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Mourning Fans Boom Elvis' Sales

U.K.: Album Demand Reflects His Popularity

By PETER JONES

LONDON—The main problem for RCA in the U.K. and in Europe generally is meeting the new demand for existing Elvis Presley catalog and any future plans for commemorative product will follow exactly the leads given by the parent company in the U.S.

The last Presley single "Way Down" and the album "Moody Blue," released Aug. 1, are soaring ahead in sales. Rodney Burbeck, RCA manager of public affairs, says: "We're merely fulfilling the demand at this stage. But contrary to some reports of our record company

gloating over the sales, it should be obvious that we would much rather be selling all these records in Presley's lifetime rather than in his death."

The current sales action adds impetus to an RCA Presley campaign which this year includes the re-release of his former No. 1 singles and the October re-release of five of his movie soundtrack albums.

Predictably newspapers have spilled over with death coverage stories, with features

(Continued on page 60)

U.S.: Run On Catalog Heats Up RCA Presses

By DICK NUSSER

NEW YORK RCA Records pressing plants here and abroad were reported working full-time to fulfill an extraordinary demand for the recorded works of Elvis Presley, who succumbed to a heart attack in his Memphis home Tuesday (16).

The singer's death caused an immediate run on his catalog, from retail outlets and one-stops to the label's branch warehouses.

RCA spokesmen refused to comment on whether the company's Indianapolis pressing plant had been ordered to concentrate on

meeting the demand, noting that "it would be inappropriate" to discuss marketing plans at this time.

However, key suppliers and wholesalers in the East report the plant was apparently operating "at full steam," since orders were being taken and delivery promised within 72 hours in some cases.

The Indianapolis plant, operating 24 hours a day with a full staff, has the capacity to turn out 250,000 LPs or 200,000 singles daily.

(Continued on page 60)

Armed Forces Sales Spurt

By JOHN SIPPET

ATLANTA The largest worldwide retailer of records and tapes—the Army and Air Force Service Exchange—expects a 20% or better business increase for 1977.

The Exchange program which supplies 618 PXs across the globe, expects to boost its retail volume from \$39 million to \$47 million in 1977.

Jim Williams, appointed director

of the Eastern distribution center, central warehousing facility located at Ft. Gillem here, says the boost could be even better by year's end.

Williams expects a combination of factors to produce the hike. And he sees post exchange record and tape retailing continually rising. He emphasizes that today's U.S. military personnel is among the most so-

(Continued on page 75)

Presley Period Saw Majors Get Into Rock

By PAUL ACKERMAN

NEW YORK Here are some facts relevant to the development of rock 'n' roll and the Presley period:

Much of the development of rock 'n' roll, that fusion of American musical idioms, can be related to the independent, the small record label who with its band of distributors re-

(Continued on page 60)

Cassette Gain In NARM Study

By ROMAN KOZAK

NEW YORK Cassette sales showed the biggest gains in 1976 capturing 23.6% of tape sales by NARM members, up from 13% the year before. The surge in cassette sales pushed up total tape sales to 30.1% of all recorded product sold in 1976, up 2 percentage points over 1975.

The percentages come from a

NARM membership profile survey. RIAA estimates puts the total industry volume at \$2,737.1 million at retail list prices.

Of this total says NARM of its members, \$1,663 million comes from LP sales, and \$829 million from tape sales, including \$678.2 million in 8-track sales; \$145.7 million in cassette

(Continued on page 20)

U.K. Music Organizations Start Home Taping Study

By PETER JONES

LONDON Joint action is being taken here by the British Phonographic Industry and the Mechanical Copyright Protection Society to research the current level of home taping, estimated to skim \$50 million worth of potential sales from U.K. record companies.

The survey is being undertaken by the British Market Research Bureau as part of its FORTE program of regular in-home consumer research. Results will hopefully be ready for submission to the Board of Trade by the end-of-year deadline.

The two bodies hope the report will produce firing power to impress upon the Dept. of Trade and Industry the need for implementation of the Whitford Committee's recom-

(Continued on page 64)

Disco Equipment Man Runs Own Texas Club

By GERRY WOOD

NASHVILLE: Guy Michel of Houston might have the most unique reason yet for building a disco: he's launching his club for the purpose of commercially displaying his American Lighting and Manufacturing Corp. equipment.

Michel's venture could be the first time any commercial disco club was built for the main function of serving as a live display of the latest disco lighting and sound systems.

Capitol Stage Lighting of New York has created a total disco environment at its showrooms and manufacturing facilities on Manhattan's

(Continued on page 50)



An intense blend of crosstown Rock and R&B, this album met all my wildest expectations. After two previous lps, this is the closest I've come to hearing the CATE BROS. raw and finally unleashed. I suggest you get a copy and listen hard. It's the first Cate Bros. BAND album, produced by Jim Mason and available on Asylum Records & Tapes (7E-1116). The trade will call it "explosive" and I can't disagree. (Advertisement)



With their high-energy brand of Colorado-bred rock, Atlantic recording group Firefall evolves from their roots in the Byrds, Burritos, Gram Parsons, and Spirit. Following their RIAA gold debut LP, Firefall has re-taken the charts with their new album, "LUNA SEA," and its first single pick, "JUST REMEMBER I LOVE YOU." Firefall's non-stop tour rolls through the summer, headlining across the U.S., appearing with Seals & Crofts and Marshall Tucker Band for selected dates. (Advertisement)

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Shock Waves Linger After Presley's Death

By ELTON WHISENHUNT

MEMPHIS—The shock waves linger days after Elvis Presley, who had the lead role in spawning a new form of American music, died of an apparent heart attack at Graceland, his Memphis home Tuesday (16). He was 42.

Efforts to revive him by cardiopulmonary resuscitation failed.

Presley, who normally stays up all night when he is in Memphis, and sleeps all day, had been with friends throughout the night at Graceland and had been playing raquetball on a court in his backyard.

He said goodnight to his friends at 6 a.m. and went to his bedroom and changed to pajamas. Sometime in the hours following—between 9 a.m. and 2:30 p.m.—he suffered the fatal attack. His mother, ironically, also died at 42 of a heart attack in 1958.

Presley was found at 2:30 p.m. on the second floor of his 18-room mansion in the hallway—between his bedroom and the bathroom—by Joe Esposito, a high school chum and his road manager for a number of years.

Esposito could not detect a heartbeat and began emergency resuscitation efforts. He stopped, ran to the phone to call Presley's personal physician, Dr. George Nichopoulos, then summoned a Memphis fire department ambulance.

Fire department medical technicians Ulysses Jones Jr. and Charlie Crosby rushed to Graceland and began revival efforts with their equipment. Dr. Nichopoulos then arrived. As the first aid men worked, Dr. Nichopoulos implored several times, "Come on, Elvis, breathe. Breathe for me."

After 25 minutes of futile efforts, Dr. Nichopoulos stopped the two technicians and told them to take Presley to Baptist Hospital.

At the emergency room, more efforts to revive him were made and stopped at 3:30 p.m., when physicians declared him dead.

An autopsy was performed to determine cause of death. Shelby County medical examiner Dr. Gerry Francisco, a forensic pathologist, said death was caused by "severe erratic or irregular heartbeat, but that the exact cause of death could not be determined.

"There was severe cardiovascular disease present. He had a history of mild hypertension and some coronary artery disease. These two diseases may be responsible for cardiac arrhythmia, but the precise cause was not determined. Basically, it was a natural death, but

the precise cause of death may never be discovered."

He said there was no evidence of "any abnormal illegal drug abuse of any kind." He said the only drugs Presley was taking were for mild hypertension and a colon problem.

Presley's death stunned not only the citizens of his beloved Memphis, but friends and fans worldwide.

The irony of Elvis Presley was that he was born a pauper and had no musical training. With that background, he reached the top in music and the recording fields and on the side was also a movie star. He died leaving untold wealth.

Before his death, Presley had been in Memphis for a few days of rest between road tours.

(Continued on page 15)

Record Bar & Tracks Chain Goal: \$86 Mil 1982 Gross

140 Outlets Anticipated In 5 Years

HILTON HEAD, S.C.—Record Bar Executives are gearing for an \$86 million gross in 1982 from 125 Record Bar stores and 15 super store Tracks outlets.

This contrasts sharply upward with a \$28 million gross envisioned for fiscal 1978, ending Sept. 30 from the present 75 Record Bar stores covering two thirds of the continental U.S.

The projection is a conservative one, according to Harry Clements, the record store chain's vice president of finance who showed attendees at Record Bar's convention here figures dating back to 1972 to substantiate a consistent rate of growth upon which his five-year blueprint is based.

A great deal of the chain's expansion is predicated upon the addition of three Tracks stores each year along with 10 more Record Bars annually.

The initial Track store, the chain's first attempt at a super store, opens in mid-September in a Norfolk, Va., mall.

Dave DeFravio, vice president of sales, describes the enlarged store concept as patterned after an old railroad depot. Each of the stores is expected to gross \$3 million annually, Clements says. The first of the larger stores will be opened in the Southeast, affording better control by the chain based in Durham, N.C. (Continued on page 45)

AUGUST 27, 1977, BILLBOARD

Cap-EMI's Net 77 Profit Hits \$16 Mil, Exceeds '76

By JIM McCULLAUGH

LOS ANGELES—Capitol Industries-EMI, Inc., had a net income of \$16,160,000 or \$4.89 per share on net sales of \$209,765,000 for its fiscal year ended June 30, 1977. This year-end financial picture was announced here by Bhaskar Menon, president and chief executive officer, at the label's annual employe meeting at the Hollywood Palladium, the first phase of a week-long national sales conference which started Monday (15) at the Hotel Del Coronado in San Diego.

Net income, added Menon, in the previous year was \$10,349,000 or \$3.12 per share on net sales of \$168,161,000. There were 3,302,188 average shares outstanding in fiscal 1977 and 3,311,908 in fiscal 1976.

"Fiscal 1977," said Menon to a group of nearly 200 representing the sales, promotion, press and artist relations, credit, operations and manufacturing field sales force of Capitol Records in the U.S. and Canada, "was a year of both encouraging achievements and some disappointments for Capitol.

"Our recorded music business continued to grow with the outstanding success of established talent like Glen Campbell, Natalie Cole, Paul McCartney and Wings, Steve Miller, Helen Reddy and Bob Seger.

Artists such as Jessi Colter, Dr. Hook, Sweet, the Sylvers and Tavares continued to expand their audiences, added Menon, with excellent response garnered from developing artists Be-Bop Deluxe, Sammy Hagar, Klaatu, Little River Band, Maze, Mink DeVille, Poussette-Dart Band and Starz. Menon also cited the recently pact recording agreement with Carole King and her first Avatar/Capitol Album recently released.

"Our magnetic tape business," continued Menon, "experienced a particularly unsatisfactory year with (Continued on page 10)



POUNDS & POUNDS—Brian Wilson and Al Jardine of the Beach Boys receive platinum albums from Capitol of England for the group's LP "20 Golden Greats." The act now records for Portrait, a CBS label.

All Arista Products Are Now \$7.98

NEW YORK—Arista Records becomes the first label to go completely to the \$7.98 list price with the announcement that effective Oct. 1 all releases and the entire catalog are being raised to the higher price. Tape prices will remain the same.

According to Judd Seigel, vice president, sales and distribution, Arista's local distributors set the

prices to dealers, which may vary from area to area.

He says, however, that on any product raised to the \$7.98 scale, returns will be credited from the distributors to the retailers at \$6.98 until Feb. 1.

Previously Arista had raised the list price to \$7.98 on selected LPs.

300 At Pickwick Wis. Sales Meet Greet New 'Bosses'

By ALAN PENCHANSKY

LAKE GENEVA, Wis.—Pickwick International, world's largest record and tape merchandising organization, enunciated a new "one company" philosophy and inaugurated a new era of close, interdivisional ties at its yearly rack services division sales meeting, Aug. 13-18.

Improved interdivisional planning and heightened awareness of the interdependence of Pickwick's rack, retail, distribution and manufacturing divisions were dominant themes of the gathering, convened at Playboy's resort here.

The convention was Pickwick's first national congress since acquisition by American Can Co., and Pickwick management seized the opportunity also to publicly affirm

its stability in the wake of management changes, and to familiarize Pickwick personnel with their new "boss."

"Each of us who has had dealings with the American Can Co. is not only comfortable with the relationship, but realizes what an important help the American Can organization can be to the realization by Pickwick of its true potential," Chuck Smith, Pickwick's new president said in his opening remark.

"The American Can management has made it clear that their organization is there to help us where we need and want help, but that our Pickwick team is as much responsible for carrying out its own destiny

as it ever was," Smith told some 300 Pickwick personnel.

American Can president Bill Woodside addressed the group Sunday (14) and then watched and listened with the rest of the convention to a 20-minute Pickwick Records audio/visual product presentation.

Woodside had recounted the history of American Can's acquisition program in the consumer products sector, and said the Pickwick purchase originated with the belief that the next two decades would be years of "boom" growth in the home entertainment field.

He said American Can expects earnings to grow annually by 15%, and that Pickwick, operating in a

growth market, would be required to exceed that mark.

"To help you do that job we have the unlimited financial power and resources of a \$4 billion corporation," he said.

Woodside concluded, "We are anxious to help and determined not to smother you in the trappings of a big corporation."

Pickwick personnel also greeted Lionel Sterling, senior vice president of American Can, and Pickwick's "primary interface" with the parent company. Sterling said his firm's approach to acquisitions was to "look for broad depth in management, and once finding it, not to screw it up."

(Continued on page 28)

'Star Wars' Theme Firmed For Disco III

NEW YORK—"Star Wars," the current movie boxoffice success about intergalactic hostilities, is providing the theme for the entertainment segment of Billboard's Disco III convention, scheduled for the Americana Hotel here, Aug. 28-31, according to Walter Kole, independent consultant and producer retained by Billboard to coordinate the exposition's entertainment programs.

Kole has put together a 200-man work crew to create the facility which will provide a full dance floor and accommodation for 2,000 spectators. According to Kole, the efforts and labor of both board members and work crews are being volunteered in support of what he describes as the disco industry's biggest annual event.

The entertainment will be provided by such top disco recording acts as K.C. & the Sunshine Band, the Salsoul Orchestra, Silver Convention, Gloria Gaynor, the Trammps, Grace Jones, George McRae, Tavares, Claudja Barry, Crown Heights Affair, Vicki Sue Robinson, Double Exposure, First Choice, Thelma Houston, Andrea True, Charo, Loleatta Holloway, Moment Of Truth, Brass Construction and C.J. & Co.

The members of the entertainment coordinating board include Bill Wardlow, executive producer of the forum; Walter Kole, Jerry (Continued on page 51)

IN THE HEART OF THE CITY

16th Harmony Hut Store Opens In Philadelphia Gallery Mall

By MAURIE ORODENKER

PHILADELPHIA — Harmony Hut, the record store chain operated as a wholly owned subsidiary of Washington, D.C.-based Schwartz Bros. distributors, made its entrance into the highly competitive center-city retail scene here under most glamorous conditions.

The chain's 16th outlet, the new Harmony Hut, is located in the new \$100 million shopping complex made up with the Gallery, a four-story shopping mall developed by the Rouse Co. and representing an investment of \$40 million.

Opened Aug. 11 in the heart of the city's shock store area in an effort to upgrade the center-city sector, it's the first attempt here to build a suburban-type shopping mall in a center-city area.

And while Market St. East, where the Gallery is located, is loaded with discount record and stereo shops—as many as three and four to a block—Harmony Hut aims to attract the middle to upper income group which the Gallery itself is designed to attract.

Asked why Harmony Hut saw fit to enter such a highly competitive record retailing scene, Stuart Schwartz says Harmony Hut was invited to join the colony of Gallery merchants by the Rouse Co. and that he had complete confidence in the business acumen of the mall developers.

Schwartz is secretary-treasurer of the Harmony Hut chain, and chairman of the board of the parent record distributing firm. He says many of the Harmony Hut stores are located in Rouse company malls, and the close association has been highly successful.

The Gallery store marks the second Harmony Hut for Pennsylvania, already operating a store at the Park City Mall in Lancaster, in Eastern Pennsylvania. At the same time, as the 16th store in the chain was opened, Harmony Hut was readying the opening of its 17th store the very next day at the Rocking Horse Square in Rockaway, N.J., in North Jersey, where most of the Hut stores are located.

Schwartz says that if the Rouse Co. can chance investing more than \$20 million of its own money in constructing the interior of the Gallery, Harmony Hut can well risk investing in a store here. Moreover, the local store will be only the first shop for this market.

(Continued on page 20)

LOWERY LP MARKS 25TH

LOS ANGELES—The Lowery Group of music publishing companies has released a 25th anniversary anthology album free to radio stations.

The two-record set, titled "The Lowery Group/25 Golden Years," contains 25 tunes, all of which were hits published by the Atlanta-based firm established by Bill Lowery.

Included are well-known songs by Joe South, Tommy Roe, the Beatles, Gene Vincent and others.

Only 5,000 copies of the album were manufactured. Those stations interested in the album should write to the Lowery Group, P.O. Box 9687, Atlanta, Ga. 30319. Station letterhead is required.



NEW WRITERS—Music professionals and neophytes met at the first annual Songwriters Expo, presented by the Alternative Chorus, sponsored by BMI for two days at Immaculate Heart College in Los Angeles. Among the guest speakers participating were Ron Anton, BMI's Los Angeles vice president, second from left, and writer Len Chandler next to him. Others in the photo are registrants and college officials Eloise Helwig, left, and Bill Blanchet, right.

Old Disks a Bonanza For Chain; 3 New Stores Open

By DICK NUSSER

NEW YORK—A Long Island retailer who believes the sale of used disks brings older record buyers into his shop is opening three more stores devoted to second-hand merchandise, mostly rock LPs from the 1960s. Scrooge's Discount Records opened 10 months ago in Little Neck, L.I., as a full-line store including about 300 pieces of used but serviceable product.

According to owner Richie

Branciforte, a steady clientele began to form, with customers coming back on a regular basis to sell oldies from their own stacks, or to purchase new or used LPs from Scrooge.

"People were looking for records that weren't as expensive as new ones and a lot were looking for 1960s groups, so a pattern emerged," Branciforte reports. "We decided to specialize in an area which no one else was involved in."

Branciforte puts a \$2.50 list price on all used albums, regardless of whether they are double LPs or not.

(Continued on page 82)

Polydor In LP Warning

NEW YORK—Polydor Records has taken a cue from CBS Records and begun stamping promotional albums with a warning advising recipients that the records are loaned rather than given.

Beginning with Polydor's current releases, the liners for such LPs include the following imprint: "Loaned For Promotion Only. Not For Sale. Ownership and All Rights Reserved."

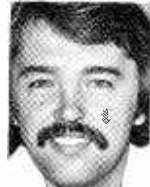
In an accompanying statement, the label warns: "Any sale or other transfer of possession by you of such records are strictly prohibited and unlawful. Polydor Inc. expressly reserves to itself ownership of all such records."

Earlier this year, CBS Records became the first company to stamp promotional LPs with this type of warning (Billboard, April 23, 1977). The admonitions are designed to strengthen legal action a label may take against sellers of promotional goods.

However, there is also industry speculation that, by retaining ownership, a record company may forestall publisher requests for mechanical royalties. Under terms of the new copyright law, scheduled to become effective Jan. 1, 1978, mechanicals must be paid on recordings which a manufacturer has "voluntarily and permanently relinquished."

Executive Turntable

Mike Lushka has been elevated to executive vice president and general manager in charge of marketing at Motown in Los Angeles, reporting directly to president Barney Ales. He had been national sales manager... At Arista Records, New York, Elliot Goldman, executive vice president, will assume additional duties in the newly created position of general manager... In Los



Lushka

Angeles, Danny Alvino returns to United Artists as vice president of sales after an absence of one year as general manager of MS Distributors in Denver... Jim Delehant promoted from a&r director to vice president/director of a&r at Atlantic Records, New York... At Epic Records, Los Angeles, Bobby Colomby, ex-member of Blood, Sweat & Tears, named vice president, a&r, West Coast... Appointments at Atlantic Records, New York, include Perry Cooper, formerly a national promotion manager at Arista, to the post of artist relations director; Bruce Solomon, former regional promotion rep for ABC Records, to artist relations manager; and Paula Dorf, former assistant to the director of artist relations, to artist relations manager... David Carrico joins Private Stock Records, New York, as vice president,



Alvino

promotion and product development. He was vice president, national promotion at Phonogram/Mercury... In Los Angeles, Peter Pasternack becomes United Artists' distributed Magnet Records general manager based at UA headquarters. Before coming to Magnet, Pasternack was assistant to the v.p. of West Coast operations at MCA Music and director of artist relations, as well as international director for 20th Century Records... Jeff Alridge becomes New York a&r manager for Chrysalis based in the label's Gotham offices... Iris Zurawin, director of advertising for United Artists in Los Angeles, becomes director of advertising and artist campaigns, assuming new duties... Steve McCormick named national promotion director for Parachute Records in Los Angeles having just recently handled all



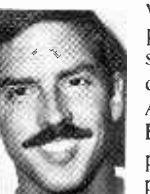
Colomby

promotion duties at Johnny Rivers' Soul City label... Len Levy, formerly of Epic Records, joins the L.A. office of Amherst Records as coordinator between the West Coast and the label's Buffalo-based office. He will oversee the firm's marketing and merchandising programs... Judi Perlmutter joins Tomato Music Co., New York, as director of national promotion and publicity. She was publicity director/East Coast marketing director for Polydor/MGM... Jim Kemp, formerly manager of press and public relations for CBS Records in Nashville, named to the newly created post of product manager, Epic Records and Associated Labels in Nashville... Columbia Records appoints Ed Climie regional album promotion manager, Southwest. He was a local promotion manager in Dallas. Also at Columbia,



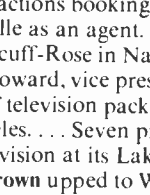
Carrico

Bill Bennett named Southeast regional album promotion manager. He was an Epic local promotion manager in Miami... Jim Taylor named national director of promotion for Phonogram/Mercury in Chicago. Taylor has been with Mercury's national promotion staff since November 1975 when he was appointed assistant national promotion director... Mike Randell becomes Southeast regional promotion manager for Capricorn and is basing in Atlanta. He was there for the last three years as local promotion manager for Elektra/Asylum... Susan Binford named manager, press and public information, for CBS Records in Nashville. Prior to joining CBS, she was marketing representative and special promotions coordinator for Opryland, U.S.A. in Nashville... Mitch Cohen, former freelance



McCormick

writer, joins Arista Records, New York, as a publicity writer... Laurie Steinberg named staff writer, press & public affairs, CBS Records, New York. She was an assistant to Bob Altshuler there... Sue Satriano joins Elektra/Asylum Records in Los Angeles as a publicist. She comes from a recent publicity post for Rolling Stone Magazine in San Francisco.



Kemp

Carl Griffin appointed East Coast director of promotional activities for Jobete Music Company, Inc. Based in New York, he has previously served with Jobete four years, first as a professional representative and later assuming his presently reappointed title... Lee Maxey exiting Varnell Enterprises, Nashville, to open a Nashville office for the Birmingham-based Southeastern Attractions booking agency... Jim Brown joins the staff at Key Talent in Nashville as an agent... Ed Penney has been named writer/artist coordinator for Acuff-Rose in Nashville... Judi Pofsky appointed executive assistant to Dick Howard, vice president of the Jim Halsey Co. Pofsky will function in the areas of television packaging and p.r. personal management for the firm in Los Angeles... Seven promotions were announced by Pickwick International's rack division at its Lake Geneva, Wis., convention. In the rack's L.A. branch John Brown upped to West Coast key account liaison executive, Ed Pahule upped to sales manager and Rich Hathorne promoted to operation manager. Also, Jim Newhouse becomes L.A. branch manager, having held that post in the San Francisco branch. Larry Ceminsky, Pickwick's Miami branch manager covering L.A., Seattle, Denver and Phoenix. Taking Ceminsky's place in Miami is Vince Ferla, former national sales manager for the branch. Also, Ken Redemski, Chicago branch manager, promoted to Midwest regional manager, covering Chicago, Detroit, Des Moines and Kansas City... Dave DeBevec has switched from the Disc Records Phoenix store, just shuttered, to the Tucson store... In Los Angeles, Edward "Peb" Jackson becomes president of the J.D. Bradley & Co., public relations firm.

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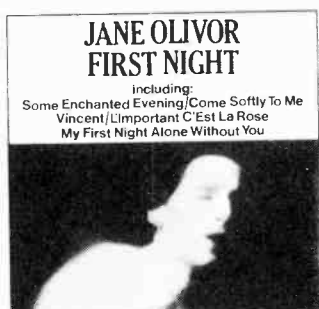
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18 MILLION PEOPLE COULDN'T BELIEVE THEIR EARS.

If you were lucky enough to catch Jane Olivor on "The Tonight Show" last Tuesday, you know that she tore the place up. What you may not know is that Jane projects that same kind of electricity on her two Columbia albums—"First Night,"* her recording debut, and "Chasing Rainbows,"† which will be released shortly.

JANE OLIVOR.
A FRESH AND ELOQUENT MUSICAL SENSIBILITY.
ON COLUMBIA RECORDS AND TAPES.



PC 34274



PC 34917

*Produced by Jason Darrow.
†Produced by Tom Catalano.

ELVIS

January 8, 1935 — August 16, 1977



Founded 1894

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Vol. 89 No. 34

EDITORIAL

Presley: Once Rebel, Now Legend

The shock of Elvis Presley's death last Tuesday (16) reverberated around the world. It was a natural reaction. The "King Of Rock 'N' Roll" is gone.

Presley's rockabilly style will go down in history as forging a link in the evolutionary chain of musical styles.

He molded the rural sound of Southern black gospel with back home country music to create a blending in 1954 of black and white musical influences. This helped explode rock around the world and changed the sound of popular music.

Elvis' stage presence, his brash defiance, his multi-colored costumes, his slickbacked ducktail hair style, influenced the attitudes and appearances of youngsters who saw in him their own longings for independence.

But it was his musical style, his bringing the sound of rural America to the big cities as well as the backlands which are his lasting gift to us all. He set the stage for the creation of the Beatles' own brand of driving rock music in the early 1960s.

He started out as a rebel and ended up a legend, conquering records, concerts and motion pictures. And the same people who bought his records also flocked to arenas, to Las Vegas and to neighborhood movie houses to watch this boy from Tupelo, Miss., satisfy their personal and sexual fantasies.

For Elvis brought blatant sex into his act, earning the name "Elvis The Pelvis" for his hip-gyrating movements, meek by today's standards.

The final years of his life were the roughest for personal and health reasons and his career took a dip in the early '70s. People still flocked to his in-person shows, despite his overweight appearance and the mechanical manner in which he performed.

Presley's legacy—like that of other great musical stylists—remains in the grooves of his recordings. And they will be around forever.

JIMMY'S CHAIN 4 Courses Open To Troubled Retailer After Filing Chapter 11

By ED KELLEHER

NEW YORK—The future of the Jimmy's Music World chain and its parent company, Sutton Distributors, hangs in the balance in the wake of Chapter 11 filings and uncertainty as to which steps creditors will take in hopes of recovering all or part of more than \$10 million owed to them.

There is widespread industry speculation that Jimmy's competitors, still smarting from the chain's lowballing tactics which changed the face of metro area pricing, are currently pressuring the company's top creditors to put the squeeze on Jimmy's and Sutton and force them out of business.

Meanwhile, reports are circulating that as many as 28 of the network's 38 stores will close in the coming weeks in an effort to salvage the operation and reverse the losses which have taken Jimmy's and Sutton to the brink.

With top level management unavailable for comment, 10 stores on Long Island are reported to be in the process of shuttering, along with two outlets in New Jersey, two in Westchester and one in Connecticut. The chain's W. 23 St. outlet in Manhattan already is shut down.

In its Chapter 11 petition, filed Aug. 12 in U.S. District Court, Jimmy's cites substantial losses in the first half of 1977 resulting from over expansion and lack of working capital needed to maintain adequate inventory. The company contends

that by reducing the number of its retail outlets, it can concentrate its operations in profitable locations and operate as a viable business enterprise.

In petitioning the Court for Chapter 11 consideration, Jimmy's claims assets of \$5,087,496 and liabilities of \$10,909,917. The latter figure represents "liabilities based on guarantees of obligations on the part of Sutton."

In a separate petition, Sutton claims assets of \$13,346,266, with \$7,868,974 listed as intercompany receivable from Jimmy's. Sutton also claims liabilities of \$10,277,700.

It is understood that individual stores will file separate Chapter 11 petitions within 45 days of the original filings.

A partial list of creditors has been made available and knowledgeable record label credit managers have made certain estimates regarding individual amounts owed. The names and estimates are as follows:

Three organizations are known to be secured creditors, with the option to foreclose on collateral supplied to Sutton, or with liens on inventory. They are the Bank Of Commerce (owed an estimated \$1.9 million), CBS Records (\$1.8 million) and WEA (\$1.3 million).

In addition, Sutton has listed its 10 largest creditors: Phonodisc, Inc. (estimated \$700,000), RCA Records (\$700,000), Alpha Distributing (\$450,000), Cadet Records (\$400,000), Capitol Records

(\$400,000), ABC Record Distributors (no figure estimated), Promo Record Distributors (no estimate), Surplus Record & Tape Distributors (\$133,000), Countrywide Record & Tape Distributors (\$130,000), and Malverne Distributors (\$100,000).

Others reliably reported: WNEW (estimated \$100,000), New York Daily News (\$100,000), GRT (\$85,000), Trans Continental (\$58,000) MCA (\$55,000), WCBS (\$50,000), NBC (\$40,000) Apex-Martin (\$35,000), New York Times (\$15,000) and WABC (\$15,000).

Meanwhile, a U.S. District court hearing has been scheduled for Tuesday (23) at which a judge will determine whether Jimmy's and Sutton will have to post a bond to cover losses pending.

Sutton has also called a meeting of his top 100 creditors to be held at the Essex House here Aug. 25. In all, some 400 creditors are said to be on the Sutton and Jimmy's list.

Ironically, one of Jimmy's top creditors is S.D. Leidesdorf & Co., the same New York accounting firm currently auditing the company's assets.

At present, according to reliable legal sources, there are four possible future courses for Jimmy's and Sutton. The first, which they have requested, is to operate as a debtor-in-possession, enabling them to continue their wholesales business while reorganizing at the retail level.

The second possibility is to spin off part of their operation to another company. The third option would be to discontinue the retail operation and go back to being a strictly wholesale company. Fourth would be to cease all activities.

In its petition to the court, Jimmy's maintains that "a forced liquidation of the company's inventory might return less than 30 cents of each dollar of cost to the company in contrast to the profit potential if the inventory is sold in the regular course of business. The debtor's assets, therefore, have far greater value as a going business."

Among Jimmy's competitors, there is cautious optimism that the price wars which have shaken the local merchandising scene since Jimmy's arrival in 1975 may be due for an extended truce.

"Let's face it," comments George Levy of Sam Goody's, "everybody's pricing was geared to cope with Jimmy's type of merchandising. It was defensive pricing, done out of necessity. Hopefully, the market will now go back to a reasonable level."

What that level will be is anybody's guess. At Disc-O-Mat, a two-store (with a third on the way) Man-

(Continued on page 16)

Letters To The Editor

Dear Sir:

It is interesting to see record manufacturers raising the price of LPs with no change in the price of tapes. As a consumer this lets me decide whether I want a tape or an LP. Price is no longer a factor in the difference.

In New York the price of a \$6.98 LP is \$3.69. With the price raised to \$7.98 it will be \$4.49, whereas tapes in both \$6.98 and \$7.98 categories are \$4.99. Previously there was a \$1.30 difference. Now there is just a 50-cent difference.

The price rise may only hurt the LP and help the tape. However, if the price of the 45 single rose, it would lead to a serious sales drop. Most people would not pay extra for a single especially beyond the current price of 99 cents. Most consumers would probably not go over \$1 for a single but they would pay more for an LP.

Record manufacturers may be hurting themselves by raising the price of LPs. This may lead more

people to buy tapes. However, a rise in the singles price would lead to less people buying them and it would ruin the novelty of a record under \$1.

Damian Thiew
Amagansett, N.Y.

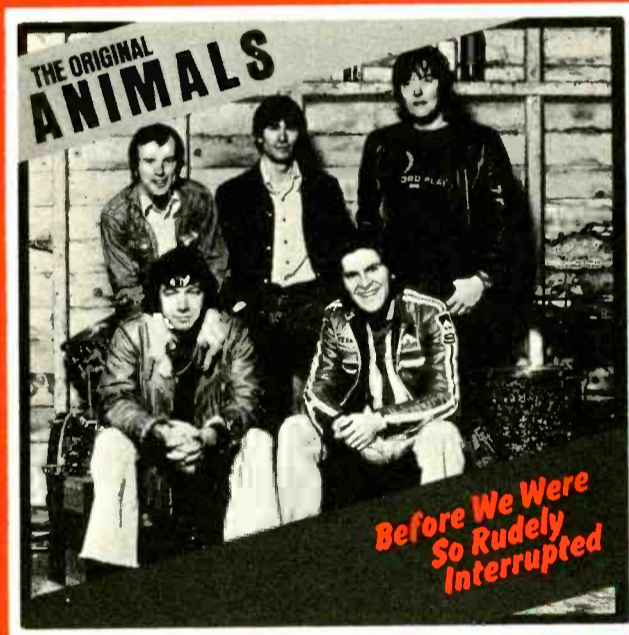
Dear Sir:

Reading that headline "Nostalgia Music Booming Again" (Billboard, Aug. 13, 1977) and then going through the article, I was struck by the thought that "nostalgic music" means different things to different people.

In 1976 and again todate this year our number one male vocalist in sales is Frank Sinatra and our number one female vocalist is Edith Piaf and in neither case is anybody close. That's what is known as "nostalgia" at 50th St. & Madison Ave.—right in the heart of The Big Apple.

Jim Draddy,
Vice president, sales
Liberty Music
New York

A GIANT LEAP INTO THE PRESENT.



The return of one of the most historic names in rock and roll:
The Animals with a brand new album.

THE ANIMALS were and still are **ERIC BURDON, ALAN PRICE, HILTON VALENTINE, CHAS CHANDLER,** and **JOHN STEEL.** They are responsible for some of the greatest music ever recorded.

And now, in 1977, they're at it again!

**THE RETURN OF THE ORIGINAL ANIMALS
BEFORE WE WERE SO RUDELY INTERRUPTED.
ON JET RECORDS AND TAPES
Distributed by United Artists Records**



81% INCREASE OVER LAST YEAR

ATV Discloses Record Profits

By PETER JONES

LONDON—Revenue of more than \$3.4 million from music publishing and \$1.7 million plus from records and tapes helps put ATV Corp.'s 22nd year of business up to a record \$19.2 million, pre-tax. This is an increase of 81% over last year. Total sales were in excess of \$150 million.

ATV Music's performance was outstanding, with its profit realized on sales of \$10 million. In 1975 the surplus on a \$7.3 million gross was \$3.1 million. The publishing results are seen as a reflection of the economical operating costs of a music publishing company as compared to

a record manufacturing operation. On a sales increase of \$2.6 million, ATV Music collected just under an additional \$692,000, but Pye-Precision could manage only an extra \$164,350 pre-tax profit in the year against a \$1.73 million improvement in turnover.

Pye Records delivered profits of

just over \$1.73 million on sales of \$21.8 million, despite what is referred to as a "non-recurrent setback," in U.S. trading, in other words a shutdown of Pye's U.S. record operation.

In the company report it is stressed that Pye, with nine chart en-

(Continued on page 65)

Cap-EMI Big Year

• Continued from page 3

deterioration in sales amid escalating costs. Extensive action has been taken since October last year to re-

structure this division and its operating strategies under a new management determined to achieve an early improvement in performance.

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Money Matters: Bhaskar Menon, Capitol Industries chieftain, announces the firm's 1977 fiscal year end results at the annual employees meeting.

"Fiscal 1977 marked the first full year of the company's manufacturing agreement with Warner Communications which contributed to our plant utilization and income. "The depreciation of the Canadian dollar in a year of difficult trading conditions had a significantly adverse impact on the consolidated results of our subsidiary in that country. Capitol's music retail business in both the U.S. and Canada flourished. "Fiscal 1978 is a year of challenge with margins under increasing pressure through higher costs of manufacture, marketing support and artist

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Market Quotations

As of noon, August 18, 1977

1976 High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
47 1/4	37	ABC	8	376	41 1/4	40 1/4	41 1/4	Unch.
41 1/4	37 1/2	American Can	7	47	38 1/2	38 1/2	38 1/2	+ 1/4
11 1/4	7 1/2	Ampex	13	260	10 1/4	10 1/4	10 1/4	Unch.
5 1/4	3 1/2	Automatic Radio	9	3	3 1/2	3 1/2	3 1/2	- 1/4
62 1/2	55	CBS	9	165	56 1/2	55 1/2	55 1/2	Unch.
17 1/4	7 1/2	Columbia Pictures	5	351	17 1/2	16 1/2	16 1/2	- 1/4
15 1/2	10 1/2	Craig Corp.	3	39	12 1/2	12	12	Unch.
48 1/2	32 1/2	Disney, Walt	17	572	40 1/2	39 1/2	40 1/2	+ 1/4
4 1/4	3 1/2	EMI	8	26	4 1/4	3 1/2	4	Unch.
18 1/2	11 1/2	Gulf + Western	3	302	12 1/2	12 1/2	12 1/2	Unch.
8 1/2	4 1/4	Handieman	10	101	7 1/2	7 1/2	7 1/2	+ 1/4
—	—	Harman Industries (Acquired by Beatrice Foods 7-29-77)	—	—	—	—	—	—
5 1/4	3 1/2	K-tel	7	—	—	—	3 1/2	Unch.
9 1/4	5	Lafayette Radio	58	7	5 1/4	5 1/4	5 1/4	Unch.
26 1/2	21 1/2	Matsushita Electronics	9	105	22 1/2	22 1/2	22 1/2	- 1/4
44 1/4	35 1/2	MCA	8	122	37	36 1/2	37	+ 1/4
25 1/2	16	MGM	9	58	22 1/2	21 1/2	21 1/2	- 1/2
57	47 1/2	3M	16	707	52 1/2	51 1/2	51 1/2	+ 3/4
56 1/2	36 1/2	Motorola	14	219	46 1/2	45 1/2	45 1/2	- 1/4
36	28 1/2	North American Philips	6	10	29 1/2	29 1/2	29 1/2	+ 1/4
9 1/2	5 1/2	Playboy	11	22	7 1/2	7 1/2	7 1/2	Unch.
32 1/2	25 1/2	RCA	11	631	28 1/2	28 1/2	28 1/2	Unch.
10 1/2	8 1/2	Sony	15	200	8 1/2	8 1/2	8 1/2	+ 1/4
22 1/2	14 1/2	Superscope	6	43	16 1/2	16 1/2	16 1/2	- 1/2
42 1/2	21	Tandy	6	134	26 1/2	25 1/2	25 1/2	+ 1/4
7 1/4	4 1/4	Telecor	6	12	6	5 1/4	6	+ 1/4
3 1/2	2 1/2	Telex	9	167	2 1/2	2 1/2	2 1/2	+ 1/4
4 1/2	2 1/2	Tenna	10	7	2 1/2	2 1/2	2 1/2	+ 1/4
16 1/2	13 1/2	Transamerica	7	492	15 1/2	15 1/2	15 1/2	- 1/4
25 1/2	9 1/2	20th Century	9	328	25	24 1/2	24 1/2	- 1/4
32 1/2	26 1/2	Warner Communications	7	57	29 1/2	29 1/2	29 1/2	- 1/2
28	20	Zenith	11	141	21 1/2	21	21	- 1/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	54	1	2 1/2	3 1/2	Koss Corp.	5	53	3 1/2	3 1/2
First Artists Prod.	3	74	7 1/2	8 1/2	Kustom Elec.	7	42	2 1/2	3
Gates Learjet	4	6	8 1/2	8 1/2	M. Josephson	9	4	14 1/2	15
GRT	5	19	2 1/2	2 1/2	Memorex	7	177	29 1/2	29 1/2
Goody, Sam	3	—	1 1/2	2 1/2	Orrox Corp.	—	30	1/4	1/4
Integrity Ent.	3	76	1 5/16	1 9/16	Recoton	4	—	2 1/2	2 1/2
					Schwartz Bros.	10	—	1 1/2	2 1/2

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AUGUST 27, 1977, BILLBOARD

THE FAMOUS C. P. MacGREGOR Recording Studios & Library UP FOR SALE

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The above even includes the famous MacGREGOR Library which, alone, in our considered opinion, has a value far in excess of the total price. The Library has been practically unexploited for many years.

729 So. Western Avenue is the main studio building, 60' x 130', containing furniture, fixtures and equipment. Studio "A" is one of the largest in this area. Studio "B" is large enough for all average recording sessions. There are many dressing rooms, rest rooms, storage areas, packing and shipping areas, private offices, office areas, machine shops, Galvano shop, etc., etc.

Adjoining 729 So. Western (735) is a paved, chain fenced parking lot with more buildings and equipment across the back. Also 60' x 130'. The parking area is about 90' deep. Total Western Avenue frontage is 120'.

728 So. Manhattan Place is also 60' x 130' and backs up to 729 So. Western—making a total "L" shaped piece of property of 23,400 Square Feet. On it is an older two story residence that has been remodelled into two two-bedroom apartments with a now gross income of \$395.00 per month.

The whole thing, lock, stock and library, presents a rare bargain and opportunity. Who do you know that might be interested? Please contact our office (213) 384-4149 for inspection appointments.

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C. P. MacGREGOR COMPANY
 Geraldine M. Rice
 Owner

acquisition. It is also a year of opportunity based on the talent of our artists, the goodwill of our customers and the ability of our employees." The board of directors declared a quarterly cash dividend of \$.08 per share payable Sept. 15, 1977 to shareholders of record Aug. 25, 1977. A 45-minute audio/visual presentation followed Menon's remarks to the assemblage, which also included employees of EMI Films, EMI Television Programs, EMI Therapy and Screen Gems, as well as four non-executive directors of the board of Capitol Industries-EMI, Inc., Sir John Read, chairman; Richard Watt, managing director of the EMI Group of Companies from London; William Bowes of San Francisco and Tom Coughran of New York. The slide show, produced in house by Dan Davis, vice president of creative services and assisted by Charles Comelli, creative services project manager, and Phil Caston, import sales manager, chronicled the label's entire history focusing on the company's artists as well as various divisions. Following the presentation, Helen Reddy, who took time off from her Midwest tour, performed a set featuring previous hits and selections from her new "Ear Candy" work. Attendees were then ferried by bus to San Diego to begin the "Take It To The People" conference. Seminars were held Tuesday (16) and Wednesday (17). "Sales And Merchandising" was hosted by Dennis White, vice president, sales; Walter Lee, national sales manager; Don Grierson, director, merchandising and advertising; and Curt Malloy, national marketing coordinating manager. "A&R" was hosted by Rupert Perry, vice president, a&r, and his entire staff of 12. "Press And Artist Relations" was hosted by Dan Davis, vice president, creative services/merchandising and advertising/press and artist re-

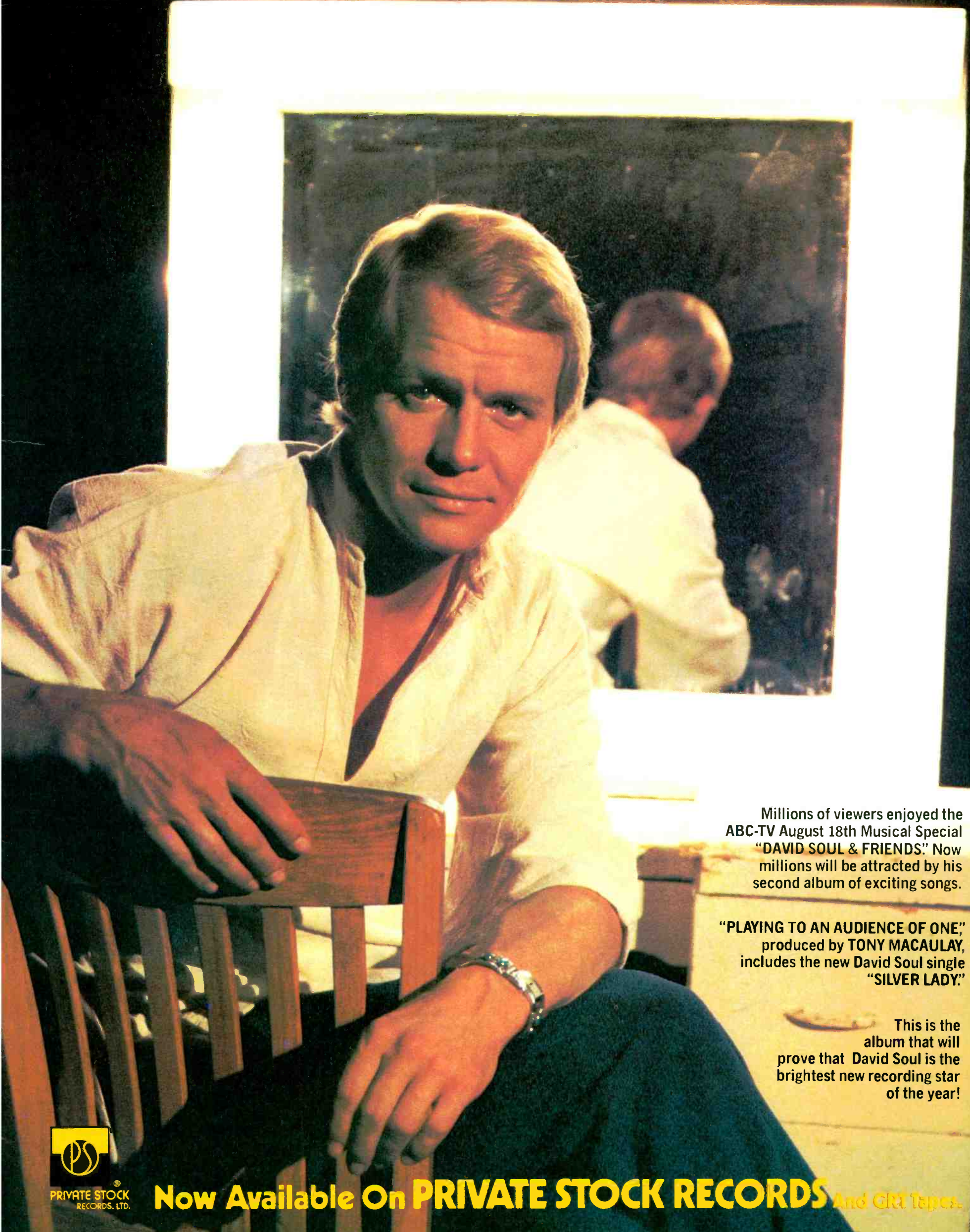
lations; and Bruce Garfield, director, press and artist relations. "Promotion" was hosted by Bruce Wendell, vice president, promotion; Ray Tusken, national AOR promotion manager; Steve Meyer, national promotion manager; Paul Johnson, national promotion manager, black product; and Ed Keeley, national promotion manager, country. "Special Markets/International" was hosted by Rennie Martini, director of special markets; Joe Petrone, director, international marketing; Gilles "Frenchy" Gauthier, international promotion manager; and Brian Shepherd, international a&r manager. "Administration/Personnel/Credit" was hosted by Pete Goyack, vice president, administration; Bob Franz, vice president, personnel and industrial relations; and Jay Faulker, national credit manager.

Radio Shack's Sales Increase

NEW YORK—Radio Shack, a division of the Tandy Corp., recorded sales of \$62.9 million for July, a 13% increase over \$55,256,000 for July 1976. Tandy announces that its own consolidated sales were \$67,043,000 in July, up 11% over sales of \$60,387,000 in July 1976. However, sales at North American Radio Shack stores in existence for more than one year declined 3%. This was attributed to a leveling off of the CB market. For the fiscal year ended June 30, 1977, Radio Shack added more than 600 company-owned stores and nearly 600 dealers, bringing the company up to a total of 6,000 stores and dealers in North America, with nearly 500 stores operating overseas under the name Tandy International Electronics.

David Soul *Playing to an audience of one*

PS 7001



Millions of viewers enjoyed the ABC-TV August 18th Musical Special "DAVID SOUL & FRIENDS." Now millions will be attracted by his second album of exciting songs.

"PLAYING TO AN AUDIENCE OF ONE," produced by TONY MACAULAY, includes the new David Soul single "SILVER LADY."

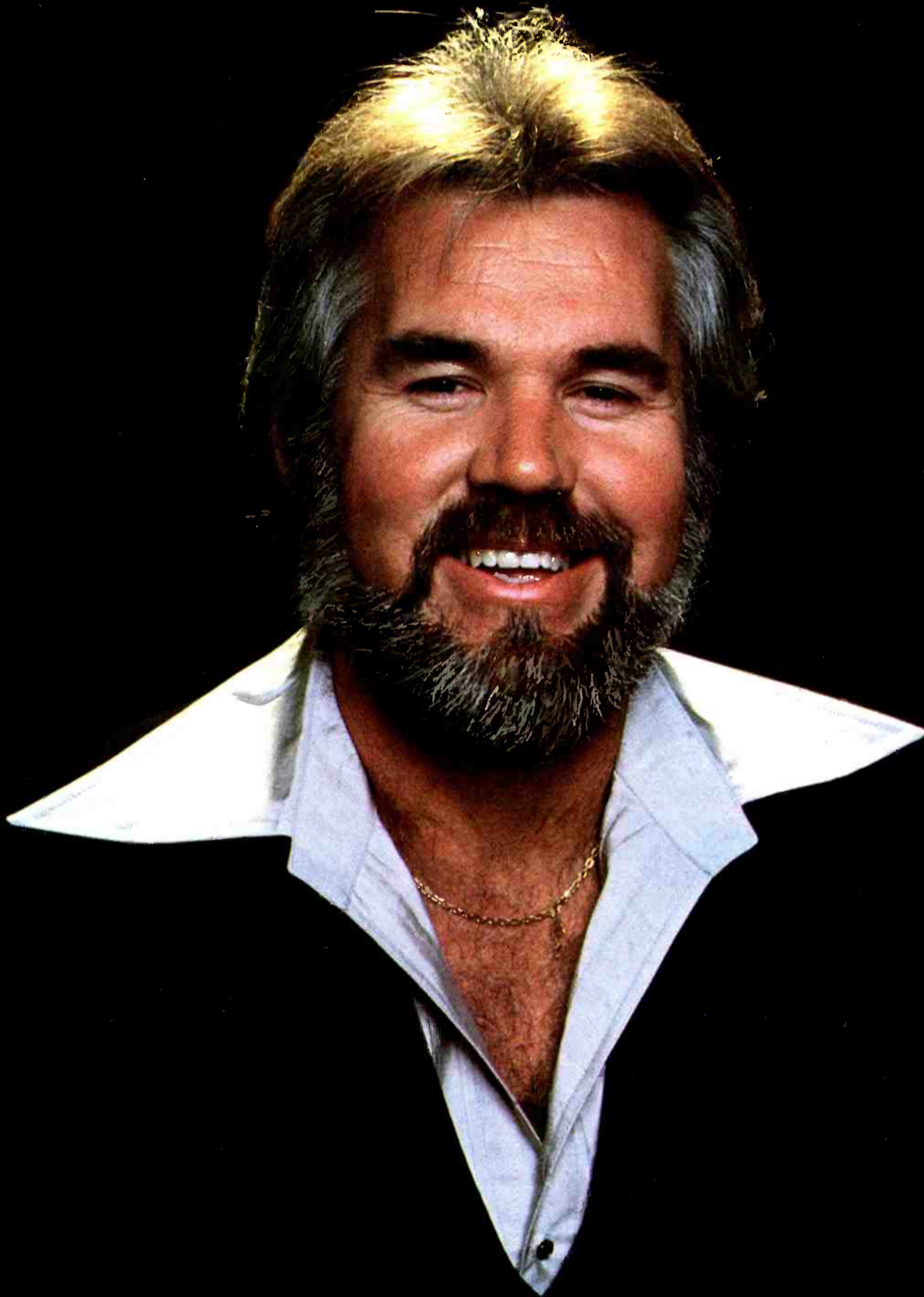
This is the album that will prove that David Soul is the brightest new recording star of the year!



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IMAGES

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TFL1-1839

Presley RCA's Top Performer Over a 22-Year Period



A Typical Scene: Elvis Presley packs the main showroom at the Las Vegas Hilton.

• Continued from page 3

He was scheduled to have left Memphis at 11:30 p.m. Tuesday (16) in his private jet for Portland, Me., to begin an 11-day tour which was to have ended in Memphis with two shows Aug. 27 and 28. All of his scheduled road shows were sellouts.

Fans began gathering outside Graceland and at Baptist Hospital



Raw Energy: a key facet of Presley's public appeal.

as soon as word of Presley's death flashed across the city like a bolt of lightning. Some fans rushed to buy his latest album.

Holiday Inn, Inc., reported it had received "an incredible number of calls" from newsmen, fans and friends of Presley throughout the world seeking reservations to attend the funeral.

The morning after Presley's death, a great mob of people gathered outside the rockwall fence of Graceland.

Presley's father, Vernon Presley, announced that his son's body would lie in state at Graceland for public viewing from 3 p.m. to 5 p.m. Wednesday (17) which drew even larger crowds and blocked traffic for miles.

An estimated 25,000 persons saw Presley's body during the 3½ hours. What they saw, upon entering Graceland, was an open solid brass casket in the foyer. Presley was dressed in a white suit his father had given him for Christmas, a light blue shirt and a dark blue tie.

Private funeral services were held at 2 p.m. Thursday (18) with Rex Humbard of Akron, Ohio, a nationally known television evangelist officiating. Humbard had visited Presley several times previously at Graceland. (Continued on page 31)

AUGUST 27, 1977, BILLBOARD



Presley in a happy mood during his top form days doing concerts in the U.S.

COAST-TO-COAST Stations Hustle To Air Their Tributes

LOS ANGELES—News of the death of Elvis Presley Tuesday (16) threw radio stations coast-to-coast into a frenzy, as most pop stations broke into their formats with tributes.

KMET in Los Angeles broke the news in the city and hit almost immediately with an hour tribute to the singer. KHJ, the Top 40 giant, aired news programs on the singer at 4:50 p.m. and 5:50 p.m. and operations director Michael Spears slated at least one Elvis Presley record an hour.

Morning host Charlie Tuna also devoted his show Wednesday (17) to Elvis. Ron Martin, program director and air personality at KGBS, Los Angeles, played several records by Elvis at the top of his Tuesday (16) afternoon show.

WGR in Buffalo turned everything upside down to the late singer with afternoon personality Shane putting people who knew him live on the air.

Chuck Olsen, vice president of Watermark Inc., radio syndication firm in Los Angeles which produced a 13-hour tribute to the singer that aired coast-to-coast and abroad about two years ago and again last year, received more than 50 phone calls from radio stations Tuesday which were trying to obtain the radio documentary for airing.

But, under directions from Tom Rounds, president, the firm went back into the recording studios to revamp the entire special. Hopefully, the special will be available for broadcast Labor Day weekend.

Wink Martindale, air personality of KMPC in Los Angeles, is host. New interviews are being taped with many of the people who knew and were involved with Elvis' career.

Because Elvis was so steeped musically in the black culture, the Black Radio Network was laboring indefatigably Tuesday and Wednesday to put together news feeds about the man, the artists he influenced and those who influenced him.

In Los Angeles, KRTH devoted much of its air time Wednesday to Elvis Presley. Program director Bob Hamilton went on with a two-hour tribute, sans commercials in the afternoon.

In New York, talkmaster Alex Bennett at WMCA, a two-way talk format station, devoted his show to conversation with people on the air about Elvis.

WHN put together old interviews and taped comments from Elvis to blend with his music and went on the air with the produced items blended by the air personalities as soon as management confirmed his death.

Ed Salamon, program director, is an Elvis fan and collector and used many of his personal items on the air. In addition, phone calls with listeners were aired heavily Tuesday afternoon and evening and Wednesday morning. As a result, Walter Cronkite's crew from CBS-TV came to film air personality Bobby Wayne on the air for a tv newscast to dramatize the situation.

In addition, WHN sent music di- (Continued on page 61)

Elvis: Biggest Attraction Ever On Vegas Strip

LAS VEGAS—Elvis Presley was the biggest drawing card in the history of this major entertainment town, according to Bruce Banke, director of publicity and advertising for the Hilton Hotel here.

Presley took Vegas by storm when he first performed at the Hilton in 1969. "When he appeared in '69 and '70, doing four-week engagements, two shows nightly, he drew more than 100,000 in a room which accommodates 2,000," recalls Banke.

From 1969 through 1975 Presley appeared twice yearly and in 1976 only once. On his last engagement, Dec. 1-12, 1976, he performed to sellout audiences for each show.

Says Banke: "Whenever Elvis came to town it was like a major city-wide convention. Just being here drew thousands of people who did not necessarily go to the shows."

"Fans came from all over the world to see him. We would have groups booked in from Europe and Japan that would bring in 50 people, taking 50 rooms and booking reservations for every show."

Presley was tentatively booked into the Hilton's new sports/entertainment pavilion for this fall.

Every Presley appearance was an event at the Hilton, with hotel personnel wearing special Elvis buttons or hats, banners hung across the casino and lobby, and hawkers selling Elvis LPs, tapes, teddy bears and pictures. It was a Tom Parker spectacular.

No other artist playing the Hilton had the same kind of carnival hoopla which always surrounded a Presley engagement.



Ballads and message songs like "In The Ghetto" gave Presley opportunities for serious warbling.

General News

Punk Pacts Hit Crest In U.K.; Many Groups Signed

LONDON—The British recording industry apparently no longer has any lingering doubts about the commercial prospects of punk and new-wave product.

This summer has produced a positive plethora of new signings.

Amid media hysteria whipped up to match the beat boom of the early 1960s, the second and third waves of punk bands are being snapped up by the majors.

But the situation this time around has a slightly different flavor via the increasing practice of bands setting up their own specialist labels and marketing the goods on an independent basis. This obviously gives

the majors a test market run before having to make a final decision on an act.

One recent example was the signing of Slaughter And The Dogs to Decca. The group pushed out its first single, "Cranked Up Really High," on the Manchester-based Rabid Records and it sold well. Now Decca has finalized a three-year worldwide deal, worth around \$225,000, and plans to issue a new single "You're A Bore" soon.

Late last year, when the new wave was still new, it was clear the majors were just sitting on the fence waiting to see if there was commercial evi-

(Continued on page 64)

AL JARREAU Vocal Stylist Scoring In Europe; WB Striving To Explode Him Here

By ELIOT TIEGEL

LOS ANGELES—Al Jarreau is a distinct American vocal stylist who debuted in the U.S. on Warner Bros. Records two years ago but who became a super attraction first in Europe.

This ironic turnaround for this unknown performer is the result of European television's interest in exposing new visually exciting entertainers, points out Tom Ruffino, Warner's director of international operations.

Jarreau has become an accepted performer in Germany, France, England and Holland, with his American breakthrough just now starting to jell.

Tom Draper, Warner's vice president and director of black marketing, feels the cracks in the U.S. market "are cause for hope. Consumers are ready for fresh approaches to music."

Draper points to American radio's cautious attitudes anent exposing new artists readily or playing something which is afield from the center point of that which is popular in pop music.

Jarreau, a jazz flavored vocalist who improvises sounds as adjuncts to his vocal interpretations, has been a tough sell in the U.S. because of his unusual style. But not in Europe.

WEA companies there started getting reactions in their territories to Jarreau's first LP "We Got By" in late 1975-early 76. "In talking to our managing directors," says Ruffino, "their response was unanimous: this is a superstar. We had to do something to get him overseas."

"Three months in 1976 Al was nominated along with Melissa Manchester and Bruce Springsteen in the best new international pop artist category in the German Grammy equivalent awards. We got Al on a tour of clubs in Germany, Italy and France and the German Grammy people heard he was in Europe and invited him to perform on their Grammy telecast.



Billboard photo by Bonnie Tiegel
Music Man: Al Jarreau creates his own band.

"He performed on the show and then found out he was the winner of the award."

Ruffino credits Sigey Loch, managing director for WEA Germany, with being instrumental in getting the company behind Jarreau's product.

"The Europeans knew there was something unique about Al," Ruffino continues, adding: "They called him the man with the orchestra in his throat."

In 1976 Jarreau played the Montreux Jazz Festival in Switzerland with concomitant media exposure. This year Jarreau won the German Grammy equivalent as outstanding international vocalist, moving up from the new vocalist category. And he also nabbed the 1977 new international warbler's award in Italy.

Cognizant of his strength on the Continent, Jarreau, and his manager Pat Rains are working with WB on a three to four-week tour of major markets in Europe this November. He will also go to the Far East and South America in 1978.

Ruffino cites Rains' "sense of timing and willingness to cooperate" with the label as a major bonus in

getting Jarreau to where his music is being appreciated.

Breaking Jarreau domestically has been a big headache because of the problems with radio play. "So we decided to go to radio stations which are predisposed to exposing new acts, the black progressive FM," adds Tom Draper.

"WHUR in Washington was instrumental in breaking Al in the U.S. Other stations which played his music were WJZZ in Detroit, WBMX and WGTI in Chicago, WRVR in New York, KBCA in Los Angeles and WDAS in Philadelphia." Several of these are jazz stations.

"We are now starting to crack black AM stations," Draper notes. "We are approaching this task realistically and we are taking it in stages."

A single, "Take Five," from Jarreau's chart-climbing LP "Look To The Rainbow" has just been released as a result of WTIJ in New Orleans pulling the cut for showcasing.

There were previous singles releases, Draper admits, but to no avail.

Collectively, sales of Jarreau's three LPs in Europe, according to Ruffino, are at the 300,000 unit mark. Draper says U.S. sales are slightly below this. "Rainbow," Draper notes, "is starting to cross-over into the AOR radio field."

Adds Draper: "Al is not a singles artist so we have to work his albums as if they are singles." What does this mean? "We try to gain airplay on various cuts, not on one exclusively. Besides, the audience he appeals to doesn't buy singles."

Will the U.S. catch up to Europe in LP sales? Draper is cautious in his reply. The company is not yet ready to spring a major Jarreau promotion, he says, because "he needs more consumer response" in order to warrant the investment.

"He's not exactly a household word here. You need the right sense of timing; you need more time in order for a program to be successful."

BONCELLIA SIGNS with SABLE



Boncellia Lewis, currently appearing in the Broadway hit, "Bubbling Brown Sugar" is pictured here signing with Sable Records. Standing behind her, l. to r., are Phillip M. Cowan, her Attorney; Larry Gardenhire, her manager; Wyatt Cheek, Promotion Director for Sable; and Stephen J. Gales, President of the label. A Jazz-Disco single with "a new flavor" is scheduled in September as Ms. Lewis's first release.

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AUGUST 27, 1977, BILLBOARD

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Jimmy's Chain

• Continued from page 8

hattan chain specializing in low pricing, Jerry Polito, assistant sales manager, predicts: "Pricing will level out at our prices or maybe a little higher." Disc-O-Mat sells \$6.98 records for \$3.69 and \$7.98 albums for \$4.49.

At King Karol's, owner Ben Karol is hopeful that prices will level out closer to his own policy which finds \$7.98 albums selling for \$5.88 and occasionally at a cut rate of \$4.99.

Says Karol: "Everyone should learn a lesson from what has happened to Jimmy's. You just can't sell merchandise and not make a reasonable profit. You have to work on about a one-third overall margin of profit. Anyone who works on a lower margin is headed for financial trouble."

L.A. Writers To Finals In Ireland

LOS ANGELES—A local song-writing team has made the finals of the 12th annual Castlebar International Song Contest, scheduled for Oct. 3-8 in Castlebar, Ireland.

The team is Jim Rukes and Lucille Reid and its entry is "A Stone's Throw From Heaven," a country flavored work. It was one of more than 1,100 songs submitted from 35 countries. Katie Hopkins Zerby will sing the song.

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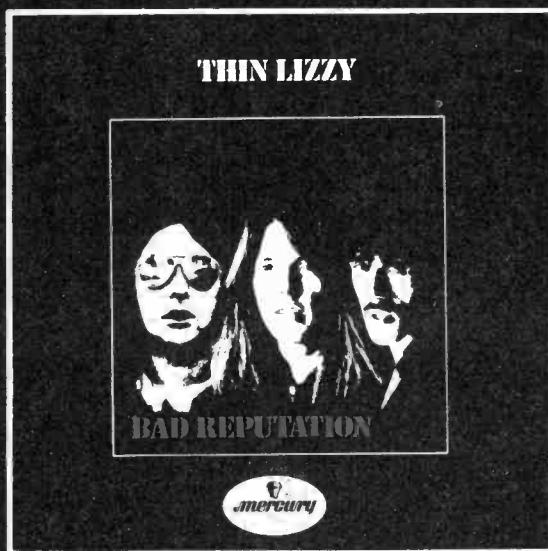


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ON ARISTA RECORDS.

ERIC CARMEN
Boats Against The Current



Cassettes Gain In NARM Study

• Continued from page 1

sales and \$5.1 million in miscellaneous tapes including quad-8 and reel-to-reel.

Singles sales accounted in 1976 for 12.7% of the dollar volume for all NARM members, up from 11.4% from the year before. It represents 7.9% of dollar volume for NARM retailers, virtually unchanged from the year before.

Overall in 1976 record and tape sales accounted for 89.2% of NARM members' sales (records: 62.1% and tapes: 27.1%) while playback equipment accounted for 4.9%; miscel-

laneous and accessories were 5.4%; and musical instruments were .5%.

A total profile of the NARM members shows that 11.8% are doing under \$1 million annual volume, slightly up from 1975.

Between \$1 and \$2 million, the figure is 22.3%; \$2 to \$3 million: 13.1%; \$3 to \$5 million: 20.4%; \$5 to \$15 million: 18.9%; \$15 to \$25 million: 7.2%; \$25 to \$50 million: 3.3%; and more than \$50 million: 2.6% of the membership.

Department and discount stores, which accounted for 71.6% of NARM rackjobber/one stop volume in 1975, dropped in relative im-

portance to 67.7% in 1976. Some of this business was picked up by variety stores which went up from 3% to 5.2%. Retailers stayed steady at 15.6%. Other outlets were: drug stores: 7.4%; service PXs: 2.2%; supermarkets: .8%; and miscellaneous at 1.1%.

Contemporary recorded product continues to dominate sales, with pop, rock and soul accounting for 62% of overall dollar volume in 1976, up slightly from 1975's 61.4%. Country continued its gains in 1976 going up to 12.1% from 11.7%. MOR, however, dropped from 11.1% to 10.5%.

Jazz climbed from 4.6% to 5.3% in 1976. Classical was 3.4% in 1976; children's was 3.2%; comedy: 1.5%; and everything else was 2%. Budget and economy product accounted for 9.6% of the gross dollar volume.



MOPED DEVILLE—Mink Deville fan Joy Toft sits on the moped she won in a Mink Deville promotional contest that Capitol Records mounted with the Sam Goody chain in New York. From the left: Ira Derfler, district sales manager, Capitol Records; Toft; Ray Brill of Sam Goody; Rod Fisher, Capitol sales; Geoff Sager, customer service rep.; and Roy Scott of Sam Goody.

