

# Billboard

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YEAR

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## EMI's Read Keynote Speaker At IMIC-77

LOS ANGELES—Sir John Read, chairman and chief executive officer of EMI, will deliver the keynote address at Billboard's seventh International Music Industry Conference (IMIC-77), May 15-18 in Amsterdam.

Sir John has been at the helm of EMI in London since November 1974, presiding over the firm's operations located in 30 nations across the globe. He is thus eminently qualified to address IMIC-77 which will focus, as in past years, on crucial problems facing the international music industry.

To help plan this year's event, ad hoc committees composed of prominent industry leaders from various key markets have been established in Europe and the Far East. In addition,

(Continued on page 20)

## 11th MIDEM Biggest Yet; More Major Execs Attend

By MIKE HENNESSEY

CANNES — The biggest-ever gathering of music industry people from all parts of the world will be assembling here this week as the 11th International Record and Music Publishing Market (MIDEM) opens in the Palais Des Festivals Friday (21).

MIDEM will this record centenary year bring around 5,500 persons from 1,050 companies and more than 40 countries to Cannes, including, says MIDEM chief Bernard Chevry: "The biggest assembly of presidents and managing directors in the history of the market."

MIDEM will also be the setting for a wide variety of company meetings, concert events, conferences and

(Continued on page 31)

## WEA's Wholesale Prices Changing

By JOHN SIPPEL

LOS ANGELES — Warner/Elektra/Atlantic Corp. has notified independent dealers and big users of a new universal LP/tape wholesale price schedule.

The schedule basically raises LP prices and lowers tape price at wholesale. Joel Friedman, WEA's president, had promised parity in LP/tape pricing (Billboard, Jan. 15, 1977).

For example, on a suggested list \$7.98 record/tape unit, the independent dealer now pays \$4.20. (Continued on page 22)

### NETWORK TV SPECIAL

## Sugarman-Billboard Firm Annual Show

LOS ANGELES—Television producer Burt Sugarman and Billboard have entered into a long-term agreement to establish a 90-minute annual music awards tv show.

The show will present leading American and international artists and will be shown in more than 125 countries. Contracts were signed last week by Sugarman and Lee Zhito, editor-in-chief and publisher of Billboard.

The program will be based on the magazine's editorial features, charts, surveys and research.

Sugarman will be executive producer of the show. He is currently in discussions with the three major television networks and working toward an air date later in the year.

The program, to be done live before a theatre audience in Los Angeles (Continued on page 22)

## Out Of Town 'Tryout' For Disco Music

By RADCLIFFE JOE

NEW YORK—In what is believed to be another first for the discotheque industry, Crystal T's, a San Diego-based disco/cabaret, is testing its planned music format at a small out-of-town club prior to its opening Feb. 4.

According to Allen Scott, Crystal T's programmer/deejay, and a radio disk jockey for 15 years, the club's unusual music format necessitates

intensive field testing at a club in the San Diego suburb of Delmar before its actual introduction at the new facility.

The format which will devote at least 5% of all music played to completely new and unproven music, will also include vintage sounds by such acts as Frank Sinatra, Tommy Dorsey, Glenn Miller, Xavier Cugat. (Continued on page 78)

## Holographic Code To Thwart Pirates?

By ED HARRISON

LOS ANGELES—An invisible coding system using holographic impressions has been developed by Holovision International Corp. of Anaheim that will enable record and tape manufacturers to identify the source of pirated material.

Following reported years of research and development, the system

has been submitted to the FBI and Stan Gortikov, president of the RIAA for approval.

Gortikov says that although he is encouraged by the company's presentation, it is much too early for any firm diagnosis. "It's premature to assess and approval will have to come (Continued on page 22)



The last time Norman Connors took a musical trip—via STARSHIP—he went gold. Now, Buddah Records' master navigator of sound is off again. He has embarked on a ROMANTIC JOURNEY—charting new rhythms, new melodies, new sensations. His new album will be escorted by an armada of merchandising and marketing aids... NORMAN CONNORS ROMANTIC JOURNEY... SHIPPING SOON ON BUDDAH RECORDS AND GRT TAPES. (Advertisement)



If you've had it with superstar punks, meet Bill Quateman. He's not just another ego-tripping, ladies man with hair on his chest and lust in his jeans. And his writing reflects it. That's why ex-Wings drummer Denny Seiwell and Elton John's guitarist, Caleb Quaye both wanted to play on Bill's RCA album debut... and have! Bill Quateman's "Night After Night." Available now. On RCA Records APL1-2027. (Advertisement)

(Advertisement)

## How do you do one great album after another?

# ASK RUFUS

(AB 975)

The new one from Rufus Featuring Chaka Khan. Includes their new single "At Midnight (My Love Will Lift You Up) (ABC 12239) On ABC Records

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# FUTURE GOLD

## STALLION

NBLP 7040

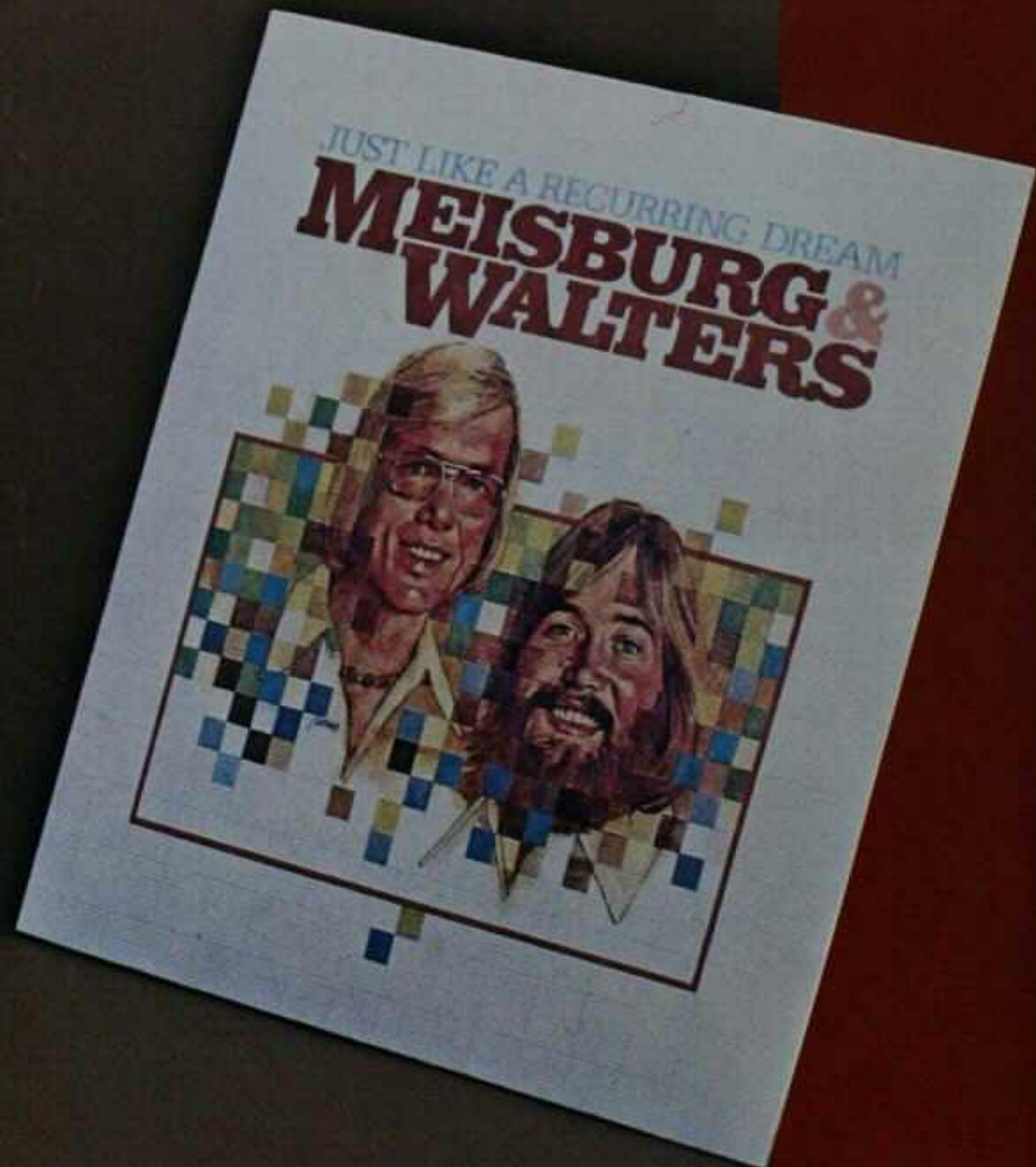


Music that rears on its hind legs and breaks into a gallop. STALLION's debut album reveals an important new quintet with a versatile, polished sound and songs that are irresistible. A great new band for 1977.

## MEISBURG & WALTERS

NBLP 7039

Steve Meisburg and John Walters have developed their own unique style of vocal harmonies that are destined to captivate audiences everywhere. MEISBURG AND WALTERS — the best new duo you've heard in years.



**FUTURE GOLD AVAILABLE NOW  
FROM CASABLANCA RECORD AND FILMWORKS, INC.**





## First Artists, Mercury In Creative Pact

LOS ANGELES—Cross pollination of corporate resources is a key to First Artists Productions' new distribution deal worldwide with Phonogram/Mercury announced here last week.

Both Irwin Steinberg, the label's chief, and Phil Feldman of the important movie/television production firm allude to specific plans wherein each will help enhance the other.

One provision of the nine-month long negotiation, started by Johanan Vigoda, calls for the label to make its talent available to the production firm. In addition, Steinberg says he is arranging for Feldman to visit Polygram's U.K. and Continental offices soon. It's anticipated Feldman will make that commitment following his Cannes Film Festival trip in March.

But First Artists Records will be a completely separate entity, proffering product to Phonogram/Mercury on a when-ready basis emphasizes Gary LeMel, chief of the new music adjunct of the film production firm.

The firm, which in five years has had outstanding success with films primarily from its owner-principals, Barbra Streisand, Paul Newman, Steve McQueen, Sidney Poitier and Dustin Hoffman, intends to slowly and carefully enter the record/tape derby.

LeMel has not yet signed an act. He feels he may have his first album ready about April. He will be at MIDEM, where he will meet Polygram executives and also establish further foreign affiliation for the firm's two publishing wings, First

(Continued on page 109)

## Composers, Lyricists Win 5-Year Dispute With NBC

NEW YORK—In what is being hailed as a landmark victory for members of the Composers & Lyricists Guild of America, the Guild has arrived at a settlement with NBC on the long, drawn-out battle over copyright ownership.

The agreement, negotiated between attorneys for the Guild, its president, Elmer Bernstein, and NBC, has the approval of N.Y. Federal Court Judge Charles Brient and the blessing of labor mediator Theodore Kheel.

It is the outgrowth of a five-year, \$300 million class action antitrust litigation against NBC, CBS and ABC, as well as major film studios and the Assn. of Motion Picture & Television Producers. CBS, ABC and the other defendants in the case have not yet agreed to a settlement.

The benefits of the settlement apply only to music and lyrics composed directly for NBC. However, it is retroactive to cover contracts made prior to the period deemed barred by the statute of limitations.

The settlement states: "All contracts which NBC or any of its subsidiaries may enter with any composer or lyricist to compose original music or lyrics for use in radio or tv, shall specify that the owner of the copyright is the composer or lyricist. No performance fee from any performance of such composition shall be paid to NBC.

DUO COULD WIN 12 STATUES

## Wonder & Benson Pace Top Grammy Nominees

By AGUSTIN GURZA

LOS ANGELES—Maintaining his leading status of previous years, Stevie Wonder swept the 19th annual Grammy Award nominations with his "Songs In The Key Of Life" LP on Tamla last week. Wonder placed in seven separate categories including album of the year and producer of the year.

Coming in a close second with nominations in five categories is guitarist George Benson whose Warner Bros. "Breezin'" LP is also up for album of the year. Benson is also a record of the year contender with the Tommy LiPuma-produced single "This Masquerade."

Both Benson and Wonder were also named in the best pop vocal performance by a male category and in the best pop instrumental performance category where Wonder is nominated for "Confusion" and Benson for "Breezin'."

In addition, Wonder was nominated for best r&b vocal performance by a male ("I Wish"), best instrumental composition ("Confusion") and best inspiration per-

formance ("Have A Talk With God").

Benson's fifth nomination came in the best r&b instrumental performance for his work on "The Theme From Good King Bad."

Other strong contenders this year are vocalist Boz Scaggs, Chicago and the Starland Vocal Band.

Scaggs's Columbia LP "Silk Degrees" received nominations for album of the year and for best album package. In addition, the album's hit single "Lowdown" was named in the best r&b song category and

A complete listing of all nominees appears on page 110.

Scaggs's work on the tune was nominated in both the pop and r&b fields for best vocal performance by a male.

The Starland Vocal Band (Windsong/RCA) entered as a nominee in the best new artist of the year category along with the groups Boston (Epic), Dr. Buzard's Original Savannah Band (RCA), the Brothers Johnson (A&M) and Wild Cherry (Epic).

But the Starland Vocal Band was also named as contender for record of the year along with producer Milt Okum for the tune "Afternoon Delight" which also won a nomination for its composer Bill Danoff in the song of the year category.

In addition, the same tune captured nominations for Starland in the best arrangement for voices (credited to the group itself) and best pop vocal performance by a duo, group or chorus categories.

Besides winning nominations in the album of the year and the best album package categories for the LP "Chicago X," Chicago's single "If You Leave Me Now" captured positions in the races for record of the year (James William Guercio, producer), best pop vocal performance by a duo, group or chorus, and best arrangement accompanying vocalists (Jimmie Haskell, arranger).

Rounding out the nominees for record of the year are "I Write The Songs" by Barry Manilow who co-produced with Ron Dante, and

(Continued on page 109)

## Phonogram, A&M 5-Nation African Tie

By ED HARRISON

LOS ANGELES—A&M Records will be represented in Africa by Phonogram Ltd. for representation of A&M product in Nigeria, Kenya, Ghana, Liberia and Sierra Leone.

"We look forward to working with Phonogram which brings the many years of valuable experience of their African companies to support our African expansion," says Dave Hubert, international vice president.

South African singer Letta Mbulu, whose album "There's Music In The Air," produced by Herb Alpert and Caiphus Sememya, was recently released, will be the focus of a Phonogram promotion campaign.

Mbulu will represent South Africa in the month-long, 40,000 participant World Black and African Festival of Arts and Culture beginning Friday (15). Phonogram will have a booth at the festival and will promote the entire A&M catalog. A&M product will be imported from A&M Ltd. England and A&M Inc. Hollywood in addition to product manufactured in Phonogram's local factories.

(Continued on page 124)

## \$10 Million Billing Week At ABC

By JEAN WILLIAMS

LOS ANGELES—ABC Records racked up in excess of \$10 million in billing for the week Jan. 3-7, topping its largest sales week, month and possibly quarter in history, reports Don England, label marketing boss.

The amount tops the label's previ-

ous best sales week, month and possibly quarter, England adds.

This figure represents billing during ABC's 13-city product presentation conferences tagged "Double Dollar Days."

Double discounts were offered to dealers with 90 days dating and double commissions to in-house sales representatives.

John Kaplan, executive vice president, Handleman, Detroit, who is responsible for 16 branches says, "Because of the presentation, product and total program involving dating and discounting, we are substantially increasing our order over what we would normally purchase.

"The presentation was well put together with some excellent product, particularly Rufus, Harold Melvin and the Blue Notes and Isaac Hayes."

Dave Rothfield, executive vice president, divisional merchandising manager, Korvettes record division, New York, says "I particularly like

(Continued on page 109)

## Fire the Pistols

By JOHN HAYWARD

LONDON—Despite EMI's dramatic cancellation of its \$70,000 two-year contract with punk rock group Sex Pistols for "gross misbehavior," there should be no shortage of bids from established companies for the band which hit the singles chart with its first single "Anarchy In The U.K."

Termination of the contract was hotly disputed from the start by Malcolm McLaren, Sex Pistols' manager. He says: "I received a call from Leslie Hill, managing director

(Continued on page 102)

## WOMEN'S LIB INTO BINS

CHICAGO—At the urging of Women In Music Chicago, a distributor of feminist-oriented recordings, bin dividers tagged "Women's Music" have appeared in at least five retail outlets here, including Laury's Discount Records, Rose Records, Sounds Good, Val's Halla and Spinnet Records. Albums handled by Women In Music are featured solely in these sections.

(Continued on page 109)

## N.Y. AFM Joins Anti-Live Music Discotheque Dispute

By RADCLIFFE JOE

NEW YORK—New York Local 802 of the AFM has joined locals in Los Angeles and Denver in asking its members to take some form of action against discotheque owners who exclude live music from their clubs.

In a strongly-worded appeal to members, Cy Levittan of Local 802 is urging that musicians displaced by the proliferation of discotheques try to talk disco owners into hiring

live acts, and if talk fails, then the dissenting discos should be picketed.

Quoting figures from Billboard which estimate that there are at least 900 discos licensed by BMI alone, and new ones being opened at the rate of 10 a week, Levittan points out that these establishments are flourishing while the musicians who create the source of their revenue are hurting.

The AFM executive states that although some musicians receive an acceptable pay scale for doing recording dates, it is all "like hissing in the wind." He continues: "The few paltry dollars we receive for playing those dates do not begin to make up for the thousands of steady jobs we have lost and continue to lose to the electronic monsters which assail our ears at every turn.

"The MPTF (Music Performance

Trust Fund) bucks are okay, but again it is like a band-aid applied to a gaping wound."

Levittan feels that if a hotel, or nightclub or bar can lay out the vast amounts of cash they are reportedly investing in discotheques, they could well afford to pay musicians for live performances.

Only last week AFM local 47 in

(Continued on page 78)



# UCLA Develops Music Business

## Extension Sets New Certificate Career Courses

By ELIOT TIEGEL  
LOS ANGELES—The UCLA Extension is planning a certified series of fall courses exploring career development studies in the music and record industries.

The extension has been offering courses in music for the general public for a number of years, but this is the first time it has planned a sequenced series of courses emphasizing business aspects of music and recordings, explains Ronnie Rubin, acting associate director of the arts for the Extension program.

Rubin believes UCLA may be the first school in the West to delve so deeply into business matters surrounding the music and recording fields.

It is also the first time that certificates will be given for completion of each individual course.

The schedule of classes will be developed by a guidance committee comprised of industry professionals, professional associations and members of the UCLA Extension school, the UCLA arts management program of the graduate school plus the undergraduate school's music department.

This committee will approve the final sequencing of courses plus the hiring of faculty. Courses will vary in length from six to 12 weeks, with the fee structure not yet worked out.

"Although we've offered one or two courses periodically, including 'This Business Of Music' in conjunction with Billboard in 1974 and '75, we've never had the kind of concentrated courses in the music business as we are now planning," Rubin says.

The fall courses will run the gamut from the creative to the business level, the executive points out.

Previous courses like how to write a song have been geared for persons interested or fascinated by this topic, but have not been designed as "career courses."

These upcoming courses, Rubin interjects, are answering a need "we know is real. We've researched the matter and found there is nothing available to people planning on going into the music business."

The Extension has begun its momentum toward this fall goal with such current classes as songwriting and music publishing by attorney Ned Shankman, and upcoming classes on recording studio facilities and functions (Feb. 16-March 16) and "Filmusic" (Feb. 16-March 22).

The latter, being run in conjunction with Filmex 77 (which presents leading international films at a

(Continued on page 109)

## NARM MEET A SELLOUT

NEW YORK—There are no rooms left at Los Angeles' Century Plaza Hotel for the 1977 NARM convention and only "limited" space at the Beverly Hilton and Beverly Hillcrest hotels, NARM reports.

This is the earliest the SRO sign has been posted in NARM convention history. The annual meet is set for March 4 this year.

Registration for the convention will be accepted until Jan. 31. If they choose, registrants may make their own reservations at other hotels in the Beverly Hills/Los Angeles area, NARM officials note.



DOUBLE EVENT—Bee Gees members receive a gold single for "Love So Right" and a platinum LP for "Children Of The World. At the presentation in Los Angeles are from the left: Al Coury, RSO president; group members Robin Gibb, Barry Gibb and Maurice Gibb. Rich Fitzgerald, RSO national promotion director is at the right.

## CBS Giving Dating To New Acts

LOS ANGELES—Pace-setting CBS Records, which has utilized dating increasingly to spur album buying, last week initiated a policy on new acts.

The terms: 120-day deferred billing and 100% return. During the past year, with radio playlists further tightened, it has become sig-

nificantly more difficult to break acts, traders agree.

CBS salesmen have been offering accounts the four-month extended billing and guaranteed return on new albums by Denim, Tina Charles and Muddy Waters.

CBS recently offered 90-day dating on the current Pink Floyd album and 120-day billing on the "Star Is Born" track album.

CBS salesmen indicate that "sometimes there will be free goods" to further entice buy-in on unproven product.

## Nixon Petitions Supreme Court's Tape Restriction

WASHINGTON—As expected, attorneys for former president Richard Nixon have petitioned the Supreme Court to bar release of the 28 Watergate trial tapes that Warner Communications and possibly other labels hope to master and market for public sale. (Billboard, Dec. 11, 1976).

The U.S. Appeals Court here decided last October that the Watergate trial tapes, already reported in the press and in broadcasts, should be made available to all corners for recording, broadcast, publication, or private use.

The Appeals Court said there was nothing "intimate" in the tapes to embarrass the former president. But Nixon's attorneys object to their release and exploitation in broadcast and "on phonograph records and cassettes to be played at cocktail parties and in satiric productions."

The Supreme Court has already decided to hear an earlier Nixon plea which asked that the former president be given control of all of the White House tapes—some 900 of them.

Whether or not the Supreme Court agrees to hear the special appeal on the Watergate trial tapes, the proceedings will delay still further the planned release of the Warner albums.

Meanwhile, a plan has been submitted to U.S. District Court Judge John Sirica to allow complete copies of Nixon's White House tapes played during the Watergate trial to be made available from the National Archives.

The proposal was submitted last week by attorneys for the three television networks, the Public Broadcasting Service, Warner Communications and the Radio-TV News Directors Assn. The 28 tapes would be made available in open reel and cassette form along with a complete transcript.

## Brand Tutors New N.Y. 'Alley' Course

NEW YORK—Oscar Brand is teaching a new course at the New School for Social Research here entitled "Tin Pan Alley: New York As A Center For Popular Song."

Offered in cooperation with the newly opened Songwriter's Hall of Fame in Times Square, the course will feature commentary and musical performances by Sammy Cahn, Gerald Marks, Harold Rome and Sheldon Harnick, among others.

# Executive Turntable

Mark Meyerson promoted to vice president of ABC Records, New York. He was head of Eastern operations for the label. . . . Mort Drosnes appointed executive vice president of the Buddah Group, New York. He was administrative vice president. . . . At ABC, Los Angeles, Lee Young Sr., administrator of a&r, has left to join Motown Records. Lee Young Jr., recently left ABC to join Motown in its legal department. . . . Denny Rosecrantz named vice president West Coast a&r for Phonogram/Mercury, Los Angeles. Rosecrantz has headed the label's a&r on the coast since 1972. . . . Ray



Meyerson

Walter has been named managing director of United Artists Music Ltd., England. . . . At Polydor Records, New York, Harry Anger moves from national sales director to national marketing coordinator. Keith Jackson joins as national promotion coordinator/r&b. He was part owner of the "Rock Around



Walter

The World" syndicated television program. Jerry Jaffe becomes director of publicity. He was special projects promotion manager. Neil Whitten, former publicity director, leaves the company. . . . Noel Love and Howard Rosen exit Private Stock Records, New York. Love was vice president in charge of promotion and Rosen was promotion director.



Drosnes



Anger

Jay Warner upped to vice president of the Wes Farrell Organization Music Group, Los Angeles, from national director for the firm. He has been with the company since 1973. . . . Billy Meshel appointed vice president and general manager of the Arista Music Publishing Group, Los Angeles. Meshel was director of creative affairs for Famous Music



Meshel

. . . At Elektra/Asylum Records, New York,

Karin Berg moves into the newly created position of director of East Coast a&r and special projects. . . . Bruce Bird named vice president of promotion at Casablanca Records, Los Angeles. Bird joins the label from his own independent promotion firm. . . . At CBS Records, New York, Peter Wertimer appointed associate product manager. He was president of Hurricane Concerts Inc.,



Berg

Florida. . . . Sam Cerami joins Warner Bros. Records, Chicago, as director of country sales and promotion for the Midwest region. . . . AT&M Records, Los Angeles, Pete Mollica joins in the newly created post of assistant national promotion director. Prior to joining A&M, Mollica served as local sales and promotion representative for MCA and ABC.



Cerami

Bryn Bridenthal has been named publicity director for Elektra/Asylum Records, Los Angeles. For the past four years he has headed the publicity department for Rolling Stone magazine. . . . Steve Keator has been named director of publicity at 20th Century Records, Los Angeles, as the label moves to in-house publicity after using an outside firm for more than two years. Keator was previously with MCA Records in publicity for the past year and before that worked with MGM Records, New York. . . . Bob Sarlin named vice president, media information for Lifesong Records, New York. A journalist who has written for many major music publications, he joined Lifesong in 1975. . . . Carson Schreiber



Keator

appointed manager, country music promo, Western region, for RCA Records, Los Angeles. He held a similar post for United Artists Records. . . . Jackie Dean moves from United Artists Records to RCA Records as Southeast r&b promotion rep., Atlanta.



Silvers

Kim Silvers appointed public relations coordinator for Herb Goldfarb Assoc. Inc., New York. She was assistant to the national pop promotion director at Motown Records. . . . Copper Williams, formerly r&b coordinator of Capitol Records, New York, joins Natalie Cole as personal assistant. . . . Capitol Records artist Ray Griff has hired Jerry Hayes to head his new public relations/promotion office. . . . Chris Hansen appointed vice president of Triangle Theatrical Productions Inc., Chicago. The firm is a subsidiary of New York's Madison Square Garden. . . . John L. O'Leary has been named president and chief executive officer of Wallichs Music & Entertainment Co. Inc., Los Angeles. He named Michael M. Franklin managing consultant. . . . Terry Rhodes resigns as executive vice president of the Paragon Agency, Los Angeles.



Dean

Alvin I. Scotoloff named executive vice president of Silo/ Audio World, Philadelphia. He was general merchandise manager. . . . Michael Dalgaard appointed Eastern regional manager for the Yamaha audio products division, Long Island, N.Y. He was with Fisher Radio. . . . Ritchie Cordell named professional manager of the Chappell Music staff, New York. Cordell is the author of a number of best selling songs. Phillip Mahfouz is leaving the firm. He was vice president of administration and had been director of copyright and licensing for the past 15 years. . . . Prem Rishi promoted assistant general manager, consumer affairs at Panasonic Co., Secaucus, N.J. He was manager of the consumer affairs division. . . . Abe Trokenheim joins Feldman Research Corp. as vice president, research service, New York. He has 15 years experience with various agencies and firms in the field. . . . Brian Firestone appointed Eastern regional sales manager for Sonab Electronics, U.S. subsidiary of AB Sonab Audio. . . . William F. Pieck appointed national accounts manager of the aftermarket division of Tenna Corp., makers of automobile sound systems in Cleveland. He was with the Penray Co.



Scotoloff

John L. O'Leary has been named president and chief executive officer of Wallichs Music & Entertainment Co. Inc., Los Angeles. He named Michael M. Franklin managing consultant. . . . Terry Rhodes resigns as executive vice president of the Paragon Agency, Los Angeles.

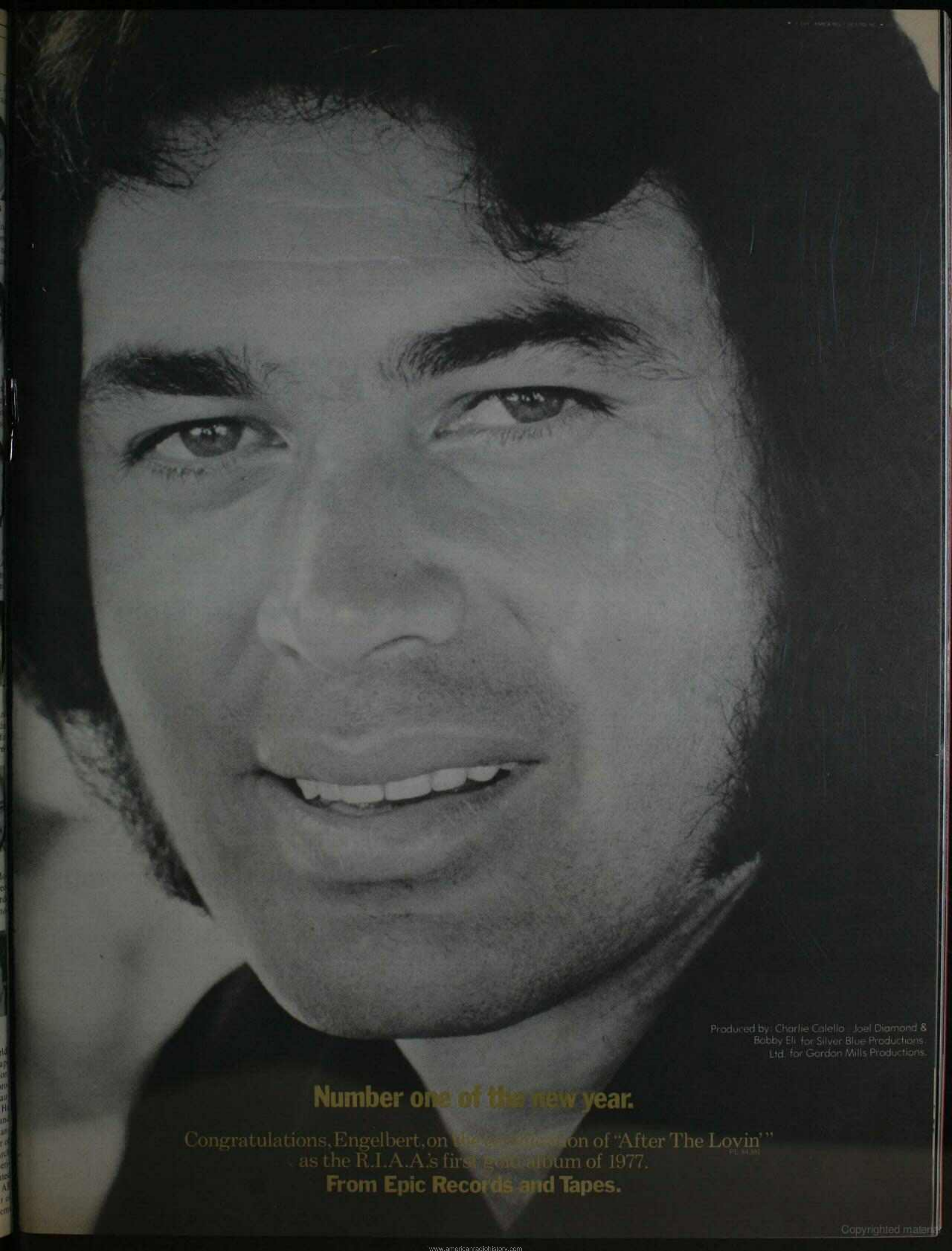


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JANUARY 22, 1977, BILLBOARD





Produced by: Charlie Calello, Joel Diamond & Bobby Eli, for Silver Blue Productions, Ltd. for Gordon Mills Productions.

**Number one of the new year.**

Congratulations, Engelbert, on the announcement of "After The Lovin'"  
as the R.I.A.A.'s first gold album of 1977.

**From Epic Records and Tapes.**



Founded 1894

The International Music-Record-Tape Newsweekly



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EDITOR IN CHIEF: Lee Zitto (L.A.)

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MANAGING EDITOR: Eliot Tiegel (L.A.)

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**ARGENTINA**: Ruben Machado, Lavalle 1783, Buenos Aires. **AUSTRALIA**: John Bromell, 29 Curl Curl Parade, Harbord, NSW, 2096. **AUSTRIA**: Manfred Schreiber, 1180 Wien XVIII, Kreuzgasse 27. Tel. 43-30-974. **BELGIUM**: Juul Anthonissen, 27A Oude Godstraat, 3100 Heist op den Berg. Tel. 015 241953. **BRAZIL**: Henry T. Johnson, Av. Rio Branco 25, Rio de Janeiro. Tel. 233-4977. **CANADA**: Marty Melhuish, 89 Rainsford Rd., Toronto, Ontario. Tel. 416-690-0512. **CZECHOSLOVAKIA**: Dr. Lubomir Doruzka, 14 Zeleny Pruh, 147 00 Praha 4 Branik. Tel. 26-16-08. **DENMARK**: Knud Orsted, 22 Tjoernevej, DK-3070 Snekkersten, Denmark. Tel. (03) 22-26-72. **DOMINICAN REPUBLIC**: Fran Jorge, PO Box 772, Santo Domingo. **FINLAND**: Kari Helopaitio, 01860 Perttula, Finland. Tel. 27-18-36. **FRANCE**: Henry Kahn, 16 Rue Clauzel, 75-Pans 9 France. Tel. 878-4290. **GREECE**: Lefty Kongalides, Hellinikos Vorras, Thessaloniki. Tel. 416621. **HOLLAND**: Willem Hoos, Bilderdijklaan 28, Hilversum. Tel. (035) 43137. **HUNGARY**: Paul Gyongy, Derektutca 6, 1016 Budapest, Hungary. Tel. 859-710. **IRELAND**: Ken Stewart, 56 Rathgar Road, Dublin 6, Eire. Tel. 97-14-72. **ISRAEL**: Uri Alony, POB 28028, Tel Aviv, Israel. Tel. 23-92-97. **ITALY**: Daniele Caroli, Viale Marche 21, 20125 Milano. Tel. 02-693412. Paul Bompard, Via Gramsci 54, 00197 Rome. **MEXICO**: Marv Fisher, Apartado Postal 11-766, Mexico 11, D.F. Tel. 905 531-3907. **NEW ZEALAND**: J. P. Monaghan, c/o Box 79, Wellington. **NORWAY**: Randi Hultin, Gartnarveien 6, Oslo 6. Tel. 26 37 45. **POLAND**: Roman Waschko, Magiera 9m 37, 01-873 Warszawa, Poland. Tel. 34-36-04. **PORTUGAL**: Fernando Tenente, R. Sta Helena 122 R/c, Porto, Portugal. **PUERTO RICO**: Lorraine Blasor, PO Box 12333, Santurce, 00914. Tel. 723-4651. **ROMANIA**: Octavian Ursulescu, Str. Radu de la La Afumati nr. 57-B Sector 2, Bucharest D.P. 9, Tel. 13-46-10, 16-20-80. **SPAIN**: Maria Dolores Aracil, Plaza Mariana de Cavia 1, Madrid 13. **SWEDEN**: Leif Schulman, Brantingsgatan 49, 4 tr, 115 35 Stockholm. Tel. (08)629-873. **SWITZERLAND**: Beat H. Hirt, Berghaldenweg 19, 8135 Langnau / Zurich, Switzerland. **REPUBLIC OF S. AFRICA**: Wynter Murdoch, 52a Third St., Uitenhage, Johannesburg. **URUGUAY**: Carlos A. Martins, Panama 1125 Ap. 908, Montevideo. **U.S.S.R.**: Vadim D. Yurchenkov, 14 Rubinstein St., Ap. 15 Leningrad, 191025. Tel. 15-33-41. **WEST GERMANY**: Wolfgang Spahr, 236 Bad Segeberg, An der Trave 67 b, Postfach 1150. Tel. (04551) 81428. Telex: 261656-musik. **YUGOSLAVIA**: Borjan Kostic, Balkanska St. 30, 11000 Belgrade, Yugoslavia. Tel. 645-692.

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## PUBLISHING

**PUBLISHER**: Lee Zitto **ASSOCIATE PUBLISHERS**: Tom Noonan, Bill Wardlow  
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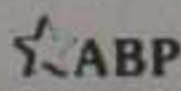
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## Mercury's 'Bionic Promo' Photos



**OVERSEAS VISITOR**—Reinhardt Klaussen, Phonogram International vice president (third from left), attends Phonogram/Mercury's Memphis "Bionic Promo" sessions. With him are from the left: David Carrico, Mercury's national promotion vice president; Charlie Fach, label executive vice president, general manager; and Don George, Cleveland, Buffalo, Pittsburgh promotion manager.



Al Privett (right) accepts the keys to a 1977 Pacer for being named label's promotion manager of the year. Making the presentation is David Carrico.



Tom Mazzetta receives a \$500 prize for being named winner in the label's best break-out performance competition. He is the Florida promotion manager. Presenting the check is Mike Bone, national LP promotion chief.



Tommy Young pledges to spend wisely his \$500 prize as best r&b promotion for a new artist. He is the label's Southwest r&b regional promotion manager. Observing is Bill Haywood, head of national r&b promotion who presented him the award.

## B'way Show Tunes In 'Help' Cry

By RADCLIFFE JOE

**NEW YORK**—Record labels and radio stations can play an important role in a renaissance of the Broadway musical theater by recording and promoting music from hit shows.

That's the opinion of Robert Waldman and Alfred Uhry, creators of Broadway's first country musical, "The Robber Bridegroom."

Waldman & Uhry recall that in the 1940s and early 1950s, hit tunes of the period came from Broadway musicals. The writing, composing and arranging team reminisce that in those days the record labels were eager to record and market Broad-

way music, and with their support, Broadway tunes were quickly popularized. This in turn resulted in a shot-in-the-arm at the boxoffice.

Today, this is no longer the case. Within recent times an increasing number of record labels have been hurt by their support of Broadway musicals. Most recent among them have been Atlantic Records, which supported "Selma," a musical based on the life of Dr. Martin Luther King, which closed out of town, and Motown Records which backed "The Baker's Wife," which also failed to make it to Broadway.

These failures have made label

executives more cautious about getting involved with Broadway musicals which they feel do not fit the mold of current pop music trends, and as a result create too much of a financial gamble.

As a result of label negativism, Broadway writers and producers have been forced to turn to small independent recording companies for the release of promotional records which they feel hold some commercial potential.

Last summer a number of producers of Broadway musicals got together and created their own promo-

(Continued on page 22)

## 'Art Music' Record Releases Slowing

By DICK NUSSER

**NEW YORK**—A three-year boom in the production and release of "art music" is winding down for the New Music Distribution Service, a division of the non-profit Jazz Composer's Orchestra Assn. Inc.

Sales manager Alan Baratz sees the surge in new releases slowing in response to producing artists becoming more concerned with quality rather than quantity. "These people are beginning to learn the business now and they see a general trend toward selectivity. They understand the return will be slow on the initial outlay," he says.

The firm distributes 110 labels representing mostly artist-produced disks featuring contemporary classical, avant-garde jazz and other modern forms such as concrete or pre-recorded tape collage compositions.

Product is taken from labels on a consignment basis and distributed to subdistributors, chains, retail stores and directly to consumers through a mail-order operation, which accounts for 10% of the firm's business.

Firm did \$180,000 gross in fiscal 1975-1976, up from \$144,000 the year before. LPs are wholesaled at a

## ARISTA TEES PUB GROUP

**NEW YORK**—Arista Records has formed the Arista Music Publishing Group which will be comprised of Arista Music (ASCAP), Career Music (BMI), and other affiliated companies. Head of the group will be Billy Meshel (see Executive Turntable).

Among the first major undertakings of the group will be to establish subpublishing affiliations around the world. Arista says these deals will give the foreign partners a possible record outlet in the U.S.

Although Arista Music is exploring catalog acquisitions, the firm says its initial thrust will be toward individual singer-songwriters and producer-songwriters.

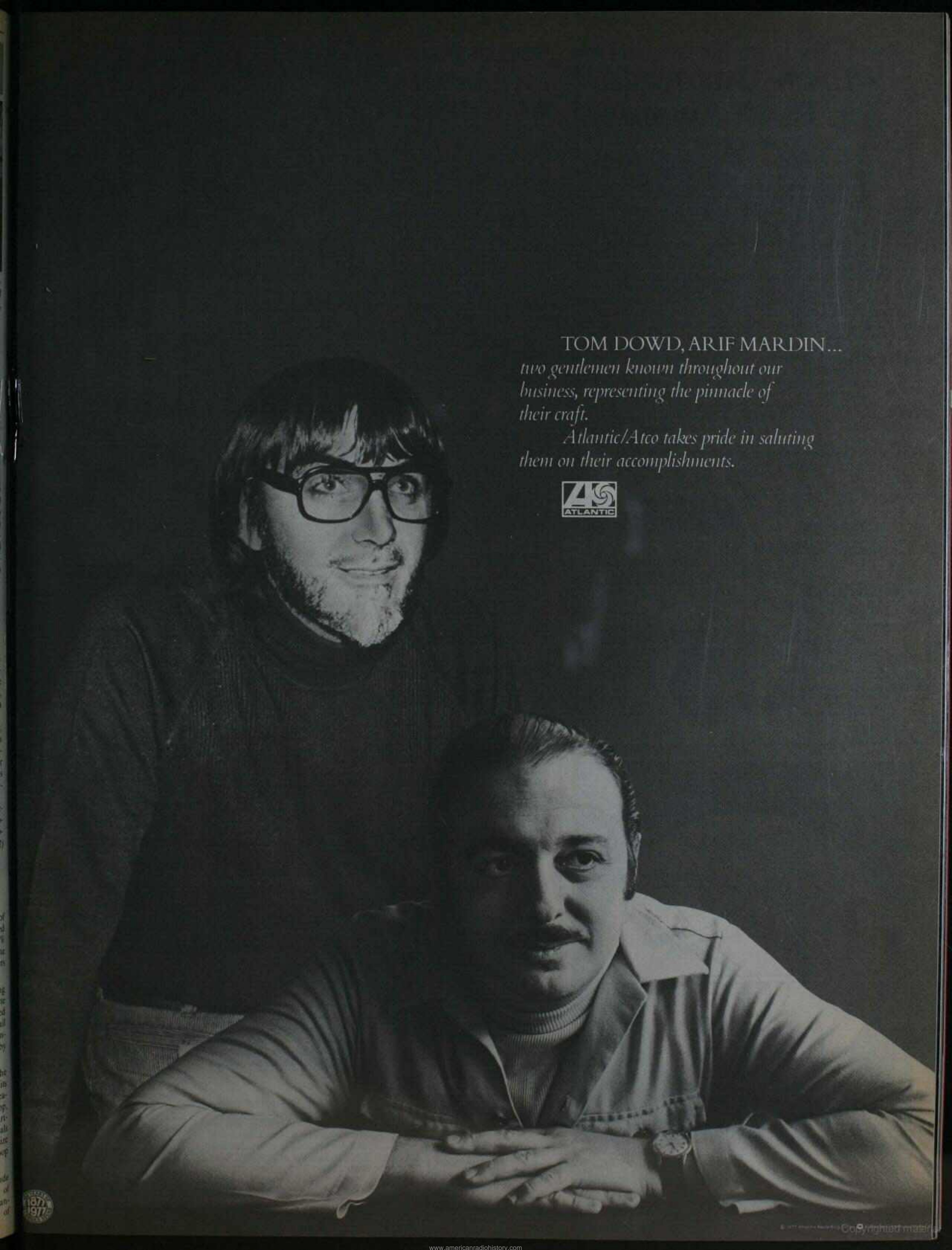
base of \$3.60 with a suggested list of \$6.98. The cooperatively structured labels get back approximately 60% of the base, which they distribute among the musicians, composers and producers of the records.

Baratz says the firm is seeking funding from public and private foundations to finance increased promotion efforts and travel to retail outlets and radio stations. Such contacts are presently maintained by phone.

New Music recently added the Milan-based Black Saint label to its roster. Italian-owned, the label features Billy Harper, Archie Shepp, Frank Low and other American artists who feel they'd gotten raw deals from major labels or who realize their music isn't viable in the pop market.

The firm's subdistributors include California Record Distributors of Glendale, Rick Ballard of San Francisco and House Distributors of Kansas City.





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204 '76 GOLD DISKS

# WEA & Columbia Top RIAA Awards

By DICK NUSSER

NEW YORK—The RIAA certified an unprecedented 204 gold records in 1976, with WEA-distributed labels leading the industry in the album category.

Columbia Records, with 22 gold album awards, seven gold single awards, two platinum singles and six platinum albums, led the individual labels in number of awards.

Gold singles require RIAA certification for a minimum sales of a million copies. Albums are certified gold when 500,000 copies are sold.

Platinum awards, presented for the first time last year by the RIAA, require that two million singles be sold. A million albums or their tape counterparts must be sold to win platinum disks in that category.

WEA topped its competition with 44 gold and 11 platinum albums and 10 gold singles. CBS and its distributed labels accounted for 32 gold albums, 10 gold singles, eight platinum albums and three platinum singles. WEA had no platinum singles.

Independently distributed labels garnered 34 gold LP awards, with A&M Records leading the indies with nine gold albums.

Gold single awards went to the following labels:

Columbia (7); Capitol (6); Warner Bros. (5); A&M (4); ABC (3); RSO (3); Rocket (2); RCA (2); United Artists (2); Arista (2); Philly International (2); Mercury, Big Tree, Fantasy, Oasis, Elektra, Life-song, Epic, Capricorn, Windsong, MCA, Private Stock, Buddah, Big Tree, Casablanca, Gusto/Starday, Atlantic, one each.

Gold album awards went to these labels:

Columbia (22); Warner Bros. (17); Capitol (12); RCA (9); A&M (8); MCA, Atlantic, United Artists, Asylum (7); Epic (6); Casablanca (4); Swan Song, Chrysalis, Arista, ABC, Philly International, Oasis (3); Discreete, Bearsville, Elektra, Shelter, Mercury (2); MGM, Capricorn, 20th Century, Ode, Fantasy, Bud-

(Continued on page 42)

# Financial Russians Move Into Autosound With 3 Models

By VADIM YURCHENKOV

LENINGRAD—The era of auto-tape has begun in Russia. The first autosound lines on tape were introduced last November. The original line includes two-car cassette players already available with another model being advertised prior to its availability.

Models offered here are the AM-301 monaural cassette player/FM/AM radio, manufactured at a radio plant in Moscow and with an original retail price of around \$350; and the Electron-501, a stereo player for under-dash installation. The monaural equipment is for in-dash use.

The Electron-501, originally due for marketing two years ago, was designed and is manufactured by the Araks company at Yerevan, Armenia, and initial output for 1976 reached the 10,000-unit mark. It re-

(Continued on page 63)

# Market Quotations

As of closing, Thursday, January 13, 1977

1975 High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
40%	19%	ABC	16	299	38%	37%	38%	+ 1%
9%	4%	Ampex	13	159	8%	8%	8%	+ 1%
9%	2%	Automatic Radio	3	11	4%	4%	4%	- 1%
61	46%	CBS	11	99	56%	55%	56%	+ 1%
8%	4%	Columbia Pictures	7	2400	9%	8%	9%	+ 1%
16%	8%	Craig Corp.	4	166	14%	13%	13%	- 1%
63	41%	Disney, Walt	19	557	45%	44%	45%	+ 1%
5%	2%	EMI	9	112	3%	3%	3%	Unch.
20%	14%	Gulf + Western	4	901	17%	16%	17%	+ 1%
7%	3%	Handleman	11	41	5%	5%	5%	Unch.
32	14%	Harman Industries	7	231	32%	31%	31%	+ 1%
8%	3%	K-Tel	5	1	5%	5%	5%	+ 1%
11%	6%	Lafayette Radio	7	30	8%	8%	8%	+ 1%
27%	19%	Matsushita Electronics	12	20	24%	23%	24%	+ 1%
40%	25%	MCA	7	171	38%	37%	38%	+ 1%
18%	12%	MGM	8	273	18%	17%	18%	+ 1%
66%	52%	3M	20	970	54%	53%	53%	- 1%
4%	1%	Morse Electro Products	-	-	-	-	2%	Unch.
59	41%	Motrola	20	182	51%	51%	51%	+ 1%
36	19%	North American Philips	8	48	34%	33%	34%	+ 1%
23%	14%	Pickwick International	10	25	17%	16%	17%	Unch.
8%	2%	Playboy	15	368	8%	7%	8%	- 1%
30%	18%	RCA	13	701	26%	25%	26%	+ 1%
11%	7%	Sony	18	2131	8%	8%	8%	Unch.
40%	16%	Superscope	6	59	19%	19%	19%	- 1%
47%	26%	Tandy	11	218	42%	42%	42%	+ 1%
47%	26%	Tandy	11	218	42%	42%	42%	+ 1%
10%	5%	Telecor	5	16	7%	7%	7%	+ 1%
4%	1%	Telex	16	47	2%	2%	2%	Unch.
7%	2%	Tenna	6	1	3%	3%	3%	+ 1%
14%	8%	Transamerica	9	376	14%	14%	14%	+ 1%
15	8%	20th Century	10	307	11%	10%	11%	+ 1%
27%	17%	Warner Communications	25	110	26%	26%	26%	Unch.
40%	23%	Zenith	12	315	25%	25%	25%	+ 1%

## Telecor Earnings Rise Substantially

LOS ANGELES—Telecor Inc., Beverly Hills, distributor of Panasonic electronics products, reports earnings of \$2,519,000, or 90 cents a share, for six months ended Nov. 30, compared to earnings of \$1,776,000, or 64 cents a share, for the same period a year ago.

Sales for six months increased to \$53,458,000 from \$41,844,000.

In the fourth quarter, earnings were \$1,400,000, or 50 cents a share, on sales of \$30,714,000, compared to earnings of \$1,116,000, or 40 cents a share, on sales of \$23,812,000.

## Superscope Off

LOS ANGELES—Superscope Inc. expects lower 1976 earnings and sales.

It predicts sales of \$182 million and earnings of \$3.50 a share, lower than the company's previous forecast of \$190 million and \$4 a share.

Joseph S. Tushinsky, chairman and president, says economic conditions in the fourth quarter didn't improve sufficiently to achieve prior expectations.

In 1975, Superscope reported earnings of \$2.71 a share on sales of \$157.3 million.

## Craig Sales Rise

LOS ANGELES—Craig Corp. reports sales for the six months ending Dec. 31, 1976, up 28% to \$68,825,000 compared to \$53,906,000 last year for the same period. Net earnings were \$5,711,000, a 69% increase above the previous year's \$3,387,000.

The increase in consumer product sales were the result of high volume sales of car stereos, home stereo equipment, portable tape recorders and office equipment.

## Big Chrysalis Qtr.

LOS ANGELES—Chrysalis Records' reported sales figures for the period Sept. 1-Nov. 30 indicate gross sales of approximately \$3.3 million. The figure represents Chrysalis' first quarter as an independent company.

Reasons for the successful quarter are attributed largely to heavy sales of albums by Robin Trower, Rory Gallagher and Steeleye Span and singles by David Dundas and Trower.

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO, Inc.	54	12	3%	4%	M. Josephson	5	5	10%	10%
Gates Learjet	5	176	11%	11%	Memorex	7	105	23%	23%
GRT	30	168	3%	3%	Orox Corp.	-	20	1	1%
Goody Sam	3	-	1%	2%	Recoton	26	-	3%	4%
Integrity Ent.	3	-	1%	1%	Schwartz Bros.	10	-	1%	2%
Koss Corp.	5	2	4%	4%	Wallich's	-	-	-	-
Kustom Elec.	7	4	2%	3%	Music City	-	-	1%	1%

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

# Off The Ticker

**Superscope Inc.**, Los Angeles, announced the completion of a \$25 million, seven-year loan agreement with the Bank of America, the Continental Illinois National Bank and Trust Co. and Marine Midland Bank.

The credit, which is available for a three-year period as a revolving credit, is followed by a four-year term payout. It enables the company to borrow either in domestic U.S. currency or in Euro-dollars, as well as Euro-currencies. It carries a floating interest rate. Proceeds from the credit have been used to repay short-term bank debt.

**Ampex**, Redwood City, Calif., boosted its prices an average of 6% on its audio and video products, effective Jan. 1. The increase is due to rises in manufacturing and material costs. ... **Electrohome Ltd.**, Ontario, Canada, will partially close three plants for one or two weeks to adjust inventory, the company said. ... **MCA Inc.**, Universal City, Calif., announced a 3% stock dividend to stockholders of record Dec. 30. The company also approved a quarterly cash dividend of 25 cents per share on stock outstanding payable Jan. 12, 1977 to stockholders of record Dec. 30.

**The Justice Dept.** said it doesn't intend to oppose a plan by which Sanyo Manufacturing Co. will replace Whirlpool Corp. as owner of a 57% interest in the color-television receiver business of Warwick Electronics Inc.

**Cramer Electronics** reported earnings of \$16,000, or 1 cent a share, on sales of \$138,551,000 for the year

ended Oct. 2, compared to earnings of \$121,000, or 6 cents a share, on sales of \$122,038,000 in the previous year.

**Japanese exports** certified in November rose 40.6% from the like year-earlier month to total \$6.175 billion, with the sharpest increases coming in exports to Western Europe, the Ministry of International Trade & Industry said. Exports to the U.S. totaled \$1.004 billion in the first 20 days of November, up 48%.

**CBS Inc.** has acquired Fawcett Publications Inc. for \$50 million. Fawcett publishes Woman's Day, Mechanix Illustrated and Rudder magazines and is a leading mass market paperback outlet under its Crest and Gold Medal imprints. Fawcett also prints, distributes and fulfills subscription services for various publishers. The company's revenues in 1976 were approximately \$135 million.

**Storer Broadcasting** bid \$57 million for Viacom International, former syndication arm of CBS Inc. Storer's bid amounts to \$15 per share and is subject to approval of Viacom's board and stockholders.

Viacom's stock went from 9% to 13% in the wake of the bid. The company will consider the deal at its board meeting Jan. 20. Under terms being discussed, Viacom would become a wholly owned subsidiary of Storer. The FCC had ruled that CBS must divest itself of Viacom, which also produces software and owns cable systems and a pay cable outfit. Viacom has about 3.8 million shares outstanding.

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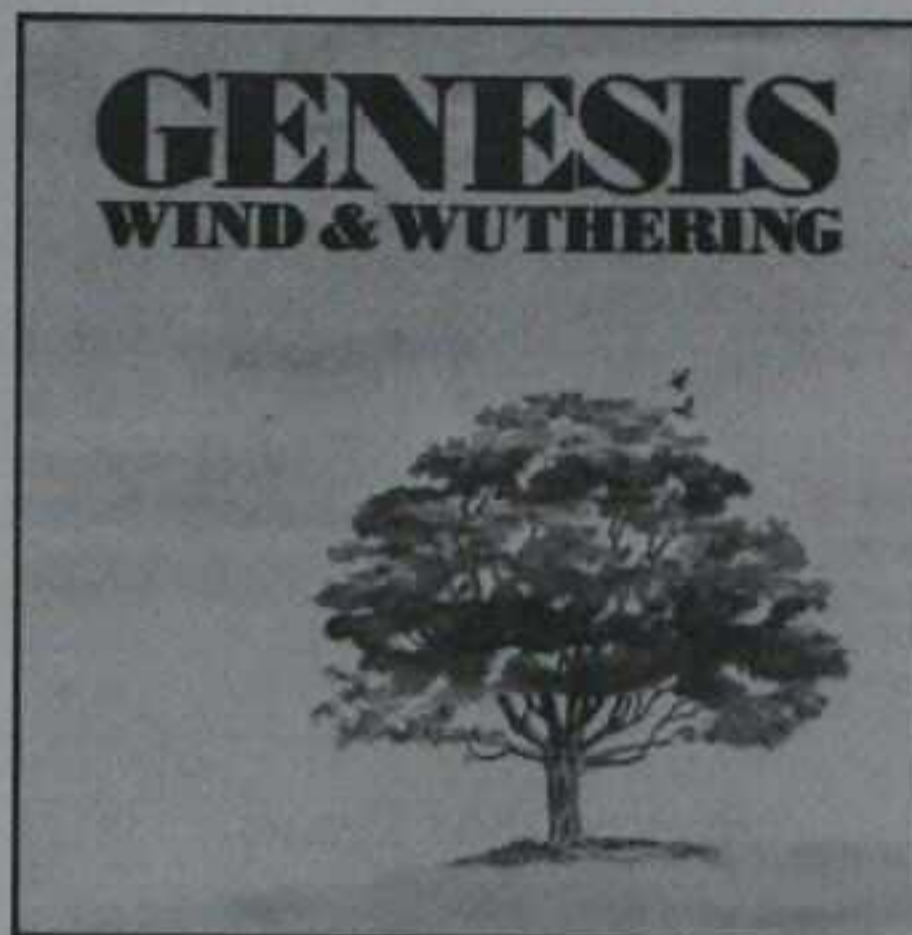


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| 2/4/77          | MUNICIPAL THEATRE, TULSA, OKLA.                            | 3/5/77      | OTTOWA CIVIC CENTER, OTTOWA, CANADA                    |
| 2/5/77          | MUNICIPAL AUDITORIUM, KANSAS CITY, MO.                     | 3/8/77      | SPECTRUM THEATRE, PHILADELPHIA, PA.                    |
| 2/6/77          | KIEL AUDITORIUM, ST. LOUIS, MO.                            | 3/6/77      | MAPLE LEAF GARDENS, TORONTO, CANADA                    |
| 2/8/77          | ORPHEUM THEATRE, MINNEAPOLIS, MINN.                        | 3/9/77      | OPEN   |
| 2/9/77          | DANE COUNTY COLISEUM, MADISON, WISC.                       | 3/10/77     | CIVIC ARENA, PITTSBURGH, PA.                           |
| 2/10/77         | MILWAUKEE AUDITORIUM, MILWAUKEE, WISC.                     | 3/12/77     | VANDERBILT UNIV., NASHVILLE, TENN.                     |
| 2/11/77         | TO BE FILLED (OPEN)  | 3/13/77     | OPEN   |
| 2/12/77         | MASONIC AUDITORIUM, DETROIT, MICH.                         | 3/15/77     | FOX THEATRE, ATLANTA, GA.                              |
| 2/13/77         | WINGS STADIUM, KALAMAZOO, MICH.                            | 3/16/77     | MUNICIPAL AUDITORIUM, NEW ORLEANS, LA.                 |
| 2/15, 16, 17/77 | AUDITORIUM THEATRE, CHICAGO, ILL.                          | 3/17/77     | SAM HOUSTON COLISEUM, HOUSTON, TEXAS                   |
| 2/19/77         | WINNIPEG ARENA, WINNIPEG, MANITOBA, CANADA                 | 3/18/77     | TEXAS HALL, ARLINGTON, TEXAS                           |
| 2/21/77         | KITCHNER MEMORIAL AUDITORIUM, KITCHNER,<br>ONTARIO, CANADA | 3/21/77     | UNIV. OF TEXAS, MUNICIPAL AUDITORIUM,<br>AUSTIN, TEXAS |
| 2/23/77         | MADISON SQUARE GARDEN, NEW YORK CITY                       | 3/24/77     | THE FORUM, LOS ANGELES, CA.                            |
| 2/24/77         | BOSTON MUSIC HALL, BOSTON, MASS.                           | 3/25, 26/77 | WINTERLAND, SAN FRANCISCO                              |
| 2/25/77         | SPRINGFIELD CIVIC CENTER, SPRINGFIELD, MASS.               | 3/27/77     | SAN DIEGO SPORTS ARENA, SAN DIEGO, CALIF.              |
| 2/27/77         | RICHFIELD COLISEUM, CLEVELAND, OHIO                        | 3/29/77     | CIVIC CENTER, PHOENIX, ARIZONA                         |
| 2/28/77         | BUFFALO MEMORIAL AUDITORIUM, BUFFALO, N.Y.                 | 4/1/77      | PARAMOUNT THEATRE, PORTLAND, OREGON                    |
| 3/2/77          | FORUM, MONTREAL, CANADA                                    | 4/1/77      | PARAMOUNT THEATRE, SEATTLE, WASH.                      |
| 3/3/77          | COLISEE DE QUEBEC, QUEBEC CITY, CANADA                     | 4/3/77      | COLISEUM, VANCOUVER, CANADA                            |



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IT'S THE SOURCE

# Disks, Clothes Meld Together In CHI Shop

By ALAN PENCHANSKY

CHICAGO—Records and clothing are being interwoven here, perhaps to an unprecedented degree, at the Source in suburban Oak Park.

The five-year-old record store, formerly the Sound Source, was grafted with a boutique and head shop this fall.

What sets it apart from most other outlets experimenting with cross-breeding, including Playboy's Playtique and the Arlington Heights Flip Side here, is the degree to which the product physically intersects and the

coordination of displays across product categories.

"It isn't half a record store and half a clothing store," explains Marilyn "Del" Reich, who owns the open mall location and manages its music end. "The department store idea has been completely fulfilled here."

Reich leases space to Jim Bidro and Douglas Dagenais, who manage the Source's clothing and paraphernalia departments. Their businesses are financially independent, but the principals worked cooperatively on the location's design, which involved extensive renovation and remodeling.

Fixtures in the interpenetrating record and clothing areas have been custom fabricated from heavy cardboard molds used in shaping poured concrete. A novel tape display also has been devised; cassettes and 8-tracks are held flush against the sloping plexiglass sides of a seven-foot pyramid, into which a clerk ducks to retrieve the customer's selection.

As a lifestyle department store, the Source claims 2,800 square feet of floor space.

Reich says MOR record trade has increased significantly with the changes. "The store was too garish and funky before. The clothing and redesigning makes the adult buyer more comfortable," she notes.

## PUB FIRMS CONSOLIDATE

NEW YORK—Screen Gems/Columbia-EMI continues to consolidate its catalog with Beechwood Music Inc. and its affiliates Central Songs and Glenwood Music Corp.

Central Songs will move into Screen Gems' Nashville office and its staff will report to Screen Gems general manager Paul Tannen. Beechwood/Glenwood catalogs will be integrated with Screen Gems in Los Angeles under Roger Gordon and in New York City under Irwin Schuster.

## New Arista Series

NEW YORK—Arista is giving American fans a chance to sample a wide variety of English Top 40 music with the label's release this month of its British Collectors Series.

Included in the series are "Makes You Blind" by the Glitter Band; "Slik"; "History Of Bell U.K., 1970-1975," "The Best Of The Drifters," and "Showaddywaddy."

All the albums are drawn from the Bell U.K. catalog which Arista owns.

## Shayne Into Court

LOS ANGELES—Larry Shayne, holder of 47.5 shares or half of Northridge Music, has petitioned Superior Court here to oversee the dissolution of the publishing firm. Shayne and Mr. and Mrs. Henry Mancini, who own the other half of the shares, have been disputing and Shayne asks the court to intervene.

# Live Talent In View For Chicago Granada Theatre

CHICAGO—One of the city's oldest and most grandiose motion picture theatres, the Granada, is being renovated to include live talent in its entertainment format.

The far-north landmark, a towering Spanish-Moorish structure built in 1925, has been in transition since late summer, when it was acquired by Tom Kane, former owner of the BBC disco here.

"Basically we've been restoring the entire theatre, and we've remodeled the lobby to create a club within a theatre," says Kane, whose first move was to convert the Granada to a \$1.25 admission second-run house.

By late January, the entrepreneur

says, he will begin booking live acts in the balconied, high-ceilinged antechamber.

"One night it will be a baroque trio, another night a jazz quartet, the next a folk singer," Kane explains. The price of admission to the Granada will cover both film and entertainment.

Part of Kane's plan also is to produce concerts within the theatre itself, which seats 3,400. Installation of lighting and sound equipment and extensive upgrading of the auditorium is slated for 1977.

Kane says the theatre will be booked selectively, with regard to its physical preservation and the neighborhood surrounding.

## New 'Train' Logo For Rocket Label

LOS ANGELES—Rocket Records has redesigned its logo effective with the company's 1977 releases. The new design, a black streamlined modern train, replaces the yellow and red locomotive. The colors of the new labels are gray, deep gold and harvest yellow.

The inner album sleeve has also been redesigned in white with "The Rocket Record Company" printed in black in a repeating pattern.

Rocket 45s will be packaged in a new sleeve with the train across the upper portion and the label's name beneath the train. The new logo, label and package were designed by Ronald Wong of the Rocket art department.

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MARTY GWINN CHL 519  
A Smile On The Wind



LINDA CARR RLX 104  
Cherry Pie Guy



WILBERT HARRISON CHL 523  
Soul Food Man

See us at MIDEM



## 5% Discount On Mercury Items

CHICAGO—Phonogram / Mercury is offering a 5% discount on records and tapes in a "best of" or "greatest hits" campaign through Feb. 28. The 11 albums included in the program are: "The Best Of Bachman-Turner Overdrive," "Gold" by the Ohio Players, "All The World's A Stage," by Rush, "The Best Of Rod Stewart Volumes I and II," "The Best Of Uriah Heep," "Tom T. Hall's Greatest Hits Volumes I and II," "The Best Of The Statler Brothers," "The Best Of Johnny Rodriguez" and "Encore Of Golden Hits" by the Platters. Local print ads will back the campaign.

The label also is discounting its Celebrity Series pop and country singles catalog by 10% through the end of February.

## CONCERT PROGRAMS

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## 'GET RID OF STIFFS' 12 Sales Tips By Merchandise Exec

LOS ANGELES—Freelance merchandising executive Fred Rice says there are 12 tips by which dealers can increase profits.

1. "Albums that don't sell are stiff. The first thing to do is get rid of the stiff; they're taking valuable space and profits."
2. "Full LP cover display is vital. Give the prospective buyer a chance to see the new LPs. Do not put a new release in a browser box. It then becomes a catalog item."
3. "Give new LPs at least four weeks of full in-store display."
4. "Use window displays to expose new releases."
5. "Set up a 'what's new' wall display; feature the new LPs, new artists and new sounds."
6. "Use trade magazines for their appraisal of new single and LP releases to help in ordering."
7. "Use advertising allowances to advertise new releases on radio and in local and school papers."
8. "Remember airplay sells records. Tie-in with your favorite local station so it will showcase your new releases."
9. "Have your employees keep in touch with the sounds of the product which they are selling and make new releases available to your good customers. Enthusiasm in new product begets sales."
10. "Offer special incentives for customers to buy new releases such

as special prices, bonus product and trade-ins.

11. "Promote new releases as gifts. Have them gift wrapped for that extra touch during holidays."

12. "Remember, nobody can pick a hit so don't prejudice product."

Rice points out that new releases account for 50% of all record sales.

The veteran merchandiser spent 27 years with Capitol Records and has been doing freelance work since April of 1974.

## Hildebrand Dies In La.

LOS ANGELES—Henry Hildebrand, 54, who founded All-South Distributing, New Orleans, in the mid-fifties, died at his home in Metairie, La., Wednesday (12).

Hildebrand had been under doctor's care since shortly before Christmas, but had returned to his home Tuesday (11) from a local hospital which had been treating him for a heart condition.

Hildebrand, who started in the industry as a youth working for the independent distributor who had the Columbia Records franchise in New Orleans, eventually became chief operational executive for the franchise. He started his own independent label distributorship about 1956. Prior to his death, he operated the largest label distributorship in that area and had a large rack operation.

It's understood that his son, Warren, who has been a principal in All-South, will continue the business with the support of present employees. Other survivors are his wife, Evelyn, another son, Henry Jr., and his father.

## M.K. Jerome Dies

LOS ANGELES—Memorial services for long-time ASCAP member M. K. Jerome, who died here Jan. 8, were held last Tuesday. He was 83. Jerome composed a number of hit songs and was nominated for an Oscar in 1943.

## Hot Line Distrib Sues Private Stock

LOS ANGELES—Hot Line Distributor Inc., independent label distributorship, Memphis, has filed suit against Private Stock Records in Circuit Court there, seeking payment of \$7,233.12. The pleading alleges Private Stock appointed the plaintiff as its distributor Feb. 13, 1976.

The defendant, it's claimed, terminated Hot Line June 21, 1976, leaving the firm holding the bag for the delinquency, which came from uncredited returns.

## 12-Inch From WB

LOS ANGELES—The first 12-inch, 45 r.p.m. disco single put into commercial release by Warner Bros. is an extended version of the Undisputed Truth's newest single "Let's Go Down To The Disco" backed with its previous soul chart hit "You + Me = Love" on the Whitfield custom label.

The disco mix contains more than 20 minutes of music and comes packaged in a custom sleeve. Warner has until now only supplied disco DJs with 12-inch extended mix versions of disco material.

## Black Music Panelists Hit Issues At Warner Powwow

By NAT FREEDLAND

ACAPULCO—A black music panel of three radio programmers and three retailer-wholesalers at the Warner Bros. Records Convention here Jan. 6 got to the nuts and bolts of a wide variety of issues affecting this booming field.

Manny Clark of WGIV in Charlotte, S.C., called contemporary soul radio "basic black but not all-black." Applicable records by white artists such as the Bee Gees and Leo Sayer can be playlisted on soul stations before crossing over to the soul chart.

Frank Johnson of the Midtown record stores in Los Angeles said: "We must stock any record added to the major soul stations in our market." Neither he nor the other record store operators on the panel have seen much consumer interest in 12-inch disco singles yet. But they find tape, particularly in the cassette format, a growing part of the soul market.

Gerry Shannon, music director of WWRL in New York, said that singles still dominate airtime at her station despite an increasing willingness to program album cuts. WWRL does not drop black crossover records early simply because they get play on the Top 40 stations in New York City.

George Gillespie, operator of the Soul Shack stores in Washington, D.C., said that in-store play of records in his market is a key sales booster. Merely playing a radio in the store is not nearly as effective.

Jerry Rushing of WEDR-FM in Miami said that because of the high Cuban population in his market he consistently programs salsa disks and because of the proximity of the West Indies, reggae is a viable element in his playlisting.

Ernie Leaner of Ernie's One-Stop in Chicago said the FBI has only recently brought tape piracy under control in his market. He likes massive displays of push records such as the new Stevie Wonder album in his Record World stores and keeps special wall display areas for top singles on the Billboard soul chart.

The free-swinging session, with many questions from the floor, was chaired by Tom Draper, WB director of r&b operations. There was a wide range of opinion on the panel as to how dominant the single remains in this marketplace but most of the speakers agreed that albums, which provide more music and better sound for the consumer dollars spent, are gradually assuming a greater share of the soul consumer dollar.

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(7715) Wednesday, 5:55 pm, \$125. Begins Feb. 2.

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*Casablanca*  
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# RCA And Engineers Negotiate

By IS HOROWITZ

NEW YORK—Engineers at RCA Records studio late last week were reviewing key proposals made by the label to relax union operational standards or see the manufacturer abandon its recording studios here.

The company had already decided to cut loose its studios in Nashville and Los Angeles (Billboard, Jan. 15, 1977).

RCA is asking its engineers here, a member of the National Assn. of Broadcast Employees & Technicians (NABET), to give ground on at least four issues, traditional in past union contracts, it feels vital to continued studio operation.

A key point is the demand that the label have unlimited rights to record artists in non-house studios, without the use of union standbys.

Another is that "guest" engineers be allowed to handle the controls in the RCA studios here, both in recording and mixing at the artists' option.

A third key demand is that the label be permitted to use one engineer at sessions instead of the firm requirement that at least two be on hand. It has become standard practice.

(Continued on page 20)

When Answering Ads . . . Say You Saw It in Billboard



**SURPRISE PARTY**—Jerry Wexler, veteran producer and now consultant to Atlantic Records, chats with Paul Simon while Wexler's wife, Renee, looks on. The occasion was a surprise party for Wexler in honor of his 60th birthday. At the right is Clive Davis, president of Arista Records.

## 3 Firms Collaborate On 'Disco' Movie

LOS ANGELES—The burgeoning disco trend gets its second full-length motion picture treatment starting in April when Columbia Pictures, Casablanca Filmworks and Motown Productions jointly film "Disco," starring top recording stars.

## Hayes Bankrupt

MEMPHIS—Isaac Hayes filed personal bankruptcy Dec. 22 here, indicating debts of \$6 million. The singer has also given up his label, Hot Buttered Soul, but intends to continue recording. His label has been distributed by ABC.

Previously, the Robert Stigwood Organization announced a disco film starring John Travolta.

Joe Layton, Broadway musical, film and television director, has been signed and Motown's Rob Cohen will produce the movie, based on an original screenplay by Barry Bernstein. Peter Guber and Neil Bogart of Casablanca Filmworks will be executive producers and Tony Masters will be associate producer.

Casablanca Records will distribute a double-pocket soundtrack album in the U.S., while Motown has international market rights. Columbia Pictures intends to work with exhibitors in creating a special disco sound in theatres.

Donna Summer will play an important lead role.

## Mini Synthesizer Gains Popularity, Industry Usage

LOS ANGELES—The Stylophone 350S (\$129), a mini consumer-oriented synthesizer, is now being used by music industry professionals.

Stevie Wonder, Jose Feliciano, Norman Whitfield, Davie Bowie and Paul Anka are among those using the grown-up copy of the children's toy Stylophone.

The 44-key instrument, about the size of a portable typewriter weighing approximately two pounds, carries its own amplifier and speaker and operates on two PP9 batteries.

A variety of instruments can be simulated from this instrument including violin, bass, woodwind, clarinet, flute and others, claims Madeline Baker, president of Audio Arts Inc., who holds exclusive rights to distribute the Stylophone 350S in the U.S., Canada and Mexico.

The instrument, created and manufactured by Dubreq of London, will sell for at least \$200 when it hits the retail stores, says Baker.

She secured the franchise at last year's MIDEM conference but began to promote it only as a Christmas item.

"My problem now is that I just can't get enough of them. I have a waiting list of more than 200 who have paid for the Stylophone 350S and are waiting for delivery," she says.

Baker, who is negotiating to have the instrument placed in schools and public institutions, is also contemplating getting into the mail-order business with it.

## MCA Phasing Out Country Producers

NASHVILLE—MCA Records, Inc. will be phasing out its in-house production in the next few months in a move to continue with the current record industry trend of independent production.

The trend began almost a year ago with MCA when Owen Bradley, Nashville head of the firm, left to go into independent production. Now, Snuffy Miller and Walter Haynes, MCA's current in-house producers, will work for the company only on an independent basis.

"These changes in no way reflect the performance of these two fine producers," says Jack Parker, Nashville's vice president of a&r at MCA.

"Our artist roster has changed considerably over the past year to 18 months and in most cases the new acquisitions are independently produced already. These changes have decreased the number of acts produced in-house and this move is purely economical.

"Plus, it allows our current in-house producers the freedom and flexibility to produce acts outside the MCA roster."

## N.Y. HIFI SHOW IN NOV.

CHICAGO—The record and disco industries will play key roles in the first New York Hifi Stereo Music show, produced by Bob and Terry Rogers Nov. 3-4 at the Statler Hilton, it was announced at the Winter CES here. It will be a combination dealer-public show, with Thursday and half Friday (3-4) for the trade, and Friday-Sunday (4-6) for the public.

## Paris Disco Opera

LOS ANGELES—A disco opera, "Domino's" will be previewed in Paris immediately following MIDEM by the Artie Wayne Organization. Publisher-writer Wayne co-wrote the book and most of the songs with Norma Helms. The entire opera score will be performed, with several of the numbers in full-scale dance production.

# BANKRUPTCY SALE

## STAX RECORDS, INC.

The Trustee is authorized to sell all of the assets of the bankrupt Stax Records, Inc. The assets will be offered for sale at 3 p.m. January 26, 1977.

The assets consist principally of the following:

All the Trustee's right, title and interest, in and to master recordings of Stax Records, Inc. The released products by label are:

LABEL	TYPE	NO. OF RELEASES (APPROX.)	LABEL	TYPE	NO. OF RELEASES (APPROX.)
Enterprise	L.P.	51	Enterprise	Single	101
Stax	L.P.	81	Stax	Single	220
Volt	L.P.	27	Volt	Single	110
We Produce	L.P.	5	We Produce	Single	13
Ardent	L.P.	5	Ardent	Single	8
Gospel Truth	L.P.	24	Gospel Truth	Single	13
KoKo	L.P.	2	Hot Water	Single	1
Partee	L.P.	5	KoKo	Single	14
Respect	L.P.	7	Mikim	Single	3
Truth	L.P.	2	Partee	Single	2
Respect	Single	4	Warren	Single	2
Weiss	Single	2	Stax-Atlantic	Various	296

(approximately 209 L.P.s and 789 singles)

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Various professional musical instruments used in the two (2) 16 track studios above.

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\* All sales are subject to approval of the Bankruptcy Court.

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## New Companies

**Little Angel Records** formed in Los Angeles by former promotion man Bob Holladay who will act as president. Initial signing is singer/songwriter Randy Richards whose single "There's Always A Good-Bye" has been rush-released. Offices located at 1844 Westholme Ave., (213) 475-5328.

**Sundance Records** launched in Los Angeles by Byron Berline, Dan Crary, John Hickman and Lloyd Segal. First releases will consist of three instrumental albums by Berline on fiddle, Crary on guitar and Hickman on banjo. Each artist will produce its own album with Segal acting as executive producer. Offices are at 10850 Wilshire Blvd., (213) 879-3444.

**Mr. Midwife Records** has been formed in New York. Directing the company will be music veteran Nor-

ris Mayhams. First record on the label will be a single, "Natural Home-birth" written by noted midwife Norman Casserley, and performed by Norris the Troubadour and the Seaboard Coastliners. Label is located at 135 Hamilton Place, 10031, (212) 368-7275.

**Bigboro Records** has been formed in New York by producer Jeff Lane and Randy Muller, leader of Brass Construction. Plans are for a major label to distribute. Company is located at 1700 Broadway, 10019, (212) 757-4534.

**Natalie Neilson Management Co.** formed in San Francisco by Natalie Neilson, manager of Graham Central Station. Neilson will expand her rock origins to include all styles of music as well as drama, poetry and writing. Firm is located at 843 Montgomery, (415) 781-0578.

**The Image Makers** formed by Richard Baron to provide advertising and public relations for entertainment for the central New York State region. Firm is located at 403 Deerfield Road, East Syracuse, N.Y., (315) 437-7847.

**Harmony Artists**, a management company formed in Los Angeles by talent bookers Jerry Ross and Michael Dixon. Firm will book acts into a club circuit. Location is at 8831 Sunset Blvd., (213) 659-9644.

**Bruce Henderson Associates** established in New York by the former agent for the Byrds, Jefferson Starship, Hot Tuna and the Nitty Gritty Dirt Band to function as artist's management firm. Temporary address is 225 West End Ave., New York, (212) 580-0723.

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## New Calliope Label Will Function As Festival Arm

LOS ANGELES—Festival Records, a marketing and distribution firm, has been organized in Sherman Oaks, Calif., with Calliope Records as its first label link.

Heyward Collins, a former banker, and Rick Donovan, long-time promotion/production executive, are president and vice president, respectively of both firms.

In addition to releasing new product, Collins has acquired three master catalogs, providing Calliope with a steady flow of solo artist and collation material. Festival is also open to represent domestic and foreign labels for distribution in the U.S. Collins will be at MIDEM to consolidate foreign affiliation.

First releases include the soundtrack from a skiing documentary, "Winter Equinox," and two oldies packages, "Roots," a collation of fifties and early sixties hit by r&b artists; and Armed Forces DJ Jim Pewter's "10th Anniversary Salute To Rock 'n' Roll," an early sixties collection.

About Feb. 1, Chad Everett, long star of television's "Medical Center," will have his first album release which he will promote in conjunction with his 40-city tour for Lauder Scotch's "King Of The Hill" tennis

tournament in the U.S. Country singer Rebecca Lynn will also debut about that time with an album.

Collins has acquired the 50-album catalog of Huey Meaux's Crazy Cajun label, which includes artists like Freddy Fender, Doug Kershaw, Ronnie Milsap, Mickey Gilley, Doug Sahn, Johnny Winter, B.J. Thomas, Moe Bandy and Barbara Lynn, among others.

A previously unreleased catalog, considered enough for 35 albums of jazz, has been obtained from a Los Angeles physician.

Artists included are Cannonball Adderley, Pete Jolley, Mel Torme, Count Basie, Joe Williams, Cal Tjader, Shorty Rogers, Carmen McRae, Paul Horn, Charlie Barnet, Red Nichols, Curtis Counts and Max Roach.

Collins also has material enough for seven albums by Richard Pryor, he says. The firm also has a BMI publishing adjunct, Marlu Music, with an ASCAP wing in preparation.

Thus far, Phil Willen, marketing vice president for Festival, has appointed Pacific, San Francisco; ABC, Seattle, and In Tune, Los Angeles, as distributors.

## Read IMIC's Keynoter

Continued from page 1  
tion, a Western Hemisphere committee is being formed and will be announced at a later date.

The international executives on these committees will help formulate the agenda and arrange for additional speakers to address this year's IMIC which is sponsored jointly by the Billboard Group of international businesspapers: Billboard, Music Week (U.K.) and Music Labo (Japan).

The 10-member European committee is comprised of the following members:

Stephen Stewart, director general of IFPI; Ian Ralfini, managing director of Anchor Records, U.K.; Leslie Hill, managing director of EMI Records, U.K.; Michael Freeguard, general manager of the British Performing Rights Society; Paul

Rich, vice president and international manager of Carlin Music, U.K.; Chris Wright, chairman of Chrysalis Records, U.K.; Piet Schellevis, president of Phonogram International, Baarn; Stephen James managing director of DJM Records, U.K.; Guido Rignano, managing director of Ricordi Spa, Italy; and Gerry Oord, managing director of RCA in the U.K.

Today, three executives have been set to participate in IMIC's ad hoc committee from the Far East, with a fourth to be announced shortly. The three are:

Shoo Kaneko, managing director of Victor Musical Industries, Japan; Tats Nagashima, president of Taiyo Music and chairman of Kyodo Tokyo and UDO Artists, Japan; and Misa Watanabe, president of Watanabe Music Publishing Corp., Japan.

Conference headquarters for IMIC-77 will be Amsterdam's Okura Hotel.

The decision to return IMIC to an annual basis was made at IMIC-6 attended by nearly 400 persons in Honolulu last May.

Since the first IMIC, which was held in the Bahamas in 1968, the event has been gaining status as the annual summit meeting of the world's music/record community.

Other IMICs have been held in Palma de Mallorca, Spain in 1969, followed by Montreux, Switzerland (1971), Acapulco, Mexico (1972) and London (1974).

In addition to the scheduled business seminars, supplemental sightseeing trips plus activities for wives are being planned for the event.

Registration details will be published in later issues.

## Tape a TV Stanza

LOS ANGELES—Tony Bennett and pianist Bill Evans have taped a half-hour television special to help promote their new Improv album, "Together Again," slated for early February release. The program has already been sold to the Canadian Broadcasting Corp. for airing Feb. 27, but American sale is still pending.

## Union & RCA

Continued from page 19  
tice at many independent studios for a single man to operate both console and tape machine at less complex sessions.

RCA also wants NABET to adjust the provision that requires a minimum of 12 hours between working shifts. Under the present rule, an engineer who puts in substantial overtime on one session reports late for his next working day but still leaves at his regular quitting time.

The company has let it be known that the three RCA studios here will be shuttered if substantial concessions are not granted by the union in its next contract. The current pact expires Feb. 4.

Next negotiating session between the union and management is scheduled for Tuesday (18). Forty-one engineers are employed at the studio facility.

Meanwhile, it has been learned that RCA has had a number of discussions with prospective purchasers or lessees of its New York studios in recent months.

RCA plans closing its Hollywood studio on Friday Jan. 21 with the Nashville studio to shut down sometime in January.



We believe finding new artists and developing them  
is the lifeblood of this industry.

We are particularly proud to be associated with  
a new artist, with his second album,

*Sammy Hagar.*

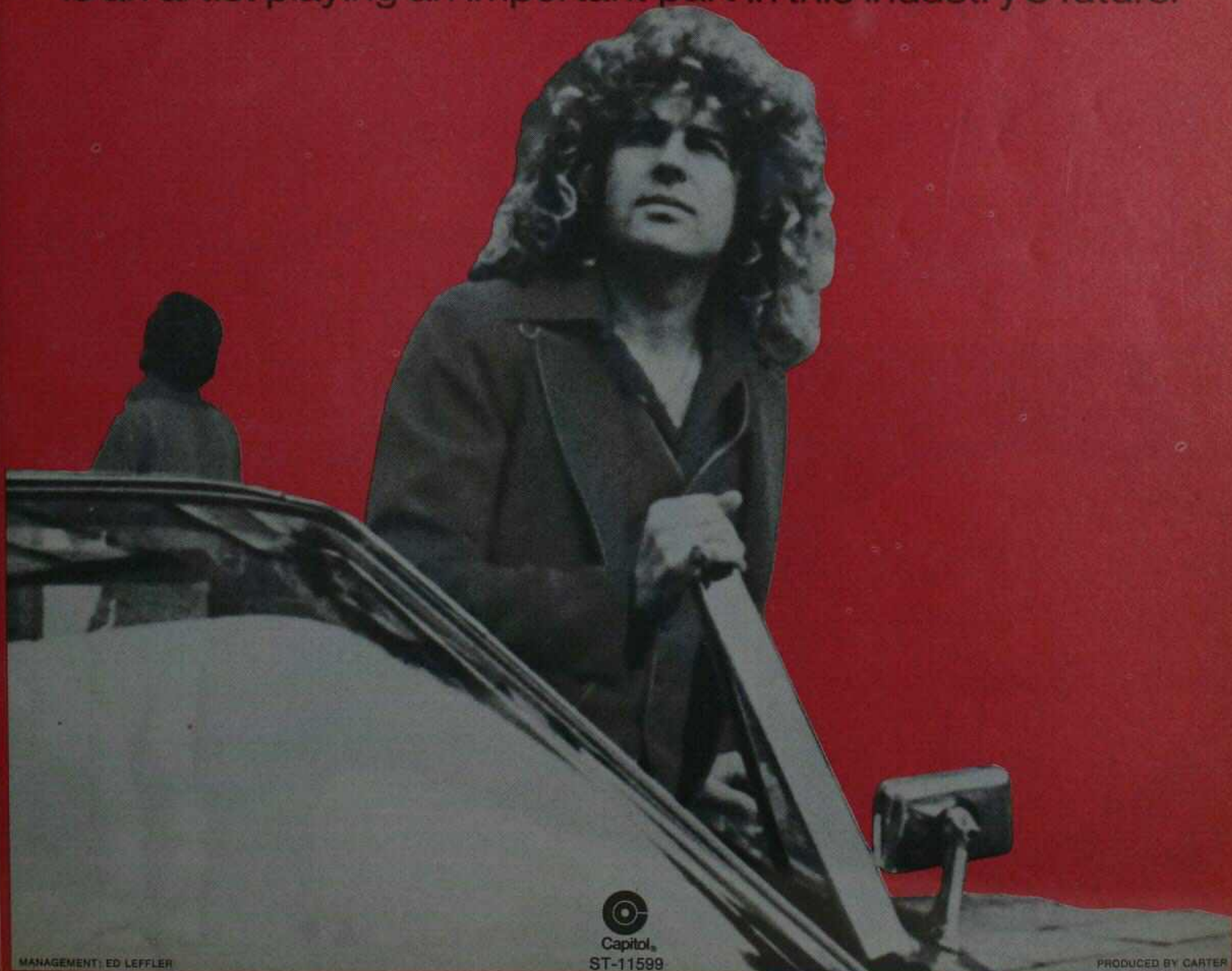
Sammy has played in countless bands  
in countless bars and nightclubs over the years as well  
as a two-year stint with the powerhouse Montrose band.

Last year, Sammy went on his own  
and recorded his first album, *Nine On A Ten Scale*.

While it didn't break any sales records,  
it generated a tremendous amount of talk and airplay.  
Now his second album has fulfilled the promise of the first.  
It was recorded at the Abbey Road Studios in London.

*Sammy Hagar*

is an artist playing an important part in this industry's future.





# Marketing Seminar Successful

• *Continued from page 3*  
people, were onstage. We talked about marketing all day and each of my department heads made a presentation on what they do.

Besides the Nashville executives, Jack Craig, vice president and general manager of marketing, New York, took part in the seminar along with regional staffers from Los Angeles, Dallas, Atlanta, Washington and other areas.

Joe Mansfield, Jay Jensen, Zim Zemarel, Frank Mooney and Dan Walker shared their thoughts with

the artists, producers and managers gathered for the conclave which was the idea of Blackburn who served as host.

"I believe it'll prove to be by far the most productive approach for Columbia country artists that has taken place in Nashville," comments Sonny James, one of the artists attending.

Other Columbia and Epic artists attending included Tammy Wynette, Marty Robbins, Johnny Paycheck, Bob Luman, Johnny Duncan, Billy Swan, Charly McClain, Patti

Leatherwood and the group Shylo. Producers attending included Billy Sherrill and Ron Bledsoe of CBS and independent producers Ray Baker and Larry Rogers.

With only one 10-minute break, the program featured talks by the record men supported by audio/visual displays. Roy Wunsch, Epic promotion, and Joe Casey, Columbia promotion, shared mikes to explain their upcoming programs and what will be happening in the field.

Gene Ferguson discussed artist development and plans for 1977 CBS career development projects such as the 1976 King's Island shows in Cincinnati that turned artist appearances into increased billings.

Mary Ann McCready outlined her specialty—press and media relations. Dan Pinckard, special projects manager, talked about LPs, sequencing and other matters. Blackburn directed slide presentations of new marketing techniques, plans and artist campaigns for the first quarter.

Bill Barnes explained the artistic and commercial aspects of cover art and design.

## Hologram Code

• *Continued from page 1*

from independent companies which find it feasible to use," he says.

He also says that because the coding system is highly technical and complex, it will have to be further investigated by technicians as to costs and implementation.

According to Howard Freeman, vice president of marketing, and Selwyn Lissack, engineer and creative director, the holographic coding system is "foolproof, non-transferable and inexpensive."

The holographic light impression can be placed on the album jacket, vinyl itself or sticker label. Freeman says the impression can be suitably placed between the album's last cut and sticker or between any two cuts depending on record company specifications. For cassettes, the embossment can be made on the label or tape itself.

Freeman says that the embossment can be identified visibly or if the record industry wants the impression can be invisible and seen through a special decoder developed by Hologvision. He also says that the impression can be partially transferable or non-transferable with an infinite amount of variations for coding.

Because holograms are only light beams and visible with another ray of light, audio won't be effected.

A decoding system has been developed allowing the impression to be read with an inexpensive, safe laser. Once a tape or disk is identified as bogus, it is sent to the lab for decoding through a helium laser and holographic lens system. The material's original point of distribution can then be assessed.

Holography was originally developed by British scientist Denis Gabor in 1948 for which he received the Nobel Prize in 1971. Because laser light is needed to view most holograms, its commercial practicality was stymied.

The process allows a light picture to project itself from a background and suspend in space. The subject is then captured in frozen light waves by a laser beam and exists only as light.

Freeman adds that the cost of this coding system is inexpensive and won't effect the cost of an album or tape. The system will now be further investigated by the RIAA and record and tape manufacturers.

# Sugarman-Billboard TVer

• *Continued from page 1*

geles, is designed to have the stature of the Academy Awards.

"With the record industry now superseding motion pictures in terms of consumer dollars spent and in influence among much of the public, we believe the industry should have its own prestigious awards vehicle," Sugarman says.

The program, to come out of Burt Sugarman, Inc., which produces a number of other networks tv shows, including "Midnight Special," will have its own staff and be geared to the highest production standards.

The awards will be presented in recognition of artistic excellence.

The relationship between Sugarman and Billboard was established five years ago when "Midnight Special" began using the publication's charts and features as a basis for signing acts for the NBC-TV presented program.

"We chose to use Billboard again," Sugarman says, "because of the magazine's leadership in its 84 years of covering the music and record industries and its stature as the industry's foremost publication throughout the world."

"Its charts are recognized as the leading authority on music popularity around the world, and rightfully so, since it was Billboard that first introduced the charting of selections more than a half century ago."

"Billboard is delighted to be a part of a project of this scope and stature," Zhitto says, "and to be associated with a producer of the high caliber and quality standards of a Burt Sugarman. We welcome the opportunity of working with one who has dedicated his talents to satisfying the public's ever-growing demand for more tv programming devoted to contemporary music and its artists."

# Show Tunes Cry For Help

• *Continued from page 6*

tional label, Shubert Alley Records, in a move aimed at reducing their dependency of commercial labels for exposure.

At the time, they also expressed hope that the creation of Shubert Alley Records as a vehicle for the music from their plays, would give added impetus to shows they felt would stand a greater chance of success if the public received early exposure to the music (Billboard July 31).

Following the lead set by Shubert Alley Records, the producers of "The Robber Bridegroom" have also had four of the more commercial tunes from the play released on Take Home Tunes, a small promotional label based in Connecticut.

The tunes are "Sleepy Man," "Nothin' Up," "Love Stolen," and "Goodbye Salome," and feature Broadway actors Jerry Orbach and Virginia Vestoff on vocals. Although not an original cast product, it is hoped that this extended play single, which is being widely distributed to radio stations in the Northeastern U.S. will perk enough interest among radio station executives to ensure some airplay.

The show's producers feel that if they can capture the interest of the radio stations, then stimulating public interest should not be difficult.

Meanwhile, Waldman & Uhry who proudly admit to being past students of the late Frank Loesser, are as concerned about the future of the Broadway musical as they are about record label indifference to the music.

The duo feels that the era of the

Sugarman has worked with live musical tv presentations as executive producer of the 1971 and 1972 Grammy Awards telecasts.

He has also been executive producer on network specials encompassing Jose Feliciano, Dionne Warwick, the Los Angeles Philharmonic plus such syndication series starring Henry Mancini and Johnny Mann.

His firm will produce a one-hour network special on Richard Pryor which tapes in March. And Sugarman is represented on daytime tv with "Celebrity Sweepstakes" a non-musical program.

# WEA Price

• *Continued from page 1*

where he previously paid \$4.09 for the LP and \$4.40 for the tape.

The big user, who paid \$3.84 and \$4.01 for the LP and tape, respectively, now pays \$3.95 for either. The price changes on \$1 list price graduations continue through product up to \$17.98 suggested list.

The independent dealer receives an increase of from 2.7% to 4% on the wholesale price of LPs, while the wholesale tape price reduction ranges from approximately 4.5% to 7.5%. The big user's LP price at wholesale increases from 2.9% to about 5.5%, while tape prices drop from 1.5% to about 5%.

The big user's price schedule shows \$6.98 list product now universally priced at \$3.38, while the old price was \$3.36 for LP and \$3.95 for tape. There was no change in price for \$6.98 list product on the independent dealer schedule. Price on singles and Nonesuch product remains the same, it's reported.

The price change became effective Monday (10).

lavish, big-budget Broadway musical, especially those without name talent, is on the wane, and that they will eventually be replaced with smaller musicals—like "Chorus Line" and "Robber Bridegroom"—capitalized with \$500,000 or less.

Waldman & Uhry feel that although there are restrictions to working within the framework of a small budget, there is the advantage of greater creativity engendered by having to do a lot with a little money.

Smaller budgets, say Waldman & Uhry, are also resulting in greater opportunity for little known talent to break into Broadway. They explain that with a limited amount of capital to underwrite a show, producers must turn to lesser-known, lower-priced writers for product.

They point out that Joe Papp and Gordon Davidson are already doing this with unprecedented success as evidenced in shows like, "Chorus Line," "For Colored Girls," and "Three Penny Opera," and that soon other producers will be forced to follow.

Waldman & Uhry also feel that the money lavished on high-budget musicals could be better used to test several small shows off Broadway or out-of-town before bringing them on to the Broadway stage.

They feel testing is important to a show in order to discover its weaknesses and, if necessary, perform critical surgery before deciding to open on Broadway.

Waldman & Uhry dispel arguments that low-budget shows compromise spectacle and excitement by pointing to the success of "Chorus Line," "For Colored Girls," and their own show.

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MCA-40673



Produced by Ken Mansfield

Direction: Lloyd M. Segal  
Agency: Keith Case  
Stone County, Denver, CO

**MCA RECORDS**

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# Billboard Singles Radio Action

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

Based on station playlists through Thursday (1/13/77)

## TOP ADD ONS - NATIONAL

- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- AL STEWART—Year Of The Cat (Janus)
- BARRY MANILOW—Weekend In New England (Arista)

## PRIME MOVERS - NATIONAL

- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
- EAGLES—New Kid In Town (Asylum)

## BREAKOUTS - NATIONAL

- FLEETWOOD MAC—Go Your Own Way (W.B.)
- JACKSONS—Enjoy Yourself (Epic)
- BARRY MANILOW—Weekend In New England (Arista)

### D—Discoltheque Crossover

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

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

**BREAKOUTS**—Billboard Chart Dept. summary of new products exclusive of Add Ons and Prime Movers.

### KRIZ—Phoenix

- STEVE MILLER BAND—Fly Like An Eagle (Capitol)
- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol)
- SYLVERS—Hot Line (Capitol) 21-8
- STEVE WONDER—Isn't She Lovely (Tamla) 20-13 (LP)

### KTKT—Tucson

- BREAD—Lost Without Your Love (Elektra)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 17-8
- KISS—Hard Luck Woman (Casablanca) 25-19

### KQED—Albuquerque

- KANSAS—Carry On Wayward Son (Kirshner)
- DONNA SUMMER—Winter Melody (Casablanca)

- ROSE ROYCE—Car Wash (MCA) 17-2
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 15-3

### KENO—Las Vegas

- JACKSONS—Enjoy Yourself (Epic)
- ORLEANS—Reach (Asylum)
- AEROSMITH—Walk This Way (Columbia) 15-9
- EAGLES—New Kid In Town (Asylum) 16-11

## Pacific Northwest Region

### TOP ADD ONS:

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

### PRIME MOVERS:

- MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
- STEVE MILLER BAND—Fly Like An Eagle (Capitol)
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.)

### BREAKOUTS:

- BARRY MANILOW—Weekend In New England (Arista)
- ABBA—Dancing Queen (Atlantic)
- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol)

### KFRC—San Francisco

- THELMA HOUSTON—Don't Leave Me This Way (Tamla)
- AL STEWART—Year Of The Cat (Janus)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 20-11
- EARTH, WIND & FIRE—Saturday Nite (Columbia) 25-16

### KYA—San Francisco

- THELMA HOUSTON—Don't Leave Me This Way (Tamla)
- AL STEWART—Year Of The Cat (Janus)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 12-8
- EAGLES—New Kid In Town (Asylum) 13-9

### KDIA—Oakland

- WILLIAM BELL—Trying To Love Two (Mercury)
- BEE GEES—Boogie Child (RSO)
- NONE

### KLIV—San Jose

- FLEETWOOD MAC—Go Your Own Way (W.B.)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- BRICK—Dazz (Bang) 13-9
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 20-16

### KNDE—Sacramento

- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- BOSTON—Long Time (Epic)
- STEVE MILLER BAND—Fly Like An Eagle (Capitol) 21-10

### D★ BRICK—Dazz (Bang) 17-9

### KROY—Sacramento

- ABBA—Dancing Queen (Atlantic)
- GARY WRIGHT—Light Of Smiles (W.B.) (LP)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 24-15
- AEROSMITH—Walk This Way (Columbia) 20-13

### KYND—Fresno

- ABBA—Dancing Queen (Atlantic)
- BARRY MANILOW—Weekend In New England (Arista)
- JACKSONS—Enjoy Yourself (Epic) 30-23
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 18-13

### KJOY—Stockton, Calif.

- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- MIRACLES—Spy For Brotherhood (Columbia)
- FLEETWOOD MAC—Go Your Own Way (W.B.) 29-13
- THELMA HOUSTON—Don't Leave Me This Way (Tamla) 30-19

### KGW—Portland

- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol)
- AL STEWART—Year Of The Cat (Janus) 22-16
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 14-9

### KING—Seattle

- BARRY MANILOW—Weekend In New England (Arista)
- AL STEWART—Year Of The Cat (Janus)
- EAGLES—New Kid In Town (Asylum) 14-7
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 16-9

### KJRB—Spokane

- KENNY NOLAN—I Like Dreamin' (20th Century)
- 10 C C—The Things We Do For Love (Mercury)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 17-7
- KENNY NOLAN—I Like Dreamin' (20th Century) 40-20

### KTAC—Tacoma

- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- BARRY MANILOW—Weekend In New England (Arista)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 9-2
- AEROSMITH—Walk This Way (Columbia) 12-6

### KCFX—Salt Lake City

- HALL & OATES—Rich Girl (RCA)
- JENNIFER WARRENS—Right Time Of Night (Arista)
- GABE KAPLAN—Up Your Nose With A Rubber Hose (Elektra) 24-18
- JACKSONS—Enjoy Yourself (Epic) 29-24

### KRSP—Salt Lake City

- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- AL STEWART—Year Of The Cat (Janus)
- STEVE MILLER BAND—Fly Like An Eagle (Capitol) 18-10
- KISS—Hard Luck Woman (Casablanca) 22-19

### KTLK—Denver

- NONE
- BARRY MANILOW—Weekend In New England (Arista) 33-23
- STEVE MILLER BAND—Fly Like An Eagle (Capitol)

## North Central Region

### TOP ADD ONS:

- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- BARRY MANILOW—Weekend In New England (Arista)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America)

### PRIME MOVERS:

- EAGLES—New Kid In Town (Asylum)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)

### BREAKOUTS:

- JACKSONS—Enjoy Yourself (Epic)
- OZARK MOUNTAIN DAREDEVILS—You Know Like I Know (A&M)
- AEROSMITH—Walk This Way (Columbia)

### CKLW—Detroit

- NONE
- JACKSONS—Enjoy Yourself (Epic) 10-4
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 23-17

### WJLB—Detroit

- AUSTIN PATTI—Say Your Love (CTI)
- MYSTIC MOODS—Being With You (Sound Bird)
- ENCHANTMENTS—Gloria (U.A.) 18-5
- DRAMATICS—Be My Girl (ABC) 12-2

### WTAC—Flint, Mich.

- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- JACKSONS—Enjoy Yourself (Epic)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 24-16
- STEVE MILLER BAND—Fly Like An Eagle (Capitol) 28-20

### WGRD—Grand Rapids

- BREAD—Lost Without Your Love (Elektra)
- ROSE ROYCE—Car Wash (MCA) 7-3
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 12-10

### Z-96 (WZZM-FM)—Grand Rapids

- DR. BUZZARD'S ORIGINAL SAVANNAH BAND—Whispering/Cherchez Les Femme (RCA)
- AL STEWART—Year Of The Cat (Janus)
- BARRY MANILOW—Weekend In New England (Arista) 29-19
- STEVE MILLER BAND—Fly Like An Eagle (Capitol) 26-18

### WAKY—Louisville

- BARRY MANILOW—Weekend In New England (Arista)
- EAGLES—New Kid In Town (Asylum) 24-10
- TOM JONES—Say You'll Stay Until Tomorrow (Epic) 10-1

### WBGW—Bowling Green

- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- OZARK MOUNTAIN DAREDEVILS—You Know Like I Know (A&M)
- HEART—Dreamboat Annie (Mushroom) HB-20
- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol) HB-23

### WGCL—Cleveland

- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- BARRY MANILOW—Weekend In New England (Arista)
- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol) 30-20
- AL STEWART—Year Of The Cat (Janus) 20-11

### WMGC—Cleveland

- ARTHUR PRYDOCK—When Love Is New (Old Town)
- OLIVIA NEWTON-JOHN—Sam (RCA)
- BOZ SCAGGS—What Can I Say (Columbia) 15-7
- KENNY NOLAN—I Like Dreamin' (20th Century) 16-10

### WSAJ—Cincinnati

- MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
- STEVE WONDER—Isn't She Lovely (Tamla) (LP)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 27-1
- GABE KAPLAN—Up Your Nose With A Rubber Hose (Elektra) 28-15

### Q-102 (WKRR-FM)—Cincinnati

- STEVE MILLER BAND—Fly Like An Eagle (Capitol)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
- ROSE ROYCE—Car Wash (MCA) 14-5
- EAGLES—New Kid In Town (Asylum) 13-7

### WCOL—Columbus

- FLEETWOOD MAC—Go Your Own Way (W.B.)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 17-8
- BARRY MANILOW—Weekend In New England (Arista) 19-12

### WCUE—Akron, Ohio

- OZARK MOUNTAIN DAREDEVILS—You Know Like I Know (A&M)
- WILD CHERRY—Baby, Don't You Know (Epic/Sweet City)
- EAGLES—New Kid In Town (Asylum) 15-5
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 13-4

### I3-Q (WKQT)—Pittsburgh

- KISS—Hard Luck Woman (Casablanca)
- AEROSMITH—Walk This Way (Columbia)
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 20-10
- EAGLES—New Kid In Town (Asylum) 25-15

### WPEZ—Pittsburgh

- JACKSONS—Enjoy Yourself (Epic)
- GEORGE HARRISON—Cracker Box Palace (Dark Horse)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 21-10
- AEROSMITH—Walk This Way (Columbia) 20-16

### WRIE—Erie, Pa.

- 10 C C—The Things We Do For Love (Mercury)
- PARKER McGEE—I Just Can't Say No
- STEVE MILLER BAND—Fly Like An Eagle (Capitol) 26-18
- JACKSONS—Enjoy Yourself (Epic) 29-22

### WJET—Erie, Pa.

- KANSAS—Carry On Wayward Son (Kirshner)
- STEPHEN BISHOP—Save It For A Rainy Day (ABC)
- BREAD—Lost Without Your Love (Elektra) 18-11
- EAGLES—New Kid In Town (Asylum) 20-14

## Southwest Region

### TOP ADD ONS:

- BARRY MANILOW—Weekend In New England (Arista)
- 10 C C—The Things We Do For Love (Mercury)
- AL STEWART—Year Of The Cat (Janus)

### PRIME MOVERS:

- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- BREAD—Lost Without Your Love (Elektra)

### BREAKOUTS:

- KENNY NOLAN—I Like Dreamin' (20th Century)
- THELMA HOUSTON—Don't Leave Me This Way (Tamla)
- JACKSONS—Enjoy Yourself (Epic)

### KILT—Houston

- THELMA HOUSTON—Don't Leave Me This Way (Tamla)
- BARRY MANILOW—Weekend In New England (Arista)
- 10 C C—The Things We Do For Love (Mercury) 37-25
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 17-9

### KRBE—Houston

- KENNY NOLAN—I Like Dreamin' (20th Century)
- 10 C C—The Things We Do For Love (Mercury)
- AL STEWART—Year Of The Cat (Janus) EX-17
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 24-11

### KNOK—Dallas

- OHIO PLAYERS—Feel The Beat (Mercury)
- WILLIAM BOOTSY COLLINS—Psychoticbumpschool (W.B.)
- SILVER CONVENTION—Dancing In The Aisles (Midland Int'l) 15-10
- UNDISPUTED TRUTH—Let's Go Down To The Disco (Whitfield) 9-7

### KLIF—Dallas

- AL STEWART—Year Of The Cat (Janus)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 19-13
- BRICK—Dazz (Bang) 15-11

### KNUS-FM—Dallas

- SYLVERS—Hot Line (Capitol)
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 18-12
- ROSE ROYCE—Car Wash (MCA) 10-7
- NONE
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 18-7
- EAGLES—New Kid In Town (Asylum) 13-6

### KINT—El Paso

- STEPHEN BISHOP—Save It For A Rainy Day (ABC)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 20-16
- BREAD—Lost Without Your Love (Elektra) 18-15

### WKY—Oklahoma City

- ABBA—Dancing Queen (Atlantic)
- BARRY MANILOW—Weekend In New England (Arista)
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic) 15-9
- BREAD—Lost Without Your Love (Elektra) 17-12

### KOMA—Oklahoma City

- 10 C C—The Things We Do For Love (Mercury)
- STEVE WONDER—Isn't She Lovely (Tamla) (LP)
- BARRY MANILOW—Weekend In New England (Arista) 21-16
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 23-18

### KAKC—Tulsa

- NONE
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- KENNY NOLAN—I Like Dreamin' (20th Century) 12-6

### KELI—Tulsa

- DR. BUZZARD'S ORIGINAL SAVANNAH BAND—Whispering/Cherchez Les Femme (RCA)
- BEE GEES—Boogie Child (RSO)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 24-16
- KENNY NOLAN—I Like Dreamin' (20th Century) 5-2

### WTIX—New Orleans

- KISS—Hard Luck Woman (Casablanca)
- BREAD—Lost Without Your Love (Elektra) EX-17
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 25-18

### KEEL—Shreveport

- RICK DEES—Dis-Gorilla (RSO)
- JACKSONS—Enjoy Yourself (Epic)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 24-15
- STEVE MILLER BAND—Fly Like An Eagle (Capitol) 21-14

## Midwest Region

### TOP ADD ONS:

- FLEETWOOD MAC—Go Your Own Way (W.B.)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- KISS—Hard Luck Woman (Casablanca)

### PRIME MOVERS:

- EAGLES—New Kid In Town (Asylum)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
- ROSE ROYCE—Car Wash (MCA)

### BREAKOUTS:

- BREAD—Lost Without Your Love (Elektra)
- BOSTON—Long Time (Epic)
- AL STEWART—Year Of The Cat (Janus)

### WLS—Chicago

- FLEETWOOD MAC—Go Your Own Way (W.B.)
- KISS—Hard Luck Woman (Casablanca)
- AEROSMITH—Walk This Way (Columbia) 11-5
- HEART—Dreamboat Annie (Mushroom) 13-9

### WMET—Chicago

- KISS—Hard Luck Woman (Casablanca)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
- BRICK—Dazz (Bang) 11-7
- BARRY MANILOW—Weekend In New England (Arista) 16-13

(Continued on page 26)

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# Billboard Singles Radio Action

Based on station playlists through Thursday (1/13/77)

Playlist Top Add Ons •  
Playlist Prime Movers ★

Continued from page 24

WVON—Chicago

- FAITH, HOPE & CHARITY—Life Goes On (RCA)
- LOVE UNLIMITED ORCHESTRA—Theme From "King Kong" (20th Century)
- WALTER JACKSON—Feelings (Chi-Sound) 8-6
- O'JAYS—Darlin' Darlin' Baby (Phila. Int'l.) 10-8

WNDE—Indianapolis

- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)

- KISS—Beth (Casablanca) 28-20
- EAGLES—New Kid In Town (Asylum) 20-15

WOKY—Milwaukee

- STEVE MILLER BAND—Fly Like An Eagle (Capitol)
- BOSTON—Long Time (Epic)

- BRICK—Dazz (Bang) 15-9

- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 18-12

WZUU—Milwaukee

- KANSAS—Carry On Wayward Son (Kirshner)
- SMOKIE—Living Next Door To Alice (RSO)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 18-3
- BREAD—Lost Without Your Love (Elektra) 19-13

WZUU—Milwaukee

- KANSAS—Carry On Wayward Son (Kirshner)
- SMOKIE—Living Next Door To Alice (RSO)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 18-3
- BREAD—Lost Without Your Love (Elektra) 19-13

WZUU—Milwaukee

- FLEETWOOD MAC—Go Your Own Way (W.B.)
- SMOKIE—Living Next Door To Alice (RSO)

- ROSE ROYCE—Car Wash (MCA) 16-6

- BREAD—Lost Without Your Love (Elektra) 22-12

KSLO—St. Louis

- BREAD—Lost Without Your Love (Elektra)
- BOSTON—Long Time (Epic)
- SYLVERS—Hot Line (Capitol) 37-29
- EAGLES—New Kid In Town (Asylum) 27-21

KXOK—St. Louis

- FLEETWOOD MAC—Go Your Own Way (W.B.)
- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol)
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 8-1
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 24-17

KIOA—Des Moines

- JACKSONS—Enjoy Yourself (Epic)
- STEVE MILLER BAND—Fly Like An Eagle (Capitol)

- BRICK—Dazz (Bang) 13-4

- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 9-1

KDWB—Minneapolis

- BREAD—Lost Without Your Love (Elektra)
- LINDA RONSTADT—Someone To Lay Down Beside Me (Asylum)
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic) 30-20
- HENHOUSE FIVE PLUS TOO—In The Mood (W.B.) 14-8

WDGY—Minneapolis

- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- AL STEWART—Year Of The Cat (Janus)
- EAGLES—New Kid In Town (Asylum) 17-10

- ROSE ROYCE—Car Wash (MCA) 20-14

KSTP—Minneapolis

- DOOBIE BROS.—It Keeps You Runnin' (W.B.)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- AL STEWART—Year Of The Cat (Janus) 27-18
- EAGLES—New Kid In Town (Asylum) 12-5

WHB—Kansas City

- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.)
- AEROSMITH—Walk This Way (Columbia)
- EAGLES—New Kid In Town (Asylum) 16-12
- SYLVERS—Hot Line (Capitol) 11-8

KKLS—Rapid City, S.D.

