

# Billboard

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YEAR

Billboard Publication



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## Superstar LPs Flood Holiday Mart

### AFTRA, Industry In Accord

By IS HOROWITZ

NEW YORK—Record companies see a massive bookkeeping chore in preparing retroactive pay adjustments to AFTRA members performing on records over the past six months.

The union and the industry have finally reached agreement on a new contract calling for substantial increases to non-instrumental disk performers after a series of abortive negotiating parleys spanning more than a half year.

Pay increases under the new three-year deal, now up for ratification by the AFTRA membership, range from 12% to more than 60% and apply to virtually every category of recording under the union's jurisdiction. The old contract expired March 31.

(Continued on page 88)

### Country Music Week Sets Marks

By GERRY WOOD

NASHVILLE—Nashville has survived its biggest—and longest—country music "week" in history.

A record breaking amount of music and radio industry leaders flocked to the Tennessee music capital for the "Grand Ole Opry's" 52nd birthday celebration and hundreds of related events.

Witnessing the presentation of more than 600 awards, scores of live shows, dozens of corporate meetings and countless confabs

between deejays and country stars, the 10 day period ending Sunday (16) was packed with more activity than any of the previous annual fetes.

Country music week normally focuses on one particularly hot artist—and this year's king of the week was Ronnie Milsap. The RCA artist won three top awards during the CMA Awards, including the coveted 1977 entertainer of the year

(Continued on page 102)

### NRBA Spotlights Technical Tumult And Own Growth

By CLAUDE HALL

NEW ORLEANS—Richard Wiley, departing FCC chairman, predicts tumultuous days ahead for radio despite current profitability. He refers to new technologies and a civil rights report as some of the warning lights.

His major policy in office, he said, was that the broadcasting industry and government didn't have to be enemies. He also called upon broadcasters to govern themselves in areas of public service, programming needs and questionable lyrics during a luncheon Tuesday (11) before the fourth annual National Radio Broadcasters Assn. Conference and Exposition at the New Orleans Hotel. This was to be his last speech in office.

The organization gave fair warning during its Oct. 9-12 convention here to the NAB: Move over.

(Continued on page 31)

### Labels Plan High Ticket Campaigns

LOS ANGELES—Major labels as well as independents are gearing up a bevy of superstar releases for the next two months for maximum Christmas merchandising impact.

In addition, most of the high ticket product—which will include new studio LPs as well as "best of" and live packages—will be backed by substantial marketing and promotional campaigns.

The artist mix includes such names as Rod Stewart, Alice Cooper, George Benson, Olivia Newton-John, America, ELO, Bob Seger, Ohio Players, David Bowie, John Denver, Kiss, Donna Summer, Sylvers, Natalie Cole, Commodores, Aerosmith, Boz Scaggs and Paul Simon, as well as others.

This anticipated flood of top name product continues the trend by U.S. manufacturers to press into

(Continued on page 95)

### Odyssey: 11 New Stores By Christmas

By JOHN SIPPEL

SANTA CRUZ, Calif.—The Odyssey Record & Tape chain will open 11 new stores, one a week until Christmas, effective immediately, covering the five state area of California, Utah, Nevada, Arizona and New Mexico.

The openings, plus a move to a new combination warehousing/administration facility, complete with an adjoining 2,100 seat concert venue and separate disco, were among the growth programs out-

(Continued on page 18)

### House Of Sounds Owner Indicted For Counterfeiting

By DICK NUSSER

NEW YORK—A 149-count indictment has been returned by a federal grand jury in Pennsylvania charging a 33-year-old cutout supplier with masterminding a multi-million dollar scheme to illegally duplicate records and tapes, and market and distribute them.

An RIAA spokesman terms it "one of the most significant indictments" handed down in the battle against piracy.

Charged with copyright infringement, wire fraud, and conducting business through a pattern of racketeering activity is John Donald Lamonte of 747 Providence Rd., Lansdowne, Pa., president of the House of Sounds, a cutout wholesaler operating in Darby, Pa.

(Continued on page 16)

### Polygram Views New U.S. Latin Business

By AGUSTIN GURZA

LOS ANGELES—Phonogram International of Baarn, Holland, and Polydor International of Hamburg, Germany, have pacted licensing arrangements with Velvet Records of Puerto Rico for distribution of Spanish-language product in the U.S. Latin market.

The move represents a major realignment for the Polygram Group companies which plan to make a major promotional effort in the U.S. Latin industry where their showing has been disproportionately weak in recent years.

(Continued on page 86)



Everyone's been talking about The Babys. And it's no wonder. Their first album made it quite clear that something very special, truly unique was happening. And now, The Babys have joined forces with producer Ron Mason to create "Broken Heart," their second album featuring the soaring single "Isn't It Time." They're causing a sensation. We're not surprised. On Chrysalis Records and Tapes. CHR1150 (Advertisement)



"The Dwight Twilley Band's vivid presence confirms the ability of simple familiar rock elements to remain perpetually fresh and invigorated. Twilley has all the right instincts and an unmistakable charisma. One of the great winners for 1978!"—Richard Cromelin, L.A. Times. THE DWIGHT TWILLEY BAND. "TWILLEY DON'T MIND." AB 4140. Rock 'n roll at its best. On Arista Records. (Advertisement)

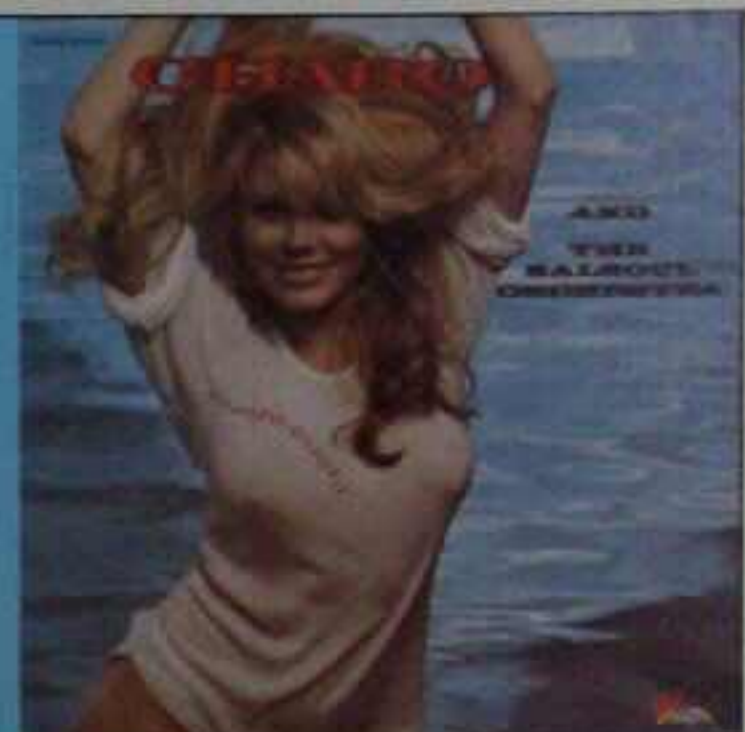
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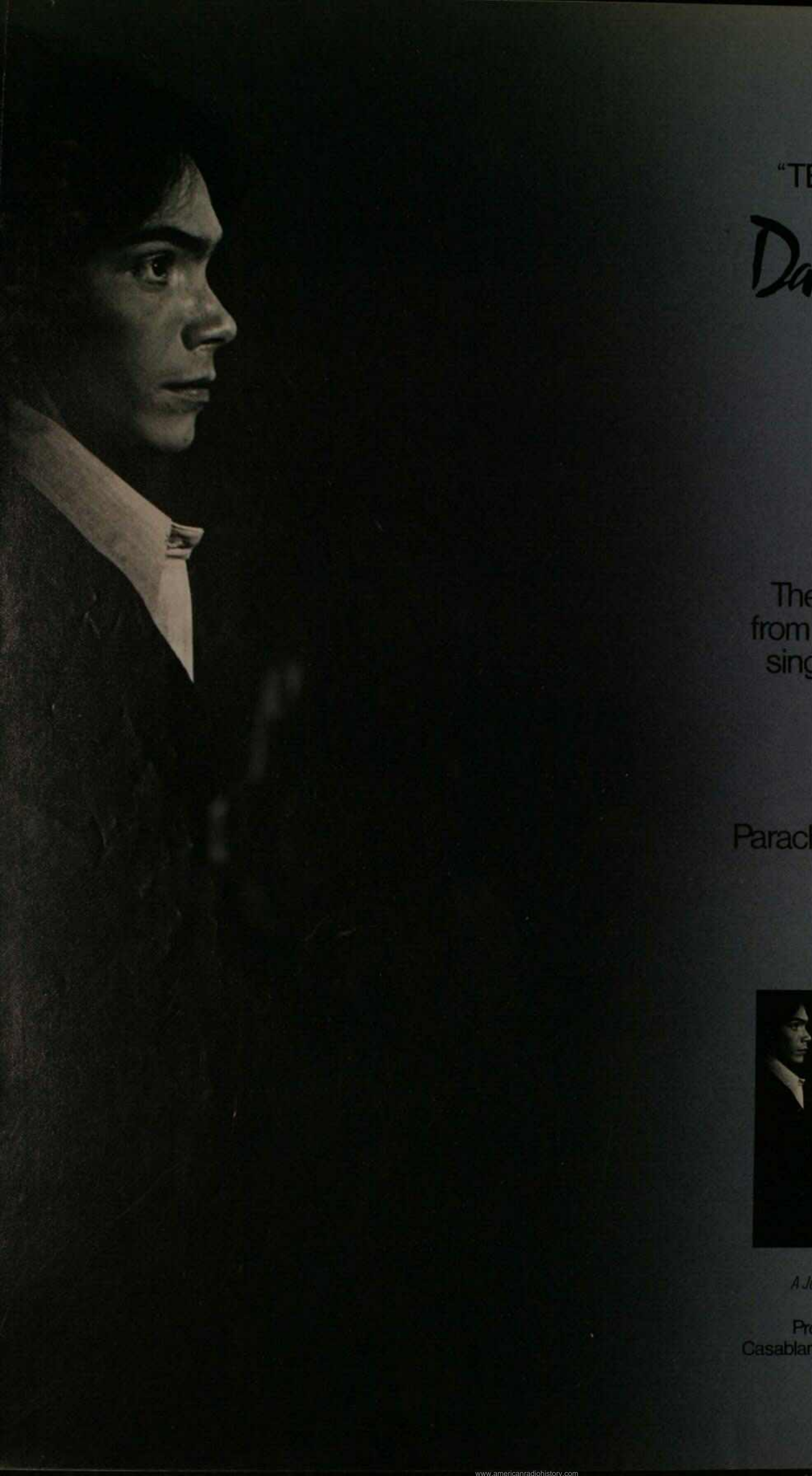
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RR 501

David Castle


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from an exciting new  
singer/songwriter...

on

Parachute Records, Inc.



RRLP 9002

A Joe Porter Production 

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Casablanca Record and FilmWorks



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HOLIDAY

# Bing Crosby Dies In Spain: Heart Attack

LOS ANGELES—Bing Crosby, 67, suffered a heart attack on the porch of the La Moraleja golf club outside Madrid Friday (14) and was pronounced dead on arrival at the Red Cross Hospital there. Crosby had been vacationing in Spain after performing concerts in Madrid, with a review of one of his performances appearing in this week's talent section.

Crosby, one of the legends in the music business, had celebrated his 50th birthday in show business. He had taped a television special in England with David Bowie for airing on CBS-TV on Dec. 30. Earlier this year he had been hospitalized while taping a tv show in the Los Angeles area and was hospitalized for a heart attack. That show has already been delayed.

Crosby was best known for his hit record of "White Christmas," released on Decca in 1942. It has become a perennial holiday seller. Crosby, who lived in Northern California, last recorded an LP in London with Pete Moore's orchestra, which United Artists released domestically. As a young singer in the late-'30s he performed with the Whiteman band, Gus Arnheim's band and then went out on his own.

According to Billboard's Dave Karger Jr., Crosby's "daring, virile



**PEPPERY PARTY**—Robert Stigwood, left, executive producer with Dee Anthony of the RSO film, "Sgt. Pepper's Lonely Hearts Club Band," meets with two of its stars, Bee Gee Robin Gibb and Peter Frampton, during a pre-production bash for the film's cast and crew in Los Angeles recently.

## 1st GOODY CONFAB

# Labels Boost Store Merchandising Aids

By ROMAN KOZAK

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By ROBERT ROTH

NEW YORK—Former Beatles manager Allen Klein was accused of accepting money from the sale of promotional records to distributors by his former associate Peter Bennett Thursday (13), third day of Klein's income tax evasion trial here in Federal Court. The jury trial opened Tuesday before U.S. District Judge Charles Metzner, who warned attorneys the trial could take no longer than four weeks or "we'll have night sessions."

In his opening statement, Klein's attorney, Gerald Walpin, denied Klein had sold any promo copies and claimed his client had told Bennett to give the records free to distributors in order to boost sales and chart activity in trade publications.

Bennett pleaded guilty to tax evasion charges on March 14, 1977 and is awaiting sentencing, which will come after his testimony in the Klein case.

On Tuesday, Assistant U.S. Attorney Robert Schwartz outlined the government's case to the jury of six men and six women. Schwartz said

the prosecution will show that Klein "put over \$220,000 in his own pocket while manager of the Beatles" by selling promotional copies through Bennett, his alleged "front man," and that Klein evaded taxes in 1970, 1971 and 1972 by not declaring the income and allegedly making false statements on his joint returns.

The government also claimed to be able to prove that Klein renegotiated the Beatles' contract with Capitol so that Klein's company, ABKCO, would receive 5,000 free copies of each album recorded by the group which Klein allegedly "insisted that they not be marked promotional."

Walpin told the jury to think about one point during the trial: "Did Benedetto (Bennett's real name) share the money with Mr. Klein?" "That's the question, the one issue," he claimed.

Walpin also commented on the fact raised by the prosecution that Capitol's customary drilling of holes in promo copies was omitted at Klein's request. "Is there a legitimate reason?" he asked. He suggested that Klein did not want holes in album jackets because the distributors would not accept records.

In Vaughn Burdick, director of Capitol administration for Capitol

(Continued on page 102)

# Holiday Demands Tax U.K. Plants

By TERRI ANDERSON

LONDON—The search for pressing capacity is heating up fast in the U.K. as the Christmas sell-in period

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- 4 Record companies, independent producers, pressing plants and manufacturers of software, hardware, professional equipment, Recording studios
- 5 Recording artists, performers, attorneys, agents, managers
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... software was carried at the initial meeting of NARM and EIA/CEG representatives Wednesday (11) in San Francisco.

The joint discussion—first ever for two groups that respectively represent record/tape industry distributors and retailers, and audio/video manufacturers who sponsor the semi-annual Consumer Electronics Show (CES) events—also brought agreement on an exchange of speakers at the upcoming conventions.

... have similar problems many mutually cooperative ventures as feasible, similar to the joint market expansion survey we funded with RIAA." His comments were echoed by Joe Cohen, NARM executive vice president.

Representatives of both NARM and EIA/CEG will work on developing the joint "razors and blades" merchandising display that is expected to be ready by the Summer CES next June in Chicago.

Prior to that, NARM members

make a presentation at a special session during the NARM convention in New Orleans next March.

Both Boss and Cohen see the meeting, held during the EIA fall conference at the Fairmont Hotel, as a major step in working out many programs of benefit to the retailer who is selling both equipment and records and tapes, and for those who could and should be selling both.

At the meeting representing the

... Dempsey, CBS; Bob Peard, A&M; David Lieberman, Lieberman Enterprises; Scott Young, Pickwick International; Bill Perasso, WEA, and Stan Gortikov, RIAA president.

With Boss on the hardware side were John Hollands, BSR (USA) Ltd. and EIA/CEG audio division chairman; Jack Wayman, EIA/CEG; Charles Hoffman, EIA/CEG; Joe Lagore, Sony; Florence Towers, Sanyo, and Justin Camerlengo, Panasonic.

# Music Plus Web Principal Owners Sued In Suit

LOS ANGELES—The four principals in the 15-store Music Plus here are being sued for approximately \$6 million cumulative damages and an accounting by two partners in the enterprise.

Superior Court pleading against David Marker, Terry Falzone, Dave Berkowitz and Louman with diverting moneys for the stores corporately into their own pockets.

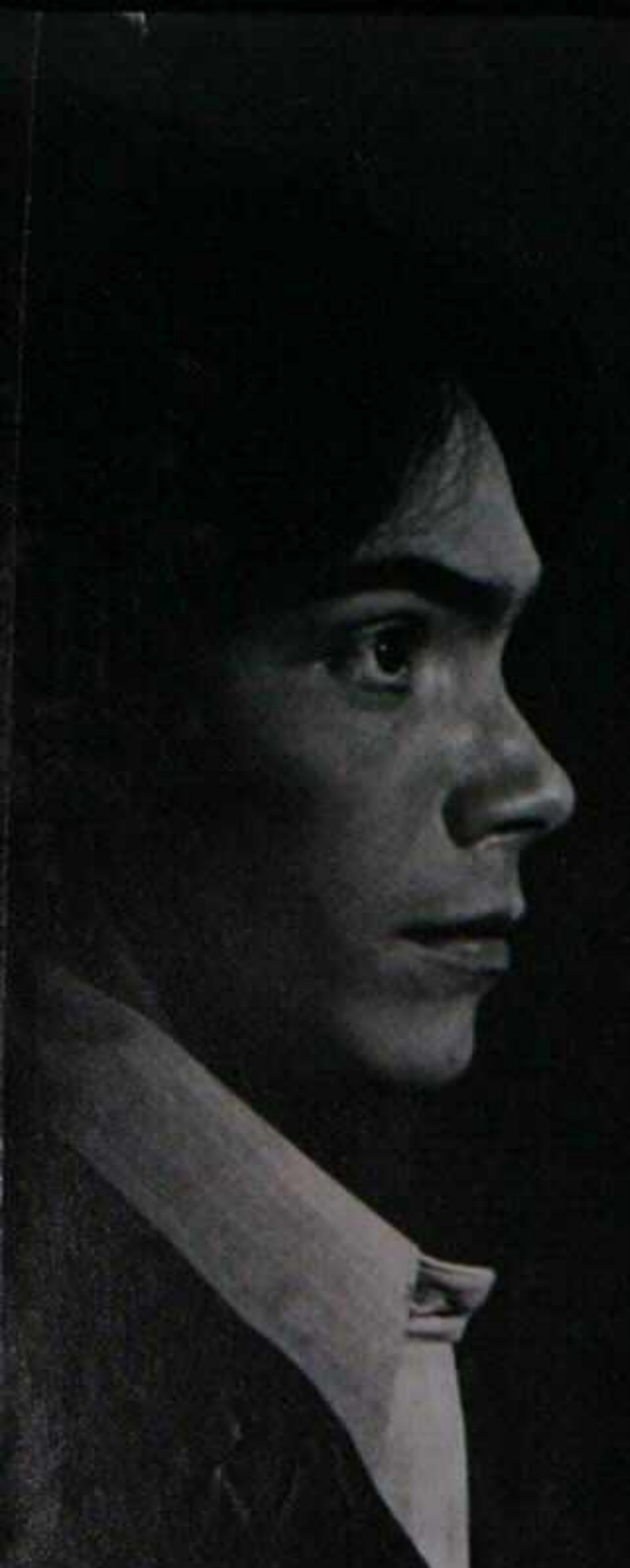
Falzone and Paul Edelstein, plaintiffs, were limited partners in the enterprise along with Stephen Markau when the chain set up in 1974. Falzone and Markau had bought into Edelstein's share.

The defendants are accused of diverting chain funds into a "zebra" account, which they allegedly used for personal expenses. The pleading contends that William Kincheloe, an employe of the chain and a defendant, drove to certain stores in the chain and picked up money from a specific cash register which was used until it reached a certain figure. He and other drivers delivered the loot to Marker, it's contended.

The zebra account received mon-

(Continued on page 16)

OCTOBER 22, 1977, BILLBOARD



"TEN TO EIGHT"

RR 501

David Castle

The first hit single  
from an exciting new  
singer/songwriter...

FIRST CLASS  
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RRLP 9002

A Joe Porter Production 

Proudly Distributed by  
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ON HOLIDAY

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According to Billboard's Dave Dexter Jr., Crosby's "daring, virile baritone revolutionized popular music, for until he emerged, it was Rudy Vallee, Morton Downey, Donald Novis, James Melton and others, with dull, European style tenor pipes who dominated the scene in the 1930s.

"Young Crosby sang with a beat, he improvised, he phrased with a jazz conception and hundreds of professional singers began aping his vigorous, impassioned, swinging manner at the mike."

In his career Crosby recorded 97 chart singles and 37 chart albums. He had 63 top 10 singles between the inception of the pop chart in 1940 and his most recent top 10 entry, "True Love," in 1956. Nine of his songs hit No. 1.

On the LP chart, Crosby hit the top 10 31 times between the inception of the survey in 1945 and his final appearance in 1954. He had 10 No. 1 albums.

Crosby hit the charts with songs that co-billed Xavier Cugat, Les

(Continued on page 88)



PEPPERY PARTY—Robert Stigwood, left, executive producer with Dee Anthony of the RSO film, "Sgt. Pepper's Lonely Hearts Club Band," meets with two of its stars, Bee Gee Robin Gibb and Peter Frampton, during a pre-production bash for the film's cast and crew in Los Angeles recently.

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All five record companies—WEA, CBS, Capitol, RCA and ABC—made product presentations where they stressed their commitment to store merchandising. In addition, WEA and CBS also did their own merchandising presentations.

Over and over the labels emphasized that in-store merchandisers was the key to added sales.

George Levy, the chain's president, opened the three-day event Thursday (13) saying that in its 30 some years the chain "made it happen." He said that sometime right before Christmas a cashier will ring up a sale that will break the \$50 million sales barrier.

He was followed in his remarks by Sam Goody, chain founder who in lighthearted remarks recalled the struggling early days and thanked all present for making the operation as successful as it is now.

The first two days of the convention were devoted to product and merchandising presentations, beginning with CBS. The CBS crew, led by Ron Piccolo, Northeast marketing vice president, played

some music from upcoming releases, including the Kansas LP and the forthcoming release by Blue Oyster Cult.

The exec urged the stores to make an effort to tie in-store promotion with current tours. He said that CBS finds tour support for an album essential and suggested that stores give information about upcoming live appearances of acts.

His remarks were accompanied by a slide presentation showing successful displays. He said that a good display can move 1,500 units of a release per week that had previously sold only 100.

He said that neon is becoming very popular, and that CBS will provide interchangeable neon displays as well as an improved four-by-four foot aluminum display boards that will hold the giant album cover blowups.

Capitol, in its presentation announced a contest with the Goody chain based on three major November releases—"The Beatles Love Songs," "Strangers In Town," by Bob Seger and the new Natalie Cole package. The label is offering \$1,700 in prize money for imaginative displays for the three releases. The contest will run from Nov. 1 to Dec. 17, with Capitol supplying album jackets, posters and banners.

In its presentation, Phonodisc introduced product by Island, Capricorn and Casablanca, three labels that have recently joined under the Phonodisc umbrella. The Phonodisc crew was led by John

(Continued on page 15)

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Perrin Vaughn Burdick, director of contract administration for Capitol

(Continued on page 102)

# Holiday Demands Tax U.K. Plants

By TERRI ANDERSON

LONDON—The search for pressing capacity is heating up fast in the U.K. as the Christmas sell-in period builds and the fear is general that pressure on local plants will be even greater than in the 1976 boom period.

Greatest demand is for 12-inch product, but those most likely to suffer in the hectic scramble are smaller independents seeking medium-sized runs of singles.

CBS, in line with all the majors, reports it is looking after itself and regular customers first. Phil Race, executive assistant to the managing director there, says: "If I was in the position of being a small label looking for singles pressing capacity now I would be feeling rather worried."

"The industry is in the same position as last year and when stocks are needed in big quantities by everyone at the same time there is not enough capacity to go round."

The apparent inability of the record industry here to learn from past pressing panics is accepted by factory managers, though in some cases under protest.

Ian Miles, managing director of

(Continued on page 83)

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The defendants are accused of diverting chain funds into a "zebra" account, which they allegedly used for personal expenses. The pleading contends that William Kincheloe, an employe of the chain and a defendant, drove to certain stores in the chain and picked up money from a specific cash register which was used until it reached a certain figure. He and other drivers delivered the loot to Marker, it's contended.

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(Continued on page 16)

# NARM, EIA/CEG Explore 'Razors And Blades' Promo

By STEPHEN TRAIMAN

NEW YORK—A proposed test by selected retailers of side-by-side merchandising of audio equipment and prerecorded software was explored at the initial meeting of NARM and EIA/CEG representatives Wednesday (11) in San Francisco.

The joint discussion—first ever for the two groups that respectively represent record/tape industry distributors and retailers, and audio/video manufacturers who sponsor the semi-annual Consumer Electronics Show (CES) events—also brought agreement on an exchange of speakers at the upcoming conventions.

"It was a really fine session," emphasizes Bill Boss of RCA Corp., the EIA/CEG board chairman. "We both have similar problems and see many mutually cooperative ventures as feasible, similar to the joint market expansion survey we funded with RIAA." His comments were echoed by Joe Cohen, NARM executive vice president.

Representatives of both NARM and EIA/CEG will work on developing the joint "razors and blades" merchandising display that is expected to be ready by the Summer CES next June in Chicago.

Prior to that, NARM members

will participate on an audio hardware/software panel at the Winter CES, Jan. 5-8 in Las Vegas, and audio equipment representatives will make a presentation at a special session during the NARM convention in New Orleans next March.

Both Boss and Cohen see the meeting, held during the EIA fall conference at the Fairmont Hotel, as a major step in working out many programs of benefit to the retailer who is selling both equipment and records and tapes, and for those who could and should be selling both.

At the meeting representing the

record industry in addition to Cohen, were George Souvall, Alta Distributing and NARM president; Don Dempsey, CBS; Bob Fead, A&M; David Lieberman, Lieberman Enterprises; Scott Young, Pickwick International; Bill Perasso, WEA, and Stan Gortikov, RIAA president.

With Boss on the hardware side were John Hollands, BSR (USA) Ltd. and EIA/CEG audio division chairman; Jack Wayman, EIA/CEG; Charles Hoffman, EIA/CEG; Joe Lagore, Sony; Florence Towers, Sanyo, and Justin Camerlengo, Panasonic.

# Warner Bros. Spearheads Resurgence Of Comedy LPs

## Catalog Growing As Four Labels Go After Laughs

By ED HARRISON

LOS ANGELES—The comedy album appears to be regaining popularity with Warner Bros. apparently spearheading its resurgence.

In addition to its recently released "Let's Get Small" by Steve Martin, starred at 29 in only its second week on Billboard's Top LPs, and Erma Baumbach's "The Family That Plays Together... (Gets On Each Other's Nerves)," the label is issuing a triple album anthology titled "25 Years Of Recorded Comedy."

The album traces the history of popular recorded comedy from the mid-'50s to the present. Included are takes by Stan Freberg, Eddie Lawrence, Marty Allen and Steve Rossi, Jonathan Winters, Allan Sherman, Bill Dana, Shelley Berman, Mike Nichols and Elaine May, Carl Reiner and Mel Brooks, Lily Tomlin, Richard Pryor, Gabriel Kaplan, David Frye, Monty Python, Vaughn Meader, Lenny Bruce, Cheech & Chong, Firesign Theatre and National Lampoon.

In addition to the new titles, Warner's has Richard Pryor and the Bill Cosby and Bob Newhart catalogs.

In other action: Little David Records exists on its comedy releases by George Carlin, Flip Wilson and Franklin Ajaye. Arista just released Lily Tomlin's "On Stage," a recording of her one-woman Broadway show, and Capitol recently released Cosby's "Disco Bill."

Marty Wekser, executive producer of "25 Years Of Recorded Comedy," feels the popularity of comedy albums, like anything else outside the realm of mainstream rock, depends on trends.

"Whenever any kind of record shows a resurgence, everyone gets into it," says Wekser. "Look at Jazz. All the major labels have gotten involved in the last two years trying to cross it over to pop."

"Soundtracks, comedy albums and Broadway cast albums stay for a time as specialty items until they start doing well and labels get more involved."

Also spurring comedy popularity, believes Wekser, is a more liberal sociological climate. In the past, record companies might have been skeptical about releasing an album with foul language.

For his current project, Wekser says the criteria for the album was to create an anthology of best takes by comedians who became popular via records as opposed to standup club comics.

"The album is by nature a sampler, so it doesn't have every well-known comic. But it's a very representative cross-section of 20 people," Wekser says.

The project, according to Wekser, has been in the works for nearly two years (from the time he approached Mo Ostin with the concept) trying to secure licensing rights from lawyers, record companies and artists.

"It was difficult getting the first commitment," he says, "because it was going to be a three-record set with 20 tracks. They'd ask 'who else was in the package?'" Newhart and Cosby refused to give consent to use their old material.

Wekser hired radio and television personality Gary Owens to write the album's liner notes because he

(Continued on page 88)



**GOOD SWAP**—Bobby Akins, manager of the original Peachtree Oz store in Atlanta, is flanked by Marilyn McCoo and Billy Davis Jr. as she gives Akins a favorite scarf and Davis donates a T-shirt. Akins reciprocates by giving the two pieces of the mythical Yellow Brick Road, an Oz store feature. Annually, all artists' donations are auctioned off for the benefit of 13th Place, an American Red Cross charity, and the Atlanta Variety Club.

## 8,000 Engulf John/Taupin At N.Y. Sam Goody Store

By ED KELLEHER

NEW YORK—In what is believed to be a record attendance for an in-store personal appearance, Elton John drew an estimated 8,000 people to Sam Goody's Rockefeller Center retail outlet Wednesday (12).

Promotion was on behalf of

John's just released album, "Greatest Hits, Vol. II" and the Bernie Taupin book "Elton: It's A Little Bit Funny." Taupin, John's lyricist, was also on hand for the Goody's appearance, which lasted two hours.

Some of the youthful fans reportedly lined up during the early morning hours for a chance to meet John, who arrived punctually at the advertised 4 p.m. starting time.

Toward the close of the proceedings, there were scattered instances of crowd restlessness, as it became apparent John and Taupin couldn't possibly get around to signing many of the albums and books—which, of course, had already been purchased. Though the duo reportedly wanted to stay, city police and in-store security advised a hasty departure to avoid further unrest.

No figures were available as to record and book sales but business in both categories was brisk.

## IHF Confab Stresses Changing Hi Fi Mart

By STEPHEN TRAIMAN

NEW YORK—Just as the record/tape industry is looking for ways to reach the adult market, the hi fi industry is on notice that its prime 18-34 male, college-educated market is dwindling, with big demographic changes in the 1980s.

The message came across loud and clear at the first IHF-sponsored management seminar here Oct. 5—if manufacturers don't develop products and programs to reach an older, more blue-collar, and feminine market, the current growth rate will stagnate and dwindle.

The approximately 100 attend-

(Continued on page 61)

## NEW DISKS, TV ADS FOR CHRISTMAS

NEW YORK—Christmas comes early in the record business with holiday product already being marketed on television and Christmas albums being released by CBS and Peter Pan Records.

On tv, Crane Norris is marketing an Elvis Christmas LP and Vista Marketing is selling a country Christmas set in the New York market.

CBS has released a boxed "White Christmas" album performed by the Mormon Tabernacle Choir and the Columbia Symphony Orchestra. It is on the Masterworks series. The album also includes Christmas recipes.

For the kids, Peter Pan has released "Christmas And New Year's Party" featuring Irwin, the Disco Duck and the Wibble Wabble Singers & Orchestra. It also has released a "Super Heroes Christmas" package featuring adventure tales about Batman, Wonder Woman and Superman.

## Executive Turntable

Fred Wilms will head a new business development division formed by Capitol Records in Los Angeles. He has been a corporate controller for the label since 1971. At the same time, Ken Northrup elected corporate controller and Jim Cavanaugh elected corporate treasurer for the label. Northrup was treasurer while Cavanaugh had been assistant controller. . . . At Roulette Rec-



Martucci

ords, New York, Michael Martucci has been promoted to vice president, national sales and merchandising. He was director, national sales. . . . Len Levy joins Springboard Distributing, Los Angeles, as vice president, marketing. He was marketing and merchandising consultant to Amherst Records. . . . David Powell appointed controller of Butterfly Records in Los Angeles. Most recently he was vice president and general manager



Powell

of Calliope Records. . . . Joan Schulman appointed to the position of manager copyright administration, for Screen Gems-EMI Music, Inc. and its affiliated companies and will base in Los Angeles. She had been general supervisor with Dick James Music. . . . Phil Rush is now vice president in charge of promotion for Capricorn Records, Macon, Ga. He had been national promotion director. . . . John Lombardo becomes a songwriter at ABC/Dunhill Music in Los Angeles. He was recently a staff writer for ATV Music and also an independent producer. . . . In ABC Records changes, Stuart Kusher becomes art director of advertising for the label, based in Los Angeles. He comes from A&M where he held the same position. And Suzy Blosser named administrative assistant to

Gary Davis, vice president of sales and promotion. She previously ran her own promotion firm in San Francisco. . . . Sudi Spidell named to director of administration for Chrysalis Records in Los Angeles. She had held a general administrator post for the label. At the same time, Toby Lubov has been elevated to tour publicist after holding a publicity post. . . . Stan Terry named Southwest regional promotion and marketing



Schulman

manager for Cream-Hi Records, Memphis. He was national director of promotion and sales for Fantasy Records. . . . Ronnie Raphael joins Private Stock Records as Southwest promotion manager based in Dallas. He was Mercury's West Coast regional promotion director. . . . Chic Doherty elevated to vice president in charge of Nashville operations for MCA after holding a managerial post in that office for seven years. And Ron Warren promoted to sales manager for MCA Records' Atlanta office. He had been sales manager of the Nashville office. . . . A. Ace Burgess, recently with Jet Magazine, Chicago, and the Long Beach Press-Telegram, has joined Motown's publicity department in Los Angeles. . . . Richard Holland has joined BNB Associates and Tattoo Rec-



Kusher

ords in Los Angeles as director of in house public relations. He was formerly a management executive with BNB Associates and Robert Ellis and Associates. . . . Carol Strauss Klenfner joins DIR Broadcasting, New York, as vice president, public relations. She was founder and president of C.J. Strauss & Co., her own public relations firm. . . . David Towne, for the past three years



Rush

manager of the Odyssey Records & Tape Sutter St. store, San Francisco, is joining HNH Records, Chicago, in an executive capacity. He is being replaced by Jim Van Pelt, a veteran Odyssey manager. . . . Robin Elliot, administrative director for American Variety International's personal management division in Los Angeles has been upped to assistant vice president of the entertainment conglomerate. . . . Bob Gibson returns to public relations after a three year hiatus, as part of Levison Associates, Inc., Los Angeles. Gibson headed the Gibson and Stromberg public relations firm in Los Angeles for six years. He was with ABC Records for a brief period. . . . And at Atlantic, Mike Manocchio named Midwest regional promotion director based in Cleveland. He was ABC's regional promotion director there.