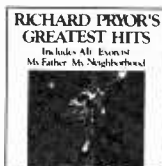
AUGUST IS W.E.A. RECORD AND TAPE MONTH AT GALGANO'S



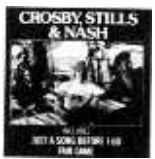
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Includes "You and the Night" and "The Heart of the Matter"
LP \$7.98—\$3.99
Tape \$7.98—\$4.25



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Includes "The Chain," "Nikki," "Don't Stop Believin'," "The Chariot," "Dance," "Steppin' Out"
LP \$7.98—\$3.99
Tape \$7.98—\$4.25



RICHARD PRYOR'S
GREATEST HITS
Includes "All About My Father," "My Nighthood"
LP \$7.98—\$3.99
Tape \$7.98—\$4.25



CROSBY, STILLS & NASH
Suite Life
Includes "Suite Life," "Suite Life"
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Tape \$7.98—\$4.25



SLAVE
Slave
Includes "Slave," "Slave"
LP \$6.98—\$3.39
Tape \$7.98—\$4.25



7E-1084
LP \$7.98—\$3.99
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SHAUN CASSIDY
Includes "The Hit," "Da Doo Ron Ron"
Also includes "Morning Girl," "Holiday," "That's Rock 'n' Roll"
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Bad Company
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Philly Welcomes 16th Harmony Hut Shop

• Continued from page 4

Schwartz reveals that when the Rouse Co. completes construction of its addition to its Cherry Hill (N.J.) Mall nearby, Harmony Hut will open a store there. Completion of the addition is expected to be by mid-1978, and it will be the first Harmony Hut operation for the Southern New Jersey area.

While there are already several record and stereo stores located in the Cherry Hill Mall, and the area there is as highly competitive as center-city Philadelphia, Harmony Hut will be the only record store in the Gallery. The only in-gallery competition, apart from department store record departments, is a Radio Shack, which carries no records and no prerecorded tapes.

The new store here takes in some 5,300 square feet, which is the average size of the other Huts—although the Hut opened the next day in Rockaway, N.J., is only 3,700 square feet. Schwartz says the store here will be competitive with the better record shops in pricing all classical, pop and rock LPs \$1 off list price.

He is not concerned with the many discounters along the same street selling LPs for as little as \$3.19 since Harmony Hut will be reaching out for a different shopper.

The merchandise stores along

Market St. East, music and otherwise, appeal to the middle to low-income buyers, with product geared mainly to blacks and Hispanics. The Gallery hopes to change the street's image.

Schwartz says that the biggest appeal of the Hut's record department is the fact that it emphasizes a full catalog inventory—classical, rock, pop, folk, country, instrumental, jazz, comedy, international, soul and even instructional records.

In addition to records, 8-track tapes and cassettes the Hut carries a great deal of hardware and accessories, musical instruments (guitars and drums) and sheet music and instructional books.

With the emphasis on quality brand names, the Hut carries Technic and Dual stereos; Garrard, Shure and Sanyo turntables; car stereos by Sanyo, Technic and Panasonic, and Jensen Speakers.

For the opening, the Hut went heavy promotionally with free prize drawings every hour for mini-cassettes, records, car speakers and

headphones. Three grand prizes offered were topped by a three-day vacation for two plus transportation and \$125 in spending money at Sea Pines Plantation on Hilton Head Island, S.C.; two second prizes of a \$175 Ibanez acoustic electric guitar; and two third prizes of a Sanyo AM/FM cassette in-dash car stereo valued at \$150.

In addition, a number of recording artists made personal appearances at the Hut for the opening days. Monnetin, local jazz guitarist, whose first LP was just released by Inner City Records, appeared with her band on Thursday (11). Phyllis Hyman came in on Friday (12) to help promote the store's opening and her Buddah records. On Saturday (13) it was a personal appearance by the Sylvers, appearing locally at the Valley Forge Music Fair.

Mark Porter is serving as manager of the Gallery store. Also in for the opening ceremonies were Bertram Schwartz, president of the Harmony Hut chain, and James Schwartz, president of the parent Schwartz Bros. record distributors.

ARISTANS TO SAN DIEGO FOR PARLEY

NEW YORK—Arista Records is expecting more than 300 delegates at its worldwide convention which begins Wednesday (24) at the Hotel Del Coronado in San Diego.

The four-day event will be attended by Arista executives from New York, Los Angeles and London, as well as regional promotion and marketing people and representatives from 17 of the company's international licensees.

Theme of the convention is "Careers Are Our Business." There will be artist showcases every night, with members of the public invited to the ballroom concerts through the participation of local radio stations.

In addition to previewing new product at the convention, the delegates will take part in sales, promotion, a&r, artist relations, regional and international meetings.

There will be a radio panel with guest speakers and an awards luncheon to honor achievements by Arista personnel in the past year.

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

Based on station playlists through Thursday (8/18/77)

TOP ADD ONS - NATIONAL

PETER FRAMPTON—Signed, Sealed, Delivered (A&M)
FOREIGNER—Cold As Ice (Atlantic)
HEATWAVE—Boogie Nights (Epic)

D—Discotheque Crossover

ADD ONS—The two key products added at the radio stations listed, as determined by station personnel.
PRIME MOVERS—The two products registering the greatest proportionate upward movement on the station's playlist, as determined by station personnel.
BREAKOUTS—Billboard Chart Dept summary of Add On and Prime Mover information to reflect greatest product activity at Regional and National levels.

KRIZ—Phoenix

- **BROS. JOHNSON**—Strawberry Letter 23 (A&M)
- **DAN FOGELBERG**—Love's Gone By (Full Moon/Epic)
- ★ **BLUE**—Another Nighttime Flight (Rocket) 20-16
- ★ **ENGLAND DAN/JOHN FORD COLEY**—It's Sad To Belong (Big Tree) 8-5

KTKT—Tucson

- **BROS. JOHNSON**—Strawberry Letter 23 (A&M)
- **FLOATERS**—Float On (ABC) 30-24
- ★ **KISS**—Christine Sixteen (Casablanca) 16-12

KQEO—Albuquerque

- **TED NUGENT**—Cat Scratch Fever (Epic)
- **MCCOO & DAVIS JR.**—Look What You've Done To My Heart (ABC)
- ★ **FLEETWOOD MAC**—Don't Stop (W.B.) 11-4
- ★ **FLOATERS**—Float On (ABC) 27-20
- KENO**—Las Vegas
- **FOREIGNER**—Cold As Ice (Atlantic)
- **JOHNNY RIVERS**—Swayin' To The Music (Big Tree)
- ★ **ELECTRIC LIGHT ORCHESTRA**—Telephone Line (U.A./Jet) 28-20
- ★ **RAM JAM**—Black Betty (Epic) 34-28

Pacific Southwest Region

TOP ADD ONS

FOREIGNER—Cold As Ice (Atlantic)
COMMODORES—Brick House (Motown)
BROS. JOHNSON—Strawberry Letter 23 (A&M)

PRIME MOVERS

JAMES TAYLOR—Handy Man (Columbia)
ELECTRIC LIGHT ORCH.—Telephone Line (U.A./Jet)
KISS—Christine Sixteen (Casablanca)

BREAKOUTS

DOROTHY MOORE—I Believe You (Malaco)
DAN FOGELBERG—Love's Gone By (Full Moon/Epic)
THIN LIZZY—Dancing In The Moonlight (Mercury)

KHJ—Los Angeles

- **FOREIGNER**—Cold As Ice (Atlantic)
- **COMMODORES**—Brick House (Motown)
- ★ **ELECTRIC LIGHT ORCHESTRA**—Telephone Line (U.A./Jet) 20-10

TEN-Q (KTNQ)—Los Angeles

- **THIN LIZZY**—Dancing In The Moonlight (Mercury)
- **DOROTHY MOORE**—I Believe You (Malaco)
- ★ **KISS**—Christine Sixteen (Casablanca) 7-3
- ★ **RITA COOLIDGE**—Higher And Higher (A&M) 14-10

KDAY—Los Angeles

- **GEORGE BENSON**—The Greatest Love Of All (Arista)
- **MICHAEL HENDERSON**—I Can't Help It (Buddah) HB-24
- ★ **MECO**—Theme From "Star Wars" (Millennium) HB-29

KEZY—Anaheim

- **COMMODORES**—Easy (Motown)
- **PETER FRAMPTON**—Signed, Sealed & Delivered (A&M)
- ★ **KISS**—Christine Sixteen (Casablanca) 16-10
- ★ **JAMES TAYLOR**—Handy Man (Columbia) 18-12

KFXM—San Bernardino

- **BEE GEES**—Edge Of The Universe (RSO)
- **CROSBY, STILLS & NASH**—Just A Song Before I Go (Atlantic)
- ★ **JAMES TAYLOR**—Handy Man (Columbia) 10-2
- ★ **FLEETWOOD MAC**—Don't Stop (W.B.) 12-4

KCBQ—San Diego

- **RAM JAM**—Black Betty (Epic)
- **SANFORD & TOWNSEND**—Smoke From A Distant Fire (W.B.)
- ★ **JAMES TAYLOR**—Handy Man (Columbia) 27-15
- ★ **B J THOMAS**—Don't Worry Baby (MCA) HB-29

KAFY—Bakersfield

- **CARLY SIMON**—Nobody Does It Better (Elektra)
- **STEVIE WONDER**—Another Star (Tamla)
- D★ **MECO**—Theme From "Star Wars" (Millennium) 13-8
- ★ **COMMODORES**—Easy (Motown) 17-12

PRIME MOVERS - NATIONAL

FLOATERS—Float On (ABC)
ELECTRIC LIGHT ORCH.—Telephone Line (U.A./Jet)
JOHNNY RIVERS—Swayin' To The Music (Slow Dancing) (Big Tree)

KGW—Portland

- **NONE**
- **D★ MECO**—Theme From "Star Wars" (Millennium) 26-16
- ★ **RAM JAM**—Black Betty (Epic) 14-8

KING—Seattle

- **SUPERTRAMP**—Give A Little Bit (A&M)
- **DEBBIE BOONE**—You Light Up My Life (W.B.)
- ★ **LONDON SYMPHONY ORCHESTRA**—Theme From "Star Wars" (20th Century) 21-14
- ★ **ELECTRIC LIGHT ORCHESTRA**—Telephone Line (U.A./Jet) 16-10

KJRB—Spokane

- **STYX**—Fooling Yourself (A&M)
- **DEBBIE BOONE**—You Light Up My Life (W.B.)
- ★ **COMMODORES**—Easy (Motown) 25-14
- ★ **ELECTRIC LIGHT ORCHESTRA**—Telephone Line (U.A./Jet) 14-8

KTAC—Tacoma

- **BEE GEES**—Edge Of The Universe (RSO)
- **DEBBIE BOONE**—You Light Up My Life (W.B.)
- ★ **BAY CITY ROLLERS**—You Made Me Believe In Magic (Arista) 7-2
- ★ **FLEETWOOD MAC**—Don't Stop (W.B.) 9-5

KCPX—Salt Lake City

- **FLOATERS**—Float On (ABC)
- **K.C. & THE SUNSHINE BAND**—Keep It Coming Love (TK)
- D★ **MECO**—Theme From "Star Wars" (Millennium) 15-6
- ★ **BROS. JOHNSON**—Strawberry Letter 23 (A&M) 30-26

KRSP—Salt Lake City

- **DONNA SUMMER**—I Feel Love (Casablanca)
- **PETER FRAMPTON**—Signed, Sealed, Delivered (A&M)
- ★ **STEPHEN BISHOP**—On And On (ABC) 15-7
- ★ **LONDON SYMPHONY ORCHESTRA**—Theme From "Star Wars" (20th Century) 10-3

KTLK—Denver

- **JOHNNY RIVERS**—Swayin' To The Music (Big Tree)
- **PETER FRAMPTON**—Signed, Sealed, Delivered (A&M)
- D★ **MECO**—Theme From "Star Wars" (Millennium) 30-19
- ★ **SANFORD & TOWNSEND**—Smoke From A Distant Fire (W.B.) 28-20

North Central Region

TOP ADD ONS

ERIC CARMEN—She Did It (Arista)
FOREIGNER—Cold As Ice (Atlantic)
FLOATERS—Float On (ABC)

PRIME MOVERS

LONDON SYMPHONY ORCH.—Theme From "Star Wars" (20th Century)
JOHNNY RIVERS—Swayin' To The Music (Big Tree)
SWEET—Funk It Up (Capitol)

BREAKOUTS

BROS. JOHNSON—Strawberry Letter 23 (A&M)
PETER FRAMPTON—Signed, Sealed, Delivered (A&M)
HEATWAVE—Boogie Nights (Epic)

CKLW—Detroit

- **ERIC CARMEN**—She Did It (Arista)
- **MANHATTANS**—We Never Danced To A Love Song (Columbia)
- ★ **FOREIGNER**—Cold As Ice (Atlantic) 22-16
- ★ **LONDON SYMPHONY ORCHESTRA**—Theme From "Star Wars" (20th Century) 28-24

WJLB—Detroit

- **BARRY WHITE**—It's Ecstasy When You Lay Down Next To Me (20th Century)
- **DRAMATICS**—Shake It Well (ABC)
- ★ **JERRY BUTLER**—Chalk It Up (Motown) 22-9
- ★ **GEORGE BENSON**—The Greatest Love Of All (Arista) 3-1

WTAC—Flint, Mich.

- **HEATWAVE**—Boogie Nights (Epic)
- **ALAN PARSONS PROJECT**—I Wouldn't Want To Be Like You (Arista)
- ★ **RAM JAM**—Black Betty (Epic) 20-10
- ★ **SANFORD & TOWNSEND**—Smoke From A Distant Fire (W.B.) 23-15

WGRD—Grand Rapids

- **FOREIGNER**—Cold As Ice (Atlantic)
- **COMMODORES**—Easy (Motown)
- ★ **JOHNNY RIVERS**—Swayin' To The Music (Big Tree) 12-3
- D★ **EMOTIONS**—Best Of My Love (Columbia) 6-2

Z-96 (WZZM-FM)—Grand Rapids

- **FLOATERS**—Float On (ABC)
- **SANFORD & TOWNSEND**—Smoke From A Distant Fire (W.B.)
- ★ **COMMODORES**—Easy (Motown) 24-15
- ★ **JAMES TAYLOR**—Handy Man (Columbia) 14-10

WAKY—Louisville

- **HEATWAVE**—Boogie Nights (Epic)
- **HELEN REDDY**—You're My World (Capitol)
- ★ **LONDON SYMPHONY ORCHESTRA**—Theme From "Star Wars" (20th Century) 17-6
- ★ **FLEETWOOD MAC**—Don't Stop (W.B.) 18-10

WBGW—Bowling Green

- **ATLANTA RHYTHM SECTION**—Dog Days (Polydor)
- **ADDRISI BROS.**—Does She Do It Like She Dances (Buddah)
- ★ **BEE GEES**—Edge Of The Universe (RSO) 28-21

- D★ **DONNA SUMMER**—I Feel Love (Casablanca) 26-20

WGCL—Cleveland

- **STEPHEN BISHOP**—On And On (ABC)
- **PETER FRAMPTON**—Signed, Sealed, Delivered (A&M)
- ★ **FOREIGNER**—Cold As Ice (Atlantic) 21-14
- ★ **BROS. JOHNSON**—Strawberry Letter 23 (A&M) 23-16

WMGC—Cleveland

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

WSAI—Cincinnati

- **FOREIGNER**—Cold As Ice (Atlantic)
- **KENNY LOGGINS**—I Believe In Love (Columbia)
- ★ **ELECTRIC LIGHT ORCHESTRA**—Telephone Line (U.A./Jet) 22-16
- ★ **CROSBY, STILLS & NASH**—Just A Song Before I Go (Atlantic) 12-7

Q-102 (WKQR-FM)—Cincinnati

- **SUPERTRAMP**—Give A Little Bit (A&M)
- **BROS. JOHNSON**—Strawberry Letter 23 (A&M)
- D★ **EMOTIONS**—Best Of My Love (Columbia) 18-10
- ★ **RITA COOLIDGE**—Higher And Higher (A&M) 5-1

WCOL—Columbus

- **TED NUGENT**—Cat Scratch Fever (Epic)
- **STEVIE WONDER**—Another Star (Tamla)
- ★ **SHAUN CASSIDY**—That's Rock & Roll (Warner/Curb) 17-7
- ★ **COMMODORES**—Brick House (Motown) 38-31

WCUE—Akron, Ohio

- **TED NUGENT**—Cat Scratch Fever (Epic)
- **ERIC CARMEN**—She Did It (Arista)
- ★ **SWEET**—Funk It Up (Capitol) 40-26
- ★ **K.C. & THE SUNSHINE BAND**—Keep It Coming Love (TK) 30-19

13-Q (WKQT)—Pittsburgh

- **FLOATERS**—Float On (ABC)
- **BROS. JOHNSON**—Strawberry Letter 23 (A&M)
- ★ **JOHNNY "GUITAR" WATSON**—A Real Motha For Ya (DJM) 24-18
- ★ **JOHNNY RIVERS**—Swayin' To The Music (Big Tree) 19-14

BREAKOUTS - NATIONAL

STEVIE WONDER—Another Star (Tamla)
CARLY SIMON—Nobody Does It Better (Elektra)
BROS. JOHNSON—Strawberry Letter 23 (A&M)

WPEZ—Pittsburgh

- D• **DONNASUMMER**—I Feel Love (Casablanca)
- **FLOATERS**—Float On (ABC)
- D★ **MECO**—Theme From "Star Wars" (Millennium) 12-5

WRIE—Erie, Pa.

- **NO LIST**
- **NO LIST**
- ★ **PETER FRAMPTON**—Signed, Sealed, Delivered (A&M)
- **LONDON SYMPHONY ORCHESTRA**—Theme From "Star Wars" (20th Century) 29-22
- ★ **HEATWAVE**—Boogie Nights (Epic) 18-15

WJET—Erie, Pa.

- **PETER FRAMPTON**—Signed, Sealed, Delivered (A&M)
- **LONDON SYMPHONY ORCHESTRA**—Theme From "Star Wars" (20th Century) 29-22
- ★ **HEATWAVE**—Boogie Nights (Epic) 18-15

Southwest Region

TOP ADD ONS

PETER FRAMPTON—Signed, Sealed, Delivered (A&M)
SHAUN CASSIDY—That's Rock & Roll (Warner/Curb)
K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)

PRIME MOVERS

(D) **MECO**—Theme From "Star Wars" (Millennium)
DEBBIE BOONE—You Light Up My Life (W.B.)
FLOATERS—Float On (ABC)

BREAKOUTS

HEATWAVE—Boogie Nights (Epic)
CARLY SIMON—Nobody Does It Better (Elektra)
BROS. JOHNSON—Strawberry Letter 23 (A&M)

KILT—Houston

- **FOREIGNER**—Cold As Ice (Atlantic)
- **PETER FRAMPTON**—Signed, Sealed, Delivered (A&M)
- ★ **DEBBIE BOONE**—You Light Up My Life (W.B.) 38-22
- ★ **FLOATERS**—Float On (ABC) 10-2

KRBE—Houston

- **NONE**
- **D★ MECO**—Theme From "Star Wars" (Millennium) 22-3
- ★ **DEBBIE BOONE**—You Light Up My Life (W.B.) HB-16

KNOK—Dallas

- **BARRY WHITE**—It's Ecstasy When You Lay Down Next To Me (20th Century)
- **NEW BIRTH**—Deeper (W.B.)
- ★ **BOOTSIE'S RUBBER BAND**—Can't Stay Away (W.B.) 11-7
- ★ **NEW YORK CITY COMMUNITY CHURCH CHOR**—Express Yourself (RCA) 21-18

KLIV—Dallas

- **K.C. & THE SUNSHINE BAND**—Keep It Coming Love (TK)
- **JOHNNY RIVERS**—Swayin' To The Music (Big Tree)
- ★ **SANFORD & TOWNSEND**—Smoke From A Distant Fire (W.B.) 28-20
- ★ **STEPHEN BISHOP**—On And On (ABC) 17-10

KNUS-FM—Dallas

- **NO LIST**
- **NO LIST**
- ★ **FOREIGNER**—Cold As Ice (Atlantic) 19-13
- ★ **PETER McCANN**—Do You Wanna Make Love (20th Century) 15-12

KFJZ-FM(97)—Fl. Worth

- **NONE**
- **FOREIGNER**—Cold As Ice (Atlantic) 19-13
- ★ **PETER McCANN**—Do You Wanna Make Love (20th Century) 15-12

KINT—El Paso

- **FIREBALL**—Just Remember I Love You (Atlantic)
- D• **MECO**—Theme From "Star Wars" (Millennium)
- ★ **K.C. & THE SUNSHINE BAND**—Keep It Coming Love (TK) 15-7
- ★ **KISS**—Christine Sixteen (Casablanca) 11-8

WKY—Oklahoma City

- **B J THOMAS**—Don't Worry Baby (MCA)
- **BROS. JOHNSON**—Strawberry Letter 23 (A&M)
- ★ **EMOTIONS**—Best Of My Love (Columbia) 7-2
- D★ **FLOATERS**—Float On (ABC) 17-13

KOMA—Oklahoma City

- **HEATWAVE**—Boogie Nights (Epic)
- **JAMES TAYLOR**—Handy Man (Columbia) 12-4
- ★ **ENGLAND DAN/JOHN FORD COLEY**—It's Sad To Belong (Big Tree) 17-10

KAKC—Tulsa

- **CAROLE KING**—Hard Rock Cafe (Capitol)
- **SHAUN CASSIDY**—That's Rock & Roll (Warner/Curb)
- ★ **FLEETWOOD MAC**—Don't Stop (W.B.) 20-11
- D★ **EMOTIONS**—Best Of My Love (Columbia) 7-1

KELI—Tulsa

- **HEATWAVE**—Boogie Nights (Epic)
- **PETER FRAMPTON**—Signed, Sealed, Delivered (A&M)
- ★ **STEPHEN BISHOP**—On And On (ABC) 12-4
- D★ **EMOTIONS**—Best Of My Love (Columbia) 7-1

WTIX—New Orleans

- **SHAUN CASSIDY**—That's Rock & Roll (Warner/Curb)
- **GEORGE BENSON**—The Greatest Love Of All (Arista)
- D★ **MECO**—Theme From "Star Wars" (Millennium) 12-1
- ★ **CROSBY, STILLS & NASH**—Just A Song Before I Go (Atlantic) 7-3

KEEL—Shreveport

- **TED NUGENT**—Cat Scratch Fever (Epic)
- **CARLY SIMON**—Nobody Does It Better (Elektra)
- ★ **FLOATERS**—Float On (ABC) 25-17
- ★ **PABLO CRUISE**—Whatcha Gonna Do (A&M) 11-4

Midwest Region

TOP ADD ONS

FOREIGNER—Cold As Ice (Atlantic)
SHAUN CASSIDY—That's Rock & Roll (Warner/Curb)
PETER FRAMPTON—Signed, Sealed, Delivered (A&M)

PRIME MOVERS

K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
TED NUGENT—Cat Scratch Fever (Epic)
ELECTRIC LIGHT ORCH.—Telephone Line (U.A./Jet)

BREAKOUTS

BROS. JOHNSON—Strawberry Letter 23 (A&M)
COMMODORES—Easy (Motown)
ERIC CARMEN—She Did It (Arista)

WLS—Chicago

- **FOREIGNER**—Cold As Ice (Atlantic)
- **JAMES TAYLOR**—Handy Man (Columbia) 15-10
- ★ **FLEETWOOD MAC**—Don't Stop (W.B.) 22-17

WMET—Chicago

- **BROS. JOHNSON**—Strawberry Letter 23 (A&M)
- **SHAUN CASSIDY**—That's Rock & Roll (Warner/Curb)
- D★ **EMOTIONS**—Best Of My Love (Columbia) 8-4
- ★ **LONDON SYMPHONY ORCHESTRA**—Theme From "Star Wars" (20th Century) 9-5

(Continued on page 24)

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THE DRAMATICS

THE NEW SINGLE

SHAKE *IT* WELL!

THE NEW ALBUM

Produced by
TONY HESTER
and **DON DAVIS**

abc Records
GRT TAPES

Billboard Singles Radio Action

Based on station playlists through Thursday (8/18/77)

Playlist Top Add Ons
Playlist Prime Movers

Continued from page 22

WYON—Chicago

- MICHAEL HENDERSON—I Can't Help It (Buddah)
- FREDDIE WATERS—I'm Afraid To Let You Into My Life (October)
- ★ PETER BROWN—Do You Wanna Get Funky With Me (Drive) 32-14
- ★ GEORGE BENSON—The Greatest Love Of All (Arista) 9-2

WNDE—Indianapolis

- FOREIGNER—Cold As Ice (Atlantic)
- BROS. JOHNSON—Strawberry Letter 23 (A&M)
- ★ ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet) 18-11
- ★ COMMODORES—Easy (Motown) 12-8

WOKY—Milwaukee

- PAUL NICHOLAS—Heaven On The 7th Floor (RSO)
- CARLY SIMON—Nobody Does It Better (Elektra)
- ★ SHAUN CASSIDY—That's Rock & Roll (Warner/Curb) 23-16
- ★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 27-21

WZUU-FM—Milwaukee

- ERIC CARMEN—She Did It (Arista)
- PETER FRAMPTON—Signed, Sealed, Delivered (A&M)
- ★ BAY CITY ROLLERS—You Made Me Believe In Magic (Arista) 20-4
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 14-11

WIRL—Peoria, Ill.

- COMMODORES—Easy (Motown)
- STEVE MILLER BAND—Jungle Love (Capitol)
- ★ DEAN FRIEDMAN—Ariel (Lifesong) 14-7
- ★ ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet) 18-12
- ★ CARLY SIMON—Nobody Does It Better (Elektra) 35-28

KSLQ-FM—St. Louis

- CAROLE KING—Hard Rock Cafe (Capitol)
- PETER BROWN—Do You Wanna Get Funky With Me (Drive)
- ★ ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet) 32-22
- ★ CARLY SIMON—Nobody Does It Better (Elektra) 35-28

KXOK—St. Louis

- DONNA SUMMER—I Feel Love (Casablanca)
- DAVE MASON—We Just Disagree (Columbia)
- ★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 15-3
- ★ HEATWAVE—Boogie Nights (Epic) 29-19

KIOA—Des Moines

- B J THOMAS—Don't Worry Baby (MCA)
- SHAUN CASSIDY—That's Rock & Roll (Warner/Curb)
- ★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 24-13
- ★ DEAN FRIEDMAN—Ariel (Lifesong) 15-7

KDWB—Minneapolis

- COMMODORES—Easy (Motown)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
- ★ B J THOMAS—Don't Worry Baby (MCA) 28-16
- ★ JENNIFER WARNES—I'm Dreaming (Arista) 14-8

WDGY—Minneapolis

- NO LIST
- NO LIST

KSTP—Minneapolis

- JOHNNY RIVERS—Swayin' To The Music (Big Tree)
- PETER FRAMPTON—Signed, Sealed, Delivered (A&M)
- ★ ALAN PARSONS PROJECT—I Wouldn't Want To Be Like You (Arista) 23-13
- ★ CARLY SIMON—Nobody Does It Better (Elektra) 26-21

WHB—Kansas City

- KENNY ROGERS—Daytime Friends (U.A.)
- SHAUN CASSIDY—That's Rock & Roll (Warner/Curb)
- ★ TED NUGENT—Cat Scratch Fever (Epic) 30-6
- ★ STEPHEN BISHOP—On And On (ABC) 22-7

KKLS—Rapid City, S.D.

- STEVE MILLER BAND—Jungle Love (Capitol)
- ERIC CARMEN—She Did It (Arista)
- ★ LEO SAYER—How Much Love (W.B.) 14-8
- ★ FOREIGNER—Cold As Ice (Atlantic) 18-14

KQWB—Fargo, N.D.

- FOREIGNER—Cold As Ice (Atlantic)
- KATE TAYLOR—It's In His Kiss (Columbia)
- ★ LEO SAYER—How Much Love (W.B.) 19-15
- ★ B J THOMAS—Don't Worry Baby (MCA) 26-23

Northeast Region

TOP ADD ONS

- BROS. JOHNSON—Strawberry Letter 23 (A&M)
- HEATWAVE—Boogie Nights (Epic)
- PETER FRAMPTON—Signed, Sealed, Delivered (A&M)

PRIME MOVERS

- LONDON SYMPHONY ORCH.—Theme From "Star Wars" (20th Century)
- FLEETWOOD MAC—Don't Stop (W.B.)
- FLOATERS—Float On (ABC)

BREAKOUTS

- (D) DONNA SUMMER—I Feel Love (Casablanca)
- (D) MECO—Theme From "Star Wars" (Millennium)
- STEVIE WONDER—Another Star (Tamla)

WABC—New York

- BROS. JOHNSON—Strawberry Letter 23 (A&M)
- PETER FRAMPTON—Signed, Sealed, Delivered (A&M)
- ★ COMMODORES—Easy (Motown) 9-5
- ★ PABLO CRUISE—Whatcha Gonna Do (A&M) 12-9

WBLS—New York

- MILLIE JACKSON—If You're Not Back In Love By Monday (Spring)
- MEMPHIS HORNS—Just For Your Love
- ★ NONE

99-X—New York

- FOREIGNER—Cold As Ice (Atlantic)
- MECO—Theme From "Star Wars" (Millennium)
- ★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 34-17
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 22-11

WWRL—New York

- JAMES BROWN & THE J.B.—Give Me Some Skin (Polydor)
- MECO—Theme From "Star Wars" (Millennium)
- ★ VARIOUS ARTISTS—Let's Clean Up The Ghetto (Phila. Int'l.) 26-19
- ★ VICKI SUE ROBINSON—Hold Tight (RCA) 19-14

WPTR—Albany

- STEVIE WONDER—Another Star (Tamla)
- PETER FRAMPTON—Signed, Sealed, Delivered (A&M)
- ★ BEE GEES—Edge Of The Universe (RSO) 24-19
- ★ BROS. JOHNSON—Strawberry Letter 23 (A&M) HB-22

WTRY—Albany

- HEATWAVE—Boogie Nights (Epic)
- PETER FRAMPTON—Signed, Sealed, Delivered (A&M)
- ★ EMOTIONS—Best Of My Love (Columbia) 7-1
- ★ CAROLE KING—Hard Rock Cafe (Capitol) 21-16

WKBW—Buffalo

- BEE GEES—Edge Of The Universe (RSO)
- BROS. JOHNSON—Strawberry Letter 23 (A&M)
- ★ LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century) 28-20
- ★ COMMODORES—Easy (Motown) 18-13

WYSL—Buffalo

- JOHNNY RIVERS—Swayin' To The Music (Big Tree)
- KAREN NELSON & BILLY TAYLOR—Love Me One More Time
- ★ MECO—Theme From "Star Wars" (Millennium) 21-11
- ★ LEO SAYER—How Much Love (W.B.) 22-16

WBBF—Rochester, N.Y.

- HEATWAVE—Boogie Nights (Epic)
- DAVE MASON—We Just Disagree (Columbia)
- ★ STEPHEN BISHOP—On And On (ABC) 16-6
- ★ LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century) 24-18

WRKO—Boston

- HEATWAVE—Boogie Nights (Epic)
- DONNA SUMMER—I Feel Love (Casablanca)
- ★ LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century) HB-17
- ★ JOHNNY RIVERS—Swayin' To The Music (Big Tree) 26-19

WBZ-FM—Boston

- HEATWAVE—Boogie Nights (Epic)
- DONNA SUMMER—I Feel Love (Casablanca)
- ★ SANFORD & TOWNSEND—Smoke From A Distant Fire (W.B.) 19-9
- ★ CARLY SIMON—Nobody Does It Better (Elektra) 13-8

WVBF-FM—Boston

- TED NUGENT—Cat Scratch Fever (Epic)
- ERIC CARMEN—She Did It (Arista)
- ★ FLOATERS—Float On (ABC) 17-10
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 11-6

WORC—Worcester, Mass.

- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- CARLY SIMON—Nobody Does It Better (Elektra)
- ★ COMMODORES—Easy (Motown) 18-13
- ★ B J THOMAS—Don't Worry Baby (MCA) 11-7

WDRG—Hartford

- RONNIE MILSAP—It Was Almost Like A Song (RCA)
- BROS. JOHNSON—Strawberry Letter 23 (A&M)
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 18-11
- ★ FLOATERS—Float On (ABC) 25-19

WPRO—Providence

- STEVIE WONDER—Another Star (Tamla)
- PETER FRAMPTON—Signed, Sealed, Delivered (A&M)
- ★ FLOATERS—Float On (ABC) 17-10
- ★ CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic) 18-11

Mid-Atlantic Region

TOP ADD ONS

- HEATWAVE—Boogie Nights (Epic)
- CARLY SIMON—Nobody Does It Better (Elektra)
- DOROTHY MOORE—I Believe You (Malaco)

PRIME MOVERS

- FLOATERS—Float On (ABC)
- ELECTRIC LIGHT ORCH.—Telephone Line (U.A./Jet)
- JOHNNY RIVERS—Swayin' To The Music (Big Tree)

BREAKOUTS

- ERIC CARMEN—She Did It (Arista)
- PAUL NICHOLAS—Heaven On The 7th Floor (RSO)
- ALAN PARSONS PROJECT—I Wouldn't Want To Be Like You (Arista)

WFIL—Philadelphia

- HEATWAVE—Boogie Nights (Epic)
- PETER FRAMPTON—Signed, Sealed, Delivered (A&M)
- ★ CARLY SIMON—Nobody Does It Better (Elektra)
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 17-7
- ★ FLOATERS—Float On (ABC) 19-12

WIBG—Philadelphia

- HEATWAVE—Boogie Nights (Epic)
- PAUL NICHOLAS—Heaven On The 7th Floor (RSO)
- ★ JOHNNY RIVERS—Swayin' To The Music (Big Tree) 16-13
- ★ KISS—Christine Sixteen (Casablanca) 22-19

WIFI-FM—Philadelphia

- DONNA SUMMER—I Feel Love (Casablanca)
- JOHNNY RIVERS—Swayin' To The Music (Big Tree)
- ★ JAMES TAYLOR—Handy Man (Columbia) 10-3
- ★ ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet) 21-15

WPGC—Washington

- DOROTHY MOORE—I Believe You (Malaco)
- ERIC CARMEN—She Did It (Arista)
- ★ ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet) 23-17
- ★ BROS. JOHNSON—Strawberry Letter 23 (A&M) 21-16

WOL—Washington

- HAMILTON BOHANNON—Bohannon Disco Symphony (Mercury)
- AL JARREAU—Take Five (W.B.)
- ★ NONE

WGH—Washington

- STEPHEN BISHOP—On And On (ABC)
- DEBBIE BOONE—You Light Up My Life (W.B.)
- ★ B J THOMAS—Don't Worry Baby (MCA) HB-15
- ★ LEO SAYER—How Much Love (W.B.) HB-16

WCAO—Baltimore

- ALAN PARSONS PROJECT—I Wouldn't Want To Be Like You (Arista)
- GEORGE BENSON—The Greatest Love Of All (Arista)
- ★ FLOATERS—Float On (ABC) 20-13
- ★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 15-9

WYRE—Baltimore

- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- SANFORD & TOWNSEND—Smoke From A Distant Fire (W.B.) 17-9
- ★ JOHNNY RIVERS—Swayin' To The Music (Big Tree) 13-6

WLEE—Richmond, Va.

- FIREFALL—Just Remember I Love You (Atlantic)
- HEATWAVE—Boogie Nights (Epic) 10-2
- ★ ALICE COOPER—You And Me (W.B.) 4-1

Southeast Region

TOP ADD ONS

- PAUL NICHOLAS—Heaven On The 7th Floor (RSO)
- PETER FRAMPTON—Signed, Sealed, Delivered (A&M)
- (D) DONNA SUMMER—I Feel Love (Casablanca)

PRIME MOVERS

- JOHNNY RIVERS—Swayin' To The Music (Big Tree)
- ROSE ROYCE—Do Your Dance (Whitfield)
- FLOATERS—Float On (ABC)

BREAKOUTS

- STEVIE WONDER—Another Star (Tamla)
- CARLY SIMON—Nobody Does It Better (Elektra)
- STEVE MILLER BAND—Jungle Love (Capitol)

WQXI—Atlanta

- KENNY ROGERS—Daytime Friends (U.A.)
- BRICK—Dusic (Bang)
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 18-13
- ★ B J THOMAS—Don't Worry Baby (MCA) 24-12

Z-93 (WZGC-FM)—Atlanta

- FOREIGNER—Cold As Ice (Atlantic)
- PETER FRAMPTON—Signed, Sealed, Delivered (A&M)
- ★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 14-8
- ★ BROS. JOHNSON—Strawberry Letter 23 (A&M) 15-10

WBBQ—Augusta

- MARSHALL TUCKER BAND—Can't You See (Capricorn)
- PETER FRAMPTON—Signed, Sealed, Delivered (A&M)
- ★ PAUL NICHOLAS—Heaven On The 7th Floor (RSO) 21-17
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 22-18

WFOM—Atlanta

- BURTON CUMMINGS—My Own Way To Rock (Portrait)
- DAVID SOUL—Silver Lady (Private Stock)
- ★ 10 C C—Good Morning Judge (Mercury) 26-14
- ★ MAC MCANALLY—It's A Crazy World (Ariola America) 28-17

WWSA—Savannah, Ga.

- STEVIE WONDER—Another Star (Tamla)
- PETER FRAMPTON—Signed, Sealed, Delivered (A&M)
- ★ JAMES TAYLOR—Handy Man (Columbia) 10-5
- ★ BROS. JOHNSON—Strawberry Letter 23 (A&M) 23-17

WQAM—Miami

- RTA COLIDGE—Higher And Higher (A&M)
- STEPHEN BISHOP—On And On (ABC) 16-12
- ★ LOU RAWLS—See You When I Get There (Phila. Int'l.) 8-5

Y-100 (WHYI-FM)—Miami

- CARLY SIMON—Nobody Does It Better (Elektra)
- PETER FRAMPTON—Signed, Sealed, Delivered (A&M)
- ★ DONNA SUMMER—I Feel Love (Casablanca) 20-12
- ★ PAUL NICHOLAS—Heaven On The 7th Floor (RSO) 14-9

BJ-105 (WBJW-FM)—Orlando

- PAUL NICHOLAS—Heaven On The 7th Floor (RSO)
- CARLY SIMON—Nobody Does It Better (Elektra)
- ★ KISS—Christine Sixteen (Casablanca) 31-21
- ★ ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet) 12-5

Q-105 (WRBQ-FM)—Tampa, St. Petersburg

- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- HEATWAVE—Boogie Nights (Epic) 24-16
- ★ JOHNNY RIVERS—Swayin' To The Music (Big Tree) 25-19

WQPD—Lakeland, Fla.

- STEVIE WONDER—Another Star (Tamla)
- LEIF GARRETT—Surfin' USA (Atlantic)
- ★ BROWNSVILLE STATION—Marian Boogie (Private Stock) 33-16
- ★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 19-7

WMFJ—Daytona Beach

- PAUL NICHOLAS—Heaven On The 7th Floor (RSO)
- PETER FRAMPTON—Signed, Sealed, Delivered (A&M)
- ★ LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century) 18-9
- ★ STEVE MILLER BAND—Jungle Love (Capitol) 21-14

WAPE—Jacksonville

- HEATWAVE—Boogie Nights (Epic)
- HOT—The Right Feeling At The Wrong Time (Big Tree)
- ★ FLOATERS—Float On (ABC) 14-8
- ★ RONNIE MILSAP—It Was Almost Like A Song (RCA) 26-21

WAYS—Charlotte

- CARLY SIMON—Nobody Does It Better (Elektra)
- BROS. JOHNSON—Strawberry Letter 23 (A&M)
- ★ JOHNNY RIVERS—Swayin' To The Music (Big Tree) 23-10
- ★ STEPHEN BISHOP—On And On (ABC) 25-20

WGIV—Charlotte

- MAZE FEATURING FRANKIE BEVERLY—Lady Of Magic (Capitol)
- STEVIE WONDER—Another Star (Tamla)
- ★ ROSE ROYCE—Do Your Dance (Whitfield) 48-7
- ★ ZZ HILL—Love Is So Good When You're Stealing It (Columbia) 26-14

WKIX—Raleigh, N.C.

- HEATWAVE—Boogie Nights (Epic)
- PAUL NICHOLAS—Heaven On The 7th Floor (RSO)
- ★ STEVE MILLER BAND—Jungle Love (Capitol) A0-26
- ★ DOOBIE BROS.—Little Darling (W.B.) A0-30

WTOB—Winston/Salem

- DOROTHY MOORE—I Believe You (Malaco)
- FIREFALL—Just Remember I Love You (Atlantic)
- ★ BROS. JOHNSON—Strawberry Letter 23 (A&M) 29-20
- ★ COMMODORES—Easy (Motown) 11-4

WTMA—Charleston, S.C.

- DONNA SUMMER—I Feel Love (Casablanca)
- SHAUN CASSIDY—That's Rock & Roll (Warner/Curb)
- ★ FLOATERS—Float On (ABC) 21-4
- ★ JOHNNY RIVERS—Swayin' To The Music (Big Tree) 23-10

WORD—Spartanburg, S.C.

- KENNY LOGGINS—I Believe In Love (Columbia)
- DAVID SOUL—Silver Lady (Private Stock)
- ★ HOT CHOCOLATE—So You Win Again (Big Tree) EX-17
- ★ KENNY ROGERS—Daytime Friends (U.A.) 13-8

WLAC—Nashville

- PAUL NICHOLAS—Heaven On The 7th Floor (RSO)
- FOGHAT—I Just Want To Make Love To You (Bearsville)
- ★ LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century) 17-3
- ★ JAMES TAYLOR—Handy Man (Columbia) 8-2

WMAK—Nashville

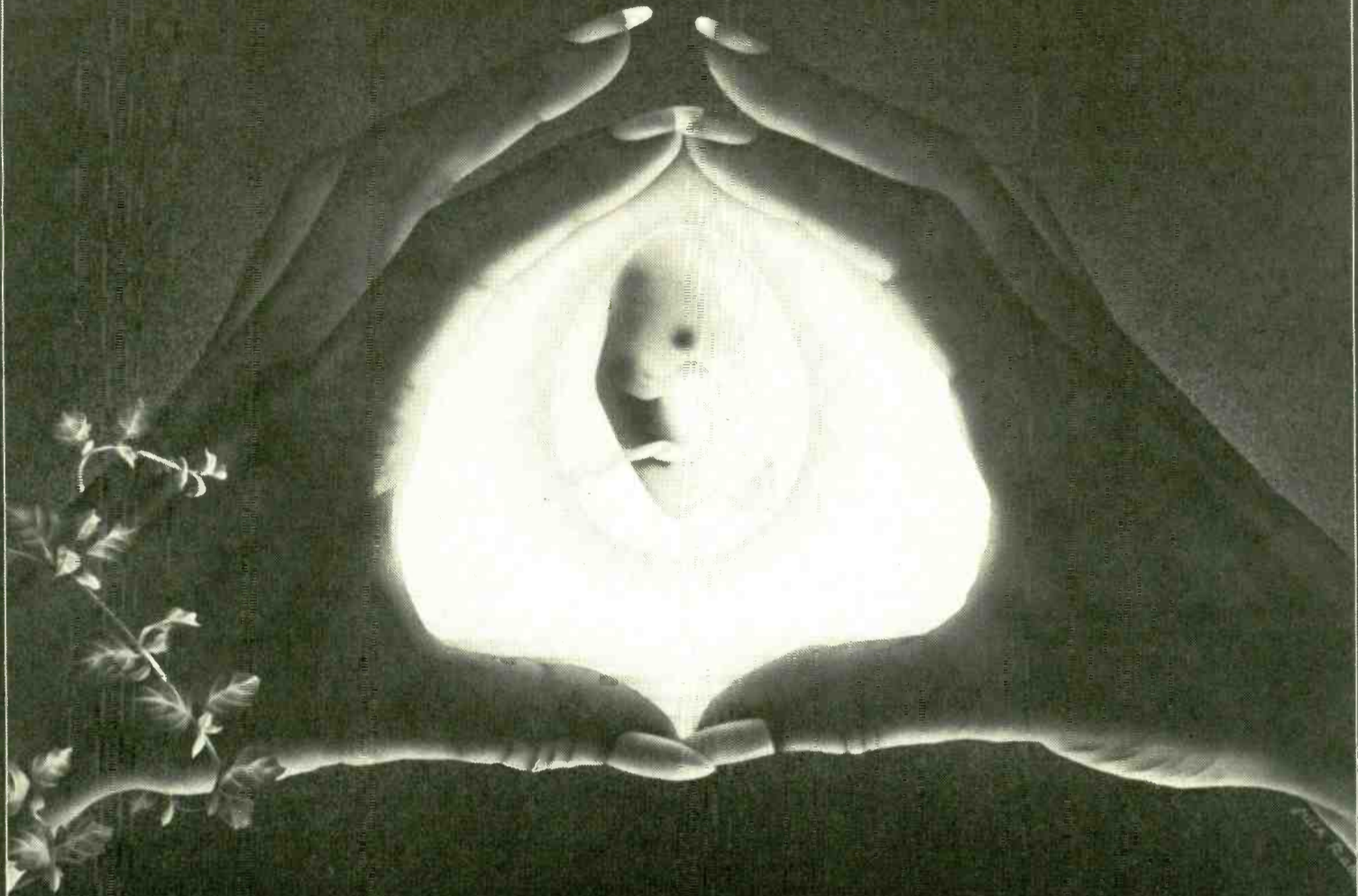
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.)
- STEVE MILLER BAND—Jungle Love (Capitol)
- ★ MECO—Theme From "Star Wars" (Millennium) 26-5
- ★ ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet) 19-9

WHBQ—Memphis

- DONNA SUMMER—I Feel Love (Casablanca)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
- ★ JAMES TAYLOR—Handy Man (Columbia) 21-15
- ★ ALICE COOPER—You And Me (W.B.) 14-10

WMPS—Memphis

INNER CIRCLE



READY FOR THE WORLD

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Inner Circle is one of the top bands to emerge from the exciting and prolific Jamaican music scene. After proving themselves playing native Reggae rhythms they have gone deeper to their roots in Soul. Their second album, *Ready for The World*, is a natural broadening of their distinctive sound.

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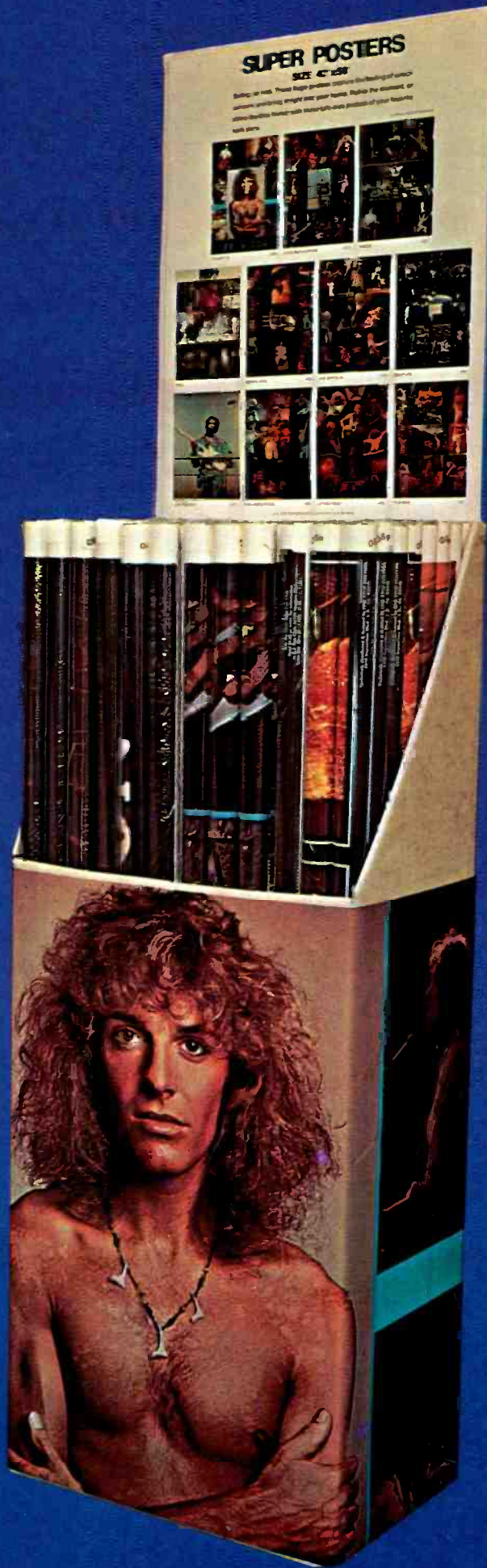
Produced by Robert Margulish & Roger Lewis for Spardeagle Productions Inc./Executive Producer: A. Louis Brame/Exclusive Representation: A. Louis Brame for Strategem Management

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One Stop Poster Co. proudly introduces its new poster display unit for posters measuring 23" x 35". This attractive unit holds a dozen copies each of 12 different rock posters, a grand total of 144 brilliant posters, featuring such stars as Kiss, Peter Frampton, Led Zeppelin, Aerosmith and many more.

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of bad coffee.
You put a bass player,
a guitarist and your
producer on Valium.
But you cut your
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And now they're
pressing it on
old salami.**



O.K. So nobody presses 45 rpm records on salami. But to listen to the surface noise on some production-line 45's, you might think they did.

Hisses. Scratches. Grawks and pops. All from the run-of-the-mill resins most 45's are pressed on.

You deserve better. In fact, you deserve the best. And in material for 45 rpm records that means Richardson's polystyrene compound.

It virtually eliminates surface noise, and faithfully reproduces your performance.

We can prove it. Just mail us the coupon below and we'll send you a demo single that you can compare with a single from any record store. The difference will surprise you.

Check the box on the coupon and we'll put you in touch with one of the pressing companies that use Richardson's polystyrene.

Right on, Richardson!

Surface noise can result in lost sales.

Send me a demo record and more information on pressers who use Richardson's polystyrene compound.

Have a presser who uses your polystyrene compound contact me

Name _____

Title _____

Company _____

Address _____

City _____ State _____ Zip _____



Mail to:
Arthur J. Raiche, Vice President
Polymeric Systems Division
The Richardson Company
15 Meigs Avenue
Madison, Connecticut 06443

You deserve it

General News

300 At Pickwick's Sales Meet

• Continued from page 3

Gene Patch, Pickwick's senior vice president, and the only old guard member of the new senior management team, in his opening remarks referred to "changes from a somewhat entrepreneurial type of organization to a more structured type of organization."

The convention delivered a new 35-page "Account Procedure" manual, intended to standardize rack services throughout the rack division's 17 branches; new inventory control programs were introduced to branch managers and sales managers, designed to increase the "profitability mix" of rack accounts; important new pricing structures were bowed, designed to allow racked accounts a stronger footing in competition with deep discounters; and strict new requirements for stocking levels of Pickwick proprietary product and childrens records were promulgated.

"The relative profitability of sales of Pickwick proprietary merchandise makes it extremely important that all your accounts have Pickwick product well represented on their shelves," Chuck Smith told the sales force. "During the past few months I have visited hundreds of our own and customer's stores and I don't find nearly enough Pickwick product," he stated.

Smith gave the order for Pickwick product to be maintained at levels of 4% to 5% in all rack outlets, and said he expected to find that percentage represented in accounts, when he spends time with routemen this fall.

Smith, who said Pickwick would reach a half-billion dollars billing by 1980 based on present growth rate of \$50 million annually, also empha-

sized the importance of cutting return rates, and encouraged stronger rack representation of Pickwick-distributed independent labels.

"If we collectively are able to reduce returns in rack jobbing by 10% we will probably double the profitability of the division," Smith said.

Smith noted too that Pickwick makes an additional 20 cents on sale of records pressed at its Keel manufacturing division. In this connection, a computer program to measure the "profitability mix" of each branch and sales territory is being designed, he noted.

To better acquaint rack personnel with the obligations of the distribution division and to encourage their support, the convention hosted a panel of independent label marketing executives, including Bob Fead of A&M, Charlie Salah of Motown, Private Stock's Harold Sulman and Dick Sherman of Motown.

Fead said racks have recently lost ground to retail stores because the "consumer is looking for an environment that doesn't exist at rack level."

But he notes the existence of an "audience of adults intimidated by the Tower and Warehouse outlets," and urged that clerks in rack departments be oriented toward selling the adult market. In-store play of adult product was important, Fead said.

The indie marketing chiefs expressed concern that the racks had not kept pace with a cultural revolution in acceptance of black and disco product.

"The consumer has broadened his appeal and it is necessary for the rack to move on product more quickly," observed Motown's Charlie Salah.

Dick Sherman of Casablanca charged that disco had made no inroads at all in racked outlets, and that the audience had contributed "zilch" to sales success with black product.

Major labels were represented at the convention's general sessions also. CBS's Midwest rep to Pickwick Don Van Gorp headed a contingent of 10 CBS stalwarts. The company screened excerpts from product presentations introduced at the London convention.

Larry Gallagher, RCA's sales liaison with Pickwick had the starring role in "Match The Music," a "Nipper Production" videotape that also

enlisted Merrill Kirsch, Mike Hartman and Gene Patch of Pickwick.

WEA's Rich Leonetti, an alumnus of Pickwick's manufacturing division, presented the rack division with an award in appreciation of sales in 1976, at a luncheon sponsored at WEA.

Phonodisc also was a presenter, and the general session heard from Pickwick's accessories honcho Bob Mitchell, about new products, packaging and promotions in the \$16 million a year area.

While the Pickwick rack convention inclines more toward business than comparable retail chain and rackjobber conclaves, major entertainers were on hand, and there were the customary tennis, golf and skeet shoot tournaments. Arista sponsored Dickie Betts opening night, and RCA hosted Charlie Pride and Sugar & Dave the next evening, following their ski chalet country barbecue.

The formal awards banquet, Aug. 15, was entertained by the O'Jays, with CBS picking up the tab for the entire function. CBS solo artist Dennis Wilson singled with the Pickwick crowd.

The convention learned in its final day that Pickwick's Keel Manufacturing facility had begun pressing only Pickwick's Elvis Presley Camden albums. News of Presley's death, following the initial shock, had the entire Pickwick management team on the telephones in an effort to prepare for the expected flood of demand.

Pickwick says the convention was the first national rack gathering at which retail, distribution and manufacturing divisions had major representation. It was the fourth annual meet of the rack division, which totals approximately 275 persons in its field force.

Interworld Set With Tarnopol

LOS ANGELES—Interworld Music Group will administer the copyrights of Nat Tarnopol's Hog, Julio Brian and BRC publishing firms.

Additionally, the Mike Stewart-run firm has an option to purchase the Tarnopol companies.

Tarnopol is planning to form a new publishing company, also to be administered by Interworld.

The Tarnopol companies, part of the Brunswick Records operation, are noted for their strength in the rhythm and blues field.

Among the copyrights involved are the Chi Lites' "Have You Seen Her" and "Oh Girl," Young-Holt-Unlimited's "Soulful Strut" and "Tyronne Davis" "Turn Back The Hands Of Time."

Label All-Out On Fall Promo

LOS ANGELES—Calhope Festival Records late summer release will be backed by the firm's most extensive marketing, promotional and publicity campaign.

In-store displays and posters, radio and print ads, store tie-ins and a special booklet for retailers describing the product will support albums by Dorsey Burnette, Muscle Shoals singer Barbara Wyck, the New Markets and Bill Tole Orchestra's "Music From New York, New York."

Also, a series of jazz packages titled "Sessions, Live" will feature never-before released live recordings by Cannonball Adderley, Paul Horn, Cal Tjader and Max Roach

Sets New Distributions

NEW YORK—Audiofidelity Enterprises has made the following distributor appointments: Record People in New York for Chiaroscuro; Pacific Records & Tape in San Francisco for all its product; Progress Records in Chicago for Image, Ashtree & Hidden Sign; and Kinara Record & Tape in Chicago for Chiaroscuro.

In addition, Record Merchandisers in Denver will distribute all Audiofidelity product previously handled by M.S. Distributing.

Price Hiked By Pickwick

LAKE GENEVA, Wis.—Effective Sept. 1, the list price of Pickwick Records will be increased to \$2.98, it was announced at the Pickwick rack division's national sales meeting. The proprietary line will sell at \$2.49 in Pickwick racked outlets.

Bob Newmark, Pickwick Records general manager, said the price increase is consistent with changes in the cutout market. He said mass merchandisers generally are dropping \$1.99 cutouts for the \$2.99 price point.

Pickwick Plaudits Awarded

LAKE GENEVA, Wis.—Eight "sales reps of the year" were named at the Pickwick rack division's annual convention, along with sales supervisors of the year and outstanding sales and branch managers. Jack Mishler, rack division general manager, presented inscribed plaques at a formal awards banquet.

Outstanding sales reps were: Gary McCoy (Kansas City), Rick Prince (Texas), Ted Lentz (Detroit), Richard Tozier (Somerset), Bill Palbicki

(Minneapolis), Steve Garwood (L.A.), Bill Silverthorne (Chicago) and Craig Empey (Texas).

Sales supervisors of the year were Manny Perraira (Somerset) and Duane Waehholz (Minneapolis).

Jack Knied (Des Moines) received the award for outstanding sales manager, and Kenny Redemski (Chicago) was cited as branch manager of the year.

Branch of the year honors went to the largest of Pickwick's rack division branches, Minneapolis.

Vicki Carleton



Singer.
Songwriter.
Entertainer.
... mysterious girl and her music.



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Holds 60 45-RPM records. Protects them against scratches and other damage. Portable, with black walnut wood grain handle that fits the hand comfortably and safely (reduced parting area from mold eliminates burrs).

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Stock TOTE 45. Watch 'em tote it away.

We're producing big to help you sell big.

- Our top-capacity output gives you three-day delivery.
- Our pricing program and promotion power will assure you maximum holiday and post holiday store traffic.
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Presley: Shy, Courteous, Loyal, Generous & Dynamic

• Continued from page 15

Pallbearers were: Joe Esposito, Presley's road manager; Dr. George Nichopoulos, Presley's personal physician; Charlie Hodge, guitar player for Presley; Felton Jarvis of Nashville, Presley's record producer; Lamar Fike, a Presley friend who was in charge of Presley's music publishing interests; and Billy Smith of Memphis, a cousin of Presley. Presley was interred in Forest Hill Cemetery in the cemetery's mausoleum.

Manager Parker and associates George Parkhill and Pat Kelleher of RCA Records were in Portland, Me., as the advance unit getting things ready for the opening concert. When they heard the news of Presley's death they flew to Memphis, with Parker offering the family his assistance and helping get funeral arrangements ready.

RCA president Louis Coultolenc along with Mel Ilberman and Bob Summer flew to Memphis from New York to attend the private service.

Presley was born Jan. 8, 1935, in Tupelo, Miss., to Vernon and Gladys Presley, who married two years previously in the heart of the Great Depression. They were miserably poor and lived in a two-room frame house.

Elvis was a twin. His brother died at birth. His parents named one Elvis Aaron and the other Jesse Garon, because Mrs. Presley wanted the middle names to rhyme. Elvis remained an only child.

His father worked at farming and his mother in a clothing factory. When Elvis was 13, they moved to Memphis, looking for a better way to make a living. Mrs. Presley got a job as a nurse's aide at Baptist Hospital and Mr. Presley went to work in a paint factory.

Elvis went to Humes High School, where he was graduated in 1953, then got a job as a truck driver for Crown Electric Co. at \$35 a week.

A year or so before this, a young man named Sam Phillips, a sound engineering graduate from Auburn Univ. who had been working as a radio engineer in Memphis, had opened Phillips Recording Studio. Presley visited the studio one day and recorded a disk for his mother's birthday, "My Happiness" and "That's When Your Heartaches Begin." The cost: \$4.

Phillips was looking for talent, told Presley he was just starting Sun Records and would like to work with Presley to see if they could produce a commercial record. Presley agreed.

Over a period of several months, they were not too happy with their product. Phillips was trying for pop records. Presley had been working

with two sidemen Phillips had hired for the sessions—bass fiddle man Bill Black and guitarist Scotty Moore.

One day between takes, Presley began strumming on his guitar and singing with a heavy beat "That's All Right, Mama." (Presley's father had bought him a \$12.95 guitar a few years before.)

Black and Moore picked up the beat and soon Phillips was all ears. It was something new. It was a white man singing like a black man. It even had a little country mixed in. It was different from the pop hits of the day. It was July 6, 1954, the day historians mark as the beginning of a new form of American music.

Phillips released "That's All Right, Mama" and "Blue Moon of Kentucky" and it became a regional hit. Phillips came out with four other Elvis records (now collectors' items worth a considerable amount). They were: "Good Rockin' Tonight" with "I Don't Care If The Sun Don't Shine"; "Milkcow Blues Boogie" with "You're A Heartbreaker"; "Baby Let's Play House" with "I'm Left, You're Right, She's Gone," and "Mystery Train" and "Forget To Remember To Forget."

But, in the meantime, other big things were happening for Presley. He began touring with Black and Moore playing clubs around the country. They began to make a name for themselves and in the summer of 1955 it broke wide open. The late Tommy and Jimmy Dorsey had a CBS-TV summer replacement show. Presley appeared on one of the shows and brought the house down.

Booking agents began to clamor for him. This writer remembers the summer of 1955 when Presley was beginning to hit big. The New York Daily News called, wanting a two-part article for its Sunday edition. "Our readers can't get enough of Presley," the editor said.

In the meantime, Elvis' records caught fire. He was in big demand. Steve Sholes of RCA negotiated with Phillips to buy Elvis' contract. Phillips later told this writer he sold it to RCA for \$32,000 and a Cadillac. Presley was with RCA 22 years.

"I had to either sell it or give up everything I was doing and go with Elvis," Phillips said. Phillips later produced other top artists, i.e.: Johnny Cash, Jerry Lee Lewis, Roy Orbison and Charlie Rich.

Presley's first single for RCA, released in January 1956 was "Heartbreak Hotel." It sold millions. It was followed by a total of 44 million-plus selling singles and millions of albums.

Presley's music, begun in the blending of Southern blues with a dash of country rock to form rock-

ably, broadened into the sacred field. In fact, he won three Grammys in that category. He never scored as a pop winner in the Grammy derby.

Presley meant a lot to RCA. It was Presley who helped RCA debut its first 8-track car stereo tape and its first 4-track discrete quad disk. And it was Elvis who was the subject of the first Telstar satellite telecast on the NBC-TV network in which he presented a concert from Hawaii for worldwide viewing.

In those beginning months, another significant event was to shape Presley's career. He was booked for a show at the Astrodome in Houston. Several entertainers were on the bill, including veteran country singer Hank Snow.

Snow's manager was Tom Parker, veteran of carnivals, circuses and a man with unusual talent as a sales pitchman. Parker was at the Astrodome for the show.

The biggest single event that happened that night, to him, was not the performance of Snow, but that the crowd of thousands went wild over a 20-year-old kid named Elvis who was singing a new kind of music.

Parker was successful in signing Presley to a management contract, one which was to last throughout the remainder of Presley's life. Parker, known as Col. Tom Parker because of his honorary appointment as a colonel by a former governor, told Presley when they started out: "You stay good-looking and sexy and I'll make us as rich as rajahs."

The consensus now is that he made them both richer than rajahs, from his various sources: movies, (he made 33 films) starting in 1956, records, concerts, television.

Presley was drafted into the Army at the height of his popularity. He served most of two years in a tank crew in Germany. There he met Priscilla Ann Beaulieu, the daughter of an Air Force major stationed there, who was then 13, 11 years younger than Presley.

But Presley had an eye for beauty. Later, with her parents' permission, she moved to Memphis, lived at Graceland and went to school in Memphis. In time, she and Presley were wed (in Las Vegas, May 1, 1967) when she was 21 and he was 32. They were divorced in 1973.

Presley as a person was kind and loving to his parents, generous to friends and charity, dedicated to what he was doing, "hip" to the type of music he represented, a dynamic worker, a hard player, loyal to friends and ever a shy person in that he preferred privacy to public exposure.

A classic quote, but nonetheless true, occurred early in his career

when he told an interviewer, "I don't know anything about music. In my line I don't have to."

In the early days, Presley made his public appearances with Bill Black and Scotty Moore. But the time came when they wanted more than Presley was paying them, because Presley was making fabulous sums.

Presley had a hard decision to make, but Parker assured him it was Presley the fans wanted. Black and Moore were released.

Black formed a combo and made hit recordings for a new label in Memphis, Hi Record Co. He died in the fall of 1965 at age 39 of a brain tumor. His combo has continued under his name with new personnel.

Moore moved to Nashville and got a job as a studio musician and engineer.

Presley was overweight at his death, a problem he had fought for several years. Rumors circulating in the music and recording industries in Memphis and Nashville are to the effect that Presley had cancer and was taking cobalt treatments which were causing him to gain weight.

Another rumor was that Presley knew he had a terminal illness and was being religious of late and reading the Bible a lot. Neither of these two rumors could be confirmed.

Entertainment industry figures in Las Vegas, New York and Los Angeles were aware of other rumors circulating about Presley's dependence on drugs for the past several years.

Still, his public flocked to his performances. It only meant that the people still loved the "King Of Rock 'N' Roll" for he rekindled memories of their own youth.

Mothers brought their young daughters to his concerts. It was a love affair which made him a millionaire, earned him a place in the history of American music and exerted untold pressures on his private life which left him dead the victim of cardiac arrhythmia brought about, the Shelby County medical examiner indicated, by "undetermined causes."



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AUGUST 27, 1977, BILLBOARD

MANY PRESLEY INDUSTRY FRIENDS SHOCKED

Nashville: Stunned Disbelief

By SALLY HINKLE

NASHVILLE—Reports of Elvis Presley's death were met with stunned disbelief in Nashville's music community.

"We've all heard so many rumors about his health," says Jo Walker, executive director of the CMA. "Of course, we prayed they weren't true. It's hard to believe. We're distressed and shocked."

For some, however, news of Presley's death was not entirely unexpected. According to Ray Walker, a member of Presley's long-time backup group, the Jordonaires. "This wasn't really sudden. Elvis had been in bad health for the past

two or three years. In fact, more serious than he knew himself."

Reflecting back over his career that spanned some 22 years with the Nashville industry and generated more than 25 hits recorded at Nashville's RCA Studio B, Chet Atkins, vice president of RCA in Nashville, whose association with Presley goes back to the early days, believes that Presley's effect on the industry was tremendous "and it's still being felt."

"Elvis brought in a new era, a rock'n'roll era that has lasted some 22 years, which is much longer than any music I know of."

"And there were so many spinoffs

from his music. Before Elvis, it was gospel, country, the "Tony Bennett-type" pop and r&b. And all of a sudden they began to fuse together because of his influence. And they're still merging together.

"When he came along, he was so different in everything that he did. And I think that was one of the big reasons he had such great impact on the business. He was the first to start the thing about rhythm. He dressed differently and moved differently from anybody we had ever seen. He was electrifying."

"I don't think anything like this (Continued on page 61)

KNUS Shifts Demographic Base To 'Older' Listeners

By CLAUDE HALL

LOS ANGELES—In a surprise tactic, KNUS, Dallas, shifted its audience base toward slightly older demographics Monday (15). Bart McLendon, manager, laughed and said he was "adulterizing my format."