- ROSE ROYCE—Car Wash (MCA)
- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol)
- HEART—Dreamboat Annie (Mushroom) 20-8
- EAGLES—New Kid In Town (Asylum) 15-4

KQWB—Fargo, N.D.

- FLEETWOOD MAC—Go Your Own Way (W.B.)
- AL STEWART—Year Of The Cat (Janus)
- ROSE ROYCE—Car Wash (MCA) 25-17
- QUEEN—Somebody To Love (Elektra) 1914

## Northeast Region

### TOP ADD ONS:

- AL STEWART—Year Of The Cat (Janus)
- BEE GEES—Boogie Child (RSO)
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.)

### PRIME MOVERS:

- BRICK—Dazz (Bang)
- ENCHANTMENTS—Gloria (U.A.)
- ROSE ROYCE—Car Wash (MCA)

### BREAKOUTS:

- BARRY MANILOW—Weekend In New England (Arista)
- KISS—Hard Luck Woman (Casablanca)
- FLEETWOOD MAC—Go Your Own Way (W.B.)

WABC—New York

- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.)
- BEE GEES—Boogie Child (RSO)
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic) 14-6

- STEVIE WONDER—I Wish (Tamla) 11-5

WBLS—New York

- HAROLD MELVIN—Reaching For The World (ABC)
- BEE GEES—Boogie Child (RSO)
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic) 14-6

- STEVIE WONDER—I Wish (Tamla) 11-5

WBLS—New York

- HAROLD MELVIN—Reaching For The World (ABC)
- BEE GEES—Boogie Child (RSO)
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic) 14-6

WBLS—New York

- STEVIE WONDER—I Wish (Tamla) 11-5

WBLS—New York

- STEVIE WONDER—I Wish (Tamla) 11-5

WBLS—New York

- FAITH, HOPE & CHARITY—Life Goes On (RCA)
- LOVE UNLIMITED ORCHESTRA—Theme From "King Kong" (20th Century)
- ENCHANTMENTS—Gloria (U.A.) 34-15
- COMMODORES—Fancy Dancer (Motown) 17-11

WBLS—New York

- FAITH, HOPE & CHARITY—Life Goes On (RCA)
- LOVE UNLIMITED ORCHESTRA—Theme From "King Kong" (20th Century)
- ENCHANTMENTS—Gloria (U.A.) 34-15
- COMMODORES—Fancy Dancer (Motown) 17-11

WBLS—New York

- KANSAS—Carry On Wayward Son (Kirshner)
- HEART—Dreamboat Annie (Mushroom)
- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol) 27-20
- BREAD—Lost Without Your Love (Elektra) 21-16

WBLS—New York

- EARTH, WIND & FIRE—Saturday Nite (Columbia)
- WILD CHERRY—Baby, Don't You Know (Epic/Sweet City)
- DAVID DUNDAS—Jeans On (Chrysalis) 19-9
- BARRY MANILOW—Weekend In New England (Arista) 14-8

WBLS—New York

- KANSAS—Carry On Wayward Son (Kirshner)
- HEART—Dreamboat Annie (Mushroom)
- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol) 27-20
- BREAD—Lost Without Your Love (Elektra) 21-16

WBLS—New York

- KANSAS—Carry On Wayward Son (Kirshner)
- HEART—Dreamboat Annie (Mushroom)
- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol) 27-20
- BREAD—Lost Without Your Love (Elektra) 21-16

WBLS—New York

- FAITH, HOPE & CHARITY—Life Goes On (RCA)
- LOVE UNLIMITED ORCHESTRA—Theme From "King Kong" (20th Century)
- ENCHANTMENTS—Gloria (U.A.) 34-15
- COMMODORES—Fancy Dancer (Motown) 17-11

WBLS—New York

- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.)
- AEROSMITH—Walk This Way (Columbia)
- EAGLES—New Kid In Town (Asylum) 16-12
- SYLVERS—Hot Line (Capitol) 11-8

WBBF—Rochester, N.Y.

- ATLANTA RHYTHM SECTION—So In To You (Polydor)
- BRICK—Dazz (Bang) EX-16
- PARKER McGEE—I Just Can't Say No EX-25

WBBF—Rochester, N.Y.

- BARRY MANILOW—Weekend In New England (Arista)
- AL STEWART—Year Of The Cat (Janus)

- BRICK—Dazz (Bang) 29-20

- FLEETWOOD MAC—Go Your Own Way (W.B.) 25-18

WBBF—Rochester, N.Y.

- AL STEWART—Year Of The Cat (Janus)
- ANDREA TRUE CONNECTION—You Got Me Dancing (Buddah)

- THELMA HOUSTON—Don't Leave Me This Way (Tamla) 29-18

- FLEETWOOD MAC—Go Your Own Way (W.B.) 27-20

WBBF—Rochester, N.Y.

- KISS—Hard Luck Woman (Casablanca)
- 10 C C—The Things We Do For Love (Mercury)
- ABBA—Dancing Queen (Atlantic) 18-10
- EAGLES—New Kid In Town (Asylum) 17-11

WBBF—Rochester, N.Y.

- ABBA—Dancing Queen (Atlantic)
- FUNKY KINGS—Slow Dancing (Arista)
- STEVE MILLER BAND—Fly Like An Eagle (Capitol) 17-8
- KENNY NOLAN—I Like Dreamin' (20th Century) 12-6

WBBF—Rochester, N.Y.

- FLEETWOOD MAC—Go Your Own Way (W.B.)
- AEROSMITH—Walk This Way (Columbia)

- STEVIE WONDER—I Wish (Tamla) 15-8

- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 28-21

WBBF—Rochester, N.Y.

- VAN McCOY—The Shuffle (H&I)
- BEE GEES—Boogie Child (RSO)
- EAGLES—New Kid In Town (Asylum) 20-14
- KISS—Hard Luck Woman (Casablanca) HB-19

WBBF—Rochester, N.Y.

- HEART—Dreamboat Annie (Mushroom)
- AL STEWART—Year Of The Cat (Janus)
- BRICK—Dazz (Bang) 30-21
- STEVIE WONDER—I Wish (Tamla) 12-7

WBBF—Rochester, N.Y.

- HEART—Dreamboat Annie (Mushroom)
- AL STEWART—Year Of The Cat (Janus)
- BRICK—Dazz (Bang) 30-21
- STEVIE WONDER—I Wish (Tamla) 12-7

WBBF—Rochester, N.Y.

- HEART—Dreamboat Annie (Mushroom)
- AL STEWART—Year Of The Cat (Janus)
- BRICK—Dazz (Bang) 30-21
- STEVIE WONDER—I Wish (Tamla) 12-7

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- HEART—Dreamboat Annie (Mushroom)
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- BRICK—Dazz (Bang) 30-21
- STEVIE WONDER—I Wish (Tamla) 12-7

WBBF—Rochester, N.Y.

- HEART—Dreamboat Annie (Mushroom)
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- BRICK—Dazz (Bang) 30-21
- STEVIE WONDER—I Wish (Tamla) 12-7

WBBF—Rochester, N.Y.

- HEART—Dreamboat Annie (Mushroom)
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- STEVIE WONDER—I Wish (Tamla) 12-7

WBBF—Rochester, N.Y.

- HEART—Dreamboat Annie (Mushroom)
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- STEVIE WONDER—I Wish (Tamla) 12-7

WBBF—Rochester, N.Y.

- HEART—Dreamboat Annie (Mushroom)
- AL STEWART—Year Of The Cat (Janus)
- BRICK—Dazz (Bang) 30-21
- STEVIE WONDER—I Wish (Tamla) 12-7

WPGC—Washington

- THELMA HOUSTON—Don't Leave Me This Way (Tamla)
- 10 C C—The Things We Do For Love (Mercury)
- HALL & OATES—Rich Girl (RCA) EX-18
- STEVE MILLER BAND—Fly Like An Eagle (Capitol) 20-14

WPGC—Washington

- ARETHA FRANKLIN—Look Into Your Heart (Atlantic)
- NATALIE COLE—I've Got Love On My Mind (Capitol)
- SYLVERS—Hot Line (Capitol) 8-3

- THELMA HOUSTON—Don't Leave Me This Way (Tamla) 13-8

WPGC—Washington

- NO LIST
- NO LIST

WPGC—Washington

- NO LIST
- NO LIST

WPGC—Washington

- THELMA HOUSTON—Don't Leave Me This Way (Tamla)
- WILD CHERRY—Baby, Don't You Know (Epic/Sweet City)
- STEPHEN BISHOP—Save It For A Rainy Day (ABC) 22-16
- EAGLES—New Kid In Town (Asylum) 12-8

WPGC—Washington

- THELMA HOUSTON—Don't Leave Me This Way (Tamla)
- STEVE MILLER BAND—Fly Like An Eagle (Capitol)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 7-5
- AL STEWART—Year Of The Cat (Janus) 20-18

WPGC—Washington

- THELMA HOUSTON—Don't Leave Me This Way (Tamla)
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- STEVIE WONDER—I Wish (Tamla) 12-7

WPGC—Washington

WPGA—Savannah, Ga.

- KANSAS—Carry On Wayward Son (Kirshner)
- 10 C C—The Things We Do For Love (Mercury)
- STEVE MILLER BAND—Fly Like An Eagle (Capitol) 18-13
- KENNY NOLAN—I Like Dreamin' (20th Century) 20-15

WPGA—Savannah, Ga.

- THELMA HOUSTON—Don't Leave Me This Way (Tamla)
- BEE GEES—Love So Right (RSO)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 22-12
- EMOTIONS—Flowers (Columbia) 18-10

WPGA—Savannah, Ga.

- THELMA HOUSTON—Don't Leave Me This Way (Tamla)
- BEE GEES—Love So Right (RSO)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 22-12
- EMOTIONS—Flowers (Columbia) 18-10

WPGA—Savannah, Ga



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# Billboard Album Radio Action

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

Based on station playlists through Thursday (1/13/77)

## Top Add Ons-National

- SANTANA—Festival (Columbia)
- GARY WRIGHT—The Light Of Smiles (Warner Bros.)
- THE WINTERS BROTHERS BAND—(Atco)
- GENESIS—Wind & Wuthering (Atco)

## Top Requests/Airplay-National

- EAGLES—Hotel California (Asylum)
- Z Z TOP—Tejas (London)
- AL STEWART—The Year Of The Cat (Janus)
- GENESIS—Wind & Wuthering (Atco)

## National Breakouts

- AVERAGE WHITE BAND—Person To Person (Atlantic)
- DAVID BOWIE—Low (RCA)
- RACING CARS—Downtown Tonight (Chrysalis)
- JEFFERSON AIRPLANE—Flight Log 1966-1977 (Grunt)

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

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

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

## Western Region

### TOP ADD ONS:

- SANTANA—Festival (Columbia)
- TAJ MAHAL—Music Fuh Ya (Warner Bros.)
- SAMMY HAGER—(Capitol)
- GENESIS—Wind & Wuthering (Atco)

### ★TOP REQUEST/AIRPLAY:

- EAGLES—Hotel California (Asylum)
- GARY WRIGHT—The Light Of Smiles (Warner Bros.)
- GENESIS—Wind & Wuthering (Atco)
- Z Z TOP—Tejas (London)

### BREAKOUTS:

- EMMYLOU HARRIS—Luxury Liner (Warner Bros.)
- CHILLI WACK—Dreams, Dreams, Dreams (Mushroom Records)
- CITY BOY—Dinner At The Ritz (Mercury)
- LEO KOTTKE—(Chrysalis)

### KSAN-FM—San Francisco (Don Poloczak)

- SAMMY HAGER—(Capitol)
- SANTANA—Festival (Columbia)
- CITY BOY—Dinner At The Ritz (Mercury)
- BANDIT—(Arista)
- TAJ MAHAL—Music Fuh Ya (Warner Bros.)
- JOSE FELICIANO—Sweet Soul Music (Private Stock)
- EAGLES—Hotel California (Asylum)
- GENESIS—Wind & Wuthering (Atco)
- LEON REDBONE—Double Time (Warner Bros.)
- GARY WRIGHT—The Light Of Smiles (Warner Bros.)

### KWST-FM—Los Angeles (Mark Cooper)

- LEO KOTTKE—(Chrysalis)
- SANTANA—Festival (Columbia)
- SYMPHONIC SLAM—(A&M)
- DAVID BOWIE—Low (RCA)
- BARKLEY JAMES HARVEST—Octoberon (MCA)
- STEVE HILLAGE—(Atlantic)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- GENESIS—Wind & Wuthering (Atco)
- EAGLES—Hotel California (Asylum)
- CHILLI WACK—Dreams, Dreams, Dreams (Mushroom Records)

### KPRI-FM—San Diego (Keith Riley)

- SAMMY HAGER—(Capitol)
- GARY WRIGHT—The Light Of Smiles (Warner Bros.)
- GENESIS—Wind & Wuthering (Atco)
- SANTANA—Festival (Columbia)
- NARADA MICHAEL WALDEN—Garden Of Love Light (Atlantic)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- EAGLES—Hotel California (Asylum)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- WINGS—Wings Over America (Capitol)
- ROD STEWART—A Night On The Town (Warner Bros.)

### KDME-FM—San Jose (Dana Jang)

- SAMMY HAGER—(Capitol)
- JOURNEY—Next (Columbia)
- STARCASTLE—Fountains Of Light (Epic)
- TAJ MAHAL—Music Fuh Ya (Warner Bros.)
- EMMYLOU HARRIS—Luxury Liner (Warner Bros.)
- ESSRA MOHAWA—Esra (Private Stock)
- GENESIS—Wind & Wuthering (Atco)
- GARY WRIGHT—The Light Of Smiles (Warner Bros.)
- JEAN LUC PONTY—Imaginary Voyage (Atlantic)
- EAGLES—Hotel California (Asylum)

### KZAP-FM—Sacramento (Bruce Meier)

- EMMYLOU HARRIS—Luxury Liner (Warner Bros.)
- TAJ MAHAL—Music Fuh Ya (Warner Bros.)
- GARY WRIGHT—The Light Of Smiles (Warner Bros.)
- GENESIS—Wind & Wuthering (Atco)
- CITY BOY—Dinner At The Ritz (Mercury)
- SAMMY HAGER—(Capitol)
- SANTANA—Festival (Columbia)
- QUEEN—A Day At The Races (Elektra)
- JACKSON BROWNE—The Pretender (Asylum)
- Z Z TOP—Tejas (London)

### KFML-AM-FM—(Denver) (Craig Applequist)

- ANDREW GOLD—What's Wrong With This Picture (Asylum)
- SANTANA—Festival (Columbia)
- LEO KOTTKE—(Chrysalis)
- JAN AKKERMANN & KAZ LUX—Ely (Atlantic)
- TAJ MAHAL—Music Fuh Ya (Warner Bros.)
- THE WINTERS BROTHERS BAND—(Atco)
- GARY WRIGHT—The Light Of Smiles (Warner Bros.)
- EMMYLOU HARRIS—Luxury Liner (Warner Bros.)
- NOVA—Vimana (Arista)
- EAGLES—Hotel California (Asylum)

### KZEL-FM—Eugene (Stan Garrett)

- KIM CARNES—Sailin' (A&M)
- LARRY CORYELL—The Lion & The Ram (Arista)
- GENESIS—Wind & Wuthering (Atco)
- ASHFORD & SIMPSON—So, So, Satisfied (Warner Bros.)
- GEORGE McCRAE—Diamond Touch (TK)
- CHILLI WACK—Dreams, Dreams, Dreams (Mushroom Records)
- EMMYLOU HARRIS—Luxury Liner (Warner Bros.)
- SANTANA—Festival (Columbia)
- GARY WRIGHT—The Light Of Smiles (Warner Bros.)
- Z Z TOP—Tejas (London)

### KZOK (DK 102)-FM—Seattle (Lari Holder)

- GARY WRIGHT—The Light Of Smiles (Warner Bros.)
- ANDREW GOLD—What's Wrong With This Picture (Asylum)
- SANTANA—Festival (Columbia)
- BREAD—Lost Without Your Love (Elektra)
- Z Z TOP—Tejas (London)
- ATLANTA RHYTHM SECTION—A Rock & Roll Alternative (Polydor)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- EAGLES—Hotel California (Asylum)
- STEVE MILLER—Fly Like An Eagle (Capitol)
- AL STEWART—The Year Of The Cat (Janus)

## Southwest Region

### TOP ADD ONS:

- GARY WRIGHT—The Light Of Smiles (Warner Bros.)
- GENESIS—Wind & Wuthering (Atco)
- AVERAGE WHITE BAND—Person To Person (Atlantic)
- EMMYLOU HARRIS—Luxury Liner (Warner Bros.)

### ★TOP REQUEST/AIRPLAY:

- Z Z TOP—Tejas (London)
- EAGLES—Hotel California (Asylum)
- AL STEWART—The Year Of The Cat (Janus)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)

### BREAKOUTS:

- GENESIS—Wind & Wuthering (Atco)
- TAJ MAHAL—Music Fuh Ya (Warner Bros.)
- RACING CARS—Downtown Tonight (Chrysalis)
- DAVID BOWIE—Low (RCA)

### KZEW-FM—Dallas (Charlie Kendall)

- AVERAGE WHITE BAND—Person To Person (Atlantic)
- STEVE HARLEY & COCKNEY REBEL—Love Is A Prima Donna (Capitol)
- NEW RIDERS OF THE PURPLE SAGE—Who Are Those Guys (MCA)
- DAVID BOWIE—Low (RCA)
- Z Z TOP—Tejas (London)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- EAGLES—Hotel California (Asylum)
- WINGS—Wings Over America (Capitol)

### KFWO-FM—Dallas/FL Worth (Tim Spencer)

- CHICK COREA—My Spanish Heart (Polydor)
- BARKLEY JAMES HARVEST—Octoberon (MCA)
- THE WINTERS BROTHERS BAND—(Atlantic)
- RACING CARS—Downtown Tonight (Chrysalis)
- LUCIFERS FRIEND—Mind Exploding (Janus)
- ANDREW GOLD—What's Wrong With This Picture (Asylum)
- GARY WRIGHT—The Light Of Smiles (Warner Bros.)
- GENESIS—Wind & Wuthering (Atco)
- KANSAS—Leftverture (Kirschner)
- Z Z TOP—Tejas (London)

### KLOL-FM—Houston (Jim Hilly)

- GARY WRIGHT—The Light Of Smiles (Warner Bros.)
- EMMYLOU HARRIS—Luxury Liner (Warner Bros.)
- GENESIS—Wind & Wuthering (Atco)
- TAJ MAHAL—Music Fuh Ya (Warner Bros.)
- GROVER WASHINGTON JR.—Secret Place (Kudu)
- LEO KOTTKE—(Chrysalis)
- PHOEBE SNOW—It Looks Like Snow (Columbia)
- JONI MITCHELL—Hejira (Asylum)
- Z Z TOP—Tejas (London)
- AL STEWART—The Year Of The Cat (Janus)

### WRNO-FM—New Orleans (Tom Owens)

- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- BARKAYS—Too Hot To Stop (Mercury)
- GROVER WASHINGTON JR.—Secret Place (Kudu)
- LEO KOTTKE—(Chrysalis)
- SANTANA—Festival (Columbia)
- GARY WRIGHT—The Light Of Smiles (Warner Bros.)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- EAGLES—Hotel California (Asylum)
- BOSTON—(Epic)
- WINGS—Wings Over America (Capitol)

### KY102-FM—Kansas City (Max Floyd)

- SANTANA—Festival (Columbia)
- EMMYLOU HARRIS—Luxury Liner (Warner Bros.)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- GARY WRIGHT—The Light Of Smiles (Warner Bros.)
- GENESIS—Wind & Wuthering (Atco)
- Z Z TOP—Tejas (London)
- AL STEWART—The Year Of The Cat (Janus)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- TED NUGENT—Free For All (Epic)
- KISS—Rock & Roll Over (Casablanca)

### KLEI-FM—Austin (Steve Smith)

- RACING CARS—Downtown Tonight (Chrysalis)
- AVERAGE WHITE BAND—Person To Person (Atlantic)
- SANTANA—Festival (Columbia)
- GARY WRIGHT—The Light Of Smiles (Warner Bros.)
- JANNE SCHAEFFER—Katharsis (CBS Import)
- TAJ MAHAL—Music Fuh Ya (Warner Bros.)
- DENIM—(Epic)
- AL STEWART—The Year Of The Cat (Janus)
- EAGLES—Hotel California (Asylum)
- GENESIS—Wind & Wuthering (Atco)
- JACKSON BROWNE—The Pretender (Asylum)

## Midwest Region

### TOP ADD ONS:

- LEO KOTTKE—(Chrysalis)
- SANTANA—Festival (Columbia)
- LEON REDBONE—Double Time (Warner Bros.)
- DAVID BOWIE—Low (RCA)

### ★TOP REQUEST/AIRPLAY:

- EAGLES—Hotel California (Asylum)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- JACKSON BROWNE—The Pretender (Asylum)
- AL STEWART—The Year Of The Cat (Janus)

### BREAKOUTS:

- DAVID BOWIE—Low (RCA)
- JEFFERSON AIRPLANE—Flight Log 1966-1977 (Grunt)
- AVERAGE WHITE BAND—Person To Person (Atlantic)
- DON HARRISON BAND—Red Hot (Atlantic)

### WWWV-FM—Detroit (Greg Gillespie)

- DAVID BOWIE—Low (RCA)
- EAGLES—Hotel California (Asylum)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- JAMES VINCENT—Space Traveler (Caribou)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)

### WXRT-FM—Chicago (John Platt)

- GENESIS—Wind & Wuthering (Atco)
- TAJ MAHAL—Music Fuh Ya (Warner Bros.)
- LEO KOTTKE—(Chrysalis)
- LEON REDBONE—Double Time (Warner Bros.)
- SANTANA—Festival (Columbia)
- GROVER WASHINGTON JR.—Secret Place (Kudu)
- KANSAS—Leftverture (Kirschner)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- JACKSON BROWNE—The Pretender (Asylum)
- CHICK COREA—My Spanish Heart (Polydor)

### WEBR-FM—Cincinnati (Dentin Marr)

- Z Z TOP—Tejas (London)
- LEON REDBONE—Double Time (Warner Bros.)
- LEO KOTTKE—(Chrysalis)
- SANTANA—Festival (Columbia)
- AVERAGE WHITE BAND—Person To Person (Atlantic)
- JEFFERSON AIRPLANE—Anthology 1966-1976 (RCA)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- EAGLES—Hotel California (Asylum)
- AL STEWART—The Year Of The Cat (Janus)
- JACKSON BROWNE—The Pretender (Asylum)

### WMMJ-FM—Cleveland (Shelly Styles)

- DAVID BOWIE—Low (RCA)
- JOHN BASSETTE—The Concert Album (Tarkenton)
- SAMMY HAGER—(Capitol)
- DON HARRISON BAND—Red Hot (Atlantic)
- JANIS IAN—Miracle Row (Columbia)
- JEFFERSON AIRPLANE—Flight Log 1966-1977 (RCA)
- WINGS—Wings Over America (Capitol)
- EAGLES—Hotel California (Asylum)
- AL STEWART—The Year Of The Cat (Janus)
- DAVE MASON—Certified Live (Columbia)

### WYDD-FM—Cleveland (Steve Downs)

- SEAWIND—(CTI)
- DANNY KEVIN—Midnight In San Juan (DJM Import)
- DON HARRISON BAND—Red Hot (Atlantic)
- AUTOMATIC MAN—(Island)
- Z Z TOP—Tejas (London)
- EAGLES—Hotel California (Asylum)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)

### WQFM-FM—Milwaukee (Bobbin Beam)

- AVERAGE WHITE BAND—Person To Person (Atlantic)
- EMMYLOU HARRIS—Luxury Liner (Warner Bros.)
- GENESIS—Wind & Wuthering (Atco)
- LEO KOTTKE—(Chrysalis)
- LEON REDBONE—Double Time (Warner Bros.)
- MCCOY TYNER—Focal Point (Milestone)
- EAGLES—Hotel California (Asylum)
- QUEEN—A Day At The Races (Elektra)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- WINGS—Wings Over America (Capitol)

### KSHE-FM—St. Louis (Ron Stevens)

- DAVID BOWIE—Low (RCA)
- SYMPHONIC SLAM—(A&M)
- LEO KOTTKE—(Chrysalis)
- SANTANA—Festival (Columbia)
- STEVE HILLAGE—(Atlantic)
- GARY WRIGHT—The Light Of Smiles (Warner Bros.)
- CHILLI WACK—Dreams, Dreams, Dreams (Mushroom Records)
- EAGLES—Hotel California (Asylum)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)

## Southeast Region

### TOP ADD ONS:

- GARY WRIGHT—The Light Of Smiles (Warner Bros.)
- THE WINTERS BROTHERS BAND—(Atco)
- SANTANA—Festival (Columbia)
- Z Z TOP—Tejas (London)

### ★TOP REQUEST/AIRPLAY:

- EAGLES—Hotel California (Asylum)
- WINGS—Wings Over America (Capitol)
- AL STEWART—The Year Of The Cat (Janus)
- BOSTON—(Epic)

### BREAKOUTS:

- GARY WRIGHT—The Light Of Smiles (Warner Bros.)
- AVERAGE WHITE BAND—Person To Person (Atlantic)
- DAVID BOWIE—Low (RCA)
- JEFFERSON AIRPLANE—Flight Log 1966-1977 (Grunt)

### WKLS-FM—Atlanta (Drew Murlay)

- GARY WRIGHT—The Light Of Smiles (Warner Bros.)
- Z Z TOP—Tejas (London)
- GENESIS—Wind & Wuthering (Atco)
- THE WINTERS BROTHERS BAND—(Atlantic)
- ANDREW GOLD—What's Wrong With This Picture (Asylum)
- AVERAGE WHITE BAND—Person To Person (Atlantic)
- WINGS—Wings Over America (Capitol)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- BOSTON—(Epic)
- EAGLES—Hotel California (Asylum)

### WMAF-FM—Washington, D.C. (Mark Kernis)

- JANIS IAN—Miracle Row (Columbia)
- DAVID BOWIE—Low (RCA)
- JEFFERSON AIRPLANE—Flight Log 1966-1977 (RCA)
- THE WINTERS BROTHERS BAND—(Atlantic)
- EMMYLOU HARRIS—Luxury Liner (Warner Bros.)
- GARY WRIGHT—The Light Of Smiles (Warner Bros.)
- JONI MITCHELL—Hejira (Asylum)
- JACKSON BROWNE—The Pretender (Asylum)
- QUEEN—A Day At The Races (Elektra)
- GRAHAM PARKER—Heat Treatment (Mercury)

### WAY-FM—Jacksonville (Bill Bartlett)

- BREAD—Lost Without Your Love (Elektra)
- GENESIS—Wind & Wuthering (Atco)
- SANTANA—Festival (Columbia)
- SKYHOOKS—Living In The 70s (Mercury)
- GARY WRIGHT—The Light Of Smiles (Warner Bros.)
- KISS—Rock & Roll Over (Casablanca)
- Z Z TOP—Tejas (London)
- AL STEWART—The Year Of The Cat (Janus)
- AC/DC—High Voltage (Atco)

### WINZ (ZETA 4)-FM—Miami (Bill Stedman)

- ANDREW GOLD—What's Wrong With This Picture (Asylum)
- Z Z TOP—Tejas (London)
- QUEEN—A Day At The Races (Elektra)
- CHICK COREA—My Spanish Heart (Polydor)
- KIM CARNES—Sailin' (A&M)
- GARY WRIGHT—The Light Of Smiles (Warner Bros.)
- BOSTON—(Epic)
- EAGLES—Hotel California (Asylum)
- WINGS—Wings Over America (Capitol)
- J.J. CALE—Troubadour (Shelby)

### WQSR-FM—Tampa (Steve Mastington)

- TAJ MAHAL—Music Fuh Ya (Warner Bros.)
- CITY BOY—Dinner At The Ritz (Mercury)
- LARRY CORYELL—The Lion & The Ram (Arista)
- LEO KOTTKE—(Chrysalis)
- LEON REDBONE—Double Time (Warner Bros.)
- LETTA MBULU—There's Music In The Air (A&M)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- TOMMY BOLIN—Private Eyes (Columbia)
- CHARLIE DANIELS BAND—High Lonesome (Epic)
- TOM WAITS—Small Change (Asylum)

### WKTF-FM—Baltimore (Steve Cochran)

- GARY WRIGHT—The Light Of Smiles (Warner Bros.)
- SANTANA—Festival (Columbia)
- EMMYLOU HARRIS—Luxury Liner (Warner Bros.)
- STARCASTLE—Fountains Of Light (Epic)
- JANIS IAN—Miracle Row (Columbia)
- DAVID BOWIE—Low (RCA)
- THE WINTERS BROTHERS BAND—(Atlantic)
- EAGLES—Hotel California (Asylum)
- WINGS—Wings Over America (Capitol)
- SANTANA—Festival (Columbia)
- AL STEWART—The Year Of The Cat (Janus)

## Northeast Region

### TOP ADD ONS:

- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- DAVID BOWIE—Low (RCA)
- THE WINTERS BROTHERS BAND—(Atco)
- GARY WRIGHT—The Light Of Smiles (Warner Bros.)

### ★TOP REQUEST/AIRPLAY:

- GENESIS—Wind & Wuthering (Atco)
- QUEEN—A Day At The Races (Elektra)
- Z Z TOP—Tejas (London)
- EAGLES—Hotel California (Asylum)

### BREAKOUTS:

- RACING CARS—Downtown Tonight (Chrysalis)
- KIM CARNES—Sailin' (A&M)
- AVERAGE WHITE BAND—Person To Person (Atlantic)
- LEON REDBONE—Double Time (Warner Bros.)

### WNEW-FM—New York (Tom Worrera)

- BLONDIE—(Private Stock)
- JENNIFER WARNES—(Arista)
- GENE COTTON—Rain In (ABC)
- KIM CARNES—Sailin' (A&M)
- RACING CARS—Downtown Tonight (Chrysalis)
- HOLLIES—Live (Columbia)
- GENESIS—Wind & Wuthering (Atco)
- EMMYLOU HARRIS—Luxury Liner (Warner Bros.)
- Z Z TOP—Tejas (London)
- EAGLES—Hotel California (Asylum)

### WCMT-FM—Rochester (Bernie Kumble)

- KIM CARNES—Sailin' (A&M)
- SAMMY HAGER—(Capitol)
- EMMYLOU HARRIS—Luxury Liner (Warner Bros.)
- RACING CARS—Downtown Tonight (Chrysalis)
- SPLIT ENZ—Mental Notes (Chrysalis)
- THE WINTERS BROTHERS BAND—(Atlantic)
- AVERAGE WHITE BAND—Person To Person (Atlantic)
- QUEEN—A Day At The Races (Elektra)
- GENESIS—Wind & Wuthering (Atco)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)

### WBAB-FM—Babylon (Bernie Bernard)

- DAVID BOWIE—Low (RCA)
- HOLLIES—Hollies Live (Columbia)
- LOCUST—Plague (Arista)
- DEARDORFF & JOSEPH—(Arista)
- SKYHOOKS—Living In The 70s (Mercury)
- SEAWIND—(CTI)
- GARY WRIGHT—The Light Of Smiles (Warner Bros.)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- CRACK THE SKY—Live (Lifesong)
- GENESIS—Wind & Wuthering (Atco)

### WMMR-FM—Philadelphia (Marie Sierney)

- GARY WRIGHT—The Light Of Smiles (Warner Bros.)
- EMMYLOU HARRIS—Luxury Liner (Warner Bros.)
- TAJ MAHAL—Music Fuh Ya (Warner Bros.)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- WINGS—Wings Over America (Capitol)
- GENESIS—Wind & Wuthering (Atco)
- FOGHAT—Night Shift (Bearsville)
- GEORGE HARRISON—Thirty Three & 1/3 (Dark Horse)

### WGRQ-FM—Buffalo (Tom Teuber)

- GARY WRIGHT—The Light Of Smiles (Warner Bros.)
- SPLIT ENZ—Mental Notes (Chrysalis)
- LEON REDBONE—Double Time (Warner Bros.)
- CITY BOY—Dinner At The Ritz (Mercury)
- STEVE HARLEY & COCKNEY REBEL—Love Is A Prima Donna (Capitol)
- PARKER MCGEE—(Big Top)
- QUEEN—A Day At The Races (Elektra)
- KISS—Rock & Roll Over (Casablanca)
- AEROSMITH—Toys In The Attic (Columbia)
- AL STEWART—The Year Of The Cat (Janus)

### WLRB-FM—New York (Dennis MacNamee)

- STARCASTLE—Fountains Of Light (Epic)
- JANIS IAN—Miracle Row (Columbia)
- DAVID BOWIE—Low (RCA)
- THE WINTERS BROTHERS BAND—(Atlantic)
- STEVE HARLEY & COCKNEY REBEL—Love Is A Prima Donna (Capitol)
- LEON REDBONE—Double Time (Warner Bros.)
- Z Z TOP—Tejas (London)
- GENESIS—Wind & Wuthering (Atco)
- AL STEWART—The Year Of The Cat (Janus)
- NARADA MICHAEL WALDEN—Garden Of Love Light (Atlantic)

### WYSP-FM—Bala Cynwyd (Sunny Fox)

- DAVID BOWIE—Low (RCA)
- Z Z TOP—Tejas (London)
- SANTANA—Festival (Columbia)
- AVERAGE WHITE BAND—Person To Person (Atlantic)
- GENESIS—Wind & Wuthering (Atco)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- QUEEN—A Day At The Races (Elektra)
- GARY WRIGHT—The Light Of Smiles (Warner Bros.)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- EAGLES—Hotel California (Asylum)



# "Betcha By Golly Wow"

BDA 554

## Norman Connors

featuring Phyllis Hyman

3rd Consecutive Hit Single  
from the **GOLD** "STARSHIP" album BDS 5655



BOOKING  
AGENCY:



MICHAEL J.  
MARTINEAU

Produced by Skip Drinkwater  
and Jerry Schoenbaum  
for ZIMEL Productions, Inc.

Norman Connors follows the success of "We Both Need Each Other" and "You Are My Starship" with his third straight smash "Betcha By Golly Wow" featuring the enchanting singing of Phyllis Hyman, the impeccable arrangement of Onaje Allan Gumbs and the magic touch of the "Starship's" first officer—Norman Connors.



and GRT  
MUSIC TAPES

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Like a magnet, MIDEM draws music executives from all over the world to Cannes for deals, deals and more deals, plus some excellent entertainment and fellowship.

## 11th MIDEM Biggest Ever With More Top Execs There

Continued from page 1

receptions. Among major company meetings set for MIDEM week are those of Polydor, EMI, United Artists, Phonogram, RCA and Jet Records.

Says Chevy: "The emphasis at this year's MIDEM will be on the business side of the world of music, and what distinguishes it from all preceding MIDEM's is that the representation of music industry VIPs from all major markets is stronger than ever before."

"This year my plan has been to concentrate my activities on the market itself and leave the concert presentations to others. So there will be no MIDEM galas as such, al-

though there will be shows staged by different companies and organizations throughout the seven days—some in the casino and some in the local nightclubs such as the Playgirl, New Brummels and Whisky A GoGo."

This record-breaking MIDEM has required the installation of an additional floor of exhibition space in the Palais Des Festivals. The ground floor parking area has been equipped with 130 exhibition modules and this means that the total exhibition surface area for this year's MIDEM is in excess of 12,000 square meters.

Among the concert events, all of which will be held this year in the

Casino, are recitals by Melanie on Sunday, Jan. 23 (8 p.m. and 10 p.m.), performances by Manhattan Transfer on Wednesday, Jan. 26 (7:30 p.m. and 10 p.m.), and the French Variety Club record centenary gala with Gilbert Becaud, Paul Anka and Petula Clark (Tuesday, Jan. 25, 9:30 p.m.).

There will also be an Italian gala (Friday, Jan. 21, 7:30 p.m. and 10 p.m.), and an international gala sponsored by the International Federation of Festival Organizations (FIDOF), featuring, among others, Marion from Finland, Le Orme (Italy), Peggy March (West Germany), Monica Laus and Klaus Dieter Henkel (German Democratic Re-

public), Paco De Lucia (Spain), Helmut Zacharias (West Germany), Les Reed (U.K.), Meja Sepe (Yugoslavia) and Teach In (Holland).

The opening soiree on Saturday, Jan. 22, will take the form of a record centenary fancy dress ball for which guests will be required to come in costumes which suggest popular song titles. Musical tribute will be paid during the evening to outstanding recording artists of the century.

In addition to record company and music publisher meetings there will be the customary meeting of international music industry lawyers (Jan. 21, 3 p.m.) and of the Light Music Section of the Inter-

national Publishers Assn. (Jan. 25, 3:30 p.m.), both in the Majestic Hotel.

Chevy says he predicts continuous growth for MIDEM over the next three years. "It has built up consistently since it was founded, making the construction of a new conference and exhibition complex on the site of the Casino absolutely indispensable."

"We expect this to be open in time for the 1980 MIDEM. In addition to exhibition space, the complex will house five auditoriums ranging in accommodation from 400 seats to 3,000, and 12 convention rooms, seating between 60 and 80 people, for company meetings."

## Conclave To Kick Off Recording Industry's Centenary Future Growth Seen For 2d Decade

By HENRY KAHN

PARIS—The 11th MIDEM has its own emblem which will be on display throughout the whole event.

It marks the centenary of the invention of the phonograph and bears the dates 1877-1977 and the words "One Hundred Years Of Recorded Music."

Bernard Chevy, MIDEM Director-General, says: "That emblem, when it is unfurled for the first time, will mark the start of centenary year."

It also marks the start of a new decade of MIDEM. Chevy does not believe many mistakes were made during the first 10 years but is making sure the few that were discovered will not be repeated.

Says Chevy: "MIDEM is a get-together of the music industry at the best possible level. It is essentially a market, held in comfortable and relaxing conditions. People meet in the Palais, in the bars and in the restaurants. They see industry contacts all day long, through into the

night and can talk business all they want."

The atmosphere created is one of the reasons why there will be no tented marquee this year and only one official gala, excluding the usual opening this year.

"That vast tented hall was one of the errors we shall not repeat," Chevy says. "It was neither comfortable nor relaxing. In fact, it betrayed that atmosphere we like to maintain throughout the seven days of MIDEM."

Apart from the opening reception, an official centenary gala will be held in the Ambassadeurs. Organized by Chevy and the International Federation of the Phonographic Industries, there will be a dinner followed by the appearance

of Charles Aznavour, Gilbert Becaud and Paul Anka. According to Aznavour this will be the first time



Bernard Chevy: he helps make MIDEM grow.

that Aznavour and Becaud have ever appeared together on the same show.

Other MIDEM galas may be organized by different countries, or different sections of the profession, and will be more or less remote-controlled by Chevy. "But," he says, "they are the responsibility of individual organizers and not MIDEM."

They are being arranged in the many clubs, the Casino theatre and so on for there is no shortage of suitable accommodation in Cannes.

This second decade will also see a great development in MIDEM for, in 1981, the great new Palais, to be built on the present site of the Casino, will be inaugurated. Chevy has all the plans on his desk. There

will be a vast auditorium capable of coping with 3,000, another with a capacity of 1,100, as well as a number of smaller halls seating from 60 to 700, according to size.

Additionally there will be various restaurants and normal facilities and the exhibition hall will cover 16,000 square meters. While all this is very much part of the future of MIDEM, this year's event is more successful than ever before.

Says Chevy: "1977 will break all records. It has even been necessary to build another exhibition level behind the Palais to take another 550 stands. We are catering for 5,000 participants from 45 countries, and 1,000 of those will be representing big international companies."

For Chevy, MIDEM is a must. "It is as Voltaire said of God—if MIDEM did not exist it would have to be created."

As usual, there are questions (Continued on page 36)

## European Publishers Cool About U.S. Copyright Changes Feel Royalty Should Have Been Larger

By PETER JONES

LONDON—Feelings are mixed among European music publishers on the relevant proposed changes in the U.S. copyright law, particularly with regard to the increased mechanical royalty rate from 2 cents to 2½ cents.

Generally the attitude expressed is one of "better something than nothing," with an overall feeling that the increase to start Jan. 1, 1978 should have been bigger.

Hans Gerig, publisher and member of the board of directors of the German copyright agency GEMA, says: "for the U.S. the new copyright law is a matter of great prog-

ress but it is a very modest step indeed compared with copyright law in Europe, especially in Germany."

"The increased mechanical rate passed doesn't represent progress at all for German publishers because currency loss in exchange takes up the increase. And the \$8 license for jukeboxes in the U.S. is a small amount."

"In Germany the rate is higher. German publishers, however, know that it has been a long and hard

fight for the improved law—it is just that many things remain to be done in the future."

Guenther Ilgner, managing director of April Music in Germany, says he does not look for positive financial reaction from the increase because dollar currency is not good when compared against the German mark.

"I see no real impulse coming from the German publishing market," he says.

Also in Germany, Peter Kirsten, head of Global, says: "We don't feel the new U.S. copyright law will affect us as much in the sense of releases of our recordings in the states are concerned."

"If anything, the new law will make it even more interesting to us to break into the market there."

Ron White, managing director of EMI Music in London says bluntly: "Our view is that it is much too little and much too late. An increase of

less than a third, while it is better than nothing, bears little relationship to the vast increase in world living costs since the \$2 rate was originally fixed. Really all I can say is that it is better than nothing."

"Anything that gives a longer protection to the song must be good for the writer and the publisher. But we regret that there wasn't a straightforward extension of all copyright, both past and future, to 50 years from the death of the composer."

"This would have simplified administration worldwide and (Continued on page 46)



# *Bonjour*

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**1975: "AVERAGE WHITE BAND"** SD 7306  
CERTIFIED PLATINUM

**"CUT THE CAKE"** SD 18140  
CERTIFIED GOLD

**"PICK UP THE PIECES"** (Single)  
CERTIFIED GOLD

**1976: "SOUL SEARCHING"** SD 18179  
CERTIFIED PLATINUM



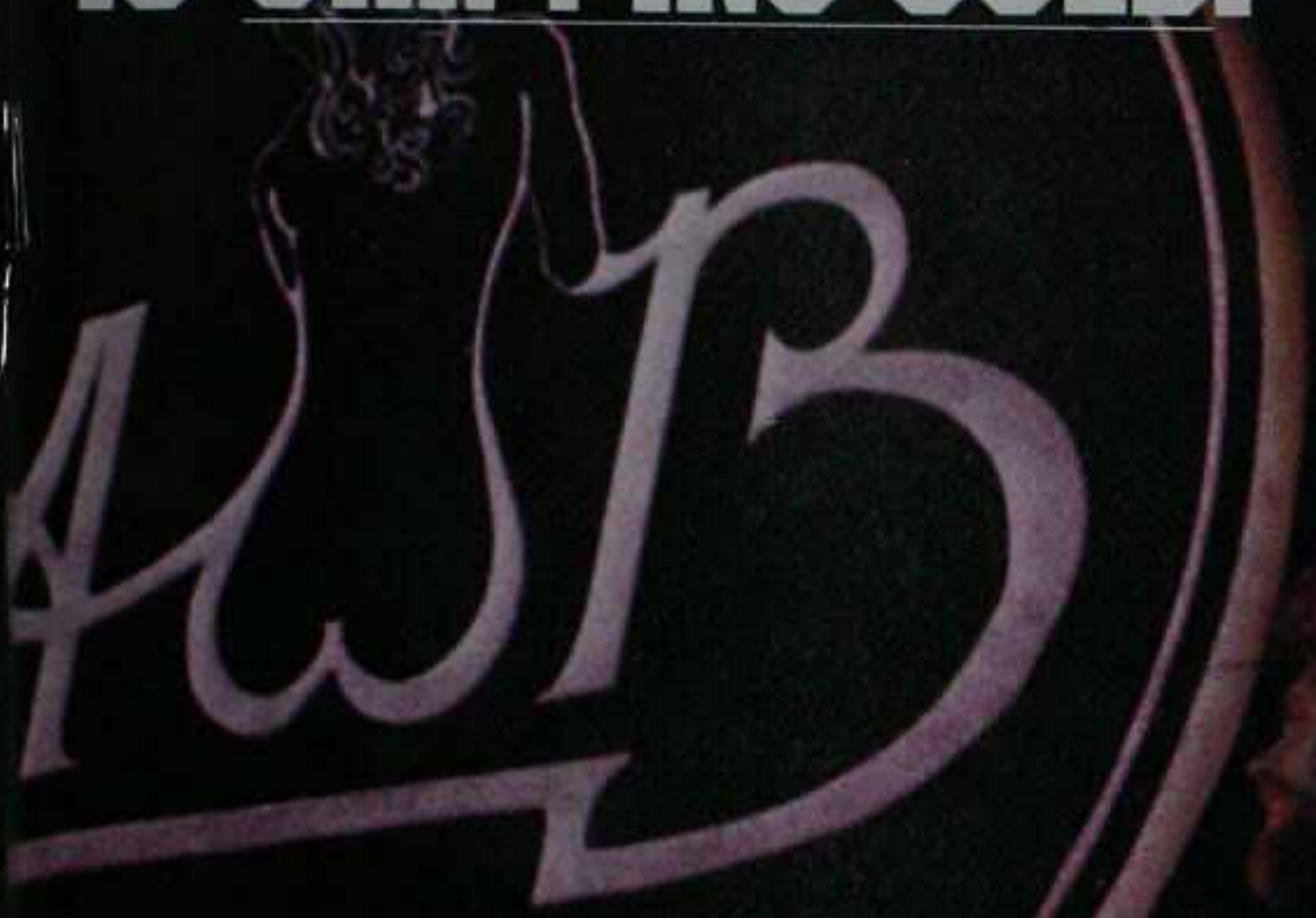


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SD 2-1002  
Produced by Ariif Mardin



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MIDNIGHT LOVE AFFAIR  
CAROL DOUGLAS  
BKLI-1798



MADHOUSE  
SILVER CONVENTION  
BKLI-1824



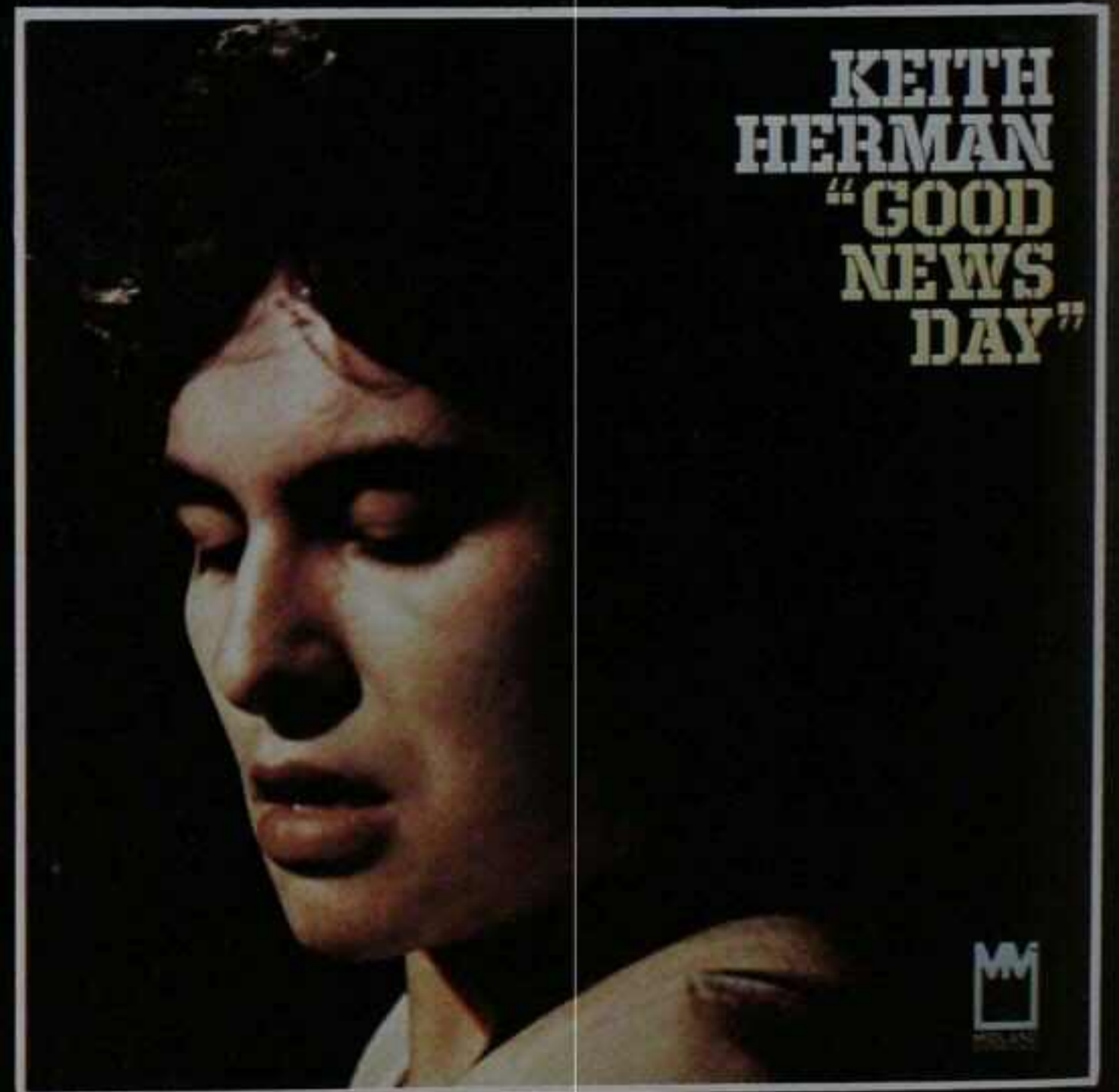
I'M IN HEAVEN  
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TIGHT PLAYLISTS FORCE CHANGE

# European Publishers Turn To Discotheques For Exploitation

LONDON—Music publishers in Europe are turning increasingly to discotheques to promote copyrights since they are faced with increasing difficulty in getting into the playlists of state-run radio stations.

Disco promotion produces little in terms of performance royalties but helps records take off and achieve hit status thus boosting mechanical income.

Recent European hits created through the disco promotion system include "In Zaire" by Johnny Wakelin, "I'm On Fire" the breakthrough single for 5000 Volts; Boney M. and "Daddy Cool" in the U.K. and, in Germany, launching big hits for artists like Silver Convention, Frank Zander, Howard Carpendale, Gilla, Gunter Gabriel and Peter Maffay.

Terry Slater, EMI music creative director based in London, says: "Given concentrated disco play, it has been possible to break records without relying on substantial radio exposure. Certain 'In Zaire' got off the ground through the discos."

Adds EMI pop promotion manager Steve Walker: "The disco is now one of the most important entertainment forms in Britain. It is also a bonus for publishers, adding to the power of plugs on the BBC and commercial radio. It's hard to

(Continued on page 52)



Couples find togetherness in disco dancing; European labels find a new source for mechanicals.

# Europe On Rise As a Source Of Saleable Talent

LONDON—The constantly growing importance of Continental Europe as a major creative source of international product will once again be emphasized at MIDEM this year.

More and more Continental producers are seeking and finding worldwide outlets for their songs and artists.

As little as five years ago, the major Continental areas like Scandinavia, West Germany, Belgium, Spain, France and Italy were dependent almost exclusively on instrumental music to make any kind of impact abroad; where vocal recordings were concerned it was pretty much one-way traffic from Anglo-American sources.

Only Holland, perhaps the most remarkable creative country in Europe, had managed any kind of consistent breakthrough with acts like Focus, Shocking Blue, The Cats and Golden Earring.

But in the last three years, the situation has changed dramatically. The highly polished Swedish group ABBA won the 1974 Eurovision Song Contest with "Waterloo" and has since conquered the world with a succession of highly potent and brilliantly commercial singles.

Evidence of the increasing impact of Continental product on the

U.K. market is provided by the fact that of the top 50 U.K. singles last year, three were by ABBA, two by Demis Roussos and one by the Dutch group Pussycat.

And there have been multi-national breakthroughs by Sylvia and Harpo from Sweden, Teach In, the George Baker Selection, Hank The Knife and the Jets and Nico Haak from Holland, Julio Iglesias from Spain, Donna Summer, Kraftwerk and Boney M. from Germany, Demis Roussos and Vicky Leandros from Greece, and Drupi and Le Orme from Italy.

Nowhere has this explosion been more dramatic than in Germany, a country which has been traditionally more receptive than any to Anglo-American product but which—James Last, Kai Warner and Bert Kaempfert apart—seemed to have no chance of developing artists with international potential.

But, as Billboard's German correspondent, Wolfgang Spahr, writes: "A new generation of German producers, acting on the principle 'if you can't beat them, join them' has produced a string of successful productions with universal appeal. Using a disco beat and simple English lyrics, producers like Giorgio Moroder, Michael Kunze and Silvester

(Continued on page 52)

JANUARY 22, 1977, BILLBOARD

## WORKING WITH AND FOR THE WORLD OF MUSIC

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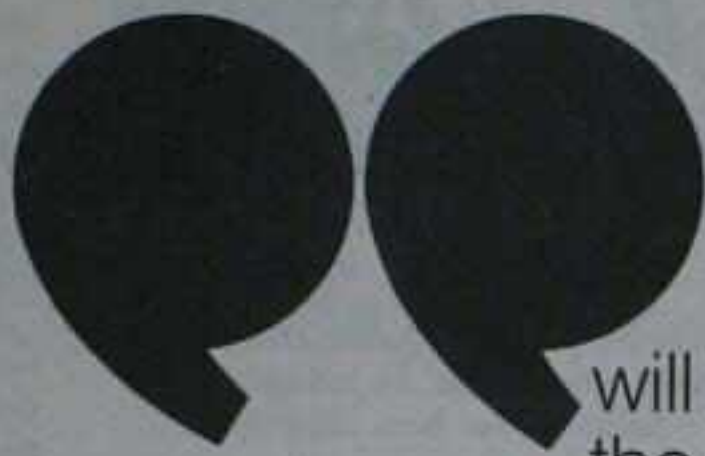
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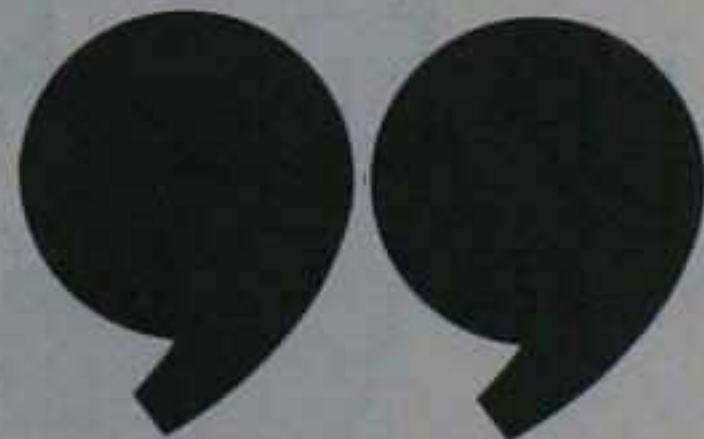
The new James House in Theobald's Road due to be opened in the late Autumn, will be the epitome of a fully equipped, sophisticated music company operation.

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CHAIRMAN



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# U.S. Publishers As Record Producers: Upbeat Trend

By AGUSTIN GURZA

LOS ANGELES—Reflecting an increasingly widespread belief among U.S. music publishers that they must assume a more aggressive role in creating musical successes, many major publishing firms have become increasingly involved in their own production and promotion efforts.

Publishers have been particularly active on the production end of things. The past two years has seen the establishment of internal production entities within many of the major publishing firms.

A survey of these publishers, however, reveals their unanimous belief that their production efforts are designed not as profit-making ventures in themselves but as tools to enhance the value of their copyrights.

"As a publishing firm," says Herb Eiseman, president of 20th Century Music, "We are no longer just involved in getting a songwriter's work recorded. We don't believe that doing that alone for the writer is enough."

"But the whole idea behind packaging our own productions is exposure. We want to bring a song out into the marketplace sooner than it would arrive otherwise, because holding copyrights in a drawer means nothing."

Eiseman says he first became involved with producing as a publisher some six years ago when he was with Beck Music for which he established Joe Beck Productions.

"I wasn't the first one to do this

sort of thing," he concedes, "but it certainly wasn't widely done at the time. And especially within the past 1½ years there has been a marked movement by publishers in that direction."

That movement, most publishers agree, has been partly the result of the greater number of self-contained acts in the business.

But at this stage, publishers are finding themselves producing songs even if they are not performed by the person who wrote them. They are, in other words, carrying out the true producer's function of matching the artist with the work.

"I think the trend in the industry today is for the publisher to be a jack-of-all-trades more than he ever was before," declares Bob Esposito, East Coast director for April Blackwood Publishing.

"There was a time when every writer had to turn performer to get this songs exposed. But I think there is trend in the industry today which is bringing the focus back to the strong songwriter."

Esposito believes this has driven publishers and producers closer together. "It used to be," he says, "that when a publisher found a hit, he ran out to look for a producer. But I'd like to see an arrangement whereby we could call the producer in and show him the songs which we believe have strong hit potential."

"Then," he continues, "if the producer is as turned on about a tune



Owning your own disk production company gives a firm an outlet for new works.

as we are, we've got a match. I think that would be a much quicker route to find out if we can put together the creative team needed to make a hit.

CBS' Esposito says his firm once had an active production outfit known as Daylight Productions, but activity from this firm dwindled.

It is now being reactivated, however, as April Blackwood Productions and the firm is reviewing both old and new songs in its catalog for production potential.

In some cases, like that of MCA Music, a publisher may not have a formal production arm but is committed nevertheless to produce an act when not doing so would mean wasted potential.

"If a writer comes up with a song we believe in," says Mark Koren, MCA Publishing's East Coast pro-



Having your own production capability allows you to independently backup your own copyrights.

fessional manager, "we'll finance the production. We believe in the responsibility of a publisher to back an independent recording date if a song is strong enough."

Publishers report many reasons why a song might not be picked up by a recording company even though its potential is recognized.

Esposito notes that some independent producers will express interest in a song but will postpone picking it up because their artists already have sufficient material.

Jay Morgenstern, president of American Broadcasting Music who last year started ABC Music Productions, notes the very fact that self-contained acts proliferate makes it often difficult to place a song with an artist.

But whatever the circumstance, Al Gallico whose Al Gallico Music has been producing for seven years

under L&G Music Productions, capitalizes the criteria used by publishers when making production decisions. "When I believe in a song," he says, "I'll record it."

Using a similarly simple rationale, publishers have become increasingly involved in their own record promotion to one degree or another.

Esposito reports that April Blackwood is in the process of "structuring a record promotion setup."

"In the past we have done additional promotion in selected cases," he says, "but, we always used independent promotion men exclusively."

"But now we are trying to put together our own network for those records we feel have a shot at the Top 40. We are going to continue using independents, but we'll have someone full-time on top of the promotion situation."

"Instead of spot-checking the work by independents, we want to make a day-to-day effort in this area."

All the publishers surveyed report they have been supplying additional promotion for their records for several years, using a combination of independent men and in-house staff.

And they all report, furthermore, an increasing need to do so because record labels simply put out too much product and cannot give concentrated attention to all of it.

Most publishers believe that their

(Continued on page 56)

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# ABBA

## SUCCESS STORY

### RCA AUSTRALIA 1976



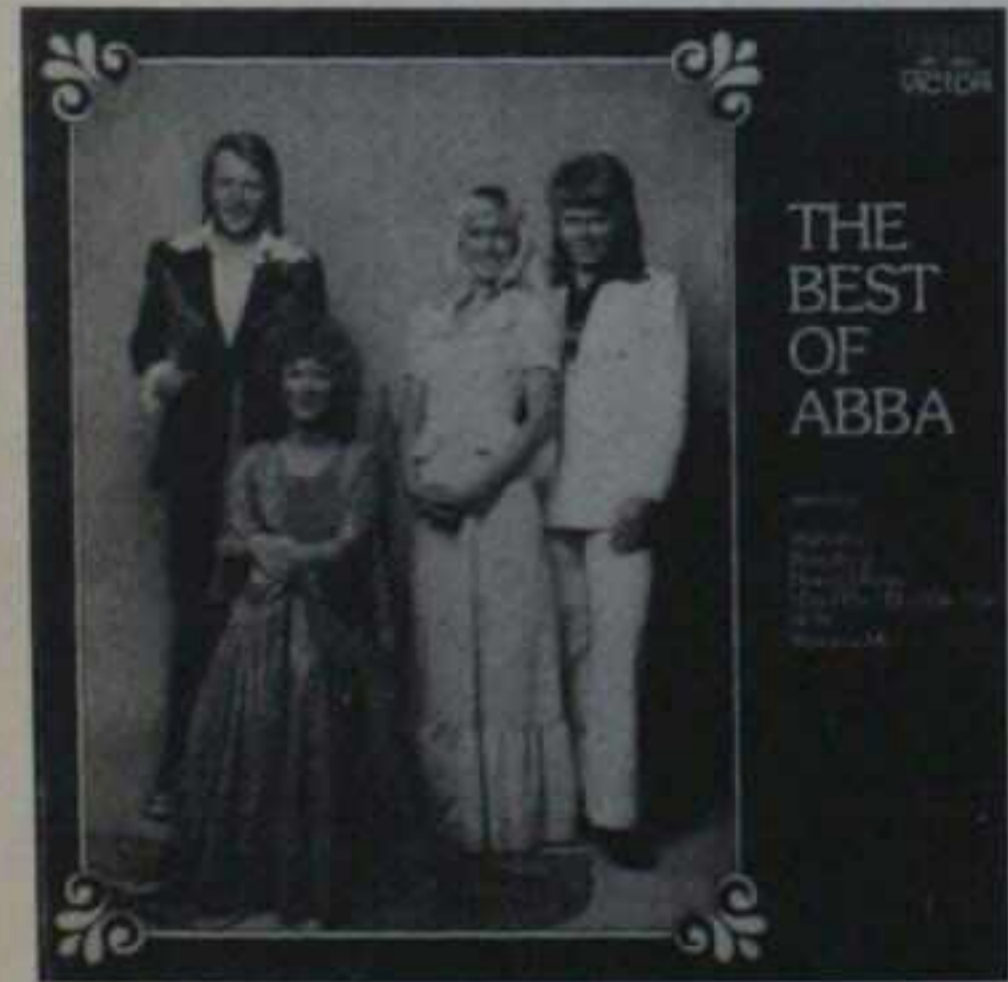
**RING RING**  
Total Unit Sales  
**142,000**



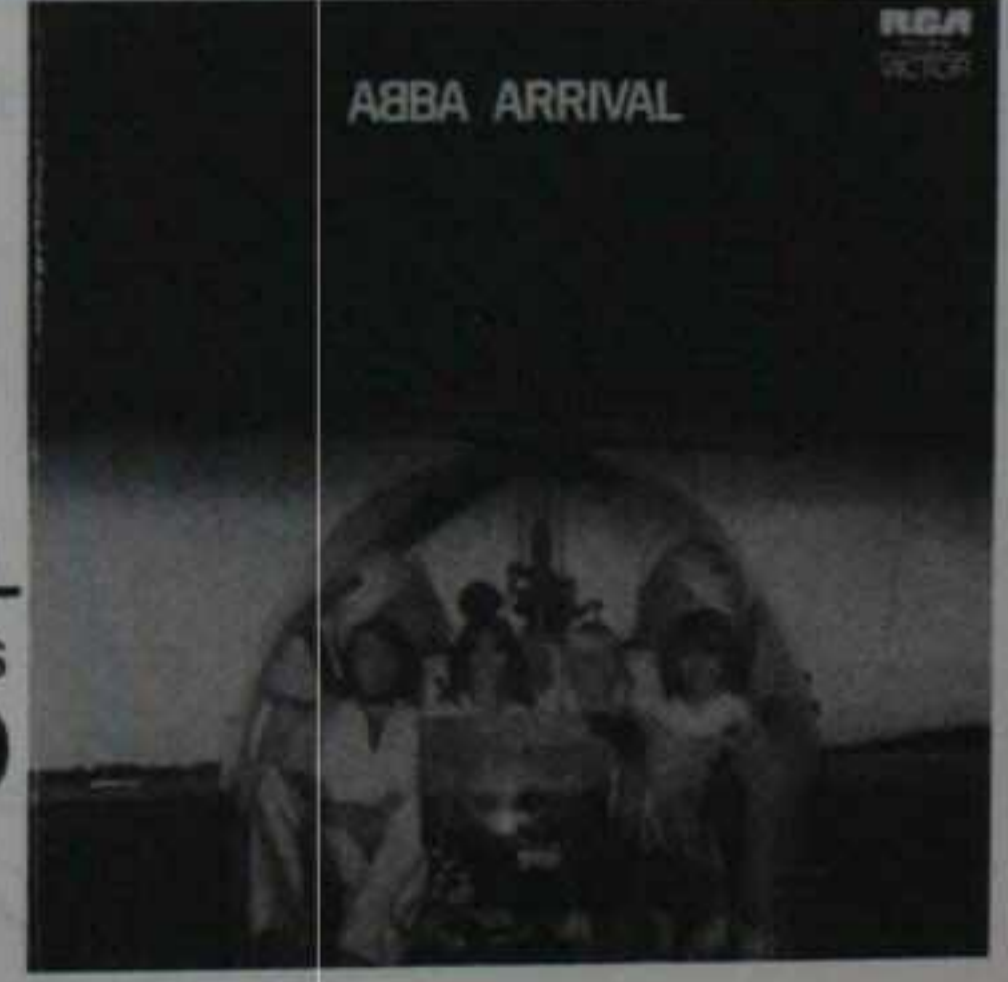
**WATERLOO**  
Total Unit Sales  
**112,000**



**ABBA**  
Total Unit Sales  
**570,000**



**THE BEST OF ABBA**  
Total Unit Sales  
**1010,000**



**ARRIVAL**  
Total Unit Sales  
**890,000**

	SALES	CHART POSITION
Fernando	400,000	No. 1 for 14 weeks
Dancing Queen	322,000	No. 1 for 8 weeks
Money, Money, Money	244,000	No. 1 for 6 weeks



**Total Singles Sales 1,444,000**



# ABBA

## dominates NEW ZEALANDS 1976 National Top 40 Charts

### SINGLES

- DANCING QUEEN—No. 1**
- MONEY, MONEY, MONEY—No. 2**
- ROCK ME (2nd week in)—No. 23**
- FERNANDO—No. 28**

### L.P.'S

- ARRIVAL—No. 1**
- BEST OF ABBA—No. 2**
- ABBA—First week in—No. 14**

NATIONAL SALES CHART



FRIDAY  
DECEMBER 17  
1976

Number 80



FRIDAY  
DECEMBER 17  
1976

Number 80

THIS WEEK	LAST WEEK	NO. WEEKS	Record title	Artist	Cat. number	Dist. by
1	1	45	ARRIVAL	Abba	102814	RCA
2	2	7	BEST OF ABBA	Abba	102835	RCA
3	3	7	THE GREAT CLASSICS	Sherbet	K 6398	FESTIVAL
4	25	1	A NIGHT ON THE TOWN	Rod Stewart	WBS 8262	WEA
5	26	1	FRAMPTON COMES ALIVE	Chicago	BA 461711	PHONOGRAM
6	14	4	CHICAGO X	Pussycat	NZP 3545	EMI
7	4	14	DEDICATION	Manhattans	BA 461701	PHONOGRAM
8	14	1	Second Album of the Very Best of R&B	KC and the Sunshine Band	BA 461701	PHONOGRAM
9	1	1	SUPERHITS	Wild Cherry	102805	RCA
10	1	1	BEAUTIFUL NOISE	Skyhooks	BA 461698	PHONOGRAM
11	20	1	THE SONG REMAINS THE SAME	Elton John and Kiki Dee	K 6542	PHONOGRAM
12	5	5	THE BAY CITY ROLL	Rick Dees	ROKN 512	FESTIVAL
13	16	4	BLUE MOVES	Bay City Rollers	2090264	EMI
14	4	1	ABBA	Osibisa	BL 330	PHONOGRAM
15	34	1	THE VERY BEST OF ABBA	Walter Murphy	21076	EMI
16	37	1	ATLANTIC CRC	Annie Whittle	PVT 27	PHONOGRAM
17	60	1	EAGLES GREASE	Tina Charles	HR 558	EMI
18	41	1	GREATEST HITS	Boston	BA 461703	EMI
19	75	1	BEST OF ABBA	Stylistics	BAC 461715	PHONOGRAM
20	1	1	SONGS	Toni Williams	K 6529	PHONOGRAM
21	8	1	DARK	David Dundas	K 78	FESTIVAL
22	81	1	HOT	Don Estelle and Windsor Davies	K 6500	FESTIVAL
23	81	1	HIST	Abba	EMI 2250	FESTIVAL
24	20	1	TAI	The Hollies	102907	EMI
25	26	1	BI	Ian Mathews	NZP 3551	RCA
26	18	1	22	Steve Miller Band	BA 461677	EMI
27	38	1	24	Elton John	6070003	PHONOGRAM
28	22	1	25	Abba	ROKN 517	PHONOGRAM
29	25	1	26	Mark Williams	102746	EMI
30	31	1	27	Neil Sedaka	HR 557	RCA
31	36	1	28	The Commodores	2098742	EMI
32	23	1	29	Peter Frampton	TMM 333	PHONOGRAM
33	39	1	30	Marty Robbins	K 6462	EMI
34	37	1	31	Olivia Newton-John	BA 461706	FESTIVAL
35	37	1	32	Tavares	K 6520	PHONOGRAM
36	34	1	33	George Baker Selection	F 4270	FESTIVAL
37	27	1	34	Red Savine	RPA 14023	EMI
38	36	1	35	Dr Hook	102878	WEA
39	37	1	36	Firefall	CP 600	RCA
40	38	1	37	Johnny Nash	45 3315	EMI
	39	1	38		BA 461687	WEA
	40	1	39			PHONOGRAM
			40			

Abba Shows Screened on TV in November generated A Tremendous Surge In Sales and Current Estimates is That BEST OF ABBA will Pass 200,000 units (A N.Z. Record) and projected Estimates To The End of Jan. for ARRIVAL looks like being in excess of 200,000 on current Sales, 150,000 pieces Already Shipped.

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## MIDEM & Music 1977

# Cannes Now Mecca, Germans All Agree

By WOLFGANG SPAHR

HAMBURG—In recent years, MIDEM has become mecca for the entire German music industry. Through 1976 there was a tremendous boon in German self-confidence over its copyrights, with international successes for Silver Convention and Donna Summer.

This year all important firms from major cities between Hamburg and Munich are in Cannes. Peter Meisel, one of the most successful publishers in Berlin, regards MIDEM as the most important meeting point of the year. He says: "1977 is specially important for us because our productions are really going round the world. One example is the group Boney M., produced by young German composer Frank Farian."

Heinz Lukasz, of Bellaphon Records in Frankfurt, says he is satisfied each year with MIDEM results and adds: "There is no doubt the German music market will get many impulses from the event this year."

CBS Germany is not at MIDEM because the company gets its international repertoire from sister firms, but Mike von Winterfeldt says that many chart hits are built on foundations created in Cannes. But particularly this year, he feels, there will be more dealing and wheeling among publishers than record companies generally.

Peter Kirsten, of Global Music in Munich, says: "We've taken part in MIDEM every year and have enjoyed success in our own territories as well as abroad based on business either concluded in Cannes or on deals which were first negotiated there. It is important for most countries, but particularly Germany."

Johann Michel, of Melodie der Welt, says MIDEM is a vital event and he cannot imagine the international pop industry being able to do without it. "Deals over titles and catalogs are not really in the foreground. It's hard to settle matters like that in the context of such a

trade fair, but contacts can be built up. We are able to announce an important new long-term deal with Famous Music of the U.S. in advance of MIDEM but we can work on plans for that while in Cannes."

And Hans R. Beierlein, of Edition Montana, says as a manager: "MIDEM is a gateway for German show business to meet the international music world. There is a positive obligation for us to go there and exercise free movement between different countries."

## U.K.'s Top Contingent

LONDON—Once again the U.K. has the biggest contingent at MIDEM, with 61 companies taking stands in the Palais des Festivals and a further 78 participating without exhibition space.

Among major record companies exhibiting are: Arcade, Decca, K-Tel, Polydor and United Artists. Leading publishers with stands are ATV Music, Campbell Connelly, Carlin, Chappell and Intersong, the Dick James Organization, Heath Levy and the Mechanical Copyright Protection Society.

Also exhibiting are Belsize Music, CRD Records, Cyril Shane, EMI Publishing, Hensley Music, Jet Records, Magnet Records, Noel Gay Music, Panache, Pickwick International, Red Bus, Rocket Music, RSO, Saga/Trojan, Schroeder, State Music, Sydney Thompson Records, Valentine Music, Virgin, Ronco and Vulcan.

Among companies represented by U.K. executives but not taking stands are A&M, Arista, the Bron Organization, BBC Records and Tapes, Chrysalis, Charisma, Ember, Leeds, Island Records, MAM, Private Stock, Pye, Penny Farthing and Screen Gems. There is a delegation of six from the Performing Right Society.

## French Firms To Operate 75 Stands—Most Ever

PARIS—French representation will hit a record number—more than 75 stands—at MIDEM this year.

These record figures indicate that all French independents are determined to find expansion both in publishing and records this year. The feeling is that France now has an international image and is more ready than ever to buy and sell catalogs.

Barclay is concentrating on ethnic groups and folk music. This new development is making a great impression in France. Most are African and South American groups, signed up by Eddie Barclay who is convinced this is the next step in popular musical development.

Carabine Music is in the MIDEM field both as buyer and seller. Charles Ibgui is looking for U.S. catalogs and seeking French rights for songs suitable for the French market. And Claude Carrere claims he now has top French artists whose successes are worthy of wide international marketing.

Many French independents take the view that MIDEM is essentially a place to meet people.

But Tremat has more specific targets. Claude Ebrard, international

director, is keen to find worldwide outlets for Michel Sardou, now a top artist here and whose single "Le France" topped the chart for several weeks. Tremat also seeks suitable American catalogs.

Plein Soleil seeks international markets for Serge Lama, Alice Dona and Yves Gilbert, all believed to have worldwide appeal. On the publishing side, April Music looks for catalogs similar to that acquired from RCA.

## Most Austrian Cos. Are Participating

VIENNA—Most of the Austrian record companies are participating at MIDEM this year. The general managers of Amadeo, Ariola, Bellaphon, Columbia, Musica and Preiser will be at the music fair, providing a bigger-than-ever representation of the Austrian industry.

As in previous years, the delegates are looking for distribution rights for new labels or artists. But the Austrian companies will not be occupying their own stands because most are represented there by foreign parent companies.





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VIDEODISK STILL AN ALLURE

# Publishers Patiently Await Medium's Debut 'Tomorrow'

By IS HOROWITZ

NEW YORK—Of-promised, but still tentatively poised on the brink of commercial exploitation, the videodisk remains full of allure but yet an elusive for music publishers here and abroad.

Few doubt that the videodisk will eventually arrive on the market scene, and bring with it new and uncalculated earnings potential for music copyrights.

But publishers are not sitting by

holding their breath. It's business as usual in more accustomed areas until such time as the medium becomes a viable reality.

"We've been led to the altar too many times in the last few years, and the bride still has to make her appearance," says one publisher.

He, in common with others, is disturbed by the incompatibility of the various videodisk systems that have been shown and announced over the years, seeing in this diversity a commercial hurdle to widespread use. Program material encoded for one system is not playable on any of the others.

It's no wonder say observers that no formula has yet been worked out for publisher royalties on videodisks. Even the most bullish publishers, who are convinced the exploitative potential of the medium is vast, have not yet pushed to lock in a formula.

"Not much thought is being given to the problem at the present time," says Albert Berman, president of the Harry Fox Agency, the major domestic facility for the licensing and collection of mechanical royalties.

He points out that the Copyright Act and its recent revision provides no statutory rate for devices combining picture and sound. Precedents will have to set as the medium develops.

"At first, negotiations will resemble horse trading," he predicts,



Publishers and record executives have confused feelings over the development of the videodisk as a new outlet for royalty profits.

"as buyer and seller feel each other out and bargain for the best deal."

Once videodisks begin to figure significantly in the home entertainment spectrum, going rates will evolve for different uses, he predicts. These will generally fall into two basic categories as far as music use is concerned.

One will involve movie-type transfers in which individual deals will continue to be made for synchronization rights, Berman feels.

The other, in which one or more artists perform, will more closely resemble the situation in music disks, but still without statutory buttressing to provide licensing precedents.

In these cases he sees rates developing either as a flat payment per selection, much as in traditional mechanical formulas, or as a percentage of the selling price of the videodisk.

Meanwhile, publishers are not ready to rush into license formulas,

preferring to wait and watch the medium develop into a marketplace entity before committing themselves to a rate structure they may later regret.

This has been delayed over prior expectations as the various systems seem destined to explore institutional markets before pushing for a strong consumer base.

The TeD system, a joint venture of Telefunken and English Decca, after a market launch in Germany in March 1975, has retrenched, at least for the time being, and is looking to institutional use to reestablish commercial momentum.

The other mechanical systems, RCA's SelectaVision, also is behind its original timetable. It has figured in limited home testing since mid-1976 and in the last quarter of this year expects to extend consumer testing on a regional basis.

Testing in selected markets is also planned for the MCA-Philips optical videodisk method at year's end, following delays in original introduction schedules. And in France, the Thomson-CSF system hopes to go consumer on an experimental basis next year after first exploring institutional use.

Until one, or at most two, of the incompatible systems begins to dominate the consumer field, publishers hold out little hope that the videodisk will realize its potential as

(Continued on page 54)

## Swiss Miss: It's a Must

By BEAT HIRT

ZURICH—Most Swiss record companies and publishers will be represented at MIDEM '77.

Jane Peterer, director of Pick Records and one of the leaders in the publishing field, says: "Though most of us do not regard the meeting as important in terms of actual deals, you simply have to be present. It means that at least once a year you can meet all one's various foreign partners."

Ludwig Schmucki, head of the record department of Musikvertrieb AG, representing WEA, RCA, Decca and the Ariola group, says he too welcomes the opportunity to chat with various partners and associates. "Moreover I am de-

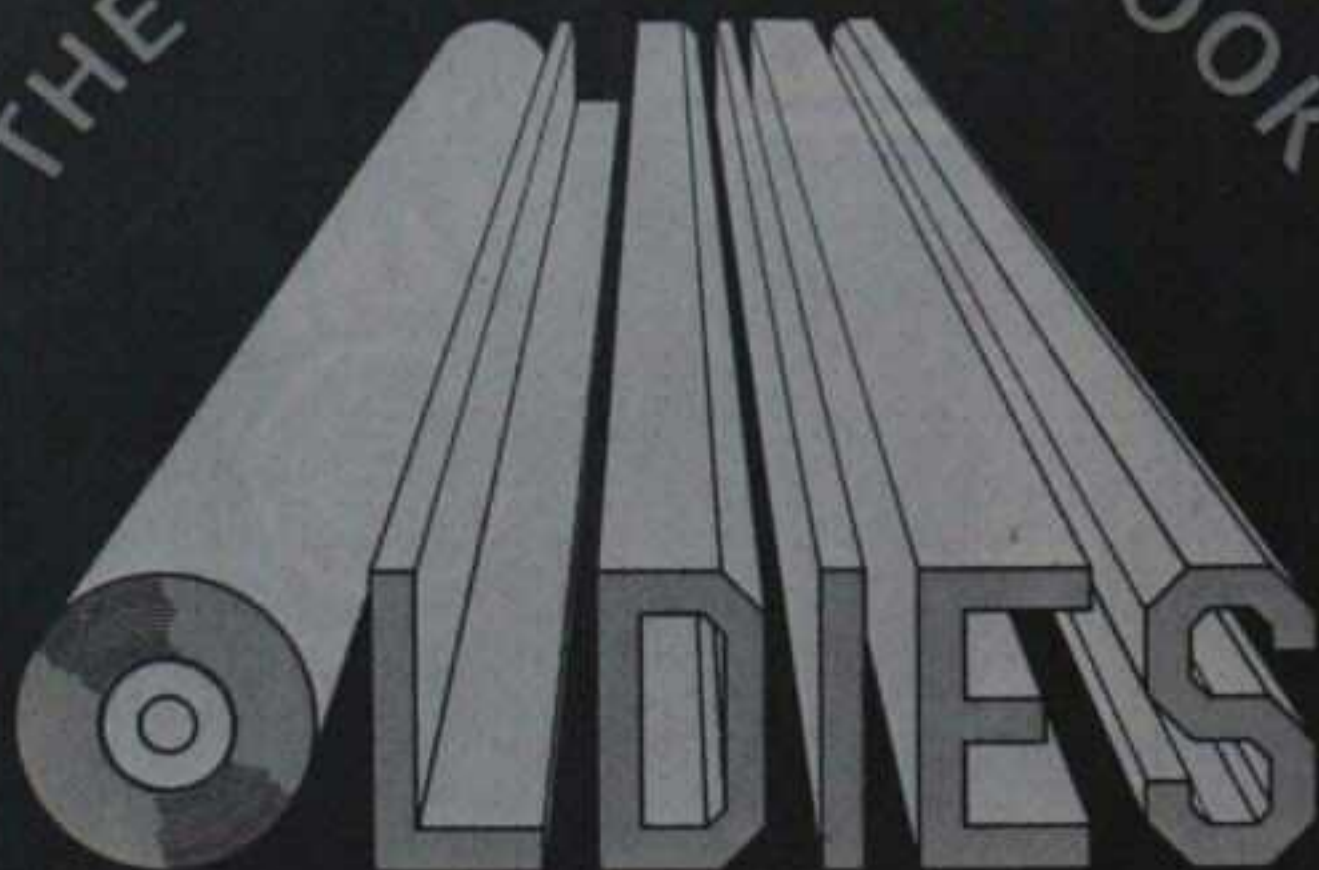
(Continued on page 54)

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# U.S. Copyright Law: Disks Cut In '77 But Issued In '78 Go At Old 2 Cent Mechanical Fee; New Ones Pay 2<sup>3</sup>/<sub>4</sub>

By MILDRED HALL

WASHINGTON—It may come as a painful surprise to some music publishers that under the new copyright law, recordings made under compulsory licenses during this year 1977, but not distributed until after Jan. 1, 1978, will be allowed to go at the old 2 cent mechanical rate.

This is a temporary phase. Any and all recordings made under compulsory licensing on or after Jan. 1, 1978—the effective date of the act—will pay the new statutory rate of 2<sup>3</sup>/<sub>4</sub> cents per tune, or 1 cent per minute of play, whichever is greater.

A section of the copyright bill devoted to transitional problems allows a producer of recordings under compulsory licensing section 115 beyond the end of this year without re-registering for a new government license, and he can pay the 2 cent rate on records "made" before Jan. 1, 1978.

In the main body of the law, the compulsory licensing section 115 calls for the new statutory rate on recordings "made and distributed" on or after Jan. 1, 1978. The permissive transitional proviso applies only to recordings "made" before the effective date of the law.

Copyright Office spokesmen affirm this interpretation—but point out that if the same producer wants to make more recordings of the same music, under that same com-

pulsory license, after Jan. 1, 1978—he must pay the new higher rate.

Thomas Brennan, counsel for the Senate Copyrights Subcommittee, points out that the issue of previously made compulsory licensed

recordings distributed after Jan. 1, 1978, did not come up during hearings on the revision bill. (For the uninitiate: a compulsory license permits anyone to record music at statutory rates once a negotiated

recording has been made and distributed.)

Counsel Brennan says he is reasonably sure that Congress, in writing the interim provision, did not in-

(Continued on page 56)

# Belgians Again Are Optimistic

By JUUL ANTHONISSEN

BRUSSELS—The majority of the key Belgian music companies are attending MIDEM and there are optimistic hopes that more business will be achieved than ever before.

Among those looking for renegotiation or new licensing contracts and subpublishing deals are: Fonior (Decca); the Eurovox Music Group; Cardinal International; Inelco Belgium (RCA); Roland Kluger Music; Ardmore and Beechwood (EMI Music publishers); Brauer-Hebra Records; International Best Seller Company (on the EMI stand); and Vogue.

Plan for Phonogram include a search for new distribution deals for Belgium. Fonior, Inelco and International Best Seller Company do not plan to present new artists at MIDEM, but Kluger Music, Cardinal, Vogue and Brauer-Hebra, while hoping to present new names, want to maintain a veil of secrecy prior to the event.

Cindy (Phonogram) is believed to have a good chance of international acceptance through MIDEM exposure and Ardmore and Beechwood is presenting new group Duster, Marco Van Heyst (folk singer) and Alan David. Belgian pianist Francois Glorieux is giving two MIDEM concerts, one to present his new album "Glorieux Plays The

(Continued on page 52)

# The Problem Facing Music Men A Publishing Decision: To Own Firm Or To Sublicense?

By ED HARRISON

LOS ANGELES—American music publishers will continue to maintain their company-owned firms overseas despite fluctuating currencies and economic instability. Reason for this is tighter control of collections and company unity, according to a survey of seven major publishers.

Of those publishers queried, the trend is to sublicense copyrights to foreign publishers in smaller markets where the cost of establishing fully staffed companies outweighs the benefits.

Of those publishers who maintain fully staffed foreign branches, the main advantage they say of having company-owned personnel is for stricter control of copyrights.

"We control everything that happens," says Marvin Cane, president of Famous Music, which owns companies in London, Paris, Hamburg, Milan, Madrid and Scandinavia with the exception of a joint venture in

Japan with the Tokyo Broadcast System, Nichion.

"It's a closely coordinated action. As soon as a song is published in the U.S. all of our offices receive a lead sheet and demo," says Cane.

Insofar as company-owned ver-

sus sublicensing, Cane says, "The day of the subpublisher is a day of the past. With today's sophisticated systems of collection, it's easier when you have a branch office. It's important to the writer, artist and producer."

Norm Weiser, president of Chappell Music with worldwide affiliates, feels that subpublishing will predominate. "American publishers won't set up their own firms overseas. The time is not right and few have world potential.

"I think publishers should look long and hard before setting up their own company. There are too many floating currencies and economic instability," he says.

Ed Silvers, president of Warner Bros. Music, says that years ago the tax structure benefited company-owned outlets. In most cases though, companies couldn't afford a staff and set up dummy com-

(Continued on page 54)



To own or sublicense: that's the question publishers often face when dealing with overseas markets.

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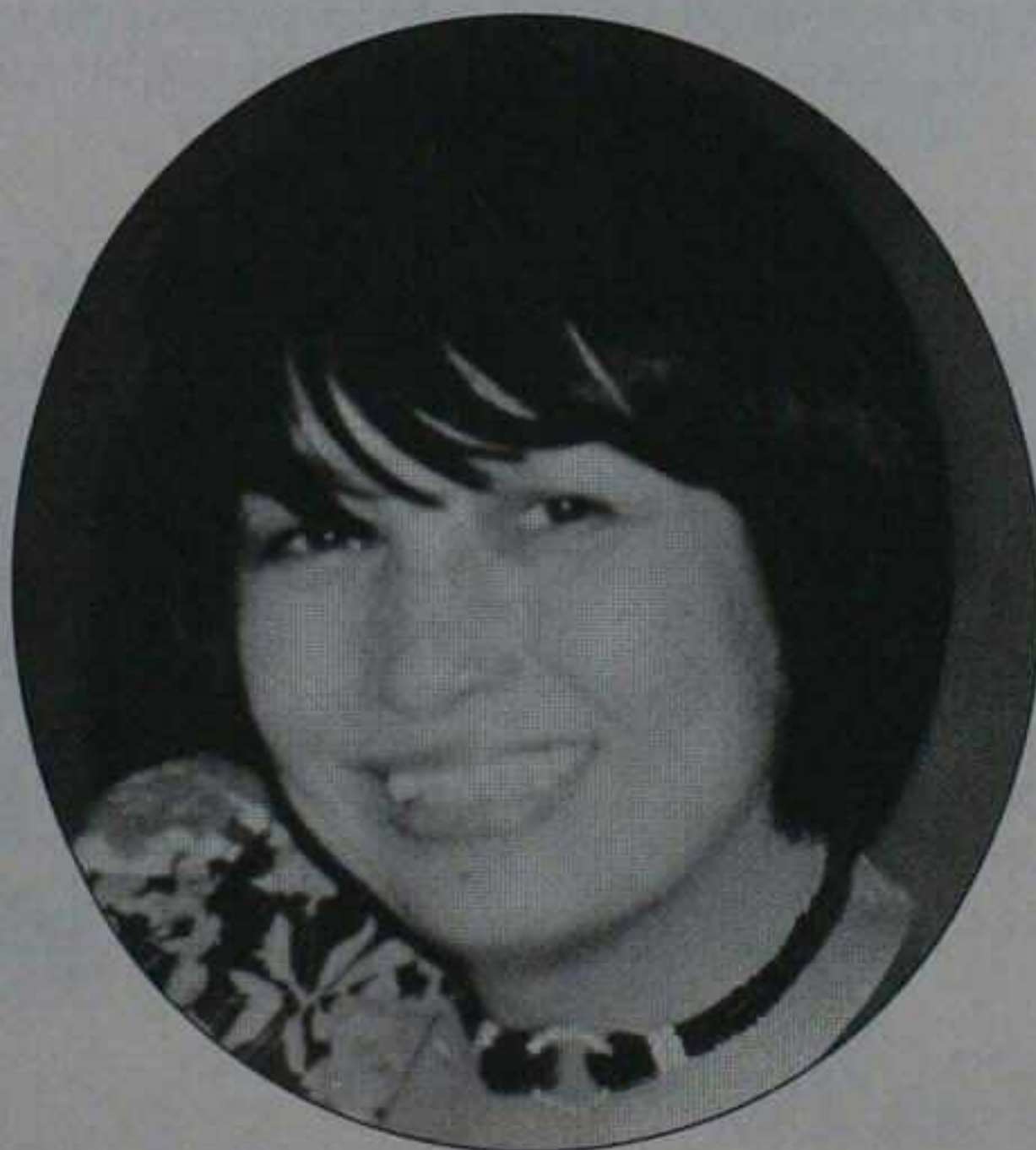


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# European Publishers Cool About U.S. C'right Changes

• Continued from page 30

brought the U.S. in line with the rest of the world."

Peter Phillips, managing director of ATV Music, agrees that the extension of the U.S. life of a copyright is good for writers.

"The extra protection is of benefit to writers," he says. And Ronnie Beck, chairman of Intersong U.K., says of the mechanical rates agreed: "Personally I feel it is a fair increase. A lot of revenue is earned in the U.S. and this can only help the European publisher."

"An additional thing is that it is a good talking point to put to our writers—that they'll earn more money in the future as a result of what our subpublishers helped achieve in the U.S."

The increased mechanical rate was generally fairly well received in France, though the overall difference in income or in basic relationship between French and American publishers was expected to be slight because of the small volume of French music sold in America.

Billboard's French correspondent Henry Kahn writes that French publishers did feel possibilities of increased business were growing and therefore the rate change was encouraging.

J.J. Tilche, of Intersong, says the increase is "very helpful." His company has had three major successes in the U.S. through "Seasons In The Sun," "Love Is Blue" and "If You Go Away" and he plans to find out just what financial difference the new rate will make.

But Claude Pascale, who works well with the U.S. says he thought the difference in rates was slight "because the amount sold to us is relatively small." He believes the rate will soon increase to 3 cents.

A spokesman for SACEM, the French copyright society, says he felt satisfaction at the increased rate. "It was expected here to bring U.S. rate into line with Europe.

Therefore no increase by SACEM is expected or likely."

Some French publishers, however, would like to see the method of calculation more uniform since the playing time of records is much

longer nowadays. They feel that percentages are a much better and more straightforward method than a flat rate.

REGARDED AS TOO COSTLY

## Finns 'Feverish'; No Stands

By KARI HELOPAITIO

HELSINKI—MIDEM fever has long been noticed in the Finnish music industry with a record number of delegates planning a business trip to Cannes.

As generally happens, Finnish record companies are not taking paid stand space simply because the costs are regarded as too high.

Representing Scandia Musiikki will be Gugi Kokljuchin, general manager, and Perttu Rousi, Sonet group label manager, both intent on linking up with the company's international business associates and looking for new business deals.

Kokljuchin is also pushing a number of Hi-Hat artists, including jazz pianist and composer Heikki Sarmanto and rock acts Kalevala, Unisono and Nono Soderberg, all already creating considerable interest in Scandinavia. Rousi is attending the Sonet group conference being held in the closing days of MIDEM.

Discophon is likely to be represented through the week by Johan "Mosse" Vikstedt, managing direc-

tor, and Risto Kaijainen, marketing director. Vikstedt, making a first visit, is to attend the RCA conference and is looking for new song product for Edition Coda, the publishing firm he controls. He is also hoping to do business for a new album by Kelly Stevens and the Carnival, the act having scored a hit at the Yamaha Song Festival.

Representing Polarvox will be Reino Backman, managing director, and Matti Virtanen, a&r chief. Backman, a former EMI managing director, looks to renew contact with business associates but notably with the Buddha-Kama Sutra team.

Raimo Henriksson, marketing and a&r director of EMI Finland, is to link up with the international EMI team at MIDEM. But apart from corporate talks, he hopes to find catchy new melodies suitable for the Finnish market. Local names he hopes to promote include Country Express (winners of the Scandinavian country music cham-

pionships), Alwari T. and Marion, the latter to appear in one of the gala events.

Working on behalf of Love Records will be Otto Donner, general manager; Atte Blom, production manager; Timo Vaananen, sales manager; and Harri Saksala, general manager of Love Publishing.

New names to be promoted are the Royals, Pen Lee and Co and Piirpauke, a jazz unit incorporating folk themes in its music. Love executives will also link at MIDEM with existing associates, such as Virgin, Sonet, RCA-France, Fittal Productions and AM-KEMI.

Osmo Ruuskanen, Finnleny's a&r chief and promotion and publicity director, is representing the company with Arto Alaspas (a&r chief, Fazer Musik). They plan to meet business associates through a series of meetings with Decca, Polydor and others. Ruuskanen is taking a batch of Finnish classical and jazz recordings of international standard.

## Swedish Turnout As Usual

By LEIF SCHULMAN

STOCKHOLM—Several key Swedish companies will maintain an unbroken attendance record at MIDEM, including Stig Anderson of Polar/Sweden Music which has had great success of late with the local group Abba.

Says Anderson: "Usually at MIDEM we present new recorded Abba material but since we have recently released a new album by the group, we plan promotion on some other artists from the Polar label."

"One of them, Ted Gardestad, has been an enormous album seller in Scandinavia. Now we have recorded some of his songs in England and will spotlight it at Cannes. The duo Svenne and Lotta will be represented by two new singles taken from their album 'Letters' and these will be released in several countries, including Germany and the U.K."

Sture Borgedahl, president of

(Continued on page 52)

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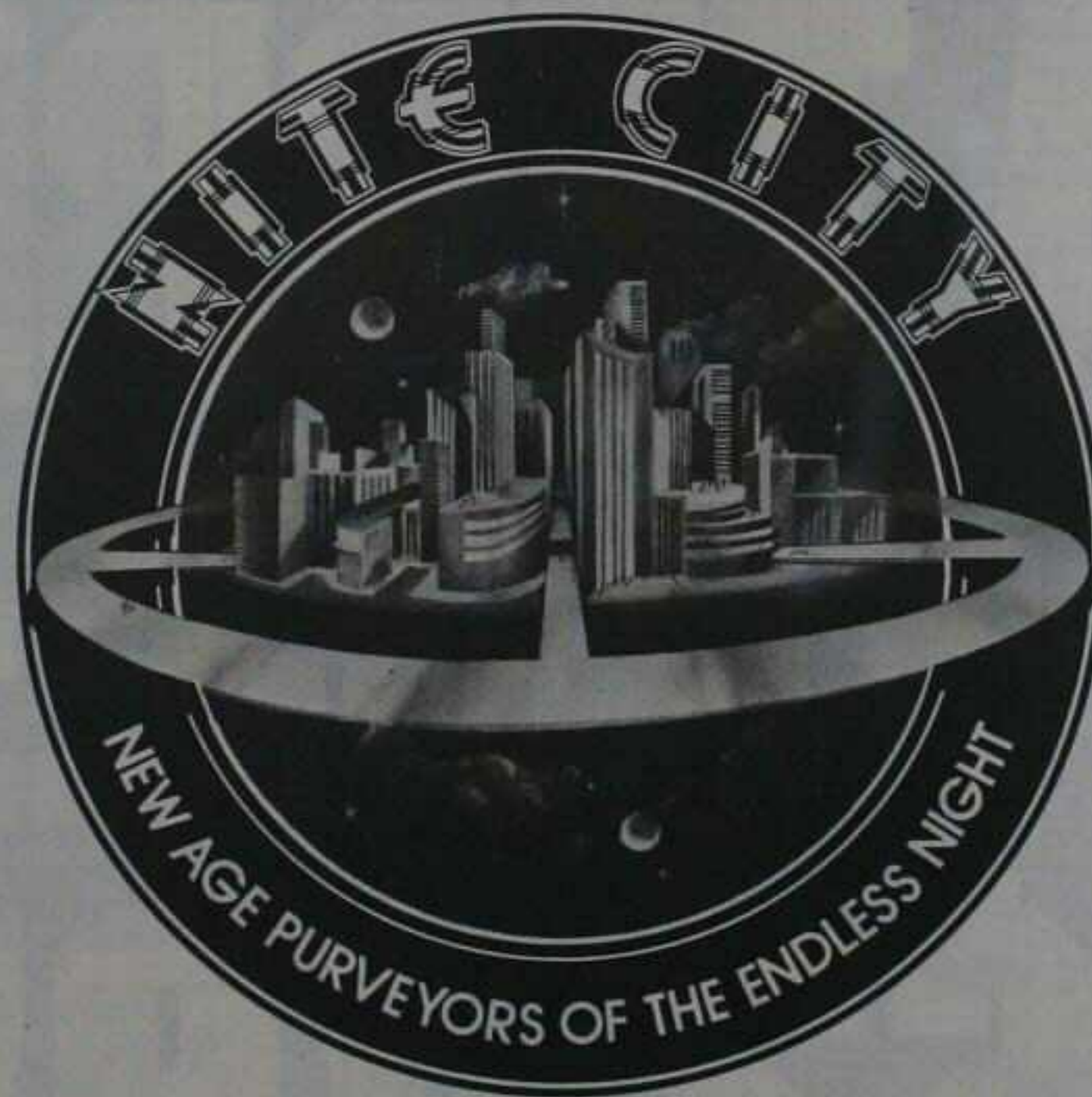
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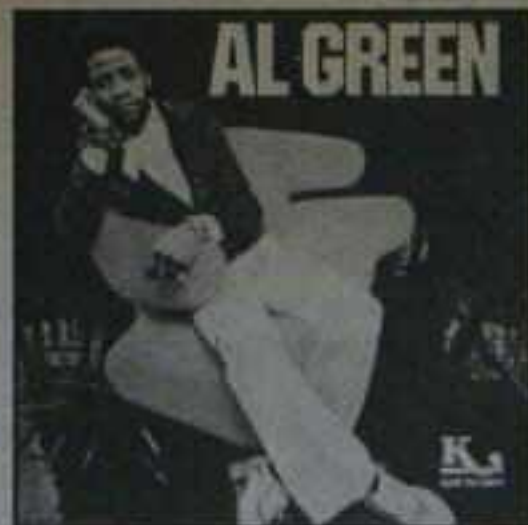


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# European Publishers To Discos Talent In Europe

• Continued from page 35

get actual numbers but the total disco strength here has increased greatly, including the mobiles, and it's helping the business generally.

"At EMI we feel so strongly about it that we're updating and increasing our mailing list. We were one of the first publishing groups to take an active part in disco promotion. We're looking to a list of about 300, regularly serviced."

"Though most major record companies have staff and facilities to handle promotion, we'll use our list to help smaller labels less able to cope."

Len Beadle, general manager of ATV Music in London, stresses that actual revenue from discotheques in terms of royalties is negligible but exposure is strong on promotion value.

The U.K. performing right society cannot give specific sums in terms of increased revenue from discos but a spokesman says: "We know there are increased outlets and the general distribution fund constantly grows. Discotheques are on an annual blanket licensing system, paid a year in advance."

In France the number of discotheques is now well over the 3,000 mark and there it is possible to assess royalties—up in the 1974-75 period to roughly \$8 million, a 25% upturn in just one year.

Henry Kahn, Billboard's correspondent in France, writes: all companies here take an interest in discos, but reactions are different. Some are certain discos can never



Disco-flavored hits have made the Continent a popular breakout place.

have the promotion power of radio. University City discos have obvious promotional possibilities for sale of disks not broadcast generally.

But some companies doubt the promotional value because young people attend discos to dance and meet people—not to pay attention to disks being played.

However, Barclay Records, for instance, has a special disco service. Clubs are visited regularly and public reaction to new releases is studied.

But, in Holland, there is a theory that in 10 years of disco action no hits have been created. That comes from Willem Van Kooten, one of the initiators of the Dutch disco scene, a former disk jockey on Veronica, the one-time pirate radio station which set up the local drive-in disco shows.

Willem Hoos, Billboard's Dutch

correspondent, writes: Van Kooten, still a disk jockey with AVRO Radio and managing director of New Day-glow-Nada Music, says the Dutch disco scene has no real power. He says they are not important as a source of income for publishers or record companies.

The fact is there are differences between the Dutch and U.S. disco scenes. Discos here (in Holland) are much smaller. Most of the activity is restricted to weekends. Those attending are mostly in the 14-20 age group.

There are between 500-1,000 discos in Holland. Some 200 are fully professional—as are the drive-in discos of the radio stations AVRO, VARA and Veronica. All have to pay an annual sum to copyright agency BUMA, the amount depending on size, opening hours, and so on.

Ben Bunders, managing director of WEA-Holland, certainly is sure the influence of discotheques here is highly exaggerated. He says: "In very few instances have they broken a single and that only as just one way of exposing the product to the public. It's radio and television that make a single happen."

"We did a survey of discos through Holland, and got a very good insight into what they play, and whether they are regarded as hip in their area."

"We keep them posted on new releases." Bunders feels that in the long run much-played disco music will have an influence on record buyers—"But the wonders some expect from disco promotion won't happen."

From Germany, Wolfgang Spahr writes: the 3,000 discos here are very important, specially for singles promotion. Klaus Quirini, leader of the disco and associated organizations, says they are the long arm of the public relations divisions of the industry. Industry cooperation is good, he says, and Boney M., Silver Convention, Howard Carpendale and others broke through discos.

"Our disk jockey organization chooses an act and promotes it for weeks. In radio and TV he'd have no chance of that. Our success is measurable."

Gunter Igner, of EMI Electrola which has two special disco promotion men and was first into the disco scene, says the promotional importance is growing fast. Peter Kirsten, of Global Music, and Cologne publisher Hans Gerig both agree that discos are important.

Heidi Muench, of Teldec, says she sends records to 250 discos and press releases to 250 more. CBS here has a high budget for disco promotion, plus a monthly magazine. And Metronome is producing disco singles in 12-inch LP size to ensure a better disco sound.

But the general European view is that publisher gains from discos rests in eventual mechanicals rather than performance royalties.

## Belgian Music

• Continued from page 46

Beatles' and another for his LP "Manhattan Movements," recorded with a 100-piece orchestra.

Vogue representative Richard Meylemans is specifically looking for new compositions suitable for the Dutch or Wallon areas of Belgium and is armed with local compositions he feels would do well on the international level.

• Continued from page 35

Levay, and Frank Farian began to put Germany on the international music map as an important production country.

Kunze and Levay produced major international hits by Silver Convention and Penny McLean; Giorgio Moroder produced the remarkable Donna Summer and, most recently, Frank Farian scored heavily with the group Boney M.

According to Peter Meisel of Hansa in Berlin, Donna Summer has sold five million LPs around the world and Boney M. 1.5 million singles and 500,000 albums.

In the contemporary rock field, too, German companies have been making a big impact, with EMI almost enjoying a monopoly of top acts.

Says EMI managing director Friedrich Wottawa: "We are proud of our dominant position in the German rock field with such acts as Can, Triumvirat, Kraftwerk, Eloy and Sweet Smoke. Triumvirat has sold more than 800,000 albums worldwide: Kraftwerk 300,000 LPs and 600,000 singles. Can and Eloy are also of international standard and have made a number of successful foreign tours." Wottawa also sees big international potential in Jane Palmer, Ebony, Ireen Sheer, Gilly Mason and Olivia Molina.

Says WEA director Siegfried Loch: "There is no longer any prejudice internationally against German product. This is because the best producers are presenting their creative ideas on an internationally acceptable level. We have had great international reaction to the rock-jazz group Passport and to the Joachim Kuhn Quartet, the Albie Kahn Orchestra and Jackie Carter."

## Govt. Of Ireland Helping Finance Isle's Attendees

By KEN STEWART

DUBLIN—Ireland consistently recognizes the value of MIDEM and is fully represented again this year. The Irish contingent of about 20 includes record company executives, music publishers and others representing recording studios, manufacturers, licensing organizations and distributors.

Michael O'Riordan, chairman of the Irish Music Industries Foundation, which organizes Irish participation in MIDEM, says the visit is partly sponsored by the Irish Export

Board through financial assistance towards the cost of the stand.

According to export board figures, sales of finished product have doubled each year since Ireland originally participated at MIDEM in 1975. Latest annual export figure is more than \$1.3 million. And O'Riordan says that Irish artists are starting to break abroad as a result of MIDEM exposure.

He adds: "It has certainly made the Irish industry more aware of world markets and given them access to, and contact with, those markets. The Irish industry is thinking more of international implications when making local recordings."

Companies represented on the Irish stand at MIDEM: EMI Ireland (Guy Robinson, Tony Hanna); Hawk Records (Brian Molloy, Dave Pennyfather); Release Records (Michael Clerkin, Michael O'Riordan); Lombard Sound Studios (Norman Harris, Tommy Ellis); Carlton Productions (Fred Kinney, May Lyncy); Bardis Music (Peter Bardon, John D'Ardis); Horslips (Jim Slye); MCPS (Vincent Smialek); Tara Records (John Cook); Claddagh Records (Pat Pretty); Mulligan Records (Seamus O'Neill); Dolphin Records (Oliver Barry); Professional Tape Associates (Ray Linton); Polydor Ireland (John Woods).

The Music Publishers of Ireland (MPI), incorporating MPI Records and Dublin Sound Studios, will have its own stand at MIDEM and the contingent will include Philip and Dorothy Green, John Lawlor, Gerald Chambers.

## Swedish

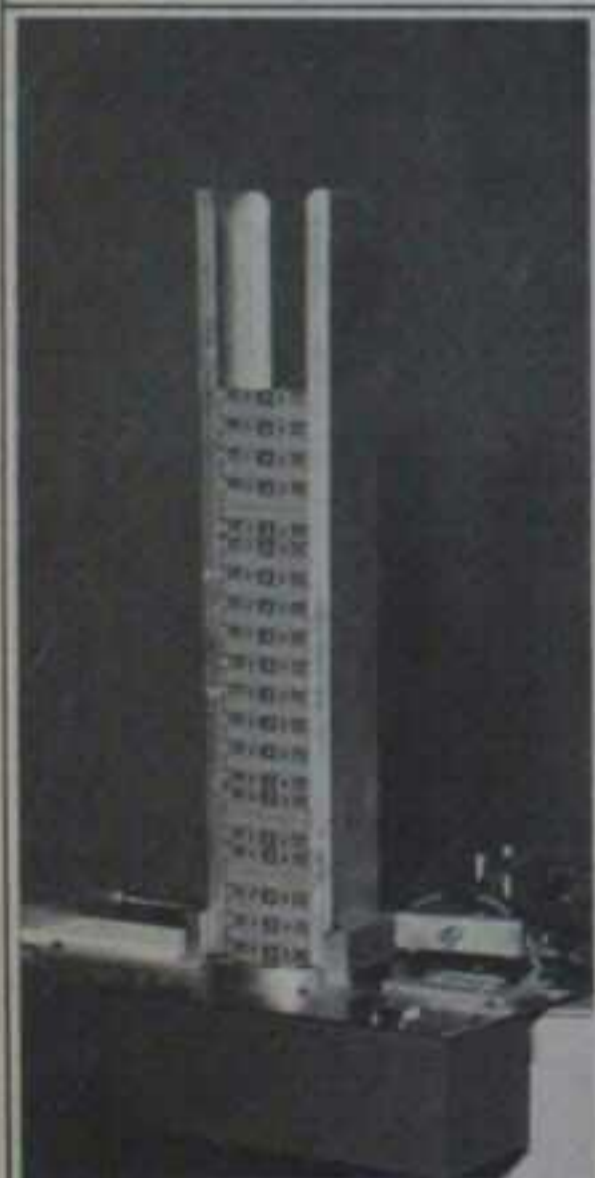
• Continued from page 48

AIR Music Scandinavia, another ever-present at MIDEM, says: "Most important is meeting as many business associates as possible. We go to MIDEM via a meeting in London with Chrysalis."