. . . Marty Goldrod joins Private Stock Records, Los Angeles, as director of West Coast promotion. He was assistant director of West Coast promotions for Arista. . . . Bill Hons and Robert Tarantino appointed promotion representatives for Arista Records in Miami and Chicago respectively. Hons did indy promotion in Pittsburgh. Tarantino worked in promotion for M.S. Distributors in Chicago. . . . Beth Rosengard joins Sir Productions, New York, as radio promotion coordinator. She was national FM promotion coordinator at Atlantic. . . . Phonogram/Mercury announces three new local promotion managers: Joel Cella, formerly music director of WMOH, Hamilton, Ohio takes charge of the Southern Ohio and Southern Indiana territories; Rand Crouch to cover Minnesota, the Dakotas and Iowa, based in Minneapolis; and responsibility for Southern Texas and Louisiana assigned to Dave Smith, previously with Dot Records in Houston. Smith replaces Al Privett, recently named Mercury's national singles promotion manager/pop product. . . . Perri Chasin named director, press and public information, CBS Records International, New York. She was a publicist with C.J. Strauss & Co. . . . Russ Allison named to head the Memphis division of the Cream Publishing Group. He was head of artist/writer relations for Central Beechwood. . . . Judy Harris named coordinator, Nashville/Southern operations for April/Blackwood Music. She was assistant to the associate director of ASCAP's Nashville operation. . . . Connie Pappas becomes vice president of Ken Fritz Management in Los Angeles. She most recently served as executive vice president of John Reid Enterprises, the U.S. management company for Elton John, Bernie Taupin, Kiki Dee, Queen, as well as other artists. . . . Norma Laughton named director of personnel for Record Bar, Inc., Durham, N.C., and Jill Bartholomew promoted to managing director of AD-Ventures Associates, the Record Bar advertising agency.



Spidell



Lubov

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## Loggins and Messina. Ending on a happy note.

This is the final recorded collaboration from Kenny Loggins and Jim Messina, whose eight previous albums have combined sales of almost ten million.

"Finale" is a two-record live album, featuring previously unreleased songs as well as jubilant new versions of some of their most famous songs.

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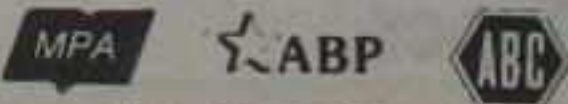
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## General News



LATE COMING—A decade since the Sherman Brothers wrote "Chim Chim Cher-ee" for "Mary Poppins," the brothers receive a BMI million performance certificate for the song at Disneyland. At the ceremony are: Vic Guder, director of music publishing for Walt Disney; Robert Sherman, Richard Sherman and Ron Anton, BMI's West Coast vice president, helping hold the certificate.

## BILL GRAHAM S.F. Concert Promoter Launches Production Firm With Columbia

By PAUL GREIN

LOS ANGELES—Bill Graham has launched a new production

company affiliated with Columbia, Wolfgang Productions.

The company's first product is "Eddie Money," the just-released debut album by the New York rock act, which was produced by Columbia staffer Bruce Botnick. Wolfgang's only other artist at this point is Mimi Fariña, whose LP won't be released until after the first of the year.

Wolfgang is headed by Nick Clainos, one of the five vice presidents of Bill Graham Presents, the overall corporate structure, and general manager of Bill Graham Productions, which consists of Wolfgang and management and publishing units.

Regarding the inner workings of Wolfgang, Clainos explains, "CBS has all the traditional rights of a distributor, but in practical terms it's more of a partnership because we have a dialog on every level."

In the areas of pricing and marketing, Wolfgang contractually has the right to be consulted before Columbia proceeds, but the final determination is Columbia's.

In other areas, Wolfgang can hire independents to supplement a Columbia distribution branch or promotion staffer, though Columbia isn't inherently bound to foot the bill.

But Wolfgang is handling a&r exclusively, since Columbia has recently closed its a&r offices in San Francisco. And it's controlling its own art and graphics, though Columbia has the power of censor in extreme instances.

The production company receives a budget from Columbia to cover tour support, recording costs and an advance to the artist.

Wolfgang has a five-year agreement with CBS, with a unilateral option of renewal every year on Columbia's part.

There is no set number of required signings each year, though a minimum of three acts per year must be presented by Wolfgang to Columbia, which has right of first refusal before the production company can

seek to place the acts elsewhere. Clainos explains that Wolfgang became a production company rather than a custom label "because CBS traditionally places its Associated Labels with Epic. Our background was with Columbia, and we had a distinct preference to go with Columbia."

Adds Graham: "The relationships we have built over the years are much more with Columbia as a result of Santana and It's A Beautiful Day, which I managed for awhile going back to Clive Davis and the early years of the Fillmore when he signed certain groups out of San Francisco."

Graham denies he will try to get two of the big acts he manages—Santana on Columbia and Montrose on WB—to sign with Wolfgang. "It would be rather selfish and greedy of us to try to talk them out of situ-

(Continued on page 15)

## COMMUNITY CONCERTS IN 700 CITIES

By IS HOROWITZ

NEW YORK—Community Concerts field staffers begin their annual briefing conclave here Monday (17) to prepare for a new season which will pay out more than \$7 million in talent fees.

The venerable institution, now marking its 50th year, will again be lining up concerts in more than 700 cities and hamlets across the country and Canada (one is in Mexico).

If past years are a guide, a cumulative audience of nearly 9 million will attend about 3,000 concerts of classical music, MOR pops, musical theatre and dance under Community auspices.

Talent outlays average about \$10,000 per series of four to five concerts. But a sprinkling of top names can boost a local association's artist budget to as much as \$50,000, says

(Continued on page 38)



PROGRAM DIRECTORS—RETAILERS

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- 10/15 10/22  
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- ★ 34 ★ 30 "We Just Disagree" / Dave Mason 3-10575
- ★ 63 ★ 52 "Your Smiling Face" / James Taylor 3-10602
- ★ 81 ★ 63 "Slip Slidin' Away" / Paul Simon 3-10630
- ★ 77 ★ 66 "She's Not There" / Santana 3-10610
- ★ 84 ★ 74 "Hard Times" / Boz Scaggs 3-10606
- ★ 79 "Draw The Line" / Aerosmith 3-10637
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ON COLUMBIA RECORDS.

# CBS 3RD QTR. Records Group Sets Pace For Earnings Growth Of Parent Co.

NEW YORK—Although no net income figures were broken out divisionally, the CBS/Records group led the earnings growth in the third quarter for parent CBS Inc., chairman William Paley and president John Backe noted in reporting record sales and earnings for the third quarter and first nine months.

The CBS/Records group's "outstanding performance" in earnings was cited, along with good earnings gains by the CBS/Columbia and

CBS/Publishing groups that more than offset the impact on CBS/Broadcast group net income due to high costs of new and special programming.

Corporate net income for the July-September period was up only 7.3% to \$43.8 million from \$40.8 million, while net sales increased nearly 25% to \$655.4 million, compared with \$524.7 million the year before. Earnings per share were up 10% to \$1.57, from \$1.43.

Impact of the heavy quarterly broadcast expenses was evident in the nine-month figures, which showed estimated net income of \$131.7 million, up 13.4% from \$116.1 million in the corresponding 1976 period. Estimated net sales rose 23.5% to \$1.94 billion from \$1.57 billion, with earnings per share up 15% to \$4.68, from \$4.07.

Third-quarter sales for the CBS/Records group were up 23% from the year-ago period, with both do-

mestic and international operations contributing.

While all four divisions of the CBS/Columbia group were factors in a 21% quarterly sales increase, the CBS retail stores division (Pacific Stereo) showed the most significant dollar growth due, in part, to its initial move into Texas with the first group of 10 new outlets.

While no group earnings figures are broken out except in the annual year-end report, a discussion of operations notes some of the factors affecting the smaller percentage growth in income before taxes for both the third quarter and first nine months of 1977.

Cited were higher artist and promotion costs in the domestic and international recorded music business, continuation of the year-long weakness in the television spot market affecting the tv stations division, and higher program development and promotion costs in the tv network division (including a \$1 million TV Digest sweepstakes kicking off the new season).

## Market Quotations

As of noon, October 13, 1977

1976		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
47%	37	ABC	8	363	40%	39%	40	-
41%	37%	American Can	7	125	38%	38%	38%	-
11%	7%	Ampex	10	186	9%	9%	9%	-
5%	2%	Automatic Radio	9	3	3	3	3	Unch
28%	22%	Beatrice Foods	11	401	25%	25%	25%	Unch
62%	50%	CBS	8	434	50%	48%	48%	-
19%	7%	Columbia Pictures	5	555	18%	18%	18%	-
15%	10%	Craig Corp.	3	11	10%	10%	10%	Unch
48%	32%	Disney, Walt	15	470	36%	35%	36%	-
4%	3%	EMI	7	18	3%	3%	3%	-
18%	11%	Gulf + Western	3	257	11%	11%	11%	Unch
10%	4%	Handleman	9	108	9%	9%	9%	Unch
5%	3	K-Tel	7	-	-	-	-	Unch
9%	5	Lafayette Radio	58	8	5%	5%	5%	Unch
26%	21%	Matsushita Electronics	9	14	23%	23%	23%	-
44%	31	MCA	7	21	33	32%	32%	-
25%	18	MGM	9	125	22%	21%	21%	-
57%	47%	3M	15	340	49%	49%	49%	-
56%	36%	Motorola	13	101	43%	42%	43	-
36	28%	North American Philips	6	68	28	28%	28%	-
9%	5%	Playboy	11	26	6%	6%	6%	Unch
32%	25%	RCA	10	448	27%	27	27%	-
10%	7%	Sony	15	4975	8	7%	8	Unch
22%	14%	Superscope	6	75	15%	15%	15%	Unch
42%	21	Tandy	7	213	28%	27%	28%	-
7%	4%	Telecor	6	33	6%	6%	6%	Unch
3%	2%	Telex	8	32	2%	2%	2%	Unch
4%	1%	Tenna	10	13	1%	1%	1%	-
16%	13%	Transamerica	7	365	14%	14%	14%	-
25%	9%	20th Century	8	309	23%	22%	23	-
32%	25%	Warner Communications	8	63	25%	25%	25%	-
28	12%	Zenith	7	361	13%	13%	13%	-

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	54	1	4	4%	Koss Corp.	5	5	3%	4%
First Artists Prod.	3	82	7%	8	Kustom Elec.	7	3	2%	2%
Gales Learjet	4	9	10%	10%	M. Josephson	9	-	11%	12%
GRT	5	5	6%	6%	Memorex	7	189	30%	30%
Goody, Sam	2	3	2%	3	Orrox Corp.	-	3	9/16	11/16
Integrity Ent.	3	10	1%	1%	Recoton	4	-	2%	2%
					Schwartz Bros.	10	-	1%	2%

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

### RCA Records Aids Corporate Quarterly Gains

NEW YORK—RCA Records was among six major operating units reporting new highs in sales and earnings for the third quarter, as parent RCA Corp. notched the best such period in its 58-year history—the ninth consecutive period of improved year-to-year earnings.

While no separate dollars or percentage figures are broken out for the music division as part of the electronics-consumer products and services group, profit rose sharply in the July-September period, according to the financial announcement.

Credited for the bottom line increase were a spurt in domestic sales led by demand for records and tapes by Elvis Presley (after his Aug. 16 death), a strong showing overseas and by the RCA Record Club.

RCA Corp. net profit for the three months ended Sept. 30 was \$62.9 million, or 82 cents a common share, up 88% from the \$33.4 million or 43 cents a share the prior year. The 1976 figures include a \$20 million reserve provision for the Oriel Foods Group in the U.K., a charge of 27 cents a share. Revenues in the period

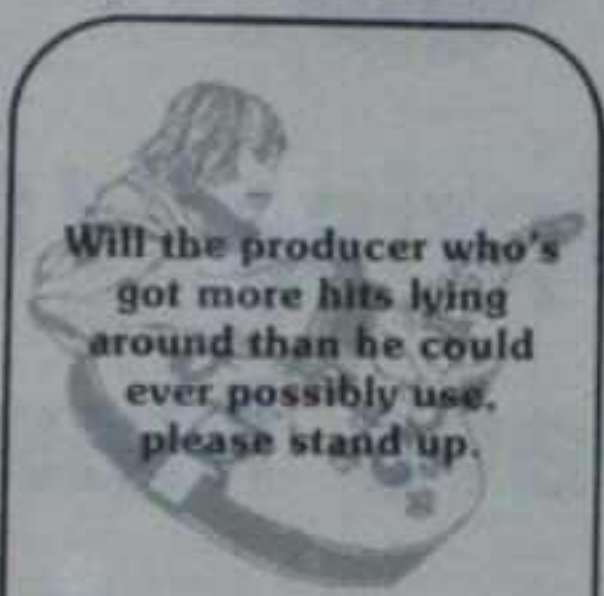
(Continued on page 87)



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MARCH OF DIMES

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### Music Still Biggest EMI Contributor

By PETER JONES

LONDON—Though there is still worldwide emphasis on EMI's work in medical research, through its revolutionary body scanner, and on its constant buildup in films, the conglomerate still gets the biggest slice of its profits from the recording and music publishing sectors.

Group results for the year ended June 30 show sales of \$1.489 billion against \$1.175 billion for the 1975-76 period. Music turnover accounted for \$753 million, up more than 25% from \$603 million the previous year. This represents around 51% of total corporate revenues, the same as the previous year.

But contribution to profits, before tax and interest, of \$131 million improved by one point to 43% of the EMI total, worth \$57.2 million as against \$47.8 the previous year—a 20% increase.

The music side could, perhaps, have done better for the results make the point that while profits were up by 20%, the second-half earnings rate was not maintained due to less buoyant trading in the U.S. and Australia and to lower margins in Europe.

American sales of \$347.2 million, up 54% from the previous \$225.4 million, produced pre-tax and pre-interest profits of \$28.52 million against \$22.9 million the previous term, a 24% gain.

In the U.K., sales of \$509.3 million, up 20% from \$423.5 million for 1975-76, spawned profits of \$44.3 million, up from \$38.2 million the previous year for a 16% increase.

Extraordinary items, net of taxation and minority interests, cost the company \$6.12 million, mainly due to the termination of "onerous contracts," including those involving its French subsidiary Sonopresse.

### Jobete To Publish 2 Hit Song Folios

LOS ANGELES—Jobete Music is publishing two new song folios, both assembled and distributed by Columbia Pictures Publications.

"Superhits Of The Superstars" features such recent Jobete hits as "Sir Duke," "Love Hangover," "Heat Wave" and "Shop Around," while "Hits Of The Disco Superstars" includes top hits like "Love Hangover," "Love Machine" and "December 1963 (Oh What A Night)."

### WCI S Correction

NEW YORK—The percentages were correct but the dollars were wrong in the report on record third quarter and nine months sales for the Warner Communications Inc. (WCI) Record Group (Billboard, Oct. 15, 1977).

July-September sales were up 30% to an estimated \$118.3 million, from the \$90.984 million reported in the corresponding 1976 period. Nine months total is a 27% increase or approximately \$345.6 million, compared with the \$272.168 million figure of the prior year.

### Telecor Files Best First Qtr. Increase

LOS ANGELES—Telecor, Inc. registered its best first quarter as net income increased 27% on a 27% gain in revenues.

For the three months ended Aug. 31, 1977, revenues advanced to \$28,954,000 from \$22,743,000, while net income increased to \$1,426,000 from \$1,119,000.

### Nero Direct-To-Disk

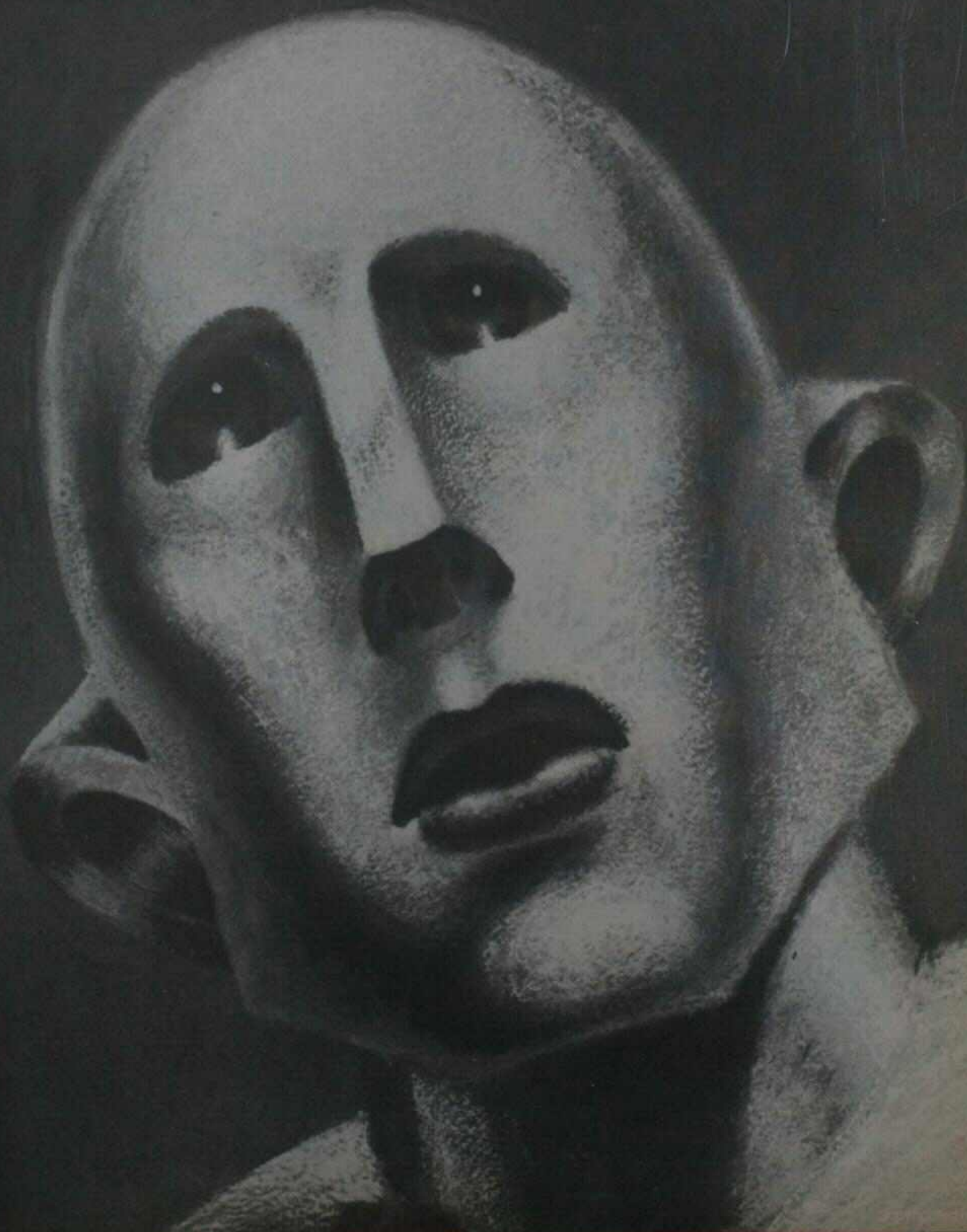
LOS ANGELES—Peter Nero has cut a direct-to-disk LP for Crystal Clear Records of music from "The Wiz." Label is distributed in the U.S. by WP Distributing Corp., with offices in San Francisco, Atlanta, Chicago and New York.

# QUEEN

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Elektra

### AMOA Intl Expo Sets Banquet Acts

CHICAGO—Talent lineup for the AMOA International Expo banquet Oct. 30 has been announced here. Skedded to entertain the coin machine operators are Boots Randolph (Monument), Del Reeves (UA), Ray Griff (Capitol), Sunshine Express (Motion and Sound), Frankie Randall, Jeanne Napoli (Vigor), Frankie Avalon (Vigor), Nick Nixon (Mercury) and Dave & Sugar (RCA). Banquet climaxes the association's annual three-day trade show here at the Conrad Hilton hotel.

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## COPYRIGHT SERVICE BUREAU Firm Hunts Down Wanted Songsters

By ROMAN KOZAK

NEW YORK—Every year thousands of songs by American writers and publishing companies are recorded abroad without the U.S. owners ever seeing a penny in royalties. The Copyright Service Bureau's business is finding the owners of these songs.

"Unless a song is claimed, the record company doesn't pay mechanical royalties. And they don't look for you," says Gitte Hofer, general manager.

Formed in 1964, the Copyright Service Bureau is a licensing, administrative and collecting service which deals not only in music but also in print and patents. In the U.S., it administers over 200 music publishing companies.

It has offices in New York, London, Paris, Tokyo, Germany, Australia, Rio de Janeiro and is organizing one in Nigeria.

"We do not write, promote or take ownership of material. But we do all the paperwork and collections," explains Hofer. She says the company can negotiate subpublishing agreements or, in many cases, collect directly from foreign publishing rights organizations.

Among other things it does for clients is file copyrights in the U.S. and file each individual song with

the various copyright organizations around the world. It will prepare basic songwriter, copublisher or subpublishing agreements. It will issue mechanical and synchronization licenses and will negotiate for use of material in commercials.

It also will supervise subsidiary rights, audit the books and records of various users and maintain registered offices where users can find the publisher quickly and easily. For an additional fee, the company will also maintain the client's books and records.

Hofer says record companies in Europe and Japan provide her company with only the names of the unclaimed songs and their publishers, with no other information about who recorded the song or where it was found.

She says tracking down obscure publishing companies, some not listed with ASCAP or BMI, is not such an easy task.

Sometimes they have become defunct and can no longer be found. Sometimes they don't reply. Hofer says a number of compositions by Jean Luc Ponti are circulating unclaimed around the world. But Ponti is not responding to the firm's queries.

(Continued on page 88)



YEAR ONE—Members of the Year One band perform their rock opera "Rhapsody In Rock" at the lip of the Grand Canyon. The performance was filmed and is now being edited for television and theatre showings. Seen, from left are band members John Simmons, Jamene Miller and Dane Buxbaum.

### WB BAR CODE JUST A JOKE

LOS ANGELES—At first glance of the latest New Birth album "Behold The Mighty Army," it appeared that Warner Bros. Records had become the first label to implement bar coding.

However, a Warner spokesman reveals that the album design was intended as a parody of comic book covers which do contain bar codes. The top left corner of the jacket also contains a cartooned illustration, issue number and date, resembling to the Marvel comics trademark.

Says the spokesman jokingly: "If you ran the album through a bar coding machine, it would probably register as Libby's peas."

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IT WASN'T EASY TO DEVELOP BOTH THE MOST INEXPENSIVE AND BEST PERFORMING PROFESSIONAL CORDLESS SYSTEM AVAILABLE. It took seven years of development and testing under the direction of electronics engineer-rock guitarist John Nady, "The Father of Cordless Electric Guitars." The Nasty Cordless was designed from the start specifically for use with electric instruments which have their own unique and exacting requirements. It is not simply a hastily converted wireless mike rushed to market. THE NASTY CORDLESS IS THE ORIGINAL PROFESSIONAL-QUALITY CORDLESS SYSTEM. Emerging units were used regularly at hundreds of gigs since 1971 by John's rock group, "Captain Nasty," the world's first continuously cordless band. The Nasty Cordless is available now and at an affordable price.

THE CORDLESS ERA IN ROCK AND ROLL HAS ARRIVED. ALMOST ALL BIG NAME BANDS HAVE GONE CORDLESS. Now with the Nasty Cordless everyone can afford the safety and convenience of cordless operation. No more dangling cords or danger of electric shocks. Check your sound from the audience—have mobility and freedom like never before. Explore new horizons in rock theatrics.



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That's Chuck. And that's Chuck's music. Clean, emotional, and enveloping. A musical hug that "Chases the Clouds Away," says "Mama, I love you," You're my Main Squeeze," or just "Feels So Good."

On Chuck's fourth album for A&M, "Feels So Good," Mangione along with his new musical family, Chris Vadala, Charles Meeks, Grant Geissman, James Bradley, Jr. and Mick Guzauski show their love for each other in music. And that's what makes it feel so good.

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*feels  
so  
good*  
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Feel it on A&M  
Records and Tapes



Produced by Chuck Mangione



# Small Label Distribs Wage 'Cutthroat' War In Chicago

CHICAGO—A cutthroat catch-as-catch-can pattern of small label distribution, including transshipping and direct label sales, continues to characterize this market. The town is reported to be a bat-

tleground for small label distribs, and among suppliers vying here are House Distributors of Kansas City; Tant Enterprises, Detroit; O'Brien Distributing, Milwaukee; Orwaka Distributors of Denver, and Kin-

By ALAN PENCHANSKY  
nara, Chicago's resident distributor strongest in the so-called "esoteric" lines. Most intense assault on the market has been mounted by Hal Brody of House Distributors, which has

maintained a local sales rep for more than a year. Bidding now for a Chicago sales office and possibly a warehouse, Brody recently locked horns with Kinnara in what was a life/death struggle for the latter.

Ray Flerlage, Kinnara president who blames transshipping for his company's near demise, says 11th hour support from key labels and "getting a little tougher with the people that owed us money" combined to turn the tide.

"We were fighting for our lives," admits Flerlage. "But several labels came with us, we got more product and we were able to give a better fill to our orders."

"Transshipping was the basis for the problem. Chicago has traditionally been a very difficult market to sell these smaller lines in. It's a big, very tempting market."

Kinnara's difficulties, to which Flerlage's declining health also contributed, have been eased with new lines, including exclusive jazz imports, with new sales personnel, and with delegation of greater authority to Kevin Papuga, Kinnara's aggressive sales manager.

Notes Brody: "Some of the suppliers are very paranoid about becoming overly dependent on one distributor. There are suppliers who would rather take a market like Chicago and have four suppliers working it rather than just one good distributor."

"Nobody is actually interested in working a record in this town when you're only going to get a piece of the action," says Brody, who maintains a Houston sales office and has reps in Cleveland and Chicago.

Kinnara has been bolstered with label additions including a catalog stocking of the Everest label group, which House also handles, and three Swedish jazz lines, Tax, Classic Jazz Masters and Jazz Society, imported from Panorama, Stockholm.

Flerlage says he negotiated the Panorama deal with exclusivity in states "where the bulk of my competition is trying to cut my throat," including Illinois, Indiana, Michigan, Wisconsin, Iowa, Ohio and Missouri.

Other label additions include Mbari, Spitball, No Gap, Offshore, Baobab, Great Lakes, Kaleidoscope, Epiphany, Waterhouse, Blues Blood, Retrospect, Shanachie, Mulligan, Syntonic Research, Pearl, Bluegrass Sunshine, Long Neck, Ridge Runner and Chiaroscuro. Kinnara also has taken on the Advent CR/70 prerecorded cassette line.

New staff additions to the company are George C. Ball and Kirl Kiretyan, both formerly with Rose Records of Chicago.

Flerlage says independent distributor's position also is weakened by labels supplying direct to accounts.



## Solid Foundation

These titles are what you might call, Basic Tools. They are, in fact, the main sources (and courses) of information for the entire Music/Record/Tape industry.

Billboard's Annual Directories are constantly in use, year in and year out, and people who rely on them know how important they are in doing business effectively.

### Campus Attractions February—\$10.00

Contains survey of campus talent and concert check list. Also has alphabetical listing with addresses and phone contacts for the following: popular artists, booking agents, personal managers, promoters, comedy, hypnotists and mentalists, magicians, mimes and special attractions.

### Disco Sourcebook April—\$10.00

Disco data, record companies with disco product, disco equipment and services. U.S. and international listings.

### Tape/Audio/Video Market Sourcebook May—\$10.00

Contains manufacturers and importers, tape services and suppliers, tape accessories and merchandising aids, plus international listings.

### Country Music Sourcebook June—\$10.00

Names and addresses of country music organizations, artists, fan clubs, booking agents and contacts, personal managers, promoters, publishers, radio stations; Nashville area studios, state fairs. Also biographies, birthdays, The Opry Hall of Fame plus international listings.

### International Buyer's Guide September—\$25.00

Contains names and addresses of U.S. record companies, music publishers, sheet music jobbers and suppliers, record and tape wholesalers, services and supplies for the music/record/tape industry, store fixtures and merchandising aids, jukebox manufacturers and a complete international section.

### International Recording Equipment and Studio Directory October—\$10.00

Names and addresses of U.S. recording studios, independent record producers, manufacturers and importers of recording studio equipment, bulk raw and blank loaded tape manufacturers plus a complete international section.

### Talent in Action December—\$10.00

Published the last week of the year, it's the most complete year-end chart recap in the music industry. Pop (singles, artists and albums), Country, Soul, Easy Listening, Classical, Gospel, Jazz, Latin, Disco and much more. Names and addresses of U.S. recording artists, booking agents, personal managers and a complete international section.

Order any one or all of the above directories\* by filling in the coupon below. But before you reach for your checkbook and order the ones you've been meaning to get for so long, please consider this: Billboard Subscribers get their directories free as soon as they are published. Think about it. For a bit more today you could save a whole lot more in the long run. Not only would you have the directories you need, but you'd have the real bottom line on what Solid Foundation is all about, your weekly issue of Billboard magazine.

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Company \_\_\_\_\_

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\* Note: All past directories may not necessarily be available and are therefore subject to "as long as the supply lasts."

## LPs FINALLY OUTSELL 45s IN FRANCE

By HENRY KAHN

PARIS—For the first time in France, more albums than singles were sold, while cassettes showed a solid 37% sales upswing. Figures were provided by SNEPA, the record industry association, in its 1976 report.

Sales of disks and cassettes hit 141 million units. Records dropped 2.3% but a breakdown shows 58,859,060 were LPs as against 49,252,709 singles units.

Another disclosure is that of 20 million blank tape cassettes sold, an estimated 14 million were used for home recording or copying.

The drop in record sales was due (Continued on page 84)

BE PART OF THE MAGIC

*Daryl Hall and John Oates*  
*Beauty on a Back Street*

THEIR NEW ALBUM

Featuring their sensational single  
**"Why Do Lovers"**  
(Break Each Other's Heart?) PB-11132

Now beginning an extensive fall tour.

Oct. 21 Vancouver, B.C.	Nov. 17 Toledo, Oh.
Oct. 22 Portland, Or.	Nov. 18 Chicago, Il.
Oct. 23 Seattle, Wa.	Nov. 19 South Bend, Ind.
Oct. 25 San Jose, Ca.	Nov. 20 Cincinnati, Oh.
Oct. 27 Reno, Nev.	Nov. 22 Minneapolis, Mn.
Oct. 28 San Francisco, Ca.	Nov. 25 Cleveland, Oh.
Oct. 29 Los Angeles, Ca.	Nov. 26 Indianapolis, Ind.
Oct. 31 Las Vegas, Nev.	Nov. 27 Lansing, Mi.
Nov. 2 Salt Lake City, Utah	Nov. 28-29 Detroit, Mi.
Nov. 3 Denver, Co.	Dec. 1 Boston, Mass.
Nov. 5 Dallas, Tex.	Dec. 2-4 New York, N.Y.
Nov. 7 Houston, Tex.	Dec. 8 Hershey Park, Pa.
Nov. 9 Oklahoma City, Ok.	Dec. 9 Pittsburgh, Pa.
Nov. 10 Little Rock, Ark.	Dec. 10 Largo, Md.
Nov. 11 Kansas City, Kan.	Dec. 12-13 Philadelphia, Pa.
Nov. 12 St. Louis, Mo.	

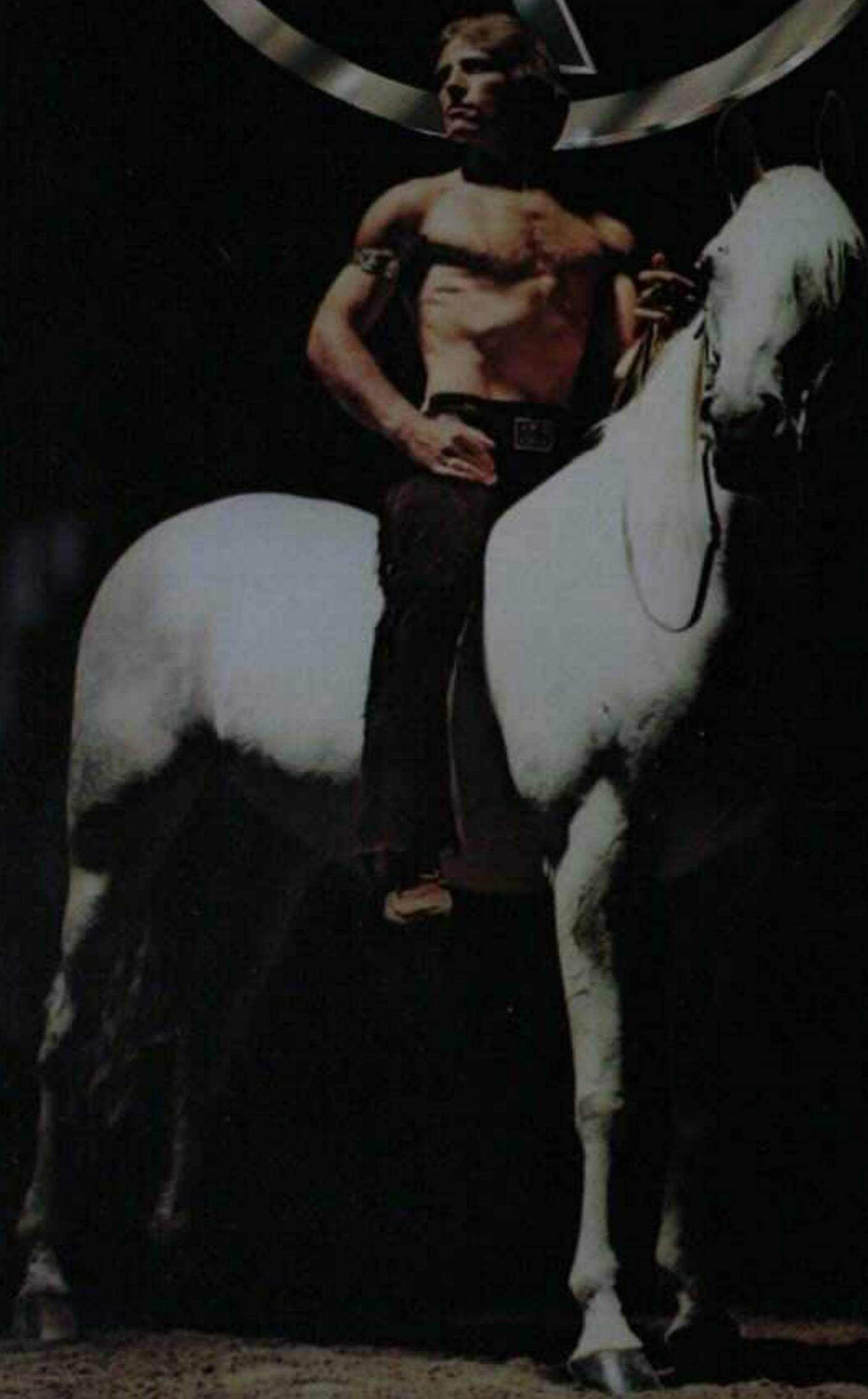


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**RCA**  
Records



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MARK FARNER.

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His first solo album. On Atlantic Records and Tapes.

SD 15232 Produced by Dick Wagner



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**JAZZ RAPPING**—Ron Carter, bass star of Fantasy's Milestone label, is interviewed by Pete Bannon of WABC-TV New York's "Eyewitness News" on bass playing techniques during a press reception at the Sweet Basil Club in Greenwich Village, where Carter's new live double LP "Piccolo" was recorded. After the discussion, Carter and his quartet did "Three Little Words" for the tv camera.

## Graham's Production Firm

• Continued from page 6

ations that seem to be favorable so far," he says.

Specifically as regards Santana, Graham notes, "It's hard for me to believe that an act is going to do better on a production deal when it's already with the parent company."