He has hired several new personalities as part of the move.

"The music will change slightly, but not a whole lot. The music was already about as dayparted as we wanted to do. But the station will now be a true personality radio station," notes McLendon.

He says he has hired adult style air personalities... "the very best... as

much hired for their lifestyle as their on-air capabilities."

Joining the station are Ron Morgan from KSD in St. Louis to do the 6-10 a.m. show; Jack Shell, the program director of KRLD in Dallas, for 10 a.m.-2 p.m.; Johnny Michaels from KVIL in Dallas to do afternoon drive; Jackson O'Conner from a Nashville radio station; and Brad Messer, news director of KMET in Los Angeles, as news director.

There will be one or two others hired, including probably a program director. Heretofore, McLendon has been responsible for the programming himself.

"The format is an interesting concept, not anything that anyone has done before. More of a lifestyle unto itself. The emphasis will be on adult listeners, but also toward some teens. It's doubtful that we'll be the No. 1 teen radio station in Dallas."

The major reason for the programming changes, he says, "were that we spent thousands of dollars building the largest teen-based radio station in Dallas the past few years. Then another station came into the market with 90 days of non-commercials and ripped-off all of our teens. When that happens, you have

to ask yourself: Why work so hard for them when this audience is so fickle?"

"Well, we won't give away any teens that we presently have to other radio stations in this market, but we'll be capitalizing on the adult listener base we had and building upon it.

"Anyway, with a teen-based station, the best months were always June, July and August for advertising dollars. With an adult contemporary station you make money 12 months a year."

'AMERICAN TOP 40' HOST

Casey Kasem Talks DJ Shop

EDITOR'S NOTE: This is the first installment of an in-depth interview with Casey Kasem, host of "American Top 40," a three-hour weekly syndicated radio show heard in the U.S. on about 400 radio stations and on American Forces Radio Stations around the world. Kasem talks about disk jockey techniques, style, responsibilities. The interview is conducted by Claude Hall, Billboard radio-tv editor.

Hall: When did you get started in radio?

Kasem: In 1950. I got started in Detroit on "The Lone Ranger" and "Sergeant Preston." And the way I got that job was there was a teacher in high school named George Shapiro who headed up a radio class and a radio class in Detroit high school was not an unusual thing. Because Detroit high schools, at least all of them that I knew about, were very active in extracurricular activities. And so I grew up with that luxury... of going to a public school and yet still having a radio studio available and all of the other extracurricular activities which are so wonderful and can enhance a person's educational values.

So, George Shapiro taught the radio class and I suddenly realized that there was something else besides baseball for me. I got involved in radio, but found out that I was really good for only doing very young voices because I had no voice at all. So, I asked George one day: "George, I really want to go into radio when I get out of college. I'm not going to make it as a baseball player."

But he said: "Do you know what the average performer makes?—The average radio actor makes?" They'd taken a survey in New York and the average union radio announcer, he



REAL GONE—Jeff "Skunk" Baxter and Keith Knudsen of the Doobie Brothers take a drive in the DC-101 station's Model A. Skunk says the Washington, D.C., outlet's Model A doesn't handle as well as his Bricklin. From left: All-night DC-101 6-11 a.m. personality Dave Brown and all-night personality Howard Page.

KFAC Airs Live

LOS ANGELES—KFAC here pre-empted its regularly scheduled early afternoon show, "Luncheon At The Music Center," Wednesday (3) to present a special live broadcast commemorating the grand opening of a Home Savings' new Century City branch. Hosted by Carl Princei, KFAC's director of programming and community involvement, the program featured classical music and conversations with television personalities.

Album Rock Format Climbs In Use But Top 40 Reigns

NEW YORK—Top 40 is the most listened to radio format, according to a detailed major 25-market study. But progressive (album rock) radio is up 60.4% to a 7.7 share between 1972 and 1976 and country music is up 52.3% in the same period to a 6.7 share.

Among teens who listen to radio 7 p.m. to midnight in the major 10 markets, country music listenership has jumped 80% in the last year, whereas Top 40 radio made only a slight 5.7% gain.

Classical and talk radio both lost audience in the five-year study in 25 major markets. Black radio made moderate gains. News radio was up 62.5% to a 5.2 share.

Ralph Guild, president of the rep firm McGovern Guild which instituted the study, warns, "The results of this study show overall trends and in no way reflect upon individual market rankings on any single market or station, as individual market-by-market audience preferences and station strengths can often vary."

The complete study, available from the corporate office in New York, depicts listenership habits in the top 10 markets by sex, age, and time of day as well as the 25-market study.

Top 40 radio in the major 25 markets attracts 19.5% of the total audience. MOR generates 17.4% of the listeners. Beautiful music has 15.5 share to rank third.

said, in 1949 made \$40 a year. He said: "You don't wanna do that."

I said, yes, I did, that I wanted to get into radio. I wanted to be an actor in radio.

He said: "Good luck."

I asked if he could get me into the educational radio station, WDTR, in Detroit. He put in a call. And the result was that I got to work on the educational station all summer for nothing.

But do you know who was working there then? My current partner, Don Bustany. He had been hired, probably for a couple of bucks an hour, from the university. Don thought I could play the part of Scoop Ryan, cub reporter, on WJR... it's a university show and you should audition.

Well, I auditioned and discovered that the youthful voice I had paid off. Because I did that show for a semester and simultaneously auditioned for one of the teachers at the university who was the director of "The Lone Ranger," Charles D. Livingston. He liked me and that's how I started acting on "The Lone Ranger."

So, almost immediately, when I went to college I became a professional radio actor.

H: Was "The Lone Ranger" originating out of Detroit?

K: Oh, yes. "The Lone Ranger," "Sergeant Preston," "Bob Barker, American Agent," "The Green Hornet." Those were all out of Detroit.

H: What station?

K: WXYZ.

Can I tell you something that really hurt me along the way? When I was in the sixth or seventh grade, we auditioned at... I went to Hutchins Junior High School in Detroit... we auditioned in an auditorium... we auditioned, all the boys and all the girls, by reading something.

They gave us a test. An actor's test on microphone. And they told us that the one boy and the one girl who were the best of the whole school would go to the educational station and audition there to work on a radio show.

I won the competition. I couldn't have been more than 13 years old... maybe 12. And I kept asking Mrs. Winsell, the teacher, when she was going to take us to the educational radio station. Well, a couple of years went by. And we never went. But isn't it sad that my professional career, my acting career, could have begun so much sooner if she'd taken me a mile down the street and fulfilled her obligation.

H: So, you started in radio as an actor? What character did you play in "The Lone Ranger?"

K: Because of my voice range, I could do anything from about 13 or 14 years of age up to about 24. And be believable. And, of course, what that did for me, as a broadcaster, by immediately going into a professional situation, was give me all the confidence, you know, that a young performer needs.

Because, once that I went into the Army, and got to Korea, I set up a production house right in a quonset hut. At radio station Kilroy. And they'd never had a production facility there. Or at any of the nine stations in Korea. Everything was done in Japan. So, Chris Peterson, who owns Peterson Productions in Los Angeles; John Orloff of Wakeford-Orloff; and a few other people and I were involved. Chris was my commanding officer. John Orloff was a writer and has subsequently become one of this nation's biggest producers of commercials.

Well, anyway, we just hung some parachutes up to make a studio and

(Continued on page 36)

AUGUST 27, 1977, BILLBOARD

'Reality-2' Geared To MOR Format

SAN DIEGO—Youth Development Inc. has introduced a new syndicated radio program "Reality-2" tailored for MOR and mellow rock stations. The program, designed for Sunday morning airing, will be offered to radio stations in September.

The original "Reality," intended for Top 40 format stations, is now on more than 160 stations weekly. It features top rock and gospel music. "Reality-2" will target the 18-34 age audience. Both are free and both qualify as public service. Demos are available by phoning 714-270-0661. Steve Taylor is radio coordinator for "Reality."



"I really feel like I've got a mission and it makes me feel good."

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We Got Love/Right Time Of The Night



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PC 34878

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Black Fool's Gold/He'll Have To Go
I Love Music/The Cowboy And The Lady



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Treat Him Right/The Midnight Oil
This Time I Almost Made It
Do Right Woman, Do Right Man



PC 34876

This month, the most innovative labels in Nashville present nine exciting albums with one thing in common:

They're all name artists, with some of the best music of their careers.

George Jones presents his first all-new album in over a year. **Tanya Tucker's** album is all never-before-released gems, produced by Billy Sherrill. **David Allan Coe's** following is snowballing with every album, and "Tattoo" is his strongest yet. **Lynn Anderson** sings her newest hits, and some of the biggest songs of the year. **Moe Bandy's** new one is another classic beauty. **Barbara Fairchild** has a free and easy hit on her hands. **The Earl Scruggs Revue** has put together their strongest studio set ever. **Bobby Goldsboro's** brilliant new album is his Epic debut.

And from **Barbara Mandrell**: her best.

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Dean Tyler, Program Director, WIP, Philadelphia, Pa.

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Jerry Rogers, Station Manager, WSGA, Savannah, Ga.

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Eric Stevens, Program Director, 3WE, Cleveland, Ohio.

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Richard Lancaster, Account Executive, WINA, Charlottesville, Virginia.

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Dick Shoudt, Sales Manager, KNWZ, Albuquerque, N.M.

Fowl, funny, funtastic...it's the only way to describe CHICKENMAN. The response has been incredible.

Marty Forbes, Promotion Manager, CKXL, Calgary, Alberta.

It's an absolute natural for AOR stations. Our telephone and mail response has been unbelievable. I want another 13 weeks!

Jay Blackburn, Program Director, WLUP, Chicago, Ill.

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Jim White, General Manager, KTGR, Columbia, Mo.

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Radio-TV Programming

Vox Jox

By CLAUDE HALL

LOS ANGELES—**Jack Popejoy**, newperson at KPOL-FM, has been named program director of the soft rock station and **Lee Abrams** will consult the station—a new programming challenge for the man who has previously targeted young demographics for about 38 radio stations from Seattle to Toronto to Atlanta and now must move toward a slightly older demographic group with the programming for KPOL-FM.

As KPOL-FM-AM general manager **Pete Newall** says, the "peer group pressures are different and the record buying habits are different" as opposed to the million album buyers that Abrams has researched over the years. It'll be interesting to see how Abrams does in one of the most competitive markets in the world, if not the very most.

★ ★ ★
Rich Sergeant, promotion executive for Chelsea Records, Los Angeles, would like **Wayne Fielmeyer** who once worked at WTRY in Troy, N.Y., and **WENE** in Birmingham, N.Y., to call him. Wayne was using the air name of **Charlie Brown**. . . **Dennis Meeks** has joined TM Productions in Dallas as national sales consultant for station IDs. He was previously northeastern sales manager for PAMS.

★ ★ ★
Alvin G. Lawton, KUDL-FM, Kansas City, Mo., 816-923-8401, is looking for a new job; has had five years of experience. . . **Cat Simon** has joined KLIF, Dallas, as the 6-10 p.m. personality. Weirdly enough, the station claims that "KLIF brings the best of FM to AM." And I recall when the first big disk jockeys—**Scott Muni** and **Murray The K**—went to FM in New York because there was no place else for them to go in the big city; now AM is trying to hire some of the major FM personalities back onto the AM band.

★ ★ ★
Joining KIKK-AM-FM in Houston are: **Bobby Butler** from KJJJ in Phoenix to do the 6-9 a.m. show; **John Harmon** from WVOJ in Jacksonville, Fla., noon-3 p.m.; **Charlie Ochs** from KNIX in Phoenix, 7-midnight; and **Bob Cole** from WIOD in Miami, midnight-6 a.m. . . The NAB, Washington, is going to form a task force to attempt to foster an increase in minority broadcast

'60-Second LP' Program
Launched By Former PD

LOS ANGELES—A unique one-minute album review program has been launched into syndication here by **Jeff Craig**, a former radio station program director.

Billed as the "60-Second LP," the shows are provided on album free to radio stations. Two different versions of the syndicated programs are available, one for Top 40 stations and the other for album rock formats.

By the first of 1978, Craig vows to also have similar radio programs reviewing country music records, soul music records and MOR records. The reviews themselves in each program are by experts, he says. These are then produced into mini-features involving an interview with the artist and music from his or her records.

Craig says the syndicated pro-

ownership. They mean ownership of radio, of course.

★ ★ ★
Bud Thomas is the new general manager of KEZC in Truckee (Lake Tahoe area), Calif. The station is part of the growing chain of Natural Broadcasting and **C. Dwight Tindle**, president, is building a fine little radio chain. . . **Don Hofmann** has joined KSFO in San Francisco as assistant program director under **Vic Ives**. Hofmann has been program director of KVI, owned like KSFO by Golden West Broadcasters, for the past five years; he has 25 years of radio under his belt going back to his starting days in Wichita, Kan.

★ ★ ★
Chuck Camroux, station manager of CFTR, Toronto, needs two air personalities. No calls. Send tape and resume to him at the station, 25 Adelaide St. East, Toronto, Ontario, Canada. Promises top working conditions and salary to right persons. . . **Ron Morgan**, KSD, St. Louis, has moved to Dallas to do the morning show at KNUS with **Dick Hitt**, **Chantal Westerman** and **Ron McAllister**.

★ ★ ★
Jim Matthews, AFRTS, FEN, Tokyo, writes: "I'm in the service (for the next eight more months) and I'm working at AFRTS in Tokyo. I've been in the media for a little over nine years now (four in television and over five in radio), mostly commercial, but since this isn't a job application, let me tell you why I'm writing. To say: 'Thank you for all the help you've given to all of us over here.'

"When I first got here, I had gone through the stage that all disk jockeys seem to go through—the period when you believe that you created radio in your own image. I had also spent my time at the little stations that let you 'learn by doing' I'd fumbled my way through my share of shows and worked in a large enough station in a large enough market to know that my product, while still not major market material, was salable. So when the first statement I heard upon my arrival here was: 'Any idiot can spin records!' I was chaffed, insulted, and just plain pissed off.

"There is a talented group of guys here and we all got to be what we are just like everyone else does—by

spending too many hours of too many days of too many months of too many years working our tails off. So I don't expect that you are too surprised with the feeling of resentment this caused. The worst blow wasn't what they said, however. The worst blow was that they really believed it and programmed the station along those lines. It was nearly enough to make a person lose his love for this crazy business.

"But, thanks to your news of the real world (or should that be the Surreal World?) and your short but refreshing exhortations to 'Keep your chins up, brothers,' we were constantly reminded of the price we had paid to be what we are. And the price we will continue to pay. So we held on to our love of broadcasting, fought the 'automated' sentiment, and prayed for a miracle. Well, about a month ago, the miracle finally came and we are now turning this radio station around, making it into a station on which we are proud to put our product, and making our product something we are extra proud to put our names on.

"I have to agree with the statement that a station is only as good as its talent. I think something should be added, however: Quite often a station's talent is only as good as the station allows them to be.

"In as far as it went, their 'any idiot can spin a record' statement was true. But it takes a special kind of 'idiot' to sit down at a control board after a traumatic day, open the mike, and not pass his trauma on to his audience. It takes a special kind of 'idiot' to work so hard at a job that is so easy to find fault with; not only work hard at it, but love every minute of it.

"As every jock who has ever tried
(Continued on page 36)

Bubbling Under The
HOT 100

- 101—ROLLING WITH THE FLOW, **Charlie Rich**, Epic A-50392.
- 102—VITAMIN U, **Smokey Robinson**, Tamla 54284 (Motown)
- 103—C'EST LA VIE, **Greg Lake**, Atlanta 3405
- 104—LOVE & HAPPINESS, **Al Green**, London 2324
- 105—EXODUS, **Bob Marley & The Wailers**, Island 089 (RSO)
- 106—TURN THIS MUTHA OUT, **Idris Muhammad**, Kudu (Creed Taylor)
- 107—ALONE AT LAST, **Neil Sedaka**, Elektra E45421
- 108—THEME FROM "STAR WARS," **David Matthews**, CTI 030
- 109—TOO HOT TO HANDLE, **UFO**, Chrysalis 2157
- 110—DISCO CALYPSO, **Beckett**, Casablanca 7059

Bubbling Under The
Top LPs

- 201—DAVE MASON, *Let It Flow*, Columbia PC 34680
- 202—MANHATTANS, *It Feels So Good*, Columbia PC 34450
- 203—BOHANNON, *Phase II*, Mercury SRM-1159
- 204—HERBIE HANCOCK, *V.S.O.P.*, Columbia PG 34688
- 205—PABLO CRUISE, *A&M*, SP 4528
- 206—STEPPIN OUT, *Discos Greatest Hits*, Mid-song International BKL 1-2423
- 207—LARRY CORYELL & ALPHONSE MANZON, *Back Together Again*, Atlantic SH 18220
- 208—MOTHERS FINEST, *Another Mother Further*, Epic PE 34699
- 209—KENNY RANKIN ALBUM, **Kenny Rankin**, Little David LD 1013
- 210—RY COODER, *Showtime*, WB BS 3059

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NEW YORK—New York radio audiences have a chance to hear new wave/punk rock music every second Wednesday afternoon on WBAI-FM.

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Craig

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"The Book Of Invasions is an exciting new direction for this very innovative band. It has brought them many new fans in Pittsburgh."

**FMQB ALBUM REPORT—
BILL HARD**

This is Horslips 4th American release, and their first in several years. There were two previous LP's on ATCO, and one on RCA. "Invasions" is significantly more commercial than their other albums, and is really fun listening. The radio reaction has been positive.

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HORSLIPS
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Casey Kasem Talks DJ Shop

• Continued from page 32

started doing production of dramatic radio shows. And won all kinds of awards. With one tape recorder, one turntable, and we used to get beautiful cues... music cues... for instance we had a show called "Angles Anderson, PFC" which was like the Sergeant Bilko show five years before Bilko went on the air. And this was our candy-coated pill to tell people how to conduct themselves in the service in certain situations.

So, we took cues, music cues, from "Our Miss Brooks"—because, as you'll remember, American Forces Radio sent over these radio shows on big 16-inch disks so we could play them on the radio stations.

We had an entire library of musical cues lifted from the different shows.

Anyway, the work on radio that I'd done in Detroit and the experience I had at Wayne State Univ. helped me in Korea where, instead of trying to be a disk jockey, I set up the studio to do dramatic shows.

H: How long were you at Wayne State?

K: I started at Wayne State in 1950, then came military service. Afterwards, I came back and stayed at Wayne State until 1956. Majored in radio. I got back from Korea in 1954.

H: When did you get back into professional radio again?

K: The day I got back from Korea, I called up "The Lone Ranger" show and they said: "Come on down, we've got a part for you." So, the next day, I went down and there was an announcer standing around who'd just recently been hired by ABC's WXYZ. I asked him if there was a part-time announcing

job around anywhere so I could work two or three days a week while going to school and continuing with my acting. He said: "Sure. Go over to WJLB. I just left."

I called up Dick Pavey and he gave me the NBC announcer's test. Or, at least, most of it. And I got through it, surprisingly, and he said: "Well, we think you're very good."

Mind you, I had never done any announcing, other than being able to fake it pretty good in Korea where I was a disk jockey for a short time.

Surprisingly, when I went to Armed Forces Radio, as it was known then, in Japan, before going to Korea, they wanted me to be the head newsman. They thought I read the best newscast they'd ever heard. And I had never done a newscast in my life. But I acted it out.

H: Where did you first do disk jockey work? Korea?

K: Yes. They put me on Radio Kilroy in Teagu. I was a disk jockey for about three weeks. And then the local officer's club sent a letter with a list of names saying: Get that maniac off the air.

I called myself Crazy Casey and I played bebop on the air. They thought I was insane, playing jazz in the morning while they were still having breakfast. They just couldn't take it.

But I'd had enough experience by the time I got out of the service, anyway, to get a job at WJLB in Detroit as a newsman and run the board for Frantic Ernie Durham.

He used to go: "Put the twister to the knocker." (Knocks on desk.) He hit the telephone book, too the way Alan Freed did years ago. And Ernie was very good. So, I enjoyed working with him. And one day I suggested we do some fancy things with the record. "You know, I'll pop the record for you and it'll sound like we've got a thing good." He said: "Great!"

So, I was his newsman and production man while he was on the air and at night I would do a two-hour disk jockey show. This was for three days a week. And that's when I learned to be a disk jockey. That was 1954. I was on 1-3 a.m. And before that I was just a stationbreak announcer... introduced the foreign language shows and the race shows. Because in those days, that's what the back shows were called.

That was my first announcing job, that 1-3 a.m. show, which I did with a partner. It was a two-man show. I can't remember Bruce's last name at the moment... it'll come back to me later. But we did like a Lohman and

Barkley or Hudson and Landry show. Not nearly as funny, of course.

H: At that hour of the morning?

K: We called it "Morning Madness."

H: Did you have many listeners?

K: All of them because very few stations were on the air that time of the morning, especially on Monday morning. Other stations were shut down for maintenance. I guess there were only about four stations on the air. We'd go through the newspapers and tell listeners what else they could be listening to if they wanted to switch over. Add we'd do some other crazy things.

Everybody's done that. The place to make your mistakes is early in the game. I guess. And we did a lot of them there. I was at WJLB maybe a year and a half, if that long, and then I started performing in plays around in the area, like at Willoway Playhouse, the oldest stock theatre in the city. And George C. Scott started there the same day I did. We both auditioned and got parts in "Curious Savage." I played the part of Cannibal. We did about half a dozen plays together. He directed some of them.

Then, a couple of the disk jockeys from WJBK... Don McCloud... and a few others came over to watch the play. They told me about an opening at WJBK, so I went over and auditioned for it and they didn't hire me, but asked me to come back later to work as a summer replacement newsman.

When I went back that summer and the job they gave me worked out even better. Because I replaced Gently and Bingy. They had split up. So, I became a night-time disk jockey on WJBK. And the ratings went up and they thought I was a hero. When, in fact, I knew nothing about being a disk jockey. I was impersonating Don McCloud.

H: And WJBK, of course, was to become WDEE, a country music station. Did you know Bill Randle when you were in Detroit?

K: Never met Bill Randle. Because I only knew him as a legend. Because Randle, and of course Ed McKensie, were in the early days of rock radio the two kings of broadcasting in the East. Randle was doing what was happening in Cleveland and Ed was his counterpart in Detroit. And I understand they used to swap notes about records over the phone. Between the two of them, they could bust a record wide open in seven days, I think.

H: You weren't a disk jockey like that at that time were you?

K: In 1956 when I went over to



Casey Kasem: Giving listeners of more than 400 U.S. radio the real ratings on records once a week.

WJBK as a newsman and as my ratings went up as a summer replacement disk jockey, they kept me on. We started doing exactly that. Clark Reed, maybe you know the name, he was on WJR and then came over to WJBK... came into a meeting one day and said: "Casey, you know, I've got a great idea; we're going to start doing a list called Formula 45."

I said: "What's that? It sounds like something you drink."

He said: "Oh, no. It's a list of 45 records that we're going to play."

I asked how you'd determine the records to play and he said he was going to call the record stores. He called the stores and put Formula 45 together. And that's how I was introduced into Top 40 radio in Detroit. That was 1956.

H: So you were one of the first rock jocks?

K: Oh yeah. Not only one of the first to go into so-called formula radio, but I also had the opportunity while I was at WJLB of working with a black disk jockey and with the gospel shows on Sunday morning and to hear rock'n'roll before it became rock'n'roll.

The rock'n'roll songs I heard two and three years later would cause me to think: Wait a minute, I've heard all of this before! It was marvelous training for me to spend that year and a half listening to great black music on WJLB.

H: How long did you remain an evening disk jockey at WJBK?

K: Through 1956 and 1957 and then I decided I had to go to New York and be an actor.

Next issue, Casey discovers it's not easy to become an actor in New York and ventures back into radio.

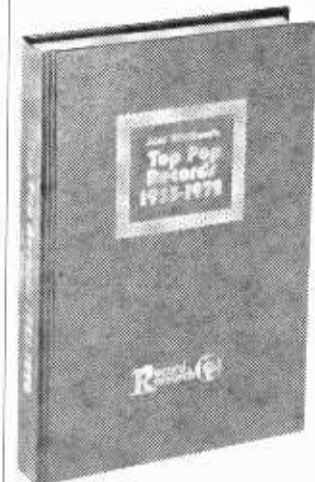
Vox Jox

• Continued from page 34

to leave the business soon realizes, it's not just a job. It's a way of life. A life with very little margin for error and few, if any, guarantees. We are the people that are expected to be perfect, or at least very nearly so, in an imperfect world. We seek perfection in our job every day, if for not other reason than personal pride. But looking back, even the bad times become cherished memories. Somehow, the good times make all the bad times seem like dues that had to be paid.

J. R. Russ notes that after "some 2½ years hiatus from full-time radio, I have been selected to program WLOI and WCOE in La Porte, Ind. We plan to bring our demographics down an AM with a mellow rock sound and stay with modern country on FM." He pleads for better record service... Steven Clean is now back on the air in Los Angeles. At KROQ-AM-FM 2-6 p.m.

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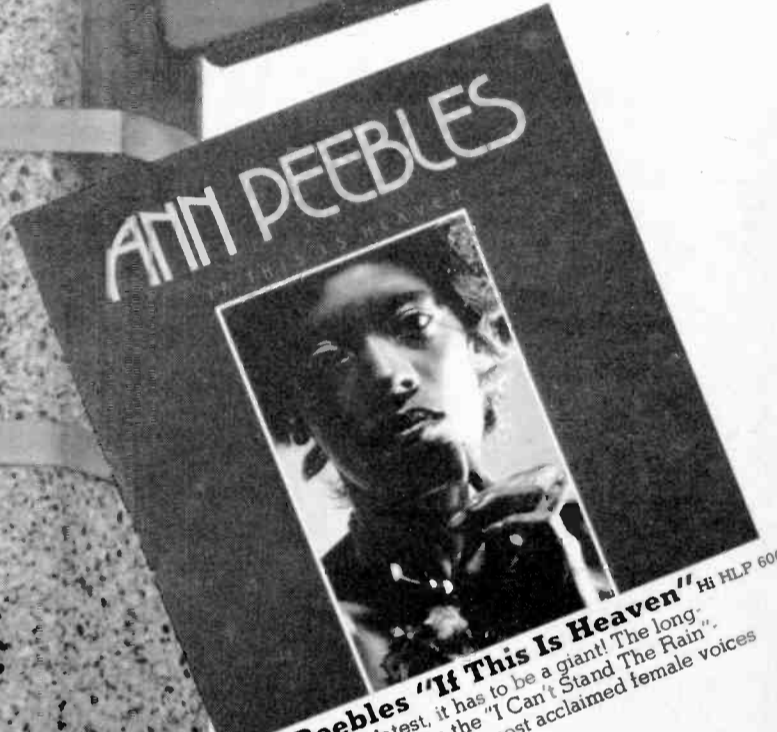
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Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	★STAR Performer—LP's registering greatest proportionate upward progress this week	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	2	9		REJOICE Emotions, Columbia PC 34762	31	31	6	STDRMIN' Brainstorm, Tabu BQ11-2048 (RCA)
2	1	10		FLOATERS ABC AB 1030	32	32	11	FREE AS THE WIND Crusaders, ABC/Blue Thumb BT 6029
3	3	21		COMMODORES Motown M7-884R1	33	34	5	LIVE! LONNIE LISTON SMITH RCA APL1-2433
4	4	15		RIGHT ON TIME Brothers Johnson A&M SP 4644	34	30	10	LOOK TO THE RAINBOW AL JARREAU LIVE IN EUROPE Warner Bros 2BZ 3052
5	5	20		GO FOR YOUR GUNS Isley Brothers, T-Neck PZ 34432 (Epic)	35	33	5	CHOOSING YOU Lenny Williams, ABC AB 1023
6	7	6		PLATINUM JAZZ War, Blue Note BN-LA690 J2 (United Artists)	36	36	6	FIRST LADY Shirley Caesar Roadshow RS LA744-G (United Artists)
7	8	25		MAZE featuring FRANKIE BEVERLY Capitol ST 11607	37	40	3	FEEL THE FIRE Jermaine Jackson Motown M6 888S1
8	6	22		SLAVE Cotillion SD 9914 (Atlantic)	38	38	27	UNPREDICTABLE Natalie Cole, Capitol SO 11600
9	10	10		LIFELINE Roy Ayers Ubiquity, Polydor PD-1-6108	39	39	3	BIG TIME/ORIGINAL MOTION PICTURE SOUNDTRACK Smokey Robinson, Tamla T6 355S1 (Motown)
10	9	19		A REAL MOTHER FOR YA Johnny "Guitar" Watson DJM DJLPA7 (Amherst)	40	41	3	INTO SOMETHING (Can't Shake Loose) O.V. Wright, Hi HLP 6001 (Cream)
11	12	11		ENCHANTMENT Roadshow RS-LA682 G (United Artists)	41	43	13	HOT Big Tree BT 89522 (Atlantic)
12	13	9		DEVIL'S GUN C.J. & Co., Westbound WB 301 (Atlantic)	42	56	2	THE TWO OF US Manilyn McCoo & Billy Davis Jr. ABC 1026
13	17	11	★	SWEET PASSION Aretha Franklin, Atlantic SD 19109	43	45	8	SHOTGUN ABC AB 979
14	19	5	★	SOMETHING TO LOVE LTD, A&M SP 4646	44	46	11	HAVIN' A HOUSE PARTY Willie Hutch, Motown M6 874S1
15	14	5		BENNY AND US Average White Band & Ben E. King, Atlantic SD 19105	45	48	4	MORE STUFF Stuff, Warner Bros BS3061
16	16	13		TURN THIS MUTHA OUT Idris Muhammad, Kudu 34 (CTI)	46	48	4	MUSIC SPEAKS LOUDER THAN WORDS Candi Staton, Warner Bros BS 3040
17	21	6	★	TOO HOT TO HANDLE Heatwave, Epic PE 34761	47	35	44	PART 3 K.C. & The Sunshine Band, TK 605
18	11	14		TRAVELIN' AT THE SPEED OF THOUGHT O'Jays, Philadelphia International PZ 34684 (Epic)	48	54	7	FINGER PAINTINGS Earl Klugh, Blue Note BN LA737H (United Artists)
19	20	10		EXODUS Bob Marley & The Wailers, Island ILPS 9498	49	50	5	LIFESTYLE (Living & Loving) John Klemmer ABC AB 1007
20	25	4	★	LET'S CLEAN UP THE GHETTO Philadelphia International All Stars (O'Jays, Lou Rawls, Teddy Pendergrass, Billy Paul, Dee Dee Sharp, Gamble, Archie Bell & The Drells), Philadelphia International JZ 34659 (Epic)	50	55	12	HERE AT LAST... LIVE Bee Gees, RSO RS 2-3901 (Polydor)
21	15	12		I REMEMBER YESTERDAY Donna Summer, Casablanca NBLP 7056	51	42	17	PARLIAMENT LIVE—P. FUNK EARTH TOUR Casablanca NBLP 7053
22	18	21		MARVIN GAYE LIVE AT THE LONDON PALLADIUM Tamla, T7 352R2 (Motown)	52	49	8	THE GREATEST/ORIGINAL MOTION PICTURE SOUNDTRACK George Benson, Mandrill & Michael Masser, Arista AL 7000
23	23	6		OPEN UP YOUR LOVE Whispers, Soul Train BVL1 2270 (RCA)	53	44	46	SONGS IN THE KEY OF LIFE Stevie Wonder, Tamla T13 340C2 (Motown)
24	29	3	★	SHAKE IT WELL Dramatics, ABC AB 1010	54	NEW ENTRY		BELIEVE Mass Production, Atlantic SD 9918
25	26	9		CARDIAC ARREST Cameo, Chocolate City CCLP 2003 (Casablanca)	55	57	2	JOYOUS Pleasure, Fantasy F9526
26	22	4		DOROTHY MOORE Malaco 6353 (TK)	56	52	11	THELMA & JERRY Thelma Houston & Jerry Butler, Motown M6 887S1
27	37	3	★	GOIN' PLACES Michael Henderson, Buddha BDS 5693 (RCA)	57	NEW ENTRY		LOVE & KISSES Love & Kisses, Casablanca 7063
28	27	17		FRIENDS & STRANGERS Ronnie Laws, Blue Note BN-LA730-H (United Artists)	58	NEW ENTRY		IN FULL BLOOM Rose Royce, Whitfield WH 3074
29	28	22		ANGEL Ohio Players, Mercury SRM-1-3701 (Phonogram)	59	NEW ENTRY		MUTHA'S NATURE James Brown, Polydor PD 16111
30	24	24		TEDDY PENDERGRASS Philadelphia International PZ 34390 (Epic)	60	53	20	UNMISTAKABLY LOU Lou Rawls, Philadelphia International PZ 34488 (Epic)

General News

Mercury Seeks More R&B Sales Cecil Hale Leads Campaign For Soul And Jazz Action

By JEAN WILLIAMS

LOS ANGELES—Mercury Records is broadening its scope of operation in an effort to gain more r&b and jazz LP sales.

Its first move in this direction was to bring on Cecil Hale in a newly created post, national director of LP promotion/publicity, r&b, with Hale not only promoting the product but helping to create a solid image in the black market for Mercury.

Hale explains that he is initially working internally. "We're designing new track sheets where information from the streets is broader.

"We not only want to know if the record is being played in a particular market but how its being played.

"We're also tightening the department making it run more efficiently plus our field people will be reporting differently. The basic idea is to make the department cost efficient but at the same time laying more ground, expanding our concepts and if need be our departments to gain additional sales.

"This is only the first step in the company's expansion plans. We presently have other plans on the drawing board."

Hales notes that Mercury has moved into this expansion because of the success of specialized radio stations, that deal primarily with LPs.

"The basic fact is that the Ohio Players is a solid LP act that has had every LP with the exception of one certified platinum. Every gold single which they have had has come from the albums. This in itself justifies the need for that special kind of attention.

"This may seem elementary but we are now going to be more personable with people who work in the stations, tightening our bonds in that area.

"Stations such as KJLH in Los Angeles, WBLS in New York, WHUR, Washington, D.C., or WGCI, Chicago, with formats that work, select their playlists primarily from albums. This has made these stations unique and successful and they require special attention from labels and are not to be treated like merchandising outlet."

Hale believes Mercury may be one of the pioneers in bringing in a

department to implement special programs for black LPs with specialized as well as standard stations.

"There are very few labels that have black LP specialists. It's just not there. Mercury recognizes the need for this but we also expect this move will be taking place with other companies."

He is setting out to create an image for the label in the black communities by visiting major cities, getting into the community and telling Mercury's story. Blacks know very little about the label, although they are familiar with most of its acts, he admits.

Hale, a communications doctoral candidate and veteran radio announcer explains that the label will also broaden its jazz concepts. Gabor Szabo, Charles Earland, Benny Maupin, Houston Person and Chico Hamilton all have current LPs. New promotional campaigns are being worked up, he says.

Other Mercury acts along with the Ohio Players are the Dells, Chi-Lites and Bar Kays, who all have new LPs.

Roadshow Label Enters Gospel Market

LOS ANGELES—Roadshow Records feels it is planting its feet firmly in the gospel market but with a marketing plan to take gospel to the mass audience.

Roadshow, distributed by UA Records, signed Shirley Caesar as its first gospel act with a new LP "First Lady." In less than two months her LP has sold 100,000 units, says label chief Fred Frank.

"We're making the world aware that Shirley's talents are not limited to gospel. To prove that, when she was with Hob and the entire time she recorded with the Caravans, her total market was about 20,000 and 50,000 LPs maximum. This is like most gospel acts," says Frank.

While Caesar was its first acquisition, Roadshow is negotiating for at least one other major gospel act.

"We're going to market these acts through their gospel roots, then expose them to other areas as we did with Shirley. We will not merely mail the LPs to gospel stations. The entire industry will get them.

"We sell our gospel records directly to the gospel dealers.

"We just created a lifeline display of Shirley and I don't think any gospel act has ever had that done. It can be put in any record shop.

"Rather than let UA distribute these aids," he continues, "we have sent gospel dealers in every major city kits of posters plus T-shirts to promote the 'First Lady'."

In signing gospel acts Frank explains that he's looking for acts with the potential of reaching the entire marketplace. He cites Caesar and James Cleveland as this type.

Frank, with Nick Albarano, his executive vice president based in the Los Angeles office, is aware that there has been criticism about moving Caesar into the contemporary gospel field away from the traditional style.

Says Albarano: "We have had major acceptance of the LP but there have been some gospel purists who have said 'It's sinful what you're doing.' But if they feel that way they shouldn't buy the LP.

"Our feeling in signing Shirley," he continues, "was that we would try to move more toward the contemporary sound. One of the people who

inspired us to do this was the Rev. Jesse Jackson who has been very vocal about the lyrical content of music.

"We felt that with Shirley, we would move into contemporary music but maintain a spiritual message."

There is no separate department

to handle gospel. The same people who handle pop and r&b will also carry gospel disks.

Roadshow has signed to the label or handles Brass Construction, B.T. Express, Enchantment, Morning, Noon & Night and, as of last week, Tina Turner.

JEAN WILLIAMS

Soul Sauce

• Continued from page 38

Disease at the organization's third annual entertainment dinner at the Beverly Wilshire Hotel in Los Angeles Sept. 21.

Basie will receive the group's award of distinction for his personal commitment to humanitarian causes and his work on behalf of sickle cell disease.

Grady Tate's debut LP on ABC Records, "Master Grady Tate" has taken this artist full circle musically but with updated material.

He notes that he moved from the soft, smooth, mellow sound of his biggest hit "Windmills Of My Mind" in 1968 while on Skye Records, into an r&b groove with Chess/Janus Records.

"I was never comfortable doing r&b music but that's what was selling and the label was pushing me in that direction," he says.

Tate's new LP takes him back to a mellow sound, with vocals to match. Esmond Edwards, former general manager of Impulse Records, ABC's jazz arm, produced.

While the music is jazz-oriented, it's totally updated with something to fit into just about any contemporary music category.

Tate admits that he does not know exactly what the label plans in terms of marketing but he may hire his own promotion man.

"I made a conscious effort to make this LP sound as live as possible as opposed to studio controlled. I feel it's important today for the listener to feel that he's a part of what's going on.

feel it's what people want to hear," says Tate.

Harold Wheeler, noted arranger who scored music for the Broadway hit musical "The Wiz," arranged "Master Grady Tate." "Funiculi Funicula," a disco single, Tate's first in more than a decade, is to be released this week.

Remember... we're in communications, so let's communicate.

Firm Bows A 'Custom' New Label

OLYMPIC VALLEY, Calif.—Mobile Fidelity Productions, producers of the Mystic Moods, has formed a new custom record label—Mobile Fidelity Sound Labs—which will cater to the "super sophisticated" audiophile and be distributed through hi fi equipment outlets, reports Brad Miller, president.

Miller was negotiating last week with Orion Marketing Ltd., Pismo Beach, Calif., a firm which specializes in direct-to-disk recording and has access to nearly 7,000 hi fi dealers.

Though Miller's records would not be direct-to-disk, special attention would be paid to quality acoustics. For instance, Miller vows all master lacquers would be made from original masters recorded at 30 i.p.s. on half-inch tape; no more than 500 pressings would be made per stamper; extra attention would also be paid to quality vinyl and quality acoustics.

L.A. Attorney Urges That His Acts Have \$ Managers

LOS ANGELES—Entertainment attorney John E. Mason Jr. believes that every artist should have a personal manager but he insists that all his clients have business managers.

Mason recently opened his own firm after a stint with the firm of Kaplan, Livingston, Goodwin, Berkowitz and Selvin, taking with him clients including Olivia Newton-John, Quincy Jones, Donald Byrd, Cat Stevens, Wishbone, Hot & McAnally, Eddie Rabbitt, Manhattan Transfer, Blackbyrds, Scotti Brothers Enterprise, WMOT Records, Bob Eubanks, Milton Nascimento and Bruce Solomon.

Mason, who was a professional musician for more than 20 years, believes he has a good overview of what an act needs both in terms of business and career.

"The first thing I do with a new client is to make sure it has a good business manager because it's through these managers that I strongly advise individual business investments. That's part of maximizing their income and business interests.

"Every successful client I have is a multi-millionaire including Quincy, Olivia, Donald Byrd and Eddie Rabbitt is approaching that status even though he has not had a hit single. There are also a few others approaching that status."

Mason notes that it's important that all clients have their own publishing businesses. "I have structured their companies and set up their international publishing affiliates."

He explains he is not a personal manager and will absolutely not manage anyone. He works closely with the acts' personal managers to develop their careers.

"There are certain artists who really don't want management like Quincy and Donald. Olivia does not presently have any management. But I strongly recommend to clients that they seek personal managers.

"It usually depends on the kind of deal that can be structured between management and artist. There comes a point in a successful artist's career where the act feels the function a manager performs is not worth the amount of money the manager's percentage translates into.

"An artist at that stage should renegotiate a deal with his manager. But a lot of acts feel it's not worth the percentage no matter what it is. Their careers have reached a point where it almost operates on its own.

"But even at that point," he continues, "the artist needs someone who can be the liaison between him and the label plus someone who knows and understands the markets."

He claims it's a mistake for the attorney to manage acts. "Being someone's manager, particularly a major artist, is a full-time job and being an attorney involves handling a lot of clients.

"I spend a lot of time with my clients talking about goals and how I feel they can achieve these goals. I'm particularly interested in the longevity of their careers and maximizing their income in the peak years.

"For example, with Olivia, I am thinking about doing some posters because while there are unauthorized ones out in the street, I want something that's not only authorized but first quality which will represent Olivia as a top quality artist."

Trad Music At Kerrville

By GLADYS CANDY

KERRVILLE, Tex.—The fourth annual Kerrville Bluegrass & Country Music Festival is set for Labor Day weekend, Sept. 2-3 and 4, at Rod Kennedy's Quiet Valley Ranch just south of here.

The event begins at 6 p.m. Friday and ends at midnight Sunday, leaving Monday, Labor Day, for the drive home for camping families who gather at Kerrville from more than a dozen Southwestern states.

The easy going weekend of unamplified traditional music is a favorite with families who like to camp out and listen to old-time banjo, fiddle, guitar and mandolin music with its distinctive, high soaring three-part harmony.

The performers include the famed Jim & Jesse and the Virginia Boys who have been members of the "Grand Ole Opry" since 1964 but whose performing career goes back nearly two decades before that time. The brothers are identified with their distinctive close harmony and

Jesse's unique "cross picking" mandolin style.

Another performing group at the 1977 festival, performing all three days, is the McLain Family Band from Kentucky, performing together as a musical family for the past nine years in 30 states in this country and in 42 countries around the world since 1972. Its mixture of traditional and contemporary music has been played with nine symphony orchestras and on hundreds of fair, festival and college stages.

Other musicians slated to appear range from fiddling Chubby Wise, flat-picking Norman Blake and the Lewis Family to the Stonemans, Uncle Josh Graves and Red White and Blue plus many other national and regional bands.

The setting for the festival is rustic and beautiful with camping within walking distance of the theatre. While bench seating is provided in the theatre, most fans prefer to bring their lawn chairs.

Talent PERSONAL MGRS. Seidenberg Blasts Lawyer Trend, Wants a 'Cleanup'

By JEAN WILLIAMS

LOS ANGELES—Sidney A. Seidenberg, the manager who skyrocketed Gladys Knight & the Pips to international acclaim, contends the management business has changed, becoming less attractive to veteran personal managers to the point where some are leaving the business.

"The personal manager concept has not been clearly defined yet. That's why there are lawyers and other persons who are now managers," he says. "The trend is to attorney management and it's a major problem.

"Their interests are basically deals, contracts and re-negotiations of contracts. They continually better their contracts and deals to a point where they (attorneys) just might be putting some record companies out of business and they lose the acts in the long run.

"Not all attorneys are doing this but it's the going trend.

"The lawyer clears a date, makes a deal with a label and for this he gets 20% commission.

"Why should he get this?" he asks. "They don't advise the act on strategy, work with the act on developing its career or improving its

show or getting its performance up to par. For lawyers it becomes a part-time effort for a major source of income. They (attorneys) look at the act as a property. Good managers don't."

When asked the difference between an accountant being a manager and an attorney being a manager, Seidenberg, who is an accountant says, "I gave up my practice and have not taken a client since 1970.

"I also had a problem being an accountant for other managers, which placed me in a competitive position. This is the same problem attorneys are having but most maintain their practices and management is something on the side."

Seidenberg, who also introduced B.B. King to Las Vegas, claims personal managers are now moonlighting in other musical areas.

"I have a theory that once a manager is a personal manager, he should not be a promoter or anything else where he would splinter off his interests or use his acts to benefit his own interests.

"On the other hand," he continues, "because of the attitudes of some acts and the market change, many

managers are forced to go into these other money making ventures such as promoting, producing records for their own acts and holding publishing with their acts. These methods have become legitimate sources of income for managers."

He notes that the ability to manage an act is far more important today than in the past because there are fewer dates, fewer personal appearances, fewer opportunities because the concert business is down, labels are more selective with their acts because of heavy budgets required to introduce a new act, and booking agencies are skeptical of new acts unless they're developed.

Seidenberg insists he's not sowing sour grapes but he feels the management business should be "cleared up."

Seidenberg, who presently manages the Pips, not Gladys Knight plus Eugene McDaniels, plans to reopen a West Coast office. He currently has offices in New York. He is also negotiating with B.B. King to once again take charge of his career.

"In order to properly manage an act, you must hire an entire staff to work on that act. Therefore, I must be extremely selective in the acts I take on," he says.

He recently signed the Voltage Brothers, a new nine-piece self-contained act which he has signed to Lifesong Records.

"I'm looking for acts which can also comfortably move into films and television at a high level. I would take an act that has made it at one time but because of improper management has slipped."

"I also need acts which can be advised businesswise as well as creativeness. The act must know that if he makes \$1 million, he does not get \$1 million and all acts don't know this."

Folk Club Growing In Suburbia L.A. Venue Avoids Rock, Seeks 'Traditional' Success

By ED HARRISON

LOS ANGELES—The Relic House, Diner & Saloon, a folk club tucked away in suburban Reseda in the San Fernando Valley, is recreating the atmosphere of the '60s folk scene although its proprietors feel its location has deprived them of attention.

The 70-seat venue features live entertainment six nights a week (closed Sunday) amidst a decor of antiques, movie props, posters and sawdust on the floor.

"There is no better place to start something," says Alan York, who operates the club with his wife Nancy, "than in a place where there is nothing."

Although this seemed like a sensible rationale at the outset, it's been 1½ years since its opening and the club is still bordering on obscurity.

Says Nancy York: "People don't

know we're here. They don't expect a big night spot in the Valley. When they want entertainment, they feel they have to go far away to Hollywood or Marina Del Rey. We hope to become a major folk club where people can come for dinner, listen to music and hang out instead of traveling to Hollywood."

The club is hoping to establish a weekly event whereby established performers would come in and try out new material. Jim Stafford has frequented the club three times, claims York, working new bits. And so has Biff Rose.

Each night features a different variation of folk with Mondays being variety night, original folk on Tuesday, bluegrass on Wednesday, '20s and '30s flavored jazz on Thursday, blues on Friday and the Deborah Allen Show (who opens for Jim Stafford in Vegas) Saturdays.

Entertainers are usually local talent or referrals from McCabe's and the Bla Bla Cafe, two major folk-based clubs in Los Angeles. Many times, a guest artist will perform simply on referral without ever auditioning a note.

Two acts are booked per night, each doing a 45-50 minute set depending on audience reaction. "We're not structured," says Nancy. "It gives the musicians a more relaxed feeling, not having to watch the clock."

Ironically enough, when the club opened, rock'n'roll was the main attraction. But the building was too small and not conducive to overly loud music. "We didn't know any better," says Nancy.

"Our original intention was to make it a place for studio people, musicians and friends to hang out in the Valley. None of us had any experience in operating a club.

"After learning rock wasn't the answer, we leaned more to folk and traditional," she says. We started getting our best acts in October 1976 with David & Rosilyn, New Orleans type street singers."

Because of limited budgets, ad-

vertising has been restricted to notices in various specialized publications and flyers posted at Cal State Univ., Northridge. The lack of big name acts has prohibited the club from advertising in major newspapers.

The Relic House is also planning a benefit concert for public radio station KPFK where top folk acts will donate their talents to help raise funds for the station.

Admission is \$1.50 and \$2 on weekends. Patrons vary in age although the average is late 20s and early 30s. Profits are realized on the club's food menu and beer and wine.

The club's slogan is "located in the Greater Heart of Reseda." Says Nancy: "Everyone laughs but they remember."

Bill Gerber Tees Firm

LOS ANGELES—Bill Gerber has left Fun Productions to go into personal management, record production and concert promotion through his new firm, Blue Meenie Productions.

Gerber had worked in the rock and jazz concert field for six months with Fun and had set up jazz gigs for Ronnie Laws, Maynard Ferguson, Gil Scott-Heron, John Klemmer, John Handy, Stanley Turrentine, Jean Luc-Ponty, Gato Barbieri, Lenny White, Roy Ayers and Lonnie Liston Smith.

His new firm manages Bishop, a local five-piece rock band led by Michael Bishop, the Larry Wolff jazz band (five pieces) and Mayuto, a Brazilian percussionist, favored in recording sessions.

Mayuto has his own production firm, Zumbie, which looks to record U.S. and Brazilian artists. Gerber points out.

Gerber is also handling publishing for Michael Bishop and is seek-

(Continued on page 43)

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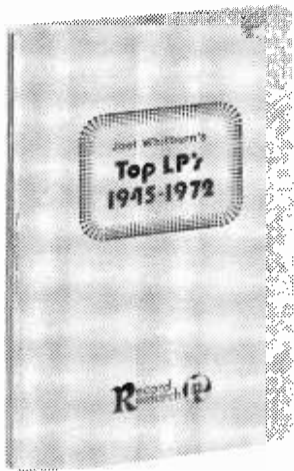
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YES DONOVAN

Madison Square Garden, New York

Yes, with keyboard player Rick Wakeman back in the fold, performed to an SRO audience Aug. 6 in a concert that was low on visual gimmicks and high on musical quality.

Though many in the crowd must have been expecting lasers, smoke bombs and the like in keeping with Yes's image as a top fantasy rock attraction, the five-man group got right down to business and maintained a workmanlike stance as it zipped through a 110-minute set that included six tunes, plus two encores.

Jon Anderson possesses one of rock's more unusual voices—vibrant, distinct and with just a touch of a quiver. He was at his best on the anthem-like "All Good People," which, judging from audience response, now ranks as one of the band's most popular numbers.

A surprise of the evening was the low profile assumed by Wakeman, who seemed determined not to let his superstar status get in the way of the group's all for one/one for all approach to the music. Before the evening was out, each Yes member got a chance to solo, at least briefly, with Steve Howe on harp proving the best crowd pleaser.

Opening was Donovan, who now performs with a hard driving four-man backup band. His 45-minute set was pleasant if not particularly innovative. Donovan still has an engaging stage presence and his vocals are as precise and expressive as ever.

Still, he reminded one of a tired folkie going through the motions. Of his seven songs, "Hurdy Gurdy Man" and "Mellow Yellow" proved the most diverting and both of those were written a decade or so ago. His newer, less familiar material was uninspired. **ED KELLEHER**

CAROLE KING NAVARRO

Greek Theatre, Los Angeles

About halfway through the gifted singer/songwriter's soldout Aug. 14 set the striking legacy of "Tapestry," King's legendary 1971 LP became apparent. One-third of her satisfying 23-song, 90-minute performance was taken from that milestone work.

She began the night quietly enough, appearing onstage alone and accompanying herself on piano, singing four songs from the keyboard including "Beautiful," "Natural Woman," "It's Too Late," and "So Far Away." All were done in her effectively simple and compellingly throaty vocal style as she pounded out the rhythmic piano lines.

Slowly she was joined onstage by her six-piece "side by side" band Navarro and the pace picked up with spicy versions of "Sweet Seasons," "Caanan" and "Only Love Is Real," the band providing a finely textured and brisk backdrop of electric guitar, percussion and horn, adding potently to King's delivery.

Next up was the fast paced "Jazzman" followed by a slow and reflective "Simple Things," the title track from the just released Avatar/Capitol LP.

The intensity picked up again with the jazzy, Latin-flavored rocker "Hard Rock Cafe," the single from the new album which had the audience clapping along as it did immediately afterwards on a riveting, hypnotic "Mi Corizon." Enhancing the fare here as well as throughout were dramatic, multi-colored lighting effects.

Following was a medley of early hits King penned for the likes of the Shirelles, Drifters and Little Eva such as "Will You Still Love Me Tomorrow," "Up On The Roof," "One Fine Day" and "Locomotion," the latter with outstanding, pounding drum backing.

With Rick Evers (who co-wrote three songs on the new album) joining her onstage, the band dipped back into "Simple Things" and several well crafted and sensitive ballads epitomizing King's themes of love and universality including "In The Name Of Love," "God Only Knows" and "One." In this segment also was the new "Hold On," a powerful song with a gripping, climactic beat and lyric line.

The night wound down with more excursions into "Tapestry" and a raucous "Smackwater Jack" plus a spirited "I Feel The Earth Move" and "You've Got A Friend," the last two which were saved for encores.

Navarro stood competently on its own doing a 30-minute stint preceding King and reeled off five songs from its Avatar/Capitol work "Listen."

The band offered a tight blend of mellow-rock keyed by soft and smooth vocal harmonizing with flute and sax-texturing. The title cut was included as well as "One Of These Days," "Lay

Down Your Life For Me," "Newborn Highway" and "About You." **JIM McCULLAUGH**

AL STEWART

Universal Amphitheatre, Los Angeles

Drawing upon 12 of his uniquely literate folk-rock scenarios, Stewart treated the audience here Aug. 10 to an hour-long set of carefully polished gems.

It was quickly evident that Stewart's years of paying dues have prepared him to vault beyond the one-hit wonder trap. While "Year Of The Cat" was a highlight, living up to the audience's obviously high expectations, the entire show was a meticulous one with many equally notable tunes, and performed with the ease and artistry of a veteran.

"Broadway Hotel," with its arrestingly clever lyrical images and intense acoustic piano and violin breaks, was easily on a par with "Cat," as were the historical "On The Border," with its colorful flamenco accents by guitarist Peter White, and the new "Palace of Versailles," which featured a strong, haunting melodic hook.

In every case, with the assistance of his excellent band, Stewart delivered full-bodied, studio-perfect versions, effectively varied in tempo and mood.

Always the relaxed and witty host, Stewart often offered dry comic introductions to explain the sometimes vague allusions of his lyrics, and supported this concern for the audience's understanding with a carefully enunciated vocal delivery.

As Stewart noted in his introduction to a new tune, which concerned itself with Haitian dictator Papa Doc Duvalier, he is "always trying to find a subject no one's written songs about."

The result is a delightfully limitless resource of subject matter, drawing largely upon history, literature and his own quirky view of human experience. This innovative quality, coupled with both his senses of humor and of rock rhythm, has helped him to escape the common folk pitfalls of boring triteness and self-righteousness.

Opening for Stewart was Arista soft-rock group, the Movies, recently reviewed in Billboard. **SUSAN PETERSON**

KRIS KRISTOFFERSON RITA COOLIDGE BILLY SWAN

Aladdin Hotel, Las Vegas

A sellout, respectful 7,500 was educated and bored by slow-moving country rock Aug. 6 by husband/wife team Kristofferson and Coolidge.

Preceded by bandleader-guitarist Swan, the two celebrities worked best together on traditional duets, with current hit-rider Coolidge taking solo honors over husband Kris.

Swan opened the near three-hour show with five selections, featuring his last hit, "I Can Help," effectively leading band members Mike Butley on keys, drummer Sammy Creason, bassist Terry Paul, pianist Donny Fritts and guitarists Jerry McGee and Stephen Bruton.

Kristofferson then unloaded his portion of the set, some 20 songs in an uncreative, dull execution.

Within Kristofferson's segment were such past hits as "Lovin' Her Was Easier," "Sunday Morning Comin' Down," "Silver-Tongued Devil" and "Smile At Me Again."

His doleful, country-rock style continued with "I've Seen An Old Fighter," written on a too-quiet concert date in Peoria. Quiet ballads "Casey" and "Shandi" afforded Kristofferson room to express himself through lyric and song about drugs, life and truth.

Band solos saved his segment with musical variety, starting with pianist Fritts' moving "We Had It All," Bruton's "Daydreaming" and McGee's "Long Road." Kristofferson completed his segment with ballads, "The Stallion" and recently written composition "The Legend."

Many concertgoers mulled around before intermission, partly because of the mellow, country-rock atmosphere and some out of boredom. Coolidge, with her gold single "Your Love Has Lifted Me" Higher And Higher," commanded better attention and response, scoring well with a more country-rock commercial sound.

She sang "Southern Ladies" and "Late Again" from her new A&M album "Anytime . . . Anywhere" with an excellent blues version "For The Good Times."

Rita was joined by jazz pianist Barbara Carroll, wife of Coolidge's manager Bert Block, on a salty interpretation of "Stormy Monday Blues" before Kris returned for closing duets "Me And Bobby McGee," "Help Me Make It Through The Night" and "Pilgrim," all from his writing hand.

But it is wife Rita, with the current hit record

and alluring, commercial rock sound, that propels her into the top billing status.

Ironically, the English Literature Rhodes Scholar is more of a curiosity item than entertainer, somewhat "living" the role he played with Streisand in "A Star Is Born." Understandably, he refused to sing songs popular from the movie, namely "Watch Closely Now" since it fails to communicate his laidback style, but it proved a disappointment to fans.

Kristofferson has just completed filming his latest movie for EMI-UA, "Convoy," in Albuquerque, N.M., prior to the current 30-city tour. His appeal now, record-wise, is directly from the progressive rock characters he's played on the silver screen.

Concertgoers are getting a rude awakening when taking in the real, much different country styles of Kristofferson in person, an injustice to both. **HANFORD SEARL**

SARAH VAUGHAN CARMEN McRAE LOS ANGELES PHILHARMONIC

Hollywood Bowl, Los Angeles

A bit of jazz history was achieved for two nights when Vaughan and McRae sang together for the first time in their long and respected careers in show business. Had Ella Fitzgerald been onstage, the three queen bees of jazz singing would have reigned supreme.

The program Aug. 12-13 was designed to provide Blue Note Records with a recording event: the teaming of jazz performers with a classical orchestra—something which has been occurring steadily for the past 10 years or more.

In order to fill out the LP, Blue Note offered short sets by vibist Bobby Hutcherson and guitarist Earl Klugh, with a third instrumentalist, guitarist Noel Pointer also announced. But he never showed.

The Philharmonic, whose concert evenings these were, acted like a large recording studio backup band for the doings of both singers. On the Saturday night session caught by this reviewer, Sarah came out on top: Carmen sang flat and was not in her best form.

There was no attempt to blend the classics with jazz; instead this was a jazz evening with the Philharmonic the backup band.

Calvin Simmons, an assistant director, conducted the Philharmonic for McRae; Marty Paich led for Sarah and had the happy feeling of hearing all those musicians playing his beautiful arrangements. Bill Holman did the charts for Carmen.

Hutcherson opened the program with three selections, two fast workouts for his rich, broad-toned attack and some of his own sidemen sitting in with the orchestra.

Carmen followed with, for this reviewer, a first time performance which was off her usually unique mark. Then Klugh, a George Benson-styled soloist, held sway for a short set. Sarah ensued and after her typical showcasing of how to use one's voice in a jazz setting, the two evergreen performers came back to work together on three songs. The duets were the highlight of the evening.

McRae's six-song set was heavily reliant on past works, although she injected some contemporary feelings with two tunes from "A Star Is Born" to round out her 25-minute showcasing.

"Star Eyes," the opening lovely ballad, was strengthened by the Philharmonic's string section. "The Man I Love" was done slow and lovingly with Carmen hitting some deep, highly entertaining low notes. "Never Let Me Go" was a fast romper. "Sunday" offered an opportunity for scat singing. Carmen's own rhythm section provided propulsion for the set and she acknowledged the Philharmonic with a wry: "I've added a few more cats to the group."

Carmen's best moments came in the film medley with "Evergreen" and "With One More Look At You," which she interpreted slowly and with gobs of conviction, cutting right to the core of the lyrics. Klugh's three-number offering indicated his potential but he, too, was sloppy in parts.

Sarah's 37-minute set touched on new and old tunes and ran the gamut of all her patented vocal hooks, operatic soprano endings, toying and playing with the lyrics to bend and extend notes and having a marvelous time with the assistance of her own small group and the Philharmonic.

There were contrasts galore in the seven songs offered: from the blazing opening "There Will Never Be Another You" to the slow and introspective "Feelings" to the jump-tempoed "On A Clear Day" to the superlative reading of "Send In The Clowns."

With each presentation of this latter song, Sarah puts her imprint on it, and along with Frank Sinatra's own distinct ballad interpretation, these are the two best vocal readings of this complex work.

Earlier this year Sarah started doing a Beatles LP for Atlantic. Onstage she mentioned the project and said that the label didn't like the way the LP came out so it would not be released. Then she proceeded to sing three Beatles tunes with the power and conviction which are her hallmarks. The effect was spellbinding as she glided slowly through "Once There Was A Way," "Long And Winding Road" and "Yesterday."

The closing duet with Carmen involved the old warhorse "I'll Remember April" done in a fast 4/4 with the gals trading lines, scatting separately and never getting in each other's way. "Body And Soul" brought the tempo down with Sarah leading vocally and Carmen repeating the lines. Sarah's melodic inventions topped Carmen's in the improvised scat category and she was also much looser melodically.

A closing hot blues scat piece again showed Sarah in sharper form. Nonetheless it was interesting to see these two ladies of song working together. **ELIOT TIEGEL**

FRANKIE RANDALL

Playboy Club, Los Angeles

Vocalist Randall offered the almost full house on Aug. 13 a clean, crisp, totally professional show minus any fanfare or gimmicks.

The veteran singer/pianist opened his 13-tune, hour-long set with a saucy "Reaching For The World," backed by a seven-piece tightly knit band and a vocally impressive background singer named Ella Townsend.

Randall took the mellow approach for the first half of his set showing off his vocal ability with "Isn't She Love" and one of the best tunes of the show "What I Did For Love" from the musical "Chorus Line."

For the remainder of the show, Randall, who began his career as a pianist took to the instrument first with "Mr. Piano Man," then to accompany the other members of his show.

This entertainer believes in utilizing all talents within his organization. Townsend offered an incredible rendition of Stevie Wonder's "Superstition."

Randall returned with a self penned "Things Got Worse," followed by another Wonder swinger, "I Wish," this time spotlighting bassist Seth Kimball on vocals.

"I Can't Believe It's Over," another Randall penned tune was the outstanding ballad of the set. The singer noted that Frank Sinatra is set to record the tune.

Randall, who has apparently been heavily influenced by Sinatra, takes on ballads with the same Sinatra phrasing, however, there's no evidence of imitation.

Timely, yet spontaneous humor was injected, to which the generally conservative Playboy audience responded and participated.

He swiftly moved into "Land Of Make Believe" and exhibiting his own ability to rock took on "Ease On Down The Road," the theme song from the Broadway musical "The Wiz." He appropriately closed this, the first of three sets that evening with "For You."

Townsend initially gained national attention as the female voice with the well known group the Platters and Randall's band included Louis Prima's former rhythm section. **JEAN WILLIAMS**

LINDA RONSTADT BERNIE LEADON/ MICHAEL GEORGIADES BAND

Garden State Arts Center, New Jersey

This was a classy double bill, featuring several prominent members of the Los Angeles rock aristocracy. The outdoor, concrete-roofed 5,000-seat Arts Center was filled to capacity with another 5,000 people spread out on the lawns for two dates Aug. 12-13.

Leadon, a former member of the Eagles hadn't toured in two years. He's teamed now with Michael Georgiades, another singer/songwriter from the West Coast who, bringing things full circle, writes and sings quite a bit like Jackson Browne, another seminal figure on the West Coast. All share a fondness for the country idiom, pushed, as it were, to the edge of musical history.

Although he's a skilled multi-instrumentalist, Leadon didn't display his talents on mandolin, banjo or a host of guitars, including pedal steel.

Working together only two weeks, the band

(Continued on page 56)

20th Anniversary Celebration of Troubadour Tradition

By ROBERT HILBURN

Discovering new artists is part of the lure of pop music. Every time a debut album is released or a novice steps on a stage, there's the chance of hearing an exciting new talent. I've been writing about pop music for 10 years and the nights I remember most are the initial encounters with promising newcomers. That's probably why I have such fond memories of Doug Weston's Troubadour.

During the golden era of the folk-flavored singer-songwriters, the Troubadour in West Hollywood was the most important club in America for showcasing talent. Tuesday nights in L.A. were Troubadour nights. Everything else had to take second place: birthday parties, anniversary celebrations, sporting events, even the Academy Awards show. No one in the record industry wanted to miss the opening night of a potential star.

Some of the new acts, of course, didn't go on to become stars. But the Troubadour was where the record industry, collectively, surveyed them. Whole tours were built around when—or even if—artists could get Troubadour bookings.

Though I've seen some impressive new acts at the Troubadour in recent years (notably England's Frankie Miller), most of my memories of Weston's club are tied to the late '60s and early '70s when the emphasis on singer-songwriters was at its peak.

With the change of direction of pop in recent years and the opening of new venues, the Troubadour's old dominance has been broken. But many of the acts the club introduced are still at the forefront of pop music.

They've simply moved on to the 3,000-seat Santa Monica Civic Auditorium or 5,000-seat Universal Amphitheatre or 18,000-seat Inglewood Forum or even the 55,000-seat Dodger Stadium. But they, too, surely remember the importance of the Tuesday nights—however long ago—when they debuted at the TROUBADOUR.

Nothing reflected the glory years of the Troubadour more than what happened Aug. 25, 1970. That was the night Elton John made his U.S. debut. I was one of the lucky 600 persons to be there. And I'll never forget it.

Elton John was all but unknown in this country when he made his Troubadour debut. The short, stocky, then 23-year-old Elton's first English album wasn't even considered commercial enough to release here. But the Troubadour was filled for his debut with writers, disk jockeys, agents, record executives, concert promoters and other pop industry figures.

Some were there because the Troubadour in 1970 was as much a social meeting place for record people as a place to listen to music. Deals were made, stories swapped, gossip generated.

But most had come because Elton's record company—MCA—had done a good promotion job. "We've got something big this time" was the kind of message spread in dozens of phone calls in the week before Elton arrived. And the record industry was in the market for something new.

The summer of 1970 was a period of relative inactivity in pop music. The Beatles had broken up. Some of the great bands from the '60s—the Rolling Stones, Creedence, the Who—were still around, but nothing new had arrived with the range and/or imagination to stir the broad pop consciousness.

I don't recall now what the first song was that Elton did that night but I do remember that it, along with his other tunes, represented the distinctiveness, personal vision and refusal-to-follow-the-trend-of-the-day independence that you look for in an important new act.

Elton's songs and arrangements touched on various strains of pop music in a way that both summarized and extended the pop-rock tradition. It was fresh: appealing melodically and worth considering lyrically.

The reaction was unanimous. The phones continued to ring in record industry offices through the week proclaiming Elton's talents, but this time it wasn't just his own people placing the calls. Word of the Troubadour engagement spread across the country. Elton was soon on the charts and being booked into auditoriums on his way toward his eventual place as the most celebrated pop artist of the '70s.