"At MIDEM we are presenting local material by our artist Rosa and some new Swedish product which we believe is aimed towards the international market."

Dag Haeggqvist, general manager of Sonet Grammofon, says: "Most of our business in MIDEM goes through our U.K. office which has exhibition space there. The Sonet group of Scandinavia and the U.K. comprises some 25-30 persons. Among local artists marked for special promotion are Sylvia, Jerry Williams and Hank C. Burnette."

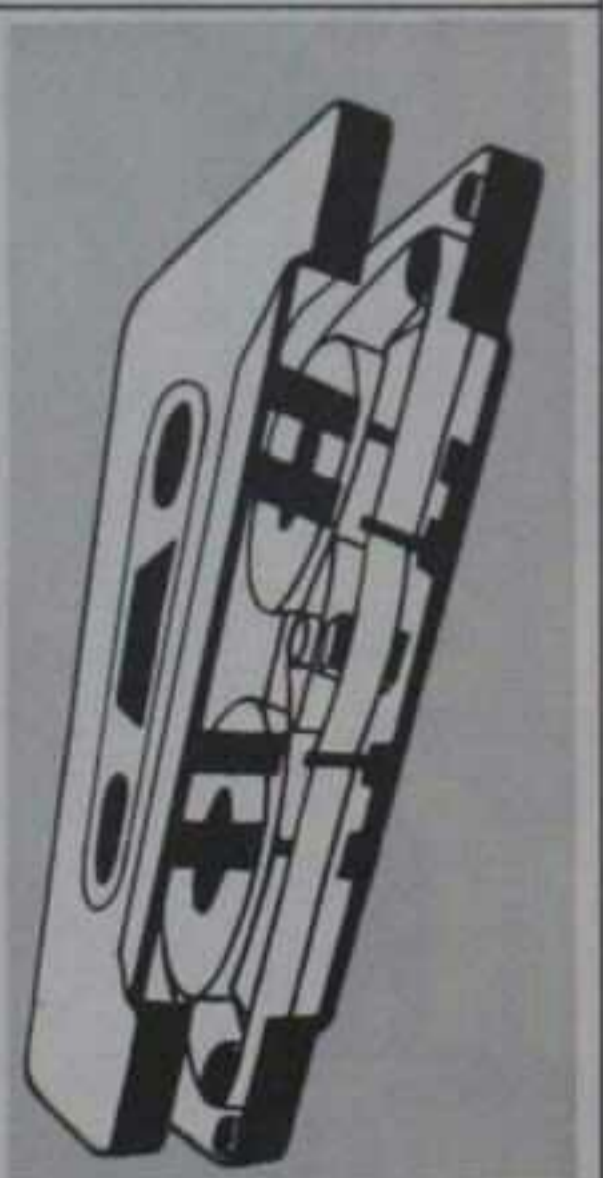
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# CASSETTES ITALIANO

Software Big  
In Tough Time

By DANIELE CAROLI

MILAN—MIDEM is still considered the most important event of its kind by the Italian music industry. Though participation by record companies and music publishers this year is on a less massive scale because of the country's tough economic condition, the event is attracting increased attention from software manufacturers, notably in the cassette field.

All executives involved agree that nowadays MIDEM is an irreplaceable meeting point for the international industry and offers the best chance to keep in touch with world trends and technical innovations.

Gianfranco Finamore, international manager of Ri-Fi, says his company is concentrating on export. "We have already had good results in West Germany where our top girl singer Iva Zanicchi with German versions of her Italian hits and in Brazil where we recently had several records in the charts at the same time."

Giampiero Scussel, Saar's a&r manager, points out that because of the lira devaluation, the company can consider offers of foreign catalogs only if conditions are highly favorable. "We are attending MIDEM to settle some deals which we negotiated through 1976 and to

sell our more recent productions. We are presenting out hits by Collage and Andre Carr, albums by Ashantis and Railroad and our new signing, singer-composer Fabio Concato."

Gianni Sassi, Cramps' general manager, is again at Cannes but operates this year from a hotel suite, together with Baby Records, who distribute Cramps product in Italy. "It is a different way of working. We are not selling instant hits but dealing with music that does not register quickly on unprepared ears, so we need time and quiet. It is not a matter of saving money but a way of meeting just two or three people a day who are introduced to our new product."

Bruno Bianchi, sales manager of the Gruppo Discografico Campi, says MIDEM is the only meeting of its kind which actually works. "It is an annual appointment for us as we've not missed a year since the start. We have the usual B 493 stand of the fourth floor where a sign points out that 1977 marks the 20th anniversary of the company."

Ariston looks forward to making contacts for foreign catalogs and is interested in licensing deals with Australian and South American companies as to its domestic product. Graham Johnson, international manager, says the Oxford mid-price line has attracted attention in Switzerland and Great Britain, while singer Rocky Roberts is currently being promoted in France by RCA, which has him under contract for Switzerland and the Benelux countries.

EMI Italiana presents its domestic production at the EMI International stall. Marco Bignotti, marketing manager, says MIDEM is always useful if you prepared to work hard.

Elisabel Mintangian, Durium international manager, declares it is a "must" to be represented at MIDEM. "We took part at its start in 1966 and have missed only two."

Ducale is present both as record company, tape duplicator, tape packaging and labelling equipment distributor. David Matalon, general manager, says costs for a week at MIDEM are very high, running up to \$14,000 depending on the size of the stand but it is worth the expense to be able to meet all the people he needs to see.

Mourad Sabet, managing director of Ecotina (printers, tape duplicators and manufacturers), has been at MIDEM since it started. "Among other products we will present for the third year is a made-in-Italy machine for cassette packaging which has been very successful around the world."

Nuova Siat, makers of cartridge and cassette parts, is represented at the Rox's stall from the Netherlands. General manager Edoardo Benetton says he would like MIDEM to open a specialist section for software manufacturers.

# Polish Firms Regularly In Attendance Except 1st Year

By ROMAN WASCHKO

WARSAW—Apart from the very first MIDEM, Poland has regularly taken part in the gathering. Participants this year include: the Polish artists' agency Pagart; the Polish Recording Company; Tonpress; the Polish Authors' Agency; PWM Editors; and WIFON, the Polish Radio and Television company which will soon be producing compact cassettes.

Pagart is primarily interested in providing its shows, including the International Song Festival organized every summer in Sopot, with participation by big name artists and foreign performers in general. Agency officials also establish contact in MIDEM with foreign managements, all helpful in terms of future mutual cooperation.

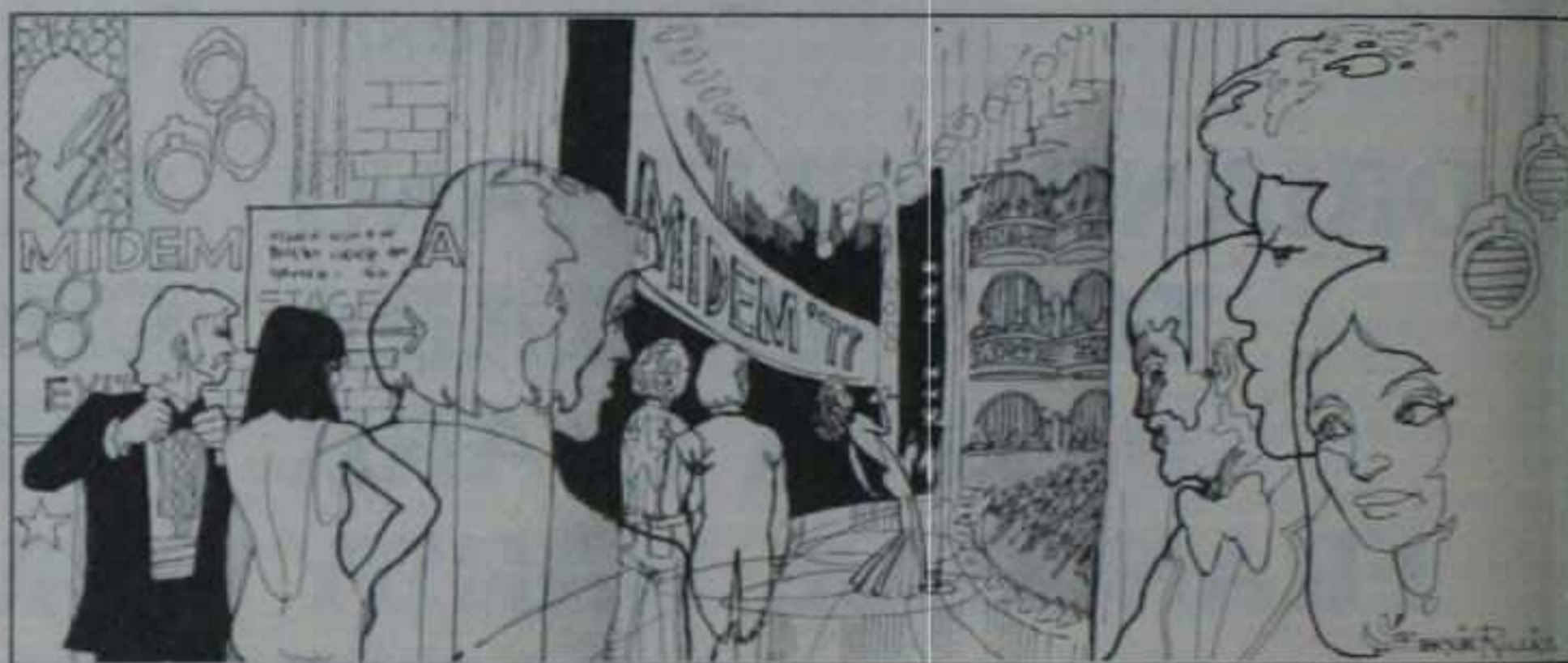
The Polish Recording Company, Tonpress and WIFON all seek licenses for Polish production of for-

eign records and cassettes as well as trying to sell their own product abroad.

The Polish Authors' Agency had a good year in 1976, mainly a result of contacts made earlier at MIDEM. Polish songs were sold to the U.S., France, U.K., Spain, Portugal, West Germany, Finland, Japan, Russia, Czechoslovakia and other socialist countries.

According to Wladyslaw Jakubowski, director-in-chief of the Polish Authors' Agency, the organization prepared 100 songs and instrumental tunes that are sought by foreign managements and agencies. The West German label Ariola released a disco album consisting of 28 hits and the Polish song "Stay," sung by Betty Dorsey, was included.

At MIDEM this year Polish companies have two stands situated together.



The glamour of international artistry in concert is a highlight of MIDEM at night.

## Videodisk Allure

Continued from page 44

a significant source of royalty income for music use.

If publishers are not at this point counting on an early royalty bonanza from the videodisk, neither are they underrating its eventual importance. There remains a healthy respect for the ability of modern technology and marketing skill to find a way around the stumbling blocks that have held back the medium to date.

# An Enigma: Own Or Sublicense?

Continued from page 46

panies in name only while licensing songs to foreign publishers.

Since 1971, Warner Bros. has set up its own companies in five markets including Australia, Quaver Music; England, Warner Bros. Ltd.; France, Warner Filipacchi; Germany, Warner Muz, and Italy, Warner Bros. Italy.

"The expense of U.S. copyrights offset the costs," says Silvers. "We set up companies with our own image, staff and name giving us a unified image. Control of one's publishing is crucial."

In other markets which are not large enough for a Warner company, there exist publishing deals with sublicensees. "In these mar-

## Swiss Companies

Continued from page 44

terminated to keep up-to-date with current trends and for that MIDEM is still very much the place to go."

On an international basis, Switzerland is usually part of the same "package" as Germany and Austria. Though the actual dealing side is of little importance to anyone, the Swiss still flock to Cannes in large numbers.

For this year a record Swiss representation is expected. EMI will be there with four people, Musikvertrieb with five and most other companies with one or two representatives.

Bernard Henrion, owner of the new and so far successful MC Records, says smaller companies also make the MIDEM trek. "You have to be there as a smaller outfit if you want to be on the map."

kets we feel we couldn't do a better job ourselves," explains Silvers.

He says the reverse occasionally happens when a foreign copyright clicks in the U.S. "Amour Euse," recorded by Veronique Sasson in France, became a U.S. hit for Helen Reddy under the English title "Emotion." The song has also been recorded by Patti Dahlstrom and others.

Sam Trust, president of ATV Music, with subpublishing deals throughout the world—with the exception of the U.S. and England—is waiting for a decision in the Redwood case now being decided in London. The case deals with British copyrighted works and who controls its rights after the author has been dead 25 years.

"We'll know better about copyrights when the Redwood decision is made. It will have a serious effect on renewals and subpublishing deals in Europe," says Trust.

Trust says that the possibility of setting up ATV-owned companies in international markets will be a topic of discussion at ATV's own meetings at MIDEM.

Wesley Rose of Acuff-Rose Music, headquartered in Nashville and the major publisher of country songs, looks to MIDEM as an opportunity to meet with international general managers. Beginning in 1957, Acuff-Rose started establishing company-owned firms throughout Europe. In certain markets exclusive sublicensing arrangements have been made.

Rose believes that any song that hits No. 1 in the U.S. can be No. 1 in another country. "When you can't get a song to happen then the next

thing is to show the song directly to a native artist."

Mike Stewart, president of United Artists Music, doesn't notice any distinctive trends towards the formation of company-owned firms overseas. United Artists owns companies or administered companies in all foreign markets. Although UA pays management fees to administered companies, it still controls the copyrights.

"I expect MIDEM to be 20%-30% bigger this year. We'll try to acquire copyrights from various publishers which have companies in the U.S.," says Stewart.

Jobette Music is fully-owned in the U.S. and England and subpublished throughout the rest of the world. "Results are better this year," says Ken East, vice president of international. "It's due to better material."

Jobette, which includes many Motown artists among its copyrighted songs, also represents other labels while working closely with its licensees.

Jobette is represented by Pathe Marconi in France, Francis Day & Hunter in Germany, Taiyo Music in Japan, Curci in Italy and Castle Music in Australia. "It comes down to who can do the best job in the market," says president Robert Gordy.

Lester Sill, president of Screen Gems-EMI, says that publishers are shying away from subpublishing deals in favor of company-owned firms or joint ventures.

However, Sill adds: "It largely depends on the stature and size of the publisher. The smaller ones will find it difficult affording company-owned firms."

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# Dutch Representatives Hailing MIDEM As Vital To the Industry

By WILLEM HOOS

AMSTERDAM—Ben Bunders, managing director of WEA Holland, feels that "Working in a particular market area takes so much time and energy that it takes a place like MIDEM to focus on developments elsewhere."

With representatives of other Dutch record companies, Bunders is a veteran of MIDEM. "It gives an ideal opportunity to strengthen ties with international music people," he says. "But I don't see it as a hunting place for repertoire. The strength of the combined Warner, Elektra and Atlantic catalog, plus our own growing market stall, makes it unnecessary for us to go after label or production deals. But I'm still on the outlook for the odd single."

For Dureco Holland, 1977 is the year for celebrating its 25th anniversary. The event will clearly be marked on the sleeves of a series of special albums, including compilations of Dutch artists such as Vader Abraham, Ben Cramer, Mieke and foreign artists including Esther Phillips and Johnny Pearson.

Though the major celebration takes place in the fall, and includes a major television program, the various anniversary campaigns will gain early exposure at MIDEM—Dureco will be represented by all members of its international department.

MIDEM will be used to start en-

larging activities between Dureco and independent production companies, particularly over international pop productions made in Holland. Results are expected from Gorilla, Valley Sounds, Burdorf Booking, Ivory Tower and Myrasound. Continued progress is anticipated through existing deals with ECM and Hansa (Germany), CTI/Kudu, Milestone, Sutton-Miller and Coco (U.S.), Creole, Penny Farthing and Guil (U.K.) and Carere and Trema (France).

Ariola Benelux will be represented by Wim Schipper, Antori Witkamp, Leon ten Hengel and Ger Oord. 1976 proved a very successful year for local Ariola product, with 10 singles and two albums reaching high chart positions. For MIDEM a special EP has been produced, containing information about artists and highlights of the Ariola catalog. The aim is to increase international interest.

Representing Universal Songs, of Amsterdam and Brussels, are Wim Landman, managing director, Bram Keizer (professional manager), Linda van Waesberghe, who manages the Brussels office, and associated producers.

Intersong Basart, the publishing group, is calling meetings with associates to discuss changes in future policy and general policy.

Phonogram Holland is represented by Bill Barents, managing

director; Jaap Hoitingh, manager popular product division; and Otto Vreizenberg, manager of the Dutch a&r team. Says Hoitingh: "We are to meet to discuss new repertoire and promotion and marketing with associates Charisma, Chrysalis, Decca, London, Mountain, 20th Century and All-Platinum."

A Basart record company spokesman says: "MIDEM is one of the most important ways we can introduce something to the world record industry. We need to extend our catalog, with new labels, in a bid to conquer the Dutch market and, hopefully, the Benelux market as well."

For the 11th time four representatives of Johnny Hoes Benelux Music Industries will be attending MIDEM—Jacquie Hoes (Benelux/Telstar), Adrian Hoes (Benelux/Telstar), Scharhryar Djamschidi (Benelux) and Joseph Verbiest (Start, Gnome and Clown). Jacquie and Adrian, brother and sister, will be offering new product by the Walkers ("She's So Crazy"), the Classics, American Gypsy, Henry St. John and the Moonshine String Band.

Many productions were specially made for MIDEM and in most cases master rights can be offered as well as publishing deals. The Hoes' team can also offer more than 100 budget-line album masters in virtually all musical styles.

The group looks for masters for record companies Telstar (Holland/Belgium) and Gnome (Belgium) and for new copyrights. Djamschidi is looking for blank tapes and cassettes and import of repertoire for Rackstar, Hoes' rack-jobbing line.

EMI Holland will be represented by Roel R. Kruize (managing director); Theo Roos (international public relations and licensing and promotion); Ted de Klerk (managing director Negram); Cees den Daas (general manager EMI-Bovema) and Heddie Bienstman, (label manager UA of EMI-Bovema). EMI-EAR, the co-operative production/talent company, is putting on a special presentation of new artists.

## Publishing Trend

• Continued from page 38

own limited resources limits their promotional function to a supplementary one. Thus, their promotion efforts will be closely linked to that of the label in order to avoid duplication.

But the publisher's efforts can be decisive, and many can cite cases in which they believe their promotion made a difference in creating a hit.

Publishers are, however, aware of their limitations. "No publisher can afford the promotional manpower that a record company has," says ABC's Morgenstern. "So our efforts would necessarily be limited."

And 20th's Eiseman adds: "You've got to remember that a modest hit to a publisher doesn't amount to much. So you're not going to spend thousands on promotion when you're bringing in pennies."

## Credit Box

Illustrations by Bernie Rollins; section editor: Eliot Tiegel; European coverage administered by Mike Hennessey and Peter Jones.



SESAME ST., LATIN BEAT—Atlantic's Ray Barretto and several of his 14-piece concert orchestra band demonstrate the varied rhythm/percussion devices in Latin music in a series of appearances on the bilingual "Sesame Street" television show. Seen are Jimmy Delgado on bongos, left; Barretto on congas, center, and Ray Romero on timbales.

## Talent In Europe

• Continued from page 52

negotiate major international deals.

Glorieux, who specializes in arrangements of pop tunes in the styles of various great composers, will be presented in concert on Tuesday, Jan. 25 at 7:30 p.m. in the Theatre Du Casino.

Even France, which has always been regarded as a somewhat insular country musically—perhaps because of the French tradition of regarding poetic lyrics as an indispensable constituent of any hit song—is now looking increasingly towards the vast potential of the international music market.

Billboard's Paris correspondent Henry Kahn writes: The most energetic campaign to gain wider recognition for French music and talent internationally has been run by Barclay. Barclay artists Charles Aznavour, now recording regularly

## U.S. C'right

• Continued from page 46

tend to make the date of distribution the test for the start of the new mechanical rates—but rather fixed it on recordings made after the effective Jan. 1, 1978 date.

The law is not concerned with voluntary recording contracts between music copyright owners and record producers—but the compulsory licensing terms and rates have a strong influence on both industries.

Much of the anticipatory change in publisher contract rates dealing with coming years, are a preparation for future review of statutory mechanical rates by the new Copyright Royalty Tribunal.

At a recent California copyright conference, Brennan warned that the mechanical rate could be lowered, as well as raised, by the five-member commission (Billboard, Jan. 8).

The law requires that the Tribunal minimize any disruption of industry structure or practices. The first review of mechanical rates will be in 10 years. Publisher attorneys are warning their industry that the negotiated rates they reach during the next ten years will be an "industry practice" in the view of the Tribunal.

At an earlier California copyright meet, attorney Al Schlesinger indicated that if publishers do not push for higher mechanical rates over these years, the Tribunal might assume they don't really need them (Billboard, Dec. 18, 1976).

in English, had a single "The Old Fashioned Way" on the British charts for 15 weeks last year.

And intensive collaboration between Barclay and Peters International in the U.S. has led to a 300% turnover increase in 1976 compared with 1975.

Finally, Barclay artist Catherine Ferry has had tremendous success throughout Europe with "1,2,3." The increasing fertility of the Continent as a source of international marketable product is certainly not being overlooked by the major record companies.

Both CBS and EMI are intensifying their European interests and coordinating the promotion of European talent with great potential. CBS recently signed Vicky Leandros and plans major promotion of her repertoire throughout Europe.

EMI demonstrated its confidence in Continental Europe as a source of international hit material two years ago when it set up Europe A And R—under EMI-Bovema chief Roel Kruize in Haarlem, Holland, in order to develop the multi-market potential of major artists from the various European EMI companies.

Says Kruize: "The ultrasophisticated attitudes which perhaps kept Continental material out of the U.S. and U.K. hit parades now seems to have been broken down and we are seeing an increasingly good reaction to good, polished, professional middle-of-the-road pop material from continental Europe."

## Eleventh Year

• Continued from page 30

raised about why it was France which originally created the event, and how it is that the annual showcase has never been seriously challenged.

"The town is of reasonable size, small enough to allow people to meet without problem and large enough to provide sufficient elbow room," says Chevy. "It had a ready-made reputation, due to a large extent to the film festival, but I did not choose it for that reason."

"I am quite sure that if we were to move, even for one year, there would be objections for Cannes seems to have a built-in predilection for festivals. Frankly I would never take MIDEM to the United States."

The general view is that, as with the film festival, MIDEM is now a habit—a habit not easy to break. It seems a large number of regular representatives would think twice about attending if it were held elsewhere.

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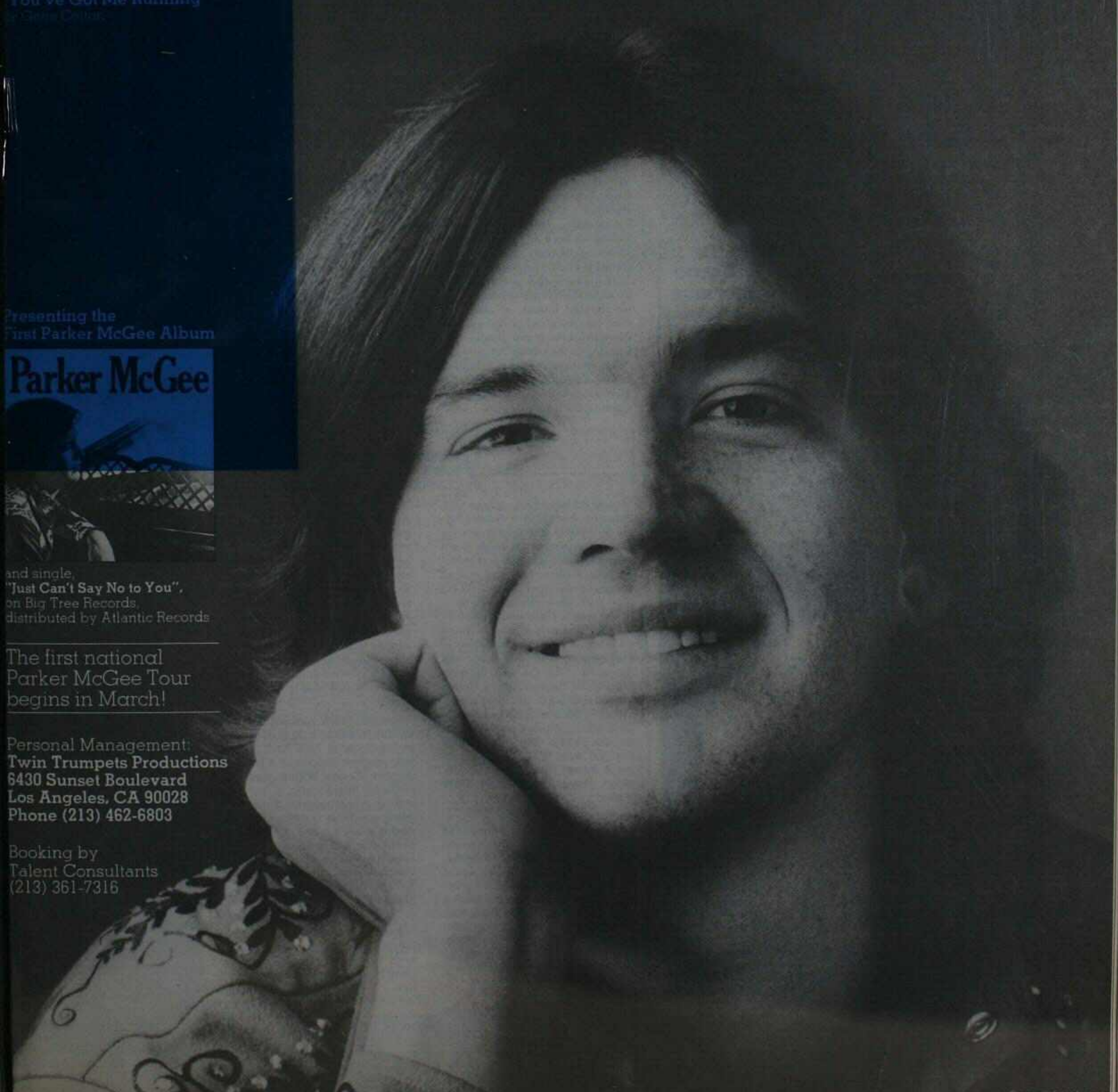


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## TV Spots Answer To Radio Jam Tapestry Firm Aids Labels On Marketing Techniques

LOS ANGELES—With tight formats affecting Top 40 radio and expanding into MOR, soul and country music, record companies are being forced to take new marketing approaches for records.

So they are turning to television, according to Michael Mannes, director of Tapestry Video Productions, a tv production firm which specializes in commercials. Mannes, along with Herb Wood, former director of advertising and merchandising for Motown Records, recently formed Tapestry with aims of achieving total compatibility between the record and playback elements for broadcast commercials.

The firm's commercials can be approved immediately by the client via electronic editing.

In order to capitalize on the vast audience which television can give an artist, Mannes believes in the brief pitch.

Says Mannes: "The idea is to capture the essence of the artist through a short exposure. And I really believe that is done best through the concentration of the artist into a 30 or 60-second time span over which full control can be maintained. It isn't enough to just see the artist perform the way he does his stageshow. It takes a special touch from a professional director to get the artist to display his essence for the camera."

Mannes has been making commercials and boosting the image of music artists for more than a decade. His contributions to "Sesame Street" for two seasons, "In Performance at Wolftrap" for two seasons, "Soul" for two seasons, as well as many Don Kirshner "In Concert" programs, qualify him. He also worked with Elia Kazan on "Save The Children," using eight cameras to shoot the show at the Push Expo in Chicago in just three days.

"We have to realize that the record business is a people business

and is totally creative. And although there is no blanket formula under which all acts can be advertised, there is a level of creativity that should be maintained in every spot. We must understand that we are selling a creative product and to be other than creative, imaginative and visual detracts from the product. Therefore, the tv spot must be individually tailored for each artist."

## KDEO In Top 40 Shift; Drops LP Rock Formula

SAN DIEGO—KDEO, a 1,000-watt station located at 910 on the AM dial, has switched to a Top 40 format under new owner Lee Bartell.

New program director of the station is Kevin O'Brien, who'd been assistant program director of WNOE-AM in New Orleans. Jeff Salgo, Los Angeles, is consulting the station.

Currently, air personalities are pulling six-hour shifts, but these will be cut to four hours each as new personnel is hired, says Salgo.

The station had previously featured an album rock format. "When we changed format, we didn't get even one phone call protesting. That illustrates how many people were listening to the station."

Bartell is committed to being successful, Salgo says, and a barrage of promotions will soon be launched to augment the programming.



PHONE BREAKER—Wink Martindale, right, chats with Epic Records artist Engelbert Humperdinck on his KMPC, Los Angeles, afternoon show. Martindale's show, which saluted the British artist, was bombarded with a record number of phone calls during the two-hour segment. Humperdinck is back on the charts with "After The Lovin'."

## Bob Fass Building Vocal 'Community' Over WBAI-FM, N.Y.

NEW YORK—The one thing that Jack Elliott, Arlo Guthrie, Jerry Jeff Walker, Joni Mitchell, Bob Dylan, and A. J. Weberman have in common in this world is Bob Fass. But, outside of some insomniacs—and how many is difficult to determine—in New York City and Bob Dylan and the others, not too many radio people would know who Fass is.

Yet, a long time before the late Tom Donahue began playing blues records on KMPX in San Francisco, Bob Fass was even more progressive.

He downplays his role in the development of both a new musical genre and a new radio format. "My show was the only game in town. All of that wasn't really a credit to me. Radio station WBAI was a doorway for them and I was standing in the door, that's all. And, he points out, "I was in a position where I could afford to take a chance and give them exposure."

It was Jack Elliott who brought Arlo Guthrie up one night in Jan. 1967. Guthrie put some songs on tape that night and one of them was "Alice's Restaurant."

In retrospect, it may seem like "everything happened overnight. But it didn't happen that way. There were times he'd come up to WBAI two or three times a week to go on the air. We played 'Alice's Restaurant' a few of those nights and then the audience wouldn't let us stop playing the tape we'd made."

Fass recalls that during a marathon broadcast to raise funds for the non-commercial Pacifica station, the tape would be played only if \$1,000 was donated in funds and "we played the song several times during the broadcast."

Later, he got a letter from Guthrie's manager asking him not to play the song and a while later the album came out and the rest is history.

What isn't history—and, in fact, only a few people know about it—is that there was a sequel to "Alice's Restaurant" and Fass may have the world's only copy, since it wasn't put on record. Fass believes the title was "The Multicolored Rainbow Roach" but it may have been called "The Solid Gold Cockroach."

"Bob Dylan performed on my show, his first time on radio, I think. I could probably put down a list of maybe 50 people you have never heard of until they performed on my show. But I think that the reason they came to us at WBAI was in terms of what the station meant to the community, not because of me."

Fass, who started in 1963 at the station, has more or less always been at the other end of the dial, in so far as format radio is concerned. That may be reason that when progressive rock commercial radio began to develop in New York, first on WOR-AFM and then on WNEW-FM, it passed him by in spite of his enormous rapport with the music and with many of the performers.

## Good Old Tunes For New Series

LOS ANGELES—Summit Productions has launched a new 13-week hour series based on the music and memories of the roaring '20s to the fabulous '50s called "Sentimental Journey."

Mike LaRocque, president and executive producer, says there are five sets, each 10 minutes long, in each hour show, thus making the show flexible insofar as programming is concerned. Stations may air it either as an hour weekly or in 10-minute segments of one each day.

Host of the show is Pete Moss. Moss and John Foster researched, wrote and produced the program which will be supplied on disk. They are being pressed in Los Angeles by Location Recorders. The series will be completed in late January. Interested stations may obtain a demo disk from Summit by calling or writing. Summit also produces "The ESP Phenomena" series with Sonny Melendrez.

## Special Cassette From Casablanca

LOS ANGELES—Casablanca Records has produced a special limited edition cassette featuring Charlie Van Dyke with guest Rick Dees on KHJ, Los Angeles, and a composite aircheck of KCBQ, San Diego.

Both are airchecks and Scott Shannon says that he is giving them out to friends in radio. Shannon, vice president of special projects for Casablanca Records, says the Casablanca Aircheck will be produced on an "irregular" schedule.

## Vox Jox

By CLAUDE HALL

LOS ANGELES—Jayne M. Reino has been named music director of WHDH in Boston, reporting to program manager Al Brady. She'd been sales coordinator at KABC-TV, Los Angeles, but once was an assistant music director at WXLO in New York. She's a Boston native. . . . If you won a Christmas contest by WYDE, Birmingham, Ala., you won a Christmas Tree and the disk jockeys delivered it to your house and decorated it on the spot for you. Gifts under the tree ranged from a colored television set, clock radio, \$100 in cash and hockey tickets to some country music albums. Among the disk jockeys decorating the tree this year were WYDE program director Johnny Gray and air personalities Doug McCain and Dave White.

Howie Castle, program director of WDAK in Columbus, Ga., reports that the station is featuring a tighter, revamped format. "We've spent thousands of dollars on new equipment, including a new production room that is still being built with stereo facilities." The lineup now features Bob Elliot 7-10 a.m., Kelly McCann 10 a.m.-3 p.m., Castle 3-7 p.m., O'Henry Allen 7-midnight, and Nick DeCarlo all-night. . . . Mitch Michaels has joined WKQX, Chicago, the new call letters of the FM side of WMAQ. Michaels had been with WDAI, Chicago. He'll do afternoon drive on the album-rock format station. Bob Pittman, program director of both WMAQ and WKQX, claims that the new format (the station was previously all-news)

"is the product of months of research. We are playing the music that the people have told us they want to hear." Others on the staff include Bob Heymann, morning drive and assistant program director, from WQDR, Raleigh, N.C.; Lorna Ozmon, late evenings, from WVXX in Highland Park where she was program director and operations manager as well as midday air personality. Bob King is the new music director of the station; he'd been a relief man at WMAQ.

Rochelle Staab, national program director of Bartell Broadcasters with headquarters in New York, is the new program director of KIIS, Los Angeles; George Wilson, president of Bartell Broadcasters, is currently seeking a replacement. There is a strong possibility that Mary Kay Anderson, music director of WOKY in Milwaukee, will be brought in to become national music coordinator of Bartell. Wilson will advise Staab on KIIS until she gets settled into the position.

Jimmy Rabbitt is back with KROZ, Los Angeles, doing afternoon drive and sounding pretty good. He'd been with the station before. . . . Kevin O'Brien is leaving WNOE in New Orleans to become the program director of KDEO, San Diego. . . . The Emperor Rosko is now living in Los Angeles; he'd been on Radio Luxembourg, Europe.

Allan M. Wilson is the new gen-  
(Continued on page 60)



DO YOU THINK  
LOVE'S A PRIMA DONNA?

(Continued on page 62)

JANUARY 22, 1977, BILLBOARD



# AIRPLAY SELLS RECORDS

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The promotion department of your recording company probably knows about SOUNDAROUND already, but, if you would like to know the facts, contact us today and we will send you the particulars.

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Vox Jox

• Continued from page 58

eral manager of WABX, Detroit; he'd been station manager there. . . . At WKDA, Nashville, music director **Tom Bottle** got married to **Barb**. Also, **Phil Davis**, formerly of KENR, Houston, has joined the station to do weekends, says **Dale Turner**. . . . KTOM, country music station in Salinas, Calif., needs a first ticket personality and **Lloyd Carr** says you don't necessarily have to have all that much experience.

Sgt. **Pat Fisher**, radio-television section, JPAO MCAS, Cherry Point, N.C. 28533, writes, "As weird as it may sound, I have this fanatic love for anything that has to do with radio. I recently graduated from the Defense Information School in Indianapolis, so I finally have a little training under my belt. Before coming here, I was stationed at Jacksonville, N.C., and worked part-time at a small 1,000-watter, WJNC. While there, I had the privilege to work a little with then program consultant **Dave Hedrics**. His old air name was "Long John Silver," but I don't know if he is the original or not.

"I just got to Cherry Point in November and have no music at all except a few personal albums. And, believe it or not, Marines do like music. The military doesn't pay for any of its music, so I guess the distributors don't bother. I'm willing to play anything that sounds good as well as already established hits. Also, as long as I'm asking, my walls are sort of bare and I'd like to cover them with bumper stickers from any radio station that would like to contribute." He adds: "While in Indianapolis, I listened to WIFE and they have this guy **Weylan in the Morning** who is really funny."

**Mark Shepard**, music director of country-formatted WWKQ in Battle Creek, Mich., says the station is mixing in appropriate MOR and oldies from the 50s and 60s designed to reach a 21-50 age audience. . . . **Jay Stevens**, 203-334-3291, reports that he's currently working, but still seeking a Top 40 job. Says a mention in Vox Jox a few weeks ago "garnered much response, but alas and alack, I must have failed to mention that I'm an uptempo Top 40 type because all the responses I received were from non-Top 40 stations."

A note from **Terrell L. Metheny Jr.**, vice president and general manager of KJET in Beaumont, Tex.: "How about that kid of mine—program director at WNOE. I'm one proud ol' man." He's talking about **Kevin O'Brien**, of course. Another radio legend—**Charlie O'Donnell** who does television news and weather in Los Angeles now—also has a son working in radio. Metheny was known as **Mitch Michaels** back in Louisville several years ago on the air and, as record promotion man **Don Graham** once told me: "He's a cooker." O'Donnell used to do the announcing for the **Dick Clark** show on tv back in Philadelphia when it was a local show and later when it went national.

And this brings up a mention about the 25th anniversary of Clark's "American Bandstand" tv show which will be celebrated with a two-hour prime time special Feb. 4 at 9 p.m. on the ABC-TV network. It's going to be a fabulous show.

**Rom Reeder**, program director of WKCW, Warrenton, Va., writes: "I have just completed my first year here at WKCW, after spending 12

years at WDON, Wheaton, Md., and it really has been a great year. We have just installed all new equipment, including a new Gates transmitter, board, turntables, etc., and it really sounds great. We are all country/western with a playlist of at least 142 records, therefore we give a fair shake to new artists, established artists, bluegrass, and oldtime country as well. I welcome records from all artists and companies and guarantee plenty of spins." The lineup at the country station features **Del Davidson** 6-10:30 a.m., **Roy Self** until 2 p.m., **Reeder** 2-signoff, with weekend personalities **Terry Linton** and **Dick Sanderson**. **Stu Brooks** is general manager.

**Lou Gutenberger**, KOLO, Reno, Nev., writes: "Here in Reno we are scooping all of Trekkiedom. As you probably know, there is much interest in the forthcoming film version of 'Star Trek.' **Gene Roddenberry's** daughter, **Darleen Roddenberry**, has just opened Galaxy Enterprises in Sparks. On my 6-10 a.m. show, we have started The Roddenberry Report, with news of Star Trek and Gene Roddenberry (Darleen is in constant contact with her father and gives us first-hand news). We are now talking of syndication for these interviews after the first of the year."

**Bobby Christian** is the new program director of WTAE-FM, Pittsburgh. He's been program director of KXXK in Denver for about a year. WTAE-FM will become WWKX in early February, if the FCC approves, and adopts a live young adult form. The O'Brien and Garry show from the AM side will probably still be simulcast, but from 10 a.m. on the music will be rock and Christian is digging up a staff to play it right now. Thus the "X" format sweeps into the iron-caged city of Pittsburgh.

WSLT-AM, Ocean City, N.J., recently dropped oldies in favor of soft rock tunes. **Ronald Miller**, the station manager, writes: "All albums and singles are auditioned and are judged for airplay by sound rather than from any chart position. The station is also featuring selected albums every weekend." But the station needs better record service. The lineup features music director **Scott Smith** mornings, news director **Paul (Doug Allen) Bubel** in mid-day, program director **Bob Everland** afternoons, **Bob (Bob Tower) Halata** evenings, and weekend personality **John Roberts**. WSLT-FM continues to feature the automated beautiful music of **Jay Taylor's** Master Broadcasting Service. "Jay does so much more than supply tapes. He monitors the station regularly and we confer almost weekly on ways to improve the sound. Jay is a refreshing change from some syndicated programmers who send you tapes and then forget your station exists until renewal time rolls around."

**Jonathan Fricke**, program director and operations manager for KLAK in Denver, has resigned effective Jan. 26. He may go back to Nashville and get back into the record business if a super programming job doesn't come along. . . . **Lee Baby Simms** is going to WGCL in Cleveland to do the morning show and promises to eliminate **Gary Dees** from the ratings.

There's a special breed of person in radio called "The Radio Wife" and without one a man usually

doesn't go as far as he should in radio, perhaps, and certainly doesn't stay happy or married or either very long at a time. Now, with that in mind, here's a letter from a lady better known as PEACHES—Mrs. **Brian A. Beirne**, 7227 El Manor Ave., Los Angeles, Calif. 90045: "You can imagine how thrilled Brian was to learn he had been named newsman of the year in a market at the International Radio Programming Forum. It's such a rewarding feeling, knowing that your peers have judged you the best. But his biggest thrill was the music specials award that KRTH brought home.

"You are probably not aware of the fact that the 'FROG' wrote, produced, and voiced the winning entries 'American Revolution' and 'British Invasion.' He's too modest to mention this. But it's nice to know that his love of music, knowledge of performers, and the 18,000 records we've carried from city to city have brought him such happiness and personal satisfaction.

"I've shared our excitement with you, because you understand the sorrows and joys of a radio career. Besides, I'm a very proud wife. I've married a hard-working, talented radio man; and although we've never made a lot of money and have never known that feeling of security you might get in another industry, we've shared more excitement in five years than most people have in a lifetime!"

PEACHES is a great radio wife. Others I can think of offhand that I know personally include **Bonnie Campbell**, San Francisco; Mrs. **Jack Lawyer**, Cincinnati; **Gunner Bennett**, San Juan, Puerto Rico; **Judith Moorhead**, Los Angeles; **Eileen Herskovitz**, Los Angeles; Mrs. **Rick Sklar**, New York; **Judy Burns**, Los Angeles; **Barbara Rounds**, Los Angeles; **Tippy Ward**, Los Angeles. But I'm open for nominations on this matter. If you happen to know of or are married to a good radio wife who has put up with a lot of hell during your career, let me know. I'd like to present a winner with an award of some kind.

**Brian Johnson** is the new operations manager of KALJ, a stereo station in Yuma, Ariz. He replaces **Don Durham**. The lineup at the station now features **Larry Keyes** midnight-6 a.m., **Gary Beckner** 6-noon, **Brian Johnson** noon-6 p.m., and **Ed Kesterson**

6-midnight, with **Earl Yates** and **Bob Miller** doing weekend work. Beckner comes from KREZ in Farmington, New Mexico. . . . **Steve Marshall** has been named programming consultant to all of the CBS-FM owned stations. He'll report to **J. Robert Cole**, vice president of the CBS-FM operations, but will continue as program director of KNX-FM, Los Angeles, and report to **KNX-FM** general manager **Robert Nelson** in that regard. I would think that this means that **WEEI-FM** in Boston, **WBMM-FM** in Chicago, **KCBS-FM** in San Francisco; and **KMOX-FM** in St. Louis, all of which already have similar formats, will be even more similar. **KNX-FM** in Los Angeles is quite successful

and I don't think you'd believe its bottom line if I told you. Let's just say they could afford to hire another disk jockey if they wanted to.

**Don McCoun** has been named general manager of KCKN-AM-FM in Kansas City; he used to be sales manager of KXL in Portland, Ore., and has been with the Kaye-Smith radio organization 11 years. **Les Smith** and **Danny Kaye** own both stations,



among others. McCoun started in radio 16 years ago as an announcer and salesman for KWIQ in central Washington. . . . I'd like to pay tribute to some Vermont air personalities who pitched in and helped on a "Battle Of The Disk Jockeys" to raise funds for the Vermont Special Olympics for mentally retarded citizens. The men who helped included **Howard M. Gisberg**, WCVR, Randolph; **Andy Gilmore**, WCFR, Springfield; **Jack Healey**, Rutland; free-lancer **Jeffery Berley**; **Don Bowers**, WDOT, Burlington; **Brian Colamore**, WSYB, Rutland; and **Kevin Greeman**, WVMT, Burlington. The disk jockeys entertained for a roller-skating marathon to raise funds.

At WLNH in Laconia, N.H., **Warren Bailey** has recently taken over as program and music director and works the morning shifts 6-10 a.m. At WCFR in Springfield, Vt., the new music director is **Bob Estes**, formerly of WLNH in Laconia, N.H.; Bob does weekdays 3-7 p.m. WCFR program director **J. Andrew Gilmore Jr.** does the 6-10 a.m. shift. Both WCFR and WLNH belong to the Sconnix Group. "Neither station is a new facility, but both have relatively new staffs. Both Warren and I are working very hard to cover Northern New England with an adult contemporary format that's as good as the major markets."

**Jack Allen**, KVI, Seattle, writes: "Loveline" will be four years old in



February 1977. To date, about 70 couples have become married as a result of having met through the Loveline. The Loveline consistently enjoys excellent ratings in Seattle and it's such a pleasure to be able to relate to people on a one-to-one basis in this world of radio masses." The Loveline thing runs between 10:30 p.m. and midnight; weekends, **Tam Henry** does the show that was actually started by **Peter B.**, KVI's midday personality. Each week-night, Allen lines up three or four people wanting to meet members of the opposite sex. One at a time, Allen talks with one of them about their likes, dislikes, etc. Then he invites listeners who want to continue the conversation to call in and he dispenses the appropriate phone numbers. Allen does 7-midnight on the MOR station.

**A. C. Bryson** is the new program manager of American Forces Radio and Television Services, Los Angeles; he'd been with **Jon-FI Productions**, a Los Angeles radio syndication firm. . . . Chief engineer at **KSAN** in San Francisco is now **George Craig**; he'd been chief engineer at **KPTA** in Berkeley, Calif., the past ten years.



WINNING LP—Larry Wilson, right, rock critic for CHUM in Toronto, presents Roderick Falconer with a plaque honoring his "New Nation" album on United Artists as the station's No. 1 progressive album of 1976.

**Rod Muir**, group president of the 2SM group of companies in Sydney, Australia, has left the company. Muir, along with a couple of other people such as **Kevin O'Donohue**, contributed a lot to the growth of the company, which includes ownership of radio stations such as 2SM in Sydney and elsewhere, programming consulting and syndication, etc. . . . **Varner Paulsen**, vice president and general manager of WNEW-AM in New York, has been kicked upstairs to become vice president of administration for Metromedia Radio and **Bill Dalton**, vice president and general manager of WASH, Washington, moves into WNEW-AM as general manager. New person for WASH hasn't been named as of this time.

Got a note from **Doug Marks Jr.** who reports that the lineup now at WWRL in New York includes **Enoch Gregory** 5:30-9 a.m., **Bobby Jay** 9-noon, **Jeff Troy** noon-3 p.m., **Gerry Bledsoe** 3-7 p.m., **Hank Spann** in the evenings, and **Gary Byrd** all night, with **Jeff Barnes** doing swing work. Marks, who lives in Dumont, N.J., worked at WFDU in Teaneck while attending Fairleigh Dickinson Univ. "I've tentatively decided to wait a little while before I try to get back into radio—to see what the economy is going to do next year. In the meantime, I'll try to get some office work on Wall Street." Marks mentions that **Larry Hart**, another WFDU ex-disk jockey, is looking for work and can be reached at 201-262-8894.

I'm sitting here looking at the photos of the KXRB, Sioux Falls, S.D. staff. Boy, what a bunch of villains. **Denny Oviatt** does the 6-10 a.m. show, followed by **Kurt Andrews** 10 a.m.-2 p.m., then **Len Anthony** 3-6 p.m., **Charlie Michaels** does weekends. **Jerry Dahman** and **Larry Rhorer** handle the news and there's one guy who looks like an intellectual **Bob Hamilton**, whom they don't even dare to identify on the country 40 survey the station distributes. . . . **Terry Tyler**, award-winning air personality at **WIRK** in West Palm Beach, Fla., writes: "For the early years, I have to thank **Larry Morrow**, **Chuck Brinkman** and also **Chuck Dunaway**, who said: 'You're not that good, but I'll give you a chance.' And thanks to the stations I've worked the last 10 years for letting me do my thing. Even though I ran a loose board." Tyler was honored recently as Top 40 air personality of the year in a market less than one million.

**Mike Andrews** has been named program director of **WFBL** in Syracuse, N.Y. **Jim Ashbery** leaves to become program director at **WFLA** (Continued on page 67)

JANUARY 22, 1977, BILLBOARD



# 3 The perfect number to kick-off '77



## Angelo Branduardi

The minstrel's debut album for the label is a masterpiece of universal poetry.

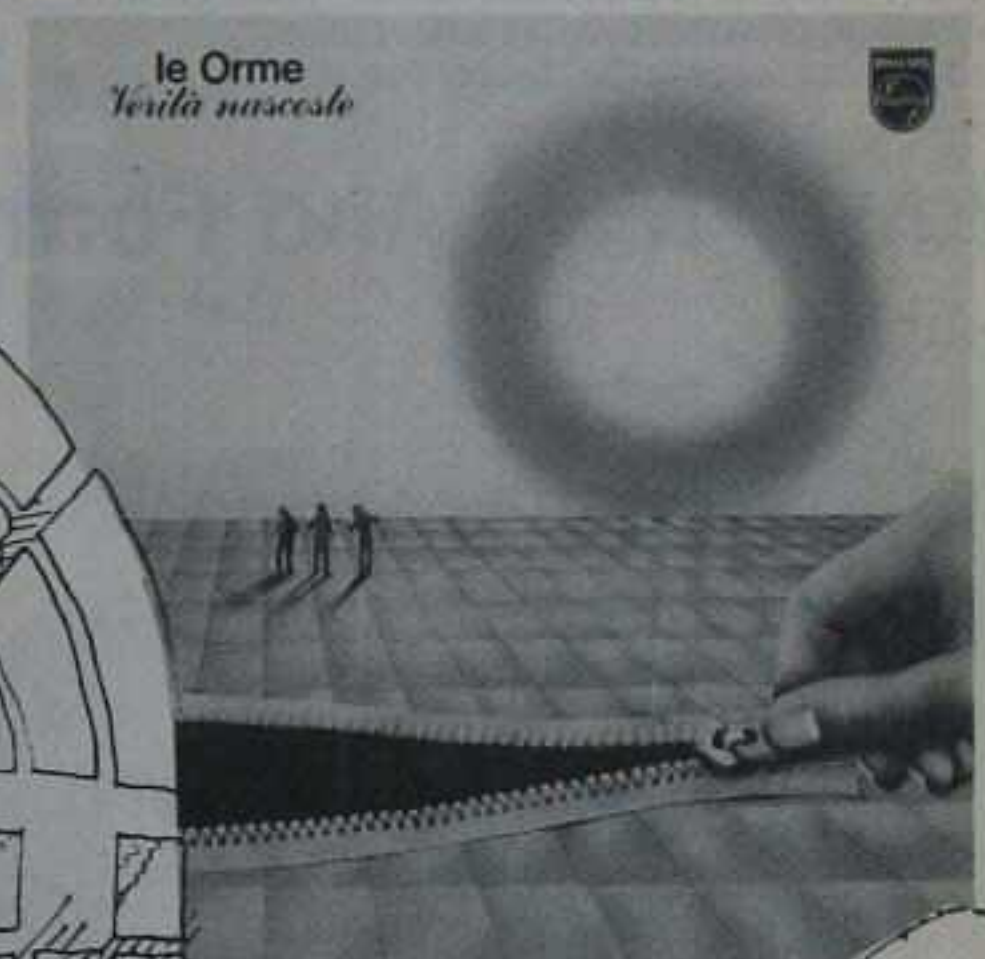
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## Le Orme

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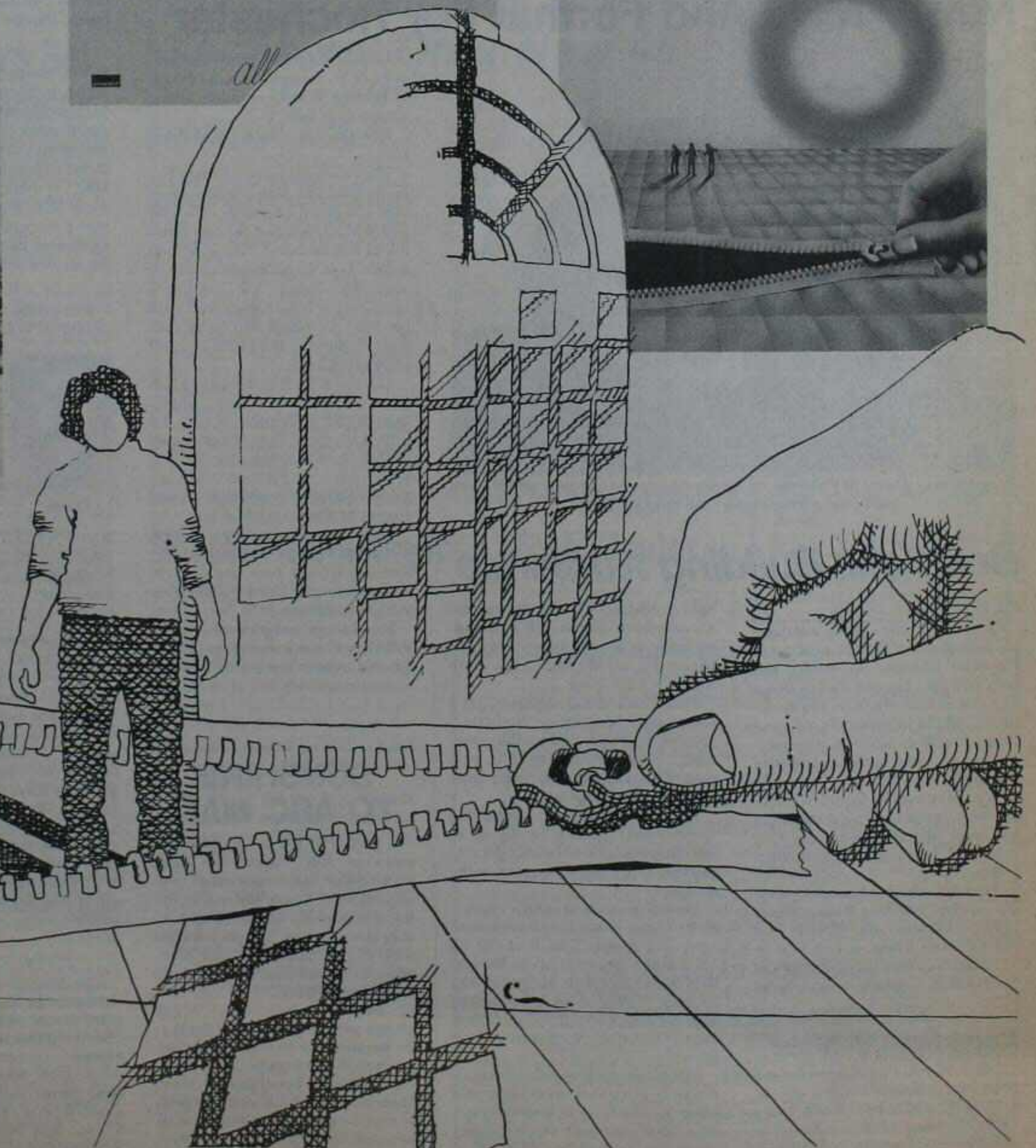
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## Eugenio Bennato Carlo D'Angio

Southern folklore lives on. After founding the N.C.C.P. ten years ago, they are together again to pursue their aim. This is the first impressive album for the label.

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# KTNT: Magic Via Mark 7 Unit

TACOMA, Wash.—KTNT, a 1,000-watt station here managed by Robert Zerbel, has installed a new remote control assist device—the Marc VII produced by IGM, Bellingham.

The Marc VII is a programming planning unit for live radio. The air personality can program as many as 18 events in advance to appear on a screen (like a tv set) in front of him; each event, whether it is a commercial spot or a song, can then be triggered in turn by depressing a start button.

Or the air personality can schedule several items in a row to run consecutively and automatically by using a button marked "Follow." If he wants to cancel the whole program, he punches a button marked "clear." Or a button marked "insert" allows him to change things.

"That's what I like about this device," says morning personality John Allgood. "It's really simple and useful, not a pain in the neck." Bill Coleman is program director of KTNT.

An entry keyboard allows the air personality to call upon events—music on carts or spots on carts, music and or spots on tape decks, a record on a turntable, etc.—from up to 99 sources.

Two IGM Go-Cart units, two Studer Revoxes, an IGM Instacart, and two turntables would allow him access on the air to 84 different music carts, 48 commercial carts, plus selections on reel-to-reel and turntable.

KTNT engineer Jerry Beffa thinks "this is the way the entire industry will go in the future. We've only seen the tip of the iceberg in micro-processor devices in radio."

Zerbel claims that "the proliferation of tape carts for current hits in radio has made the disk jockey's job overly mechanical" and that's why KTNT installed the Marc VII in a remodeling of the control room.

KTNT music director Carl Sawyer feels that now disk



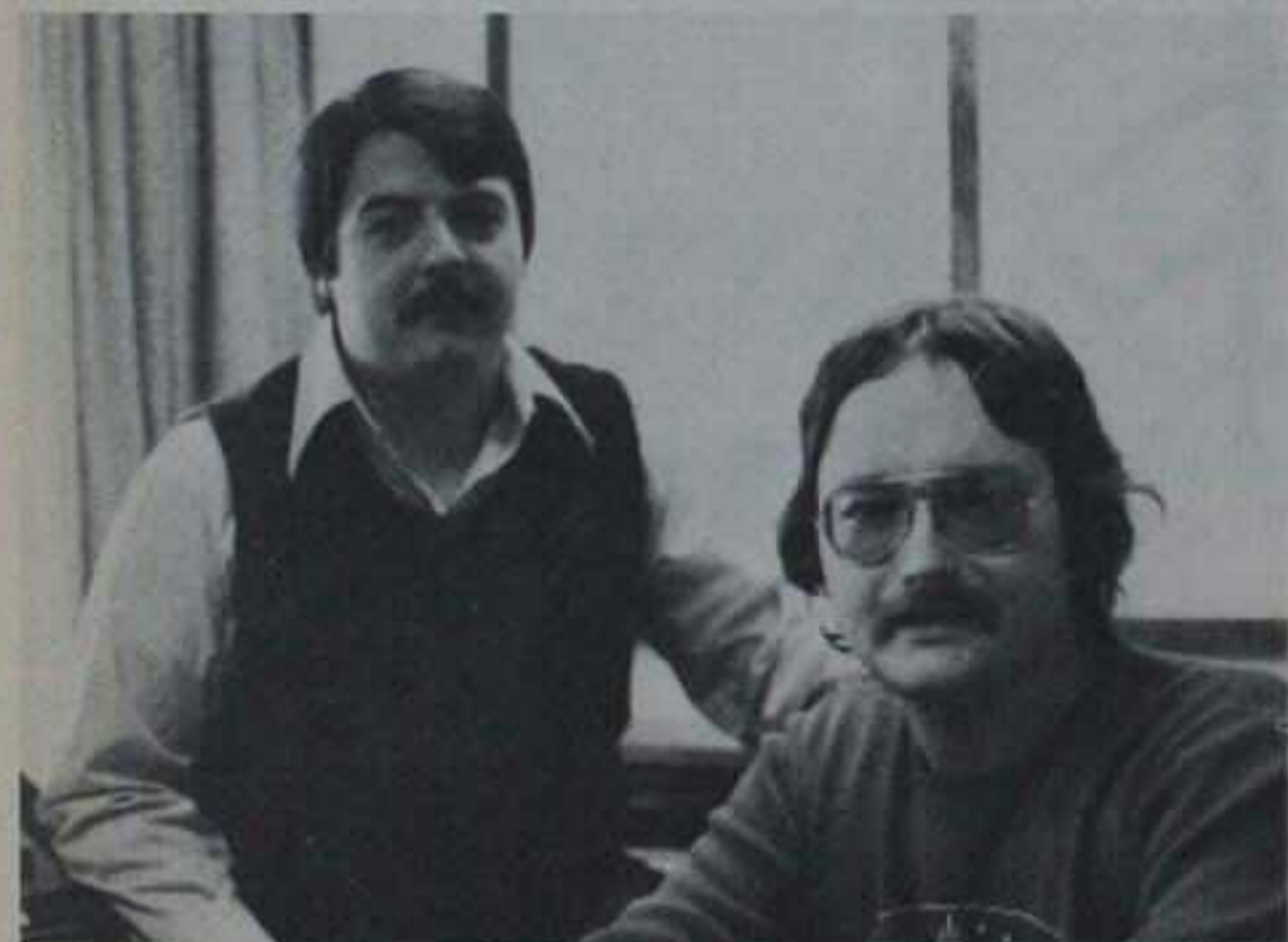
**NEW METHOD:** Carl Sawyer music director of KTNT, Tacoma, does his on-air patter while right hand prepares to trigger the next song.

jockeys will have more time to be creative since they won't be involved in moving carts around physically.

Many radio people were consulted before the Marc VII became a reality. IGM reports, including Cal Vandegrift, current sales manager of KTNT; Lee Hurley, chief engineer of KJR, Seattle; Charlie Brown, air personality at KJR; Bob Plummer of KOMO, and KOMO program director Larry Nelson, Seattle.

Via an optional tape reader as an add-on, which provides program-planning for hours ahead, the unit can handle night-time programming when there is either an unexperienced personality on duty or no personality at all.

## New WMJQ And Format For Rochester



Programming Team: Al Peterson, program director of the new WMJQ with WBBF program director Bob Savage, right.

## Bob Fass Building Audience

• Continued from page 58

"I never got into doing commercials and perhaps the word got out to the other stations. But where else than at WBAI can you play bells for a couple of hours (and he has on occasion, just as he's also played wind sounds for 20 minutes on occasion) or have someone come up and play live music for a while.

"I've been mostly happy in radio; not that I've made any money. Do you know what it's like to have your voice recognized in the supermarket and not be rich?"

He points out that he started in radio on the "All City Radio Workshop" broadcast on WNYL and WNYC, New York.

Today, he's very "into" the idea of community... people doing "things

to help others." What he does is start a conference phone call and anywhere from 20 to 67 people may join in on his midnight-5 a.m., four-nights-a-week show.

"We'll talk about anything. Or a show can become a 'huddling' around somebody and making them warm. It's people calling in to be a part of the community. Sometimes, it can be magic on radio."

He says that Pacifica is now trying to get a radio station on the air in Washington and he would like to put the same kind of program on the air there.

He still gives enormous exposure to new and untried and even tried recording talent. Tom Pacheko on RCA Records comes up to the studios sometimes with his guitar and Sammy Walker stops by occasionally. So does Larry Estridge. Comedian Marshall Ephron used to drop by a lot.

WBAI, he feels quite strongly, is the only place that takes the media seriously as a force in social change, whether it's exposing new music and musicians or building a "community" on the air.

LOS ANGELES—WNWZ, Rochester, N.Y., changes calls and format to become WMJQ an adult album station as of Feb. 1.

New program director is Al Peterson.

The station previously featured an all-news format. Dan Clayton, president and general manager of WBBF and WMJQ, says that the new operations will be called "Magic 92" on the air. Live air personalities will be used. The format will feature a maximum of eight commercial units per hour. Emphasis will be on continuous music in the MOR and soft album rock vein.

Lineup on the FM station will feature music director Doug James from WPST in Trenton, N.J., in the 6-10 a.m. slot; Tom Evans from WCHV in Charlottesville, Va., 10 a.m.-3 p.m.; Al Peterson 3-7 p.m.; Terry Peyton 7-midnight; and Cheryl Miller midnight-6 a.m.

Peterson had been the production director of both the AM and the FM stations; he has been replaced in that position by Scott Fisher from WELM in Elmira, N.Y.

Bob Savage, program director of WBBF, will continue to provide additional creative input to the FM operation in addition to his own duties.

## 'SUNSHINE' TO ABC MAN

LOS ANGELES—Jay Morgenstern of ABC Music has been presented a "Sunshine Award" from radio KMPC. Sonny Melendrez, all-night personality on the adult contemporary station, salutes someone with a certificate each day. Morgenstern was nominated by Georgett Studnicka on behalf of all ABC Music employees, who says, "Many people may not realize that the music business is a hard and grueling business, but, of course, it is. He is very well-liked by all people in this business, and I think, along with all of my co-workers, that he should be honored for his great attitude about life and work."

## Vox Jox

• Continued from page 60

in Tampa, Fla. The lineup at WFBL now hears like this: Jack Mindy 6-10 a.m., Joe Galuski 10 a.m.-3 p.m., Morgan 3-7 p.m., the Coyote and Rick O'Shea 7-midnight, and Herb Jebko (via the Mutual Network; it's a talk show you wouldn't believe) midnight-5:30 a.m. Dom Bordonaro is the station's new chief engineer.

George Chandler reports that he's going to WMMR in Philadelphia as their production director; he'd been previously in the record industry, sort of, trying to produce records...

Bob Cole, the all-night country air personality at WWOK in Miami, shifts gears and is now doing the MOR all-night show for WIOD. And, believe it or not, he'll be playing some country music along with his stack of MOR records. Show will also accent special features for the trucker and traveler in Florida...

The Carole Getzoff show "A Woman's Place" on WPLJ in New York Sunday nights continues to be an excellent showcase for female recording artists. Getzoff has interviewed Melissa Manchester, Patti Smith, Phoebe Snow and others.

Ted Singer, music director of KCIA in Humble City, N.M., says his country music station is in desperate need of old country records dating back to the 40s. He also needs current records from nearly all labels... Nick Erby, general manager, 2CC Radio, Canberra, Australia, would like to buy some syndicated radio specials. Send him demos and data.

Ron Lundy, 10 a.m.-1 p.m. air personality at WABC in New York, has signed a new five-year contract with the Top 40 station. He joined the station in August 1965 and hasn't done badly for an old boy who started it all in Greenville, Miss., in the mid-50s on WDDT. But Gene Nelson at WLCS in Baton Rouge, La., still boasts of training Ron for the big time.

Dennis Waters has joined WRVR in New York as program director. Station will more than likely become more and more of a jazz factor. Bruce Hest has left the station to concentrate on FFO Communications, a company he recently formed and the first project is a quarterly magazine called Big Apple Jazz... Jim Scott, who has nine years of experience as an air personality with stations ranging from WDRC in Hartford, Conn., to WPTR in Albany, N.Y., would like a stable position back in the East if possible either as a jock or newscaster.

Clay Daniels has joined WKIS, Orlando, Fla. Pete Forgione is program director and the lineup now features Al Dunaway 6-10 a.m., Jack Murphy 10-noon, Clay Daniels noon-3 p.m., Jerry Gordon 3-7 p.m., Gene Burns with a two-way talk show 7-11 p.m., Jay Jeffries 11 p.m.-6 a.m., and Steve Taylor doing weekends... John Lee has been named program director of WBML

in Macon, Ga.; he'd been with KGFF in Shawnee, Okla., joined WBML four weeks ago. The station features a country music format and music director Steve Klaas needs records.

Always take in all of the information possible—that's an old motto of mine. And "Where It's A-T" is a new dealers newsletter for sound specialists that might prove of interest to all radio people. The first issue covers the advantages of the Shibata style, the use of A-T cartridges by a San Francisco radio station. Write Audio Technica U.S. Inc., 33 Shiwasssee Ave., Fairlawn, Ohio 44313 for a copy... Lineup at WNNJ, Newton, N.J., features Mike Mitchell 6-10 a.m.; program director Jeffrey Jay Weber 10 a.m.-1 p.m., and Vinnie Kice 1-4:30 p.m. Weber just did 36 hours on the air to raise funds for a little four-year-old girl in a nearby town who has leukemia; raised more than \$3,600. "Not that I have any ideas about going after the record, but what is the longest any jock broadcast on the air?"

The FCC issued a public notice Dec. 17, 1976, against fraudulent billing, specifically against radio stations giving a "bonus" of an expense-paid vacation to advertising clients who buy a time schedule without reporting the "bonus" as part of the payment. I just wonder how this is going to affect one of the major forms of payola going on in radio. Not payola for playing records. I'm talking about all of the Madison Avenue timebuyers who

(Continued on page 62E)

## Bubbling Under The HOT 100

- 101—SO SAD THE SONG, Gladys Knight & The Pips, Buddah 544
- 102—BE MY GIRL, Michael Henderson, Buddah 552
- 103—BETCHA BY GOLLY WOW, Norman Connors, Buddah 554
- 104—MEDLEY: SHOULD I STAY/I WON'T LET YOU GO, Vickie Sue Robinson, RCA 10863
- 105—SOMETHIN' 'BOUT 'CHA, Latimore, Glades 1739 (TK)
- 106—THE SHUFFLE, Van McCoy, H&L 4677
- 107—PSYCHOTICBUMPSCHOOL, Bootsie's Rubber Band, Warner Bros. 8291
- 108—'ROUND THE WORLD WITH RUBBER DUCK, Polydor 14365
- 109—LOVE IS STILL BLUE, Paul Marat, Free Spirit 3001 (Caytronics)
- 110—KING KONG (Your Song), Bobby Pickett & Peter Ferrara, Polydor 14361

## Bubbling Under The Top LPs

- 201—THE BEST OF BREAD, Elektra EKS 75056
- 202—MARY KAY PLACE (As Loretta Hagers)—Tonight! At The Capri Lounge, Columbia PC 34353
- 203—THE BEST OF ROD STEWART, Vol. II, Mercury SRM-2-7509 (Phonogram)
- 204—SIMON & GARFUNKEL'S GREATEST HITS, Columbia PC 31350
- 205—SEALS & CROFTS GREATEST HITS, Warner Bros. BS 2886
- 206—CAT STEVENS' GREATEST HITS, A&M SP 4519
- 207—BACHMAN-TURNER OVERDRIVE—The Best Of B.T.O. (So Far), Mercury SRM-1-1011 (Phonogram)
- 208—CAROL DOUGLAS—Midnight Love Affair, Midland International BKLI-1798 (RCA)
- 209—LABELLE—Chameleon, Epic PE 34189
- 210—SHIRLEY BASSEY'S GREATEST HITS, United Artists UA LA715-G



## Daniels Jam Draws 10,000 For Benefit

By PAT NELSON

NASHVILLE—The elite of southern music converged upon the Municipal Auditorium Jan. 8 to join the Charlie Daniels Band in its third annual Volunteer Jam. The result: nearly five hours of music for 10,000 concertgoers eager to see the South's best.

Epic Records rolled out one of its finest red carpets for a pre-jam party at the Belle Meade Country Club including Southern food and poppin' whiskey to set the mood for a night of good time and entertainment.

"I've been telling ya'll the South is going to rise again and dammit, it's come it," was Daniels' toast to the evening as he left the gathering for the auditorium "ready to pick."

And the crowd was just as ready. As the band started playing "Sweet Louisiana" with the auditorium lights down, almost everyone in the crowd stood, lighters and matches glowing, with the spotlights on the Tennessee and Daniels flags. Irises,

the state flower, were abundant and Daniels music flowed.

The band played all its best including Daniels' first hit "Uneasy Rider." The contrast between song lyrics and the tight security spurred the crowd that had been individually frisked by police before entering the concert area.

After almost an hour of fiddling and winging, Daniels brought Willie Nelson out. He opened his set with "Whiskey River." And Willie kept the electricity going with "Good Hearted Woman," "Crazy," "If You've Got The Money, I've Got The Time," "Shotgun Willie" and more. The set closed with a group effort of "Amazing Grace" that included a verse sung by gospel veteran turned rock singer Mylon LeFevre.

The Outlaws were there and Bonnie Bramlett, Tanya Tucker, Roni Stoneman, Alexander Harvey, Patti Leatherwood and Toy Caldwell of the Marshall Tucker Band added his hot guitar licks to most of the evening's music. Tucker's hit, "Can't You See," sung by Caldwell, kept the crowd standing.

## STATLERS KEY RADIO PROMO

NASHVILLE—With the "Best Of The Statler Brothers" LP approaching gold status, Mercury Records launches a strong country radio advertising campaign for the group's new LP now being released—"The Country America Loves."

Playoffs of the cover will be widely distributed as a merchandising ploy. The direct radio and press mailings will be going to key country stations; radio stations programming country music 10 or more hours per broadcast day; country reviewers; key pop LP reviewers; and college newspapers.

Mercury's promotion guns are also being loaded for the new LP "The Best Of Faron Young—Vol. 1." Harry Losk, national sales manager, notes that direct radio and press mailings for the Young album will emphasize key country stations, those programming 10 or more hours of country music daily and country reviewers.

## Dave & Sugar Make 1 Change

NASHVILLE—The hot Dave & Sugar act is losing one of its original members and, after exhaustive auditioning of more than 50 prospective applicants, has selected a replacement.

Sue Powell of Sellersburg, Ind., is the new member of the three-person RCA act headed by Dave Rowland and also featuring Vicki Hackeman.

Powell replaces Jackie Frantz who plans to devote her life to "charity and Christian music." Frantz comments, "You could say I consider what I'm going to be doing more a ministry than a career."

Originally from Gallatin, Tenn., Powell cut her first record in her father's studio at the age of eight. At 13, she came to the attention of Jay Rainwater who produced her record of "Little People" which gained regional country chart action.

Dave & Sugar, which charted with three singles during 1976, tours with the Charley Pride Show.



Tennessee Jamming: A broad spectrum of talent joins forces for an impromptu number at the third annual Charlie Daniels Band Volunteer Jam in Nashville's Municipal Auditorium. Left to right are Capricorn artist Bonnie Bramlett, Toy Caldwell of Capricorn's Marshall Tucker Band, Buddah artist Papa John Creach (center), Columbia/Lone Star's Willie Nelson and host Charlie Daniels of Epic.

One of the main highlights of the night came when Papa John Creach joined the jammers onstage and before long there were fiddle licks flying as Daniels and Creach combined efforts on some duels.

With Daniels, Creach, Nelson and Caldwell together onstage, the audience was able to view a display of the excellent blues ability that is always hidden behind the progressive country tag.

The music ended after everyone

did his part on "Stormy Monday" but the party continued. Sound Seventy Productions and Daniels hosted a post-jam party at the Hilton Inn Central which drew most of the musicians and family and friends for more activities.

Daniels donated all proceeds from the concert, after expenses, to the Luton Community Mental Health Center in Nashville and the T.J. Martell Memorial Fund for Leukemia Research in New York.

## TOO MANY COMPLAINTS Buddah Switches 'Whore' To 'Score' On a New 45

By GERRY WOOD

NASHVILLE—Prompted by the Billboard article on sex-oriented lyrics (Billboard, Dec. 25, 1976), Wade Conklin, vice president of Buddah Records, is changing a line in the new Buddah record "Highroller" by Alexander Harvey.

The questionable line—"high dollar whore"—proved offensive to many radio music directors, according to Conklin who heads Buddah's Nashville office. Conklin is taking Harvey back into the studio to change the line to "high dollar score."

Harvey, who also wrote the song, says he originally thought to change "whore" to "score" but

didn't think the words would make much difference in the context of the song.

"Highroller" is receiving strong regional activity and many stations have committed to play it when they receive the revised version, says Conklin. He notes stations playing the original version have received no adverse comments from listeners.

"Reality smacked me in the face when my eight-year-old daughter sang the line," explains Conklin. "Suddenly I realized what programmers have to look for. We've learned our lesson. Double entendre is okay, but spelling it out is a no-no."

## Houston Blooming As a Music Center

NASHVILLE—Houston continues to gain in reputation as a hot country music center.

Mickey Gilley's Recording Studio already has commitments for bookings even though the structure isn't completed. Bert Frlot, chief engineer, reports that bad weather has slowed construction but officials are still shooting for completion by mid-February.

Meanwhile, the Playboy Records artist has shot seven segments of his television show, "Gilley's Place," on location at Gilley's Club.

BAS Recording Studio reports increased activity with numerous songwriters and groups in for demos.

Wells Sound Studio yielded a new Mundo Farwood single "I Can Give You Love" and has been hosting the new Houston group, Tempest.

Bickley Recording Studios reports one of the most unusual recent releases—"Up Against The Wall Redneck Mother" by the Hemmer-Ridge Mountain Boys on Buttermill Records. It's in Pig Latin.

And Rex Kramer joined the activity by hosting a party at the Fool's

Gold Club, celebrating the release of his new single on Bellaire-Frog Records, "I Knew You When."

## Mgt. Outfit Expanding

NASHVILLE—Progressive Artists Management, a division of Burgess-Hale, will expand its services and client roster, according to Dave Burgess.

Giving credence to the changes, Burgess announces that attorney R. David Ludwick has become a full partner in the company (see Executive Turntable). Ludwick will retain his law practice with Barksdale, Whalley, Gilbert and Frank and his status as counsel to the board of directors for the Gospel Music Assn., the Nashville Songwriters Assn., International, and NARAS.

Burgess says the addition of Ludwick will allow the firm to add more acts for personal management and business guidance. Progressive Artists Management now handles Kathy Barnes, David Rogers and Larry Barnes—all on Republic Records.

The enlarged management company will round out a full service concept with other Burgess music interests, including Republic Records, Singletree Music, other publishing firms and publicity and p.r. services.

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Billboard

# Hot Country Singles

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THE  
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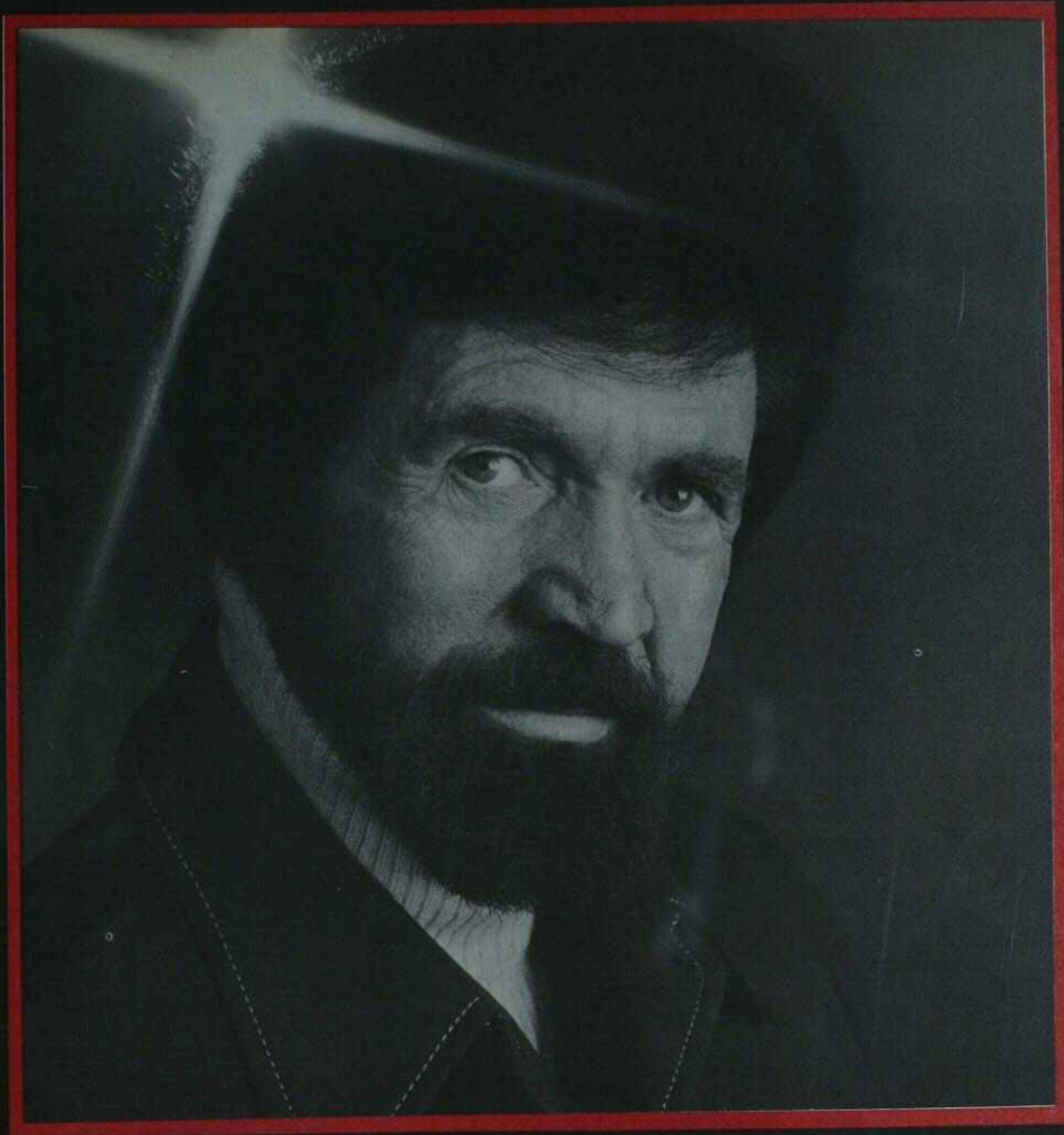
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This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.				
							This Week	Last Week	Weeks on Chart		
1	2	10	I CAN'T BELIEVE SHE GIVES IT ALL TO ME—Conway Twitty (C. Twitty), MCA 45649 (Twitty Bird, BMI)	★	43	5	69	57	12	(One More Year Of) DADDY'S LITTLE GIRL—Ray Sawyer (H. Smith), Capitol 4344 (Hazel Hays, BMI)	
★	6	9	LET MY LOVE BE YOUR PILLOW—Rennie Milag (J. Scherer), RCA 10843 (Chess, ASCAP)	★	44	5	★	83	2	I'M GONNA LOVE YOU RIGHT OUT OF THIS WORLD—David Rogers (D. Burgess, G. Plimmer), Republic/RSD 343 (Singletree, BMI)	
3	3	12	TWO DOLLARS IN THE JUKEBOX—Ladie Rabbit (L. Rabbit), Elektra 45357 (Beverly Hills, BMI)	★	51	5	★	81	5	POOR SIDE OF TOWN—Bobby Wayne Latta (L. Rivers, L. Adler), Charts 104 (NSD) (Johnny Rivers, BMI)	
4	4	14	DON'T BE ANGRY—Donna Fargo (W. Jackson), ABC/Dot 17668 (Acuff-Rose, BMI)	★	37	42	★	84	2	EVERY BEAT OF MY HEART—Peggy Sue (J. Ochs), WGI Dear Kool 6021 (Fort Knox, BMI)	
5	5	13	STATUES WITHOUT HEARTS—Lerry Gartin (L. Gartin), Monument 201 (First Generation, BMI)	★	46	6	★	73	5	LOVIN' YOU, LOVIN' ME—Johnny Thackerton (S. Thackerton), Starcrest 094 (GRT) (True, BMI)	
★	9	10	SAYING HELLO, SAYING I LOVE YOU, SAYING GOODBYE—Jim Ed Brown & Helen Cornelius (J. Berry, D. Holloman, B. Burg), RCA 10822 (Dino Kartner, BMI/Kentner Songs, ASCAP)	★	49	5	★	74	61	9	IF YOU WANT TO MAKE ME FEEL AT HOME—DeWayne Grender (L. Morris, R. Hughes), RCA 10813 (Lauday, BMI)
7	8	10	ARE YOU READY FOR THE COUNTRY? SO GOOD WOMAN—Waylon Jennings (W. Young/W. Jennings), RCA 10842 (Silver Jubilee/Rose, BMI)	★	40	45	6	★	91	3	NEW KID IN TOWN—Eagles (J.D. Souther, D. Henley, G. Frey), Asylum 45373 (Net Label)
8	1	12	YOU NEVER MISS A REAL GOOD THING (Till He Says Goodbye)—Crystal Gayle (B. McNeil), United Artists 543 (Hull-Clement, BMI)	★	53	5	★	86	3	DRINKIN' MY WAY BACK HOME—Shelby (D. Seals, R. Scafe, F. Thomas), Columbia 3-10436 (Partner/Julop, BMI)	
★	15	7	NEAR YOU—George Jones & Tammy Wynette (K. Goss, F. Craig), Epic 8-50214 (Supreme, ASCAP)	★	42	26	10	★	87	3	I'M GETTING HIGH REMEMBERING—Bobby Lewis (B. Giff), Record Productions Of America 3163 (Blue Echo, ASCAP)
★	14	8	LIARS ONE, BELIEVERS ZERO—Bill Anderson (G. Martin), MCA 40661 (True, BMI)	★	65	2	★	NEW ENTRY		I JUST CAME HOME TO COUNT THE MEMORIES—Cal Smith (G. Ray), MCA 10671 (Contender, SESAC)	
11	12	10	YOUR PLACE OR MINE—Gary Stewart (R. Bourke, C. Anderson, M. Anderson), RCA 10833 (Chappell, ASCAP/Unichappell, BMI)	★	44	28	10	★	79	6	IT SHOULD HAVE BEEN EASY—Patsy Leathwood (D. McNeil), Epic 8-50333 (Hull-Clement, BMI)
★	18	6	UNCLOUDY DAY—Willie Nelson (W. Nelson), Columbia 3-10433 (Willie Nelson, BMI)	★	58	3	★	79	6	NEON LADY—Bobby Wright (J. Seals, M.D. Barnes, K. Sledboe), United Artists 514 (Blackwood/Danor, BMI)	
★	17	8	WHY LOVERS TURN TO STRANGERS—Freddie Hart & The Heartbeats (F. Hart, B. Fender), Capitol 4363 (Hartline, BMI)	★	46	20	11	★	85	3	YOUR PRETTY ROSES CAME TOO LATE—Lain Johnson (J. Foster, B. Rice), Polydor 14371 (Jack & Jill, ASCAP)
14	7	14	BROKEN DOWN IN TINY PIECES—Billy "Crash" Craddock (J. Adams), ABC/Dot 17658 (Pica-A-Ric, BMI)	★	47	10	15	★	93	2	BARSTOOL MOUNTAIN—Wayne Carson (D. Taskerley, W. Carson), Elektra 45358 (Rose Bridge, BMI)
15	11	13	SHE TOOK MORE THAN HER SHARE—Moe Bandy (L.D. Staller), Columbia 3-10428 (Acuff-Rose, BMI)	★	48	52	7	★	82	5	WRAP YOUR LOVE ALL AROUND YOUR MAN—Lynn Anderson (J. Cunningham), Columbia 3-10467 (Starship, ASCAP)
★	22	13	WIGGLE WIGGLE—Rennie Setom (L. Martin), MCA 40624 (A&M, BMI)	★	50	50	8	★	NEW ENTRY		NEON LIGHTS—Rick Nixon (L. Ballard), Mercury 73866 (Phonogram) (Window, BMI)
★	25	6	CRAZY—Linda Ronstadt (W. Nelson), Asylum 45363 (True, BMI)	★	52	13	14	★	100	2	OUR BABY'S GONE—Herb Pedersen (H. Pedersen), Epic 8-50309 (Daria, ASCAP)
★	24	7	TWO LESS LONELY PEOPLE—Bex Allen Jr. (W. Holyfield), Warner Bros. 8297 (Maple Hill/Vogon, BMI)	★	71	3	★	NEW ENTRY		HE'LL PLAY THE MUSIC (But You Can't Make Him Dance)—Little David Wilkins (D. Wilkins, J. Johnson, C. Roberts), MCA 40668 (A&M Valley, ASCAP/Forness Hill, BMI)	
19	21	11	WHEN IT'S JUST YOU AND ME—Dottie West (K. O'Dell), United Artists 898 (House Of Gold, BMI)	★	54	33	10	★	87	2	NIGHT FLYING—Roy Drusky (S. Whipple), Scepter 0521 (True, BMI)
20	16	13	HANGIN' ON—Vern Gosdin (B. Miz, F. Allen), Elektra 45353 (ATV, BMI)	★	70	3	★	NEW ENTRY		CHEROKEE FIDDLE—Michael Murphy (M. Murphy), Epic 8-50319 (Mystery, BMI)	
★	40	5	MOODY BLUE/SHE THINKS I STILL CARE—Elvis Presley (M. James/D. Lee), RCA 10857 (Screen Gems/EMI/Sweet Glory, BMI/Jack-Glad, BMI)	★	66	3	★	89	2	NEON WOMEN—Carmel Taylor & Stella Parton (C. Taylor, B. Cole, T. Day), Elektra 45367 (Algon/Acufe/Beak, BMI)	
★	32	5	RIDIN' RAINBOWS—Tanya Tucker (J. Crutchfield, S. Pugh, C. Ehrig), MCA 40650 (Paddle Wheel, ASCAP/Dive Lane, BMI)	★	73	2	★	NEW ENTRY		HE'S GOT A WAY WITH WOMEN—Bob Luman (S. Warner), Epic 8-50323 (Lu-Ner, BMI)	
★	29	9	TWENTY FOUR HOURS FROM TULSA—Randy Barlow (B. Bacharach, H. David), Gazette/WDA 330 (Mth, ASCAP)	★	58	41	13	★	91	NEW ENTRY	BILLY THE KID—Charlie Daniels Band (C. Daniels), Epic 8-50322 (Hat Band/Rada Dora, BMI)
★	30	8	WHISPERS—Bobby Bare (R. Bourke, J. Wilson, G. Dubbins), Playboy 6092 (Chappell, ASCAP)	★	59	64	5	★	92	5	YOU AND ME—Lloyd Green (B. Sherrill, G. Ritchey), October 1002 (NSD) (Algon, BMI)
★	31	8	A MANSION ON THE HILL—Ray Price (H. Williams, F. Rose), ABC/Dot 17666 (Minn, ASCAP)	★	60	38	10	★	NEW ENTRY		BLUE SKIES AND ROSES—Karen Blackwell (J. Dallas), Blackland 254 (Acuff-Rose, BMI)
26	27	10	ORDINARY MAN—Dale McBride (J. Rutven), Con Bro 114 (NSD) (Con Bro/Blue Branch, BMI)	★	61	55	15	★	94	2	HONKY TONK GIRL—Hank Thompson (H. Thompson, C. Harding), ABC/Dot 17673 (Brazen Valley, BMI)
★	34	6	BABY, YOU LOOK GOOD TO ME TONIGHT—John Denver (B. Danoff), RCA 10854 (Cherry Lane, ASCAP)	★	62	47	17	★	95	3	HELLO ATLANTA—Chip Taylor (With Train) (C. Taylor), Columbia 3-10446 (Rock Road, BMI)
★	35	8	IF NOT YOU—Dr. Hook (D. Luciere), Capitol 4364 (Hazel Hays, BMI)	★	★	78	3	★	NEW ENTRY		ALL THE SWEET—Mal McDaniels (J. Zetack, B. Zetack, B. Morrison), Capitol 4373 (Combie, BMI/Music City, ASCAP)
★	36	8	WHEN THE NEW WEARS OFF OUR LOVE—Jody Miller (F. Craft), Epic 8-50304 (Black Sheep, BMI)	★	64	54	12	★	NEW ENTRY		LORD, IF I MAKE IT TO HEAVEN (Can I Bring My Own Angel Along)—Billy Parker (T. Overstreet, D. Voth), SCR 136 (Tommy Overstreet, SESAC)
★	37	6	MIDNIGHT ANGEL—Barbara Mandrell (B. Anthony, B. Morrison), ABC/Dot 17668 (Music City, ASCAP)	★	★	75	5	★	NEW ENTRY		WE FELL IN LOVE THAT WAY—Claudia Gray (A. Allen), Grassy 10007 (NSD) (Grassy White, Babcock No. BMI)
★	39	6	THE CLOSEST THING TO YOU—Jerry Lee Lewis (B. McNeil), Mercury 73872 (Phonogram) (Hull-Clement, BMI)	★	67	48	9	★	99	2	GOING SKINNY DIPPIN'—Mayt Keller (M. Nutter), GNP Crescendo 829 (Dial, BMI)
★	32	23	C.B. SAVAGE—Bud Hart (R. Hart), Little Richie/Plantation 144 (Shelby Singleton/Little Richie/Plantation, BMI)	★	68	56	12	★	NEW ENTRY		WHAT WOULD I DO THEN—Carmel Taylor (C. Taylor, N. Wilton), Elektra 45368 (Algon/Acufe/Beak, BMI)
★	33	19	SING A SAD SONG—Wynn Stewart (W. Stewart), Playboy 6091 (Four Star, BMI)	★							





*Everyone agrees this record has Giant Hit written all over it!*

**'YOU'RE FREE  
TO GO'**

COLUMBIA 3-10466

**Sonny JAMES**

THE SOUTHERN GENTLEMAN

*exclusively on Columbia Records*

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# 'Kong' Big At Famous

NEW YORK—Coordination of promotion on five different renditions of songs from the "King Kong" film highlighted Famous Music's semi-annual meeting in New York Tuesday through Thursday (4-6).

Attending the meeting were Marvin Cane, president of the firm; Julie Chester, West Coast professional manager; Bill Ficks, director of operations, Nashville; Dick Milfred, head of the standards and premiums department; Ann Gardner, contemporary music department head; and Sid Herman, vice president of administration.

According to Cane there are now songs from "King Kong" recorded by Roger Williams, Andy Williams, Barry White's Love Unlimited Orchestra, Lalo Schifrin and Rascals.

Cane says the meeting also focused on plans for Famous' new thrust for its production wing, and coordination among the various principals on their duties in New York, Nashville and Los Angeles.

The Famous executives met some of the new writers in the firm and discussed Famous' entry into the black music field.

New goals were set for the firm that has seen seven straight years of growth, Cane says.

# Nashville Acts At A Texas Festival

SAN ANTONIO—The Paseo del Rio's Great Country River Festival is scheduled for Feb. 4-6.

The Paseo del Rio Assn. sponsors the event in conjunction with radio station KKYX. During the three-day salute to country music, continuous live entertainment is planned for three staging areas along the downtown River Walk between the Crockett St. bridge and the Arneson River Theatre.

Among the entertainers from Nashville scheduled to perform at the festival will be Jerry Max Lane, Claude Gray, Jackie Ward and Nick Nixon, according to Paul Morgan, program director for KKYX.

Popular area entertainers, including Moe Bandy, Darrell McCall and Johnny Bush, will also perform on the Arneson stage. Local bands will entertain aboard river barges during the festival.

Hours for the event are from 5 p.m. to 11 p.m. on Feb. 4, noon to 11 p.m. on Feb. 5 and noon to 10 p.m. on Feb. 6.

# Williams Jr. Busy

NASHVILLE—Hank Williams, Jr., recuperating rapidly from severe injuries suffered in a plunge down a mountainside, plans his heaviest road bookings since the accident. His early 1977 travels take him from Honduras, where his fishing trip will be filmed for television, to Hawaii, March 17-20.

# Hal David Speaks

NASHVILLE—Songwriter Hal David spoke to 125 Belmont College music business majors during the latest monthly "Coffee Donut" lecture series sponsored by Belmont's Music Business Dept. David related his music industry experiences and how he goes about writing songs.

# Seminar Is Jan. 18

NASHVILLE—Tuesday (18) is the new date set for the Nashville Songwriters Assn., International seminar on the new copyright law. The seminar was originally scheduled for Jan. 6 but was cancelled because of inclement weather.

The seminar, for members only, will be held at 5 p.m. at the Hall of Fame Motor Inn.

# Gambling Promo

NASHVILLE—RCA Records has an ace up its sleeve in promoting "Vegas" by Bobby and Jeannie Bare.

The label is sending radio stations decks of cards and boxes of poker chips—both items inscribed: "Vegas," Bobby & Jeannie Bare, RCA Records.

Meanwhile, odds favor "Vegas" becoming a major hit for the Bares. The song climbs to a starred 55 in its third week of chart activity.

# L.A. Shrine Site Of Country Awards

LOS ANGELES—The 12th annual Academy of Country Music Awards Show will be held Feb. 17 at the Shrine Auditorium here. Pat Boone and Patti Page will serve as co-hosts with the show scheduled to air Feb. 24 on ABC-TV.

Among the entertainers and presenters are Marty Robbins, Loretta Lynn, Ronnie Milsap, Donna Fargo, Freddie Fender, Mel Tillis, Don Williams, T.G. Sheppard, Tom Brash, Larry Mahan and Claude Atkins.

# Nashville Scene

By PAT NELSON

K2JW in Amarillo, Tex. is revitalizing its FM affiliate, KBUY, with live programming beginning March 1 geared toward a progressive country format. The program director will be announced in the next few weeks; however, station officials urge record companies to send product information and current cost sheets as soon as possible to the station at Box 5844, Amarillo, Tex. 79107.

Chinkey Records has announced distribution plans for All American Record Distributor product effective Jan. 3. Bob Fuller, former music director and deejay at WSLR in Akron, Ohio, is heading up the new Nashville operation with Jack Adams handling publishing and working with Fuller on promotion. . . . The Writer's Digest has published an article by Tom T. Hall and an article about the songwriting professor in its 1977 Writer's Yearbook.

A full year of scheduled country entertainment will kick off Friday (21) in Amarillo, Tex., at the Civic Center Coliseum with a show featuring Don Gibson, Moe Bandy, Johnny Carver and Connie Cata, and hosted by Doc Deweese, program director of K2JF. The station reports that Bandy's current single, "She Took More Than Her Share," is its most requested country song and advance concert ticket sales indicate a sell-out.

Jerry Clower, MCA Records artist and "Grand Ole Opry" regular, will receive the Christian Service Award from the Southern Baptist Radio and Television Commission Feb. 17. The award will be presented during the Eighth National Abe Lincoln Awards banquet at Tarrant County Convention Center in Fort Worth, Tex. Clower is being honored for his Christian representation and contributions to Christian broadcasting. Previous recipients of the award include Dale Evans Rogers, former astronaut James B. Irwin, and Stan Freberg, Hollywood advertising executive.

Saxman Tommy Wills has become the first horn player to be used as a regular on WWVA's Wheeling Jamboree. . . . "Easy Look" has been selected as the new single from Charlie Rich's forthcoming Epic album produced by Billy Sherrill. . . . Jan-Mar Records is releasing its debut single by Susan Haney, "I'm A Satisfied Woman," this month. . . . During a three-day promotional trip to New York, Jeannie C. Riley taped the syndicated "Country Cooking" radio program hosted by Lee Arnold.

Ron Blodsoe is mixing the new David Allen Coe album at Quadrasonic Sound Studios. . . . Marty Martel and his band, the Midnight Special, will showcase at the Sahara Hotel Lounge in Las Vegas, Jan. 31. . . . Roy Clark heads West to tape a guest spot on Donny and Marie Osmond's show Wednesday (26).

A songwriter's dream—Troy Seals had 12 of his tunes recorded in one week recently. That's quite a week's work but not that unusual for Seals. Loretta Lynn, Debbie Gray, Waylon Jennings, the New Riders and Tammy Wynette and only a few of the artists that have cut the popular writer's songs.

Capitol Records, Combine Music and Dr. Pepper have joined forces to promote Mel McDaniel's new release, "All The Sweet." Johnny MacRae, combine vice president, produced the single which features an uptempo beat set to some clever dial-stamped love lyrics which inspired the sugar free Dr. Pepper tie-in.

# Music For Float

NASHVILLE—Music will be the motif of the Tennessee state float planned for the inaugural parade in Washington, D.C., Thursday (20).

The 60-foot float will feature live country and jazz music along with square dancers. The recyclable display, estimated at \$24,000, consists of a red barn surrounded by live trees and real sod, according to the state tourist commission.

# Byworth Editor

NASHVILLE—Tony Byworth has been appointed editor of Country Music Press, the British-based publishers of Country Music People. Byworth is chairman of the Country Music Assn. of Great Britain.

# Billboard Hot Country LPs

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\* Star Performer—LPs registering proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	6	WAYLON LIVE—Waylon Jennings, RCA RPL 1108
2	2	8	GREATEST HITS VOL. III—Conway Twitty, RCA 2210
★	12	3	GREATEST HITS—Linda Ronstadt, Asylum 76 1087
4	3	7	BONNIE MILSAP LIVE, RCA RPL 1043
5	5	11	THE BEST OF CHARLEY PRIDE, Vol. III, RCA RPL 2023
6	6	15	THE TROUBLEMAKER—Willie Nelson, Lone Star KC 3012 (Columbia)
7	4	28	ARE YOU READY FOR THE COUNTRY—Waylon Jennings, RCA RPL 1019
8	8	9	CRASH—Billy Crash Craddock, ABC-DW 3022 2962
9	9	7	I DON'T WANT TO HAVE TO MARRY YOU—Jim Ed Brown & Helen Cornelius, RCA RPL 1104
10	10	6	THE ROOTS OF MY RAISING—Merle Haggard, Capitol ST 1196
11	7	9	GILLEY'S SMOKIN'—Mickey Gilley, Polygram PE 413
12	11	10	THE BEST OF GLEN CAMPBELL, Capitol ST 1157
13	14	21	HASTEN DOWN THE WIND—Linda Ronstadt, Asylum 76 1072
14	16	13	TONIGHT! AT THE CAPRI LOUNGE—Mary Kay Place (As Loretta Lynn), Columbia FC 3423
15	17	6	HIGH TIME—Larry Gatlin, Monument MC 844
16	13	10	DON'T STOP BELIEVIN'—Olivia Newton-John, RCA 2213
17	18	20	CRYSTAL—Crystal Gayle, United Artists UA-LA3014-2
18	21	7	HIGH LONESOME—Charlie Daniels Band, Epic PE 3437
19	15	13	SOMEBODY SOMEWHERE—Loretta Lynn, RCA 2218
20	19	20	SPIRIT—John Denver, RCA RPL 1094
21	20	19	DAVE & SUGAR, RCA RPL 1016
22	22	14	IF YOU'RE EVER IN TEXAS—Freddie Fender, ABC-DW 3022 2961
23	25	3	THE OUTLAWS—Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glasser, RCA RPL 1107
24	24	15	YOU AND ME—Tammy Wynette, Epic KC 3438
25	27	7	AFTER THE STORM—Wynn Stewart, Polygram PE 416
26	28	6	THE BEST OF CHET ATKINS & FRIENDS, RCA RPL 1085
27	29	5	ANGELS, ROSES AND RAIN—Dickey Lee, RCA RPL 1101
28	26	21	EL PASO CITY—Marty Robbins, Columbia KC 3433
29	30	21	GOLDEN RING—George Jones & Tammy Wynette, Epic KC 3439
30	35	2	DIRT, SILVER AND GOLD—Nitty Gritty Dirt Band, United Artists UA-LA3014-2
★	43	3	RUBBER DUCK—C.W. McCall, Polygram PE 1 4014
32	31	20	ALL I CAN DO—Dolly Parton, RCA RPL 1049
33	32	14	REFLECTING—Johnny Rodriguez, Mercury 389 1 1118 (Phonogram)
34	23	17	HERE'S SOME LOVE—Tanya Tucker, RCA 2113
35	34	15	ALONE AGAIN—George Jones, Epic KC 3436
36	36	8	I'M NOT EASY—Billie Jo Spears, United Artists UA-LA3014-2
37	39	6	MIDNIGHT ANGEL—Barbara Wandrell, ABC-DW 3022 2967
★	NEW ENTRY		TORN BETWEEN TWO LOVERS—Mary MacGregor, Asylum 76 1085 (Capitol)
39	45	2	DANCE—Patsy Prairie League, RCA RPL 1103
40	38	13	LOVE REVIVAL—Mf Train, RCA 2114
41	40	5	GREATEST HITS—Jean Shepard, United Artists UA-LA3014-2
42	33	14	MAGNIFICENT MUSIC MACHINE—Tom T. Hall, Mercury 389 1 1113 (Phonogram)
43	37	34	20-20 VISION—Ronnie Milsap, RCA RPL 1106
44	41	6	WELCOME TO MEL TILLIS COUNTRY, WOM 96 1 3012 (Phonogram)
45	NEW ENTRY		TEN SONGS ABOUT HER—Joe Stampley, Epic KC 3436
46	47	52	ELITE HOTEL—Emmylou Harris, Asylum 76 1086 (Capitol)
47	50	2	SUPERSONGS—Dunne Davis and the Nashville Brass, RCA RPL 1105
48	NEW ENTRY		A HEAD OF HIS TIME—Ray Head, ABC-DW 3022 2964
49	NEW ENTRY		MISSISSIPPI—Barbara Fairchild, Columbia KC 3437
50	NEW ENTRY		THE LAST OF THE WINFIELD AMATEURS—Ray Gitt, Capitol ST 1198

# 6th Straight Poll At KLAC In L.A.

NASHVILLE—KLAC, Los Angeles, takes to the air to determine the winners of its sixth annual Country Music Awards.

Listeners will phone in their votes for male vocalist, female vocalist and song of the year. The voting takes place from Monday (17) through Feb. 6, and winners will be announced by Jay Lawrence Feb. 11.

KLAC listeners will be apprised of voting trends daily as the station spotlights music of the three leading contenders. Winners receive plaques presented by the station's air personalities.





From Berlin on special  
"Thanks" to our friends all  
over the world.

We know that it needed the  
help of all of you, to get to  
where we are today.

We hope that the confidence  
shown to us in the past, will  
continue in the years to come.

For all of you we'll try

hard, to remain your No. 1.

Paul & Daisy



# 50 Years And Still No. One

**Intro:** One would have to go to a great deal of trouble to avoid coming across the name Meisel in the international music business. The Intro-Publishing group, which has its base in Berlin, has in the course of its existence, become one of the most significant enterprises in the field of music. The designation, "The Meisel Group Of Companies" embraces a large number of successful publishing companies, production firms, record labels, recording studios and many other operations. The history of the Meisel Group goes back to the twenties in Berlin. On May 15, 1926 Will Meisel, a one-time dancer with the Royal Prussian State Opera in Berlin, registered his own music publishing company with the local court—and thus was Edition Meisel & Co. GmbH born.

By Peter M. Kersten

His name was Will Meisel—he had music in his blood and a pronounced business flair. His nightclub in Berlin was one of

## A Meisel Chronicle

1926

Foundation of Edition Meisel & Co. GmbH.

1929

The first play presented by Meisel is produced at the Berlin New Theatre.

1930

Meisel moves to new offices.

1931

Victory in the German song contest with "Ich Hab' Dich Einmal Gekuesst" by Joe Hajos.

1932

Victory in the German song contest with "Es War Einmal Ein Musikus" by Friedrich Schwarz.

1933

Hitler takes power in Germany. The Meisel catalog is decimated because most of the composers and lyricists are Jewish. Only seven titles are left.

1934

Foundation of Harrison Publishing Co. for German jazz copyrights.

1935

Will Meisel creates the musical comedy "Frau Im Spiegel" and scores a tremendous success. Birth of Peter Meisel.

1940

Birth of Thomas Meisel.

1942

The Meisel offices are totally destroyed by bombs.

1943

Opening night of "Koenigin Einer Nacht"—another successful musical comedy by Will Meisel.

1946

A new start for the company in a new home: Wittelsbacherstrasse 18.

1950

Rudolf Schroeder joins Edition Meisel.

1952

Will Meisel composes his 50th film soundtrack.

1957

Peter Meisel goes to work for a year at Aberbach's in New York.

1959

"Morgen" becomes first German No. 1 hit in America. Paul Anka and Will Meisel found Spanka Publishing Company.

1960

Thomas Meisel Goes to work for a year at Aberbach's in New York. Foundation of Edition Intro.

1961

Trudy Meisel joins Edition Intro. Peter Meisel meets Christian Bruhn—the beginning of a long-term successful and amicable partnership.

the first in which ladies waited on the tables. The club was a regular haunt of actors, singers, musicians, composers and writers and, from time to time, Will Meisel entertained his guests with a piano recital of some of his own melodies.

One of these tunes was called "Ilona" and was dedicated to Meisel's beautiful Hungarian wife. Inevitably, for those romantic days, it was a tango and his guests liked it so much that he conceived the idea of forming a music publishing company to handle his own compositions and those of his colleagues. His idea became a reality and Will Meisel was the owner of a new music publishing firm.

There is no way of knowing whether Will Meisel, in those good old days, had any expectation that his small publishing operation would one day become one of the most important music groups in Europe; but it is certain that his tremendous energy, perceptive eye for talent and great dedication to music made the business one of the most successful and dynamic of its time.

Will Meisel, at 30, didn't let the grass grow under his feet; he was not content just to print lead sheets and send them to the various dance orchestras in Berlin. He determined to build a successful business from the outset and set a pattern for future live music promotion by visiting all major music venues, buying drinks for the musicians in the bands, distributing



Where it all began: Will Meisel's night club in Berlin where he founded the first publishing company.



1932—and Will Meisel welcomes international personalities at Berlin railway terminus. From left to right: 1, Will Meisel; 2, British publisher Lawrence Wright; 3, American publisher Irwin Dash; 4, Egon Schubert; 5, American lyricist Archie Gattler, who wrote the words to "Day By Day."

the latest Meisel hits and even conducting the performances himself. There was no other method of promotion in those days and to be successful it was the only way to popularize your music. Meisel found a ready response among the Berlin public. They liked his music and the way he presented it.

Under Meisel's inspired leadership the publishing company expanded year after year. The catalog was augmented by a growing number of popular composers and the Meisel company was the first in Berlin to publish popular material by foreign songwriters.

As the years went by the Meisel company was constantly in the forefront at pop festivals and heavily involved in recordings, soundtracks and operettas. The company also extended its operations to embrace a theatrical agency.

Twice during World War II the offices were demolished by bombs and twice Meisel rebuilt them—because the real power and potential of the company did not just reside in bricks and mortar.

After the war Meisel maintained its position as a major force in the music publishing field with a string of new hits and

regular performances of old catalog items which, in the meantime, had become evergreens.

It was no surprise that Will Meisel's sons, Peter and Thomas, emulated their father and moved into the music publishing business. They had their own plans for success in the music field and, in the friendliest possible way, competed with their father's company.

### AN INDEPENDENT PRODUCER

At the beginning of the Sixties, Peter Meisel founded Edition Intro and, some time later was joined in the business by his brother, Thomas. Soon afterwards the brothers created Hansa Music Production and the Hansa record label.