Graham had two previous label deals in 1969-70: Fillmore, which was distributed by Columbia, and San Francisco, which went through Atlantic. Of them he says now, "It seemed the obvious thing to do. What I forgot to look at was time and experience."

"Here we are in 1977 and I'm still primarily a producer of live concerts, but I have also had in the last few years extensive experience in the management of artists and in relationships with some major labels like Columbia and WB."

Besides experience, Graham cites the factor of time. "When those labels came out I should have been involved in the product, but I just took on too much. At that time I ran the Fillmores, started two labels, was still managing Jefferson Airplane and ran a couple of publishing companies."

Clainos notes that the Fillmore and San Francisco labels spawned

Elvin Bishop, Tower of Power and Cold Blood. "They weren't failures," he insists. "They never grew into anything much larger than they started out to be, but CBS and Atlantic did not lose money."

Graham credits a recent reorganization of Bill Graham Presents for this expansion. "It had to happen," he explains. "Unless the structure was there for me to move aside, I couldn't do this."

The move has Graham elevated to chairman of the board, and Dave Furano to vice president, plus the installation of five vice presidents. In addition to Clainos the vice presidents are Del Furano, merchandising; Jim McCarthy, recreational development; Danny Scher, booking; and a head of PM Productions, as yet unnamed.

### 'Swarm' Score Set

LOS ANGELES—Jerry Goldsmith has been signed to score "The Swarm," the latest disaster survival epic from producer/director Irwin Allen.

Goldsmith won his first Oscar this year, after eight previous nominations, for scoring "The Omen," which also brought his first nomination for best song, "Ave Santani."

## Mo. Label Shaping Distrib Web

KANSAS CITY—With the acquisition of Arc-Jay-Kay as its Detroit distributor and national racker, Panama Records here enters its second year with all of the U.S. now covered from a sales standpoint.

Founded in 1976 by Chris Fritz, who migrated to Missouri five years ago from California, Panama restricts its talent roster to two rock acts—Missouri and Granmax, both of which are becoming prominent in the Midwest as a result of albums on Fritz' Panama label.

Fritz, 30, will present concerts before the year ends which will bring in almost a \$5 million gross. Already his promotions are above the \$4 million mark.

"But," he says, "there's more to the music business than concerts. In time, we expect to build Panama into a national entity. There are many bands in this area just as good as those based in Los Angeles and New York, but until we started our label they had no way to be heard."

Stan Koron, vice president of marketing, asserts that the now-complete network of distributors "gives us a much stronger chance of

becoming a truly national image."

In Buffalo, the Joseph Zamoiski Co. and Best & Gold last week were signed. They join ABC Records and Tape Sales, Seattle; MS Distributors, Los Angeles; Associated, Phoenix; Western Merchandisers, Denver; Pickwick, Minneapolis, St. Louis, Dallas, Atlanta and Miami; MS, Chicago; All-South, New Orleans; Progress, Cleveland; Universal, Philadelphia; Aquarius, Boston, and Beta Distribution, New York.

"We are, of course, looking for new talent to record for Panama," says Koron, "but we are picky. Panama will proceed cautiously, devoting all efforts to the few acts we feature."

Panama's headquarters occupy an old converted three-story house on West 39th St., where Fritz also maintains offices for his concert promotions activities.

Fritz and Koron are convinced their experience in the concert field is an aid in operating a label. "Right now," says Koron, "Chris is working on a plan to send our group Missouri out on tour with Kansas."

"Not too many months ago, Kan-

## Labels Laud Aids

• Continued from page 3

Pisinger, Eastern sales manager and Morty Gilbert, New York branch manager.

The two admitted that Phonodisc is still having some teething pains adjusting to its recent major expansion, and asked for cooperation from the Goody people.

RCA's presentation was preceded by comedian Professor Irwin Corey, who had his own remarks about Sam Goody and his stores. His salty remarks were videotaped, and will be given to Goody.

RCA's product presentation was entitled "Fall With The Stars" and was based around a "Star Trek/Star Wars" theme.

ABC records had the shortest presentation, given by Shelley Rudin, East Coast regional sales manager, and Jackie Smolen, merchandising manager. The two presented a 12-minute slide show featuring October releases.

Rudin said that ABC has paired down its artist roster tremendously and with its new independent distribution will go after business more aggressively.

Smolen said that ABC will do more merchandising and that it now has an 800 code phone number, (800) 221-0088, for retailers who need any kind of merchandising materials.

WEA closed out the presentations Thursday night with the most elaborate show. The WEA delegation was led by Rich Leonetti, vice president of sales, who told the delegates that WEA has created a national account executive position just for the Goody chain in the person of Phil Cohen.

He said that within a month WEA will have the results of a marketing survey that will show the tremendous importance of in-store merchandising in jacking record sales. He called it the "biggest incentive" for sales.

WEA presented a slickly packaged program showing various imaginative store displays around the country. Leonetti said that stores should be willing to use more than just the materials supplied by record companies for their displays.

(Continued on page 102)

## GALGANO SPECIALS

 JC 34860 LP \$7.98-\$3.99 Tape \$7.98-\$4.25	 JR 34799 LP \$7.98-\$3.99 Tape \$7.98-\$4.25	 JE 34700 LP \$7.98-\$3.99 Tape \$7.98-\$4.25
 PC 34762 LP \$6.98-\$3.99 Tape \$7.98-\$4.25	 PEG 34494 LP \$7.98-\$3.99 Tape \$7.98-\$4.25	 MCA-3027 LP \$7.98-\$3.99 Tape \$7.98-\$4.25
 SRM 1-1184 LP \$6.98-\$3.99 Tape \$7.98-\$4.25	 SO 18215 LP \$7.98-\$3.99 Tape \$7.98-\$4.25	 SO19104 LP \$7.98-\$3.99 Tape \$7.98-\$4.25
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## Music Plus Web Lawsuit

• Continued from page 3

eyes too, from a scheme wherein labels were billed for radio spot campaigns where the number of spots

and the amount of billing were inflated. When labels honored the requests for spot credit, it's alleged the zebra fund got the difference. The suit charges the same thing happened to rebates given to the chain by newspapers for increasing bulk advertising.

Three additional defendants, Charles Goldberg, Paul Kolberg and Mike Colestock, are claimed to have sold stolen records to the chain. There is no information regarding these three.

The stolen records were then sold through the chain outlets, while some were returned to labels with the money diverted to the zebra account, it's charged.

Falzone and Edelstein want \$2.5 million each to repay them for income and profit they lost to the zebra account. In addition, they ask \$1 million, claiming they were slandered by the four Music Plus principals, who told industryites after February 1977 that they were unreliable and dishonest, depriving them of a job in records and tape.

JOHN SIPPEL

## 6 Sentenced In Va. For Piracy

NEW YORK—Six Virginia men were given jail terms and fines for distributing pirated 8-track tapes and close to 1,800 allegedly pirated tapes were seized from retail outlets in Marion, Va.

The illegal tapes were uncovered at Tape Haus, a local Ben Franklin discount store and a shop called Odds and Ends in Marion.

Meanwhile, Elbert J. Parsons of Marion; John Ray Layel of Sugar Grove; Carlos Don Meade of Nickelsville; Robert Herndon of Glade Springs (doing business as Log Cabin Music); Daniel Boardwine of Castelwood and Jack Dunivant, address unknown, were sentenced to light terms, most of them suspended, and given fines ranging to \$5,000.

## Jem Imports U.K. Classic Sinatra LP

LOS ANGELES—Jem Records has imported about 5,000 copies of "Portrait Of Sinatra," a two-record Reprise set of 40 classic Sinatra tunes.

Previously available only in the U.K., Jem co-owner Marty Scott says the album was brought to the U.S. two months ago following requests from a few chains. It still remains available only in New York and Chicago because there has been little or no interest in any other market.

The album is also available in two 8-track cartridges or two cassette tapes. Jem is strictly an import company.



EARLY YULE—Charlie Fach, Phonogram/Mercury's executive vice president, general manager, sits on Santa's knee at an industry party thrown in Los Angeles keyed to the theme "Mercury Is Ahead Of Its Time."

## EIA/CEG For Sony In Court

NEW YORK—The EIA/Consumer Electronics Group (EIA/CEG) board is preparing a brief in support of the Sony position in the suit brought by Universal and Disney Studios over alleged copyright infringement with off-air taping of television movies in the home.

Bill Boss of RCA Corp., EIA/CEG chairman, confirmed the board action during the fall conference in San Francisco last week. The amicus curiae (friend of the court) brief will be reviewed by the 12 to 14 member companies involved before submission to the court well in advance of tentative Jan. 10 trial date in Los Angeles, he says.

The support from other video systems manufacturers in EIA/CEG had been requested by Sony chairman Harvey Schein during the Summer CES in Chicago (Billboard, June 18, 1977).

Before and since then, a dozen or more companies have announced their entry into the home videotape market, including RCA, Panasonic, JVC, Zenith, Magnavox, Sanyo/Sears, Toshiba, Sharp, Mitsubishi, Quasar and Pioneer.

## Counterfeiting Indictment

• Continued from page 1

Among the millions of albums found in House of Sounds' five-story warehouse during an FBI raid last February were steady selling catalog items from Motown, ABC-Dunhill, Warner Bros., MGM, Polydor, RCA, Arista, Atlantic, Capitol, Fantasy, Chrysalis, Threshold, Tetragrammaton, and Apple, an undisclosed percentage of which were said to be counterfeit duplicates (Billboard, Feb. 26, 1977).

Among the artists whose albums LaMonte is charged with illegally duplicating on records and tapes are Fleetwood Mac ("Fleetwood Mac"), Emerson, Lake and Palmer; Stevie Wonder; the Beatles ("Let It Be"); Rolling Stones ("Goats Head Soup"); Rod Stewart; Tony Orlando & Dawn; the Doobie Bros.; Steppenwolf; Deep Purple, Creedence Clearwater; Moody Blues; Otis Redding; Todd Rundgren; Alice Cooper; Diana Ross; Beach Boys ("Wild Honey"); ZZ Top; Grand Funk; David Bowie; Procol Harum; the Allman Bros.; Mountain; the Grateful Dead; Yardbirds; Seals & Crofts; James Brown and others.

According to the 18-page indictment, LaMonte was soliciting deals with J.L. Marsh in Los Angeles, St. Louis and Albany (N.Y.); Apex-Martin in New Jersey and Kape International in Brooklyn to handle the sales and distribution of the bogus product.

Industry sources note there is evidence the counterfeited LPs and tapes, packaged to replicate the original product, "have turned up all over the globe."

All told, LaMonte is charged with infringing copyrights on 32 different albums and 111 songs between 1973 and 1977.

The indictment alleges that LaMonte contracted with the following firms to have mastering, pressing, labeling and jacket manufacturing work done:

Virtue Recording of Philadelphia and Rite Record Productions of Cincinnati (lacquers); Tracy Val Co. of Summerdale, N.J., and Audio Matrix of the Bronx, N.Y. (lacquers and plating); Rite Records of Cincinnati, Clarion Manufacturing Co. of Pennsylvania, and Paramount Manufacturing Co. of Philadelphia (pressing); and the Arnold Kennedy Printing Co. of Philadelphia (graphics and labels).

James Enterprises of Darby, Pa., alleged to be owned by LaMonte, was credited with producing the bogus album covers.

A Ronkonkoma, L.I., firm, R & A Audio, and its owner, Raymond Gutierrez, were named in the indictment but not charged as defendants. LaMonte, however, was charged on counts 127 through 149 (each count a separate copyright infringement

on an album) with "aiding and abetting" Gutierrez in making falsified copies of LPs from Warner Bros. America to Motown's Diana Ross.

If convicted, LaMonte is subject to a maximum jail sentence of 188 years and maximum fines of \$931,000. Moreover, his financial interest in House of Sounds, James Enterprises and a Pennsylvania real-

(Continued on page 90)



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OCTOBER 22, 1977 BILLBOARD

# Odyssey To Add 11 Stores In 5 States By Christmas

• Continued from page 1

lined during the chain's fourth annual convention here last week.

Richard Bullock, Odyssey founder/president, maintained his laid-back image in explaining the program to some 100 executives and managerial staff during the four-day confab. The dramatic 11 store addition comes only because all the leases and construction progress dovetail into a store per week opening.

And there will be the first store in Alaska in Nome, he added. Bullock

opened his first tiny store in this city, which is about 80 miles south of the Bay area directly on the Pacific Ocean in 1968. He now operates 15 stores.

Bullock was equally low-key in announcing that the chain is proprietor of a new addition to the nearby Capitola Shopping Center. Odyssey's new facilities will occupy a major part of the 90,000 square foot building. The home office warehousing and administrative offices will occupy about half the square footage.

Linked to the Odyssey HQ will be the concert venue and disco, both of which will be operated by the chain. In addition, Bullock has several ten-

ants moving into the complex with him.

He hopes to have adjacent shops catering to the servicing of the 18-to-30-year-old clientele of his record/tape/accessories/headshop paraphernalia shops.

Bullock places great stock in psychologically inducing customers. He has a masters in both psychology and anthropology. He spent two years working for Tower Records. Then he opened here. It's been a cautious expansion for the 38-year-old up to now.

He impressed upon his staff meetings during the convention that each individual carries a major respon-

sibility. From Thursday through Saturday, Bullock held meetings from 8 or 9 a.m. till 6 and 7 p.m., with an hour for lunch.

Friday night, a classical meeting supervised by Larry Holmes, assisted by Rick Nobis, Salt Lake City; Bernard Spunberg, San Francisco, and Gene Benyus, Berkeley, probed better classical merchandising and sales from 9 to 11 p.m. The Sunday convention day started at 9 a.m. and ended at 1 p.m.

At the convention's close, he reminded all employees they must turn in written notes on the entire convention to him. He will award a prize for the best and worst notes, he added.

## Labels Predict Flood Of Top LPs Upcoming

SANTA CRUZ, Calif.—There's a flood of new albums coming before Christmas, label brass told the Odyssey chain's convention.

London is refurbishing its two-pocket complete "Nutcracker" set at \$3.98 per LP, John Harper said. London will soon supply dealers with a new complete pop album catalog, he said. Cassette counterparts will increase in the London catalog now that the label has acquired a four-acre plant in Shropshire.

The Electric Light Orchestra's two-LP \$11.98 set is due Oct. 24, accompanied by space helmets and the most expansive merchandising materials yet from United Artists Records, regional rep Ken Sawyer announced. There will be three-dimensional mobiles, baseball caps and the labels' first 4x4 display units. The first 10,000 promo copies will be on blue vinyl.

Arista is coming with 4x4s, Brian Blatt promised. New releases before Christmas include: Lily Tomlin "live," a first by the Muppets, Brand X, Mandrill, Don McLean, the Intergalactic Touring Band and Point Blank, with the new Barry Manilow due in January.

"Best of" albums in jazz by George Benson, Paul Desmond and Chet Baker can be expected from A&M, Larry Hayes told the store managers. There will be a Hoyt Axton and Captain & Tennille hit compilation, along with a new Supertramp, Rick Wakeman, Strangers and Ozark Mt. Daredevils.

CBS previewed a new Blue Oyster Cult and a cut from the Earth, Wind & Fire album due in November. The label also presented a videotape 10-minute rap by Carly Simon and Phil Ramone, both of whom described their enthusiasm for the new Libby Titus album, in which they were involved in production.

## Ives Suit Dropped

MORRISTOWN, Pa.—A suit by the William Morris Agency seeking to attach \$25,000 in fees payable to Burl Ives was dismissed in Montgomery County Court here Oct. 7 by Judge Louis D. Stefan. The Morris agency, which represented Ives for 20 years, claimed Ives owed it that amount in commissions.

Ives' attorney, Lawrence Flick, had asked Judge Stefan to dismiss the action on grounds that the Pennsylvania courts had no jurisdiction to attach Ives' property here because the legal dispute is in California, where the singer makes his home. William Morris attorneys failed to file a formal answer to Flick's motion to dismiss.

## Store Environment Key Element For Customer Sales Persuasion

SANTA CRUZ, Calif.—Creating a persuasive buying environment and keeping the customer in it as long as possible was the thrust of several separate sessions and parts of other sessions during the Odyssey store chain's convention.

Richard Bullock, founder of the 15-store, five-state, nine-year old chain, continually returned discussion to that area as he either moderated managerial sessions or oversaw them.

Each store must create its own proper background music and must swing with the type of clientele in the store, it was agreed.

Al Bailey, the chain's California regional chief, emphasized that music must not distract, rather enrich the appeal. If the store is packed with over-30 adults, rock must go in favor of MOR or carefully-selected melodic classical.

Larry Holmes, classical buyer, was told to circulate to Odyssey stores his preferential 20 albums for store play monthly.

Stores must pin up ads they run and push over the sound system cuts from albums being advertised, Jim Lain, Utah regional chief, urged.

Proper volume of music played in stores helps the sell. Less volume for the older adult, while the under-30 can take an up in the gain, it was agreed.

The personal appearance of store employees is highly significant in creating the buy climate, Terry Gollwitzer, vice president of merchandising, and the chain's oldest-in-

service employe next to Bullock, pointed out.

He urged clerks to be always available to customers, even when taking inventory. Bullock and Gollwitzer agreed that the presence of inventory-taking teams, including home office brass, perked store sales.

Bullock travels extensively and promised that he will travel even more, in that a new four-man executive team will take over much of his accounting and administration supervision.

A lengthy discussion then occurred about how a customer can best be approached in the store. It came to no real conclusion, as has occurred when other chains have discussed the underplay and overkill which could occur.

Gollwitzer noted that it is highly beneficial to compliment a patron on his album buy. It develops a rich rapport—and often can trigger a rap that will bring out more of the customer's favorite acts which might be available in the store.

Bullock reported he is setting up check-out areas with multiple registers, up to four per store, so that patrons will not lose interest having to wait for a long time to pay for their purchases.

Often patrons will hurry their buying when they see a cordon forming at checkout, he said.

Joe Jablonski, Southwest regional director, explained how to develop "mass displays" of product without a lot of inventory involved. Managers must always evaluate the effect

of any store merchandising on resultant business, he noted.

The Odyssey stores have proven they can sell merchandise when they coordinate, Jablonski said. Approximately six different albums revolved around the movie, "Nashville," which started slowly but which the Bullock stores felt was a winner from the start.

Gollwitzer and Jablonski said all product from the movie eventually sold out. Regional managers and Bullock stressed the need for communication leading to stock transfers of overstock from one or more stores to outlets which require the goods.

Bullock blasted returns. They lose money at every level in the industry, Rick Albert, business manager, urged regularity in returning.

At the CBS presentation later on, Jack Craigo, sales head, reprised a recent Meatloaf on Cleveland International. The Odyssey effort on the label's first album was tops, he said.

Barnes urged that managers hire up for the holiday season. Former employees who can work part-time are excellent prospects, he noted. Managers were encouraged to try to pair up albums of similar interest at a special Christmas gift price. Gift certificate availability signs are to be highlighted through the season.

In trying to track down new areas for customers, Bullock said the chain was trying ads in publications directed at the military and that a greater push for ads in high school papers was on. **JOHN SIPP**

## EMPLOYEES CONFRONT LABELS

# Creative Merchandising Urged

SANTA CRUZ, Calif.—Label merchandising managers can't rest on their laurels. Four-by-four foot enlarged album covers dominate store display today. But tomorrow in-store display requires consistently innovative materials to encourage customers.

Approximately 90 executives and managerial staffers of the 15-store Odyssey chain, based here, goaded visiting label brass to continuous ingenuity in creating impelling in-store materials at the chain's annual convention here last week.

CBS and WEA brass conducted productive, lengthy seminars in which they solicited ideas, Rich Leonetti, WEA sales executive, admitted writing down 15 different merchandising ideas which were suggested during the confrontation. Russ Bach, West Coast distribution

topper, and Fred Salem, merchandising manager, also participated.

CBS, represented by key executives like Jack Craigo, Don Dempsey, Joe Mansfield, Paul Smith and John Kotecki, junked its 30 minute videotape presentation to spend 90 minutes discussing the mounting trend to create the ultimate impulse buying climate in stores.

Approximately seven labels today are actively producing 4x4 enlarged covers. These displays are going out on hardboard. Mansfield said CBS will soon be sending out a 4x4 frame, so that in the future new enlarged covers can be rolled in tubes and more easily and quickly sent to accounts.

Odyssey employees suggested that 4x4s be printed on both sides so they can become better mobiles, with per-

haps two different covers per display. Displays are too regular in size. Stores can create more eye catching displays if more different-sized material is created.

The possibility of even selling life-size standups like Olivia Newton-John was kyoed when Mansfield explained that labels do not have rights to auxiliary promotional materials on their acts. Several other chain store conventions had asked about this opportunity, as their customers wanted such displays for their homes.

Odyssey needs more tape display material. Mansfield said CBS has a mobile due in which a huge 8-track or cassette carries a slot for the new LP cover, calling attention to the availability of the tape counterpart. Bach said that 1/3 of WEA volume is (Continued on page 88)

## Poor LP Quality Due To Demand, Overtaxed Plants

SANTA CRUZ, Calif.—The nation's record manufacturing plants are over taxed by current industry demands, Jack Craigo of CBS Records told Odyssey Records & Tape's convention.

The ballooning amount of square footage being added to retail stores nationally by chains is causing the production shortage, he said. Columbia's three plants now work a 24-hour, seven day week.

CBS plant executives have programmed only two days vacation per month for many plant workers through the coming holidays, Craigo added.

CBS is studying the construction of a \$40 million manufacturing facility to supplement its present production, Craigo said.

The discussion came about when Odyssey employees griped about quality control at various sessions. Label reps encouraged them to immediately provide full details of the extent of the defectives, even including samples.

The chain's staffers said that often they were getting an entire shipment of defectives on a hot album.

## Vidtapes As Retail Pull

SANTA CRUZ, Calif.—Videocassettes boom retail business, Rich Leonetti, WEA sales brass, told the Odyssey store chain convention.

Leonetti urged Odyssey's Richard Bullock to buy his own machines for individual stores in the 15-outlet skein. Racks and retailers have been asking WEA for financial help in buying the Betamax units.

WEA don't have the budget to supply all the units required, he said. A steady flow of videocassette product will soon be available from labels, including those he represents.

The Oz stores, especially the first Atlanta outlet, (Billboard, June 16, 1977), have hyped business by using a videocassette playback unit near the register. Often customers break out of the line waiting to check out product to pick up an album they see and hear on the machine, Leonetti noted.

The Peaches stores contemplate a special recessed wall area which will house a Betamax unit, Leonetti said.

## 'Dragon' Scored

LOS ANGELES—Irwin Kostal has completed scoring "Pete's Dragon," Walt Disney Productions' musical fantasy starring Helen Reddy which premieres Nov. 3 at Radio City Music Hall in New York and opens nationally Dec. 16.

Kostal worked with songs written by Al Kasha and Joel Hirschhorn, who won the Academy Award for best song in 1972 and again in 1974.

## Jones 'Wiz' Score

LOS ANGELES—Three-time Oscar nominee Quincy Jones has been signed to supervise music for "The Wiz," a Universal/Motown production now filming in New York City.

The movie version of the Broadway show, which won seven Tony Awards, stars Diana Ross, Richard Pryor, Michael Jackson, Lena Horne and Nipsey Russell.

This 2-record set captures all their electrifying excitement on stage. Includes a 12:00 version of "RADAR LOVE!"

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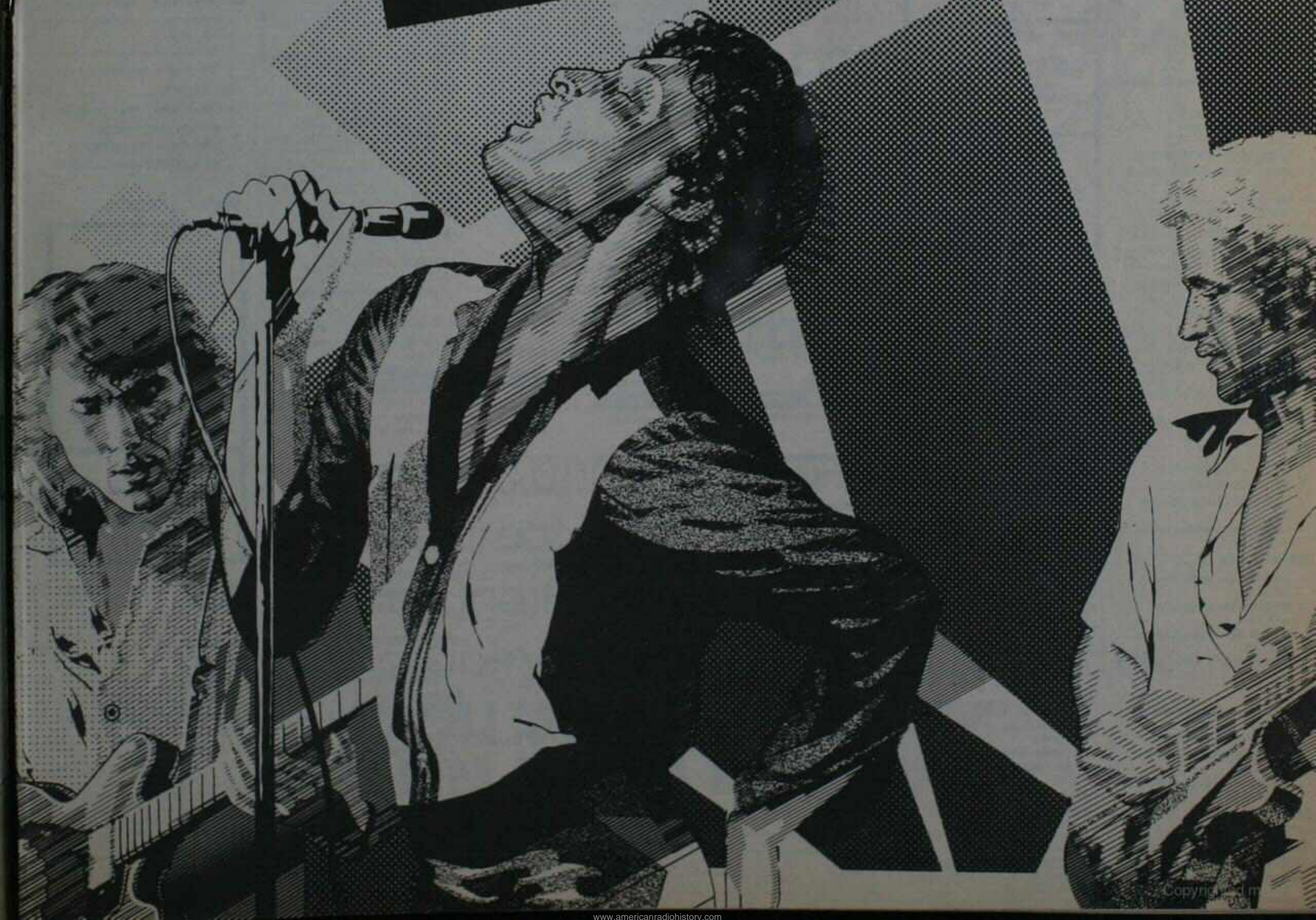
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10/21	Brown Co. Arena	Green Bay, Wisc. (With BÖC)	11/15	Memorial Aud.	Kansas City, Mo.
10/22	Riverside Arena	Austin, Minn. (With BÖC & Cheap Trick)	11/16	Fox Theatre	St. Louis, Mo.
10/23	Arena	Duluth, Minn. (With BÖC)	11/18	Star Theatre	Indianapolis, Ind.
10/24	Arena	Milwaukee, Wisc. (With BÖC)	11/19	Uptown Theatre	Chicago, Ill.
10/26	Paramount	Seattle, Wash. (With Nektar)	11/23	Riverside Theatre	Milwaukee, Wisc.
10/27	Paramount	Portland, Ore (With Nektar)	11/25	State Theatre	St. Paul, Minn.
10/28	Seventh St. Thea.	Hoquiam, Wash. (With Nektar)	11/27	Dane Co. Coliseum	Madison, Wisc.
10/31	Civic Aud.	Pasadena, Calif. (KMET - with Dingoes)	11/30	Veterans Memorial Aud.	Columbus, Ohio
11/2	Civic Aud.	Stockton, Calif.	12/1	Music Hall	Cleveland, Ohio
11/4	Winterland	San Francisco, Calif.	12/2	Sports Arena	Toledo, Ohio
11/5	Municipal Aud.	San Bernardino, Calif.	12/6	Stanley Theatre	Pittsburgh, Pa.
11/7	Civic Aud.	Santa Monica, Calif.	12/10	The Palladium	New York, N.Y.

## NBC's N.Y. AM Format Joins AOR, Soul, Rock

By DICK NUSSER

NEW YORK—"The best of AOR, the best of black music and the best of Top 40" is the new WNBC program director Bob Pittman describes the new sound at NBC's flagship AM station here after its first six weeks of AOR programming.

NBC's Pittman works from a carefully researched, "medium length" list of disks he feels will lure listeners away from competing FM and AM stations here, including WPLJ, WNEW, WXLO, WBLS and, of course, Gotham's currently ranked No. 1 AM Top 40 station, WABC.

"The music is geared to the dominating factors which happen here during the day," Pittman says. "The market is so fractionalized that we hope to pick a certain portion of each of these listening groups and maintain them."

A sociology major who relies heavily on research, Pittman believes in massive call-outs to find out how the listener wants to be "maintained" at any given hour of the day.

Pittman launched the new format Sept. 1 after researching 1,000 records via calls to potential listeners.

"We researched the universe," he notes. "Not just record buyers." Now that NBC is rocking along and (according to Radio Index and Media Trends) posting a 50% boost in listener shares, Pittman is only testing about 100 disks a week.

The station starts its day with Ellie Dylan in the 6-10 a.m. slot, where the mix isn't very hard rocking and there's time, traffic and weather reports at every break. Dylan, who comes from Chicago's WMAQ, where Pittman caused phenomenally successful turnaround for NBC's AM and FM outlets, is a bit laidback for the Big Apple, but not as much as some FM morning drive jocks here.

The rest of the day flows with a tasty sampling of contemporary pop and rock classics; e.g., morning cuts with The Hollies, Olivia Newton-John, Stephen Bishop, Foreigner, Billy Joel and Capt. & Tennille. Nothing to jar the relative peace of a cosmopolitan kitchen, a suburban laundry room or a mid-Manhattan typing pool.

The beat picks up as teens return from school, a gradual turn toward the hardrocking sounds of Steve Miller, Tavares and several disco-flavored mainstream soul acts like The Brothers Johnson and Meeco.

Fleetwood Mac, Boston, The Sylvers, Kansas, selected Led Zep chestnuts, Peter Frampton, Linda Ronstadt and the Beatles' later period are all staples of the new NBC sound.

Pittman admits he "steals" favored cuts and artists from other outlets here, both AM and FM. The result is a chance for record companies to break new acts, revive "oldie but newie" tunes like Boston's "Peace Of Mind" and facilitate the crossover potential of many disks.

The 23-year-old Pittman uses a computer to tabulate his call-out responses. But he doesn't assiduously sort and file his research, which he uses mostly as "an indicator" of taste and a guide toward "image building" for the station.

Consequently, he's purposely vague when it comes to disclosing the specifics of his programming technique.

"My rotation is not like the old-fashioned male singer followed by female singer followed by group formula," he says. "It's a unique balance derived from listeners' likes and dislikes, we track their tolerances and the specifics of how we do that are confidential."

The result is a combination of "the three different programming slants" which were captivating New Yorkers when Pittman rolled in

from Chicago at the behest of NBC network vice president Charles Warner.

Pittman told *Billboard's* Claude Hall early in August that WPLJ's album rock, WBLS's black album rock and WABC's Top 40 lists were the three most feasible formats.

The trend now at NBC is away from a strictly adolescent market toward a hipper, maturing rock audience which may be nearly 40% black.

NBC is still holding commercial-free hours throughout the day. And it has delayed news breaks to six minutes after the hour and half-hour so "we don't hit when ABC is ending its news."

## PD Pittman Rotates Per 'Hour Of Day'

Promotion is playing a role in developing the new NBC. Notably, a \$50,000 we'll-call-you cash prize (plugged via television spots), free concert tickets and an attempt to "identify" with the traditional FM rock market by sponsoring concerts featuring new acts, with tickets priced at \$1 or 66 cents. (NBC is 66 on the AM dial.)

The latest promotion in this area calls for NBC to produce an anthology LP spotlighting upcoming new groups which don't have recording contracts. Record company a&r executives will help NBC select acts to be waxed. Profits will go to charity.

Occasionally, Pittman takes to the air to inform NBC listeners of the "fine line" programming technique he's using.

"We play a song often enough to please people who want to hear it all the time," he says, "but not enough to annoy those of you who don't want to hear it at all."

## SCOTT'S COUNTRY FORMAT

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(Continued on page 32)

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Also: copyright laws and regulations, advertising research, audience surveying, public relations and station promotion, careers in

(Continued on page 58)



CIRCUS TRICK—KSFZ air personality Barbara Harrison, center, becomes an honorary ringmaster for a matinee performance in Oakland, Calif., of the Ringling Bros. and Barnum & Bailey Circus. Introducing her is singing ringmaster Kit Haskett. The occasion was a radio station promotion in conjunction with the California Milk Advisory Board for yogurt.

## 'Joyful Wisdom' Reaching More Than 30 Stations

LOS ANGELES—"The Joyful Wisdom" program posted by Gabriel Wisdom of KGB-FM in San Diego is now on more than 30 radio stations in the U.S., Alaska and Hawaii and Daniel W. Gilbertson, national program manager, is searching for more radio stations who'd like to feature the hour weekly free show. It's given to radio stations on a barter basis; because of its content, it counts as public service on the log.

The show has been featured on KGB for several years. Only recently was the decision made to try to syndicate the show; it was quickly picked up by radio stations such as WBCN in Boston and KYA-FM in San Francisco.

One of the unique aspects of the show is that Timothy Leary is a "regular guest." One of his segments is called "Conversations With A Higher Intelligence" during which

he and a guest expert might talk about "evolution," etc.

The first show in the series features Lindsay (The Bionic Woman) Wagner and Grace Slick of the Jefferson Starship, plus appropriate music.

The whole show has a "futuristic slant," says Gilbertson.

## Wings TV Special

NEW YORK—Paul McCartney and Wings will be profiled in a television special set to air in January 1978. Producers are ABC Entertainment and MPL Communications.

McCartney and band will be shown in concert and on the road during their recent worldwide, year-long tour to Australia, England and the U.S. The platinum award LP, "Wings Over America," was recorded during this tour.

# NRBA Expo Spotlights Advancing Technology Dilemma

Continued from page 1

© 1977 COLUMBIA RECORDS INC.

## "V.S.O.P. -The Quintet." The Living Language of Jazz.

In the summer of '77, over 150,000 people turned out to hear Herbie Hancock, Wayne Shorter, Ron Carter, Freddie Hubbard and Tony Williams prove that jazz remains a vital American art form.

*Newsweek* magazine featured them on a cover, an unprecedented event for a jazz group. *Rolling Stone's* Robert Palmer raved, "What started in 1976 as a V.S.O.P. - Very Special Onetime Performance - became a major ongoing jazz event in 1977."

What everyone applauds on this historic live album is five musical giants conveying their message with amazing power, grace, and precision to a new generation of enthusiasts.

"V.S.O.P.-The Quintet," the major jazz event of 1977.

On Columbia Records and Tapes.

Ron Carter appears courtesy of Milestone Records. Produced by David Rubinson and Friends, Inc.