But Elton wasn't the only superstar or super-talent whose career was bolstered by Troubadour appearances. How would you like to have even 1% of the collective grosses of the following acts? More important than their sales, however, is the music they've given us.

Dozens of other important artists (from Joni Mitchell to Van Morrison) have played the Troubadour, but they were either before I started going to the club regularly in 1968 or they were in areas of pop away from the strict singer-songwriter focus.

The acts cited here are the ones that represent chronically for me the fondest memories of the Troubadour's golden period:

Gordon Lightfoot, September 1968: Lightfoot may have
(Continued on page T-3)

doug weston's
Troubadour





troubadour april '71

thanks & congratulations

Citi Stevens

Troubadour offering a roster of great debuts

• Continued from page T-1

played the Troubadour earlier, but this was the first time I saw him there or anywhere. The folk-flavored Canadian singer-songwriter had already attracted something of a following through such tunes as "Early Morning Rain" and "Canadian Railroad Trilogy." But he hadn't begun to receive the attention his talent deserved. It wasn't until he moved to a new label (Warner Bros.) in 1970 and released "If You Could Read My Mind" that he broke into the top 10. The Troubadour, however, was packed for every show.

James Taylor, July 1969—Taylor came to Los Angeles on the heels of a huge publicity build-up by Apple Records, the Beatles' old label. Despite the big push, his album hadn't sold well. Though some of the LP's songs were promising, the orchestration was overdone and Taylor's voice wasn't impressive. But his live show suggested excellent potential. His voice was more distinctive and relaxed, his background support (acoustic guitar, bass and drums) more tailored. His strength, however, continued to be his songs. "Carolina In My Mind" was a happy, going-back-home tune which captured the warmth and memories of familiar

Gordon Lightfoot



Arlo Guthrie



Jose Feliciano

Waylon Jennings, December 1970—Jennings had played other places around town, but this engagement marked his first step toward the pop acceptance he has finally begun to achieve. For those who sampled his charisma, excellent voice

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Bette Midler



Flying Burrito Brothers

Jackson Browne

Joan Stewart

Waylon Jennings



places in a way that later was to characterize his hugely successful "Sweet Baby James" album.

Linda Ronstadt, September 1969—The surprising thing about Ronstadt is that it took her so long to become a pop superstar. She had occasional hits, but it wasn't until the "Heart Like a Wheel" album in 1974 that she joined the front ranks of American pop figures. Back on nights like these in the Troubadour, however, she was as inviting as anyone in pop. And I don't just mean visually. She was blessed with excellent instincts. Both her material (ranging from Bob Dylan to Hank Williams) and her solid backing (including one of the earliest pop-rock uses of a steel guitar) fit her folk and country-tinged vocal style perfectly. Lots of people also were impressed that Tuesday night by the opening act: Jackson Browne.

Neil Diamond, September 1969—Diamond achieved much AM radio success in the mid-'60s with tunes like "Cherry, Cherry" and "Solitary Man." But this engagement was an important return-to-action after a move from New York to Los Angeles, a change of record labels (to MCA) and an attempt to move his career to a more challenging, adult level. He mixed such strongly appealing new works as "Sweet Caroline" and "Brother Love" with his earlier hits for a highly entertaining, compact performance. But the whole thing was so low-key and unpretentious that few imagined that Diamond had the ambition and drive to become one of the industry's giants. By the time he played the Anaheim Convention Center a year later, however, few doubted his enormous potential.

The Flying Burrito Brothers, January 1970—Of the acts cited, this is the only one that never achieved even a modest sales success. But its influence—particularly that of its leader Gram Parsons—is seen today in the work of the Eagles and Emmylou Harris. I had seen the country-rock outfit earlier at the Whisky and a festival near Newhall, but the Troubadour engagement was free of the sloppiness and occasional indifference that crept into the other performances. The music was tighter and the stance more confident. But it was a false

alarm. Parsons soon left the band and its importance waned. The opening act for this engagement, ironically, was a duo called Longbranch/Pennywhistle. Its members: singer-songwriters John David Souther and the Eagles' Glenn Frey.

Randy Newman, February 1970—Except for an earlier "tryout" appearance, this was Newman's debut as a performer. Accompanied only by his own piano, he sang 13 songs in a stirring 40-minute set that left few in the room doubting that Newman was one of America's most original and compelling talents. He still has not received the full public recognition his talent deserves, but his body of work over the years is among the most distinguished in all of pop.

Laura Nyro, August 1970—The club was so crowded for her show that people were sitting on the stairs, standing in the balcony and huddled even tighter than usual in the narrow aisles that separated the club's rows of wooden tables. But no one complaining. The audience wanted so badly to see the (then) 22-year-old singer-songwriter from the Bronx that it



was willing to put up with a few inconveniences. Though her songs are so supremely crafted that many think of her only as a writer, she sang with such power and sensitivity that she seemed capable of stardom even if she had never written a tune. A magical performer.

John Denver, October 1970—Because his stance is so sunshine-coated at times, he isn't the personal favorite that many of the others on this list are. But he showed the potential in this early Troubadour engagement of bringing his folk-based pop to a wide, Middle America audience. Rather than sing mainly about the Rocky Mountains, his repertoire back then included some Tom Paxton-penned social commentary.

and well-chosen songs at the Troubadour, it's still a mystery why it took so long for the pop audiences to latch onto this enormously exciting country artist.

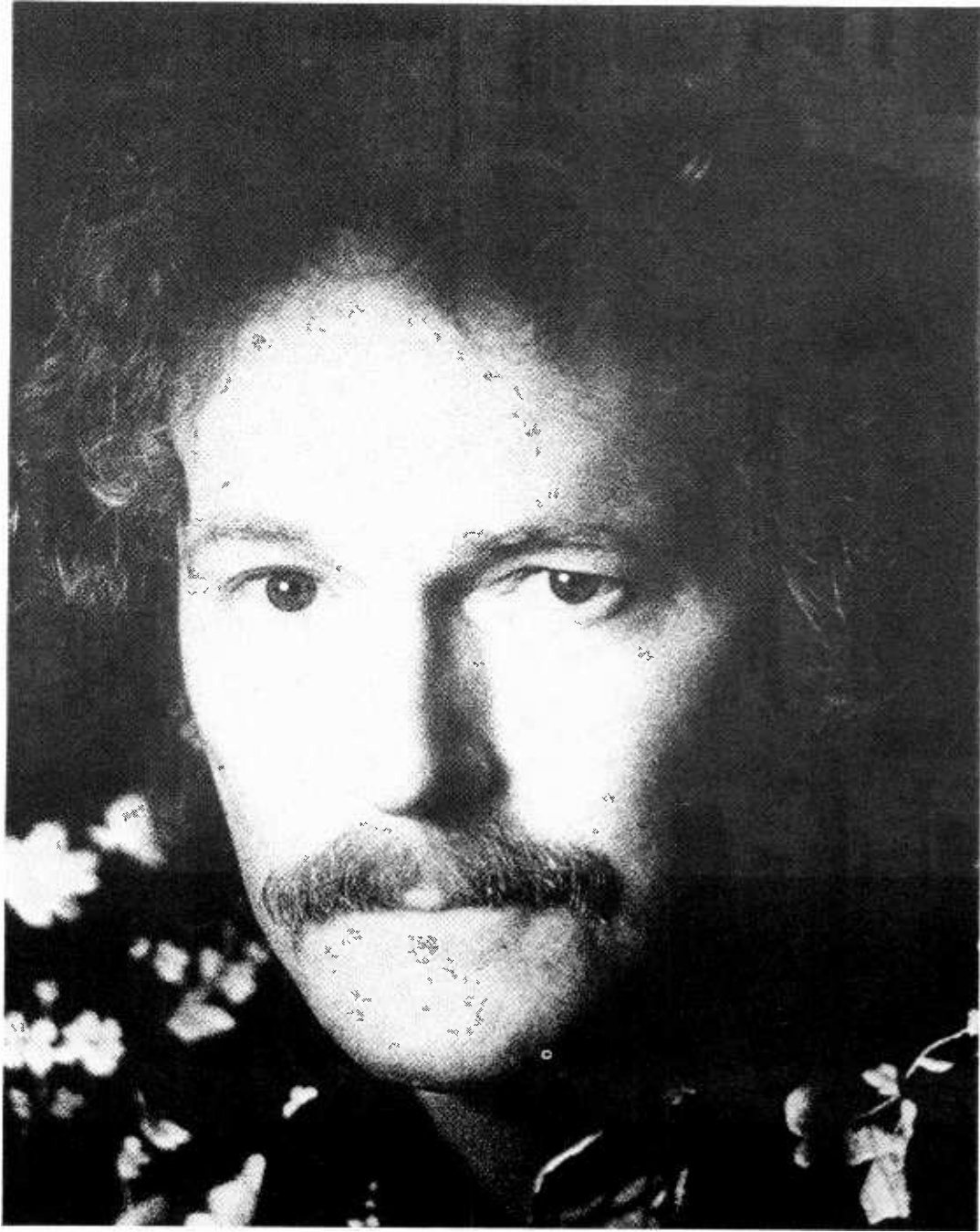
Cat Stevens, December 1970—Stevens, who was still in his teens when he first appeared on the English music scene with such songs as "Matthew & Son," had some fine, sensitive songs in his first A&M album, but his opening here was something of a disappointment. Perhaps the engagement was over-promoted. The word was this was England's hottest export since Elton. Still, he was impressive in moments and he eventually showed the commanding style to live up to the build-up.

Kris Kristofferson, July 1970—This is one of two artists who made today's list even though they were the opening act in their Troubadour debuts. Kristofferson's singing was raw and his act a bit clumsy when he opened for Linda Ronstadt, but he had the songs. Imagine the thrill of hearing "Me And Bobby McGee," "Sunday Morning Coming Down," "For The Good Times" and "Help Me Make It Through The Night" for the first time in a single set. It's no wonder Johnny Cash and Roger Miller stopped by to wish him well.

Carole King, May 1971—She had appeared earlier as opening act for James Taylor, but this was the engagement that confirmed her re-entry to pop. Accompanied just by her piano, she sang with a warmth and convincing authenticity that helped make "Tapestry" such an affecting work. Gentleness is a word that has often been used to describe King's music, but it's still the term that best fits the mood of her Troubadour show.

John Prine, December 1971—Prine, another opening act, was so spellbinding a singer and, especially, a songwriter that his debut ranks among my two or three favorites on the list. That's probably why I went back to see him three times that week. Like Newman, however, Prine has yet to receive mass pop attention. In the tradition of Kristofferson, his songs mix

(Continued on page T-18)



**BEST WISHES AND
CONTINUED SUCCESS
GORDON LIGHTFOOT**

For more artists than could be listed in this space, it all began at Doug Weston's Troubadour, for two decades the home of the great and to-be-great in folk, jazz and rock. Warner Bros. Records salutes this enviable record and the man who's stood tall through all the fine entertainment.

Good show, Doug.



club with a platinum stairway

By NAT FREEDLAND

For much of its tumultuous 20-year history, Doug Weston's Troubadour nightclub could arguably be called the most important single showroom venue in the world.

It has almost certainly been responsible for more instant-stardom breakouts than any other nitery during the past two decades.

There is no shortage of Troubadour legends. . . .

• Elton John making his U.S. debut as a near total unknown stateside. It requires intensive trade promotion to fill the room opening night. But halfway through that first set the entire crowd of insiders knows it is seeing magic.

• Cheech & Chong being spotted by Lou Adler of Ode Records at one of the Troubadour's traditional Monday night hoots for unknown talent. The duo goes on to smash all previous sales highs for comedy albums.

• David Geffen putting together what eventually turned out to be the platinum Asylum Records artist stable during the course of several hundred barside chats in the Troubadour lounge with the Eagles, Jackson Browne and Joni Mitchell.

• Carly Simon and James Taylor making separate L.A. debuts as new artists. Helen Reddy working her way up from opening act long before "I Am Woman" became a smash. John Denver headlining right after "Country Roads" was his

was cajoled by a few friends; one holding a key secretarial post at a record label, it is said.

• Neil Diamond established himself as a major live attraction with a Troubadour date. Neil Sedaka kicked off his wildly successful comeback in the same room. Richard Pryor, George Carlin and Steve Martin have all been regular comedy attractions as both opening acts and SRO headliners.

A showcase like the Troubadour sparks off millions upon millions of dollars for performing artists, record companies and the concert business. Though seating less than 400, it has vast, monumental importance for the entire worldwide music industry.

(Continued on page T-18)

"The Troubadour almost certainly has been responsible for more instant-stardom breakouts than any other nitery during the past two decades."

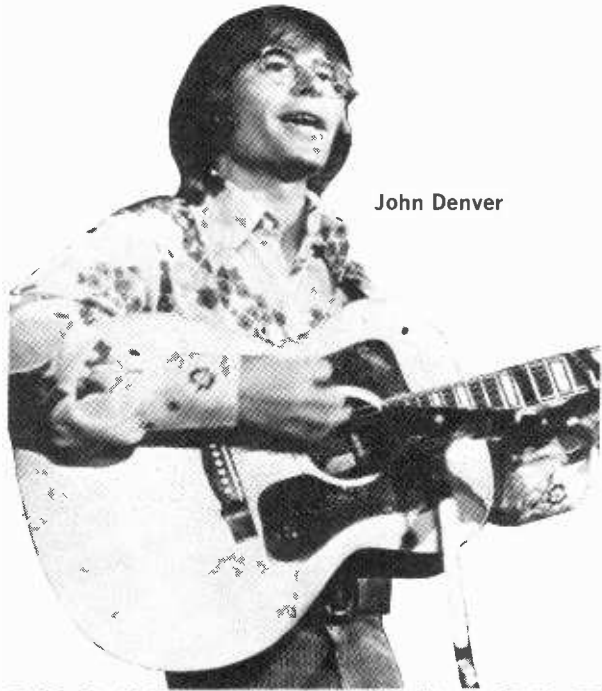
first big hit—Denver's opening act was the co-writers of the song who later went on to become the Starland Vocal Band.

The back of the Troubadour menu lists over 100 recording stars who have played the club.

• Kris Kristofferson made an Elton-style instant acceptance appearance at the Troubadour. Key industry attendance

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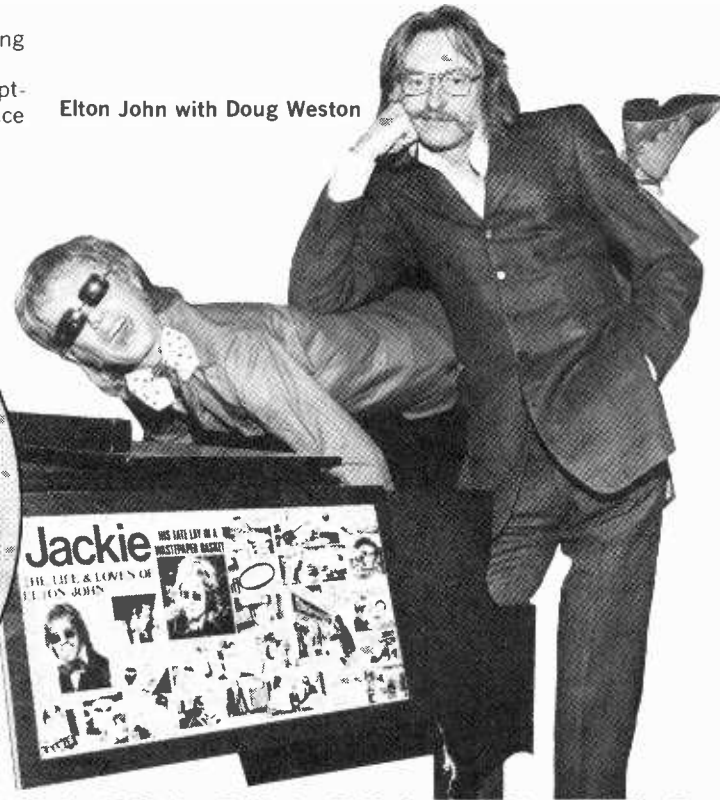
AUGUST 27, 1977, BILLBOARD



John Denver



Carly Simon



Elton John with Doug Weston

TROUBADOUR

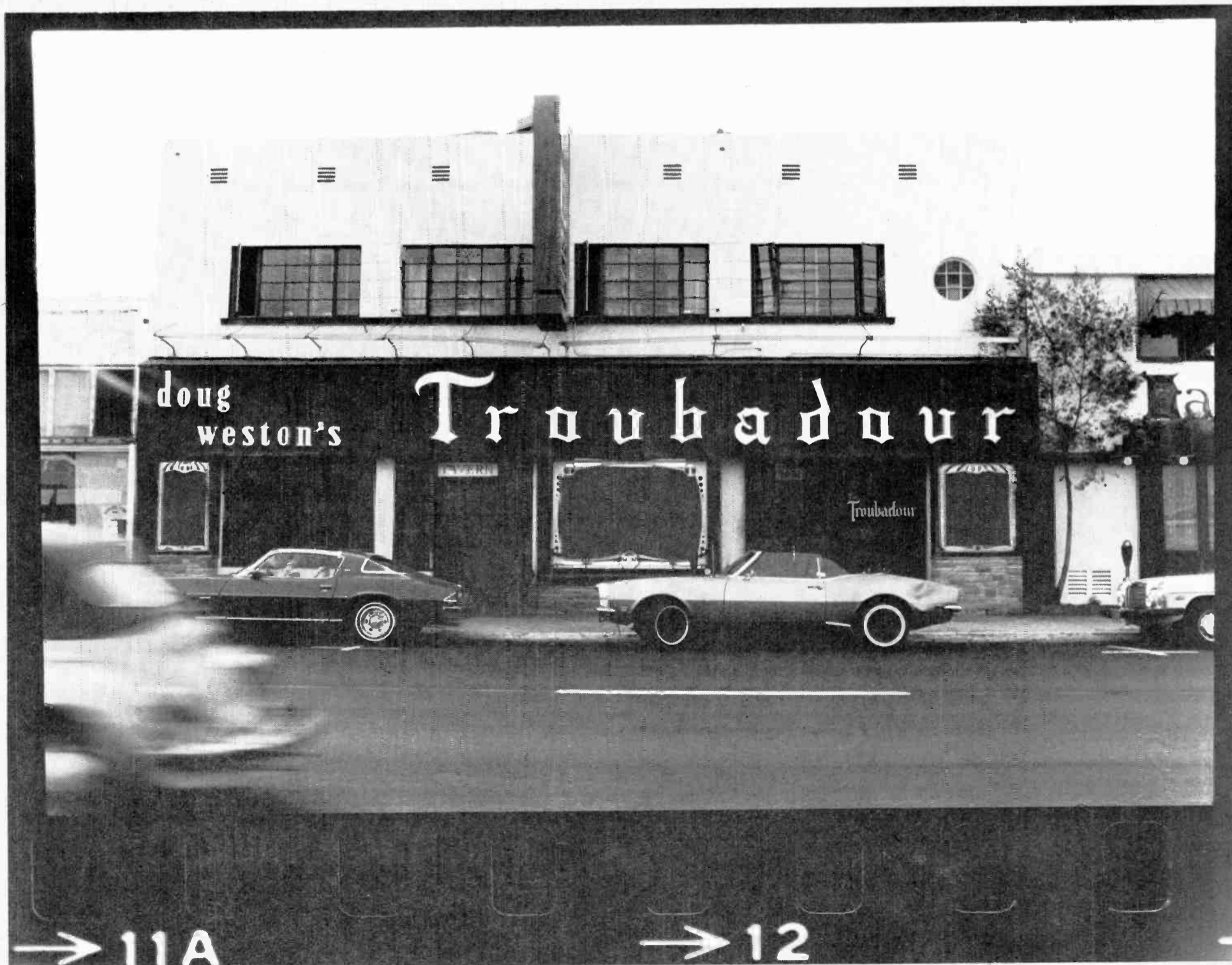


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KARMA
NILS LOFGREN
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GAP MANGIONE
LETTA MBULU
GERRY NIEWOOD
SHAWN PHILLIPS
BILLY PRESTON
DAVID SPINOZZA
CAT STEVENS
PAUL WILLIAMS
VALDY
THE OZARK MOUNTAIN
DAREDEVILS



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the troubadour in perspective

I've spent the better part of three nights now attempting to squeeze the last 20 years of my life's involvement with the Troubadour and the music and entertainment industry into the space available here, and it's finally gotten through to me that there just isn't enough space or enough time at the moment to say it all.

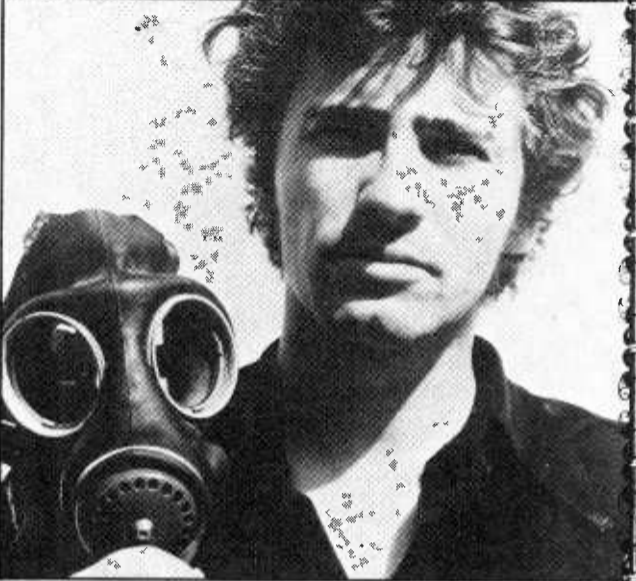
If I'd understood originally the length and breadth of the commitment required of me when I first opened the Troubadour as a coffee house in September, 1957, I might easily have passed and let someone else do it.

If through the years I have appeared unyielding, it may have been because of my zeal to fulfill my entrepreneurial function.

I have always imagined the Troubadour's purpose was to provide a stage, that tiny area of freedom, whereupon those entertainers and artists, those musicians and singers, those actors, comedians and writers who were and are the modern counterpart of the medieval minstrels could spin the saga of

(Continued on page T-18)

ADVERTISEMENT



Doug Weston pours the wine for Phil Ochs (above). Below, Tim Buckley with gas mask.

A Wand'ring Minstrel

(from "The Mikado")

Nanki Poo

*A wand'ring minstrel, I
A thing of shreds and patches
Of ballads, songs and snatches
And dreamy lullaby.*

*My catalog is long,
through every passion ranging,
And to your humors changing
I tune my supple song.*

*Are you in sentimental mood
I'll sigh with you, oh sorrow
On maiden's coldness do you brood,
I'll do so too.
Oh, sorrow, sorrow, I'll charm your willing ears
With songs of lovers' fears
While sympathetic tears
My cheeks bedew.*

*Oh sorrow, sorrow but if patriotic
Sentiment is wanted,
I've patriotic ballads cut and dried.
For where ever our country's banner may be planted
All other local banners are defied.*

*Our warriors, in serried ranks assembled
Never quail, or they conceal it if they do
And I shouldn't be surprised if nations trembled
Before the mighty troops, the troops of Titi Pu.*



Weston with Roger McGuinn (above) and trading quips with Roger Miller (below).

AUGUST 27, 1977, BILLBOARD

WAR

Pape Dee Allen
Harold Brown
B. B. Dickerson
Lonnie Jordan
Charles Miller
Lee Oskar
Howard Scott

Aalon
The Booty People
Robben Ford
Jimmy Witherspoon

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Linda Ronstadt & James Taylor

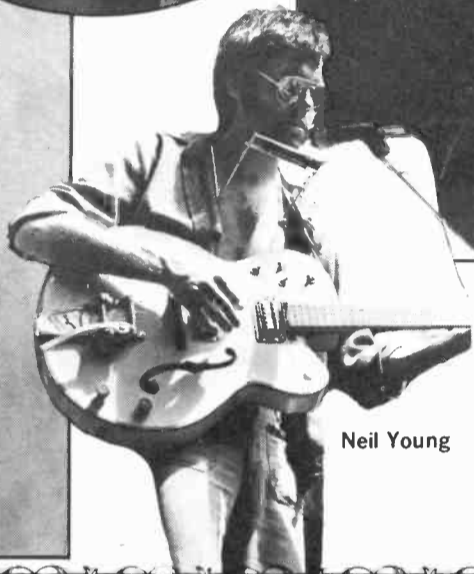
PETER ASHER MANAGEMENT INC.

Troubadour where the stars start out



Joni Mitchell

Richard Pryor



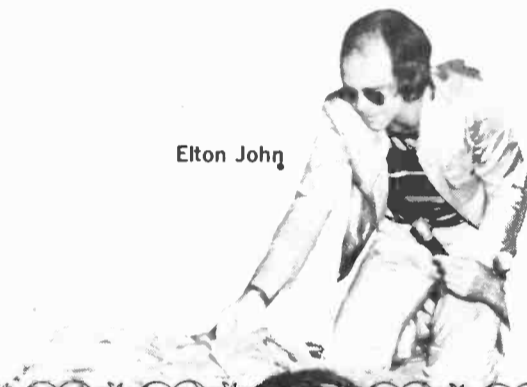
Neil Young



Cat Stevens



Janis Ian



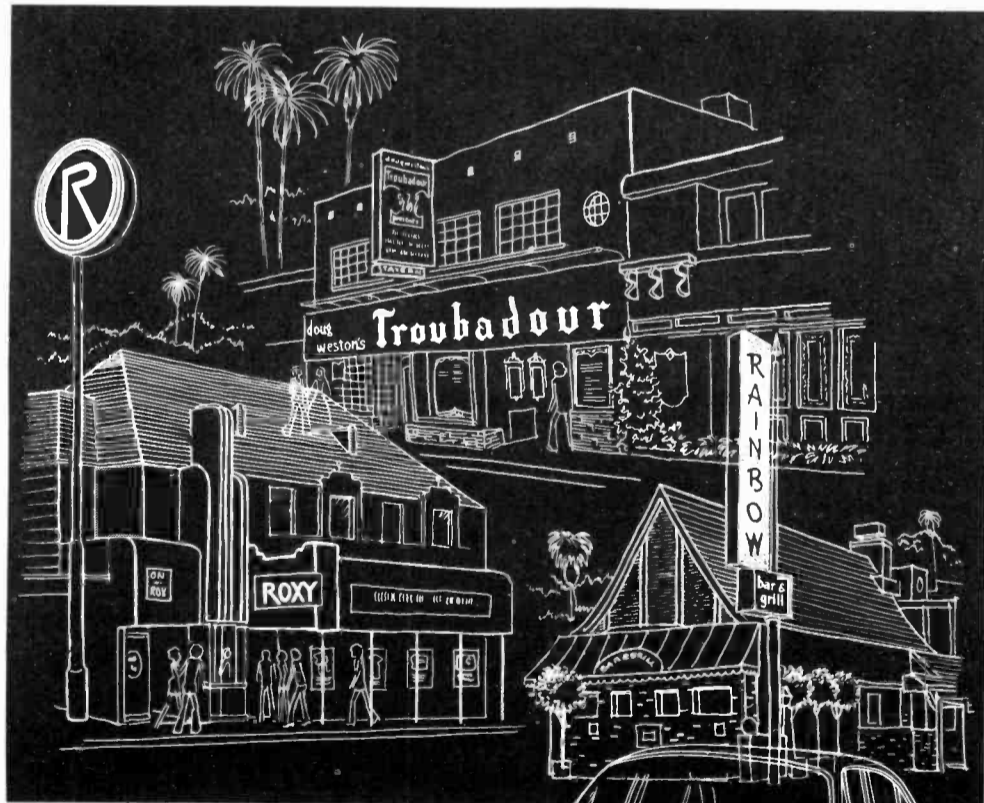
Elton John



War

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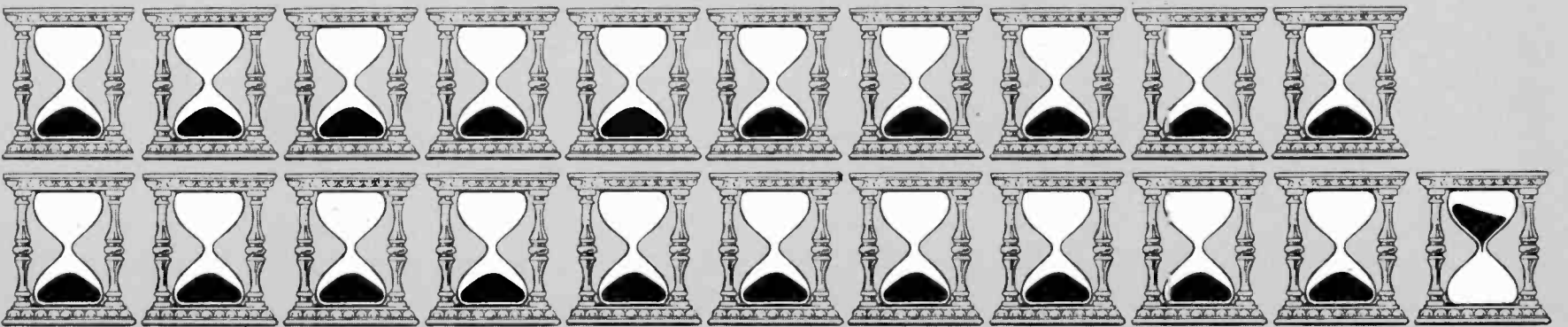
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Dear Doug,



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minstrels from the troubadour



Jackie DeShannon (top); Neil Diamond.

*Dear Doug,
With love and thanks
for many years of caring.*

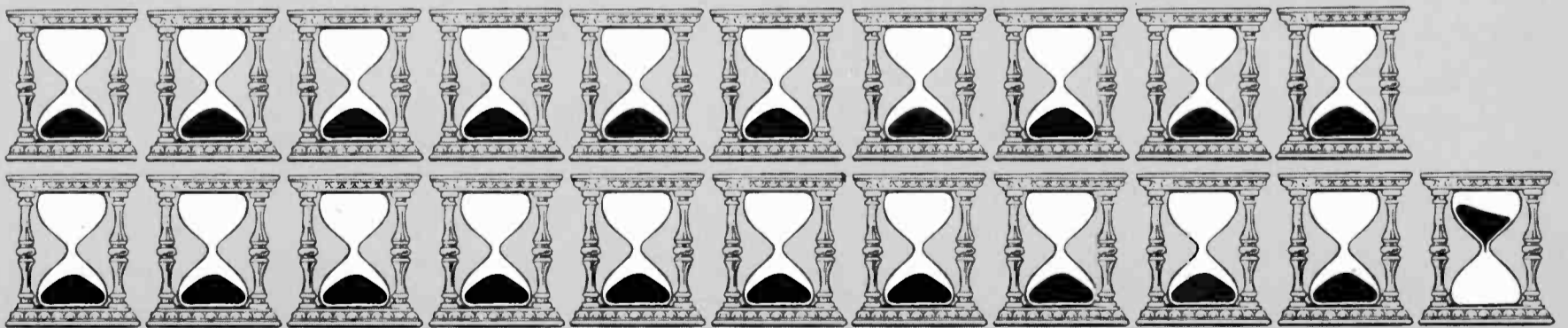
Judy Collins



Dear Doug,



20 Cheers! for 20 Years!



From your friends at Capitol Records

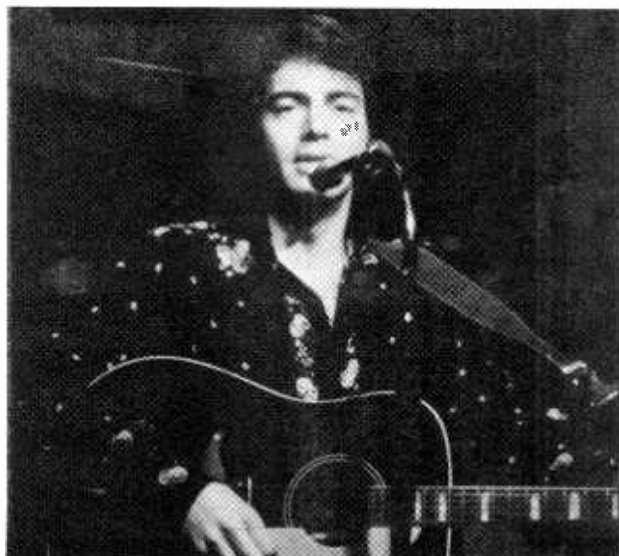


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*minstrels from
the troubadour*

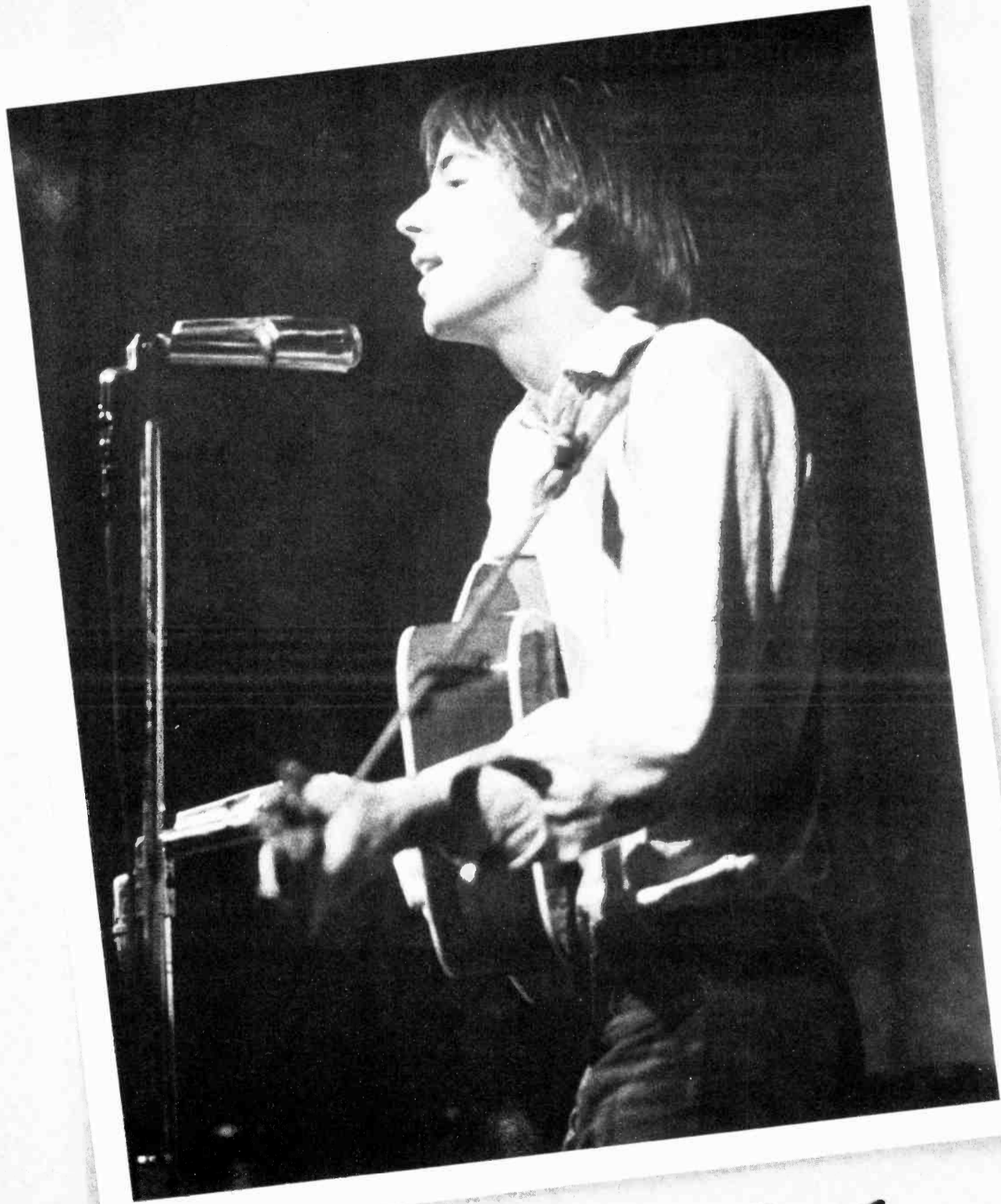


Jackie DeShannon (top); Neil Diamond.

*Dear Doug,
With love and thanks
for many years of caring.*

Judy Collins





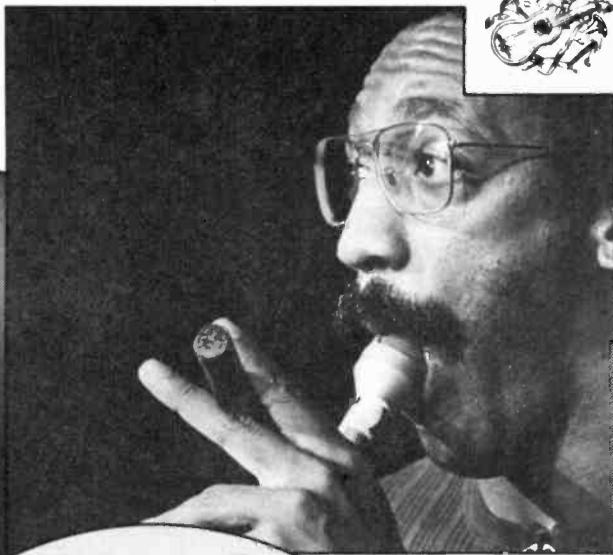
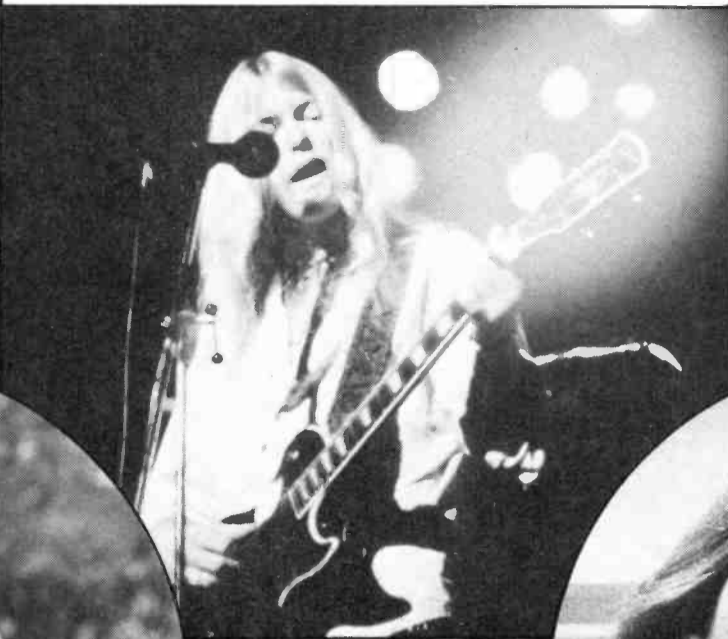
Doug
Thanks for those Days
Jackson



Troubadour song & laughter



Pat Paulsen



Bill Cosby



Rita Coolidge



George Carlin



Judy Collins

Greg Allman (center above)

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THE FEYLINE COMPANY

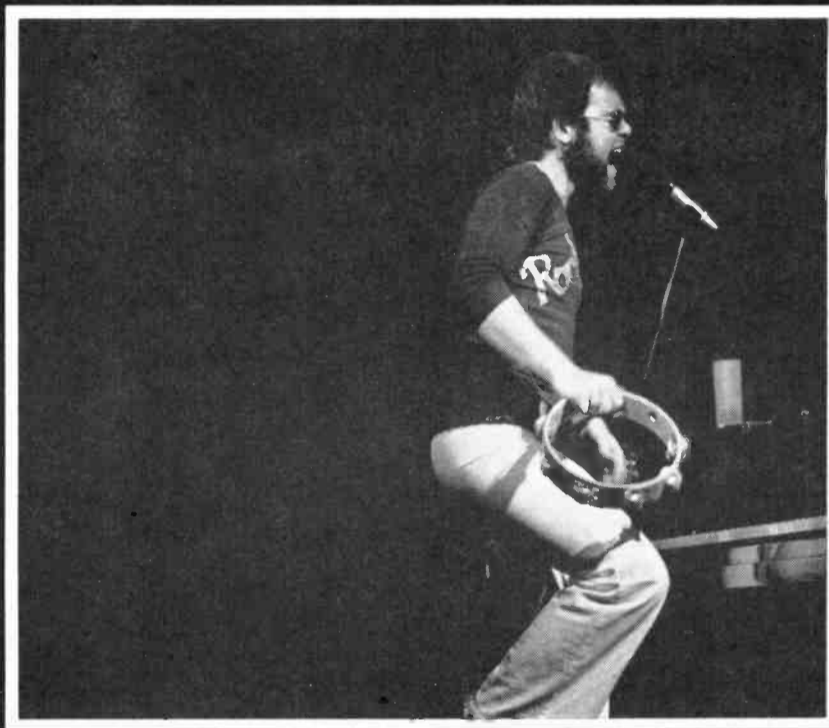
*Doug
Twenty more to
you sir
Shanks
John Shanks*



E L O T H O N
J L O H N

D O U G
W E S T O N S
T R O U B A D O U R

AUGUST 25 1970



AUGUST 25 1975



T H A N K S
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BT

two decades of pop excitement



Natalie Cole
Helen Reddy (center)
Blood, Sweat & Tears



Linda Ronstadt



James Taylor



Kris Kristofferson

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DOUG

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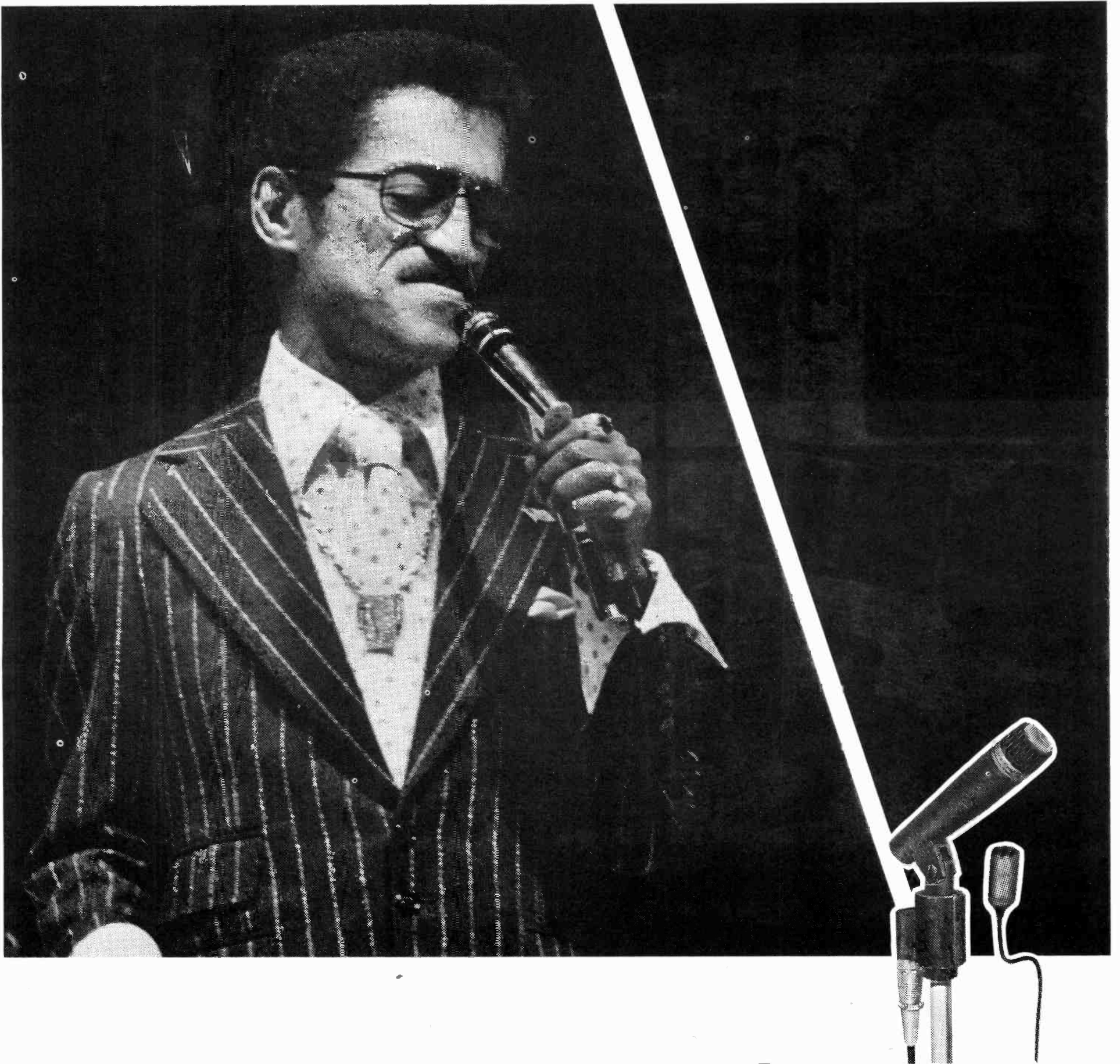
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Jackie

DeShannon &

Mike

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platinum stairway

• Continued from page T-6

A showcase like the Troubadour does not spring up automatically. Perhaps even more than any other branch of the music industry, operating a successful nightclub takes blood and sweat and 24-hour-daily grinding dedication.

It requires a very special sort of man like Doug Weston, who started off operating a folk coffeehouse on the southerly outskirts of Hollywood and moved to the West Hollywood-Beverly Hills border to create a nightclub that became the standard for the industry.

The towering Weston, of Scots descent and brought up in the East, originally came to Hollywood to be a performer or at least find some sort of creative niche in show business.

During his first years of operation, Weston often filled in as short-order cook or waiter at his rooms. Generally he hitchhiked home late at night with the night's receipts wedged securely in his jeans.

Once having moved to his present location on Santa Monica Blvd., in a building he has now owned for some years, Weston gradually built his club into an integral part of the Los Angeles entertainment scene.

His staunchest headliners during this period were the sort of artists who were breaking new ground on the progressive cabaret circuit and moving on to television or Las Vegas success as likely as to major record sales.

Examples of such Troubadour SRO acts were the Smothers Brothers, Rod McKuen, Theodore Bikel, Lenny Bruce, Glenn Yarbrough, Nina Simone and the New Christy Minstrels.

Meanwhile the Troubadour Monday night hoots and the bustling interaction just outside at the bar became a must scene for any self-respecting member of the L.A. music community.

As rock built up more artistic credibility following the Beatles phenomenon and California musicians began to challenge the popularity dominance of the English Invasion groups, the Troubadour was in a perfect position to become a focus of what was developing as a musical movement that would become a major worldwide force—a force still heavily in evidence today.

It was no accident that Weston named his club the Troubadour after the medieval folk balladeers who spread social commentary and poetry along with their music.

Although the artists that Weston presented ranged from jazz to country, he was personally most attuned to the contemporary counterparts to the troubadours of old—the writer-singers whose medium was an inventive soft rock that let the lyrics be heard over the beat.

The most shining period of the Troubadour coincided with

the heyday of the writer-singer. As with any nightclub operator, Weston's biggest job and biggest headache was to schedule bookings for the proper artists to fill his room.

New York's entertainment licensing and building/zoning codes for live entertainment nightclubs were ludicrously strict at that point. It was a struggle for niteries in that media center to economically put on contemporary record artists.

Doug Weston's Troubadour in L.A. had survived its incubation struggles and had built up unprecedented momentum and credibility. This club moved into the vacuum of consistently showcasing, week after week, the performers whose soon-coming gold and platinum records were to build the music industry to its greatest period of prosperity.

Weston booked Carole King and Joni Mitchell into the room for some of their earliest appearances. Laura Nyro and Cat Stevens showed their wares early at the Troubadour. Loggins & Messina debuted locally on this stage, as did Bette Midler.

Linda Ronstadt had played the Troubadour even when she was part of the Stone Poneys folk trio. Groups that played the room included Blood, Sweat & Tears, Poco, the Byrds, Dr. Hook and War.

Few engagements on this level are put together without somebody making waves. Working against a substantial operating cost that continued—weekly staff salaries, mortgage payments, etc. whether a show filled the room or bombed, Weston had to negotiate hard with agents and managers to bring in upcoming headliners at prices that would keep the club open.

Naturally, the acts and their representatives, who were generally working at somewhat of a deficit situation with label support as they started out, sought to earn as much money as they could from each engagement on their routes.

Price negotiations were generally intense, at times heated, although all parties concerned had mutual professional respect of a high order for each other despite possible short-term differing viewpoints over a specific deal.

During this period, Weston emerged as de facto leader of an informal nationwide network of nightclub operators seeking to keep abreast of the fast-changing developments in a rapidly expanding music industry.

Weston is generally credited as a key figure in helping establish the pattern of record companies exposing new breaking acts by sending them on tours of key showrooms with a mostly invited trade audience for the opening show.

Not content with solely running a world renowned nightclub habituated by visiting rock dignitaries like the Beatles and Rolling Stones, Weston also tried his hand at managing artists, producing records and concerts plus a videotaped show from the Troubadour. He even operated a San Francisco Troubadour club for a while.

But throughout, running the L.A. nightclub was his first love and he was always happy to share his hard-won knowledge

with other club owners, particularly those with new and struggling venues.

Weston once actually invited a club owner from out of town to stay at his home for about a month to observe his operations during marathon days divided between nonstop phone dealing, on-the-spot club operations supervision and constant listening to the latest album releases in search of interesting new artists to book.

The nightclub-owner "student" went back home convinced that his stay with Weston had been the most invaluable education he'd ever had in the business.

For at least a decade, the Troubadour's schedule of Monday hoot showcases, Tuesday gala openings, three sets nightly on Friday and Saturday with a Sunday closing were considered the ultimate standard of the industry.

More recently, fragmented one-to-three night bookings to entice small concert hall headliners back into occasional showcase club dates became the national rule. Reluctantly, Weston went along with the trend for shorter bookings with sometimes even only one set per night instead of the standard two.

But he has felt all along that six-night bookings are an inescapable necessity in order to build maximum word-of-mouth and press exposure in a regional market for rising acts. And now, with a solid July success of a six-night booking with Jimmy Webb and the Farragher Bros. blazing the path, Weston is returning to Tuesday-Sunday bookings as his basic Troubadour schedule.

With a gala month-long celebration returning many of the Troubadour's most illustrious alumni to the scene of their earliest breakthroughs for special shows, Doug Weston's legendary showroom is proving itself to be 20 years young and kicking off many more years of entertainment triumphs to come.

in perspective

• Continued from page T-8

our times as did those troubadours of old. That goal has been realized and I consider myself well rewarded because of their far-reaching accomplishments.

I am grateful to the music industry which has, in varying degrees and at varying times in relation to its own goals, been supportive of my efforts. And I am particularly appreciative of those who have countenanced my supportiveness as well.

I am grateful to friends, associates and employes who have encouraged, devised, directed or carried forth the plan as it grew and changed. And, though at times my recognition of the value of the smallest as well as the greatest of these may not always have been apparent, I hope I was nonetheless to some extent aware, if not expressly appreciative.

I am rewarded that the Troubadour through the years has provided a medium of cultural interchange with the audiences of Los Angeles, and that the quality and quantity of communication with those audiences has generally remained consistent with the quality and quantity of what has been available for me to present. That seems like an extremely complicated way of saying that I'm glad there have been audiences, though one could always have wished for more.

Most of all, of course, I am grateful for the performers who, through the years, have contributed their energies, insights, talents and awareness to the perpetuation and revitalization of a word many centuries old. I am grateful, in short, for all who have contributed to the expansion of the meaning and function of the word, TROUBADOUR.

Lastly, I would like to thank Billboard, Robert Hilburn, Nat Freedland, the sponsors of this anniversary issue (and those who were unable to be sponsors, for whatever reason), and all the others without whom the September 1977 celebration of the 20 (or is it 2000) years of tenacity of Troubadour tradition would not have occurred.

DOUG WESTON

great debuts

• Continued from page T-3

the basic emotions of country music with a contemporary lyric inventiveness. A brilliant artist.

Jackson Browne, March 1972—Browne, another of our foremost songwriters, was still opening for Ronstadt during this engagement, but his first album was now out and he was getting a lot of attention. Stardom had been predicted for Browne for a long time, but he had high standards about his work and he took a long time on the album. Once ready, however, he moved swiftly.

Bette Midler, December 1972—I was so excited about seeing Midler on a television show that I went up to San Francisco to catch her act the week before the Troubadour opening. The wildly engaging, provocative singer-comedienne-actress was sensational. She was equally captivating at the Troubadour, where she stirred one of the most vigorous word-of-mouth reactions of anyone since Elton.

As noted, there are many other acts which have contributed to the Troubadour's legend over the years. We shouldn't forget that Weston's club offered the West Coast its only glimpse of Bob Dylan's Rolling Thunder Revue. The troupe got on stage, unannounced, one night during Roger Miller's show. But these 16 debuts are the ones I'll think about most during the club's 20th anniversary celebration this month.

Credits

Editor, Earl Paige. Editorial coordination and layout, Tom Cech. Photo coordination, Jeff Hite. Writers: Robert Hilburn, Los Angeles Times music critic; and Nat Freedland, publisher, Event Magazine.

Thanks for
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Good Luck

Jamie lan

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Host Schools Set For Hope Talent Search

By ED HARRISON

LOS ANGELES—Area and sectional host schools have been named in the "Bob Hope Search For The Top In Collegiate Talent" competition.

Preliminary competition is underway immediately and ends Oct. 17 wherein area competition commences. One finalist from each campus will participate in the area competition.

Barbara Hubbard, project director, requests that all areas and sections without a designated host apply as soon as possible. Hubbard is also asking other educational bodies such as the ACUI and ACUCA to endorse the project along with the NECAA.

Any accredited institution of higher learning within the U.S. is eligible to participate in preliminary competition regardless of NECAA membership. Competition is broken down into eight categories encompassing pop/rock, r&b, country, folk, jazz, classical, dance and comedy or theatre.

Areas and sections are divided in accordance with NECAA membership schools with 15 sections encompassing 33 areas.

Area hosts are as follows: Area one encompassing Maine and Vermont is open as is area two in Massachusetts; area three—Connecticut, Rhode Island; Central Connecticut State College at New Britain; area four—Maryland, Washington, D.C., open; area five—Delaware, New Jersey; William Patterson College, Wayne, N.J.; area six—upper New York; SUNY/Brockport; area seven—lower New York; La Guardia Community College, Long Island City, N.Y.; area eight—Pennsylvania East; York College of Penn.; area nine—Pennsylvania West: open.

Area 10—Michigan: open; area 11—Wisconsin: Univ. of Wisconsin at Eau Claire; area 12—Ohio: Hiram College; area 13—Kentucky and West Virginia: open; area 14—North Carolina: Univ. of North Carolina at Charlotte; area 15—South Carolina: Francis Marion College, Florence, S.C.; area 16—Virginia: Univ. of Richmond.

Area 17—Indiana: open; area 18—Illinois: Bradley Univ., Peoria, Ill.; area 19—Georgia: open; area 20—Florida: Florida Atlantic Univ., Boca Raton, Fla.; area 21—Mississippi, Alabama and Tennessee: open.

Area 22—Arkansas, Louisiana: Arkansas Tech Univ., Russellville, Ark.; area 23—Texas, Oklahoma: Wayland Baptist College, Plainview, Tex.; area 24—Missouri: Univ. of Missouri at Kansas City; area 25—Kansas, Nebraska: Creighton Univ., Omaha.

Area 26—Iowa, North Dakota and South Dakota: open; area 27—Minnesota: open; area 28—Arizona, New Mexico, Utah: Univ. of Arizona at Tucson; area 29—Colorado, Wyoming: Univ. of Colorado at Boulder.

Area 30—upper California and Nevada: open; area 31—lower California, Hawaii: California Baptist College, Riverside, Calif.; area 32—Washington and Oregon: open; area 33—Montana, Idaho: Univ. of Montana at Missoula.

AIRS FROM SMALL TEXAS TOWN

'Grapevine Opry' Growing As a Country Music Mecca

By GERRY WOOD

GRAPEVINE, Tex.—One of the fastest growing live country music shows in the nation continues as a weekly attraction here.

It's the "Grapevine Opry"—and it's drawing capacity crowds to the small, but intimate, building which once was the Palace Theatre.

Located near the Dallas/Ft. Worth metroplex, the "Grapevine Opry," held every Saturday night, allows a vast and sometimes impressive array of talent to display its country music wares before an audience that's apparently starved for live country music.

Broadcast by tape over KJIM, Ft. Worth, the "Grapevine Opry" is hosted by Chisai Childs and Johnnie High who perform as well as direct the fast-moving show.

The venture started two years ago with an audience of 28. Now it stretches the 500-plus capacity of the venue and reaches thousands of more country music fans through the broadcast. Talents from old-time fiddlers to peach-faced youngsters are allowed to display their wares before a live audience that packs the petite theatre weekly.

As a country music talent development bank, the "Grapevine Opry" serves an important function since it gives acts a place to be good in front of an audience as well as

bad. The latter can be as important as the former.

While some performers may have trouble with rhythm, tempo and scale, others are mastering their craft before an audience that's more than willing to forgive and forget. The "Grapevine" could become a vital Texas country music force because of this. Both novice and veteran performers need the regular live exposure to further their careers.

Childs rented the theatre and quickly hired High who effectively co-hosts the show. Both performers also audition the acts, establish ratings and assign the show positions.

Childs' husband, Andy Anderson.

(Continued on page 62)



Andy Gibb, the 19-year-old Bee Gee with a hit single, successfully completed a Canadian tour. Next stop: Saratoga, N.Y., where he'll open for Neil Sedaka. ... Columbia's the Manhattans honored by Manhattan borough president Percy Sutton, who proclaimed "Manhattan Day" to honor the group's record for benefit concerts in Gotham. ... WHN's series of free summer concerts staged at shopping malls in the New York area are successfully introducing talented newcomers to appreciative audiences.

Cleffer Sammy Cahn and Broadway's Kelly Garrett teamed again for a syndicated tv special taped at the Concord Hotel in the Catskills Aug. 10. They last appeared in the Cahn review "Words And Music." Art Garfunkle is recording a collection of Jim Webb tunes. ... Ringo Starr slated for a two-hour King Biscuit Flower Power interview/tribute to be aired Sept. 4. ... Researchers who probe audience listening habits say they're getting a surprisingly good reaction to much of the new wave/punk product being shipped these days, which should make labels that have invested heavy in these emerging bands a little happier.

New York's cabaret scene, reported to be making a comeback in Billboard some months ago, is still hot, despite heat waves. Club owners are gearing up for a heavy fall booking schedule. One noticeable change: The audience is getting younger.

Bob Marley's tour of the U.S. has been suspended following complications after he stubbed his toe in a soccer game two months ago. He is resting now after an operation at the Royal London Homoeopathic Hospital for removal of a cyst which developed on his toe. His next scheduled appearance is on the "Saturday Night Live" television show Oct. 8. Island Records hopes he will be completely recovered by then and that a new live tour can be set. Marley had been scheduled to perform three nights at New York's Palladium beginning Thursday (18).

Heart is the substitute performer at Dr Pepper Music Festival in Central Park in New York, replacing Emmylou Harris. At the recent CBS convention in London the group agreed to go on first in an evening of shows allowing Patti LaBelle to mount her own larger production number at the end. Encouraged to "give 'em hell" in its performances, Nancy Wilson of Heart replied, "we'd rather give them heaven."

Wednesday 24 has been named "Bay City Roller Day" in Bay City, Mich. There the Rollers will leave their mark for posterity by placing their hands and feet in wet cement.

Bishop For Free

LOS ANGELES—Stephen Bishop headlined the KHJ/Coca-Cola third annual "Caravan" concert series with a free show Aug. 2 at the Topanga Plaza shopping center.

An estimated 1,000 audience was onhand to sip and enjoy Bishop's 45-minute set which included his newest single "On And On."

Signings

Keyboardist/composer/singer William Smith to A&M Records. ... Rock group Virgin is managed by Alpha 2 Management. ... Jose Feliciano has signed a management agreement with BNB Management. ... Tiny Tim to True Records for country-oriented recording. ... Linda Plowman to Gusto/Starday for recording. ... Phil Earhart to Newkeys Music, Inc. with exclusive writer's agreement. ... Ray Sanders to Americana Corp. for booking.

Billy Jo Shaver has re-signed to ATV Music under an exclusive writers contract. ... Composer/conductor Fred Steiner is being represented by the Robert Light Agency for film composers. ... Beri Sommer to an exclusive worldwide recording and distributing binder with Capitol Records. ... Singer Tom Jager to White Card Record Co. Single is due in September.

Filipino L.A. Debut

LOS ANGELES—Philippines singer Olivia Villa-Real makes her L.A. concert debut in a one-woman show at the Dorothy Chandler Pavilion Oct. 23, backed by a 30-piece orchestra conducted by Ernie Freeman.

Bill Gerber

• Continued from page 41

ing to land an administration deal with some key U.S. firm.

As for jazz concerts, he has offered CBS a proposal for an all CBS concert for the Starlight Amphitheatre in Burbank in October. Gerber says he is looking into the availability of such CBS artists as Weather Report, Freddie Hubbard, Billy Paul, Dexter Wansel, Tony Williams, Dexter Gordon, George Duke and Alfonso Johnson.

He also hopes to get into jazz concerts at the Santa Monica Civic Auditorium, a favorite home for past endeavors through Fun Productions.

Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Stadiums & Festivals (More Than 20,000)				
1	PETER FRAMPTON/BOB SEGER & THE SILVER BULLET BAND/DERRINGER/UFO—Celebration/Flipside Prod., Soldier Field, Chicago, Ill., Aug. 13	47,365	\$10-\$12.40	\$476,007
Arenas (6,000 To 20,000)				
1	EMERSON, LAKE & PALMER/JOURNEY—Wolf & Rissmiller, Arena, Long Beach, Calif., Aug. 11, 12, 14 (3)	39,497	\$6.75-\$8.75	\$325,765
2	ALICE COOPER/BURTON CUMMINGS—Brass Ring Prod., Cobo Arena, Detroit, Mich., Aug. 8, 9, 10 (3)	34,130	\$7.50-\$8.50	\$276,260
3	YES/DONOVAN—Don Law Co. Garden, Boston, Mass., Aug. 12, 13 (2)	28,900	\$7.50-\$8.50	\$241,500
4	YES/DONOVAN—Cross Country Concert Corp., Col., New Haven, Conn., Aug. 8, 9 (2)	21,019	\$6.50-\$8.50	\$169,119*
5	STEVE MILLER BAND/NORTON BUFFALO STAMPEDE—Ron Delsener, Col., Nassau, L.I., NY., Aug. 12	16,147	\$7.50-\$8.50	\$132,046
6	STEVE MILLER BAND/NORTON BUFFALO STAMPEDE—Electric Factory Concerts, Spectrum, Philadelphia, Pa., Aug. 9	19,500	\$6.50-\$7.50	\$128,455*
7	ISLEY BROS./GRAHAM CENTRAL STATION/BOHANNON—Pace Concerts, Summit, Houston, Texas, Aug. 13	16,500	\$6.85-\$7.85	\$122,572*
8	PETER FRAMPTON/DERRINGER—Schon Prod., Arena, St. Paul, Minn., Aug. 12	17,800	\$5.50-\$6.50	\$114,000*
9	WAYLON JENNINGS/EMMYLOU HARRIS—Pace Concerts, Summit, Houston, Texas, Aug. 12	14,582	\$6.50-\$7	\$104,360
10	EMERSON, LAKE & PALMER—Wolf & Rissmiller, Sports Arena, San Diego, Calif., Aug. 10	11,353	\$6.75-\$8.75	\$91,300
11	JACKSON BROWNE/THE SECTION—Feyline Presents Inc., Red Rocks Amphitheatre, Denver, Colo., Aug. 12, 13 (2)	12,374	\$7.15-\$8.25	\$89,248
12	STEVE MILLER BAND/NORTON BUFFALO—Cross Country Concert Corp., Civic Center, Hartford, Conn., Aug. 8	10,693	\$6.50-\$7.50	\$78,251
13	YES/DONOVAN—Cross Country Concert Corp., Civic Center, Springfield, Mass., Aug. 10	10,400	\$7.50	\$78,225*
14	HEART/OUTLAWS/SANFORD & TOWNSEND—Marc Corwin, Civic Center, Baltimore, Md., Aug. 9	9,971	\$7-\$8	\$75,573
15	WAYLON JENNINGS/EMMYLOU HARRIS—Pace Concerts/Be-Bop Prod., Col., Jackson, Miss., Aug. 9	9,035	\$6.50-\$7	\$59,599*
16	SAN FRANCISCO SYMPHONY ORCH. & EDO DE WAART—Concord Pavilion, Pavilion, Concord, Calif., Aug. 12, 13 (2)	9,582	\$5-\$8.50	\$58,914
17	MARSHALL TUCKER BAND/FIREFALL—Alex Cooley Inc., Col., Macon, Ga., Aug. 12	8,864	\$6-\$7	\$58,272
18	PETER FRAMPTON/RICK DERRINGER—Star Date Prod., Arena, Milwaukee, Wisc., Aug. 10	7,171	\$6.50-\$8.50	\$57,900
19	WAYLON JENNINGS/EMMYLOU HARRIS—Pace Concerts, Tarrant County Convention Center, Ft. Worth, Texas, Aug. 13	8,239	\$6.50-\$7	\$56,549
20	GEORGE BENSON/MINNIE RIPERTON—Merriweather Pavilion, Pavilion, Columbia, Md., Aug. 13	7,382	\$6-\$8.50	\$55,935
21	EMERSON, LAKE & PALMER/JOURNEY—Avalon Attractions, Swing Aud., San Bernardino, Calif., Aug. 13	7,201	\$6.50	\$46,807*
22	WAYLON JENNINGS/EMMYLOU HARRIS—Pace Concerts, Blackham Col., Lafayette, La., Aug. 11	6,612	\$6.50-\$7	\$43,977
23	KRIS KRISTOFFERSON/RITA COOLIDGE—Mid-South Concerts, Mid-South Col., Memphis, Tenn., Aug. 11	6,776	\$5-\$7	\$43,200
24	ISLEY BROS./GRAHAM CENTRAL STATION/BOHANNON—Soul & Style Enterprises, Convention Center, Pine Bluff, Ark., Aug. 11	6,087	\$6.50-\$7.50	\$42,799
25	GEORGE BENSON/MINNIE RIPERTON—Whisper Concerts, Scope, Norfolk, Va., Aug. 12	6,151	\$6-\$7	\$41,193*
26	MARSHALL TUCKER BAND/SEA LEVEL—Alex Cooley Inc., Civic Center, Savannah, Ga., Aug. 14	5,557	\$6.50-\$7.50	\$38,603
27	CAPTAIN & TENNILLE/KIP ADDOTTA—Artist Consultants, Pavilion, Concord, Calif., Aug. 14	5,137	\$6.50-\$8.50	\$37,570
Auditoriums (Under 6,000)				
1	BROS. JOHNSON/MAZE/SLAVE—Lewis Grey Prod./Ross Todd & Assoc., Music Hall, Cincinnati, Ohio, Aug. 13 (2)	6,190	\$7-\$8	\$44,850
2	HEART/SANFORD & TOWNSEND—Electric Factory Concerts, Tower Theatre, Philadelphia, Pa., Aug. 10 (2)	6,200	\$5-\$7	\$40,482*
3	GEORGE BENSON/MINNIE RIPERTON—Whisper Concerts, Mosque, Richmond, Va., Aug. 14 (2)	5,073	\$6-\$7	\$33,416
4	BROS. JOHNSON/MAZE—Lewis Grey Prod./Alex Cooley Inc., Mem. Aud., Chattanooga, Tenn., Aug. 14	4,412	\$5.50-\$6.50	\$27,220
5	FOREIGNER/UFO/AC/DC—Contemporary Prod./Chris Fritz, Mem. Hall, Kansas City, Kan., Aug. 10	3,452	\$6.50	\$22,438
6	CAROLE KING—Pacific Presentations, County Bowl, Santa Barbara, Calif., Aug. 13	2,049	\$7.50-\$8.50	\$20,562
7	RED SPEEDWAGON/DICTATORS—Celebration Prod., RKO Orpheum, Davenport, Iowa, Aug. 12	2,862	\$6.50-\$7.50	\$19,184
8	FOREIGNER/UFO—Contemporary Prod./Chris Fritz, Music Hall, Omaha, Neb., Aug. 11	2,495	\$6.50-\$7.50	\$16,972
9	STYX/MINK DE VILLE—Wolf & Rissmiller, Civic Aud., Santa Monica, Calif., Aug. 13	2,503	\$6.50	\$16,270
10	MAYNARD FERGUSON—Fun Prod., Civic Aud., Santa Monica, Calif., Aug. 14	2,068	\$6.50-\$7.50	\$15,431

AUGUST 27, 1977, BILLBOARD

Classical

Wild Interpretation Of Gershwin Quintessence To Release New Solo Piano Recital LP

By ALAN PENCHANSKY

CHICAGO—Pickwick Records' budget Quintessence label will be shooting for a classical, crossover best seller this fall when it releases its first in-house production effort, a solo piano recital of music by George Gershwin as Franz Liszt might have reinterpreted it.