Wittelsbacherstrasse 18, West Berlin—the Meisel headquarters since 1946.

Peter Meisel's idea, imported from America, was to use independent producers, rather than staff producers, to generate good, popular recordings and this was the beginning of a revolution in Germany.

The new idea bore fruit even quicker than expected and Peter Meisel soon had his first hits.

The Meisel brothers were great innovators and their enterprise and initiative attracted a large number of talented artists to the Hansa label, many of whom were signed to long-term contracts.

The Meisel brothers always maintained an awareness of what was happening on the international music scene and almost before their competitors were aware of it, they had acquired rights to release material by such major international acts as the Hollies, the Troggs, Elton John, the Renegades, Mr. Bloo and the Herd, and Peter Frampton. All were released on the Hansa label.

Peter's wife Trudy, meanwhile, was bringing back an increasing number of foreign titles from her international business trips.

Throughout this time the reputation of the Meisel operation was gaining luster and respect abroad because of its efficient and committed involvement in creative production and publishing.

Success breeds success and it was natural that the impressive performance of the Meisel operation was instrumental in bringing more and more talented freelance producers into the fold. The strong, personal commitment of the Meisel personnel; the quick, positive reaction to bright new ideas and the aura of unremitting professionalism have made the Meisel Group what it is today.

The Meisel Group today covers the entire spectrum of popular music from evergreens to top hits; has helped establish international and national artists and songwriters and offers unrivalled recording facilities in its Berlin studios as it enters its 51st year amidst a blaze of glory.



# Doesn't It Sound Inviting?

Many people have heard of Edition Intro—but few realize that the organization embraces 20 active publishing companies, all contributing substantially to the great striking power of Intro. For many years now Edition Intro has been one of the leading music publishing companies in Germany.

In 1960 in Berlin, there came into existence a music publishing organization of a kind that had hitherto been unknown in Germany—Edition Intro, a company of professionals with a tremendous creative flair and an always-open-door policy.

It was not long before the first national and international hits emerged from Intro when Peter Meisel acquired such top talents as "Heartaches By The Number" and "Morgen." From the outset, the Intro recipe for success has been to maintain a tight-knit, flexible and efficient administration which can cope with a large number of different publishing companies. This

means the administrative staff is kept to a minimum, leaving the widest possible scope for the creative side.

The Meisels are extremely proud of the excellent relationship they have with a large number of creative people. Intro's efficient administration was a focal point for young publishers and producers from the start and, equally important, Intro became more and more sought-after as a sub-publisher by major international firms.

As the years went by Trudy Meisel, responsible for international operations, found herself looking after the international interests of more and more enterprising publishers who were unique in their achievements and versatility. Intro has also developed associations with some of the most enterprising foreign production firms and publishers.

Says Thomas Meisel: "Out of the classical, traditional publisher, who was administrator and agent, we have created a modern-style publisher who is an active exploiter of copyrights, a producer and a promoter. From the beginning we extended our search for talent to include not only composers, lyric writers and singers, but also producers. Over the years we have discovered a long list of successful producers and it is still our policy today to collaborate with the most gifted producers."

Today, 17 years after the firm was founded, more than 20 young producers are associated with Intro. They work independently on a creative level and, in some cases, are provided with office facilities. All enjoy the advantages of a modern and efficient administration. The producers have the benefit of excellent facilities which would be too expensive for each to provide for himself over any length of time.

The Intro operations include a modern, computerized system of accounting, an extensive legal and copyright department, sec-

retarial facilities, a highly efficient promotion team and a printing and distribution service for sheet music, folios and other material—all coordinated into a compact organization.

The efficiency of the Meisel group gives it a strong position in international publishing. Says Trudy Meisel: "Our foreign business partners welcome the possibility of dealing with a group which is experienced and equipped to handle a wide range of companies with maximum efficiency."

Among the successful producers associated with Edition Intro are Dieter Dierks, Peter Hauke, Jack White, Guenther Henne, Joachim Heider, Giorgio Moroder, Pete Belotte, Frank Farian, Peter Orloff, Ingo Cramer, Charles Orieux, Tony Hendrik, Erik Silvester, Gregor Rottschalk and Roy Boston.



Gold awards for the winners of the 1962 German Song Contest—left to right: Peter Meisel, Georg Buschor (lyricist), Conny (singer) and Christian Bruhn (composer).

## A Meisel Chronicle

1962

Foundation of Hansa Music Production.

1963

Peter Meisel and Gerhard Haemmerling found Nero Music Production. Haemmerling becomes one of Germany's most successful producers, producing, notably, Mireille Mathieu.

Hansa and Telefunken/Decca conclude a production contract for Manuela and Draf Deutscher, Germany's top pop singers for six years.

1964

Foundation of Hansa Records, distributed by Ariola.

1965

Hans Blume joins Hansa Music Production.

1966

"Kungsleden" ("Desert Island"), composed by Michael Holm, becomes No. 1 in Japan.

1967

Will Meisel dies.

Guenther Henne and the Meisels found Toledo Music Production. Henne becomes successful with Siw Malmqvist, Joe Dassin, Christian Anders, Wencke Myhre, Howard Cependale and others.

1968

"Monsieur Dupont" sung by Sandie Shaw becomes No. 1 in U.K. At the German Song Contest, Meisel takes the first six places.

1969

The first studio located at the offices is built. Production contract with Phonogram for Marianne Rosenberg, produced by Joachim Heider.

1970

Giorgio Moroder gets gold records from Brazil, Argentina, France, Italy and South Africa for "Looky Looky."

1971

Thomas Meisel signs Frank Farian as a producer. The Meisel Group acquires its own printing company. Thomas Meisel signs Gunter Gabriel to the label.

1972

Rocky Shayne, produced by Peter Meisel, sells millions of copies world-wide of "Marry Blue."

Two Moroder titles hit No. 1 in the British charts—"Son Of My Father" and "What's Your Name" sung by Chicory Tip.

The original version of "Son Of My Father," sung by Giorgio, hits the US top 20.

1973

Hansa Studio 1 is built.

Thomas Meisel signs Frank Zander.

1975

UEP—United European Publishers—is founded and introduced to the public at Musexpo, Las Vegas.

Donna Summer, produced by Giorgio Moroder and represented internationally by Trudy Meisel, becomes No. 1 with "Love To Love You Baby" in the U.S.A and many other countries.

Hansa studios II, III and IV are built.

1976

All the Donna Summer singles and LPs easily achieve gold status in America and many other countries.

"Rocky," one of the first titles represented by UEP, becomes No. 1 record in Germany and gets a gold disk. Frank Farian, the singer of the German version, is also the producer and composer of "Daddy Cool," sung by Boney M. In December the Boney M group receives gold and platinum records for singles and albums sold in Holland, Belgium, Germany and Scandinavia.

The Hansa video studio begins operations.

Jack White receives a diamond record for 100,000,000 sound carriers sold.

## Hansa—the Publishers' Label



Hansa boss Hans Blume (left) talks with top Nashville producers Bob Montgomery (center) and Billy Sherrill.

It was a natural, logical step for the Meisel group to add a production company to its publishing operations. The Hansa Music Production Company, the second cornerstone of the Meisel edifice, began by handling the productions of various Meisel producers. Later, additional production firms were added, some with their own publishing outlet.

Hansa Music Productions has delivered a constant stream of hits to German record companies. A demo studio was built at the Meisel headquarters and it offered young producers the opportunity to work without formally booking studio time. They could try out new ideas and be creative under the best possible conditions. It was not long before productions bearing the Hansa name were in demand.

It was no surprise that the next step was the creation of the Hansa label, with distribution by one of Germany's major record companies, Ariola. Releases on the Hansa label encompassed both Hansa's own productions and some independently produced material. From the start, the label scored an enormous hit with Nini Rosso's romantic trumpet solo, "Il Encio."

"That really was a major explosion," says Hans Blume, director of Hansa. "At that point the industry was still talking about our courage in starting our own record label—then suddenly we had a No. 1 record which sold nearly two million copies. Since then we have had at least two million-sellers each year."

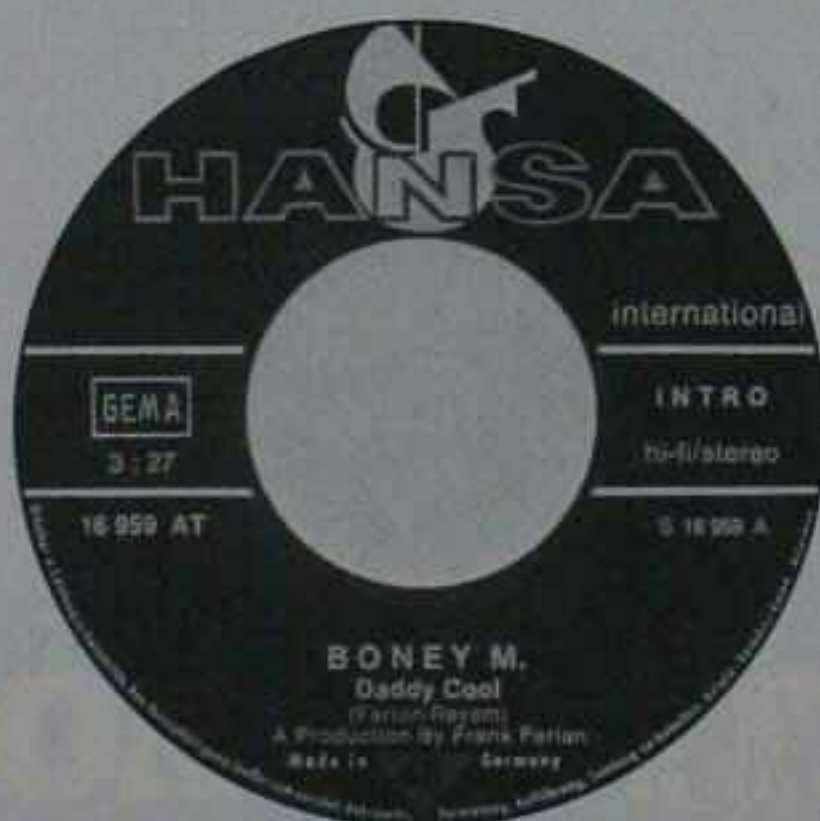
Hansa's production firm also produces acts for other labels and thus augments the importance in the market of Hansa-produced material. Hansa accounts for 3% of the total broadcast output of pop music—that is, music other than light music, folk music and standards—and thus compares favorably with other top record companies. The Hansa label specializes exclusively in pop music, but other labels under the Hansa umbrella have been created to concentrate on special areas of music, from folk to comedy.

In order to appreciate the full range and resources of the Hansa production operation, it is important to understand that the company has been as successful with international

productions as it has been with its German material. The constant search for new talent and the process of building young singers and songwriters to a level of national popularity has paid off over the years. Hansa is the German hit factory and a large number of established artists took their first steps into the music business through it.

"You can't be successful for long if you don't search constantly for new talent," says Peter Meisel. "Nowadays it is not enough for a producer to have a feel for good songs; you must have people around you who are able to present them in a way which will make them acceptable to the widest possible audience. It is this constant search which makes our profession so exciting."

Thomas, the younger of the Meisel brothers, adds: "We wouldn't be successful today if we hadn't had the courage to take risks from the start. A large proportion of our success is due to our 'open door' policy. We are always receptive to new ideas and we don't allow personal preferences to dictate musical policy. We have always retained our curiosity and interest in new ideas, from whichever quarter of the music business they emanate."



The Hansa label and logo on the big Boney M hit "Daddy Cool"—silver letters which turned into gold.



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and the  
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**Mit Spanferkel „Schöne  
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Von BENI WALTHER

Berlin, 21. Dezember

Am 3. April 1948 stand ein junger Mann schuchtern im Kölner Fernseh- und Sendung seine erste Schallplatte „Ein paar Tränen“. Gelesen wird er in seinen Gebirgs-Regionen im Kulturkampf des Hitler-Schwarzheer und war der Feindbildern seine mit Schichten-kräften sein verdrängte Dienstleistungen. In seinen Schichten ver-ändert die Nummer, die ich komponiert habe.

Damit ist Jack White Deutschlands erfolgreichster Komponist (einer in seinen Liedern aufgeführt) er hat den meisten gespielten Komponisten Deutschlands nach Franz Lehár an zweiter Stelle vor Richard Strauss, Will Meisel und Carl Zeller.

Endzeit wurde der einzige Fußball-Fußball und Schüler von dessen Freund, dem Komponisten Heinz Schachtner. Nach dem ersten eigenen Song „Gesellschaft“ hat Jack jedoch auf und entdeckt selbst mit Tony Marshall und Sophie Mar-ke.

kon der große Durchbruch zur Frankfurter als Komponist und Produzent.

Jürgen Marcus, Tina York, Nina & Nina, Geschwister Lillmann und Lena Velasco - sie alle kamen durch ihn zu Bekanntheit und verdanken sich seinen 1000 Takt, auf der ihre Bilder und erfolgreichsten Nummern geprägt sind.

Metamorphose mit Quaker, diverse Böhren, Samba und Finken, hoch Gefühlsnah und Wildheit, Lammchen und Wildtauben, Kuschel, Muschel, französische Crêpes, Irish Coffee und und und. Und achtzig Gäste haben sich gestern Abend am Südpark in der an sich den Regierenden Klub Schicht gebeten habe. Es trank Champagner, Miel, Chandon und Bier vom Fass.

Die Damen können meist in lang, die Herren in Smoking oder dunklen Anzug, und die Tischwäsche war aus Damast, meist.

Jack White freute sich wie ein kleines Junge und es gemeinsam mit Tony Marshall am Südpark West hinreich geläufige Spotters „Schöne Maid“.



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with you. Thank's  
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# Gold Records All the Way



Top Hansa artist Bernd Cluever is presented with a selection of gold records for his hit singles and LPs. (From right) producer Peter Orloff, Bernd Cluever, Peter Meisel, executive producer, and Monty Lueftner, head of Hansa's distribution company, Ariola.



Hans Blume (left) head of Hansa Records, presents Nini Rosso with one of his many gold record awards for "Il Silencio."



In the Bremen studios of the Musikladen tv show, the fantastically successful group Boney M are presented with gold disks for sales of their hit single "Daddy Cool" and hit album "Take The Heat Off Me." The group received gold singles from Germany and France, a platinum single from Benelux and a silver LP from Denmark. Standing left to right are Marcia Barrett, Litz Mitchell and Maizie Williams, and in front is Bobby Farrell.



Singer Ricky Shane, seated, holds up his gold record award for more than one million sales of his single, "Mamy Blue."



Top German teenage stars of the sixties, Manuela and Draf Deutscher, both produced by Hansa Music Production, with one of their many Golden Otto awards received from Bravo, the leading German teenager magazine. This much sought-after award has been given to many other Hansa artists in recent years for their outstanding success and popularity on the German market.

## WRITE ON...WITH BRON!

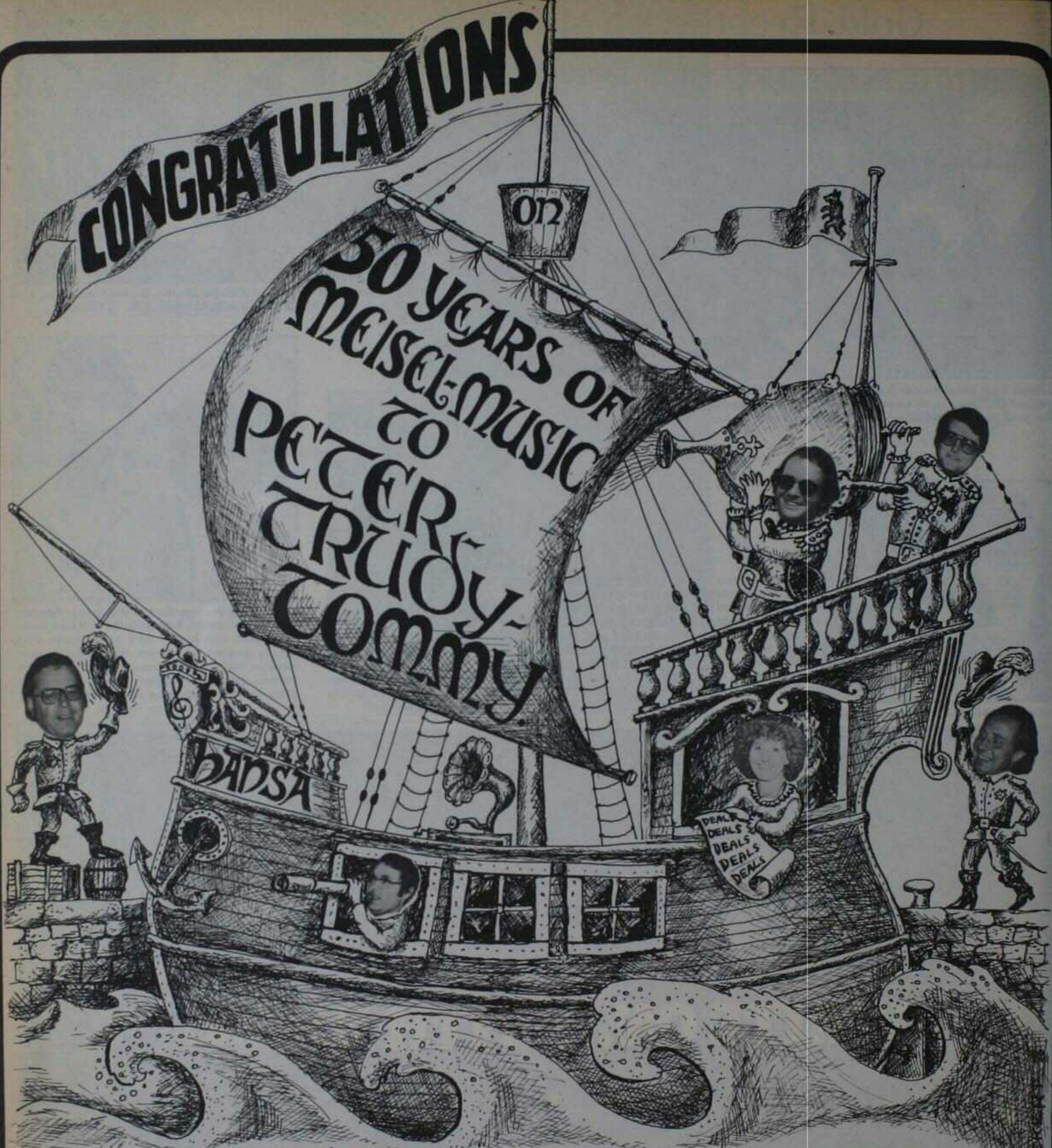
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Monti, Friedel and all at





# Meet the Meisels



Peter Meisel

With pride, the two point out that they have brought the company to the top as a result of their efforts. They say: "We have developed gradually and always looked for expansion where it was necessary and possible. That way we always managed to keep on top of things and make our ideas work without having to compromise ourselves. Many big companies have approached us with the idea of getting involved with them, but we have had the patience to work our own way to the top."

A third leading power with the name Meisel is Trudy, Peter Meisel's wife. She has succeeded in establishing herself firmly in a business which is dominated by men. Soon after she joined the company, she looked after the international aspects of the company, both for publishing and records, and not only brought into the company numerous publishing catalogs from the U.S. and U.K., but also supplied the then new record label with top hit artists such as Nini Rosso, the Troggs, Elton John, the Hollies and many others.

Trudy Meisel recalls: "Things weren't easy at the start and I really had to work to prove myself; possibly more than a man in the same position would have had to do. But I've always been persistent and once the ice was broken and people had accepted the fact I was the person they had to deal with and that I knew exactly what I was talking about, I was accepted as an equal business partner. I'm very proud of that."

She is known to be a tough but a fair negotiator with a sure feel for what will be successful. The worldwide network of business connections she has built for the Meisel group over the past 16 years and her ability to keep established contacts

Trudy Meisel



Thomas Meisel

over the years, demonstrates her outstanding talent for dealing with people. For Trudy, chasing a song which she feels could be successful is just as exciting a business challenge as acquiring an important catalog, licensing top artists to other companies elsewhere in the world, or dealing with the complicated contractual negotiations connected with most foreign deals.

An examination of "the Meisel miracle," a probe into the reasons which have led to such extraordinary success, leads inevitably to one exceptional characteristic, that is, the matchless personal touch that exists throughout the company.

The Meisels have succeeded in arousing a feeling of individual attention and personal handling in their affairs—and they concentrate on this principle. They say: "Of course we use modern aids and methods, but we also try to create a relaxed working atmosphere, to allow the people here more scope at the personal level and to encourage their own creativeness. We place prime importance on personal contact with everybody and we have no time for anything like a formal hierarchy."

(Continued on page M-23)

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Rudolf Schroeder is the managing director of the Meisel standard catalogs of the publishing arm and also managing director of the theatrical agency division.

"Since 'I Met You Baby,' or 'Morgen,' or 'I Love You Baby,' a special method of promotion is needed. These titles do not generally appear in the hit parade and therefore need a different kind of exposure and introduction to make them known to the public and to keep the songs alive. We try, in our work, to win over productions for these titles from the radio, television and record companies—a process repeated over and over again."

But standards, film and operetta melodies and so on, represents only one aspect of Edition Meisel. For a long time the company has been concerned with re-activating its theatrical publishing section. Besides working with already successful and proven material spread over five decades, the Meisels try to make new plays and authors "happen."

There have been important results over the past few years. Musicals and plays from the Meisel theatrical catalog have made debut appearances on the German stage. In the coming year the Yugoslavian musical 'Jalta, Jalta' which is sub-published by Meisel, along with other plays, will be staged. Says

Printing office within the printing company of the Meisel organization, which is capable of handling the most extensive and complex work.



Monika Flitzer is assistant to Rudolf Schroeder in the standard catalog and theatrical sections of the publishing division of the Meisel organization.



Horst Eick is the head of the sheet-music department of the Meisel organization.

Thomas Meisel: "We want to intensify the amount of theatrical activity in the years ahead and we see this as a logical step for us in our activities."

Writers are aware they will be well cared for by the Meisel organization and this has much to do with the untiring amount of work that goes into the printing of sheet music, the basis of all publishing activity.

Just as the Meisel company takes care of promoting its music on records, television and radio, the people who appear live with orchestras, combinations and bands are of equal concern. The Meisel van is on the road all over Germany so that contacts with musicians are maintained and are never in danger of being lost. It is no wonder that the name Meisel is represented everywhere music is played live.

Nor is it surprising that the Meisel group is powerful with regard to its various kinds of printed music. Says Peter Meisel: "Pretty early on we acquired our own printing company because to us it seemed an important additional step forward on the road to independence."

The printers are situated only a few minutes away from the main Meisel offices and today are in a position to carry out the most extensive and complicated projects. Equipped with

(Continued on page M-23)

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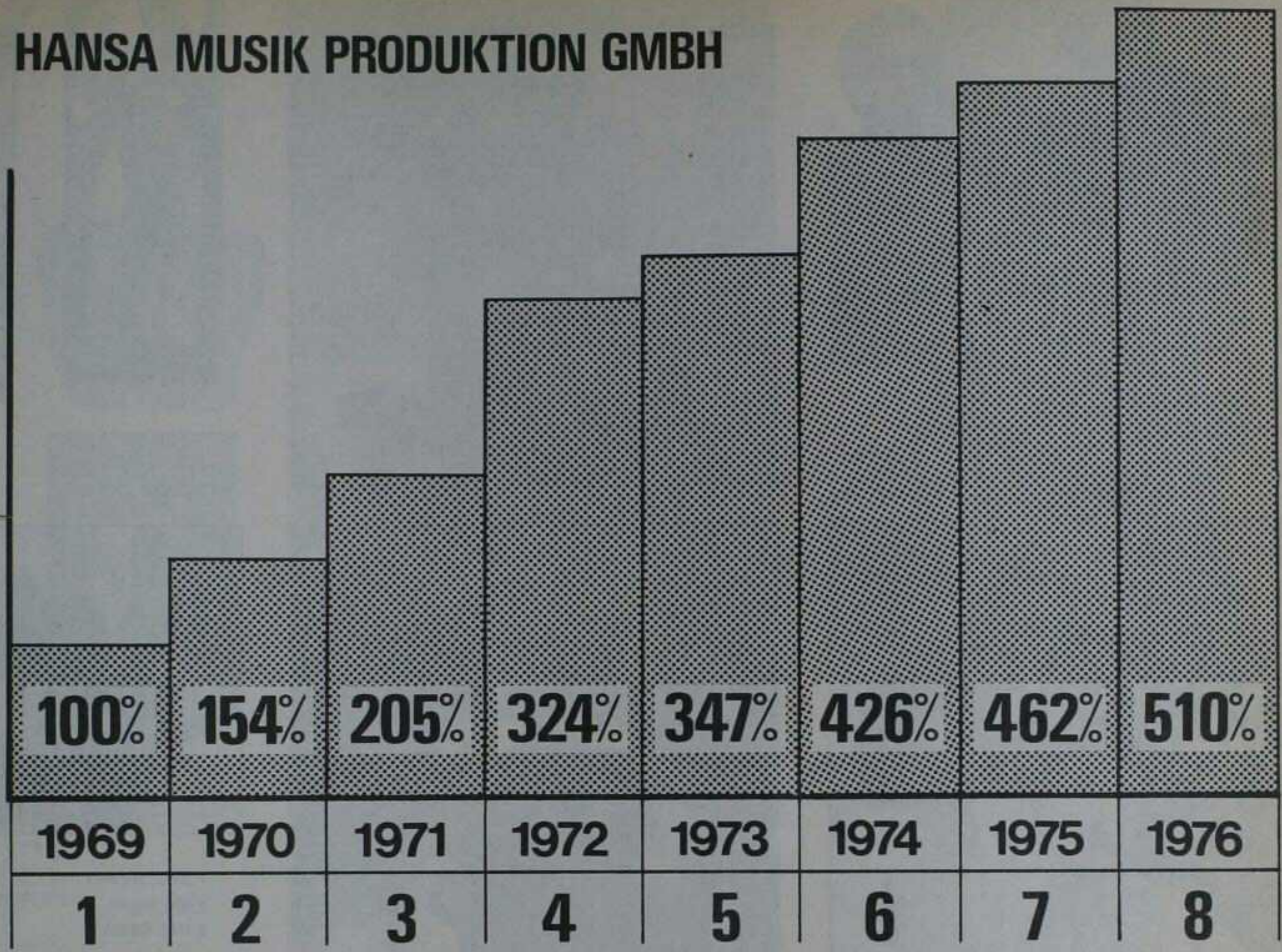
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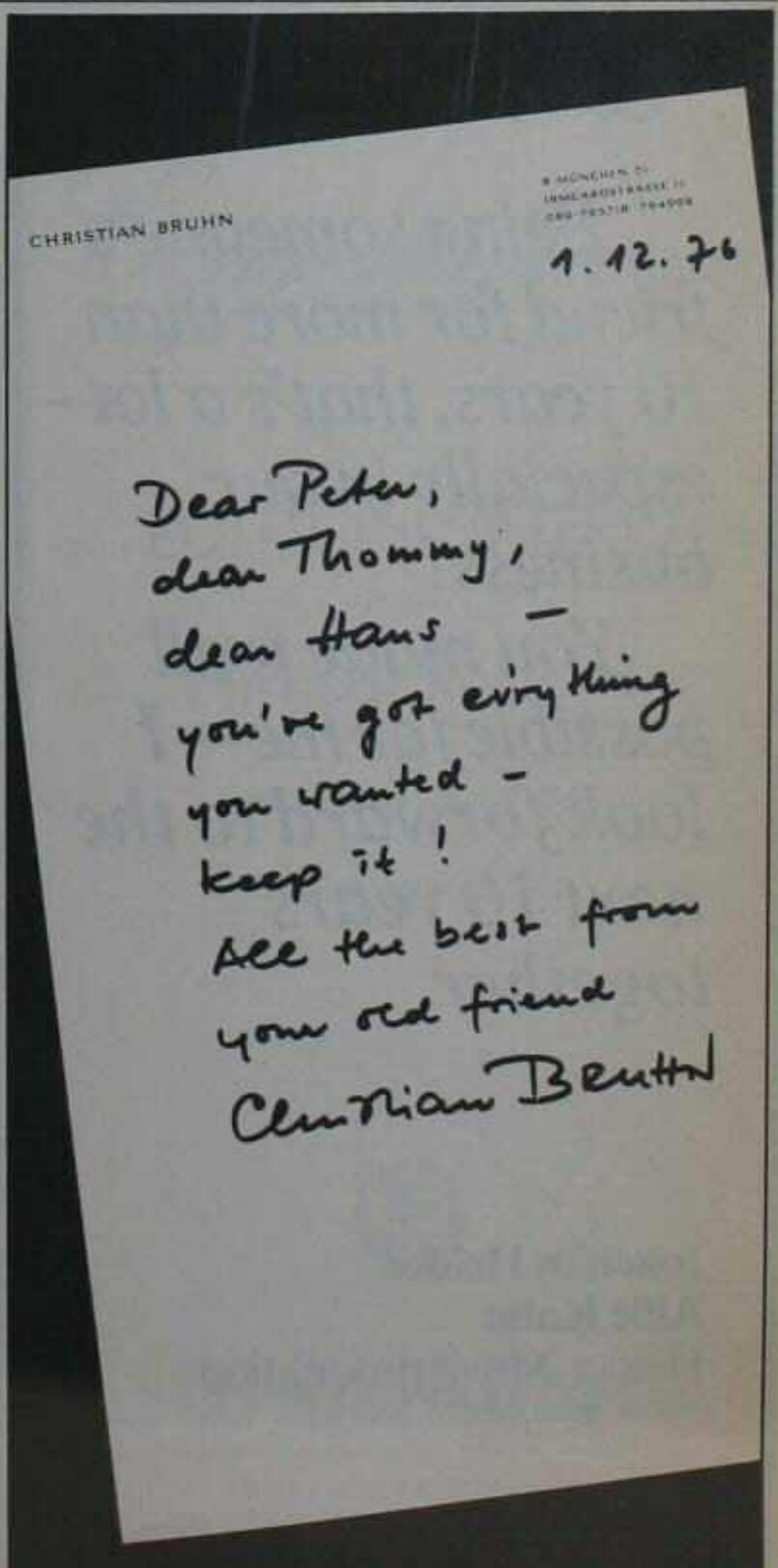
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# Hansa International Acts



1 Fausto Papetti  
2 Leo Wright  
3 Jumbo '76



4 Toga  
5 Mody-Vation  
6 Lucas



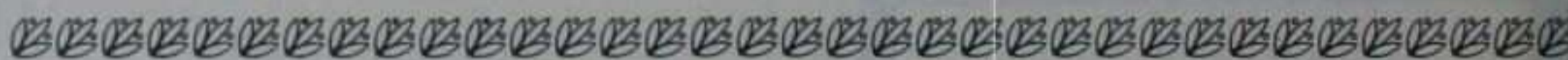
7 Afric Simone  
8 Mr. Right  
9 Nini Rosso



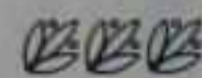
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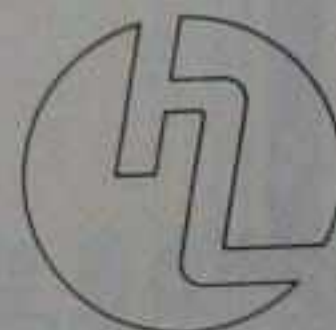
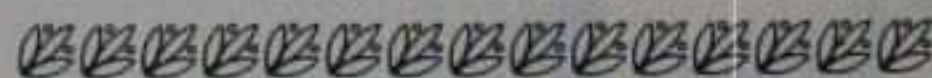
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# Other Song, Oasis Acts



## OASIS

- 1 Donna Summer
- 2 Roberta Kelly
- 3 Speed Limit
- 4 Black Symphony
- 5 Smiley
- 6 Giorgio



## THE OTHER SONG

- 7 Anke Wendland
- 8 Frank Zander
- 9 Horst Koch
- 10 Hans-Werner Olm
- 11 Norman Ascot



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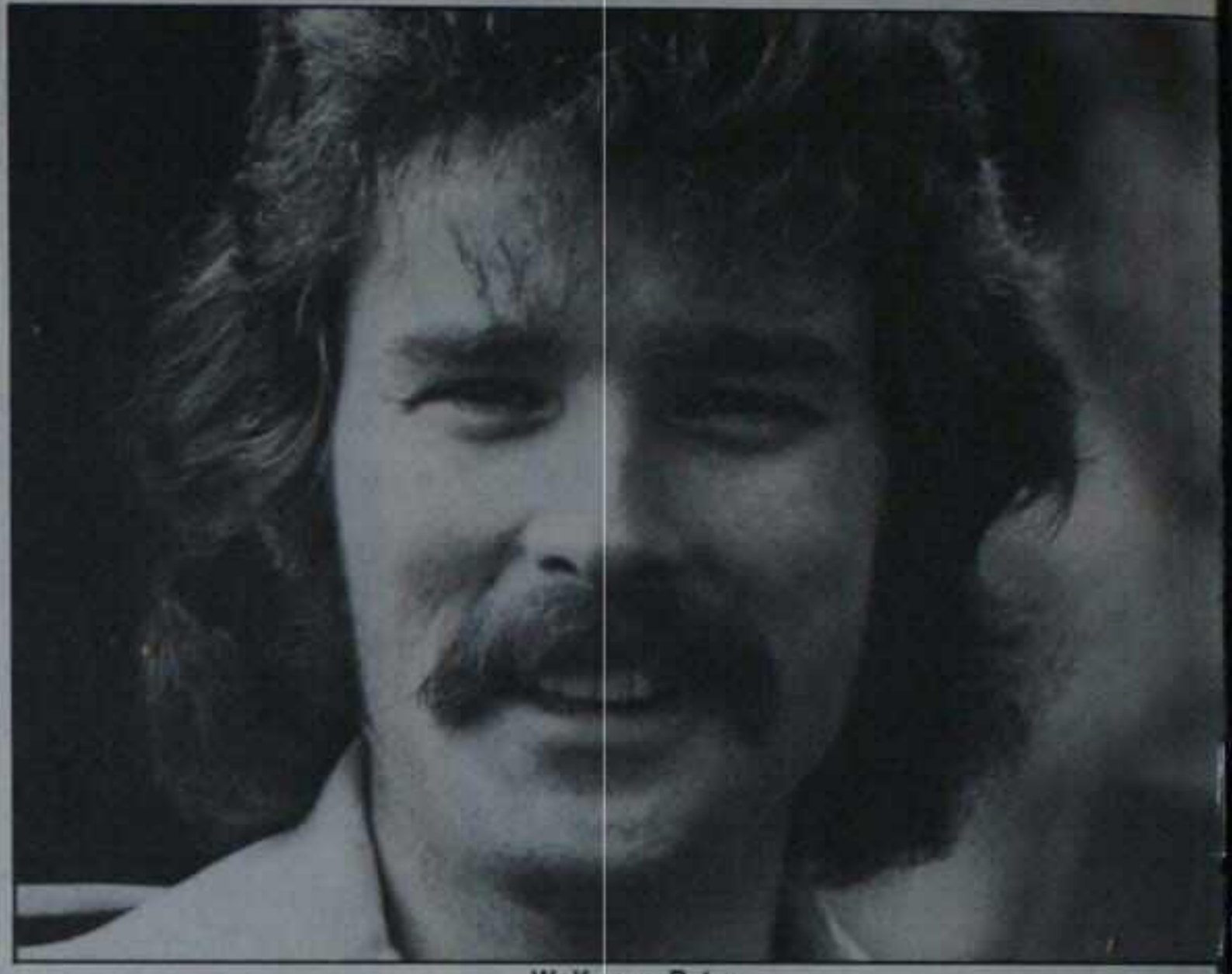
# Artists On the Hansa Labels

(Hansa, the Other Song, Oasis)

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Wolfgang Petry

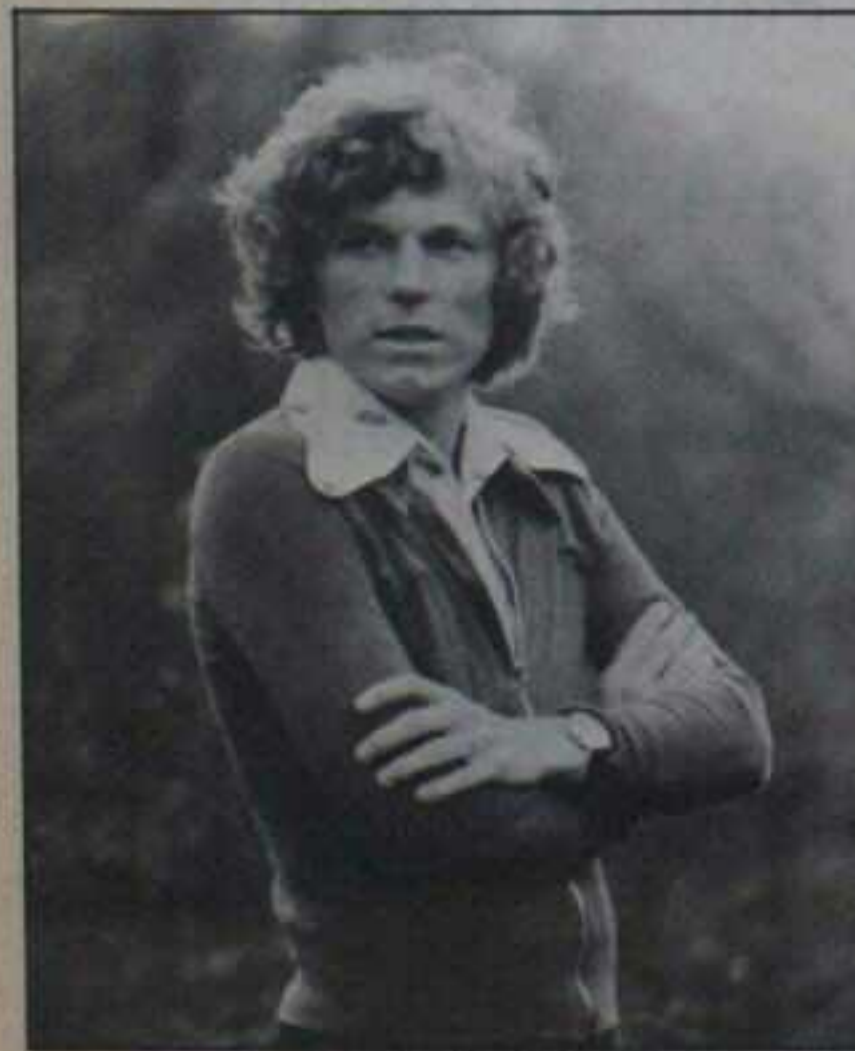
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Benny



Marianne Rosenberg



Bernhard Brink



Cliff Carpenter



Gilla



# Meisel Crew

The Meisel promotion team (left to right): Hanne Jordan (international liaison and artist promotion); Robert Winkler (discotheque promotion and label manager, Oasis Records); Undine Selz (personal assistant to Michael Kudritzki).



Standing, left to right: Guenter Henn (a&r coordinator); Stefanie Kraes (secretary) and Karin Schindeldecker (press department).

George Glueck, assistant to Trudy Meisel for international contacts and professional manager; Heidi Ramadan, professional department and song plugger.



Ewald Luetge, tv promotion, Hansa (left above); Karl-Heinz Bidinger, head of royalty division (right); Regina v. Ramin (left), personal assistant to Trudy Meisel and office manager, international department; Gaby Schroeder, secretary to Trudy Meisel.



Some of the international crew with the newly-appointed UEP administration secretary, Julia Bowden (above). On left, Isabelle v. Tettau, secretary to Hans Blume, and Margot Ossau, secretary to Peter and Thomas Meisel. Left below, Dietmar Kawohl of Ariola, Munich—the Hansa label manager (left); Nanou Lamblin, French representative, assistant to Trudy Meisel for UEP matters; Wilfried Hopcia, head of bookkeeping and accounting. On right: Michael Kudritzki, head of promotion, radio and tv, German product (above left); Sylvia Kottsieper, export manager; Bruno Wendel, progressive music department with Michael Wewiasinski, manager of the copyright department.



### Credits

Editor, Earl Paige. Editorial direction, Mike Hennessey, European Editorial Director; principal writing, Peter Jones, U.K. News Editor. Production, John F. Halloran.

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## IT HAS BEEN A GOOD YEAR

"ROCKY": No. 1 in Germany, plus 16 different recordings; No. 1 in Holland, with three different covers top 10; No. 1 in Belgium (two different covers top 10); top 10 in Sweden, with a cover version at No. 3; top 10 in Denmark.

"HEAVEN MUST BE MISSING AN ANGEL," by Tavares: No. 1 in Holland; No. 1 in Belgium; No. 12 in Spain; No. 2 in U.K.; No. 10 in Italy; No. 12 in France; top 10 in Sweden; top 10 in Denmark; top 30 in Germany; top 10 in Norway.

"DON'T TAKE AWAY THE MUSIC" by Tavares: No. 3 in U.K.; top 10 in Holland; top 10 in Belgium; and to be released in other UEP territories.

"BOOGIE FEVER" by the Sylvers: Major success all over Europe. "HOT LINE" by the Sylvers: Chart prospects in Holland and Belgium, along with the album "Something Special."

"SKY HIGH," Tavares' LP: top 10 in U.K.; chart placings in Holland and Belgium.

"WHAT I'VE GOT IN MIND": top 5 in U.K.; top 5 in Belgium, with No. 1 Flemish cover; top 5 in Holland, with top 5 Dutch cover; with four German covers, including top star singer Wencke Myrhe.

Other interesting copyrights controlled by UEP include "Behind Closed Doors," the Charlie Rich hit, also included in a big-selling Diana Ross album.

Also "The Letter," a massive copyright made popular by the Four Tops and, in a new version, also included in Melanie's new album "Photographer" to be released through Europe.

## MEISEL GROUP'S GOLDEN HITS

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Onkel Golle  
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Ich Geh' Noch Zur Schule  
Ich Hab Die Liebe Nicht Erfunden  
Wenn Du Denkst Du Denkst Dann Denkst Du Nur Du Denkst  
Prost Onkel Albert  
Stand All Over  
Barbara Ann  
Crimson And Clover  
Oye Come Va  
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Auf Dem Karussell  
Du Bist Anders  
Du Oder Keine  
Easy Living  
Groovin' With Mr. Blue  
Liebeskummer Lohnt Sich Nicht  
Stand By Your Man  
What's Your Name?  
Das Schoene Maedchen Von Seite Eins  
Marmor, Stein Und Eisen Bricht Pariser Tango  
Das Wunder Aller Wunder  
Schmetterlinge Koennen Nicht Weinen  
So Wie Ein Regenbogen  
Sonntag In Avignon  
Fremder Mann  
Monsieur Dupont  
Nachts Scheint Die Sonne Telstar  
Shake Hands  
My Boy Lollipop  
Wo Warst Du Heut Nacht  
Bevor Du Einschlafst  
Ich Schenk Dir Mein Geheimnis  
Wir Lassen Uns Das Singen Nicht Verboten  
Hello Mary Lou  
Harlekin

Sound Asleep  
Waerst Du Doch In Duesseldorf Geblieden  
Dancing On A Saturday Night  
Do You Remember Marilyn?  
Heartaches By The Number  
Hey, Boss  
Hey, Yvonne  
I Will Return  
Ich Trinke Auf Dein Wohl, Marie  
Killing Me Softly  
Liebe Kann Man Nicht Verboten  
Mit Dem Hammer In Der Hand  
Pour Un Flirt  
Wunder Gibt Es Immer Wieder  
You're The First, The Last, My Everything  
Geh' nicht Vorbei  
Sugar, Sugar  
Akropolis Adieu  
L'Amour Est Bleu  
Hinter Den Kulissen Von Paris  
... Und In Der Heimat  
Ein Schlafsack Und Eine Gitarre  
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Der Kleine Prinz  
Zwei Kleine Italiener  
Il Silenzio  
Is This The Way To Amarillo?  
Ich Fang' Fuer Euch Den Sonnenschein  
Mamy Blue  
Fiesta Mexicana  
Schoene Maid  
Komm' Gib Mir Deine Hand  
Sag Beim Abschied Leise Servus  
Unter Einem Regenschirm Am Abend  
Schoen Ist Jeder Tag Den Du Mir Schenkst  
Wir Kameraden Der Berge  
Wenn Die Sonne Hinter Den Daechern Versinkt  
Schwalbenlied  
Gib Acht Auf Den Jahrgang  
Auf Der Gruenen Wiese  
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Tango Notturmo  
Chianti-Lied  
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Morgen  
When  
Souvenirs

... not to mention all the Beatles hits which, after the catalog was taken over for the German territories by the Meisel Group, again scored sales in excess of one million per title.

# Compact Europe

The idea of holding out against the dominant international publishing companies through the cooperation of European publishers and a multi-national organization has been of great interest to the entire music industry.

Seven independent publishers, representing the European area, have had enormous success during their first year of operation in a joint liaison. The headquarters of their organization, United European Publishers, is located with the Meisels' organization in Berlin.

It all started with the appearance of the Intro publishing group on the international scene. The success of Intro prompted the question of why not set up a European publishing organization, similar to Intro. That is, to bring leading European publishers under the one roof. That was the question and the starting point for Trudy and Peter Meisel.

The Meisels asked their business affiliates in the U.K., France, Benelux, Scandinavia, Italy and Spain whether it would be a good idea to form a working community, one which could operate on cooperative basis, particularly in business communications with the U.S. At the time, each of the affiliates were individually involved in lengthy discussions, high advances and complicated account settlements. If it was possible to simplify these awkward procedures, or to standardize in some way, it would be an important step forward.

Though there was agreement in principle, it took more than a year before discussions reached the final stages. The seven partners agreed that the cooperative movement should not



Gold disk presentation by Trudy Meisel (center) to Jay Stevens (left) and Si Simons Jr., writers of the million-selling hit "Rocky."

first time at MUSEXPO 1975 in Las Vegas. The slogan was: "Unique, Efficient, Productive." The slogan was to prove apt. For the first time in history, seven well-known independent European publishers had joined forces to work together.

The offer UEP could make business associates was convincing. UEP would acquire catalogs and individual titles for the entire European area, give just one advance payment, make one contract, and would send out accounts from one company—namely, the administrator in Berlin.

However members would continue to concern themselves with individual publishers in their areas, so that the most effective service possible

would remain. The fact that UEP members could cope with the risks as well as the success opened up new perspectives in the field of promotion. One specific point was that the costly promotion of U.S. artists and groups in personal appearances in Europe would be shared among the seven members.

Once agreement had been reached, UEP made its first deals. And, it wasn't long before success was achieved, most notably with "Rocky," "What I've Got In Mind," "Heaven Must Be Missing An

Angel," and "Don't Take Away the Music."

Trudy Meisel: "We were all surprised how little had to be changed from our original thinking—and more and more possibilities developed as we went along. We began to work together on a production level as well." UEP members now make playbacks available for cover versions among themselves, and support each other by producing printed material or lead sheets and generally react fast to the success which one of the partners might achieve.

Attempts are then made in individual territories to make use of that success. We find that by being able to reduce risks, we are in a position to offer deals which an individual publisher could hardly make. For the members, UEP is not only profitable but also a real international experience."

As for the members of UEP, based in the Berlin offices of Meisel, they line up as follows:

Edition Intro Gebr. Meisel oHG, Germany: territory comprising Germany, Austria and Switzerland.

Editions Musicales Claude Pascal, France: territory France.

ATV Music Ltd., U.K.: territories U.K. and Ireland.

Sweden Music AB, Sweden: territory Scandinavia.

Durium S.P.A., Italy: territory Italy.

Grupo Editorial Armonico Clippers, Spain: territories Spain and Portugal.

Kluger International, Belgium: territories Belgium and Holland.

(Continued on page M-23)



In the fall of 1976, the United European Publishers met in Berlin to discuss the progress within the cooperative unit. Pictured (left to right): Trudy Meisel, Peter Meisel, Roland Kluger, Claude Pascal, Elisabel Mintangian, George Glueck, Michael Wewiasinski, Peter Phillips, Heinz Bidinger and independent accountant H. Boettcher.

interfere with normal company freedom. The next thing was to work out a system in which the members could be classified according to status and significance.

Trudy Meisel says: "Everybody was honest in assessing their own importance. We arranged a so-called 'trial period' after which we agreed to get together again and correct any possible mistakes."

Finally the starting day arrived. The United European Publishers, or UEP, presented itself as an organization for the



United European Publishers' opening conference in Las Vegas. Picture shows (left to right, back row): Roland Kluger (Belgium); Claude Pascal (France); Peter Meisel (Germany) Len Beadle (U.K.); Nanou Lamblin (France); Julio Guio Clara, Julio Arbeloa, Francisco Vinessa Gimenez (Spain) and, front row: Elisabel Mintangian (Italy); Trudy Meisel (Germany); Stig Andersen (Sweden); Eddie Levy (U.K.).

## GIORGIO, FOR EXAMPLE...

In the sixties, a young musician visited the Meisel publishing group in Berlin. His name: Giorgio Moroder. As a result of this first visit he started working with the Meisel organization and results could not have been better.

Giorgio, whose aim was to produce material with international potential, found the people in Berlin extremely receptive to his ideas. The time this young Italian spent in the studio proved remarkably fruitful; his boundless imagination enable him to develop a characteristic sound using the Moog synthesizer, an instrument which he was one of the first to employ.

Moroder not only plays most of the instruments on his records himself, but he also does vocal tracks and produces the sessions. With "Looky Looky" he made his first international breakthrough. Soon afterwards he hit the charts again with "Son Of My Father" a song which gave the British group, Chicory Tip, a No. 1 single in the U.K. Moroder's own version made the U.S. top 20.

Giorgio Moroder then moved to Munich to set up his own production firm, but he maintained his close ties with the Meisel

publishers. Then came the biggest breakthrough of all. Singer Donna Summer, who, at that time was living in Munich, recorded "Love To Love You Baby." Trudy Meisel, who manages Giorgio's international affairs, recalls: "As soon as I heard this record I knew it was going to be a big hit."

Summer, who records for Moroder's Oasis label, distributed by Casablanca in the U.S. has since received gold records for all her singles and LPs.

Today the name Giorgio Moroder is synonymous with success. He has just released his first album in a long time, "Knights In White Satin" and has launched a new singer, Roberta Kelly, on an international career.

For more than a year now Moroder has been commuting between his offices in Munich and Los Angeles, drinking countless cups of espresso coffee and searching constantly and carefully for new artists. The international music world waits with anticipation to see what he will come up with next. Meanwhile one can bet that the next worldwide success from Moroder's "hit kitchen" will be his new act, Munich Machine.





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Telex: 210311

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London W1X 7AH, Great Britain  
Phone: 01-499 0673  
Telex: 28526

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10041 Stockholm 26, Sweden  
Phone: 24 59 90  
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Via Manzoni 40/42  
20121 Milan, Italy  
Phone: 701 703  
Telex: 25564

*Grupo Editorial Armonico -  
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Rambla Catalunya, 10  
Barcelona 7, Spain  
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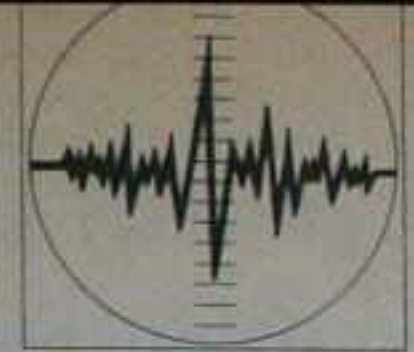
ROBERTA KELLY

MUNICH MACHINE

DONNA SUMMER

SUNDAY MUSIC BERLIN





## Ultra-Modern Techniques In Studios Overlooking the Berlin Wall

The setting up of Hansa recording studios in 1973 added an important new dimension to the German recording scene. Not only top German singers and producers use them, but also such international names as David Bowie, Albert Hammond and Telly Savalas.

In three years, the studios built an enviable reputation for quality equipment, fantastic sound, comfortable surroundings and an able technical crew. Some 2,700 titles have been produced at the Hansa studios and many have hit the charts.

Thomas Meisel, initiator of the entire studio complex, can be proud of the success of the operation. He says: "The Hansa studios were born out of an emergency. We were faced with the problem that there were too few studios in Berlin and we had constant problems in getting studio time and bookings for our productions. It was also our aim to make Berlin attractive to outstanding musicians from all over the world."

He stresses the fact Hansa is not just the top studio in Germany but has an international reputation as well, especially because of its ultra-modern equipment. "In 1973, we started with the first studio and found ourselves bowled over by the immediate success. We had hardly completed the construction and studio-fitting and it was fully booked—once again we were faced with the same old problem.

"The first of the four studios convinced users and potential customers that it met all required standards—not just from a technical point of view but also because of its fine location and the unequalled atmosphere created in the various rooms. Our motto from the start was 'perfect technique, perfect service.' Our experience gained in building Hansa 1 helped greatly with the new studios."

Studios 2, 3 and 4 were also built with a close eye on future recording requirements and are situated in an historic building a few minutes from the Berlin city center. The top quality



A picture of the reception area of Hansa's Studio 1.

international equipment is supplemented by the versatile utilization of space that is possible.

Hansa 2 uses the one-time Meistersaal, a classical hall with brilliant acoustics and ample room to house huge choirs or symphony orchestras. Hansa 3, completed only a few weeks ago, can be separated into individual rooms, making possible complicated production techniques.

Among advances which have become a matter of course in Hansa recording studios is internal television-communication between studio and producers, synchronization for films and tv and projection facilities for synchronizations. The studio complex on Kothener Street has a long list of "mod cons" for the people working there, including its own restaurant, comfortable rest rooms and offices furnished in a practical and sensible style.

Gerd Lemnitz, studio boss, says: "Here, everything is under one roof. That means we also have our own demo-studio in Hansa 4 and independent copy facilities. With our 24-track system—which we had first in Germany—we'll continue to lead the field. We plan to build Germany's first fully-automatic computerized mixing facilities."

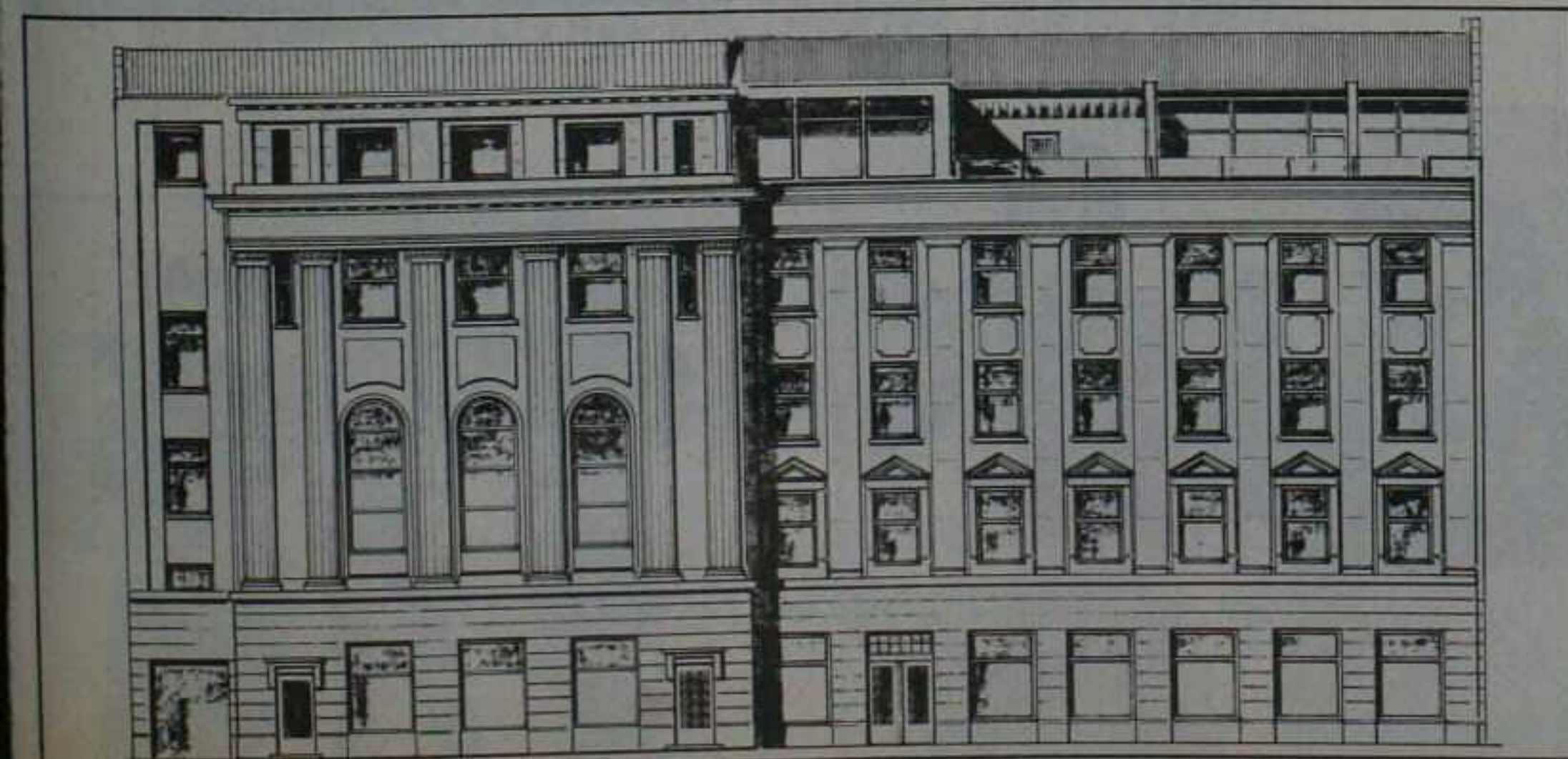
One important outcome from the development of the Hansa recording studio story is the fact Berlin has become more and more attractive for top musicians from abroad. And the possibility of being able to accommodate the members of the internationally-known Berlin Philharmonic Orchestra for productions, or a choir from the German Opera, is a further attraction luring artists and producers to Berlin.

Thomas Meisel says: "The fact is that top people work at the studios and visit the studios. At first, many people thought our forward planning for the studios was unrealistic, but in reality we just cannot go ahead quickly enough.

"Already the studios are steering towards an annual turnover of 2 million Deutsch Marks."



The Hansa studios sound engineers team—(left to right): Eduard Meyer, Gerd Lemnitz, Will Roper, Tom Mueller, John Mills and Peter Wagner.



Three major recording studios under one roof. An artist's impression of the historic building overlooking the Berlin Wall, the home of Hansa Studios 2, 3 and 4.

### HANSA TONSTUDIOS

Gebr. Meisel OHG  
Kothener Str. 38  
1000 Berlin 61  
Tel: (030) 261 18 11

#### STUDIO 1

Nestorstr. 8-9  
1000 Berlin 31  
Tel: (030) 261 18 11

Recording Studio, consisting of 3 acoustically separated, air-conditioned rooms (approximately 140 square meters; 50 sqm; 5 sqm) connected by large windows. Modern design by British acoustic engineers and built in 1973.

Control room: 32 in—16 out Helios console. Four cue sends, 4 echo sends, 8 echo group returns, 24-track monitor mixer with echo and equalization on/off facility. Auxiliary equipment: silibance remover; 4 Fairchild limiters; 4 Universal audio limiters; 2 Gain Brains; 2 graphic UREI equalizers; automatic stereo phasing; EMT digital delay; 24 Dolbys type A 361; 4 Altec 9846 monitors; Studer Recorders 24-16-8-4-2 tracks, 30 i.p.s., 15 i.p.s., 7½ i.p.s. and vari-speeds; most makes of microphones—EMT quad echo plate, EMT Goldfoil, AKG Springecho etc.

Supplementary rooms: reception with color tv, arrangers' room, producers' room, kitchen.

#### STUDIOS 2, 3 and 4 at our other location:

Kothener Str. 38,  
1000 Berlin 61  
Tel: (030) 261 18 11.

A choice of three acoustically different studios under one roof, fully air-conditioned.

#### STUDIO 2

Recording Studio: The 265 square meter studio (2000 cubic meters) is ideal for large orchestras.

Control room: NEVE control console 32 in—16 out; 4 cue sends; 4 echo sends; 8 echo returns; 4 Fairchild limiters; 2 Universal Audio limiters; silibance remover; 28 Dolbys; 2 echo delay machines; choice of JBL or Altec monitoring; digital delay; parametric equalization etc.

Recorders: 24-track 3M M 79; 16-8-2-track Telefunken machines; most makes of microphones, stereo and mono EMT, echo plates and AKG spring echo.

Supplementary rooms: rest lounges, producers' rooms, kitchen, restaurant.

#### STUDIO 3

Recording studio: 170 square meter studio can be divided by sliding doors, giving different physical size and acoustics. Control room: NEVE control console 40 in—16 out; 32-track capacity and monitor function; 4 cue sends; 4 echo sends; and many other features.

Recorders: 24-track 3M M79 with autolocator; 2 stereo Telefunken machines. Other remote recorders for delay etc. Dolby system; 4 Fairchild limiters; 6 Universal Audio limiters; 4 Keepex; 4 Gain Brains; 4 UREI equalizers; silibance remover; phasing etc. Most makes of microphones, EMT echo-plates, stereo and mono, gold foil, AKS spring echo and 2 echo chambers.

Projection facilities: 35mm Bauer projector; 16mm and 17.5mm record machines for stripe and fully-coated mag.

#### STUDIO 4

Recording Studio: 50 square meters, ideal for small groups and demos, theater productions.

Control room: 16 in—8 out desk; 2 cue sends; 2 echo sends; 8-track studer; 3 stereo Telefunken machines; 2 Fairchild limiters; various out-board equipment; Dolbys, EMT and AKG echo facilities.

The studio has its own restaurant.

Available for use at our studios: Steinway grand piano; Yamaha organ with Leslie; Fender electric piano; mini-Moog; Roland synthesizer; Pianet; Clavinet D6; Pearl drums; Ludwig drums; Sonor drums; Ludwig tympani; ARP-Strings; ARP-Synthesizer; ELKA string synthesizer; Wersi-Strings; Hammond organ; Clavinet C6; Tack piano; natural guitar; electric sitar; various amplifiers.



Studio 1 Nestorstr. 8-9 1000 Berlin 31  
Studio 2+3+4 Kothener Str. 38 1000 Berlin 61  
Tel: (030) 261 18 11



# Artist On the Hansa Labels

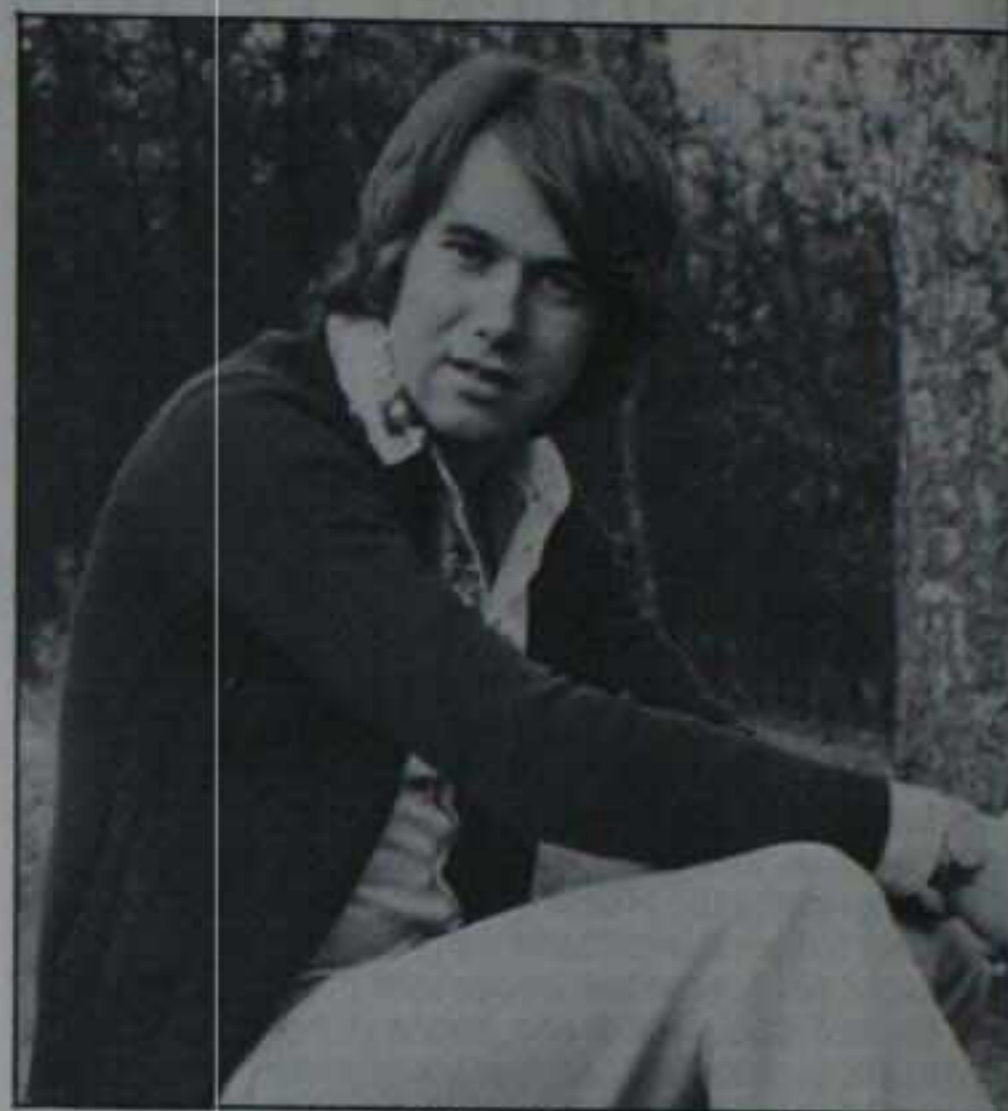
(Hansa, the Other Song, Oasis)



Dennie Christian



Peter Petrell



Roland Kaiser



Randolph Rose



Juliane Werding



Frank Farian



Gunter Gabriel



Boney M.



Fred Sonnenschein with Max and Fritz

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M-2



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"Der Kleine Prinz"



**Dennie Christian**  
"Rosamunde"



**Gunter Gabriel**  
"Hey, Boß - Ich brauch - mehr Geld"



**Juliane Werding**  
"Am Tag als Conny Kramer starb"  
"Wenn Du denkst Du denkst"



**Mini Rosso**  
"Silenzio"



**Giorgio**  
"Looky, Looky"



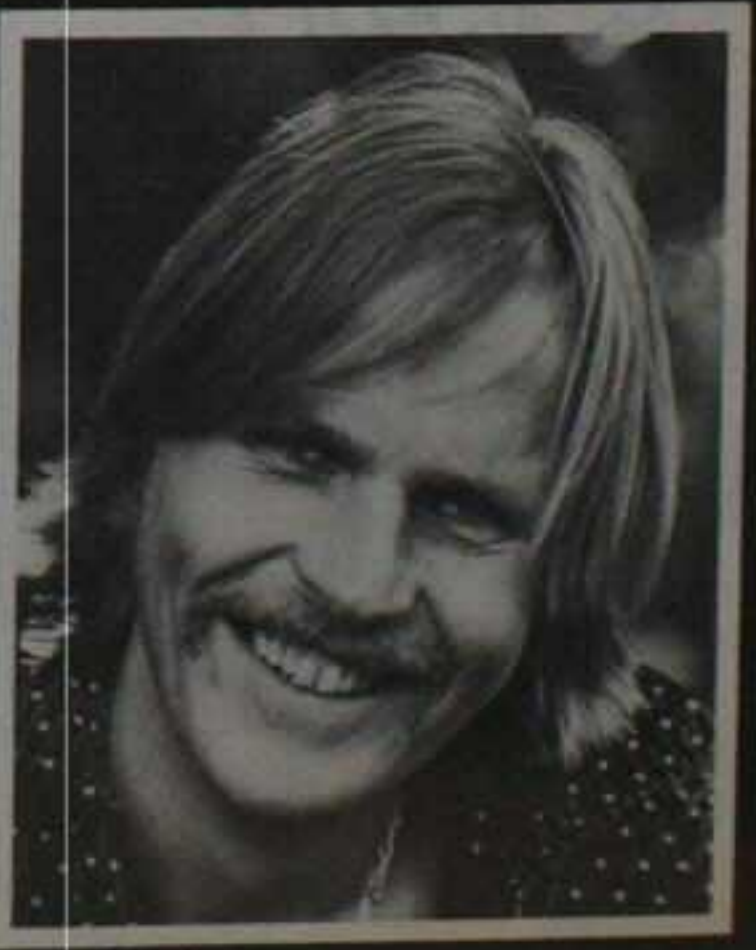
**Ricky Shayne**  
"Mamy Blue"



**Frank Farian**  
"Rocky"



**Boney M**  
"Daddy Cool"



**Frank Zander**  
"Ich trink auf Dein Wohl, Marie"



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KEEP GOING!**

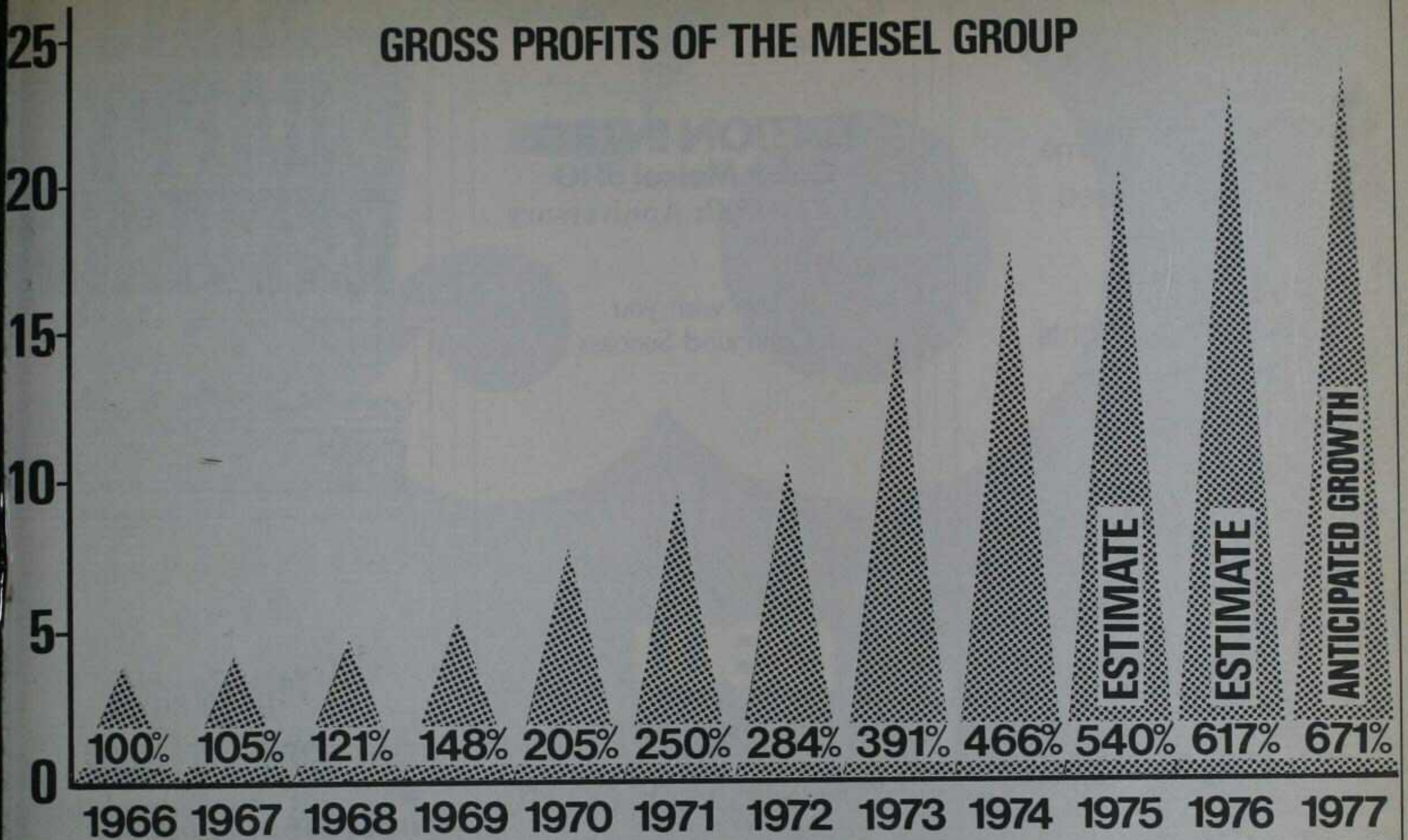
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for '77



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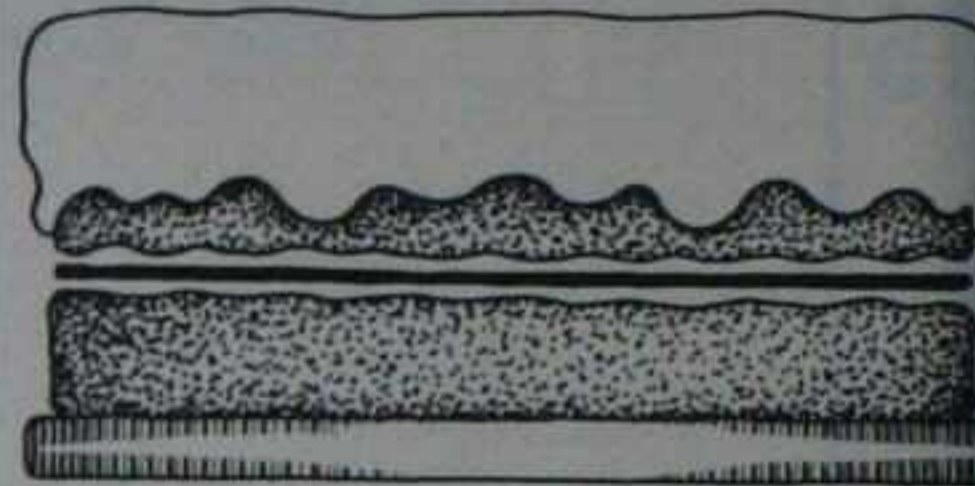
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We wish you  
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# 50

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number one**

**1**

**The Meisel Group  
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**2**

**3**



## Vox Jox

Continued from page 62

call up radio stations and "hint" about vacations in Las Vegas, Miami, Acapulco. Often, these are tradeout vacations, but sometimes radio stations have shelled out cash in a "wine and dine" situation to influence timebuyers. The national advertising dollar is vital and radio managers consider it a cost-of-doing-business.

Frank Page, vice president, "The Louisiana Hayride," P.O. Box 1528, Shreveport, La. 71165, writes: "I was listening to an interview you did with some one concerning radio programming and the 'hayride' was brought up and the fact that 23 folks in the Country Music Hall Of Fame came from the 'Hayride.' It prompted me to let you know the 'Hayride' is alive and well. David Kent and I bought the 'Hayride' from KWKH here. I am including some poop on the 'Hayride' and our first big discovery—Micki Fuhrman. We have opened offices in Nashville and are recording in partnership with Nashville Sound Studios, Harold Shedd and his five crew. Our next record will be by Willie Rainsford. He plays piano on the 'Opry,' 'Hee Haw,' and 'Good Old Nashville Music.'

"The Shreveport Times properties have been sold for \$61 million to Gannett, now they have to spin off KWKH and KROK. The sale should be completed in a couple of months. I suspect they will make KWKH all-country, which should have been done 30 years ago." FYI, KWKH launched 'The Louisiana Hayride' show live Saturday nights April 3, 1948, and among the stars who grew to fame there were Hank Williams, Elvis Presley and Johnny Cash. I remember fondly the few times that Jimmy Rabbit's grandfather appeared on the show, usually singing his own songs. Now, David Kent and Page are getting the show back in gear and even have a record label called Louisiana Hayride Records.

In Rochester, N.H., you'll find WNNH, a 5,000-watt contemporary station with John Chick on the air from sign-on until 11 a.m., Rick Reilly 11 a.m.-5 p.m., and Dave Hoag 5 p.m.-12:15 a.m. sign-off. Weekend people include Sherm Chester, Ray Fournier, and Dean French. Marcia Nescott is the general manager, Bob Connelly is the station manager. Station plays between 35-40 contemporary records, with mixture of oldies.

KCIA music director Ted Singer, P.O. Box 918, Hobbs, N.M., 88251, asks for country music oldies. . . . Both Buzz Bennett and Mark Driscoll have left WNOE in New Orleans and gone to Maryland. . . . Don Imus has a new three-year contract at WNBC in New York. It took Gary Nardino of the William Morris Agency to do the new contract.

Dude Walker from WMAQ in Chicago has joined WSLR in Akron, Ohio, to do the 5-9 p.m. show. He replaces Bob Fuller, the WSLR music director, who's leaving for Nashville to work with a record label. Don Dempsey is the new WSLR music director. . . . The Lineup at KCMO in Kansas City now features Jim Moore 6-10 a.m., Chris Kaye 10 a.m.-2 p.m., Dan Donovan 2-6 p.m., Batt Johnson 6-10 p.m., Jay Hawkins 10 p.m.-2 a.m., Silent Sam 2-6 a.m. and Donn Emis weekends. Pro-

gram director is Al Casey and music director is Joan Kelly.

I constantly get calls and letters mentioning my recent interview in Air-Chexx. So I must have said something interesting. Basically, I was talking about a new book called "This Business Of Radio Programming" that will be out in March 1977. It contains a dozen interviews that I've done over the past few years with people such as Bill Drake, Ron Jacobs, Bruce Johnson, Charlie Tuna, Don Imus and Robert W. Morgan, Bill Stewart, George Burns, etc. Some of the interviews are entirely new and others were updated; for instance, I spent four additional hours with Bill Drake and two more hours with Ron Jacobs.

In addition to the dozen interviews, my wife Barbara Hall and I wrote more than 100,000 words on every aspect of being a disk jockey and being a program director that I could possibly think of. Eileen Herskowitz helped enormously, typing up interviews from cassettes.

I would like to believe it's going to be a book of value to everyone. I hope newcomers can learn from reading it and that oldcomers will enjoy reading it just for insight and/or pleasure. The segment on radio promotions—winners and losers—will be worth the price of the book alone. You'll read about the time that L. David Moorhead, then a program director, pushed all his disk jockeys out of a plane a few thousand feet up in the air; all except Jay Lawrence who currently does afternoon drive at KLAC in Los Angeles. You'll read about the great Thanksgiving Turkey promotion that got Steve Bellinger of WJZ in Decatur, Ill., more attention than he wanted. You'll read about the time Dick Starr welded himself into a Toyota in order to knock off WQAM in Miami in a WFUN promotion.

We're hoping to get the book accepted at several universities and there's a strong possibility that the Univ. of Cincinnati and the Univ. of Kansas may build radio courses around the book, using it as a textbook.

In any case, Craig Frickson and Air-Chexx were the first to expose the book, scooping even Vox Jox. If you haven't heard Air-Chexx, I suggest you call toll-free 800-341-7588 and ask Craig to send you a copy. It's only about \$5 a cassette and it's well worth it.

Casey Van Allen of KXOK in St. Louis and Terry Fox of KSLQ in St. Louis are launching a new program consulting firm called Allen/Fox Consulting Services. "The first station that we have signed up is KJMO, a stereo station in Jefferson City which was semi-automated with the TM 1,000-C beautiful music format, but on Christmas night at 6 p.m. we changed to a live, very contemporary adult format. Mike Schaefer, former music director of KTGR in Columbia, Mo., will be doing the music and will also be in charge of implementing some of our programming ideas.

"Fox and I will provide this same service to other stations in Missouri for a moderate fee. We can be reached most any time at 314-644-4252 or at 7452 Wise Ave., Richmond Heights, Mo., 63117." KJMO needs records, incidentally. The lineup will feature Ken Kuenzie 6-noon, Mike Schaefer noon-6 p.m., Carl Nelson 6-midnight, and Rob Lohrman midnight-6 a.m. Allen claims that KJMO will be exposing new product.

## Jukebox

## Ops Praise Oldie Index

By ALAN PENCHANSKY

CHICAGO—An index to available oldies singles is proving a valuable resource to operators, its publisher states, as vintage material increases in popularity on the boxes.

"Operators are finding that a big percentage of the boxes should be nostalgia," explains Jack Lewerke, vice president of Record Merchandisers, Inc., which compiled the "45 R.P.M. Handbook Of Oldies," for its own use originally.

The L.A.-based record distributor, rack and one-stop gathered information contained in the recently-published volume to create an "oldies section" in its Southern California warehouse.

"We stock all the oldies available in the United States," says Lewerke, who calls the program "tremendously successful." The collection includes singles on the firm's own Hi Oldies label which draws on licensed material and masters owned by the company.

According to Lewerke, the book is selling well to operators, some of whom have written letters in appreciation of the service the book provides. The volume identifies labels on which oldies singles may presently be had, and one-stops are employing it heavily, Lewerke states.

"We find more and more operators are putting on a larger percentage of oldies," he says. "A comparatively small percentage of the people who are going into bars and playing jukeboxes are just interested in the top 10 records being played on local radio stations."

On a recent visit to San Francisco, Lewerke noticed many jukeboxes that were programmed almost 60% with oldies he remembers.

"Operators wouldn't be doing that unless they were getting a damn good return."

## 5 YRS. FOR OLDIE SHOP

PHOENIX—Juke Boxes Unlimited, a retailer of antique coin-operated equipment for the home, celebrates its fifth anniversary here this year with plans to open a second outlet in nearby Scottsdale.

"We were in it before 'American Graffiti' was a movie or 'Happy Days' was on television," says Don Muller, founder and president of Juke Boxes Unlimited. Muller says his firm today has an inventory of \$500,000 in antique boxes, pinball machines, vending machines, streetcar fare boxes, etc.

"Anything that takes your money, is our motto," says Muller, and advises operators, "hang onto those old machines."

## Set Kidnap Trial

LOS ANGELES—Trial of two men and a woman charged with kidnapping Lou Adler, president of Ode Records, from his Malibu home Sept. 1 has been scheduled for Feb. 22.

Sandor Nagy, 38, Zoltan Laslow Kakash, 38, and Veronica Franovich, 26, are charged with conspiracy, burglary and kidnapping for the purpose of robbery. Adler was freed unharmed after a \$25,000 ransom was paid.

## Rock Singles Best Sellers

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As Of 1/10/77

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

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|--|--|
| 1 YOU MAKE ME FEEL LIKE DANCING—Leo Sayer—Warner Bros. 8283                              | 21 BETH—Kiss—Casablanca 863  |
| 2 HOT LINE—Sylvers—Capitol 4336  | 22 I LIKE DREAMIN'—Kenny Nolan—20th Century 2287                   |
| 3 TONIGHT'S THE NIGHT (Gonna Be Alright)—Rod Stewart—Warner Bros. 8262                   | 23 MUSKRAT LOVE—Captain & Tennille—A&M 1870                        |
| 4 THE RUBBERBAND MAN—Spinners—Atlantic 3355  | 24 THIS ONE'S FOR YOU—Barry Manilow—Arista 0206                    |
| 5 YOU DON'T HAVE TO BE A STAR TO BE IN MY SHOW—Marilyn McCoo & Billy Davis Jr.—ABC 12208 | 25 LOST WITHOUT YOUR LOVE—Bread—Elektra 45365                      |
| 6 TORN BETWEEN TWO LOVERS—Mary MacGregor—Ariola America 7638                             | 26 ROCK'N' ME—Steve Miller—Capitol 4323                            |
| 7 JEANS ON—David Dundas—Chrysalis 2094   | 27 IN THE MOOD—Henhouse Five Plus Too—Warner Bros. 8301            |
| 8 STAND TALL—Burton Cummings—Portrait/CBS 7011   | 28 SAVE IT FOR A RAINY DAY—Stephen Bishop—ABC 12232                |
| 9 BLINDED BY THE LIGHT—Mantfred Mann's Earth Band—Warner Bros. 8252                      | 29 NIGHT MOVES—Bob Seger—Capitol 4369                              |
| 10 AFTER THE LOVIN'—Engelbert Humperdinck—Epic 8-50270                                   | 30 HARD LUCK WOMAN—Kiss—Casablanca 873                             |
| 11 I WISH—Stevie Wonder—Tamla 54272  | 31 9,999,999 TEARS—Dickey Lee—RCA 10764                            |
| 12 CAR WASH—Rose Royce—MCA 40615   | 32 I ONLY WANT TO BE WITH YOU—Bay City Rollers—Arista 0205         |
| 13 I NEVER CRY—Alice Cooper—Warner Bros. 8228  | 33 ENJOY YOURSELF—Jacksons—Epic 8-50289                            |
| 14 WALK THIS WAY—Aerosmith—Columbia 3-10449  | 34 YEAR OF THE CAT—Al Stewart—Janus 266                            |
| 15 LIVIN' THING—Electric Light Orchestra—United Artists 888                              | 35 MORE THAN A FEELING—Boston—Epic 8-50266                         |
| 16 NEW KID IN TOWN—Eagles—Asylum 45373   | 36 NIGHTS ARE FOREVER—England Dan & John Ford Coley—Big Tree 16079 |
| 17 NADIA'S THEME (The Young & The Restless)—Barry DeVorzon & Perry Botkins Jr.—A&M 1856  | 37 LIVING NEXT DOOR TO ALICE—Smokie—RSO 860                        |
| 18 SORRY SEEMS TO BE THE HARDEST WORD—Elton John—MCA/Rocket 40645                        | 38 C.B. SAVAGE—Rod Hart—Little Richie/Plantation 144               |
| 19 DAZZ—Brick—Bang 727   | 39 YOU ARE THE WOMAN—Firefall—Atlantic 3335                        |
| 20 SOMEBODY TO LOVE—Queen—Elektra 45362  | 40 LOVE ME—Yvonne Elliman—RSO                                      |

## Rock LP Best Sellers

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As Of 1/10/77

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

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|---|---|
| 1 HOTEL CALIFORNIA—Eagles—Asylum 7E-1084  | 21 CHILDREN OF THE WORLD—Bee Gees—RSO RS-1-3003                                       |
| 2 FRAMPTON COMES ALIVE—Peter Frampton—A&M SP 3703   | 22 ENDLESS SUMMER—Beach Boys—Capitol SVBO 11307                                       |
| 3 SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla T13-340C2  | 23 LOVE WILL KEEP US TOGETHER—The Captain & Tennille—A&M SP 3405                      |
| 4 FLY LIKE AN EAGLE—Steve Miller Band—Capitol 11516   | 24 ALIVE!—Kiss—Casablanca NBLP 7020   |
| 5 BOSTON—Epic PE 34188  | 25 SOUNDTRACK FROM THE FILM THE SONG REMAINS THE SAME—Led Zeppelin—Swan Song SS 2-201 |
| 6 THEIR GREATEST HITS 1971-1975—Eagles—Asylum 7E-1052   | 26 JAMES TAYLOR'S GREATEST HITS—Warner Bros. BS 2979                                  |
| 7 THE BEST OF THE DOOBIES—Doobie Brothers—Warner Bros. BS 2978  | 27 ONE MORE FOR THE ROAD—Lynyrd Skynyrd—CA 2-6001                                     |
| 8 GREATEST HITS—Linda Ronstadt—Asylum 7E-1092   | 28 SILK DEGREES—Boyz Scaggs—Columbia PC 33920   |
| 9 SONG OF JOY—Captain & Tennille—A&M SP 4570  | 29 DEYSTROYER—Kiss—Casablanca NBLP 7025   |
| 10 WINGS OVER AMERICA—Capitol SWCO 11593  | 30 ROCKS—Aerosmith—Columbia PC 34165  |
| 11 ROCK AND ROLL OVER—Kiss—Casablanca NBLP 7037   | 31 SPIRIT—John Denver—RCA APL1-1694   |
| 12 A NIGHT ON THE TOWN—Rod Stewart—Warner Bros. BS 2938   | 32 NADIA'S THEME—Barry DeVorzon & Perry Botkin Jr.—A&M SP 3412                        |
| 13 A STAR IS BORN/ORIGINAL SOUNDTRACK RECORDING—Barbra Streisand & Kris Kristofferson—Columbia JS 34403 | 33 HEJIRA—Joni Mitchell—Asylum 7E-1087  |
| 14 DREAMBOAT ANNIE—Heart—Mushroom MRS 5005  | 34 DON'T STOP BELIEVIN'—Olivia Newton-John—MCA 2223                                   |
| 15 FLEETWOOD MAC—Reprise MS2225   | 35 GREATEST HITS—Elton John—MCA 2128  |
| 16 CHICAGO X—Columbia PC 34200  | 36 THE PRETENDER—Jackson Browne—Asylum 7E-1079  |
| 17 BLUE MOVES—Elton John—MCA/Rocket 2-11004   | 37 YEAR OF THE CAT—Al Stewart—Janus JXS 7022  |
| 18 SPIRIT—Earth, Wind & Fire—Columbia PC 34241  | 38 HISTORY—America's Greatest Hits—Warner Bros. BS 2894                               |
| 19 THIS ONE'S FOR YOU—Barry Manilow—Arista AL 4090  | 39 33½—George Harrison—Dark Horse DH 3005   |
| 20 A NEW WORLD RECORD—Electric Light Orchestra—United Artists UA-LA679-G                                | 40 GREATEST HITS—John Denver—RCA CPL1-0374  |

## Guitar School Opens March 7

LOS ANGELES—The Guitar Institute of Technology, the first vocational school devoted exclusively to the training of professional guitarists, is slated to open for instruction March 7 with a faculty headed by guitarist and music educator Howard Roberts.

The new school, located at the former site of Columbia Pictures stu-

dios in Hollywood, will offer an extensive curriculum developed by Roberts whose faculty will include guitarists Joe Diorio, Ron Eschete and Don Mock.

The school plans to offer an intensive 48-week program "designed to produce professional working guitarists," according to Pat Hicks, the school's director and founder.



## Collins And His Gospel Exit KBCA

By JEAN WILLIAMS

LOS ANGELES—One of L.A.'s most popular gospel shows is off the air. It was the Ollie Collins Sunday morning gospel stanza which aired on KBCA, the jazz-oriented station, for the last six years.

Collins also hosted gospel on weekdays in the wee hours of the morning. This too is gone.

Why was the show canceled? Dennis Egan, program director says, "Our Sundays have not been doing as well as they had in the past."

"Specifically as to that gospel show, it's hard to know exactly whether or not it was the cause. There was a general decline going on and our move was purely a financial decision."

A few label promotion representatives claim the Collins gospel shows captured the largest audience of any gospel show in town.

According to Egan, Collins remained at the station with a year-to-year contract and management decided not to renew.

"Two weeks prior to the show ending, there was talk about whether or not the show would stay on," says Egan. "I was informed that due to falling sales it was no longer a viable thing for us to do."

Collins, who is responsible for a number of gospel concerts in the city in addition to owning the Monique retail gospel outlet says, "I was just called in by the management and told that my show was being canceled."

"They (management) told me that they wanted to go strictly jazz. But the owner (Saul Levine) had told me that he didn't know how I did it but I had more female listeners than any other show."

Collins has taken his gospel program to KMAX, an all-gospel station in Arcadia, Calif., from noon-1 p.m. Monday through Friday.

There is another gospel program on KBCA, which will continue to air on Sunday 3 a.m.-6 a.m., hosted by John and Vermya Phillips.

Egan notes that management does not plan to add more gospel.

"We had some changes which have been successful for us so far," he says. "It's been going in the right direction and they (management) decided that this was the best thing to do."

In terms of station changes Egan says, "the station has smoothed its format and consequently business is picking up."

He notes that announcers, many of whom are relatively new to the station, will still be responsible for selecting their own music, but now with restrictions.

"There was a time when practically everything dealing with jazz was played. In the past couple of months we have narrowed it down because we realize that we cannot justifiably cover every area of jazz and expect people to understand those extreme changes. We were often moving from one end of the scale to the other within a period of 15 minutes."

"We are basically concentrating on a balance of new material versus early material."

Al Jefferson, after 14 years with WWIN, Baltimore, resigned Friday

(Continued on page 62G)

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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	7	I WISH—Stevie Wonder (S. Wonder, Tamla 54274 (Motown) (Jobete/Black Bull, ASCAP))	35	25	10	WORN OUT BROKEN HEART—Laketta Holloway (S. Dees, S. Drayton, Gold Mine 4000 (Caytronix))	68	71	7	WHAT CAN I SAY—Boyz n the Muzik (B. Scaggs, D. Paich), Columbia 3-10440 (Boyz n the Muzik/ASCAP)	
2	2	9	DARLIN' DARLIN' BABY (Sweet, Tender, Love)—O'Jays (K. Gamble, L. Huff), Philadelphia International 3610 (Epic) (Mighty Three, BMI)	36	17	14	KEEP ME CRYIN'—Al Green (W. Mitchell, A. Green), Hi 2319 (London) (Joc/N Green, BMI)	69	76	5	SHAKE IT SHAKE IT—Willie Hutch (W. Hutch), Motown 1411 (Stone Diamond, BMI)	
★	5	11	FREE—Deniece Williams (D. Williams, H. Redd, N. Watts, S. Greene), Columbia 3-10429 (Kico-Drick, BMI)	37	35	11	A LOVE OF YOUR OWN—AWB (H. Stuart, N. Doherty), Atlantic 3363 (Average/Warner Bros./Langfing, ASCAP)	★	70	NEW ENTRY	BABY DON'T YOU KNOW—Wild Cherry (R. Parson), Epic/Sweet City 9-50306 (Bama, ASCAP)	
4	4	10	SATURDAY NITE—Earth, Wind & Fire (M. White, A. McKay, P. Bailey), Columbia 3-10429 (Sagittaire, BMI)	38	20	13	DON'T TAKE AWAY THE MUSIC—Tazewell (S. Lewis, F. Perron, Yarijon), Capitol 4348 (Bull Pen/Perren-Vibes, ASCAP)	71	70	6	LET'S GO DOWN TO THE DISCO—Undisputed Truth (N. Whitfield, Whitfield 8295 (Warner Bros.) (Stone Diamond, BMI)	
★	9	8	I LIKE TO DO IT—L.E. & The Sunshine Band (H.W. Cases, R. Finch), TK 1020 (Sherlyn/Harrick, BMI)	39	23	13	DON'T MAKE ME WAIT TOO LONG—Barry White (B. White), 20th Century 2309 (Sa-Vette/January, BMI)	72	73	6	DAMN RIGHT IT'S GOOD—Gwen McCrae (C. Reid), Cat 2005 (TK) (Sherlyn, BMI)	
6	3	16	DAZZ—Brick (K. Ransom, R. Hargis, E. Irons), Bang 727 (Web IV) (Silver Cloud/Tinley, ASCAP)	★	50	7	GLORIA—Enchantment (M. Stokes, E. Johnson), United Artists 912 (Desert Moon/Willow Girl, BMI)	74	69	6	PSYCHOTICBUMPSCHOOL—Bootsy's Rubber Band (W. Collins, G. Clinton, B. Worrill, P. Collins), Warner Bros. 8291 (Backstage, BMI)	
7	6	16	CAR WASH—Rosa Royce (N. Whitfield), MCA 40615 (Duchess, BMI)	★	53	7	TRYING TO LOVE TWO—William Bell (W. Bell, P. Mitchell), Mercury 73639 (Phonogram) (Bell-Kat/Unichappell, BMI)	75	64	10	I GOT A NOTION—Al Hudson & The Soul Partners (P. Wynn), ABC 12230 (Wynn's World/Mighty Three, BMI)	
8	8	15	DO IT TO MY MIND—Johnny Bristol (J. Bristol), Atlantic 3360 (Bunkka, ASCAP)	42	39	10	PARTY NIGHT—Curtis Mayfield (C. Mayfield), Curtom 0211 (Warner Bros.) (Maryland, BMI)	76	84	7	LET IT FLOW—Tamiko Jones (Stewart, Wright, McNichols), Contempo 7001 (TK) (Fudge Lips/For Better or Worse/Tamiko, BMI)	
9	10	9	FEELINGS—Walter Jackson (M. Albert), Chi-Sound 908 (United Artists) (Formula International Melodies, ASCAP)	43	40	10	THIS TIME—Impressions (M. Jackson, S. Jones), Cotillion 44210 (Atlantic) (Aandika, BMI)	★	77	7	GET UP AND DANCE—Memphis Horns (A. Abrams, C. McDonald, T. Wender, H. Justin), RCA 10836 (Bridgwood, ASCAP)	
10	7	16	HOT LINE—Sylvers (K. St. Lewis, F. Perren), Capitol 4336 (Bull Pen, BMI/Perren-Vibes, ASCAP)	★	67	5	SOMETIMES—Facts Of Life (B. Anderson), Kayette 5128 (TK) (Stalton, BMI)	★	78	NEW ENTRY	SPY FOR BROTHERHOOD—Miracles featuring Billy Griffin (B. Griffin, P. Moore), Columbia 3-10464 (Grimer, ASCAP)	
★	18	12	WHEN LOVE IS NEW—Arthur Prysock (K. Gamble, L. Huff), Old Town 1000 (Mighty Three, BMI)	45	48	7	SUMMER SNOW—Blue Magic (B. E. L. Barry), WMOT 4003 (Atlantic) (WIMOT, Friday's Child, BMI)	★	79	2	BETCHA BY GOLLY WOW—Norman Connors (T. Bell, L. Creed), Buddah 554 (Bel Boy/Asorted, BMI)	
12	12	15	ENJOY YOURSELF—The Jacksons (K. Gamble, L. Huff), Epic 8-50289 (Mighty Three, BMI)	46	44	17	WITH YOU—Mumets (K. Ascher, C. Sager), Stang 5068 (All Platinum) (Unichappell/Ascher, BMI)	★	80	3	CITY—Weapons Of Peace (C. Franklin, R. Hardy, F. Henderson Jr.), Playboy 8293 (After Dark/Ewan, BMI)	
13	13	13	OPEN SESAME, Part 1—Kool & The Gang (R. Bell, Kool & The Gang), De-Lite 1586 (PVP) (Dwight/Dunhill, BMI)	★	57	3	CLOSE TO YOU—Tyrone Davis (L. Graham, M. Koen), Columbia 3-10457 (New York Times/Content/Little Bear's, BMI)	81	75	7	(I Like Being) CLOSE TO YOU—Ronnie Dyan (C. Jackson, M. Yancy), Columbia 3-10441 (Chappell/Jay's Enterprises, ASCAP)	
14	14	9	YOU GOTTA BELIEVE—Painter Sisters (N. Whitfield), ABC/Blue Thumb 271 (Duchess, BMI)	48	29	13	SUPERMAN LOVER—Johnny Guitar Watson (J. Watson), DJM 1019 (Vri-John, BMI)	82	80	6	DANCING IN THE AISLES (Take Me Higher)—Silver Convention (S. Lovay, M. Kuntz), Midland International 10849 (RCA) (Midzong, ASCAP)	
15	15	13	I KINDA MISS YOU—Manhattans (W. Lovett), Columbia 3-10430 (Nattabam/Blackwood, BMI)	49	43	10	HOME IS WHERE THE HEART IS—Bobby Womack & Brotherhood (P. Mitchell), Columbia 3-10437 (Muscle Shoals Sound, BMI)	★	81	NEW ENTRY	THEME FROM KING KONG (Pt. 1)—Love Unlimited Orchestra (L. Barry), 20th Century 2325 (Emigon, BMI)	
16	16	14	I DON'T WANNA LOSE YOUR LOVE—Emotions (W. Hutchinson, J. Hawes), Columbia 3-10347 (Pansykeen, BMI)	50	47	23	SHAKE YOUR RUMP TO THE FUNK—Bar-Kays (L. Dodson, J. Alexander, M. Beard, W. Stewart, L. Smith, C. Allen, H. Henderson, F. Thompson), Mercury 73833 (Phonogram) (Warner-Tamerlane/Barkay, BMI)	84	87	5	THE SHUFFLE—Van McCoy (V. McCoy), H&L 4677 (Van McCoy/Warner-Tamerlane, BMI)	
★	21	7	EASY TO LOVE—Joe Simon (D. Fritts, T.J. White), Spring 169 (Polydor) (Combine, BMI)	51	46	21	CATFISH—Four Tops (L. Payton, F. Bridges, M. Farrow), ABC 12214 (ABC/Dunhill & Rail, BMI)	★	82	NEW ENTRY	COLD BLOODED & DOWN-RIGHT-FUNKY—People's Choice (L. Huff, F. Brunson), TSO 4784 (Epic) (Mighty Three, BMI)	
★	32	5	DON'T LEAVE ME THIS WAY—The Isley Brothers (K. Gamble, L. Huff, C. Gilbert), Tamla 54278 (Motown) (Mighty Three, BMI)	52	51	22	LOVE BALLAD—LTD (S. Scarborough), A&M 1847 (Unichappell, BMI)	★	83	NEW ENTRY	FIESTA—Gato Barbieri (G. Barbieri), A&M 1885 (Irving/Landru, BMI)	
19	19	19	YOU DON'T HAVE TO BE A STAR (To Be In My Show)—Marilyn McCoo & Billy Davis Jr. (J. Dean, J. Glover), ABC 12208 (Groovesville, BMI)	53	59	5	EVER LOVIN' GIRL—Tyrone Davis (A. Green, L. Graham, T. Davis), Dakar 4561 (Brunswick) (Julio-Brian/Content/Early, BMI)	85	85	2	LOVE TO THE WORLD—LTD (L. Muzel, F. Muzel, R. Muzel), A&M 1807 (Atruby, ASCAP)	
★	28	5	FANCY DANCER—Commodores (N. Lapread, L. Richie, Commodores), Motown 1408 (Jobete/Commodores Entertainment, ASCAP)	54	54	10	TRIED, TESTED AND FOUND TRUE—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8286 (Nick-D-Vol, ASCAP)	★	84	NEW ENTRY	S.O.S.—Side Effect (Johnson, Lowe), Fantasy 784 (Effective/At Home, ASCAP)	
21	11	12	LOVE ME, LOVE ME, LOVE ME—The Staples (C. Mayfield), Warner Bros. 8279 (Mayfield, BMI)	55	37	12	LOVE SO RIGHT—Bee Gees (B. Gibb, R. Gibb, M. Gibb), RSO 859 (Polydor) (Cassette/Unichappell, BMI)	88	88	8	NOBODY, BUT YOU—John Edwards (B. Mann, C. Weil), Catillon 44212 (Atlantic) (Screen Gems EM/Sumnerhill Songs, BMI)	
22	22	12	DO THAT STUFF—Parliament (G. Clinton, Schacher, Worrill), Casablanca 871 (Rick's/Malibu, BMI)	56	56	10	HIDEAWAY—Fantastic Four (A. Hamilton), Westbound 5032 (20th Century) (Bridgeport, BMI)	★	89	NEW ENTRY	WHAT YOU NEED BABY—Capretto (G. Dixon), Ariola America 7649 (Capitol) (U.S. Arabella-Capello, BMI)	
★	33	7	BODY HEAT (Part 1)—James Brown (D. Brown, D. Brown, Y. Brown), Polydor 14350 (Dynamite/Belinda/Unichappell, BMI)	57	55	11	I DO I DO (Wanna Make Love To You)—Leroy Hutson (L. Hutson, S. Harris), Curtom 0121 (Warner Bros.) (Silent Giant/Aopa, ASCAP)	★	90	NEW ENTRY	LOVE BUG—Bumble Bee Unlimited (P. Adams), Mercury 73864 (Phonogram) (Sug-Sug/Pap, ASCAP)	
24	24	12	DO WHAT YOU WANT, BE WHAT YOU ARE—Daryl Hall & John Oates (D. Hall, J. Oates), RCA 10808 (Unichappell, BMI)	58	49	16	SO SAD THE SONG—Gladys Knight & The Pips (M. Massey, G. Goffin), Buddah 544 (Screen Gems Columbia, BMI/Print St., ASCAP)	91	81	5	WORTH A WHIPPIN'—Margie Alexander (F. Clutcher), Chi-Sound 17606 (United Artists) (East/Memphis, BMI)	
25	27	12	BODY ENGLISH—King Floyd (B. Marchant), Chimneyville 10212 (TK) (Tree, BMI)	59	52	21	THE RUBBERBAND MAN—Spinners (L. Creed, T. Bell), Atlantic 3355 (Mighty Three, BMI)	92	92	3	RIGOR MORTIS—Cameo (L. Blackmon, L. Leflanant, A. Leflanant), Chocolate City 005 (Casablanca) (Better Days, BMI)	
★	34	6	BE MY GIRL—Dramatics (M. Henderson), ABC 12235 (Electrocard, ASCAP)	★	60	NEW ENTRY	I'VE GOT LOVE ON MY MIND—Natalie Cole (C. Jackson), Capitol 4360 (Jay's Enterprises/Chappell, ASCAP)	93	93	NEW ENTRY	TIME IS RUNNING OUT—Brass Fever (M. Jackson, S. Jones), ABC/Impulse 31010 (Aandika, BMI)	
★	36	6	BE MY GIRL—Michael Henderson (M. Henderson), Buddah 552 (Electrocard, ASCAP)	★	61	NEW ENTRY	FEEL THE BEAT (Everybody Disco)—Ohio Players (J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrook, M. Pierce, W. Beck), Mercury 73881 (Phonogram) (Play One/Unichappell, BMI)	94	94	NEW ENTRY	OUT OF THE BLUE—Calders (Strunk, Del Barrio), Capitol 4371 (Crisp/Traco, BMI)	
★	41	6	SOMETHIN' 'BOUT 'CHA—Latimore (B. Latimore), Glades 1729 (TK) (Sherlyn, BMI)	62	62	9	TOGETHER—O.C. Smith (C. Fox, N. Gumble), Caribu 9017 (Epic) (Fox Gumble, BMI)	96	91	9	MAKES YOU BLIND—Cutter Band (M. Leander, P. Phipps, I. Shepard), Ariola 0207 (MCA, ASCAP)	
★	45	3	HA CHA CHA (Funktion)—Brass Construction (R. Muller), United Artists 677 (Desert Moon, BMI)	★	64	66	6	LIFE—Betty Wright (M. Wright), Alton 3725 (TK) (Sherlyn, BMI)	97	97	3	PETER GUNN—Deadote (H. Mancini), MCA 40621 (Nurtledge, ASCAP)
30	30	9	GOIN' UP IN SMOKE—Eddie Kendricks (A. Felder, N. Harris), Tamla 54277 (Motown) (Stone Diamond, BMI)	★	65	NEW ENTRY	YOU MAKE ME FEEL LIKE DANCING—Leo Sayer (L. Sayer, V. Ponce), Warner Bros. 8263 (BrainTree/Lana Manner, BMI)	98	83	12	FOR OLD TIMES SAKE—Dorothy Moore (F. Knight, Malcom 1037 (TK) (Two-Knight, BMI)	
★	38	6	SPRING AFFAIR—Donna Summer (D. Summer, G. Mosser, P. Bellotte), Casablanca 872 (Rick's/Sunday, BMI)	64	66	6	JUST ANOTHER DAY—Peabo Bryson (P. Bryson), Bullet 02 (Web IV) (Web IV, BMI)	★	99	2	AIN'T NOTHIN' STOPPIN' US NOW—Tower of Power (E. Castillo, S. Kupka, D. Bartlett), Columbia 3-10461 (Rudolph, ASCAP)	
★	42	6	ISN'T IT A SHAME—LaBelle (J. Edelman), Epic 8-50315 (Hading, BMI)	★	67	74	3	WHATEVER MAKES YOU HAPPY—R.B. Hudson (B. Crutcher, R. McNiere), Atlantic 3366 (Dep/East Memphis, BMI)	★	100	NEW ENTRY	WAKE UP & BE SOMEBODY—Brinsford (Kant), Tabu 10811 (RCA) (Jateman/Gulden Conflake, BMI)
33	31	11	WHISPERING/CERCHEZ LA FEMME/SE SI BON—Dr. Buzzard's Original Savannah Band (Schonberger, Coburn, Rose, S. Browder Jr., A. Darnell), RCA 10877 (Fisher/Millet, ASCAP/Pink Peacock, BMI)	67	74	3	FREE AND SINGLE—Brothers Johnson (G. Johnson, L. Johnson), A&M 1881 (Widada/Gulgis, BMI)					



CLASSICAL TOUCH

# Charted Gospel On Way

By JEAN WILLIAMS

LOS ANGELES—Orchestrated gospel will soon hit the market. So says Isaiah Jones, a gospel writer/producer/arranger, who has four tunes on Billboard's top 35 gospel chart. With this new gospel sound, Jones plans to go after the pop market.

He claims his music will now be structured like classical music, which is different from both the traditional and contemporary gospel music of today's market.

"I am combining disciplined classical structures complete with full orchestra with black rhythmic gospel," he says. "The blending of the two will be ethnic enough for r&b and gospel stations but not too ethnic for pop stations," says Jones.

He is recording a new gospel group, the Nathan Murphy Singers, using a full orchestra on several tunes.

He contends production costs of this LP will equal the budgets of pop productions.

Jones is negotiating with three major non-gospel-oriented labels but prefers the labels to remain unidentified at this time. He does admit, however, that Arista Records is interested in his project.

Arista is the distributor of Savoy Records, the label with three of Jones' four charted records. Two are LPs by James Cleveland with the third by the Gospel Workshop. The fourth LP on Birthright Records is by the Caravans.

"We are trying to get young kids into gospel and I feel the way to do this is to give them the kind of music they hear hour after hour on AM radio," says Jones.

"I want the kids who want to grow up to be another Earth, Wind & Fire to also want to be like the Nathan Murphy Singers."

With Jones' music being extremely tight and structured, one might wonder if it will be too disciplined for pop and r&b stations.

Jones says, "no." "The rhythms will be so heavy there will be little doubt as to who it's being directed toward. But it's still gospel music, only in a more intellectual form."

Nathan Murphy, lead singer of the trio, formerly sang with the James Herdon Singers who produced the gospel hit several years ago, "Oh Lord Have Mercy."

Jones is recording the group with the aid of Jackie Mills, an independent producer.



TRIPLE-HEADER—Cotillion quartet Sister Sledge performs at New York City's Riker's Island with two holiday shows for men at the Correctional Institution and one at the Women's House of Detention. From left are sisters Kathie and Debbie, assistant deputy warden Frank Woods, sisters Joni and Kim Sledge.

BOOSTS HOME & FIELD STAFFS

# Bright Expansion Plans For Chelsea

LOS ANGELES—Chelsea Records' 1977 expansion plans include signing additional foreign licensees, boosting its field and in-house staffs, signing new acts, doubling its releases and placing heavy emphasis on r&b and gospel music.