# NTET



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Arnold Meyer of Belar Electronics discussed his company's system and added that all three major systems before the FCC were about equal. Norm Parker of Motorola confirmed this.

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## ing Comments

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NEW YORK—"The best of AOR, the best of black music and the best of Top 40" is the new WNBC program director Bob Pittman describes the new sound at NBC's flagship AM station here after its first six weeks of AOR programming.

NBC's Pittman works from a carefully researched, "medium length" list of disks he feels will lure listeners away from competing FM and AM stations here, including WPLJ, WNEW, WXLO, WBLS and, of course, Gotham's currently ranked No. 1 AM Top 40 station, WABC.

"The music is geared to the dominating factors which happen here during the day," Pittman says. "The market is so fractionalized that we hope to pick a certain portion of each of these listening groups and maintain them."

A sociology major who relies heavily on research, Pittman believes in massive call-outs to find out how the listener wants to be "maintained" at any given hour of the day.

Pittman launched the new format Sept. 1 after researching 1,000 records via calls to potential listeners.

"We researched the universe," he notes. "Not just record buyers." Now that NBC is rocking along and (according to Radio Index and Media Trends) posting a 50% boost in listener shares, Pittman is only testing about 100 disks a week.

The station starts its day with Ellie Dylan in the 6-10 a.m. slot, where the mix isn't very hard rocking and there's time, traffic and weather reports at every break. Dylan, who comes from Chicago's WMAQ, where Pittman caused phenomenally successful turnaround for NBC's AM and FM outlets, is a bit laidback for the Big Apple, but not as much as some FM morning drive jocks here.

The rest of the day flows with a tasty sampling of contemporary pop and e.g., morning cuts with The Newton-John, Stephen Bishop, Billy Joel and Capt. & Tennille. The relative peace of a cosmopolitan suburban laundry room or a typing pool.

The beat picks up as the school, a gradual turn toward sounds of Steve Miller, Tavares, disco-flavored mainstream soul Brothers Johnson and Mecca.

Fleetwood Mac, Boston, The Sas, selected Led Zep chestnuts, Linda Ronstadt and the period are all staples of the new.

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# NRBA Expo Spotlights Advancing Technology Dilemma

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# NRBA Expo Spotlights Advancing Technology Dilemma

(Continued from page 1)

convention drew about 2,500 exhibitors and exhibitors, according to Don Richer, recently appointed executive director. It had 71 exhibit suites, up from 51 a year ago. Exhibition space sold out last year with at least 15 companies away, and there was better attendance this year from not only the FCC but broadcasters in

the old National Assn. of Broadcasters became the NRBA a few years ago in this very city, few would have predicted it would survive, including Jim Gabbert, owner of WNBC in San Francisco, who had been selected for another year. Its raison d'être was to prod the industry into more action on behalf of

feeling among many broadcasters—and there were well over a dozen in any general session—was that NAB would now lose in any confrontation with the FCC. But most radio persons felt there was room for both options.

In most conventions, some of the sessions were tepid, others were with fire. For instance, in a quad session Richard C. Middlecamp, president of WFCM in Allentown, pointed out that SQ and QS systems have died on the vine. "I've tried everything possible to get them work," he told Larry Camp, chief engineer for the

three different types of systems with logic and without. In the past several years, the quad has turned off as to the question of quad doesn't sound better. Middlecamp had stated the FCC might adopt a system for economic and technical reasons, he floundered in anger, then continued, "I imagine what's happened to the quad is what you're going to see with the CD-4 system. Give us a chance with a quadraphonic system."

Middlecamp questioned if quad was really in demand. There was no affirmation from broadcast engineers in the audience that they preferred quadraphonic radio.

Don Doren, inventor of one of five broadcasting systems offered before the FCC, stood up in defense and defended the promotion of discrete systems.

Jim Gabbert, on behalf of the National Quadraphonic Radio Committee, pointed out from the panel

that no one has accepted matrix quad records in the marketplace. "Stores downplay it."

Norm Parker of Motorola pointed out that radio stations had been able to broadcast SQ and QS matrix for several years and "haven't done too well. We would like to move ahead and give discrete a chance, and let the goats and sheep separate themselves."

Ron Turnpenny, a Canadian engineer, pointed out that a test of the Doren CD-4 system in Toronto a couple of years ago had been absolutely successful and drew 15,000 letters of praise from listeners.

Oscar Kusisto, a consulting engineer, spoke of the enthusiasm he had seen for quad. He challenged that manufacturers were obliged to give the consumer the best possible sound system and that discrete represented a highly advanced technology. "If FM doesn't adopt some form of discrete broadcasting, it would be a tragedy."

The convention saw little new in the way of broadcasting equipment. Ramco introduced a new state-of-the-art control panel for radio studios. RCA had a new five kw solid state AM transmitter. But ITC had not yet polished up its 1,024 cartridge unit to its satisfaction and did not display it. It had been unveiled at the NAB convention in Washington last March.

Bob Tria, sales manager for ITC (International Tapetronics Corp.) felt sure its new cartridge unit would be a viable commodity. The new cartridge unit gave unlimited flexibility to radio station programming both live and automated, he said.

In a panel session about promotions that actually dealt also with programming (a panel on programming later developed also into promotions), programming consultant Lee Abrams spoke about the difference between fact and gut instinct in programming.

When science is prominent, he said, there is a tendency to lose the

"street feeling" about a radio station; but when science is combined with emotion, the result is often magic.

Abrams also pointed to a lot of new problems coming in radio. He spoke of enormous fragmentation of audiences. "There are eight to 15 different formats in many cities now required to service the 18 to 34 year-old."

Promotion is a key method of building image, he said. After an in-depth study of radio station WCCO in Minneapolis, he found it had an image as strong as any household product.

Promotion can be used to manufacture an aura quickly, he said. The 16 to 20-year olds like the social aspects of music with proper promotion; a radio station can become social just like a rock group.

He said there are three types of promotion. One, such as outdoor advertising or television advertising, builds audience cumes. Image enhancing promotion, such as tying in with rock concerts, can give a radio station its social image.

However, proper execution is necessary. He pointed out that Gordon McLendon was always able to make \$5,000 giveaways sound like \$50,000 ones.

In another session, Ken Gaines, general manager of KBOK in Oklahoma City, said he had to throw out everything he had learned in his years of major market radio when he went to Oklahoma City. He found all the hot clock diagrams in the

world did not mean as much as "relating to the audience."

At a luncheon on Monday, Congressman Lionel Van Deerlin said he sees a prospect for a total deregulation of radio and says a large scale deregulation of radio would make more sense for the American public. He also favored all-channel legislation, claiming there was no reason to allow this "rip-off of the general public any longer."

Automation, of course, was discussed in many sessions. Dick Drury of Bonneville Broadcast Consultants said his firm was now programming 122 radio stations, but "we make recommendations first and foremost that they use live jocks."

He said the Schafer 903 system in New York at WNBC-FM is a pro-

gramming aid to the disk jockey. The system even opens the disk jockey's mike for him.

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## Programming Comments

**ROCHELLE STAAB**  
Vice President, Programming  
KIIS-AM-FM  
Los Angeles

How do you create good harmony among the staff at a radio station? I'm not so sure our place is the most harmonious in the city, though we do have a nice time—a great time. Moral is extremely important; bad moral can be the result of one weak person. All disk jockeys have ego problems. They have to believe in their hearts that they're the greatest person on radio when on radio. The problem comes when they began to believe that they're more important than the radio station itself. A great radio station makes a great staff. A great staff cannot make a bad radio station better.

## WRCP-AM/FM Splitting Into 2 Country Styles

PHILADELPHIA — WRCP-AM-FM initiates a programming split for its two stations Monday (17) with the FM changing its call letters to WSNL.

Concurrent with the split, the FM side will go with a "beautiful country" format which Mike Plumstead, the station's new general manager, calls more melodic and closer to the country flavored material sung by such pop stars as Andy Williams. The FMer has been simulcasting country with its AM sister.

The new format will be from syndicated material. The AM side also plans to "clean up" its country sound, Plumstead says.

Nelson Hobdell, former program director at WWSH, top rated local beautiful music station, has joined the operation to oversee the "beautiful country" development.

Plumstead, who came here in mid-September from WWOL-AM-FM, another Rust Craft owned station in Buffalo, N.Y., says he is developing a new kind of music flow for the AM station.

First casualty in the switch around is Nick Reynolds, dropped from his 10 a.m. to 2 p.m. slot on the AMer. Replacing him is Neal Howard.

## FCC EXTENDS AM STEREO PROBE TIME

By MILDRED HALL  
WASHINGTON—The FCC has extended its deadlines for comments on its AM stereo inquiry to Jan. 21, 1977, and Jan. 23, 1978, respectively. EIA Consumer Electronics (EIA/CEG) requested the FCC to give the National AM Stereo Radio Committee's (NARS) test program more time to analyze its data and draw up a final report.

**"Christmas and then some"**

Four hours of specially selected seasonal music, interviews and "bits" about Christmas. Funny. Moving. Entertaining. The perfect holiday package for prestige programming and advertising. Four 2-minute breaks per hour. Optional 5-minute newsbreak per hour. Hurry. Send for a demo tape and see how great our Christmas sounds.

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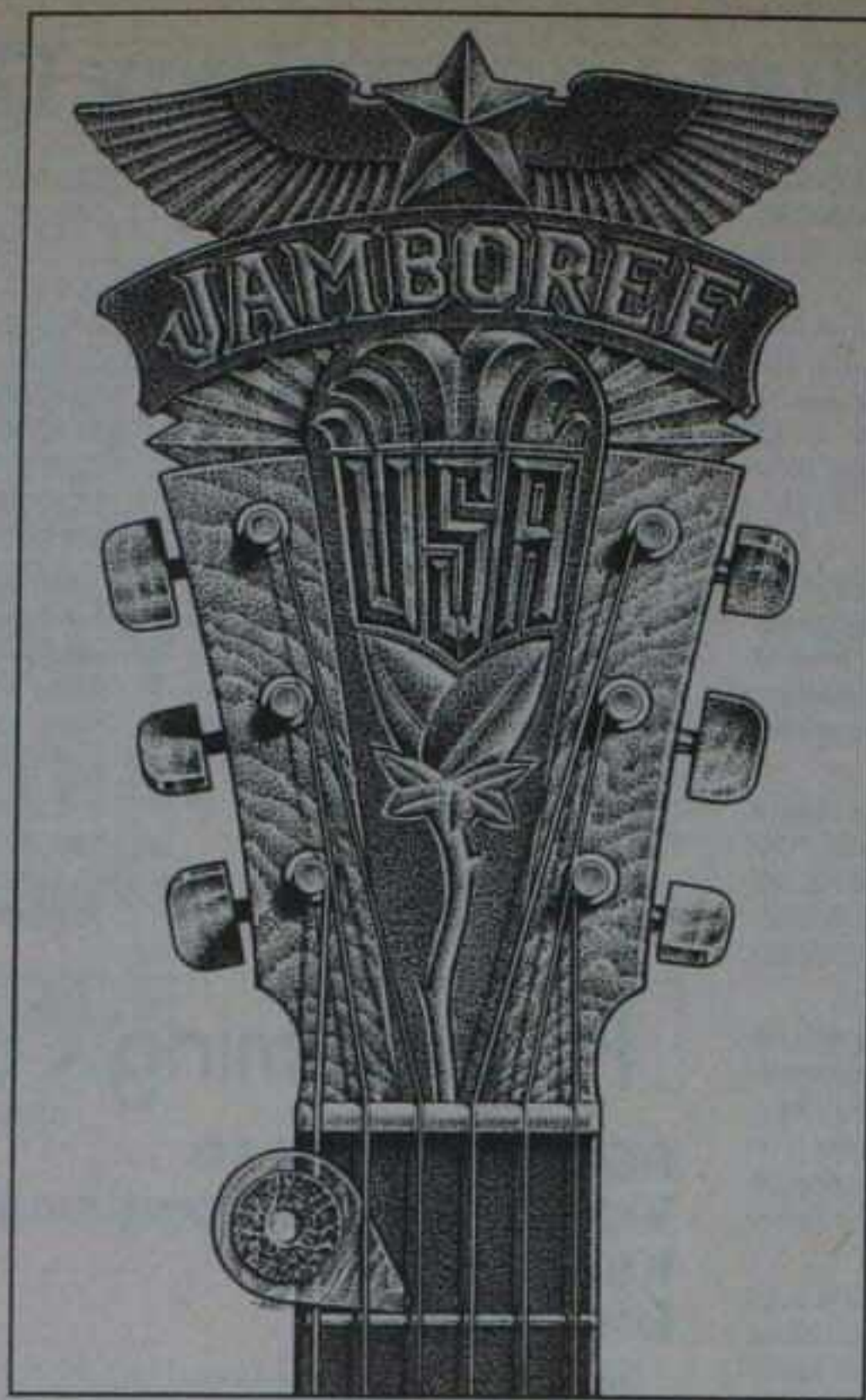
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OCTOBER 22, 1977 BILLBOARD

(Continued on page 61)



CHICAGO RADIO SYNDICATE PRESENTS:

# ★ JAMBOREE U.S.A. ★

RECORDED LIVE

AT THE CAPITOL MUSIC HALL, WHEELING, WEST VIRGINIA

**TWO HOUR WEEKLY RADIO SHOW**  
WITH TEN COMMERCIAL MINUTES PER HOUR

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STEREO       MONO

## Radio-TV Programming

### Vox Jox

By CLAUDE HALL

LOS ANGELES—Old radio men never die, they just change their names and move to another radio station. And this was illustrated just recently when **Bunkie Anderson** called from 15-Q (WQSN) in Charleston, S.C. I didn't know who in hell Bunkie was, but he remarked that he'd been known as "Big Wilson" when he programmed WPGC in Washington, D.C. I'd wondered about who **Bob Raleigh** was in a recent Vox Jox mention about a former **Bob Raleigh** of WPGC now working as **William (Bob Raleigh) Miller** at WPOC in Baltimore. The former "Big Wilson" tells me there were three **Bob Raleighs** at the station. The first was hired away by WWDC in the city and WPGC promptly hired another person to do news and named him **Bob Raleigh**. Two or three years after that, after **Big Wilson** became program director he hired a **Bob Raleigh**. The newperson was called **Bob Raleigh Sr.**, the air personality **Bob Raleigh Jr.** And all three were on the air during the same period in Washington, D.C. Of course, this still doesn't explain which one is at WPOC, but at the moment I'm sort of raleigh'd out and don't even care much anymore.



Transformation: Bill and Janis Corsair (she wrote his humor for him for years and also produced his radio show at one point) now are co-starring in their own daily television show.

**Bill Corsair**, air personality well-known in the Philadelphia area and most recently on the air at WTIC in Hartford, will now do a two-person daily television show called "Corsair & Co." with his wife **Janis Corsair** on WFSB-TV, Hartford. In addition to covering topics of local and national interest, the format of the show features interviews with nationally-known entertainers. They'll perform before a live audience.

\*\*\*  
**Alan McLaughlin** has resigned as program director of KRIZ in Phoenix; assistant program director **Gary Firth** has been promoted to fill the vacancy. ... **KIKX** in Tucson has shifted to a country music format from rock. Manager is **Jim Scopae**. The station is owned by **John Walton**.

\*\*\*  
**Randy Harvey**, music director of **KELD**, 2525 North West Ave., El Dorado, Ark. 71730, reports that he needs better record service. "KELD's playlist is based on local sales, requests, and airplay. KELD serves a population of 45,000 and is the only contemporary station on the air in the area at night." He adds that record companies may call and check action on their product, via 501-863-6126 or 27.

\*\*\*  
**Charles E. Hamburger** reports in from **WNYR** in Rochester, N.Y., where he's doing the morning show. ... **Bill Bauman**, 2437 N. Third, N. St. Paul, Minn. 55109, or 612-777-4849, writes: "Well, it's happened for the first time in eight years; I'm out of work. I've spent the last five years with **KSTP** and the last year of that doing morning drive on **KS-95**, **KSTP-FM**. I'm looking for a Top 40 or adult contemporary major market station."

\*\*\*  
**Paul LeBlanc**, program director at **WTSN** in Dover, N.H., reports that the lineup now features himself 5:30-9 a.m., **Mike Kelly** 9 a.m.-1 p.m., **Jim Sebastian** 1-4 p.m., **B.J. Hickman** 4-8 p.m., and **Willie B. Goode** 8-midnight. "Right now, Good Neighbor Radio of New Hampshire has two openings for air talents, male or female."

### Bubbling Under The HOT 100

- 101—WE NEVER DANCED TO A LOVE SONG, *Manhattans*, Columbia 310586
- 102—THE WHOLE TOWNS LAUGHING AT ME, *Teddy Pendergrass*, Epic 3633
- 103—NATIVE NEW YORKER, *Odyssey*, RCA 11129
- 104—SAN FRANCISCO YOU'VE GOT ME, *Village People*, Casablanca 896
- 105—EAST BOUND & DOWN, *Jerry Reed*, RCA 11056
- 106—FUNK, FUNK!, *Cameo*, Chocolate City 011 (Casablanca)
- 107—LOVE IS SO GOOD, *Z.Z. Hill*, Columbia 3-10552
- 108—ROLLING WITH THE FLOW, *Charlie Rich*, Epic 8-50392
- 109—JUST LET ME HOLD YOU FOR A NIGHT, *David Ruffin*, Motown 1420
- 110—JUST FOR YOUR LOVE, *Memphis Horns*, RCA 11064

### Bubbling Under The Top LPs

- 201—CHARLIE RICH, *Rolling With The Flow*, Epic KE 34891
- 202—MANHATTANS, *It Feel So Good*, Columbia PC 34450
- 203—GOLDEN EARRING, *Live*, MCA 2-8009
- 204—SOUNDTRACK, *Smokey & The Bandit*, MCA 2099
- 205—MEMPHIS HORNS, *Get Up & Dance*, RCA APL1-2198
- 206—PABLO CRUISE, *A&M SP 4528*
- 207—JERRY REED, *East Bound & Down*, RCA APL1-2516
- 208—OUTLAWS, *Arista 4042*
- 209—SHOTGUN, *ABC AB 979*
- 210—EDDIE HENDERSON, *Comin' Through*, Capitol ST 11671

## KJJJ's Country Sound

• *Continued from page 26*  
Set for the show are **Billy Mize**, **Dorsey Burnette**; **J. David Sloan** who performs at Mr. Lucky's in Phoenix and once toured with **Red Sovine**; **Dal Perkins** who fronts a band at **Magoo's**; and **Dale Noe**, who also works a local club and wrote such international hits as "It's Such A Pretty World Today" and "Missing You."

**Scott** is no newcomer to country music or radio. He started his career at **KBTN** in **Neosho, Mo.**, in April 1955. It was a station that was block-programmed and featured country music, gospel music, farm programs.

"That was the year that rock happened, as I remember. The **Yellow Rose Of Texas**" was a big hit, as was "Rock Around The Clock."



**CHARLIE WATTS:**  
"We've been going a long time, but you know, Duke Ellington fronted the same band with basically the same players for 50 years."

**MICK JAGGER:**  
"It's hard to lead a settled domestic life and still carry on creating in a way that you could on your own."

**KEITH RICHARDS:**  
"I never had any brothers, but in my fantasies, The Stones are like my brothers."

**RON WOOD:**  
"I still get ribbed by Eric Clapton... he says to me, 'I could have had that job, you know.' I say, 'Oh no. Sorry, Eric, you haven't got the personality.'"

**BILL WYMAN:**  
"In the early days, we couldn't get any jobs. We'd audition and they would reject us. They'd say, 'The band's okay, but the singer sounds too colored.'"

# Hear all this and more when DIR presents "A CONVERSATION" with the Rolling Stones.

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Lauderdale Gainesville Jacksonville Lehigh Acres Orlando Panama City	WSHE FM 103.5 WQVL FM 105.5 WAIV FM 96.9 WSWF FM 107 WD12 FM 100.3 WP FM 107.9	<b>GEORGIA</b> Atlanta Augusta Columbus Gainesville Savannah Warner-Robins (Macon)	WKLS FM 96 WAUG FM 105.7 WWRH FM 104.9 WFOX FM 97.1 WZAT FM 102.1 WRBN FM 101.7	<b>HAWAII</b> Honolulu	KQMQ FM 93.1	<b>IDAHO</b> Boise Ketchum Pocatello Rexburg	KBBK FM 92.3 KRMR FM 99.9 KSNH FM 96.1 KADQ FM 94.3	<b>ILLINOIS</b> Carbondale Champaign Chicago Peoria Rockford	WIDB FM 104 WPGU FM 107.1 WXRT FM 93 WWCT FM 105.7 WYFE FM 95.3	<b>INDIANA</b> Evansville Ft. Wayne Indianapolis Lafayette South Bend Terre Haute	WKDQ FM 99.5 WPTH FM 95.1 WNAP FM 93.1 WAZY FM 96.7 WRBR FM 103.9 WVTS FM 100.7	<b>IOWA</b> Des Moines/ Ames Iowa City Mason City Sioux City	KCCQ FM 107.1 KICG FM 100.7 KLSS FM 106 KSEZ FM 97.9	<b>KANSAS</b> Hays Salina Wichita	KJLS FM 103.3 KSKG FM 93.7 KEYN FM 103.7	<b>KENTUCKY</b> Ashland Henderson Lexington Louisville Paducah	WAMX FM 94 WKDQ FM 99.5 WKQQ FM 98.1 WLR5 FM 102.3 WPAD FM 96.9	<b>LOUISIANA</b> Lafayette Lake Charles Monroe New Orleans Shreveport Thibodaux	KPOY FM 99.9 KGRA FM 104 KNGE FM 101.9 WRNO FM 99.5 KRKQ FM 94.5 KKOR FM 106.3	<b>MAINE</b> Lewiston Orono Presque Isle	WBLM FM 107.5 WMEB FM 91.9 WDHP FM 96.9	<b>MARYLAND</b> Baltimore Flint	WIYY FM 97.9 WZYQ FM 104	<b>MASSACHUSETTS</b> Boston Springfield Worcester	WBCN FM 104.1 WAQY FM 102.1 WAAF FM 107.3	<b>MICHIGAN</b> Big Rapids Detroit Flint Grand Rapids Ishpeming Jackson Lansing Marquette	WBRN FM 100.9 WABX FM 99.5 WWCK FM 105.5 WLAV FM 97 WJPD FM 92.3 WJDX FM 106.1 WVIC FM 94.9 WBKX FM 105.1	<b>MINNESOTA</b> Duluth Minn./St. Paul Pipestone	WAKX FM 98.9 KQRS FM 92.5 KLOH FM 98.7	<b>MISSISSIPPI</b> Jackson Laurel Meridian Natchez	WZZQ FM 102.9 WNSL FM 100.3 WALT FM 97 WQNZ FM 95.1	<b>MISSOURI</b> Branson Columbia Greenfield/ Springfield	KIRK FM 106.3 KFMZ FM 98.3	<b>NEBRASKA</b> Columbus Omaha	KRFG FM 93.5 KY 102 KSHE FM 94.7 KCBW FM 92.1	<b>NEVADA</b> Reno	KGLM FM 97.7 Y93 KNUW FM 95 KYL T FM 100.1	<b>NEW HAMPSHIRE</b> Conway	WBNC FM 93.5	<b>NEW JERSEY</b> Princeton	WPRB FM 103.3	<b>NEW MEXICO</b> Alamogordo Albuquerque Las Cruces	KYLO FM 90 KRKE FM 94.1 KASK FM 103.1	<b>NEW YORK</b> Albany Buffalo Elmira Ithaca New York Poughkeepsie Rochester Utica/Syracuse	WQBK FM 104 WGRQ FM 96.9 WXXY FM 104.9 WYBR FM 93.5 WNEW FM 102.7 WPDH FM 101.5 WCMF FM 96.5 WOUR FM 96.9	<b>NORTH CAROLINA</b> Charlotte Durham Farmville Greensboro	WROQ FM 95 WDBS FM 107.1 WROR FM 94.3 WRQK FM 98.7	<b>NORTH DAKOTA</b> Fargo Grand Forks Minot	KQWB FM 98.7 KKXL FM 92.9 KCJB FM 97.1	<b>OHIO</b> Athens Bellaire (Wheeling, W. Va.) Bellevue Cincinnati Cleveland Columbus Dayton Jackson Toledo Youngstown	ACRN FM 99.3 WOMP FM 100.5 WNNR FM 92.1 WEBN FM 102.7 WMMS FM 100.7 WCOL FM 92.3 WUUD FM 99.9 WCJD FM 97.7 WMHE FM 92.5 WSRD FM 101	<b>OKLAHOMA</b> Lawton Oklahoma City Ponca City Tulsa	KRLG 98FM KATT FM 100 KLOR FM 99.3 KMOD FM 97.5	<b>OREGON</b> Bend Eugene Portland	KXIQ FM 94.1 KZEL FM 96.1 HGON FM 92.3	<b>PENNSYLVANIA</b> Erie Linesville Philadelphia Pittsburgh Lancaster/ Starview/ York Scranton/ Wilkes- Barre	WMDI FM 102.3 WVCC FM 101.7 WMMR FM 93.3 WYDD FM 104.7	<b>SOUTH CAROLINA</b> Charleston Myrtle Beach	WWWZ FM 93.5 WKZQ FM 101.7	<b>SOUTH DAKOTA</b> Vermillion Watertown	KVRF FM 102.3 KIXX FM 96.1	<b>TENNESSEE</b> Chattanooga Jackson Johnson City Memphis Nashville Oak Ridge/ Knoxville	WSIM FM 94.3 WKIR FM 104 WQUT FM 101.5 WMC FM 100 WKDF FM 103.3 WOKI FM 100.3	<b>TEXAS</b> Austin Corpus Christi Dallas El Paso Houston Lubbock McAllen/ Brownsville San Angelo Tyler	KLBJ FM 93.7 KNCN FM 101.3 KZEW FM 98 KPAS FM 93.7 KLQL FM 101.1 KLBK FM 94.5 KB FM 104.1 KIXY FM 94.7 KTYL FM 93.1	<b>UTAH</b> Logan	KVWJ FM 94	<b>VERMONT</b> Stowe	WRFB FM 101.7	<b>VIRGINIA</b> Blacksburg Norfolk/ Virginia Beach Richmond	WVVV FM 105 WMYK FM 94 WRXL FM 102.1	<b>WASHINGTON</b> Bellingham Longview Seattle Spokane Yakima	KISM FM 93 KLYX FM 105.5 KISW FM 99.9 KHQ FM 98.1 KITL FM 94.5	<b>WEST VIRGINIA</b> Charleston Morgantown Parkersburg	WVAF FM 100 WCLG FM 100 WIBZ FM 99.3	<b>WISCONSIN</b> Eau Claire Green Bay La Crosse Madison Milwaukee Wausau	WBIZ FM 100.7 WSPM FM 101.1 WSPA FM 95.9 WIBA FM 101.5 93-QFM WIFC FM 95.5	<b>WYOMING</b> Casper Gillette Laramie	KAWY FM 94.5 KOLL FM 93.5 KIOZ FM 102.9
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**SWINGING SESSION**—Pianist Paul Smith and Ray Brown (bass) and Louis Bellson (drums) lay open their feelings on Smith's new Outstanding LP "Heavy Jazz." Smith is the Huntington Beach, Calif., label's top attraction.

## Washington Gig Scene Sizzles

By **BORIS WEINTRAUB**

WASHINGTON—With several nightclubs cooking and with an active concert scene, jazz has suddenly blossomed forth as a major component of the Washington musical scene.

The clubs are the Showboat in suburban Silver Spring, now in its second year of showcasing name jazz talent after a long period in hibernation; Blues Alley in Georgetown, which, under new management in the last year, has become much more adventurous in its bookings; and Harold's Rogue and Jar, owned by a jazz buff psychiatrist and featuring the top local performers as well as occasionally spotlighting name acts.

In addition, there is Pigfoot in Northeast Washington, owned by prominent guitarist Bill Harris, who is a mainstay on the stage, and there is the One Step Down lounge, about a mile from the White House, which has the best jazz jukebox in the area and has jam sessions twice weekly.

Scheduled to appear in coming weeks at the Showboat are such jazz legends as singer Jon Hendricks and his family musical group; the returned-from-exile saxophone hero, Dexter Gordon; tenor sax great Sonny Rollins; pianist George Shearing; and more frequent touring musicians like Les McCann and Yusef Lateef.

At Blues Alley, the fall schedule

includes such illustrious names as pianists Cecil Taylor, Hank Jones, Bill Evans, McCoy Tyner; singer Carmen McRae; Billy Eckstine; drummer Max Roach, Joe Venuti, the ageless jazz violinist; and such other stars as Art Pepper and singer Betty Carter.

The Rogue and Jar has an uncertain lineup for the coming months, but recent artists at the club have included drummer Roy Haynes, baritone saxophonist Cecil Payne, bassist Eddie Gomez, and such leaders of the local jazz community as Bernard Sweetney and a quartet headed by owner Harold Kauffman.

In fact, jazz has done so well in Washington clubs after a period in which club after club specializing in jazz closed down—the last and most significant was the Etcetera—that the Cellar Door, the Nation's Capital's leading pop club, has begun featuring jazz from six to eight nights a month after a long period when jazz artists were a rarity.

Recent musicians featured at the Cellar Door have included Charles Mingus and Ron Carter, and a date has been rumored for saxophonist Ornette Coleman.

One of the reasons for the resurgence of jazz in Washington has been the immensely successful series of concerts sponsored by the Smithsonian Institution, in which the national museum has given active, if belated, support to the native American art form.

The series this year, the seventh  
(Continued on page 52)

## Jazz Beat

LOS ANGELES—George Benson laments there aren't enough qualified young musicians who know how to play jazz with whom he can play. He made that comment during a break in L.A. to tape his upcoming live LP for Warner Bros.

Benson says he cut some tunes with Benny Goodman about one year ago in which the veteran swing era clarinetist "played his tail off," but Columbia won't release the tapes. Young musicians today, according to Benson, don't know how to play jazz and won't because they can't make any money playing it. As for the older cats, they're off doing other things and are not free to play with him, he says.

The Preservation Be Bop Band, a new sextet made its third appearance at Donte's in North Hollywood and while it did some nice modern jamming, it was far from playing outstanding bop melodies. Its members include Lou Levy, Frank Rosolino, Conte Candoli, Warne Marsh, Fred Atwood and John Dentz.

Adelekon M. Holmes Jr. makes his concert presentation debut Monday (24) when he showcases Gil Scott-Heron, Brian Jackson, Ramsey Lewis and Garty Bartz at Avery Fisher Hall. Chick Corea has written "Suite For Hot Band" for Woody Herman. Suite is 20 minutes long with Herman planning to record it next January in L.A.  
(Continued on page 69)

# Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	4	7	<b>NIGHTWINGS</b> Stanley Turrentine, Fantasy F 9534
2	1	20	<b>FREE AS THE WIND</b> Crusaders, ABC/Blue Thumb BT 6029
3	2	20	<b>LIFESTYLE (Living &amp; Loving)</b> John Klemmer, ABC AB 1007
4	14	10	<b>MORE STUFF</b> Stuff, Warner Bros. BS 3061
5	38	5	<b>BLOW IT OUT</b> Tom Scott, ODE BL-34966 (Epic)
6	5	18	<b>LOOK TO THE RAINBOW—AL JARREAU LIVE IN EUROPE</b> Warner Bros. 2BZ 3052
7	3	24	<b>FRIENDS &amp; STRANGERS</b> Ronnie Laws, Blue Note BN-LA730-H (United Artists)
8	6	16	<b>FINGER PAINTINGS</b> Earl Klugh, Blue Note BN-LA737-H (United Artists)
9	9	18	<b>LIFELINE</b> Roy Ayers Ubiquity, Polydor PD-1-6108
10	7	28	<b>HEAVY WEATHER</b> Weather Report, Columbia PC 34418
11	NEW ENTRY		<b>FEELS SO GOOD</b> Chuck Mangione, A&M SP 4658
12	10	10	<b>PLATINUM JAZZ</b> War, Blue Note BN-LA690 J2 (United Artists)
13	11	10	<b>GOIN' PLACES</b> Michael Henderson, Buddah BDS 5693 (RCA)
14	NEW ENTRY		<b>JEAN-LUC PONTY</b> Enigmatic Ocean, Atlantic SD 19110
15	12	14	<b>LIVE! LONNIE LISTON SMITH</b> RCA APL1-2433
16	NEW ENTRY		<b>RUBY, RUBY</b> Gato Barbieri, A&M SP 4655
17	22	5	<b>CTI SUMMER JAZZ AT THE HOLLYWOOD BOWL Vol. I</b> CTI 7076
18	33	7	<b>SERENGETI MINSTREL</b> Sonny Fortune, Atlantic SD 18225
19	39	5	<b>TIM WEISBERG BAND</b> Tim Weisberg, United Artists LA-733G
20	NEW ENTRY		<b>BYBLUE</b> Keith Jarrett, ABC/Impulse AS 9331
21	16	16	<b>STAIRCASE</b> Keith Jarrett, ECM-2-1090 (Polydor)
22	NEW ENTRY		<b>PICCOLO</b> Ron Carter, Milestone M 5504
23	18	20	<b>PHANTAZIA</b> Noel Pointer, Blue Note BN-LA736-H (United Artists)
24	19	20	<b>TURN THIS MUTHA OUT</b> Idris Muhammad, Kudu KU 34 (CTI)
25	25	5	<b>CTI SUMMER JAZZ AT THE HOLLYWOOD BOWL Vol. II</b> CTI 7077
26	27	7	<b>CTI SUMMER JAZZ AT THE HOLLYWOOD BOWL Vol. III</b> CTI 7078
27	8	20	<b>RIGHT ON TIME</b> Brothers Johnson, A&M SP 4644
28	31	5	<b>TICO RICO</b> Hank Crawford, Kudu 35
29	NEW ENTRY		<b>BUNDLE OF JOY</b> Freddie Hubbard, Columbia JC 34902
30	32	7	<b>MUSIC IS MY SANCTUARY</b> Gary Bartz, Capitol ST 11647
31	29	18	<b>LAND OF MAKE BELIEVE</b> Chuck Mangione, Mercury SRM-1-684 (Phonogram)
32	13	36	<b>IN FLIGHT</b> George Benson, Warner Bros. BSK 2983
33	20	14	<b>QUINTESSENCE</b> Bill Evans, Fantasy F 9529
34	36	7	<b>SWEET LUCY</b> Raul De Souza, Capitol ST 4470
35	28	24	<b>ELEGANT GYPSY</b> Al DiMeola, Columbia PC 34461
36	40	10	<b>BACK TOGETHER</b> Larry Coryell & Alphonse Mouzon, Atlantic SD 18220
37	37	5	<b>INSIDE THE GREAT PYRAMID</b> Paul Horn, Mushroom 5507
38	NEW ENTRY		<b>ELLINGTON IS FOREVER Vol. 2</b> Kenny Burrell, Fantasy F 7900
39	34	14	<b>THE GIANTS</b> Oscar Peterson, Joe Pass, Ray Brown, Pablo 2310 796 (RCA)
40	35	16	<b>WATERCOLORS</b> Pat Metheny, ECM-1-1097 (Polydor)

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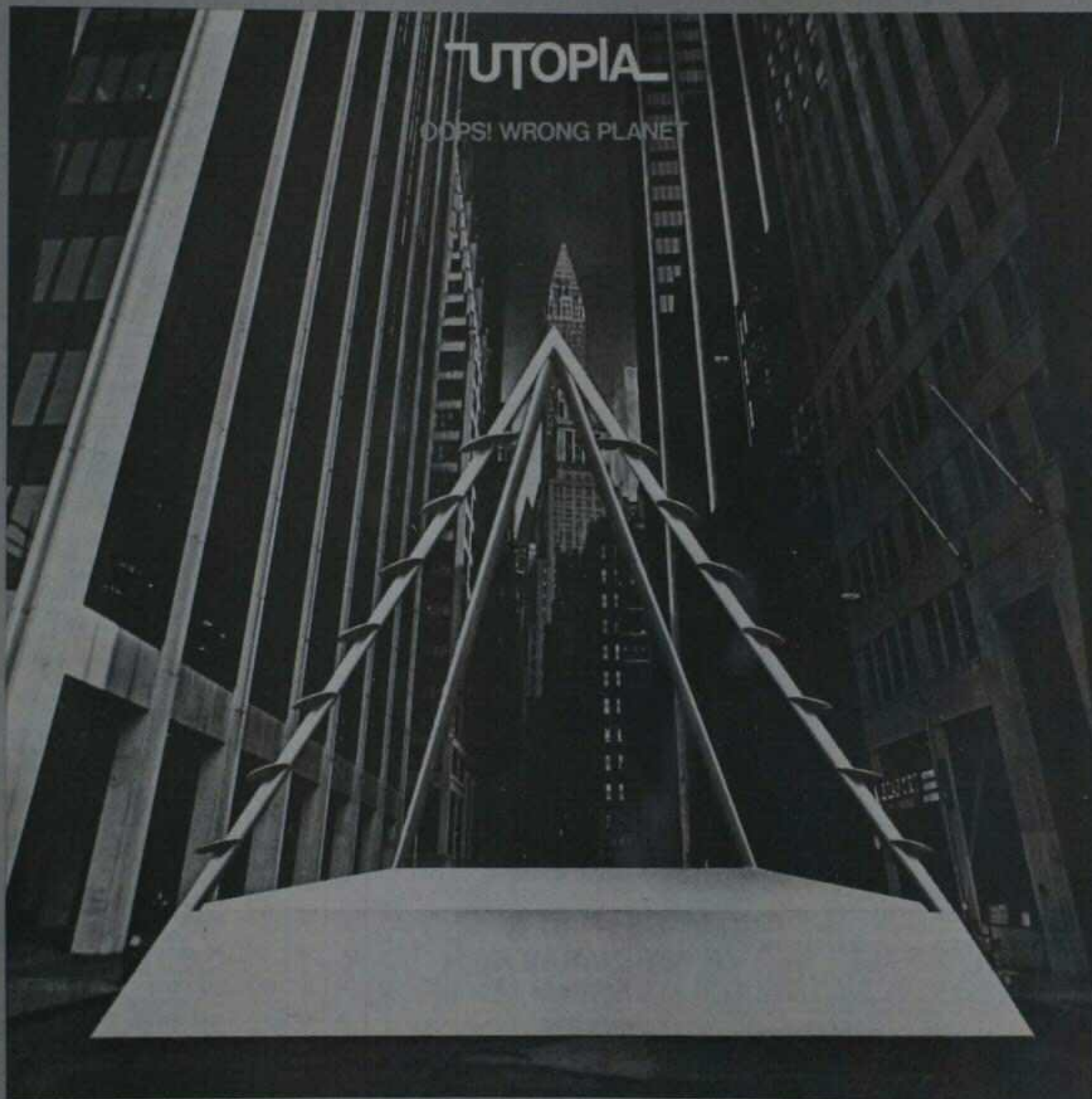
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 On Bearsville Records and Tapes. (BR 6970)



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10/8 University Park, Pa.	10/18 Columbus, Ohio	10/29 Dayton, Ohio	11/12 Rochester, N.Y.
10/9 Indiana, Pa.	10/19-20 Chicago, Ill.	10/31 New York City	11/13 Utica, N.Y.
10/11 Grand Rapids, Mich.	10/22 Minneapolis, Minn.	11/2 Port Huron, Mich.	11/16 Boston
10/12 Saginaw, Mich.	10/23 Madison, Wis.	11/3 Champaign, Ill.	11/18 Buffalo
10/14 Columbus, Ohio	10/24 Indianapolis, Ind.	11/4 Lansing, Mich.	11/19 West Point, N.Y.
10/15 Toledo, Ohio	10/26 Kansas City, Mo.	11/6 Milwaukee	11/20 Bridgeport, Conn.