The disk, "Wild About Gershwin," features pianist Earl Wild in his own quasi-improvisatory arrangements of Gershwin songs and material from the opera "Porgy And Bess." Wild, a celebrated virtuoso with an affinity for the 19th century bravura style, is featured extensively in the three-month-old Quintessence line and also has recorded an album of Franz Liszt's music for Quintessence, to follow the Gershwin release.

"Wild About Gershwin," cut at RCA's New York studios, includes Wild's 26-minute long, "Grand Fantasy On Airs From Porgy And Bess" and his virtuoso etudes on seven Gershwin songs. It will be released in October, at Quintessence's standard \$3.98 list price, says Peter Munves, who heads up the Quintessence label.

Munves, who suggested the programming concept to Wild, says the pianist will begin playing the Gershwin "paraphrases" in the upcoming concert season. The works have yet to premiere in recital.

Meanwhile, in September, Quintessence bows a 22-album release, bringing the catalog to 44 pieces, and Pickwick will launch an ex-

panded marketing program to support the growing catalog.

Notable among the September releases is the Rachmaninoff Piano Concerto No. 3 with Earl Wild and Jascha Horenstein, the second installment in an integral Rachmaninoff cycle featuring these performers; and a Handel's "Messiah," on three records, with Sir Malcolm Sargent conducting.

The "Messiah," a 10-year-old recording, is one that has not before been available in the U.S., according to Munves. The release also includes a Stokowski disk of Russian orchestral works, entitled "A Night On Bare Mountain," and an album of

Horenstein conducting Wagner and Korngold.

The Quintessence marketing program includes wire-rack display, header cards and retail hand-outs, all supplied to dealers with a 250-count prepack.

The program will be aggressively promoted to independent retailers, says Richard Birnbaum, marketing manager of Pickwick Records. All Pickwick-owned retail outlets are carrying the program and it is being promoted throughout the Pickwick rack division, Birnbaum indicates. He says a special promotion to college book stores also is being created.



VIOLIN AWARD—Soviet violinist Gidon Kremer (left) receives the Grand Prix of the Academie Charles Cros for his recordings of two violin concertos of Mozart. The award was made in Germany by H.R. Stracke, classical product chief of Ariola/Eurodisc.

AUGUST 27, 1977, BILLBOARD

SUMMERTIME

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| Delibes: Coppélia (Mari) | □4X2S-3843 | Previn Conducts, AI. 2 | □4XS-37409 |
| Gounod: St. Cecilia Mass (Hartemann) | □4XS-36214 | Khachaturian: Spartacus/Gayaneh-Hits. | |
| Rachmaninoff: Piano Transcriptions (Ohlsson) | □4XS-37219 | (Khachaturian) | □4XS-37411 |
| Opera Arias (Sills) | □4XS-37255 | Chabrier: Orchestral Music (Mari) | □4XS-37424 |

Billboard SPECIAL SURVEY For Week Ending 8/27/77
(Published Once A Month)

Best Selling Classical LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	3	11	GERSHWIN: Porgy & Bess Houston Opera Company, RCA Red Seal ARL3-2109
2	1	15	RAVEL: Bolero Chicago Symphony Orchestra (Solti), London CS 7033
3	2	82	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano Columbia M 33233
4	4	24	THE GREAT PAVAROTTI London OS 26510
5	5	28	PACHELBEL KANON: Two Suites; FASCH: Two Symphonies Paillard Chamber Orchestra (Andre), RCA FRL1-5468
6	6	15	MAHLER: Symphony #9 Chicago Symphony Orchestra (Giulini), DDG 2707.097 (Polydor)
7	8	96	LUCIANO PAVAROTTI: The World's Favorite Tenor Arias London OS 26384
8	19	15	MUSSORGSKY: PICTURES AT AN EXHIBITION Chicago Symphony Orchestra (Giulini), DGG 2530.783 (Polydor)
9	10	32	HOLST: The Planets Tomita, RCA Red Seal APL1-1919
10	7	15	GIORDANO: Andrea Chenier RCA Red Seal ARL-3-2046
11	11	15	PAGANINI & GIULINI: Duos Perlman, Williams, Columbia M 34508
12	40	7	GRANADOS: GOYESCAS De Larrocha, London CS 7009
13	17	11	SIBELIUS: Symphony #2 Boston Symphony Orchestra (Davis), Philips 9500.141 (Phonogram)
14	14	24	IMPROVISATIONS: West Meets East, Vol. 3 Shankar, Menuhin, Rampal, Angel SFO 37200 (Capitol)
15	16	11	WAGNER: Flying Dutchman Chicago Symphony Orchestra (Solti), London OSA 13119
16	12	37	PARKENING AND THE GUITAR: Music Of Two Centuries Angel S 36053 (Capitol)
17	NEW ENTRY		VIVALDI: FOUR SEASONS I Musici, Philips 6500.017 (Phonogram)
18	20	7	OFFENBACH: La Grande Duchesse Mesple, Vanzo, Plasson, Columbia M2 34576
19	30	7	SCHUMANN SONATAS Berman, Columbia M 34528
20	21	11	PRESENTING SYLVIA SASS London OS 26524
21	NEW ENTRY		CHOPIN POLONAISES Pollini, DGG 2530.659 (Polydor)
22	26	50	GO FOR BAROQUE Paillard Chamber Orchestra, RCA Victrola AVM 1-1687
23	25	11	INSTRUMENTS OF THE MIDDLE AGES & RENAISSANCE Early Music Consort Of London (Munrow), Angel SB2-3810 (Capitol)
24	24	11	OPERATIC DUETS Sutherland & Pavarotti, London OSA 26437
25	9	24	PUCCINI: Tosca Montserrat, Caballe, Carreras, Royal Opera House Covent Garden (Gardelli), Philips 6700.108 (Phonogram)
26	37	7	CARNAVAL DE RAMPAL RCA JRL1-2315
27	27	7	GERSHWIN: Porgy & Bess Cleveland Orchestra & Chorus (Maazel), London OSA 13116
28	28	100	BEETHOVEN: Symphony No. 5 Vienna Philharmonic Orchestra (Kleiber), DGG 2535.016 (Polydor)
29	15	20	PUCCINI: La Boheme Pavarotti, Berlin Philharmonic Orchestra (Karajan), London OSA 1299
30	36	24	SIBELIUS: Symphony #1 Boston Symphony Orchestra (Davis), Philips 9500.140 (Phonogram)
31	NEW ENTRY		VIVALDI: FOUR SEASONS Perlman, London Philharmonic Orch. (Perlman), Angel 5-37053 (Capitol)
32	13	24	PAVAROTTI IN CONCERT London OS 26391
33	35	7	BEETHOVEN: NINE SYMPHONIES Cleveland Orchestra (Szell), Columbia M7X 30281
34	34	11	OFFENBACH: La Vie Parisienne Crespin, Mesple, Choir & Orchestra Of The Capitol at Toulouse (Plasson), Angel SBLX 3839 (Capitol)
35	18	100	PACHELBEL KANON: The Record That Made It Famous And Other Baroque Favorites Stuttgart Chamber Orchestra (Munchinger), London CS 6206
36	38	20	PUCCINI: Suor Angelica Scott, Horne, Cotrubas, New Philharmonia Orchestra (Maazel), Columbia M 34505
37	NEW ENTRY		BEETHOVEN: 9 SYMPHONIES (Complete) Berlin Philharmoni Orch. (Von Karajan), DGG 2721.001 (Polydor)
38	22	41	BOLLING: Concerto for Classic Guitar and Jazz Piano Lagoya, RCA FRL1-0149
39	31	15	BEETHOVEN: Symphony #6 Chicago Symphony Orchestra (Solti), London CS 6931
40	NEW ENTRY		KHACHATURIAN: GAYNE BALLET National Philharmonic Orch. (Tjcknavorian), RCA CRL2-5035

7 Complete Works Among Sept. Opera Festival Titles

CHICAGO—London Records is readying a hefty September "Opera Festival" release that will include seven complete opera recordings.

Flagship item in the package will be a new Sutherland/Pavarotti complete "Il Trovatore," a three-disk set conducted by Richard Bonyngé. Featured in the release too is the recording on two disks of Janacek's opera "Katya Kabanova," with soprano Elizabeth Soderstrom in the starring role.

The release, devoted exclusively to vocal material, also includes opera highlights, opera and song recitals, Bach Cantatas conducted by Ernest Ansermet (Treasury) and the Mozart Requiem directed by Josef Krips (Treasury).

To coincide with the vocal release, London will be shipping its retail handout that annually lists season productions of American opera companies and corresponding recordings on the label. Two of the new opera releases are being promoted in conjunction with all stagings, including "Katya Kabanova," which Soderstrom is scheduled to sing in a San Francisco Opera production.

Among complete operas in the "festival" release, three are remastered titles: Ponchielli's "La Gioconda" and Verdi's "La Forza Del Destino" both with soprano Zinka Milanov, tenor Giuseppe di Stefano and baritone Leonard Warren; and Cilea's "Adriana Lecouvreur," with Renata Tebaldi in the title role.

The label's classic Tebaldi recording of "Adriana" has been remastered and repackaged to coincide with the opera's production this season in San Francisco, Miami (both new productions) and at the Met. The Milanov/di Stefano recordings have not before appeared on London, but were originally released in the U.S. on RCA. London says the remastered sets will be stickered. "A

Legendary Performance, Newly Remastered." The "Forza" set also has been reduced to three records, from four in its original appearances.

Ravel's "L'Heura Espagnol," Ernest Ansermet conducting, and Glinka's "A Life For The Tsar," both reissues in the budget Treasury line, round out the additions to London's catalog of complete operas.

The vocal bonanza release also includes opera recitals by tenors Giacomo Aragall (London) and Jussi Bjoerling (Treasury), and a recital of Norwegian songs by Kirsten Flagstad (Treasury). Benjamin Luxon is featured in a nostalgic, twin-pocket recital of turn-of-the-century ballads, salon songs and drawing room pieces entitled "Give Me A Ticket To Heaven" (Argo).

Completing the release is a novelty item, "Aspinall—The Surprising Soprano." The surprise is that Michael Aspinall is a man.

Buffalo Contract Stymied

BUFFALO—Contract negotiations for the Buffalo Philharmonic Orchestra's 1977-78 season are at a standstill, following the orchestra's rejection of a proposal for balanced-budget, "pay-as-you-go" financing of the year.

The management proposal, which anticipates a \$550,000 deficit for the upcoming season, asks for cuts in orchestra personnel, reduction of weeks in the season, cutbacks in administrative staff, freeze on salaries and benefits and reduction in number of paid vacation weeks.

"It is impossible for any organization to go on accumulating debts indefinitely," says Harold Lawrence, president and general manager of the Philharmonic Society, explaining management's position. "There comes a time of reckoning, and that time is now," he says.

An issue of contention in the contract dispute is the recent depletion of the Society's endowment monies to repay bank debts incurred in operating over the last dozen years. The Society argues that the move was unavoidable, while the players' orchestra committee terms it an "ultra-conservative, irresponsible decision," adding that with symphony orchestras today "deficit spending is the norm."

In its drive for balanced-budget financing, the orchestra board also has affirmed that only interest (not principal) of remaining and new endowment monies will be used for operating expenses.

In addition to cost-cutting measures, orchestra management plans to meet the anticipated deficit by increasing to \$700,000 the goal of its annual maintenance fund drive.

Laurence says the orchestra's ongoing deficit is attributable to inflation, sharp declines in state and country grants, and to increased costs of the 1976-77 labor agreement with the musicians. The orchestra's total operating budget for 1976-77 was \$3,118,000.

Both sides in the negotiations met with a federal mediator Tuesday (16), but there was reportedly no softening in either position. The current contract with the musicians expires Wednesday (31).

LEFT-HANDED COMPLIMENT

CHICAGO—Illinois Bell has paid tribute to the Chicago Symphony Orchestra and its conductor Sir Georg Solti, by placing them on the cover of the new 1,600-page Chicago phone directory.

However, the compliment may force Solti to alter his baton technique, if he is to be recognized by the millions of people using the phone book. Solti holds the baton in his right hand, but the cover drawing, which invokes Mozart, Beethoven, Wagner and Mahler along with orchestra and conductor, pictures the maestro as a southpaw.

Classical Notes

The Houston Grand Opera's production of Rossini's "Tancredi," an opera not heard in this country in more than 100 years, will be taped by CBS, sources at the opera company inform. CBS reportedly will record actual performances, in which Marilyn Horne sings the title role. The opera premieres in Houston, Oct. 13. It will be the company's third recording project in recent years, its first outside the American repertoire.

The Israel Philharmonic and conductor, Zubin Mehta, have made violinist Henryk Szeryng an honorary member of the orchestra. Szeryng is expected to make an international tour with the orchestra in 1979, the high point of which will be a visit to the Edinburgh Festival.

Industry Course At L.A. Univ.

LOS ANGELES—Loyola-Marymount Univ. in suburban Westchester will begin a course entitled "The Record Industry" in September.

The three-unit credit course will be put together by Len Sachs, Coyote Productions, Inc., and feature music industry executives who will cover the specific procedures of the business beginning with the first step of the signing of an artist right through to the record dealer.

The course will also include aspects of publishing, personal management and booking.

In addition, Sach's Coyote Productions has just concluded a recording contract with Academy Award winning film composer Eddie Lawrence Manson, as well as signing two other artists, Lyn Roman and Stephen Fiske.

Bryant Subject Of New Single

NEW YORK—The media war between Anita Bryant and the homosexual community has hit disks with the releases of "Hurricane Anita," a reggae single poking fun at the anti-gay crusader.

Released by the Miami Victory Campaign, the single was written and sung by Lynn Frizzell. Side two is "Anita's Crusaders" by Ron Kauffman.

The single is available via mail-order through the Miami Victory Campaign, P.O. Box 1976, Miami Beach, Fla. 33139. An album is forthcoming.



ICE COLD—Atlantic Records promotion representative Steve Rowland delivers the new Foreigner single "Cold As Ice" in a 25-pound block of ice to K-100 program co-ordinator Denise Gorman in Los Angeles.

Chain Credit Study Shows N.Y. Vacationers Buy 30%

NEW YORK—A breakdown of credit card purchases has provided statistical backup to King Karol's estimate that as much as 30% of the midtown chain's record and tape sales are made to out-of-towners.

In common with other stores in the city's Times Square area, King Karol has traditionally relied on transients and vacationers for a substantial chunk of total volume.

Now, American Express, in an analysis for the first five months of the year, has reported to King Karol that 30.8% of the chain's sales processed through the credit organization came from outside the local market area.

The average music purchaser spent \$19.92 in the chain, says American Express, with the average charge for holders of corporate cards \$30.48.

Ben Karol, co-owner, figures that about 20% of his retail business is done with credit card holders, more than half of these use American Express.

However, the statistics are very close to his own view of cash customer buying profiles.

Record Bar/Tracks S.C. Powwow

• Continued from page 3

Queried by a store manager as to the effect the super stores opening might have in competing with Record Bar local stores business, Clements explained that it is better for the Record Bar to control the super store in the locality rather than a Peaches or Oz outlet.

Record Bar hiked its gross business 33% to the \$28 million gross for 1978 contrasted to a \$21 million previous year. Clements said a store check by month indicated, for example, that in December 1975, each outlet averaged a \$50,000 gross, while December 1976, saw each store providing a \$64,000 gross.

He cautioned the approximately 100 management personnel at the Holiday Inn ranging from supervisors to store managers to watch inventory which rose \$2.8 million in 1976.

In another breakdown, Clements showed that in 1977 cost of goods sold took 66% operating capital; salaries accounted for 13.4%; miscellaneous, 17.9%; with a net income of 2.7% resulting.

In projecting fiscal 1978, Clements forecast consolidated sales of \$38,119,400 with three Tracks stores accounting for \$5,201,000 while the Record Bar's approximately 85 stores would contribute \$32,918,200.

He envisioned a total net income of \$1,030,600 with Tracks profiting \$197,950 while Record Bar's total netted \$832,650.

DeFravio warned that profit will be pared by the hefty ad budgets allocated for Tracks' openings. The Norfolk store is budgeted for \$100,000 being spent in a six-week period. He also said that where a Record Bar store would sell an LP at \$5.99, a Tracks would sell it for \$1 less.

Record Bar profit for 1977 was

projected at approximately \$800,000, more than doubling the prior year. Inventory was up \$2.8 million.

DeFravio estimated that three years ago it cost \$40,000 to open a Record Bar. Today, that cost has risen to \$65,000, he said, but added they are building a better quality store.

In 1977 sources of income were: net income, \$931,000; depreciation, \$480,000; and borrowing from various sources, \$1,889,000. For 1978 net income would be \$1,030,000; depreciation, \$500,000; and borrowings, \$1,932,000.

Clements said Record Bar's biggest bank lender was present and had signified his intention to continue being a major source of loans. Capital additions, such as new stores, computerization and so forth, would increase in 1978 to \$1.3 million from \$500,000 in 1977, he said.

The fiscal projection report was peppered with consistent questioning by Record Bar staffers, indicating a strong personal interest in the open discussion of future financial planning and profitability.

Following the financial program, Jill Bartholomew, advertising director, and two aides, Susan Powers and Carol McDonald, outlined the Christmas in-store merchandising program to be delivered Nov. 1.

The Bar will utilize a "One-Stop Christmas Shop" theme, with a subordinate "Pick A Present" subtheme. Bartholomew showed four-color headers ranging in size from door to divider cards.

Repertoire covers individually included in these attractive signs were LP, tape, greatest hits, new releases, kidisks, singles, classical and a blank one in which stores can draw in anything else they require.

Applause greeted Bartholomew's

showing of a free gift wrap poster. There will also be posters heralding the \$1, \$6 and \$10 printed gift certificates available. Accessories will be covered by a "Stuff It" poster.

Special Christmas pixie plastic divider cards, a little larger than normal divider cards so they pop out, will be available for 100 top LPs and 50 tapes. There will also be a pixie motif T-shirt available for employees throughout the holiday period.

JOHN SIPPEL

L.A. Dixieland Shows

LOS ANGELES—The Dixieland Jamboree, an annual event featuring music of the great bands, will be held this year at MacArthur Park here on two successive Sunday afternoons, Aug. 21 and 28, beginning at 1 p.m.

The Jamboree is part of a series of admission-free concerts sponsored by Local 47 of the American Federation of Musicians, with the cooperation of the L.A. City Bureau of Music and the Department of Parks and Recreation.

The instrumental music is made possible by funds supplied by the Recording Companies of America, through the Music Performance Trust Funds, a public service organization created under agreements with the AFM.

Cullum In Battle

SAN ANTONIO—Jim Cullum and his Happy Jazz Band will hold their World Series of Jazz number nine in the HemisFair Theatre for the Performing Arts Aug. 29.

Joe Venuti and Earl "Fatha" Hines will lead an all-star unit in this battle of the bands with the happy Jazz Band.

ANNUAL SHOW

New Almo Lines For Phila. Area Retailers

By MAURIE ORODENKER

PHILADELPHIA—That the audio and components field is becoming more sophisticated and quality-conscious was very much in evidence at the annual Consumer Products, Parts and CB Show staged by Almo Electronics Corp., local distributors with an extensive line covering all aspects of the audio and electronics field.

With more than 35 manufacturers exhibiting their wares Aug. 2-3 at the City Line Holiday Inn here, there was no more CB hogging the scene as in previous years.

There was everything from stereos and video projection systems plus CB to video games and calculators and blank tapes. "The show is intended to project Almo's image as a one-stop place for the retailer to get everything he requires to be in business," explains Arthur Seltzer, Almo executive vice president.

And to impress upon the retailers that Almo "has everything"—attendance restricted to those requesting invitations—the show provided the distributor an opportunity to introduce a half dozen new lines.

To its audio line including Panasonic, Craig and Grand Prix, Almo has added distributorship of the popularly-priced Tanglewood line, a division of Soundesign, and intro-

duced its own Delta Ltd. line of car stereos. "Since we are so heavily into the audio field," says Seltzer, "it was a natural move for Almo to go into the car stereo field."

While the Tanglewood line takes in stereo consoles and consolettes, radios, cassette recorders, portable 8-track players, radios, speaker systems, record changers and receivers, special interest is centered on its newest item—a stereo receiver with 8-track and cassette player and changer. Major feature is a common slot, that takes both the 8-track tape and cassette. With two 8-inch duocone speakers included, the new product has a suggested retail price of \$319. (48T058K). The same unit without the BSR record changer (54T28K) drops to \$219.

The new car stereo Delta Ltd. line offers three models, starting with an 8-track stereo tape player with AM/FM multiplex radio (IRK-708) at a \$129.95 suggested retail price. An in-dash model with pushbutton tuning (SN-827), \$169.95; and an in-dash combination 40-channel CB with AM/FM stereo radio, pushbutton switch, \$279.95 (SN-14).

Also added to Almo's distributorships is Tandom video projection systems, with the giant screen, projector and remote control priced at a suggested \$1,899. The other three new lines mark Almo's move into the electronic business and industrial

(Continued on page 48)

FOR BUYERS

FTC Defining 'Unreasonable' Warranty Duties

WASHINGTON—The FTC will define "unreasonable" duties which cannot be required of a consumer by manufacturers as a condition to getting service or refund on an item under "full" warranty. They have particular import for consumer electronics suppliers, distributors and dealers.

The "full" warranty complies with all federal requirements for disclosure, and repair or replacement of defective products under the Magnuson-Moss Warranty Act.

In rulemaking begun recently (Aug. 3) the commission spells out eight aspects of requirements by manufacturers that it considers unreasonable under a full warranty.

These include such practices as charging the consumer the cost of mailing or shipping (and insuring) the returned product; requiring the customer to return items weighing more than 35 pounds, and requiring the return of the manufacturers' registry card as a condition to warranty fulfillment.

Also considered unreasonable: requiring dismantling and shipment by the consumer of installed items that the average buyer could not handle; requiring return in the original package; and limiting consumer access for services to the selling dealer, although the warrantor has others in the area.

Finally, unreasonable demand that the customer put his complaint in writing, or requiring notice of defect within a specified time, rather than a "reasonable period" of time.

The FTC will hold public hearings on the proposed rulemaking in Chicago, Oct. 3; Los Angeles, Nov. 7, and Washington, D.C., Dec. 6. Written comments should reach the commission's Washington headquarters by Sept. 15, 1977.

Canadian Electronics Show Major Success

By GERALD LEVITCH

TORONTO—The Canadian audio trade show, Aug. 7-9, was a success—despite an air traffic controllers' strike. Overall attendance was up, although some important dealers from Eastern and Western Canada were left stranded.

However, local dealers appeared in greater strength than at previous shows.

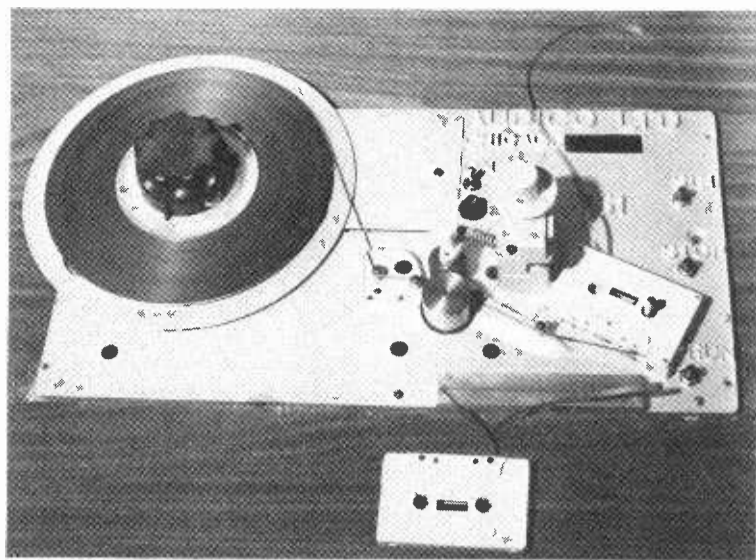
The exhibitors demonstrated a trend towards integrated amplifier and tuner separates in the moderate price range. At the same time, Japanese designs appeared to be aiming at a high-end look for midpriced equipment.

In the high-end range, manufacturers showed a trend towards separates with ultra-low distortion, particularly regarding transient intramodulation distortion in preamps and power amps.

(Continued on page 67)

Altec Consolidates

LOS ANGELES—Altec Corp. has moved its corporate headquarters from Dallas to Anaheim, Calif., in a consolidation of management with manufacturing and marketing operations. Move will result in cost reductions of about \$500,000, according to Bill Garmon, new Altec president.



In store windows? The Audioco 751 cassette loader is part of a do-it-yourself package deal for hi fi and record/tape retailers.

IN WINDOW DEMOS?

'Load Own Tapes,' Hi Fi Dealers Told

By ALAN PENCHANSKY

CHICAGO—Predicting the emergence of a market for premium quality private label cassettes, Audico Inc. here is promoting a complete, turn-key system that will allow hi fi stores, department stores, and even record retailers to produce and market their own blank tapes.

Built around Audico's 751 cassette loader, the system includes cassette shells, premium grade Agfa tape, splicing tape, razor blades and blank sheets of cassette labels suitable for local printing—enough materials to produce 7,000 finished cassettes, the company says. Total price of the package is \$5,200.

Norman Deletzke, Audico engineering vice president, says the self-loading kit has been introduced because his firm sees the possibility of numerous small premium cassette lines, and he points to recent Billboard articles about small loaders, some even entering the retail field.

"Historically, record and hi fi stores were buying from major name brand distributors who gave them a limited margin, limited selection, and all the other things involved in a limited market," Deletzke explains. "The retailer had to put up with whatever packaging formats and point-of-sale assistance the manufacturer was going to offer," he states.

"But, there is no Kodak in tape, and the market is wide open for somebody to come in and take qual-

ity raw materials and package them."

The basic quality raw material figuring in Deletzke's equation is the German-made Agfa Gevaert tape, being used by most other of the emerging small loaders. Deletzke repeats the claim, heard elsewhere in these pages, that Agfa's premium formulation is equal to the best of the name brand manufacturers (Billboard, July 23, 30, 1977). The tape is not being marketed to consumers by Agfa.

Deletzke says it has become feasible for retailers to produce their own premium cassettes because of continued growth of the cassette market, an evolution linked to increasing availability of high-quality hardware.

Deletzke believes that "no-name" brands will not have trouble competing with Maxell, TDK, Scotch. "A guy who buys a \$600 or \$1,000 cassette transport, and plays it through a \$2,000 system, when he finds a cassette that works properly will stick with it, no matter if the name is 'Smith's Hi Fi,' he'll be married to it."

Audico is promoting its loader calibrated to standard commercial lengths, with capability for adding three additional minutes to the basic values. However, the manufacturer also will supply in the kit its infinitely variable loader for retail out-

(Continued on page 48)

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New U.K. Tape Export Combine

LONDON—Bacal-Zonal, the specialist magnetic tape company, has acquired Hellerman Cassettes Ltd. (HCL) of Crawley, Sussex. RCL's injection molding experience and Racal-Zonal's technology will provide an integrated cassette manufacturing capability, according to the latter's managing director, Don Worman.

A substantial proportion of HCL production is exported and it is Bacal's intention to continue with vigorous international marketing policy. Worman relates the HCL purchase to a planned response to the industry's increasing demand for audio and video tapes in cassette and other "convenient" formats.

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IHF Top Management Seminar In New York On Oct. 4-5

Expansion Of Market Key Topic

NEW YORK—The Institute of High Fidelity will conduct its first annual Top Management Seminar on high fidelity market expansion Oct. 4-5 at the Plaza Hotel here, according to IHF executive director Robert L. Gur-Arie.

"Changing patterns," states Julian Trivers, corporate advertising and promotion director for Pickering and IHF seminar chairman, "of retail distribution in the United States will have an enormous impact on the future share of the consumer market for high fidelity components.

"This IHF seminar will draw upon experts within and outside of the industry to examine and project for attending manufacturers the marketing dynamics of the high fidelity industry through 1990."

The IHF seminar is scheduled to open Tuesday, Oct. 4, with registration and a cocktail reception. The seminar's programs will be held all day on Wednesday, Oct. 5.

The meeting's opening session on Oct. 5 will cover "High Fidelity Marketing Opportunities And Strategies" and will be chaired by Bernie Mitchell, IHF president and president of U.S. Pioneer Electronics Corp.

Joining in a two-part presentation on "A Marketing Analysis Of Demographics, Market Areas And Consumer Growth Trends Through 1990" and their impact on the high fidelity industry will be Willard Salzer, formerly corporate vice president for research, Allied Stores Corp., and presently associate professor marketing, Florida State Univ. and John Hall, vice president of corporate planning, U.S. Pioneer Electronics Corp.

Following will be a speech by John Koss, chairman of the board, Koss Corp., on "What Manufac-

urers Must Do To Retain Existing U.S. Markets And Build New Ones."

The mid-morning session will cover "Who Retails Hi Fi Today? Who Will Be Dominant Tomorrow?" and will be chaired by Jerry Kalov, IHF chairman of the board and president of Jensen Sound Labs.

Donald F. Drury, Newspaper Ad-

vertising Bureau, N.Y., will open the session with an audio/visual presentation on "Who Is Selling High Fidelity Today And How?" Following will be a panel of retailers debating their share of tomorrow's high fidelity market.

Chairing the retail panel will be Jay Schwab, vice president of marketing for United Audio Products

and retail panelists will represent a mix of audio chains, audio specialty stores, electronics retailers and department stores.

The seminar's luncheon presentation will feature Patricia T. Carbine, editor in chief and publisher of Ms. Magazine, who will speak on "What To Do About The Women's Market?"

In addition, the entire afternoon will be devoted to market expansion workshops where attending manufacturers can exchange ideas within their respective product categories.

The chairman of the electronics components workshop will be George Meyer, national merchandising manager of JVC America; Jacob Turner, vice president of research and development, Koss Corp., will chair the loudspeakers and headphones workshop; and Ken Busch, executive vice president and general manager of Empire Scientific Corp., will chair the tape decks, turntables, cartridges and tape workshop.

Seminar registration has been set at \$100 per person and is open only to top management representatives of high fidelity components and accessory manufacturing companies.

U.K. HOME PIRACY Hardware Firms Oppose Levy On Taping Activity

By ADAM WHITE

(This concludes a three-part series putting into focus effects of home taping on the U.K. record industry. Prior articles in the Aug. 13 and 20 issues highlighted the scope of the situation and technological and public relations approaches to the growing problem.)

LONDON—The notion of a government-imposed levy on audio hardware and/or blank tape does not appeal to audio equipment manufacturers, predictably enough, although they are beginning to acknowledge the scale of the home copying problem as well as the pressure which is building up for some relief, both at home and abroad.

Nevertheless, they are quick to point out that the popularity of their wares has been responsible for hurting and expanding the prerecorded market. They also note that only recently have disk companies stopped extolling the virtues of equipment penetration and started to complain about "domestic piracy."

So far, the two protagonist groups have hardly established more than lines of communication, and incidents such as those involving cooperation between the Mechanical Copyright Protection Society with Aiwa and Sony are still not common (Billboard, Aug. 20, 1977).

The British Phonographic Industry (BPI), says copyright committee chairman Robert Abrahams, has

moved "heaven and earth" to get cooperation from hardware companies.

This thrust is particularly over the question of the hardware advertising—which often promotes home copying off records or off-air in blatant fashion, with minimal mention of the copyright laws.

A classic example of the problem, running in national newspapers earlier this year, featured a Philips cassette recorder and the endorsement of deejay Noel Edmunds, saying "With this machine, Philips will make you as brilliant a DJ as I am." Another part of the copy proclaims "You can record music direct off the radio or hi fi through its direct-line input."

In considerably smaller type is an asterisked reference, "Recording and playback of material may require consent—see Copyright Act 1956 and the Performer's Protection Act 1958-72."

How many owners of the machine, record industry cynics ask, rush off to check the laws of which they "may" be in breach?

Endorsement of hi fi hardware by top deejays also raises the question of radio's responsibilities in the home taping matter.

Many stations preadvertise their airplay of new product by major artists—"Next Friday we'll be playing the whole of the latest Stevie Wonder album." This, it is claimed, openly encourages wholesale recording by listeners.

With stereo transmissions of popular programs now reality in Britain, and with the proliferation of radio/cassette units and similarly equipped music centers (compacts), people can make domestic recordings of near-perfect quality.

BPI activists would like to see greater responsibility exercised by the broadcast media. They suggest an educational campaign aimed not only at radio stations, but also at artists, songwriters, publishers—indeed, anyone who derives all, or part of, their living from records and tapes.

One section of the broadcast media which may have to come to grips with home copying sooner—rather than later—is television, as videocassette recording equipment moves from the luxury class into everybody's front (living) room.

In the U.S., film companies Universal and Disney have already sued Sony and its Betamax system for copyright infringement. American hardware and blank tape firms agree that the heart of the dispute has consequences for home audio recording as well as the videotaping at which it is aimed.


The extra weight of the U.S. lawsuits may be useful in worldwide efforts to tackle home taping. Although plagued by commercial pirates and bootleggers, the Americans have had little cause to consider domestic copying until recently (the prevalent tape medium there is the 8-track, which provides no easy facilities for home recording compared to cassettes).

But 1976 saw something of a revitalization and sharp upswing of the U.S. cassette market, with a growth apparently greater than that of any other configuration. This

(Continued on page 65)

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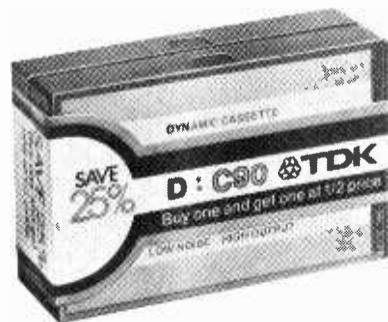
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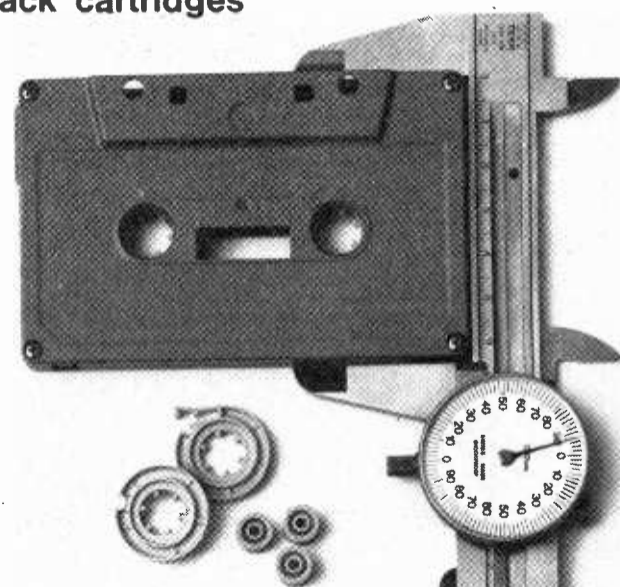
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NEW FACILITIES IN GARDENA

Major Expansion By Intermagnetics

LOS ANGELES—Intermagnetics Corp. has expanded its tape manufacturing and machinery building operation and moved to larger corporate headquarters.

The company has leased the former Audio Magnetics plant in Gardena, Calif., and will house all tape manufacturing and cassette operations, quality laboratories, research and development, and tape equipment building in that plant.

Audio Magnetics vacated the 50,000 square foot facility to move into its production plant at Irvine, Calif. Two-year-old Intermagnetics expanded from a 12,000 square foot plant in Santa Monica into the larger quarters.

At the same time, Intermagnetics has moved its international corporate headquarters in Santa Monica, Calif., with offices located in a 6,000

square foot building five blocks away from its first home.

Ironically, Irving Katz, founder of Audio Magnetics and chairman/president of that company until his retirement in 1972, returns five years later to his former offices in Gardena, but this time as chairman/president of Intermagnetics.

Operating from corporate headquarters are all international operations, sales and marketing, financial and Katz who also maintains an office at the Gardena plant.

The reason the manufacturing facility was moved from Santa Monica to Gardena was to be close to port facilities in nearby Long Beach to take advantage of imported products being shipped to the U.S. from Asia.

The Gardena plant now houses 47 employees with corporate headquarters having 13.

Almo Lines

• Continued from page 46

equipment field, which Seltzer predicts will become as big as CB.

The new lines include two-way business radios manufactured by Standard Communications Corp., Carson, Calif.; Honeywell smoke and fire detectors; and Defense auto alarm systems by Ambel Industries, Woodland Hills, Calif. These are in addition to Almo's distributorship for Craig Business Equipment, Phone-Mate's automatic answering telephone, and Casio calculators.

That the consumer is interested in better quality product when buying stereo receivers and components was very much pronounced in the display—one of the largest of the show—by Panasonic, with its wide line of television, radio, tape recorders, CB and home entertainment units.

With the consumer not hesitating to go above the \$300 mark in making purchases, the company has increased its line of "Matched Components." According to Bruce Bengtson, Philadelphia sales rep for Panasonic, retailers are finding an increasing demand for higher quality stereo units.

Bengtson says that retailers report a brisk demand for the "Matched Components" that go up to \$680, recently an increased with the introduction of five new models. Significantly, Panasonic has dropped prices on its 40-channel CB line in order to make it more competitive.

Among its wide display of stereos, speakers, turntables, CB and audio components, Craig introduced a new stereo speaker and a newly-designed car speaker. The new dual-bass, high-efficiency bookshelf speaker (5704), listing for \$79.95 each, features a mid-range tweeter in isolated sub-enclosure for lower distortion. The newly-designed car speaker line, each with Craig's Trans-Rib braced-cone acoustic driver, includes a surface mount (R-780) and a flush mount (R-770) at \$99.95 a pair list; and another flush mount model (R-730) at \$79.95 a pair.

Almo has also added a line of "Quoters" car speakers to its Almotronics series, a tightly packaged product group primarily for mass merchandisers and department stores with little space necessary to set up the full display of auto speakers, and cadd CB and audio accessories. Almotronics also enables retailers to take in any part of the line without giving up much floor space. The fully packaged "Quoters" range in list price from \$16.50 to \$98.99 a pair. The audio accessories carded include dual, color coded stereo cable; audio cable with RCA-type phono plugs, headphone extension cable and adaptors.

Rating the item as the best unit it has ever produced, Grand Prix introduced a new stereo with built-in 8-track player and turntable and a 6-inch bass speaker, at a suggested selling price of \$219.95. The unit has an additional jack permitting the hooking-up of two more speakers to give the matrix system a quad effect. Also new for the Grand Prix line is an 8-band portable radio with a 40-channel CB receiver and also able to pick up all the UHF tv channels, suggested to sell from \$49.95 to \$59.95; and an AM/FM unit able to pick up 40-channel CB at a suggested \$39.95 price.

Other show exhibitors serving the audio market included 3M for its Scotch-brand blank tapes; Savoy Leather Manufacturing Corp.'s line of carrying cases for 8-track cartridges and cassettes, 45s and LP's; and the Dejay Corp.'s line of portable children's phonographs.

RepRap

The recent retirement of **Morris Taylor** after 47 years in the rep business with his own Silver Spring, Md.-based firm (Billboard, Aug. 13, 1977), was marked at a dinner hosted by the Chesapeake Chapter of ERA at the Bethesda Country Club. Lifetime membership in the chapter was voted to Taylor, also a charter member of ERA and founder of both the Chesapeake and Mid-Atlantic chapters.

Taking part in the ceremonies were national ERA president **Harry Estersohn**, Chesapeake Chapter president **Dave Myers**, Washington Hi Fi Show producer **Terry Rogers** and veteran colleagues **Joe Forti**, **Dick Tydings** and **Gene Rosen**, toastmaster for the evening. Rosen and Myers presented Taylor a plaque for his many industry contributions, closing with the comment "retired reps never die—they just lose their commissions."

Auto Sound of Fort Lauderdale and Coral Gables, Fla., won its second Florida dealer of the year award to go with its earlier Pioneer Electronics of America citation. J.I.L. Corp. of America, car stereo/CB manufacturers, and **Firestone & Assoc.**, its Florida rep, co-sponsored the award. Presentation was made at the Summer CES in Chicago by J.I.L. chairman E. Makamura and president Glenn Nickell, with Ed Firestone and Bill Cope of the rep firm. Accepting were Bruce Cohen, Rod Bannister and Paul Rabin of Auto Sound.

Gordon Bryant, board chairman of **Hilltronics Inc.**, Ferndale, Mich.-based rep firm, retiring from active participation, announced the election of **Glenn Alverson** as president and **Kenneth Broecker** as executive vice president and treas-

urer. Alverson has been with the firm since 1965 and Broecker since 1951.

Joining the firm as sales engineer is **Mike White**, responsible for OEM, distributor and con-

(Continued on page 56)

Self Load Tapes

• Continued from page 46

lets to utilize in in-store promotion.

"Loading cassettes in the store to the exact length in minutes and seconds that the customer wants is an attention getter, and if done in the window is a great traffic builder," states Audico promotional literature.

Additional material supplies can be purchased from Audico, after an initial run of 7,000 cassettes. However, the firm will give system purchasers names and addresses of tape and shell manufacturers to allow cost cutting.

"Instead of making pennies on a cassette, retailers can make dollars on a few pennies materials," Deltzke claims.

He says a sales or factory representative will provide personal instruction with the system, in areas where this is feasible. However, Deltzke claims, operation of the loader is simple enough to be grasped from written instruction alone.

Sound Business



DIGGING FOR GOLD—Mack Emerman, president of Criteria Recording Studios in Miami, grabs a shovel and begins digging in at recent groundbreaking party for Criteria's fourth 24-track studio. Members of T-Connection, Funk Machine and Wishbone Ash took time off from sessions to look on as did Henry Stone of TK Productions (third from right).

COMMERCIALLY AWARE

David Anderle Hits Mark With Coolidge

By ED HARRISON

LOS ANGELES—Producer David Anderle is all smiles these days. And with good reason. His latest A&M Records production, Rita Coolidge's "Anytime ... Anywhere" has blossomed into his biggest commercial success.

Anderle, who started producing in the mid-'60s while at Elektra (Judy Collins being his first act), feels that within the last year he's become increasingly more commercial conscious.

"Back in the '60s you didn't need AM radio," he says. "AOR radio was enough. There were open playlists, more clubs, concerts and it was easier being a working musician. Today, the emphasis has shifted. Once you realize it, it's a different consciousness."

"You pay more attention to keeping times down and trying to keep the energy flowing," continues Anderle. "In the case of Rita, Jerry Moss suggested changing the material so it would be more familiar to radio. The initial Coolidge album had material by unknown songwriters."

Anderle's production efforts cover the gamut from the mellow folkiness of Judy Collins to his recent hard driving rock'n'roll "Driver." Anderle says the adjustment to the different acts is

usually made within the first two days.

"It's a self-analysis process," he says. "No conscious thought goes through. The vocalist remains the focal point. The music surrounding it is not a big problem."

Among the other acts Anderle has produced are Delaney & Bonnie, Rick Roberts, Scott McKenzie, Ozark Mountain Daredevils and Marc Benno.

For Anderle the studio is a place of business with little room for goofing off. "I'm disciplined in the studio," he says. The studio to me is sacred, not a place to hang out.

"And I always know the material before hand. What works, what doesn't. I come from the school of going in and see what happens, but I can't do that anymore."

In addition to his production duties, Anderle plays a&r nearly 50% of his time, matching producer with artist, listening to tapes and choosing material. He was formerly head of a&r at Elektra.

While superstar producers are getting as much recognition as the artist, Anderle says its important to be known, although the producer should not come first.

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Sound Business

Studio Track

By JIM McCULLAUGH

LOS ANGELES—Electric Light Orchestra is putting the finishing touches on a double studio album for UA in Munich at Musicland Studios.

Here in local activity Kim Fowley was producing the Runaways at Larrabee for Mercury while Jerry Fuller was producing Gene Pitney's upcoming Epic LP, Barry Rudolph the engineer.

Busy Record Plant action included: Ron Nevison mixing the new Babys LP for Chrysalis; REO Speedwagon beginning a new studio LP with John Henning at the board; Gregg and Cher Allman finishing overdubs on an upcoming Warner Bros. LP and beginning mixing at the Plant's Sausalito, Calif., complex with Johnny Sandlin producing and Tom Flye engineering; Michael Braunstein engineering Stephen Stills (with Peter Frampton and Ron Wood stopping by to add to sessions); and Gary Ladinsky engineering overdubs for the Ohio Players.

The Plant remote truck also cut America at the Greek Theatre. In other Sausalito Plant activity, Jim Ed Norman producing the New Riders Of The Purple Sage, Tom Flye engineering; Nils Lofgren mixing live tracks; and Sly Stone doing some work on a new LP with Chris Morris behind the board.

Levon Helm of the Band did some mixing for his upcoming solo LP at ABC Studios while War completed overdubs for its new album.

The Enactron truck cut Hoyt Axton, Emmylou Harris and Jerry Lee Lewis at the Palomino Club in north Hollywood. The truck also followed Dan Fogelberg to Phoenix to cut live tracks there as well as to the Universal Amphitheatre in Los Angeles. Mary Kay Place also put down some basic tracks for an LP with Willie Nelson contributing overdubs on the busy Enactron facility.

Peter Banks, previously with Yes, working on a new album for Tattoo Records at Group IV. John Arrias engineering with Sidney Fox the vocalist. In other activity there, Don Costa working on a new Don Ho project; Michael Lloyd mixed a Shaun Cassidy single; and Doc Severinsen wrapping up an Epic project with Hank Cicalo at the console. Tom Scott co-producing the Severinsen effort.

Marlon "The Magician" of Pleasure mixed a single at Kendun with producer Wayne Henderson.

★ ★ ★

In out of town notes: Tom Dowd producing, overdubbing and mixing for an upcoming live Lynyrd Skynyrd album at Studio One, Atlanta, Ga. . . . David Bromberg recording with fellow guitarist Dick Fegy at the Church Studio, San Anselmo, Calif., with Ed Denson of Kicking Mule Records producing and Scott Greenhill engineering. . . . Frank Carillo recording a debut Atlantic LP at Long View Farm, North Brookfield, Mass., Chris Kimsey producing.

Jesse Winchester performed a live radio broadcast over WEBN-FM from 5th Floor Recording Studios, Cincinnati. . . . Joe Walsh has been cutting tracks with Jay Ferguson at Miami's Bay Shore Studio.

Fanta Professional Services mobile recording service, based in Nashville, recorded the "Jamboree In The Hills," a country music event in Wheeling, W. Va., attended by some 28,000. Performers included Johnny Cash, Charlie Rich, Donna Fargo, Tammy Wynette, Tom T. Hall, Asleep At The Wheel, Mickey Gilley, Merle Haggard, Barbara Mandrell, Ernest Tubbs and Freddy Fender. Johnny Rosen and Stan Hutto did the mixing for the project which was also videotaped by Columbia Pictures.

Shadowfax Productions is now open for business in North Miami, Fla., with a rehearsal studio. . . . And Joe Foglia and Peter Yianilos are now operating a 24-track remote recording van out of Miami called Artisan Recorders. They recently cut Jimmy Buffett.

Joel Diamond in at Media Sound, N.Y., producing a new Gloria Gaynor session with Harold Wheeler arranging. . . . Don Davis has been producing Albert King at Detroit's United Sound Systems for Tomato Records with the Rockets, a five-piece Detroit band guesting.

Cutting rhythm tracks at Vanguard's 23rd St. Studio, N.Y., for the label's "Players" Association, Vol. Two" were Chris Hill, the act's major writer, with Wilbur Bascomb, Leon Pendarvis, M'tume, Freddie Harris, Danny Trifan, Nicky Marrero and Steve Kahn.

Producer Eddie Kilroy was at Fireside Studios, Nashville, working on sessions for Playboy artists Mack Vickery and Bobby Borchers. . . . Corey Records has finished work on a new Dale Corliss LP with Vance Frost engineering and Arturo Juarez and Marty Albertson producing at Bear West Studios in San Francisco.

Fat Larry's Band and Impact both put in session time at DeLite Recording Studios, Phila-

delphia, for WMOT Productions. . . . Producer Bob Stone was in the Boston area prepping the Eric Ellsworth Band for a new LP. . . . Roger Lenz produced a single for Kyle Lambert at Silver Dollar, Urbana, Ill.

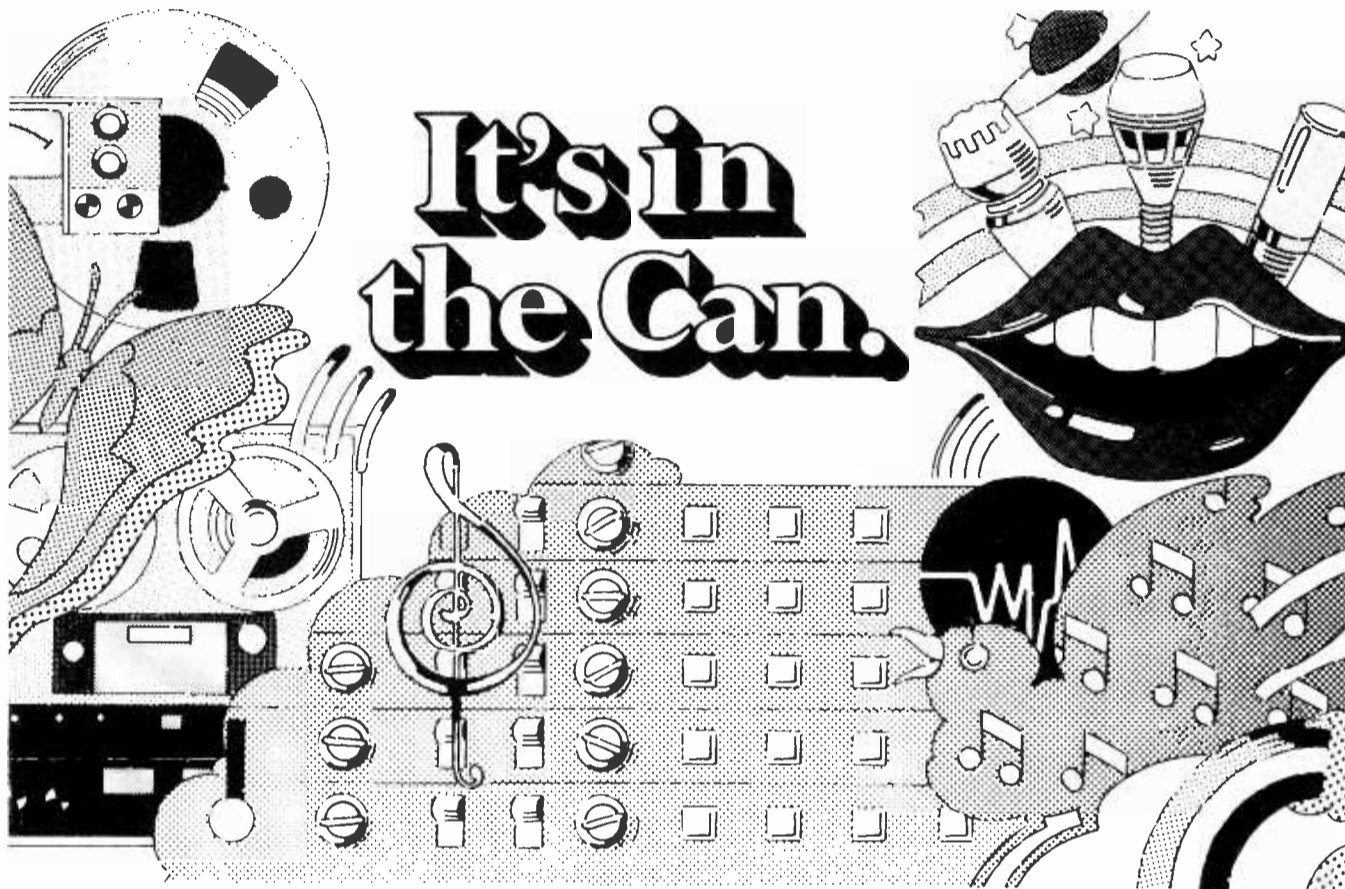
Starr Recording, Inc., Philadelphia, marked its second reopening recently. The former Society Hill Studios was reopened earlier in the year by Dan and Dave Starobin as Starr and closed down temporarily in June to allow for a

complete acoustic remodification of its control room.

Producer Charlie Calello has been busy in New York studios working recently with Kenny Nolan, Frankie Valli, and Nancy Sinatra.

A live LP by Foghat from its most recent tour is being mixed at Soundtreader Studios, Sharon, Vt., with Nick Jameson at the production helm.

Andre Kostelanetz was working on a new LP, (Continued on page 57)



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11-2, 1-chome
Higashi-gotanda, Shinagawa-ku
Tokyo, 141
03-443-8637

AUGUST 27, 1977, BILLBOARD

Discos

Equipment Manufacturer Opening Own Houston Club

• Continued from page 1

West Side, but the room is open only for private parties and receptions for out-of-town clients.

Meanwhile, Juliana's of London, a manufacturing, design and consultant firm, with offices in London, New York, Amsterdam and Toronto, while not actually owning discotheques, acquires interests in most of the facilities with which it is connected.

"We don't want to be in the club business, but we have no choice," says the reluctant, but determined, disco club entrepreneur who plans on spending "more than \$100,000" for the Houston disco spot.

Michel's American Lighting and Manufacturing Corp. is a manufacturer and distributor of theatrical

lighting and commercial disco lighting equipment. It handles its own line and also distributes equipment from other companies throughout the nation.

"Club owners come to us from all over the country, but it's hard for them to visualize how this equipment would function outside the showroom in the actual disco environment," comments Michel. "A lot of club owners are good operators but have no imagination."

As soon as the spot opens Michel will be able to show prospective buyers how "real live discogers" react to the latest sound and lighting equipment. "It's like going into an auto dealership and asking for a test ride," he explains.

Final site selection is imminent, reports Michel, and construction

should begin within a month. He expects construction or renovation time to take two months. Capacity will be approximately 250 and the club will be open daily with "normal disco hours"—which, in the Houston area, means somewhere between 10 a.m. and 2 a.m.

"The club will have the latest in disco sound and the latest in lighting available from various manufacturers from different parts of the country," Michel notes.

CAN ACCOMMODATE 2,000

Giant New Orleans Club

NEW YORK—Fletcher's Nitery, a monster two-story discotheque designed to accommodate in excess of 2,000 patrons, has swung open its doors to discophiles in the New Orleans area.

The club, according to Charles Mitchell, vice president and general manager, offers its youthful (18 to 35) customers a blend of pop and New York disco music, mixed and spun by Gary Holland, music director.

Sound equipment includes BGW turntables, Technic 1500 turntables, two JVC video recorders and six monitor tv screens. There are two computerized lighted dance floors.

The club, designed to reflect the architecture of old New Orleans, is also equipped with three bars and a game and video room. Lighting runs

"People will be able to see all the items that make disco work. We'll be able to display the lights in the natural environment which they were manufactured for."

In the past Michel has had to run his clients over the huge Houston area to check out sound and lighting systems in the various clubs. "You can run yourself bananas by going all over town to different clubs to show equipment in use," he says. "Now we'll be able to take the best

products for disco sound and build a lighting deal to give the customers an idea of what it looks and sounds like in operation. As new products come in, they'll be put to use."

Michel believes there's "nothing like a picture—especially a moving one" to demonstrate disco products. "This will be better than a slide or movie display. This will give the whole picture."

Though based in Houston, Michel is not bullish on the Houston disco scene, saying, "If it wasn't for New York, our business would be in trouble." He frequently hosts clients from New York, California, Louisiana, Oklahoma and smaller towns in Texas.

Soon Michel will have to take his customers no further than his own club to demonstrate how the equipment works under field conditions. "I hate to work until three in the morning, but I can't find any other way to do it," he opines, noting that he'll probably be managing the club—at least in the beginning.

Besides the apparent sales benefits, does Michel expect to make money from his commercial disco club? His answer comes in only two words: "Hell yes!"

Canadian Risk Rises

NEW YORK—An unusual crossover is turning a Canadian import 12-inch disco single into a hit record in the U.S.

The song is "Erotic Soul," recorded by the Larry Page Orchestra. It was released originally in Canada on Page's Penny Farthing label, distributed by A&M Records.

Sparked by steady airplay in the discotheques of Montreal, the record soon began appearing on soul and disco charts throughout Canada.

At this point, Page prevailed upon A&M to ship several hundred copies of the record across the border to American import shops and discotheques. Initial shipments were quickly sold out and "Erotic Soul" began breaking in the San Francisco and Baltimore markets.

After the seven-minute plus record appeared on Billboard's Disco Action and National Disco chart, London Records picked it up for distribution in this country. The label has since released a shorter 45 r.p.m. radio version and plans a September release date for a Larry Page Orchestra album of the same name.

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AUDIO DEALERS: Get in on the Disco lighting boom. Write for brochure "Profits Fantastic from Lights Fantastic".

Design Circuits To Open L.A. Office

NEW YORK—Design Circuits, the New York-based disco sound, lighting, design and consulting company, is expanding its facilities to the West Coast, according to Bob Lobi, president of the company.

The firm will open a branch office and equipment sales and showroom in Los Angeles early next month with Jon Alestra heading the operation.

Offers DJs Special 45s

NEW YORK—Psychosonic Labs of Cincinnati has developed a series of special effect disks to be used by disco deejays as sound overlays for boosting patron participation.

The concept, developed by John Henry, president of Psychosonic Labs, makes wide use of synthesizers to create a series of unique effects that can be mixed in with conventional disco disks to provide club patrons with what he describes as a "special high."

Henry emphasizes that the effects, available on two 12-inch 45 r.p.m. disks, are guaranteed to get patrons off their chairs and onto the dance floor. The effects run in sequences ranging from six to 10 seconds, and according to Henry have been successfully test-marketed in clubs throughout the Midwest and in Greece.

The product will be unveiled at the upcoming Billboard Disco Convention, following which it will be sold through the mail at \$19.95 for the package.

Henry stresses that Psychosonic special effects are a tool designed to help spinners keep their crowds on the dance floor, and not a product designed to replace the conventional disco disk. "For this reason we are not trying to sell it through conventional record outlets," he states.

Lobi says the decision to expand to Los Angeles at this time is based on what he sees as a more positive move by club operators on the West Coast to embrace the disco concept.

As head of Design Circuits' West Coast office, Alestra will analyze management's needs and help in the development of club concepts within the framework of the operator's budget. He will also be responsible for the distribution of the firm's new Aluminerva lighting.

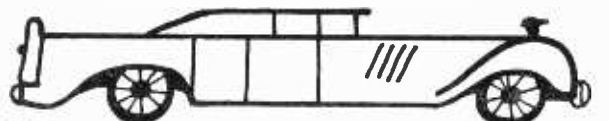
Meanwhile, Design Circuits is shifting its New York headquarters to larger facilities at 141 Fifth Ave. in Manhattan. The move will become effective Sept. 1.

Design Circuits has worked on such major discos as Infinity, New York; Starship Discovery I, Ashley's and Whimsey's in Boston and Elysees Matignon in Paris.

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'Star Wars' Theme For Industry Confab

• Continued from page 3

Owens, project coordinator and assistant producer; Gene Heimlich, artist relations; Jim Nameth, set design; Chuck Fazinno, stage lighting; Bernard Hirschenson, director; Mike Fucci, technical director; Mike Johnson, studio instrument rentals; John Fellizzi, corporate liaison; Kole-Owens Productions, sound coordination; and Mark Bego, publicity director.

The firm of Richard Long & Associates has been retained to supply the sound system for the entertainment complex. Bob Lobi, Dante Ariguo and Jon Alestra of Design Circuits will provide the disco environmental lighting.

According to Kole, the entertainment complex promises to set "a new standard in ultimate state-of-the-art environments." He adds, "By previewing the latest in never-before available sound and lighting equipment, and playing off the current 'Star Wars' phenomenon, an entire space ship interior is being designed to reflect an energy level conducive to molding live disco acts into what was once the exclusive domain of prerecorded sound formats."

Meanwhile, a score of disco service operators representing every segment of the industry have already reserved exhibit space for the four-day show. The list features recording, sound and lighting equipment manufacturers and other inter-related industries.

Norman Winter To Handle Forum PR

LOS ANGELES—Norman Winter Associates will handle all publicity for Billboard's third annual Disco Forum, Aug. 28-31 at the Americana Hotel in New York.

Winter has set a disco fashion show to be staged by After Dark magazine involving Forum celebrities who will be modeling styles by top New York designers.

Those that will be exhibiting include: Lights Fantastic, Stanton Magnetics, Varaxon Industries, Meteor Lighting, Crown Industries, Capitol Stage Lighting, Blackstone Industries, Laser Physics, Lite Lab, Times Square Lighting, Design Circuits, Diversitronics, Caytronics, Edmund Scientific, Roctronics, Illusion Lighting, Rosner Custom Sound, Image Dynamics, Rocktronics, Audio Transport Systems, Digital Lighting, Geranium Labs and Light & Sound Specialists.

Seventeen panel sessions are slated encompassing all the latest trends and developments within the disco industry with experts in all areas participating.

'Love Phone' At Coming Forum

NEW YORK—Intercommunication Systems of Stroudsburg, Pa., will show its "Love Phone" at the upcoming Billboard Disco III convention scheduled for the Americana Hotel here Aug. 28-31.

The closed circuit telephone system which has been popular in clubs in Europe provides club patrons with an opportunity to "get to know each other," according to Nelson Dymond, president of Intercommunication Systems.

Dymond explains that the phones can be placed around the seating areas of clubs, and thus provide what he describes as an excellent avenue of communication, particularly for less outgoing patrons desirous of meeting new people.

"Love Phone" has been tested at the Hot Line discotheque in Scranton, Pa., with outstanding results, says Dymond, who is offering an introductory package of 20 phones installed at about \$4,000. Additional phone lines can be added at moderate cost, it is said.

BILLBOARD DISCO III DISTRIBUTION AROUND THE WORLD

Next week's issue, September 3, 1977 will contain an expanded DISCO section and will be the only publication to be distributed at Billboard's DISCO III Forum being held at the Americana Hotel, New York City, August 28-31.

This will be the biggest Disco Forum ever held anywhere—AND it's not too late to be there in person (registrations will be accepted at the door at The Americana Hotel).

EXTRA! Billboard's 9/3 issue will also be distributed at the first BADEM (British Association of Disco Equipment Manufacturers) convention in London, September 12-14.

Late Flash: THE EMOTIONS have just been added to the star studded lineup of major talent that will be appearing live at Billboard's Disco Forum.

Disco Mix

By TOM MOULTON

NEW YORK—Westbound Records, distributed by Atlantic Records, is releasing a debut LP by the Mike Theodore Orchestra titled, "Cosmic Wind." Mike Theodore along with Dennis Coffey are the producers and arrangers on the C.J. & Co. album.

"Cosmic Wind" is designed for dancing and the strong cuts include the title tune which bears similarities to "Devil's Gun" with sounds moving back and forth to create a cosmic wind effect. The introduction and break on this tune are strong and generate a sense of eeriness.

"The Bull" starts off like a bullfight with horns and lots of percussion instruments. The overall sound is fully orchestrated with vocals and is dynamic. "Brazilian Lullabye" is one of the strongest cuts and the rhythm patterns that are played on the percussion instruments are truly Brazilian.

It is also the most melodic song and features a beautiful percussion break with a muted guitar. The entire tune is geared to create a romantic mood. This is certainly the most unique cut on the LP. "Ain't Nothing To It" and "I Love The Way You Move" both sound like updated versions of the Barry White sound, and both have nice breaks.

"Belly Boogie" sounds a lot like the Silver Convention's "Get Up And Boogie" and "Moon

Wicker Works Club, Mo. Hotel Co-Host Nuptials

NEW YORK—The Wicker Works discotheque and the Sheraton Inn of Springfield, Mo., have joined forces to co-sponsor that conservative bible belt town's first disco wedding.

The ceremony for which Sheraton and Wicker Works picked up most of the tabs was the culmination of a romance between Paula Webster and Dennis Howard which began at the disco shortly after it opened about 18 months ago.

According to Ruthann Schween, sales director of Springfield's Sheraton Inn, the hotel charged no admission for the hundreds of invited guests and curious spectators who showed up.

In addition it made available the services of Wicker Works entertainment director Fred Ridenour to select and stage the musical selections which were also donated. Use of the hotel's banquet room also was a gift from the hotel.

Tiffany's, a local florist, and Cole's, a local clothier, donated flowers and wedding outfits respectively. Even the local minister, Chaplin Carden, described as an ultra-conservative, agreed to deliver a free onsite ceremony.

The event, described by Schween as "one of the biggest Springfield has seen," was carried live by local television and radio stations and covered by the town's two newspapers.

Japan To Choose Top Disco Dancers

TOKYO—Finals of the All Japan Jive Tournament (a contest of popular disco dances) is scheduled for Monday (22) at the Tomorrow U.S.A. discotheque in Shinjuku, Tokyo.

Preliminaries for the final have been held in 10 cities including Sapporo, Tokyo, Yokohama, Nagoya, Kyoto, Osaka and Fukuoka. The contest is being sponsored by the All Japan Live Deejay Assn. which is comprised of disco deejays who meet on the second Wednesday each month to exchange information and opinions on the latest in disco disks and dances.

The association has also been instrumental in structuring a disco deejay record pool which went into operation recently.

"Trek" has a haunting melody with special effects created by the use of synthesizers. Theodore arranged, conducted and produced this fine album which, considering it is his first solo effort, is a remarkable job.