The label recently set three-year foreign distribution agreements with Bellaphon Records in Germany to handle Switzerland, Austria and Germany; Astor Records of Australia to represent the firm in New Zealand and Australia, and Pye in the U.K. It is negotiating to sign others.

At the same time, it is beefing up its staff in England, says Steve Bedell, executive vice president and chief operating officer of the Wes Farrell Organization.

A new philosophy has been adopted by Chelsea: "We must have artists who are working artists."

"We are getting involved in artists now as opposed to just records. Prior to a year ago, we were a singles-oriented label. We are now an LP company. Chelsea must be sure it can back every single with an LP and every LP with a working artist," says Bedell.

With the switch from just selling records to totally developing lasting performers, Bedell notes that the label is tying its sales and promotion staffs together.

"We are working as one team with everyone learning what the other person is doing. This way, sales and promotion people will be qualified to help each other in their markets."

A stepped-up release schedule is also on the agenda. A minimum of 24 LP and 48 singles will be released

this year as compared with last year's 10 LPs and approximately 25 singles. There will be about 16 releases in January.

Chelsea vows to renew and strengthen its grasp on the gospel market. "We will now aggressively promote it. Gospel can't be promoted in the same manner as r&b or pop because you can't hype it."

Bedell notes that Chelsea's staff is working on new gospel programs to be introduced within the next few months.

As for r&b product, Bedell admits the label has recently been in a slump but is making an all-out effort to rectify this situation by first bringing Chris Clay back to the label to handle r&b.

Clay, who formerly held the post of national r&b promotion director, will have the same title but with additional a&r responsibilities. She is in the process of building a new staff.

During the past year Chelsea has signed several soul acts including the Honeybees, Johnny Adams, Toby Kang, James Gilstrap, Chambers Bros., Casey Anderson, Thomas Harris, Dee Irwin, Charles Brimmer and Wilbert Harrison.

## Seedy Mgt. Moves

LOS ANGELES—Seedy Management, the personal management firm for rock group Fleetwood Mac, has moved to new offices and is now located at 1420 N. Beachwood Drive. The company's new phone number is 464-1186.

# Soul Sauce

Continued from page 62F (15) with plans to pursue a career in independent record promotion.

"I am going into independent record promotions to start," he says, "then I will get into other facets of the radio and record industries."

"My reasons for leaving are purely physical. I was wearing several hats at the station; program director, music director and announcer and it was just too much."

Jefferson notes he has recently had three operations with maybe another one in sight.

He is lining up accounts while working out of Schwartz Bros. Distributors, Washington, D.C. He plans to open his own offices within a month.

At this time he has not brought anyone into his firm but he's looking.

Legendary bluesman Muddy Waters, who recently signed to CBS' Blue Sky Records, released his first LP "Hard Again" Jan. 10.

Waters has included in this LP two of the tunes which he recorded

in the '50s, "Mannish Boy" and "Can't Be Satisfied."

"Hard Again" produced by Johnny Winter, features Waters on guitar and vocals, Winter on guitar and background vocals, James Cotton on harp, Charles Calmese, bass, and several members of Waters' band Pine Top including Bob Margolin and Willie Smith.

Waters joined Blue Sky after 30 years with Chess Records.

Remember... we're in communications, so let's communicate.

# Billboard Soul LPs

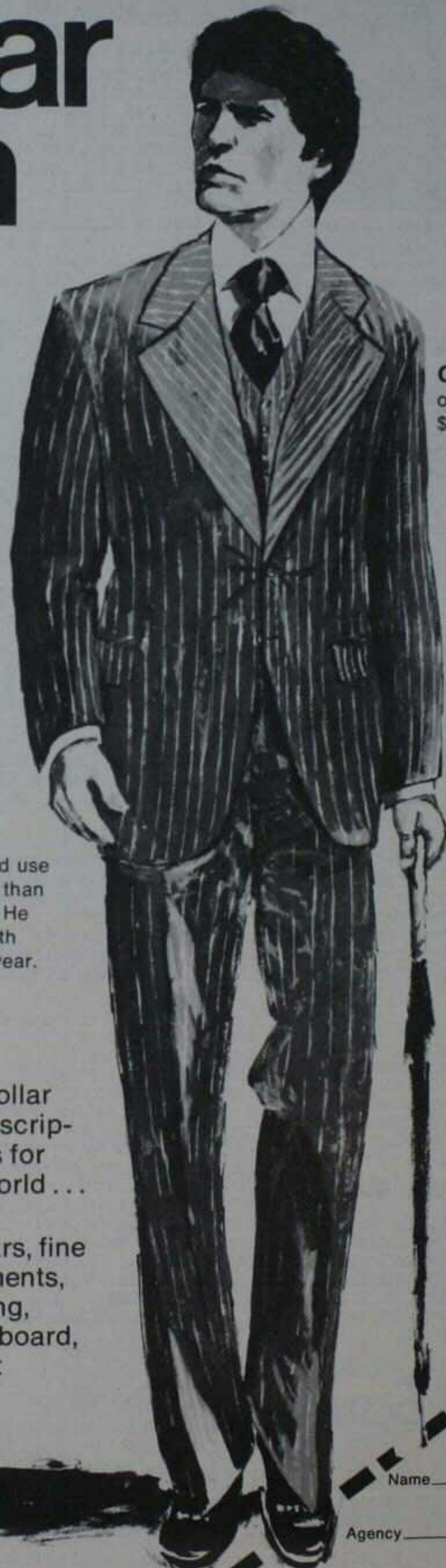
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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week			This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
			▲	★	☆				
1	1	15				31	29	5	TEN YEARS OF GOLD Aretha Franklin, Atlantic SD 18204
						32	36	5	MELBA Melba Moore, Buddah B05 5677
2	2	15				★	42	3	ANYWAY YOU WANT IT Thelma Houston, Tamla 16-34551 (Motown)
3	3	10				34	24	11	OHIO PLAYERS GOLD Mercury SRM-1-1122 (Phonogram)
4	4	15				★	50	2	BODYHEAT James Brown, Polydor PD 16093
5	6	16				36	26	8	HUTSON II Leroy Hutson, Curton CU 5011 (Warner Bros.)
6	5	12				37	35	8	BIGGER THAN BOTH OF US Daryl Hall & John Oates, RCA APL1-1467
7	7	19				38	31	19	DR. BUZZARD'S ORIGINAL SAVANNAH BAND RCA APL1-1504
8	9	8				39	39	29	HOT ON THE TRACKS Commodores, Motown M6-867-51
★	12	8				40	40	3	CAPRICORN PRINCESS Esther Phillips, Kudu KU 31 (CTI)
10	10	24				41	41	8	DO IT YOUR WAY Crown Heights Affair, De-Lite DEP 2022 (PIP)
11	14	17				42	51	14	CATFISH Four Tops, ABC ABCD 958
12	8	10				43	46	3	WELCOME TO OUR WORLD Mass Production, Cotillion SD 9910 (Atlantic)
13	11	14				44	44	19	CHAMELEON Labele, Epic PE 34789
★	18	10				45	45	3	ONCE UPON A JUKEBOX Stylistics, HMI HL 69015
★	37	3				46	47	2	BEST... Donald Byrd, Blue Note BN LA700G
16	13	10				47	48	2	IT AIN'T WHERE YOU BEEN Latimore, Glades 7509 (TK)
17	15	9				★	NEW ENTRY		LOVINGLY YOURS Millie Jackson, Spring SP-1-6712 (Polydor)
18	20	12				★	NEW ENTRY		WHERE WILL YOU GO WHEN THE PARTY'S OVER Achie Bell & The Three, Philadelphia International PZ 34323 (Epic)
19	19	17				★	NEW ENTRY		PERSON TO PERSON Average White Band, Atlantic SD 2-1002
20	23	13				51	NEW ENTRY		LET 'EM IN Billy Paul, Philadelphia International PZ 34389 (Epic)
21	16	9				52	33	3	THE BEST OF THE POINTER SISTERS ABC/Blue Thumb BTSY 6026/7
22	17	26				53	53	17	LOVE AND TOUCH Tyrone Davis, Columbia PC 34268
23	27	11				54	54	2	WONDERFUL Edwin Hawkins Singers, Birthright 4005
★	30	2				55	NEW ENTRY		WITH YOU Momentz, Stang ST 5068 (AB Platinum)
25	25	17				56	49	5	RENAISSANCE Lanette Liston Smith, RCA APL1-1822
26	21	26				57	43	17	I HEARD THAT!! THE MUSICAL WORLD OF QUINCY JONES A&M SP-3705
27	22	9				58	58	3	WHAT YOU NEED Side Effect, Fantasy F 9513
28	32	14				59	59	11	IS THIS WHAT YOU WON'T Barry White, 20th Century T 516
29	28	16				60	56	41	BREEZIN' George Benson, Warner Bros. BS 2919
30	34	29							



# Billboard's Billion Dollar Man

## The Money Making Music Maker



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**Entertains:** 94% serve and use fine wines and spirits. More than double the national average. He hosts more parties in a month than most people host in a year.

**Owens his own home:** 66% own their own homes. 22% worth \$100,000 and up.

**Young:** Median age — 34. The top exec on the move . . . a music trend setter.

**Travels:** Takes almost 7 air-trips a year. Three times the national average. 30% of those are outside the U.S.

**Drives:** 31% own luxury cars. 400% more than non-Billboard readers. 62% rented cars last year.

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AMPEX AT KFRC RADIO

## Recording Quality Gain Seen In Station Shift To Better Decks

NEW YORK—The trend toward better quality recordings for on-air material, and the continued growth of high-end tape deck usage in the radio broadcast studio, is exemplified in KFRC's adoption of two new Ampex ATR-100 recorder/reproducers in San Francisco.

The No. 1 station in the nation's sixth largest radio market with its contemporary music format, and just named Billboard's Top 40 radio station of the year for million-plus markets, KFRC leans heavily on tape cartridges due to its tight format and related equipment for precise timing.

Chief engineer Bob Kanner notes that except for air personalities, news anchors and selected phone callers, everything broadcast on KFRC is prerecorded, creating a heavy workload for the production staff and an appreciation for time-saving equipment and methods.

"In a busy operation like ours, where production is running almost 24 hours a day, any equipment that improves our speed and efficiency is a real lifesaver," he says.

KFRC was one of the first stations to take delivery on the ATR-100 series, introduced in May, and since their recent installation in the main broadcast and production studios, "they have become our main machines," Kanner observes.

He was first shown the new

recorders by Taber Manufacturing and Engineering of San Leandro, Calif., the area distributor for Ampex audio systems, while looking for equipment for the station's news operation.

"We liked them so much we put them in production instead," he notes, "and we gave the old recorders to news. We're very selfish that way."

## Eagles Win Ampex 'Golden Reel'

LOS ANGELES—The Eagles are the latest recipients of the Ampex Golden Reel Award for their platinum Elektra/Asylum LP "One Of These Nights."

Ampex gives the award to artists

## 1st Pocono Audio Firm

STROUDSBURG, Pa.—David Arndt and Rick Golden have formed Davco Audio Systems as the first custom commercial audio firm in the Pocono Mountains area. It will produce custom-built p.a. systems, disco systems and permanent installations, and retail national lines of audio mixers, equalizers, power amps and speaker systems.

Arndt has been a musician, radio and audio engineer with Evold Productions, while Golden has a background as both a musician and radio engineer.

Kanner was impressed by the ATR-100 specs and features, including an exclusive tape handling system first developed by Ampex for computer tape transports that eliminates pinch rollers, and advance signal electronics as much as 10 dB better than most other units on the market.

Quality of recording is a vital concern. (Continued on page 64)

who earn gold or platinum records that were mastered on Ampex professional mastering tape.

In addition, Ampex donated \$1,000 in the group's name to the Eagle Valley Environmentalist Incorporated Fund for the preservation of the American bald eagle.

Bill Szymczyk, producer, and Criteria Recording Studios also received Golden Reel award certificates for their part in mastering the album.

## B&B Expands Space

DETROIT—B&B Import-Export has increased its warehouse/distribution space here in suburban Troy by 33%. The firm imports, markets and distributes the Alaron and Rhapsody line of radios, stereo systems, car tape players and tape recorders.

## Dealers Hopeful On '77 Business Cross-Country Survey Sees Caution After Mixed '76 Madison, Wis.

A stable year, with not much of a huge boost in business, has been noted by Madison (Wis.) audio retailers. There has not been a dip, however, and the dealers are thankful.

"Nothing much in particular went crazy. There's been an even turn-around all across the board," says Jason Huebner, of **Specialized Sound Systems**. "Frazier and Hartley speakers did well among the new lines we stocked this past year, though," he says.

Other retailers point out business increases of from 5 to 10%, which they consider respectful but modest. Yet a 50% hike in across-board sales is noted by Peter Ewenko, owner of **Audiophile Sound Studio**, which he attributes to more recognition on the part of the public to his facility in a Madison suburb.

"I am pretty pleased with that, especially since we've been doing less advertising. More people are telling more people about us, it seems," Ewenko says. His high-end facility is visited by shoppers from throughout Southeastern Wisconsin, not just the immediate Madison metro area.

Technics, Yamaha and Nakamichi have been top items for **Midwest HiFi**, according to manager Dave Casper.

Several dealers, including Casper, are waiting to see what the CES has to offer before bringing in other new items or making predictions about 1977.

Huebner, however, sees a boom with the "rush" of Japanese semi-automatic machinery. He also sees a lessening in importance of the high powered receiver lines now being pushed by some manufacturers.

In the accessory area, Huebner ex-

*This concludes the special Billboard report on the eve of the Winter CES that began last week with the outlook from Los Angeles, Chicago, Philadelphia, Washington, Nashville, Milwaukee, Miami, Seattle, Portland, Ore., and Kansas City, Mo.*

## Toledo, Ohio

The audio dealers surveyed in Toledo found 1976 to be as good a year as Gerald Ford said it was—but perhaps the biggest bang was not firecrackers but the sound of quad being shot down.

**Stereo City**, with two stores, says its sales were up almost 12% over '75. **House of Tapes (HOT)**, also with two stores, had not yet figured out its sales gains, but confirms that they were "substantial." And the **Radio Shack** store in Bowling Green, on the outskirts of Toledo, estimates its increase to be 25 to 30%.

Pioneer equipment lit the eyes and rang the cash register at two of the firms. Jim Azlein, sales manager for Stereo City, added Pioneer receivers and car stereos this year and reports brisk sales. Lois Saad, manager for House of Tapes, says the new Pioneer Supertuner, under-dash and in-dash "hifi" car stereo, "went very well."

Radio Shack's Bob Baird hails the effects of his company's advertising and noted a boost in cassette over reel-to-reel sales. But he adds that from his point of view, '76 would be known as the year "quad went down the tube." He notes Radio Shack has dropped all quad equipment from its '77 catalog.

Saad concurs with the Baird appraisal on quad and notes that House of Tapes had long since quit carrying it. HOT has, she adds,

## Eastern Pa./ Southern N.J.

"With so many 'idiots' insisting on giving things away, it was all we could do to keep our dollar volume up," charges Larry Rosen, head of the **Wee Three Record and Sound Shops** serving the Eastern Pennsylvania and Southern New Jersey area with eight stores. Based in Conshohocken, Pa., Rosen blames the manufacturers who believe in loading the retailers with product with little concern for profitability.

"They don't care about profits, and make themselves look good by offering heavy advertising allocations," says Rosen. As a result, Rosen has been forced to run more "specials" than he would like, but is still under constant pressure from the manufacturers. While business has been as good as last year and the dollar volume slightly increased to make for a little brighter margin on profits, Rosen credits the increases to new stores in Lancaster and Springfield, Pa.

Nor is Rosen too optimistic about the year ahead, unless something really new and exciting appears on the scene. The Wee Three shops, basically concerned with audio equipment, records and tape, are not big into CB, nor does Rosen expect CB to be an important factor for his stores in '77. The stores carry only the Hy-Gain line and he doesn't foresee going any further.

What does concern him for '77 is increasing pressures from New York with "loss leaders," and increased costs in operating seven days a week. Sunday sales hasn't increased business volume, says Rosen, only operating costs.

## Industry Vs. Problems At Winter CES

By STEPHEN TRAIMAN

CHICAGO—As the Winter CES opened its frigid four-day run here Thursday (13), the problems facing the consumer electronics industry belied the 38% preregistration increase over last year.

Not the least of the conflict factors is the proliferation of trade shows, with the most serious competition potentially from the Audex organized by Charles Snitow, who managed the CES for 10 years through last June's Summer expo. Audex is now set for April 25-28 in Las Vegas.

The young PC (personal communications) expo which launched the CB expansion last year has grown by 50% for its run next month in Las Vegas. Some of the key CB/car stereo firms from CES will be there. Here, one EIA division is battling another for exhibitors.

And the biggest question mark is still the economy. Carter Administration gets its potential \$25-\$30 billion program through Congress, with significant tax rebates to consumers, the fallout in disposable expenditures for audio and video could be significant.

While the recent holiday business was reported above expectations for most retail chains, the consumer electronics results were mixed. Softness was noted by a number of major hi fi firms, and CB was drastically affected by the price-cutting closeout of 23-channel units and the anticipation for the expanded 40-channel models—although initial sales of the latter were far from overwhelming, according to several major suppliers. Potential major growth area is combination units of CB/radio/tape, with high profit margins.

The growth areas of the industry saw some surprising introductions here, particularly in the expanding semipro audio market that is blurring traditional hi fi and professional lines. New units from Sharp, Technics, Hitachi, Thorens, Deltek, Ampex and others—many of

(Continued on page 64)

## Cetec Hosting Mixing Demo At Calif. Campus

LOS ANGELES—Cetec Audio is sponsoring a hands-on demonstration of its Series 20A mixing console Jan. 22-29 at California State Univ., Northridge.

The seminars will focus on multi-channel panning and positioning, digital delay, reverberation, speaker placement, presettable audio effects, and simulated live production situations.

Other audio manufacturers providing equipment for this demonstration include Lexicon, Mic Mix, Parasound, Audio Industries, Audio Concepts, Hollywood Sound Systems, Moog and Vega Wireless Microphones.

"This event is somewhat unique," claims Bob Slutske, national sales manager for professional audio products, "because it takes place in a live theatre setting with Ionesco's *Rhinoceros* as one subject of our experimentation."

In addition to theatrical producers, musicians, audiovisual producers, recording technicians, acoustical and sound reinforcement consultants, the L.A. chapter of the AES has been invited to participate.

## Russians Move Into Autosound With 3 Models

Continued from page 8

tails at around \$230 and output for 1980 should reach an annual 75,000.

The third model in line for the market is the Ural-312, a monaural player in combination with AM/FM radio, manufactured at the Sarapul radio plant. It will retail for around \$350. This model is for in-dash installation for the Moskvitch cars only.

Though initial production of autotape equipment is of moderate quantity as compared with the number of cars in private use, the hardware is on sale in major radio/electronics outlets and so far sales figures are reportedly modest.

Autotape equipment here is quite a new thing for motorists and, in fact, radio is not regarded as a "must" for the car owner. Only a few thousand imported car stereos had been fitted into Russian cars.

There are several problems, in fact, facing the new local autotape market. Russian car owners are now faced with quite a new kind of equipment, not only in the sense of installing a tape machine in the car, but also that the new tape hardware has playback-only facilities, with no possibility of live recording or duplicating. All Russian-made tape hardware had previously been intended for both recording and playback.

A second problem is that the number of Melodiya prerecorded cassettes, both stereo and monaural, currently available in stores is limited even in the metropolitan areas because of the steadily growing cassette hardware market.

Finally, the initial retail prices set for car tape equipment are relatively prohibitive, though understandable at this stage of production, and quality and reliability of the new product have not yet been tested by large numbers of customers.

Yet this first line of autotape equipment on the national consumer electronics market is the major event here in recent years. The potential certainly is great. The number of cars in private use will soon reach the four million mark and national car production has steadily expanded since 1970.

Though a prerecorded cassette will never be a rival here to the LP record, Melodiya has already made important steps to expanding cassette production and duplicating. Now the facilities are sufficient to manufacture several million prerecorded tapes a year, and a new factory for production of high quality low-noise raw tape for cassettes is to be built.

In 1973 Walter Semonoff, presi-

(Continued on page 66)

## AM STEREO DEMO AT D.C. HI FI EXPO

WASHINGTON—WMAL here will participate in the Washington Hi Fi Stereo Music Show, Feb. 11-13 at the Hotel Washington, with continuous demonstration of the AM Stereo systems proposed to the FCC. Actual systems to be demonstrated will depend on the cooperation of the companies—Sansui, Motorola, Communications Associates and Magnavox—but all will be given an opportunity to explain their methods in a public seminar during the show.

(Continued on page 66)

(Continued on page 66)

(Continued on page 66)



# CMC Adds Outlets

CHICAGO—Five new outlets have been added to the CMC Stereo Supercenter chain, including four in Memphis, representing the chain's first appearance in that city.

CMC Corp. is calling its entrance in the deep South market, "the first step of post-recession expansion."

A fifth new CMC outlet arrives in St. Louis, where the chain is headquartered. The company now totals 43 owned and operated stores.

"Memphis appeared to be a good move, because it looked like the type of competition we'd encounter there would be good for the market," comments Tom Floerchinger, CMC vice president in charge of finance.

CMC, which started in 1964 with one store in St. Louis, also has outlets in Atlanta, Indianapolis, Kansas City and Topeka. The firm posts a figure of more than \$20 million in sales for 1976.

# Winter CES Is SRO

• Continued from page 63

who are not exhibiting, but in suites spread across the city—are dramatic evidence that the home recording boom has just begun.

Disco also is moving from club to home, with at least half a dozen portable systems on the CES floor, and more elsewhere, combining twin turntables, mixer, amplifier and speakers in a "take-along" package.

Even quad refuses to roll over and play dead, with 4-channel demonstrated by all three major proponents. Sansui showed the only new quad receivers in the industry, the QRX-9001 and QRX-8001; CBS hosted demonstrations of the long-awaited Deltek model one super-parametric SQ decoder developed by Peter Scheiber, and JVC had its new advanced CD-4 disk demodulator that bowed at the AES in New York last November.

Record care units continue to dominate the accessory market as consumers pay more attention to maintaining their disks, and manufacturers respond to dealer pressure to stay competitive with the proliferation of quality products. And the newest "accessory," direct-to-disk recordings, were demonstrated by at least five labels.

# Stations Shifting To Better Decks

• Continued from page 63

sideration, with all music recorded on cartridges before airplay, some recordings edited for length, and all excess noise and other distortions that impair broadcast quality removed as much as possible.

"We've found the ATR-100 is electronically flat," he notes, "with electronic parameters the best of any audio recorder we've seen." It has a signal-to-noise ratio of better than 80 dB (full track at 30 i.p.s.) and an overall record and reproduce response of  $\pm 1/4$  dB from 100 Hz to 15 kHz at 15 i.p.s.

As a production unit, he also has found the unit's tape handling system and other features make life easier and improve the quality of the work.

"The recorder has to come up to speed immediately or we have a lot of dead tape," Kanner explains. "It was difficult to make a tight start before we got the ATRs, but they start clean all the time. It will start on a syllable with no problem and is the only machine I know of that can start on a sustained tone."

A closed-loop servo system that maintains constant tension at each reel in all operating modes also frees the system from typical problems associated with pinch roller operations. Both reel motors and the single-drive capstan are servo controlled, with the reels controlling the motion of the tapes at all times.

Kanner also likes the built-in digital computer logic, through which the recorder is programmed to control the movement of the tape by adjusting the tension equally on each side of the capstan.

He notes that the digital time features make it easy to pretime a show, eliminating the use of "flags" to make specific spots on the tape. The timer, a standard feature, uses LEDs to display hours, minutes and sec-

# Audio Showcase



PIONEER KP-8005 in-dash cassette Supertuner has AM/FM/MPX radio, station preset pushbutton tuning, PLL multiplex demodulator, automatic stereo/mono switching, locking fast forward/rewind cassette mechanism



SANSUI top-of-the-line QRX-9001 all-source FM/AM 2/4-channel receiver offers 60 watts/channel RMS quad, 120/stereo, no more than 0.3% harmonic distortion, Type-A QS vario-matrix, SQ decoding, improved CD-4



FUJI EL low-noise cassettes are offered new Erect-a-Sette modules, each holding two tapes—three with purchase of four FL tapes. High-impact modules stack horizontally or vertically.



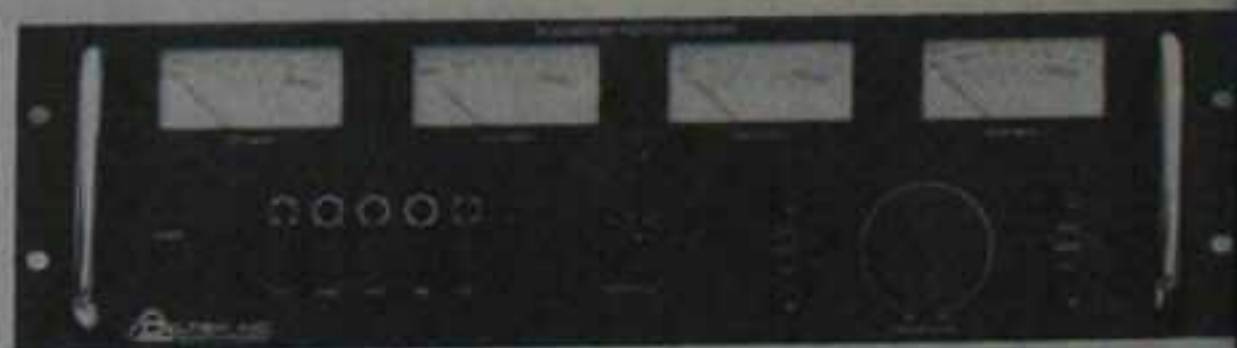
LE-BO Mark IV Super Cleaner display, in counter or floor model, includes the full line of firm's high-end, newly repackaged record care line, including Super Care-All complete 6-item kit.



GE portable stereo 8-track player has FM/AM/FM stereo radio in one cabinet, dual 4-inch speakers, auto/manual 8-track program advance, program repeat switch, stereo/program indicator lights.



JVC QL-10 quartz-locked direct drive servo-controlled turntable, tonearm system has 2-speed operation, fast cueing, pitch control, digital speed indicator, complete with base and dust cover.



DELTEK Model One Scheiber-designed parametric SQ decoder is said to produce state-of-the-art SQ separation using 360-degree directional sound reproduction, plus stereo ambience recovery, synthesis modes.

onds, and is adjustable to display minutes, seconds and tenths of a second instead.

"Electronically, the way the heads can be changed makes it much easier to add-on the capability of stereo," Kanner observes. The ATR-100 is designed so the user can add optional input-output (I/O) modules to make a full-capability 1, 2 or 4-

channel recorder. Each I/O module includes the normal balanced input and output circuitry and its own metering.

KFRC is one of 12 stations in the RKO Radio chain, and like the other chief engineers, Kanner makes the equipment decisions—within his budget, of course. He expects to add more ATR-100s in the future.

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# Tape Duplicator

Pentagon Industries is introducing the Series 1100, a new 2-channel mono or 4-channel stereo reel/cassette duplicating system, with cassette master, reel master and slave units.

It offers a combination master arrangement with full reel-to-reel, reel-to-cassette and cassette-to-cassette capability, with up to 11 reel or slave positions to be added.

Features include lighted pushbutton controls, end-of-tape sensing, synchronous drive, track select, automatic rewind on masters, auto-

matic cue on reel, "accutrack" metering, motion indicator lights, preset or manual individual channel controls.

\*\*\*

Distributors of the first entertainment programs available in the 1/2-inch Betamax format

are included in the fall 1976 edition of "Video Programs Source Guide & Index," prepaid at \$2 from 15 Madison Ave., Summit, N.J. 07901.

In addition to vital information on some 100 program sources, a unique feature is the cross-listing by category, entertainment type, equip-

ment format (12 film/tape configurations), fees, presentation rights and off/air recording authorization.

\*\*\*

RCA Broadcast Systems demonstrated the capabilities of its ENG equipment to members of

the Radio-TV News Directors Assn. attending the national conference in Miami in December. Included were the TK-76 portable ENG camera and the companion HR-1020 portable 1/2-inch U-Matic type-A videocassette recorder, battery or AC-operated.



Pentagon 1100 Series duplicator system includes, from bottom, reel master, cassette master, 2-cassette slave, with up to 11 slaves accommodated.

## VOR Expanding Distribution Into Record Outlets

LOS ANGELES—VOR Industries, makers of the Vac-O-Rec record cleaner device, will be substantially expanding its distribution this year and indicates its product is now fully available for electronic stores, hi fi shops and record outlets.

In addition, Richard Hintermeyer, VOR Industries vice president, says, "We are embarking on a major advertising and promotional campaign to bring word of the Vac-O-Rec (\$30) to the record listener."

The campaign will focus on both consumer and trade advertising as well as new point of purchase and related material.

VOR, which markets a line of record/tape/stylus care products, will also continue to concentrate on its mass merchant and discounter accounts as well.

Hintermeyer sees the record outlet as being particularly viable for Vac-O-Rec.

"There's been an increasing amount of interest in the past year on record care and that trend is certainly continuing and the record store is a natural place for the product."

In fact, the record care and accessories market is mushrooming so rapidly, observes Hintermeyer, no one as yet has a sure handle as to how big it is in terms of units or dollars.

"It's outrageous," he states, and correlates record cleaning devices most closely with turntable sales. An estimated two million turntables were sold in the U.S. in 1976.

The Vac-O-Rec, on the market for about a year, is actually like a vacuum cleaner for records. A record album or single is placed into the Vac-O-Rec machine and natural mohair brushes gently lift dirt, dust and microscopic particles from the grooves while a vacuum motor blows it away.

Vac-O-Rec employs the so-called "dry method" of cleaning disks as opposed to the liquid cleaner "wet method" and there's been some considerable debate within the audio industry as to which procedure is superior.

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# Retailers Hopeful On '77 Business

Madison, Wis.

• Continued from page 63  
pects more advancements in cartridge lines such as Sonus and Empire. Time delay units, such as Sound Concepts especially, will be good, Huebner says.

Units sales and profit margins remained steady over the latter half of the year for most Madison dealers, with dollar volume increasing slightly. Several stores in downtown, that had carried large stocks of audio equipment, have closed, says Casper of Midwest. "We've gotten some of their customers, which helps," he adds.

Student buyers in this university city had been buying gifts before leaving for Christmas vacation. "Gifts for themselves," says Casper.

Audiophile tripled its footage to 4,000 square feet of display space over the past year when Ewenko purchased the building where his store is located. He now has five sound rooms compared to the two he had previously. One is for the \$400-\$800 receiver lines; the second is for the most complete systems in the \$1,000 to \$3,000 range; the third is for high end gear at \$5,000 or so; the fourth is for the Bang & Olufsen line from Denmark, a new addition this year.

The fifth is actually the main display floor, with two complete systems installed. "Our average sales have remained about the same," Ewenko says, "from the \$1,000 to \$3,000 range."

Some Madison dealers report a

weak November and late autumn buying spread; others report a stable or slightly stronger time than last year. Christmas buying began picking up early in December in the stores that carry medium to lower end equipment, with the high end dealerships also reporting a slight hike in buying.

Ewenko says his software lines, such as Unicorn, EMI, BASF, Bis, Caprice, Lyrita, Decca and other imported classical disks have moved very well throughout the year. "We'll probably be expanding the lines somewhat," he says.

Casper carries Sheffield imported recordings, with reported strong sales. Blank tape volume, with better quality cassettes and cartridges, is up about 15% in sales volume.

MARTIN HINTZ

## Toledo, Ohio

• Continued from page 63  
started carrying records during the past four months, and she thought they might have helped the sales picture.

The end of Fair Trade laws seemed to have little effect on any of the firms. But all of them say they faced new competition in '76. Stereo City met this competition, Azlein said, by increasing its volume and lowering its prices. Radio Shack also responded this way. Saad reports that HOT simply relied on selling quality equipment and software.

End-of-the-year and holiday sales "have been really great," Saad continues. "Our business really picked up in late October with Christmas layaways. We expect the trend to continue through February at least."

Stereo City and Radio Shack are also unequivocally optimistic about

the '77 outlook. Although it looks toward no particular product to make it happen, Stereo City seems to believe the general economic upswing will bring in eager buyers. Azlein says that Stereo City was not into the electronic television games yet but that these looked like the items to watch.

Both Radio Shack and Stereo City have a wait-and-see attitude about 40-channel CB. Baird says he had been to seminars and read literature about 40-channel, but that he was still in the dark as to its sales potential.

Radio Shack, Baird says, would be adding high-end components to its line and would still continue to sell more CB units than anyone else in the country. House of Tapes does not carry CB equipment, but it is looking to its Pioneer and other quality lines to make '77 a very happy new year.

ED MORRIS

## Eastern Pa./ Southern N.J.

• Continued from page 63

For different reasons, 1977 is ending up on the downside for even one of the biggest discount chains in the area—Stereo Discounters, with four of its 13 stores in this area at Feasterville and King of Prussia, Pa., Wilmington, Del., and Cherry Hill, N.J.

Both dollar volume and profits for the year are under 1975 figures "and we can only hope that things will get better with a better economy in 1977," says Harry Paul, area branch manager. A successful "first annual" audio and stereo show at a center-city hotel in October helped considerably, but "the figures are down because the economy is down."

"It's not that the people are looking for cheaper product," says Paul. "It's just that they don't have enough dollars to go around. The higher-priced merchandise is getting its share along with the low-priced items, only we're not selling enough. Our selling methods are all tried and tested and have always been successful in other periods, so I can't blame it on anything else but the economy."

Paul also points out that equipment is plentiful and the product is better than ever. But while the public is still interested in the audio world, it will have to await a more favorable economic picture. Best sellers during the year were turntables and tape decks, with CB, a "hot item" earlier in 1976, turning into a "bomb" later on. Hurting CB sales in recent months was the heavy barrage of advertising by department and auto supply stores among others offering 23-channel CBs for under \$50, some as low as \$29.95. "The CB market just dried up and we're hopeful it will come into its own again with the introduction of the 40-channel sets," says Paul.

MAURIE ORODENKER

## Russians Move

• Continued from page 63  
dent of Automatic Radio International, introduced a line of car stereos at the Autoservice-73 trade fair in Moscow. Exhibits of the U.S. Connecticut-based company evoked great interest.

A year later Semonoff approached Russian car industry executives for talks on supplying ARI car stereos for Russian-made Lada and Moskvich cars intended for export.

Now it seems clear that the needs of the local auto market in car cassette equipment will be covered fully by Russian manufacturers.

Billboard  
Top 50

# Easy Listening

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This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	7	Love Theme From "A STAR IS BORN" (Evergreen) Barbra Streisand, Columbia 3-10450 (First Artists/Emanuel/20th Century, ASCAP)
2	5	5	NEW KID IN TOWN Eagles, Asylum 45373 (Not Listed)
3	3	12	TORN BETWEEN TWO LOVERS Mary MacGregor, Ariola America 7638 (Capitol) (Muscle Shoals, BMI/Silver Dawn, ASCAP)
4	2	9	WEEKEND IN NEW ENGLAND Barry Manilow, Arista 0212 (Unart/Piano Picker, BMI)
5	9	8	I LIKE DREAMIN' Kenny Nolan, 20th Century 2287 (Sound Of Nolan/Cheeba, BMI)
6	6	8	LOST WITHOUT YOUR LOVE Bread, Elektra 45365 (Kipahulu, ASCAP)
7	11	7	DANCING QUEEN Abba, Atlantic 3372 (Countless, BMI)
8	8	7	BEAUTIFUL NOISE Neil Diamond, Columbia 3-10452 (Stonebridge, ASCAP)
9	7	20	AFTER THE LOVIN' Engelbert Humperdinck, Epic 8-50270 (Silver Blue, ASCAP/Oceans Blue, BMI)
10	4	11	SORRY SEEMS TO BE THE HARDEST WORD Elton John, MCA/Rocket 40645 (Big Pig/Leeds, ASCAP)
11	15	7	HAPPIER Paul Anka, United Artists 911 (Paulanne, BMI)
12	10	20	YOU DON'T HAVE TO BE A STAR (To Be In My Show) Marilyn McCoo & Billy Davis Jr., ABC 12208 (Groovesville, BMI)
13	22	6	YOU GOT ME RUNNIN' Gene Cotton, ABC 12227 (Dawnbreaker, BMI)
14	16	9	BABY, I'LL GIVE IT TO YOU Seals & Crofts, Warner Bros. 8277 (Dawnbreaker, BMI)
15	12	17	LOVE ME Yvonne Elliman, RSO 858 (Polydor), (Stigwood/Unichappell, BMI)
16	25	3	MOODY BLUE Elvis Presley, RCA 10857 (Screen Gems-EMI/Sweet Glory, BMI)
17	18	5	BABY, YOU LOOK GOOD TO ME TONIGHT John Denver, RCA 10854 (Cherry Lane, ASCAP)
18	23	3	SAY YOU'LL STAY UNTIL TOMORROW Tom Jones, Epic 8-50308 (Dick James, BMI)
19	14	9	TOGETHER O.C. Smith, Caribou 9017 (Fox-Gimbel, BMI)
20	26	5	SAVE IT FOR A RAINY DAY Stephen Bishop, ABC 12232 (Stephen Bishop, BMI)
21	21	6	IF NOT YOU Dr. Hook, Capitol 4364 (Horse Hair, BMI)
22	27	7	WHISPERING/CHER CHEZ LA FEMME/SE SI BON Dr. Buzzard's Original Savannah Band, RCA 10827 (Fisher/Miller, ASCAP/Pink Pelican, BMI)
23	28	3	I WISH/ISN'T SHE LOVELY Stevie Wonder, Tamla 54274 (Motown) (Jobete/Black Bull, ASCAP)
24	13	18	MUSKRAT LOVE Captain & Tennille, A&M 1870 (Wishbone, ASCAP)
25	31	5	AIN'T NOTHING LIKE THE REAL THING Donny & Marie Osmond, Kolob 14363 (Polydor) (Jobete, ASCAP)
26	36	3	YEAR OF THE CAT Al Stewart, Janus 266 (Dejamus/Purple Pepper/Unichappell, ASCAP)
27	17	12	SLOW DANCING Funky Kings, Arista 0209 (Jazzbird/Benchmark, ASCAP)
28	19	10	YOU MAKE ME FEEL LIKE DANCING Leo Sayer, Warner Bros. 8293 (Braintree/Lanna Manner, BMI/Chrysalis, ASCAP)
29	32	5	LAY ME DOWN AND ROLL ME OUT TO SEA Vic Dana, Casino 4494 (GRT) (20th Century/House Of Weiss, ASCAP)
30	24	10	FLIGHT '76 Walter Murphy Band, Private Stock 45123 (RFT/Don Kirshner, BMI)
31	35	2	CHANSON D'AMOUR Manhattan Transfer, Atlantic 3374 (Bibo, ASCAP)
32	20	8	WOMAN'S GOTTA HAVE IT James Taylor, Warner Bros. 8278 (Unart/Tracebob, BMI)
33	39	3	LIVING NEXT DOOR TO ALICE Smokie, RSO 860 (Polydor) (Chionichap, BMI)
34	34	7	NOBODY BUT ME Bobby Vinton, ABC 12229 (Feather, BMI)
35	37	6	WHAT CAN I SAY Boyz n the City, Columbia 10440 (Boyz n the City/Hudmar, ASCAP)
36	NEW ENTRY		THE THINGS WE DO FOR LOVE 10cc, Mercury 73875 (Phonogram) (Man-Ken, BMI)
37	46	2	DREAMBOAT ANNIE Heart, Mushroom 702 (Andorra, ASCAP)
38	38	5	SOMEONE TO LAY DOWN BESIDE ME Linda Ronstadt, Asylum 45361 (Sky Harbor, BMI)
39	42	3	BYE BYE FRAULIN Micky, Ariola America 7655 (Capitol) (U.S. Arabella, BMI)
40	NEW ENTRY		LIVIN' THING Electric Light Orchestra, United Artists 888 (Unart/Jet, BMI)
41	29	15	STAND TALL Burton Cummings, Portrait/CBS 7001 (Shillelagh, BMI)
42	30	15	NIGHTS ARE FOREVER England Dan & John Ford Coley, Big Tree 16079 (Atlantic) (Dawnbreaker, BMI)
43	43	2	IN THE MOOD Henhouse Five Plus Two, Warner Bros. 8301 (Shapiro-Bernstein/Lewis, ASCAP)
44	45	3	I LOVE MY WIFE Frank Sinatra, Reprise 1382 (Warner Bros.) (Notable, ASCAP)
45	NEW ENTRY		MELODY (Aria) Doc Severinsen, Epic 8-50318 (Easy, Listening, ASCAP)
46	33	11	GLADIOLA Helen Reddy, Capitol 4350 (Koppelman-Bandier, BMI)
47	40	13	EVERY FACE TELLS A STORY Olivia Newton-John, MCA 40462 (Chrysalis/Bruce Welch, BMI/Dejamus, ASCAP)
48	NEW ENTRY		IT AIN'T EASY COMING DOWN Charlene Duncan, Prodigal 0632 (Motown) (Stone Diamond, BMI)
49	49	6	LUCKY MAN Starbuck, Private Stock 125 (Brother Bill's, ASCAP)
50	41	16	SO SAD THE SONG Gladys Knight & The Pips, Buddah 544 (Screen Gems-Columbia, BMI) (Print St., ASCAP)

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**\$7.98 Lists Set By London For 3 Import' Lines**

NEW YORK—London Records has raised the suggested list price on three of its import labels to \$7.98, while retaining the established \$6.98 list for product carrying the company's London and Phase 4 logos.

Argo, Telefunken (including Das Alte Werke) and L'Oiseau Lyre were the lines increased Jan. 7, just two days after RCA Records instituted its \$7.98 policy for all Red Seal titles.

In the case of Argo, the spoken-word section of the line was advanced \$2 from its formal level of \$5.98. Prices of imported tapes for all three series remain at \$7.98.

(Continued on page 68)

**SEE UNITS DROP**

**Retailers Mull Adjustment To Red Seal Price Boost**

By IS HOROWITZ

NEW YORK—The abrupt increase by RCA Records of all Red Seal product to a \$7.98 list (Billboard, Jan. 15) caught most retailers with their plans down.

Some began passing on the raise to consumers immediately, but others were holding off temporarily, at least until new titles are ordered.

At the same time, a spot-check of top dealers finds many anticipating that RCA classical sales will suffer competitively unless other major labels move quickly to the higher price level.

Moreover, if the trend to a higher price continues, as most now feel inevitable, a general reduction in unit turnover of classical records is feared.

King Karol here is one chain that quickly increased its shelf price on all Red Seal items. The Harvard Coop, major New England classical outlet, on the other hand, represents a larger group that is sitting tight on the old price for the moment.

Linda Stelling, Harvard Coop buyer, says, "We do not plan to pass on the increase until our next shipment of RCA albums." But she is "surprised and disappointed" that the store was not informed about the rise in advance. She is among those who predict that Red Seal sales will be hurt if other labels don't jump their lists quickly.

Ben Karol, co-owner of the King Karol string of New York stores, says no resistance to the new price

was encountered at his outlets.

While the situation is still being studied by the Pickwick retail group, which includes the classically oriented Discount Records stores, a spokesman believes that existing stock of Red Seal titles will continue to be sold at the old price. As new stock is purchased higher retail pricing will be instituted gradually, he adds.

But the spokesman cautions that this policy may be altered as further field information is gathered. He is among those who would rather not see prices go up on classics. "There will be consumer resistance, and unit sales will drop," he predicts.

Sam Stollen of the Sam Goody chain suggests that the RCA increase will be followed quickly by other labels. "If they follow suit, the market will be hurt and unit sales will dip," he warns.

In the Midwest, Jim Rose of Rose (Continued on page 68)

**Angel Joins Previn With Chicago Orch.**

CHICAGO—Conductor Andre Previn makes his first recordings with the Chicago Symphony here this month and in early February. Shostakovich's Fourth and Fifth Symphonies will be featured in the collaboration for Angel (EMI), both first recordings for the Chicago Symphony.

**Disk Co-op Seen As Aid To Paris Opera**

PARIS—Lawyers here are studying the possibility of setting up a record cooperative by the Paris Opera. The idea was put forward some time ago as a means of helping overcome the opera's financial crisis.

The company would make disk and cassette recordings of Paris Opera productions and put them on sale.

Apart from grappling with legal snags, the directors of the opera also have to come to terms with the trade unions representing opera personnel. Another major problem relates to the position of conductors and singers already under contract to other record companies.

has chosen the Deutsche Grammophon reissue of "Songs of a Wayfarer," featuring **Dietrich Fisher-Dieskau**, as the best Mahler record of 1976. Second place goes to Mahler's Third Symphony as recorded by the Chicago Symphony under **James Levine** for RCA, with the third spot to the DG edition of the composer's Fifth Symphony performed by **Herbert von Karajan** and the Berlin Philharmonic.

First Handel festival to be held at the Kennedy Center in Washington kicks off Jan. 17 with a performance of the rarely heard oratorio "Saul," under the direction of **Stephen Simon**.

A grant from the Atlantic Richfield Foundation made possible costumes and sets for the new production of "The Marriage of Figaro" by the Houston Grand Opera.

**Arthur Fiedler** received a certificate of merit (Continued on page 68)



**FINAL PLAYBACK**—Conductor Colin Davis, center, exchanges pleasantries with the Philips recording team following completion of the Sibelius symphony cycle with the Boston Symphony. The project was more than two years in the making. Only the 5th and 7th Symphonies, a best-selling coupling, have been released to date. The others go to market beginning this month. With Davis, from left, are Philips producer Vittorio Negri, and engineers Coe Witteveen and Gernat Westhauser.

**Classical Notes**

After a few years' absence, **Emil Gilels** returns to the States this season for a concert tour, but this time accompanied by his pianist daughter **Elena**, who will appear in recitals on her own as well as in collaboration with her distinguished father in performances of Mozart's Concerto for Two Pianos in E Flat with both the Los Angeles Philharmonic and the Boston Symphony. . . . **Pascal Roge**, the young French artist who has recorded the entire piano works of Ravel for London Records, to be featured soloist with the Buffalo Philharmonic under **Michael Tilson Thomas** Jan. 22-23.

**Frederica Von Stade** recital album of "French Opera Arias" has won a Grand Prix du Disque. The disk has also been singled out for special mention by Opera News and Time Magazine. . . . The New York Mahlerites, the group founded by musicologist **Jack Diether** and **Nancy Karlins**,

**The new record of the month is the bargain of a lifetime!**

**Leopold Stokowski conducts Bizet: "Carmen Suites" and "L'Arlésienne Suites."**

Columbia Masterworks' new record of the month is a specially-priced recording of Bizet's "Carmen Suites" and "L'Arlésienne Suites," conducted by Leopold Stokowski. Stokowski and the National Philharmonic Orchestra deliver a brilliant performance of these all-time favorites, with the same verve and dynamic energy that characterize the careers of both the conductor and the composer.

On Columbia Records and Tapes.



JANUARY 22, 1977, BILLBOARD



## UCLA Open To Music Grants

LOS ANGELES—The UCLA Music Dept is accepting applications from its enrolled students for two Gil Rodin scholarships in the amount of \$1,000 each. Undergraduate majors who are popular music instrumentalists are eligible.

The Rodin grants, memorializing the MCA record producer and Bob Crosby mentor, are being offered for the second year. Deadline for applications is Feb. 28.

The UCLA Music Dept. also offers two Stanley Wilson scholarships totalling \$1,350 to undergraduates who are brass instrumentalists. Deadline is past, however, for the Wilson awards which have been given for years in memory of the creative head of Universal Studios Music Dept.

## Chrysalis Label Debuts 4 Acts

NEW YORK—Chrysalis Records is debuting four acts on its label with an extensive post-Christmas marketing campaign.

Leo Kottke's first Chrysalis recording is "Leo Kottke" and the other three LPs are "Mental Notes" by the Split Enz, "Downtown Tonight" by the Racing Cars and "The Babys." The albums, with a shipping date of Dec. 27, are the first U.S. releases for the three groups.

Chrysalis will use radio and print ads to promote the four releases. For Leo Kottke a 1977 calendar, a poster, and college-distributed book covers have been designed.

A poster of the Split Enz has also been produced. A videocassette of the Babys and the Split Enz was screened to press and radio representatives in seven cities nationwide, and mobiles and posters of the Babys will also be distributed.

## Musiques Releases Weinberger Music

NEW YORK—The Musiques Corp. has acquired distribution rights to the Joseph Weinberger Ltd. music library, and will release 40 LPs in the new year under the Impres, Theme Music and Programme Music labels.

Musiques, a background music licensing firm, has a similar agreement with Chappell Music. Bernie Rubinstein, president of Musiques, says that while the Weinberger catalog is not as extensive as Chappell's, nevertheless it is a very important supplement.

The 40 LPs include such titles as "Melody In Percussion," "Go Go Go Pop Sounds" and "Beats And Ballads" are available to producers and directors for scoring purposes and background music only through Musiques.

## \$7.98 Lists Set

• Continued from page 67

Company executives, meanwhile, insists no plans are imminent to boost the lists of London and Phase 4 albums. Nevertheless, reports persist in the field that these lines too will soon advance to the \$7.98 level.

At label headquarters it is said that the RCA increase did not spur the jump in the import prices. The move has been under consideration for some time, says a London spokesman.

## BOOK REVIEW

# Art Critic Serves Up Lennon Ode

"One Day At A Time" by Anthony Fawcett, 192 pages, Grove Press, Inc., New York, \$6.95.

In 1969, British art critic Fawcett found himself working for Yoko and John Lennon on a full-time basis.

What happened to the couple in the ensuing years is documented almost with awe by Fawcett, who writes capably enough but whose proclivity for expending thousands of words on trivia quickly becomes annoying.

One question if the world is eager to know the circumstances of how John and Yoko met, at London's Indica Gallery where she was holding her long-forgotten "Exhibition No. 2."

"I didn't know who he was," Yoko is quoted. "And when I found out I didn't care. I mean in the art world a Beatle is... well, you know. Also he was in a suit. He looked so ordinary."

By projecting incidents of that import scores of times, the reader will comprehend the tenor of "One Day At A Time," published in paperback.

Lennon's long and frustrating effort to establish U.S. residence, fighting deportation for several years, will be of interest to Lennon's fans. But by now it is old stuff, thoroughly documented in other publications.

Fawcett skims over the period, in Los Angeles, when the oldest Beatle indulged in alcoholic binges and insulted nightclub patrons with his aggressive behavior.

Yet for those who ache to know more about the man and his non-musical wife, "One Day At A Time" may well be a much-desired entry in the 1977 overcrowded bookstalls.

DAVE DEXTER JR.

## COPYRIGHT TALKS SET

NEW YORK—A series of talks before music educator groups on fair use guidelines will take Dr. Charles Gray to some 25 states by year's end.

The noted copyright expert has been retained by the National Music Publishers Assn. and the Music Publishers Assn. in a joint effort to reach practical agreement with educators on permissible limits of photocopying print music.

Gray, a former executive secretary of the Music Educators National Conference, has delivered six such talks to date. Covered are provisions in the new copyright law, as well as congressional intent as detailed in the report accompanying the revision bill.

## Dealers Mull Adjustment

• Continued from page 67

Records feels it was a mistake for RCA to raise the price across the board. He sees little justification for the increase on older titles, and prognosticates that Red Seal catalog sales will drop. Much better, he says, if the old price could have been retained on catalog items, and the higher price limited to new and special titles.

## Levine Records In Philadelphia

NEW YORK—It's been years since any conductor other than Eugene Ormandy mounted the podium to record the Philadelphia Orchestra, but last week Julius Levine directed the orchestra in a pair of works for RCA Records.

Levine, music director of the Metropolitan Opera, led the Philadelphia in tapings of Mahler's Fifth Symphony and Schumann's Second Symphony. The Mahler is a continuation of the conductor's projected complete cycle of the composer's symphonies, in which diskings with the Chicago and London Symphony Orchestras have already appeared.

Other than Ormandy, the only conductors to have recorded with the orchestra are Leopold Stokowski, Arturo Toscanini and Charles Munch.

## New Jersey Seeks \$\$ For Arts Dates

PHILADELPHIA—The New Jersey State Council on the Arts wants to bring the state's premier cultural attractions into high-traffic tourist areas this summer.

The Arts Council is seeking a subsidy to finance appearances by the New Jersey Symphony, the State Opera and State Ballet. Atlantic City, Asbury Park, Woldwood, Cape May, Delaware Water Gap, Waterloo Village and other recreation areas are being considered. The popular Garden State Arts Center is normally booked solid and sold out during the season. Plans are for 38 performances to be held on the road.

## Concert Music Woos Shoppers

WILMINGTON, Del.—While shopping centers have long depended on animal acts, magic shows and barbershop quartets to attract patronage, merchants here will be counting on Saturday afternoon classical concerts to woo shoppers away from suburban malls to center city.

Four concerts are being scheduled with the backing of business groups and the Delaware State Arts Council. If box-office sales don't cover expenses, deficits will be made up by the backers.

## Classical Notes

• Continued from page 67

from Stereo Review Jan. 13 at the publication's annual record-of-the-year celebration. Last year's recipient was Jascha Heifetz, who declined to accept it. . . . Other honors continue to shower on musicians. On Jan. 19 Lorin Maazel, music director of the Cleveland Orchestra, picks up the Commanders' Cross of the Order of Merit of the Federal Republic of Germany at a ceremony in Cleveland. The award to Maazel is in recognition of his contributions to the cultural life of Berlin and West Germany over the past two decades.

Unitel, the international television production company, will tape two shows with the Philadelphia Orchestra under Eugene Ormandy in June for broadcast on Public Television's Great Performances series. The sessions will be at the orchestra's home base, Philadelphia's Academy of Music. . . . Trumpeter Allan Dean, a member of the New York Brass Quintet, joins the faculty of the Eastman School of Music. An early music specialist, Dean is also a noted performer on the cornetto. . . . An international school for cellists headed by Aldo Parisot will be held each summer in Joao Pessoa, Brazil.

Billboard

Best Selling Classical LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	9	6	THE CONCERT OF THE CENTURY Columbia M2 34256
2	2	51	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano Columbia M 33233
3	1	15	CARUSO: A Legendary Performer RCA Red Seal CRM1-1749
4	13	69	BEETHOVEN: Symphony No. 5 Vienna Philharmonic Orchestra (Kleiber), DGG 2535.016 (Polydor)
5	NEW ENTRY		HOLST: The Planets Tomita, RCA Red Seal APL1-1919
6	11	10	MASSENET: Esclarmonde Sutherland, National Philharmonic Orchestra (Bonyng), London OSA 13118
7	15	10	TCHAIKOVSKY: The Nutcracker (Complete) Concertgebouw Orchestra (Dorati) Philips 6747.257 (Phonogram)
8	16	15	GERSHWIN: Rhapsody in Blue Gershwin, Columbia Jazz Band GERSHWIN: An American in Paris New York Philharmonic Orchestra (Thomas), Columbia M 34205
9	12	10	GERSHWIN: Porgy & Bess Charles, Laine, RCA CPL2-1831
10	10	10	PAVAROTTI: O Holy Night National Philharmonic Orchestra (Adler), London OS 26473
11	4	10	BOLLING: Concerto for Classic Guitar and Jazz Piano Lagoza, RCA FRL1-0149
12	8	6	CHARPENTIER: Louise Cotrubas, Domingo, Ambrosian Opera Chorus & New Philharmonia Orchestra (Pretre), Columbia M3 34207
13	25	6	WAGNER: Die Meistersinger Chorus Deutsche Opera, Opera, Berlin Philharmonic Orchestra (Jochum), DGG 2713.011 (Polydor)
14	14	19	VADEVILLE: Songs Of The Great Ladies Of The Musical Stage Morris, Bolcom, Nonesuch H 71330 (Elektra)
15	20	56	BEVERLY SILLS: Music Of Victor Herbert Angel S 37160 (Capitol)
16	30	6	MASSENET: Le Cid Byrne Camp Choral & Opera New York Orchestra (Queier), Columbia M3 34211
17	5	69	PACHELBEL KANON: The Record That Made It Famous And Other Baroque Favorites Stuttgart Chamber Orchestra (Munchinger), London CS 6206
18	18	10	BEETHOVEN: 7th Symphony Vienna Philharmonic Orchestra (Kleiber), DGG 2530.706 (Polydor)
19	23	19	GO FOR BAROQUE Paillard Chamber Orchestra, RCA Victrola AVML-1687
20	NEW ENTRY		WAGNER: Die Meistersinger Vienna Philharmonic Orchestra (Solti), London OSA 1512
21	35	6	PARKENING AND THE GUITAR: Music Of Two Centuries Angel S 36053 (Capitol)
22	NEW ENTRY		CHOPIN POLONAISES Pollini, DGG 3300.659
23	3	10	THE HOROWITZ CONCERTS 1975/1976 RCA Red Seal ARL1-1766
24	6	15	MASSENET: Thais Sills, Milnes, New Philharmonia (Maazel), Angel S 3832 (Capitol)
25	NEW ENTRY		GERSHWIN: Porgy & Bess Cleveland Orchestra & Chorus (Maazel), London OSA 13116
26	NEW ENTRY		BEETHOVEN: Symphony #5 Chicago Symphony Orchestra (Solti), London CS 6930
27	27	60	BEETHOVEN: NINE SYMPHONIES Chicago Symphony Orchestra (Solti), London CSP 9
28	17	15	BIZET: Carmen Trojanos, Domingo, London Philharmonic Orchestra (Solti), London OSA 13115
29	7	15	LAZAR BERMAN PLAYS BEETHOVEN Columbia M 34218
30	40	138	SNOWFLAKES ARE DANCING: The Newest Sounds of Debussy Isao Tomita, RCA Red Seal ARL1-0488
31	NEW ENTRY		BEETHOVEN: Nine Symphonies London Philharmonic Orchestra (Haitink), Philips 6747.307 (Phonogram)
32	32	29	WATTS BY GEORGE Andre Watts Plays George Gershwin, Columbia M 34221
33	29	6	ROSSINI: Elisabetta London Symphony Orchestra (Masini), Philips 6703.067 (Phonogram)
34	38	6	LIZST: Piano Concertos Nos. 1 & 2 Berman, Vienna Symphony Orchestra (Giulini), DGG 2530.770 (Polydor)
35	21	65	LUCIANO PAVAROTTI: The World's Favorite Tenor Arias London OS 26384
36	34	33	LUCIANO PAVAROTTI: Primo Tenore London OS 26192
37	37	6	MOZART & ROSSINI OPERA ARIAS Von Stade, Rotterdam Philharmonic Orchestra (De Waart), Philips 9500.098 (Phonogram)
38	39	6	WAGNER: Rienzi Leipzig Radio Chorus, Dresden State Opera Chorus & Orchestra (Hollreiser), Angel SELX 3818 (Capitol)
39	NEW ENTRY		TCHAIKOVSKY: Swan Lake London Symphony Orchestra (Previn), Angel SCLX 3834
40	24	38	PAVAROTTI IN CONCERT London OS 26391



JUST LIKE BASEBALL FARM CLUB

# Small Studio & Label Fight Odds In Making Nat'l Splash

By KEN FITZGERALD

VANCOUVER, B.C.—The small recording studio and country music label has a shot at making it.

Take it from Gene Breeden, who operates Ripcord Studio here and keeps dogmatically at the job of trying to get his record label to demonstrate itself as a force on the country.

"The odds are pretty slim," Breeden readily concedes. "We're hanging in there and one of these days we're going to push the Portland label into the major league."

Breeden's success stems from the fact that his studio has been established under the auspices of Capitol and Warner Bros. and has made names for themselves in the big time.

"The small studio that produces consistently good product and is fortunate enough to develop a working relationship with some well known names can get the major companies interested," Breeden says. The minor league studio, he adds, plays much the same role as a farm club in professional baseball. "We develop the talent," he observes, "and the big boys buy it."

One of Breeden's major successes along this route has been with Red Simpson, the country singer specializing in truck songs. Several Simpson hits originated on the Portland label.

Another veteran star, Rose Maddox, is enjoying an upsurge in popularity despite the fact that she's still on the Portland label.

"We're able to push Maddox on our own label because a major distributor, Crescendo, is interested in the star and promotes her," Breeden says. But this is unusual, he admits. Major distributors aren't interested in lesser names and that's why a small studio finds it almost impossible to crack the market. "It's a matter of ego," he says. "It's probably 95% of the time it's ego that's the problem and the distributor can't see it from the other side of the fence."

Being a small frog in a big pond, however, doesn't bother Breeden. He's invested over \$150,000 in Ripcord and is planning further expansion.

Recently installed equipment include an El-Tech console as well as an Ampex MM-1000 8-track. Also utilized are Ampex 8-tracks, Crown amplifiers, two and three inch tape. Breeden purchased the studio three years ago and even now sometimes equipment has been withdrawn in the past year of his modernization program.

Portland Records, though making no appreciable dent in the national market, does make money for the studio, adds Breeden.

"The studio circulates approximately 700 radio stations with a rotation of at three month intervals. The waiting list is being trimmed to the 30-400 range of latest prospects, however."

"We strive to make our recordings as good as any in the top bracket and this is underscored by the hits the major companies have picked from our stable," he says. But he understands the disk jockey's dilemma.

"He has to stay on top of the listener's popularity rat race and to do that he has to depend on the hits sweeping the national charts," the Ripcord owner concedes. "This," he notes, "doesn't leave much opportunity for the unsupported artist of the unsupported recording studio."

Breeden feels his ace in the hole is he can produce on a local level for the majors. His key card to the game to date has been Red Simpson whose first Capitol record "Roll Truck, Roll," jumped to 28 on the national charts and has all of his major label releases produced at Ripcord.

Due to slivers of national recognition, the studio's reputation has grown, especially among playing artists, and Breeden feels he has no dearth of talent in his area to draw on.

Because he feels his reputation depends on maintaining a better than average standard of production, however, he is extremely selective almost to the point of exclusion. He does a lot of custom recording for clients, but few of them come from Portland Records.

The going may be tough at times, but the Ripcord owner believes that there is a place for the small recording studio in today's music world.

"The work in country music, of course," he observes, "are set in Nashville and we're a long way from Nashville. But on the other hand, we don't have the overhead the major studios have and we never let down our promotion efforts. By striving for quality equal to the best being put out by the major labels, we're going to crack through now and then, and every time we do, we move one step further up the ladder."

# Studio Track

By JIM McCULLAUGH

Malcolm Harper's remote unit Reelsound Recording was recently at the Cotton Bowl in Dallas to record Michael Murphey. Bob Johnston was producing with Jeff Guercio at the console and Chet Himes, John Ingle and Malcolm Harper assisting.

MCA's Tanya Tucker continues to overdub vocals for her forthcoming LP at Sound Shop, Nashville. Jerry Crutchfield is producing. Walter Haynes is producing Bill Monroe at Bradley's Barn, Nashville. ... At newly remodeled Minot Sound, White Plains, N.Y., owner Ron Carter has just engineered and mixed a new album release for Chip Taylor. This makes the third project that Taylor has worked on at Minot.

At the Little Mountain Sound Company, Vancouver, B.C., Valdy completed a new LP. ... At the Music Farm, Seattle, Linda Waterfall wrapped up an LP with Jim Breasler producing.

Producers are busy recording material for their next LP for RSC studios under the production eye of Stewart Levine. The album should be out after the first of the year.

An album of material by Ringes at Producers Workshop in Oklahoma City was completed, supervised and produced by Mark Lindsay and Terry Melcher.

Sigma Sound, Philadelphia, has opened a new studio in New York. The facilities are ultra-modern including a digital automation system developed by the Sigma engineering staff and manufactured by MCI in collaboration with Allison Research in Nashville.

Bill Ratkiewicz was named director of Chappell demo studio in N.Y. and Jim Ed Norman was named director of writer/artist development for Chappell in L.A. where he will be in charge of the West Coast demo studio. Ratkiewicz did a&r and production work for Warner Bros. while

Norman was formerly with Sunbury Dunbar Music.

At Media Sound, N.Y., recent projects include Van McCoy producing David Ruffin with Alan Varner at the boards; Bob James producing Maynard Ferguson with Joe Jorgensen at the controls; and Bob Crewe producing himself with Michael Delugg engineering.

## New Studio For New York Brill

NEW YORK—New York will soon have a major new studio with the opening of the Soundmixers studio complex at the Brill Building in February.

President of the new complex, a subsidiary of Sound One Corp., is Harry Hisch, a veteran producer and founder of Media Sound in New York.

The facility, which is reported to cost more than \$1 million, occupies the entire second floor of the Brill Building. It includes three 24-track studios and an experimental 16-track studio. In addition it will feature a wide range of videotape screening facilities for motion picture and television commercial scoring.

## Bookings Shifted

LOS ANGELES — Schedule changes have been made for two separate concerts at UCLA, one featuring Count Basie and the other starring Woody Herman and the Young Thundering Herd.

The Basie performance, originally slated for Jan. 11, has been postponed until the spring due to his ill health. A new date will be announced in February.

Herman's Feb. 3 appearance has been moved up to Jan. 29.

In both cases, tickets purchased for the original dates will be honored at the rescheduled dates.

JANUARY 22, 1977, BILLBOARD

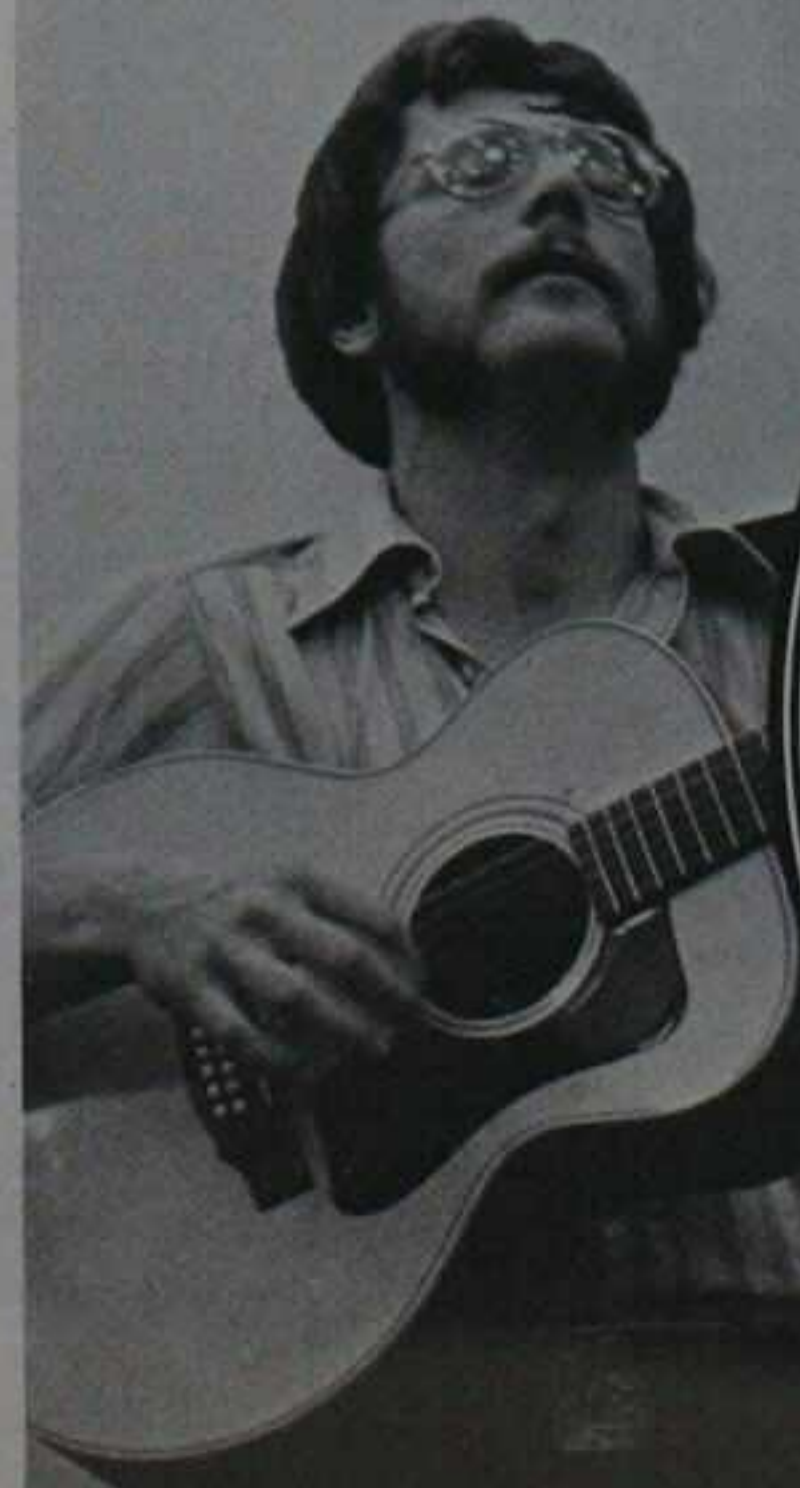
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# Classical LPs

THE WEEK	LAST WEEK	WEEKS ON CHART	TITLE, ARTIST, LABEL & NUMBER
1	3	6	THE CONCERT OF THE CENTURY Columbia M2 34256
2	2	53	JEAN PIERRE RAMPAL & CLAUDE BOLLEAUX Columbia M 33233
3	1	15	CARUSO: Secondary Performer RCA Red Seal APM1 1749
4	6	11	BEETHOVEN: Symphony No. 5 London Symphony Orchestra (Alder), London CS 6930
5	NEW ENTRY	1	BEETHOVEN: Piano Ferry, RCA Red Seal ARL 1-1919
6	11	10	WAGNER: Exclamations SIO Record, National Philharmonic Orchestra (Kleber), London OSA 13118
7	15	10	TCHAIKOVSKY: The Nutcracker (Complete) Corydon New Orchestra (Hirst), Philips 6747 357 (Phonogram)
8	16	15	GERSHWIN: Rhapsody in Blue Gershwin, Columbia Jazz B 74 GERSHWIN: An American in Paris New York Philharmonic Orchestra (Thomas), RCA Red Seal ARL 1-1766
9	17	20	FRYDBERG: Porgy & Bess Charles Lane, RCA CP 1-1831
10	10	10	PAVAROTTI: O Holy Night National Philharmonic Orchestra (Alder), London CS 6930
11	4	10	BEHLING: Concerto for Classic Guitar and Two Pianos Lagoya, RCA 7-0143
12	9	6	CHARTERIS: Louise Toscanini, Hamburg, Ambrosian Opera Chorus & New Philharmonia Orchestra (Preter), Columbia M3 34207
13	23	8	WAGNER: Die Meistersinger Chorus Deutsche Opera, Opera, Berlin Philharmonic Orchestra (Jochum), DGG 2713 811 (Polydor)
14	14	19	VAUDEVILLE: Songs Of The Great Ladies Of The Musical Stage Morris, Johnson, Decca M 31128 (Decca)
15	20	56	BEYBOUT SOULS: Music Of World Heritage Angel S 41146 (Angel)
16	30	6	MASSENET: La Cid Byrne Camp, George & Jones, New York Orchestra (Quater), Columbia M3 34137
17	5	63	PACHELBEL SANDOM: The Record That Made It Famous And Other Baroque Favorites Stuttgart Chamber Orchestra (Munchinger), London CS 6306
18	18	10	BEETHOVEN: 7th Symphony Vienna Philharmonic Orchestra (Kleber), DGG 2530 706 (Polydor)
19	23	19	GO FOR BARDOQUE Pallard Chamber Orchestra, RCA Victor AVM1-1687
20	NEW ENTRY	1	WAGNER: Die Meistersinger Vienna Philharmonic Orchestra (Solti), London OSA 1512
21	35	6	PARKENING AND THE GUITAR: Music Of Two Centuries Angel S 36053 (Capitol)
22	NEW ENTRY	1	CHOPIN POLONAISES Pollini, DGG 3300 659
23	3	10	THE HOROWITZ CONCERTS 1975/1976 RCA Red Seal ARL1-1766
24	6	15	MASSENET: Thais Sills, Milnes, New Philharmonia (Maazel), Angel S 3832 (Capitol)
25	NEW ENTRY	1	GERSHWIN: Porgy & Bess Cleveland Orchestra & Chorus (Maazel), London OSA 13116
26	NEW ENTRY	1	BEETHOVEN: Symphony #5 Chicago Symphony Orchestra (Solti), London CS 6930
27	27	60	BEETHOVEN: NINE SYMPHONIES Chicago Symphony Orchestra (Solti), London CSP 9
28	17	15	BIZET: Carmen Trojanos, Domingo, London Philharmonic Orchestra (Solti), London OSA 13115
29	7	15	LAZAR BERMAN PLAYS BEETHOVEN Columbia M 34218
30	40	138	SNOWFLAKES ARE DANCING: The Newest Sounds of Debussy Isao Tomita, RCA Red Seal ARL1-0488
31	NEW ENTRY	1	BEETHOVEN: Nine Symphonies London Philharmonic Orchestra (Hartink), Philips 6747.307 (Phonogram)
32	32	29	WATTS BY GEORGE Andre Watts Plays George Gershwin, Columbia M 34221
33	29	6	ROSSINI: Elisabetta London Symphony Orchestra (Masini), Philips 6703.067 (Phonogram)
34	38	6	LIZST: Piano Concertos Nos. 1 & 2 Berman, Vienna Symphony Orchestra (Giulini), DGG 2530.770 (Polydor)
35	21	65	LUCIANO PAVAROTTI: The World's Favorite Tenor Arias London OS 26384
36	34	33	LUCIANO PAVAROTTI: Primo Tenore London OS 26192
37	37	6	MOZART & ROSSINI OPERA ARIAS Von Stade, Rotterdam Philharmonic Orchestra (De Waart), Philips 9500.098 (Phonogram)
38	39	6	WAGNER: Rienzi Leipzig Radio Chorus, Dresden State Opera Chorus & Orchestra (Hollreiser), Angel SELX 3818 (Capitol)
39	NEW ENTRY	1	TCHAIKOVSKY: Swan Lake London Symphony Orchestra (Previn), Angel SCLX 3834
40	24	38	PAVAROTTI IN CONCERT London OS 26391

## UCLA Open To Music Grants

LOS ANGELES—The UCLA Music Dept. is accepting applications from its enrolled students for two Gil Rodin scholarships in the amount of \$1,000 each. Undergraduate majors who are popular music instrumentalists are eligible.

The Rodin grants, memorializing the MCA record producer and Bob Crosby mentor, are being offered for the second year. Deadline for applications is Feb. 28.

The UCLA Music Dept. also offers two Stanley Wilson scholarships totalling \$1,350 to undergraduates who are brass instrumentalists. Deadline is past, however, for the Wilson awards which have been given for years in memory of the creative head of Universal Studios Music Dept.

## Chrysalis Label Debuts 4 Acts

NEW YORK—Chrysalis Records is debuting four acts on its label with an extensive post-Christmas marketing campaign.

Leo Kottke's first Chrysalis recording is "Leo Kottke" and the other three LPs are "Mental Notes" by the Split Enz, "Downtown Tonight" by the Racing Cars and "The Babys." The albums, with a shipping date of Dec. 27, are the first U.S. releases for the three groups.

Chrysalis will use radio and print ads to promote the four releases. For Leo Kottke a 1977 calendar, a poster, and college-distributed book covers have been designed.

A poster of the Split Enz has also been produced. A videocassette of the Babys and the Split Enz was screened to press and radio representatives in seven cities nationwide, and mobiles and posters of the Babys will also be distributed.

## Musiques Releases Weinberger Music

NEW YORK—The Musiques Corp. has acquired distribution rights to the Joseph Weinberger Ltd. music library, and will release 40 LPs in the new year under the Impress, Theme Music and Programme Music labels.

Musiques, a background music licensing firm, has a similar agreement with Chappell Music. Bernie Rubinstein, president of Musiques, says that while the Weinberger catalog is not as extensive as Chappell's, nevertheless it is a very important supplement.

The 40 LPs include such titles as "Melody In Percussion," "Go Go Go Pop Sounds" and "Beats And Ballads" are available to producers and directors for scoring purposes and background music only through Musiques.

## \$7.98 Lists Set

Company executives, meanwhile, insists no plans are imminent to boost the lists of London and Phase 4 albums. Nevertheless, reports persist in the field that these lines too will soon advance to the \$7.98 level.

At label headquarters it is said that the RCA increase did not spur the jump in the import prices. The move has been under consideration for some time, says a London spokesman.

## BOOK REVIEW

# Art Critic Serves Up Lennon Ode

"One Day At A Time" by Anthony Fawcett, 192 pages, Grove Press, Inc., New York, \$6.95.

In 1969, British art critic Fawcett found himself working for Yoko and John Lennon on a full-time basis.

What happened to the couple in the ensuing years is documented almost with awe by Fawcett, who writes capably enough but whose proclivity for expending thousands of words on trivia quickly becomes annoying.

One questions if the world is eager to know the circumstances of how John and Yoko met, at London's Indica Gallery where she was holding her long-forgotten "Exhibition 2."

"I didn't know who he was," Fawcett is quoted. "And when I found out I didn't care. I mean in the art world a Beatle is... well, you know. And he was in a suit. He looked so ordinary."

By projecting incidents of that import scores of times, the reader will comprehend the tenor of "One Day At A Time," published in paperback.

Lennon's long and frustrating effort to establish U.S. residency, fighting deportation for several years, will be of interest to Lennon's fans. But by now it is old stuff, thoroughly documented in other publications.

Fawcett skims over the period, in Los Angeles, when the oldest Beatle indulged in alcoholic binges and insulted nightclub patrons with his aggressive behavior.

Yet for those who ache to know more about the man and his non-musical wife, "One Day At A Time" may well be a much-desired entry in the 1977 overcrowded bookstalls.

DAVE DEXTER JR.

## Levine Records In Philadelphia

NEW YORK—It's been years since any conductor other than Eugene Ormandy mounted the podium to record the Philadelphia Orchestra, but last week Julius Levine directed the orchestra in a pair of works for RCA Records.

Levine, music director of the Metropolitan Opera, led the Philadelphia in tapings of Mahler's Fifth Symphony and Schumann's Second Symphony. The Mahler is a continuation of the conductor's projected series of recordings of the composer's symphonies, in which diskings with the Chicago and London Symphonies (Capitol) have already appeared.

Other than Ormandy, the only conductors to have recorded with the orchestra are Leopold Stokowski, Arturo Toscanini and Charles Munch.

## New Jersey Seeks \$5 For Arts Dates

PHILADELPHIA—The New Jersey State Council on the Arts wants to bring the state's premier cultural attractions into high-traffic tourist centers this summer.

The Council is seeking a substantial increase appearing by the Philadelphia Symphony, the State Opera and State Ballet. Adams Park, Delaware Water Gap, Waterloo Village and other recreation areas are being considered. The popular Garden State Arts Center is normally booked solid and sold out during the season. Plans are for 18 performances to be held off the road.

## Concert Music Woos Shoppers

WILMINGTON, Del.—While shopping centers have long depended on animal acts, magic shows and barbershop quartets to attract patronage, merchants here will be counting on Saturday afternoon classical concerts to woo shoppers away from suburban malls to center city.

Four concerts are being scheduled with the backing of business groups and the Delaware State Arts Council. If box-office sales don't cover expenses, deficits will be made up by the backers.

# Classical Notes

• Continued from page 67  
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## COPYRIGHT TALKS SET

NEW YORK—A series of talks before music educator groups on fair use guidelines will take Dr. Charles Gray to some 25 states by year's end.

The noted copyright expert has been retained by the National Music Publishers Assn. and the Music Publishers Assn. in a joint effort to reach practical agreement with educators on permissible limits of photocopying print music.

Gray, a former executive secretary of the Music Educators National Conference, has delivered six such talks to date. Covered are provisions in the new copyright law, as well as congressional intent as detailed in the report accompanying the revision bill.

## Dealers Mull Adjustment

Records feels it was a mistake for RCA to raise the price across the board. He sees little justification for the increase on older titles, and prognosticates that Red Seal catalog sales will drop. Much better, he says, if the old price could have been retained on catalog items, and the higher price limited to new and special titles.



JUST LIKE BASEBALL FARM CLUB

# Small Studio & Label Fight Odds In Making Natl Splash

By KEN FITZGERALD

VANCOUVER, Wash.—The small recording studio with a country cousin label has a tough row to hoe.

Take it from Gene Breeden who operates Ripcord Studio here and keeps doggedly at the job of trying to sell his Portland label to demodged disk jockeys throughout the country.

His chances? "The odds are pretty slim," Breeden ruefully concedes. "But," he adds, "we're hanging in there and one of these days we're going to push the Portland label into the major league."

Breeden's optimism stems from the fact that records his studio has produced and distributed under the Portland label have eventually made the major charts. Hits originating at Ripcord have been taken on lease by both Capitol and Warner Bros. and have made names for themselves in the big time.

"The small studio that produces consistently good product and is fortunate enough to develop a working relationship with some well known stars can get the major companies interested," Breeden says. The minor league studio, he adds, plays much the same role as a farm club in professional baseball. "We develop the talent," he observes, "and the big boys buy it."

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"We're able to push Maddox on our own label because a major distributor, Crescendo, is interested in the star and promotes her," Breeden says. But this is unusual, he admits. Major distributors aren't interested in lesser names and that's why the small studio finds it almost impossible to crack the market. "It's just a matter of economics," he notes. "Probably 98% of the minor labels are unprofitable and the distributor can't be bothered with stocking them," he says.

Being a small frog in a big pond, however, doesn't bother Breeden. He's invested over \$150,000 in Ripcord and is planning further expansion.

Recently installed equipment include an El-Tech console as well as an Ampex MM-1000 16-track. Also utilized are Ampex 8-tracks, Crown amplifiers, JBL and Altec monitors. Breeden purchased the studio three years ago and much of the new equipment has been added in the past year of his modernization program. The studio staff numbers eight.

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The studio circulates approximately 800 radio stations with a featured LP at three month intervals. The mailing list is being trimmed to the 300-400 range of target prospects, however.

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# Studio Track

By JIM McCULLAUGH

Malcolm Harper's remote unit Reelsound Recording was recently at the Cotton Bowl in Dallas to record Michael Murphey. Bob Johnston was producing with Jeff Guercio in the console and Chet Himes, John Ingle and Malcolm Harper assisting.

MCA's Tanya Tucker continues to overdub vocals for her forthcoming LP at Sound Shop, Nashville. Jerry Crutchfield is producing. Walter Haynes is producing Bill Monroe at Bradley's Barn, Nashville. ... At newly remodeled Minot Sound, White Plains, N.Y., owner Ron Carran has just engineered and mixed a new album release for Chip Taylor. This makes the third project that Taylor has worked on at Minot.

At the Little Mountain Sound Company, Vancouver, B.C., Vally completed a new LP. ... At the Music Farm, Seattle, Linda Waterfall wrapped up an LP with Jim Breidou producing.

The Crusaders are busy recording new material for their next LP for ABC Studios under the production eye of Stewart Levine. The album should be out after the first of the year.

An album of material by Ringes at Producers Workshop in Oklahoma City was completed, supervised and produced by Mark Lindsay and Terry Melcher.

Sigma Sound, Philadelphia, has opened a new studio in New York. The facilities are ultra-modern including a digital automation system developed by the Sigma engineering staff and manufactured by MCI in collaboration with Allison Research in Nashville.

Bill Ratkiewicz was named director of Chappell demo studio in N.Y. and Jim Ed Norman was named director of writer/artist development for Chappell in L.A. where he will be in charge of the West Coast demo studio. Ratkiewicz did a&r and production work for Warner Bros. while

Norman was formerly with Sunbury Dunbar Music.

At Media Sound, N.Y., recent projects include Van McCoy producing David Ruffin with Alan Varner at the boards; Bob James producing Maynard Ferguson with Joe Jorgensen at the controls; and Bob Crewe producing himself with Michael Delugg engineering.

## New Studio For New York Brill

NEW YORK—New York will soon have a major new studio with the opening of the Soundmixers studio complex at the Brill Building in February.

President of the new complex, a subsidiary of Sound One Corp., is Harry Hirsch, a veteran producer and founder of Media Sound in New York.

The facility, which is reported to cost more than \$1 million, occupies the entire second floor of the Brill Building. It includes three 24-track studios and an experimental 16-track studio. In addition it will feature a wide range of videotape screening facilities for motion picture and television commercial scoring.

## Bookings Shifted

LOS ANGELES — Schedule changes have been made for two separate concerts at UCLA, one featuring Count Basie and the other starring Woody Herman and the Young Thundering Herd.

The Basie performance, originally slated for Jan. 11, has been postponed until the spring due to his ill health. A new date will be announced in February.

Herman's Feb. 3 appearance has been moved up to Jan. 29.

In both cases, tickets purchased for the original dates will be honored at the rescheduled dates.

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## L. A. Area Room Hits With Rock-Big Band Billing

LOS ANGELES—Golden West Ballroom, 1,500-capacity hall at Norwalk in nearby Orange County, has been successfully running recording artists and local rock groups along with a schedule which devotes five nights weekly to big band dancing for the older set.

Thursdays and Sundays are the regular rock nights with \$3 admission. Strong local bands get paid about \$200 and often draw turn-away crowds, according to promoter Dan Teckenoff of Star West Productions.

The local rock bills have two acts playing two 45-minute sets each and draw particularly well during the summer. Most of the room's promotion is done via mailing lists and flyers.

Teckenoff stresses the low-budget exposure possible to record acts at the Golden West. Among the acts on labels that have played the room are the Tubes, Journey, the Runaways,

UFO, Savoy Brown, Spirit, John Mayall and Point Blank.

Teckenoff has been operating shows in the 14-year-old ballroom for eight years.

### Anka On ABC-TV

LOS ANGELES—Paul Anka will appear in his first network television special set to air on ABC in April. The one-hour musical and variety show will be jointly sponsored by Dr Pepper and Eastman Kodak, marking the latter firm's return to sponsoring tv specials after an absence of several years.

### Rosenman Signs

LOS ANGELES—Composer Leonard Rosenman, who has scored music for the films "Bound For Glory" and "Barry Lyndon," has been signed to compose and conduct the score for the First Artists' film version of "An Enemy Of The People," Henrik Ibsen's stage classic.

## San Juan Lures Back Big Names

By LORRAINE BLASOR

SAN JUAN—Big musical stars are finding their way back into town and, after a two-year hiatus, the local entertainment scene is all the much better for it.

"The time is ripe to bring the big names back to Puerto Rico. Either that or we're going to lose our shirts," says a spokesman for the Condado Holiday Inn.

For starters, the Holiday Inn has presented singer Diahann Carroll. She will be followed by Cab Calloway, Chita Rivera, Trini Lopez, the Supremes, Sarah Vaughan, Nancy Wilson, Enzo Stuarti, the Mills Brothers, and Billy Eckstine. These artists will be appearing through March 26.

At the Americana the lineup includes Abbe Lane, Chubby Checker, the Platters and Vic Damone.

The Hilton Hotel, a showcase for Puerto Rican and Latin American artists, will include among its entertainment this year such names as Maureen McGovern, Al Martino, Tony Sandler and Ralph Young, the Stylistics, Blood, Sweat and Tears, Freda Payne, and Gino Vannelli.

### Food Firm Into Music Specials For Television

NEW YORK—The Best Foods division of CPC International will sponsor a series of 10-hour long "Best Foods Concert Specials" in leading U.S. television markets this year.

Acts to be starred in the MOR-oriented series include Al Martino, Dionne Warwick, Ferrante & Teicher, Jose Feliciano, Neil Sedaka, Pat Boone & Family, Anne Murray and Roger Whittaker.

The specials will be produced by Rhodes Productions and will be distributed via a "tape network" to stations in 25 major markets including New York, Los Angeles, San Francisco, Boston, and others. The stations cover about 60% of all U.S. tv households.

Strong ratings for last year's series and an enthusiastic response from food retailers and chains prompted the Best Foods' decision to again sponsor the specials.

### Forum Grosses Up

LOS ANGELES—Final audits show that Wolf & Rismiller's seven December concerts at the 18,700-seat Forum here grossed more than \$900,000, setting a one-month revenue record for both the promoters and the facility.

## PLAYING 45 MARKETS Chicago To Tour Europe By Train

By NAT FREEDLAND

LOS ANGELES—In what is believed to be the first rock tour of Continental Europe ever undertaken by train, Chicago will play 45 markets starting Saturday (22) through March 4.

The group will travel between cities in a chartered first-class railroad car with its own private dining car attached.

The 26 members of the sound and light crews will travel in a special bus in convoy with three 40-foot trailer trucks carrying 50,000 pounds of equipment. The equipment was air-freighted to England this week where Chicago starts the tour with seven U.K. concerts.

While on tour, Chicago will be recording its shows in England, France and Holland plus taping television specials in England, France and Germany.

The group's No. 1 single, "If You Leave Me Now," has topped the charts throughout Europe, selling 800,000 units in England alone. The albums "Chicago's Greatest Hits" and "Chicago X" have also been the group's biggest sellers in these markets.

"Chicago has never been accepted in Europe on the level it reached in America until this single and the latest albums," says Larry Fitzgerald, president of Caribou Management which handles the group.

"The boys and Columbia Records agreed that now was the time for our big push in this market."

This 45-show tour is the biggest schedule that Chicago has under-

taken in several years. Usually it goes out for no more than 20 concerts in a row.

Tickets for the Chicago dates have been on sale in most of the upcoming venues for some 10 days and the tour is already 80% sold out, with additional shows likely to be added in several cities, says Dick Duryea of Caribou's international division, who coordinated the travel plans.

"Winter flying in Europe is too unreliable," says Duryea. "I'm surprised nobody has done a 'whistle-stop' train tour of Europe before. The European railroad depots are all in the center of the cities and the stops on the tours are only 400 or so miles apart."

Most of the halls Chicago will be playing seat 3,000-5,000. This will be the group's fifth tour of Europe since 1969, and when it returns it will begin recording an album for summer release.

## Talent In Action

GLADYS KNIGHT & THE PIPS

Aladdin Hotel, Las Vegas

After a year's absence from performing to have a baby and make the movie "Pipe Dreams," Grammy-award winner Knight returned to concert appearances for two near-sellouts New Year's Eve and day at the Aladdin Theatre For The Performing Arts.

The tight-knit, 80-minute show highlighted Knight's stylish, soulful efforts in a 15-song program which was happily balanced by the talented, complementary Pips, her brother Merald, Edward Patten and William Guest.

The opening melodies, soul rocker "How Can You Say I Don't Love You?" and Rare Earth's hit "I Just Want To Celebrate," merged into one of the group's nine gold singles, "I Feel A Song," which set the blues-rock mood for the evening. Quiet ballad, "So Sad," from "Pipe Dreams" showcased Miss Knight's expressive execution along solo lines as well as louder, rock numbers.

Nicely silhouetted by ceiling to stage gold-white sets with small yellow lights, the quartet moved into past hits territory with Curtis Mayfield's "On And On" from the movie "Claudine," initiating rhythmic accompaniment of the stage set lighting. First recording effort, "Every Beat Of My Heart" from 1961 was next, followed by the funky-blues "Daddy Could Swear" and melodic "Best Thing That Ever Happened."

Both the Pips and Gladys worked well together on the group's choreography during sequences, emphasized during the offsetting rhythms of "Midnight Train To Georgia." The Pips solo spot, "Street Brothers," was adequate, preceding a second solo effort by Gladys on "Georgia." "Try To Remember The Way We Were," bandleader Joe Guercio's special arrangement, was magical in Knight's hands with a wide vocal range of sounds.

A 21-piece orchestra rounded out the total musical package with conductor-drummer Al Thompson, guitarist Jerry Patterson and Ken Brown on bass. Prior to "Imagination," the group's platinum hit, brother Merald romped to "Jesus Christ Superstar" in his regular routine to outshine sister Gladys, blending humor with the serious part of the performance.

HANFORD SEARL

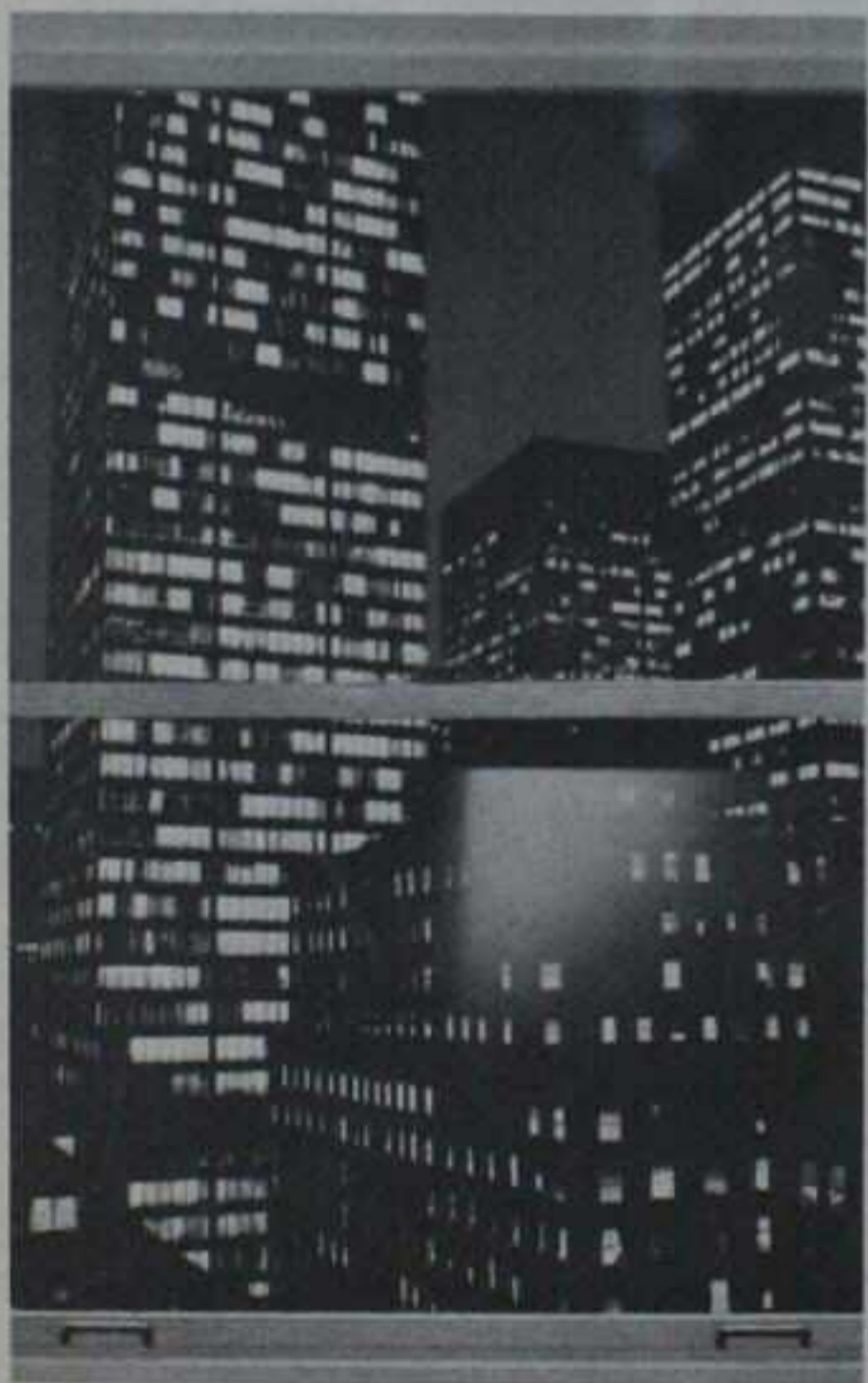
GRAHAM CENTRAL STATION  
MOTHER'S FINEST

Avery Fisher Hall, New York

Master bassist Larry Graham kept a small but volatile audience on its feet for 90 minutes of high-powered funk. Graham and his group entered the stage like a marching band playing

(Continued on page 74)

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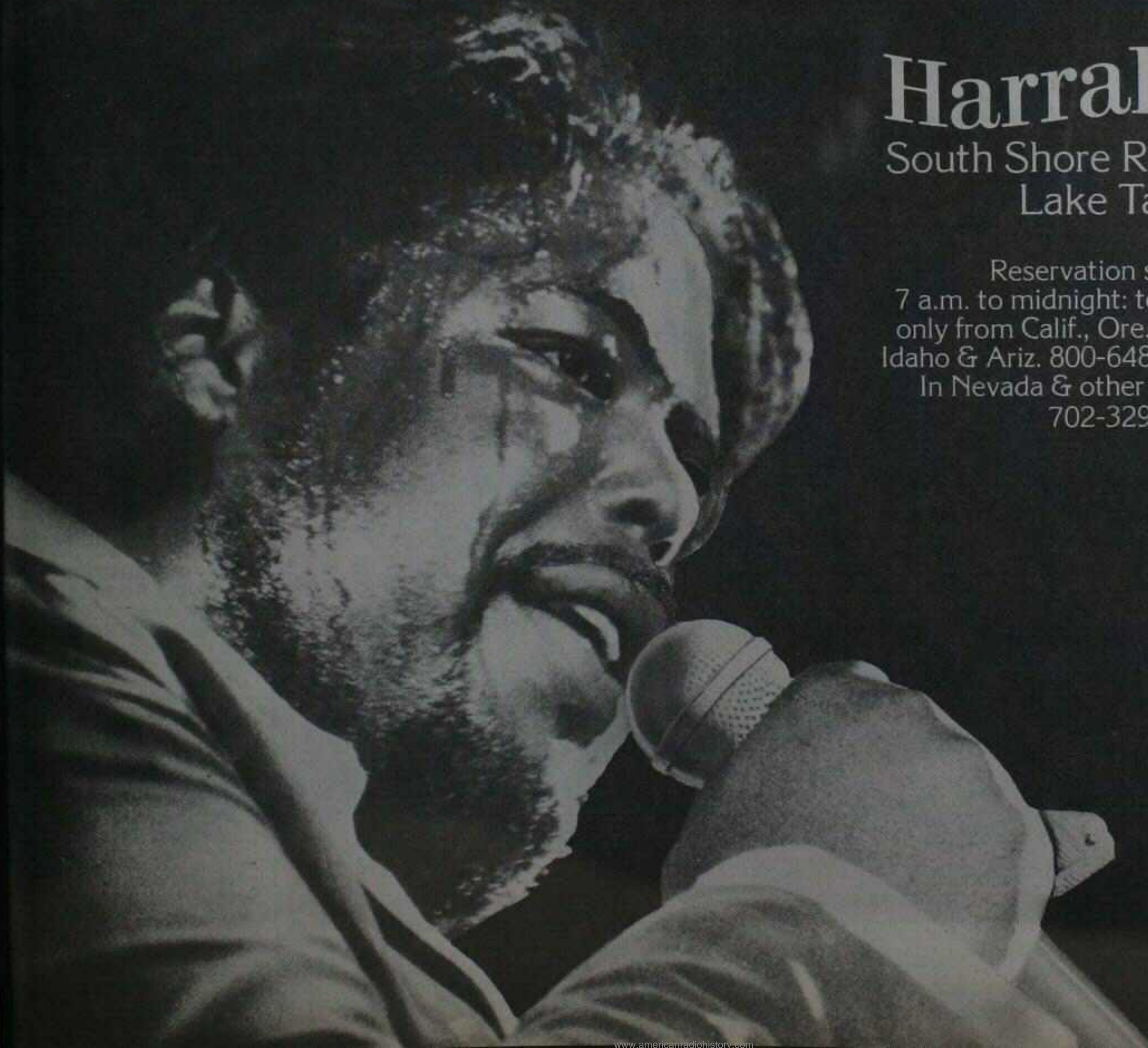
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• Continued from page 72

drums and cymbals. The Nov. 25 show took off from this surprise opening and steadily built in intensity for the rest of the evening. The highlight came towards the end when Graham, accompanied only by drummer Gaylord Burch,

played a medley of songs made famous by Graham's first group, Sly & The Family Stone. Graham Central Station has become one of the most exciting live attractions in Black music today and the group's only flaw is that it has been unable to bring the live energy to records.

The opening act, Mother's Finest is a heavy metal rock'n'roll band that features two black lead singers, Joyce Kennedy and Glen Murdock. The group has a unique sound, but like many other heavy metal bands it tends to be a bit excessive and self-indulgent. Both lead singers

have strong voices but the band tended to overpower the vocals with loud playing. The 45-minute set featured a good version of Smokey Robinson's "Mickey's Monkey" which worked well in the group's format. Much of the predominantly black audience enjoyed Mother's

Finest but many others found the band a bit too white for their tastes.

ROBERT FORD JR.

## HALL & OATES RICHARD SUPA Palladium, New York

Daryl Hall and John Oates' careers took a giant step forward Dec. 4 as they conquered New York during 100 minutes of interesting and entertaining rock'n'roll. These two young Philadelphia delphians seem to have all they need. Hall and Oates are progressive enough for FM, simple enough for AM, cute enough for teenyboppers and funky enough for blacks. Their songs are stylistically similar, but no two sound the same. Their live act is flawless and well paced. But perhaps the most remarkable thing about Hall and Oates is that it has taken seven years for them to get this far.

Throughout the entire set, Hall and Oates had complete command of their audience as they mixed material well and kept the proceedings moving smoothly. They brought the show to a climax with their two top 10 singles "She's Gone" and "Sara Smile" as well as the title cut to their finally classic album "Abandoned Luncheonette." The group came back for two rocking encores that brought the audience to its feet.

Singer-songwriter Richard Supa opened the show with a prosaic 40-minute set. With the exception of his closing number "School Of Hard Knocks" Supa's songs were all morose and depressing. Supa would give a much more effective show if he varied his material more.

ROBERT FORD JR.

## MELISSA MANCHESTER Avery Fisher Hall, New York

The talented Manchester did it all Nov. 28 strutting her stuff as energetically in the boisterous closing "Sing, Sing, Sing" as in the opening "Party Music."

Her road sound system came across fine in the new acoustic environment here, with her regular sextet augmented by a solid brass trio. Manchester did five of the regular program's dozen numbers at the piano, getting across to the audience particularly well with her own version of the "Sedaka strut" in "Happy Endings."

In between were fancy shifts of mood from the bouncy "Happy Endings" to a smooth "Be Somebody" from her new Arista LP "Help Is On The Way." Later on, she segued neatly from "Headlines" with its distinct Latin beat to the big audience rouser, "Midnight Blue."

Another favorite with the SRO house was the first single off "Help," a rousing "Monkee Sex, Monkee Do" accompanied by her regular pianist Stanley Schwartz on saxophone. She also previewed a new ballad they conspired on, "Confide In Me," her softest touch of the night.

Three encores wound up her 75-minute program, the lively title song from "Help," an upbeat "Just You And I," and alone at the piano, an evocative and poignant "Come In From The Rain."

The evening was a resounding encore to her last Christmas appearance in New York's Carnegie Hall.

Al Jarreau opened the show with his own unique brand of "mouth music" that the WB artist has forged into a budding career. He was recently reviewed in Billboard.

STEPHEN TRIMAN

## IMPRESSIONS D.J. ROGERS Troubadour, Los Angeles

The Impressions tried to follow D.J. Rogers before a packed house Jan. 4 and failed miserably.

Rogers converted the audience from the word go and never let up. His entire six-piece band is rhythm and his background singers could have been having an old-fashioned revival in church.

The energetic singer romped, stomped.

(Continued on page 75)

# Billboard's Campus Attractions

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## Signings

Carl Graves, who had a 1974 hit with "Baby, Hang Up The Phone," to Ariola America... Vernon Burch, Columbia artist, to Backstage Management.

Moe Bandy, Columbia country artist, to Circle T Entertainment of Nashville for booking... Winters Brothers Band to Paragon Agency in Macon, Ga... Pattie Keith, Australian artist, to Cream Records... Reynaldo Rey to Laff Records.



# College Dates Rise, Colo. Agency Says

By ED HARRISON

LOS ANGELES—College concert dates are on the rise again for the Stone County Agency in Denver, whose 14 acts regularly play the college circuit.

"Through early spring we have noticed a higher percentage of school dates," says Keith Case. "It might be due to a reaction in the economy, but midrange schools are starting to buy midrange acts."

Case classifies midrange as acts in the \$1,000-\$4,000 price bracket. Case's optimistic vibes indicates that 1977 will be a healthier year for campus activity than late spring and early fall of 1976.

"Successful big name attractions are doing less in the way of campus dates and going more with professional promoters," says Case. "And campus promoters are beginning to do shows with midrange acts. It might not be so in other categories."

In the past Stone County has primarily booked within the college market but with recent declines in student enrollments and cutbacks in university dollars, less than 50% of its bookings last year were colleges. Instead, the agency joined with professional promoters for big stadium dates especially during the summer.

Stone County has reduced its artist roster from a high of 30 acts in December to its current selective list of 14. "We felt we could do a better job developing a smaller roster of acts. We're at our desired level now," says Case.

# Tulsa Lands Trade Class

NEW YORK—The latest "Business Of Music" venture of educational whiz Ron Zalkind is a three-day career opportunity workshop at the Univ. of Tulsa (Okla.) School of Music, Feb. 18-20.

Even though this seminar is being held far from the various music capitals, Zalkind has arranged an impressive array of guest speakers.

Among the scheduled participants are: Bruce Lundvall, CBS president; Jim Halsey of the Jim Halsey Co.; Ron Bledsoe, vice president of talent acquisition for CBS; Ken Curtis, program director of KAKC radio; Jim Richards, program director of KMOD; Herman Finkelstein, former general counsel of ASCAP; Kenneth T. Hertz, manager of the Tulsa Philharmonic Orchestra; Larry Schaeffer of Little Wing Productions; Don Greer of Sound Warehouse; and various others.

Like his prior courses at Temple Univ., The New School for Social Research and New York Univ., Zalkind will present music core courses and electives.

Course titles include: "The Business Of Music Today," "What You Should Know About Contracts," "Career Opportunities In The Music Business," "Introduction To Copyright," "How Does The Music Publishing Business Work," "The Recording Industry Over The Next Five Years," "What Ever Happened To Top 40 Radio," "The Professional Fund-raising Approach," "The Role Of The Arts Administrator, Managers, Agents And Promoters Defined" and "The Tulsa Music Person: A General Rap Session."

Among the agency's busiest campus acts are John Hartford, New Grass Revival, comedian Steve Martin, Byron Berline and Sundance and Hickory Wind.

Dates set for Hartford include appearances at the Univ. of Pittsburgh, Marshall Univ. in West Virginia and Michigan State. Hickory Wind will play the Univ. of Maryland, Catholic Univ. in Washington, D.C., Ohio Wesleyan, Univ. of Pittsburgh and Marshall Univ.

Martin is booked for Florida State Univ., Univ. of Florida at Gainesville, San Jose State and the Univ. of Oregon. These shows are tentatively booked for late January or early February. In addition, Stone County will showcase the Dillard's at the NECAA national convention in San Antonio Feb. 16-20.

Although the Dillard's will be showcased nationally, Case says Stone County has become less active at regional showcases. "We've found the regionals to be ineffective for us," he says. "The cost of attending is going up while the results are going down. Even when the acts go over well it doesn't seem worthwhile."

Because there is a huge gathering of schools, talent buyers and promoters in attendance at the national NECAA, Case will continue showcasing there. "The personal contacts made is excellent for business."

"Showcases though are basically like a crapshoot. You never really know what's going to happen. But they're certainly good for developing new acts and getting exposed to buyers."

Case is also adamantly against big blocks (20-30 consecutive dates) because acts are underpriced too greatly. "Once you engage in massive block booking it can hurt the act's market price for years afterward." He is more in favor of smaller blocks encompassing four or five consecutive dates.

# Temple Into Jazz

PHILADELPHIA—Jazz improvisations as a college course for credits is being offered by Temple Univ. for its Center City Campus. The College of the Performing Arts, fully-accredited music and art school, instituted such a course last year. At Temple, Curtis Harmon will conduct a beginner's class and an advanced class in jazz improvisation, starting with the spring term.

# Hawaii's Biggest

LOS ANGELES—Two top Hawaiian acts, Kalapana and Cecilio & Kapono, headlined a concert at Aloha Stadium Dec. 26 which was called the "biggest grossing concert in island entertainment history" by the show's promoter Tom Moffatt. It was reported that more than 30,000 fans attended the Sunday afternoon event which also featured another local act, a group named Summer.

# Campus On Coast

LOS ANGELES—Effective with the next issue, all correspondence for Billboard's campus section should be addressed to Ed Harrison at Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

Continued from page 74

preached and shouted. But most of all he sang. There were times when he might have been a bit overbearing but the audience loved it.

Rogers went through "Secret Lady Where Is Your Mind," "Beulah Jean," "On The Road Again," "Alright Now" and "Say You Love Me." He invited the Pointer Sisters onstage to join in on "Beulah Jean."

In his 50-minute set, he had the audience on its feet twice for a full five minutes. It was still standing as he stumbled from the stage in sheer exhaustion. Rogers has an animal type of magnetism that transcends sexuality.

The Impressions, as headliners, came onstage to face a less than enthusiastic audience. The smooth, classy, well-choreographed act started off swinging. It was downhill from there.

In its hour-long set the group gave the crowd "You Lovin' Power," "Give The People What They Want," "It's Gonna Take The Same Thing," "You Are My Sunshine," one of its best numbers, "It's Not Unusual," and "This Time."

Nate Evans, the group's new lead singer, is exceptional when singing but totally lacking in stage presence.

There was too much talking and too little singing. Evans, who was trying hard to please, seemed to be feeling his way with the audience by skipping from one subject to another. The audience was not interested.

The group's harmony is tight, its band is good and there is no question about its professionalism, but it put too much responsibility for carrying the show on Evans' head. He's just not ready for it.

JEAN WILLIAMS

# FOGHAT RUSH MOTHER'S FINEST

Palladium, New York

There are other bands that play better songs, and other musicians who are more proficient at their instruments, but Foghat works hard, has a visually-exciting show and in the end earns respect.

Foghat is a four-man band that plays metallic hard rock. And while much of the music is repetitious power chording, the band makes up for it by an aggressive stage presentation that makes good use of lead singer Dave Peverett's expressive audience-pleasing style.

But most impressive about Foghat's hour show Dec. 11 was the inventive use of lighting. With power chords accented by the changing lights. It all ended with the bang of the last chord in "Slow Ride" triggering an explosion of white light that was certainly stunning if not blinding.