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# 700 Community Concert Venues

Continued from page 6

George Blake, president of Community Concerts.

At the lowest end of the scale, a modest \$5,000 can still mount a local series.

All booking is through Community, a division of Columbia Artists Management Inc. (CAMI). And while the latter provides most of the talent for the far-flung, non-profit local impresario groups, about 100 other artist management firms are also represented.

Blake, who has been involved in the program for the past two decades, notes that high-end artist fees continue to escalate, and during the past four years have increased by some 20% to 25%. A stellar solo attraction will demand and get up to \$17,000 for a single engagement, with group attractions earning more than \$20,000 for a night's work. Musical theatre productions perform for between \$6,000 and \$12,000.

But a beginning pianist will accept as little as \$500 a date, a low-ball figure which hasn't varied much at all over the years.

About the only artist whose fee requirements lock him out of the Community circuit is Vladimir Horowitz, says Blake. Among prestigious names who return with some frequency are Leontyne Price, Van Cliburn, Robert Merrill, Shirley Verrett, Beverly Sills, Yehudi Menuhin, Roberta Peters and Jerome Hines.

It's the mix between cheaper and more expensive attractions that de-

termines the local association budget.

Group attractions continue to dominate over solo acts in Community schedules, says Blake, a trend which began with the onset of television and has continued to grow. In a typical series of five concerts, at least three will present groups; vocal or chamber ensemble, orchestra, dance or theatre.

"The tube has conditioned people to expect several performers onstage at the same time," says Blake.

Musical theatre began to play a significant role in the total mix about five years ago, he adds. Being readied for next season are troupes offering "Sound Of Music," "Fantasticks," "Side By Side by Sondheim" and a semi-staged, theatrical concert of Richard Rodgers tunes.

Jazz, too, surfaces occasionally, but is not yet an important element in the Community Concert profile.

The idea is "to provide something for every taste," says Blake. One or two concerts in a series of five may be angled for a "broad general audience"—a Ferrante & Teicher-type attraction—and the remainder feature a singer, pianist or orchestra.

In the last completed season (1976-77), Community associations presented a total of 704 solo recitals (with pianists at 293 the largest single category), 472 vocal ensembles, 262 dance recitals, and 524 popular at-

tractions (including both instrumental and vocal).

Basic goal of Community is "audience development," with profit a secondary motive, claims Blake. And he doesn't seem too concerned that the division in some past years has operated in the red.

Main commercial beneficiary is Community's parent CAMI which, along with other management firms, has many more places to sell its clients by virtue of the Community formula.

Volunteer groups, organized and trained by Community's 57 field reps, round up audiences and buy the talent. Average season membership dues are \$12 to \$14, with most local groups allowing student entrance at half price.

About 20% of total membership dues remains in local communities to finance hall rentals and other expenses.

In New York this week and part of next, the organization's field force will attend refresher courses in campaign techniques and hear a number of privately staged recitals by new and tried talent.

The hope is they'll return to their local offices keyed up to retain established associations and replace the 25 or so which, for one reason or another, drop out of the circuit each year.

## FOR 20 LPs IN 5 YEARS

# Cleveland Orchestra Re-Signs With Decca

CHICAGO—Decca Ltd. (London Records) and the Cleveland Orchestra have inked a new five-year recording agreement, committing the label to a minimum of four albums per year through 1982.

The contract succeeds a three-year Decca-Cleveland pact which produced 13 albums, including a complete Brahms cycle and Gershwin's complete "Porgy And Bess." The earlier agreement expired December of 1976.

New binder was inaugurated Oct. 3-10, with 17 cumulative hours of sessions at Cleveland's Masonic Auditorium. Taped were Prokofiev's Fifth Symphony, Berlioz' "Harold

In Italy," Rimsky-Korsakov's "Scheherazade" and Debussy's "La Mer." Contract calls for Lorin Maazel, music director, to helm all recordings.

Though pact is termed "exclusive," orchestra management says selected projects for other labels will be allowed by Decca. According to Kenneth Haas, general manager, orchestra is talking to CBS about a Beethoven Symphony cycle and is exploring the possibility of further direct disk recordings.

First modern orchestral direct disk, for Telarc Records, was made with the Cleveland Orchestra in 1977. Haas says sales of 18,000 copies of the record were accounted for through August.

In addition to October sessions, orchestra has two albums awaiting release: Strauss' "Heldenleben" (CBS) and Respighi's "Pines Of Rome" and "Roman Festivals" (Decca).

New producer for Decca at Cleveland is James Mallinson, who served as engineer for earlier Decca sessions there.

## Montreux Honor To DG, Philips

CHICAGO—Deutsche Grammophon and Philips shared honors in the recently announced 10th Montreux International Record Award, presented in Montreux, Switzerland.

Recordings cited were Mahler's Ninth Symphony (DG) with Carlo Maria Giulini conducting the Chicago Symphony Orchestra; Haydn's opera "La Fedelta Premiata" (Philips), featuring singers Frederica von Stade and Luigi Alva with conductor Antal Dorati; and "Macbeth" by Verdi (DG), with the Orchestra and Chorus of La Scala, Milan, conducted by Claudio Abbado, and vocalists Shirley Verrett, Piero Cappuccilli, Placido Domingo and Nicolas Ghiaurov.

The international jury also awarded a special citation for outstanding achievement to Claudio Scimone and I Soloisti Veneti for their whole phonographic production, its importance and musical value. The Montreux Award is supported and organized by the Montreux Music Festival.

# Classical Notes

Angel Records reminds us that the popular "Aranjuez" Concerto of Rodrigo (1939) was premiered in the U.S. as late as 1964 by Angel Romero, then making his formal American solo debut. The guitarist's new recording of the piece, with Andre Previn collaborating, is released this month on Angel.

Our Polydor informant admits to overstating the ambitiousness of the promotion planned for "Street Music," new symphonic blues work by composer William Russo (Billboard, Oct. 8, 1977). Special promotional single won't be mailed to Top 40 radio after all, but only to AOR stations who also get the commercial DG LP.

Billboard

Billboard SPECIAL SURVEY For Week Ending 10/22/77 (Published Once A Month)

# Best Selling Classical LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	2	89	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano Columbia M 33233
2	6	35	PACHELBEL KANON: Two Suites; FASCH: Two Symphonies Paillard Chamber Orchestra (Andre), RCA FRL1-5458
3	8	4	ALBINONI: Adagio in G Minor St. Martin-in-the-Fields Orch. (Marriner), Angel 37044 (Capitol)
4	1	18	GERSHWIN: Porgy & Bess Houston Opera Company, RCA Red Seal ARL3-2109
5	19	18	INSTRUMENTS OF THE MIDDLE AGES & RENAISSANCE Early Music Consort Of London (Munrow), Angel 582-3810 (Capitol)
6	10	14	GRANADOS: GOYESCAS De Larrocha, London CS 7009
7	4	31	THE GREAT PAVAROTTI London OS 26510
8	5	22	MAHLER: Symphony #9 Chicago Symphony Orchestra (Giulini), DGG 2707-097 (Polydor)
9	15	8	CHOPIN POLONAISES Pollini, DGG 2530.659 (Polydor)
10	7	8	VIVALDI: FOUR SEASONS I Musici, Philips 6500.017 (Phonogram)
11	12	103	LUCIANO PAVAROTTI: The World's Favorite Tenor Arias London OS 26384
12	NEW ENTRY		DVORAK: Piano Concerto in G Minor (Richter), Angel 37239
13	3	22	RAVEL: Bolero Chicago Symphony Orchestra (Solti), London CS 7033
14	14	48	BOLLING: Concerto for Classic Guitar and Jazz Piano Lagoy, RCA FRL1-0149
15	26	39	HOLST: The Planets Tomita, RCA Red Seal APL1-1919
16	NEW ENTRY		A LITTLE NIGHT MUSIC (Marriner), Angel 37443
17	17	4	BACH: Brandenburg Concertos Stuttgart Chamber Orch. (Munchinger), London STS-15366/7
18	27	57	GO FOR BAROQUE Paillard Chamber Orchestra, RCA Victorla: AVM 1-1687
19	NEW ENTRY		RAMPAL, Virtuosa Flute RCA 2369
20	NEW ENTRY		BEETHOVEN: Complete Symphonies (Solti), London CSP 9
21	38	4	A CONTEMPORARY ELIZABETHAN CONCERT (Munrow), Angel 37263
22	33	4	ROMANTIC VIOLIN, Fodor RCA ARL1-2365
23	NEW ENTRY		MAHLER: Symphony #2 (Abbado), DG 2707-094
24	23	107	BEETHOVEN: Symphony No. 5 Vienna Philharmonic Orchestra (Kleiber), DGG 2535.016 (Polydor)
25	NEW ENTRY		RAMPAL, Romantic Flute RCA 2501
26	34	4	BEVERLY SILLS, Music Of Victor Herbert Angel 37160
27	NEW ENTRY		HOVHANNES: Rubayat Of Omar Kaayan (Kostelanetz), Col. 34537
28	NEW ENTRY		CARRERAS: Opera Arias Philips 9500.203
29	NEW ENTRY		MAHLER: Songs From Des Knaben Wunderhorn (Haitink), Philips 9500.316
30	13	18	SIBELIUS: Symphony #2 Boston Symphony Orchestra (Davis), Philips 9500.141 (Phonogram)
31	24	18	OPERATIC DUETS Sutherland & Pavarotti, London OSA 26437
32	16	22	MUSSORGSKY: PICTURES AT AN EXHIBITION Chicago Symphony Orchestra (Giulini), DGG 2530.783 (Polydor)
33	9	4	BEETHOVEN: Favorite Sonatas (Horowitz), Col. M34509
34	28	14	SCHUMANN SONATAS Berman, Columbia M 34528
35	25	14	BEETHOVEN: NINE SYMPHONIES Cleveland Orchestra (Szell), Columbia M7X 30281
36	36	4	BACH: Violin Concertos (Szeryng, Hason), Academy of St. Martin-in-the-Fields Orch. (Marriner), Philips 9500.226
37	11	18	WAGNER: Flying Dutchman Chicago Symphony Orchestra (Solti), London OSA 13119
38	20	18	PRESENTING SYLVIA SASS London OS 26524
39	21	4	BRAHMS: Symph. #3 Chicago Symphony Orch. (Levine), RCA ARL1-2097
40	40	4	SCHUBERT: Symph. #9 Concertgebouw Orch. (Haitink), Philips 9500.097

OCTOBER 22, 1977, BILLBOARD

## Rotterdam Orch. Times LPs To Tour

CHICAGO—Two new recordings by the Rotterdam Philharmonic are scheduled for release to coincide with the orchestra's four-week fall tour of the U.S.

The records are focal point of an overall retail support effort being readied by Phonogram's classical division. The label also is preparing in-store display materials, including color poster of orchestra, show card of conductor and display covers of various Rotterdam Philharmonic disks, and will advertise in conjunction with performances in 8 tour cities.

Radio and print ads will be geared to the orchestra's recording of the Saint-Saens' Third Symphony, to be released Oct. 17, a week before tour commences. In November, Philips ships its Rotterdam recording of the Third Symphony of Rachmaninoff. Both disks feature conductor Edo de Waart who performs in all 22 of the tour venues.

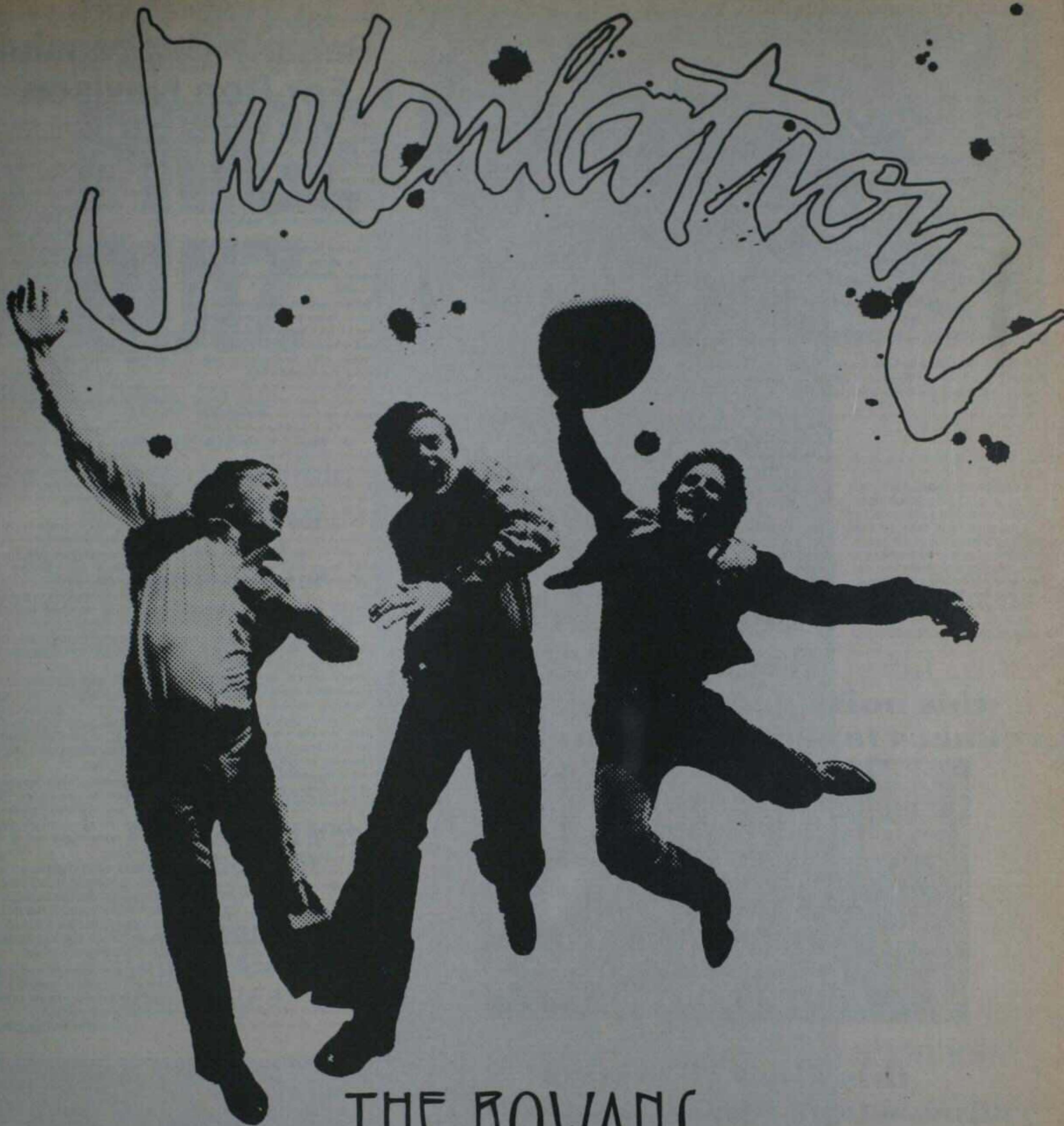
The concert junket begins Wednesday (26) in Reno and winds up in Carnegie Hall, Nov. 22 and 23. It is the orchestra's third U.S. tour.

## DG/Giulini Contract

CHICAGO — Conductor Carlo Maria Giulini has been signed to an exclusive, long-term recording contract with Deutsche Grammophon. The label says a number of operatic recordings are planned, beginning with "Rigoletto," and Giulini will record additional symphonic repertoire with the Chicago Symphony Orchestra.

Giulini's first Chicago Symphony recording for DG, Mahler's Ninth Symphony, won both the International Record Critics Award and Montreux International Record Award this year.






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Billboard photo by Bonnie Tiegel

**MONTEREY GIG**—Harry McCune Sound Co. engineer Pat Maloney works the console during the recent 20th annual Monterey Jazz Festival in Northern California. The portable mixing equipment fed a 32 in, 4 out board for the outdoor Fairgrounds arena. The equipment is built by the San Francisco firm. To Maloney's right is assistant Terry Sternberg.

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(Continued on page 45)

### ON MOBILE 'KICK'

## Remote Successful For Ron Nevison

LOS ANGELES—Although he doesn't consider himself a strictly remote producer/engineer, Ron Nevison indicates he is having a good deal of success using that technique.

"I enjoy working like that," says the 32-year old producer who also is enjoying quite a bit of chart success now.

"I'm on a mobile kick," he continues. "It allows you so much more freedom. Particularly for the backing tracks."

Nevison explains that on one of his most recent projects, the second Babys LP for Chrysalis, a house was rented in suburban Westlake for basic tracks with final mixing completed at the Record Plant.

He adds he is currently using that same technique producing Dave Mason's next album, cutting basic tracks at the Columbia artist's Malibu, Calif., house with mixing later scheduled for the Plant.

Nevison traces a lot of his methodology to his days in Philadelphia, where he was a promoter turned sound and lighting specialist in the late '60s and toured with such acts as Jefferson Airplane and Joe Cocker.

"I really enjoyed mixing live sound," he recalls, "and I worked myself up to be a pretty good sound mixer."

After the summer of 1969, Nevison, who was always interested in electronics but got his sound business education on the road, went to England where he "just started kicking around different studios" before he got involved with a studio design and building company.

"But I found myself like a doctor," he adds, "because when you build a studio in someone's home, they are still learning how to use it and call you up in the middle of the night. It got to be a bit of a burden and, besides, I wanted to start making records."

Nevison says he got his first big break when the Who wanted to cut "Quadraphenia" and "decided rather ambitiously that they didn't like any other studio and built their own."

The control room was late in being built, however, so the band decided to use the remote truck. Nevison had helped design and build for Ronnie Lane of Small Faces.

"As it turned out," he says, "I did the whole album from there."

His credits in Europe involved

several Bad Company albums and he returned to Los Angeles in 1975 and cut the Western portion of the Rolling Stones tour, recently released on the "Love You Live" LP.

Other recent projects have included Dave Mason's "Certified Live" album and UFO's "Lights Out," also on Chrysalis and that group's highest charting LP.

Recalling the Babys project, Nevison analyzes, "I thought John Waite's vocals were not well suited for the range he was singing in on the first LP. The first thing I wanted to do was to get him singing in a better range and make his voice more emotional and moodier."

"They do a lot of love song material and he was screaming it out too much. That's basically how I heard it."

"Their experience," he continues, "during the first LP helped me with the second LP. They are a bunch of talented guys but they didn't have that much experience and it's tough for any band going into the studio for the first time."

Adding that he would like to produce the next Babys LP as well as UFO, Nevison says he likes working at the Record Plant because "they have four different rooms of varying sizes and shapes, have a great mixing room and the people are nice. It's important knowing a room."

The serious minded producer also has a straightforward business philosophy.

"I don't like to get more than I'm worth," he explains, "but I would feel slighted if I got less than I thought I was worth. I do all my own negotiating and the only thing my lawyer does is iron out odds and ends."

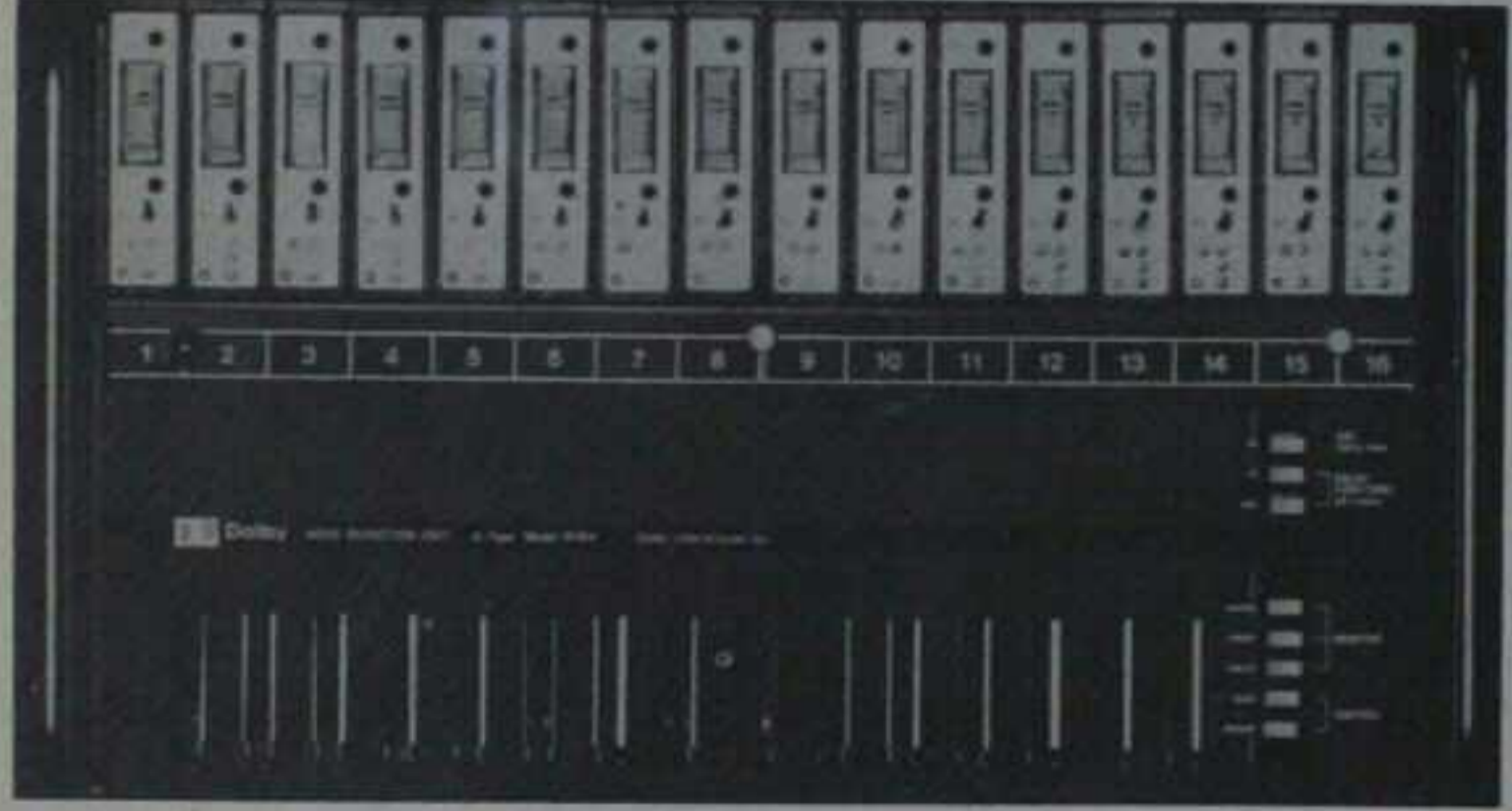
"The producer's role is to get the job done," he concludes. "That doesn't mean you can't have fun and I do, but you are ultimately responsible for what comes out of those speakers."

"The ultimate frustration for the producer, however, is the vision you have for a project at the beginning and the final product. Not that you are unhappy but you are constantly striving for the highest goal attainable in the creative process."

"The more foresight and experience you are able to bring to a project, the better able you are to dodge the pitfalls and mistakes."

JIM McCULLAUGH

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**FARM STUDIO**—View of Long View Farm, North Brookfield, Mass. Inside the farm-like structure which is nestled on a 145-acre preserve is a state of the art, 24-track recording studio (Billboard, April 30, 1977).

# ALAN PRICE QUIZ

- A. Who was a member of the original Animals?
- B. Who recorded the winning soundtrack for the film "O Lucky Man"?
- C. Who wears bow ties?
- D. Who smokes Havana cigars?
- E. Who has a brand new album on Jet Records (Distributed by United Artists Records)?



E. ALAN PRICE  
D. ALAN PRICE  
C. ALAN PRICE  
B. ALAN PRICE  
A. ALAN PRICE

**ANSWERS:**

# ICE



In out of town notes:

The Nantucket Band, a new Epic group, was working on its debut LP at Kaye-Smith, Seattle. The studio also reports it's building another 24 track room.



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### Studio In a Club

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### AES SHOW.

Billboards expanded coverage of audio (and distribution at the AES show) in the November 5th issue will attract a wide readership of professional

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Billboard photo by Bonnie Tiegel

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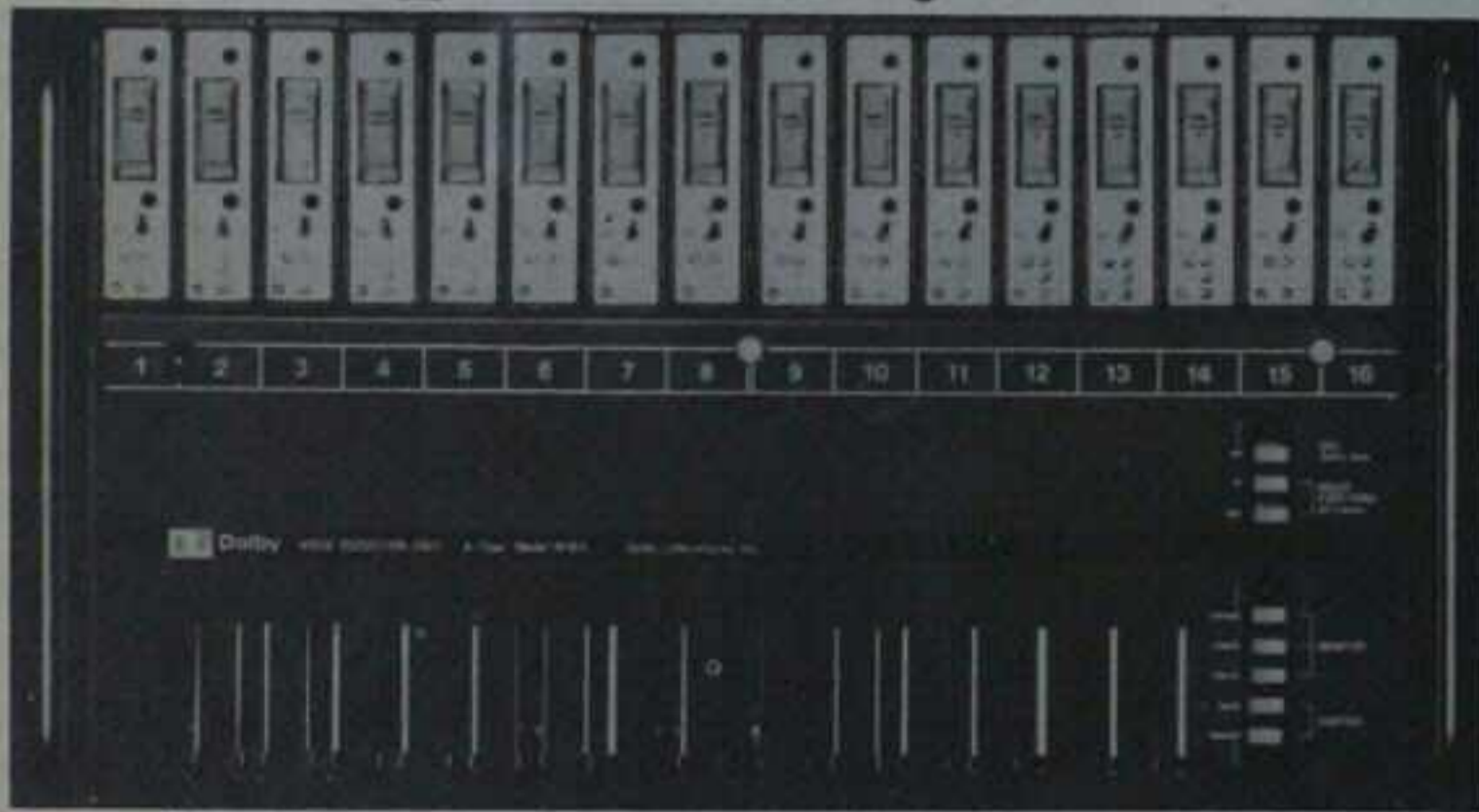
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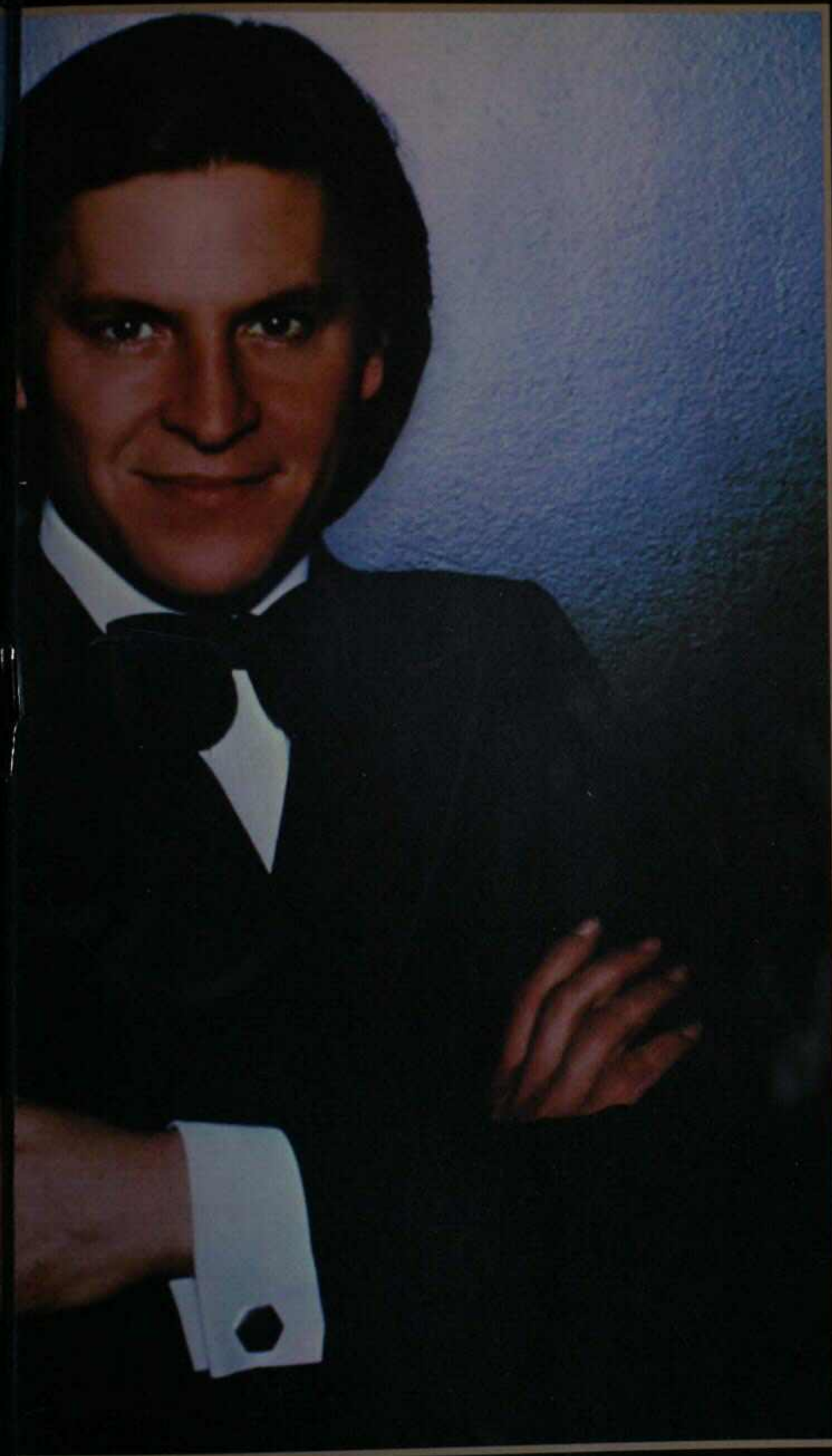


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# \$400 TEAC Studio Push

LOS ANGELES—TEAC Tascam offering a 4-track studio promotion in which the 4-track 40-4 recorder/reproducer and model 3 mixer are being offered with a free package of accessories with a retail value of more than \$400.