Spring Records is rush releasing the new Joe Simon single, "One Step At A Time," from the forthcoming LP titled, "A Bad Case Of Love." It is probably the strongest thing to come from Simon in several years, and has all the potential of a hit. The tune has strong lyrics and melody, and a great arrangement by Teddy Randazzo who also produced it. It is the kind of song which encourages the listener to play it over and over. The label is considering releasing a 5:33-minute disco deejay version of the tune on a 12-inch 33½ disco disk. This version will feature an extension of the effective break featured on the shorter record. It is also the version that will be featured on the LP.

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2 Inner City Disks

NEW YORK—Bareback Records has released a seven-inch single and a 12-inch 33½ r.p.m. disco disk on "Inner City Jam (Membonique)" by the group of the same name. The record was produced by Scott Schreer and John Loeffler and is available in retail record outlets.

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BILLBOARD'S DISCO III



AUGUST 28-31, 1977 AMERICANA HOTEL, NEW YORK CITY

DISCO III AGENDA

Sunday, August 28

10 am-6 pm
12 noon-6 pm
8 pm-1:30 am

REGISTRATION
EXHIBITS OPEN
ENTERTAINMENT & DISCO DANCING
8-9 - GLORIA GAYNOR
9:30-10:30 - TIF TRAMMPS
11-12 - GRACE JONES
12:30-1:30 - GEORGE McRAE

Monday, August 29

9 am-10 am
10 am-11 am

CONTINENTAL BREAKFAST
WELCOMING REMARKS - Lee Zhitov/
Bill Wardlow
KEYNOTE SPEECH - "The Impact of
Disco on the Recording Industry"
LARRY HARRIS, Executive VP
Casablanca Records & Filmworks

11 am-11:15 am
11:15 am-12:45 pm

COFFEE BREAK
CONCURRENT SESSIONS
(1) Owners/Managers Panel
Moderator:
JIM BRADFORD, Owner
Zachary's, Jacksonville, Fla.
Panelists:
CARLOS HILL, Co-Owner
Carlos & Charlie's, Los Angeles
MARIO MANNINO, Manager
Starship Discovery I, New York
MICHAEL O'HARRO, Executive Director
Trammps, Washington, D.C.
SCOTT FORBES, Owner
Studio One, Los Angeles
JACQUES PETET, Recreathèque Laval
Montreal, Canada
NED DOUGHERTY, New York
JACK PHILLIPS, Owner-Manager, Tur-
lock, CA.

ALAN HARRIS, Co-Owner
12 West, New York
CHANDLER ATKINS, General Manager
Whimsey's, Boston
(2) Disco DJ Seminar
Co-Moderators:
TOM SAVARESE, DJ
New York
BOBBY DJ, DJ
Infinity, New York
Panelists:
JOHNNY HEDGES, President
Bay Area Disco Dee Jay Assn., San Fran-
cisco
RAY HUSTON, DJ
Zachary's, Jacksonville, Fla.
JIM BURGESS, DJ
12 West, New York
GEORGE CUCUZZELLA, President
Canadian Record Pool, Montreal
BOB VITTERITI, DJ
Miami
PAUL DUGAN, DJ
Los Angeles
MIKE GRABBER, DJ
Chicago
JACK WITHERBY, President
Phoenix Record Pool, Phoenix

(3) Mobile Disco Panel
Moderator:
BERT TENZER, Murray the K's
Disco on Wheels, New York
Panelists:

STEVE C. HILL, Co-Owner
The American Dream Professional Disco
Co., Atlanta
BERT LOCKETT, Owner
Brooklyn Mobile, New York
TOM BRATNER/LARRY ABBOTT
TLC Light & Sound, Seattle
MIKE WALKER
Global Sound, Los Angeles
MICHAEL SMITH, Playco
Anaheim
Representatives from ASCAP and BMI will
also be panelists

1 pm-2:30 pm
2:30 pm-4 pm

LUNCHEON
CONCURRENT SESSIONS
(4) The Communications Gap between Club
Owners/Managers and Disco DJ's
Co-Moderators:
SCOTT FORBES, Owner
Studio One, Los Angeles
A.J. MILLER, President
L.A. Record Pool, Los Angeles

Panelists:
LLOYD HEART, National Director
Disco Operations, Big Daddy Lounges,
Miami

PETE SOSA, DJ
Carlos & Charlie's, Los Angeles
PHIL OWENS, DJ
Lost and Found, Washington, D.C.
RAY HUSTON, DJ
Zachary's, Jacksonville

TIM BRADFORD, Owner
Zachary's, Jacksonville
LINDA SCHAEFER
Tramps, Washington, D.C.
TONY GIOE
LeMouche, New York

BOBBY DJ, DJ
Infinity, New York
(5) Disco Product Promotion and Marketing
Co-Moderators:

TOM DEPIERRO, A&R
Motown Records, Los Angeles
DAVID GLEW, Vice President
Atlantic Records, New York

Panelists:
MARK PAUL SIMON, VP
Casablanca Records, Los Angeles
LARRY PALMACCI
RCA Records, New York
JANE BRINTON

Salsoul Records, New York
HOWARD SMILEY, Vice President
TK Records, Hialeah, Fla.
BILLY SMITH, Disco Coordinator
London Records, New York, NY

STARR ARNING, Independent Disco
Promotion, Los Angeles
TOM HAYDEN, Independent Disco Pro-
motion

Norman Winter Associates, Los Angeles
RAY CAVIANO, Promotion
TK Records, New York
PATRICK JENKINS, Independent Disco
Promotion

Los Angeles
NANCY SAINÉ, Executive VP
Butterfly Records, Los Angeles
BILL ALLMAN
Rodeway Inns, Redding, Ca.

(6) Disco Franchising/Chains
Co-Moderators:
TOM JAYSON, President
2001 Clubs of America, Pittsburgh
Representative from Playboy Clubs

Panelists:
TOM MARINO, Tiffany's
Newport, Ca.
CARLOS HILL, Co-Owner
Carlos & Charlie's, Los Angeles

LLOYD HEART, National Director
Disco Operations, Big Daddy Lounges,
Miami
JIM BLACKETER, Pistachio's
Oklahoma City

Representative from Bobby McGee's, Phoe-
nix
KAREN COOK, Program Director
Elan, Houston
JOHN KEATE, President
Uncle Sam's, The Americana Scene

COFFEE BREAK
CONCURRENT SESSIONS
(7) Disco Theme Movies - A Major Force in
Promoting Disco Awareness, Disco Artists,
and in the Promotion & Sale of Disco Pro-
duct

Co-Moderators:
NEIL BOGART, President
Casablanca, Los Angeles
Panelists:

AL COURY, President
RSO Records, Los Angeles
LARRY SILVERMAN, President
Digital Lighting

BOBBY DJ, Consultant
New York
and others
(8) Disco Hardware Package Concept - Hotel
& Restaurant Chain Operators

Moderator:
KEY HOWARD, Director of Entertainment
Ramada Inns

Panelists:
BOB LOBI, President
Design Circuit, New York

ED KING, Co-Owner
Sound Unlimited Systems, Van Nuys, Ca.
RANDY VAUGHN, Vice President
Disco Scene, Inc., Hampton, Va.

JAY LAIDMAN, President
Sound Chamber Audio Entertainment Sys-
tems, N. Hollywood
DANTE ARRITO, Design Circuit
New York

(9) Merchandising Disco Product in Retail
Stores and Discos
Co-Moderators:

STANLEY CAYRE, Vice-President
Salsoul Records, New York
LARRY HARRIS, Executive Vice-President
Casablanca, Los Angeles

Panelists:
BRUCE HARD, Editor & Research Con-
sultant
Bo Crane Disco Report, Miami

DAVID RODRIGUEZ, Downstairs Rec-
ords, New York
NANCY SAINÉ, Executive Vice-President
Butterfly Records, Los Angeles

ALLEN ROSE, Owner
G&S Record Promotions
BILL ALLMAN
Rodeway Inns, Redding, Ca.

BILL BRANNON/BILL SCHAEFER
Record Depot, Los Angeles
RAM ROCHA
Old Plantation, Houston

EXHIBITS OPEN
ENTERTAINMENT & DISCO DANCING
7-8 - SILVER CONVENTION
8:30-9:30 - TAVARES
9:30-10 am - CLAUDJA BARRY
10-11 - CROWN HEIGHTS AFFAIR
11:30-12:30 - VICKIE SUE ROBINSON

12 noon-7 pm
7 pm-12:30 am

Tuesday, August 30
9 am-10 am
10 am-12 pm

CONTINENTAL BREAKFAST
CONCURRENT SESSIONS

(10) Television (cable TV, Syndicated TV,
Network TV) - A Major Force in Promoting
Disco Awareness, Disco Artists, and in the
Promotion & Sale of Disco Product

Moderator:
pending
Panelists:
Will include representatives from SOUL
TRAIN, MIDNIGHT SPECIAL, DON
KIRSHNER'S ROCK CONCERT

ARNIE WOHL, Co-owner, Disco '77
Miami, Florida
LARRY SILVERMAN, President
Digital Lighting Corp., New York, New
York

DEBBIE BACHUS
Starship Discovery I, (re Manhattan Cable
TV)
MARTY ANGELO
Marty Angelo's Step-by-Step Disco Dance
Show, Buffalo, New York

(11) Disco Pool Panel
Co-Moderators:
A. J. MILLER, President
Los Angeles Record Pool

JACK McCLOY, Director
Long Island Disco Pool, Elmont, L.I., NY
EDDIE RIVERA, President
I.D.R.C., New York

Panelists:
DOMINIQUE ZGARKA
Canadian Record Pool, Montreal
WES BRADLEY

B.A.D.D.A., San Francisco, California
BERT LOCKETT
Brooklyn Mobile, New York
JOHN LUONGO

Boston Pool Coordinator, Boston, Mass.
HOWARD METZ, President
Dallas Record Pool, Dallas, Texas
JACK WITHERBY, President
Phoenix Record Pool, Phoenix, Arizona
STUART NEAL, Chairman
Disco Association, New Orleans

BILLBOARD'S DISCO III



12:15-1:45 pm
1:45 pm-3:15 pm

RUFUS SMITH, President
Chicago Record Pool, Chicago, Illinois
ERICA SMITH or JACK ELLSWORTH
Phoenix Record Pool, Phoenix, Arizona

LUNCHEON

CONCURRENT SESSIONS (12) Disco Sound & Lighting Panel—Part I.

Co-Moderator:
STEVE TRAIMAN
Billboard Magazine
Panelists:
JOHN KEENE, Chief Engineer
Audio Dynamics Corp., New Milford, Conn.
MIKE KLASCO, President
G.L.I. New York, NY

*VINCE FINNIGAN, Nat'l Sales Mgr.
Meteor Light & Sound, Syosset, NY
SID SILVER, Technical Supervisor
Technics by Panasonic, Secaucus, NJ
RICHARD LONG, President
Richard Long Associates, New York
*GAIL MARTIN, Nat'l Sales Mgr.
Cerwin-Vega, Arleta, California
ED KING, Advertising Manager
Sound Unlimited, Van Nuys, California

PLUS OTHER PANELISTS

(13) 12" Single Panel

Moderator:
RAY CAVIANO, Promotion
TK Records, New York
Panelists:
CHUCK GREGORY, Nat'l Sales Mgr.
Salsoul Records, New York, NY
RAY CAVIANO, Disco Promotion
TK Records, New York, NY
DAVID TODD, Disco Promotion
RCA Records, New York, NY
BARBARA JEFFERSON, Promotion
United Artists Records, Los Angeles
TOM DEPIERRO, A&R
Prodigal/Motown, Los Angeles
KEN FRIEDMAN, Executive Vice President
Provocative Promotions, Los Angeles
ARMAN BALADIAN
Westbound Records, Detroit, Michigan
RAY HARRIS, President
American Variety Int'l, Los Angeles
JULIE RIFKIND, President
Spring Records, New York

(14) The Euro-Disco/Import Record Panel

Co-Moderators:
MICHAEL WILKINGS, Senior Vice President
Julianas Sound Services, Toronto, Ontario
TOM DEPIERRO, A&R
Motown Records, Los Angeles
Panelists:
BOB LOBI, President
Design Circuit, Inc., New York
TOM VAUGHN, Chairman of the Board
Julianas Sound Services, Toronto, Ontario
DAVID BRICE
Euro-Club Mediterranean, Los Angeles
PATRICIA McLELLAND, Senior Music
Coordinator
Julianas Sound Services, Toronto, Ontario
JAKE NADLER, Vice President
Salsoul Records Int'l, New York

COFFEE BREAK

CONCURRENT SESSIONS

(15) Disco Sound & Lighting Panel—Part II.

Co-Moderator:
RADCLIFFE JOE, Billboard Magazine, NYC
Panelists:
BOB LOBI, President
Design Circuit, New York, NY
LOWELL FOWLER, President
Blackstone Productions, Austin, Texas
GARY LOOMIS, President
Varaxon Electronics, Ithaca, New York
DAVID INFANTE, President
Laser Physics, New York, New York
*DOC IACOBUCCI, President
Rocktronics

*JOHN KEEFE, Exec. Vice President
Digital Lighting, New York, New York
JACK RANSON, Nat'l Sales Mgr.
Capitol Stage Lighting, New York
*BOB HELZEN, President
Times Square Theatrical/Studio Supply
New York
* To Be Confirmed
Plus other panelists

(16) Promotion Of The Disco Artist Panel

Moderator:
NORBY WALTERS, President
Norby Walters Assoc., New York, New York
Panelists:
THELMA HOUSTON, Disco Artist
ANDREA TRUE, Disco Artist
D. C. LARUE, Disco Artist
KEY HOWARD, Director of Entertainment
Ramada Inns
TOM COSSI, Vice President
Buddah Records, New York, New York
JACQUES PETIT, Recreathèque Novel

(17) Producers Panel

Moderator:
KEN CAYRE, Vice President
Salsoul Records, New York

Panelists:

NORMAN HARRIS
VINCE MONTANA
TOM MOULTON
BOB CREWE
VAN McCOY
DENNIS COFFEY
GREGG DIAMOND
GAMBLI & HUFF
JEFF LANE
JACQUES MORELI
HAL DAVIS
GEORGIO MARODER

12 noon-7 pm

EXHIBITS OPEN

7:30-1 am

ENTERTAINMENT & DISCO DANCING
7:30-8:30 DOUBLE EXPOSURE, 1ST
CHOICE
9-10 K.C. & THE SUNSHINE BAND
10:30-11:30 THELMA HOUSTON
12-1 am—ANDREA TRUE

Wednesday, August 31

9 am-10 am

CONTINENTAL BREAKFAST

10 am-12 noon

HOT SEAT SESSION
Moderator and Introductory Remarks:
BILL WARDLOW, Associate Publisher
Billboard/Disco III Forum Director
Hot Seat Participants:
NEIL BOGART, President
Casablanca Records & Filmworks, Los Angeles

BARNEY ALES, President
Motown Records, Los Angeles
HENRY STONE, President
TK Productions, Hialeah, Florida
BOB RENO, President
Midson Int'l Records, New York, New York

WALTER KOLE, Disco Consultant
Anaheim, California
AL COURTY, President
RSO RECORDS, Los Angeles
MICHAEL O'HARRO, President
Tramps, Washington, D.C.

TOM SAVERESE, D.J.
New York, New York
BOBBY D.J., New York, New York
JIM BRADFORD, Owner
Zachary's, Jacksonville, Florida
BERT TENZER, Murray the K's Disco on
Wheels

New York, New York
SCOTT FORBES, Owner
Studio One, Los Angeles
A. J. MILLER, President
Los Angeles Record Pool, Los Angeles
TOM DEPIERRO, A&R
Motown Records, Los Angeles
DAVID GLEW, Vice President
Atlantic Records, New York, New York

12 noon on

Forum attendees free to make plans for individual meetings, visit Disco III Exhibits

12 noon-5 pm

EXHIBITS OPEN

6 pm-8:30 pm

DISCO AWARDS DINNER

9 pm-1:30 am

ENTERTAINMENT & DISCO DANCING
8:30-10 pm—SALSOUL ORCHESTRA Featuring CHARO, LOLEATTA HOLLOWAY and MOMENT OF TRUTH
10:30 pm-11:30 pm—THE EMOTIONS
12 am-1 am—BRASS CONSTRUCTION
1:30 am-2:30 am—C.J. & COMPANY

3:15-3:30 pm

3:30-5 pm

COFFEE BREAK

CONCURRENT SESSIONS

(15) Disco Sound & Lighting Panel—Part II.

Co-Moderator:
RADCLIFFE JOE, Billboard Magazine, NYC
Panelists:
BOB LOBI, President
Design Circuit, New York, NY
LOWELL FOWLER, President
Blackstone Productions, Austin, Texas
GARY LOOMIS, President
Varaxon Electronics, Ithaca, New York
DAVID INFANTE, President
Laser Physics, New York, New York
*DOC IACOBUCCI, President
Rocktronics

*JOHN KEEFE, Exec. Vice President
Digital Lighting, New York, New York
JACK RANSON, Nat'l Sales Mgr.
Capitol Stage Lighting, New York
*BOB HELZEN, President
Times Square Theatrical/Studio Supply
New York
* To Be Confirmed
Plus other panelists

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D. C. LARUE, Disco Artist
KEY HOWARD, Director of Entertainment
Ramada Inns
TOM COSSI, Vice President
Buddah Records, New York, New York
JACQUES PETIT, Recreathèque Novel

REGISTER NOW for Billboard's Disco III. Complete this registration form and mail to Diane Kirkland, c/o Billboard, 9000 Sunset Boulevard, 12th Floor, Los Angeles 90069. Please register me for Billboard's International Disco III Forum at the Americana Hotel, New York August 28-31, 1977. I am enclosing a check or money order in the amount of: (Please check)

\$240—Regular Rate

\$175—Disco D.J.'s/Disco III Panelists/Student/Military/Spouses

You can charge your registration if you wish:

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BankAmericard Card No. _____

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American Express _____

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City _____

Signature _____

Registrant (Please print): _____

Company/Disco: _____

Title: _____

Phone: _____

State _____

Zip _____

All information on hotel rooms will be sent immediately upon receipt of your reservation. For further information, contact: Diane Kirkland, Billboard, 9000 Sunset Blvd., 12th Floor, Los Angeles, Calif. 90069 (213) 273-7040

REGISTRATION DOES NOT INCLUDE HOTEL OR AIRFARE. NO REFUNDS AFTER AUGUST 12.

LAST WEEK TO REGISTER!

Billboard's Disco Action

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ATLANTA

- This Week**
- 1 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
 - 2 QUIET VILLAGE/AFRICAN QUEENS/SUMMER DANCE—Ritchie Family—Marlin (LP)
 - 3 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 4 HOLD TIGHT—Vickie Sue Robinson—RCA (LP)
 - 5 I FEEL LOVE/THEME FROM "THE DEEP"—Donna Summer—Casablanca (12-inch)
 - 6 COCOMOTION/GOT THAT FEELING—El Coco—AVI (LP)
 - 7 JE TAIME/ON A RIEN A PERDRE/LA SYMPHONIE AFRICAINE—Saint-Tropez—Butterfly (LP)
 - 8 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
 - 9 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
 - 10 DR. LOVE—First Choice—Gold Mind (12-inch/LP)
 - 11 FROM HERE TO ETERNITY (Medley)/FIRST HAND EXPERIENCE IN SECOND HAND LOVE—Giorgio—Casablanca (LP)
 - 12 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 13 MAKE IT WITH YOU—Whispers—Soul Train (LP)
 - 14 DISCO '77—Sassy—TK
 - 15 THE WAY YOU DO THE THINGS YOU DO—Foxy—TK (12-inch)

BALT./WASH. D.C.

- This Week**
- 1 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 2 AFRICAN QUEENS/QUIET VILLAGE/SUMMER DANCE—Ritchie Family—Marlin (LP)
 - 3 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 4 FROM HERE TO ETERNITY (Medley)/FIRST HAND EXPERIENCE IN SECOND HAND LOVE/I'M LEFT YOU'RE RIGHT SHE'S GONE—Giorgio—Casablanca (LP)
 - 5 THEME FROM "BIG TIME"—Smokey Robinson—Tamla (12-inch/LP)
 - 6 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 7 COCOMOTION—El Coco—AVI (LP)
 - 8 CHOOSING YOU—Lenny Williams—ABC (LP)
 - 9 ON A RIEN A PERDRE/LA SYMPHONIE AFRICAINE—Saint-Tropez—Butterfly (LP)
 - 10 YOU ARE THE MUSIC WITHIN ME—Barbara Pennington—United Artists (12-inch)
 - 11 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
 - 12 I FEEL LOVE/THEME FROM "THE DEEP" + LOVE'S UNKIND—Donna Summer—Casablanca (12-inch/LP)
 - 13 MUSIC—Montreal Sound—Smash (12-inch import)
 - 14 CARRY ON, TURN ME ON/TANGO IN SPACE/MAGIC FLY—Space—United Artists (12-inch)
 - 15 SPIRIT OF SUNSHINE—Chuck Davis Orchestra—Westend

BOSTON

- This Week**
- 1 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 2 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 3 YOU ARE THE MUSIC WITHIN ME—Barbara Pennington—United Artists (12-inch)
 - 4 TWO HOT FOR LOVE—T.H.P. Orchestra—RCA (12-inch import)
 - 5 AFRICAN QUEENS/QUIET VILLAGE/VOODOO—Ritchie Family—Marlin (LP)
 - 6 NATIVE NEW YORKER—Odyssey—RCA (12-inch)
 - 7 NOWHERE TO RUN—Dynamic Superiors—Motown (12-inch)
 - 8 JE TAIME/ON A RIEN A PERDRE/LA SYMPHONIE AFRICAINE—Saint-Tropez—Butterfly (LP)
 - 9 CHOOSING YOU/PLEASE DON'T TEMPT ME—Lenny Williams—ABC (LP)
 - 10 COCOMOTION—El Coco—AVI (LP)
 - 11 MAKE IT WITH YOU/I FELL IN LOVE AT THE DISCO—Whispers—Soul Train (LP)
 - 12 EROTIC SOUL—Larry Page Orchestra—London (12-inch remix)
 - 13 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 14 I BELIEVE IN MUSIC/PEOPLE GET UP/FREE AND HAPPY—Mass Production—Atlantic (12-inch)
 - 15 WHAT AM I TO DO—Ralph Graham—RCA (12-inch)

CHICAGO

- This Week**
- 1 QUIET VILLAGE/AFRICAN QUEENS/VOODOO—Ritchie Family—Marlin (LP)
 - 2 I FEEL LOVE/THEME FROM "THE DEEP" + LOVE'S UNKIND—Donna Summer—Casablanca (12-inch/LP)
 - 3 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
 - 4 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 5 DR. LOVE—First Choice—Gold Mind (12-inch/LP)
 - 6 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 7 FROM HERE TO ETERNITY (Medley)/TOO HOT TO HANDLE—Giorgio—Casablanca (LP)
 - 8 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 9 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
 - 10 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
 - 11 ZODIACS/LOVE SIGN—Roberta Kelly—Durium (Import)
 - 12 BEST OF MY LOVE—Emotions—Columbia (LP)
 - 13 EROTIC SOUL—Larry Page Orchestra—London (12-inch remix)
 - 14 DOWN, DOWN, DOWN/OVER & OVER—Sylvester—Fantasy (12-inch remix)
 - 15 THE MAGIC IS YOU—John Davis & the Monster Orchestra—Sam (LP)

DALLAS/HOUSTON

- This Week**
- 1 AFRICAN QUEENS/QUIET VILLAGE/VOODOO—Ritchie Family—Marlin (LP)
 - 2 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
 - 3 I FEEL LOVE/THEME FROM "THE DEEP" + LOVE'S UNKIND—Donna Summer—Casablanca (12-inch/LP)
 - 4 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
 - 5 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 6 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
 - 7 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 8 FROM HERE TO ETERNITY (Medley)—Giorgio—Casablanca (LP)
 - 9 JE TAIME—Saint-Tropez—Butterfly (LP)
 - 10 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 11 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
 - 12 EROTIC SOUL—Larry Page Orchestra—London (12-inch remix)
 - 13 MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (LP)
 - 14 BEST OF MY LOVE—Emotions—Columbia (LP)
 - 15 NOWHERE TO RUN—Dynamic Superiors—Motown (LP)

DETROIT

- This Week**
- 1 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 2 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 3 I FEEL LOVE/THEME FROM "THE DEEP"—Donna Summer—Casablanca (12-inch)
 - 4 AFRICAN QUEENS/QUIET VILLAGE/VOODOO—Ritchie Family—Marlin (LP)
 - 5 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
 - 6 DEVIL'S GUN/WE GOT OUR OWN THING/SURE CAN'T GO TO THE MOON—C.J. & Company—Westbound (LP)
 - 7 FROM HERE TO ETERNITY (Medley)/TOO HOT TO HANDLE—Giorgio—Casablanca (LP)
 - 8 DR. LOVE—First Choice—Gold Mind (12-inch/LP)
 - 9 CARRY ON, TURN ME ON/TANGO IN SPACE/MAGIC FLY—Space—United Artists (12-inch)
 - 10 CHOOSING YOU—Lenny Williams—ABC (LP)
 - 11 WINGS OF FIRE/FREE SPIRIT—Dennis Coffey—Westbound (12-inch)
 - 12 LET THE MUSIC PLAY/MAKE IT SOON—Dorothy Moore—Malaco (LP)
 - 13 LOVIN' IS REALLY MY GAME—Brainstorm—Tabu (12-inch)
 - 14 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 15 NATIVE NEW YORKER—Odyssey—RCA (12-inch)

LOS ANGELES/SAN DIEGO

- This Week**
- 1 AFRICAN QUEENS/QUIET VILLAGE/SUMMER DANCE—Ritchie Family—Marlin (LP)
 - 2 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 3 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
 - 4 FROM HERE TO ETERNITY (Medley)/TOO HOT TO HANDLE/FIRST HAND EXPERIENCE IN SECOND HAND LOVE—Giorgio—Casablanca (LP)
 - 5 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 6 JE TAIME/ON A RIEN A PERDRE/LA SYMPHONIE AFRICAINE—Saint-Tropez—Butterfly (LP)
 - 7 EROTIC SOUL—Larry Page Orchestra—London (12-inch remix)
 - 8 I FEEL LOVE/THEME FROM "THE DEEP" + I REMEMBER YESTERDAY—Donna Summer—Casablanca (12-inch/LP)
 - 9 COCOMOTION/WE CALL IT DISCO—El Coco—AVI (LP)
 - 10 LOVIN' IS REALLY MY GAME—Brainstorm—Tabu (12-inch)
 - 11 HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12-inch import)
 - 12 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
 - 13 MUSIC—Montreal Sound—Smash (12-inch import)
 - 14 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 15 CARRY ON, TURN ME ON/TANGO IN SPACE/MAGIC FLY—Space—United Artists (12-inch)

MIAMI

- This Week**
- 1 QUIET VILLAGE/AFRICAN QUEENS/SUMMER DANCE—Ritchie Family—Marlin (LP)
 - 2 CARRY ON, TURN ME ON/TANGO IN SPACE/MAGIC FLY—Space—United Artists (12-inch)
 - 3 I FEEL LOVE/THEME FROM "THE DEEP"—Donna Summer—Casablanca (12-inch)
 - 4 FROM HERE TO ETERNITY (Medley)/FIRST HAND EXPERIENCE IN SECOND HAND LOVE/TOO HOT TO HANDLE—Giorgio—Casablanca (LP)
 - 5 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 6 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 7 JE TAIME/ON A RIEN A PERDRE/LA SYMPHONIE AFRICAINE—Saint-Tropez—Butterfly (LP)
 - 8 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 9 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
 - 10 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
 - 11 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 12 DOWN, DOWN, DOWN/OVER & OVER—Sylvester—Fantasy (12-inch remix)
 - 13 DR. LOVE—First Choice—Gold Mind (12-inch/LP)
 - 14 CHOOSING YOU—Lenny Williams—ABC (LP)
 - 15 EROTIC SOUL/SMOKE GETS IN YOUR EYES—Larry Page Orchestra—London (12-inch remix)

NEW ORLEANS

- This Week**
- 1 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
 - 2 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 3 AFRICAN QUEENS/QUIET VILLAGE—Ritchie Family—Marlin (LP)
 - 4 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 5 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 6 I FEEL LOVE/THEME FROM "THE DEEP" + LOVE'S UNKIND—Donna Summer—Casablanca (12-inch/LP)
 - 7 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
 - 8 JE TAIME/ON A RIEN A PERDRE—Saint-Tropez—Butterfly (LP)
 - 9 FROM HERE TO ETERNITY (Medley)/TOO HOT TO HANDLE—Giorgio—Casablanca (LP)
 - 10 CARRY ON, TURN ME ON/TANGO IN SPACE/FASTEN YOUR SEAT BELTS—Space—United Artists (12-inch)
 - 11 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
 - 12 MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (LP)
 - 13 EXPRESS YOURSELF/HAVE A GOOD TIME—N.Y. Community Choir—RCA (12-inch)
 - 14 EROTIC SOUL—Larry Page Orchestra—London (12-inch remix)
 - 15 DON'T TURN AWAY—Midnite Flite—TK (12-inch)

NEW YORK

- This Week**
- 1 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 2 QUIET VILLAGE/AFRICAN QUEENS/SUMMER DANCE—Ritchie Family—Marlin (LP)
 - 3 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 4 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
 - 5 FROM HERE TO ETERNITY (Medley)/TOO HOT TO HANDLE/FIRST HAND EXPERIENCE IN SECOND HAND LOVE—Giorgio—Casablanca (LP)
 - 6 CHOOSING YOU—Lenny Williams—ABC (LP)
 - 7 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (12-inch)
 - 8 THEME FROM "BIG TIME"—Smokey Robinson—Tamla (LP/12-inch)
 - 9 I FEEL LOVE/THEME FROM "THE DEEP"—Donna Summer—Casablanca (12-inch)
 - 10 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 11 PIPELINE—Bruce Johnston—Columbia (LP)
 - 12 I WANNA STAY WITH YOU—Carol Douglas—Midson International (LP)
 - 13 YOU CAN DO IT—Arthur Prysock—Sam (12-inch)
 - 14 WATCH OUT FOR THE BOOGIE MAN—Trax—Polydor (LP import)
 - 15 DOCTOR LOVE—First Choice—Gold Mind (12-inch/LP)

PHILADELPHIA

- This Week**
- 1 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
 - 2 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 3 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 4 QUIET VILLAGE/AFRICAN QUEENS/SUMMER DANCE—Ritchie Family—Marlin (LP)
 - 5 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 6 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
 - 7 I FEEL LOVE/THEME FROM "THE DEEP" + I REMEMBER YESTERDAY—Donna Summer—Casablanca (12-inch/LP)
 - 8 PIPELINE—Bruce Johnston—Columbia (LP)
 - 9 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
 - 10 DEVIL'S GUN/WE GOT OUR OWN THING/SURE CAN'T GO TO THE MOON—C.J. & Company—Westbound (LP)
 - 11 FROM HERE TO ETERNITY (Medley)/FIRST HAND EXPERIENCE IN SECOND HAND LOVE—Giorgio—Casablanca (LP)
 - 12 NOWHERE TO RUN—Dynamic Superiors—Motown (LP)
 - 13 JE TAIME/ON A RIEN A PERDRE/LA SYMPHONIE AFRICAINE—Saint-Tropez—Butterfly (LP)
 - 14 DO YOUR DANCE—Rose Royce—Whitfield (LP)
 - 15 THEME FROM "BIG TIME"—Smokey Robinson—Tamla (LP/12-inch)

PHOENIX

- This Week**
- 1 JE TAIME/VIOLATION/LA SYMPHONIE AFRICAINE—Saint-Tropez—Butterfly (LP)
 - 2 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 3 FROM HERE TO ETERNITY (Medley)/TOO HOT TO HANDLE/FIRST HAND EXPERIENCE IN SECOND HAND LOVE—Giorgio—Casablanca (LP)
 - 4 THE ME FROM "STAR WARS"—Meco—Millennium (LP)
 - 5 QUIET VILLAGE/AFRICAN QUEENS/SUMMER DANCE—Ritchie Family—Marlin (LP)
 - 6 CERRONE'S PARADISE/TAKE ME—Cerrone—Cotillion (LP)
 - 7 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 8 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 9 MA BAKER—Boney M—Atlantic (12-inch)
 - 10 COCOMOTION—El Coco—AVI (LP)
 - 11 THEME FROM "BIG TIME"—Smokey Robinson—Tamla (LP/12-inch)
 - 12 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
 - 13 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—United Artists (LP)
 - 14 SPIRIT OF SUNSHINE—Chuck Davis Orchestra—Westend
 - 15 NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP)

PITTSBURGH

- This Week**
- 1 I FEEL LOVE/THEME FROM "THE DEEP"—Donna Summer—Casablanca (12-inch)
 - 2 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 3 AFRICAN QUEENS/QUIET VILLAGE/SUMMER DANCE—Ritchie Family—Marlin (LP)
 - 4 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 5 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 6 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 7 EROTIC SOUL—Larry Page Orchestra—London (12-inch remix)
 - 8 CARRY ON, TURN ME ON/TANGO IN SPACE/MAGIC FLY—Space—United Artists (12-inch)
 - 9 GET ON THE FUNK TRAIN (Medley)—Munich Machine—Casablanca (LP)
 - 10 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
 - 11 THE MAGIC IS YOU (Medley)—John Davis & the Monster Orchestra—Sam (LP)
 - 12 JE TAIME/ON A RIEN A PERDRE/LA SYMPHONIE AFRICAINE—Saint-Tropez—Butterfly (LP)
 - 13 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
 - 14 FROM HERE TO ETERNITY (Medley)/TOO HOT TO HANDLE—Giorgio—Casablanca (LP)
 - 15 COCOMOTION—El Coco—AVI (LP)

SAN FRANCISCO

- This Week**
- 1 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 2 MUSIC—Montreal Sound—Smash (12-inch import)
 - 3 FROM HERE TO ETERNITY (Medley)/UTOPIA/TOO HOT TO HANDLE—Giorgio—Casablanca (LP)
 - 4 DOWN, DOWN, DOWN/OVER & OVER—Sylvester—Fantasy (12-inch remix)
 - 5 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 6 LOVIN' IS REALLY MY GAME—Brainstorm—Tabu (12-inch)
 - 7 QUIET VILLAGE/AFRICAN QUEENS/VOODOO—Ritchie Family—Marlin (LP)
 - 8 HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12-inch import)
 - 9 LOCKED IN THIS POSITION—Barbara Mason & Bunny Sigler—Curton (12-inch remix)
 - 10 I FEEL LOVE—Donna Summer—Casablanca (12-inch)
 - 11 COCOMOTION/GOT THAT FEELING—El Coco—AVI (LP)
 - 12 YOU ARE THE MUSIC WITHIN ME—Barbara Pennington—United Artists (12-inch)
 - 13 EROTIC SOUL—Larry Page Orchestra—London (12-inch remix)
 - 14 COSMIC WIND/THE BULL/BELLY BOOGIE—Mike Theodore Orchestra—Westbound (LP)
 - 15 WATCH OUT FOR THE BOOGIE MAN—Trax—Polydor (LP import)

SEATTLE/PORTLAND

- This Week**
- 1 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 2 I FEEL LOVE/THEME FROM "THE DEEP" + TAKE ME—Donna Summer—Casablanca (12-inch/LP)
 - 3 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 4 BEST OF MY LOVE—Emotions—Columbia (LP)
 - 5 NOWHERE TO RUN—Dynamic Superiors—Motown (LP)
 - 6 LOVIN' IS REALLY MY GAME—Brainstorm—Tabu (12-inch)
 - 7 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
 - 8 THE MAGIC IS YOU (Medley)—John Davis & the Monster Orchestra—Sam (LP)
 - 9 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
 - 10 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
 - 11 AFRICAN QUEENS/SUMMER DANCE—Ritchie Family—Marlin (LP)
 - 12 DOWN, DOWN, DOWN/OVER & OVER—Sylvester—Fantasy (12-inch remix)
 - 13 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
 - 14 FREE SPIRIT/WINGS OF FIRE—Dennis Coffey—Westbound (12-inch)
 - 15 GET ON THE FUNK TRAIN (Medley)—Munich Machine—Casablanca (LP)

MONTREAL

- This Week**
- 1 MAGIC FLY (Journey Into Love)—Kebekelektrik—RCA (12-inch)
 - 2 EROTIC SOUL—Larry Page Orchestra—A&M (12-inch)
 - 3 SHOPPING BABY/BURNING LOVE—D.D. Sound—RCA (12-inch)
 - 4 DANCING FEVER—Claudia Barry—London
 - 5 HIT AND RUN—Loieatta Holloway—RCA (12-inch)
 - 6 DANCE ON DISCO DARLING—Randy Raider—RCA (12-inch)
 - 7 LOVING YOU—Patrick Norman—RCA (12-inch)
 - 8 LET'S CLEAN UP THE GHETTO—M.F.S.B.—CBS (LP)
 - 9 DISCO LOVE AFFAIR/DISCO SYMPHONY—Mystic—RCA
 - 10 OUSONT LES FEMMES—Patrick Juvet—Polydor (12-inch)
 - 11 LULLABY—D.R.U.M.—Polydor (12-inch)
 - 12 RUN TO ME—Elaine Overholt—RCA (12-inch)
 - 13 LOVE AND KISSES—Love And Kisses—Polydor (LP)
 - 14 WATCH OUT—Trax—Polydor (LP)
 - 15 CHASE—M.B.T. Soul—Polydor (LP)

National Disco Action Top 40

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- 1 QUIET VILLAGE/AFRICAN QUEENS/SUMMER DANCE—Ritchie Family—Marlin (LP)
- 2 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
- 3 HOLLYWOOD/SAN FRANCISCO/FIRE ISLAND—Village People—Casablanca (LP)
- 4 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
- 5 I FEEL LOVE/THEME FROM "THE DEEP" + I REMEMBER YESTERDAY—Donna Summer—Casablanca (12-inch/LP)
- 6 FROM HERE TO ETERNITY/TOO HOT TO HANDLE/FIRST HAND EXPERIENCE IN SECOND HAND LOVE—Giorgio—Casablanca (LP)
- 7 THEME FROM "STAR WARS"—Meco—Millennium (LP)
- 8 JE TAIME/VIOLATION/ON A RIEN PERDRE—Saint-Tropez—Butterfly (LP)
- 9 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
- 10 CARRY ON, TURN ME ON/TANGO IN SPACE/FASTEN YOUR SEAT BELTS—Space—United Artists (12-inch)
- 11 COCOMOTION/LOVE TO THE WORLD/GOT THAT FEELING—El Coco—AVI (LP)
- 12 CHOOSING YOU—Lenny Williams—ABC (LP)
- 13 EROTIC SOUL—Larry Page Orchestra—London (12-inch remix)
- 14 DEVIL'S GUN/WE GOT OUR OWN THING/SURE CAN'T GO TO THE MOON—C.J. & Company—Westbound (LP)
- 15 DR. LOVE—First Choice—Gold Mind (12-inch)
- 16 THEME FROM "BIG TIME"—Smokey Robinson—Tamla (LP/12-inch)
- 17 LOVIN' IS REALLY MY GAME—Brainstorm—Tabu (12-inch)
- 18 MUSIC—Montreal Sound—Smash (12-inch import)
- 19 DOWN DOWN DOWN/OVER & OVER—Sylvester—Fantasy (12-inch remix)
- 20 YOU ARE THE MUSIC WITHIN ME—Barbara Pennington—United Artists (12-inch)
- 21 NOWHERE TO RUN—Dynamic Superiors—Motown (LP)
- 22 PIPELINE—Bruce Johnston—Columbia (LP)
- 23 BEST OF MY LOVE—Emotions—Columbia (LP)
- 24 HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12-inch import)
- 25 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (12-inch)
- 26 THE MAGIC IS YOU MEDLEY—John Davis & the Monster Orchestra—SAM (LP)
- 27 NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP)
- 28 TWO HOT FOR LOVE—T.H.P. Orchestra—RCA (12-inch import)
- 29 I WANNA STAY WITH YOU—Carol Douglas—Midson International (LP)
- 30 CERRONE'S PARADISE/TAKE ME—Cerrone—Cotillion (LP)
- 31 LOCKED IN THIS POSITION—Barbara Mason & Bunny Sigler—Curton (12-inch remix)
- 32 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
- 33 MAKE IT WITH YOU/I FELL IN LOVE AT THE DISCO—Whispers—Soul Train (LP)
- 34 MAGIC BIRD OF FIRE/RUN AWAY—Salsoul Orchestra—Salsoul (LP)
- 35 WATCH OUT FOR THE BOOGIE MAN—Trax—Polydor (LP import)
- 36 FREE SPIRIT/WINGS OF FIRE—Dennis Coffey—Westbound (12-inch)
- 37 SPIRIT OF SUNSHINE—Chuck Davis Orch.—Westend
- 38 MA BAKER—Boney M—Atlantic (12-inch)
- 39 ZODIACS/LOVE SIGN—Roberta Kelly—Durium (import)
- 40 YOU CAN DO IT—Arthur Prysock—Sam (12-inch)

Compiled by telephone from Disco D J Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets.

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"AND THAT'S HOW BUTTERFLYS ARE MADE"

Florida Studio Trains Deejaays

NEW YORK—Recnac Recording Studios of Tampa, Fla., has started special training courses for disco deejays, aimed at upgrading the standard and image of spinners in the area, according to Mark Shew, president of the company.

According to Shew, the courses, just begun under the tutelage of Jim "J.G." Knapp, cover such aspects of the business as planning a show, mixing, phasing, equalization, recognizing hit potential in new material, care of records, the production of clean music whatever the decibel levels, in a club special voice techniques, recognition and avoidance of problem areas, crowd control, insight into audiences moods and music preferences.

The eight weekly courses are held Thursdays for three hours. They are limited to 10 students and cost \$150 per person. Shew explains that students get "hands-on experience" with in-house equipment, and upon "graduation" are kept on call as replacement or substitute spinners for neighboring clubs.

They are also given first refusal to mobile jobs contracted by Recnac, which also runs a mobile disco serv-

ice. Courses in audio engineering are also available.

Another first from Recnac is a 24-hour disco equipment repair service. This service makes technicians available to club owners on a round-the-clock basis in the event of equipment problems.

Recnac is also offering a management consulting service to club owners and operators. It also designs clubs and advises owners on how to purchase the best equipment available at the most attractive prices possible.

A disco deejay record pool is also included in the services being offered, and Shew explains it is his company's hope that it can, through the cooperation of those involved with disco in the Tampa Bay area, raise the standard of professionalism and the quality of service being offered.

CB Buyers Music Fans

NEW YORK—The typical CB equipment user has a definite preference for country music, Top 40 radio and sports, according to the recent profile put together by Target Group Index from continuing product use studies done by the market research firm.

The CB data was pulled from some 27,000 consumer interviews conducted by the company last year. The music "likes" bear out various industry trends—particularly the preponderance of country product in 8-track tapes that also is identified with the CB owner.

In demographics, nearly three of every four CB users are male, between ages 18 and 44, with a high school education. A typical owner—rather than a truck driver—is a craftsman or foreman with more than \$15,000 annual income.

According to the TGI research, about 8% of U.S. households bought a CB radio last year—7% mobile units, 2% base stations, 62% were sold in the \$150 to \$400 range, according to survey respondents.

TGI's profile of the typical CB user is a person with a "robust, energetic lifestyle with heavy participation in outdoor and sports activities. They are twice as likely to go target shooting, hunting, fishing, overnight camping and boating, attend an auto race, a roller derby, wrestling match or horse race." In their shopping behavior, they are "predominately impulsive, brand-loyal and conformist."

RepRap

• Continued from page 48

sumer product sales. A fourth salesman is to be added next year in the firm's expansion plan, according to Alverson.

Newest reps for **Communications Power, Inc.**, CB radio and accessory lines are **Bill Brown Co.**, 2321 4th St., Suite 107, Tucker, Ga. 30084, for Georgia, Alabama, North and South Carolina, and Eastern Tennessee; and **Stan Axelrod Assoc.**, 115 Grand Ave., Englewood, N.Y. 07631, for metro New York and Northern New Jersey. Appointments were made by Robert Artigo, president of the Chicago-based company.

Roman Marketing has been founded in Newport Beach, Calif. by **Jerry Duro** and **Howard Kopelson**, who formerly worked together at Markal Sales Corp., Chicago. The pair brings to their new West Coast rep organization an extensive background in electronics, covering audio, CB and parts. Location is 4500 Campus Dr., Suite 348, Newport Beach 92600 (714) 540-2270.

Talent In Action

• Continued from page 42

performed mostly mainstream rock, staying away from complex passages.

It's not the same lineup as on the group's debut *Asylum LP*, but it worked well enough to charm the audience, which primarily came to hear Ronstadt sing. (Leadon, of course, was an original Eagle, a quintet formed initially as Ronstadt's backing band.)

In a 37 minute set, Leadon and Georgiades played eight tunes, mostly from the album, including "At Love Again," "Tropical Winter," "Callin' For Your Love" and what could be a hit for them, "You're The Singer," a compelling Georgiades composition.

Pablo Cruise Sails Into a Sunny Clime

LOS ANGELES—The breakthrough of Pablo Cruise can be attributed to its clean-cut-positive approach to rock 'n' roll, believes keyboardist Cory Lerios. Or at least that's the image the band is trying to convey.

Not only does the title of its newest A&M album "A Place In The Sun" reflect many of the outdoorsy, good-time feelings, but it's also showing in the makeup of the audiences the band attracts, claims Lerios.

"People attending our shows aren't the burned out type but a cleaner crowd which is appealing to the band also," says Lerios.

"It's inspiring playing campuses," he continues. "Kids are more direct and healthier in their attitudes. When we're finished playing, we try to leave our audience with a sunny, optimistic feeling."

"We're trying to be sensitive to our fans without underestimating them. I think today's kids are picking up the pieces left by their older brothers and sisters."

"If Pablo Cruise were a human being he'd probably be living in the tropics," says Lerios.

Its music reflects so much of the sporty outdoors that ABC-TV sports has used Cruise's "Zero To 60 In Five Seconds" as the introduction to "Wide World of Sports." And Bill Delaney applied it to his surf film, "Free Ride."

Also contributing to the success of the album and Top 10 single "What-cha Gonna Do," was a demanding series of tours in which Cruise opened for Jesse Colin Young, Eric Burdon, Little Feat, Kinks, Poco and Procol Harum.

Appearances on "Mike Douglas Show," "Dinah" and "American Bandstand" also heightened the band's visual profile.

Guitarist David Jenkins, who writes all the group's material with Lerios, says "A Place In The Sun" brought out the essence of Pablo Cruise. "We tried to bring out the best of the four-member band instead of long orchestrations by a side band."

Rounding out the quartet is bassist/vocalist Bud Cockrell and drummer Steve Price.

With its new-found popularity, the band's previous two releases, "Pablo Cruise" and "Lifeline" have climbed onto the top LP charts.

Film For Leonetti

LOS ANGELES—Tommy Leonetti has been set to compose, arrange and conduct an original score for ABC-TV's "The Winged Colt." The fantasy/drama is to air in three consecutive weekly segments beginning Sept. 10.

Ronstadt still has impeccable taste in backup bands, touring with a stellar lineup, including Rick Marotta, drums; Kenny Edwards, bass; Waddy Wachtel, lead guitar; Dan Dougmore, rhythm guitar and pedal steel; and Don Grolnick, keyboards and clarinet.

The result is a concert that proceeds flawlessly, with sound levels carefully monitored, the band playing behind the singer, not smothering her in its exuberance or being awed by her performance.

Ronstadt is all business, moving through a structured set of familiar tunes, most of which have been smash hits for her. The songs are alternately delicate, ballsy, rocking, rolling or laid back, run through with a thread of romantic melancholy, the band squeezing every ounce of meaning from the charts.

"You Don't Matter Anymore," "When Will I Be Loved," "Crazy," a lively version of the Rolling Stones' "Tumbling Dice," and a moving encore of Jackson Browne's "Sorrow Lives Here" were all delivered in Ronstadt's pure, bright voice. She sang nearly a dozen tunes in her hour onstage.

DICK NUSSER

GORDON LIGHTFOOT MIMI FARINA

Universal Amphitheatre,
Los Angeles

Before Lightfoot ever plucked a chord or muttered a word, the capacity crowd was standing and cheering him on. And once he did begin playing, he demonstrated not only a disciplined voice but an ability to control and satisfy the hungry audience's appetite.

Mixed into his 18-song, 75-minute set Aug. 3 were some corny but laughable jokes and other one-line comedy bits such as introducing his four-piece band by way of a silent, self-congratulatory private huddle onstage, although the latter formally introduced it.

But his music is the message and Lightfoot tried to appease the crowd by playing most of his more familiar material. He admitted that his material varies nightly, depending on his mood, and although there were a few oldies which he didn't do, no one left feeling denied.

Lightfoot's songs transcend the bounds of ordinary Top 40 material. His lyrics are poetic, lyrical and written in a sharp perspective covering bits of history, love and love lost. They are mature, well-crafted streams of consciousness.

A striking pedal steel guitar added a moderate dose of country flavor to the set, although when it was time rock, the band rocked.

Lightfoot previewed four new songs from a forthcoming Warner Bros. album with "Endless Wire" being a more rock vein, though not lacking a strong hook.

Still, the better known material went over best. Highlights included "Wreck Of The Edmund Fitzgerald," "Summertime Dream," "Sundown," "Race Among The Ruins," "Auctioneer," "In The Early Morning Rain," "If You Could Read My Mind" and a "ballad salad" consisting of "Don Quixote," "I'd Do It Again" and "The Last Time Ever I Saw Your Face."

Mimi Farina opened the show with a 30-minute set of folk songs that often sounded off-key, misarranged and generally flat. On the club circuit for many years, the sister of Joan Baez still needs to do some homework before she steps out by herself.

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Rock Singles Best Sellers

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As Of 8/15/77

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

- | | |
|---|---|
| 1 HIGHER AND HIGHER—Rita Coolidge—A&M 1922 | 21 STAR WARS (Main Title)—London Symphony Orchestra—20th Century 2345 |
| 2 I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb—RSO 872 | 22 SMOKE FROM A DISTANT FIRE—Sanford-Townsend Band—Warner Bros. 8370 |
| 3 UNDERCOVER ANGEL—Alan O'Day—Pacific 001 | 23 SWAYIN' TO THE MUSIC (Slow Dancin')—Johnny Rivers—Big Tree 16094 |
| 4 HANDY MAN—James Taylor—Columbia 3-10557 | 24 I'M IN YOU—Peter Frampton—A&M 1941 |
| 5 DA DOO RON RON—Shaun Cassidy—Warner/Curb 8365 | 25 JUST A SONG BEFORE I GO—Crosby, Stills & Nash—Atlantic 3401 |
| 6 BARRACUDA—Heart—Portrait/CBS 6-70004 | 26 KEEP IT COMING—K.C. & the Sunshine Band—TK 1023 |
| 7 YOU MADE ME BELIEVE IN MAGIC—Bay City Rollers—Arista 0256 | 27 KNOWING ME, KNOWING YOU—Abba—Atlantic 3387 |
| 8 TELEPHONE LINE—Electric Light Orchestra—United Artists/Jet 1000 | 28 I'M YOUR BOOGIE MAN—K.C. & The Sunshine Band—TK 1022 |
| 9 TELEPHONE MAN—Meri Wilson—GRT 127 | 29 DON'T WORRY BABY—B.J. Thomas—MCA 40735 |
| 10 BEST OF MY LOVE—Emotions—Columbia 3-10544 | 30 LOOKS LIKE WE MADE IT—Barry Manilow—Arista 0244 |
| 11 DO YOU WANNA MAKE LOVE—Peter McCann—20th Century 2335 | 31 BLACK BETTY—Ram Jam—Epic 8-50357 |
| 12 ON AND ON—Stephen Bishop—ABC 12260 | 32 GONNA FLY NOW (Theme From "Rocky")—Bill Conti—United Artists 940 |
| 13 YOU AND ME—Alice Cooper—Warner Bros. 8349 | 33 IT WAS ALMOST LIKE A SONG—Ronnie Milsap—RCA 10976 |
| 14 EASY—Commodores—Motown 1418 | 34 FLOAT ON—Floaters—ABC 12284 |
| 15 DON'T STOP—Fleetwood Mac—Warner Bros. 8413 | 35 SUNFLOWER—Glen Campbell—Capitol 4445 |
| 16 COLD AS ICE—Foreigner—Atlantic 3410 | 36 HIGH SCHOOL DANCE—The Sylvers—Capitol 4405 |
| 17 WHATCHA GONNA DO?—Pablo Cruise—A&M 1920 | 37 WAY DOWN—Elvis Presley—RCA 10998 |
| 18 HOW MUCH LOVE—Leo Sayer—Warner Bros. 8319 | 38 STRAWBERRY LETTER 23—Bros. Johnson—A&M 1949 |
| 19 CHRISTINE SIXTEEN—Kiss—Casablanca 889 | 39 HARD ROCK CAFE—Carol King—Capitol 4455 |
| 20 GIVE A LITTLE BIT—Supertramp, A&M 1938 | 40 DREAMS—Fleetwood Mac—Warner Bros. 8371 |

Rock LP Best Sellers

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As Of 8/15/77

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

- | | |
|---|--|
| 1 RUMOURS—Fleetwood Mac—Warner Bros. BSK 3010 | 21 IT'S A GAME—Bay City Rollers—Arista AB 7004 |
| 2 LIVE—Barry Manilow—Arista AL 8500 | 22 NIGHT MOVES—Bob Seger & The Silver Bullet Band—Cap. ST 1157 |
| 3 SUPERMAN—Barbra Streisand—Columbia JC 34830 | 23 OL' WAYLON—Waylon Jennings—RCA APL1-2317 |
| 4 STAR WARS/SOUNDTRACK—20th Century 2T 541 | 24 DREAMBOAT ANNIE—Heart—Mushroom MRS 5005 |
| 5 I'M IN YOU—Peter Frampton, A&M 4704 | 25 ANYTIME . . . ANYWHERE—Rita Coolidge—A&M SP 4616 |
| 6 BOOK OF DREAMS—Steve Miller Band—Capitol SO 11630 | 26 ROCKY/ORIGINAL MOTION PICTURE SOUNDTRACK—United Artists UA-LA693-G |
| 7 CSN—Crosby, Stills & Nash—Atlantic SD 19104 | 27 CAT SCRATCH FEVER—Ted Nugent—Epic PE 34700 |
| 8 LITTLE QUEEN—Heart—Portrait/CBS JR 34799 | 28 FRAMPTON COMES ALIVE—Peter Frampton—A&M SP 3703 |
| 9 SHAUN CASSIDY—Shaun Cassidy—Warner Curb BS 3067 | 29 ALIVE—Kiss—Casablanca NBLP 7020 |
| 10 LOVE GUN—Kiss—Casablanca NBLP 7057 | 30 DESTROYER—Kiss—Casablanca NBLP 7025 |
| 11 JT—James Taylor—Columbia JC 34811 | 31 THE BEST OF THE DOOBIES—Doobie Bros.—BS 2978 |
| 12 BOSTON—Epic PE 34188 | 32 FLEETWOOD MAC—Reprise MS2225 |
| 13 FOREIGNER—Foreigner—Atlantic SD 18215 | 33 ENDLESS SUMMER—Beach Boys—Capitol SVBB 11307 |
| 14 A STAR IS BORN/ORIGINAL SOUNDTRACK RECORDING—Barbra Streisand & Kris Kristofferson—Columbia JS 34403 | 34 A NEW WORLD RECORD—Electric Light Orchestra—United Artists/Jet UA-LA679-G |
| 15 THIS ONE'S FOR YOU—Barry Manilow—Arista AL 4090 | 35 LEFTOVERTURE—Kansas—Kirshner PZ 34334 |
| 16 COMMODORES—Motown M7 884R1 | 36 RIGHT ON TIME—Bros. Johnson—A&M SP 4644 |
| 17 HERE AT LAST . . . LIVE—Bee Gees—RSO RS-2-3901 | 37 TRYIN' TO GET THE FEELIN'—Barry Manilow—Arista AB 4060 |
| 18 THEIR GREATEST HITS 1971-1975—Eagles—Asylum 7E-1052 | 38 EVEN IN THE QUIETEST MOMENTS—Super Tramp—A&M SP 4634 |
| 19 PART 3—K.C. & The Sunshine Band—TK 605 | 39 REJOICE—Emotions—Columbia PC 34762 |
| 20 HOTEL CALIFORNIA—Eagles—Asylum 7E 1084 | 40 GO FOR YOUR GUNS—Isley Bros.—T-Neck PZ 34432 (Epic) |

Recording Industry Directory Projected

LOS ANGELES—A Los Angeles recording industry directory called "The Music Map" has been created by graphic designer John Millerburg and Billy James.

Scheduled for January publication, the book will contain 40 cate-

gories with more than 4,000 free listings of every major supplier of products and services in the music and record industry. Eight fold-out maps are included, with color-coded dots pinpointing advertiser locations.

Sound Business Party Fetes Miss. Studio

By PAT NELSON

NASHVILLE—North American Recording Corp., of Jackson, Miss., hosted an open house and after-party reception for more than 450 invited guests to celebrate the studio's \$50,000 expansion to 24-track making North American the only 24-track facility in Mississippi.

Lane Dinkins, president of North American, also revealed that the studio would now be operating on a 24-hour, seven-day a week basis.

The expansion highlights a continued upsurge in Jackson recording activity which now boasts eight studios.

"We feel that this expansion coupled with the quality product now being produced here and the attention we are receiving from major record companies is an indication that Jackson is well on its way to becoming an important recording center," Dinkins says.

At the reception, Bill Arnell and Steve Loeb, directors of Firesign Records, Ltd. of New York, announced the signing of the Ruggys and Hugh Mack and the Magnolia Star, two groups which record at the studio. LP releases for the groups are slated for this fall to coincide with separate promotional tours being coordinated across the country.

Other artists working on album projects at North American include Royal American Showmen, Sid Herring, Ron Owen, Susie Dotson, Sassy Jones, Sugah Sweet and Paul Chaffey.

Herring provided entertainment for the guests which included C.W. Kendall, Ken-Ran Talent, Dallas; Tom Couch, Malaco, Inc., Jackson; Ezra Cook, Anacrusis-Bandora Music, New York; Bill Martin, Buzz Cason Enterprises, Nashville; Greg Frascogna, FEA Talent, Jackson; as well as a number of other music industry, broadcasting and business figures from Jackson and the Southern region.

Studio Track

Continued from page 49

a collection of Broadway hits including classics from "Annie," "The King & I," "I Love My Wife," and "Side By Side," at Columbia's 30th St. Studios, N.Y., Frank Laico and Teo Tomacero at the board.

QCA Records, Inc., Cincinnati, hosted more than 100 record distributors, deejays and members of the press June 20th to celebrate the opening of its second 24-track studio and to introduce its new Red Mark pop music label. Entertainment for the reception was provided by Jim Mabbie, the Ink Spots and Joe Wieland's Amazing Grace Band. The opening of the new studio gives QCA two modernly equipped 24-track rooms.

Sound Trac recording studios, Ft. Wayne, Ind., recently moved to a new facility at 3802 South Calhoun St. in the same city.

Theodore Life, independent black record producer, will be using Alpha International Recording Studios, Philadelphia, as his home base. He finished the first LP for new songstress Champagne for RCA.

MCA's Cal Smith put in some time at Bradley's Barn, Nashville. Walter Haynes producing. Kenny Starr did some overdubbing at Nashville's Sound Shop, also for MCA. . . Tamara Dobson, produced by McCey-Kipps Productions, worked at House of Music, West Orange, N.J., also an MCA project.

In busy Jack Clement, Nashville, action (which held an open house June 28). Roy Clark was in recording, produced by Jim Fogelson for ABC/Dot.

On an international note, Queen began working on a new Elektra LP at London's Basing Street Studios, the group producing themselves.

Billboard Top50

Billboard SPECIAL SURVEY For Week Ending 8/27/77

57

Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	8	SUNFLOWER Glen Campbell, Capitol 4445 (Stonebridge, ASCAP)
2	3	11	HANDY MAN James Taylor, Columbia 3-10557, (Unart, BMI)
3	4	10	DON'T WORRY BABY B.J. Thomas, MCA 60735, (Irving, BMI)
4	1	13	MY HEART BELONGS TO ME Barbra Streisand, Columbia 310555 (Kiki/Koppelman-Bandier, BMI)
5	5	13	JUST A SONG BEFORE I GO Crosby, Stills & Nash, Atlantic 3401 (Thin Ice, ASCAP)
6	7	7	NOBODY DOES IT BETTER Carly Simon, Elektra 45413 (United Artists, ASCAP/Unart, BMI)
7	8	6	STAR WARS (Main Theme) London Symphony Orchestra, 20th Century 2345 (Fox Fanfare, BMI)
8	9	19	ON AND ON Stephen Bishop, ABC 12260 (Stephen Bishop, BMI)
9	16	5	HARD ROCK CAFE Carole King, Capitol 4455 (Colgems-EMI, ASCAP)
10	12	8	IT'S A CRAZY WORLD Mac Macnally, Ariola 7665 (I've Got The Music, ASCAP)
11	10	17	LOOKS LIKE WE MADE IT Barry Manilow, Arista 0244 (Irving, BMI)
12	13	8	I'M DREAMING Jennifer Warnes, Arista 0252 (Almo, ASCAP/Irving, BMI)
13	20	10	IT WAS ALMOST LIKE A SONG Ronnie Milsap, RCA 10976 (Chess/Casa David, ASCAP)
14	15	6	SWAYIN' TO THE MUSIC (Slow Dancin') Johnny Rivers, Big Tree 16094 (Atlantic) (Warner Bros., ASCAP)
15	19	8	EASY Commodores, Motown 1418 (Jobete/Commodores, ASCAP)
16	6	15	IT'S SAD TO BELONG England Dan & John Ford Coley, Big Tree 16088 (Atlantic) (Famous/Ironside, ASCAP)
17	11	17	I JUST WANT TO BE YOUR EVERYTHING Andy Gibb, RSO 872 (Polydor) (Stigwood/Unichappell, BMI)
18	14	18	HIGHER AND HIGHER Rita Coolidge, A&M 1922 (Chevis/Warner Tamerlane/BRC, BMI)
19	22	4	ALONE AT LAST Neil Sedaka, Elektra 45421 (Leba/Kirshner, ASCAP)
20	21	9	WAY DOWN Elvis, RCA 10998 (Ahab, BMI)
21	44	3	JUST REMEMBER I LOVE YOU Firefall, Atlantic 3420 (Stephen Stills, BMI)
22	24	5	I CAN'T GET YOU OUTA MY MIND Yvonne Elliman, RSO 877 (Polydor) (Perren-Vibes, ASCAP)
23	29	4	DAYTIME FRIENDS Kenny Rogers, United Artists 1027 (Ben Peters, BMI)
24	25	6	ARIANNE Johnny Mathis, Columbia 3-10574 (E.H. Morris, ASCAP)
25	17	20	YOU'RE MY WORLD Helen Reddy, Capitol 4418 (Chappell, ASCAP) (Gruppo Editoriale Arstion, BMI)
26	27	9	I'M IN YOU Peter Frampton, A&M 1941 (Almo/Fram-Dee, ASCAP)
27	33	5	DON'T STOP Fleetwood Mac, Warner Bros. 8413 (Gentoo, BMI)
28	26	5	KENTUCKY MORNING Al Martino, Capitol 4444 (Silver Blue, ASCAP)
29	18	22	MARGARITAVILLE Jimmy Buffett, ABC 12254 (Coral Reefer, BMI)
30	30	5	HOW MUCH LOVE Leo Sayer, Warner Bros. 8319 (Screen Gems-EMI/Summerhill/Chrysalis, ASCAP)
31	38	8	PIANO DANCIN' George Fieshoff, Columbia 310533 (April, ASCAP)
32	23	15	ALL YOU GET FROM LOVE IS A LOVE SONG Carpenters, A&M 1940 (Hampstead Heath, ASCAP)
33	43	2	OON'T IT MAKE MY BROWN EYES BLUE Crystal Gayle, United Artists 1016 (United Artists, ASCAP)
34	37	3	ALL THAT KEEPS ME GOING Jim Weatherly, ABC 12288 (Keca, ASCAP)
35	35	7	ROLLIN' WITH THE FLOW Charlie Rich, Epic 8 50392 (Algee, BMI)
36	28	16	KNOWING ME, KNOWING YOU Abba, Atlantic 3387 (Countless, BMI)
37	39	5	I BELIEVE IN LOVE Kenny Loggins, Columbia 3-10569 (First Artists/Emanuel/Gnossos/Three Some, ASCAP)
38	41	4	FOR A WHILE Mary Macgregor, Ariola America 7567 (Capitol)
39	49	2	SMOKE FROM A OISTANT FIRE Sanford-Townsend Band, Warner Brothers 8370 (Saimon/Muhon/Unichappell/Turkey Tunes, BMI)
40	31	14	OO YOU WANNA MAKE LOVE Peter McCann, 20th Century 2335 (American Broadcasting, ASCAP)
41	34	10	YOU ANO ME Alice Cooper, Warner Bros. 8349, (Ezra/Early Frost, BMI)
42	50	2	THE GREATEST LOVE OF ALL George Benson, Arista 0251 (Columbia Pictures, BMI)
43	46	5	HOLD ME, THRILL ME Bobby Vinton, ABC 12293 (Mills, ASCAP)
44	NEW ENTRY		STRAWBERRY LETTER 23 Brothers Johnson, (Kidada/OH The Wall, BMI) A&M 1949
45	45	2	THAT'S THE WAY LOVE SHOULD BE Dave And Sugar, RCA 11034 (Famous, ASCAP)
46	47	2	C'EST LA VIE Greg Lake, Atlantic 3405 (Palm Beach, ASCAP)
47	NEW ENTRY		EDGE OF THE UNIVERSE Bee Gees, RSO 880 (Polydor) (Casserolet, Unichappell, BMI)
48	NEW ENTRY		STAR WARS TITLE THEME Meco Millennium 604 (Casablanca) (Fox Fanfare, BMI)
49	NEW ENTRY		THE LIGHT OF MY LIFE Starland Vocal Band, RCA 11067 (Cherry Lane, ASCAP)
50	48	3	YOU'RE THE ONLY ONE Geils, Atlantic 3411 (Juke Joint/Walden, ASCAP)

AUGUST 27, 1977, BILLBOARD

"STOP AND THINK IT OVER"
Now on Calliope Records
Artist — Mike Boyd

Billboard
Hot Country Singles

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This Week			Last Week			Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week			Last Week			Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))																																																																																
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NEW COMMITTEE MULLS METHODS

Hall Of Fame Seeking Crowds

By SALLY HINKLE

NASHVILLE—The Nashville Songwriters Hall of Fame has appointed a committee to push for an increased attendance at the facility.

Luring tour groups and the general public—the latter through a new promo record—the newly opened

houses the Nashville Songwriters Assn. International offices at 25 Music Square West, the Hall of Fame offers a unique collection of charcoal portraits depicting Hall of Fame members, original song manuscripts, personal mementos of the

Walker, Hank Williams and Bob Wills.