Second-billed group Rush did not rely on such pyrotechnics for its effects, but this band, too, looks good onstage.

Alex Lifeson and Geddy Lee, the guitarist and singer/bass player in this power trio, work well together with an obvious rapport in both their stage manner and their approach to music.

The result is what might be expected, loud and powerful blues-rock that reached its peak in the 45-minute set with the "2112 Overture" and "Fly By Night."

It's a shame that opening act Mother's Finest were only onstage 30 minutes or so, because it seemed the most exciting band of the evening. While the music may not be as accomplished as it could be, the band comes across with so much energy and obvious enjoyment that any lapses are soon forgotten.

Standing out especially were singer Joyce Kennedy and bass player Jerry Seay, who are both the visual and talent focal points of the band.

ROMAN KOZAK

# MELBA MOORE

Metropolitan Opera House, New York

Buddah recording artist Moore was as beautiful as her surroundings at New York's posh Metropolitan Opera House at her one-woman show Dec. 12.

Moore has achieved her success mostly through Broadway appearances and her 1 1/2-hour show was devoted primarily to show music. "Aquarius/Where's the Sunshine?" recalled her leading role in "Hair" and "I Got Love" she made famous in "Purlie."

Among her 15 songs she also included "Long and Winding Road," "Summertime," "Me And My Shadow" and "Nobody." But when Moore sings an MOR number she does not forget her gospel roots.

She certainly lost no fans in the audience when she slid from an easy listening song into a gospel-derived shriek that could just about raise the ceiling.

# Talent In Action

Moore is a knowledgeable stage performer and during her show she would leaven the more intense segments with bits of lighter material. She sang both parts of "a shopping mother and her young daughter duet," and did a Jimmy Durante imitation.

Toward the end of her set she moved to a more contemporary sound with a striking ballad performance of "He Ain't Heavy, He's My Brother," and a more upbeat "This Is It."

But throughout, she kept perfect control of her music and over her audience, combining various sounds into a coherent and entertaining performance.

ROMAN KOZAK

# FRANK ZAPPA

Palladium, New York

At a Zappa concert it is apparent that there are two disparate forces at work: the audience wants Zappa to be dirty and scathing, and Zappa wants to play his music. Sometimes the two work together; sometimes they don't.

But at Zappa's four SRO appearances in New York beginning Dec. 26, mostly everything went just fine. Zappa began his first concert on a musical vein, conducting his band through his formally disjointed jazz compositions with a minimum of theatrics.

To help out with the show Zappa had veteran television announcer Don Pardo make his live concert debut. Pardo handled the narration for the "Illinois Enema Bandit" and then came out onstage to perform and dance to "I'm The Slime." In white suit and cape Pardo looked like somebody's lascivious uncle as he pranced and shook hands with the audience.

On the musical side Zappa's performance was much enhanced by the presence of Eddie Jobson, formerly of Roxy Music on electric violin. His solo work on "Black Napkins" from Zappa's new "Zoot Allures" LP was one of the highlights of the evening.

Altogether Zappa and his band were onstage for more than two hours performing almost 20 songs.

ROMAN KOZAK

# JOHN MCEUEN

McCabe's, Santa Monica

Best known for his distinctive banjo and fiddle playing as a stalwart member of the Nitty Gritty Dirt Band, McEuen made a rare solo appearance Jan. 8 before 200 packed into this intimate room.

McEuen's 75-minute set consisted of country and bluegrass instrumentals, an occasional vocal and improvisational banjo tunes mixed with storytelling, witty anecdotes and analogies.

As a close friend of comedian Steve Martin, McEuen utilizes many of his zany stage antics and delivery by beginning with an introductory banjo riff followed by short, punchy stories and jokes.

McEuen varied the show's tempo by intermittently switching to acoustic guitar. He performed "Doc's Guitar," a Doc Watson composition, and "I Am A Pilgrim," with sincerity which erased the otherwise jovial atmosphere.

The most unusual and innovative element of the show was when McEuen used a prerecorded tape to accompany himself on "Dueling Banjos." With timing crucial, he rapped to the recorder, getting vocal and instrumental answers on cue. The interaction between man and machine made for laughs and cheers.

The most outstanding banjo tune was "Devil's Dream," built around a mournful yet humorous tale about the death of a girl friend. Again McEuen supplied background information in the form of a pun or anecdote only to get serious when it came to playing. His nimble fingers plucked the strings with lightning-fast accuracy. At one instance he played with the banjo sitting flat on his knees.

It's a shame the capacity at McCabe's, which is also a guitar shop, is so limited. McEuen put on a most thoroughly enjoyable one man show.

ED HARRISON

# SPARKS

Bottom Line, New York

Sparks is an American band centered around brothers Russell and Ron Mael who have gained a following abroad, and who are now back in the U.S. attempting to duplicate their European success.

As was apparent at their Dec. 21 show to do this they have abandoned some of their theatrics, made their singing slightly less frenzied, and added a couple of electric guitars to make for a much harder rock sound.

Only time will tell whether American audiences will like their new mix as well as the Europeans liked the old madcap style.

Not that the band has lost its theatrical appeal.

Russell Mael is still the dynamic young rock singer leaping around the stage with as much abandon as anyone. And brother Ron is just weird, in his slicked back hair, and "Hitler" mustache, sitting at the piano playing a few chords until the set end, in a rage, he destroys his piano stool.

But during the hour performance, with the 10 songs performed coming mostly from the Sparks' new "Big Beat" LP, the Sparks' new sound didn't really seem to work.

On both the old songs like "This Town Ain't Big Enough For The Both Of Us," and on new compositions like "White Women" and "Everybody's Stupid," the band's falsetto vocals do not mix that well with a basically very strident guitar sound.

ROMAN KOZAK

# RENAISSANCE STANKY BROWN

Westchester Premiere Theatre Tarrytown, N.Y.

The audience brought gifts for handicapped children and headliners Renaissance and Stanky Brown, plus special guest Janis Ian put on a great show. And in the end all of them got onstage and sang "Silent Night" at radio station WNEW-FM's annual Toys For Tots benefit Dec. 15 for United Cerebral Palsy.

High point was the performance by Renaissance, an English group that has been steadily building in popularity, especially on the East Coast.

The band plays long involved songs, many with traditional and classically-based melodies.

(Continued on page 77)

# Outdoor Dates Will Continue In Philadelphia

PHILADELPHIA—The free summer rock, pop and folk concerts staged outdoors during bicentennial summer by the city to help keep a sagging celebration alive will be repeated this coming summer. The city is setting up a nonprofit corporation with a \$1 million talent budget. The concerts will again be staged in front of the Philadelphia Art Museum with space for from 10,000 to 20,000 persons.

Plan is to also continue entertainment features at Penn's Landing where folk singers held forth, and at the Independence Mall Tent Theatre, a 3,000-seater which played the "1776" musical without success until tickets were handed out for free.

Dallas Alinder, New York theatre producer who was executive director of the "1776" offering here last summer, has been engaged at \$25,000 a year to head up the new nonprofit corporation. It is expected that salaries and operating expenses for a 15-man staff will amount to \$200,000.

# Agency Grosses Up

MISSOULA, Mont.—Good Music Agency grossed \$2 million in 1976 bookings, a 70% increase over 1975. The four-year-old firm has seven agents booking 20 Western states and Canada. Good Music is owned by Doug Brown and Brian Knaff. The staff was just joined by Randy Erwin, former owner of Ozark Talent in Springfield, Mo.

# Tahoe Sets Reese

LOS ANGELES—Vocalist Della Reese is set to appear at the Sahara/Tahoe Lodge in Lake Tahoe of Feb. 25 and 27 along with Freddie Prinze, star of the television comedy "Chico And The Man" on which Reese also appears. The weekend engagement is scheduled to coincide with Reese's first release under her new recording contract with Chi-Sound Records.



# THE CHART

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**HARD LUCK WOMAN.** KISS. Casablanca.  
Producer: Eddie Kramer.

The first KISS hit single from the **Rock & Roll Over** album. To see how it's doing, check today's charts.



**STARZ.** STARZ. Capitol.  
Producer: Jack Douglas.

This exciting first album has received worldwide critical acclaim. Critics have been behind them from the beginning.



**RED HOT.** STARZ. Capitol.  
Producer: Jack Douglas.

STARZ album #2. Scheduled for March release. Because of their strong live performance, STARZ has gathered an impressive following. Look for this album to explode.



**PIPER.** PIPER. A & M.  
Producers: John Anthony and Eddie Kramer.

Watch for Piper. Their debut album is on its way to the stores! PIPER's first American tour begins next month.



**TOBY BEAU.** TOBY BEAU.  
In production.





# Talent In Action

Continued from page 75

revolve around lead singer's Annie Haslam's velvety clear and strong soprano. Bass player Jon Camp and drummer Terry Sullivan provide an effective counterpoint to her singing. Keyboardist John Toul and guitarist Michael Dunford hold it all together.

During a 75-minute set the band only played out eight songs, at times sounding a little like Mike Oldfield or Curved Air. But at the end of a band very much with its own identity, and older songs like "Mother Russia" as well as new "Can You Hear Me Call," this is a band in much to say musically.

The band was at its best, however, with "At Harbor" which made good theatrical use of usually overused smoke machine, by providing just the right atmosphere for a sad ballad about women waiting for their lovers missing at sea.

Opening act was Stanky Brown, a fine album centered around keyboard artist and vocalist Jim Brown.

Brown plays a form of easy rock that is very active on FM radio, with touches of both jazz and country-rock harmonies.

Onstage however it would not have been hurt had more dynamic presence. The songs are to listen to, but it wasn't until the end of its minute set with "One More Saturday Night" the band showed any real fire in its performance.

Guest performer Janis Ian was recently reviewed in this section. **ROMAN KOZAK**

## FOUR TOPS HAROLD MELVIN & THE BLUENOTES WHISPERS SOUL TRAIN GANG

Felt Forum, New York

Though this Nov. 26 show was a disappointment at the gate it was satisfying musically as four groups worked hard to entertain what audience there was. The Four Tops gave a well-timed 45-minute set that featured material from all phases of the group's long career. Group member Lawrence Payton has recently emerged as an accomplished producer and song writer. The Tops are still dominated by the powerful voice of Levi Stubbs. Stubbs is one of pop music's classic vocalists and his unique voice has helped the Tops enjoy a remarkable longevity. The group closed the show with the current hit single "Catfish" which brought the crowd to its feet.

Harold Melvin & The Bluenotes' 40-minute set featured the strong gospel tinged vocal work of new lead singer David Ebo. Ebo has a devastating voice and an imposing stage presence but unfortunately the group does nothing but old songs which were popularized by Ebo's predecessor Theodore Pendergrass. It is difficult for a singer to establish himself when he must perform songs associated with someone else. High point of the show came during "Wake Up Everybody" when Ebo was able to show off his big voice on an a capella break.

The Whispers delivered an excellent 25-minute set that spotlighted some interesting songs and creative choreography. The Whispers are a veteran group that has only recently come to the fore thanks to association with TV host Don Cornelius. The group ended strongly with two recent songs "Living Together In Sin" and "One For The Money."

Another Cornelius group, the Soul Train Gang, opened the show with a mediocre 15-minute set. This three-man, two-woman group is attractive to the point of looking sterile and its movements seemed a bit too forced. The group also suffers from weak material.

**ROBERT FORD JR.**

## BOB JAMES STANLEY TURENTINE

Carnegie Hall, New York

James's Carnegie debut as leader of what was billed as "Bob James And Friends" will undoubtedly do much to enlarge his already excellent reputation as pianist, composer and arranger.

"Friends" consisted of Eddie Daniels, flute and tenor; Mike Brecker, tenor; Randy Brecker, trumpet; Marvin Stamm, trumpet and Dave Taylor, bass trombone. Underpinning this airtight horn section was a rhythm section consisting of Gary King, bass; Andy Newmark, drums; Eric Gale, guitar and Ralph MacDonald on percussion. The result of this all-star congregation was the sort of perfection usually only heard on record.

The set opened with a slow, funk blues feel-

turing the talents of Mike Brecker. Eric Gale took the spotlight on James's arrangement of "Feel Like Makin' Love," with a textbook demonstration of the subtleties possible with a wah wah pedal. Gale, who is presently a member of Stuff, made it obvious that he is capable of both the lightest funk and the quietest jazz.

But, although there was not a clinker in a carload of the assembled musicians, the evening clearly belonged to James. From the moment of his introduction to the end of the set, James was completely in control of the music and the audience. His piano work was excellent throughout and particularly brilliant on an arrangement of "Farandole" from Bizet's "L'Arlequin Suite #2."

Although the performance was somewhat abbreviated (45 minutes, five selections) in order to prepare for the second show, James showed a total mastery of the jazz idiom.

Preceding James, Stanley Turrentine blew the kind of hard-driving, crowd-pleasing jazz which has become his trademark. Fronting a rhythm section of bass, drum, keyboards and guitar, Turrentine smoked through six tunes in 40 minutes including "Pieces Of Dreams" and "Love Hangover." As with James, the only complaint was the brevity of the set.

Opening the show was Freddie Hubbard who has been reviewed here recently. **JAY BIGGS**

## JUDY COLLINS

Carnegie Hall, New York

Collins may have moved from the folk circuit to Carnegie Hall, and she may now perform in a red or purple full-length dress, but she has not forgotten her social concerns.

Performing with a six-man backup band, her two-hour shows Dec. 18 capped a 50-date tour with an MOR repertoire that leaned heavily on romantic ballad material.

But through it all it was very much apparent that Collins' social activism is still very much alive. She dedicated a Randy Newman song, "Political Science" to Henry Kissinger, sang an anti-whaling song, "Farewell To Tarwaite" using recorded whale calls and sounds as her background, and performed in Spanish "Plegaria Un Labrador" ("A Prayer to The Working Man") written by Victor Jara, a Chilean songwriter killed by the present ruling junta.

Yet it was her ballad material that worked the best, especially "Something So Right" by Paul Simon, "Someday Soon," "Marie," and "Send In The Clowns."

Judy Collins sings as sweetly and with as much feeling as ever, but almost 25 songs without one uptempo number can get a little trying. A dose of humor also would have been refreshing. **ROMAN KOZAK**

## HUBERT LAWS EARL KLUGH LONNIE LISTON SMITH

Carnegie Hall, New York

Three hours of jazz at Carnegie Hall Jan. 4 billed as "Jazz 77," was an uneven presentation that swung from boredom to brilliance and then back again.

Guitarist Earl Klugh opened the evening with a generally low-key performance that featured some interesting finger-picking on his amplified acoustic guitar.

Unfortunately his band was a rather lackluster outfit and Klugh would have done just as well performing solo.

Highlight of the show was the hour devoted to the music of Hubert Laws. Flutist and his band provided him with a rhythmically interesting backup that had the most fire of the show.

His is a busy sound that flows well from up-tempo to ballad with thoughtful arrangements that keep the music interesting throughout. But Laws' main strength is his own playing. When he brought out two other flutists to help out on "Romeo And Juliet," the result was some especially fine music.

Closing the show was Lonnie Liston Smith, who was most into a space-jazz sound of all the performers. Smith plays piano and organ but due to apparent sound problems he was not heard well.

There was some excitement in his performance as he tried to break through a rhythm section that sounded like it was running away from him and a horn section that was overwhelming him. But it is doubtful if that was the type of excitement Smith wanted. **ROMAN KOZAK**

## DIRTY TRICKS

CBGB, New York

Although Dirty Tricks made its American de-

but at this mecca of the New York punk rock scene, in style and format the band is closer to the mainstream English rock scene.

Dirty Tricks is centered around singer Kenny Stewart and guitarist Johnny Frazier Binnie, who have gained much of their inspiration from The Rolling Stones, Steve Winwood and Rod Stewart.

It is a band that plays good hard rock, with strong and effective instrumental breaks. Its 45 minutes onstage Jan. 7 began with an "Amazing Grace" introduction and ended with a rocking "Night Man," the title tune of the band's LP on Polydor.

Throughout bassist Terry Horbury and drummer Andy Bierne provided a solid rock beat, while the two front men played off each other on vocals and guitar.

Although basically a power trio with vocals, the band has a good, full sound to it. And it looks good onstage. It is a band that should do well touring in the American heartland.

**ROMAN KOZAK**

## MICHAEL HENDERSON

Bottom Line, New York

Henderson sings and plays bass with his music in the black jazz-funk mold that will always find favor among a respectable segment of the audience.

In his 45-minute set Jan. 6 he ranged in style from good basic soul on a song like "Lowdown" to more esoteric flights of musical fantasy on "You Are My Starship."

While Henderson is certainly no slouch on his bass and he has a more than passable voice, nevertheless as leader of the five-man band behind him there seems to be a lack of real focus and the arrangements possibly are not as sharp as they could be. However, it simply could have been an off night, since the talent is obviously there. **ROMAN KOZAK**

## MUSIC UPDATED

# Thaxton Special For TV

LOS ANGELES—Lloyd Thaxton has taped a one-hour television special updating his former tv teen dance show to blend today's music with yesterday's visual gimmicks.

The show airs here on KCOP Jan. 29 at 7 p.m. The station was chosen by Thaxton because it had been his tv home for five years (1962-67) when he hosted a daily one-hour program.

The new show, "The Lloyd Thaxton Special—So What," is designed as a pilot for what he hopes may develop into a regular series.

Thaxton and his wife Barbara (the special's co-producer) plan taking the tape to the upcoming National Assn. of Program Executives convention in Miami next month.

The special emphasizes today's music, Thaxton says, and will be surrounded by teenagers dancing and also feature Thaxton acting out records. For "Nadia's Theme" he plays the piano. He will also use his "finger bits" in which fingers on his hand become characters in a song's lyric.

"The show is my way of presenting the music," Thaxton says. The show will also include guest artists who may have appeared on the original program. "But it's not going to be a show planned totally around nostalgia."

Thaxton, who has been doing other tv shows outside of music since 1967, says he gave up his popular tv record hop show because the airwaves were glutted with them. And: "I didn't want to be known as the second Dick Clark."

Billboard SPECIAL SURVEY For Week Ending 1/9/77

# Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
<b>Stadiums &amp; Festivals (More Than 20,000)</b>				
1	BEACH BOYS/OUTLAWS—Beach Club Booking/Student Govt. Prod., Florida Field, Gainesville, Fla., Jan. 8	12,484	\$6-\$7	\$77,411
<b>Arenas (6,000 To 20,000)</b>				
1	BEACH BOYS—Cellar Door Concerts, Sportatorium, Hollywood, Fla., Jan. 6	16,500	\$7.50	\$123,750*
2	KISS/URIAH HEPP—Feyline Inc., Henry Levitt Arena, Wichita, Kans., Jan. 9	10,886	\$7	\$76,202*
3	EARTH, WIND & FIRE/DENIECE WILLIAMS—Alex Cooley Inc., Municipal Aud., Mobile, Ala., Jan. 6	7,774	\$6.50-\$7.50	\$54,294
<b>Auditoriums (Under 6,000)</b>				
1	WILLIE NELSON/PURE PRAIRIE LEAGUE—Alex Cooley Inc., Civic Center Aud., Atlanta, Ga., Jan. 7 (2)	6,432	\$5.50-\$7.50	\$47,167
2	LONNIE LISTON SMITH/COSMIC ECHOES/HUBERT LAWS/EARL KLUGH—Don Friedman/New Audiences, Carnegie Hall, N.Y.C., Jan. 8 (2)	5,600	\$5.50-\$8.50	\$42,400*
3	BAY CITY ROLLERS—Wolf & Rissmiller, Civic Aud., Santa Monica, Calif., Jan. 7	2,791	\$5.50-\$6.50	\$18,089*
4	WILLIE NELSON/PURE PRAIRIE LEAGUE—Alex Cooley Inc., Municipal Aud., Birmingham, Ala., Jan. 9	2,765	\$6-\$6.50	\$17,077
5	GIL SCOTT-HERON—Fun Prod., Civic Aud., Santa Monica, Calif., Jan. 8	1,683	\$6.50-\$7.50	\$12,454

## 'Arms' a Lusty New Entry To N.Y. Broadway

NEW YORK—"Your Arms Too Short To Box With God" is a lusty, foot-stomping, hand-clapping, hip-swaying, "down home" kind of musical that should strike a responsive chord among lovers of black gospel music.

The show at the Lyceum Theatre is a rousing celebration of the Book of Matthew, sung and danced with great joy and reverence against a background of rock/gospel music.

"Your Arms Too Short..." is uneven, and not very original, but it makes up in gutsiness and vitality what it lacks in creativity and style.

Much of the music and lyrics for the show were written by Alex Bradford, one of the nation's leading black gospel artists, with supplementary material supplied by Micki Grant, who sprung to fame with "Don't Bother Me I Can't Cope," produced on Broadway about two years ago.

"Your Arms Too Short..." was developed by Vinnette Carroll and her off-Broadway Urban-Arts Corp., which also developed "Don't Bother Me I Can't Cope," and it is not surprising that there are similarities between "Cope" and "Arms." There are also shades of "Jesus Christ Superstar" in it.

What saves this theatrical pot-pourri is the energy of its players, the outstanding vocals of Dolores Hall and some superlative dance steps choreographed by Talley Beatty.

Still, despite its brevity—90 minutes without an intermission—it sags in parts, and has to be padded at the end with a tribute to artists of the past including Mahalia Jackson and Louis Armstrong.

"Your Arm Too Short..." was first performed at the Festival of Two Worlds in Spoleto, Italy, and had an extended run at Ford's Theatre, Washington, before moving to Broadway. **RADCLIFFE JOE**

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## BATTLE AGAINST CLUBS

# AFM Locals Look For Joint Activity

• Continued from page 3

Los Angeles lashed out at discotheques, calling them "a dangerous and growing fad" which threatens the employment prospects of its members (Billboard Jan. 15, 1976).

In taking discotheques to task, Vince Di Bari, the Local's vice president, lamented that the growing

popularity of recorded music as a less expensive alternative to hiring live bands is beginning to take a troublesome toll among Local 47 musicians.

Last November, AFM Local in Denver announced a plan to picket the 40-plus discotheques in the area until an agreement was reached that would assure unemployed musicians some "live" work in discos.

At that time the Local's president, Tasso Harris said, "The union is trying to bring to the attention of the public the fact that discos have made serious inroads into the ability of musicians to earn a living" (Billboard Nov. 13, 1976).

However, in spite of the outcry of the Locals, the parent body of the AFM has no immediate plans to intervene in the conflict, although sources close to the organization disclose that the situation is being closely monitored.

According to one AFM official, the problem at this time is best dealt with on a local level, and so far some locals have reached working agreements with their area discos.

However, the parent body stresses that if it is asked to intercede in the problem, it will, and at that time will map a plan of action.

## Gay Club In Philly

PHILADELPHIA—The newest discotheque in the midtown Philadelphia area is the Second Storey club, a private membership room geared to male, gay clients. The room, which opened last week several weeks ahead of schedule, can accommodate 1,000 patrons, and has an admission charge and a membership fee of \$100.

The Second Storey club features a 2,800 watt sound system with 48 speakers created by Alex Rosner Custom Sound Co., New York. Its lighting and design were created by Donald Carucci, also of Rosner Sound.

Also in Philadelphia, Trouble discotheque in the Sheraton-Valley Forge Hotel has been taken over by Bob Kephart. The poolside club features an indoor swimming pool that will be used for the staging of special disco "splash" parties, and Hawaiian-type luaus. It will operate Wednesdays through Saturdays, and Mitch Ryder is the deejay.

## DISCOS

# Disco Mix

By TOM MOULTON

NEW YORK—"Loleatta" by Loleatta Holloway is the first LP released on the new Norman Harris Goldwind label. Harris is a veteran Philadelphia producer, and his label is being distributed by Salsoul Records. There are three strong cuts on "Loleatta," among them "Hit & Run" which features a strong Philadelphia sound with sound phasing done on cymbals to create a pleasing in and out movement.

There is also a nice, easy break which allows the listener to float down, then vamp out. "Dreamin'" the B side of Holloway's current hit, is much longer on the album, and is already getting much disco exposure. "Ripped Off," is the fastest of the three, and like the others is very melodic.

It also features a short and effective rhythm break featuring congas. Vocally, Holloway is one of the strongest soul singers around today, and this album emphasizes that fact.

CTI Records has released the debut album by Seawind, a self-contained group of six men and a woman. The group offers a blend of soul/rock music with strong progressive jazz overtones. This is an unusually strong debut album, and it would be an understatement to say that the group has its act together. Among the strong, and unique cuts on the album are "Make Up Your Mind," which is the most commercial and will probably be the single.

The tune features a strong New York sound with the Detroit-style of bass and synthesizer playing the same line. Here is a funky tune that at times embodies some of the qualities of Sly & the Family Stone, along with some of the classiness of the Blackbyrds.

Also on the Seawind album is "We Got A Way" which features Pauline Wilson, a singer with a polished, soulful style, on lead vocals. This song is rhythmic, melodious, soulful and exciting with its tightness of sound. The momentum is maintained throughout by interesting changes in the turnarounds.

"You Gotta Be Willin' To Lose" is uptempo and features a clever vocal arrangement. It represents a rare and sophisticated treat. "The Devil Is A Liar" is mellow at the start but builds momentum to its crescendo at the end. Again, here is an atypical recording that is fresh and different. Most of the arrangements are by Seawind with strong production by Harvey Mason.

Cotillion Records, distributed by Atlantic Records, has acquired the distribution rights for Cerrone. The album was recorded in England using studio musicians and vocalists. It was originally released in France by Alligator Records.

The record combines the sound of Barry White with the German sound. "Love In C Minor" is the title song and also the strongest cut. It has suggestive lyrics, accompanied by sensuous groans and screams. The melody is appealing and accompanied by a throbbing bass it all fits together. The tune runs for about 16 minutes and fills all of side A.

On side B, "Black Is Back," the Los Bravos tune from the early 1960s, has been restyled to today's sound with the vocals put through a phaser. "Midnight Lady" also has the same kind of sound with that familiar "TSOP" quality to it. The label is trying to rush the album out ahead of its scheduled February release.

The Fatback Band will have a new single out this week. Titled "Double Dutch" the tune is all about a new dance. It is funky with a nice commercial hook that encourages listeners to sing along. The record is on the Spring label.

Columbia Records has released a single—"Gonna Fly Now (Theme From Rocky)"—from the forthcoming album by Maynard Ferguson titled "Conquistador." This is an appealing, melodic and well-produced song. There is a short but effective conga and horn break, and the tune sounds like it could have been taken from his last album.

Lollipop Records, a subsidiary of Phonogram in Germany, has released two LPs in Germany. They are "Sweet Dynamite" by Claudja Barry, and "Lookin' For Action," by Ronnie Jones. There are three strong cuts on "Sweet Dynamite." They are: "Sweet Blindness," "Why Must A Girl Like Me" and "Love For The Sake Of Love."

"Sweet Blindness" has a Donna Summer style to it, with Barry belting out her vocals in a strong voice. There are several good breaks that make the record even more exciting. "Why Must A Girl Like Me," a big disco hit in Canada, is pop sounding and commercial.

It includes several handclapping breaks, as well as a break with vibes. Overall the tune has a

(Continued on page 80)

# Out Of Town Music Tryout Before Calif. Club Opens

• Continued from page 1

Artie Shaw, Benny Goodman and Duke Ellington.

A segment of the playlist will feature hits from the past, and will highlight such 1950s and 1960s acts as the Beatles, Elvis Presley, Bobby Darin, Chubby Checker, B.J. Thomas and the Monkees.

"So far," says Scott, "we have had positive response to the planned format, and at this time it seems like we will take it into the new club with only minor modifications."

Crystal T's policy will also include an on the job audience response rating by Scott, a minimum of three plays on a new release, and regular audience surveys to monitor preferences for the widely varied music formats that will be on the playlist.

Crystal T's is owned by Atlas hotels, and is located in the firm's Town & Country hotel and convention center in Mission Valley, San Diego.

The discotheque can accom-

modate close to 300 patrons, with another 130 in the dining area. Its dance floor covers a 1,200 square foot area and its sound system, said to be state-of-the-art equipment, was installed at a cost of more than \$50,000.

The club will be managed by Ed Fricker who managed Bobby McGee's for more than eight years and has been credited with the success of many of the chain's rooms. He will be joined by Chico Brentwood the bar manager, also an ex-employee of Bobby McGee's.

Crystal T's is being geared to an affluent, sophisticated clientele of varied ages and musical tastes, and its playlist and decor will reflect this.

The club has already sent letters to all the major record labels outlining its plan, and soliciting their cooperation for the project. It will be open seven days a week with disco dancing from 6 p.m. to 2 a.m. Lunch will be served from 11:30 a.m. and dinner from 6 p.m.

# Light Supplier Recruiting Retail To Carry Products

NEW YORK—Capitol Stage Lighting, one of the nation's leading suppliers of disco lights, has stocked up some \$385,000 worth of inventory and is in the process of recruiting music store operators nationwide to carry its products.

According to Jack Ransom, head of sales for Capitol Lights, the firm is also pushing its line of products through more than 300 theatrical equipment distributors and is mounting an intensive training program to orient its distributors and retailers in the art of successfully selling to the disco industry.

Most of the training programs are being conducted on a regional basis, but Capitol Stage Lighting is also flying some of its key distributors into New York for special training at the firm's specially equipped demonstration discotheque in mid-Manhattan.

According to Ransom, the company has also signed exclusive U.S. distribution pacts with such British-based disco equipment suppliers as Pulsar, Optikontics and Lightomation.

The Capitol executive explains that in the few short months since the Billboard disco convention, business has escalated to the point where his firm is outfitting between two and three clubs a week, and is

## Cincy's Playboy To Become Disco

CINCINNATI—The disco policy operating successfully in more than a dozen locations locally, has gained impetus with the addition of two local niteries to the field. Buster T. Brown's Discotheque-Backgammon Club made its bow in mid-December.

The local Playboy Club closed its showroom after its New Year's Eve shows and is undergoing a major renovation to open as a disco early in February.

Don Schneider, manager of the local Playboy niterie the last five years, says he regrets making the switch to disco but that the straight show policy, with one or two exceptions, never made money.

Schneider is searching for a name personality to man the turntables.

acting as consultant on many more.

"We are also working closely with established consulting companies on smaller jobs which we are too busy to undertake ourselves," says Ransom.

The firm has also begun offering widescreen video systems in its disco packages. The equipment includes product from Advent and Panasonic, and Ransom explains that video is increasing in demand in more avant-garde clubs.

## Pasta House Switch

LOS ANGELES—The Pasta House, East Los Angeles boite operated by Rudy Lopez, has converted to disco, with plans to include frequent short stays by name Latin talent.

Pat Hernandez of the 25-year-old entertainment site says it intends to use acts like Cal Tjader, Willie Bobo and Tito Puente for two day stays, preferably weekends.

The 300-capacity club will operate as a disco from 8 p.m. to 2 a.m. Mike Smith of Smith Sound, Alhambra, Calif., installed a \$3,000 lighting system and the entire audio system. It includes: Electra-Voice Sentry IV speakers, Phase Linear 700B amplifier, Meteor Clubman II mixer, Tapco 2200 equalizer and Thorens TD 16 turntables.

## Poison Apples Live

CHICAGO—Live music has gained a toehold in the Poison Apple discos here. The Apples in suburban Park Forest South and Chicago Ridge are devoting one evening monthly to concert appearances, with acts booked consecutive nights at the two clubs.

The Apples hosted Aliotta, Haynes & Jeremiah, a popular folk-oriented trio based in Chicago, Dec. 26 and 27.

A Poison Apple spokesman says block booking of acts for consecutive performances at all eight Poison Apples in the Midwest is under consideration. Bookings for the chain are being handled here by independent promoter Ron Sales.

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JANUARY 22, 1977, BILLBOARD



# Billboard's Disco Action

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## Disco Action Top 40

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- DON'T LEAVE ME THIS WAY / ANYWAY YOU LIKE IT—Thelma Houston—Tamla (LP)
- OVERTURE / DON'T KEEP IT IN THE SHADOWS / INDISCREET / O BA BA—D.C. Larue—Pyramid (LP)
- FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
- DISCO INFERNO / STARVIN' / BODY CONTACT CONTRACT—Trammps—Atlantic (LP)
- ANOTHER STAR / I WISH / SIR DUKE / ISN'T SHE LOVELY—Stevie Wonder—Tamla (LP)
- SPRING RAIN—Silvetti—Salsoul (12-inch)
- LOVE IN MOTION / CUT THE RUG / GIVIN' BACK THE FEELING—George McCrae—TK (LP)
- BOY I REALLY TIED ONE ON / MAGIC'S IN THE AIR—Esther Phillips—Kudu (12-inch)
- DISCO LUCY—Wilton Place Street Band—Island (12-inch)
- CAR WASH—Rose Royce—MCA (LP)
- DAZZ—Brick—Bang (12-inch)
- DANCING / SEARCHING FOR LOVE / FAR OUT—Crown Heights Affair—De-Lite (LP)
- OPEN SESAME—Kool & The Gang—De-Lite (12-inch)
- DOWN TO LOVE TOWN—Originals—Motown (12-inch)
- SORRY / THAT'S THE TROUBLE—Grace Jones—Beam Junction (12-inch)
- WELCOME TO OUR WORLD OF MERRY MUSIC / WINE FLOW DISCO—Mass Production—Cotillion (LP)
- MY LOVE IS FREE—Double Exposure—Salsoul (12-inch)
- YOU'RE MY DRIVING WHEEL / LET YOURSELF GO / LOVE I NEVER KNEW—Supremes—Motown (LP)
- MAKES YOU BLIND—Glitter Band—Arista (12-inch)
- DREAMIN'—Loleatta Holloway—Gold Mine
- I DON'T KNOW WHAT'S ON YOUR MIND / I LEARN FROM MY BURNS—Spider's Webb—Fantasy
- UNFINISHED BUSINESS—Blackbyrds—Fantasy (LP)
- DADDY COOL / FEVER / TAKE THE HEAT OFF ME—Boney M—Atco (LP)
- KING KONG—Love Unlimited Orchestra—20th Century (12-inch)
- DREAM EXPRESS—Honeybees—Roxbury (12-inch)
- LET'S GO DOWN TO THE DISCO / YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
- I'M YOUR BOOGIE MAN / KEEP IT COMIN' LOVE—K.C. & The Sunshine Band—TK (LP)
- YOU KEEP ME HANGIN' ON—David Matthews with Whirlwind—Kudu (12-inch)
- FUNK DE MAMBO—Karma—Horizon (12-inch)
- IT AIN'T REGGAE BUT IT'S FUNKY—Instant Funk—T.S.O.P. (LP)
- WHEN LOVE IS NEW—Arthur Prysock—Old Town (12-inch)
- ON THE TOWN / SATURDAY NIGHT STEPPIN' OUT / DO IT WITH STYLE—Webster Lewis—Epic (LP)
- DOWN TO LOVE TOWN—Originals—Motown (12-inch)
- RUBBERBAND MAN—Spinners—Atlantic (12-inch)
- BLACKJACK / CYCLOGICAL / FREAKY—Tender Aggression—Morning Star (LP)
- LOVE IN C MINOR—Cerrone—Alligator (LP)
- DADDY COOL—Boney M—W.E.A.
- SPRING RAIN—Bebe Silvetti—RCA (12-inch)
- FIGHTING ON THE SIDE OF LOVE—T.H.P. Orchestra—RCA (12-inch)
- LOIN D'ICI—Boile Nove—Trans Canada
- GET UP & DANCE—Earls—London (12-inch)
- WHY MUST A GIRL LIKE ME—Claudia Barry—London
- WHEN LOVE IS NEW—Arthur Prysock—Polydor (12-inch)
- HUSTLE AT THE BUS STOP—Destinations—Quality—United Artists
- TWENTY-FOUR HOURS A DAY—Barbara Pennington—United Artists
- THAT'S THE TROUBLE / SORRY—Grace Jones—Trans Canada (12-inch)
- OPEN SESAME—Kool & The Gang—G.R.T. (12-inch)
- JE DANSE—Adamo—C.B.S.

JANUARY 22, 1977, BILLBOARD

### ATLANTA

- This Week
- DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
  - YOU'RE MY DRIVING WHEEL / LET YOURSELF GO / I DON'T WANNA BE TIED DOWN—Supremes—Motown (LP)
  - DREAMIN' / HIT & RUN / RIPPED OFF—Loleatta Holloway—Gold Mine (LP)
  - OVERTURE / DON'T KEEP IT IN THE SHADOWS—D.C. Larue—Pyramid (LP)
  - BOY I REALLY TIED ONE ON—Esther Phillips—Kudu (LP)
  - FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
  - CAR WASH—Rose Royce—MCA
  - LOVE IN MOTION / GIVIN' BACK THE FEELING—George McCrae—TK (LP)
  - DOWN TO LOVE TOWN—Originals—Motown (12-inch)
  - YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
  - UNFINISHED BUSINESS—Blackbyrds—Fantasy (LP)
  - DANCIN'—Crown Heights Affair—De-Lite (LP)
  - NO NO NO MY FRIEND—Devotion—S.M.I. (12-inch)
  - DISCO INFERNO / BODY CONTACT CONTRACT / STARVIN'—Trammps—Atlantic (LP)
  - BLACK BROTHER—Black Soul—Beam Junction (12-inch)

### DALLAS/HOUSTON

- This Week
- I WISH / ISN'T SHE LOVELY / ANOTHER STAR—Stevie Wonder—Tamla (LP)
  - DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
  - DISCO LUCY—Wilton Place Street Band—Island (12-inch)
  - CAR WASH—Rose Royce—MCA
  - I'M YOUR BOOGIE MAN / KEEP IT COMIN' LOVE / WRAP YOUR ARMS AROUND ME—K.C. & The Sunshine Band—TK (LP)
  - I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
  - DREAM EXPRESS—Honeybees—Roxbury (12-inch)
  - CALYPSO BREAKDOWN—Ralph McDonald—Mario (12-inch)
  - DAZZ—Brick—Bang (12-inch)
  - OPEN SESAME—Kool & The Gang—De-Lite (12-inch)
  - KING KONG—Love Unlimited Orchestra—20th Century (12-inch)
  - SPRING RAIN—Silvetti—Salsoul (12-inch)
  - LOVE IN MOTION—George McCrae—TK (LP)
  - BOY I REALLY TIED ONE ON / THERE'S MAGIC IN THE AIR—Esther Phillips—Kudu (12-inch)
  - YOU + ME = LOVE / LET'S GO DOWN TO THE DISCO—Undisputed Truth—Whitfield (12-inch)

### NEW ORLEANS

- This Week
- I LEARN FROM MY BURNS / I DON'T KNOW WHAT'S ON YOUR MIND—Spider's Webb—Fantasy (LP)
  - DAZZ—Brick—Bang (12-inch)
  - I WISH / ANOTHER STAR / ISN'T SHE LOVELY / SIR DUKE—Stevie Wonder—Tamla (LP)
  - MAKES YOU BLIND—Glitter Band—Arista (12-inch)
  - DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
  - THAT'S THE TROUBLE / SORRY—Grace Jones—Beam Junction (12-inch)
  - WELCOME TO OUR WORLD OF MERRY MUSIC / WINE FLOW DISCO—Mass Production—Cotillion (LP)
  - DISCO LUCY—Wilton Place Street Band—Island (12-inch)
  - I'M YOUR BOOGIE MAN / KEEP IT COMIN' LOVE—K.C. & The Sunshine Band—TK (LP)
  - FUNK DE MAMBO—Karma—Horizon (12-inch)
  - KING KONG—Love Unlimited Orchestra—20th Century (12-inch)
  - I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
  - DANCIN'—Crown Heights Affair—De-Lite (LP)
  - CAR WASH—Rose Royce—MCA (LP)
  - MY LOVE IS FREE—Double Exposure—Salsoul (12-inch)

### PITTSBURGH

- This Week
- CAR WASH—Rose Royce—MCA (LP)
  - I WISH / ANOTHER STAR / SIR DUKE—Stevie Wonder—Tamla (LP)
  - DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
  - OVERTURE / O BA BA / INDISCREET—D.C. Larue—Pyramid (LP)
  - DAZZ—Brick—Bang (12-inch)
  - FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
  - BOY I REALLY TIED ONE ON—Esther Phillips—Kudu (12-inch)
  - DOWN TO LOVE TOWN—Originals—Motown (12-inch)
  - I CAN'T STOP / I GET A KICK—John Davis & the Monster Orchestra—S.A.M. (12-inch)
  - YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
  - UNFINISHED BUSINESS—Blackbyrds—Fantasy (LP)
  - MAKES YOU BLIND—Glitter Band—Arista (12-inch)
  - WELCOME TO OUR WORLD OF MERRY MUSIC—Mass Production—Cotillion (LP)
  - KING KONG—Love Unlimited Orchestra—20th Century (12-inch)
  - DISCO INFERNO / BODY CONTACT CONTRACT / STARVIN' / DARK SIDE OF THE MOON—Trammps—Atlantic (LP)

### BALT./WASH., D.C.

- This Week
- DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
  - LOVE IN MOTION / GIVIN' BACK THE FEELING / CUT THE RUG—George McCrae—TK (LP)
  - BOY I REALLY TIED ONE ON / MAGIC'S IN THE AIR—Esther Phillips—Kudu (12-inch)
  - OPEN SESAME—Kool & The Gang—De-Lite (12-inch)
  - OVERTURE / O BA BA / INDISCREET—D.C. Larue—Pyramid (LP)
  - IT AIN'T REGGAE BUT IT'S FUNKY—Instant Funk—T.S.O.P. (LP)
  - DANCIN'—Crown Heights Affair—De-Lite (LP)
  - YOU KEEP ME HANGIN' ON—David Matthews with Whirlwind—Kudu (12-inch)
  - TURN ON TO LOVE—Jumbo—Pye (LP)
  - I DON'T KNOW WHAT'S ON YOUR MIND / I LEARN FROM MY BURNS—Spider's Webb—Fantasy (LP)
  - STOP IT NOW—Eddie Harris—Monument (LP)
  - CENTER CITY / FASCINATION—Fat Larry's Band—Atlantic (12-inch)
  - BODY CONTACT CONTRACT / STARVIN' / DISCO INFERNO—Trammps—Atlantic (LP)
  - AT THE TOP OF THE STAIRS—Wild Honey—Drive/TK (12-inch)
  - FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)

### DETROIT

- This Week
- DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
  - CAR WASH—Rose Royce—MCA
  - O BA BA / INDISCREET / OVERTURE—D.C. Larue—Pyramid (LP)
  - MAKES YOU BLIND—Glitter Band—Arista (12-inch)
  - I WISH / ANOTHER STAR / SIR DUKE—Stevie Wonder—Tamla (LP)
  - DAZZ—Brick—Bang (12-inch)
  - FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
  - YOU + ME = LOVE / LET'S GO DOWN TO THE DISCO—Undisputed Truth—Whitfield (12-inch)
  - LOVE BUG—Bumblebee Unlimited—Mercury (12-inch)
  - DREAMIN'—Loleatta Holloway—Gold Mine (LP)
  - TRIED, TESTED & FOUND TRUE—Ashford & Simpson—Warner Bros. (12-inch)
  - WHEN LOVE IS NEW—Arthur Prysock—Old Town (12-inch)
  - HA CHA CHA—Brass Construction—United Artists (LP)
  - WELCOME TO OUR WORLD OF MERRY MUSIC—Mass Production—Cotillion (LP)
  - OPEN SESAME—Kool & The Gang—De-Lite (12-inch)

### NEW YORK

- This Week
- DISCO INFERNO / BODY CONTACT CONTRACT / STARVIN' / DARK SIDE OF THE MOON—Trammps—Atlantic (LP)
  - DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
  - LOVE IN MOTION / GIVIN' BACK THE FEELING—George McCrae—TK (LP)
  - LOVE IN C MINOR—Cerrone—Alligator (import)
  - SPRING AFFAIR / AUTUMN CHANGES—Donna Summer—Oasis (LP)
  - THAT'S THE TROUBLE / SORRY—Grace Jones—Beam Junction (12-inch)
  - SPRING RAIN—Silvetti—Salsoul (12-inch)
  - GOOD LOVE MAKES EVERYTHING ALRIGHT—Melba Moore—Buddah (LP)
  - OVERTURE / DON'T KEEP IT IN THE SHADOWS / O BA BA—D.C. Larue—Pyramid (LP)
  - MY LOVE IS FREE—Double Exposure—Salsoul (12-inch)
  - MAKE IT UP TO ME IN LOVE—Paul Anka & Odia Coates—Epic (12-inch)
  - YOU'RE MY DRIVING WHEEL / LET YOURSELF GO / DON'T WANNA BE TIED DOWN—Supremes—Motown (LP)
  - BLACK BROTHER / MONGOUSSE YE—Black Soul—Beam Junction (12-inch)
  - IF YOU WANT TO GO BACK / FREE LOVE—Jean Carn—Philadelphia International (LP)
  - LOVE WON'T COME EASY / LET THEM IN—Billy Paul—Philadelphia International (LP)

### SAN FRANCISCO

- This Week
- LOVE IN MOTION / GIVIN' BACK THE FEELING / I'M GONNA STAY WITH MY BABY TONIGHT—George McCrae—TK (LP)
  - TATTOO MAN—Denise McCann—Polydor (12-inch import)
  - DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
  - OVERTURE / DON'T KEEP IT IN THE SHADOWS / INDISCREET / O BA BA—D.C. Larue—Pyramid (LP)
  - OPEN SESAME—Kool & The Gang—De-Lite (12-inch)
  - DISCO INFERNO / BODY CONTACT CONTRACT / STARVIN'—Trammps—Atlantic (LP)
  - SPY FOR BROTHERHOOD—Miracles—Columbia (12-inch)
  - SPRING RAIN—Silvetti—Salsoul (12-inch)
  - STAY AWAY / LOOKING AWAY / I CAN'T STAY AWAY—Dynamic Superiors—Motown (LP)
  - UNFINISHED BUSINESS / TIME IS MOVING—Blackbyrds—Fantasy (LP)
  - DREAMIN'—Loleatta Holloway—Gold Mine
  - BOY I REALLY TIED ONE ON / THERE'S MAGIC IN THE AIR—Esther Phillips—Kudu (12-inch)
  - TWENTY-FOUR HOURS A DAY—Barbara Pennington—United Artists
  - IT AIN'T REGGAE BUT IT'S FUNKY / I KNOW WHERE YOU'RE COMING FROM—Instant Funk—T.S.O.P.
  - MY LOVE IS FREE—Double Exposure—Salsoul (12-inch)

### BOSTON

- This Week
- WELCOME TO OUR WORLD OF MERRY MUSIC / WINE FLOW DISCO—Mass Production—Cotillion (12-inch)
  - DOWN TO LOVE TOWN—Originals—Motown (12-inch)
  - DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
  - CAR WASH—Rose Royce—MCA
  - FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
  - BODY CONTACT CONTRACT / DISCO INFERNO / STARVIN'—Trammps—Atlantic (LP)
  - OPEN SESAME—Kool & The Gang—De-Lite (12-inch)
  - SPRING RAIN—Silvetti—Salsoul (12-inch)
  - I WISH / ANOTHER STAR / ISN'T SHE LOVELY—Stevie Wonder—Tamla (LP)
  - DANCIN'—Crown Heights Affair—De-Lite (LP)
  - SATURDAY NIGHT STEPPIN' OUT—Webster Lewis—Epic (LP)
  - MY LOVE IS FREE—Double Exposure—Salsoul (12-inch)
  - I LEARN FROM MY BURNS—Spider's Webb—Fantasy (LP)
  - FUNK DE MAMBO—Karma—Horizon (12-inch)
  - DREAMIN' / RIPPED OFF / HIT & RUN—Loleatta Holloway—Gold Mine/Salsoul (LP)

### LOS ANGELES/SAN DIEGO

- This Week
- DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
  - DISCO LUCY—Wilton Place Street Band—Island (12-inch)
  - SPRING RAIN—Silvetti—Salsoul (12-inch)
  - FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
  - OVERTURE / DON'T KEEP IT IN THE SHADOWS / INDISCREET—D.C. Larue—Pyramid (LP)
  - DAZZ—Brick—Bang (12-inch)
  - DADDY COOL / FEVER / HELP / TAKE THE HEAT OFF ME—Boney M—Atco (LP)
  - DISCO INFERNO / BODY CONTACT CONTRACT / YOU TOUCHED MY HOT LINE—Trammps—Atlantic (LP)
  - UNFINISHED BUSINESS / TIME IS MOVING—Blackbyrds—Fantasy (LP)
  - DREAM EXPRESS—Honeybees—Roxbury (12-inch)
  - DANCIN'—Crown Heights Affair—De-Lite (LP)
  - KING KONG—Love Unlimited Orchestra—20th Century (12-inch)
  - I WISH / ISN'T SHE LOVELY—Stevie Wonder—Tamla (LP)
  - HA CHA CHA—Brass Construction—United Artists (LP)
  - BOY I REALLY TIED ONE ON—Esther Phillips—Kudu (12-inch)

### PHILADELPHIA

- This Week
- THAT'S THE TROUBLE / SORRY—Grace Jones—Beam Junction (12-inch)
  - STUBBORN KIND OF FELLOW—Buffalo Smoke—RCA (12-inch)
  - DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
  - I BELIEVE IN LOVE—Rock Gazers—Sixth Avenue (12-inch)
  - TURN ON TO LOVE—Jumbo—Pye (LP)
  - SPRING RAIN—Silvetti—Salsoul (12-inch)
  - CAR WASH—Rose Royce—MCA
  - ANOTHER STAR / SIR DUKE—Stevie Wonder—Tamla (LP)
  - FASCINATION / I JUST WANT TO PLAY FOR YOU—Fat Larry's Band—W.M.O.T. (LP)
  - TRIED, TESTED & FOUND TRUE—Ashford & Simpson—Warner Bros. (12-inch)
  - ON THE TOWN / SATURDAY NIGHT STEPPIN' OUT / DO IT WITH STYLE—Webster Lewis—Epic (LP)
  - DOWN TO LOVE TOWN—Originals—Motown (12-inch)
  - I CAN'T STOP—John Davis & the Monster Orchestra—S.A.M. (12-inch)
  - BOY I REALLY TIED ONE ON—Esther Phillips—Kudu (12-inch)
  - COME INTO MY LIFE—Supremes—Motown (LP)

### SEATTLE

- This Week
- DADDY COOL / SUNNY / TAKE THE HEAT OFF ME—Boney M—Atco (12-inch/LP)
  - FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
  - I WISH / ANOTHER STAR / SIR DUKE—Stevie Wonder—Tamla (LP)
  - DAZZ—Brick—Bang (12-inch)
  - I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
  - DISCO LUCY / YOU DON'T EVEN KNOW WHO WE ARE—Wilton Place Street Band—Island (12-inch)
  - CAR WASH—Rose Royce—MCA
  - OPEN SESAME—Kool & The Gang—De-Lite (12-inch)
  - UNFINISHED BUSINESS—Blackbyrds—Fantasy (LP)
  - BOY I REALLY TIED ONE ON—Esther Phillips—Kudu (LP)
  - DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
  - DOWN TO LOVE TOWN—Originals—Motown (12-inch)
  - RUBBERBAND MAN—Spinners—Atlantic (12-inch)
  - BLACKJACK / CYCLOGICAL / FREAKY—Tender Aggression—Morning Star (LP)

### CHICAGO

- This Week
- DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
  - MY LOVE IS FREE—Double Exposure—Salsoul (12-inch)
  - SPRING RAIN—Silvetti—Salsoul (12-inch)
  - CAR WASH—Rose Royce—MCA (LP)
  - I WISH—Stevie Wonder—Tamla (LP)
  - DOWN TO LOVE TOWN—Originals—Motown (12-inch)
  - LET YOURSELF GO—Supremes—Motown (LP)
  - BOY I REALLY TIED ONE ON / THERE'S MAGIC IN THE AIR—Esther Phillips—Kudu (12-inch)
  - DANCIN' / SEARCHING FOR LOVE—Crown Heights Affair—De-Lite (LP)
  - DISCO INFERNO / BODY CONTACT CONTRACT / DARK SIDE OF THE MOON—Trammps—Atlantic (LP)
  - LOVE BUG—Bumblebee Unlimited—Mercury (12-inch)
  - FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
  - DISCO LUCY—Wilton Place Street Band—Island (12-inch)
  - WELCOME TO OUR WORLD OF MERRY MUSIC—Mass Production—Cotillion (LP)
  - DAZZ—Brick—Bang (12-inch)

### MIAMI

- This Week
- DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
  - FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
  - ISN'T SHE LOVELY / SIR DUKE / ANOTHER STAR—Stevie Wonder—Tamla (LP)
  - OVERTURE / DON'T KEEP IT IN THE SHADOWS / O BA BA / INDISCREET—D.C. Larue—Pyramid (LP)
  - DANCIN'—Crown Heights Affair—De-Lite (LP)
  - LET YOURSELF GO / I DON'T WANNA BE TIED DOWN—Supremes—Motown (LP)
  - WHEN LOVE IS NEW—Arthur Prysock—Old Town (12-inch)
  - YOU KEEP ME HANGIN' ON—David Matthews with Whirlwind—Kudu (12-inch)
  - MAKES YOU BLIND—Glitter Band—Arista (12-inch)
  - DADDY COOL / FEVER / SUNNY—Boney M—Atco (LP)
  - ELEVATOR—Janet Spain—Casino (12-inch)
  - SPRING RAIN—Silvetti—Salsoul (12-inch)
  - DISCO INFERNO / YOU GOT ME ON YOUR HOT LINE / BODY CONTACT CONTRACT / DARK SIDE OF THE MOON—Trammps—Atlantic (LP)
  - BOY I REALLY TIED ONE ON—Esther Phillips—Kudu (12-inch)
  - LOVE BUG—Bumblebee Unlimited—Mercury (12-inch)

### PHOENIX

- This Week
- DISCO INFERNO / STARVIN' / DON'T BURN NO BRIDGES—Trammps—Atlantic (LP)
  - INDISCREET / O BA BA / OVERTURE / FACE OF LOVE—D.C. Larue—Pyramid (LP)
  - DISCO LUCY—Wilton Place Street Band—Island (12-inch)
  - LOVE IN MOTION / GIVIN' BACK THE FEELING / CUT THE RUG—George McCrae—TK (LP)
  - KING KONG—Love Unlimited Orchestra—20th Century (12-inch)
  - SPRING RAIN—Silvetti—Salsoul (12-inch)
  - DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
  - BOY I REALLY TIED ONE ON—Esther Phillips—Kudu (12-inch)
  - SPY FOR BROTHERHOOD—Miracles—Columbia (12-inch)
  - FUNK DE MAMBO—Karma—Horizon (12-inch)
  - DREAM EXPRESS—Honeybees—Roxbury (12-inch)
  - FEVER / SUNNY / DADDY COOL / HELP / TAKE THE HEAT OFF ME—Boney M—Atco (LP)
  - GET IT UP / TELL EVERYBODY I GOT HIM / RIPPED OFF—Loleatta Holloway—Gold Mine (LP)
  - GOTHAM CITY BOOGIE / INDIGO COUNTRY—Ultra Funk—TK (12-inch)
  - DANCIN' / SEARCHING FOR LOVE—Crown Heights Affair—De-Lite (LP)

### MONTREAL

- This Week
- LOVE IN C MINOR—Cerrone—Alligator (LP)
  - DADDY COOL—Boney M—W.E.A.
  - SPRING RAIN—Bebe Silvetti—RCA (12-inch)
  - FIGHTING ON THE SIDE OF LOVE—T.H.P. Orchestra—RCA (12-inch)
  - LOIN D'ICI—Boile Nove—Trans Canada
  - GET UP & DANCE—Earls—London (12-inch)
  - WHY MUST A GIRL LIKE ME—Claudia Barry—London
  - WHEN LOVE IS NEW—Arthur Prysock—Polydor (12-inch)
  - HUSTLE AT THE BUS STOP—Destinations—Quality—United Artists
  - TATTOO MAN—Denise McCann—Polydor (12-inch)
  - SPRING AFFAIR—Donna Summer—Quality
  - TWENTY-FOUR HOURS A DAY—Barbara Pennington—United Artists
  - THAT'S THE TROUBLE / SORRY—Grace Jones—Trans Canada (12-inch)
  - OPEN SESAME—Kool & The Gang—G.R.T. (12-inch)
  - JE DANSE—Adamo—C.B.S.

Compiled by telephone from Disco D.J. Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets.

Compiled from Top Audience Response Records in the 15 U.S. regional lists.



# Disco Mix

• Continued from page 78

strong hookline. "Love For The Sake Of Love" is slower and mostly instrumental. It starts off with rhythm and builds up to the strings at which point Barry begins whispering sensual lyrics. The tune then ends with a strong melody. This could well turn out to be the strongest cut on the album.

Ronnie Jones' "Lookin' For Action" has two good cuts. They are "Soul Sister" and "Satin Sheets." "Soul Sister," is reminiscent of Jesse Green's "Nice & Slow." It features the same kind of melodic hook coupled with a nice, bouncy rhythm.

"Satin Sheets" is similar with a slightly more mellow approach to its vocals. "Out In The Streets Again" also has potential. It is faster, more pop sounding and features some inter-

esting sound effects. These songs are all edited with perfection for dancing on the A side of the album.

Both albums were recorded at Musicland Studios, Germany, and both have a distinctly German sound. Both were arranged by Jorg Evers with production by Jurgen Korduletsch.

Marlin Records, distributed by TK, is releasing a 12-inch 33 1/2 r.p.m. disco disk by Silver Blue. The record, titled "We Got Love On Our Side," is uptempo and incorporates a lot of qualities of the Philadelphia sound including a female chorus and a sax solo.

The record has a strong commercial hook played by the flutes. There are also two strong breaks featuring congas and a female chorus. Woodwinds on the record are played by Hubert Laws. The song was arranged by Charlie Calello and produced by Calello and Joel Diamond.



**SUCCESS STORY**—Ted Fass, the country's only known blind disco deejay, (in picture at right) spins the platters at Queen's Litho disco Christmas party, as wife Gail looks on. In left picture, revellers bump and grind to Fass' music. Since Fass was first introduced to the disco world through Billboard's pages last year, the young disco operator has been inundated with job offers. He now owns two vehicles, two sets of mobile disco equipment complete with light show, and employs a staff of three.

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## INAUGURAL 'HUSTLE'

NEW YORK—There will be disco dancing at the inauguration ball for President Carter on Jan. 20. In the first ever disco show at a presidential inauguration, the Portable Peach mobile disco outfit of Scott Woodside & Barry Chase of Atlanta, will travel to Washington for the ceremonies at the invitation of the Carter fund raising committee.

In addition to disco dancing, the show will also feature two disco dancers in peanut costumes dancing to the music of the Bicentennial Disco Mix released last year by Private Stock Records.

## Atlanta's Portable Peach Operation Acquired By Kansas City Disco Firm

NEW YORK—Disco Party of Kansas City, a subsidiary of National Auto Sound, Inc., has acquired Portable Peach mobile disco of Atlanta as part of a major expansion plan that has already netted the firm other mobile disco properties in Chicago and Atlanta.

Until its acquisition by Disco Party, Portable Peach was owned

and operated by Scott Woodside and Barry Chase, two Atlanta entrepreneurs who started the business 15 months ago along with a number of other disco-oriented operations.

Under terms of the acquisition agreement, Woodside and Chase will maintain autonomy in the running of Portable Peach. The system's credits include parties for President Carter's pre-election "whistle stops" campaign, his victory party, and his inauguration ball.

National Auto Sound and Disco Party of Kansas City are owned by William Maas who also heads International Entertainment Systems, a major supplier of audio, lighting and video systems used in the design and installation of permanent discotheques. The firm has offices in Chicago, Houston, Kansas City and Atlanta. It has also begun designing its own mobile systems for Disco Party using components from Cerwin Vega and QRK.

Explaining his company's decision to enter the mobile disco business, Carl Galler, head of National Auto Sound, says the move was made following an in-depth study of the business. Results of this study showed there was room for professionally run mobile disco systems, separate from the "suitcase" operations created to fill the void for inexpensive home disco parties that would be unprofitable for Disco Party to handle.

All Disco Party portable disco systems include light show complete with mirror ball, strobe, three colored canned spotlights situated on four large stands located in each corner of the dance floor area. Complete systems are rented at fees ranging from \$175 to \$500 per evening depending on the sophistication of the system.

Galler stresses that Disco Party is not a franchise, and that the operation will also sell equipment to interested parties, and furnish its knowledge of the business, literature, and promotions free of charge.

Says Galler: "We believe the discotheque industry is still in its infancy, and will continue and grow and prosper only if top caliber, legitimate business people enter and help establish the market. This is our intention."

## Detroit Club Aids City's School Kids

NEW YORK—A Detroit discotheque called Trouble is staging a series of benefit shows to aid area schools that have suffered cutbacks of such extracurricular programs as sports and music because of the city's fiscal problems.

The benefits are a joint effort of Bill Raasch, the club's owner, James Nolen its disk jockey, and Paul Raye-Childs. They were inspired by Billboard's second disco convention held here last September.

They are being supported by most Detroit radio stations including WDRQ-AM, which has been promoting the shows without charge.

The first benefit was held over the Christmas holidays, and according to Nolen, netted more than \$2,500 for school programs. Encouraged by the success of that first venture, Raasch, Nolen and Raye-Childs are in the process of putting together a number of other benefit packages to help other troubled schools in and around Detroit.

Although the program has the blessing of the city fathers, there is no public assistance. On the special nights that are set aside for benefits all profits after overhead expenses are met, go to the school fund.

The club has a capacity of about 1,000 people and charges a \$2 admission. Bar receipts go to the Sheraton Motor Inn, in whose facilities the club is housed.

According to Nolen, the benefit program is also helping Trouble, which is already enjoying popularity as one of the most successful discotheques in the area. "People hear about what we are trying to do, and they are giving us their full support," says Nolen.

Nolen also attributes part of the club's success to the fact that it programs its music from Billboard's disco charts, while other clubs in the area depend largely on radio playlists for programming.

Trouble is also said to have one of the finest sound systems in the Detroit area. It includes a Marantz model 2500 amplifier, Cerwin-Vega speakers and Dual turntables.

At present the club is open for business three days a week on Wednesdays, Fridays and Saturdays, but because of the increase in business, an expanded operating including Thursdays and Sundays is contemplated.

## Free Listing

### In the 1977 Billboard International Disco Sourcebook

Major categories to be included are:

- Audio Equipment
- Games
- Lighting Equipment
- Dance Floors/Walls/Ceilings
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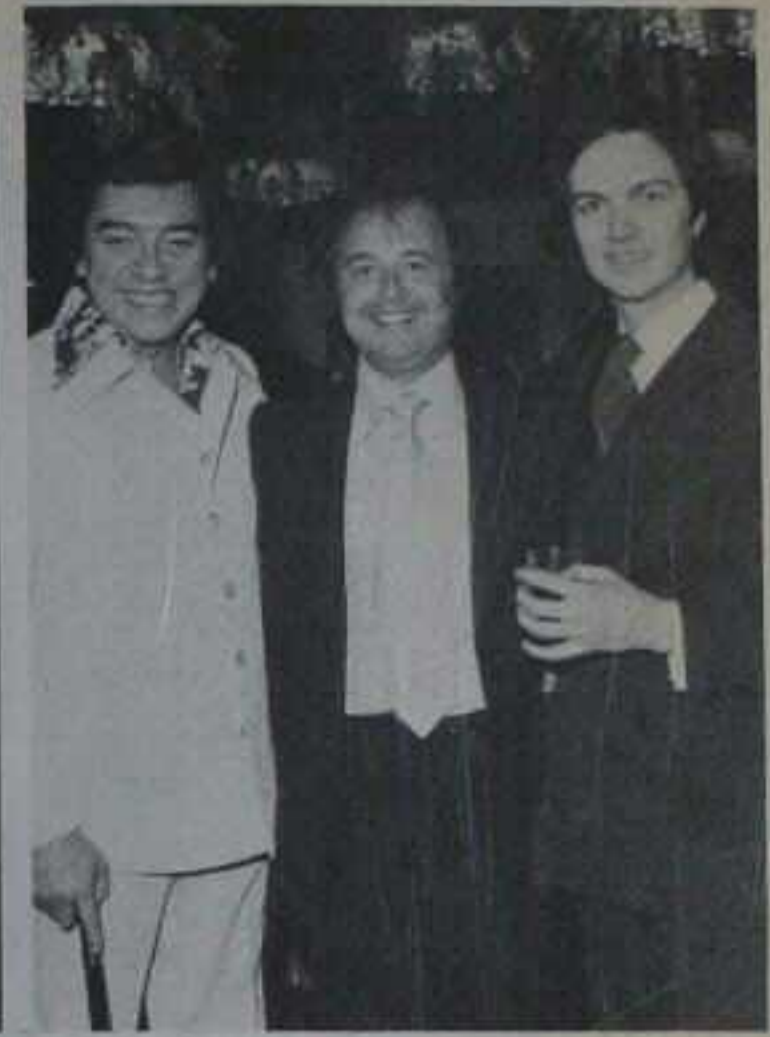


# CAYTRONICS

## 10th ANNIVERSARY



Joe Cayre; Dick Asher, Claudia de Colombia—Caytronics produced concert, Madison Square Garden, October, 1975; President, CBS International



Marco Antonio Muniz, Joe Cayre, Camilo Sesto —Caytronics Concert, Puerto Rico



Bob Sommer, RCA Records International, Division Vice-President; Joe Cayre, Caytronics—RCA Press Party, N. Y. C.



Adolfo Pino; Joe Cayre; Bob Sommer, RCA Records International, Division Vice-President—RCA Latin American Convention, Caracas, Venezuela



Roberto Carlos, Joe Cayre— Press Party, New York City



Raul Velasco, Joe Cayre, Marcos Lazaro—Televised Show from Madison Square Garden



Roberto Carlos, Pedro Vargas—In Concert



Joe Cayre, Arnulfo Del Gado—Mariachi, Mexico Press party in advance of concert.



Julio Iglesias, Roberto Carlos—At Caytronics Sponsored Concert



Caytronics Scholarship Award Given At NARM Convention



Joe Cayre, Ramon Segura of Ariola, Spain signing licensee contracts.



Joe Cain; Ruth Fernandez, Senator of Puerto Rico; Joe Cayre During Caytronics Concert



Joe Cayre with Trio Los Panchos at Caytronics Concert



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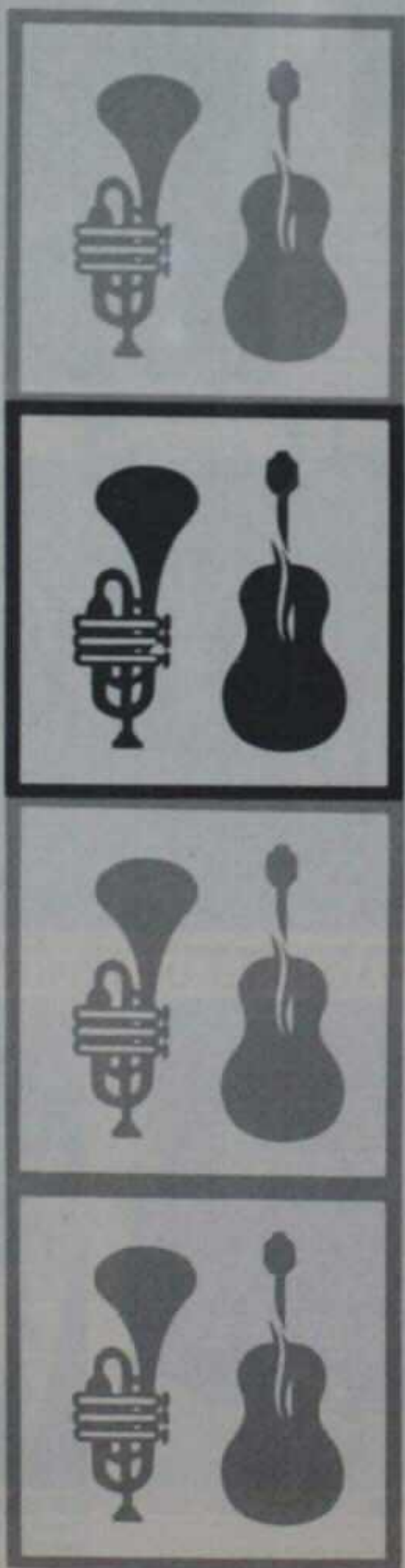
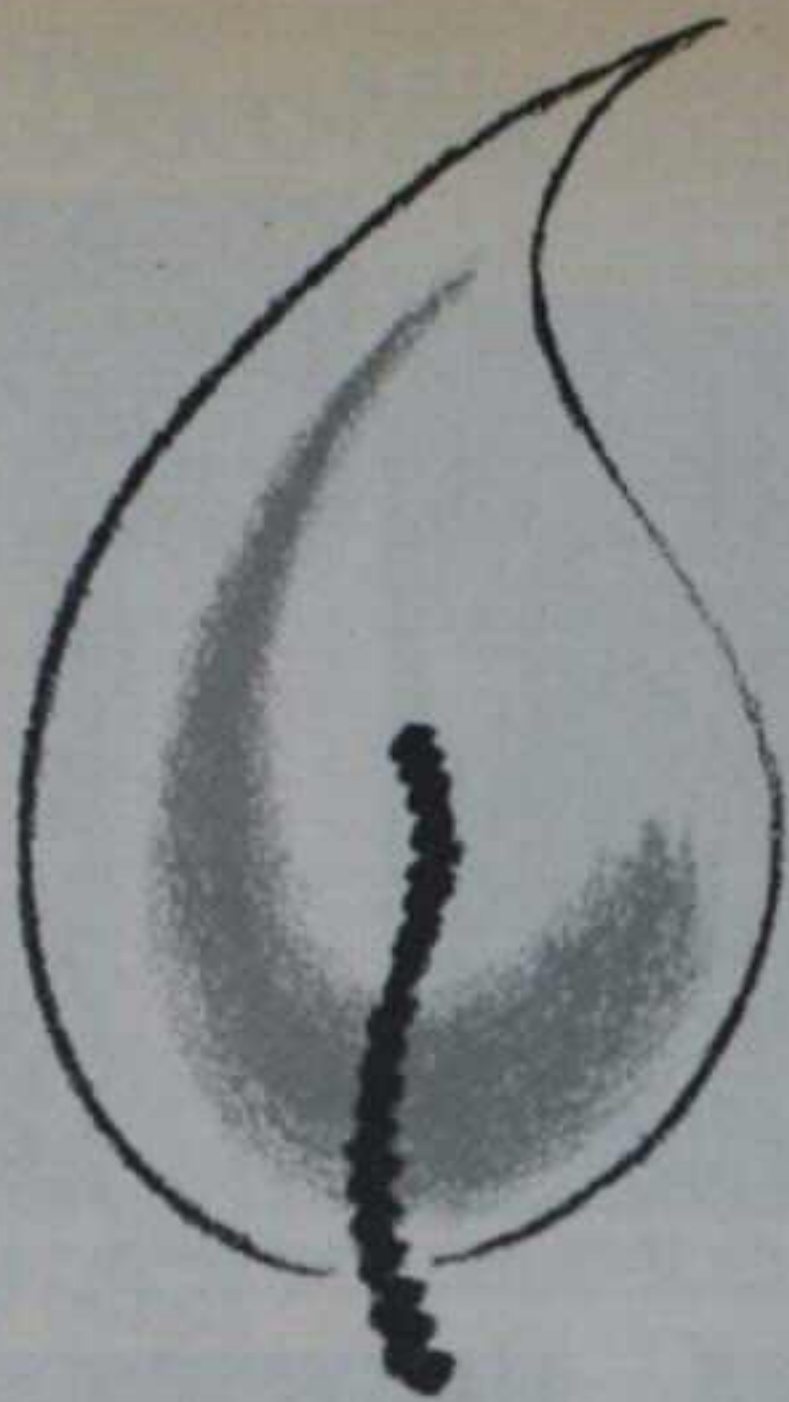
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# CAYTRONICS DISTRIBUTORS OF NEW YORK

Located at 653 Tenth Avenue, C. D. D. is headed by Fernando Iglesias, Sr., branch manager, and Fernando Iglesias, Jr., sales manager. This is a completely modern distribution facility serving the New York, New Jersey area, and the north-eastern seaboard from Washington to Boston, with both Latin and American product. The warehouse employs twenty-one, including sales and promotion personnel. The New York branch is a two-faceted operation, consisting of Caytronics Distributors housed on the second floor of the Caytronics building, operating as a tape service facility supplying Caytronics' other branches throughout the country with tapes.

# CAYRE DISTRIBUTORS OF FLORIDA, INCORPORATED

Located at 10002 N. W. 80th Avenue in Hialeah Gardens, Cayre Distributors of Florida has been headed by branch manager Raul Lemas for the past three years. Prior to that, Lemas has been in the record business both as wholesaler and retailer for ten years. The Miami branch employs six and services the South with a complete inventory of Latin as well as American product.



Right: Raul Lemas in his office.

Below: Manuel Aranda, Eusebio Carbot, Raul Lemas and Jose Mora in the warehouse at Cayre Distributors of Florida.

# CAYRE DISTRIBUTORS OF TEXAS, INCORPORATED

One of the newest of the Caytronics branches, located at 722 San Pedro in San Antonio, this office has been open for only three years, but its complete inventory and services make it one of the most successful in spite of its young age. Charles McDonald, the branch manager, comes to Caytronics with a broad background of over fifteen years in the Latin field.



Entrance to Cayre Distributors of Texas.



Staff, outside the Caytronics Corporation warehouse in San Antonio.



Charles McDonald, branch/sales manager of Cayre Distributors of Texas.

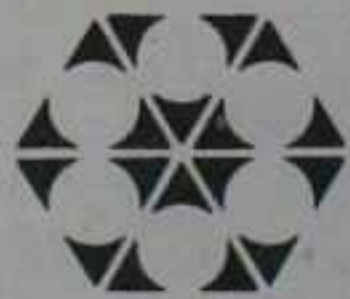


Caytronics, "The Latin Music Company" distribution office in Hialeah Gardens, with staff members: Raul Lemas, branch manager; Jose Mora, Manuel Aranda, Eusebio Carbot.



Congratulations  
to  
Joe Cayre and Caytronics  
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on Your  
10th Anniversary

The Management



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# CAYTRONICS

## 10th ANNIVERSARY

### CAYTRONICS' FIRST 10 YEARS:

During Caytronics' first ten years, they were reputed as being the prime source for the largest and best-selling international Latin catalogues, through exclusively representing in the U.S.A., including Puerto Rico, the Latin catalogues of Columbia Records, RCA Records, Ariola Eurodisc S. A., Hispavox, and as of now, portions of the Melody Mexico catalogue and various other international Latin labels and artists.

Caytronics began in March of 1966, when it originally was conceived as a company solely to import Mexican recorded product into the United States. It quickly forged into the market with such strength and increasing sales, that it was granted the exclusive rights to all of Columbia Records' Latin repertoire. Caytronics was so successful in marketing CBS' Latin product, that they began negotiations and were granted the rights to RCA's Spanish recordings, as well. It seems that Caytronics had found its specialty in being able to tap and establish a market the majors believed to be non-existent, or were unable to fill in terms of the needs of their established corporate sales quotas.

Major Latin hits with artists like Roberto Carlos, Vicente Fernandez, Marco Antonio Muniz, Yolanda del Rio, Angelica Maria, Camilo Sesto, Rafael, Javier Solis and the Trio Los Panchos, increased their solidarity with the fifteen million record buying Hispanics living in this country, wanting the availability of their ethnic product within their communities. The success of Caytronics in establishing these artists in the country led to the licensing of many other Latin catalogues and artists, again, the sales of which were perhaps miniscule by corporate levels, but certainly extremely high when distributed among the proper communities to the native and natural audience.

The Caytronics family grew so extensively that the drop-shipping system originally part of CBS' arrangement no longer was sufficient, and a branch system, beginning in New York City, and quickly spreading to Los Angeles, Miami, Texas and Puerto Rico was deemed essential to cope with the increasing sales. The warehouse system was also needed to house the product supplied through negotiations with Hispavox and Ariola of Spain, now becoming an important part of the Caytronics group of labels, as well as Caytronics' own labels established for their own artists who were at this time becoming recognized as international acts among their various nationalistic communities. With the need for distribution expansion, came the necessity of a full staff of musically-knowledgeable, record-oriented, Spanish speaking promotion and salesmen to reach the dealers as well as to work with all of Caytronics' Latin artists living in or touring the United States.

In reaching to expose their artists in the brightest possible light, Caytronics, under the guidance of Joe Cayre, Stan Cayre, Lee Schapiro, Dave Kerner and Rinel Sousa, established a series of concerts bringing some of Caytronics' stars the best possible showcases in places like Madison Square Garden in New York City, and in some of the biggest and finest concert halls across the country. Lee Schapiro, vice-president of Latin operations, plays an important day-to-day part in promoting all of these projects which together manage to keep the Caytronics name and its distributors and branches throughout the country in the strongest possible position. Caytronics, the name that has lasted for ten years, is known as the prime mover and leading producer and distributor of Latin music product in the United States and Puerto Rico.

# CAYRE INDUSTRIES OF CALIFORNIA, INC.

Joe Ramirez comes to the position of sales manager of Cayre Industries of California with twenty-five years of record background, much of which was as the International Manager of RCA's Latin department. This branch moved to new quarters at 1830 West Olympic Boulevard in Los Angeles several months ago, making it the newest sales office on the West Coast.



Tony Cortez, promotion/sales manager; Joe Ramirez, sales manager and Hilda, office manager, during a meeting at Cayre Industries of California.

## CAYTRONICS DISTRIBUTING COMPANY OF PUERTO RICO

The Caytronics Distributing Company of Puerto Rico is not only Caytronics' largest distribution center, but undoubtedly the biggest record distributing company in Puerto Rico. In addition to the complete line of Caytronics' products, including Salsoul, Bethlehem, Gold Mind and Free Spirit, it also represents Disney's Latin product for Puerto Rico. The branch at Calle Cerra # 626 in Santurce, was founded in 1968, and is under the joint auspices of Rinel Sousa, vice-president of public relations for Caytronics in New York City, and Lee Schapiro, vice-president of Latin operations for Caytronics in New York City. It is headed locally by branch manager Sergio Ballesteros, who has over twenty years' experience in the Latin music business, and by Ignacio Mena, sales manager, who has held this position for the last five years, before which he ran his own radio stations for many years and was manager of RCA's license on the island. It is the largest and most modern record distributing facility on Puerto Rico.



# THE BETHLEHEM JAZZ GREATS:

One of Caytronics' most ambitious projects of last year was the purchase of the pace-setting Bethlehem jazz label. It has achieved the re-establishing of this internationally famous jazz label to its former esteem and predominance within the recording industry. Under the direction of Chuck Gregory, vice-president of marketing, the label is being expanded and is continuing to release on a regular basis. Bethlehem was a pioneer in the field of contemporary music, and was responsible for launching the careers of innumerable performers, who have made significant recordings under the Bethlehem banner, and who have since gone on to represent the forefront of the international jazz scene. Aside from Francis Faye, Nina Simone and Mel Torme, some of the artists who made their earlier, and in many instances their greatest recordings for Bethlehem or have since risen to stardom with their own bands or on a solo basis were the Australian Jazz Quartet, Chris Connor, Julie London, Carmen McRae, Herbie Mann, J. J. Johnson, Kai Winding, Jonah Jones and Jack Teagarden.

Not only were the Bethlehem artists considered avant-garde for their day, but the entire concept of tracking sessions "live," without the dubbing so common today, was in advance of its time. Conceived by Gus Wilder, and because of the care taken by the original producers and engineers which included the likes of Creed Taylor and Tom Dowd, these historic performances have been reissued in monaural, and are not being rechanneled or enhanced for stereo in order to maintain the original ambiance.

Also very special for its day were the cover concepts designed by Burt Goldblatt, with his inventive use of stark photographic images, setting a new trend for album cover designers, and garnering many awards in the world of graphics as well as in the music business. The label was created by a jazz devotee, with no expenses spared to maintain the highest standards for the jazz buff. These disks are a true survey of their times, and once again, with the recent explosion of jazz awareness, we feel that the forthcoming releases by jazz heavies Booker Ervin, Betty Roche, Zoot Sims, Herbie Nichols, Donald Byrd and Pepper Adams, Jimmy Knepper, Johnny Richards, Bud Freeman, Booker Little, Mel Torme, Eddie "Cleanhead" Vinson, and, perhaps the first recording ever of Roland Kirk, will restore these collector's items to the sales potential warranted by their long-time unavailability. The current Bethlehem catalogue is available outside the United States through CBS Records in every country of the world.

Top Left: Partial view of front of Caytronics Distributing Company building in Puerto Rico.

Top Right: Sales manager Ignacio Mena in a meeting with his staff, Tony Conga and Kike Gonzalez.

Bottom Left: Branch manager Sergio Ballesteros meeting with Ignacio Mena.

Bottom Right: Sergio Ballesteros in discussion with staff member Maria Elisa Candal.

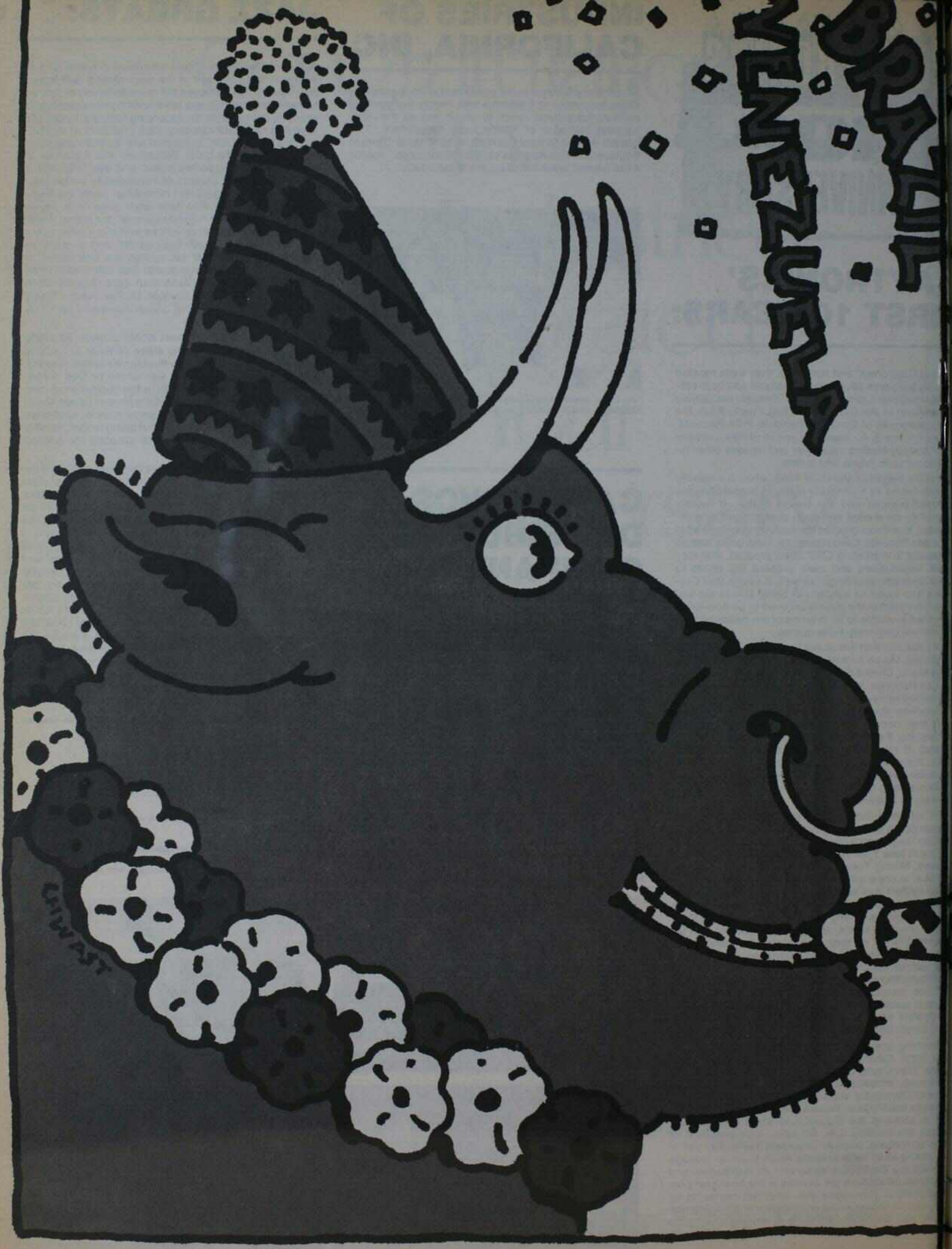


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HAPPY  
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# GROWING UP WITH MERICANA AND SALSOUL SALSA:

# WINNING THE "POP" VOTE WITH SALSOUL, GOLD MIND & FREE SPIRIT:

Based on New York City's extremely lucrative Latin music market, Caytronics decided about eighteen months ago to reach beyond the Hispanic "pop" sound responsible for their initial success and to sign and produce local artists in order to forcefully compete in a musical style that was gaining widespread popularity. Building on Caytronics' strong foundation an expansion of the Mericana label which was used to record local performers was required. The label already contained about forty albums and was highly acclaimed, but due to other priorities, Mericana had never received the total support it really needed. At the same time, Joe Cayre and his brothers Stan Cayre and Ken Cayre wanted a new label with a youthful image as a basis for this revolutionary concept they wished to be part of. The Salsoul-Salsa label was conceived, Salsoul originating from *salsa*, the kind of music, and soul. The combination was to emphasize the fact that we did not want the public to think the music would be in the disco, r&b or "pop" vein, as is true of our Salsoul label. The music to be recorded would be the nitty-gritty heart and Soul of *Salsa*. Thus opened up the definition between the Mericana label which, with a trimmed roster, became the home for all of our local product, excluding the pure sound of *salsa*, which was to be the nucleus of the Salsoul-Salsa label.

Allocating a rather large budget, and through the attainment of Rene Lopez, one of the most talented and authoritative *salsa* experts in the world, we decided to produce a great new sound by combining the best available musicians and make a recording of *salsa* roots. This resulted in a two-record set called "Concepts in Unity" and this was the beginning of the Grupo Folklorico Experimental Nuavayorquino which proved to be the innovative element which very successfully launched the new label. Upon release the record and the group were an instant smash and the album made the top ten of all the Latin charts and remained there for over twenty weeks, an unusual feat for any ethnic recording. Word of mouth was rampant, and universal acclaim through press and radio created an audience for their second album, "Lo Dice Todo," which was just released. The group, along with other Salsoul-Salsa artists will be appearing "live" in concert at Avery Fisher Hall in New York City in February as part of an evening Caytronics is putting together in cooperation with famed impresario Sid Bernstein to showcase the finest of our contemporary New York *salsa* artists. Based on the history-making success of Grupo Folklorico Experimental Nuavayorquino's first album, we offered Rene Lopez and his long-time colleague, friend and co-producer, Andy Kaufman, the opportunity to devote full-time managing the Salsoul-Salsa division, which they readily accepted. Knowing that these two talents are now available to spend time communicating with our artists and researching new projects, we feel certain that this Salsoul-Salsa label currently has the potential and the most important *salsa* talents ever assembled on any one label. Since joining Caytronics, Lopez and Kaufman have brought us a group called Libre, a Latin band containing two of Latin music's all-time greats, Manny Oquendo and Andy Gonzalez as its leaders. Libre was originally part of Eddie Palmieri's rhythm section, and their first album, "Con Salsa Y Con Ritmo," has just been released, but pre-orders indicate that the album and the group will have a tremendous influence on *salsa* music, not only in New York, but possibly throughout the world. Libre will be making its "live" performing debut at Avery Fisher Hall next month.

In expanding the Mericana label, we sought one of the finest producer-arrangers in the world of Latin music, Joe Cain, and offered him label responsibility. The New York market is established for Latin ballads as well as *salsa*, so the Mericana label progressed based on that information. We signed and recorded Raul Marrero, whose initial recording for us was "Que lo Sepa, Quien lo Sepa," which became an instant smash. Bobby Capo was engaged to record and his first achievement also proved to be a hit, "Fui Mas Leal." Next came Gilberto Monroig, who has a current album which is charted, and one of the leading Latin songwriters, arrangers and performers, Javier Vazquez, joined Mericana. Roberto Torres has been with us for over four years now and his hit, "El Caminante" both as a single and an album was no doubt the longest running number one hit record of any Hispanic artist in the last 10 years. Rey Roig is developing strongly as a result of three albums and Chocolate Armenteros, who is back in the studio working on his third album, is without question the finest *salsa* trumpeter performing in the world today. Choco is an unbelievable talent and a strong seller, and our newest acquisition is a young group called Saoco, whose album has just been released, and which we believe in as an extremely promising contemporary group.

It goes without saying that the strength of any entertainment company lies in the creative talent behind it, and as it stands today, through the efforts of people like Joe Cain, Andy Kaufman and Rene Lopez, the Mericana and Salsoul-Salsa labels' roster of artists reads like a who's who of Latin and *salsa* music. The established artists have audience drawing power and strength unto themselves, and the younger promising talents naturally receive all of the promotional, advertising and concert support we can possibly provide them, in an effort to boost their careers so that they can easily become the superstars of tomorrow, today.

About a year ago, Cayre Industries' President, Joe Cayre, announced extensive reorganizational plans which immediately brought about the company's entry into the American market for the first time in its history, thereby making it a totally involved, full-line record source. At the time, Cayre stated, "with the ever increasing popularity of discos and jazz clubs, the time is right for us to cross over beyond the specialized ethnic bag we have been in, without, of course, forgetting our roots, and expose some of our already existing talents as well as create new product for the broader music oriented audience and the general record buying public. After all, our machinery is already in action, so why not utilize it to its utmost."

Caytronics' initial plunge into the American market happened via the Salsoul label and its first cross-over artist, Joe Bataan. The concept of blending the *Latino* sound with r&b rhythms and underscoring it all with rich Philadelphia strings was based on an idea of Joe Cayre's brother, Ken Cayre, vice-president of Salsoul Records. The first single, "The Salsoul Hustle," with The Salsoul Orchestra, immediately caused a good deal of startling attention through disco-exposure, airplay—mostly in New York, Baltimore, Washington, Los Angeles, San Francisco, Cleveland, Ft. Worth and Dallas, and which garnered unanimous picks by all of the trade papers and tip sheets as a comer, generating heavy sales. "The Salsoul Hustle" hit the charts and a new phase of entertainment was initiated. Not only did Caytronics create a new label in introducing Salsoul, but a new hybrid in music as well, resulting from the crossing of the *salsa* beat with the more funky soul of rhythm and blues and the lush string backgrounds. Based on the immediate acceptance of the single, an album, The Salsoul Orchestra, was released, thereby making music history and gaining gold status after four months on the market. The album, too, was immediately accepted by discos and radio stations alike, and created a refreshing new way to disco.

Using the facilities of Sigma Sound Studios, producer-composer-arranger-vibist Vincent Montana Jr., enlisted a group of musicians whose credentials, collectively and individually, are more than impressive. These pros have collaborated with the superstars of the disco dens; everyone from Gloria Gaynor to Johnny Mathis, including Harold Melvin and the Blue Notes, the O'Jays, Eddie Kendricks, the Spinners and the Stylistics. Vibist-conductor Vincent Montana, Jr., Norman Harris, Earl Young, Ron Baker, Bobby Eli, Ron Kersey, Don Renaldo, Larry Washington, to name only a few, are among the leading components of the orchestra. The up-front vocal contributions of Barbara Ingram, Evette Benton and Carla Benson are signatures of the sound.

The Salsoul Orchestra's next major single was that stand-out cut, the Salsoul treatment of the Johnny Mercer standard, "Tangerine," which rose high on the charts and was largely responsible for the album's cross-over to top forty sales. The music trades were ecstatic in their acclaim. "The Salsoul Orchestra brings out the move in you," said Cashbox. Record World's Vince Aletti confirmed, "This is the album of the moment and I suspect that nearly every track will be cropping up on top ten lists for some time to come." The awards garnered by The Salsoul Orchestra are almost too numerous to mention and include "Disco Band of the Year," "Top Instrumental Orchestra of the Year" and "Top Disco Orchestra of the Year." Vincent Montana Jr. was dubbed "Outstanding Producer of the Year" and drummer Earl Young was named "Disco Drummer of the Year." This big band has the power to overwhelm audiences with its unique sound wherever it appears, and wild dancers joined in during gigs at The Fontainebleau Hotel in Miami Beach, Fla., Asbury Park's Convention Hall and Madison Square Garden and Zero's II in New York City. The band has played four successful engagements at New York City's Radio City Music Hall and appeared as the sole "live" band at Roseland's memorable "Puttin' on the Ritz" discotillion.

It is an event indeed in the music business for any group to achieve the success and stardom granted The Salsoul Orchestra based on a first album. Nonetheless, the acceptance of The Salsoul Orchestra's first record was so spontaneous that the record-buying public, radio listening audiences and denizens of the disco dens eagerly awaited new material from The Salsoul Orchestra. Based on the foundation prepared by its debut disc, The Salsoul Orchestra's current single and hit album, "Nice 'N' Nassty," were released to spontaneous secure positions on the charts, and shortly thereafter the seasonal "Christmas Jollies" became the happiest hit of this past holiday. Now, the only direction to go is back. Back to the studio where Vincent Montana, Jr. and The Salsoul Orchestra are currently putting together a new album tentatively scheduled for Spring release.

It is no great secret within the record industry that a label that rises to public view as rapidly as Salsoul happened also rises in

terms of artist esteem. The achievement of Salsoul Records success through The Salsoul Orchestra led to expanding the label through the signing of other major talents. First of them selves Double Exposure, and who's debut single, "Ten Percent," hit the charts and paved the way for their best-selling Baker-Harris-Young produced album, Carol Williams' "More," proved highly danceable and her initial album, "Lectric Lady," which was produced by Vincent Montana, Jr., and which has music by The Salsoul Orchestra, is being released as of this writing. "Spring Rain" by Silveti was just issued as a 12" Giant "45" to amass excitement of the buyers, and the complete album, "World Without Words" is being readied for immediate release.

For a normal record label, the producing of albums and the promoting of artists like The Salsoul Orchestra, Double Exposure, Carol Williams and Silveti to international prominence, and the signing of fresh young talents like Eddie Hollman, best known for his recent "Hey, There, Lonely Girl," would be more than enough. However, the Salsoul family surveyed the musical scene surrounding them and discovered that disco goers weren't considered record buyers at the retail level because there was no way they could bring home the same sounds they were hearing night after night in their favorite discotheques. Chuck Gregory, vice-president of marketing, polled the situation with Salsoul's independent distributors and several key record dealers and after several meetings with Joe Cayre and his brothers Stan Cayre and Ken Cayre, they announced unprecedented plans to introduce commercially the new Salsoul Disco label, to be devoted exclusively to extended disco mixed versions of their product on 12" 45 r.p.m. records to be called the "Giant '45'". The selection chosen as the premiere release was Double Exposure's "Ten Percent," and the impact within the music business was far-reaching. A new trend had been set. "The sound is the thing," stated The New York Times, and Salsoul's trend-setting "Giant '45'" won the Billboard Software Award of the Year. The record became an instant hit, and the competition immediately followed suit. Most important, retailers and distributors across the country were happy, as Salsoul had found a new product important enough to bring a new consumer into their store. For the first time ever, disco dancers could hear at home exactly what was being played in their favorite night spots, and if their equipment was sophisticated enough, the sound was brighter than any they had commercially available before.

So the Salsoul story continues. More recently, Salsoul Records has acquired several new labels through distribution deals, the most important of which is undoubtedly the newly announced Norman "The Harris Machine" Harris headed Gold Mind Records, with its first artist, Loleatta Holloway, and her current r&b hit single, "Worn Out Broken Heart," written for her by Sam Dees and Sandra Drayton, and produced by Floyd Smith, from her brand new Norman Harris produced album, "Loleatta." Other artists signed to Gold Mind Records, whose forthcoming recordings will be distributed via Salsoul, include Love Committee with lead singer Ron Tyson, which recently had an r&b hit with "Heaven Only Knows," First Choice, and Norman Harris making his recording debut as a solo artist.

The Free Spirit label also became a major factor with the first release in twenty years of Paul Mauriat's "Love Is Still Blue," an up-dated, contemporary version on both single and album, and the release of "Wiggle, Wiggle, Wiggle," by a new, young, comely threesome, Creme de Coco.

Strong artistic talents are always a factor of any entertainment field, and without these, no record company could exist, but it takes an equally heavy roster of business heads to expose the talent and bring it to the eyes and ears of the general public. While Salsoul Records has taken many giant steps as the youngest addition to Cayre Industries, these strides could not have been attained without the skill and knowledge of the people who put it all together on a day-to-day basis. Ken Cayre is the ears of the company, and his uncanny a&r sensibility has provided Salsoul Records with the immediate contemporary sound so essential in today's record business. Chuck Gregory has been expert in directing the recordings and in generally overseeing the division. Mimi Gregory brought with her years of experience from Arista Records and, as director of national sales, co-ordinates Salsoul's network of independent distributors into a unified working force. Denise Lynn "Sunshine" Chatman, national disco promotion director is largely responsible for Salsoul's becoming the kings of the disco market. Lloyd Gelassen, director of press and public relations, has aided in gaining exposure for Salsoul artists and their product in areas where it was assumed non-existent.

Where to go from here? Nobody can predict the future with any certainty, but one thing is sure. You're going to hear Salsoul. The hottest sound in the round.



1. Double Exposure
2. Vincent Montana, Jr.
3. Loleatta Holloway
4. Carol Williams
5. The Salsoul Orchestra
6. Gold Mind's prexy Norman Harris and Ken Cayre
7. Bill Wardlow with Ms. Salsoul



# STEPPIN' OUT

**"RITZY  
MAMBO"**

b/w  
"Salsoul: 3001"  
SZ 2018  
The New Hit Single  
From The Hit Album

**"NICE 'N' NAASTY"**  
with **THE  
SALSOUL ORCHESTRA**

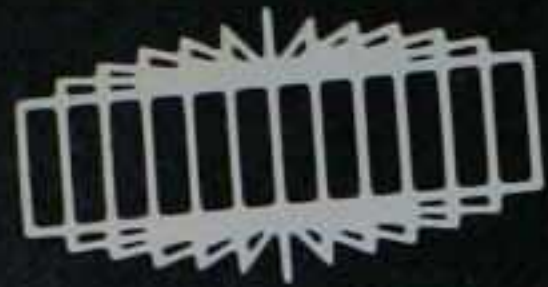
**DANCE YOUR ASS  
TO  
SALSOU  
RECORDS**

Produced, Arranged and Conducted by  
VINCENT MONTANA, JR.  
Executive Producers: JOE CAYRE, STAN  
CAYRE, KEN CAYRE



Salsoul Records • Manufactured and Distributed  
by Caytronics Corporation • A Cayre Industries  
Company 240 Madison Avenue,  
New York, N.Y. 10016





**RINGLING BROS. AND  
BARNUM & BAILEY  
CIRCUS**



**BOXING**

**N.Y. KNICKS**



**N.Y. RANGERS**



**ICE CAPADES**

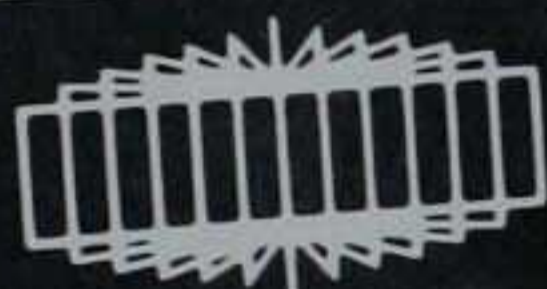


**ELTON JOHN**

**PETER  
FRAMPTON**



**CONCIERTO  
MONUMENTAL**



**BEE GEES**

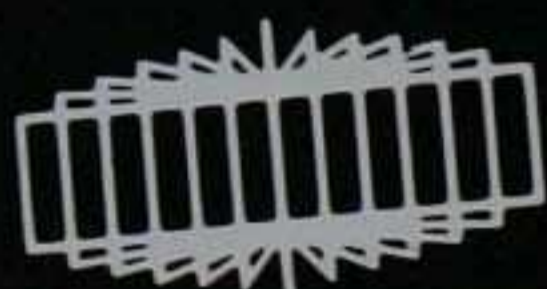
*Best Wishes  
for the continued success*

*of  
Joe Cayre*

*and  
Cayre Industries  
from*



**JOHN DENVER**



**madison square garden**

Pennsylvania Plaza, 7th Ave., 31st to 33rd Sts.

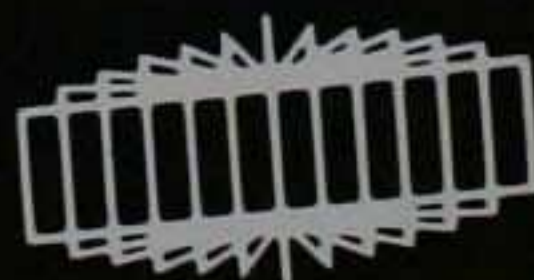


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BASKETBALL**

*The World's Number One Entertainment  
and Sports Center*

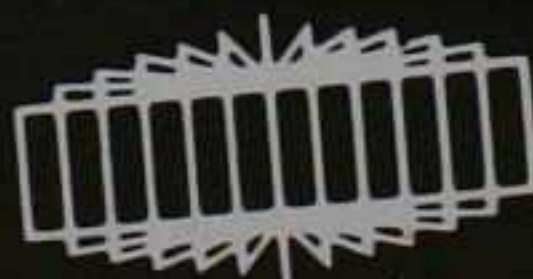


**HOLIDAY ON ICE**



**SOVIET  
(MOSCOW)  
CIRCUS**

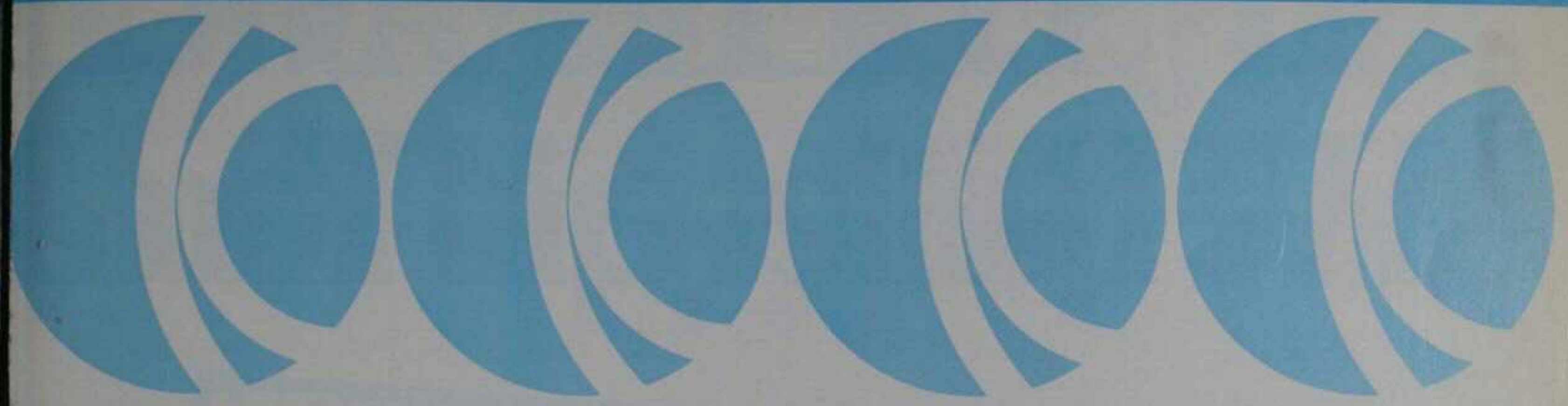
**JOHNNY CASH**



**BUGS BUNNY  
FOLLIES**







**CONGRATULATIONS**  
**to Joe Cayre & his brothers**  
**at SALSOUL RECORDS**

**from your friends at**  
**K-tel International**

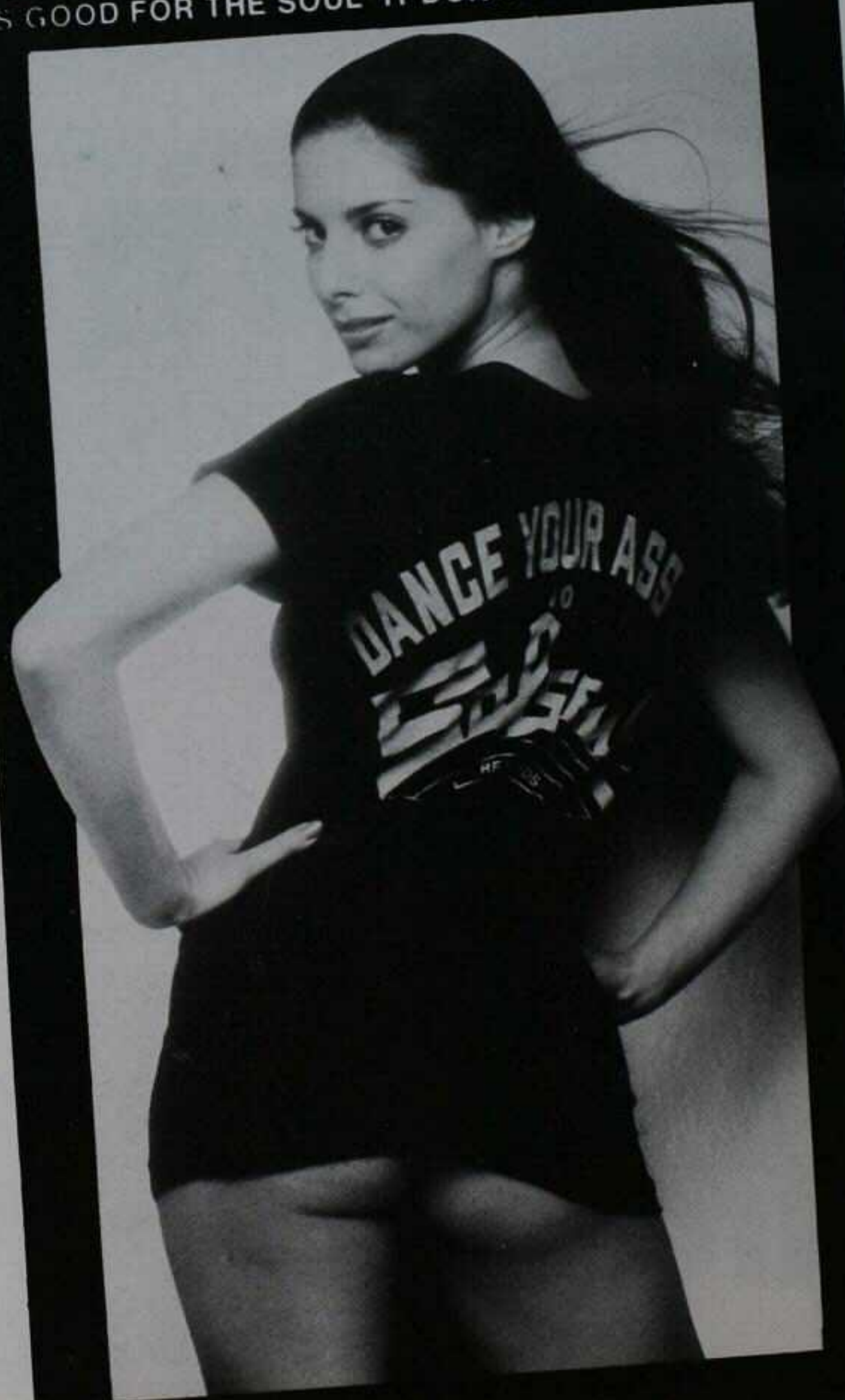


# IT'S BEEN "NICE" We Believe in You &

## THE SALSOUL ORCHESTRA

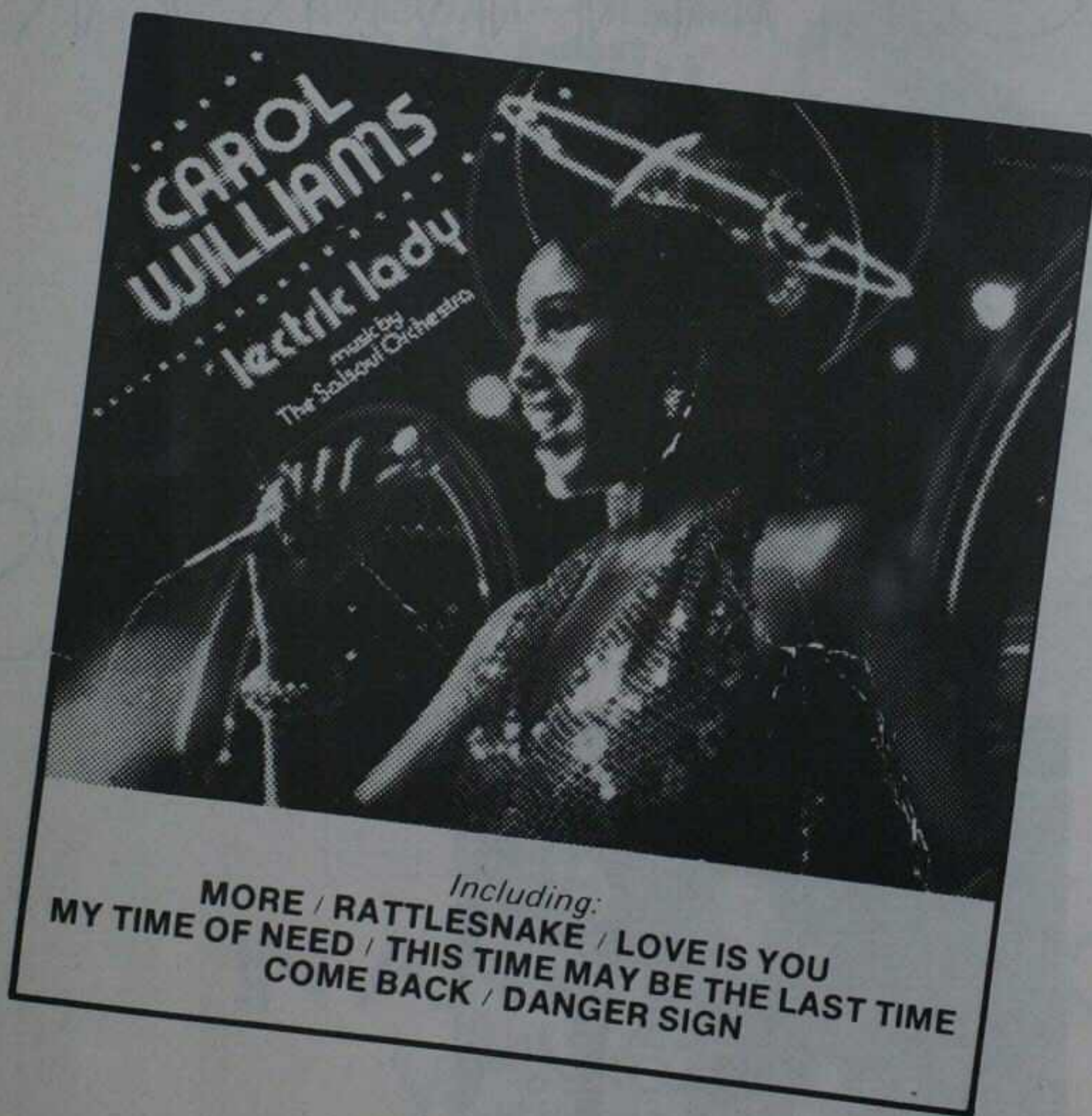
*Including:*

NICE 'N' NAASTY / SALSOUL: 3001  
STANDING AND WAITING ON LOVE / RITZY MAMBO  
IT'S GOOD FOR THE SOUL / IT DON'T HAVE TO BE FUNKY





# N' NASTY," ...JOE! Your Happy Top Ten.



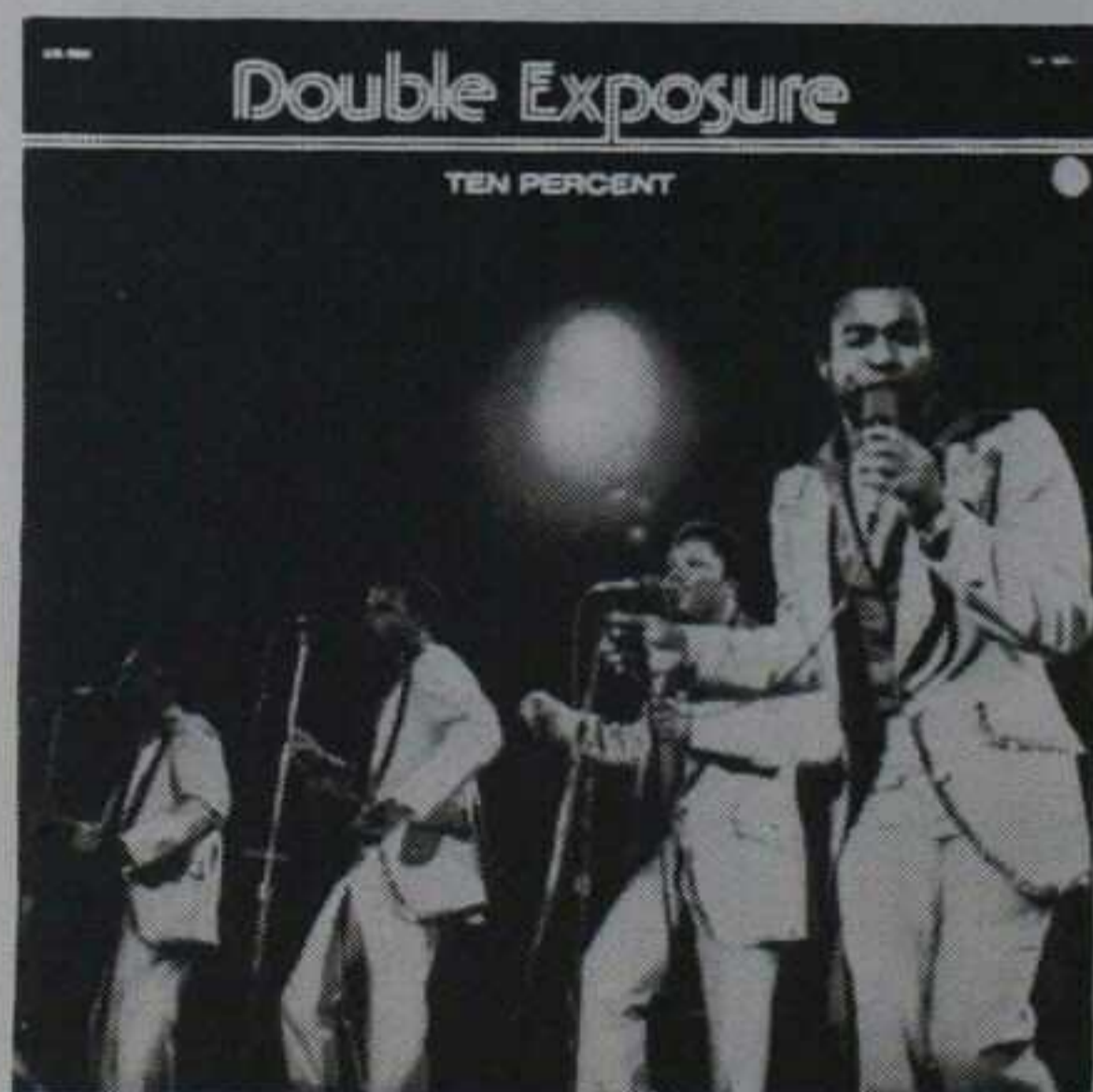
**RCA** Limited

RCA House, 50 Curzon Street, London W1Y 8EU, England

Cable: RCAHOUSE LONDON Telex: 266579



To Salsoul Records and  
Joe, Stan and Ken:  
WE WISH YOU A  
HAPPY 10th ANNIVERSARY  
and  
DOUBLE EXPOSURE  
FOR THE NEXT 10 YEARS



With Heartfelt Congratulations and Warmest Best Wishes!