The promotion, called the Studio 400, will be good in all TEAC Tascam dealerships through December and is being heavily supported in dozen consumer and trade music oriented magazines.

According to Ken Sacks, national sales manager of the TEAC Tascam division, "It's the first time to my knowledge that a manufacturer has offered multi-track equipment in a package concept."

"The 40-4 and model 3 mixer is the heart of the multi-track studio," he adds, "and we're applying new merchandising concepts to the offering of this kind of professional gear."

The national sales manager indicates this new promotion evolved from last year's \$20,000 studio con-

to heighten interest in the Studio 400 promotion, Sacks is offering a package of accessories consisting of an attache case, PB-64 patch cord, recorder maintenance kit, a meter kit of cables, an E-1 demagnetizer and two 10½-inch reels of Revox 456 Grand Master tape.

Magazine advertising will be utilized for sell through and to create store traffic.

## Malaco Studios Adding New 24-Track Facility

LOS ANGELES—Malaco Sound Recording, Jackson, Miss., is converting one of its two rooms to a 24-track facility, according to Tommy Sch, one of the operation's principals.

The studio, located approximately halfway between Memphis and New Orleans, will now have two rooms, the other remaining a 16-tracker. Much of the area is mushrooming into a more active recording base with several other studios in the city recently springing up.

The staff of the 8,000 square foot facility is now up to eight, in addition to four staff musicians who include James Stroud, Carson Whitney, Dino Zimmerman and Dan Pett.

Projects have included the Doobie Brothers LP, Paul Simon, Paul McCartney and Eddie Floyd.

Donald Stephenson and James Sch are the other principals in Malaco.

## Chicago AES Meeting Diskwerks Plant

CHICAGO—The local AES chapter held its September meeting at Diskwerks, new mastering facility in Schaumburg, Ill. Eighty persons in attendance discussed signal processing techniques used in the new Mann cutting system and witnessed a demonstration of disk cutting. Meeting also toured nearby Western West recording studio.

## Studio In a Club

LOS ANGELES—The White Horse, a Pico Blvd. nightclub here, has installed an 8-track recording studio primarily for live recording on the stage. Studio time during open hours of the nightclub also be arranged.

# Studio Track

Continued from page 44

Bob Monaco producing Elektra's Michelle Wiley at Jelly Studios and Whitney. ... Suzie Quatro also cutting her first U.S. recording at Whitney, Mike Chapman producing. And also at Whitney, Curtis Mayfield producing a new

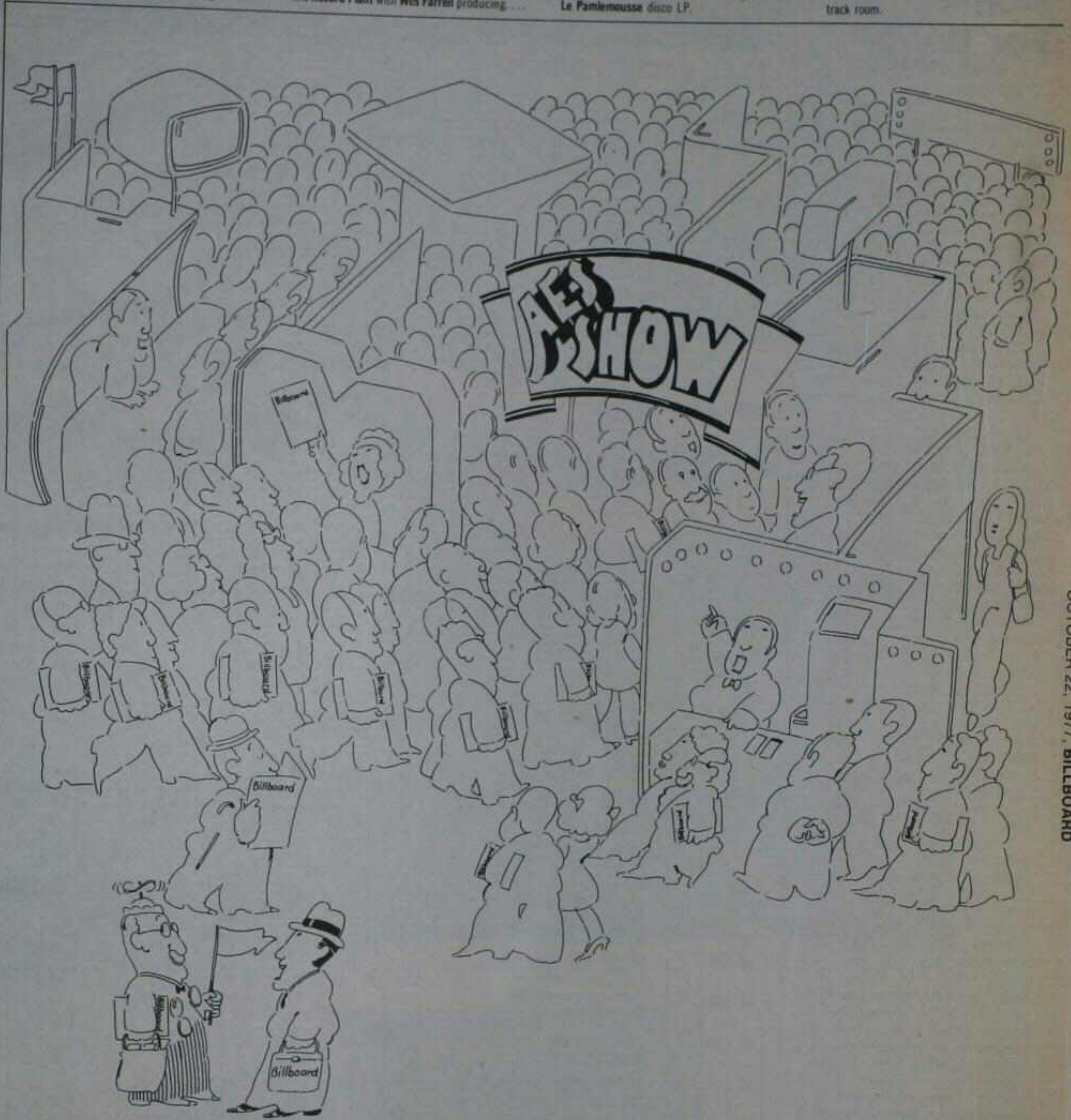
Aretha Franklin single for Atlantic, Frank Kejam engineering.

Anson Williams of ABC-TV's "Happy Days" recording his debut LP for Chelsea Records at the Record Plant with Wes Farrell producing.

Producer Mike Stewart recording a new LP on Angelo at Producer's Workshop for Fantasy. Other Workshop activities include mixing of Libera's new AVI album and producers Laurin Rieder and W. Michael Lewis working on a new Le Pamiemousse disco LP.

In out of town notes:

The Nantucket Band, a new Epic group, was working on its debut LP at Kaye-Smith, Seattle. The studio also reports it's building another 24-track room.



## "Didn't I tell you an ad in Billboard gets attention"

All the latest developments in professional (and semi-pro) sound and recording will be at the Audio Engineering Society show in New York City in early November.

This is where much of the new pro and semi-pro audio and recording studio equipment is unveiled to the trade ... so Billboard readers will be among the first to learn what's new, exciting and different at the AES show.

Billboards expanded coverage of audio (and distribution at the AES show) in the November 5th issue will attract a wide readership of professional

sound contractors, audio consultants, distributors, recording studio engineers, producers, pro and semi pro sound dealers and manufacturers.

Let Billboard showcase your advertising to the professional sound and recording industries in the November 5th issue.

Billboard gets attention ... this is a must issue.

# Billboard.

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Soul Sauce

Gibson May Donate DJs For WVOE

By JEAN WILLIAMS

LOS ANGELES—Jack Gibson, publisher of Jack The Rapper weekly newsletter, in an effort to aid financially troubled WVOE in Chadbourne, N.C., is pulling together popular veteran announcers to help program the station.

"I have been asking industry people to help save this black voice for months, asking them to send contributions. Since very few have, I think this is a way that at least the disk jockeys who have gained so much from radio can give something back," says Gibson.

"I have talked to some DJs who think this is a great idea and are willing to give their time to go to WVOE and do their own shows," he continues.

Gibson, who personally donated \$1,000 to WVOE, is asking announcers who are currently on the air plus those "who have graduated and moved onto positions with record companies to give a day, week and, in more established cases, even a month to the station," says Gibson.

"I know there are jocks who cannot afford to take time from their stations to go to North Carolina. But I am asking these announcers to tape a one-hour show and send it to WVOE," he adds.

Gibson says he already has spoken with E. Rodney Jones of WVON in Chicago; Parris Ealy, CBS Records, formerly of KYOK, Houston; Burt Johnson, WXAP, Atlanta, and Butterball of TK Productions, formerly of WMBM, Miami, and all have agreed to go to WVOE for at least one day.

"I am in the process of contacting Al Perkins, WJLB, Detroit; George Woods, WDAS, Philadelphia; Mary Mason, WHAT, Philadelphia; Butterball Jr., WCHB, Detroit; Mike Payne, WABQ, Cleveland; Mat Ledbetter, WAMO, Pittsburgh; Doug Eason, KATZ, St. Louis; Jim Gates, WESL, St. Louis; O.C. White, WAWA, Milwaukee; Richard Steel, WJPC, Chicago and Sir Walter, Channel 11, Pittsburgh, formerly of WAMO in Pittsburgh. I am going to others later," he says.

According to Gibson, Stacey Newkirk, owner of the station, is having problems meeting his payroll and other overhead expenses and may soon be forced to release his announcers.

"We will advertise that these out of state announcers will be partially programming the station. These announcers are well known in the industry. In addition, when sponsors hear about these powerhouse DJs coming to the station, they will want to advertise."

Gibson adds that for the visiting announcers who prefer not to stay in hotels, boarding arrangements will be made in the homes of local residents through WVOE.

Al Bell, president of Independence Corp. of America, has also agreed to help WVOE, according to Gibson, by bringing in his artists for a concert.

★ ★ ★

Marilyn McCoo & Billy Davis Jr. co-hosted NBC-TV's "Midnight Special" Friday (14) performing "Look What You've Done To My Heart" and "Wonderful." Johnny

(Continued on page 48)

Billboard Hot Soul Singles

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Table with columns: This Week, Last Week, Weeks on Chart, TITLE, ARTIST, (Writer, Label & Number (Dist. Label) (Publisher, Licensee)). Includes songs like 'IT'S ECSTASY WHEN YOU LAY DOWN', 'SEND IT—Ashford & Simpson', 'LAY IT ON ME—Sylvia', etc.

OCTOBER 22, 1977, BILLBOARD



# STEVE GOODMAN



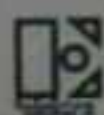
STEVE GOODMAN'S NEW ALBUM

## *"Say It In Private"*

(7E-1118)

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PRODUCED BY JOEL DORN FOR THE MASKED ANNOUNCER.

Steve Goodman is well-known for the things he has said in public. Now, here's a chance to hear what he has to say in private.





**DETROIT SHINDIG**—Capitol's Rance Allen and members of his group sign copies of their new single and LP at the opening of a Detroit Audio outlet. From the left: Vivian D Fant, Capitol's Detroit r&b promotion manager; Wade Briggs of WCHB and Rance Allen leaning forward.

## Vee Jay Records Bounces Back Label Plans Simultaneous Release Of 192 Catalog LPs

By JEAN WILLIAMS

LOS ANGELES—Vee Jay Records plans to bounce back following a short hiatus with release of 192 jazz, gospel, r&b and blues catalog items, according to Betty Chiappetta, owner and president.

Vee Jay, which recently took over distribution of Catalyst and Sound 7 Records, will release the product simultaneously to maintain a constant inventory, with initial pressing costs exceeding \$350,000, says Chiappetta.

There are 22 LPs in the Catalyst catalog coupled with the Sound 7 catalog, all to be released by year end.

The label will initially go to independent promotion representatives with plans to bring in its own promotion team.

It will also utilize independent distribution, currently being setup. Chiappetta has employed Joe Morrow, former sales manager at Springboard, as national marketing director.

Pat Britt, who formed Catalyst Records for Springboard in 1975, also has joined the firm along with Michael Ochs, artist relations director.

Of the firm's own 192 catalog pieces, nearly 50% is previously unreleased product: 85 gospel items with the remainder going to jazz, blues and r&b.

At the same time, Chiappetta notes the label will be signing new acts, but will maintain Vee Jay's same format. She has not put a ceiling on the number of new acts.

"It's going to be difficult marketing this amount of product. But people are familiar with Vee Jay and know the type of music we have. This in itself will open some doors for us."

"Because most of these acts are standard, we feel people will want to collect product by them, particularly the previously unreleased records. Then we have some items which have not been available since 1966. This too should interest jazz, gospel and blues lovers," says Chiappetta.

"People in the industry have attempted to get me to change the name Vee Jay to something else because of all the problems and law suits we have had," she continues. "But I took my own survey and found the record buyers don't know about the problems and many even identify with the name because it's been around so long."

Included in the product being readied for release are jazz acts such as Gene Ammons, Eddie Harris, Ira Sullivan, Frank Stroesser and Paul Chambers, plus bluesmen John Lee Hooker and Jimmy Reed and r&b acts Betty Everett, Jerry Butler and Little Richard.

Included in the gospel lineup are the Staple Singers, Swan Silvertones, Five Blind Boys of Alabama, Alex Bradford, Highway Q.C.s, Marion Williams and the Harmonizing Four.

On the Catalyst label, four items are set for immediate release including Irene Kral, Sonny Stitt, World Jazz Ensemble and Hadley Caliman.

Morrow, who handled Catalyst for Springboard Records, has designed forms to be sent to retailers advising the shop owners of all product available.

"We're also asking who they purchase from and who they would like to purchase from, so we can make up our own information sheets. In this way, we will know exactly where our product should be," says Chiappetta.

Vee Jay Records will celebrate its 25th anniversary next year and the label plans to distribute 25th anniversary catalogs.

During the year-long celebration the label will initiate special sales/promotional programs for each month.

According to Chiappetta, with all the new activity at Vee Jay, the label is also seeking global licensees.

It is being distributed in Japan through Teichiku in Tokyo, and Chiappetta is working on a deal for South Africa.

## Soul Sauce

Continued from page 46

Rivers teamed up with the duo for an old Fifth Dimension hit "Up Up And Away" and "Poor Side Of Town." Other show hosts were Rod Stewart, Eric Carmen and Randy Newman.

Warner Bros. recording artist Larry Graham of Graham Central Station is set to host the 1977 Disco Music Awards which will air in November on the Hughes television network. The show will also feature Silver Convention and Gloria Gaynor.

With producer Jeff Lane signing a label deal with Arista Records, there looms the possibility of Lane producing some of Artista's acts.

Meetings have already taken place between Lane and Eddie Kendricks, with talk that Lane may produce Kendricks' next LP. Lane is the producer of B.T. Express. Brass Construction and, most recently, Mandrill.

Aretha Franklin recently taped her first one-hour television special for Columbia Pictures' pay cable tv.

The singer was backed by a 35-piece orchestra conducted by H.B. Barnum.

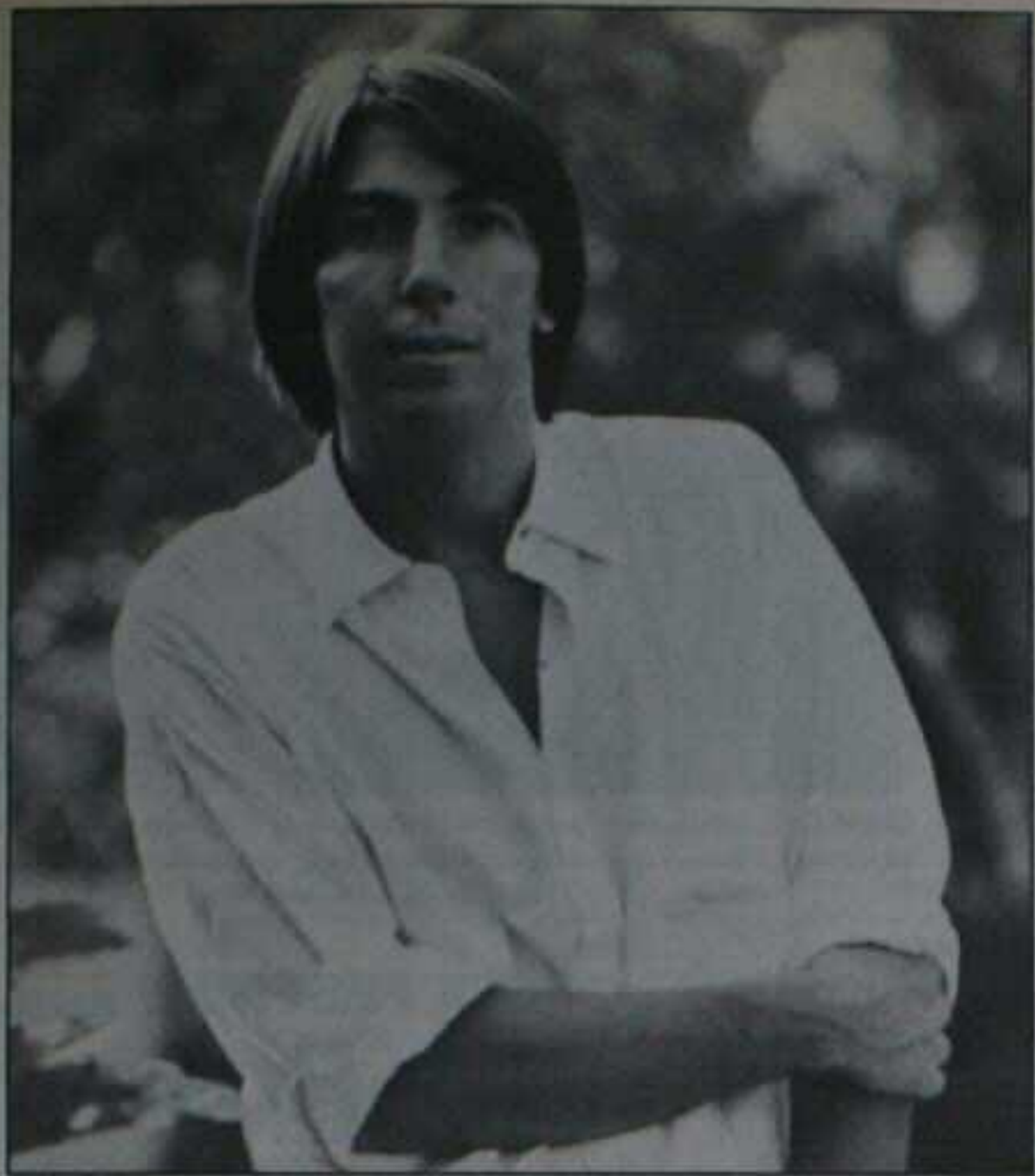
The session, taped at the Wally Heider Studio in Los Angeles, is produced and directed by Kip Walton. The show, set to air in November, is the first in a series of concerts to be filmed by Columbia. On the show Franklin performs many of her older standards and offers a duet with actor/singer Glenn Turman, star of the film "Cooley High."

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

# Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportional upward progress this week TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	5	BARRY WHITE SINGS FOR SOMEONE YOU LOVE Barry White, 20th Century 7-543	41	2	2	SENT IT Aubrey & Simpson, Warner Bros. BS 2780
2	3	13	SOMETHING TO LOVE LTD, A&M SP 464E	32	31	19	ENCHANTMENT Roadshow RS-LA62-G (United Artists)
3	2	7	BRICK Brick, Bmg BLP 409 (WEA)	33	26	17	DEVIL'S GUN C.I. & Co., Westwood WB 301 (Atlantic)
4	4	9	IN FULL BLOOD Rae Royce, Whitfield WH 3014	34	40	19	HAVIN' A HOUSE PARTY Mike Hutch, Motown MG-27451
5	8	14	TOO HOT TO HANDLE Heatwave, Epic PE 34761	35	33	21	TURN THIS MUTHA OUT Ibro Muhammad, Kudu KA 3770
6	5	17	REJOICE Ensembles, Columbia PC 34762	36	37	4	SECRETS Cari Fark Short, Mercury SRM 1-1180
7	6	29	COMMODORES Motown MT 884R1	37	25	30	SLAVE Giblin GD 9914 (Atlantic)
8	7	18	FLOATERS ABC AB 1030	38	29	4	POWER AND LOVE Maxwell, United Artists CHLA 7636
9	10	6	STAR WARS & OTHER GALACTIC FUNK Wea, Wilemsson WMLP 8001 (Casablanca)	39	34	10	THE TWO OF US Marlynn McCoo & Billy Davis Jr., ABC 3026
10	12	7	FEELIN' BITCHY Millie Jackson, Spring SP106715 (Polydor)	52	2	2	ODYSSEY Odyssey, RCA APL1 2204
11	9	23	RIGHT ON TIME Brothers Johnson, A&M SP 4644	41	36	29	MARVIN GAYE LIVE AT THE LONDON PALLADIUM Tamla TT-35282 (Motown)
12	14	11	SHAKE IT WELL Dramatics, ABC AB 1010	42	44	12	DOROTHY MOORE Motown 6253 (TA)
13	11	20	I REMEMBER YESTERDAY Diana Summer, Casablanca NBLP 7056	43	43	19	FREE AS THE WIND Crossedim, ABC-Blue Thumb BT 6029
14	13	33	MAZE featuring FRANKIE BEVERLY Capitol ST 11907	44	42	9	BELIEVE Waco Production, Atlantic SD 9918
15	15	18	LIFELINE Roy Ayers Ubiquity, Polydor PD-1-6108	45	45	14	OPEN UP YOUR LOVE Whippers, Soul Train BVL1 2270 (RCA)
16	18	17	CARDIAC ARREST Gates, Chocolate City CCLP 2003 (Casablanca)	56	2	2	COME GO WITH US Pockets, Columbia PC34878
17	16	28	GO FOR YOUR GUNS Isley Brothers, T-Neck PE 34432 (Epic)	47	49	3	EDDIE KENDRICKS Dick, Tamla T-256
18	17	25	FRIENDS & STRANGERS Bonnie Lavie, Blue Note BN-LA170-H (United Artists)	48	46	11	INTO SOMETHING (Can't Shake Loose) D.V. Wright, Hi MLP 6001 (Green)
19	24	6	PATTI LABELLE Epic PE 34847 (Columbia)	49	50	3	AALON Cream City, Arista AL 4127
20	30	2	ACTION Blackbyrds, Fantasy FRS25	50	47	30	ANGEL Duo Players, Mercury SRM 1-2701 (Phonogram)
21	21	22	TRAVELIN' AT THE SPEED OF THOUGHT O'Jays, Philadelphia International PE 34684 (Epic)	51	48	13	LIVE! LONNIE LISTON SMITH RCA APL1 2433
22	20	11	GOIN' PLACES Michael Henderson, Buddah BBS 5653 (RCA)	52	NEW ENTRY	NEW ENTRY	FOREVER GOLD Isley Brothers, T-Neck PE 34452 (Epic)
23	35	3	BABY IT'S ME Diana Ross, Motown MT-890R1	53	NEW ENTRY	NEW ENTRY	TURNIN' ON High Energy, Gordy G-578
24	23	27	A REAL MOTHER FOR YA Johnny "Guitar" Watson, DMJ DM-PA2 (A&M)	54	54	14	FIRST LADY Shirley Caesar, Roadshow RS-LA744-G (United Artists)
25	22	19	SWEET PASSION Aretha Franklin, Atlantic SD 1910R	55	51	14	STORMIN' Brandenburg, Tuba BQ11-2940 (RCA)
26	19	14	PLATINUM JAZZ War, Blue Note BN-LA890-LZ (United Artists)	56	53	11	BIG TIME/ORIGINAL MOTION PICTURE SOUNDTRACK Smoky Robinson, Tamla TG-3551 (Motown)
27	27	13	BENNY AND US Average White Band & Ben E. King, Atlantic SD 1910S	57	NEW ENTRY	NEW ENTRY	BE HAPPY Kellie Patterson, Shalbybrook SB 33-007
28	38	13	CHOOSING YOU Leony Williams, ABC AB 1023	58	59	3	STAPLES Family Tree, Warner Bros. BS 2664
29	32	18	LOOK TO THE RAINBOW AL JARREAU LIVE IN EUROPE Warner Bros. 282 3052	59	57	16	THE GREATEST/ORIGINAL MOTION PICTURE SOUNDTRACK George Benson, Manfred & Michel Warner, Arista AL 7000
30	28	32	TEDDY PENDERGRASS Philadelphia International PE 34390 (Epic)	60	39	5	BLOW IT OUT Tom Scott, Epic PE 34704 (Epic)

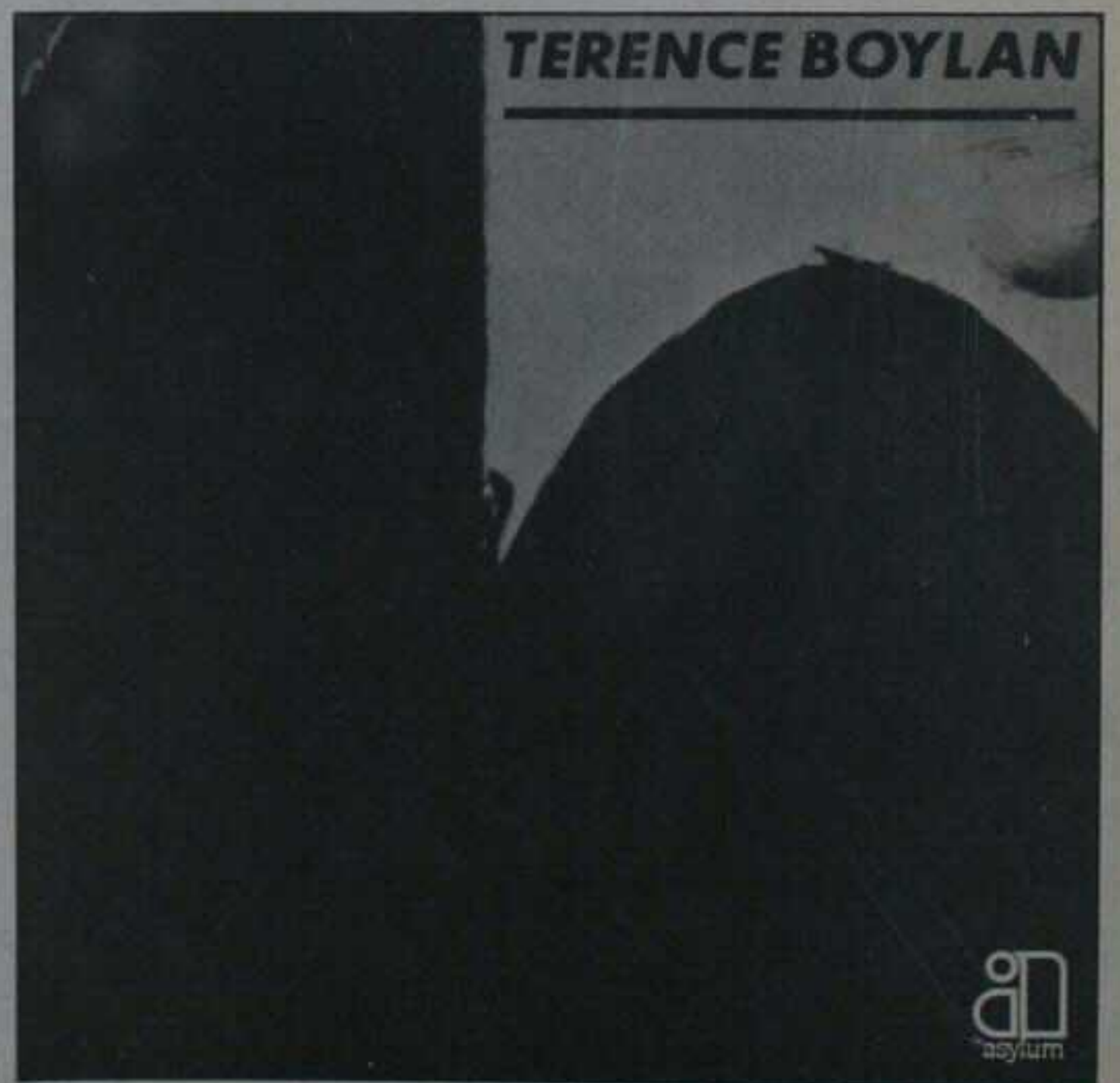


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RECORD  
WE HAVE.  
WE'RE SOLD.



# New Texas Venue Sparks Fight

## 35,000-Seat Showtime City Stalled By Local Opposition

By GLADYS CANDY

SAN MARCOS, Tex.—People here are fighting a 35,000-seat facility they fear will bring drugs, nudity and sex into their backyards.

The sheriff says it's going to be "one hell of a mess."

The county judge says he doesn't know what to do.

Some county residents say "pollution of the mind and spirit" will result.

The problem is an outdoor concert hall called Showtime City being constructed by Outdoor Entertainment Centers of America, Inc., a San Antonio firm two miles south of San Marcos.

The promoters claim the center will bring top quality acts to this area such as John Denver and the Eagles.

Its critics label it the "hippie-drome" and say it will bring drug use, traffic jams, sanitation problems and thousands of hippies. The combatants banded together as Showtime Opposition Committee and manned booths at shopping areas to collect 657 names on a petition against the center.

The group took the petition to the Hays County Commissioners Court here, only to be told that in all probability nothing can be done to stop the center. "They can build anything they want to as long as they meet the sanitary standards of the county," said County Attorney Bill Rugely.

Showtime City is being built on almost 200 acres between Interstate 35 and Hunter Road, south of Posey Road. The amphitheatre itself will cover 10.5 acres and include permanent restrooms, concession stands and an all-weather stage, say officials of Outdoor Entertainment Centers of America, Inc.

Ninety acres of parking will adjoin the theatre. The rest of the 200 acres will serve as a buffer zone between neighboring farms and homes.

Land for the concert center cost more than \$344,000 and construction will add \$500,000 to the total, says James Melver who heads the company.

He expects to make about \$500,000 net profit during the center's first year by booking top acts like Fleetwood Mac, Z Z Top and Aerosmith.

Almost exactly midway between San Antonio and Austin, the center will draw from the youths of both cities and the universities in Austin,

San Antonio and San Marcos. The company estimates there are four million people within driving distance of the center.

The first show was originally scheduled for Oct. 30 but has been delayed. The company plans to book seven shows a year itself and lease the center to other groups.

The firm plans one day concerts and will allow no camping at the site. Melver also claims he will employ a private security team during the concerts. He assures residents the area will be cleaned up after every show and that no hard drugs will be tolerated, although it's almost impossible to stop marijuana smoking.

"We want to have this same place 20 years from now," he says, attempting to assure people his firm is not a fly-by-night operation that will destroy the area, then leave.

Sheriff Alton Smithey says there's no way he can handle 35,000 people. "Our jail only holds 24," he says and County Judge Walter Burnett says he doubts there are enough tow trucks in Central Texas to clear up jams if music lovers start parking along the road.

Residents passed out copies of newspaper articles on Willie Nelson's and other concerts describing numerous injuries and drug incidents.

## KLAC's Birthday Scores With Folks At Knott's Park

LOS ANGELES—KLAC's birthday party soldout Knott's Berry Farm Oct. 1, as more than 16,000 country music devotees showed up for a country music bash that could only be described as a "happening" by Knott's officials.

There were several country music shows going on about the areas of the amusement park. In the Chuckwagon area, the Texas Playboys led by Leon McAuliffe swapped turns onstage with Asleep At The Wheel. Both acts were recorded live by Capitol Records for albums.

No one would leave the seating. Fans filled every seat in the place and sat on the floor and stood anywhere there was a place to stand and even stood around on the perimeters listening, even though they couldn't see the group or the stage.

The same thing was going on in the Starlight Theater, where Bill

Monroe and his Bluegrass Boys ruled the stage for three performances. One woman, about 30 years of age, sat through three shows. "I've got every album he ever made," she said. Her husband and son also were there for the shows; between shows they went on the rides while she saved them seats. At Monroe's shows, there also was absolutely no room to even stand.

Larry Gatlin and Faron Young were performing in one of the other theaters. The audience line was eight across and more than 100 yards long at one point. Eddie Dean, Smokey Rogers, and others were performing at another stage in the park; it was reported that their shows were also jammed with people.

The Playboys offered an emotion-packed, historic performance. Leon Rausch was in excellent voice on "Faded Love," giving it one of his best treatments in his multiple years with the group when the late Bob Wills was its leader.

McAuliffe, on steel guitar, seemed to be aware of the tremendous love and devotion flowing out of the audience and fed on it for some superb steel work, especially on his own "Steel Guitar Rag." Anytime McAuliffe did a riff or pianist Al Stricklin pounded at the keyboards, there was a wave of applause.

The rest of the group included Joe Ferguson on bass; Smokey Dacus on drums, Jack Studham and Bob Boatwright on fiddle, Bob Kyser on guitar, and Rudy Martin on sax and clarinet.

Bill Monroe, looking and acting younger than ever, gave the audience different shows. For one show, he did a full treatment of his historic "Blue Moon Of Kentucky"; at another show it was a shorter version in a medley.

His second show was taped for broadcast on KLAC at midnight and its highlight was a medley of three gospel tunes with the audience joining in to help along his five-piece acoustic group—the medley included "I'll Fly Away."

CLAUDE HALL

## Hooker, King And Waters At UCLA

LOS ANGELES—Bluesmen John Lee Hooker, B.B. King and Muddy Waters are set for a special series as part of UCLA's Committee on Fine Arts Productions performing arts season.

The series, slated for the university's Royce Hall, will have Hooker Nov. 4, King Dec. 7 and Waters April 6.



**BISHOP BIRTHDAY**—Elvin Bishop supports Van Morrison with some guitar licks during the taping of NBC's "Midnight Special." When viewers catch the show Friday (21), Bishop will be celebrating his birthday. Series host Wolfman Jack presented Bishop with a cake in the shape of a cowboy hat.



**COPA CALLING**—Her Fame and Linda Green, the team of Peaches and Herb, perform at New York's Copacabana during a Northeastern tour to promote their debut LP on MCA.

## FOLK FESTIVAL

# Bread & Roses In Berkeley Triumph

By JACK McDONOUGH

BERKELEY—Bread & Roses, the humanitarian organization founded in the Bay Area several years ago as a conduit to bring music into places like prisons, schools and convalescent homes, achieved a real triumph over the Oct. 7-9 weekend with a folk music festival at the Greek Theatre in Berkeley.

The festival attracted an array of talent as significant as any which appeared during the big folk music festivals of the '60s.

Bread & Roses is overseen by Mimi Farina, recently signed to Columbia Records through a deal with Bill Graham's San Francisco based Wolfgang Productions. Farina interrupted work on her first Wolfgang album to see the festival through.

The weather for the weekend was superb and combined with the Bay Area reputation as a folk music

stronghold to provide capacity crowds of about 9,500 each day.