Others include Smiley Burnette, Jenny Lou Carson, Wilf Carter, Zeke Clements, Jimmie Davis, Alton Delmore, Rabon Delmore, Al Dexter, Vaughn Horton, Bradley Kincaid, Bill Monroe, Bob Nolan, Tex Owens, Tex Ritter, Carson J. Robison, Tim Spencer, Wiley Walker, Gene Sullivan, Jimmy Wakely, Scotty Wiseman, Boudleaux Bryant, Felice Bryant, Lefty Frizzell, Jack Rhodes and Don Robertson.

Within the last four years, songwriters who have been honored include Jack Clement, Don Gibson, Harlan Howard, Roger Miller, Ed Nelson Jr., Steve Nelson, Willie Nelson, Hank Cochran, Marty Robbins, Wayne Walker, Danny Dill, Eddie Miller, Bill Anderson, Marijohn Wilkins, Carl Belew, Dallas Frazier, John D. Loudermilk, Moon Mullican, Curly Putman, Mel Tillis and a special award to Stephen Foster.

The Hall of Fame will be finishing up its season toward the end of this month as the tourist flow declines, but plans to open full-time during country music festivities in October and some weekends in the winter for several radio tours that have already been contacted.

"During festivities in October, we'll be operating eight hours a day, manned with members of the Hall of Fame and other noted songwriters who can talk with the people," notes Cavender.

Admission for adults is \$1; 50 cents for children; and children under 12 years are admitted free.

IN TENN.

136 Industry Golfers Tee 4th Scramble

NASHVILLE—Billboard's fourth annual Nashville Music Scramble golf tournament drew 136 leaders from the music industry and business world to Crockett Springs Golf Course, Monday (8) for a day of sun-drenched golf.

Chet Atkins, Billy Edd Wheeler, Larry Gatlin, Wesley Rose, Floyd Cramer and Mary Reeves Davis led a contingent of golfers through the one day 18-hole tourney that saw Eddie Camm, Jack Craw, Norm Anderson and Kirk Heckman emerge as the winning team.

Second place honors went to Johnny Slate, Danny Morrison, Chuck Chellman and Don Jones.

In third were Phil Cleveland, Bruce Stittsworth, Rudy Gatlin and Jack Damberg. Johnny Wilson, Sam Wooten, Jim Wilson and Bob Beckham came in fourth.

Fifth was the team of John Rees, Wilma Burgess, Harry Jenkins and Bob Howell. The sixth place foursome was John Brannon, Bill Brown, Don Foster and Bernard Deeter, while the seventh place finishers were Thomas Clark, Jack Barlow, Nick Hunter and Les Acree.

Hollis Bender and Emmitt Collier won the longest drive contest. Winners of the closest to the hole contest were Bob Jennings, Dave Wheeler, Ted Ridings and Bob Grayson of WPLO, Atlanta.



NASHVILLE GREETING—A special greeting for visiting Tanzanian President Julius Nyerere, left, is extended onstage of Nashville's "Grand Ole Opry" House by Charley Pride and Tennessee's Gov. Ray Blanton.

Pride Sings For African Leader

NASHVILLE—Charley Pride performed a special 45-minute show at Nashville's Grand Ole Opry House Aug. 8 in honor of the visiting African leader Julius Nyerere, president of Tanzania.

Pride was specially requested to perform by the president who had seen Pride perform at last year's unprecedented visit of United Nations delegates to Nashville and the "Grand Ole Opry."

'Silver Bird' Single By Tina Flying High

NASHVILLE—The accidental success of "Silver Bird" by Tina Rainford, a CBS International Records artist, has spawned an interest by Epic Records to follow up that success with an album made especially for the U.S. market.

The story began in Germany, where the single was already receiving extensive airplay and was beginning to chart in other countries as well, including Austria, Switzerland and Holland.

It was in Germany that a CBS official heard the record, decided to bring it back to the U.S. and delivered it into the hands of Charlie Russell at KHEY in El Paso.

"Based on the response of 'Silver Bird,' which was boasted by requests and not a gigantic sales response because nobody really knew about the record, Russell started charting the record and taking it up the chart," explains Roy Wunsch, Epic director of Sales and Promotion in Nashville.

"And by the time Russell had it in the top 10, we released the record on Epic in the U.S. It was never released here prior to that."

Presenting the success that Russell had achieved with the record at KHEY, Epic took shots at other radio stations and generated enough reaction to bolster "Silver Bird" to number 27 on Billboard's Hot Country Singles chart.

"Although the record didn't achieve a top 10 position, because the airplay was so scattered at different times, the record is still selling 4,000 or 5,000 units every five days," notes Wunsch, "and we're approaching 800,000 units with it through accident."

To follow up that success, Tina Rainford made her first visit to the U.S. for a recording session in Atlanta with producer Sonny Limbo, who has produced Johnny Nash, and musicians from Muscle Shoals and Atlanta.

"I'm really happy with the tracks for the album," says Rainford, who describes the style of the LP as a country and pop mixture.

"Upon meeting the people in Atlanta, I thought it would never work out," notes Rainford, "because in Germany we are used to working so fast, and here everything is so laid back."

"But we got used to it and I ended

up getting spoiled. The musicians here are a lot different from German musicians in that they all play without sheet music and there is more of an interest and feeling in what they do."

Of the 11 tracks for the Epic LP, three are German imports, including "Silver Bird," "San Francisco Bay" and Rainford's latest single in Germany, "Guitar Man."

SALLY HINKLE

Col Plans Media Mix 10 LP Blitz

NASHVILLE—Concentrated multi-media advertising plans will be launched in conjunction with the August release of 10 Columbia, Epic and Playboy albums and tapes.

According to Rick Blackburn, vice president of marketing for CBS Records in Nashville, a heavy print campaign, that will utilize suburban newspapers more and more, will be incorporated with heavy radio advertising in efforts to enhance the career development and sales penetration of each artist in the marketplace.

"Based on market research studies that we've just completed, we believe we have a better feel for the country buyer, who he or she is, what motivates them, and we've found that the country consumer responds to print quite well," explains Blackburn.

"In the past, we've leaned very heavily towards radio from an advertising standpoint, but sometimes radio doesn't provide that facility to advertise where the records are sold because of signal problems.

"So what we're going to do is utilize newspaper where accounts have clusters of accounts, and if a rack-jobber has a cluster in a particular community that isn't served by a daily paper, then we will take that advertising into a suburban paper."

A mini-campaign in the tape market for 8-track and cassettes will also be included in the advertising plans, which will include specially designed ad mats among other items.



Top Building: The home of the Nashville Songwriters Assn., International and the organization's Songwriters Hall Of Fame.

Hall of Fame hopes to turn small attendance figures into large attendances.

According to Maggie Cavender, executive director of the Nashville Songwriters Assn. International, the groundwork has already been laid this year with tour groups and it will be the responsibility of the committee to follow up and push for tour groups in the coming season.

"Tours are made up a year in advance, even the local tours here in Nashville, and the season had already begun before we were able to get the word out," explains Cavender. "But we've laid the groundwork by sending out brochures and letting them know that we were going to be here."

"We've also shipped 1,000 promos to radio stations that were produced in 30-second and 60-second lengths and are based on the theme 'It All Begins With A Song' to help promote the facility.

"It's taking a constant education of the public, which is not in-depth enough for them to want to see a songwriters Hall of Fame," adds Cavender.

"They will though, because once we get through to the program directors how important the songwriter is to the song and have his or her name announced on the air, the public will become aware."

Located in the same building that

members and other historical documents.

It started in 1970 with a group that felt the need for honoring songwriters, and at that time inducted some 21 members into the first Hall of Fame. In 1971, some 20 writers were inducted.

"The Hall of Fame played catch-up the first couple of years in order to be sure to get all those writers who would be forgotten within a few years, and they were frightened that they were going to leave somebody out," notes Cavender.

"And since that time, from 1970 through 1976, we've inducted some 66 writers, which I think is larger than the Country Music Hall of Fame.

"Now it's more contemporary. You have had to have made your living with songwriting within the last 10 years. Therefore, we have cut down on the number of awards and there will be no more than four inducted this year at our Oct. 9 ceremonies."

Among the songwriters recognized and "showcased" in the Hall of Fame are Gene Autry, Johnny Bond, Albert Brumley, A.P. Carter, Ted Daffan, Vernon Dalhart, Rex Griffin, Stuart Hamblen, Pee Wee King, Vic McAlpin, Bob Miller, Leon Payne, Jimmy Rodgers, Fred Rose, Redd Stewart, Floyd Tillman, Merle Travis, Ernest Tubb, Cindy



Tourney Champs: Winners of the 1977 Billboard Nashville Music Scramble golf tournament are introduced at the awards banquet. Left to right are John McCartney of Billboard and Mike Shepherd of International Record Distributing Associates, who emceed the banquet; Eddie Camm; Jack Craw of Woodland Sound Studios; Norm Anderson of Columbia Studios and Kirk Heckman.

Elvis Disk Sales Boom Internationally As Fans Mourn

• Continued from page 1

"RCA is making every effort to effect an equitable distribution to retailers of the Presley product currently available," the label said in a statement issued Thursday (18).

Sam Stolton of the Sam Goody chain reported "phenomenally heavy sales" in the hours immediately following news of Presley's demise. "We had no time to reorder," he says. "We were sold out in 24 hours."



Presley emotes for a sacred disk.

"We only had 400 pieces, including some Christmas albums," notes George Zaremba, manager of One Way distributors of New Jersey. "They were gone by Wednesday noon."

Atlantic Records became the first label to release a record pegged to Presley's death, announcing last Wednesday it was rush releasing "Hound Dog Man" by Lenny Le-

Blanc on the Big Tree label. The song, an ASCAP tune written by Tommy Stuart in 1974 and published by Chrysalis/Fancy That Music, contains the lines:

"When I was a little boy/Your records were my pride and joy/Hey Hound Dog Man my old friend/play it again..."

The tune was lifted off LeBlanc's solo debut LP on Big Tree, released first in 1976. It had been produced in Memphis by Pete Carr.

Only two months ago, in its June catalog, RCA made Presley's current "Moody Blue" LP its lead item, with 12 more albums from his catalog prominently featured. This coincided with a summer campaign to boost sales of both singles and albums recorded by him.

In Los Angeles, sales of Presley records escalated to the point where retailers could no longer keep up with demand. A spot survey reveals that both older releases and the new "Moody Blue" album were being gobbled up in record consumption.

"We sold out everything the first day after his death," reports Terry Baker of Tower Records Sunset Blvd. branch. "We don't expect to get more product from distributors because they're sold out also."

"All of a sudden I realized and customers realized that we took Elvis' music for granted and didn't even have one of his records at home. People want them now as collectors' items," says Baker.

Says Rick Figueiredo, manager of the Westwood Warehouse store, "We're ordering \$4,000 worth of Elvis records. We're selling 15-20 copies of his various albums a day. I went through the Phonolog book

and ordered 10-20 copies of each album.

"But there is a problem obtaining them. Ironically enough," he continues, "we ran an Elvis special three weeks ago. At that time I had 500 records in stock which returned because Elvis doesn't sell that well in general," says Figueiredo.

Assistance in preparing this report provided by Ed Harrison, Los Angeles; Boris Weintraub, Washington; Sally Hinkle, Nashville and Alan Penchansky, Chicago.

Says Mike Wilder, manager of the Culver City MusciLand branch: "Elvis is selling like crazy. We had 200 Elvis albums in stock because we recently ran a promotion, but now have about 60-70 left."

At the West Los Angeles Licorice Pizza, manager Donna Curl says that so far she has been able to meet the demand, although future orders might be delayed.

"Elvis' older albums are moving better than the newer ones. A lady came in yesterday (17) and bought \$70 worth and tapes," says Curl.

At Tower Records in San Francisco, assistant manager Randy Morton says 300 Elvis records were sold the day after his death. "We usually sell about 10-15 per day. All we have left is 50 copies of 'Moody Blue.' I don't know how long it will take to get re-orders because RCA is completely out," she says.

And at the Studio City Music Plus store, manager Julie Rasmussen reports the average sale to be two to four albums per customer. Despite hard rain in Los Angeles the day af-

ter his death she claims no slack in traffic.

Washington area stores found that they did not have enough Presley disks in stock to handle the sudden increase in demand. At the Discount Records store in downtown Washington, the first 20 customers on the day after the singer's death sought his records; anything recorded by him. And area movie theatre scheduled special showings of Presley movies for the weekend after his death.

In Nashville retail outlets faced a depletion of stock for Presley's singles, tapes and albums following the onslaught of consumers buying in quantities any and all of his product.

The rush began around 4 p.m. Tuesday, and according to Rick Terry, manager of Discount Records, his supplies were sold out completely by noon Wednesday.

"People aren't buying one or two, they're buying five and 10," notes Terry.

"The only thing we have now is about 20 cutouts," says Mickey Love, manager of Camelot Music, a mall location outlet. "People have bought singles, albums, posters, anything they can get their hands on."

"We ran out the first day, bought 100 pieces Wednesday morning, which sold out within an hour and a half, and then had around 60 to 80 pieces flown in from our home office this morning which were gone in two minutes."

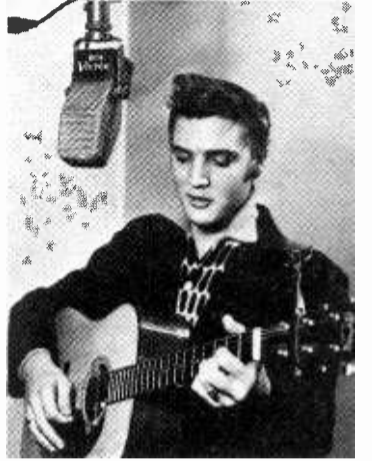
Ernest Tubbs Record Shop had a small supply of albums and tapes available on Thursday but expected to be out by Friday.

"We are experiencing heavy mail-orders from all over the country,"

notes manager LaRue Moore, "and we hope to have a supply in by Friday or Monday."

At Music City Record Distributors, Inc., Ted Adams, manager, reports his stock was sold out by Wednesday.

In Chicago, the last Elvis stocks disappeared from retail shelves at noon Thursday. The giant downtown Rose Records outlets, which reportedly had 2,500 Elvis albums on hand, were wiped clean following



Presley works on early RCA recording session.

Thursday's lunchtime shopping rush. Tapes, 45s, Christmas albums—everything went.

Others, like Rolling Stone Records, downtown Chicago, and Hear Here Records on North Cicero, sold out within a day, some the next morning. The rush brought people of all ages, but older buyers particularly, many of them infrequent

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Presley Period Saw Major Labels Get Into Rock Style

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garded the "major" as his natural enemy.

This was particularly true in the field of rhythm and blues and gospel, which the majors had lost completely.

To this day, the archives of the majors are loaded with great rhythm and blues, testimony to their one-time power in that field. But the majors never suffered such a defeat in the country field. There the relationship between record buyers, artist and label remained stable and long lasting.

So when the musical idioms of rhythm and blues, country and gospel began to overlap, the time was ripe for a major with vision to recapture a large share in the field long since given up by them and dominated by indies.

This was the situation in the late 1940s and early and middle 1950s. The cast of characters were present, ready and willing. The great meeting of indie and major was about to happen and a few executives had the brains to know how to make it work—to gather up the elements of the different music idioms and fashion them into rock 'n' roll.

Some figures on this cultural and economic chessboard whose work made possible the development of Elvis Presley and his period included Sam Phillips, head of Sun Records in Memphis; Steve Sholes, for many years RCA's country a&r chief, who was to become active in pop as he saw rock emerging; Larry Kanaga, executive vice president of RCA Records during this era, and Frank Folsom, RCA executive and trouble-shooter, who played a key

role in RCA Victor's acquisition of the artist.

Sholes, a student of all facets of the pop charts, realized what was happening during the late 1940s and early 1950s. He saw the once scorned indie label become ever stronger as r&b and country entered the pop mainstream.

One day he said to Kanaga, "Larry, we must get some of those rock and rollers." Sholes told Larry that Presley was a possibility.

Folsom, according to Kanaga, had a "fund" for emergencies. Folsom asked Kanaga and Sholes how much money would be needed to purchase Elvis' contract. Sholes thought he could wrap it up for \$40,000, including Elvis' Sun Records masters. Folsom gave him the "go" sign, urging him to cut the cost if possible. Kanaga said it was finally concluded for \$38,000. This was an advance against royalties.

As the contract was being put in order, Phillips remarked to Col. Tom Parker, who had taken over the management of Elvis, "Colonel, I hope you make a million with the boy." As it turned out, nobody had cause for regret.

Sholes had one nervous moment. After his label had acquired Elvis, Sam Phillips came out with "Blue Suede Shoes" on Sun, a smash by Carl Perkins. People said Sholes had bought the wrong artist. Sholes telephoned Phillips, who assured him

he had bought the right artist.

Phillips came to his knowledge of Southern music by degrees. In the early 1950s he was recording black artists such as B.B. King, Junior Parker and Jackie Brenston (still remembered for "Rocket 88"). Phillips sold some of these r&b masters to Chess of Chicago.

Then one day, according to his brother Judd, Sam Phillips felt the time was at hand to try for a bigger market, with an artist known in country, sacred and all the American idioms. It worked.

The kid with the pocketful of

change tasted that music and found it good. Many music journalists and traditional musicians opposed the new wave, but it could not be stopped. Rock 'n' roll was here and Sun's artist roster included not only Presley (until the sale in 1955) but Carl Perkins, Charlie Rich, Jerry Lee Lewis, Roy Orbison, Johnny Cash, and many more.

Today, it is acknowledged that the Beatles, the Rolling Stones, Tom Jones and other artists of the Western World owe a debt to rock 'n' roll and the executives and artists who made it possible.

Death Jolts U.K.

• Continued from page 1

ranging from the analytical to the sensational. One story in the Guardian suggested "It was almost as though he had timed his death for the maximum convenience of his British fans and record company." This was a reference to last weekend's planned annual convention of the Elvis fan club, which instead turned into a memorial service.

The Presley fan club in the U.K. has an official membership of 12,000, having doubled in number over the past year or so in the wake of an obvious Presley popularity revival. Headquarters of the Elvis Presley "industry" in Britain is Heanor, in Derbyshire, in a business originally set up by the late Albert Hand.

In industry circles it was felt that

Presley's death would trigger a reaction from the 13- and 14-year-olds not yet caught up in the recent signs of a return to Presley mania. For British fans there was the added sadness that Presley never did get to make a concert tour of the U.K. or Europe, despite promising quotes from him, if not from his manager that he would soon get around to it.

There were tributes from many British pop artists, particularly Cliff Richard, for many years Britain's top male rock singer, who admits he gained most of his ideas on presentation and vocal style from a close study of Presley. But Richard also says: "Elvis should have learned from the deaths of other pop idols. What is it that makes some people so successful in their careers and yet so unsuccessful in coping with life?"

Carter Comment

WASHINGTON—President Carter reacted to Elvis Presley's death with an official statement calling Presley a symbol of the "vitality, rebelliousness and good humor" of the U.S. His death deprives our country of a part of itself.

A Consistent Champion On the Charts

By PAUL GREIN

LOS ANGELES—If Elvis Presley had had no sociological or musical influence, his legendary status would still be secure due to the sheer weight of his dominance of the music charts over the past quarter-century.

Elvis had 14 No. 1 pop hits, eight which went No. 1 country and four that hit No. 1 soul. In fact, three of his early records—1956's "Don't Be Cruel" and 1957's back-to-back "Teddy Bear" and "Jailhouse Rock"—went to No. 1 on pop, country and soul.

When the easy listening charts began in Billboard in 1961, Elvis immediately began conquering them as well, eventually securing seven No. ones.

Over the years he had 38 top 10 hits on the pop charts. In fact, every record he put out went top 10 (top five, actually) from "Heartbreak Hotel" in 1956 until "One Broken Heart For Sale" in 1963.

He had 52 two-sided Hot 100 hits, and every single was a double-sided

chart factor from "Heartbreak Hotel" to 1963's "Devil In Disguise."

Five of these double-sided hits were so strong that both sides muscled their way into the top 10: "Don't Be Cruel"/"Hound Dog" in 1956; "Don't"/"I Beg Of You" and "One Night"/"I Got Stung" in 1958; "A Fool Such As I"/"I Need Your Love Tonight" in 1959; and "(Marie's The Name) His Latest Flame"/"Little Sister" in 1961.

At the time of his death, Elvis had been without a top 10 pop single for nearly five years, since 1972's gold, number two "Burning Love." That's the longest he had ever gone without a top 10 hit—longer even than the notorious dry spell which ran between 1965's "Crying In The Chapel" and 1969's "In The Ghetto."

But Elvis' pop-country-MOR stronghold did bring a steady string of good-sized hits until the end, with "Separate Ways," "Steamroller Blues," "If You Talk In Your Sleep,"

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Stations Quick To Air Specials

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rector Pam Green to Elvis' funeral in Memphis Thursday (18) to do on-the-spot beeper phone reports on the air.

Hastily prepared specials highlighting facets of Presley's career were aired in the hours following reports of the singer's death.

One of the most ambitious tributes happened spontaneously at New York's oldie-oriented WCBS-FM, where afternoon DJ Dick Heatherton began playing Presley songs exclusively within moments of the announcement. This was continued for the next six hours, without commercial interruption. Staffers from CBS-AM, an all-news outlet, borrowed Presley LPs for a five-minute tribute that was repeated several times during the night.

WNBC-AM in New York prepared a one-hour special, presented by Norm N. Nite.

WABC-AM program director Glen Morgan called the Rev. Peter Madori, a priest who hosts a Sunday Morning rock and religion show on ABC and who is also an expert on Presley's career. Father Madori joined DJ George Michael for an evening special featuring interviews with, among others, the mayor of Memphis and Ann Williams, a member of the Sweet Inspirations, the female vocal group which backed Presley on many recordings.

Frank Paige, vice president and co-owner of the "Louisiana Hayride" live Saturday night show in Shreveport, where Presley got an early career push, was bombarded with phone calls Tuesday and Wednesday from radio stations—all seeking information for Presley tributes.

The first station to play an Elvis record was WMPS in Memphis in 1954. Years ago, Sam Phillips, the owner of Sun Records who discovered Presley, Johnny Cash, Jerry Lee Lewis, Carl Perkins and others, mentioned in private conversation that he took "Blue Moon Of Kentucky" by Presley to the late Dewey Phillips (no relation) and it was played.

Most radio stations then, however, wouldn't spin Presley product—he sounded "too black" for them and initial airplay was difficult to come by the first year or so.

Paige once recalled that Slim Whitman came back after doing a live show in the Memphis area and recommended they hire Presley for the "Hayride"; Whitman had used the young Memphis performer as an opener and claimed that the kid almost stole the show from him.

Paige and Norman Bale, who is still with the "Hayride" organization as an account executive, listened to the first Presley disk on Sun and invited him to go on the "Hayride," which was broadcast live on KWKH.

"He was pretty well received from the beginning," Paige recalls now. "And he was always polite and remained so throughout his 18 months on the show."

Drake-Chenault Enterprises hit the studios with a small army, led by Bill Drake himself, to produce a three-hour tribute to Presley which aired on KIOI in Los Angeles Thursday at 9 p.m. In addition, Drake-Chenault operations manager Lee Bayley said that "a ton" of radio stations coast-to-coast had signed up for the show, which is being put into syndication immediately.

Gary Theroux and Gary Kleinman helped produce; the team worked around the clock from 4 p.m. Tuesday. Drake himself narrates.

Earth News also rushed into the studios and, using rare interviews

which producer Lew Irwin had in his files, set up a whole week of shows—14 in all, each five minutes long—for subscriber stations. Irwin also had a copy of the audio of Elvis' appearance on the Tommy Dorsey CBS television show in his youth. Irwin wrote, produced and narrated the series and spent two days in the studio preparing it. The shows start airing Monday (22).

Assistance in preparing this story provided by Claude Hall, Los Angeles; Dick Nusser, New York; Boris Weintraub, Washington, and Sally Hinkle, Nashville.

In Chicago, as elsewhere, Elvis' death elicited a dramatic and immediate reaction from rock and country music stations. At 5 p.m. Tuesday, country-formatted WMAQ went into a live tribute featuring music and biographical data which lasted almost two hours. The station was able to contact country singer T.J. Shepherd, who had spoken to Elvis by phone the day prior to the tragedy.

At WJJD, Wednesday, Bob Dayton had feelers out for a link to Sam Phillips, the first man to record Elvis. Ninety-nine percent of the calls on Dayton's morning talk show were "mini-tributes to Elvis," the deejay says. The country outlet was running hourly musical tributes and phone conversations with artists and Presley acquaintances.

Deejays and announcers who collected Presley materials and memorabilia were enlisted immediately. At Chicago's WIND, Elvis devotee Connie Szerszen aired a two-hour tribute Tuesday.

At RKO rocker WFYR, news director Lyle Dean produced his disk copy of a Victor promotional interview with Presley in which the singer discusses his army induction and Sullivan show appearances. Using the interview, AP audio feeds, audio segments provided by sister station WHPQ, Memphis, and of course the music, WFYR aired a two-hour non-commercial tribute Tuesday.

In Washington, some of the heaviest attention came on stations that normally shy away from contemporary pop and hard rock.

The area's top rated station, WMAL, whose format is basically MOR and aimed at adult listeners, broadcast a four-hour tribute between 10 a.m. and 2 p.m. on Wednesday.

Included in the special was a brief recorded interview conducted early in 1956 by Jay Thompson, now a veteran disk jockey in Dallas but then just starting out.

Response to the special was so strong that Ed Walker, who does a nostalgia hour between 2 and 3 p.m. on WMAL, played five or six more Elvis records on his show, and talked about the singer's impact, as did personalities on a later program in afternoon drive time.

WASH-FM, a contemporary pop station, dug out a special produced two years ago on the occasion of Presley's 40th birthday and played segments from it. The station also slotted a three-hour special the following Sunday night (22).

WWDC-AM, another MOR station, played at least two or three Elvis cuts an hour for a day and a half after the singer's death was announced.

At WPGC, the top rated Top 40 station in the area, program director Jim Elliott programmed a half-hour special of records, and slotted one Presley cut per hour for the rest of the day after the singer's death.

The area's country stations also dug into their libraries. At WXRA-FM, night deejay Gary Michaels produced an hour special between 8 and 9 p.m. the day after Presley's death, with no commercials.

At 98-MZQ which recently went contemporary country after years as a nostalgia station, general manager Mike Cohen turned to Dick Lord, who had been a nostalgia jock with a sizable record collection of his own and an extensive knowledge of 1950s pop and rock. Lord put together an hour-long show between 11 p.m. and midnight of the day after Presley's death, a documentary with music.

Nashville radio stations, flooded by calls Tuesday afternoon following reports of the death, responded to the public's demand with 50% to 70% Elvis programming and special feature productions.

Pop station WLAC Radio began receiving calls around 5 p.m., and according to David Tower, news director and aid to programming for WLAC, listeners wouldn't let the station stop playing Presley material. "It's as if the music has died."

An Elvis special followed on Wednesday night, which took WLAC's news staff 13½ hours to complete and ran two hours from 7 to 9 p.m.

WMAK also pulled Elvis material Tuesday evening and ran a special tribute, live, not pre-taped, the following morning.

"We had four straight hours of just Elvis programming Wednesday morning from 6 to 10, which also included an interview with one of the Jordonaires, Presley's long-time backup group, and interviews that one of our former deejays had had with Elvis," notes Chris Hampton, program director for WMAK.

WMAK planned another special feature for Sunday (21), beginning at seven with Elvis' gospel music to be followed by its public affairs program called "Nashville And 90 Minutes," which would concentrate on Presley.

WKDA, a country station, began playing straight Elvis from 4:20 p.m. Tuesday.

"When we announced the news of his death, we began playing nothing but Elvis," says Les Acree, program director for WKDA. "We put together an hour-long special that we ran Wednesday night and we'll re-broadcast that again Thursday afternoon which includes Elvis material that has never been on radio before, plus comments from Chet Atkins, T.G. Shepherd and a lot of his friends."

Sinatra Salutes Elvis With Song

CHICAGO—Frank Sinatra, playing at the Alpine Valley Music Theatre in Wisconsin, dedicated a Rodgers and Hart tune to Presley's memory.

Sinatra opened the show with two or three numbers, then quieted the orchestra and announced, he'd lost a "dear friend and a tremendous asset to the business," then sang the number in Presley's memory.

Sinatra was in flight to Wisconsin when news of the death was announced. Management III people working his engagement also work Presley dates and were described as "being in shock" when they learned.

"You could have heard a pin drop" in the giant amphitheatre when Sinatra made the dedication, says Steve Lord, entertainment manager of the open air venue.



Col. Tom Parker, Presley's long-time manager, watches as the singer fields a press conference question.

Sam Phillips Recalls How It All Developed

By ELTON WHISENHUNT

MEMPHIS—Sam Phillips, the man who discovered Elvis Presley and worked with him as his first producer, believes Presley could have died of a "broken heart" because he was closed off from the public for most of his life.

"You know, I think it's entirely possible to die from a broken heart. I think that was a contributing factor. This man needed to be allowed to do what he wanted to do. Let him be seen on the streets. It may have taken a few guards at first. But I feel as fervently as I feel anything that he would be alive today if that had happened."

Of the time when Presley first came to Phillips' studio to record a birthday song for his mother, Phillips said:

"I called him a few months later and asked him to come in. My business was to hear talent no matter what stage of polish it was in. Of course none of us knew he was going to be that big, but the minute I heard him sing—it was an Ink Spots thing—he had a unique voice; I had not heard another like it.

"I called Scotty Moore, told him to get Bill Black and come in and work with Presley. I told him: 'I've got a young man and he's different. He's nervous and timid and extremely polite. Work with him and see what you can do.'

"It took us a while. We worked off and on for five or six months. There were a lot of songs we could have cut, but they weren't different. It was

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Industry Friends Shocked

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will ever happen again, at least not in my lifetime, adds Atkins. "And I don't think there will ever be another like him."

Elvis was the backbone of music. He was always there, maybe not always on top, but there. And it's ironic that his single, "Way Down Pledging My Love," was No. 1 on Billboard's Hot Country Singles chart the week of his passing.

Veteran members of the Nashville music community flew to Memphis to attend the funeral Thursday (18) leaving the city in a standstill. Music Row was still and quiet late last week as the industry mourned the loss of one of its favorite performers.

One of the first to leave for Memphis was Mae Axton, who wrote "Heartbreak Hotel," one of Elvis' first hits.



Movie Man: Elvis in a scene from "Blue Hawaii," one of many Hal Willis-Paramount Pictures releases which kept him in front of young movie fans.



Statler Gold: A jubilant Harold Reid of the Statler Brothers hoists his gold LP presented at the group's "Happy Birthday U.S.A. Celebration" in Virginia. Left to right, onstage, are Jim Crosby, the concert's host; Charles Fach, Phonogram executive vice president and general manager; Harold Reid, and Don Reid of the group. Statlers Lew DeWitt and Phil Balsley are not pictured.

On Rise In Texas: Weekly 'Grapevine'

• Continued from page 43

designed the interior of the theatre and transformed it to the specifications demanded by the show. Besides High and the Andersons, the venture is run by High's wife Wanda who manages ticket sales and keeps the books, and James Allen who coordinates advertising and publicity and slates the "Grapevine Opry's" frequent road show engagements throughout Texas, Louisiana and Oklahoma.

The key benefactor of the project is Mrs. R. L. Slaughter, known to the "Grapevine's" fans as Aunt Susie. Her contributions allowed the complete renovation of the theatre, including new seating, stage, lighting and electronic facilities.

A two-hour gospel show is held Friday nights, providing another outlet.

Tickets cost \$3.50 and \$4 for the show that features a roster of 92 acts—20 of which are likely to perform on a given week. A recent seven-state talent search culled three more acts out of some 2,500 who sought positions on the show.

The latest "Grapevine Opry" show Saturday (13) indicates the range of talent and potentiality at this Texas talent fest. Glen Vowell and the Texas Country Cloggers quickstepped across stage in a flurry of frantic footsteps, followed by John Kirby. Yatahey Records artist Jess Hudson contributed a lively country/rock piano/vocal number.

Artists Guest DJs On WHN Program

NASHVILLE—Playboy recording artist Bobby Borchers and Musicor recording artist Paul Evans were recent guest deejays on New York's WHN Radio hosting the 11 p.m. to midnight slot.

A concept developed by WHN program director Ed Salamon to allow artists to talk directly with listeners. Borchers and Evans shared the spotlight with spins of their hits, as well as self-penned tunes recorded by other artists, and performances live on the air.

Donation By Hall

NASHVILLE—Mercury artist and songwriter Tom T. Hall has donated \$1,000 to Middle Tennessee State Univ.'s Music Industry Students' Assn. The donation will be used to publicize the university's Music Industry degree program as well as help form a student "Top 40" performing group and provide operational expenses for the group.

Kari Pickett, 14 years old, performed and then came bluegrass with Joe Lovelace tearing through "Foggy Mountain Breakdown." Backed by the Grapevine band—fiddle, steel, drums, bass, guitars and sax—J.C. Mauldin rendered "Ghost Riders In The Sky." Then came Valerie Price and young Doug Poteete who performed before the audience that included the president of his label, Sunshine Country Records.

The Rex Moody Singers came off as a good gospel flavored group. Chisai, whose main talent lies in comedy and not singing, performed some comedy routines including a hilarious theatrical version of the Loretta Lynn hit "One's On The Way" that would do Carol Burnett proud.

Vernon Solomon gained a standing ovation (as did Chisai) with a spirited fiddle-burning rendition of "Orange Blossom Special," and David Murphy proved the potential of the Grapevine Opry with an impressive set of yodeling country songs.

A ballad by Nita Eubanks, a tune by High and a song by tiny Joey Floyd closed the show.

Though the "Grapevine Opry" isn't bullish about expanding its theatre to accommodate more patrons, officials are talking about possible television coverage of the event.

Whatever the direction, "Grapevine's Opry" is a show that is not only needed, but necessary, in the talent-rich state of Texas.

KLAC Declines 'Yearly' Award

LOS ANGELES—KLAC, the Metromedia facility here, has announced that it should no longer be considered for the "station of the year" award, presented annually by the locally-based Academy of Country Music. The station has won the prize for seven consecutive years, ever since the category's inception in 1970.

Bill Ward, vice president and general manager of KLAC, read the formal statement of withdrawal at the Academy's regular business meeting held at Metromedia Square in L.A. on Aug. 8.

"I would hope that with KLAC's voluntary withdrawal, more country music stations throughout the nation would become more actively involved in this competition," explained Ward, a past president of the Academy.

KLAC will remain in the Academy, participating in all other functions.

CMA DJ Voting Rolls

NASHVILLE—The second round of voting for CMA DJ of the year award finalists has been completed by the Nashville accounting firm of Haskins and Sells narrowing the nominations to 16 finalists in three categories.

For category I, comprised of small market areas, the finalists include Dottie O'Daley, WAHY, Princeton, W. Va.; Shannon Reed, KWMT, Fort Dodge, Iowa; Tom Reeder, WKCW, Warrenton, Va.; Dusty Rhodes WXOX, Bay City, Mich. and Ann Williams, WSVL, Shelbyville, Ind.

Finalists for category II, medium market areas, include Bob Berry, WWVA, Wheeling, W. Va.; Mike Hoyer, KFGO, Fargo, N.D.; Tiny Hughes, WROZ, Evansville, Ind.; Buddy Ray, WWVA, Wheeling, W. Va. and Larry Scott, KFDI, Wichita, Kan.

Category III, large market areas, includes finalists Charlie Douglas, WWL, New Orleans; Ellie Dylan, WMAQ, Chicago; Larry Kenney, WHN, New York; David Lee, WIL, St. Louis; Bill Mack, WBAP, Ft. Worth and Bill Robinson, WIRE, Indianapolis.

Finalists will submit 30-minute telescoped air checks to the CMA's anonymous five judge panel, who will select the recipients of the three awards.

Nashville Scene

By PAT NELSON

Charlie Daniels, Tennessee's musical ambassador of goodwill, joined Gov. Ray Blanton in endorsing the efforts of the Tennessee Monument Commission now engaged in a campaign to raise funds for the erection of a monument honoring Tennesseans who fought at the Battle of Gettysburg. Daniels plans to narrate a 30-minute film on "The History Of Tennesseans At Gettysburg." Meanwhile, the Daniels band has convened in Macon, Ga., to record its next Epic album for release in September. Upon the release of the LP, the group will embark on a 4½-month coast-to-coast tour which will include the fourth annual Volunteer Jam in January.

Darrel McCall was awarded Luckenbach's "mile marker," comparable to a key to the city, by the city's mayor at a performance there Aug. 6. . . . Sammi Smith is taking her new rodeo company to the Fairgrounds Coliseum in Dallas Friday (26)-Saturday (27) . . . Mercury's Jacky Ward is set for a week-long engagement at the Minnesota State Fair in St. Paul beginning Wednesday (31).

Charlie Rich is the featured vocalist on the theme song from the movie "For The Love Of Benji." The entire soundtrack is available on Epic Records. Rich's chart-topping single, "Rolling With The Flow," will be followed with an LP by the same name scheduled for release in late summer.

Dorsey Burnette, Calliope recording artist, is highlighted on the sound track of "Kingdom Of The Spiders," a Dimension Pictures release. Introduced by Dick Haines of KLAC Radio, Burnette performs "Things I Treasure," "Peaceful Verde Valley," "XKE" and "Green Side Of The Mountain" in the film production.

Columbia's Barbara Fairchild will join Don Williams for a tour of England, Sept. 15-Oct. 2, followed by engagements in Sparks, Nev., Oct. 13-22, and Las Vegas Oct. 27-Nov. 2. Fairchild's upcoming album "Free & Easy" will be released in late August.

Tanya Tucker and Lynn Anderson also have Columbia LP releases due in late August respectively titled "You Are So Beautiful" and "I Love What Love Is Doing To Me/He Ain't You." In the Epic Records department there'll be a new George Jones album, "I Wanna Sing," featuring Jones' latest single "If I Could Put Them All Together (I'd Have You)."

Roy Clark's voice is heard crooning the theme song of the NBC-TV situation comedy "Kallikaks" which airs Wednesdays at 8:30 p.m. The

Billboard

Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 8/27/77

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	15	OL' WAYLON—Waylon Jennings, RCA APL 1-2317
2	2	8	TO LEFTY FROM WILLIE—Willie Nelson, Columbia KC 34695
3	3	7	MOODY BLUE—Elvis Presley, RCA AFL 1 2428
4	5	6	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA LA 771 G
5	6	10	FIRST CLASS—Mickey Gilley, Playboy KZ34776 (Epic)
6	7	24	CHANGES IN LATITUDES . . . CHANGES IN ATTITUDES—Jimmy Buffett, ABC AB 990
7	4	9	DYNAMIC DUO—Loretta Lynn & Conway Twitty MCA 2278
8	9	10	RABBIT—Eddie Rabbitt, Elektra 7E1105
9	10	12	RAMBLIN' FEVER—Merle Haggard, MCA 2267
10	8	19	KENNY ROGERS, United Artists UA-LA689-G
11	11	7	LIVE—Billy Crash Craddock, ABC/Dot DO 2082
12	12	19	SHE'S JUST AN OLD LOVE TURNED MEMORY—Charley Pride, RCA APL1-2261
13	13	6	MAKING A GOOD THING BETTER—Olivia Newton-John, MCA 2280
★14	20	5	TILL THE END—Vern Gosdin, Elektra 7E-1112
15	14	25	NEW HARVEST . . . FIRST GATHERING—Dolly Parton, RCA APL1-2188
★16	34	2	DAYTIME FRIENDS—Kenny Rogers, United Artists UALA 754G
17	15	16	WILLIE/BEFORE HIS TIME—Willie Nelson, RCA APL1-2210
18	16	51	CRYSTAL—Crystal Gayle, United Artists UA-LA614-G
19	17	31	LUXURY LINER—Emmylou Harris, Warner Bros. BS 2998
20	21	15	BEST OF FREDDY FENDER, ABC/Dot 002079
21	22	5	BOBBY BORCHERS, Playboy K2 34829 (Epic)
22	23	4	BORN BELIEVER—Jim Ed Brown & Helen Cornelius, RCA APL1 2399
23	24	11	WANTED: THE OUTLAWS—Waylon, Willie, Jessi, Tompall, RCA APL1-1321
24	26	3	SHORT STORIES—Statler Brothers, Mercury SRM-1-5001 (Phonogram)
25	19	24	SOUTHERN NIGHTS—Glen Campbell, Capitol 11601
26	18	10	THE BEST OF . . . VOLUME 1—Moe Bandy, Columbia KC34715
27	27	34	GREATEST HITS—Linda Ronstadt, Asylum 7E-1092
28	25	11	SLIDE OFF OF YOUR SATIN SHEETS—Johnny Paycheck, Epic KE34693
29	29	5	MIRRIAM—Jessi Colter, Capitol ST 11583
★30	37	13	A MAN MUST CARRY ON—Jerry Jeff Walker, MCA 2-6003
31	28	15	SONGS OF KRISTOFFERSON—Kris Kristofferson, Columbia PZ 34687
32	31	10	IN PRISON, IN PERSON—Sonny James, Columbia KC34708
★33	NEW ENTRY		SMOKEY AND THE BANDIT—Soundtrack, MCA 2099
34	36	4	BEST OF—Dolly Parton, RCA APL1 1117
35	35	5	THE RAMBLER—Johnny Cash, Columbia KC 34833
36	38	3	COUNTRY SWEET—Stella Parton, Elektra 7E 1111
★37	47	2	ANYTIME . . . ANYWHERE—Rita Coolidge, A&M SP4616
38	39	21	PLAY GUITAR PLAY—Conway Twitty, MCA 2262
39	32	18	I REMEMBER PATSY—Loretta Lynn, MCA 2265
40	33	27	FARGO COUNTRY—Donna Fargo, Warner Bros. BS 2996
41	30	7	I'M JUST ME—Charley Pride, RCA ANL 1 1214
42	44	3	RONNIE SESSIONS, MCA 2285
43	46	3	DREAMS 'N THINGS—Don King, Con Brio CBLP-052
44	42	12	PRACTICE MAKES PERFECT—Johnny Rodriguez, Mercury SRM 1-1144 (Phonogram)
45	45	3	AWARD WINNERS—Various Artists, RCA APL1-2262
46	41	12	LOVER'S, FRIENDS AND STRANGERS—Barbara Mandrell, ABC/Dot DO-2076
47	NEW ENTRY		#104—STILL MOVIN' ON—Hank Snow, RCA APL 1-2400
48	48	5	MIXED EMOTIONS—Sammi Smith, Elektra 7E 1108
49	NEW ENTRY		HARGUS 'PIG' ROBBINS—COUNTRY INSTRUMENTALIST OF THE YEAR, Elektra 7E 1110
50	50	2	RED, WHITE & BLUE (Grass), Mercury SRM-1-1165 (Phonogram)

special five-week series stars David Huddleston. . . The Capitals will appear as a special guest on the WWVA "Wheeling Jamboree" Saturday (27). The group's current Rising Star Records single is "This Ole House."

Commerce, Ga., honored MCA artist Bill Anderson who once worked as a deejay in that city at WJJC. He wrote his classic "City Lights" in a hotel at Commerce. Anderson was guest of

honor at a reception and dinner and then presented a free concert at the local football stadium.

Joni Lee has a heavy month of touring ahead, coinciding with her new release "Your Love Had Taken Me That High." . . . Narvel Felts and his Drift Aways band returned from a Rocky Mountain vacation in time to perform at George Jones' Possum Holler Club.

From The Music Capitals Of The World

LONDON

Leo Sayer back (Sept. 29) for a month-long U.K. tour, his first in almost two years, and including a date at the London Palladium. . . . **Lovelace Watkins**, now internationally accepted, also back for first U.K. concert-cabaret tour in three years and also including (Oct. 9) the London Palladium, his debut there.

Trademark of the **Boomtown Rats** group is an armband and now Phonogram, on its Ensign label, is handing out 20,000 armbands with 12-inch singles of "Lookin' After No. 1." . . . **Dead End Kids**, playing Londonderry in Ireland, found their van wrecked by vandals after a gig and were then bombarded by stones. . . . U.S. anti-perspirants in conjunction with **Harvey Goldsmith**, linked on a talent contest in the U.K., final at Wembley (Oct. 31) with a first prize of \$8,000.

Great fan and industry reaction to **Elvis Costello**, new leader of new wave action here. . . . **Frankie Miller**, who fired his band **Full House** on musical grounds, now has a new team together. . . . **Julie Covington**, "Don't Cry For Me Argentina" hit-maker, now signed to Virgin Records with an album due this fall.

London trade paper Music Week sponsoring a nationwide search, in association with the Disk Jockeys Federation of Great Britain, to find the top deejay of the year, with a first prize (\$1,700) to the one who best combines the "art and skill" of presenting recorded entertainment. . . . Speculation rife about future licensing affiliation for **Mickie Most's** Rak label, though EMI seemingly confident of holding on to the deal.

Arista lunch for **Muhammad Ali** brightened by his imitation of **Little Richard** and some piano-hammering exit performances. . . . **Keith Altham**, pop publicist/writer, now recovering at home after hospitalization for heart attack. . . . New marketing head at Magnet Records here is **Richard Robson**, until recently marketing chief at BBC Records. . . . WEA into first stage of major long-term development campaign for **Boney M.**, buildup to a projected concert tour here early next year. . . . **The Pirates**, former backing group for the late **Johnny Kidd**, now in throes of a big comeback bid, boosted by Warner record deal and big national tour.

Billy Ocean on a U.K. starting Sept. 7, following a three-day New York trip. . . . **Gary Glitter** giving extensive series of cabaret/concert shows through the fall, ending at the Rainbow on Dec. 3. . . . Hat-trick of numbers looked for by **David Soul** on "Silver Lady," third **Tony Macaulay** composition and production. . . . First album by actor **Albert Finney**, on Motown, boosted by extensive cinema and underground advertising.

Cat Records out with "The Music Of The **Bay City Rollers**" album, featuring 12 songs by the group's **Stuart Wood** and **Eric Faulkner** and performed by the **British Rock Orchestra**. . . . Debut by Decca into the commercial 12-inch single field is "Falling In Love/Since I Fell For You" by **Hodges, James and Smith**. . . . New marketing services manager for Pye is **Tony Darrell**, formerly in the marketing and advertising division.

Former promotion director at Arista **Ray Still** has been named head of promotion at Anchor. . . . Rock "veterans" **Joe Brown**, **Hank Marvin** and **Bert Weedon** presented by the industry with gold disks for their services to the business. . . . **Betty Carter** and **Woody Herman** among attractions at **Ronnie Scott's** jazz club. **PETER JONES**

TOKYO

Hawaiian Rock or "Surf Rock" as it is called here is gaining popularity among record buyers. Trio Records is releasing albums by such Hawaiian acts as **Summer**, **Country Comfort** and **Kalapana**, while CBS/Sony is coming up with an album, "Night Music" by **Cecilio & Kapono**. . . . **Paul Anka**, who recently toured Japan, recorded a live album at the Osaka Festival Hall. The live album will be released in September by King Records. . . . NHK broadcast a 90-minute tv special featuring the **Bay City Rollers** July 23.

Polydor K.K. reports it has sold 100,000 sets of "Rainbow On Stage," a live double album of the **Rainbow's** Japanese tour. The group toured this country at the end of last year. . . . Music Labo, a Billboard publication in Japan, is celebrating its seventh anniversary. . . . A CBS/Sony recording artist, **Hiroshi Goh**, gathered 35,000 fans to his 3-hour outdoor concert at Tsumakoi in Shizuoka prefecture. . . . Polydor K.K. will conduct a special 4-month campaign, starting September, for products of **Herbert von Karajan** who will visit this country in November with the Berlin Philharmonic Orchestra. . . . A popular tv

music program on TBS, "Lotte Songs' Album," has marked the 1,000th week since its first broadcast.

A 5-man Japanese rock'n'roll band, **Down Town Boogie Woogie Band** is back from Los Angeles where they recorded an album at the Warner Bros. Studio. The album will also contain few tracks recorded live at the Troubadour. The album is scheduled for a release in October. . . . One of the top Japanese male vocalists, **Kenji Sawada**, performed a concert at the Hafa Dai Theater in Guam July 16. . . . A spokesman for King Records forecasts that the total sales of four **Ventures** albums and prerecorded tapes, "Rock 'N' Roll Graffiti," "Surfin' 77," "Best Of. . ." and their live album, for the period of July through September will reach approximately \$700,000. The group which is enjoying unceasing popularity over a decade is currently touring this country. King Records is also putting out efforts to establish **Peter Frampton** with an extensive campaign. NHK has recently televised an **Owen Roizman** film featuring the artist.

Victor Musical Industries will release a jazz crossover album, "Gentle Thoughts," produced by **Mah Young**. This is the first direct disk that was cut at the JVC cutting center in Los Angeles. The company has also released two volumes of "Adventure In Binaural" album, specially designed for binaural headphones which are marking good sales at the moment. . . . RVC is forming its record club.

ALEX ABRAMOFF

BRUSSELS

A gold disk for RCA French artist **Laurent Voulzy** for his "Rockcollection" single, a number one in the French-speaking part here with sales in excess of 100,000. The award was made before 5,000 at a gala performance when BRT-Radio ended its "Summer Hits" series.

Another RCA act **Baccara**, with "Yes Sir I Can Boogie," strong opposition to Voulzy and already a number one in the Flemish part of Belgium. . . . Upcomers in the disco area are **T-Connection** with "Do What You Wanna Do," **Carrie Lucas** and "I Gotta Keep Dancing" and **Celi Bee** with "Superman" (all RCA), replacing the now-dropping "Uptown Festival" by **Shalamar** and "Cherchez La Femme" by **Dr. Buzzard's Savannah Band**. . . . **Dolly Parton's** "Apple Jack" getting strong airplay here.

"De Meisjes" by **Raymond van 't Groenewoud** and "Honey Bee" by **Tjens Couter** (both IBC) well received in Holland and were in Avro's Top 10, no regular happening for Flemish artists. . . . **Karel Gott** in for the "Henk Van Montfoort Show" at Ostend Casino.

Big-selling Polydor singles include **Marie Laforet**, back with the label after some years, and "Il A Neige Sur Yesterday"; "Ballade Pour Adeline," by pianist **Richard Clayderman** on the Delphine Label; "Ali Be Good," by **Patrick Topaloff**; and "Zomerliefje," by the Flemish **Vil Turan**. . . . Out here is "Ladies Of Laredo" by the **Rubettes** (State) and **Andy Gibb** (Polydor) with the single "I Just Want To Be Your Everything" and album "Flowing Rivers."

JUUL ANTHONISSEN

VIENNA

Bonnie Tyler (RCA), **Chicago**, **Weather Report** and **Vicky Leandros** (all CBS) expected here for September concerts. . . . German Phonogram artist **Mike Kruger** in on a promotion visit.

Austrian pop duo **Waterloo and Robinson** (Amadeo) touring here nationally in the fall. . . . Austria's pop radio series "0 3" celebrating its 10th jubilee with Oct. 29 shows on both radio and tv. . . . Musica, in collaboration with Germany's Teldec, out with a new album by **Lore Krainer**. . . . **Peter Haller**, formerly in the promotion division of BASF-Schalplatten, now on promotion for CBS, where **Roland Colerus** is now promotion manager.

New retail shop called "Die Music-Cassetten-Wiege" opened here, owner **Eldon W. Walli** saying that with 12,000 different cassettes it has the biggest stock in Europe. . . . Pop repertoire of the Austrian label **Help** being exclusively distributed by Amadeo. . . . During this year's Salzburg Festival, conductor **Herbert von Karajan** was handed the first cassette produced in his new series of Beethoven Symphonies.

The Pueblo Symphony Orchestra, under conductor **Gerhard Track** of Austria, gave concerts in Innsbruck and Vienna. . . . The Middleton Regional High School senior concert band from Canada picked up first prize here in an international festival for youth brass bands.

MANFRED SCHREIBER

Bachman Exits BTO; Musical Outlook Differed

TORONTO—After more than a year of rumors, Randy Bachman is officially leaving BTO for a solo and producing career. Bruce Allen, manager of BTO, says that the departure is due to musical differences.

The remaining members of BTO will continue as a group with Fred Turner taking over some of the guitar duties. The group is now searching for a bass player-singer for a replacement.

BTO is scheduled to be in the studios (probably in Vancouver) by October. They expect to release a new album by Christmas.

Salisbury Bows As 'Direct' Label With Vibraphone Album

TORONTO—Vibraphonist Peter Appleyard has just recorded direct-to-disk for a new Toronto d-d label called Salisbury Laboratories. The owner-producer is Bob Browne, who was formerly involved with the now-defunct audio distributors, Recreon Ltd.

The recording features a 14-piece band, including Appleyard, Rob McConnell, Moe Koffman, Guido Basso, Eugene Amaro, Rick Wilkins, Ed Bickert and Doug Riley. Wilkins supplied the charts.

Sessions were held at Phase I Studios, while matrixing and pressings will be handled by Capitol-EMI Records of Canada Ltd. Entitled "Peter Appleyard Presents," the album will be available for mid-September release.

From The Music Capitals Of The World

TORONTO

A special grant from the trustee of the Music Performance Trust Fund is underwriting the special performances in the Canadian Recording Industry Pavilion theatre at the C.N.E., Aug. 17-Sept. 5. More than 50 Canadian acts are appearing. They include all categories, from MOR and jazz to rock, country and classical.

Polydor recording act **Rose** into Phase One Studios in Toronto on Aug. 22 to begin its second album, "Between The Lines." Manager **Fraser Kaufman** is producing.

MCA (Canada) has acquired the Canadian rights to the new **War** album, "Platinum Jazz," which is released in the U.S. on Blue Note. . . . **Heart's** "Dreamboat Annie" has been certified double platinum (over 200,000 units) by the CRIA. . . . Also for Heart, at the London CBS convention, **Terry Lynd**, president of CBS Canada, presented the band with a gold record for the "Little Queen" album, and at the same time, announced that the album had reached platinum status.

The French-Canadian band **Harmonium** was the only non-English-speaking group to perform at the CBS convention. After the performance, they received a platinum album for their first CBS release, "I'heptade."

Dave Coult's, president of Smile Records, announces a follow-up single to last year's "Lazy Love" by the **New City Jam Band**, which the label claims reached sales of over 25,000 and considerable airplay. The new single is "Our Love Is Getting Better" and was recorded at various Toronto studios with final mixing at Manta Sound. GRT of Canada is distributing.

CBS Expanding

TORONTO—CBS-Canada is expanding its marketing and branch operations and is hiring new salesmen. The expansion was first announced by Bert Dunseith, vice president of marketing, at the recent CBS convention in London.

Canada

Audio Show Is a Success Despite Controllers Strike

• Continued from page 46

There were several new speaker designs introduced at the show, including the new full-range Heil system called the Transar, which used the Heil woofer. Also making its Canadian debut was the French 3A Triphonic system, which incorporates a coffee table module for bass reproduction and a pair of unobtrusive wall panels for treble.

The latter was a final prototype that should now be in production.

Elcasetts were being shown by several distributors but dealer interest was slight.

36 LANGUAGES

New TV Station To Beam At Toronto-Area Ethnics

TORONTO—Johnny Lombardi and associates are applying for a license to operate a multicultural television station to serve southern Ontario. The application has been made under the name Heritage Broadcasters Ltd.

Lombardi and associates already operate CHIN AM and FM, which broadcasts in more than 30 languages. The group currently buys four hours per week for multicultural broadcasting on the Toronto-based Global Television Network.

Lombardi's proposal to the CRTC promises to broadcast in 24 languages on a regular basis, and approximately 12 other languages on a rotating basis. They expect to generate employment for ethnic musicians, dancers and directors.

One after effect of the present show appears to be the elimination of the promised winter audio show. According to Ted Devonshire of Audio Marketnews, sponsors of the Canadian Audio Trade Show, "The winter show is probably a no-go. The exhibitors have not shown enough interest."

As Devonshire explains, "The Canadian industry isn't big enough to justify a second show. However many Canadian manufacturers and distributors will be present and represented at the winter CES in Las Vegas next Jan. 5-8."

The CRTC is expected to announce its decision within three months. If it is favorable, the new station could be on the air by the fall of 1978.

Lombardi's CHIN radio has been successfully catering to the ethnic audience of greater Toronto for more than 11 years. It is estimated that approximately 52% of the population of this area is composed of immigrants, largely non-English speaking.

CBS In Canada Girds For More Intl Exploitation

TORONTO—Bob Gallo, director of a&r for CBS Records Canada Ltd., and Don Larusso, assistant in a&r, say that they are preparing to sign more artists who have a potential for international success.

Gallo announces that he has firmed relations with the Epic and Portrait labels in the U.S. for support of CBS Records Canada artists. Recent Fosterchild and Jackson Hawke product has received attention from international divisions at a recent International a&r meeting, he notes. Gallo also says he is considering signing local punk rock groups.

MCA Exec Leaves To Form New Label

TORONTO—Bob Johnston, national promotion manager of MCA Records (Canada) Ltd., has resigned to cofounding a new record company. The label will be called Change Records.

Johnston's partners are John Stewart and Jeff Smith, owner of Sounds Interchange Studios, which presumably will also be involved with the new label.

Contracts with three individual Canadian artists, including one country act, are now being negotiated. The company is also negotiating distribution with a major label, as yet unnamed.

Allen Signs Prism

TORONTO—Bruce Allen has signed a management deal with the Vancouver-based rock band, Prism. The group's first album, entitled "Prism," has been released simultaneously on GRT in Canada and Ariola in the U.S. The initial single from the album will be "Open Soul Surgery."

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BRITAIN

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SINGLES

Table with columns: This Week, Last Week, Song Title, Artist. Includes entries like ANGELO, YOU GOT WHAT IT TAKES, FEEL LOVE, FLOAT ON, IT'S YOUR LIFE, THE CRUNCH, MA BAKER, WE'RE ALL ALONE, FANFARE FOR THE COMMON MAN, THAT'S WHAT FRIENDS ARE FOR, EASY, ROADRUNNER ONCE ROADRUNNER, ALL AROUND THE WORLD.

Table with columns: This Week, Last Week, Song Title, Artist. Includes entries like NOBODY DOES IT BETTER, NIGHTS ON BROADWAY, SO YOU WIN AGAIN, OH LORI, FEEL THE NEED, SOMETHING BETTER CHANGE, EXODUS, PRETTY VACANT, TULANE, DANCIN' IN THE MOONLIGHT, THREE RING CIRCUS, SPANISH STROLL, DREAMS, MAGIC FLY, I THINK I'M GONNA FALL IN LOVE WITH YOU, DO ANYTHING YOU WANNA DO, DANCIN' EASY, I CAN'T GET YOU OUTTA MY MIND, SLOW DOWN, DREAMER, SAM, I KNEW THE BRIDE, IF I HAVE TO GO AWAY, YOU TAKE MY HEART AWAY, YOUR SONG, PEACHES/GO BUDDY GO, PROVE IT, LET'S CLEAN UP THE GHETTO, WAY DOWN, LOVE'S SUCH A WONDERFUL THING, SWALLOW MY PRIDE, SUNSHINE AFTER THE RAIN, ALL I THINK ABOUT IS YOU, AMERICAN GIRL, DOWN THE HALL, YOU'VE BEEN DOING ME WRONG, DOWN DEEP INSIDE.

Table with columns: This Week, Last Week, Song Title, Artist. Includes entries like GOING FOR THE ONE, A STAR IS BORN, JOHNNY MATHIS COLLECTION, ALL TIME GREATS, REMEMBER YESTERDAY, RUMOURS, HOTEL CALIFORNIA, STRANGLERS IV, LOVE AT THE GREEK, EXODUS, NEW WAVE, ARRIVAL, ON STAGE, MY AIM IS TRUE, THE MUPPET SHOW, LIVE IN THE AIR AGE.

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Billboard's Top Album Picks

Billboard SPECIAL SURVEY For Week Ending 8/27/77

Number of LPs reviewed this week **47** Last week **36**

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DAVID SOUL—*Playing To An Audience Of One*, Private Stock, PS7001. Soul is developing into a distinctive vocalist in his own right. This well-produced Tony Macaulay effort showcases the actor in a mix of repertoire—ballad, country-edged, straight ahead pop and bluesy offerings. Some lavishly orchestrated numbers with strings and horns add to the versatile package.

Best cuts: "Silver Lady," "Going In With My Eyes Open," "Can't We Just Sit Down And Talk It Over," "Playing To An Audience Of One," "Mary's Fancy."

Dealers: Soul is starring in his own television special.

LIZA MINNELLI—*Tropical Nights*, Columbia PC34887. Coming off a best selling soundtrack LP with "New York, New York," Minelli puts her best asset forward—her voice. The wide range of material she tackles showcases the spectrum of her vocal range. Much of the material is a bit more pop oriented than before, covering songs by Stevie Wonder, Minnie Riperton and guitarist Jim Grady. A big band sound accented by a light jazz flavor backs Minelli beautifully. The album's showstopper though is the "Tropical Nights"/"Bali Ha'i" medley in which the perky lady lets loose.

Best cuts: "Tropical Night"/"Bali Ha'i" (from the musical "South Pacific)," "Jimi Jimi," "I Love Every Little Thing About You," "A Beautiful Thing."

Dealers: Minelli is becoming very accessible these days thanks to the film.

TOM SCOTT—*Blow It Out*, Epic/Ode PE34966 (CBS).

Scott's first album in a year and half under the new Epic/Ode distribution deal, is a tender and melodic instrumental excursion, highlighted by Scott's cascading sax. Each of the eight compositions sets a distinct mood. Aiding Scott are guitarists Eric Gale and Hugh McCracken, percussionist Ralph McDonald, and other fine jazz musicians. The passages flow fluidly as Scott maintains a midtempo beat. Economically used vocals enhance the content.

Best cuts: "Gotcha (Theme From "Stars & Hutch)," "Shadows," "It's So Beautiful To Be," "Dream Lady."

Dealers: This is first product from new Epic distribution deal so expect major merchandising push.



BRICK, Bang BLP409. A funky rhythmic session is offered by this self-contained ensemble that fuses disco and jazz orchestrations into a neat boogie package. This LP is as much instrumental as it is vocal. Everything is done in a grandiose way in terms of vocals, instrumentals and the incessant energy. Group scored big crossover last time out with "Dazz."

Best cuts: "Ain't Gonna Hurt Nobody," "We Don't Wanna Sit Down," "Dusic."

Dealers: Rack pop and soul.

Spotlight



ERIC CARMEN—*Boats Against The Current*, Arista AB4124. It's been nearly two years since Carmen's last album and this one shows he's been hard at work reshaping his craft. Absent is the Raspberry bubblegum sound, replaced by a more credible rock voice and tighter orchestrations. A tasty balance of upbeat rockers and compelling ballads gives the album a true sense of continuity. Carmen's fragile-like vocals peak gracefully on the more subdued numbers yet sound husky on the driving boogie tunes. The orchestrations include strings, synthesizers, percussion and horns with Carmen alternating between piano, guitar, harpsicord, synthesizer and drums, demonstrating his prowess as a complete musician. He also wrote, produced and arranged.

Best cuts: "She Did It," "Marathon Man," "Boats Against The Current," "Run Away"

Dealers: Carmen's last LP went Top 20.

Best cuts: "I Wanna Sing," "Please Don't Sell Me Anymore Whiskey Tonight," "If I Could Put Them All Together (I'd Have You)."

Dealers: Jones has a growing legion of fans awaiting each LP release. Display the original, catchy album cover.



LYNN ANDERSON—*I Love What Love Is Doing To Me/He Ain't You*, Columbia PC34871. With this album, Anderson's appeal may very well catch on with pop-oriented listeners.

Potentially strong cuts such as "He Ain't You," "My World Begins And Ends With You" and a rendition of "The Angel In Your Arms," lean in a pop direction, while other material touches base with Anderson's country following. In either vein, her clear and easy flowing vocal style effectively complements the Glenn Sutton and Steve Gibson production combination of uptempo and ballad material highlighted by string arrangements, vocal accompaniment, electric piano, acoustic guitars, piano, bass, steel, electric guitar and drums.

Best cuts: "He Ain't You," "My World Begins And Ends With You," "We Got Love," "Will I Ever Hear Those Church Bells Ring?," "I Love What Love Is Doing To Me."

Dealers: Anderson has strong chart success and her creative album design should make for good display.

GEORGE JONES—*I Wanna Sing*, Epic 34717. Another stellar LP from Jones, this is more diversified, material-wise, than most of his previous releases. Producer Billy Sherrill keeps it country with the generous use of rhythm and steel guitars. Jones has fun in this album with "I Wanna Sing"—a tribute to such country greats as Roy Acuff, Bill Monroe, Lefty Frizzell and Hank Williams. Though his upbeat tunes are enjoyable, Jones still proves unbeatable with his honest renderings of slow, heartfelt ballads such as "Rest In Peace."



STANLEY TURRENTINE—*Nightwings*, Fantasy F9534. The master tenorman is teamed with arranger Claus Ogerman and the results are both musically satisfying and artistically rewarding. Turrentine's playing on ballads and jump tunes is warm and flowing with some lovely string work as the undercoating. Such top New York instrumentalists as Ron Carter, Eric Gale, Cornell Dupree, Hubert Laws, Phil Bodner and Urbie Green add strength to the orchestral setting. Turrentine's often sweet sound makes listening easy as the jazz flows out in an organized pattern. "Papa T" is a Latin influenced funky work with "Joao" cascading along in a relaxed bossa nova fashion. Turrentine is credited as producer.

Best cuts: "Papa T," "Joao," "Birdland," (Joe Zawinul's funky opus).

Dealers: This LP can appeal to crossover jazz fans as well as those in the harder jazz bracket.



LIBBY TITUS, Columbia PC34152. Without being gaudy, this lush production incorporates a wealth of high ranking recording studio personalities above which Titus' delicately smooth and crystal clear voice takes precedence. With songs that range from Carly Simon (a dominant influence) to Cole Porter as well as her own selections, Titus occasionally calls upon a faintly jazz-tinged strain of the blues to tastefully punctuate choice spots that make her soothing delivery even more captivating. Both sides create a romantic and sensuous atmosphere supported by a comfortable feeling of precision.

Best cuts: "Fool That I Am," "Can This Be My Love Affair," "Miss Otis Regrets."

Dealers: This debut LP should appeal to a wide market.

HAPPY THE MAN, Arista AL4120. This is a five-piece predominantly instrumental avant-garde group. It's progressive approach to orchestral rock reflects a somewhat Genesis-sounding strain although Happy's sweeping and lushly arranged orchestrations are clearly innovative, if not hypnotic. The perceptive insight of producer Ken Scott unobtrusively interweaves the variety of many "un-rock" instruments such as the sax, flute, strings, clavinet and moog with a chilling rhythm section. The economic vocals break the lulls.

Best cuts: "Starbone," "Mr. Mirror's Reflections On Dreams," "New York Dream's Suite," "On The Time As A Helix Of Precious Laughs."

Dealers: Progressive AOR stations will love this one.

Billboard's Recommended LPs

pop

IGGY POP—*Just For Life*, RCA AFL12488. In his second collaboration with David Bowie, Pop's sound has become less abrasive and slightly more commercial. The voice of desperation and rebellion has shifted to a more narrative tone depicting late night, low life street images as Pop casts himself alone against the elements of the jungle with a bit more melody implied in the guitar, drums, bass and keyboards. **Best cuts:** "Just For Life," "Success," "Fall In Love With Me."