# To Joe, Stan and Ken Cayre

# and Salsoul Records

サルソウル・レーベル獲得記念

## サルソウル・ ファッション・ コンテスト

地区大会(関東、東海、関西)

11/20～12/9

全国大会

(ソウル・ファッション・パーティー)

12/11(土)PM4:00～7:00

●場所:青山ベルコモンズ9F  
ファッションクレイドルサロン

●主催:全国ソウル・ディスコ協会

●後援:日本フォノグラム/アドリブ

●協賛:サントリー/サンジャック/鈴屋

オリジナルコンフィデンス/レコードワールド

ノヴァン・インターナショナルズ/ワンダーラビット・パーティー

●協力:日本ビクター

●企画構成:ギャングスター

★参加資格 だれでも参加できます

・規定 デザイナー(モデルをかねても可)

モデル男・女 各1名

ディスコ・ファッション(ソウル)をテーマにオリジ

ナル作品を募集します(シーズンは冬又は春物で)

既成品のアレンジでも可 ●モデルは課題曲

(ナイス・ナースティ、テンパーセント)を使って

簡単な挿付をして下さい。

★部門:カジュアル部門、フォーマル部門

(両部門参加も可です)



発売元 日本フォノグラム株式会社

## IN ANY LANGUAGE YOU'RE A HIT.

# Happy Tenth Anniversary!



nippon phonogram co.,ltd.

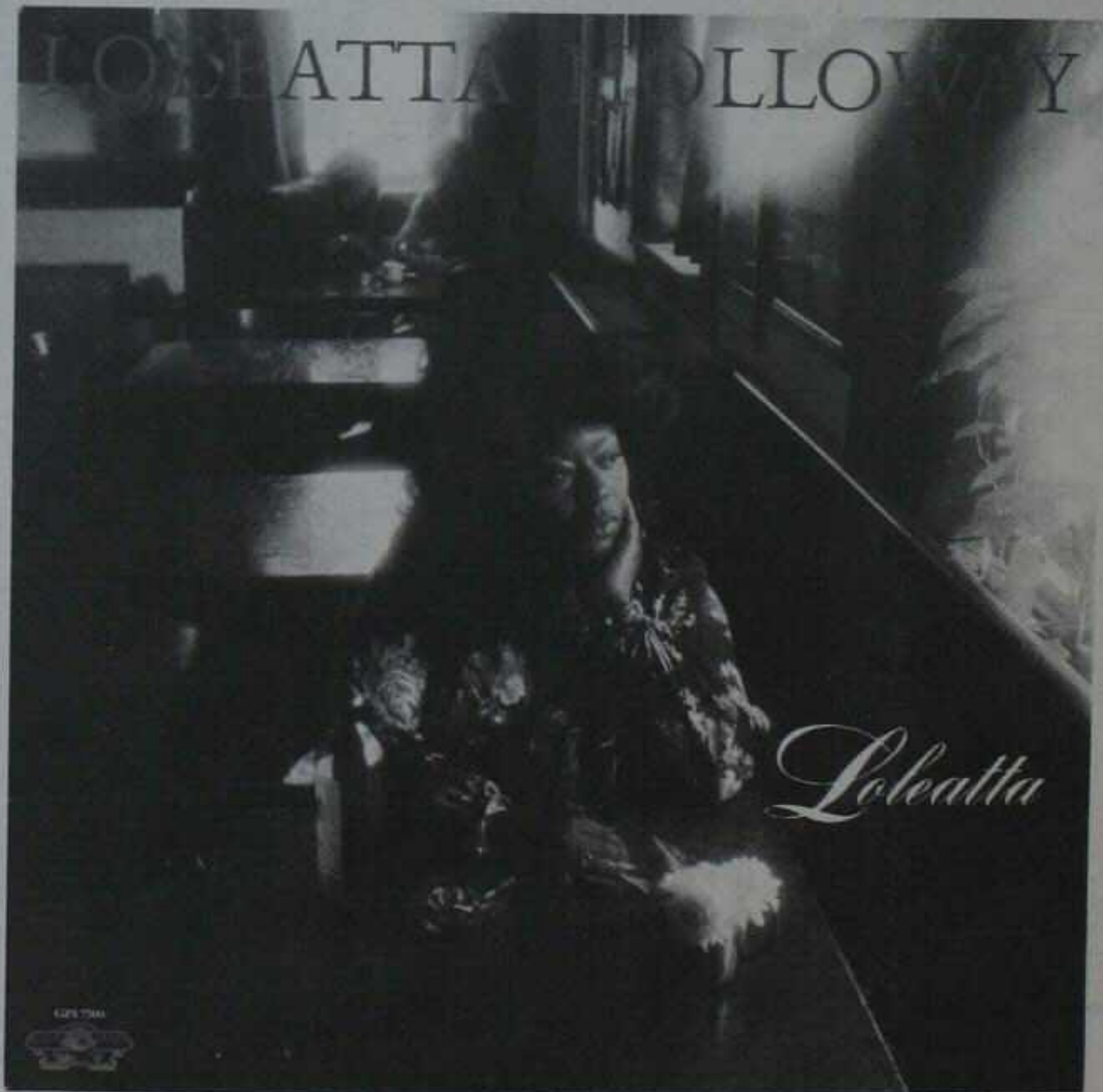
WAKO BLDG. No. 8-5, Roppongi 2-chome, Minato-ku, Tokyo, Japan



To Joe, Stan and Ken Cayre  
and The Salsoul Family.

Congratulations  
on Your  
Ten Grand Years.

Here's to  
Another  
Great One!



(Note: This album is on GOLD MIND)

**RCA**

Ltd. (Canada) 101 Duncan Mill Road, Don Mills, Ontario M3B 1Z3 Canada



# Artimexico Expands Into South America

By MARV FISHER

MEXICO CITY—In a move which will see them span all of Latin America, Artimexico, S.A., one of the leading agency-promotion offices here, will shortly open an affiliate in Buenos Aires, reports local head-impresario, Hugo Lopez.

"The time has come to spread our wings," says Lopez, "since there is an ever-increasing demand for foreign artists in the entire territory."

He sees it as a step which will facilitate the booking of attractions, while at the same time lowering costs of travel expenses.

His associate in the new undertaking is Argentinian-based showman, Alberto Lataliste (Lopez also is native-born Argentinian), with Hector Caballero set to manage the Buenos Aires headquarters. They plan to open the branch prior to the start of five solid bookings in that area next month.

On tap to inaugurate the first personal appearance is Gloria Gaynor, who will work a period of 10 days

strictly within the Argentine boundaries. Others set to follow in successive months are: Shirley Bassy, March; Dionne Warwick, April; the Supremes, May; Barry White, June. Latter four will stay for three to four days each.

Dates will be mixed with television specials, theatres and outdoor amphitheatres. He plans gate prices practically the same as they are here in Mexico, approximately from \$2 to \$8 U.S.

"One of the key factors in establishing ourselves at that most southerly point," muses the energetic executive, "is that we will now be able to sandwich in the other countries, have them pick up part of the travel."

Lopez will leave for Argentina in early February to help in the coordination of the new expansion for Artimexico. He will remain there for the entire engagement of Gaynor, who recently concluded a tour of this country.

# CBS Promo Rep Prizes Advantages

MONTREAL—George Antiglio, the promotion representative for CBS Records of Canada in Quebec says it is relatively easy to promote records in this province.

Citing easy access to the media as well as media enthusiasm and a well-defined college market, the only drawback that Antiglio sees in the market is the lack of good managers and record producers.

"In the rest of Canada, if a group makes it in the U.S. then maybe they'll get a hearing, but in Quebec radio stations, especially those geared to a French listening audience, will play a record just on the basis that they like it," explains Antiglio. "Of course, there are no precedents for French product in the U.S. charts so that doesn't really enter into it. That's the major benefit of doing promotion here."

The Colleges D'Enseignement General at Professionel (CEGEPs) are a very effective promotional vehicle in Quebec as Antiglio explains. "Every CEGEP has a radio station that exposes your product to a select group of people. When I was involved with the Quebecois group Sloche, we moved over 10,000 units of their product through this network. It's very effective if you hit them at the same time.

"Most of the schools have co-op stores and most of those are controlled by one rack—Opus. They will order 2000 units of your product at a time if it is hot on this circuit. If the product really starts moving it can sometimes influence a major station in Montreal like CHOM to go on the product."

There are certain sales trends in Montreal that Antiglio has noticed. "Product by black artists is very hard to get exposure for on radio stations here but Quebecois product really sells. Take Harmonium for example."

# Canada Parapluie Imports Rhythm Tracks For Quebec Hits

By MARTIN MELHUISS

MONTREAL—Les Disques Parapluie has had great success with its Magique, Parapluie and Apostrophe labels in the Quebec market by importing some of the production resources of the Muscle Shoals Sound Studios.

Boule Noire, featuring George Thurston, and Toulouse, two acts on the Magique label, have both made use of basic tracks recorded by musicians at Muscle Shoals and both acts have proven to be major success stories in the province of Quebec in 1976.

The concept of using an out-of-the-province studio came when Yves Ladouceur, president of Les Disques Parapluie, was working at Montreal radio station CKVL and met Steve Grossman.

Grossman came to Montreal and one day in a discussion with Ladouceur they talked about "funky music" and why it was not being recorded here though there appeared to be a ready market for it.

"We came up with the answer that at that time there were not many studios in Montreal, and it was hard to put a rhythm section together," explains Ladouceur.

"Steve and I became friends and when I put my label together I spoke to him and he came up with the idea of establishing relations with a studio in the U.S.

"I had known George Thurston previously because we had gone to school together. We looked for a studio in the U.S. that had a good rhythm section and we came up with Muscle Shoals."

From Muscle Shoals they came back with tapes of some basic tracks. They used some of them and laid down some of their own, as well as putting together a band known as Boule Noire.

The first album from the band was a best-seller in Quebec and brought significant interest from the European market where Parapluie

has signed a deal with Sonopresse for distribution in France, Belgium, Switzerland, Luxembourg, North Africa, Martinique, and Guadalupe.

Production for the first album and a second album, recently released and entitled "Les Annees Passent," was handled by Peter Albes of Unison and Muscle Shoals Sound Production.

The majority of the material on the new album was written by Thurston, and again the Muscle Shoals Rhythm Section was used.

Also on the Magique label is a band known as Toulouse, featuring vocalist Judi Richards and Heather and Mary Lou Gauthier. They also utilized the Muscle Shoals sound and came up with a hit entitled "Lindbergh" on their first time out. They also have an album out on Magique.

Signed to Ladouceurs' Parapluie label is Le Temps, a progressive rock act, and a recent signing to the Apostrophe label is Etcetera.

# Listen Expands To New Studio

MONTREAL—Listen Audio Productions Ltd. has opened a studio in Toronto, also called Listen Audio, and a production company under the name Earwhacks. The firm is run by George Morris and Stanley Brown and has a 16-track studio in old Montreal.

The new studio in Toronto was formerly known as IPS Recording Studios. With the acquisition of the Toronto complex Listen has hired Bob Lehman as house producer.

Listen, which is primarily a radio production house, has expanded from a staff of four people in 1969 to a staff of 23.

Shawn Wilson has been retained by Listen to act as coordinator.

Billboard SPECIAL SURVEY For Week Ending 1/22/77

## Billboard Hot Latin LPs

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CHICAGO (Pop)		MIAMI (Pop)	
Week	TITLE—Artist, Label & Number (Distributing Label)	Week	TITLE—Artist, Label & Number (Distributing Label)
1	LOS HUMILDES Numero 4, Fama 541	1	JULIO IGLESIAS America, Alhambra 27
2	BEATRIZ ADRIANA Esta Situacion, Peerless 1956	2	OLGA GUILLOT Me Muero, Me Muero, Caytronics 1479
3	GRUPO LA CRUZ Caliente 7159	3	LISSETTE Quiereme, Borinquen 1302
4	LOS TERRICOLAS Los Terricolas En Mexico, Discolando 8240	4	LUCIANA En La Soledad De Mi Apartamento, Latin International 6017
5	CAMILO SESTO Amor Libre, Pronto 1013	5	ROBERTO CARLOS Todo En Espanol, Caytronics 1473
6	LOS TIGRES DEL NORTE Pueblo Querido, Fama 538	6	SOPHY Te Pido Que Te Odues Esta Noche, Velvet 1517
7	VICENTE FERNANDEZ A Tu Salud, Caytronics 1464	7	JULIO IGLESIAS El Amor, Alhambra 23
8	VICENTE FERNANDEZ El Hijo Del Pueblo, Caytronics 1441	8	LOS SOBRINOS DEL JUEZ The Judge's Nephews, Audio Latino 5000
9	JUAN GABRIEL Con Mariachi, Arcano 3263	9	CHIRINO One Man Alone, Grima 5014
10	MIGUEL GALLARDO Hoy Tengo Ganas De Ti, Latin International 6904	10	CAMILO SESTO Amor Libre, Pronto 1011
11	SOPHY Dime/Sentimientos/Feelings, Velvet 1494	11	EYDIE GORME La Gorme, Gala 2001
12	LEO DAN Leo Dan, Caytronics 1442	12	LOS ANGELES NEGROS Despacito, International 910
13	MARIO QUINTERO Nomás Contigo, Orfeon 12-973	13	ALBERTO CORTEZ Lo Mejor De Alberto Cortez, Pronto 2007
14	JULIO IGLESIAS America, Alhambra 27	14	JULIO IGLESIAS A Mexico, Alhambra 21
15	LOS FELINOS Chicanoismo, Musart 10570	15	ALBERTO CORTEZ Como El Ave Solitaria, Pronto 2002
16	YOLANDA DEL RIO La Hija De Nadie, Arcano 3202	16	LUIS GARCIA Tras El Cristal, Alhambra 146
17	VICENTE FERNANDEZ Vicente Fernandez, Caytronics 1333	17	SOPHY Que Vas A Hacer Sin Mi, Velvet 1506
18	LOS FREDDIES Epoca De Oro, Vol. 1, Peerless 10014	18	YOLANDITA MONGE Floreciendo, Coco 123
19	LOS HUMILDES Un Pobre Nomás, Fama 524	19	NELSON NED La Magia De Nelson Ned, West Side Latino 4076
20	RAPHAEL Con El Sol De La Manana, Pronto 2006	20	ELIO ROCA Internacional, Miami 6154
21	LOS ANGELES NEGROS Y Volvere, Latin International 910	20	EYDIE GORME/TRIO LOS PANCHOS Amor, Caytronics 1316
22	ODILIO GONZALEZ El Bolivero, Velvet 1515	22	PERLA Hipocresia, Audio Latino 5020
23	CHAYITO VALDEZ Chayito Valdez, Cronos 1066	23	RAPHAEL Con El Sol De La Manana, Pronto 2006
24	LOS ANGELES NEGROS Despacito, International 910	24	CARMEN SILVA Que Dios Protega A Nuestro Amor, Arcano 3334
25	ROSENDA BERNAL La Nueva Ley De La Cancion Ranchera, Latin International 5051	25	BLANCA ROSA GIL Lobo 1003

# From The Music Capitals Of The World

**MONTREAL**  
Le Grand Salon du Domaine Mascouche located in Mascouche just outside of Montreal presented Fantasia featuring guitarist Jacques Blais from Jan. 5 to 9. The following week, Vancouver-band Chilliwack, recently signed to Mushroom Records, appeared at the same venue which is just over 10 miles from Montreal. Productions Beau Bec will present Charles Mingus and His Quintet in concert at the Outremont Theatre on Saturday (22).

Thin Lizzy will be the opening act for Queen's Canadian tour. Stops on the tour include Ottawa, Toronto, Vancouver, Calgary and Edmonton. It is Thin Lizzy's first tour in Canada. Also touring Canada for the first time is Julio Iglesias who will play dates in Quebec City, Montreal, Toronto and Sherbrooke at the beginning of March. Iglesias' first Canadian release in 1976 entitled "Un Canto A Galicia" went to the top of the French charts in Quebec despite being sung in Spanish. "El Amor" (the follow-up single has also done well and was also the title cut of his debut album released in Canada by London.

April Wine has set out on the first leg of a three-stage Canadian tour which will go under the name The Forever For Now tour, named after the bands, current album that recently shipped gold in this country. The title track of the album will be the band's first single from the LP. A major marketing program in support of the tour has been initiated by Aquarius Records.

Amber Records' Mike Graham appeared on the WWVA Jamboree live from Wheeling, West Virginia on Jan. 8 and then appeared on Opry North sponsored by CFGM in Toronto the following night. The latter show in a promotional week

Canada... Kate and Anna McGarrigle are currently working on recording their second LP for Warner Bros. in Montreal. The sisters' first album was chosen by David Freeston of the Montreal Star as his choice for the top Canadian album of the year. The McGarrigles will tour Britain this month and they will set out on a Canadian tour in Spring to coincide with the release of the new LP.

Polydor Ltd. indicates that an album by the Fischer Choir entitled "Introducing The Sensational Fischer Choir" has sold close to 30,000 copies in the last five months in Canada. The 1500-voice choir headed up by music director Gotthilf Fischer had 10 albums released in Europe and South America. Gino Vannelli recently received gold for his LP "Gist Of The Gemini". Offenbach is currently on tour to promote their first English album for A&M.

Dominique Brunet and Francine Herschorn have opened an 800-seat theatre to showcase acts in this city under the name the O'National. The Bells have reformed and recently played a lengthy engagement at the Hotel Bonaventure here. Nanette Workman recently returned from her recording sessions in Los Angeles.

The single, "Fighting On The Side Of Love" produced by Three Hats Productions and performed by The THP Orchestra featuring Wayne St. John, on the RCA label has been playlisted or charted on every major station in Canada. THP Productions, made up of Ian Guenther and Willi Morrison, the producers of the record, have been very successful of late with a number of recording projects with artists such as Perigo, Choya, Airlift and the THP Orchestra.

Skip Prokop has been signed to Quality Records. His new album is tentatively entitled "Old

Photographs" and a February release date has been set. Also set for a February release is the new Sweet Blindness LP. The band's first album on Quality Records is starting to break in the U.S. Max Webster has signed a worldwide record deal (except for Canada where the band is on Taurus Records) with Mercury Records. The band's first album, which has been out over 11 months in Canada, has just been released in the U.S. and a major tour is planned for March. The band was recently unanimously chosen the acts of 1975 by a panel of critics including Peter Godd, Millican, Nick Collier, Terry David Mulligan and Martin Melhuish on the CBC Network radio show The Great Canadian Gold.

Natalie Cole will appear in the concert at the Place des Arts in Montreal on Monday (17); the National Arts Centre, Ottawa on Tuesday (18); and Hamilton Place, Hamilton on Wednesday (19). Dr. Hook is on a 14 date tour of western Canada throughout January. Olie Kornelsen has been appointed to the position of Arista promotion representative for Western Canada.

Brad Weir has been appointed Chrysalis promotion representative for Ontario and Charley Prevost, formerly the road manager for Supertramp, has been appointed Chrysalis promotion representative for Quebec.

Performers set to appear at the Groaning Board in Toronto in January include the Original Sloat Band, Watson and Reynolds, Joe Mendelson and Michael Cooney. According to Atlantic Records, Triumph is breaking strongly in the San Antonio area of Texas and accordingly a number of appearances in that area of the U.S. are currently being set up. Tom Williams of Attic Records recently returned from a promotional visit to San Antonio. MARTIN MELHUISS



## MAJOR PACT

# Polydor Talent Coup Hurts Island In U.K.

By ADAM WHITE

LONDON—Polydor Records' pursuit of top international recording talent took a major step with confirmation that the company has acquired the EG talent roster, which includes Bryan Ferry, Roxy Music, Phil Manzanera, King Crimson, Eno and the Rock Follies package, for the world outside North America.

In the process, Polydor deals a severe blow to Island Records, particularly as the pact leaves Island with no sell-off or press-off periods for EG talent in the U.K. Back catalog from the EG acts will be available from Polydor as soon as possible.

Polydor has also signed the former RCA chart group the Sweet for the same near-worldwide territories. However, RCA still has two albums due from the group, including a "best of" compilation, before the band makes its move. First Polydor product from the group will be in September, probably coinciding with a U.K. tour.

These deals stress Polydor's status as a multi-national in music. Mark Fenwick, EG director, admits that the major's ability to handle sales volume on a worldwide basis was a leading consideration during negotiations. The markets of Europe and the Far East were specially important, he says.

He adds that he felt EG had enjoyed a very good relationship with Island over seven years.

First new releases from EG on Polydor will be Bryan Ferry's fourth album, new solo outings from Manzanera and Eno, and a debut LP from a new EG act, Nasty Pop. Bulk of the big-selling back catalog, including albums from Ferry (three) and Roxy Music (six) should be available from February, along with Rock Follies, and falls into Polydor's deluxe series.

Other artists in the deal are Andy Mackay, Bill Bruford, Robert Fripp,

Paul Thompson and John Wetton. Rick Wakeman, at one time rumored to be involved with the change, stays with A&M Records.

Polydor is geared to handle the EG repertoire internationally (except in the U.S. where it stays with Atlantic) and plans to appoint a Hamburg-based executive to coordinate all activities. Freddie Haayen, Polydor U.K. managing director, says the deal was "heavy, but based on reality."

For Island, the reality of the deal is a severely slashed artist roster at a time when the company has had numerous problems which led to a cut-back of staff and distribution operations. There is internal disappointment that the hard work to establish the EG acts will now no longer benefit Island.

However, for Island staffers there is determination and commitment over the careers of Eddie and the Hot Rods, Robert Palmer, Stevie Winwood, Bob Marley, J.J. Cale, new signings Ultravox and at least two new artist acquisitions soon to be announced.

# December Gross At Record Level For EMI-Italiana

ROME—December was a record month for EMI-Italiana. According to John Bush, managing director: "We sold more in that period than in any previous month in our history."

Italy is currently in the throes of a serious economic crisis and few companies have managed to maintain a profit posture let alone achieve record sales figures.

Bush explains: "Currently we have outstanding product. And Christmas obviously helped a great deal. An album here costs 4,000-5,000 lire, say \$5, and there is not much else you can buy for that sort of money. That is why Italians have turned to records as Christmas presents."

"Also, our newly acquired distribution deal for Motown helped a lot. We got off to a very good start with the Stevie Wonder and Diana Ross albums."

EMI-Italiana has recently beefed up the list of labels it distributes. It now represents: Arista, Man, Rocket, Capitol, Harvest, Parlophone, Motown, Purple, Magnet, Pink Floyd, Private Stock, Bullet/Target, Red Bus, Rak, Road Show and EMI International.

# Giant Retailing Chain Eyes Entry Into Record Market

By BRIAN MULLIGAN

LONDON—There is growing industry speculation here that the giant Marks and Spencer chain is near a decision on long-rumored plans to become a retailer of records.

It is understood that presentations have been made to M&S executives and that further product demonstrations are likely within the next few weeks.

This could lead to test marketing in selected stores, but the company is being very discreet about its intentions.

Initial response to inquiries was a denial of any interest in record retailing, but later a spokesman admitted: "We're looking at records, but we're in the very early stages and nowhere near a decision."

The industry has long wanted M&S to enter the record retail side, and sees the company's involvement as a major sales boost. There is no doubt that if records were sold through the chain's 250-plus prime High Street outlets, catering to 14 million shoppers each week, the volume turnover which the industry has met in 1976 could be arrested, if not reversed.

But the manner of possible M&S involvement could easily appeal

more to the special product departments of major companies than to sales managers seeking to boost turnover of the company's own and licensed labels. Since M&S markets its products under the St. Michael's brand name, it seems likely that it would seek to perpetuate the trademark as a record label, with perhaps a credit to the repertoire source.

In that case, a middleman acquiring suitable product, presumably in the MOR category (closest to the M&S image) would probably be involved.

The prospect of licensing repertoire to a St. Michael's label might not be totally appealing, specially to those majors whose catalog is already committed.

EMI is one company which had exploratory talks with M&S recently. Barry Green, general sales manager, says no request was made for EMI to supply repertoire but he felt that with its existing responsibilities toward the Music For Pleasure budget label, and the World Record mail order operation needing priority, it was unlikely EMI would be keen to fulfill further demands on its catalog.

M&S has been approached regularly by record companies over five years and more but has fought shy of records, possibly thinking the return in relation to the space allocation was insufficient to make the investment worthwhile.

But the chain did experiment briefly with a range of low-price records in a few stores and, though results were apparently regarded as satisfactory, they were presumably not good enough to cause a change of heart.

What is supposed to have reawakened the interest of the High Street giant is that its entry into book retailing is proving particularly worthwhile and provided encouragement for looking into related lines.

## Finnlevy Reshuffles Duties Of Executives

HELSINKI—In the second major personnel shakeup in less than two years, several changes have been made in the organization of Finnlevy and Scandia Musiikki.

Osmo Ruuskanen is marketing director of both international and domestic repertoire of Finnlevy. Pekka Kotilainen has been made head of domestic production, and Helena Soramki becomes public relations and artist liaison officer. Timo Jokela and Erkki Palli remain as sales manager and advertising manager respectively.

Leif Lindblad, a director, is responsible for the Levypiste rack-jobbing operation. Risto Oksa is sales manager.

The new Finnlevy order and distribution centers are headed by Kaj Arhipainen, who is also taking care of Finnlevy's administration and finances, as well as maintaining his previous duties with the studios and cassette duplication plant. Eino Ritosalmi is named sales manager of the order center and Hannu Linna as purchasing manager of the distribution center.

Gugi Kokljuschkin becomes marketing director of both domestic and international repertoire of Scandia Musiikki. Georg Dahlstrom is sales manager, Elli Heikkila manager of domestic production and Lasse Notres is the new manager of local production.

## 'GROSS MISBEHAVIOR'

# Sex Pistols Fired By EMI; New Label Tie Seen Likely

Continued from page 3

of EMI Records, when I was in Amsterdam with the group. He said he wanted us off the label and was issuing a statement. I did not agree to anything.

"I would hardly have agreed to something like that over the phone on a five-minute call. I did not take it seriously."

But EMI stresses the worldwide contract was mutually cancelled—an unprecedented step after just two months.

The EMI statement reads: "We feel unable to promote this group's records internationally in view of the adverse publicity that has been generated over the past two months, though recent reports of the behavior of the Sex Pistols have been exaggerated."

The "adverse publicity" started with the group shouting four-letter words on a tea time television chat show, an incident which led to the tv company suspending the interviewer for two weeks for allegedly goading the group.

The day before the EMI statement the Sex Pistols were reported to have indulged in more public misbehavior at Heathrow Airport.

EMI says the "Anarchy" single has been withdrawn from all mar-

kets, though shops which have stocks are selling them off. No further copies are being distributed and those in the warehouse will be recycled.

EMI says the band is now free to sign with any other company and they will hand back any masters and tapes they hold.

Sales of "Anarchy In The U.K." are estimated at around 40,000, McLaren claims 55,000.

The sacking, temporarily at least, leaves the group out in the cold. Its records have been withdrawn, it is unable to get radio play, and live work in the U.K. has become extremely difficult to find. It played only three of its projected 20 dates here because of local bans.

In terms of finding a new record company, McLaren mentions interest from Arista and Chrysalis, though it is known that other companies have had board level instructions not to deal with the group.

McLaren rules out the possibility of launching his own label, and says: "Independent labels are going to die this year. Big distribution is what it is all about, so you can reach the kids in the street."

"EMI told us it would not press or distribute our product on other labels, but we need to be with a major

company." In fact, an EMI spokesman denies the company said it would not press or distribute Sex Pistols' product for other firms.

In the face of the virtual blacklisting of the group and other punk acts on the live concert circuit, a new agency/promotion company has sprung up to provide some of the bands with live work.

Called New Orders, it is headed by Miles Copeland III, head of BTM Records. First promotion was Monday (10) with a South London bill featuring Squeeze, Generation X and the Zips. Copeland was responsible for the Sex Pistols three-date tour of Holland and is booking them back into Belgium, Holland and Scandinavia.

Says Copeland: "We found working with the band very easy. They put on a very good show and all three gigs were well sold."

New Orders is to concentrate on tour coordination for "new wave acts" and may set up a specialist label to handle product from these acts. London now has a new club, the Roxy, putting on this music on a regular basis. It is run by Generation X manager Andrew Czezowski and he reports that there has been no trouble either from acts or from audiences.

# International Turntable

Noel Rogers has resigned as European music director of United Artists Records but will stay on as a producer/consultant on a non-exclusive basis for the company's various projects. This leaves him free to continue in other areas of the music and entertainment industry, including his own publishing/production company Fortune. He is also setting up a new recording and entertainment corporation in the South of France.

Rogers joined UA 15 years ago as managing director of the music publishing companies. He helped acquire many major catalogs for the U.K. and Europe, including Jobete, Motown's publishing affiliate, which saw the debut of the major black music outlet in Britain. He became involved with film music through association with UA and helped develop the careers of many movie composers, including John

Barry, Ron Goodwin, Ken Thorn, Don Black and Frank Cordell.

Tony Faulkner, formerly a director of Angus Mackenzie Facilities, has joined Enigma Records in London as recording manager. . . . New field promotion manager for MCA Records U.K. is Martin Satterthwaite, who becomes responsible for all regional promotion activities, reporting to marketing manager Stuart Watson. He was previously with Alec Leslie Entertainments.

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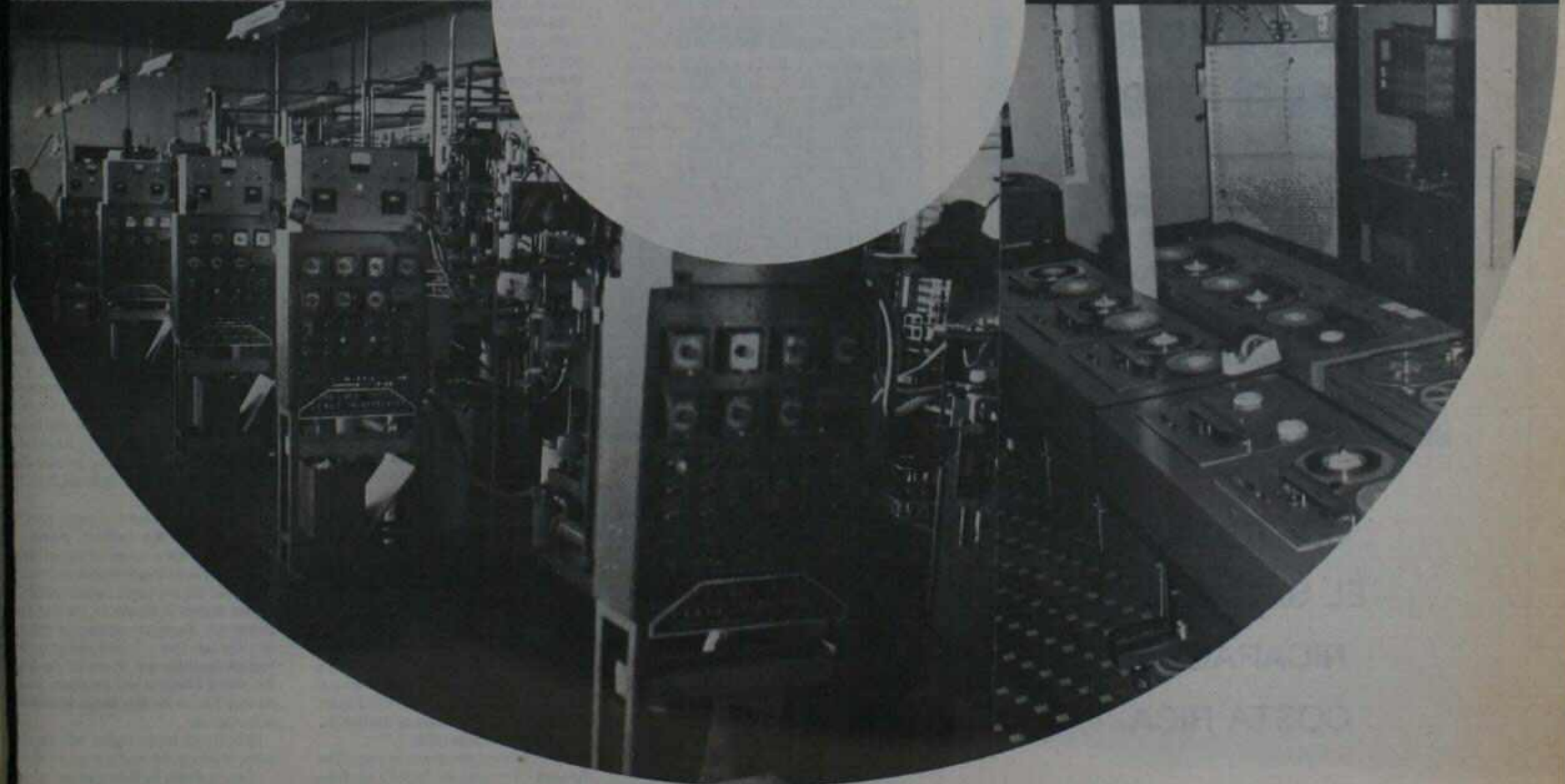
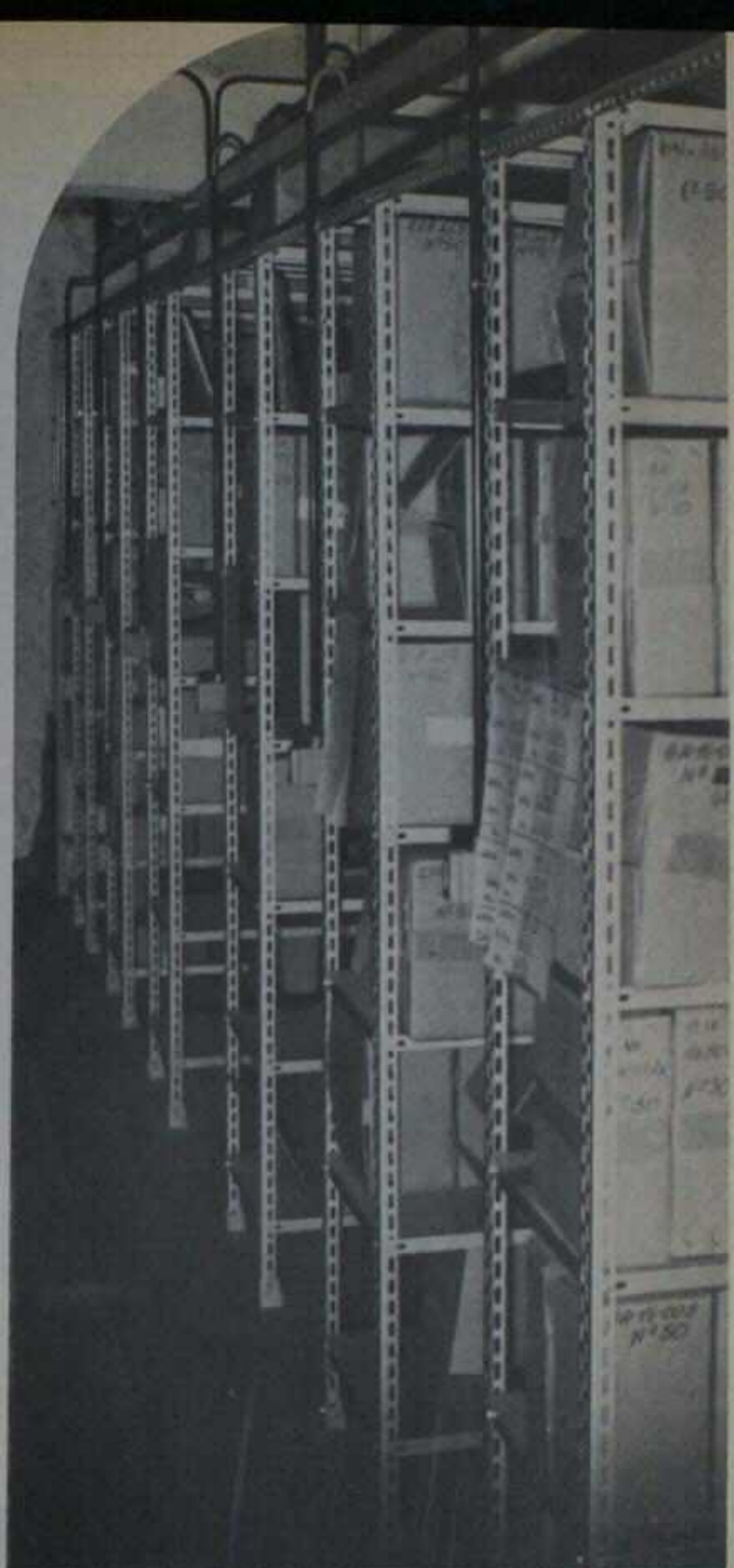
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# 36% Sales Rise For WEA Web In 1976

NEW YORK—WEA International racked up a 36% increase in sales last year as against 1975, for the most successful 12-month period in the company's five-year history.

While no actual sales figures were made public, Nesuhi Ertegun, WEA International president, reports that each of the company's 11 subsidiaries around the world enjoyed increases.

The past year, he noted, saw the addition of a WEA company in Brazil and the first full year of operation

of affiliates in Italy, Holland and New Zealand.

Among the pace-setters in the WEA International web last year was WEA Canada, said to have shown a 30% jump in sales for the year. The last quarter showed a 34% gain, according to Ken Middleton, WEA Canada president, for the largest quarter since the firm was founded nine years ago.

Artists credited with contributing strongly to Canadian sales include

(Continued on page 106)



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## CHRISTMAS LATE IN U.K.

LONDON—Fears that Christmas was simply not going to happen in 1976 were not stilled until well into the third week of December in some U.K. regions. But once sales did pick up, many dealers were able to report a better week, in cash terms at least, than for the corresponding period in 1975.

However, many dealers found overall figures for the whole month were slightly down. Where cash takings matched or beat those of 1975, it was often a case of price increases doing the trick. Unit sales were lower.

In London the undervalued pound kept up the flow of acquisitive tourists finding records, among other goods, a very good buy at British prices.

As for the mass of tv-promoted Christmas albums, the general dealer view was that they sold well, but not exceptionally well. "There were so many of them that sales were fragmented," says a chain executive.

Most successful tv albums appear to have been Glen Campbell's "Golden Greats"; the Four Seasons' "Greatest Hits"; Bert Weedon's surprise compilation hit of guitar instrumentals; and Ronco's "Classical Gold."

Other big-sellers were, as expected, Queen, Wings, Stevie Wonder, Elton John, Abba, the Carpenters—not one of which has the benefit of television back-up.

## Curbs Sought For Greek Tape Piracy

ATHENS—Almost \$11 million are lost each year here as a result of tape piracy. It is said that only one out of every 10 cassettes on the market is legally manufactured.

This serious problem is being discussed at Parliament level to find ways of curbing what is hitting local record companies badly. Member of Parliament A. Kalamanis is asking for a new law, because the copyright law, made in 1922 when tapes were nonexistent, does not now protect record companies, producers or artists from the illegal taping of their works.

## Mottola U.K. Office

LONDON—Tommy Mottola, manager of Daryl Hall & John Oates and Dr. Buzzard's Original Savannah Band, will open an international office here for representation of his growing stable of artists, and expanding publishing activities abroad. A director will be named soon to coordinate marketing, promotional and touring arrangements. He was here last week to join the 17-date Hall & Oates tour in the U.K. at Bristol, at which a number of RCA International executives joined, prior to MIDEM in Cannes. He will be setting up foreign sub-publishing and licensing deals there and in Paris, Brussels, Hamburg, Frankfurt and Scandinavia during a three-week trip.

## BTO TVer Wins 5

NEW YORK—Bachman-Turner Overdrive's television special, "The B.T.O. Documentary," has won five prizes at the recent Canadian Film Awards.

The film won honors as best film, best promotional film, best musical score, best cinematography, and best editing. It was aired in Canada last September and drew an estimated audience of 2.4 million.



TOAST TO ABBA—Robert Cook, managing director of RCA Records, Australia, fills the glass of Stig Anderson, of Polar Music, at a Sydney bash celebrating initial shipments of more than a half-million Abba "Arrival" albums. At right is Anderson's assistant, Goret Johnson.

## From The Music Capitals Of The World

### LONDON

"Evita," the new recorded opera by Andrew Lloyd Webber and Tim Rice was certified silver for MCA just six weeks after release here, and the single from it, Julie Covington's "Don't Cry For Me Argentina," is a fast U.K. chart-riser. . . . Sales of more than 10,000 in four weeks for Visual and Audio Leisure's two-album set "The Queen's Silver Jubilee," featuring the music of military bands, and the LPs have been selected by the Prince Charles Committee, main organizing body for the Queen's jubilee, for display in the London and Edinburgh Design Centers.

Promoter Danny O'Donovan seeking U.K. distribution outlet for "Pipe Dreams," the movie featuring Gladys Knight and the Pips. . . . Upcoming Demis Roussos album produced by Vangelis, keyboard player with studios in London, who was with Roussos in the group Aphrodite's Child. . . . Son Joseph Julian born to country music promoter Mervyn Conn and his vocalist wife Laura on Christmas Day.

Gary Glitter's comeback trail includes a two-month cabaret tour with one week at Batley Variety Club (starting Feb. 6). . . . Brian Auger's Oblivion Express signed to Warner Brothers with a San Francisco-produced album, "Happiness Heartaches," first on the release schedule.

Marketing for CBS's Disco Doubles series of 25 double A-sided soul disks built round a disco dancing competition, with disk jockeys from different clubs nominating best dance couples going into regional heats, then a final in London. . . . Big Decca support, in-store, radio and press, for John Miles' new album "Stranger In The City." . . . And a promotion drive for Climax Blues Band's "Together And Free" single built round the band's 10-day tour here, with its Rainbow show (Jan. 30) being recorded.

U.S. producer Don Schroeder has signed for business management to European Music Consultants and under a deal with GTO Records here he will produce three of the company's acts, Polly Brown, the Walker Brothers and new signing Tony Eltorra. . . . Arista bows into the tv-promotion field with a test-market campaign on behalf of Showaddywaddy's "Greatest Hits." . . . Actor John Le Mesurier made an album for Warner/Reprise along with jazz singer Annie Ross and pianist Alan Clare. . . . To recognize sales in U.K. of more than 3 million units, each member of Arista's staff here presented with an individually inscribed gold disk. PETER JONES

### VIENNA

Peter Lex, Polydor promotion manager, has quit to open the first Videothek in Vienna and is replaced by Linde Dorrer. . . . Preiser Records cancelled its distribution contract with Amadeo. . . . Promotion tour here made by Brazilian guitarist Sebastian Tapajos (RCA).

Polydor released new albums by singer Peter Cornelius ("Eine Rose Aus Papier") and Aniko Benko ("Ein Lied Fur Dich"). Benko is starring at the Theater an der Wien in the Italian musical "Evviva Amico" by Garinei and Giovannini, with music by hit-writer Armando Trovatioli, other cast members including Liselotte Pulver, Peter Frohlich and Ekkehard Fritsch.

Slavko Arsenik with his Original Oberkraiener on a jubilee tour through Austria, having collected 14 gold disks during 20 years. . . . Udo

Lindenberg (Telefunken) in at the end of January for concerts in Salzburg, Innsbruck and Vienna. . . . Colosseum II started a concert tour by calling a press conference. . . . Preiser Records released two albums of songs written and sung by radio listeners in cooperation with the Austrian Radio Company.

In for concerts in the Vienna Konzerthaus were Mikis Theodorakis (Polydor), Julio Iglesias (Phonogram), Gilbert Becaud (EMI/Columbia) and Alan Stivell with his Celtic music. . . . Austrian participant in the next Eurovision Song Contest is the group Schmetterlinge.

Producer Christopher Raeburn of Decca London recorded Mendelssohn's "Lobgesange," with the Vienna Philharmonic Orchestra, conducted by Christoph von Dohnany in the Vienna Sofiensale. . . . The Choir of the Vienna Opera celebrates its 50th anniversary this year with a gala concert (Sept. 18). . . . The Los Angeles Philharmonic Orchestra, under Zubin Mehta, gave a concert of Bartok and Mahler works here. . . . Lina Lama (viola) and Cecilia de Dominis (piano) performed here in the Italian Cultural Institute. . . . The Weiner Trio rounded off a tour with concerts in Istanbul, Teheran and Cairo. MANFRED SCHREIBER

### OSLO

The Buddy statuette has been given to jazz artists here who, during 1975 and 1976, have given special service to the music, according to the Norwegian Jazz Federation. For 1975 the award went to bassist Bjorn Alterhaug and for this year to singer Laila Dalseth, who earlier this year received the Spellemann Prize for recording artists. The first Buddy went in 1956 to trumpeter Rowland Greenberg and the last award was made in 1972.

Laila Dalseth also has a new album out, "Swinging Departure" with the Per Borthen Swing Department. . . . Through an error, it was reported that the drummers Jon Christensen and Paal Thowsen would record for ECM, but it was in fact for Zarepta, result of an idea by folk-singer Ole Paus. The album will be out in February, the drummers also using guitarist Terje Rypdal and bassist Arild Andersen, but four tracks are drums only.

Karin Krog has recorded an album, her 11th, in Sweden, with Nils Lindberg, pianist. Magni Wentzel had a successful concert tour in Poland, with saxist Charlie Ventura and besides singing jazz she also played classical guitar. . . . Howard McGhee in Norway for the first time, playing with Norwegian musicians at the Student City Jazz Club. . . . Good concert in Oslo from Joe Henderson and his quartet, the group also visiting Lillestrom and Trondheim around the same time as the Gary Burton Quartet was in the country.

Abba concert for the biggest hall, Ekeberg hallen, in Norway, for January already sold out. . . . Success abroad for Norwegian pop groups with Septimus visiting Thailand and She on a one-month tour of Ghana. . . . The Big Chief Jazz-band, on a Dixieland kick, celebrating 25th anniversary and opening (Jan. 23) a Big Chief club in Oslo as well as producing a debut album for Arne Bendiksen.

Modern Swedish jazz group Oile Bayer in Oslo for a concert at the Mini-Milla, at Club 7. (Continued on page 106)



# ABBA ON TOUR



## Europe

Jan.	Fr	28	Oslo
	Sa	29	Gothenburg
	Su	30	Gothenburg
	Mo	31	Copenhagen
Feb.	Tu	1	Copenhagen
	We	2	Berlin
	Th	3	Cologne
	Fr	4	Amsterdam
	Sa	5	Antwerp
	Su	6	Essen
	Mo	7	Hannover
	Tu	8	Hamburg
	Th	10	Birmingham
	Fr	11	Manchester
	Sa	12	Glasgow
	Mo	14	London

## Australia

March	Th	3	Sydney
	Fr	4	Sydney
	Su	6	Melbourne
	Mo	7	Melbourne
	We	9	Adelaide
	Fr	11	Perth
	Sa	12	Perth
	Su	13	Perth

A Polar Music International Production

EMA-Telstar Tour Organizer and  
Agency European Promoter Knud Thorbjørnsen  
Australian Promoter Paul Dainty



# From The Music Capitals Of The World

• Continued from page 104

and the Henie/Onstad Art Center in Hovikodden. . . . A Fifth anniversary for **New Orleans Workshop** celebrated at the Bergum Cafe with guest soloists and housebands **Christiania Jazz Band** and **Magnolia Jazz Band**. . . . CBS putting out here "Concert Of The Century," built round Carnegie Hall's 85th anniversary, and including album contributions from **Bernstein, Fischer-Dieskau, Horowitz, Isaac Stern** and **Menuhin**, along with the New York Philharmonic.

RANDI HULTIN

## HAMBURG

RCA here released a 20-album **Vladimir Horowitz** edition. . . . Jupiter director **Helmar Kunte** has left the company to join the **Meisel** organization in Berlin. . . . CBS director **Rudolf Wolpert** and Polydor's **Reinhard Stehn** are new members of the Phono-Akademie board. . . . Bellaphon launched the Super-Sound-Single series with singer **Celia Yancey**.

Teldec signed new jazz-rock band **Bakmak** from Berlin. . . . **Gunter Gabriel** emerging as important hit writer for girl singers, having provided material for **Wencke Myhre** (Polydor), **Juliane Werding** (Hansa), **Elke Best** (WEA) and **Olga Garcia** (Metronome). . . . **Conny Schnur**, WEA press-release writer, is the new boss of the weekly "Muzik Joker" of Springer Verlag. . . . Deutsche Grammophon report successful tours by **Marshall Tucker Band**, **Bonnie Bramlett** and **Grinderswitch**.

The **George Baker Selection** producing special disco show for February. . . . Big WEA promotional push is for **George Harrison's** album "33 1/3". . . . Seventh anniversary of production of Phonogram singer **Marianne Rosenberg**, from Berlin, by **Joachim Hieder**. . . . DGG has problems with imports of **Herbert von Karajan's** "Beethoven Symphonies," pressed in England, because of alleged poor sound quality. . . . Metronome signed the Zebra label from Polydor. . . . New address for Metronome, Überseeing 21, 2 Hamburg 60, phone 040/638031.

Best-selling cassettes of 1976 were "The Best Of **Abba**," "Greatest Hits" by **Simon and Garfunkel** and **Heino's** "Seine Grossen Erfolge." . . . Intersong international manager **Volker Spielberg** concluded a three-year catalog deal with **Tom Parker's** Angel Parker Music, London, for Germany, Austria and Switzerland, with Parker's production talents ("Apollo 100") available to the company. . . . Arista act **Lou Reed** touring Germany in February and March. . . . **Bay City Rollers'** album "Dedication" shipped 60,000 in four weeks.

**Heart** group toured Germany with tv appearance included. . . . Percussionist **Airto Moreira** ended the Berlin Jazz Festival with a short but highly acclaimed solo show, promising to return with a full group. . . . **Jermaine Jackson**, new solo from the **Jackson 5**, in Hamburg for promotional visit. . . . French big name **Julien Clerc** now making it big here as well, EMI Electrola flooded with inquiries following his tv shows here. . . . U.S. singer-writer **Loudon Wainwright** in for a series of concerts and tv shows.

WOLFGANG SPAHR

## WEA Reports

• Continued from page 104

Led **Zeppelin**, **Abba**, **Eagles**, **Joni Mitchell**, **Rod Stewart**, **Gordon Lightfoot**, **Linda Ronstadt**, **Queen** and the **Stills-Young Band**, among others.

**Rod Stewart** is singled out as the most successful artist in the WEA United Kingdom roster last year, a period during which 30 of the firm's LPs and 36 singles figures in top-30 chart action.

The U.K. company takes special pride in its success in breaking new acts for the territory, among them **Emmylou Harris**, **Candi Staton**, **Bellamy Bros.**, **England Dan** and **John Ford Coley**. Biggest new act for WEA in the U.K. was **Liverpool Express**.

With the naming of **John Fruin** as managing director of WEA U.K., effective Jan. 1, and the launch of its new distribution facility this spring, the company is aiming at a rapidly increasing British market share.

Strong market share gains were also noted by **Ertegun** in Australia, France, Germany and Japan.

## BRUSSELS

**Abba** single "Money Money Money" was a predictable chart-topper here and there is already tremendous interest over the group's concert in Belgium in February, with album "Arrival" topping the Joepie LP chart. . . . **Tavares'** "Don't Take Away The Music" (EMI) has surpassed in sales the success of "Heaven Must Be Missing An Angel."

**Ann Christy's** version of "What I've Got In Mind" (International Best Seller Company) a number two here. . . . Strong reaction for **Johnny "Guitar" Watson** (CBS) over his tv spots and concerts. . . . Hit status for "Juliana" by **Claude Michel**, a cover version of the Italian hit "Tenerai Tornerai Tornerai," the artist visiting for the RTB-TV show "Chanson a la Carte." . . . **Bryan Ferry** selling strongly with "Price of Love," album as well as single.

Also successful is "So Sad The Song" (Barclay) by **Gladys Knight and the Pips**. . . . **Two Man Sound** (IBC) selected to contest Eurovision representation here with Phonogram's **Trinity** and **Vogue's Dream Express**. . . . RKM releases a series of 12 albums with big ensemble **The Golden Dream Orchestra** on the Palette label, distributed by IBC, eight already on the market with the rest to follow through 1977.

**Sven and Lotta's** new single "Til I Kissed You"/"Extra" out through RKM/IBC. . . . IBC released first in a series of three albums under the banner "Scotland The Brave" featuring Scottish hits and also has out an album by **The Cousins** featuring instrumental versions of hits of the 1960s. . . . **Guy Lukowski** representing Belgium in a guitar festival in Martinique. His single "Romance A Deux Voz" and similarly styled album "Romance" (Palette-IBC) are just out, along with a classical LP with flute player **Noiret**.

**Kluger International** organizing a special meeting with management, label managers and promotion staff of the Belgian record industry to explain company activities and seek better collaboration in future. . . . **Joe Henderson** put on a creative and inventive concert at the **Hitza Jazz Club** in Heist-op-den-Berg, backed by pianist **Tom Grant**, bassist **Rick Laird** and drummer **Ron Steen**.

The **Gary Burton Quartet** played intimately and artistically in the new Cultural Center of Sint-Pieters-Woluwe and the **Gerry Mulligan Quintet** was also guest attraction there. . . . **Memphis Slim** in for shows at **Pol's Place** in Brussels. . . . **And Pol Leenders** has decided not to switch his club headquarters after all.

JUUL ANTHONISSEN

## PARIS

Barclay artist **Catherine Ferry**, whose "One Two Three" was second in the 1976 Eurovision Song Contest, was given an official welcome by the French ambassador in Helsinki when she visited following a German trip after winning the Yamaha Song Festival with "Ma Chanson d'Amour."

Reportedly, **Charles Aznavour** disk sales in Germany tripled following his recent tour there.

Phonogram has released a set of six disks "The Great Romantic Symphonies Of France," with compositions by **Berlioz, Franck, Gounod, Bizet, Lalo, Saint-Saens, d'Indy** and **Chausson**, played by various national symphony orchestras and with special interest in Gounod's rarely played second symphony.

Because of a strike by performers, several holiday season television shows cancelled, including productions featuring **Johnny Hallyday, Sylvie Vartan** and **Carlos**. . . . Another contest for France: "The Golden Leaves Of The Music Hall," in translation, in Nancy (Feb. 2-6), commemorating the Battle of Nancy 500 years ago and boosted by an exhibition of posters and record sleeves plus a festival of musical comedy movies.

**Tino Rossi** and his son **Laurent** have cut a single "Chantons La Meme Chanson," or "Let's Sing The Same Song." . . . **Janet Baker** won the Grand Prix des Affaires Culturelles de L'Academie du Disque and French baritone **Jean Christophe Benoit** also received an award. . . . **Claudio Abbado**, musical director of La Scala, won another honor for the DGG recording of Verdi's "Macbeth."

The French Academie du Jazz has made the following awards for 1976: Oscar '77 to saxist **Anthony Braxton**; the **Otis Redding** prize to **Johnny "Guitar" Watson** for "Ain't That A Bitch"; the **Django Reinhardt** prize to bassist **Henri Texier**; for "Martial Solal Plays Duke Ellington," the In Honorem Prize to **Martial Solal**; the **Boris Vian** prize to saxist **Francois Jeanneau**; and the **Big Bill Broonzy** prize to **Bobby King**.

HENRY KAHN

## AMSTERDAM

Guesting on a Dutch television show, **Elton John** received a \$4,000 gift from a fan, a box shaped as a mini piano and containing a pair of typical John spectacles. . . . **Eagles'** album "Hotel California" certified gold here on the day of release. . . . And another gold award for **Santana**, for sales of more than 35,000 copies of "Amigos."

**Otto Vriezenberg** the new a&r manager of Phonogram Holland, replacing **Rene Stokvis**, now back on the television side of the business.

Two new product managers for CBS Holland: **Frank Leeman**, local repertoire boss, and **Bert Vegter**, handling the international areas. . . . Area code phone number of Hilversum, broadcasting center of Holland, changed from 02150 to 035.

Virgin and Island label manager for Ariola Holland **Evert Wilbrink** making a Dutch translation of "The Bryan Ferry story," an illustrated paperback by U.K. writer **Rex Balfour**.

"Het Gitaaralbum" is a new guitar tutor book written by **Will Matla**, former lead guitarist of **Sympathy**. . . . **Gruppo Sportivo**, new band from The Hague, supporting **Golden Earring** on tour.

**John van Vuuren**, **Gruppo Sportivo** manager, now also managing the **Bindings**, formerly handled by **Henk Penzeel**, press and promotion chief of WEA-Holland. . . . Pianist **Louis Van Dijk** in Iran for a six-day stay giving concerts at the Dutch Embassy and tv specials.

Former **Bindings** guitarist **Arti Kraayeveld** in Los Angeles for three weeks to record solo album for U.S. Shelter label. . . . Singer **Debbie** on label switch from **Bovema** to **Negram**, with a debut single "Angelino." . . . Also with **Negram** now is funk band **Vitesse**, previously with WEA, and with an album "April Wine" out late January. . . . Drummer **Beer Klasse** has quite the symphonic-rock band **Finch** (for musical reasons) and is replaced by **Hans Bosboom**. . . . Lineup of blues-rock band **Flavium** expanded by enlistment of keyboard player **Peter Dijkstraerhuis**, formerly backing **Tommy Sherman**.

Singer **Marianne Faithfull** coming for three-concert gig. . . . Vocal duo **Rosy and Andres** awarded gold disk on **Eddy Becker's** tv show for debut album "My Love." . . . Strong reviews for kids' gangster movie "Bugsy Malone," with the soundtrack out through Polydor. . . . Barclay Holland signed multi-instrumentalist and singer **Otger Dice**, whose solo album "Garden Of Pleasure" is produced by **Focus** bassist **Bert Ruiter** and out on the new Triangle label, set up by Barclay Belgium.

Movie "Pipedreams," featuring **Gladys Knight and the Pips** out here soon, and the group is expected in for one concert in February. . . . French boys choir **Les Poppys** in for tv and hoping for disk comeback with new single "Il Faut Une Fleur Pour Faire Le Monde." . . . **Focus** manager **Yde de Jong** now also handling **Lucifer**, out with a new single "Love Is Blind."

**SNS**, the Dutch School Radio Foundation, celebrated its 25th anniversary. Sponsored by local radio companies **AVRO** and **VARA**, it transmits educational programs three mornings a week, with more than 1,600 schools subscribing to the service.

WILLEM HOOS

## BUCHAREST

Winning songs from the fourth edition of the pop song contest on television here, "We Sing For You," were: "I'll Stay With You," by **Marcel Dragomir**, sung by **Marina Voica**, which was voted top by both the "live" audience and the viewers; and "Inscription On A Border Stone," by **Marius Teicu**, who also performed the number, which collected the jury vote.

Two cassettes released by **Electrecord** here are by the group **Progresiv TM** and a series of international hits by the studio band **Super Grup Electrecord**. . . . Further collaboration between the Romanian **Electrecord** and **Supraphon** of Czechoslovakia results in the release of a cassette of compositions of **Dvorak** and **Smetana** (by **Electrecord**) and another "Aura-Marina-Corina" featuring **Aura Urziceanu**, **Marina Voica** and **Corina Chiriac** by **Supraphon**.

OCTAVIAN URSULESCU

## H. Kunte To Hansa

**BERLIN**—**Helmar Kunte**, former director of **Jupiter** in Munich, becomes the new managing director of **Hansa International** in Berlin.

**Kunte**, 32, plans to build up international contacts for various **Meisel** artists such as **Black Symphony** and the group **Tea** and is to represent the **Meisel** group in **MIDEM**.

# Billboard Hits Of The World

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## BRITAIN

(Courtesy Music Week)

\*Denotes local origin

### SINGLES

This Week	Last Week	Title	Artist
1	8	DON'T GIVE UP ON US—	David Soul (Private Stock)—Macaulay (Tony Macaulay)
2	1	WHEN A CHILD IS BORN—	Johnny Mathis (CBS)—Ardmore/Beechwood (Jack Gold)
3	4	MONEY MONEY MONEY—	Abba (Epic)—Bocu (Polar Music)
4	2	UNDER THE MOON OF LOVE—	"Showaddywaddy (Bell)—Carlin (Mike Hurst)
5	20	SIDE SHOW—	Barry Biggs (Dynamic)—Famous Chappell (Byron Lee)
6	12	THINGS WE DO FOR LOVE—	100.C. (Mercury)—St. Annes (100.C.)
7	25	DON'T CRY FOR ME ARGENTINA—	Julie Covington (MCA)—Evita (Andrew Lloyd Webber/Tin Rice)
8	7	DR. LOVE—	Tina Charles (CBS)—Subbia/DJM (Biddu)
9	3	PORTSMOUTH—	Mike Oldfield (Virgin)—Virgin (Mike Oldfield)
10	5	LIVING NEXT DOOR TO ALICE—	Smokie (RAK)—Chinnichap/RAK (M. Chapman/N. Chinn)
11	13	WILD SIDE OF LIFE—	Status Quo (Vertigo)—Leeds (Roger Glover)
12	9	GRANDMA'S MARTY—	Paul Nicholas (RSO)—Rio Cartel/April (Christopher Neil)
13	6	SOMEBODY TO LOVE—	Queen (EMI)—EMI/Queen (Queen)
14	17	I WISH—	Stevie Wonder (Motown)—Jobete/Blackbull (Stevie Wonder)
15	14	FAIRY TALE—	Dana (GTO)—Tincabell/Heath Levy (Barry Blue)
16	16	LITTLE DOES SHE KNOW—	Kursaal Flyers (CBS)—Rock (Mike Batt)
17	10	LEAN ON ME—	Mud (Private Stock)—United Artists (Pip Williams)
18	22	YOU'RE MORE THAN A NUMBER IN MY LITTLE RED BOOK—	Drifters (Arista)—Macaulay/Cookaway (Roger Greenaway)
19	15	LIVIN' THING—	Electric Light Orchestra (Jet)—U.A. (Jeff Lynne)
20	11	BIONIC SANTA—	Chris Hill (Philips)—Various (Hill/Staines/Grainger)
21	27	CAR WASH—	Rose Royce (MCA)—Leeds (Norman Whitfield)
22	18	LOVE ME—	Yvonne Elliman (RSO)—RSO (Freddy Perren)
23	—	DADDY COOL—	Boney M. (Atlantic)
24	—	SUSPICION—	Elvis Presley (RCA)—Carlin
25	29	EVERYMAN MUST HAVE A DREAM—	Liverpool Express (Warner Bros.)—Warner Bros./Moggie (Hal Carter/Peter Swettenham)
26	24	HERE'S TO LOVE—	John Christie (EMI)—Carlin (Dave Clark)
27	26	HAITIAN DIVORCE—	Steeley Dan (ABC)—Anchor (Gary Katz)
28	—	LOST WITHOUT YOUR LOVE—	Bread (Elektra)—Screen Gems (David Gates)
29	—	WINTER MELODY—	Donna Summer (GTO)—Heath Levy (G. Maroder/P. Bellotte)
30	28	IF YOU LEAVE ME NOW—	Chicago (CBS)—Island (James William Guericco)
31	—	KEEP IT COMIN' LOVE—	K.C. & the Sunshine Band (Jayboy)—Sunbury (H.W. Casey/R. Finch)
32	—	SMILE—	Pussycat (Sonet)—Noon/Britico (Eddie Hilberts)
33	—	FLIP—	Jesse Green (EMI)—Redbus (Ken Gibson)
34	23	GET BACK—	Rod Stewart (Riva/Northern (Lou Reizner/Rod Stewart)
35	—	ISN'T SHE LOVELY—	David Parton (Pya)—Jobete London/Blackbull (Tony Hatch/David Parton)
36	—	SING ME AN OLD FASHIONED SONG—	Billie Jo Spears (United Artists)—London Tree (Larry Butler)
37	21	STOP ME (If You've Heard It All Before)—	Billy Ocean (GTO)—Black Sheep/Heath Levy (Ben Findon)
38	—	DON'T BELIEVE A WORD—	Thin Lizzy (Vertigo)—Pippin the Friendly Ranger (John Alcock)
39	30	YOU'LL NEVER GET TO HEAVEN—	Stylistics (EP) (H&L)—Carlin (Tom Bell)
40	—	SORRY SEEMS TO BE THE HARDEST WORD—	Elton John (Rocket)—Big Pig (Gus Dudgeon)
41	—	MAGGIE MAY—	Rod Stewart (Mercury)—Chappell/GH
42	—	NEW KID IN TOWN—	Eagles (Asylum)
43	—	MISSISSIPPI—	Pussycat (Sonet)—Noon/Britico (Eddie Hilberts)
44	—	RING OUT SOLISTICE BELLS—	Jethro Tull (Chrysalis)—Salamander (Ian Anderson)
45	19	YOU MAKE ME FEEL LIKE DANCING—	Leo Sayer (Chrysalis)—Chrysalis/Reader (Richard Perry)
46	—	SAILING—	Rod Stewart (Warner Bros.)—Island (Tom Dowd)

47	—	HANG ON SLOOPY—	Sandpipers (Satrii)—Robert Mellin (Henry Hadaway)
48	—	NOBODY BUT YOU—	Gladys Knight & the Pips (Buddah)—Screen Gems (Bubba Knight/Dominic Frontiere)
49	—	YOU—	Randy Edelman (20th Century)—United Artists (Bill Schnee)
50	—	THE WRECK OF THE EDMUND FITZGERALD—	Gordon Lightfoot (Reprise)—Heath Levy (Gordon Lightfoot)

## WEST GERMANY

(Courtesy Musikmarkt)

\*Denotes local origin

### SINGLES

This Week	Last Week	Title	Artist
1	—	MONEY, MONEY, MONEY—	Abba (Polydor)—Union Songs/SMV
2	—	JEANS ON—	David Dundas (Chrysalis/Phonogram)—Roba
3	—	SUNNY—	Boney M. (Hansa/Ariola)—Connelly Music
4	—	DADDY COOL—	Boney M. (Hansa/Ariola)—Intro
5	—	IF YOU LEAVE ME NOW—	Chicago (CBS)—Global
6	—	ANITA—	Costa Cordalis (CBS)—April
7	—	VERDE—	Ricky King (BAS)—Cyclus
8	—	LIVING NEXT DOOR TO ALICE—	Smokie (RAK/EMI)—Melodie der Welt
9	—	SILVER BIRD—	Tina Rainford (CBS)—Intersong
10	—	IN ZAIRE—	Johnny Wakelin (Pye/Ariola)—Francis, Day & Hunter LPs

## JAPAN

(Courtesy of Music Labo. Inc.)

\*Denotes local origin

### SINGLES

This Week	Last Week	Title	Artist
1	—	KITANO YADOKARA—	Harumi Miyake (Columbia)—(Columbia)
2	—	SEICHUN JIDAI—	Koichi Morita & Top Gallant (CBS/Sony)—(PMP)
3	—	SOUL KOREKKURI—	Minor Tuning Band (CBS/Sony)
4	—	AKAI SHOUGEKI—	Momoe Yamaguchi (CBS/Sony)—Tokyo
5	—	ABAYO—	Naoko Ken (Canyon)—(Yamaha)
6	—	DOUZO KONOMAMA—	Keiko Maruyama (King)—(People)
7	—	PEPPER KEIBU—	Pink Lady (Victor)—(NTVM, Nichion)
8	—	SHIKINGO UTA—	Yoko Seri (King)—(PMP)
9	—	LAST SCENE—	Hideki Saijo (RCA)—(Geil)
10	—	OMOIDE BOROORO—	Yasuko Naito (Columbia)—(JCM)
11	—	TAKE ME HOME COUNTRY ROAD—	Olivia Newton-John (EMI)—(Victor)
12	—	MELANCHOLY—	Michiyo Azusa (King)—(Watanabe)
13	—	SHITSUREN RESTAURANT—	Kantaro Shimizu (CBS/Sony)—(Nichion)
14	—	MOUCHIDODAKE FURIMUITE—	Junko Sakurada (Victor)—(Sun)
15	—	SOS—	Pink Lady (Victor)—(NTVM, Nichion)
16	—	DREAM—	Hiromi Iwasaki (Victor)—(NTVM, Geil)
17	—	AISHUNO SYMPHONY—	Candies (CBS/Sony)—(Watanabe)
18	—	OCHIBAGA YUKINI—	Akira Fuse (King)—(Watanabe)
19	—	MOUCHIDO AITAI—	Aki Yashiro (Teichiku (PMP, NET)
20	—	JOLENE—	Olivia Newton-John (EMI)—(Taiyo)

## ITALY

LPs

This Week	Last Week	Title	Artist
1	—	FOUR SEASONS OF LOVE—	Donna Summer (Dunium)
2	—	ARABIAN NIGHT—	The Ritchie Family (Derby)—MM
3	—	ULLALLA—	Antonello Venditti (RCA)
4	—	SINGOLARE E PLURALE—	Mina (POU)—EMI
5	—	VIA PAOLO FABBRI 43—	Francesco Guccini (EMI)
6	—	VERITA' NASCOSTE—	La Orme (Phonogram)
7	—	POOH LOVER—	Pooh (CBS)—MM
8	—	XXIII RACCOLTA—	Fausto Papetti (Dunium)
9	—	CONCERTO PER MARGHERITA—	Riccardo Caccianto (RCA)
10	—	IS THIS WHATCHE WONTT—	Barry White (Phonogram)
11	—	COME IN UN'ULTIMA CENA—	Banco del Nuovo Soccorso (Ricordi)
12	—	WIND and WINTHERING—	Genesis (Charisma)—Phonogram
13	—	MADE IN EUROPE—	Deep Purple (EMI)
14	—	HARD RAIN—	Bob Dylan (CBS)—MM
15	—	TROUBLE MAKER—	Roberta Kelly (Dunium)



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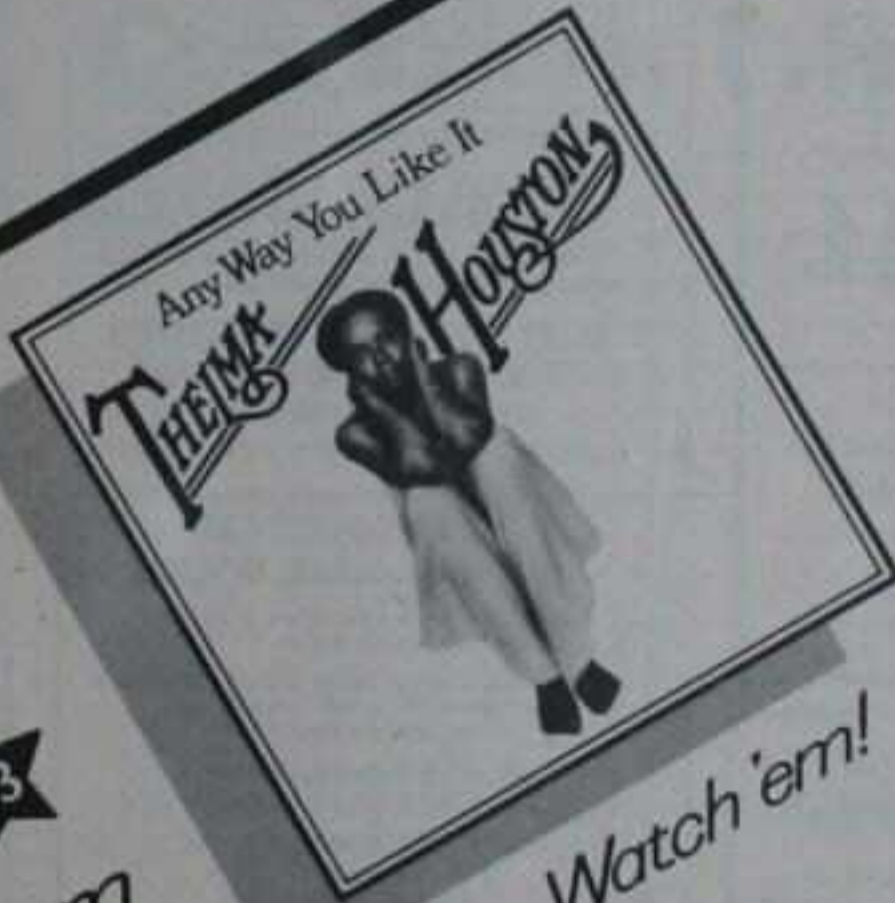
**Thelma Houston**  
"Don't Leave Me This Way"

(T-54278)

Billboard **★43**

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"Any Way You Like It"

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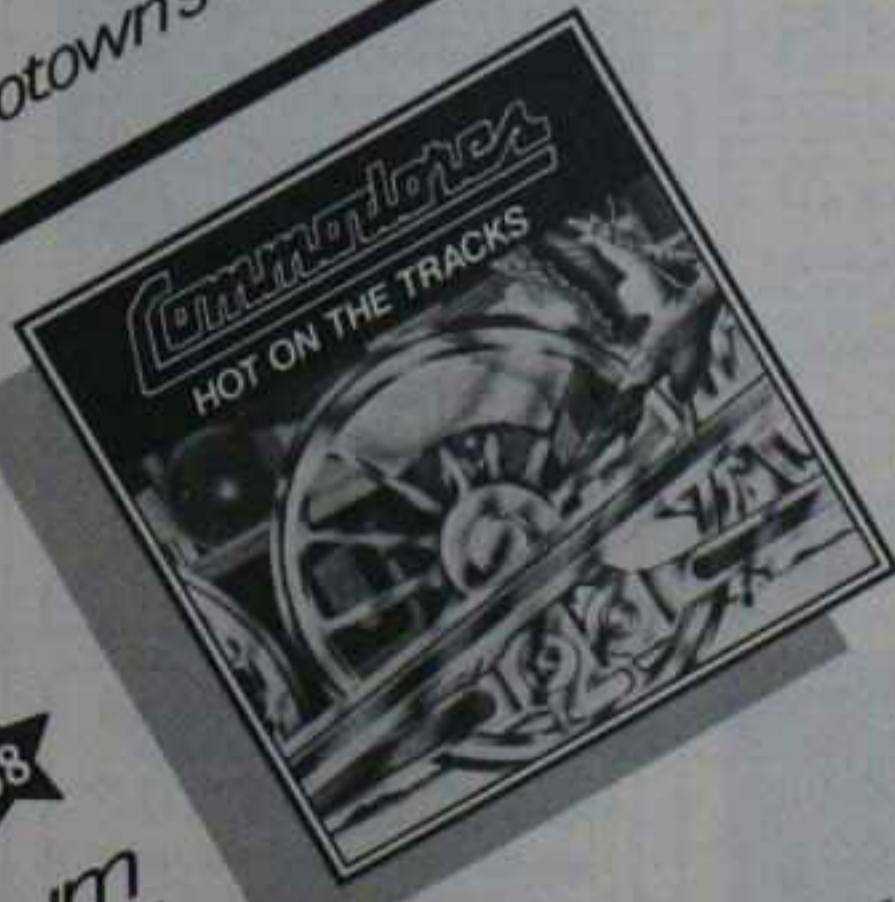


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## Grammy Awards Nominees

• *Continued from page 3*  
 "50 Ways To Leave Your Lover" by Paul Simon who co-produced with Phil Ramone.

Peter Frampton's "Frampton Comes Alive" is the fifth and final album of the year contender.

Like Simon and Frampton, three other major artists appear on this year's nominations list in only one category.

Neil Sedaka is named for song of the year with his updated version of "Breaking Up Is Hard To Do" which he co-penned with Howard Greenfield.

Paul McCartney is in the running for the best arrangement accompanying vocalists award for his work on "Let 'Em In" from the recent Wings LP.

And Elton John along with Kiki Dee is named in the best pop vocal performance by a duo, group or chorus category for "Don't Go Breaking My Heart."

Manilow's "I Write The Songs" won a position in the song of the year contention for its composer Bruce Johnston. And Gordon Lightfoot's composition "The Wreck of the Edmund Fitzgerald" closes out the category.

This year's nominations were an-

nounced by NARAS Wednesday (12) where the Captain & Tennille and Natalie Cole, both winners in last year's Grammy race, read the nominees for the four major categories.

But unlike the Captain & Tennille who are not represented in this year's running, vocalist Cole is living up to the semi-predictive best new artists award bestowed on her last year with two new nominations this year.

Cole is named this year in the category best pop vocal performance by a female for her Capitol album "Natalie" as well as in the best r&b vocal performance by a female for her single "Sophisticated Lady."

In the pop female category, Cole is competing with Linda Ronstadt, Emmylou Harris, Joni Mitchell and Vicki Sue Robinson.

Nominations for the total of 49 categories were made as a result of balloting by more than 4,000 Academy members who voted on tunes which qualified in the eligibility year ending Sept. 30, 1976.

Final ballots were to be mailed out at the end of last week with the winners to be revealed in the Grammy Awards television special scheduled to air Feb. 19 on CBS-TV.

## Composers, Lyricists Win

• *Continued from page 3*  
 "Contracts between NBC and Guild members shall also provide for additional compensation for pension, health and welfare plans, although this phase of the agreement is not required if NBC and the composer or lyricist with whom it is entering the contract are already involved in such an agreement.

"NBC and Guild members remain free to negotiate such other contractual terms and agreements as they feel are appropriate, provided that these are consistent with the terms of the court order. NBC is also free to negotiate for the right to adapt, change, edit, add to or subtract from the compositions, and to combine them with other music and/or literary material."

The order will remain in effect for 10 years, and does not apply to music or lyrics prepared for use in NBC news, sports public affairs programs, or identification themes.

In addition to the foregoing terms of agreement, NBC also agrees to pay \$5,000 to pension, health and welfare plans established by the Guild and counsel fees not exceeding \$90,000.

Raymond Gregory, counsel for the Guild, calls the settlement "great" and states that the compos-

ers have achieved everything they set out to gain except the recovery of monetary damages.

Adds Gregory: "From now on the composer will have the copyright, and will be able to publish and exploit his own music and collect publishing royalties."

Theodore Kheel, labor mediator who has been active in the case, says that through the agreement Guild members have gained the respect and recognition they have long sought, and that the consequences will be of "far-ranging influence."

Guild vice president Nathan Scott, who was also one of the 65 plaintiffs in the case, expressed the hope that the NBC agreement would serve to establish a pattern that the other defendants in the case would accept.

## First Artists

• *Continued from page 3*  
 Artists Music (ASCAP) and Primus Music (BMI).

As to what label will be releasing future soundtrack albums from First Artists movie and video releases, LeMel says Phonogram/Mercury will get consideration, but no definite commitment has been made.

The first soundtrack album, "Let's Do It Again," a Poitier release, went to WB and produced the No. 1 best selling title single by the Staple Singers. "A Star Is Born" is a current Columbia Records' winner. The next Dustin Hoffman picture, "Max," a prison epic, would lend itself to country-oriented music, LeMel says. It begins shooting in February.

Feldman promised that First Artists will make itself aware of Mercury/Phonogram's artist roster with the intent of, where possible, using that talent in its future productions.

Steinberg says that currently RSO, which has a film division, is Polygram's only film link and he feels further strengthened by the new association.

LeMel says his music wing will add no personnel in the near future, but he foresees hiring independent promotion reps in the U.S. to complement Mercury/Phonogram promotion. Harry Losk, sales manager of Mercury/Phonogram, will act as liaison with LeMel.

## RULING THREATENS DISKS?

# 'Deep Throat' Actor Asks Industry Help

By JIM McCULLAUGH

LOS ANGELES—Harry Reems, the convicted actor who appeared in the sex-oriented film "Deep Throat," is "appealing to all segments of the music industry" to aid his legal defense fund coffers.

Reems is exploring the possibility of a benefit concert or concerts featuring top name music celebrities, the proceeds of which would go into defraying his upcoming appeal costs set for March. Promoter Bill Graham has agreed to produce such an affair if it comes about although Graham won't be involved in securing any artists, Reems says.

"It's up to me to find the acts," explains Reems, who admits he knows few people in the music industry and has been getting financial support largely via the film community.

"We've been involved in a number of fund-raising efforts," he continues, "but we've held off on the concert idea until after the elections but now I think the time is ripe for it. There are three possible avenues. One is to get the backing of a major label which would rally its artists for such a concert and promote it, another would be to make a basic appeal to five or six top acts that would be willing to get together for a benefit concert, or else find a big group which is already on the road and see if it would donate one night's proceeds to the cause."

"I think I have to alert the music industry," he states emphatically, "because the ramifications of my case could eventually affect everyone in the record business."

The Reems case has been receiving a lot of attention and he is the first artist of any sort to ever be prosecuted on a federal level for his work.

The actor spent one day in 1972 on the filming of "Deep Throat," was paid \$100, and signed a contract giving up all artistic, marketing and distribution rights. Nevertheless, he was arrested in 1974 by the FBI, extradited to Memphis, went on trial and was found guilty with 10 other defendants including four corporations on April 30, 1976 of a "national conspiracy to transport interstate an obscene motion picture."

While sentencing has not been set, the first appeal is in March and Reems could receive a sentence of up to five years in jail and/or \$10,000 fine. He also faces similar

charges for his participation in the film "Devil In Miss Jones." He estimates his defense costs in the \$150,000 neighborhood.

The key issue, according to Reems, is that under the conspiracy ruling everyone involved in an artistic project is liable for prosecution if the final work is later found to be against the law.

"The same thing could happen to an album," says Reems, "if it's found objectionable in which case not only is the artist liable but so are people like the writer of the songs, the producer, the studio, session musicians, the person who did the album art, and of course the label. Everyone."

Two of the effects of his conviction if it's upheld, believes Reems, would be setting of law holding artists responsible for the distribution and/or marketing of their work after sale and the revision of all entertainment guild and union contracts to protect members.

Reems adds he can be contacted through the Harry Reems Legal Defense Fund, Suite 104, 8430 Santa Monica Blvd., Los Angeles, 90069 (213-654-2781) and Suite 1030, 120 East 56th Street, N.Y., N.Y. 10022 (212-PL-8-0800/212-929-6310).

## ABC \$10 Mil

• *Continued from page 3*  
 the one-on-one meetings and the company's program.

"We were able to go over the entire presentation with the salesman, go over their booklet and hear the product.

"Because of this, there is no question that we have increased what we would ordinarily buy."

Dave Berkowitz, co-owner and buyer of the Music Plus retail chain, totaling 15 stores, Los Angeles, says, "Directly due to the one-on-one contact that we had with the salesman, we upped what we would normally purchase by about 20%. This method is softer sell and more honest."

The conferences, all identical in structure, were built entirely around an audio/visual presentation of the label's 32-product January release.

## UCLA Courses

• *Continued from page 4*  
 theatre in Century City) is taught by composer Tony Thomas. It involves lectures by leading film and television movie composers, piano demonstrations by the composers, film clips and a field trips to the Burbank Studios to observe a scoring session.

Among the composers and authors slated to participate are Elmer Bernstein, George Dunning, Bronislaw Kaper, Henry Mancini, Jerry Fielding, Miklos Rozsa, David Shire, Marilyn and Alan Bergman, Sammy Fain, Arthur Hamilton, Richard Sherman, Johnny Mandel, Alex North, Lalo Schifrin, Fred Steiner, John Cacavas, Billy Goldenberg, Walter Sharf and John Parker.

The recording studio class is being taught by Theo Mayer, TEAC product training manager and encompasses field trips to various studios in the L.A. area.

The courses in the certificate program will be designed for the general public and also for employees of firms in the industry, Rubin points out.

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# 19TH ANNUAL GRAMMY AWARDS FINAL NOMINATIONS

## RECORD OF THE YEAR

(Grammys to the artist & producer.)

**AFTERNOON DELIGHT**, Starland Vocal Band, Windsong, producer: Milt Okun; **50 WAYS TO LEAVE YOUR LOVER**, Paul Simon, Columbia, producers: Paul Simon, Phil Ramone; **I WRITE THE SONGS**, Barry Manilow, Arista, producers: Ron Dante, Barry Manilow; **IF YOU LEAVE ME NOW**, Chicago, Columbia, producer: James William Guercio; **THIS MASQUERADE**, George Benson, Warner Bros., producer: Tommy Li Puma.

## ALBUM OF THE YEAR

(Grammys to the artist and producer.)

**BREEZIN'**, George Benson, Warner Bros., producer: Tommy Li Puma; **CHICAGO X**, Chicago, Columbia, producer: James William Guercio; **FRAMPTON COMES ALIVE**, Peter Frampton, A&M, producer: Peter Frampton; **SILK DEGREES**, Boz Scaggs, Columbia, producer: Jon Wiseret; **SONGS IN THE KEY OF LIFE**, Stevie Wonder, Tamla, producer: Stevie Wonder.

## SONG OF THE YEAR

(A songwriter's award.)

**AFTERNOON DELIGHT**, Bill Danoff; **BREAKING UP IS HARD TO DO**, Neil Sedaka, Howard Greenfield; **I WRITE THE SONGS**, Bruce Johnston; **THIS MASQUERADE**, Leon Russell; **THE WRECK OF THE EDMUND FITZGERALD**, Gordon Lightfoot.

## BEST NEW ARTIST OF THE YEAR

**BOSTON**, Epic; **DR. BUZZARD'S ORIGINAL "SAVANNAH" BAND**, RCA; **THE BROTHERS JOHNSON**, A&M; **STARLAND VOCAL BAND**, Windsong; **WILD CHERRY**, Epic.

## ARRANGING

### BEST INSTRUMENTAL ARRANGEMENT

(An arranger's award.)

**THE DISASTER MOVIE SUITE**, Henry Mancini cond. London Symphony Orch., Henry Mancini, arranger, RCA; **LEPRECHAUN'S DREAM**, Chick Corea, Chick Corea, arranger, Polydor; **LIFE IS JUST A GAME**, Stanley Clarke, Stanley Clarke, arranger, Nemperor; **SAUDADE DO BRAZIL**, Antonio Carlos Jobim, Claus Ogerman, arranger, Warner Bros.; **WESTCHESTER LADY**, Bob James, Bob James, arranger, CTI.

### BEST ARRANGEMENT ACCOMPANYING VOCALISTS

(An arranger's award.)

**BOTO (PORPOISE)**, Antonio Carlos Jobim, Claus Ogerman, arranger, Warner Bros.; **GREEN DOLPHIN STREET**, Singers Unlimited, Clare Fischer, arranger, MPS; **IF YOU LEAVE ME NOW**, Chicago, Jimmie Haskell, arranger, Columbia; **LET 'EM IN**, Wings, Paul McCartney, arranger, Capitol; **SENTIMENTAL JOURNEY**, Singers Unlimited, Robert Farnon, arranger, MPS.

### BEST ARRANGEMENT FOR VOICES

(An arranger's award.)

**AFTERNOON DELIGHT**, Starland Vocal Band, Starland Vocal Band, arranger, Windsong; **AINT' MISBEHAVIN'**, Quire, Christian Chevallier, arranger, RCA; **BOHEMIAN RHAPSODY**, Queen, Queen, arrangers, Elektra; **CAN'T HIDE LOVE**, Earth, Wind & Fire, Earth, Wind & Fire, arrangers, Columbia; **I GET ALONG WITHOUT YOU VERY WELL**, The Singers Unlimited, Gene Puering, arranger, MPS.

## ENGINEERING (NON-CLASSICAL)

### BEST ENGINEERED RECORDING

(An engineer's award.)

**BREEZIN'**, George Benson, Al Schmidt, engineer, Warner Bros.; **THE DREAM WEAVER**, Gary Wright, Jay Lewis, engineers, Warner Bros.; **THE KING JAMES VERSION**, Harry James & His Band, Ron Hitchcock, engineer, Sheffield Lab; **SOMEWHERE I'VE NEVER TRAVELLED**, Ambrosia, Alan Parsons, engineer, 20th Century; **TALES OF MYSTERY AND IMAGINATION—EDGAR ALLAN POE**, Alan Parsons Project, Alan Parsons, engineer, 20th Century.

## ALBUM PACKAGES

### BEST ALBUM PACKAGE

(An art director's award.)

**BELLAVIA**, Chuck Mangione, Roland Young, art director, A&M; **CHICAGO X**, Chicago, John Berg, art director, Columbia; **CONY ISLAND BABY**, Lou Reed, Acy Lehman, art director, RCA; **THE END OF THE BEGINNING**, Richie Havens, Roland Young, art director, A&M; **MIRRORS**, Peggy Lee, Roland Young, art director, A&M; **PRESENCE**, Led Zeppelin, Hipgnosis and Hardie, art directors, Swan Song; **SCHUMANN: SYMPHONY #1 IN B-FLAT, OP. 38/MANFRED: OVERTURE, OP. 115**, Munch cond. Boston Sym. Orch., J. Steimach, art director, RCA; **SILK DEGREES**, Boz Scaggs, Ron Coro, art director, Columbia.

## ALBUM NOTES

### BEST ALBUM NOTES

(An annotator's award.)

**BEETHOVEN: THE FIVE PIANO CONCERTOS**, Rubinstein, Barenboim, London Phil., George R. Marek, RCA; **THE BLUE SKY BOYS (BILL & EARL BOLICK)**, Douglas B. Green, RCA; **CARUSO—A LEGENDARY PERFORMER**, Caruso, Francis Robinson, RCA; **THE CHANGING FACE OF HARLEM, THE SAVOY SESSIONS**, Various Artists, Dan Morgenstern, Savoy; **THE COMPLETE TOMMY DORSEY, VOL. 1/1935**, Mort Goode, RCA.

## PRODUCER

### BEST PRODUCER OF THE YEAR

**KENNETH GAMBLE & LEON HUFF**; **RICHARD PERRY**; **LENNIE WARONKER**; **JOE WISSEIT**; **STEVIE WONDER**.

## JAZZ

### BEST JAZZ VOCAL PERFORMANCE

(This category is for a soloist, duo or group.)

**FITZGERALD & PASS... AGAIN**, Ella Fitzgerald, Pablo; **MORE SARAH VAUGHAN LIVE IN JAPAN**, Sarah Vaughan, Mainstream; **PORGY AND BESS**, Ray Charles, Cleo Laine, RCA; **QUIRE**, Quire, RCA; **WHERE IS LOVE?** Irene Kral, Choice.

### BEST JAZZ PERFORMANCE BY A SOLOIST

**BASIE & ZOOT**, Count Basie, Pablo, album; **COMMITMENT**, Jim Hall, Horizon/A&M, album; **DONNA LEE**, Jaco Pastorius, Epic, track; **CLARK TERRY AND HIS JOLLY GIANTS**, Clark Terry, Vanguard, album; **THE NEW PHIL WOODS ALBUM**, Phil Woods, RCA; **WORKS OF ART**, Art Tatum, Jazz.

### BEST JAZZ PERFORMANCE, GROUP

(This category is for an instrumental group.)

**BASIE & ZOOT**, Count Basie & Zoot Sims, Pablo; **THE PAUL DESMOND QUARTET LIVE**, Paul Desmond Quartet, Horizon/A&M; **THE LEPRECHAUN**, Chick Corea, Polydor; **JACO PASTORIUS**, Jaco Pastorius, Epic; **SINCE WE MET**, The Bill Evans Trio, Fantasy.

### BEST JAZZ PERFORMANCE BY A BIG BAND

**AFRO-CUBAN JAZZ MOODS**, Dizzy Gillespie and Machito, Pablo; **THE ELLINGTON SUITES**, Duke Ellington, Pablo; **LONG YELLOW ROAD**, Toshiko Akiyoshi-Lew Tabackin Big Band, RCA; **NEW LIFE**, Thad Jones, Mel Lewis, Horizon/A&M; **THE NEW PHIL WOODS ALBUM**, Phil Woods, RCA.

## POP, ROCK & FOLK FIELD

### BEST POP VOCAL PERFORMANCE, FEMALE

**HASTEN DOWN THE WIND**, Linda Ronstadt, Asylum, album; **HERE, THERE AND EVERYWHERE**, Emmylou Harris, Reprise, track; **THE HISSING OF SUMMER LAWN**, Joni Mitchell, Asylum, album; **NATALIE**, Natalie Cole, Capitol, album; **TURN THE BEAT AROUND**, Vicki Sue Robinson, RCA, single.

### BEST POP VOCAL PERFORMANCE, MALE

**SILK DEGREES**, Boz Scaggs, Columbia, album; **SONGS IN THE KEY OF LIFE**, Stevie Wonder, Tamla, album; **THIS MASQUERADE**, George Benson, Warner Bros., track; **THE WRECK OF THE EDMUND FITZGERALD**, Gordon Lightfoot, Reprise, single; **YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE**, Lou Rawls, Philadelphia International, single.

### BEST POP VOCAL PERFORMANCE BY A DUO, GROUP OR CHORUS

**AFTERNOON DELIGHT**, Starland Vocal Band, Windsong/RCA; **BOHEMIAN RHAPSODY**, Queen, Elektra; **DON'T GO BREAKING MY HEART**, Elton John, Kiki Dee, Rocket/MCA; **I'D REALLY LOVE TO SEE YOU TONIGHT**, England Dan and John Ford Coley, Big Tree; **IF YOU LEAVE ME NOW**, Chicago, Columbia.

### BEST POP INSTRUMENTAL PERFORMANCE

**BACK TO BACK**, The Brecker Brothers Band, Arista, album; **BREEZIN'**, George Benson, Warner Bros., album; **CONTUSION**, Stevie Wonder, Tamla, track; **A FIFTH OF BEETHOVEN**, Walter Murphy & The Big Apple Band, Private Stock, single; **WIRED**, Jeff Beck, Epic, album.

## RHYTHM & BLUES FIELD

### BEST R & B VOCAL PERFORMANCE, FEMALE

**LEAN ON ME**, Melba Moore, Buddah; **LOVE HANGOVER**, Diana Ross, Motown; **MISTY BLUE**, Dorothy Moore, Malaco; **SOMETHING HE CAN FEEL**, Aretha Franklin, Atlantic; **SOPHISTICATED LADY (SHE'S A DIFFERENT LADY)**, Natalie Cole, Capitol.

### BEST R & B VOCAL PERFORMANCE, MALE

**DISCO LADY**, Johnnie Taylor, Columbia, single; **GROOVY PEOPLE**, Lou Rawls, Philadelphia International, track; **I NEED YOU, YOU NEED ME**, Joe Simon, Spring, single; **I WANT YOU**, Marvin Gaye, Tamla, album; **I WISH**, Stevie Wonder, Tamla, track; **LOWDOWN**, Boz Scaggs, Columbia, single.

### BEST R & B PERFORMANCE BY A DUO, GROUP OR CHORUS

**GRATITUDE**, Earth, Wind & Fire, Columbia, album; **PLAY THAT FUNKY MUSIC**, Wild Cherry, Epic, track; **RUBBERBAND MAN**, Spinners, Atlantic, single; **(SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY**, KC & The Sunshine Band, T.K., single; **YOU DON'T HAVE TO BE A STAR (TO BE IN MY SHOW)**, Marilyn McCoo, Billy Davis, Jr., ABC, single.

### BEST R & B INSTRUMENTAL PERFORMANCE

**AFTER THE DANCE**, Marvin Gaye, Tamla, track; **BRASS CONSTRUCTION**, Brass Construction, U.A., album; **DOIN' IT**, Herbie Hancock, Columbia, single; **HOPE THAT WE CAN BE TOGETHER SOON**, Stanley Turrentine, Fantasy, single; **KEEP THAT SAME OLD FEELING**, The Crusaders, Blue Thumb, single; **THEME FROM GOOD KING BAD**, George Benson, CTI, track.

### BEST RHYTHM & BLUES SONG

**DISCO LADY**, Scales, Vance, Davis; **LOVE HANGOVER**, Pam Sawyer, Marilyn McLeod; **LOWDOWN**, Boz Scaggs, David Paich; **MISTY BLUE**, Bob Montgomery; **(SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY**, Harry Wayne Casey, Richard Finch.

### BEST SOUL GOSPEL PERFORMANCE

**GIVE IT TO ME**, James Cleveland & The Southern California Community Choir, Savoy; **HOW I GOT OVER**, Mahalia Jackson, Columbia; **THIS IS ANOTHER DAY**, Andrae Crouch and the Disciples, Light; **TOUCH ME—VOL. II**, James Cleveland & The Charles Fold Singers, Savoy; **WAR OR SIN**, Inez Andrews, Songbird.

## COUNTRY FIELD

### BEST COUNTRY VOCAL PERFORMANCE, FEMALE

**ALL I CAN DO**, Dolly Parton, RCA, album; **ELITE HOTEL**, Emmylou Harris, Reprise, album; **I'LL GET OVER YOU**, Crystal Gayle, U.A., single; **TIL I CAN MAKE IT ON MY OWN**, Tammy Wynette, Epic, single; **TONITE! AT THE CAPRI LOUNGE**, Loretta Haggars, Mary Kay Place, Columbia, album.

### BEST COUNTRY VOCAL PERFORMANCE, MALE

**ARE YOU READY FOR THE COUNTRY**, Waylon Jennings, RCA, album; **BROKEN LADY**, Larry Gatlin, Monument, single; **FOREVER LOVERS**, Mac Davis, Columbia, album; **I'D HAVE TO BE CRAZY**, Willie Nelson, Columbia, single; **(I'M A) STAND BY MY WOMAN MAN**, Ronnie Milsap, RCA, single.

### BEST VOCAL PERFORMANCE BY A DUO OR GROUP

**THE END IS NOT IN SIGHT (THE COWBOY TUNE)**, Amazing Rhythm Aces, ABC; **GOLDEN RING**, George Jones, Tammy Wynette, Epic; **THE LETTER**, Loretta Lynn, Conway Twitty, MCA; **ROUTE 66**, Asleep At The Wheel, Capitol; **YOUR PICTURE IN THE PAPER**, The Statler Brothers, Mercury.

### BEST COUNTRY INSTRUMENTAL PERFORMANCE

**BLUE EYES CRYING IN THE RAIN**, Ace Cannon, Hi, single; **CHESTER & LESTER**, Chet Atkins, Les Paul, RCA, album; **I'M THINKING TONIGHT OF MY BLUE EYES**, Floyd Cramer, RCA, single; **LONG HARD RIDE**, The Marshall Tucker Band, Capricorn, single; **TEXAS**, Danny Davis & the Nashville Brass, RCA, album.

## BEST COUNTRY SONG

**BROKEN LADY**, Larry Catlin; **THE DOOR IS ALWAYS OPEN**, Bob McDill, Dickey Lee; **DROPKICK ME, JESUS**, Paul Craft; **EVERY TIME YOU TOUCH ME (I GET HIGH)**, Charlie Rich, Billy Sherrill; **HANK WILLIAMS, YOU WROTE MY LIFE**, Paul Craft.

## INSPIRATIONAL & GOSPEL FIELD (MUSICAL)

### BEST INSPIRATIONAL PERFORMANCE

**AMAZING GRACE**, Willie Nelson, Columbia, track; **THE ASTONISHING, OUTRAGEOUS, AMAZING, INCREDIBLE, UNBELIEVABLE, DIFFERENT WORLD OF GARY S. PAXTON**, Gary S. Paxton, Newpax, album; **HAVE A TALK WITH GOD**, Stevie Wonder, Tamla, track; **JUST A CLOSER WALK WITH THEE**, Sonny James, Epic, track; **PRECIOUS MEMORIES**, Ray Price, Word, album; **SILVER LININGS**, Charlie Rich, Epic, album; **SOMETHING SUPER NATURAL**, Pat Boone, Lamb & Lion, album; **SUNDAY MORNING WITH CHARLEY PRIDE**, Charley Pride, RCA, album.

### BEST GOSPEL PERFORMANCE (OTHER THAN SOUL GOSPEL)

**BETWEEN THE CROSS AND HEAVEN (THERE'S A WHOLE LOT OF LIVING GOING ON)**, The Speers, Heartwarming, album; **HERE THEY COME**, The Florida Boys, Canaan, album; **JUST BECAUSE**, Imperials, Impact, album; **LEARNING TO LEAN**, The Blackwood Brothers, Skylite, album; **WHERE THE SOUL NEVER DIES**, Oak Ridge Boys, Columbia, single.

## ETHNIC/TRADITIONAL/LATIN FIELD

### BEST ETHNIC OR TRADITIONAL RECORDING

**BAGPIPE MARCHES AND MUSIC OF SCOTLAND**, Stotts & Dykehead Caledonia Pipe Band, Olympic; **BEWARE OF THE DOG**, Hound Dog Taylor, Alligator; **IF YOU LOVE THESE BLUES, PLAY 'EM AS YOU PLEASE**, Michael Bloomfield, Guitar Player; **MARK TWANG**, John Hartford, Flying Fish, album; **PROUD EARTH**, Chief Dan George, Arlene Nolchissey Williams, Rick Brosseau, Salt City.

### BEST LATIN RECORDING

**COCINANDO LA SALSA**, Joe Cuba, Tico; **EL MAESTRO**, Johnny Pacheco, Fania; **LA GORME**, Eydie Gorme, Gala; **"SALSA" SOUNDTRACK**, Fania All Stars, Fania; **SOFRITO**, Mongo Santamaria, Vaya; **UNFINISHED MASTERPIECE**, Eddie Palmieri, Coco.

## CHILDREN'S, COMEDY, SPOKEN WORD FIELD

### BEST RECORDING FOR CHILDREN

**THE ADVENTURES OF ALI AND HIS GANG VS. MR. TOOTH DECAY**, Muhammad Ali & His Gang, St. John's Fruits & Veggies, album; **DICKENS' CHRISTMAS CAROL**, Mickey Mouse & Scrooge McDuck, Disneyland, album; **MUPPET FROG PRINCE (STARRING KERMIT)**, Jim Henson Muppets, Sesame St., album; **PROKOFIEV: PETER AND THE WOLF/SAINT SAENS: CARNIVAL OF THE ANIMALS**, Hermione Gingold, Karl Bohm, Vienna Phil., D.C., album; **SNOW WHITE AND THE SEVEN DWARFS**, Original Soundtrack, Buena Vista, album; **WINNIE THE POOH FOR PRESIDENT (CAMPAIGN SONG)**, Sterling Holloway, Larry Groce, Disneyland, single.

### BEST COMEDY RECORDING

**BICENTENNIAL NIGGER**, Richard Pryor, Warner Bros.; **BILL COSBY IS NOT HIMSELF THESE DAYS—RAT OWN, RAT OWN, RAT OWN**, Bill Cosby, Capitol; **GOODBYE POP**, National Lampoon, Epic; **SLEEPING BEAUTY**, Cheech & Chong, Dc; **YOU GOTTA WASH YOUR ASS**, Redd Foxx, Atlantic.

### BEST SPOKEN WORD RECORDING

**ASIMOV: FOUNDATION—THE PSYCHOHISTORIANS**, William Shatner, Caedmon; **DICKENS: A TALE OF TWO CITIES**, James Mason, Caedmon; **FAHRENHEIT 451**, Ray Bradbury, Listening Library; **GREAT AMERICAN DOCUMENTS**, Orson Welles, Henry Fonda, Helen Hayes, James Earl Jones, CBS; **HEMINGWAY: THE OLD MAN AND THE SEA**, Charlton Heston, Caedmon.

## COMPOSING FIELD

### BEST INSTRUMENTAL COMPOSITION

**BELLAVIA**, Chuck Mangione; **CONTUSION**, Stevie Wonder; **EARTH, WIND & FIRE**, Maurice White, Skip Scarborough; **LEPRECHAUN'S DREAM**, Chick Corea; **MIDNIGHT SOUL PATROL**, Quincy Jones, Louis Johnson, Dave Grusin; **THE WHITE DAWN**, Henry Mancini.

## ALBUM OF BEST ORIGINAL SCORE WRITTEN FOR A MOTION PICTURE OR A TV SPECIAL

**CAR WASH**, Norman Whitfield, MCA; **THE OMEN**, Jerry Goldsmith, Tattoo/RCA; **ONE FLEW OVER THE CUCKOO'S NEST**, Jack Nitzsche, Fantasy; **RICH MAN, POOR MAN**, Alex north, MCA; **TAXI DRIVER**, Bernard Herrmann, Arista; **3 DAYS OF THE CONDOR**, Dave Grusin, Capitol.

## BEST CAST SHOW ALBUM

**BUBBLING BROWN SUGAR**, Raza!/Goodman/Sampson/Webb Strayhorn/Holgate/Kemp/Lopez/Rogers/Williams/Mills/Parish/Elington/Hines/Grisole/Blake/Pinkard/Waller/Overstreet/Higgins/Herzog/Webster/Holiday, composers Hugo and Luigi, producers, HAL; **MY FAIR LADY**, 20th Anniversary Production, Alan Jay Lerner, Fredrick Lowe, comps., Goldard Lieberman, producer, Columbia; **PACIFIC OVERTURES**, Stephen Sondheim, composer, Thomas Z. Shepard, producer, RCA; **REX**, Richard Rodgers, Sheldon Harnick, comps., Thomas Z. Shepard, producer, RCA; **SIDE BY SIDE WITH SONOHEIM**, Stephen Sondheim, composer, Thomas Z. Shepard, producer, RCA.