Tickets were priced at a reasonable \$5 for shows which featured seven or eight performers each, lasted about five hours and provided many sublime moments.

The principal highlights were the Saturday night performances, both solo and combined, by Tom Paxton, Pete Seeger and Joan Baez, and the Sunday afternoon session which, since it happened in the sunshine, was the most expansive and exuberant.

Richie Havens, Buffy Sainte-Marie, the Persuasions, Country Joe McDonald, Maria Muldaur and Baez all roused the Sunday crowd with energetic and sometimes electrifying performances.

Tony Brown and Terry Garthwaite, who formerly led Joy of Cooking, gave their first major public performance since release of their new duo LP on Fantasy titled "The Joy."

Jackson Browne, a late addition to the lineup, closed out the afternoon with a moving set done with guitarist David Lindley. The afternoon was made more interesting by the appearance of Baez dressed up to look like Bob Dylan. Her mimic of Dylan's voice on the song "One Too Many Mornings" reportedly left many in the crowd thinking they had actually seen Dylan.

Among other performers were Hoyt Axton, Arlo Guthrie, Mickey Newbury, John McEuen, the John Herald Band and Robin Williamson, all of whom played Friday evening; and Dave Van Ronk, Ramblin' Jack Elliot, Theodore Bikel and the Boys of Lough, who were on the Saturday evening program.

All of the musicians played acoustic only sets. Bread & Roses plans to make the festival an annual event.

## Fuller Rocks Philly

PHILADELPHIA—Rock shows return to the city's Convention Hall, where hard rock had been banned several years ago because of concert incidents. Rich Fuller, whose Out Front Productions has brought rock back to the War Memorial Theatre in nearby Trenton, N.J., has entered the local market with a Nov. 9 date with Todd Rundgren. The giant hall seats about 12,000 and tickets are \$5.50 in advance, \$1 more at the door.

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Attorneys for Plaintiffs

**SUPERIOR COURT OF THE STATE OF CALIFORNIA  
FOR THE COUNTY OF LOS ANGELES**

No. C-24463

**WARNER BROS. RECORDS, INC.**  
etc., et al.,

Plaintiffs,

vs.  
**ARTHUR LEEDS, et al.**

Defendants.

**NOTICE OF PENDENCY OF CLASS  
ACTION AND OF SETTLEMENT  
HEARING**

**TO ALL RECORD COMPANIES:**

This lawsuit has been brought as a class action and is now pending in this Court. You may be a member of the class. Accordingly, it is important that you read and consider this notice. This notice is not to be understood as an expression of any opinion of this Court as to the merits of any of the claims or defenses asserted by either side in this litigation. This notice is sent for the sole purpose of informing you of the pendency of this litigation and of certain proposed settlements, so that you may decide what steps you desire to take in relation to this lawsuit. Please note that you will be required to follow different procedures depending upon whether or not you have an office in the State of California.

**A. THE LITIGATION**

A very general statement of the claim asserted in the complaint follows: Plaintiffs allege that the defendants engaged in the practice commonly known in the record industry as "tape piracy," i.e., that they unlawfully duplicated the performances embodied on albums or tapes manufactured or sold by record companies without license or authority from the record companies whose product they were duplicating. Plaintiffs also allege that certain defendants aided and abetted the "tape pirate" defendants by establishing and maintaining a computer service to aid the pirate defendants in pretending to comply with the compulsory license provisions of the Copyright Act, 17 U.S.C. §1(e). A complete statement of the claims asserted against defendants is contained in the complaint and other papers on file with the court in Civil Action No. C-24463, at the office of the Los Angeles County Clerk, Los Angeles County Court House, 111 North Hill Street, Los Angeles, California 90012.

**B. PLAINTIFFS**

The named plaintiffs who are class representatives in this lawsuit are Warner Bros. Records, Inc. and A & M Records, Inc. The class representatives are maintained this action on their own behalf and on behalf of the class, which is defined below.

**C. DEFENDANTS**

Defendants in this lawsuit are Arthur Leeds, Jim Foster, Denver Sounds, Gene Antosta, Mary Wesselink, R. H. Wesselink, Sr., R. H. Wesselink, Jr., Western Distributors, Rita Halpern, Sidney Laks, Joseph H. Schwalbe, Barry Manso, Bernard Mazel, Robert Ronstadt, M. J. Ronstadt and Goldcrest Electronics.

**D. THE CLASS**

The class is defined as all record companies in the United States. The class is divided into two (2) subclasses: one consisting of those record companies entitled to monetary damages by virtue of the fact that their product was unlawfully duplicated and to injunctive relief and one consisting of those record companies who are only entitled to injunctive relief.

**E. THE SETTLEMENTS**

Certain defendants have offered to settle the action against them. The terms of the proposed settlements are contained in the four Stipulations for Entry of Judgment on file with the Court. Copies are available for inspection at the office of the clerk of the Los Angeles County Superior Court, located at the Los Angeles County Court House, 111 North Hill Street, Los Angeles, California 90012.

A very general description of the proposed settlements follows, but the only complete and accurate statements of their terms are contained in the Stipulations for Entry of Judgment described in the paragraph next above.  
(a) Defendants Mary Wesselink, Richard Wesselink, Sr., and Richard Wesselink, Jr., individually and doing business as Western Distributors, shall be enjoined from all tape piracy activities; shall pay to the account of plaintiffs in this and a related action \$25,000, of which \$18,500 shall be allocated to the account of plaintiffs in this action; and shall henceforth permit counsel for plaintiffs to inspect their business premises and interview their employees to insure compliance with the injunction.  
(b) Defendant Sidney Laks, individually and doing business as Alpine Enterprises, shall be enjoined from all tape piracy activities; shall pay to plaintiffs \$500, and shall henceforth permit counsel for plaintiffs to inspect his business premises and interview his employees to insure compliance with the injunction.  
(c) Defendant Joseph Schwalbe, individually and doing business as Golden West Music Sales, shall be enjoined from all tape piracy activities and shall henceforth permit counsel for plaintiffs to inspect his business premises and interview his employees to insure compliance with the injunction.  
(d) Defendants Robert C. Ronstadt, M. J. Ronstadt and Goldcrest Electronics, Inc. have been enjoined from all tape piracy activities in a related lawsuit, and have been ordered to permit counsel for plaintiffs to inspect their business premises and interview their employees in connection therewith. Said defendants have paid to the account of plaintiffs in both said lawsuit and the instant action \$1,600, of which \$1,200 shall be allocated to the account of plaintiffs in the instant action.

**NOW, THEREFORE, TAKE NOTICE:**

1. If you are a member of the class, and if you have an office in the State of California, you will be deemed to be a member of the class unless you mail to the clerk of the Court a written request to be EXCLUDED from the class, postmarked on or before November 23, 1977, or personally delivered to the clerk on or before that date.

(a) A printed form, marked Form 1, to be filled out, detached, and mailed, is attached at the end of this notice.

2. If you are a member of the class, and if you do not have an office in the State of California, you will not be deemed to be a member of the class unless you mail to the clerk of the Court a written request to be INCLUDED in the class, postmarked on or before November 23, 1977, or personally delivered to the clerk on or before that date.

(a) A printed form, marked Form 2, to be filled out, detached, and mailed, is attached at the end of this notice.

3. Requests to be included or excluded from the class, as appropriate, should be addressed:

**Clerk, Department 59  
Los Angeles County Superior Court  
111 North Hill Street  
Los Angeles, California 90012  
Re: Warner Bros. v. Leeds,  
LASC Case No. C 24463**

4. If you elect to be included in this lawsuit (either by doing nothing if you have an office in California, or by mailing to the Clerk a request to be included if you do not have an office in California), you will be bound by the judgment in this case, whether it is favorable to the class or against the class. However, the class representatives have agreed to pay all properly taxed costs of defendants in the event of a monetary judgment of taxed costs against the class.

5. If you elect to be included in this case you have the right to enter an appearance through counsel of your choice if you desire, but you need not do so. If you do not enter an appearance through your own counsel, you will be represented by counsel for plaintiffs.

6. If you elect to be excluded from the class (either by sending a written request to be excluded if you have an office in California, or by doing nothing if you do not have an office in the State of California), you will be free to pursue on your own behalf whatever legal rights you may have. However, you will not share in any monetary recovery from the defendants in this action. You are also advised that if you exclude yourself from the class and hereafter make any similar claims against the defendants herein, those similar claims which you then make may be barred in whole or in part by applicable statutes of limitations.

7. A hearing will be held before the Court beginning on December 5, 1977 at 1:30 P.M. in Department 59, Room 519 of the Los Angeles County Superior Court, located at 111 N. Hill Street, Los Angeles, California, for the purpose of determining whether the proposed settlements should be approved by the Court. At that hearing, any record company in this action may appear and present any proper argument in evidence, but no person will be heard and no papers will be received unless notice of intention to appear and copies of such papers are filed with the Clerk of the Court, addressed as follows:

**Clerk, Department 59  
Los Angeles County Superior Court  
111 North Hill Street  
Los Angeles, California 90012  
Re: Warner Bros. v. Leeds,  
LASC Case No. C 24463**

and served on counsel for plaintiffs at the address listed at paragraph 8 below, with copies to all counsel and parties shown on Exhibit A, on or before ten days prior to said hearing. All papers which are filed and served by mail shall be postmarked on or before November 23, 1977.

8. If you want advice concerning your rights in this matter or the meaning of this Notice, you should consult your own attorney, or you may contact plaintiffs' counsel for further information at the following address:

**Mitchell, Silberberg & Knupp  
Howard S. Smith  
1800 Century Park East  
Los Angeles, California 90067**

9. The pleadings and other papers filed in this action are public records, and are available for inspection at the office of the clerk of the Los Angeles County Superior Court, located at the Los Angeles County Court House, 111 North Hill Street, Los Angeles, California 90012.

DATED: September 29, 1977

/s/ Campbell M. Lucas  
Judge of the Superior Court

**Exhibit A**

- |   |  |   |  |  |   |  |
|---|--|---|--|--|---|--|
| Allan R. Moltzen, Esq.<br>Beicher, Hensie & Biengenzahn<br>333 South Hope Street<br>Los Angeles, California 90017 | Harrison Hertzberg, Esq.<br>Hertzberg, Kaplan & Kuslow<br>3550 Wilshire Boulevard<br>Los Angeles, California 90010 | Ray R. Goldie, Esq.<br>432 North Arrowhead Avenue<br>San Bernardino, California 92401 | Joseph H. Schwalbe<br>576 Paularino Avenue<br>Costa Mesa, California 92626 | Barry Manso<br>3677 Alta Mesa Drive<br>Studio City, California 91604 | Bernard Mazel<br>c/o Marina Media<br>4676 Admiralty Way<br>Marina del Rey, California 90291 | Alan L. Levine, Esq.<br>Gorman, Levine & Robins<br>2029 Century Park East<br>Los Angeles, California 90067 |
|---|--|---|--|--|---|--|

Tear off and return if applicable

**FORM 1**

Re: Warner Bros. v. Leeds,  
LASC No. C 24463

\_\_\_\_\_ has an office in the

(Name of Record Company)  
State of California and wishes to be EXCLUDED from the class.

By \_\_\_\_\_  
(Print Name)  
\_\_\_\_\_  
(Position)  
\_\_\_\_\_  
(Address)

**FORM 2**

Re: Warner Bros. v. Leeds,  
LASC No. C 24463

\_\_\_\_\_ does not have an office

(Name of Record Company)  
in the State of California and wishes to be INCLUDED in the class.

By \_\_\_\_\_  
(Print Name)  
\_\_\_\_\_  
(Position)  
\_\_\_\_\_  
(Address)



THIS IS "SPECTRES!"



THIS IS THE BLUE ÖYSTER CULT.  
ON COLUMBIA RECORDS AND TAPES.

## Talent Talk

San Francisco punk band, the Nuns, got kicked off a bill at the Old Wardorf nightclub in San Francisco after fans of the band started doing the pogo dance in time to the band's music. It seems the club and some of its patrons didn't like the dance which consisted of jumping

up and down. The band moved to the Mabuhay, which doesn't mind the pogo.

Headlining the Waldorf show was Blondie, who didn't offend anyone. The group has left Private Stock, paying a six-figure sum to buy up its contract, and is now heading to Chrysalis.

Steve Hackett, lead guitarist for Genesis, is departing for a solo career. With drummer/singer Phil Collins now playing with Brand X, that does not leave much of the band left. A live double LP of the last tour is coming through shortly. ... Barbara Markay, she of the dirty

songs, is finally doing a live New York gig, at Imus Restaurant. She will be there for a month. A Midtown record shop meanwhile is featuring her privately produced LP in its window.

The Brothers Johnson soldout Carnegie Hall for four shows. Some of those in attendance in-

cluded Diana Ross, Michael Jackson, Richard Pryor, Quincy Jones, Gate Barbari, James Owens, Ashford & Simpson, Gil Scott Heron, Loretta Young, Eric Idle and the cast of "The Wiz."

Robin Lumley of Brand X will produce the comeback LP for Argent. ... Papa John Creach's concert at New York's Bottom Line attended by Gene Simmons, Joey Heatherton, and Jimmi Lovine. ... Bill Conti, who wrote the score for "Rocky" will also compose the music for "F.I.S.T.," also starring Sylvester Stallone. ... Cleavon Little and Eileen Brennan to star in "FM," directed by John Alonzo. Executive producer of the film about an FM radio station is Irving Azoff.

Michael's Pub in New York is presenting a month-long program called "The Ms. In Music," which is a musical look at the treatment of women in music and lyrics of our time.

Todd Sharp, guitarist with Daryl Hall & John Oates for the past two years has departed the group. He is based in Los Angeles.

Violence marred rock shows in New York and Philadelphia. In New York there were nine arrests and numerous injuries after youths unable to get tickets for a Commodores show at Madison Square Garden went on a rampage attacking and robbing pedestrians in Midtown Manhattan.

The mugging binge went on for nearly 40 minutes and covered more than 10 blocks before police broke it up. The show inside the hall went on with no disturbances.

In Philadelphia singer Steven Tyler and guitarist Joe Perry of Aerosmith were injured after a large firecracker exploded near them as they were leaving the stage at the Spectrum. Tyler suffered a burned cornea in his left eye and Perry's left hand was cut, requiring stitches.

Joe Beck, spokesman for the band, says that Tyler's vision is blurred following the incident. He says the blast, probably from an M80, was almost a direct hit. The band was forced to cancel the next night's show in Philadelphia, and to reschedule all other October dates which include nights at Pittsburgh, Cleveland, Washington, Toronto, Montreal and New Haven.

Punk came uptown in New York when the Criminals played Home on the Upper East side. In attendance was David Johansson, who came to see fellow ex-Doll Sylvain Sylvain, now with the Criminals. The bespeckled Johansson says that he and Sylvain are now both "young conservatives" and that he himself is looking for the "appropriate opportunity" before returning to performing.

Joni Mitchell is recording an album with Weather Report. They have cut symphonic tracks at a reconverted church studio CBS has on 30th St. in New York. ... Island Records' Eddie and the Hot Rods launching a 22-city tour in New York with a Nov. 10-11-12 date at Max's Kansas City. ... A star-studded audience packed Los Angeles' Roxy for the cutting of George Benson's new live, double LP for Warners. Aretha Franklin, Minnie Riperton, Natalie Cole, Bonnie Raitt, jazzman Tom Scott, Leon Russell, David Soul and Keith Carradine were on hand.



## Mountains of live music disguised as undiscovered territory.

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

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

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

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

If you're in recording, radio, marketing, promotion, concerts, clubs, wholesale, retail, distribution, equipment manufacture, etc....you have something to say in this issue.

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

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

### Billboard

Jim McCullaugh, Billboard's editorial representative, will be available at:  
Seattle-Washington Plaza Hotel, 10/19, 10/20  
Portland-Downtown Hilton, 10/21, 10/22

## Signings

Tommy Leonetti to 20th Century Records with a new single "Faded Roses." ... Louie Fontain to Mel Shayne Enterprises Inc. for personal management. ... Ramsey Lewis to Gemini Artists Management for personal appearances. ... P.J. of Bobby & P.J. signs a production deal with Butterfly Records.

Talking Heads and Robert Gordon to Associated Booking Corp. ... RCA's Rains & Harris to Kessler/Grass Management. ... Enzo Stuarti to Columbia Records to begin recording following his current tour.

Terry Garthwaite and Toni Brown to Fantasy Records. ... Sylvia Syms to A&M. ... Rockabilly veteran and Kris Kristofferson sidekick Billy Swan to A&M Records. ... Blues great John Lee Hooker to Tomato Records with a live LP due soon. ... Buddy Rich to Morty Wax for publicity.

Jimmy Beaumont to Tortoise, Detroit-based label distributed by RCA. Don Davis, label president, will produce the group.

Vocalist Harriet Hurst to Fantasy with her debut single "Memories Of You" produced by Wally Cox. ... Vision to Parachute. Group consists of five pieces.

Capitol Records has signed singer/songwriter/musician/producer Charles Jackson to a long-term, exclusive recording agreement. ... Blondie to Chrysalis.



AT SANTA BARBARA

## Fleetwood Mac In Student-Run Show

By ED HARRISON

LOS ANGELES—The Associated Students at the Univ. of California, Santa Barbara, produced its first stadium concert without an outside promoter Oct. 2 when it presented Fleetwood Mac to a capacity crowd of 23,500.

Since 1972, the school has been working mostly with Pacific Presentations in its bookings of stadium and gym shows and, realizing the experience and know-how gained, made the attempt to produce Fleetwood on its own.

Yet, despite the show's ranking as Santa Barbara's largest paid attendance, largest gross, best crowd reaction, best cooperation with the university and best produced show, there was a period of uncertainty beforehand.

Originally scheduled for May 8 with all 23,500 tickets sold, heavy rains brought the show to a halt while gusty winds toppled the stage roof.

Says Jim Curnutt, activities coordinator: "Everything was going according to schedule until the rains came and the roof collapsed. The band wasn't paid and we lost \$60,000 on the roof which the staging company is now paying off in 18-month installments.

"The \$23,000 we were counting on making never materialized," adds Curnutt, "and we were out an additional \$60,000. It put a crimp in our budget."

Curnutt says he's grateful to Fleetwood Mac for not demanding pay and for agreeing to make a return appearance.

"Because we work on a year-to-year budget," says Curnutt, "last year's budget showed a considerable deficit. But this year we're looking good." Curnutt claims a \$20,000 profit on the show.

He believes that Fleetwood consented to a student-produced show on the basis of its three previous appearances on the campus, all in conjunction with Pacific Presentations.

Its first date was Nov. 27, 1974 in the 3,800 seat Robertson Gym which drew 2,000. Next was Dec. 13, 1975 again in the Gym which drew 3,400 and then on May 2, 1976 in the

school's first "mini-stadium" concert which soldout at 12,500.

"We were then approached by Fleetwood Mac management to do a show with the school," says Curnutt. "They realized there was no need for a promoter since they knew who was doing all the work."

The May 8 date was agreed upon in March after negotiations with ICM (Fleetwood's booking agent).

"In the future," says Curnutt, "we're looking to go either way. Without a promoter the school is able to make decisions on its own schedule. With a promoter, it all depends on when they're ready which usually forces us to make last minute preparations.

"But it will depend on the show. If we feel we can't sell it out, we'll go with a promoter. It's who can do the best show in terms of production."

The Fleetwood date, says Curnutt, also attracted an abnormal amount of industry and press. "Because we're a subsidiary market we don't usually expect that kind of coverage."

Because of the success of the UCSB concert program, the University is building a 7,200-seat facility for concerts and athletics. The campus now only has the 900-seat Campbell Hall, 3,800-seat Robertson Gym and stadium. The facility will hopefully be completed by summer and operational by fall.

"We need a hall that size in Santa Barbara. It will enable us to do acts normally done in the stadium indoors," remarks Curnutt.

Concert production success, however, was gradual, explains Curnutt. In 1969, campus stadium dates were halted when 6,000 gate crashers scaled the fences at a Crosby, Stills, Nash & Young concert.

In 1969-1970 (when students were still producing shows) only five were presented. In the next two years an average of seven shows were given.

Then in 1972, Curnutt approached Pacific Presentations with the idea of working together in block bookings. Since then the school has presented the Grateful Dead, Beach Boys, Rod Stewart & Faces, Allman Brothers, Jefferson Starship, Doobie Brothers, Dave Mason, Boz Scaggs, Kinks, John Denver, Jackson Browne, Fleetwood Mac, Jesse Colin Young among others.

The average number of shows per year increased to 14 with 1972-1973 reaching a high of 18. And grosses also zoomed from \$25,000 per year to a total of \$500,000 since 1972, claims Curnutt. And yearly attendance leaped from 9,000 to anywhere between 50,000-88,000.

"Promoters definitely helped," says Curnutt. "They helped establish the market. And the school wanted a guarantee instead of taking the risk. It was financially solvent for the University."

### Stack Developing NECAA Projects

LOS ANGELES—Sam Stack, who has joined the NECAA in the newly created post of projects manager, will develop and manage cooperative projects between the NECAA and its associate members.

These projects are designed to provide opportunities for firms to reach the college market with new products and services.

## Old Theatre Into Newest D.C. Venue

By BORIS WEINTRAUB

WASHINGTON—Cellar Door Productions, by far the major force in pop music production in the nation's capital, has added a new venue to its string of outlets.

Cellar Door, headed by Jack Boyle and Sam L'Hommedieu, will begin booking the 1,800-seat Warner Theatre, a former movie palace which dates back to the 1920s and was partially renovated two years ago. It has since served sporadically as a rock music concert hall.

Three October concerts, featuring Mahogany Rush, Target and a Thin Lizzy-Graham Parker double bill, have been booked into the Warner. Other shows are reported to be in the works, with a fairly wide variety of music in the offing.

Cellar Door already dominates the Washington live music scene. Operating from its base, the Cellar Door nightclub, the production company also regularly promotes concerts at the 3,800-seat Constitution Hall and at the 19,000-seat Capital Center in the Maryland suburbs, where it has a contract guaranteeing it first rights to promote any concert in the arena.

Thus, by taking over the Warner, Cellar Door has added another link to its chain, enabling it to book acts it feels have outgrown the nightclub but which may not be able to fill the larger concert halls.

The Warner Theater has had a checkered history as a rock venue since reopening as a live facility. Several local promoters have had a go at promoting concerts there, and the theater has also served as the site of a handful of live theatrical productions. But no one has been able to make it into a successful operation despite its elegant surroundings.

Cellar Door is expected to invest substantial sums in upgrading the theater to modern concert hall standards.

The Mahogany Rush and Target concerts will be presented in conjunction with radio station DC-101.

### KMET Ties In With Joel Date

LOS ANGELES—Wolf/Rissmiller, this city's largest concert promotion firm, joins hands with KMET-FM in a new promotion venture. The first is set for the Santa Monica Civic Auditorium Saturday (8) featuring Billy Joel.

The one-year deal calls for the station to broadcast to the concertgoers during intermissions and before shows. The station will also have on-the-spot interviews with the acts. KMET announcers are also expected to emcee some shows.

### 1st Laguna Fest

LAGUNA BEACH, Calif.—Kristian Concert Production Co. sponsored its first Laguna Beach Pop Festival at the 2,600-seat Irving Bowl with four bands, Eclipse, Fantasy, Lacy and Gazelle.

The 3-8:30 p.m. Sept. 25 concert drew only a half-full house because "We didn't have nationally known bands," says Marc Burler of the year-old production firm.

"We want to make this an annual event because there's not much in the way of pop music for kids in this area, especially at the end of the summer," she says.

# Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
<b>Arenas (6,000 To 20,000)</b>				
1	FLEETWOOD MAC/NITTY GRITTY DIRT BAND—Wolf & Rissmiller, Sports Arena, San Diego, Calif., Oct. 3, 4 (2)	26,156	\$6.75-\$8.75	\$232,614*
2	AEROSMITH/STYX—Electric Factory Concerts, Spectrum, Philadelphia, Pa., Oct. 9	19,500	\$7.50-\$8.50	\$147,942*
3	YES/DONOVAN—Contemporary Prod., Kiel Aud., St. Louis, Mo., Oct. 4, 5 (2)	19,766	\$5-\$7	\$127,611
4	STEVE MILLER BAND/NORTON BUFFALO—Feyline Presents Inc., McNichols Sports Arena, Denver, Colo., Oct. 8	16,803	\$5.50-\$7.50	\$126,965
5	PARLIAMENT-FUNKADELIC/BRICK/CEMETERY—Lewis Grey Prod./Pace Concerts, Summit, Houston, Texas, Oct. 7	15,793	\$5.85-\$7.85	\$119,765*
6	ROD STEWART/AIR SUPPLY—Avalon Attractions/Concerts West, Col., Seattle, Wash., Oct. 3	12,943	\$8.50-\$9.50	\$111,670
7	GRATEFUL DEAD—Feyline Presents Inc., McNichols Sports Arena, Denver, Colo., Oct. 9	13,391	\$5.50-\$7.50	\$103,402
8	PARLIAMENT-FUNKADELIC/BRICK/SLAVE—Lewis Grey Prod., Conv. Center, Dallas, Texas, Oct. 8	9,962	\$7.50-\$8.50	\$80,899*
9	YES/DONOVAN—Contemporary/Chris Fritz Prod., Municipal Aud., Kansas City, Mo., Oct. 6	10,902	\$7	\$76,314*
10	AEROSMITH/BROWNSVILLE STATION—Sunshine Promotions, Mem. Col., Ft. Wayne, Ind., Oct. 7	9,672	\$7.50-\$8.50	\$71,955*
11	YES/DONOVAN—Mid-South Concerts, Mid-South Col., Memphis, Tenn., Oct. 7	10,381	\$6.50-\$7.50	\$70,817
12	DRAMATICS/LTD/SLAVE/FLOATERS/BAR-KAYS—Lewis Grey Prod., Mid-South Col., Memphis, Tenn., Oct. 9	9,022	\$6-\$8	\$70,104
13	TOM JONES/FREDDIE ROMAN—Cedric Kushner, Broome County Arena, Binghamton, N.Y., Oct. 7	7,024	\$8-\$10	\$66,365*
14	AEROSMITH/BROWNSVILLE STATION—Star Date Prod., Arena, Milwaukee, Wis., Oct. 5	8,150	\$6.50-\$8.50	\$63,700
15	YES/DONOVAN—Mid-South Concerts, Col., Jackson, Miss., Oct. 8	10,000	\$6	\$60,000*
16	TOM JONES—Entam, Col., Knoxville, Tenn., Oct. 4	7,218	\$7-\$9	\$59,495*
17	FRANK ZAPPA—DiCesare-Engler/Belkin Prod., Public Aud., Cleveland, Ohio, Oct. 9	9,415	\$6-\$7	\$58,135*
18	ROD STEWART/AIR SUPPLY—Avalon Attractions, Mem. Col., Portland, Ore., Oct. 4	5,435	\$10	\$54,350
19	DRAMATICS/LTD/FLOATERS/BAR-KAYS—Lewis Grey Prod./Alex Cooley & Assoc., Omni, Atlanta, Ga., Oct. 7	6,066	\$6-\$8	\$46,649
20	GRATEFUL DEAD—Caravan Concerts, Activity Center, Univ., Tempe, Ariz., Oct. 6	6,216	\$7.50	\$45,945
21	JIMMY BUFFETT/JESSE WINCHESTER—Entam, Stokeley Ath. Center, Univ., Knoxville, Tenn., Oct. 8	7,101	\$5-\$7	\$44,778
22	HEART/SANFORD & TOWNSEND—Entam, Freedom Hall, Johnson City, Tenn., Oct. 8	6,812	\$6-\$7	\$43,576
23	GRATEFUL DEAD—Feyline Presents Inc., University, Albuquerque, N.M., Oct. 7	6,066	\$6.50-\$7.50	\$43,366
24	ROBIN TROWER/GYPSY—Schon Prod., Civic Center, St. Paul, Minn., Oct. 9	7,201	\$5.50-\$6.50	\$42,233
25	JIMMY BUFFETT/LEO KOTTKE/JESSE WINCHESTER—Sunshine Promotions, Freedom Hall, Louisville, Ky., Oct. 7	6,876	\$6-\$7	\$39,840

### Auditoriums (Under 6,000)

1	GEORGE BENSON/SEAWIND—Doug Clark, Celebrity Theatre, Phoenix, Ariz., Oct. 7 (2)	5,257	\$8-\$9	\$44,312
2	HEART/SANFORD & TOWNSEND—Ruffino & Vaughn, Boutwell Aud., Birmingham, Ala., Oct. 5	5,000	\$7.50	\$37,500*
3	THIN LIZZY/GRAHAM PARKER & RUMOUR—Doug Clark, Celebrity Theatre, Phoenix, Ariz., 4, 5 (2)	4,012	\$7	\$28,084
4	CHEAP TRICK/RAM JAM/JAY FERGUSON—Celebration Prod., Armory, Rockford, Ill., Oct. 8	4,242	\$6-\$7	\$25,916
5	IGGY POP/RAMONES—Ron Delsener, Palladium, N.Y., N.Y., Oct. 6	3,200	\$6.50-\$7.50	\$23,000
6	BOOTSYS RUBBER BAND/FLOATERS/AALON—Lewis Grey/T.P. Prod., Col., Macon, Ga., Oct. 8	3,505	\$5.50-\$6.50	\$21,905
7	BILLY JOEL—Wolf & Rissmiller, Civic Aud., Santa Monica, Calif., Oct. 8	2,904	\$7.50	\$21,780*
8	FRANK ZAPPA—DiCesare-Engler/Mayac Prod., Muhlenberg Mem. Hall, Allentown, Pa., Oct. 8	3,087	\$6.50-\$7.50	\$20,279
9	LONNIE LISTON SMITH/GIL SCOTT HERON & BRIAN JACKSON & THE MIDNIGHT BAND/NOEL POINTER—Electric Factory Concerts, Tower Theatre, Philadelphia, Pa., Oct. 8	3,100	\$5-\$7	\$19,660*
10	THIN LIZZY/GRAHAM PARKER & RUMOUR—Contemporary/Chris Fritz Prod., Mem. Hall, Kansas City, Kansas, Oct. 8	2,577	\$6.50	\$16,751
11	JEAN-LAC PONTY/EARL KLUGH—Electric Factory Concerts, Syria Mosque, Pittsburgh, Pa., Oct. 5	2,543	\$4.50-\$6.50	\$15,268

### Chi Radio Meet

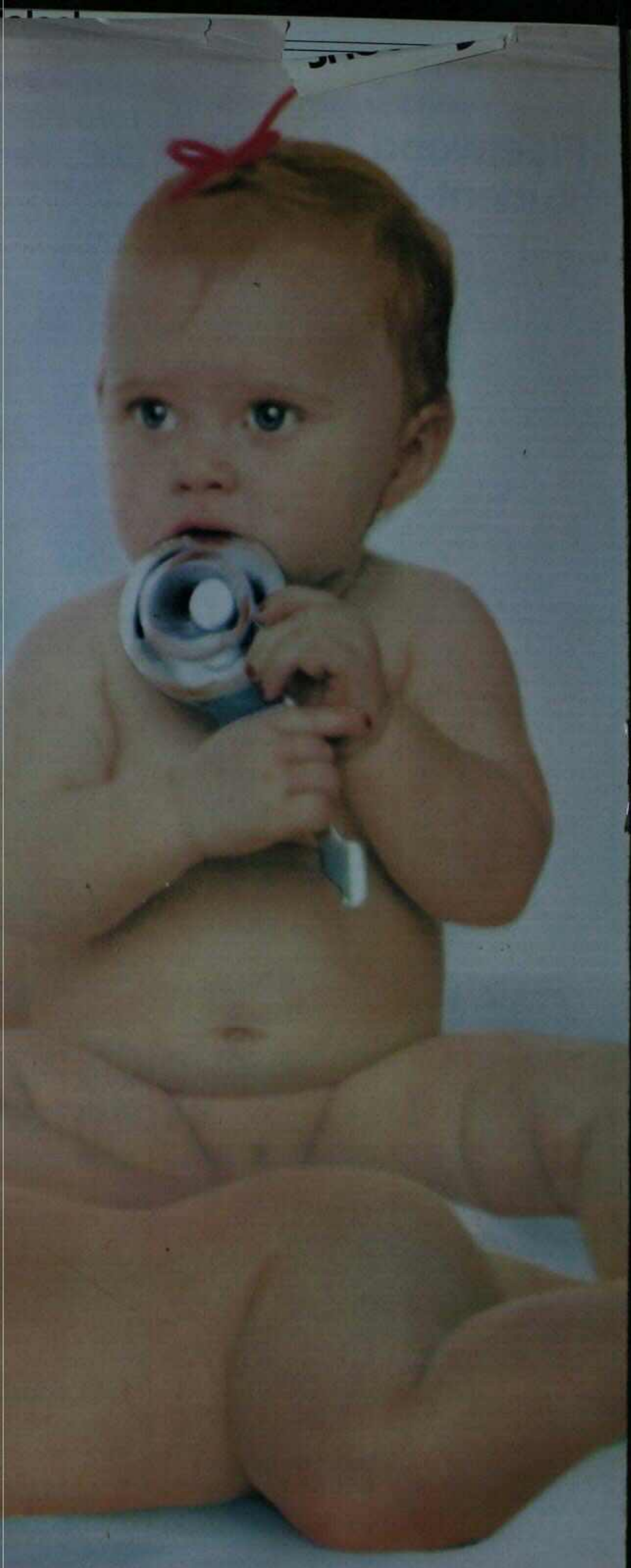
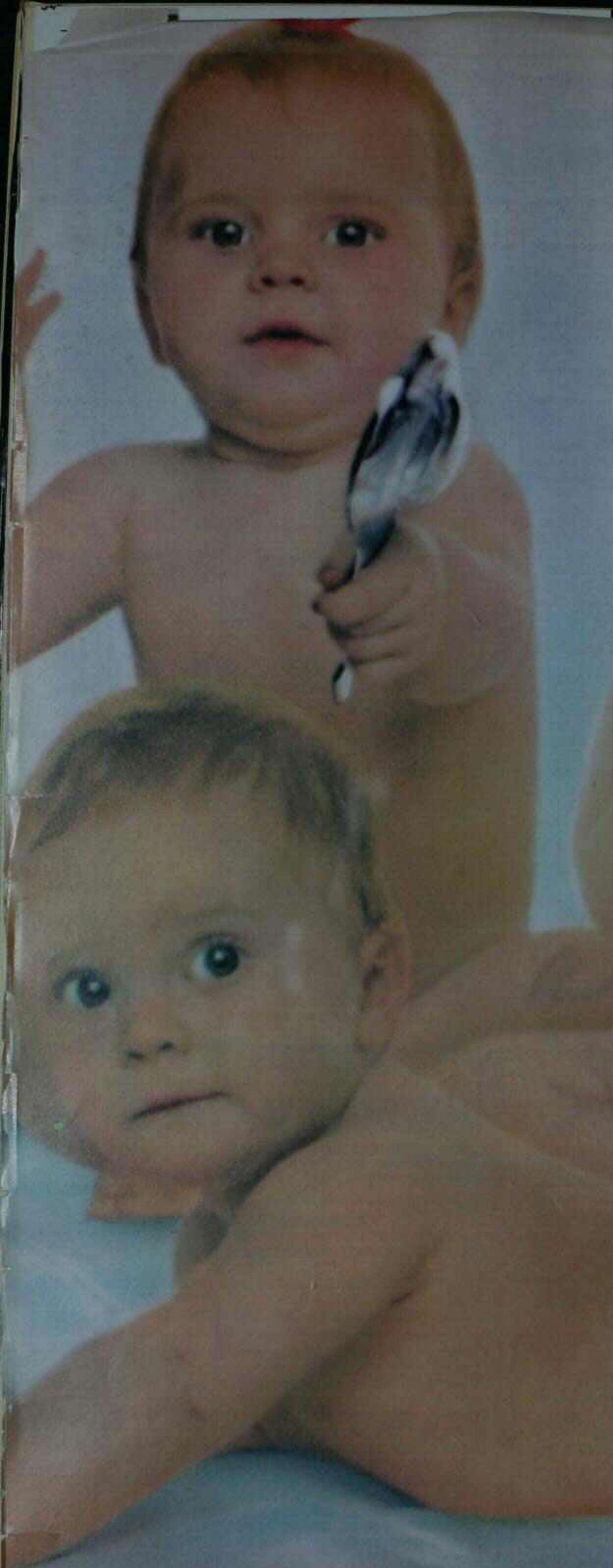
Continued from page 26

broadcasting and owning our own radio station. A number of sessions on technical subjects also will be held.