PURE PRAIRIE LEAGUE—*Live! Takin' The Stage*, RCA CPL22404. This is an enjoyable two record live set comprised of 20 tunes, representing a pretty fair sampling of what this cheerfully rocking six-man ensemble is all about. The sound quality is first rate and the enthusiastic audience response adds to the excitement. Alan Abrahams produced. **Best cuts:** "Kansas City Southern," "Two Lane Highway," "Fade Away," "Come Through."

RARE EARTH, Prodigal P610019S1 (Motown). This is a strong comeback effort by this six-man white soul outfit. The arrangements move from pre-Philly, pre-disco to more modern sounds on side two. The emphasis is mostly on the vocals and a solid simple beat, with minimal orchestration. **Best cuts:** "Is Your Teacher Cool?" "When I Write," "Share My Love."

CITY BOY—*Young Men Gone West*, Mercury SRM11182. This English quintet's third album is a creative, if not, stylistic approach to biting but cleverly satirical rock. The fast paced rockers remain cutting while the lighter numbers smoothly flow to a melodic beat. More often than not, the lyrics carry enough substance to put them above the norm. Ever present keyboards and some intermittent sax give a bouncy feel. **Best cuts:** "Dean Jean (I'm Nervous)," "Young Men Gone West," "She's Got Style," "One After Two."

BOBBY GOLDSBORO—*Goldsboro*, Epic PC34703. Goldsboro showcases some fine easy listening material in this package that not only displays his songwriting capabilities but also his sensitive delivery of lyrics. Ballad and uptempo material provides a balance with production relying on a variation of instrumentation as Goldsboro eases from soft rock to light country overtones. **Best cuts:** "Life Gets Hard On Easy Street," "Block Fool's Gold," "I Can't Help It (If I'm Still In Love With You)."

ORIGINAL SOUNDTRACK—*Smokey And The Bandit*, MCA, MCA2099. Bill Justis and Jerry Reed handle the music here with Reed a vocalist on a number of the tracks. Mostly country-flavored, uptempo and instrumental songs. Interspersed is incidental CB dialog. **Best cuts:** "The Legend," "West Bound And Down," "The Bandit," "Ma Cousin Plays Steel."

ARTIE TRAUM—*Life On Earth*, Rounder 3014. Traum's tunes are lyrically moving with mellow folk and jazz flavored instrumentals although the focus is on a clear pop sound. Traum's guitar is backed with some fine sax, keyboard and flute relief. Traum's lyrics reflect an earthy honest quality. **Best cuts:** "Is There Life On Earth," "Stranger," "Sailors Lullaby," "Girls Of Montreal."

LUCIO BATTISTI—*Images*, RCA TFL11839. For over 10 years now Battisti has been the best selling vocalist in his native Italy. Battisti sings in English here in a clear high tenor. While his phrasing is a bit off sometimes he does the best he can with the generally overblown lyrics. The music, written, co-produced and coarranged by Battisti, is lush and melodic. **Best cuts:** "There's Never Been A Moment," "Only."

FERRANTE & TEICHER—*Rocky And Other Knockouts*, United Artists, UALA782G. The veteran piano instrumental team turns in a fine job with the themes to some of the most popular and contemporary films and television shows. Using the piano as a base the duo adds horns and strings on many of the fully orchestrated selections.

soul

SISTER SLEDGE—*Together*, Cotillion SD9919 (Atlantic). This family group has matured vocally since its last LP. Group harmony is tight and lead vocalist exercises extreme vocal control. The rhythm section is often a bit heavy for this group's mellow voice, however, the string section attempts some sort of balance. **Best cuts:** "Blockbuster Boy," "Do The Funky Do," "Hands Full Of Nothing," "As."

BRENTON WOOD—*Come Softly*, Cream CR1006. The title belies the concept. While there are cuts bordering on straight ballads, there's always that disco overtone. Heavy rhythms complement this singer but the string section is most impressive. **Best cuts:** "Come Softly To Me," "Number One," "Rock You To Your Socks," "In For The Night."

CON FUNK SHUN—*Secrets*, Mercury SRM11180. Mainstream r&b boogie mixed with some jazz flavored arrangements and midtempo ballads for balance are the elements comprising this well produced LP. Tight harmonies accent the vocals while the funky orchestrations, highlighted by the horns, carry the instrumentals. This seven-piece group is well versed in a variety of instruments. **Best cuts:** "DooWhaChaWanna-Do," "Secrets," "ConFunk ShunuzeYa," "Tears In My Eyes."

WILLIE DIXON—*What Happened To My Blues*, Ovation OV1705. The veteran blues singer mixes touches of rock in this collection of mainstream blues tunes. Dixon's husky compassionate vocals take center stage as an adequate backup unit supplies some moving orchestrations. **Best cuts:** "Moon Cat," "What Happened To My Blues," "Hold Me Baby," "Hey Hey Pretty Mama."

country

JOHN WESLEY RYLES, ABC/Dot DO2089. Ryles is enjoying a resurgence of activity in his career, helped by his hit "Fool." His singing sounds much more mature and stylized than in the past as he successfully reaches for notes he would have blown on his first try for the top back in 1968. Johnny Morris, producer, uses basic country instrumentation in this LP recorded in Muscle Shoals. **Best cuts:** "Fool," "Lying In The Arms Of Love," "When A Man Loves A Woman," "Once In A Lifetime Thing," "Easy," "Tell It Like It Is."

disco

GEORGIO—*From Here To Eternity*, Casablanca NBLP7065. The discoverer and producer of Donna Summer displays his own unique brand of electronic disco. Georgio Moroder is a master of the electronic keyboard and this entire LP with its multi-diverse sounds was created solely on the electronic keyboard. The album is a lengthy excursion into the realm of technological rock. Sparingly used background vocals are the only accompaniment. **Best cuts:** "From Here To Eternity," "First Hand Experience In Second Hand Love," "Lost Angeles."

(Continued on page 72)

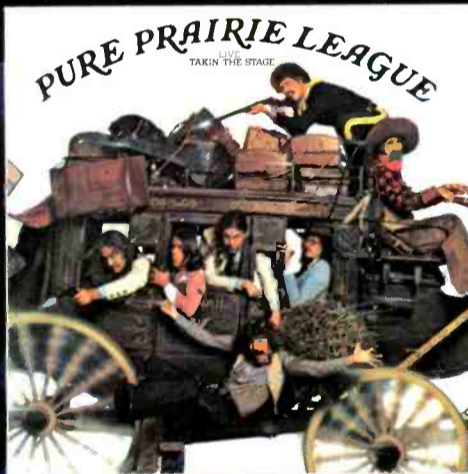
Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Eliot Tiegel, Gerry Wood, Is Horowitz, Jean Williams, Dave Dexter Jr., Pat Nelson, Sally Hinkle, Agustin Gurza, Roman Kozak, Dick Nusser, Jim McCullough, Paul Grein.

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It's Pure Prairie League in concert. A specially priced two record set recorded for people who want to feel what it's like to be on the stage, not just in front of it. Featured are 15 of the best of Pure Prairie League, including "Amie," plus five songs never released before.

"Takin' The Stage," the new album by Pure Prairie League. It's the liveliest live album that ever lived from one of the most exciting touring bands in America. Feel the sensations tonight.

Produced By Alan Abrahams



CPL2-2404



Billboard's

Billboard SPECIAL SURVEY For Week Ending 8/27/77

Number of singles reviewed
this week **82** Last week **87**

Top Single Picks

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PETER FRAMPTON—Signed, Sealed, Delivered (I'm Yours) (3:47); producer: Peter Frampton; writers: Syreeta Wright, Lee Garrett, Lula Mae Hardaway, Stevie Wonder; publishers: Jobete, ASCAP/Stone Agate, BMI. A&M 1972S. Frampton turns in a solid interpretation of this old Stevie Wonder hit and injects his own infectious vocal style along with a churning, guitar dominated r&b arrangement.

SPINNERS—Heaven On Earth (So Fine) (3:10); producer: Thom Bell; writer: C. James; publisher: Mighty Three, BMI. Atlantic 3425. This is one of this veteran group's smoothest, most mellow and MOR-oriented singles to date. It harkens back to "Games People Play" with its slick harmonies, effective lead vocal tradeoff, upbeat, brassy orchestration and the clever popping sound effect hook that open the record.

CAPTAIN & TENNILLE—Circles (2:34); producer: Daryl Dragon; writer: T. Tennille; publisher: Moonlight and Magnolias, BMI. A&M 1970. Toni Tennille's cheery vocals highlight this upbeat love ditty. Tight background harmonies and the Captain's gently pounding keyboards induces a fluidly moving airy feel with a catchy beat.

recommended

HARRY CHAPIN—Dance Band On The Titanic (3:35); producer: Stephen Chapin; writer: Harry Chapin; publisher: Five J's, ASCAP. Elektra E45426A.

LEON & MARY RUSSELL—Easy Love (3:18); producer: Leon Russell; writer: Leon Russell; publisher: Teddy Jack, BMI. Paradise PDS8438 (Warner Bros.).

RINGO STARR—Wings (3:03); producer: Arif Mardin; writers: Richard Starkey, Vini Poncia; publishers: Zwiebel/Mad Vincent, BMI. Atlantic 3429.

FOGHAT—I Just Want To Make Love To You (3:56); producer: Nick Jameson; writers: M. Dixon, W. Dixon; publisher: Arc, BMI. Bearsville BSS0319.

ARTFUL DODGER—Can't Stop Pretending (2:37); producer: Edward Leonetti; writer: G. Cox; publisher: Seldak, ASCAP. Columbia 310603.

KEVIN AYERS—Mr. Cool (3:00); producer: Muff Winwood; writer: Kevin Ayers; publisher: Duende, ASCAP. ABC AB12303.

LE BLANC & CARR—Falling (3:11); producer: Pete Carr; writers: Lenny Le Blanc, Eddie Struzick; publishers: Carhorn, BMI/Music Mill, ASCAP. Big Tree BT16100 (Atlantic).

JERICHO HARP—Oh Sarah (3:06); producer: Peter Yarrow; writer: M. Clark; publisher: Snake River, BMI. United Artists UAXW1049.

RONNIE DYSON—Don't Be Afraid (3:28); producers: Chuck Jackson, Marvin Yancy; writers: C. Jackson, M. Yancy; publisher: Jay's/Chappell, ASCAP. Columbia 310599.

CHRIS HILLMAN—Heartbreaker (3:18); producer: Jim Mason; writers: David Wolfert, Carole Bayer Sager; publishers: Unichappell/Begonia/Monsoon, BMI. Asylum E45428 (Elektra/Asylum/Nonesuch).

BRENT MAGLIA—Hannah (3:39); producer: Brent Maglia; writers: Maglia, Giovannelli; publisher: Golar, BMI. Fantasy F799AM.

D.H. STORM—Dance All Night (3:12); producers: Dennis Lambert, Brian Potter, Deane Hagen; writers: D. Hagen, R. Johnston, D. Lambert, B. Potter; publishers: Touch of Gold/ABC Dunhill/EDJ, BMI. Ariola America 7669.

JAMES JOLIS/JOHN SIMONE—Rainin' (3:02); producer: Ron Dante; writers: James Jolis, John Simone; publisher: Dante, BMI. Polydor PD14413.

PETE & ANGIE HALLIN—Don't Throw It All Away (3:21); producer: Jerry Styner, Pete Hallin; writers: Gary Benson, David Mindel; publisher: Famous, ASCAP. Warner Bros. WBS8444.

BABY—Fallen Angel (3:20); producer: Wes Farrell; writer: Stephen Crane; publishers: Pocket Full Of Tunes/Mouse Tunes, BMI. Chelsea CH3068.

JOHN KLEMMER—Quiet Afternoon (4:01); producers: Stephen Goldman, John Klemmer; writer: Stanley Clarke; publisher: Clarkee, BMI. ABC AB12301.



AWB AND BEN E. KING—A Star In The Ghetto (3:49); producers: Arif Mardin, Jerry Greenberg; writer: Philip Mitchell; publisher: Hot Stuff, BMI. Atlantic 3427. Funky, jazzy arrangement that sustains an intensity throughout. King's vocal is smooth and silky across a broiling rhythm section.

recommended

CAROL DOUGLAS—We Do It (3:21); producer: Ed O'Loughlin; writer: R. Stone; publisher: Almo, ASCAP. Midland International JH10979 (RCA).

PEACHES AND HERB—I'm Counting On You (2:54); producers: Van McCoy, Charles Kipps; writer: Charles H. Kipps, Jr.; publisher: Charles Kipps, BMI. MCA, MCA40782.

BRIAN AND BRENDA—Don't Let Love Go (3:12); producer: Jay Lewis; writers: Brian and Brenda Russell; publisher: Kengorus, ASCAP. Rocket PIG40777 (MCA).

WILSON PICKETT—Love Dagger (2:49); producers: Wilson Pickett, Muscle Shoals Rhythm Section; writers: G. Jackson, D. DMily, C. Wilkings; publisher: Fame, BMI, Erva 318A.

KELLEE PATTERSON—If It Don't Fit Don't Force It (3:39); producer: Larry Farrow; writers: Carolyn Johns, Larry Farrow; publisher: Funks Bump, BMI. Shady Brook SB451041 (Sutton-Miller).

RAMONA BROOKS—Skinnydippin' (3:27); producers: Neil Portnow, John Miller; writers: R. Schuckett, J. Siegler; publisher: Music of Koppelman-Bandier, ASCAP. Manhattan MRXW1052 (United Artists).

BOOKER T. & THE M.G.'S—Grab Bag (3:18); producer: Booker T. & The M.G.'s; writers: Booker T. Jones, Steve Cropper, Donald Dunn; publishers: House Of Jones/Midnight Hour/Warner-Tamerlane/Lastraw, BMI. Asylum E45424A (Elektra/Asylum).

D.J. ROGERS—Love Is All I Need (3:15); producer: D.J. Rogers; writer: D.J. Rogers; publishers: Sunbury/Woogie, ASCAP. RCA JB11058.

RAMP—Everybody Loves The Sunshine (3:42); producer: Roy Ayers; writer: Roy Ayers; publisher: Roy Ayers Ubiquity, ASCAP. Blue Thumb BT274 (ABC).

SILK—Ain't No Need Of Crying (3:20); producer: David Porter; writer: David Porter; publisher: Robosac, BMI. Prelude PRL71095.

DYNAMOS—You Can Do It By Yourself (4:20); producer: Bill Shephard; writer: Clayton Dunn; publishers: Catalogue/Sheptone, BMI. Dynamo DS 604.



WILLIE NELSON—You Ought To Hear Me Cry (2:39); producers: Chet Atkins and Felton Jarvis; writer: Willie Nelson; publisher: Pamper, BMI. RCA JB11061. Nelson takes this emotional ballad and delivers the lyrics almost narratively against a backdrop of very simple instrumentation that includes piano, guitars, steel, bass and background vocals. Arrangement is soft and easy, enhancing the feeling.

LYNN ANDERSON—He Ain't You (3:06); producer: Steve Gibson; writers: B. Burg-D. Denehofeinz-J. Barry-L. Hartman; publishers: Kirshner Songs, ASCAP/Don Kirshner, BMI. Columbia 310597. Anderson has created a bolder sound with this mid-tempo tune that combines powerful vocal work with a pop-exploring arrangement. Production is highlighted by strings, electric guitar and background vocals.

JOHNNY RODRIGUEZ—Eres Tu (3:02); producer: Jerry Kennedy; writer: Juan Carlos Calderon; publisher: Radmus, ASCAP. Mercury DJ512. A popular tune, Rodriguez has added a country flavor to the Spanish lyrics making for an easy and light production. Crisp vocals are surrounded by a catchy arrangement that relies mainly upon electric piano and strings.

BOBBY BORCHERS—What A Way To Go (2:44); producer: Eddie Kilroy; writers: B. David-J. Rushing; publishers: Vogue, BMI/BiBo ASCAP. Playboy ZS85816. Borchers' explicit vocal delivery adds a gutsy feeling to this hard rocking tune. Heavy bass, electric guitar and steel exemplifies this lively production.

recommended

FREDDY WELLER—Nobody Cares But You (3:11); producer: Billy Sherrill; writer: F. Weller; publisher: Young World, BMI. Columbia 310598.

JACKY WARD—Fools Fall In Love (3:22); producer: Jerry Kennedy; writers: Jerry Leiber-Mike Stoller; publishers: Chappell/Quintet/Bienstock, ASCAP. Mercury DJ511.

DEL REEVES—Rita Ballou (2:52); producer: Milton Blackford; writer: G. Clark; publisher: Sunbury, ASCAP. United Artists UAXW1047.



recommended

LEROY MORRISON—Disco Fever (3:14); producer: A. Albury; writer: Charlie Thomas; publisher: P.F.S., ASCAP. JemKI 5004A.



STEVE LAWRENCE—Every Time I Sing A Love Song (2:54); producer: Larry Butler; writers: G. Skierov, P. Molinary; publisher: Peso, BMI. United Artists UAXW1050. This is one of the most contemporary pieces of material Lawrence has worked with in years, with its strong country overtones and heavily-layered vocal overdubs. The instrumental mixes a steady drum beat with an upfront string section, as Lawrence is hoping to mix some pop crossover in with his traditional MOR base.

recommended

JACK JONES—Dixie Chicken (3:50); producer: Rick Jarrard; writers: Lowell George, Martin Kibbee; publisher: Naked Snake, BMI. RCA JB11076.

ROGER MILLER—Baby Me Baby (2:15); producer: Milton Okun; writer: Roger Miller; publisher: Roger Miller, BMI. Windsong JH11072 (RCA).

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

Billboard's Recommended LPs

• Continued from page 70

jazz

RON STEELE—Everybody's Baby, Ovation OV1717. Steele showcases his multi-faceted musical abilities as he plays guitar, moog synthesizer, bass, mandolins castenets and probably everything else he can get his hands on. Each piece is a contemporary, often synthesized jazz composition which is spiced up by Steele's funky sense of arrangement. Steele also produced this LP and terms it a "statement of his own." **Best cuts:** "Cisco Disco," "Modal Motive," "Everybody's Baby," "Lover Man."

DAVID FRIEDMAN—Futures Passed, Inner City 3004. Good debut LP from this sensitive vibist working within a small group framework featuring piano whiz Pat Rebillot. Friedman's soft, relaxed style works well within the concept of this laidback music. Bassist Harvie Swartz and drummer Bruce Ditmas are a cohesive, collective support unit. Rimona Francis' syllabic utterances fit the role of an added instrument. **Best cuts:** "Rachel's Samba," "Trinkle Tinkle" (a Friedman unaccompanied solo of a Monk piece).

GENE HARRIS—Tone Tantrum, Blue Note BNLA760H (U.A.). Harris and his jazz friends come up with some tastily arranged productions fronted by the distinct Harris piano and organ. Lavishly arranged and produced horn and string sec-

tions, Donald Byrd included, add a spicy feel. Harris' vocals are used sparingly but effectively, especially on Stevie Wonder's "As." **Best cuts:** "As," "Cristo Rendition—Part 1," "A Minor."

DAVID MATTHEWS—Dune, CTI 75005. Big band, jazzy interpretation of sci-fi novel, with cuts covering "Star Wars" theme and David Bowie's "Space Oddity." The latter fails, but when brass, woodwinds, keyboards and guitars start climbing into outer space, following composer/arranger/conductor Matthew's charms, it's energetic music. **Best cuts:** "Star Wars," "Muad'Dib," "Sandworms," "Arrakis."

LAMENT FOR BOOKER ERVIN, Inner City 3006. The late tenor saxman's herculean 28 minute solo on "Blues For You" cap-

tures the essence of Ervin's warm and flowing solo style in this 1965 on location session culled from the Berlin Jazz Festival. Assisting Booker in the swinging rhythm section are drummer Alan Dawson and bassist Nils-Henning Orsted Pedersen. A later cut by pianist Horace Parlan closes out the two song LP. **Best cut:** "Blues For You."

CALVIN KEYS—Criss Cross, Ovation OV1804. Keys showcases his guitar abilities in this midtempo instrumental journey. The seven lengthy compositions are supported by a smooth jazz band although some horns would liven things up a bit. The tempos alternate from swiftly moving midtempo tunes to periodic upbeat variations. **Best cuts:** "Criss Cross," "B.K.," "Gee Gee."

Acts Encouraged By Philo To Control Their Albums

By ED KELLEHER

NEW YORK—"Philo Records encourages the artist to assume full creative control of his or her album. This record is as conceived by the artist."

This statement of principle appears on the jacket of each record album released by Philo, a four-year-old label that operates out of a headquarters called the Barn in the rural setting of North Ferrisburg, Vt.

How has the practice of giving artists absolutely free rein worked out for the young company? Surprisingly well, according to Bill Schu-

bart, vice president in charge of sales and a&r.

"The artists work closely with the art director on the overall look of the albums and are involved as much as they like in every step along the way from the studio to the record store," explains Schubart, who, along with his brother, Michael Couture, founded the label in 1973.

With an artist roster that includes Dave Van Ronk, Mary McCaslin, Rosalie Sorrels, Jim Ringer and others in the traditional or folk music category, Philo is quietly emerging

as a moderately successful label that, beginning in the fall, will be releasing albums on a bi-weekly basis.

"Basically," says Schubart, "the reason for our success is that we own our own studio." The facility, known as Earth Audio Techniques, was established by Schubart and Couture in 1970 and proved such a money-maker that, according to Schubart, "we decided to indulge ourselves by releasing some records."

Philo has now grown to a staff of 12, and though Schubart emphasizes that the company is not a com-

mune, each employee receives the same weekly salary.

The label's product is independently distributed and is available in the Manhattan area through the Record People

Will Produce LPs

LOS ANGELES—The Entertainment Co. will produce upcoming LPs by Dolly Parton and Gladys Knight, now a single. Gary Klein, head of disk production for the company, will cut the acts here.

An RCA Drive On Nilsson's Package

NEW YORK—RCA Records is launching a major merchandising campaign on behalf of Harry Nilsson's latest album "Knollysson." The push will include national and local radio buys, national consumer advertising and a Sunset Strip billboard.

At the in-store level, RCA is supplying die-cut mobiles, face masks, two varieties of wall posters, customized note pads, stationery and self-adhesive stickers. All will make use of the album's cover art which features a distorted picture of Nilsson.

PUSHING PLATINUM



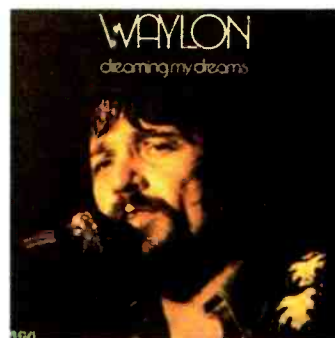
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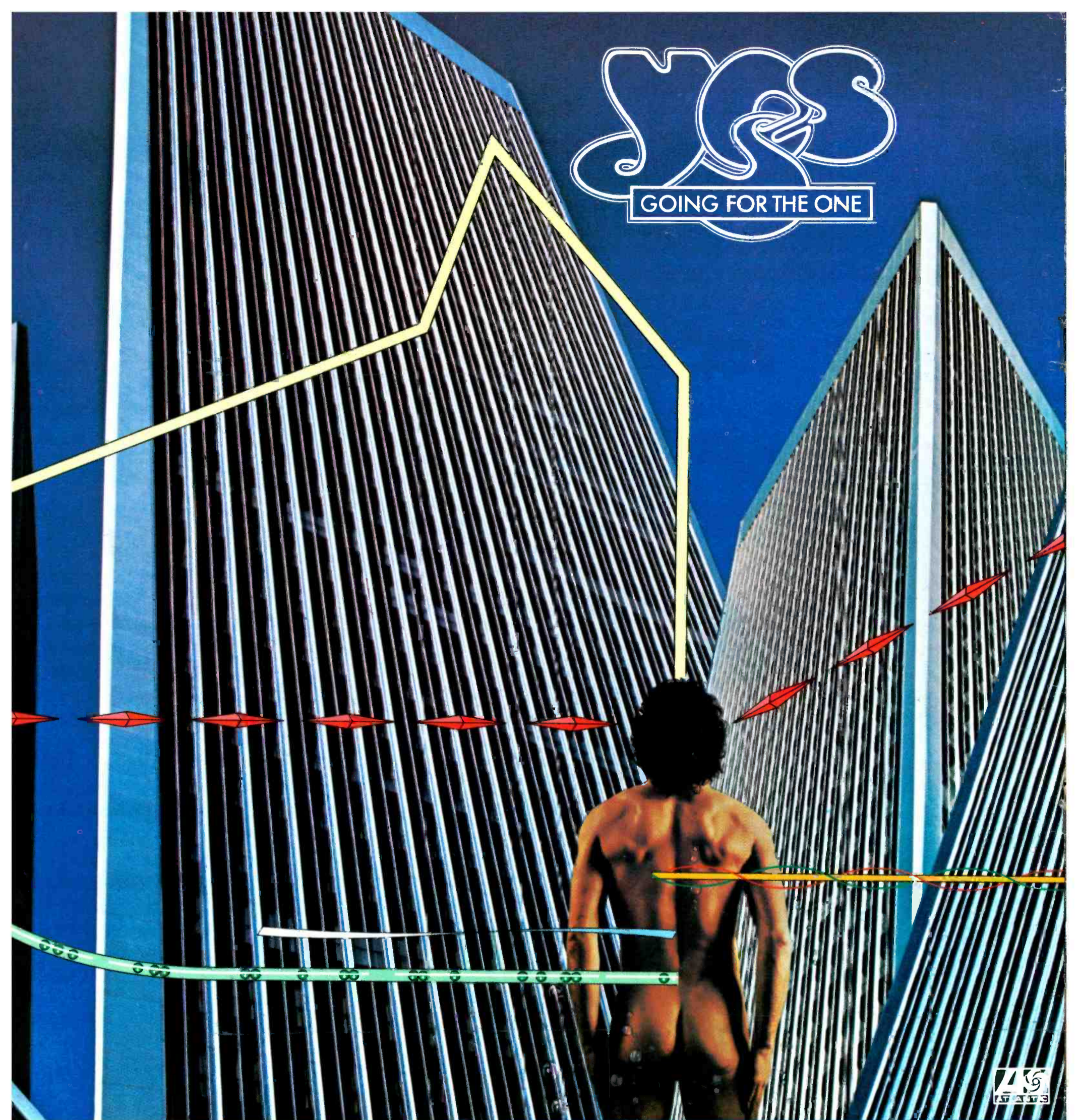
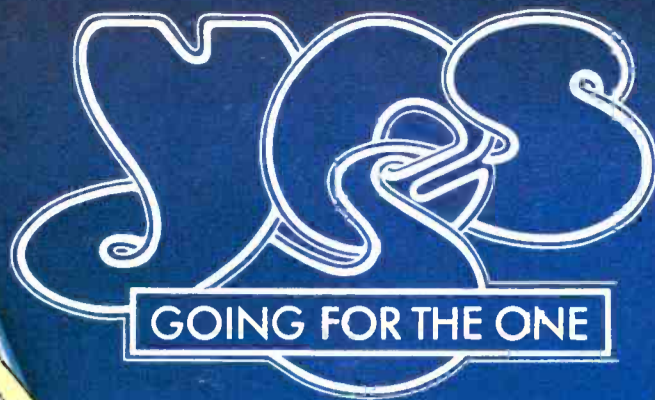
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Thanks, Ol' Waylon!

Exclusively on

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YES ON TOUR

July 30	St. John's Arena, Columbus, Ohio	20	Buffalo Bill Stadium, Buffalo, New York	23-24	Forum, Los Angeles, California
31	Wheeling, West Virginia	21	Rain Date for Buffalo	25	Sports Arena, San Diego, California
August 1	Hampton Coliseum, Hampton, Virginia	22-23	Cobo Hall, Detroit, Michigan	26	Long Beach Arena, Long Beach, Ca.
2-3	Spectrum, Philadelphia, Pa.	25	Omni, Atlanta, Georgia	27	Aladdin Theatre, Las Vegas, Nevada
5-7	Madison Square Garden, New York, N.Y.	28-29	Riverfront Coliseum, Cincinnati, Ohio	29	El Paso, Texas
8-9	New Haven Coliseum, New Haven, Connecticut	30	Market Square Arena, Indianapolis, Indiana	30	Abilene, Texas
10	Civic Center, Springfield, Massachusetts	31	Dane County Coliseum, Madison, Wisconsin	October 1	Houston Coliseum, Houston, Texas
12-13	Boston Gardens, Boston, Massachusetts	Sept. 1	Summerfest, Milwaukee, Wisconsin	2	Moody Coliseum, Dallas, Texas
14	Civic Center, Portland, Maine	3	Soldier's Field, Chicago	3	Myriad, Oklahoma City, Oklahoma
15	Civic Center, Providence, Rhode Island	6-16	Vacation	4-5	Kiel Auditorium, St. Louis, Missouri
16	Largo, Maryland	17	Coliseum, Vancouver, B.C.	6	Kansas City, Missouri
17	Richfield Coliseum, Cleveland, Ohio	18-19	Coliseum, Seattle, Washington	8	Shreveport, Louisiana
19	Pittsburgh Civic Arena, Pittsburgh, Pa.	21-22	San Francisco	9	Municipal Auditorium, New Orleans, Louisiana

ON ATLANTIC RECORDS AND TAPES

Closeup

CAROLE KING—Simple Things, Capitol SMAS11667.

Carole's first LP in a year affirms her skills in capturing the human spirit and its conflicts and conquests.

The title tune, already a hit single, capsulizes this fine composer/performer's capability of pulling together elements of life into meaningful stories put to music in a hauntingly melodic fashion.

Carole singularly wrote the words and music to six of the nine works, with Rick Evers her associate on the remaining tunes.

This LP also helps bring into sharp focus the excitingly crisp and punchy band called Navarro, a sextet from Boulder, Colo., which Carole discovered and now uses as her "side-by-side" (instead of backup) band.

The combination of Carole's songs, her warm and easily flowing voice with Navarro's punctual professionalism makes for a solid musical combination.

There are no harsh surfaces on this LP; the music is arranged in such a fine fashion that elements meld into each other and are past you before you realize.

This first LP for Capitol provides a pastiche of moods, tone colors, tempos, stories, instrumental arrangements.

The project is a personal statement of such magnitude that it grasps and tugs at the listener, pulling him or her into the melody, forcing one to listen deeply for the true meaning of the mini-sagas which Carole has fashioned.

This very private songwriter/performer, who avoids the rock artist ego trip, avoids making the public scene and who shies away from explaining her art, is surrounded and encapsulated in invigorating music.

In addition to Navarro, Carole and associate producer Norm Kinney use assorted strings and brass as augmentation on several cuts and the addition of this power provides an additional dimension to what is already a herculean package.

"Simple Things," the opening cut, emphasizes the beauty of uncluttered thoughts. "Hold On," with its dramatic guitar and tom tom accents, generates a dramatic feeling, one of impending doom, of crisis. This cut and "Labrinth" are equally dramatic, with "Labrinth" reminding this listener of a Broadway musical composition with its quick stops and the addition of a tympani sound in the arrangement.

"In The Name Of Love" allows space for Carole's acoustic piano to lead into her vocal plea of doing that which you believe in... in the name of love.

"You're The One Who Knows" allows Navarro room to stretch out and its members—Robert McEntee, Mark Hallman, Rob Galloway, Michael Wooten, Miguel Rivera and Richard Hardy (flutes and saxes)—generate their own distinct brand of country rock electricity.

For this reviewer, "Hard Rock Cafe" is the most elation-packed track. Patterned after "La Bamba" in parts, this ersatz Latin ditty is a cosmopolitan Hispanic workout which is infectiously danceable and made all the more entrancing by the playing of Ernie Watts, George Bohanan and Oscar Brashear—three top L.A. studio jazz cats.

"Time Alone" melds some lovely strings with Carole's piano in a slow ballad which heralds the point that time alone changes things—all to the better.

"God Only Knows" (the longest work at 6:18) is an energy song, full

Armed Forces Retail Sales Show Big Gains

• Continued from page 1

plicated in its buying of audio playback equipment.

Williams, who 90 days ago was transferred from audio playback to record and tape retailing, notes that in his long-term experience in playback, GIs continually were upgrading their componentry.

This was especially true in Europe where Williams estimates between 60% and 70% of his record/tape business is transacted. Military personnel are able to buy audio playback in post exchanges only outside of the 50 U.S. states. Williams also hopes to continue to improve and better coordinate exchange service globally.

The core of the record/tape buying and distribution program lies in an approximately 160,000 square foot warehousing in sprawling Ft. Gillem, located in Forest Park, a local suburb.

At the present time, Exchange record and tape service supplies approximately 1,000 basic stock titles to its 618 exchange areas, located in seven regions worldwide.

Williams and his veteran buyers, Bruce Masterton and Wayne Franklin, hope to improve the mix of this basic inventory. Daily and cumulative monthly data processing reports are now providing an accurate buying base which it is hoped may be improved.

Currently, Williams notes some titles selling fewer than 300 on the monthly basic inventory printout. He hopes within the next year all such titles would sell a minimum of 1,000 per month.

The tremendously far-flung network of Army stores is hampered by the fact that foreign post exchanges cannot return merchandise. The return of merchandise is so costly that the Exchange has determined it's best for a foreign post exchange to discount obsolete merchandise until it is sold off locally.

The present \$550,000 return, logged monthly by the record/tape program in the 50 states, represents well under the industry average based on the approximate \$4 million of business done monthly. But Williams hopes to pare it even more. He asks industry support for improved quality of both record and tape product.

As tape playback equipment quality is improved Williams notes he gets increased complaints on prerecorded tape bleedthrough. He notes that sporadic checks of LP defectives indicate labels must bear more responsibility for improved record production.

With more labels joining the trend toward a \$7.98 LP price, Williams asks that some of the additional profit be plowed back into better quality control.

GIs pay \$4.65 and \$5.25 for \$7.98 suggested list product at special and shelf prices, respectively. \$6.98 suggested list product goes for \$3.95 and \$4.50. Budget priced merchandise ranges from \$1.65 to \$1.95. It is shipped to exchanges in a 57-unit prepack with contents being changed every two weeks.

Williams, Franklin and Masterton, the latter a one-time Capitol

of vitality, and leads into the soft ballad "To Know That I Love You" with its country flavored backdrop. The closing "One" gains strength through its slow tempo, allowing Carole to emphasize the point that humanity's unified purpose links us all as brothers. This LP gives off nothing but warm, positive feelings.

ELIOT TIEGEL

Records marketing executive, are constantly trying to refine methodology to handle up to 60,000 orders received and shipped weekly from the disk facility.

They produce on an every two or three-week basis an Exchange special, a large poster together with multiple handouts featuring five or six hot pieces of album product.

In addition, a new special order program which will enable GIs to order specific single and album products from the Ft. Gillem warehouse has been coordinated with Joe Voynow of Bib Distributing of Charlotte, N.C.

Under terms of the agreement, Bib will supply the major stores on each base with record/tape reference material like Phonolog to accelerate special ordering.

Prerecorded tape, today 30% of the Exchange's album volume, will improve, Williams feels, with the in-

roduction of the two pocket Pickwick plastic enclosures now being supplied worldwide to the 618 bases. Each base has a major shopping center-type operation along with as many as 15 smaller satellite stores scattered all over each base to serve Army personnel and their families.

Williams says that up to now prerecorded tape has been shipped here, where the tape is packed into a spaghetti box and skinbagged. Now tape will go directly to the Army base stores, eliminating about a three to seven-day warehousing lag.

He also feels the Pickwick plastic enclosure will allow more open inspection by the prospective buyer and will cut down on pilferage.

Eight-track is approximately 55% of the total prerecorded volume purchased by GIs, Williams says, with cassette making up the remainder. Williams hopes to initiate quickly simultaneous buying of cassette and 8-tracks along with LPs.

Williams and his cohorts are studying methods of speeding shipments to bases within the 50 states, where GIs complain because some retail stores get the records far more quickly than does the local PX.

Trucks and planes (both Army owned and private) are now carrying recorded product. Much of the air freight is containerized.

Within the past year shipments to continental Europe, for example, come within four days of arrival. On specific designated days an Army-owned trailer truck speeds from Atlanta to N.Y. where the containers are put on jets.

Recent talks with military brass,

who oversee the record/tape service program, indicate to Williams that they feel, as he does, that the present 3% of total Army and Air Force volume done in recorded product could be increased even more.

Williams feels that somehow he and his associates must encourage stronger record/tape interest on the part of base store managers and their personnel. He is constantly trying to improve in-store fixturing, divider cards and trying to use more in-store merchandise. It is extremely difficult to provide labels' in-store merchandising pieces for the Army outlets, he says.

The much-heralded carousel-type warehouse bins which the Army purchased for record/tape use some three years ago have virtually been retired by Williams.

Study of this automated warehousing, much like the electronic track moving device used in dry cleaning establishments, indicated when used in 70-foot circular lengths it was too slow. Now this \$500,000 warehouse unit has been relegated to handling a few top chart items, some kidisks, both album and single and Reader's Digest packages.

Williams intends for his buyers and himself to spend more time outside the Georgia operation in personally visiting Army and Air Force bases served by this facility.

In addition, Williams expects to more frequently visit foreign bases which he is serving. It is also his intention for him and his staff to visit personally the home offices of major record and tape labels.

TV Used By RCA In 3-Market Push

NEW YORK—RCA Records began its fall marketing campaign with meetings in Nashville, Boston and Denver featuring a televised product presentation.

Robert D. Summer, division vice president, marketing operations, chaired the three meetings, which unveiled product ranging from Iggy Pop's new album to new releases from major symphony orchestras.

Specialized sales and promotion meetings followed the general meeting of merchandising chiefs and branch personnel in every city.

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SIGNED, SEALED, DELIVERED (I'M YOURS)—Peter Frampton (A&M 1972) HEAVEN ON EARTH—Spinners (Atlantic 3425) CIRCLES—Captain & Tennille (A&M 1970) SEE TOP SINGLE PICK REVIEWS, page 72

Main chart table with columns for THIS WEEK, LAST WEEK, WAS ON CHART, TITLE-Artist, and chart positions. Includes entries like 'BEST OF MY LOVE', 'I JUST WANT TO BE YOUR EVERYTHING', 'HEAVEN ON THE 7TH FLOOR', etc.

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Recording Industry Assn. of America seal of certification as "million seller." (Seal indicated by bullet.) Recording Industry Assn. of America seal of certification as "two million seller." (Seal indicated by triangle.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensee)

A-Z index table listing song titles and artists, such as 'Another Star (Jobete Music Co.)', 'A Real Mother For Ya (V-Jon, BMI)', 'Arie (Blendingwell, ASCAP)', etc.

A reflection of national sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

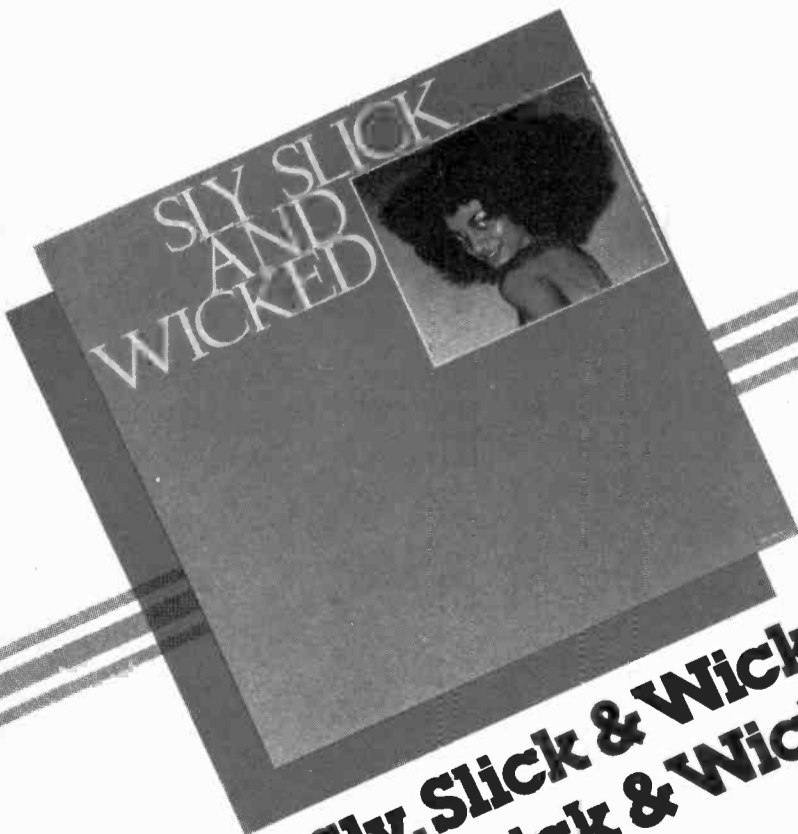


"The Sounds of Young America..."

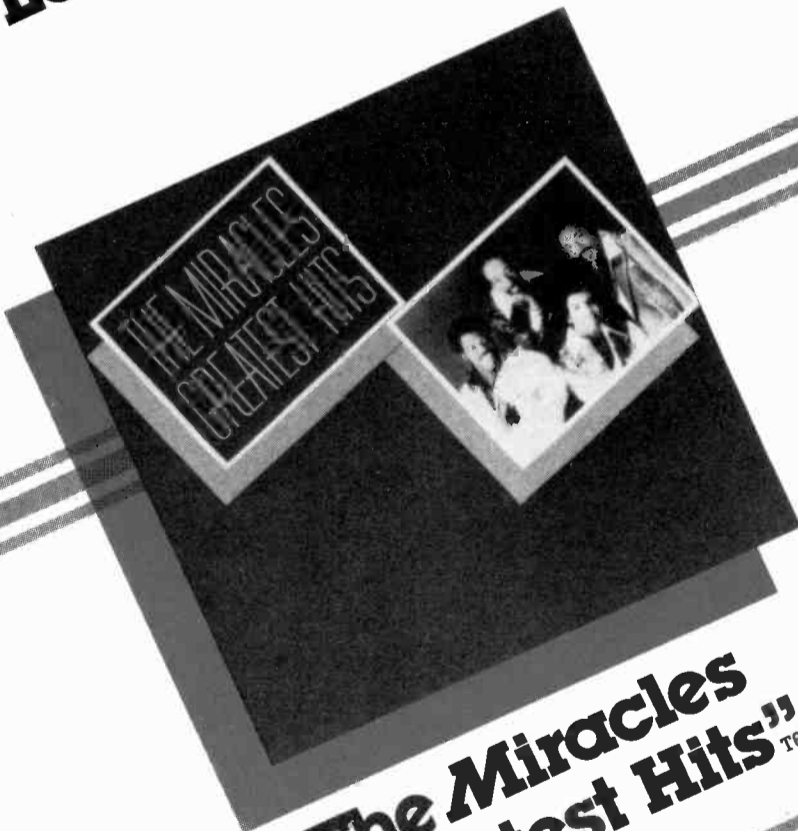


Syreeta & G.C. Cameron
"Rich Love, Poor Love" MG-891S1

Eddie Kendricks
"Slick" T6-358S1



Sly, Slick & Wicked
"Sly, Slick & Wicked" TP6-1003S1



The Miracles
"Greatest Hits" T6-357S1

"On Motown Records & Tapes."
©1977 Motown Record Corporation



RUMOURS IS IRON...

And that's well beyond platinum. This week marks the 16th week at Number One for Fleetwood Mac's *Rumours*. The feat shatters the old record of 15 weeks at the top of the charts, making *Rumours* the *biggest* Number One of the rock era. An iron performance by the awe-inspiring Fleetwood Mac.



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MARLIN TAYLOR, Pres. Bonneville Broadcast Consultants
BOB PITTMAN, Program Director WNBC-AM
JOHN FARINA, General Manager WDJZ
JOHN ROSS-BARNARD, Foreign Manager BBC Radio
DOUG HALL, Publisher The Hall Radio Report

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How do you register or reserve your booth/stand? Use the handy Application Form. But act now. Available space is limited and is being assigned on a first-come first-served basis.

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1	<input type="checkbox"/> One office/booth.....	\$1,540
2	<input type="checkbox"/> Two adjoining Office Booths	\$2,750
3	<input type="checkbox"/> Three Office/Booths	\$3,960
4	<input type="checkbox"/> Four Office/Booths.....	\$4,950
5	<input type="checkbox"/> Five Office/Booths	\$5,940
	<input type="checkbox"/> Each additional Office/Booth.....	\$ 880
Each office/booth is fully furnished and equipped with record and/or tape playback equipment, and telephone. Office/booth rental cost includes Company Registration Fee of \$400.		
B. OPEN BOOTHS RENTAL		
A	<input type="checkbox"/> 10' x 10'	\$1,375
B	<input type="checkbox"/> 15' x 10'	\$1,980
C	<input type="checkbox"/> 20' x 10'	\$2,640
E	<input type="checkbox"/> 30' x 10'	\$3,850
G	<input type="checkbox"/> 40' x 10'	\$4,840
I	<input type="checkbox"/> 50' x 10'	\$5,830
	<input type="checkbox"/> Each additional 5' x 10' module.....	\$ 440
Each booth is fully furnished. Booth rental cost includes Company Registration Fee of \$400.		
C. PARTICIPATING WITHOUT AN OFFICE OR BOOTH		
	<input type="checkbox"/> Registration Fee per Company.....	\$ 440
FULL PAYMENT MUST BE ENCLOSED WITH APPLICATION		
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Company		
Street address		
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Special FREE Invitation to Radio and TV programmers and directors. To pre-register fill-in and return coupon attached to your company letterhead

Champion On Charts

• Continued from page 60

"Promised Land" and "My Boy" all making the top 20 over the past four or five years.

And his popularity on the country charts was plainly on the upswing at the time of his death. "Moody Blue" and "Way Down" both made No. 1 country this year, to become his first No. ones on that list in 20 years.

Elvis' previous No. 1 country hits were "I Forgot To Remember To Forget" (on Sun), "Heartbreak Hotel," "I Want You, I Need You, I Love You" and "Don't Be Cruel," four consecutive chart-toppers in 1955-56; and "Teddy Bear" and "Jailhouse Rock," from '57.

Actually the country market was the first to embrace Presley, with two of his Sun releases scoring big on the country lists before the RCA signing. And, except for a complete ab-

sence from the country charts from 1960 to 1968, he could always count on country acceptance.

Presley also had strong soul action with his early hits, with 1957's "All Shook Up" joining the three triple chart powerhouses to give him four No. 1 soul products. And though he hasn't made the soul chart since 1963, he blazed the way for soul acceptance of white pop acts from Boz Scaggs to the Bee Gees.

None of Elvis' seven No. 1 hits on the MOR chart also made it to the top of the Hot 100, perhaps because they are lush and softer than his biggest pop hits. The easy listening chart-toppers are 1962's "Can't Help Falling In Love"; "Crying In The Chapel," "Such An Easy Question" and "I'm Yours" from '65; "The Wonder Of You" and "You Don't Have To Say You Love Me" from '70; and "My Boy" from '75. "Moody Blue" made number two MOR just a few months ago.

The way that Elvis was able to string together consecutive No. 1 hits on the Hot 100 is another sign of his absolute dominance of pop music in the late '50s and early '60s.

After his first No. 1 pop smash, "Heartbreak Hotel," he had two No. ones back-to-back with "Don't Be Cruel" and "Love Me Tender." He then had four No. ones in a row in 1957-58 with "All Shook Up," "Teddy Bear," "Jailhouse Rock" and "Don't."

Between '59 and '61 he had five No. 1 pop hits in a row: "A Big Hunk O' Love," "Stuck On You," "It's Now Or Never," "Are You Lonesome Tonight" and "Surrender." His final trips back to the top pop singles slot were with 1962's "Good Luck Charm" and '69's "Suspicious Minds."

Presley also made great impact with his albums. He had four consecutive No. 1 LPs in 1956-57 with "Elvis Presley," "Elvis," "Loving You" and "Elvis' Christmas Album"; and then three in a row in 1960-61 with "G.I. Blues," "Something For Everybody" and "Blue Hawaii."

"Blue Hawaii," in fact, had 20 weeks at No. 1, something no other album by an artist or group has done in more than 20 years. Elvis' final No. 1 albums were 1965's "Roustabout" and "Aloha From Hawaii Via Satellite," which hit the top in May 1973.

Sam Phillips

• Continued from page 61

up to me to see the uniqueness of his talent, and to go, hopefully, in the right direction with it.

"Once when we were in the car on the way to the 'Louisiana Hayride' or to Nashville, we got to talking about Clyde McPhatter and Elvis said, 'If I had a voice like that man, I'd never want another thing.' Elvis knew he had talent but he had a little trouble gaining confidence."

"Elvis loved the way Jerry Lee Lewis played the piano. He wanted to play the piano like that. Oh, he loved Jerry Lee's playing, he thought it was unbelievable. After Elvis left me and went with RCA, he would drop in sometimes unannounced and we'd go off and talk."

"In 1968, when he had signed for his first appearance in Las Vegas, he called me. He said, 'Mr. Phillips, I just got to have you come out. I'm scared to death. I got to have somebody I know, some friend, in the audience.'

"It's a vicious cycle. You start out and you're so proud of your success and you say, 'God, I'll do anything to stay on top.' And then you find yourself saying, 'I know it's going to be over before too long and I've got to keep up this image. I'm mortal, but I can't let people know I'm mortal.'

"But there's just no such thing as being an island unto yourself."

Boy From Tupelo Did Much To Bridge Black-White Gap

By JEAN WILLIAMS

LOS ANGELES—There is an interesting sidelight to Elvis Presley's death as it relates to the black community.

Notes a black Los Angeles record consumer: "There was a time when Elvis meant a lot to me and my family. I would take the little money I had to buy his records; I related to the man."

"Of course time has passed and things have changed but I am as sad as anyone about his death."

Admittedly, Presley took his singing and dancing style from blacks, namely bluesmen Arthur "Big Boy" Crudup, Sonny Boy Williamson, B.B. King, Chuck Berry, Muddy Waters, Howlin' Wolf and a few others.

Black record consumers saw Presley as kind of a black stepchild. Even as the general market saw him as a modified country/rock singer, many blacks regarded him as a modified blues singer.

As Presley emerged in the mid-

'50s, blacks were consumed with the curiosity about what he would record next.

There was even a kind of odd pride among blacks about Presley because in the minds of many he was the first white artist to openly acknowledge that his popularity stemmed directly from his association with black music.

While the Beatles came nearly a decade later, in the minds of many blacks it was Presley who legitimized black music, fusing blues with country.

As Presley grew in national popularity, he also grew in black popularity. By the late '50s and early '60s, on a comparative basis, Presley probably sold as many records to blacks as he did to whites.

Horace Clarke, a former Detroit retailer, notes that in the early '60s, black customers while purchasing blues records would ask if Elvis had anything new out.

Inside Track

The presence of several Polygram officials in Macon and Phil Walden's intensive closed-door sessions on the day prior to his Capricorn Records Barbeque and Summer Games, continue to fan the flames of the reports that a Capricorn-Polygram deal is near. . . . Is Capitol Records ready to launch a new custom label? And does it coincide with the anticipated signing of a big name country act? . . . Randy Bachman of Bachman-Turner Overdrive is leaving the group to pursue a solo career. . . . Bobby Mason, lead guitarist of CBS group Starwood, married Peggy Aden Saturday (20) in Aspen at Buck Dean's T-Lazy 7 Ranch. Onhand to supply the entertainment were John Denver, Michael Murphey, Jimmy Buffet, the Dirt Band and comedian Steve Martin. How's that for a show?

Leftovers from the Record Bar Convention, Hilton Head, S.C.: Harry Bergman, chairman of the board of Record Bar, shed 35 pounds since the last convention, undergoing an 800-calorie dietary and exercise regimen at Duke Univ. for the past four months. . . . Barrie Bergman, Record Bar president, opened the convention Tuesday (16) by denying the recent Inside Track rumor that the chain might be sold to American Can. . . . What was Jim Greenwood, founder/president of the Licorice Pizza Los Angeles chain, doing attending the Record Bar convention? And Lane Bergman, corporate secretary and wife of Bill Golden, Record Bar executive vice president, was seen wearing a Peaches T-shirt. . . . Tom Tamashe has folded his Software/Mediatrics U.S. firm to join WEA as director of creative services, bringing Steve Hull with him. . . . Watch for Charlie Hall, currently RCA Southern regional chief, to return to RCA's New York office. . . . Norm Weinstroer, veteran marketing executive now at Liberty, became a grandfather Aug. 5 in Atlanta when son Bob, WEA/Atlanta sales manager, became father of Jeffrey Alan. . . . Mrs. Jackie Smith, wife of Randy, a principal in Tara Distributing, Atlanta, bore a daughter, Shelley Leight, July 24 in Atlanta.

Effective Sept. 1, 1977, all new and catalog albums

from Chrysalis Records will be listed at \$7.98. . . . Femme rock'n'roller Suzie Quatro inked for at least two episodes of "Happy Days" playing Pinky Tosca's sister. . . . Australian officials are mulling a recent proposal by a government panel that the country abolish its law requiring local radio to make sure 20% of the artists programmed are Australian. A similar move by Canadians was reported here recently. Initial response from the Aussie pop music industry was irate, with some sectors asking for an increase to a 30% local program content.

The Four Seasons and Frankie Valli plan a farewell concert series Oct. 7-9 at New York's Radio City Music Hall. . . . Dolly Parton slated for an upcoming cover of Vogue magazine. . . . Los Angeles Billboard editorial staffer Agustin Gurza tied the wedding knot Aug. 13. He and wife Brenda honeymooned in Puerto Rico. . . . Elton John's next album will be produced by Thom Bell in the fall at Kaye-Smith Studios in Seattle.

New York's Gov. Hugh Carey vetoed a bill that would have restored the state's Sunday retail closing law which many retailers defied anyway. . . . MCA's Roger Daltrey to appear on NBC-TV's "Us Against The World," a celebrity sports contest taping Aug. 27-28 on the UCLA campus for Sept. 7 airing. . . . Rumor has it that the Who will leave MCA for Polydor. . . . Alice Cooper's snake is pregnant. . . . Television star John Amos, formerly of "Good Times," makes his recording debut on a comedy album called "Feets" based on his upcoming one-man show. . . . Boston's transit authority stopped service on trains leaving the area around the Boston Coliseum following instances of vandalism after night rock concerts. . . . Capricorn prexy Phil Walden, miffed by stringent rules governing the use of Macon's Opera House for rock concerts, reportedly won't allow his artists to stage benefits in the city anymore. . . . Ian Anderson of Jethro Tull is supposedly closing a deal to purchase a 15,000-acre estate on Scotland's Isle of Skye. . . . Chrysalis has inked English punk rockers Generation for a reported five figures.

Used Disks Are Key To 3 New Stores

• Continued from page 4

He pays up to a \$1 for them, but won't trade LPs.

"We put the cash in their hands," he says, "and we think there's a psychological factor there that makes them turn around and spend it in the store, usually applying it to new merchandise."

"One thing," Branciforte points out, "we don't sell promotion copies or review copies and our advertisements make that clear."

Scrooge's is advertised regularly in Good Times, a nine-year-old weekly musical entertainment's guide circulated throughout the New York metropolitan area and Florida. Branciforte is co-owner of Good Times, and his involvement with the music industry through the paper is what prompted his entry into retailing.

Two of the three new Scrooge's stores will be located in Florida. A Fort Lauderdale store is set to open Oct. 1, he says, and a West Palm Beach outlet should open a month later. He plans to stock the new stores with approximately 6,500 pieces of used merchandise. The third store, also to open Nov. 1, is

planned for the Smithhaven Mall in Stony Brook, L.I.

The site of Scrooge's flagship store was carefully picked, as its predecessors have been, for proximity to high traffic areas and college campuses. "We're right across from a McDonald's in Little Neck, and we're going to be near one in Lauderdale, too," Branciforte notes.

Finding suitable disks for resale isn't always easy, he adds. "We scour attics, garages, yard sales, junk stores and flea markets, plus we get a good response through our radio and print ads," he says, "but it's time consuming."

Scrooge's guarantees that the used disks are playable. Otherwise, an exchange is made.

"We realized we couldn't compete with Jimmy's Music World or Korvettes," he explains. "So we go out of our way to please the customer who asks for a special album. Many of these were cutouts, or out-of-print, and we saw a market there."

Scrooge's tries to anticipate trends, especially local ones. "The average retailer doesn't stock stuff that's not on the charts," he notes. "So we watch the scene and try to feature artists making local appear-

ances as well as newer groups with a local following."

Some of the top sellers in the used disk market include early Jimi Hendrix, Chad & Jeremy, early Animals, Beatles—and other English groups, Branciforte says.

Boogie Records, a Toledo, Ohio, retailer, is introducing a used disk section in a new branch store opening soon, for much the same reasons Branciforte describes.

"We found that cutouts are a real draw, that they bring people in regularly to hunt for things they want for their collections," says Boogie buyer Don Rose. "And we have an idea used records will do the same thing." He also stresses the low-priced appeal the disks have on customers.

Several shops dealing in used disks, ranging from 1950s and 1960s pop and rock to specialized inventories featuring opera, Broadway shows and soundtracks have sprung up in Manhattan in the past year, and the original Second Hand Rose's shop in Greenwich Village has expanded its out-of-print record section to a point where it occupies most of the floor space that had been crowded with antiques and used furniture.

Mourning Fans Boom Elvis Disk Sales

• Continued from page 60

record store customers. Retailers say many shoppers seemed compelled in their quest for something relating to Elvis.

"We were able to supply the first people who called in. We covered maybe 15 accounts," reports Dee Ray of the Sound Unlimited one-stop. "The next day most of the retailers woke up when everybody came in and started buying, but a lot of them were caught off-guard."

Ray's accounts also were inundated with "people who don't normally come into record stores."

Ernie's One-Stop, on Chicago's south side, sold out Wednesday,

with product going to black and white outlets alike. "Now everybody wants him," observes Ben Sheats, Ernie's manager. Sheats, and other wholesalers, tried phoning RCA's Indianapolis plant Wednesday but could not get through.

"If we had 100,000 we'd probably ship them out today," said Jerry Skillicorn, Lieberman's Chicago branch manager. Skillicorn's operation, instead, freighted its last half-dozen Presley disks Thursday. Skillicorn says former accounts are calling, saying: "We'll come back to you if you can give us Elvis."

The manager says his branch began getting calls the minute news of

the death was announced. Skillicorn says the demand pattern was similar following the death of Jim Croce, but nothing approaching this magnitude.

Howard Rosen, of Chicago's Record Warehouse, likens the product run to what occurred at retail the day following John Kennedy's assassination. Albums of speeches were scooped up then, he remembers.

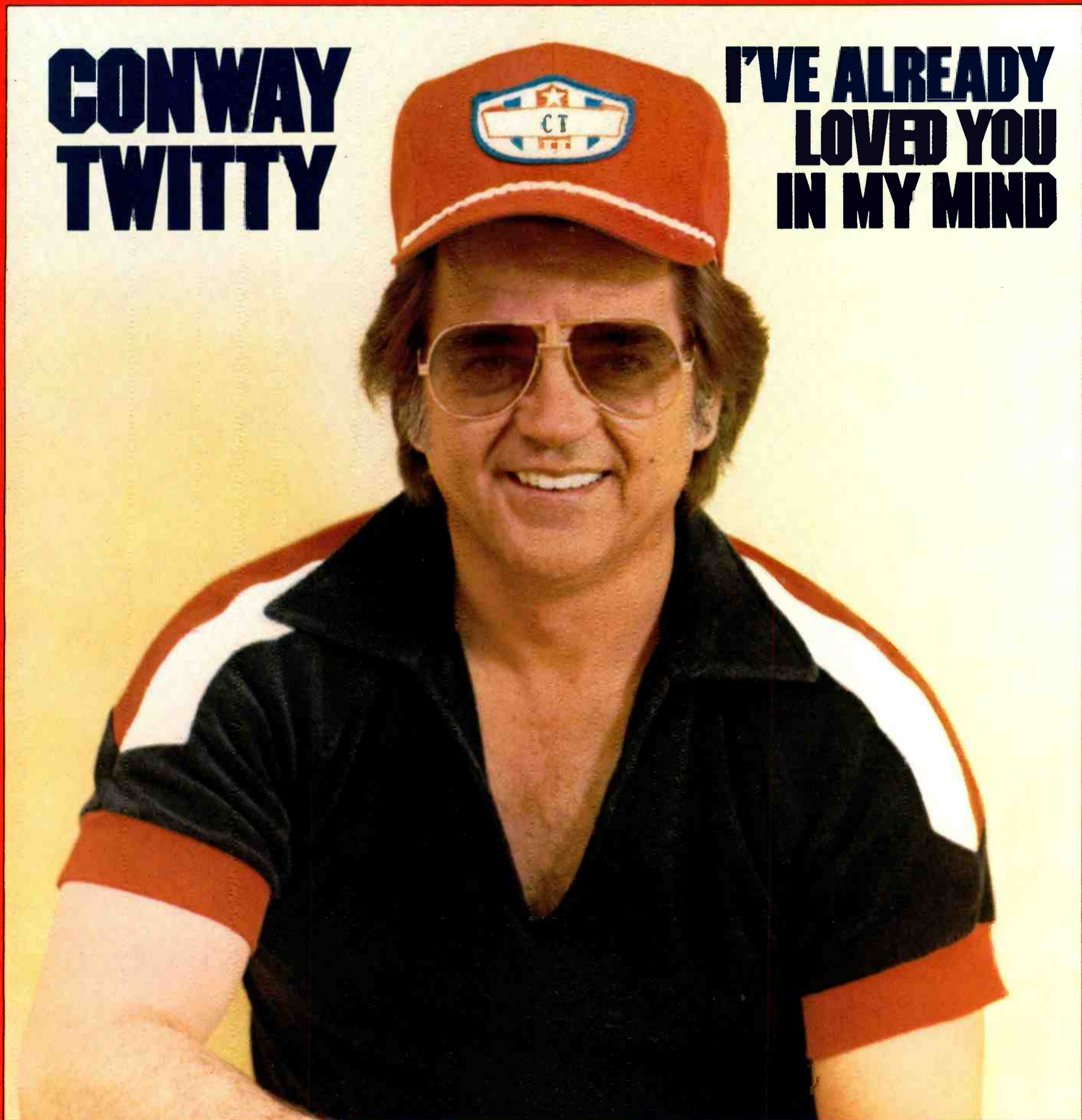
Rosen thought he had "good supplies" of a couple of RCA Presley cutouts at his retail/wholesale Warehouse. However, these went quickly both to consumers and retailers shopping the cutout haven.

GOOD N' CONWAY

Good Times Coming Your Way! Come celebrate with us...
we're having a Conway Twitty celebration. Check for details with
your local MCA representative. And to start the festivity
here's his newest album..

**CONWAY
TWITTY**

**I'VE ALREADY
LOVED YOU
IN MY MIND**

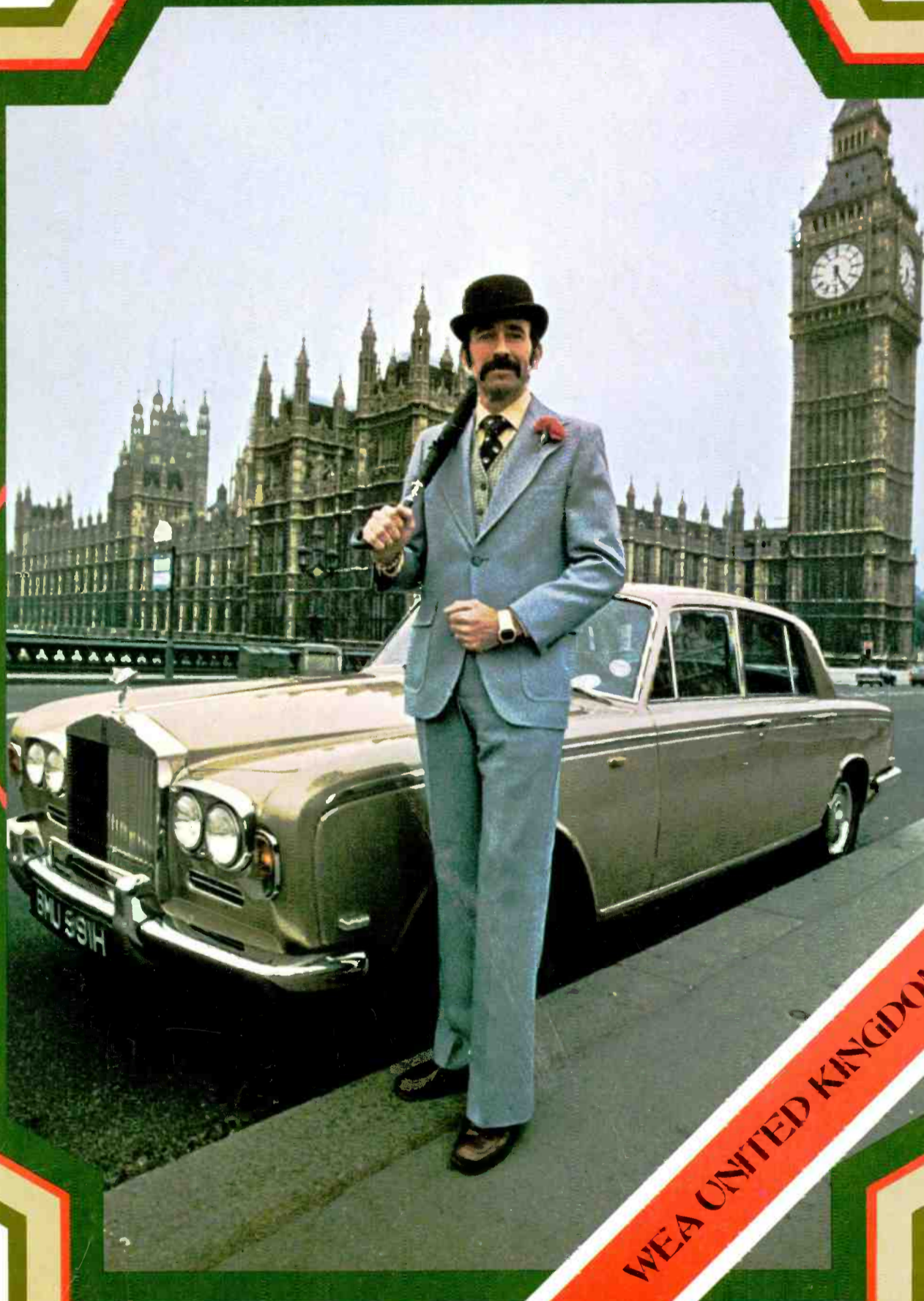


MCA-2293

Produced by Owen Bradley

MCA RECORDS

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WEA UNITED KINGDOM

John Fruin, WEA England's dashing managing director, is one of the men most responsible for keeping the British record business vigorous and dynamic. From school, he became a Captain in the Welch Regiment and then spent 20 years with EMI in virtually every area of the record business. Later, he simultaneously headed MGM Records in the U.S., and Polydor in the U.K., making Trans-Atlantic hops as often as BOAC. WEA U.K. artists have leaped into promi-



nence with continual high chart placings of singles and album product and the overall national growth, emphasized by the new distribution centre at Alperton, has secured the company an ever increasing share of the market. Which are a few reasons how WEA U.K. has grown so spectacularly in the past three years. Having talent at the top like John Fruin...another fast reason that WEA International is moving so far so fast.