## CLASSICAL FIELD

### ALBUM OF THE YEAR, CLASSICAL

**THE ART OF COURTLY LOVE**, David Munrow cond., The Early Music Consort of London, Christopher Bishop, producer, Seraphim; **BEETHOVEN: THE FIVE PIANO CONCERTOS**, Artur Schnabel & Daniel Barenboim cond., London Philharmonic Orchestra, Max Wilcox, producer, RCA; **BIZET: CARMEN**, Sir Georg Solti cond., London Philharmonic/principal solos: Troyanos, Domingo, Kanawa, Van Dam, Christopher Raeburn, producer, London; **GERSHWIN: PORGY & BESS**, Lorin Maazel cond., Cleveland Orchestra/principal solos: Mitchell, White, Michael Woolcock, producer, London; **GERSHWIN: RHAPSODY IN BLUE**, George Gershwin 1925 Piano Roll with Michael Tilson Thomas cond., Columbia Jazz Band; **GERSHWIN: AN AMERICAN IN PARIS**, Michael Tilson Thomas cond., New York Philharmonic, Andrew Kazdin, producer, Columbia; **HOROWITZ CONCERTS 1975/76**, Vladimir Horowitz, John Pfeiffer, producer, RCA; **JOPLIN: TREEMONISHA**, Gunther Schuller cond., Original Cast Orchestra & Chorus/principal solos: Bal'throp, Allen, White, Tom Mowrey, producer DG; **ARTURO TOSCANINI—THE PHILADELPHIA ORCHESTRA**, Arturo Toscanini cond., the Philadelphia Orchestra, John Pfeiffer, producer, RCA.

### BEST CLASSICAL ORCHESTRAL PERFORMANCE

**BERLIOZ: SYMPHONIE FANTASTIQUE**, Jean Martinon cond., Orchestre National de l'ORTF, Rene Chailan, producer, Angel; **BRAMMS: SYMPHONY NO. 1 IN C MINOR**, James Levine cond., Chicago Symphony Orchestra, Thomas Z. Shepard and Jay David Saks, producers, RCA; **ELGAR: SYMPHONY NO. 2 IN E FLAT MAJOR**, Sir Georg Solti cond., London Philharmonic Orchestra, Ray Minshull, producer, London; **FALLA: THREE CORNERED HAT (BOULEZ CONDUCTS FALLA)**, Pierre Boulez cond., New York Philharmonic, Andrew Kazdin, producer, Columbia; **THE FOURTH OF JULY**, Zubin Mehta cond., Los Angeles Philharmonic, Ray Minshull, producer, London; **GERSHWIN: RHAPSODY IN BLUE**, Michael Tilson Thomas cond., Columbia Jazz Band (with Gershwin 1925 Piano Roll), Andrew Kazdin, producer, Columbia; **RAVEL: DAPHNIS ET CHLOE**, Jean Martinon cond., Orchestre de Paris, Rene Chailan, producer, Angel; **STRAUSS: ALSO SPRACH ZARATHUSTRA**, Sir Georg Solti cond., Chicago Symphony, David Harvey, producer, London.

### BEST OPERA RECORDING

**BIZET: CARMEN**, Sir Georg Solti cond., London Philharmonic, principal soloists: Tatiana Troyanos, Placido Domingo, Kiri Te Kanawa, Jose Van Dam, Christopher Raeburn, producer, London; **GERSHWIN: PORGY & BESS**, Lorin Maazel cond., Cleveland Orchestra & Chorus, principal soloists: Leona Mitchell, Willard White, Michael Woolcock, producer, London; **JOPLIN: TREEMONISHA**, Gunther Schuller cond., Original Cast Orchestra & Chorus, principal soloists: Carmen Bal'throp, Betty Allen, Willard White, Tom Mowrey, producer, London; **MASSNET: THAIS**, Lorin Maazel cond., New Philharmonia Orchestra, John Aldis Choir, principal soloists: Beverly Sills, Sherrill Milnes, Nicolai Gedda, Christopher Bishop, producer, Angel; **SCHOENBERG: MOSES AND AARON**, Pierre Boulez cond., BBC Symphony Orchestra, BBC Singers, Orpheus Boys Choir, principal soloists: Gunther Reich, Richard Cassilly, Richard Angus, Felicity Palmer, Roland Herman, Paul Myers, producer, Columbia; **VERDI: MACBETH**, Claudio Abbado cond., Chorus & Orchestra of La Scala, principal soloists: Shirley Verrett, Placido Domingo, Nicolai Ghiaurov, Rainer Brock, producer, DG.

### BEST CHORAL PERFORMANCE, CLASSICAL (OTHER THAN OPERA)

**BEETHOVEN: MISSA SOLEMNIS**, Carlo Maria Giulini, Conductor, Walter Hagen Groll, Chorus Master, New Philharmonia Chorus & London Philharmonic Orchestra, Angel; **BERLIOZ: REQUIEM**, Leonard Bernstein, Conductor, Choeurs de Radio France, Orchestre National de France & Orchestre Philharmonique de Radio France, Columbia; **BERNSTEIN: CHICHESTER PSALMS & BRITTEN: REJOICE IN THE LAMB**, Philip Ledger, Conductor, Kings College Choir, Cambridge, Angel; **ELGAR: THE KINGDOM, OP. 51**, Sir Adrian Boult, Conductor, London Philharmonic Chorus & London Philharmonic Orchestra, Conductor Society, FAURE: REQUIEM, Jean Fournel, Conductor, Franz Muller, Chorus Master, Netherlands Radio Chorus & Rotterdam Philharmonic Orchestra, Philips; **GREGORIAN CHANT**, Dom Jean Claire, Director, Choir of the Monks of Saint Pierre de Solesmes Abbey, London; **RACHMANINOFF: THE BELLS**, Andre Previn, Conductor, Arthur Oldham, Chorus Master, London Symphony Chorus & Orchestra, Angel; **TIPPETT: A CHILD OF OUR TIME**, Colin Davis, Conductor, BBC Singers & Choral Society & BBC Symphony Orchestra, Philips; **VERDI: OPERA CHORUSES**, Claudio Abbado, Conductor, Rimano Ganduffi, Chorus Master, Chorus & Orchestra of La Scala, Milan, DG.

### BEST CHAMBER MUSIC PERFORMANCE

**THE ART OF COURTLY LOVE**, David Munrow cond., Early Music Consort of London, Seraphim; **BARBER: QUARTET FOR STRINGS, OP. 11 & IVES: QUARTET NO. 2 FOR STRINGS**, The Cleveland Quartet, RCA; **BEETHOVEN: SONATAS FOR CELLO (Complete)**, Jacqueline du Pre & Daniel Barenboim, Angel; **DVORAK: QUARTETS: OPI 96 & 105**, Prague String Quartet, DG; **THE HEIFETZ—PIATIGORSKY CONCERTS**, Janice Heifetz & Gregor Piatigorsky, Columbia; **HINDEMITH: SONATAS FOR BRASS & PIANO (Complete)**, Glenn Gould & Philadelphia Brass Ensemble, Columbia; **MESSIAEN: QUARTET FOR THE END OF TIME**, Toshi, RCA; **SCHUBERT: QUINTET IN C, OP. 163**, Thomas Igler & A.

(Continued on page 117)





*Queen*  
*A Day At The Races*



THEIR NEW ALBUM ON ELEKTRA RECORDS & TAPES



## Spotlight

### Pop

### Billboard's Recommended LPs

#### pop

**ANDREW GOLD—What's Wrong With This Picture**, Asylum 7E1086. Singer/songwriter Gold's second album shows a more versatile performer in both singing and writing. He has a knack of writing fresh catchy ballads and rockers tinged with elements of country and folk. His voice is pleasant to listen to and avoids sounding repetitious. Many of Linda Ronstadt's backup musicians supply top notch instrumental support making this album a well rounded effort. Produced by Peter Asher. **Best cuts:** "Hope You Feel Good," "Do Wah Diddy," "Go Back Home Again," "One Of Them Is Me."

**BARCLAY JAMES HARVEST—Octoberon**, MCA MCA2234. This long popular English group never had a big U.S. success on its previous label. Now debuting on MCA, it has delivered an extremely accessible spacey-but-lyrical LP in the most popular style of a Pink Floyd or Yes. There is nothing harsh or cultish about this music. It is easy and pleasant to get into and rates a wide older-teens rock audience here. **Best cuts:** "The World Goes On," "Ra," "Suicide."

**FRESH—Get Fresh**, MCA MCA2241. Extremely energetic, full-bodied soulful rock with tightly constructed songs by a group whose new effort is likely to impress and delight many who come in contact with it. The sextet tends to sound like a blend of Rufus and Santana at times. But it has a very distinctive and powerful rhythmic presence of its own. **Best cuts:** "Sweet Music," "I Didn't Write," "Ain't Got No Money."

**HELEN SCHNEIDER—So Close**, Windsong BHL12037 (RCA). A debut LP by a 22-year-old cabaret-type singer, the LP was produced by Ron Dante who features Schneider's powerful voice in front of a generally subdued background. This puts a lot of pressure on the singer and Schneider carries the mostly MOR material well. **Best cuts:** "So Close," "Why Don't We Live Together?"

**JACK JONES—The Full Life**, RCA APL12067. One of the better collections by Jones featuring some of the best writers around today—Randy Newman, James Taylor, Stephen Sondheim, Brian Wilson and Jim Messina. Solid arrangements and background vocals for Jones' strong efforts. **Best cuts:** "LA Break Down (And Let Me In)," "Once In A While," "Yesterday's News," "Love Story."

**SLIK**, Arista AL4115. This could be Arista's January sleeper. Group's punk image belies the sophisticated production, vocal harmonies and cut-above-average tunes in this British quartet's American debut. **Best cuts:** "Forever And Ever," "Requiem," "Better Than I Do."

**GINO CUNICO**, Arista AL4117. Cunico is an MOR artist with singles potential whose music sounds a bit harder than Barry Manilow's. A hit single could break this album. **Best cuts:** "Daydreamer," "Can't Hold On Any Longer."

**TAJ MAHAL—Music Fuh Ya'**, Warner Bros. BS2944. Vocalist's first LP for his new label continues his probing into musical directions, much like he did previously for Columbia. Strong rhythm accents from blues America and the Caribbean give the songs polarized directions. Vocalist and his six associates pour on the rhythm with all sorts of percussion and reed instruments all wailing away. Singer produced this melange. **Best cuts:** "You Got It," "Freight Train."

**PERCY FAITH—Great Moments**, Columbia 33895. Double LP reissue package offers 20 well-remembered Faith orchestral tracks, several of them major hits in their time. The reissue Canadian arranger leader was a man of exceptional taste and a love of strings, obvious throughout these four sides. Good photos and annotation by Irving Townsend are included. **Best cuts:** "Theme From A Summer Place," "And This Is My Beloved," "The Way We Were," "What Are You Doing The Rest Of Your Life?"

**CRACKIN'—Makings Of A Dream**, Warner Bros. BS2989. This latest output from the San Francisco pop-soul septet is far superior to what it put out on another label two years ago. Crackin' now exemplifies the best of the San Francisco cross-boundaries music that has given us similar approaches from Santana, Sly Stone and Boz Scaggs. Crackin's vocal harmonies are high-flying, its instrumental tracks cook and its overall sound is pleasingly optimistic. **Best cuts:** "Take Me To The Bridge," "Beautiful Day," "Feel Alright."

**VARIOUS ARTISTS—Tribute To Woody Guthrie**, Warner Bros. 2W3007. Fourteen artists contribute their interpretations of Woody's words about America during two concerts in Carnegie Hall, 1968 and the Hollywood Bowl, 1970 in this double jacket LP. For Guthrie buffs the potpourri of styles offers a wide range of musical experiences from Joan Baez to July Collins, Arlo Guthrie, Richie Havens, Bob Dylan, Odetta, Tom Paxton, Pete Seeger and Jack Elliott, all folkies. **Best cuts:** "Roll On Columbia," "I Ain't Got No Home," "So Long, It's Been Good To Know Yuh," "Great Historical Bum," "This Land Is Your Land."

(Continued on page 114)



**BREAD—Lost Without Your Love**, Elektra 7E1094. This album represents a powerful return to the limelight by the hugely successful masters of lyrically touching ballads. Produced and arranged by Bread mainstay David Gates, the group picks up where it left off a few years ago with pretty, mellow ballads and upbeat rockers with catchy hooks, all performed in its romantic vein. The rush-released title cut is already high atop the Hot 100. Lyrics and harmonies are as strong and tight as ever with some nifty guitar riffs.

**Best cuts:** "Lost Without Your Love," "The Chosen One," "Belonging," "Our Lady Of Sorrow," "Hooked On You."

**Dealers:** Title cut should boost sales.



**SANTANA—Festival**, Columbia PC34423. This is a very pretty, semi-jazzy work that features a great deal of Carlos Santana's more free-flowing guitar work. It is therefore not quite so much in the deliberately funky Latin-grease vein that made Santana's previous "return-to-the-roots" album such a welcome arrival last year after a period of increasingly abstract music as he turned to gurus as a source of guidance. However, "Festival" remains true to its Latino rhythms and origins even if it does treat them with more smoothness than funkiness this time around. There is more than enough of the basic Santana percussion and rock excitement to satisfy his wide following, but it would be a good idea if the group doesn't get any more laidback than this in its following albums. With dedications to Wonder, Dylan and Ali on the liner, Santana seems to be passing through a phase of upbeat message music, expressed in almost bossa nova lightness.

**Best cuts:** "Reach Up," "Maria Caracoles," "Jugando," "Verao Vermelho."

**Dealers:** The eye-catching snake and rose collage on the jacket recalls "Abraxis" and other top-selling Santana titles of the past.

**Best cuts:** "I Just Can't Say No To You," "Goodbye Old Buddies," "You Got Me Runnin'."

**Dealers:** An all-around high quality soft-rock album.

**WINTERS BROTHERS BAND**, Atco SD36145 (Atlantic). This group is led by Southern-rockers Donnie and Dennis Winters, not the well-known gifter-rocking brothers Winter. The group plays dynamic, molten-liquid rock in the fast tempo associated with new-South bands like that of Charlie Daniels. As a matter of fact, Daniels brings his flying fiddle to several cuts. Both Winters brothers play guitar, write and sing in cheerfully funky style. The band comes across as extremely likeable and with impressive, fast-fingered musicianship.

**Best cuts:** "Sang Her Love Song," "Shotgun Rider," "Misty Mountain Morning," "Dream Ride."

**Dealers:** A solid early Allman Brothers type of sound.

**KALYAN**, MCA MCA2245. This is a 14-piece Trinidad band that doesn't have hardly a steel drum. Rather it has blazing horns and pounding percussion as it performs a music it calls Soca, an abbreviation for soul calypso. The group has been a top attraction in its homeland for a decade and its name is a term from Transcendental Meditation which the group all practices. Producer Tony Sylvester has harnessed the group's dynamic sound to a disco beat that is perfect for abandoned dancing. The vocals are funky unison chants.

**Best cuts:** "Disco Reggae," "La La Jam Back," "Nice 'N' Slow."

**Dealers:** This is a super energetic LP that should be shelved disco rather than ethnic.

### First Time Around

**RAY SAWYER**, Capitol ST11591. Sawyer is the eye patched co-lead singer of Dr. Hook who has specialized mostly in the group's raunchier novelty vocals. This debut solo LP, though it does contain its share of good boozing countryish songs, shows that Sawyer also has a surprisingly sweet and tender style with ballads. He is quite good on rueful, reflective material that shrugs off chances at love thrown away. Dr. Hook's long time producer, Ron Haffkine, provides Sawyer with smooth-flowing settings that feature guitars and string sections.

**Best cuts:** "Drinking Wine Alone," "Daddy's Little Girl," "Maybe I Could Use That In A Song."

**Dealers:** Sawyer is still very much a part of the hot and heavy-touring Dr. Hook.

**PARKER MCGEE**, Big Tree BT89520 (Atlantic). McGee wrote the two breakout hit singles of England Dan & John Ford Coley last year. As an artist, he displays a mellow, light-baritone voice in his series of flowing original songs about how nice it is to be in love even though it means some freedom must be given up. The Kyle Lehning Nashville production is versatile and provides settings of various orchestral-sizes for the mostly midtempo tunes. McGee is the kind of writer-artist whose albums will be carefully studied for profitable covers by other singers.

### Country

**FARON YOUNG—The Best Of ... Vol. 2**, Mercury SRM11130. Powerful greatest hits set from the consistent Young contains some of his biggest hits from 1972 through 1976. Jerry Kennedy's production gives the singer a solid country background heavy on steel and fiddles with string arrangements by Cam Mullins. "Goin' Steady" is an uptempo number, but the majority of songs are slower ballads such as "It's Four In The Morning" and "(The Worst You Ever Gave Me Was) The Best I Ever Had." A four-year span of songs, rendered with honesty and strength represents tunes that have kept Young on the singles chart.

**Best cuts:** "It's Four In The Morning," "Another You," "(The Worst You Ever Gave Me Was) The Best I Ever Had," "She Fights That Lovin' Feeling," "Step Aside."

**Dealers:** Young's second "Best Of" album will be supported by direct radio and press mailings.

**STATLER BROTHERS—The Country America Loves**, Mercury SRM11125. Clever choice of diverse material allows the Statlers to display their talents on a wide variety of songs. The selections dictate their style—from a version of "Let It Show" that sounds like the Ink Spots to "The Movies" which is pure Statler. Basically, an uptempo and lively LP enriched by crisp harmony and effective production. Don Reid, one of the Brothers, renews his reputation as a strong songwriter. Interesting liner notes and a colorful cover add to the album's impact.

**Best cuts:** "The Movies," "Let It Show," "You Could Be Coming To Me," "Thank God I've Got You," "A Couple More Years."

**Dealers:** Mercury plans a heavy country radio campaign including merchandising blowups of the cover and some pop and college efforts as well as country.

### Disco

**CAROL WILLIAMS—'Lectric Lady**, Salsoul S255506. The all-star Salsoul studio orchestra and many of the East's top disco-soul session names are featured here behind the distinctive cutting-edge vocals of Williams. The overall effect is pure contemporary disco, with fully realized lyrics packaged in shimmering strings and a precision beat. It takes a strongly vibrating voice like Williams' to effectively cut through arrangements of this power and density.

**Best cuts:** "Rattlesnake," "More," "Love You"

**Dealers:** Display with other Salsoul artists

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top to the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Nat Freedland; reviewers: Eliot Tiegol, Gerry Wood, in New York; Ed Harrison, Jean Williams, Dave Dexter Jr.

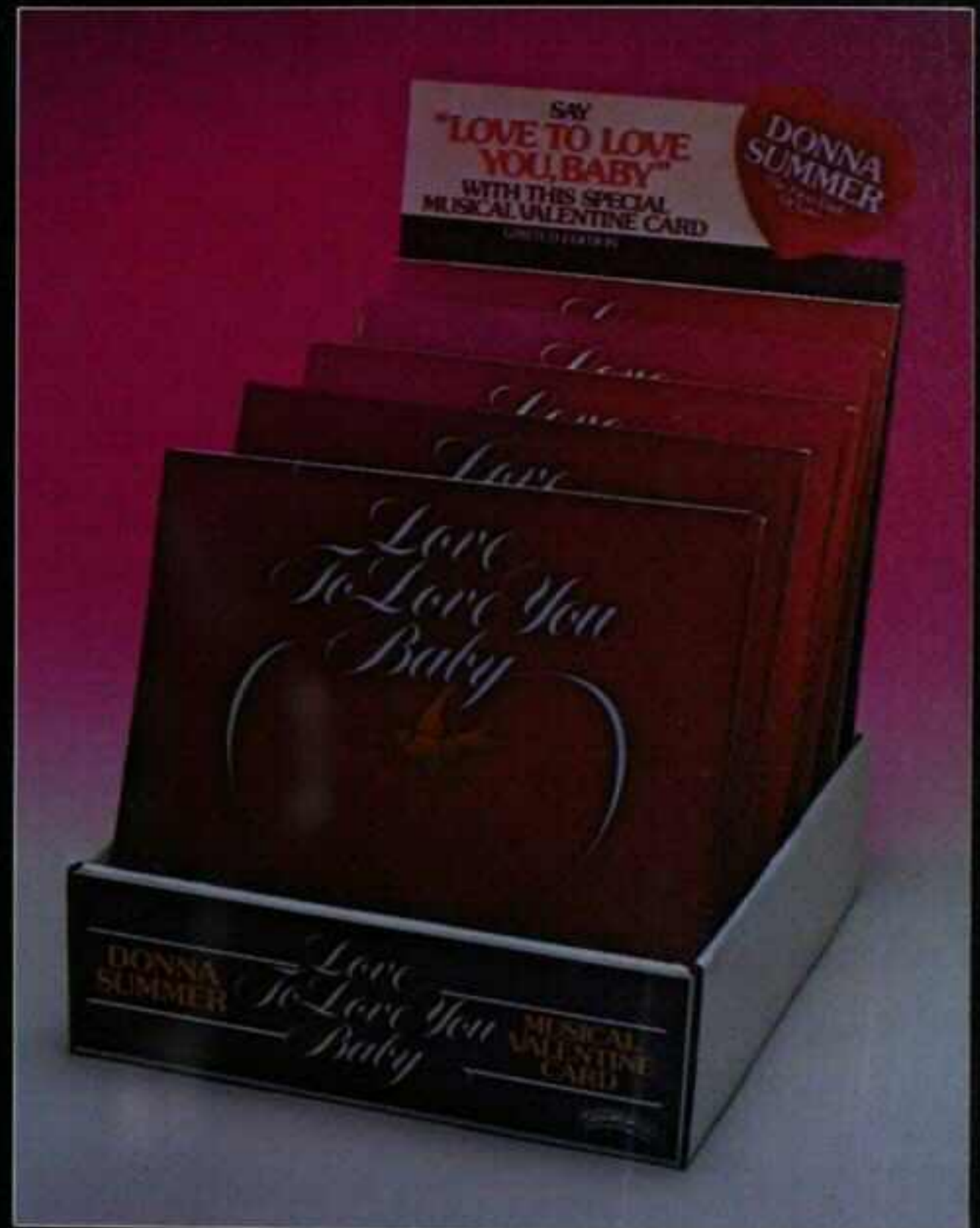


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# Top Single Picks

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## Pop

**DARYL HALL & JOHN OATES—Rich Girl (2:23);** producer: Christopher Bond; writer: Daryl Hall; publisher: Unichappell, BMI, RCA JH10860. An outstanding, intensely building but melodically flowing cut from this hot duo's current LP which gained much radio interest even before release as a single. A strong chorus hook and contemporary strings are outstanding features.

**BOSTON—Long Time (3:03);** producer: John Boylan; writer: Tom Scholz; publisher: Blackwood, BMI, Columbia 850329. The group had a top 10 single its first time out and this followup is comparably catchy in its combination of spacey electronic fills and soaring, full-bodied vocal harmonies.

### recommended

**ORLEANS—Roach (3:58);** producer: Charles Plotkin; writers: John & Johanna Hall; publisher: Siren Songs, BMI, Asylum B45375.

**ERIC CLAPTON—Carnival (3:10);** producer: Rob Prabori; writer: Eric Clapton; publisher: Stigwood/Unichappell, BMI, RSO RS868 (Polydor).

**DAVE MASON—All Along The Watchtower (3:37);** producer: Dave Mason; writer: B. Dylan; publisher: Dwarf, ASCAP, Columbia 310469.

**BILLY PRESTON—I've Got The Spirit (3:10);** producers: Billy Preston, Robert Margoulef; writers: B. Preston, D. Jones; publishers: Irving/WEP, BMI, A&M 18925.

**JOAN ARMATRADING—Down To Zero (3:39);** producer: Glyn Johns; writer: Joan Armatrading; publisher: Almo, ASCAP, A&M 18985.

**DOBBIE GRAY—Let Go (3:26);** producer: Rick Hall; writer: Brian Cadd; publishers: Pocket Full Of Tunes/Common Good, BMI, Capricorn CPS0267. (Warner Bros.)

**CATE BROTHERS—Where Can We Go (3:20);** producer: Steve Cropper; writers: Ernie & Earl Cate; publishers: Big E Little e/Cate Bros., BMI, Asylum E45370A.

**CLIMAX BLUES BAND—Couldn't Get It Right (3:14);** producer: Mike Vernon; writer: Climax Blues Band; publishers: Bleu Disque, ASCAP, Sire SAA736 (ABC).

**ATLANTA RHYTHM SECTION—So In To You (3:19);** producer: Buddy Buie; writers: Buie, Mix, Daughtry; publisher: Low-Sal, BMI, Polydor PD14373.

**LITTLE RIVER BAND—I'll Always Tell Your Name (3:35);** producers: Glenn Wheatley, Little River Band; writer: Beeb Birnes; publisher: Australian Tumbleweed, BMI, Harvest P1380 (Capitol).

**MAYNARD FERGUSON—Gonna Fly Now (Theme From "Rocky") (3:50);** producer: Jay Chattawas; writers: B. Conti, C. Connors, A. Robbins; publishers: United Artists, ASCAP/Unart, BMI, Columbia 310468.

**BRIAN CADD—White On White Eldorado (3:15);** producer: Robert Appere; writer: Brian Cadd; publisher: Brian Cadd, Pending, Capitol P4374.

**BOBBY GOSH—Fifteen Shades Of The Rainbow (2:59);** producer: Ron Hafkine; writer: Bobby Gosh; publisher: Bygosh, ASCAP, Capitol P4351.

## Soul

### recommended

**FOUR TOPS—Feel Free (3:59);** producer: Lawrence Payton; writers: L. Payton, F. Bridges, D.D. McNeil; publishers: ABC-Dunhill/Rail, BMI, ABC ABC12236.

**TRAVIS WAMMACK—Do Me (2:58);** producer: Rick Hall; writers: George Jackson, Curtis Wilkins; publisher: Fame, BMI, Warner Bros. WBS8314.

**BO KIRKLAND & RUTH DAVIS—You're Gonna Get Next To Me (3:05);** producers: Bo Kirkland; writers: Bo Kirkland, R.L. Kirkland, Ruth Davis, H. Powell; publishers: Claridge/Bokirk, ASCAP, Claridge 424AS.

**ALPHONSO JOHNSON—Love's The Way I Feel 'Bout Cha (3:30);** producer: Skip Brinkwater; writers: A. Johnson, P. Bailey, P. Walker; publishers: Embamba, ASCAP/My Kids, BMI, Epic 850324.

**JOE TEX—Ain't Gonna Bump No More (With No Big Fat Woman) (3:28);** producer: Buddy Killen; writers: B.L. McGinty, B. Killen; publisher: Tree, BMI, Epic 850313.

## Country

**CHARLEY PRIDE—She's Just An Old Love Turned Memory (2:33);** writer: John Schweers; publisher: Chess, ASCAP, RCA JH10875. Coming off a No. 2 hit, Pride takes one of the best country songs written in the last couple of years and gives it an easy-going, meaningful ride. A perfect match of singer, song and production.

**SONNY JAMES—You're Free To Go (2:40);** producer: George Richey; writers: D. Robertson-L. Herscher; publisher: Intersong-USA, ASCAP, Columbia 310466. James cracked the top 10 with his last record and he's back with another from the heart ballad. As usual, excellent production and guitar work boost the release.

**KENNY ROGERS—Lucille (3:39);** producer: Larry Butler; writers: R. Bowling-H. Rynum; publishers: Brougham Hall/Audio Invasion, BMI, United Artists UAXW929Y. Almost undervalued for the first minute and a half, the record takes off powerfully in the heart-catching chorus. The vocal progression provides an effective contrast and makes this exceptional song a logical followup to Rogers' recent top 20 version of "Laura."

**ANNE MURRAY—Sunday School To Broadway (3:41);** producer: Tom Catalano; writers: Danny Hice-Ruby Hice; publisher: Mandy, ASCAP, Capitol P4375. A hand-clapping hallelujah number chronicles the fall of a woman who wanders from the gospel fold for a walk on the wild side of Broadway. Upfront piano and background vocal work add a brilliance to this hard-hitting song.

**LYNN ANDERSON—Wrap Your Love All Around Your Man (2:39);** producer: Glenn Sutton; writer: J. Cunningham; publisher: Starship, ASCAP, Columbia 310467. Dramatic change in Anderson's singing style—a slant toward a more gutsy approach—provides a powerful uptempo record. It also carries potent crossover capabilities.

### recommended

**SAMMI SMITH—Loving Arms (2:44);** producers: Jim Malloy-David Malloy; writer: Tom Jans; publisher: Almo, ASCAP, Elektra E45374A.

**MARY LOU TURNER—Cheatin' Overtime (2:25);** producer: Snuffy Miller; writer: Peggy Forman; publisher: Hello Darlin', SESAC, MCA MCA40674.

**GENE WATSON—Paper Rosie (3:56);** producer: Russ Reeder; writer: Dallas Harms; publishers: Doubleplay/Quality, BMI, Capitol P4378.

**KENNY STARR—Me And The Elephant (2:44);** producer: Snuffy Miller; writer: Benny Whitehead; publisher: Youngun, EMI, MCA MCA 40672.

**JOHNNY CARVER—Sweet City Woman (3:10);** producer: Ron Chancey; writer: Rich Dodson; publisher: Covered Wagon, ASCAP, ABC/Dot DOA17675.

**WENDEL ADKINS—I Will (2:47);** producer: Ray Ruff; writer: O. Solomon; publisher: ABC-Dunhill, BMI, Hitsville H6050F.

**GLEN CAMPBELL—Southern Nights (2:58);** producer: Gary Klein; writer: Alan Toussaint; publishers: Warner-Tamerlane/Marsaint, BMI, Capitol P4376.

**KENNY SERATT—Daddy, They're Playin' A Song About You (3:39);** producer: Steve Stone; writers: S. Stone-H. Shannon; publishers: Welbeck, ASCAP/ATV, BMI, Hitsville H6049F.

**REBA McENTIRE—(There's Nothing Like The Love) Between A Woman And A Man (2:53);** producer: Jerry Kennedy; writers: Ruby Hice-Danny Hice; publisher: Mandy, ASCAP, Mercury 73879.

**CONNIE CATO—Don't You Ever Get Tired (Of Hurting Me) (3:03);** producer: Don Davis; writer: Hank Cochran; publisher: Tree, BMI, Capitol P4379.

**AVA BARBER—Waitin' At The End Of Your Run (2:54);** producers: Dean Kay-Mac Curtis; writers: Jerry Foster-Bill Rice; publisher: Jack And Bill, ASCAP, Ranwood R1071.

**CRISTY LANE—Tryin' To Forget About You (2:25);** producers: C. Black-D. Byrd; writer: Roudleaux Bryant; publisher: House of Bryant, BMI, LS GRT110.

## Easy Listening

### recommended

**OLIVIA NEWTON-JOHN—Sam (3:41);** producer: John Farrar; writers: John Farrar, Hank Marvin, Don Black; publishers: John Farrar/Blue Gum/Dejamus, BMI/ASCAP, MCA, MCA40670. Olivia's lovely, smooth style gets a contemporary waltz workout in this string ballad about two former lovers again at loose ends after their latest breakups with new partners. The singer extends a soft, touching invitation for a reunion.

**ANDY WILLIAMS—Are You In There? (Main Theme From King Kong) (3:45);** producers: John Barry, David Pomeranz; writers: D. Pomeranz, J. Barry; publisher: Ensign, BMI, Columbia 310473. The surprisingly romantic main melody from the new "Kong" gets a fittingly lovestruck reading in Williams' smoothest style. The new David Pomeranz lyric deals lightly with social isolation in the framework of traditional balladeering.

**ROGER WHITTAKER—Before She Breaks My Heart (3:32);** producer: Denis Preston; writer: Roger Whittaker; publisher: Tembo, CAPAC, RCA JHL0874.

**MIKE POST—Theme From "Baa Baa Black Sheep" (2:59);** producer: Mike Post; writers: M. Post, P. Carpenter; publisher: Leeds, ASCAP, Epic 850325.

**TIM WEISBERG—Gonna Fly Now (Theme From "Rocky"); (3:42);** producer: Mike Post; writers: B. Conti, C. Connors, A. Robbins; publishers: United Artists, ASCAP/Unart, BMI, UA UAXW933Y.

**DE CASTRO SISTERS—Teach Me Tonight (2:34);** producer: not listed; writers: G. DePaul, S. Cahn; publishers: Hub/MCA/Cahn, ASCAP, Zodiac ZS1016.



**LOVE UNLIMITED ORCHESTRA—Theme From King Kong (3:20);** producer: Barry White; writer: John Barry; publisher: Ensign, BMI, 20th Century TC2325. There is no shortage of covers of the new "Kong" theme. But Barry White and the orchestra have found an excellent groove to combine ultra-contemporary disco beat with the sweeping string lines of soundtrack scorer John Barry's romantic-tropics melody. Excellent guitar solo bits fill in.

### recommended

**BARBARA PENNINGTON—Twenty-Four Hours A Day (3:20);** producers: Ean Leving, Danny Raye Leake; writers: I. Levine, D.R. Leake; publisher: not listed, United Artists UAXW928.

**BOBBY RODRIGUEZ Y LA COMPANIA—What Happened (4:07);** producers: Alex Maccucci, Bobby Rodriguez; writer: Ruben Blades; publisher: Vaya, Vaya V5123 (Fania).

**RHYTHM MAKERS—Can You Feel It (5:30);** producers: Billy Terrell, Rhythm Makers; writers: K. Crier, K. Banks, H. Lane, R. LeBlanc; publisher: Delightful, BMI, Vigor VSD733.

**CARL DAVIS & CHI-SOUND ORCHESTRA—Windy City Theme (4:30);** producers: Tom-Tom 84 & Sonny Sanders; writer: T. Washington; publisher: Gaetana/Thesaurus, BMI, Chi-Sound CHXW904Y (UA).

**MELLO, CHILL & SHOCK—Feel The Music (2:58);** producer: Keystone Company; writers: W.C. Jackson, Herbert Santifer; publisher: Proud Tunes & Heavy Music, BMI, Shock SH24496 (Janus).

**MASS MOVEMENT—Good Ole Funky Music (3:31);** producer: Mass Movement; writers: C. Sandifer, C. McCoy; publisher: Coberly, BMI, GRT GRT102.

**RAMONA WOLF—Save The Last Dance For Me (3:15);** producers: Michael Kunse, Silvester Levay; writers: Pomus Shuman; publishers: Unichappell/Trio, BMI, Midland International JH10832.

**MIKI MONEYCOTT—Make Up For Lost Time (3:55);** producer: West End; writers: C. Strickland, B. Patterson; publishers: Su-Ma/Rogan, BMI, Paula 422 (Jewel).

**TONY CHANCE—Sweet Marjorene (2:56);** producers: A.J. Capitanelli; writers: A. Capitanelli, R. O'Connor; publishers: Arnold Jay/Silver Blue, ASCAP, Musicor MUS6300 (Springboard). A good-timey tenor voice leads a slightly ragtime treatment of the kind of song generally associated with Tony Orlando & Dawn.

**KATHRYN CHASE—Sunday Our Sunday (2:55);** producer: Bobby Manuel; writer: Joanne Spain; publishers: Stafree/Larry Robinson, BMI, Fretone FRO42. A pretty, liquid melody and softly emotional female lead singing with quiet string backing. Somewhat similar in overall tone to the Captain & Tennille's "Muskrat Love."

**DANDY LION—If You Want To Love Me Baby (Shoobedoo) (2:44);** producer: Dandy Lion; writers: L. Voulyz, A. Calvert; publisher: Sunbury, ASCAP, RCA JH10869. Reggae-style bass and drum figure supports a Starland Vocal Band type of smoothly cheerful harmonizing in an unusual but effective blend.

**VIRGINIA KIRBY—With The Right Kind Of Man (2:42);** producer: Jim Williamson; writers: Betty Duke-Billy Tate; publisher: Coal Miners, BMI, Doylen DOY744. Soulful singing by Kirby has a strong country feel. Good control of voice and emotion marks the Memphis singer's performance on this flowing ballad.

**CURT BECHER & CALIFORNIA—(Just To Let You Know) I Love You So (3:26);** producer: Curt Becher; writer: Rick Lisi; publisher: Peer International, BMI, Warner Bros. WBS8307. An easy, catchy melody line highlights this midtempo ballad, with the adult contemporary appeal to carry it from MOR to Top 40. A cool, sweet lead voice in the Neil Sedaka vein tops some lush wall-of-harmony overdubs reminiscent of early Carpenters, while a muted fuzz guitar solo at the close gives this mellow, pretty number a semi-rock edge.

**Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Nat Friedland.**

## Recommended LPs

• Continued from page 112 •

**DAVE VAN RONK—Sunday Street, Philo PH1036.** Here is an 11 composition mixture of narrative poem, straight ahead blues guitar, ragtime instrumental, gut feeling blues ballads, and jazz. Van Ronk's voice is salty, packed with feeling, and is as funky as the music. Fascinating are the liner notes—brief, offbeat descriptions/reminiscences of each tune penned by Van Ronk. **Best cuts:** "Sunday Street," "Maple Leaf Rag," "Jivin' Man Blues," "That Song About The Midway," "The Pearl."

**LEO KOTTKE—Chrysalis, CHR1106.** This underrated guitarist comes up with a solid album of strictly instrumental compositions. Each song melodically sets a mood which interchanges from pulsatingly energetic to solemn melancholia to country funk. This is an excellent change of pace album to mellow by a fire with **Best cuts:** "The White Ape," "Range," "Shadowland," "Up Tempo," "Waltz."

**LETTA MBULU—There's Music In The Air, A&M SP4609.** This is African singer Mbulu's first album for A&M with songs performed in her native dialect, Portuguese and English. Recorded in Johannesburg, Mbulu reflects the urban sounds of the city, all performed with Americanized orchestrations. She tackles basically MOR material such as "Feelings" but with new interpretations thanks to the skilled production of Herb Alpert. Mbulu's vocals are fresh with unique vocal inflections. **Best cuts:** "Music Man," "Let's Go Dancing"/"You've Lost That Lovin' Feeling," "Maru A Pulia (Clouds Of Rain)," "Feelings."

**KIM CARNES—Sailin', A&M SP4606.** Carnes' second album demonstrates further a remarkable singing and songwriting talent. Her raspy and course voice reflects white gospel roots on many cuts which works well on Van Morrison's "Warm Love" and other cuts. Besides a unique voice, Carnes shows strength with lyrics and melodies with eight of the 10 songs original compositions with Dave Ellingson. Excellent production by Jerry Weiler and Barry Beckett. Support by Muscle Shoals Horns and some fine backup musicians makes this an outstanding effort. **Best cuts:** "Sailin'," "Love Comes From Unexpected Places," "Warm Love," "It's Not The Spotlight."

**THE DON HARRISON BAND—Atlantic SD18208.** This is rather tasty, working rock 'n' roll done by people who obviously enjoy what they're doing. Harrison has a strong and flexible vocal approach and receives innovative backup from Creedence alumni Doug Clifford and Stu Cook as well as Russell DaShield on lead guitar and John Tanner on keyboards. They sound like the Band at times and that can only be good. **Best cuts:** "Red Hot (Ready To Go)," "This Ol' Guitar," "In The Rain," "Baby Don't Change Your Mind."

**THE GLITTER BAND—The Glitter Band Makes You Blind, Arista AL4109.** Back when the Glitter Band supported Gary Glitter it played a few chords and made a lot of noise. Now the band is considerably more subdued and its music is growing in sophistication. Only the name remains the same. **Best cuts:** "Where Have You Been?" "Painted Lady," "Alone Again."

**OTIS RUSH—Right Place Wrong Time, Bullfrog 301.** Otis Rush is still very much alive but for some unusual reason, he's been stifled and that's an injustice. This LP was recorded in 1971 by Capitol Records for release and for some odd reason it never saw the light. Recently, this small West Coast company purchased the masters and gave the world a taste of what the blues is all about. Rush is in superb vocal and instrumental form and is aided in the best possible way by a band of San Francisco blues-rock musicians led by producer Nick Gravenites. **Best cuts:** "Tore Up," "Right Place, Wrong Time," "Three Times A Fool," "Natural Ball," "Take A Look Behind."

**SON SEALS—Midnight Son, Alligator AL4708.** This second LP by Chicago bluesman Son Seals showcases the talent hidden within his soul. As a guitarist, he borrows from Albert King, and as a singer he borrows from several other blues artists. But when he puts it all together he's his own man. The production by Bruce Iglauer is superior, because he's kept the feeling of the blues, in addition to spicing up the music with horns and a full band. **Best cuts:** "I Believe," "Four Full Seasons Of Love," "Telephone Angel," "Don't Bother Me."

**LARRY CORYELL—Basics, Vanguard VSD79375.** This record never should have been released. The label should have spared itself and guitarist Coryell the embarrassment of releasing old material that is far below par. The several minutes of good music are overshadowed by the abundance of poor judgment.

**JAN AKKERMAN & KAZ LUX, Atlantic SD18210.** Former Focus and Brainbox alumnus Akkerman and Lux offer an unusual collaboration. Drawing from rock and the classics, the music comes across as rather mundane and uninspired for the most part. Still, there are several songs that capture excitement and the virtuosity of Akkerman's guitar. **Best cuts:** "En," "Can't Fake A Good Time."

**KAY KYSER—The World Of, Columbia 33572.** Collator Ted Mercero elected to reissue the old Kyser band's commercial hits of the '40s, ignoring several more notable musical waxings, but the two LPs here nevertheless revive good memories of an entertaining aggregation which sported Mike Douglas, Harry Babbitt, Ginny Sims, Gloria Wood, Kyser's wife George Carroll and numerous others as vocalists. George Downing's charting skills are evident. A slickly packaged set with considerable sales potential. **Best cuts:** "Pushin' Sand," "Thinking Of You," "As Long As I Live," "Strip Polka."



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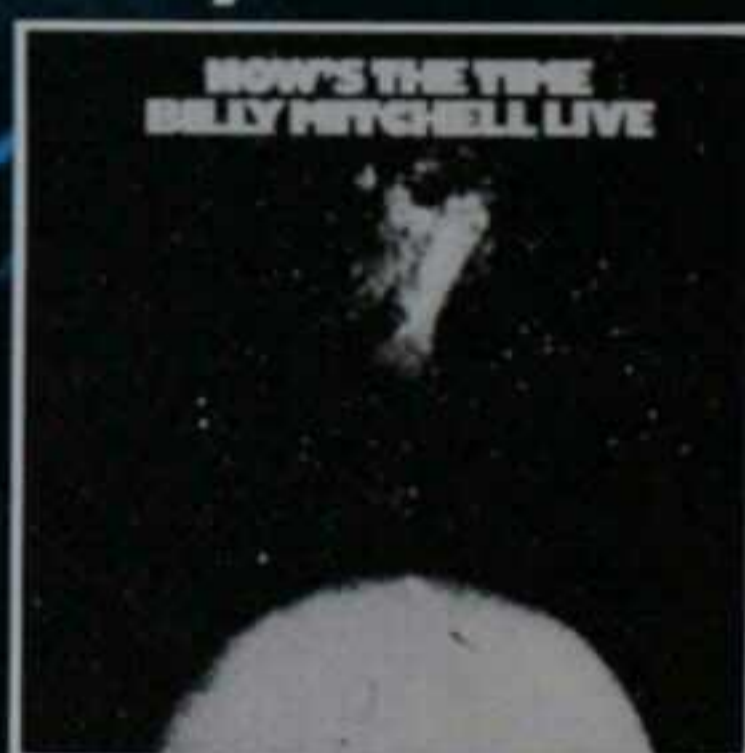
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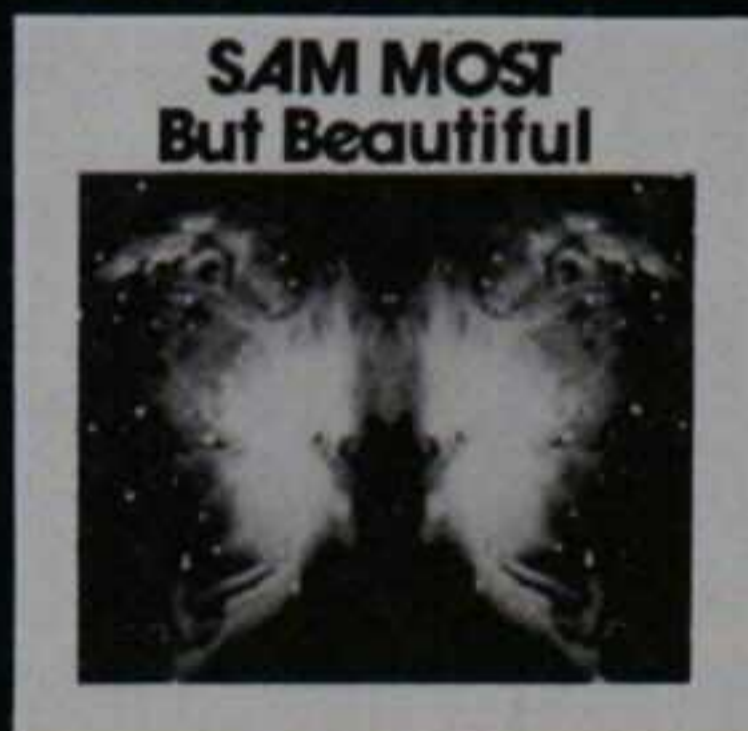
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# 19TH ANNUAL GRAMMY AWARDS FINAL NOMINATIONS

Continued from page 110

**QUARTET, CRD; SHOSTAKOVICH: QUARTET NO. 14 IN F SHARP MAJOR, Fitzwilliam Quartet, Oiseau Lyre.**

## BEST CLASSICAL PERFORMANCE INSTRUMENTAL SOLOIST OR SOLOISTS (WITHOUT ORCHESTRA)

**CHOPIN: PRELUDES, OP. 28, Maurizio Pollini, Piano, DG; (GERSHWIN) "WATTS BY GEORGE"; ANDRE WATTS PLAYS GEORGE GERSHWIN, Andre Watts, Piano, Columbia; HOROWITZ CONCERTS 1975/76, Vladimir Horowitz, Piano, RCA; THE INTIMATE GUITAR/2, Andriana Segovia, Guitar, RCA; (KREISLER) ITZHAK PERLMAN PLAYS FRITZ KREISLER, Itzhak Perlman, Violin, Angel; (LISZT) LEGENDARY SOVIET PIANIST, LAZAR BERMAN PLAYS LISZT, Lazar Berman, Piano, Everest; RACHMANINOFF: 24 PRELUDES, Vladimir Ashkenazy, Piano, London; SCHUBERT: SONATA IN A MINOR, OP. 42 & HUNGARIAN MELODY IN B MINOR (D 817), Alfred Brendel, Piano, Philips.**

## BEST CLASSICAL VOCAL SOLOIST PERFORMANCE

**CLASSICAL BARBRA, Barbra Streisand, Ogerman cond. Columbia**

**Symphony, Columbia; (HERBERT) MUSIC OF VICTOR HERBERT, Beverly Sills, (Kostelanetz cond. London Symphony Orchestra), Angel; IVES: SONGS, Jan de Gaetani (Gilbert Kalish, accompanist), Nonesuch; MAHLER: DAS LIED VON DER ERDE, Janet Baker & James King, (Haitink cond. Concertgebouw Orchestra), Philips; MOZART: ARIAS, Margaret Price (Lockhart cond. English Chamber Orchestra), RCA; SCHOENBERG: NINE EARLY SONGS; THE CABARET SONGS OF ARNOLD SCHOENBERG, Marni Nixon (Leonard Stein, accompanist), RCA; (VERDI) CARLO BERGONZI SINGS VERDI, Carlo Bergonzi, (Santi cond. New Philharmonia & Gardelli cond. Royal Philharmonic), Philips; WOLF: MORIKE LIEDER, Dietrich Fischer-Dieskau, Sviatoslav Richter, accompanist, DG.**

## BEST ENGINEERED RECORDING—CLASSICAL

**BEYOND THE SUN: AN ELECTRONIC PORTRAIT OF HOLST'S "THE PLANETS," Patrick Gleeson, engineer, Mercury; BRAHMS: SYMPHONY**

**NO. 1 IN C MINOR, James Levine cond. Chicago Symphony, Paul Goodman, engineer, RCA; BRITTEN: FOUR SEA INTERLUDES & PASSACAGLIA FROM "PETER GRIMES, Previn cond. London Symphony Orchestra; Christopher Parker, engineer, Angel; FALLA: THREE CORNERED HAT (BOULEZ CONDUCTS FALLA), Boulez cond., New York Philharmonic/de Gaetani, E. T. "Bud" Graham, Ray Moore, Milton Cherin, engineers, Columbia; GERSHWIN: PORGY & BESS, Maazel cond. Cleveland Orchestra/Mitchell, White, James Lock, Arthur Lilley, Colin Moorfoot, Michael Mailes, engineers, London; GERSHWIN: RHAPSODY IN BLUE, George Gershwin 1925 Piano Roll with Thomas cond. Columbia Jazz Band, E. T. "Bud" Graham, Ray Moore, Milt Cherin, engineers, Columbia; MAHLER: SYMPHONY NO. 2 IN C MINOR ("RESURRECTION"), Mehta cond. Vienna Philharmonic, James Lock, Colin Moorfoot, Jack Law, engineers, London; SAINT-SAENS: SYMPHONY NO. 3 IN C MINOR ("ORGAN"), Barenboim cond. Chicago Symphony, Klaus Schriebe, engineer, DG; STRAUSS: AN ALPINE SYMPHONY, Mehta cond. Los Angeles Philharmonic, James Lock, engineer, London.**

## Closeup

**MILHAUD: Winter Concertino for Trombone & Strings; MOZART: Concerto No. 2 For Flute & Orchestra; VILLA-LOBOS: Dance of The Seven Notes For Bassoon & Chamber Orchestra; Soloists, Leninabad Chamber Orchestra conducted Lazar Gozman, (ABC Westminster Gold WGS 8336).**

One of 15 new additions to the Westminster Gold line of budget classics, this Soviet-derived album provides a delightful mini-survey of the capabilities of flute, bassoon and trombone as solo instruments. The virtuosity of hearing these winds—bassoon and trombone particularly—stepping out on their own, and the prevailing clarity and simplicity of the music in which they are featured, lends the album an appeal

that merits special attention from dealers.

The classical regulars will want the record primarily for its inclusion of the only extant version of Heitor Villa Lobos, "Dance Of The Seven Notes For Bassoon And Chamber Orchestra," a charming, beautifully turned piece in one movement.

Villa Lobos (1887-1959), Brazil's towering classical genius, created more than 2,000 works in his lifetime, of which only a small fraction have been recorded. If the work debuting here is characteristic of this unexplored output, the classical labels have a rich vein yet to mine.

Darius Milhaud (1892-1974), another prolific composer, also is sadly under-represented in the domestic catalog. His "Winter Concertino For

Trombone And Strings," jaunty and compact with subtle hints of jazz, was written in 1953 aboard a ship on which the composer was crossing the Atlantic. With three other short, "seasonal" works for chamber instrumentation, the "Winter Concertino" comprises Milhaud's "Four Seasons"; however, the pieces were not conceived integrally and were written over a period of 20 years. What is wintry about the Trombone Concertino, remains for the imagination to determine.

Though the "Concertino" has been recorded under the composer's direction ("Four Seasons," Philips), it must yet be considered a disk rarity. As such, its inclusion on a budget-priced album constitutes a strong selling point.

Rounding out this collection is the side-long "Concerto for Flute and Orchestra No. 2" by Mozart. The master's most lovely and extensive music for flute actually was not written for that instrument; it is an oboe concerto that the composer transposed and modified slightly. As a flute concerto the work exists in numerous recordings. This Russian performance must yield to one of them, at least—the recent, full-price Rampal version (RCA)—in terms of suavity and lustre.

But these performances are all very good, or the disk would not merit recommendation, no matter how interesting the program. The playing is crisp, vigorous and assured, and the soloists—Dmitri Bida, flute; Victor Venglovsky, trombone;

Lev Pechersky, bassoon—perform with real virtuosity. The interpretations are fully-formed and idiomatic.

Equally important, the sound of the record is up to snuff. The ear judges that this is a fairly recent taping, as are apparently the majority of the new Westminster Golds from Melodiya. Too much of what the label earlier licensed from the Russians sounded like it came from the dark ages of Soviet tape technology.

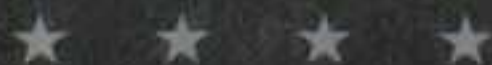
It's worth noting too that the jacket sports a colorful, abstract design, a most visible sign of the general improvements being worked on the label's catalog. For in-store play, try the breezy, syncopated opening of the Milhaud Concertino (side 2, band 1). **ALAN PENCHANSKY**



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LONG TIME—Boston (Epic 8-50228)  
 REACH—Orion (Asylum 45375)  
 CARNIVAL—Eric Clapton (RSO 888 (Polygram))  
 ALL ALONG THE WATCHTOWER—Dave Mason (Columbia 3-10488)  
 SEE TOP SINGLE PICKS REVIEWS, PAGE 114

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	
★	2	8	I WISH—Stevie Wonder (Stevie Wonder), S. Wonder, Tamla 54274 (Motown) CPP	★	45	7	SAVE IT FOR A RAINY DAY—Stephen Bishop (Henry Lewis, Stephen Bishop), S. Bishop, ABC 12232 ALM	69	69	5	BABY, YOU LOOK GOOD TO ME TONIGHT—John Denver (Milton Okun), B. Danoff, RCA 10854 CLM	
★	3	14	CAR WASH—Rose Royce (Norman Whitfield), N. Whitfield, MCA 40615 MCA	★	50	7	YEAR OF THE CAT—Al Stewart (Alan Parsons), A. Stewart, P. Wood, Janus 266 WBM	★	80	3	SAY YOU'LL STAY UNTIL TOMORROW—Jim Jones (Gordon Mills), R. Greenaway, B. Mason, Epic 8-50308 WBM	
★	3	1	YOU MAKE ME FEEL LIKE DANCING—Lena Sayer (Richard Perry), L. Sayer, V. Ponce, Warner Bros. 8283 WBM	★	47	8	YOU'VE GOT ME RUNNIN'—Gene Cotton (Steve Gibson), P. McGee, ABC 12227 B-3	71	74	5	WHEN LOVE IS NEW—Arthur Prysock (Sam Weiss, John Davis), R. Gamble, L. Huff, Old Town 1000 B-3	
★	5	14	DAZZ—Brick (Jim Healy, Johnny Duncan, Robert E. Lee, Brick), R. Ransom, R. Hargis, E. Irons, Bang 727 CPP	★	57	3	GO YOUR OWN WAY—Fleetwood Mac (Fleetwood Mac, Richard Dashut, Ken Caillat), L. Buckingham, Warner Bros. 8304 CPP	72	76	5	C.B. SAVAGE—Rod Hart (Rod Hart), R. Hart, Little Richie/Plantation 144 B-3	
★	5	4	YOU DON'T HAVE TO BE A STAR (To Be In My Show)—Marilyn McCoo & Billy Davis (Don Davis), J. Dean, J. Gover, ABC 12208 CPP	★	43	11	IT KEEPS YOU RUNNIN'—Doobie Brothers (Ted Templeman), M. McDonald, Warner Bros. 8282 WBM	73	78	5	HA CHA CHA (Funktion)—Bass Construction (Jeff Lane), R. Muller, United Artists 877 B-3	
★	8	16	HOT LINE—Sylvers (Fredboe Perren), K. St. Lewis, F. Perren, Capitol 4336 ALM	★	46	8	LIVING NEXT DOOR TO ALICE—Smokie (Mike Chapman), N. Chinn, M. Chapman, RSO 860 (Polydor) WBM	74	81	3	BE MY GIRL—Dramatics (Michael Henderson), M. Henderson, ABC 12235 WBM	
★	12	6	NEW KID IN TOWN—Eagles (Bill Szymczyk), J.D. Souther, D. Henley, G. Frey, Asylum 45373 ALM	★	41	42	8	I LIKE TO DO IT—K.C. & The Sunshine Band (H.W. Casey, Richard Finch), H.W. Casey, R. Finch, TX 1020 CPP	75	51	14	KEEP ME CRYIN'—Al Green (Willie Mitchell), W. Mitchell, A. Green, Hi 2319 (London) CPP
★	8	9	AFTER THE LOVIN'—Engelbert Humperdinck (Joel Diamond, Charlie Calello), A. Bernstein, R. Adams, Epic 8-50270 CPP	★	42	44	8	SOMEONE TO LAY DOWN BESIDE ME—Linda Ronstadt (Peter Asher), K. Bonoff, Asylum 45361 WBM	76	67	21	BETH—Kiss (Bob Ezrin for Migration Prod., a Rock Steady Prod.), P. Cross, S. Penridge, B. Ezrin/P. Stanley, B. Ezrin, Casablanca 863 ALM
★	19	10	BLINDED BY THE LIGHT—Manfred Mann's Earth Band (Manfred Mann & The Earth Band), B. Springsteen, Warner Bros. 8252 B-3	★	55	6	DON'T LEAVE ME THIS WAY—Thelma Houston (Hal Davis), K. Gamble, L. Huff, C. Gilbert, Tamla 54278 (Motown) B-3	77	71	7	YESTERDAY'S HERO—Bay City Rollers (Jimmy Ienner), B. Vanda, S. Young, Arista 0216 CPP	
★	20	10	TORN BETWEEN TWO LOVERS—Mary MacGregor (Peter Yarrow, Barry Beckoff), P. Yarrow, P. Jarrell, Arista America 7638 (Capitol) HAN	★	54	6	DREAMBOAT ANNIE—Heart (Mike Flicker), A. Wilson, N. Wilson, Mushroom 7023 CPP	78	70	17	LOVE BALLAD—L.T.D. (L. Mizell/F. Mizell/C. Davis), S. Scarborough, A&M 1847 CHA	
★	11	6	TONIGHT'S THE NIGHT (Gonna Be Alright)—Rod Stewart (T. Dowd), R. Stewart, Warner Bros. 8262 WBM	★	45	32	18	MUSKRAT LOVE—Captain & Tennille (Captain & Tom Tennille), W.A. Ramsey, A&M 1870 CPP	79	83	3	HAIL! HAIL! ROCK AND ROLL—Starland Vocal Band (Milton Okun), B. Danoff, I. Danoff, Windsong 10855 (RCA) CLM
★	14	10	WALK THIS WAY—Aerosmith (Jack Douglas for Waterfront Prod. & Contemporary Communications Corp.), S. Tyler, J. Perry, Columbia 3-10449 WBM	★	56	5	5	MOODY BLUE/SHE THINKS I STILL CARE—Elvis Presley (Elvis Presley, Felton Jarvis), M. James, RCA 10857 CPP	★	NEW ENTRY	→	DARLIN' DARLIN' BABY (Sweet Tender, Love)—O'Jays (Kenneth Gamble, Leon Huff), R. Gamble, L. Huff, Philadelphia International 3610 (Epic) B-3
★	15	9	SOMEBODY TO LOVE—Queen (Queen), F. Mercury, Elektra 45362 B-3	★	47	48	9	DO IT TO MY MIND—Johnny Bristol (Johnny Bristol), J. Bristol, Atlantic 3360 WBM	★	NEW ENTRY	→	RICH GIRL—Daryl Hall & John Oates (Christopher Bond), D. Hall, RCA 10860 CHA
★	16	9	LOST WITHOUT YOUR LOVE—Bread (David Gates), D. Gates, Elektra 45365 CPP	★	48	29	19	MORE THAN A FEELING—Boston (John Boylan, Tom Scholz), T. Scholz, Epic 8-50266 CPP	★	NEW ENTRY	→	I DON'T WANNA LOSE YOUR LOVE/FLOWERS—Emotions (Maurice White, Charles Stepney), W. Hutchinson, J. Hawes/M. White, A. McKay, Columbia 3-10347 WBM
★	17	11	ENJOY YOURSELF—The Jacksons (Kenneth Gamble, Leon Huff), K. Gamble, L. Huff, Epic 8-50289 B-3	★	49	10	10	WHAT CAN I SAY—Bee Gees (Joe Wrasell), B. Scaggs, D. Paich, Columbia 3-10440 WBM	★	NEW ENTRY	→	BLESS THE BEASTS AND CHILDREN—Barry DeVorzon & Perry Botkin Jr. (Barry DeVorzon, Perry Botkin Jr.), B. DeVorzon, P. Botkin Jr., A&M 1850 CPP
★	21	12	I LIKE DREAMIN'—Kenny Nolan (Kenny Nolan, Charles Calello), K. Nolan, 20th Century 2287 B-3	★	63	3	3	THE THINGS WE DO FOR LOVE—10 cc (10 cc), Stewart, Gouldman, Mercury 73875 (Phonogram) WBM	★	NEW ENTRY	→	I JUST CAN'T SAY NO TO YOU—Parker McGee (Kyle Lehning), P. McGee, S. Gibson, Big Tree 15682 (Atlantic) WBM
★	17	13	LIVIN' THING—Electric Light Orchestra (Jeff Lynne), J. Lynne, United Artists 888 B-3	★	62	3	3	IN THE MOOD—Henhouse Five Plus Two (Ray Stevens), J. Garland, A. Kazal, Warner Bros. 8301 WBM	★	NEW ENTRY	→	YOU KNOW LIKE I KNOW—Ozark Mountain Daredevils (David Anderle), L. Lee, A&M 1858 WBM
★	28	6	FLY LIKE AN EAGLE—Steve Miller Band (Steve Miller), S. Miller, Capitol 4372 BB	★	52	53	13	DO WHAT YOU WANT, BE WHAT YOU ARE—Daryl Hall & John Oates (Christopher Bond), D. Hall, J. Oates, RCA 10860 CHA	★	NEW ENTRY	→	PRISONER (Captured By Your Eyes)—L.A. 1955 (Gary Klein), K. Lawrence, J. Desautels, RCA 10826 B-3
★	22	16	JEANS ON—David Dundas (Roger Greenaway), D. Dundas, R. Greenaway, Chrysalis 2094 WBM	★	53	34	9	DRIVIN' WHEEL—Fignat (Dan Hartman), Price, Peverett, Bearsville 0313 (Warner Bros.) WBM	★	NEW ENTRY	→	DADDY COOL—Benny M (Fran Farfan), F. Farfan, Rhythm, Atco 7063 MCA
★	35	7	LOVE THEME FROM "A STAR IS BORN" (Evergreen)—Barbra Streisand (Barbra Streisand, Phil Ramone), B. Streisand, P. Williams, Columbia 3-10450 WBM	★	54	37	22	NADIA'S THEME (The Young & The Restless)—Barry De Vorzon & Perry Botkin Jr. (Barry De Vorzon, Perry Botkin Jr.), B. De Vorzon, P. Botkin Jr., A&M 1856 CPP	★	NEW ENTRY	→	SHAKEY GROUND—Phoebe Snow (David Rubinson), I. Bowen, E. Hazel, A. Boyd, Columbia 3-10463 MCA
★	26	9	WEEKEND IN NEW ENGLAND—Barry Manilow (Ron Dante, Barry Manilow), R. Edelman, Arista 0212 B-3	★	56	40	19	LOVE SO RIGHT—Bee Gees (Bee Gees, Alby Galuten, Karl Richardson), R. Gibb, R. Gibb, M. Gibb, RSO 859 (Polydor) WBM	★	NEW ENTRY	→	IF NOT YOU—Dr. Hook (Ron Haffkins), D. Lacorriere, Capitol 4364 CPP
★	24	10	SATURDAY NITE—Earth, Wind & Fire (Maurice White, Charles Stepney), M. White, A. McKay, P. Bailey, Columbia 3-10435 HAN	★	56	40	19	LOVE SO RIGHT—Bee Gees (Bee Gees, Alby Galuten, Karl Richardson), R. Gibb, R. Gibb, M. Gibb, RSO 859 (Polydor) WBM	★	NEW ENTRY	→	BABY BOY—Mary Kay Place (As Loretta Rogers) (Brian Ahern), M.K. Place, Columbia 3-10422 WBM
★	23	7	SORRY SEEMS TO BE THE HARDEST WORD—Eltan John (Gus Dudgeon), E. John, B. Taupin, MCA/Rocket 40645 MCA	★	84	2	2	BOOGIE CHILD—Bee Gees (Alby Galuten, Karl Richardson), R. Gibb, B. Gibb, M. Gibb, RSO 867 (Polydor) WBM	★	NEW ENTRY	→	DISCO LUCY—Wilton Place Street Band (Trevor Lawrence, E. Daniel, H. Adamson), Island 078 WBM
★	24	10	STAND TALL—Burtan Cummings (Richard Perry), B. Cummings, Portrait/CBS 7001 ALM	★	58	60	6	SPRING AFFAIR/WINTER MELODY—Denza Summer (Giorgio Moroder, Pete Bellotte), D. Summer, G. Moroder, P. Bellotte, Casablanca 872 WBM	★	NEW ENTRY	→	FLY BY NIGHT/IN THE MOOD—Rush (Rush, Terry Brown), G. Lee, N. Peart, Mercury 73873 (Phonogram) WBM
★	33	6	HARD LUCK WOMAN—Kiss (Eddie Kramer for Rock Steady Prod.), P. Stanley, Casablanca 873 ALM	★	72	2	2	BABY DON'T YOU KNOW—Wild Cherry (Robert Parrisi), R. Parrisi, Epic/Sweet City 8-50306 CHA	★	NEW ENTRY	→	PIRATE—Cher (Snuff Garrett), S.H. Dorff/L. Herzhoff, S. Harjo, Warner Bros. 8311 WBM
★	26	18	I NEVER CRY—Alice Cooper (Bob Ezrin), Cooper, Warner Bros. 8228 WBM	★	60	64	6	HAPPIER—Paul Anka (Denny Dieste), P. Anka, United Artists 911 CPP	★	NEW ENTRY	→	DISCO DUCK (Part 1)—Rick Dees & His Cast of Idiots (Bobby Manuel), R. Dees, RSO 857 (Polydor) WBM
★	31	9	AIN'T NOTHING LIKE THE REAL THING—Donny & Marie Diamond (Mike Curb, Mitchell Lloyd), N. Ashford, V. Simpson, Kolob 14363 (Polydor) CPP	★	61	65	12	OPEN SESAME (Part 1)—Kool & The Gang (K.G. Prod., Mr. Vee Prod.), R. Bell, Kool & The Gang, De-Lite 1585 (PIP) CPP	★	NEW ENTRY	→	WHITE BIRD—David Laflamme (David Laflamme), D. Laflamme, L. Laflamme, Amherst 717 CPP
★	28	30	WHISPERING/CHERCHEZ LA FEMME/SE SI BON—Dr. Buzzard's Original Savannah Band (Sandy Linzer), Schoenberg, Colburn, Rose, S. Brudner Jr., A. Darnell, RCA 10827 CPP/B-3	★	62	68	7	FREE—Deniece Williams (Maurice White, Charles Stepney), D. Williams, H. Redd, N. Watts, S. Greene, Columbia 3-10429 WBM	★	NEW ENTRY	→	SPRING RAIN—Silvetti (Silvetti), Silvetti, Sabau 2414 (Caytronics) (Barnegat, BMI) HAN
★	36	7	NIGHT MOVES—Bob Seger (Bob Seger, Punch Andrews), B. Seger, Capitol 4369 CPP	★	63	38	8	FREE BIRD—Lynyrd Skynyrd (Tom Dowd), A. Collins, R. Van Zant, MCA 40665 MCA	★	NEW ENTRY	→	SPEND SOME TIME—Evin Bishop (Allan Blazek), E. Bishop, Capricorn 0266 (Warner Bros.) WBM
★	30	11	THE RUBBERBAND MAN—Spinners (Thom Bell), L. Creed, T. Bell, Atlantic 3355 B-3	★	64	39	16	NIGHTS ARE FOREVER WITHOUT YOU—England Dan & John Ford Coley (Kyle Lehning for Twin Trumpets Prod.), P. McGee, Big Tree 16079 (Atlantic) WBM	★	NEW ENTRY	→	SORRY/THAT'S THE TROUBLE—Grace Jones (P. Williams), G. Jones, P. Padamondis, Bean Junction 102 ALM
★	31	23	SHAKE YOUR RUMP TO THE FUNK—Bar Rays (Allen Jones), L. Dodson, J. Alexander, M. Beard, W. Stewart, L. Smith, C. Allen, H. Henderson, F. Thompson, Mercury 73833 (Phonogram) WBM	★	65	59	11	MADAMOISELLE—Styx (Styx), D. DeYoung, T. Shaw, A&M 1877 ALM	★	NEW ENTRY	→	THEME FROM KING KONG (Part 1)—Love Unlimited Orchestra (Barry White), J. Barry, 20th Century 2325 WBM
★	32	25	THIS SONG—George Harrison (George Harrison), G. Harrison, Dark Horse 8294 (Warner Bros.) WBM	★	66	52	10	9,999,999 TEARS—Dickey Lee (Roy Dea, Dickey Lee), R. Bailey, RCA 10764 CPP	★	NEW ENTRY	→	UP YOUR NOSE WITH A RUBBER HOSE—Gabe Kaplan (Greg Prestopino, Emitt Rhodes, Gabriel Kaplan), G. Kaplan, G. Prestopino, Ron, Elektra 45369 WBM
★	41	7	DANCING QUEEN—Abba (Benny Andersson, Bjorn Ulvaeus), B. Andersson, S. Anderson, B. Ulvaeus, Atlantic 3372 IMM/B-3	★	77	2	2	DIS-GORILLA (Part 1)—Rick Dees (Bobby Manuel), B. Manuel, S.N. Fisher, W. Hall, RSO 866 (Polydor) WBM	★	NEW ENTRY	→	
★	34	18	LOVE ME—Yvonne Elliman (F. Perren), B. Gibb-R. Gibb, RSO 858 (Polydor) WBM	★	79	3	3	FANCY DANCER—Commodores (James Carmichael, Commodores), R. Lapread, L. Richie, Commodores, Motown 1408 CPP	★	NEW ENTRY	→	

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

Three music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Sheet Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

### HOT 100 A-Z—(Publisher-Licensee)

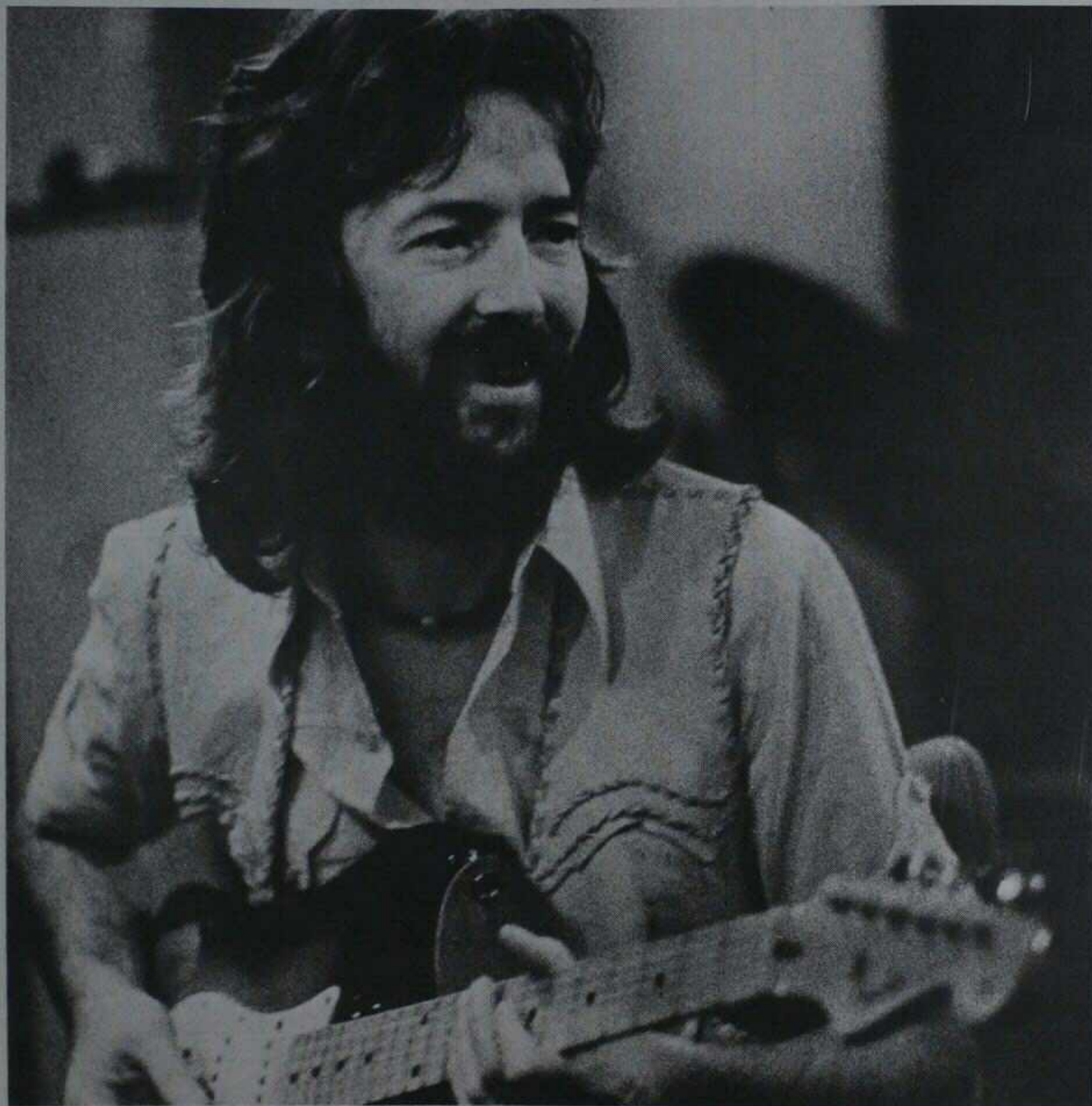
After The Lovin' (Silver Blue, ASCAP/Oceanic, BM, BM)	Car Wash (Duchess, BM)	2	Enjoy Yourself (Mighty Three, BM)	15	I Just Can't Say No To You (Dorchester, BM)	84	Love So Right (Casablanca/Unichappell, BM)	84	Pirate (Cotton Pickin', ASCAP/Hobby Horse, BM)	93	Spring Affair (Rick's/Sunday, BM)	93	What Can I Say (Bee Scaggs/Hutman, ASCAP)	49
AIN'T NOTHING LIKE THE REAL THING (Cherry Lane, ASCAP)	C.B. Savage (Shelby Singleton/Little Richie/Plantation, BM)	72	Fancy Dancer (Jobete/Commodore Entertainment, ASCAP)	68	I Like To Do It (Sound of Nylon/Chelms, BM)	16	Low Theme From "A Star Is Born" (First Artists/Emanuel/20th Century, ASCAP)	16	Prisoner (Captured By Your Eyes) (Kappelman-Bandler, BM)	86	Stand Tall (Shirley, BM)	34	When Love Is New (Nighty Three, BM)	71
Baby Boy (Black, ASCAP)	Daddy Cool (Heath Levy, ASCAP)	97	Fly By Night (In The Mood (Cone, ASCAP)	92	I Like To Do It (Shelby/Navy, BM)	92	Maximouille (Aino-Sytem, ASCAP)	20	Rich Girl (Unichappell, BM)	81	Theme From King Kong (Part 1) (Ensign, BM)	99	Whispering/Cherchez La Femme (Se Si Bon) (Fisher/Miller, ASCAP/Pink Panther, BM)	28
Baby Don't You Know (Bama, ASCAP)	Dancing Queen (Countess, BM)	33	Fly Like An Eagle (Savio, ASCAP)	18	I Never Cry (Lora Early, BM)	26	Moody Blue (She Thinks I Still Care) (Bluebird, BM)	65	Saturday Nite (Sagittario, BM)	72	The Rubenston Man (In My House, BM)	35	Year Of The Cat (DeJarnatt, Purple Pepper/Unichappell, ASCAP)	36
Baby, You Look Good To Me (Cherry Lane, ASCAP)	Disco Duck (Part 1) (Starline, BM)	94	Free Bird (Lynyrd Skynyrd, BM)	62	I Wish (Jubilee/Black Bull, ASCAP)	39	More Than A Feeling (Pure, ASCAP)	19	Say You'll Stay Until Tomorrow (Dick James, BM)	46	Shake Your Rump To The Funk (Bar Kay/Warner-Tandem, BM)	70	Yesterday's Hero (E.D. Marks, BM)	77
Be My Girl (Electronic, ASCAP)	Disco Duck (Part 2) (Starline, BM)	94	Free Bird (Lynyrd Skynyrd, BM)	62	Jeann De (Moth and James, BM)	19	Muskrat Love (Redbone, ASCAP)	48	Shake Your Rump To The Funk (Bar Kay/Warner-Tandem, BM)	46	Somebody To Love (Queen/Beechwood, BM)	13	You Don't Have To Be A Star (To Be In My Show) (Grosbeck, BM)	3
Bein' Outta Control (Columbia, ASCAP)	Disco Lucy (Decca, ASCAP)	91	He Choo Choo (Deerz Moon, BM)	73	I Wish (Jubilee/Black Bull, ASCAP)	39	Nadia's Theme (The Young & The Restless) (Screen Gems, BM)	45	Shake Your Rump To The Funk (Bar Kay/Warner-Tandem, BM)	46	Somewhere To Lay Down Beside Me (Sky Harbor, BM)	42	You Know Like I Know (Larry Lee/Controlled By The Masters, BM)	80
Bein' Outta Control (Columbia, ASCAP)	Disco Duck (Part 1) (Starline, BM)	94	Hail Hail Rock and Roll (Cherry Lane, ASCAP)	79	Keep Me Cryin' (Lora Early, BM)	60	New Kid In Town (Red Lightnin', BM)	54	Shake Your Rump To The Funk (Bar Kay/Warner-Tandem, BM)	46	Sorry, That's The Trouble (Bean Junction, BM)	98	You Make Me Feel Like Dancing (Bronson-Lane/Manner, BM)	3
Bein' Outta Control (Columbia, ASCAP)	Disco Duck (Part 2) (Starline, BM)	94	Happier (Poussiere, BM)	60	Living Next Door To Alice (Chinichiro, BM)	25	Night Moves (Gee, ASCAP)	29	Shake Your Rump To The Funk (Bar Kay/Warner-Tandem, BM)	46	Sorry, That's The Trouble (Bean Junction, BM)	98	You're Gettin' Bigger (DeWitt/DeWitt, BM)	3
Bein' Outta Control (Columbia, ASCAP)	Disco Duck (Part 2) (Starline, BM)	94	Hard Luck Woman (Coke)	52	Don't Think (Lora Early, BM)	25	Open Sesame (Part 1) (Delightful-Gang, BM)	34	Shake Your Rump To The Funk (Bar Kay/Warner-Tandem, BM)	46	Spends Some Time (Orchard, BM)	27	You're Gettin' Bigger (DeWitt/DeWitt, BM)	3
Bein' Outta Control (Columbia, ASCAP)	Disco Duck (Part 2) (Starline, BM)	94	Hard Luck Woman (Coke)	52	Don't Think (Lora Early, BM)	25	Open Sesame (Part 1) (Delightful-Gang, BM)	34	Shake Your Rump To The Funk (Bar Kay/Warner-Tandem, BM)	46	Spends Some Time (Orchard, BM)	27	You're Gettin' Bigger (DeWitt/DeWitt, BM)	3
Bein' Outta Control (Columbia, ASCAP)	Disco Duck (Part 2) (Starline, BM)	94	Hard Luck Woman (Coke)	52	Don't Think (Lora Early, BM)	25	Open Sesame (Part 1) (Delightful-Gang, BM)	34	Shake Your Rump To The Funk (Bar Kay/Warner-Tandem, BM)	46	Spends Some Time (Orchard, BM)	27	You're Gettin' Bigger (DeWitt/DeWitt, BM)	3



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**THE  
TALENT  
THAT  
TRANSCENDS  
TIME.**

## Feels Good, Feels Right

Feels Good, Feels Right	There's Nothing That I Haven't Sung About
Once In A While	The Night Is Young And You're So Beautiful
As Time Goes By	Nevertheless (I'm In Love With You)
Old Fashioned Love	The Rose In Her Hair
Time On My Hands (You In My Arms)	What's New?
The Way We Were	When I Leave The World Behind

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Produced by Kevin Daly

PS 679  
**LONDON**  
RECORDS & TAPES



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STAR PERFORMER—L's registering greatest proportionate upward progress this week.

SUGGESTED LIST PRICE

SUGGESTED LIST PRICE

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE								
				ALBUM	4-CHANNEL	8-TRACK	Q-B TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-B TAPE	CASSETTE	REEL TO REEL		
106	106	81	ELTON JOHN Greatest Hits MCA 7128	6.98		7.98		7.98			169	169	18	STANLEY CLARKE School Days Newport NE 433 (Atlantic)	6.98		7.97		7.97		
107	109	14	DONNY & MARIE OSMOND Donny & Marie Featuring Songs From Their Television Show Kable PD 6068 (Polybor)	6.98		7.98		7.98			186	2	STEVE HILLAGE Atlantic/Virgin SD 18205	6.98		7.97		7.97			
120	39	39	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SK88 11523	7.98		8.98		8.98			185	7	JOHNNY BRISTOL Bristol's Creme Atlantic SD 18197	6.98		7.97		7.97			
110	97	9	FRANK ZAPPA Zoot Allures Warner Bros. BS 2970	6.98		7.97		7.97			173	84	9	THE ORIGINAL SOUNDTRACK RECORDING OF THE 20th Century-Fox Film ALL THIS & WORLD WAR II 20th Century 27 522	12.98		12.98		12.98		
111	50	9	THE BEST OF GEORGE HARRISON Capitol ST 11578	6.98		7.98		7.98			174	174	24	GORDON LIGHTFOOT Gord's Gold Reprise MS 2237 (Warner Bros.)	7.98		8.97		8.97		13.95
112	67	17	TED NUGENT Free For All Epic PE 34121	6.98	7.98	7.98	7.98	7.98			175	175	110	PAUL McCARTNEY & WINGS Band On The Run Capitol SD 3415 (Capitol)	6.98		7.98	7.98	7.98		
113	63	35	CHICAGO IX CHICAGO'S GREATEST HITS Columbia PC 33900	6.98	7.98	7.98	7.98	7.98	8.95		176	183	3	MASS PRODUCTION Welcome To Our World Curtis SD 8910 (Atlantic)	6.98		7.97		7.97		
114	116	8	CHARLIE DANIELS BAND High Lonesome Epic PE 34377	6.98		7.98		7.98			177	178	5	MELBA MOORE Melba Buddah BDS 5671	6.98		7.98		7.98		
115	5	5	THELMA HOUSTON Anyway You Want It Tama T6-34551 (Motown)	6.98		7.98		7.98			189	2	JAMES BROWN Bodyheat Polybor PD-1-6093	6.98		7.98		7.98			
116	107	10	SYLVERS Something Special Capitol ST 11580	6.98		7.98		7.98			179	179	3	STEPHEN BISHOP Careless ABC ABCD 954	6.98		7.95		7.95		
117	117	19	BAY CITY ROLLERS Dedication Arista AL 4093	6.98		7.98		7.98			181	160	87	STEVE WONDER Innervisions Tama T-3261 (Motown)	6.98		7.98		7.98		
118	122	68	KISS Alive! Casablanca NBLP 7020	7.98		7.98		7.98			182	182	3	AL KOOPER Act Like Nothing's Wrong United Artists UA-LA702-G	6.98		7.98		7.98		
119	119	10	PURE PRAIRIE LEAGUE Dance RCA APL 11924	6.98		7.95		7.95			183	167	64	STEVE WONDER Fulfillingness' First Finale Tama T6-33251 (Motown)	6.98		7.98		7.98		
130	9	9	GLADYS KNIGHT & THE PIPS Pipe Dreams/Original Soundtrack Recording Buddah BDS 6576 ST	6.98		7.98		7.98			184	160	87	STEVE WONDER Midnight Cafe RSD RS-1-3005 (Polybor)	6.98		7.98		7.98		
122	126	6	LEON REDBONE Double Time Warner Bros. BS 2971	6.98		7.97		7.97			185	165	80	JEFFERSON STARSHIP Red Octopus Grant BFL1-0999 (RCA)	6.98	7.98	7.95	7.95	7.95	8.95	
123	103	16	THE BEST OF THE CRUSADERS ABC/Blue Thumb B15Y 6027/2	9.98		10.95		10.95			186	180	101	THE BEATLES (White Album) Capitol SWBO 101	12.98		13.98		13.98		
124	124	30	STILLS-YOUNG BAND Long May You Run Reprise MS 2253 (Warner Bros.)	6.98		7.97		7.97			187	187	14	SALSOU ORCHESTRA Nice 'N' Naasty Salsoul S25 5502 (Cappitronics)	6.98		7.98		7.98		
126	128	27	ELECTRIC LIGHT ORCHESTRA Ole ELO United Artists UA-LA630-G	6.98		7.98		7.98			188	180	101	THE BEATLES (White Album) Capitol SWBO 101	12.98		13.98		13.98		
127	123	9	MARY MacGREGOR Torn Between Two Lovers Arista America ST 50015 (Capitol)	6.98		7.98		7.98			189	187	14	SALSOU ORCHESTRA Nice 'N' Naasty Salsoul S25 5502 (Cappitronics)	6.98		7.98		7.98		
129	131	3	WAYLON JENNINGS Are You Ready For The Country RCA APL 11816	6.98		7.95		7.95			191	195	3	THE BEST OF CHARLEY PRIDE VOL. III RCA APL 1-2023	6.98		7.95		7.95		
130	134	17	FUNKADELIC Hardcore Jollies Warner Bros. BS 2973	6.98		7.97		7.97			192	171	10	MCCOY TYNER Focal Point Meridian M 9072 (Fantasy)	6.98		7.98		7.98		
132	136	14	GENESIS Wind & Wuthering A&O SD 36-144	6.98		7.97		7.97			193	171	10	J.J. CALE Troubadour Shelby SRL 52002 (ABC)	6.98		7.95		7.95		
133	104	14	THE BEST OF STEPHEN STILLS Atlantic SD 18201	6.98		7.97		7.97			194	139	20	RALPH MacDONALD Sound Of The Drum Meridian M 2202 (TK)	6.98		7.98		7.98		
134	60	10	GATO BARBIERI Caliente A&M SP 4997	6.98		7.98		7.98			195	200	17	HOT TUNA Hoppkory Grant BFL1-1920 (RCA)	6.98		7.95		7.95		
141	57	57	TED NUGENT Epic PE 33692	6.98		7.98		7.98			196	197	2	JUDY COLLINS Bread And Roses Elektra 7E 1076	6.98		7.97		7.97		
142	136	14	LEON RUSSELL Best Of Leon Shelby SRL 52004 (ABC)	6.98		7.95		7.95			197	199	9	THIN LIZZY Johnny The Fox Meridian M 1-1119 (Phonogram)	6.98		7.95		7.95		
143	104	14	ROBERT PALMER Some People Can Do What They Like Island ILPS 9420	6.98		7.98		7.98			198	133	12	LITTLE RIVER BAND Harvest ST 11512 (Capitol)	6.98		7.98		7.98		
144	60	10	MELISSA MANCHESTER Help Is On The Way Arista AL 4095	6.98		7.98		7.98			199	150	3	PRIME PRINE— THE BEST OF JOHN PRINE Atlantic SD 18202	6.98		7.97		7.97		
145	137	13	VICKI SUE ROBINSON RCA APL 1-144	6.98		7.95		7.95			200	149	23	BARRY WHITE Is This Whatcha Want 20th Century T 516	6.98		7.98		7.98		
146	140	5	WAR Featuring ERIC BURDON Love Is All Around ABC ABCD 988	6.98		7.95		7.95			199	150	3	BARRY DeVORZON Nadia's Theme Arista AL 4104	6.98		7.98		7.98		
147	147	32	DAVID BOWIE Changes/Bowie RCA APL 1-1732	6.98		7.95		7.95			200	149	23	ESTHER PHILLIPS Capricorn Princess Kudu KU 31 (CTI)	6.98		7.98		7.98		
148	156	23	LTD Love To The World A&M SP 4580	6.98		7.98		7.98			168	112	11	DR. HOOK A Little Bit More Capitol ST 11522	6.98		7.98		7.98		
149	129	28	AVERAGE WHITE BAND Soul Searching Atlantic SD 18170	6.98		7.97		7.97			168	112	11	SILVER CONVENTION Mad House Midland International BKL1-1824 (RCA)	6.98		7.95		7.95		
150	151	62	AMERICA History—America's Greatest Hits Warner Bros. BS 2894	6.98		7.97		7.97	8.95		163	163	8	RAY CHARLES & CLEO LAINE Gershwin: Porgy & Bess RCA CPL 2-1831	7.98		8.95		8.95		
151	161	3	KING KONG/ ORIGINAL SOUNDTRACK Reprise MS 2260 (Warner Bros.)	6.98		7.97		7.97			164	144	10	ELVIN BISHOP Hometown Boy Makes Good Capricorn CP 0176 (Warner Bros.)	6.98		7.97		7.97		
152	153	7	THE BEST OF ROD STEWART Mercury SRM 2-7507 (Phonogram)	7.98		9.95		9.95			166	172	16	RICHARD PRYOR Bicentennial Nigger Warner Bros. BS 2960	6.98		7.97		7.97		
153	157	42	WAYLON JENNINGS, WILLIE NELSON, JESSI COLTER, TOMPAI GLASER The Outlaws RCA APL 1-1321	6.98		7.95		7.95			167	111	27	WILD CHERRY Epic Sweet City PE 34195	6.98		7.98		7.98		
154	159	6	WISHBONE ASH New England Atlantic SD 18200	6.98		7.97		7.97			168	112	11	SILVER CONVENTION Mad House Midland International BKL1-1824 (RCA)	6.98		7.95		7.95		
155	90	205	LED ZEPPELIN (IV) Atlantic SD 7208	6.98		7.97		7.97	9.95		163	163	8	RAY CHARLES & CLEO LAINE Gershwin: Porgy & Bess RCA CPL 2-1831	7.98		8.95		8.95		
156	146	43	DOOBIE BROTHERS Takin' It To The Streets Warner Bros. BS 2899	6.98		7.97		7.97	8.95		164	144	10	ELVIN BISHOP Hometown Boy Makes Good Capricorn CP 0176 (Warner Bros.)	6.98		7.97		7.97		
157	101	21	WAR Greatest Hits United Artists UA-LA648-G	6.98		7.98		7.98			176	42	WINGS AT THE SPEED OF SOUND Capitol SW 11525	6.98		7.98		7.98			
158	164	16	WALTER JACKSON Feeling Good Ch. Sound CH LA656-G (United Artists)	6.98		7.98		7.98			166	172	16	RICHARD PRYOR Bicentennial Nigger Warner Bros. BS 2960	6.98		7.97		7.97		
159	162	5	DAVID LAFLAMME White Bird Arista AMH 1007	6.98		7.98		7.98			167	111	27	WILD CHERRY Epic Sweet City PE 34195	6.98		7.98		7.98		
160	166	23	HALL & OATES Abandoned Luncheonette Atlantic SD 7269	6.98		7.95		7.95			168	112	11	SILVER CONVENTION Mad House Midland International BKL1-1824 (RCA)	6.98		7.95		7.95		
161	114	14	PAUL ANKA The Painter United Artists UA-LA653-G	6.98		7.98		7.98			163	163	8	RAY CHARLES & CLEO LAINE Gershwin: Porgy & Bess RCA CPL 2-1831	7.98		8.95		8.95		
162	163	8	QUEEN A Night At The Opera Elektra 7E 1053	6.98		7.97		7.97			164	144	10	ELVIN BISHOP Hometown Boy Makes Good Capricorn CP 0176 (Warner Bros.)	6.98		7.97		7.97		

### TOP LPs & TAPE A-Z (LISTED BY ARTISTS)

Abba	72, 101	Boston	4	Eagles	2, 26	Kool & Gang	139	Osmonds	86, 107	King Kong	151
Aerosmith	64, 70	David Bowie	147	Earth, Wind & Fire	16	Al Kooper	182	Robert Palmer	133	Pipe Dreams	120
Allman Bros.	137	Brass Construction	33	E.L.O.	14, 124	David LaFlamme	159	Parliament	53	World War II	173
America	150	Bread	65	Emotions	51	Led Zepplin	28, 155	Esther Phillips	199	Spinners	89
Paul Anka	161	Brick	25	England Dan & John Ford Coley	42	Gordon Lightfoot	46, 174	Pink Floyd	103	Al Stewart	17
Atlanta Rhythm Section	82	Johnny Bristol	172	Firefall	73	Little River Band	195	Jean-Luc Ponty	98	Rod Stewart	10, 152
AWB	94, 149	James Brown	178	Fleetwood Mac	49	Loggins & Messina	77	Charley Pride	188	Stephen Stills	129
Roy Ayers	104	Jackson Browne	15	Foghat	61	LTD	148	John Prine	196	Stills-Young	123
Juan Baez	76	J.J. Cale	190	Peter Frampton	8	Lynyrd Skynyrd	34	Richard Pryor	166	Donna Summer	52
Gato Barbieri	130	Captain & Tennille	36, 57	Aretha Franklin	142	Ralph MacDonald	191	Pure Prairie League	119	Styx	145
Bar-Kays	80	Ray Charles & Cleo Laine	163	Funkadelic	127	Mary MacGregor	125	Queen	21, 162	Sybyers	116
Bay City Rollers	117	Chicago	35, 113	Genesis	128	Melissa Manchester	134	Leon Redbone	121	James Taylor	23
Beach Boys	85, 95	Stanley Clarke	169	Al Green	144	Chuck Mangione	93	Vicki Sue Robinson	135	Thin Lizzy	194
Beatles	186	Eric Clapton	66	Daryl Hall & John Oates	27, 138, 160	Barry Manilow	41	Linda Ronstadt	7, 74	Isao Tomita	79
Bee Gees	18, 50	Judy Collins	193	Emmylou Harris	88	Manfred Mann	39	Leon Russell	132	Trammps	109
George Benson	92	Commodores	24	George Harrison	11, 1						



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**MEET THE STAR**—Midland International Records artist Carol Douglas promotes her latest LP, "Midnight Love Affair," by signing autographs for customers in Macy's in New York. At center, Larry Palmacci, RCA Records regional album specialist, looks on.

## Judge Will Decide When Pirate's Sentence Begins

LOS ANGELES—Sometime in the next four weeks, convicted tape pirate Rick Taxe will appear before Federal District Judge Irving Hill here who will at that time determine the exact time of the start of his long-pending four-year imprisonment.

Judge Hill's final judgment of the defendant follows the U.S. Supreme Court's refusal to hear Taxe's appeal on the prison sentence and a \$26,000 fine on 20 counts of copyright infringement, five counts of mail fraud and conspiracy.

Taxe was originally sentenced by Judge Hill (Billboard, Aug. 24, 1974) following a five-week jury trial, marking the first time an alleged tape pirate was tried before a jury.

Three Ninth Circuit appellate judges in San Francisco affirmed Judge Hill's decision (Billboard, June 26, 1976), after which Taxe filed a writ of certiorari with the nation's highest tribunal.

## Third Story At MIDEM 11 Yrs.

LOS ANGELES—Third Story Music, a publishing/production company in its 11th year will attend MIDEM for the 11th consecutive year.

The firm hopes to place masters in Europe on artists and writers it represents and acquire European masters for placement with U.S. labels.

Herb Cohen, one of Third World's directors, will offer management consultation to any European acts whose masters may be placed by Third Story.

Bob Duffey, the firm's general professional manager, claims that Third Story's emphasis is on breaking and establishing unique artists, citing as examples Linda Ronstadt's crossover into the pop market, Alice Cooper's success as pioneer of the "rock show stage spectacular," and Tom Waits' establishment as a recognized pop music force.

"The company basically aims at talent that will set trends," Duffey declares.

The firm intends to concentrate heavily this year on a new group called Gale Force in conjunction with ex-Crusader Wayne Henderson and his At Home Productions.

## A&M Africa

• Continued from page 3

A&M has been and will continue to be represented in South Africa by RPM Records where they have sold nearly 50,000 "Rocky Horror Show" albums and other A&M product.

Hubert says the move into Africa was prompted by the success of A&M's black roster over the past year and Mbulu's relationship with the label.

## WEA & Columbia

• Continued from page 8

dah, Rolling Stone, T-Neck, Grunt, Mushroom, RSO, Private Stock, Big Tree, Polydor, Little David (1).

Platinum singles went to Columbia (2); Epic/Sweet City (1); RSO (1).

Platinum albums went to Columbia (6); Capitol (4); Warner Bros., Asylum, Swan Song, A&M (3); Casablanca, RCA, United Artists (2); Rolling Stone, Grunt, Mushroom, Rocket, MCA, RSO, Atlantic (1).

Harman International Industries, the audio component maker, has "accelerated" merger talks with the Beatrice Food conglomerate now that long-time president Sidney Harman's been nominated as Under-Secretary of Commerce in the Carter Administration. ... Who's the Englishman who says he's lining up talent for a new label connected with Penthouse magazine? Penthouse/Viva vice president Alma Moore denies such rumors. ... Wolf Trap founder, Jouett Shouse, has received the Medal of Freedom, the U.S. top honor given civilians. ... Robert Mellin Music has global rights to music from "Operation Thunderbolt," Israeli-produced movie of the Entebbe raid. ... Renaissance and Stanky Brown copped awards from WNEW-FM, New York, on which DJ Richard Neer polled listeners.

James Taylor has reportedly signed with Columbia on a big-money deal. He may well have time left on his Warner Bros. contract according to the WB interpretation and a lawsuit and/or settlement is likely to be in the works.

CBS Records will record the star studded inaugural concert at the Kennedy Center Wednesday (19), but late last week was still uncertain that an LP could be released. A tangled web of artist clearances awaits resolution for the multi-disk set to become a market reality. Plans are to donate all profits to the National Endowment For The Arts. ... Alleging breach of contract, Ronnie Milsap has asked Chancery Court in Nashville to dissolve his management pact with Jack D. Johnson.

Charles Fox scores and composes the theme for the "Natural Look" television pilot, with Maureen McGovern warbling. ... Hollywood's Foreign Press Assn., which makes the Golden Globe awards, has Gladys Knight nominated for best acting award for her first acting role in "Pipedreams." They also polled her song from the flick, "So Sad The Song" as a contender. ... The new realigned local bus schedule from Long Island's Nassau Coliseum isn't going to encourage rock fans. Last bus leaves at 11:55 p.m. ... Buddah Records latched onto the original cast album of "For Colored Girls Who Have Considered Suicide When The Rainbow Is Enuf." ... Singer Betty Wright named her daughter Namphuyo, which means "sunshine." ... Channel Master's vice president Gene Gold dead at 54. ... Mary Ramsey, wife of SESAC's Glenn Ramsey, dead at 77.

Record Industry Records: Leonard Levin of Levin & Goldberg, Chicago, has been Phonogram/Mercury legal counsel since he drew up incorporation papers for the embryo independent label for Irving B. Green in late 1945. Can any legalist match that record? ... Is it true that a label had to realign its foreign affiliates globally in order to get the ready cash, required contractually, so that its top act would turn over its new album for release? ... Expect a major refinancing for a label that has been almost dormant very soon. ... The Steve Brodie CB Center about 8800 Sunset Blvd., West Los Angeles, is operated by the former partner of Lenny Silver in the Buffalo mini conglomerate.

When will Columbia Records lift the wraps on the Bar-

## APPLE/BEATLES SETTLEMENT

# ABKCO Gets \$5 Mil; Pays \$800,000

By ROMAN KOZAK

NEW YORK—The Apple/Beatle long and winding road with ABKCO Industries has finally come to an end with an out-of-court settlement which involves Apple paying ABKCO \$5,009,200 and ABKCO paying "certain Apple associates" the sum of \$800,000.

In statements from both ABKCO and the Apple/Beatle group the two sides announced that the agreement reached last Monday (10) has settled all their outstanding disputes and litigations; releases have been exchanged between the parties; and all litigation in the U.S. and Britain is being discontinued.

According to Albert Pergam, an attorney who represents the Apple/Beatle group of companies, the \$5,009,200 will come from Apple Corps Ltd., while the \$800,000 will be divided between Harrison's Ltd., Richard Starkey, Apple Films Ltd. and Apple Records Inc. in California.

Allen Klein, president of ABKCO Industries, credits Yoko Ono Lennon with "Kissinger-like negotiating brilliance" in ending the dispute which cost ABKCO alone \$1,200,000 in legal fees in the period from Sept. 30, 1975 to Sept. 30, 1976.

In a recent financial report ABKCO announced revenues for that period of \$7,180,144 with a loss of \$628,403 or 44 cents per share as compared with revenues of \$8,676,775 and a profit of \$39,383 or a 3 cents a share for the year preceeding.

ABKCO brought suit in one action against John Lennon, George Harrison, Richard Starkey, Paul McCartney, Yoko Ono Lennon, Apple Records Inc. (N.Y.), Apple Records Inc. (California), Apple Music Publishing Co., Inc., Apple Films, Inc., Apple Music, Inc., Ono Music, Inc., Bag Productions Inc., Apple Corps, Inc., Michael B. Boreham (an attorney for McCartney served as John Doe No. 1), Python Music Publishing Inc. and John Does No. 2 through 10.

In another action, ABKCO had a suit against Apple Corps Ltd., Subafilms Ltd., Apple Publishing Ltd., Lennon, Starkey and Harrison.

Last June the Appellate Division of the Supreme Court of New York State dismissed ABKCO's claims against McCartney and his lawyer, which charged them with conspiracy and sought \$34 million including \$10 million in punitive damages.

bra Streisand multi-LP release, which takes the listener from her childhood to today, complete with graphics. Whisper is that there's a cut of a moppet Barbra warbling with Judy Garland. ... The Camelot record store chain has postponed its annual convention for all its stores nationally to April. Founder Paul David is reportedly waiting for an end to the below-zero weather in Canton, Ohio. ... Al Bennett, former Liberty Records chief and now head of Cream Records, is the latest said to be dickering to buy Record Merchandising, Los Angeles, which operates an indie label distributorship and racks. ... Lee Hartstone forging ahead with plans for a security circle of California record retailers to thwart store theft. ... Is a top publishing executive about to be sued for a bouncing \$2,500 check proffered to a Hollywood publicist?

Recluse Phil Spector phoned in recently to co-host 30 minutes of a two-hour show in his honor staged on KROQ, Los Angeles, by erstwhile host-with-the-most Rodney Bingenheimer. ... Loretta Lynn and Dobbie Gray added to the Carter inaugural tv special over CBS Wednesday (19). Gray just finished a part in the movie, "In The Glitter Palace," which airs in late January on NBC. ... Motown broke the utter monotony of those crass commercial billboards destroying the Sunset Strip (L.A.) by putting up a unique five-ton die cut job featuring its new acts and hedged by 15 half-grown live trees.

Helen Reddy's opening at the MGM Grand, Las Vegas, establishes a first when the Jan. 21 debut is beamed via satellite to MIDEM in Cannes. ... Diana Ross does five-day locations in theatres in Detroit, Cleveland, Pittsburgh, Philadelphia and Boston, along with a Chicago Arie Crown Theatre kickoff Jan. 24-29. Motown has released "An Evening With Diana Ross," in conjunction with the junket. ... The new unnamed label formed by producer Jimmy Ienner and marketing executive veteran Irv Biegel will be distributed through Casablanca as exclusively reported in last week's Inside Track. Jeff Franklin of ATI was the catalyst. ... Carole King's "Tapestry" album fell off the Billboard LP & Tape charts after 302 weeks. It is in fourth place on the longevity chart, behind Johnny Mathis' Greatest Hits and cast albums from "My Fair Lady" and "South Pacific."

Jimmy McCulloch, lead guitar with Wings, has formed White Line, a rock trio, with first single on Capitol. ABC-TV airs John Denver's next special March 22. "Thank God, I'm A Country Boy" will spotlight Johnny Cash, Glen Campbell, Roger Miller and Mary Kay Place. ... Scott Cameron, whose Organization handles Stan Kenton, Muddy Waters and Mighty Joe Young for management, is father of a daughter, Manda, born Dec. 19 to his wife, Jean. ... Is a prominent reissue label hurting for bread? ... A major clothing store chain will announce a link with a rock group soon. ... Does anybody remember way back almost 30 years ago when Egmont Sonderling, now owner of the important Sonderling broadcast station chain, was a partner in Rondo Records, which kicked off the late, great Ken Griffin's roller-skate organ music?

In ABKCO's suits against the other Beatles and the various associated companies it sought nearly \$19 million for commissions for repayment of loans and for compensation. The Apple groups in England meanwhile sued ABKCO in English courts for alleged misrepresentations and breach of fiduciary duty.

The agreement terminates all suits, and while ABKCO had no legal claims against McCartney, he is quarter owner of Apple Corps, which represents all the former Beatles.

According to Lee Eastman, of Eastman and Eastman, McCartney was not involved in the negotiations but he is "delighted to see his friends end this problem."

The relationship between the Apple/Beatle group and ABKCO had problems from the very beginning when McCartney refused to join the other three Beatles in signing a management contract in 1969 with Allen Klein. Instead he began proceedings to have the Beatle partnership dissolved. In 1973 ABKCO's contract with the other ex-Beatles ended, and the court battles began.

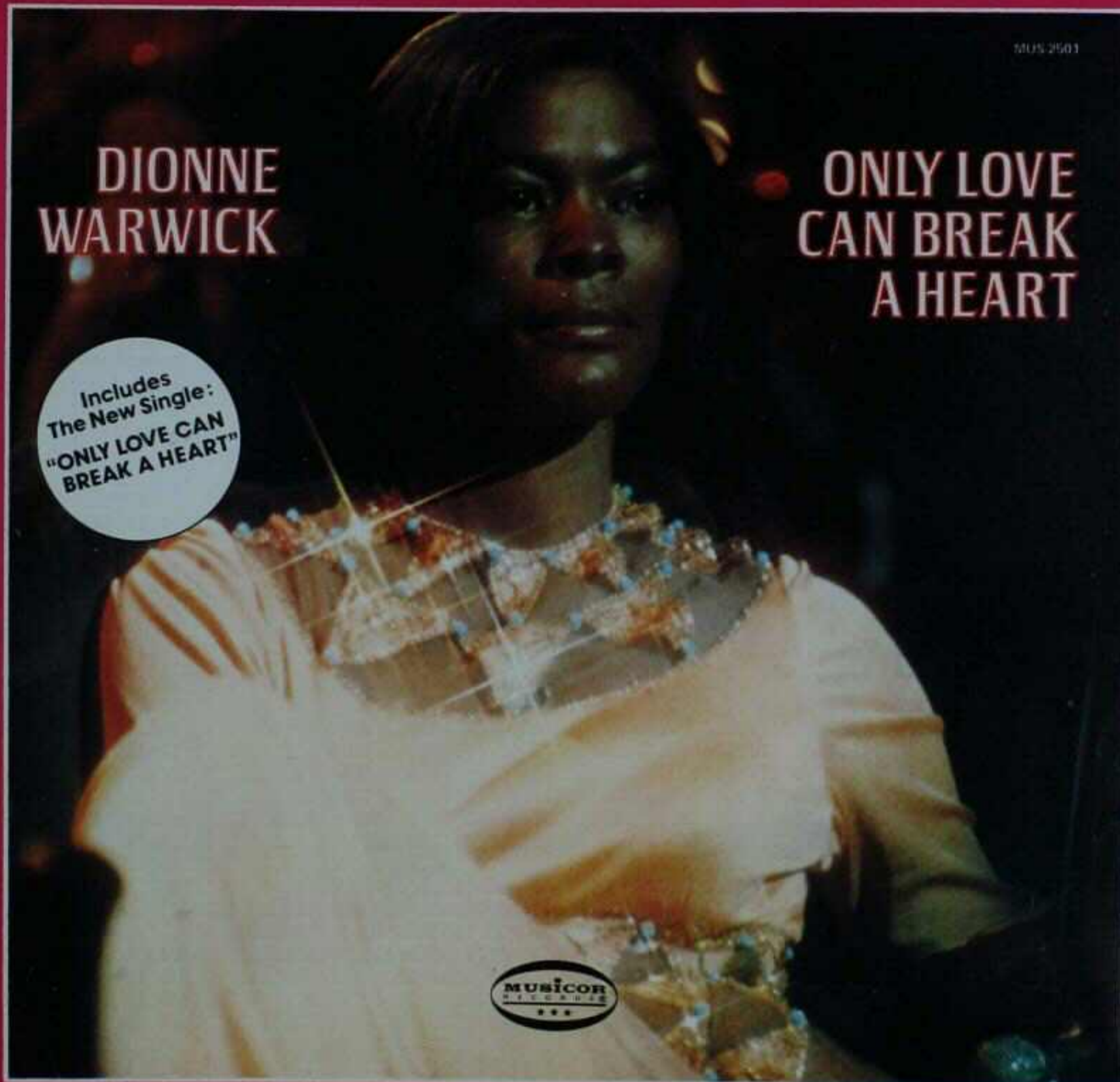
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AMERICA "Hideaway"

BEACH BOYS "15 Big Ones"

GEORGE BENSON "Breezin'"

ELVIN BISHOP "Fooled Around and Fell in Love" (single)  
Capricorn

ALICE COOPER "Alice Cooper Goes to Hell"

DOOBIE BROS. "Best of the Doobies"  
"Takin' It to the Streets"

FLEETWOOD MAC "Bare Trees" "Mystery to Me"

FOGHAT "Fool for the City"

Bearsville

"Rock and Roll Outlaws"

Bearsville

FOUR SEASONS "December 1963 (Oh What a Night)" (single)

GORDON LIGHTFOOT "Summertime Dream"

THE MARSHALL TUCKER BAND "Searchin' for a Rainbow"

Capricorn

VAN MORRISON "Moondance"

MOTHERS "Over-nite Sensation"

RICHARD PRYOR "Bicentennial Nigger"

LEO SAYER "You Make Me Feel Like Dancing" (single)

SEALS & CROFTS "Get Closer"

JOHN SEBASTIAN "Welcome Back" (single)

FRANK SINATRA "Ol' Blue Eyes Is Back"

ROD STEWART "A Night on the Town"  
"Tonight's the Night" (single)

JAMES TAYLOR "In the Pocket"

"Greatest Hits"

ROBIN TROWER "For Earth Below"

Chrysalis

JETHRO TULL "M.U.—The Best of Jethro Tull"

Chrysalis

GARY WRIGHT "The Dream Weaver"

"Dream Weaver" (single)

FRANK ZAPPA "Apostrophe"

Discreet