Keynote speaker is Phillip E. Nolan, general manager of WIND, Chicago's Group W station, whose address is entitled "Whatever You Can Do, Or Dream You Can Do, Do It." An address by Gary Deeb, syndicated radio-television columnist of the Chicago Tribune, also is scheduled.

Conference promoters expect attendance this year to surpass 1976, when 600 college broadcasters were on hand. Conference has added 200 college stations to its mailing list since then and counts on Frank Zappa's appearance to further strengthen draw.

Ongoing faculty coordinator for the event is Dr. Sammy Danna of the Univ.'s communication arts department. Conference is organized and staffed each year by Loyola students.



ON EPIC RECORDS AND TAPES.

Produced by John Bowlan and Tom Sel  
Direction: Peter Munzgron

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Get in line now for one of the most exceptional performances of  
a movie music career that has included *Superfly*, *Let's Do It  
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THE ORIGINAL MOTION PICTURE SOUND TRACK  
WRITTEN & PERFORMED BY **CURTIS MAYFIELD**

## SHORT EYES



A Home/Fox Production in association with Curtom Films • "Short Eyes" • Based on the play by Miguel Pinero

**Starring** BRUCE DAVISON • NATHAN GEORGE • SHAWN ELLIOT • TITO GOYA  
KEITH DAVIS • WILLIE HERNANDEZ • JOSE PEREZ • DON BLAKELY  
MIGUEL PINERO • JOE CARBERRY • BOB MAROFF • KENNY STEWARD  
**Guest Stars** CURTIS MAYFIELD • FREDDY FENDER

Director Robert M. Young, Producer Lewis Harris, Executive Producer Mary Stuart, Associate Producers Walker  
Spert and Leonard Konikain, Screenplay Miguel Pinero, Music written and composed by Curtis Mayfield  
except "Break It Down," composed by H. P. Takenberg and Merrill Wynn

Miguel Pinero's explosive play, winner of the New York Drama Critics' Circle Award for the Best American Play of  
1974, now comes to the screen with all its hardboiled and truth intact. Among the inmates of the Tombs (September  
1974) there exists a complex code of ethics. When the rules hold, the inmates have a "good time."  
But the code is never held.  
Curtis Mayfield's "Short Eyes" is a brilliant, powerful, and unforgettable film. It features Mayfield at  
his best, performing the original motion picture sound track. "Short Eyes" is a powerful, thought-provoking,  
and unforgettable film. It features Mayfield at his best, performing the original motion picture sound track.



**Curtis Mayfield: performing the Original Motion  
Picture Sound Track: Short Eyes.  
(Produced by Curtis Mayfield) CU 5017**



On Curtom records & tapes  
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Billboard

## Talent New On The Charts



Bruce Welch

### "Sentimental Lady"—★

Welch was a member of Fleetwood Mac for nearly four years, from March 1971 until January 1975, during which time the group released five albums: "Future Games," "Bare Trees," "Penguin," "Mystery To Me" and "Heroes Are Hard To Find."

Then he left the group to form the hard rock trio Paris on Capitol, which released two albums in 1976, "Paris" and "Big Towne, 2061," before disbanding. The heavy metal act included Jethro Tull bassist Glenn Cornick and Hunt Sales.

When Welch left Fleetwood Mac, Lindsey Buckingham and Stevie Nicks came in, bringing the group a more commercial, universal sound that has made the two albums since the realignment, "Fleetwood Mac" and "Rumours" amongst the biggest LPs of the 1970s.

This song is from the "Bare Trees" album, and features Mick Fleetwood on drums, Christine McVie on keyboards and Lindsey Buckingham on guitar. In addition the song was co-produced by McVie and Buckingham, who also perform backup vocals.

The Los Angeles-based guitarist is managed by Gabriel Arras of Mick Fleetwood Management, (213) 461-7421. He has no agent at this point.



Carole Bayer Sager

### "You're Moving Out Today"—91

Sager this year has already co-written a No. 1 pop hit (Leo Sayer's "When I Need You"), a No. 1 soul hit (Aretha Franklin's "Break It To Me Gently") and a No. 1 easy listening hit (Carly Simon's "Nobody Does It Better").

Sager's career as a lyricist began in 1966, when she wrote the Mindbenders' number two hit "A Groovy Kind Of Love." Some time later Sager was at a Bette Midler concert, spied Melissa Manchester in the backup group, the Harlettes; and phoned Barry Manilow; Midler's arranger/accompanist, who introduced them.

Sager and Manchester have co-written all of Manchester's biggest hits, including "Midnight Blue" (the No. 1 easy listening single of 1975), "Just Too Many People" and "Just You And I."

For her debut album, Sager has co-written songs with Manchester, Peter Allen and Marvin Hamlisch. This clever, spry pop novelty, which came close to the Top 40 in a recent single version by Bette Midler, was co-written with Midler and Bruce Roberts.

Sager's debut album, "Carole Bayer Sager," was produced by Brooks Arthur, who handled Janis Ian's No. 1 "Between The Lines" LP two years ago. It also features "Come In From The Rain," a Sager-Manchester collaboration which is the title song of the most recent Captain & Tennille album.

Sager is managed by John Reid in Beverly Hills, (213) 275-5221. Her agents are Howard Rose and Steve Smith of the Howard Rose Agency in Beverly Hills, (213) 273-6700.



Crawler  
"Stone Cold Sober"—82

This Epic act was formerly known as Back Street Crawler, but shortened its name after the death last year of leader and lead guitarist Paul Kossoff.

While on Atlantic the group consisted of present members Terry Wilson Slesser (vocals), Terry Wilson (bass) and Tony Braunagel (drums), in addition to Mike Montgomery (keyboards), who left shortly before the recording of the second album and was replaced by John Rabbit Bundrick.

Its final member was Kossoff, a former member of Free, who was replaced on his death by Geoff Whitehorn, formerly with If, the Maggie Bell Band and Widowmaker.

The group's sound now has strong blues/rock textures, with this single evoking the funky, earthy sound of the Isley Brothers' 1973 hit "That Lady."

Crawler is booked by Tom Ross of ICM in Los Angeles, (213) 550-4000. Its manager is Abe Hoch in London (01) 409-3111.

## PHILLY AREA

# Theatres, Clubs Set Top Name Lineups

By MAURIE ORODENKER

PHILADELPHIA—Theatres and clubs depending on major names for drawing power have assured fans of a steady procession of top favorites for the new season, with both the Latin Casino and Valley Forge Music Fair vying for the top names.

The Latin, a 2,050-seat theatre/restaurant in Cherry Hill, N.J., reopened for the new season on Sept. 16 with a 10-day appearance by Frankie Valli before striking out as a single.

The 3,000-seat hardtop theatre in the round Music Fair in Devon, Pa., kicked off Labor Day for a week with Johnny Mathis, followed by Leo Sayer on Sept. 12 only, and Gladys Knight & the Pips Sept. 13-18.

The Latin has a fixed dinner charge or minimum plus an entertainment tax plus a fixed reserved seating plan if desired for an additional \$1 to \$3 per person.

The first club appearance hereabouts for songstress Cleo Laine with comic Frank Gorshin was Sept. 26-Oct. 2; Buddy Hackett and Vic Damone shared the stage Oct. 3-Sunday (9); Teddy Pendergrass Monday (10)-Sunday (16); and Joel Grey and Joan Rivers have been postponed to a later date.

Marilyn McCoo & Billy Davis Jr., along with David Steinberg, moved into the Latin Monday (17)-Oct. 23; The Mills Brothers with Myron Cohen for Oct. 24-30; Bobby Vinton for Nov. 7-13; Sammy Davis Jr., Nov. 14-20; and Bobby "Blue" Bland for Nov. 28-Dec. 4. Already set for next year is Lou Rawls for May 15-21.

Valley Forge Music Fair, concluded the month with Mitzi Gaynor, Sept. 20-26, followed by Sergio Franchi and Caterina Valente Sept. 26-Oct. 2; Totie Fields and Tommy Leonetti, Oct. 4-9; Myron Floren and stars of the Lawrence Welk Show, Thursday (13)-Sunday (16); and the jazz combination of Ella Fitzgerald, Count Basie, Dizzy Gillespie and Oscar Peterson, Oct. 25-30.

## 'Donny & Marie' Moves To Utah

LOS ANGELES—ABC-TV's "Donny & Marie" series is moving to Orem, Utah, due to personal reasons by the show's stars. The new studio contains all new equipment and lighting facilities with taping to begin in November.

Eleven shows taped at KTLA's studio here for the 1977-78 season have been completed and the cast has taken a six-week break. Eleven additional shows, concluding the season, will be taped at the new facility.

Some sets will be moved to Utah along with about 60 staff.

The Osmonds' first Utah taping will have guests Connie Stevens and McLean Stevenson. Future guests include Ann-Margret, Roy Clark, Danny Thomas, Jim Nabors and Buddy Hackett. The shows are not expected to alter as the result of the move.

## Variety Tour Ends

LOS ANGELES—Lee Variety, president of the newly formed Amour Records, has completed a nationwide tour on behalf of his label's debut album, "Variations."

He met in Chicago, New York, Atlanta, Memphis, New Orleans and Houston with the sales and promotion staffs of Springboard International Records, which is distributing Amour.

## THEATRE NEW WIS. VENUE

MILWAUKEE—This city has another contemporary music venue, the 2,100-seat Oriental Theatre on the city's east side. Alan Dulberger and Ray Prochnow of Landmark Productions here have taken a two-year lease for 40 concerts starting Oct. 12 with Gato Barbieri.

The theatre, designated as a city cultural landmark, was built in the early 20s. It has been completely renovated and will also be used as a short-run film theatre by Parallax Theatre Systems, Los Angeles.

Dulberger, who also operates the five-store 1812 Overture record/tape chain here, has Taj Mahal and Steve Goodman Nov. 4 and Eric Carmen Nov. 13. He will ticket at \$6.50 and \$7.50 for this type of attraction, but will go as low as \$1 to \$4.50 when showcasing.



**JVC SWEEPSTAKES**—Winners of the JVC Super Sport Sweepstakes used by JVC America to launch its model 3060 portable radio-tv-cassette recorder (a "world's first") are Ron Gautreau, center, and Larry Pina of It Hi Fi, North Dartmouth, Mass., where the equipment purchase and entry was made. Local sales rep Howard Arbetter looks on at right. N.Y. Yankee Chris Chambliss drew the winner from more than 55,000 entries, and both consumer and dealer will go expenses paid to the sports classic of their choice this fall or winter.

## AT INDIANA, PA.

# Happy Birthday Hi Fi Campus Expo Theme

NEW YORK—Keyed to the centennial of sound recording and themed "Happy Birthday Hi Fi," the third annual Hi-Fi/Stereo Expo will have 11 manufacturers and five retailers Tuesday-Wednesday (18-19) at Indiana Univ. of Pennsylvania.

Coordinated by Frank Viggiano Jr., of the college's consumer services department, who developed the educational, "no-sales" show idea in 1975, the event will have the first public showing of Sansui's AX-7 mixing-control center and the Radio Shack home computer, among other highlights.

Also participating are Dynaco, Bose, Maxell, BASF, Hencic, 2001 Systems, Marantz, Quasar, Audio Technica and Hitachi. Retailers involved include Record Shop, Stereo Shack and Opus One outlets in the college base of Indiana, plus Opus One and Audio Excellence from Pittsburgh.

Seminars, workshops and discussion sessions again will be a vital part of the event, upped from the two prior one-day shows which drew 6,000 and 8,000 in 1975 and last year, respectively. It was conceived by Viggiano to augment his course in consumer electronics buying, extended to help the community as well.

All manufacturers will show their products, with special presentations by Dynaco's Jim Elliott, kit building; Bose's Allan Evelyn, "speakers and spaces"; Maxell's Gene LaBrie and Dave Monoson, tape clinic; Radio Shack's Fred Osterman, how to use the new home computer, and

## Umbrella Adds 2 Direct-Disks

NEW YORK—Hi fi component stores will have two new direct-to-disk recordings from the Umbrella label, distributed exclusively in the U.S. by Fairlawn, Ohio-based Audio-Technica.

"Big Band Jazz" by Rob McConnell and the Boss Brass includes a suite from "Porgy & Bess" on one side, at suggested \$21.95 resale. "Father & Son Sonatas" features "Violin Sonata in G minor" by Efrem Zimbalist Sr. on one side, and "Violin Sonata" by son Efrem Zimbalist Jr. on the other, at suggested \$14.95.

## AM Stereo Inquiry Dates

• Continued from page 31

The industry committee has completed its tests on three AM stereo systems by Belar Electronics, Magnavox and Motorola in over-the-air trials out of two Washington area AM stations, WTOP and WGMS, and WBT in Charlotte, N.C.

The committee hopes to file a report on the testing around Dec. 1, but feels the results should have time to circulate among interested parties—including manufacturers gearing up for the equipment market—before they file comments. The FCC has agreed.

Last month, a new entry by the Harris Corp. came into the AM stereo race, with a system that is reportedly testing over station WGMS and WBT, to provide a base of comparison with the three prior systems tested by the NAMSRC.

The FCC launched inquiries in July on whether to authorize new broadcast sound by AM stereo, FM quadraphonic (matrix or discrete) and even included the rather remote possibility of stereo television sound (Billboard, June 25, July 9, 1977).

AM stereo is the front runner in the improved broadcast sound sweepstakes, with very strong AM broadcaster backing.

At a recent NAB radio board meeting, chairman Len Hensel of WSM (AM-FM) in Nashville, said the board believes AM stereo will gain FCC approval, and will be in commercial operation as early as the summer of 1978.

There is also heightened interest in the car stereo equipment manufacturer area, with Motorola and others known to have AM stereo prototypes ready and waiting to submit to the FCC for type approval as soon as a favorable decision is reached.

AM stereo is seen as a real boon to the autosound market, which despite recent sales growth still has not achieved anywhere near the in-car penetration that many feel should have come about years ago.

## OLDER, FEMALE, BLUE-COLLAR Changing Mart Seen For Hi Fi

• Continued from page 4

ces—about 65 from manufacturers and 35 from media—agreed the day-long program was the best idea IHF had ever come up with. And sentiment was much in favor of more emphasis on such research, statistics and marketing programs from IHF than on trade shows.

Presentations by Prof. Willard Salzer of Florida International Univ., Ed Hopper of Ziff-Davis, John Hall of U.S. Pioneer Electronics, John Koss of Koss Corp., and Don Drury of the Newspaper Advertising Bureau all reinforced the basic premise.

That the hardware goals are entwined with software's was emphasized by Hopper's statistics on record/tape ownership and purchasing, from a survey of nearly 1,000 warranty cards supplied by 30 hi fi manufacturers.

• Three of every four (75.8%) audio component buyers purchased records in the previous three months, and one of every eight (12.4%) bought prerecorded tapes.

• Average purchase in the three months was nine LPs (three a

month) and nearly six tapes (two a month).

• The typical component buyer owns 150 albums and more than 38 prerecorded tapes.

• The average hi fi purchaser spends nearly 19½ hours a week listening to music.

In the survey responses, based on in-depth 45-minute interviews, the average buyer was 92% male (94% three years ago), median age 25.6 (versus 24.3), 75% college educated, and a median income of \$16,700 with 45.5% earning \$15,000 or more.

Professor Salzer focused on changing demographics, emphasizing that the younger customer share-of-market continues to decline, with the key 20-34 age group dropping from 19% of the population in 1970-75 to 15% from 1975-80, and more precipitously after that.

Biggest population shifts are to the South and West Sunbelt, with household size continuing to decline, and more female-headed households. He urges manufacturers to break down the total market into key segments—by age, income, life-

## FIRST SURVEY

# Studio Equipment Brand Use Varied

By STEPHEN TRAIMAN

NEW YORK—Many suppliers in the U.S. and abroad have staked out solid brand preference shares in the varied component and software lines used in commercial recording studios in America.

However, only one company—Shure—heads more than one component list, emphasizing the fact that the market is wide open for technological innovation and that opportunities exist for even the smallest firms to "make their mark."

The figures from Billboard's first survey of recording studio equipment usage were compiled from questionnaires returned by 569 U.S. studios from June through August.

It is a representative portion of some 800 studios listed in the upcoming 1977 edition of Billboard's Recording Equipment & Studio Directory, but does not necessarily reflect the total situation in America.

Studios not available for custom recording or mastering, and studios not providing brand name identification have necessarily been excluded.

The percentages indicated for the leading brands of various types of standard equipment are a weighted

figure. They are based on both the total number of responding studios using that type of equipment, and on the total number of items reported in that category.

In three key categories—audio tape (mastering and cassette), blank disk lacquers and masters, and monitor speakers—percentages are based solely on the total number of studios responding to the survey using that brand.

For example, in blank tape, Ampex shades 3M Scotch with 41.4% to 41.2%, as 317 studios responding the survey indicate they use Ampex while 315 use Scotch. There is no weighted volume usage figure, as it was impossible to get accurate information in this area.

Other blank tape brands mentioned include Maxell, 5.1%, due in part to the growth of the "mastering" cassette mart; Agfa, 4.4%, expected to grow now that a full-width line is available here, and Audiotape/Capitol, 3.9%.

• In blank disks, Audiodiscs (Capitol Magnetic) lead with 45.5% of responding studios using this brand, followed closely by Transco

(Continued on page 63)

## ODYSSEY CHAIN CONFAB

# Tape Emphasis Praised And Probed By 3 Makers

SANTA CRUZ, Calif.—The Odyssey retail chain places great emphasis on prerecorded and blank tape sales.

Three of four blank tape makers slated for presentations showed here Oct. 7, each lauding the five-state retail web for its tape impact. Prerecorded tape was discussed on a number of occasions during the chain's four-day confab.

All of the Odyssey stores are equipped with the electronic alarm-igniting strips in their open 8-track and cassette shelves.

Marshall Mitzman, Memorex regional man, said Memorex is the chain's number one selling tape. Remarks from the floor by store staffers indicated the firm's consistent television and radio spots make that possible.

TDK and other blank tape makers can't afford tv, Bob Stone of TDK, commented. Memorex, first to use tv, got all the impact from this expensive program.

Stone today favors radio spots and store clerk spiff programs. He explained that later this fall, TDK will be providing an entire product testimonial program via print and radio spotlighting Fleetwood Mac.

The program will even include TDK providing concert tickets and backstage passes to store staffers, Stone promised.

Richard Bullock, Odyssey president, asked if the campaign included ad dollars for Fleetwood Mac. When Stone answered affirmatively, Bullock commented, "I'm glad we are finally getting some Fleetwood Mac advertising," to a delighted laugh from his employees at the meeting.

Clerks were urged to find out how customers were going to use blank tape before providing that tape to a customer. He noted that a less expensive tape could be sold to the consumer who is taping a speech, while the best would be required to tape a classical recording.

Dick Cox, Capitol Magnetics, presented JVC portable stereo cassette decks to winners from the three regions in the Odyssey chain. He asked what type of prizes employees favored in such future contests. The convention favored components.

HIGH FIDELITY HOUSE

1st Audio Expo In Allentown

ALLENTOWN, Pa.—High Fidelity House, one of the major hi fi chains in the Eastern Pennsylvania-Delaware area, staged its own consumer trade show here.

tops for audio sales because of the half dozen colleges located in this Allentown-Easton-Bethlehem area.

The station broadcast live from the show, from 4 to 10 p.m. on Friday, 10 to 10 on Saturday, and from noon to 6 on Sunday. Seminars were conducted by Bose and Advent on loudspeakers, by TDK and Maxell on tapes, and by Discwasher on record care. Major displays included direct-to-disk recordings, Advent's Video-Beam six-foot diagonal projection television, Sony Betamax, and Sanyo and JVC videocassette equipment.

Among the major lines exhibiting, all with special sales prices for the show, were turntables by Technics, Thorens, Pioneer, B.I.C., Philips and ADC Accutrac; stereo receivers, amps and tuners by Nikko, Technics, Pioneer and Phase Linear; tape decks by TEAC, Pioneer, Sanyo and Philips; car stereos by Sanyo, Automatic Radio, Pioneer and Jensen car speakers; loudspeakers by Pioneer, Philips, ADS, Genesis, Advent and Accousti-Phase 1; and blank tapes by Capitol, TDK and Maxell.

Some \$4,000 worth of prizes were distributed, topped by use of a Video-Beam during the World Series.

Some 40 manufacturers of stereo equipment and parts were on hand to demonstrate their gear with emphasis on the newest, most innovative equipment, as the local outlet staged its first Great Allentown Hi Fi Show, also serving as a sales promotion, Oct. 7-9 at the George Washington Motor Lodge here.

While High Fidelity House does not carry records and prerecorded tapes, the show was co-sponsored by WSAW Radio, local AM station which programs LP music and calls itself "The Album Station."

To keep the promotion in the show category, there was a \$2 admission, with \$1 discount coupons flooding the area. The area is rated

'Fisher Week' In L.A.

LOS ANGELES—Mayor Tom Bradley of Los Angeles presented officials of the Fisher Corp. a proclamation celebrating the component maker's 40th anniversary.

In addition, Oct. 17 through 22 has been proclaimed "Fisher Week In Los Angeles."



FREE GOODS—Jimmy St. Pier, chairman of the sponsoring BADEM committee, presents albums, badges and T-shirts to Katy Kisson, State Records artist, the 2000th visitor to pass through the turnstiles at successful first Discotek '77 in London (Billboard, Oct. 1, 1977).

Hi Fi, Disco Expand Mart For Electrical Contractor

CHAMPAIGN, Ill.—The advent of disco, extended from the hi fi business, has helped expand J.R. Russell Electric here into a multifaceted operation.

What began as an electrical contracting firm about 11 years ago has turned into one of the largest sound and light outfits in Central Illinois, according to the firm's Ronald Johnson, resident lighting engineer.

The company had gradually moved into hi fi, acting as authorized Midwest dealer for such name brands as Technics, BGW, Soundcraftsmen, Altec, Revox, Beyer, Shure and Electro Voice.

As it gradually added some of the more disco-oriented lines, including Meteor Light & Sound, Diversitronics and Showco, owner John Russell saw his firm blossoming into a diversified business.

"We now sell, rent, install and service a wide variety of light and sound equipment throughout the Midwest, and ship a number of items nationwide," notes Russell.

Until recently, the owner and his crew remained behind the scenes handling sound and light service for people in the theatre, band and disco business.

But last year they put their expertise to work, notes Johnson, setting up a disco showroom, spreading business cards throughout the area and using space in local newspapers.

Already established as quality engineers with the design of complete disco systems for several clubs in the area, Russell saw the ad campaign brought many requests for their disco sound service at the nearby Univ. of Illinois, according to Johnson.

Russell's mobile disco packages, in particular, were so successful that the firm soon began to get requests from other colleges throughout the state, as well as from the general public.

"We've played inside and outside, in big and small places," emphasizes Russell. "We're dealers in equipment and by using it in an actual disco environment, we not only get a better understanding of its on-the-job operation, but also get the opportunity to expose our inventory to the general public."

Using in-house deejays and occasionally contracting Smokey Wilberforce, local disco coordinator for

Corporex Joint Venture For Mexico Blank Tape Plant

LOS ANGELES—Corporex Inc., a consulting firm here specializing in the audio/visual/communications industry, has entered into a joint venture with Montage Mexico, S.A., an investment group located in Vera Cruz, to manufacture magnetic tape.

Under terms of the agreement, Corporex will provide technology, manufacturing equipment, raw materials and consulting services.

The 15,000 square foot plant, located in Vera Cruz some 150 miles east of Mexico City, will produce cassettes and back lubricated tape for the duplicator market as well as cassettes, 8-track cartridges and open reel tape under the Verak brand name for the consumer market.

An exclusive arrangement has been completed with Kodak/Mexico to distribute the Verak consumer tape line through 3,000 Kodak outlets throughout Mexico.

Gerardo Poo, president of the

Montage Mexico investment group, indicates his firm now intends to become the foremost tape manufacturer in Mexico and adds that the tape will be high quality.

Anthony P. Cunha, president of Corporex and ex-head of Capitol Magnetic Products, points out that neither firm has any interest in "cheap" cassettes.

Full production is scheduled to commence in January 1978. Ed Koeppe, Corporex partner, will act as product manager.

Akai Cuts Prices On Components

LOS ANGELES—Akai America, Ltd. has reduced suggested retail prices on its entire line of stereo receivers, tuners, integrated amplifiers and several cassette deck models.

Reductions average 5% on 1100 series and model 1200 receivers, 7% on integrated amplifiers and more than 17% on tuners.

At the same time, dealer cost prices on these products also have been reduced.

For dealers who already have Akai electronics in stock, the company has also instituted a price protection program on all products affected by the reductions.

Dealers can elect to protect any portion of their present inventory with new orders under terms of the program.

The move was made, according to Jay Menduke, director of marketing, to become more competitive and to remain a dominant factor in electronic components.

The firm will retain its representative structure.

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OCTOBER 22, 1977, BILLBOARD

## Rep Rap

The Nov. 14-18 **Dixie Distributor-Manufacturer-Representative (D-M-R)** Caribbean cruise has been switched to the much larger super luxury liner T/S Leonardo Da Vinci to replace the Flavia, according to Paul Hayden, president of the sponsoring tri-chapter Dixie Electronics Representatives Inc.

Departure is from Port Everglades, Fla., with a 2½-day stay in Nassau. Stateroom prices range from \$265-\$395 for manufacturers/representatives and \$220-\$350 for distributors. Information on availabilities from Douglas Cowden, Travel Planners International, Suite 102, 1 Perimeter Way, N.W., Atlanta, Ga. 30339.

**Frazier, Inc.**, Dallas-based manufacturer of consumer stereo speakers, commercial sound radiators and associated equipment, has named **LSM** of Phelps, N.Y., to rep the line in Upstate N.Y. In its 27th year, the firm covers the area from its headquarters at 27 Orchard Park,

Phelps, and branches in East Aurora and LaTah.

**National ERA** will have an expanded marketing services program at the first **MIDCON '77** mid-continent electronics show and convention, Nov. 8-10 at Chicago's O'Hare Exposition Center and nearby O'Hare Hyatt Regency Hotel, notes Ray Hall, executive vice president. Included will be ERA's Lines Available Service, a key pipeline to rep firms interested in new lines.

**Gerald Taylor Marketing** is the newly named metro New York area rep for **U.S. Pioneer Electronics**, president Bernie Mitchell announced. Headed by Taylor, formerly publisher of Harpers Bazaar and National Lampoon, the firm took over responsibility for the hi fi account Oct. 1 from Gilbert E. Miller Assoc., which handled it for 11 years. Taylor is based at 222 Cedar Lane, Teaneck, N.J. 07666, phone (201) 836-7535, and will rep the line in metro New York, Northern New Jersey and Fairfield County, Conn.

## Changing Hi Fi Mart Seen

• Continued from page 61

year, versus the overall industry figure of 84%.

In the product mix, figures may not be very valid due to the small sample, but returns show 5%-10% of sales from accessories, less than 4% from blank tape (very low), 5%-15% receivers 5% or less separates, 5% or less turntables, 5%-15% speakers, 4%-10% tape decks, 2% or less cartridges, 10%-20% car stereo and 3% or less headphones.

Hi fi pioneer **Koss** emphasized that the building of new markets is vital to the industry's future. He feels the audio industry has ignored to-

day's woman ("a sleeping giant"), and that it should bring consumers more into product decisions. He also believes the major problem is the lack of sales professionalism at the point of sale.

"Millions would like to listen to good music and can benefit from the music entertainment that our equipment provides," he maintains. "You don't have to be a technician to enjoy hi fi. We have to market the availability of quality music listening to the unsophisticated consumer."

(This IHF management seminar report concludes next week with a recap of the retailer panel.)

## Tape Duplicator

**Tape Duplicator Heads & Guide Cleaner** has been introduced by **Pentagon Industries** with a debut at the upcoming AES convention, Nov. 4-7 in New York. According to Harry Shaffer, national service manager, it was developed as a joint project of the firm's research department and an independent lab.

It is claimed particularly effective on conditions such as "wet shed," described as occurring where the binder adhesive doesn't adhere to the tape backing, with the result that binder and oxide is deposited on the head. Then the friction of tape moving at high speed across the head "glues" the binder oxide to the head.

The new cleaner reportedly not only removes the wet shed and other residue but also reconditions the rubber parts, and can be used on capstans and pinch rollers.

**Intercontinental Televideo Inc.**, New York-based video service and videotape transfer company, is redirecting its European activity to cen-

tralize more on the mainland, notes president Gerald Citron. **Audio + Video Ltd.** of London may continue to be used as a subcontractor for U.K. work. Availability of broadcast quality standards conversions at significantly lower prices is anticipated soon at the U.S. end, he reports.

First speaker confirmations have been announced for the **Video Disc 77** conference, sponsored by **EVAV (U.K.) Ltd.**, Nov. 8-9 at the British Academy of Film & Television Arts, London. What is claimed as the "first" public U.K. demonstration of the Philips/MCA videodisk system is promised.

Included are **Robert Abrahams**, EMI copyright advisor; **Rod Allen**, Broadcast editor; **Barrie Heads**, Granada International; **Donald MacLean**, EMI Audio-Visual Services; **C.B.B. Wood**, BBC engineering information director; **W. Zeiss**, Philips VLP division manager; with **John Chittock**, Screen Digest editorial chairman as program chairman.

## 1ST BILLBOARD SURVEY

## Studio Equipment Brand Use Is Varied

• Continued from page 61

with 40.2%. Allied usage is indicated by 7.6% and Pyral (imported by Gotham Audio) by 6.8%.

• **Monitor speaker usage** is topped by **JBL** with 28.4% of responding studios, just shading **Altec** with 25.2%. **Electro-Voice** units are used in 8.2% of the studios, and **Auratone** by 7.3%. Other brands mentioned, in order, include **Big Reds/Mastering Labs**, **Westlake Audio**, **KLH** and **Klipsch** tied, **Advent** and **AR**.

• **Consoles**, probably the biggest dollar item, finds custom-designed units with a 14.5% weighted usage share, just shading **MCI** with 14.3%. **Tascam** is indicated by 8.6% and **ARI** by 6.3%, while other brands preferred, in order, are **Auditronics**, **Neve**, **Electrodyne**, **Langevin**, **Spectra Sonics**, **OpAmp**, **Quad-Eight**, **Harrison**, **Audio Designs**, **RCA** and **Sphere**. The "all others" category is a big 28.2%, an indication that many companies are in this key market area.

In the important tape recorder area, percentages also are weighted for both usage and number of units, but are based on 460 usable returns, rather than the 569 for most other categories.

• **Recorders with 16 or more tracks** are topped by **MCI** with 36.3%, while **Ampex** just shades 3M for the No. 2 spot, 23.3% to 23.2%; **Scully** has 10.2% and **Studer** 3.1%.

• **Tape recorders with less than 16 tracks**, including some cassette and cartridge units, show **Ampex** in the lead with 37.2% while **Scully** is runnerup at 15.6%. Following with closely bunched shares, in order, are **TEAC**, **Sony**, **MCI**, **3M** and **Revox**, with a large all others figure of 19.2%.

• **Shure** takes the top spot in portable mixers, with 25.1% of the 569-studio respondent market share, followed by **Ampex** with 14.7%, **Tascam** 9.4% (13.3% with **TEAC** added), **Sony** 6.8% and **Altec** 6.3%. Other indicated, in order, are **TEAC**, tied with custom-designed units, **Tapco**, **Yamaha** and **Gately**, and all others 19.7%.

• **Phono cartridges** also find **Shure** in first place in the weighted respondent figures with 48.3%, outdistancing **Stanton** with 24.8% (33.5% with **Pickering's** 8.5% added), then **JVC**, **Empire** and all others (13.5%).

• **Disk cutting lathes** finds **Scully** in the No. 1 spot with 34.9%, shading **Neumann** with 28.9% and **Presto** with 20.1%. **Fairchild** has 7.4% of respondent market share, and all others 8.7%.

• **Cutting systems** shows **Westrex** on top with 26.8%, narrowly ahead of **Neumann** with 22.7%, while **Grampian** has 11.9%. Others mentioned, in order, are **Haeco**, **Presto**, **Gotham**, **Ortofon** and **Cappa**, with 10.7% for all others.

• In microphones, probably the closest market share race, has **Neumann** on top with 19.2%, followed by **Electro-Voice** at 17.3%, **Shure** and 14.8% and **AKG** at 14.1%, while **Sony** has 9.7% and **Sennheiser** 8.5%. Also mentioned are **RCA**, **Beyer**, **Altec** and **Telefunken**.

• **Monitor power amplifiers** have **Crown** with the biggest usage share at 34.7%, outdistancing runnerup **McIntosh** with 19.9%. Other brands noted, in order, include **Dynaco**, **Spectra Sonics**, **BGW**, **Phase Linear**, **Altec**, **Marantz** and **SAE**, with a large all others figure of 20.6%.

• **Headphones** are topped by **Koss** with 35.7%, followed by **Sennheiser** at 20.8% and **AKG** at 11.9%. Following, in order, are **Beyer**, **Sony**,

**Superex**, **Telex**, **Pioneer**, **Realistic** and **Culver**.

In the key special effects component areas, synthesizers, compressors/limiters, delay systems and echo/reverb units were covered.

• **Synthesizer weighted usage** has **ARP** on top with 43.5%, followed by **Moog** with 31.3%, while **Univox/Korg**, **EML** and **Mellotron** are noted, in order, and a substantial 15.3% among all others.

• For compressors/limiters, **UREI/UA/Teletronix** has a commanding 45.5% weighted share, while a relative newcomer, **dbx**, has 12.3% and **Allison Gain Brains** 10.4%. Following, in order, are **API**, **Fairchild**, **Spectra Sonics** and **Neve**, with a large 19.1% in all others.

• **Delay systems** finds **Eventide Clockworks** taking a solid 44.9% of the weighted usage share, while **Cooper Time Cube** has 14.9%. Also noted, in order, are **Delta-T**, **MXR**, **Marshall**, custom units and **Pandora**, with all others showing 17.8%.

• In echo/reverb units, one of the growing effects categories, **EMT** has a solid 39.7% share, with **AKG** in runnerup spot at 18.9%. Others mentioned, in order, are **Micmix/Master Room**, **Fisher**, **Fairchild**, **Orban/Parasound**, **Tapco**, custom units, **Sound Workshop** and **Sennheiser**, with all others at 11.5%.

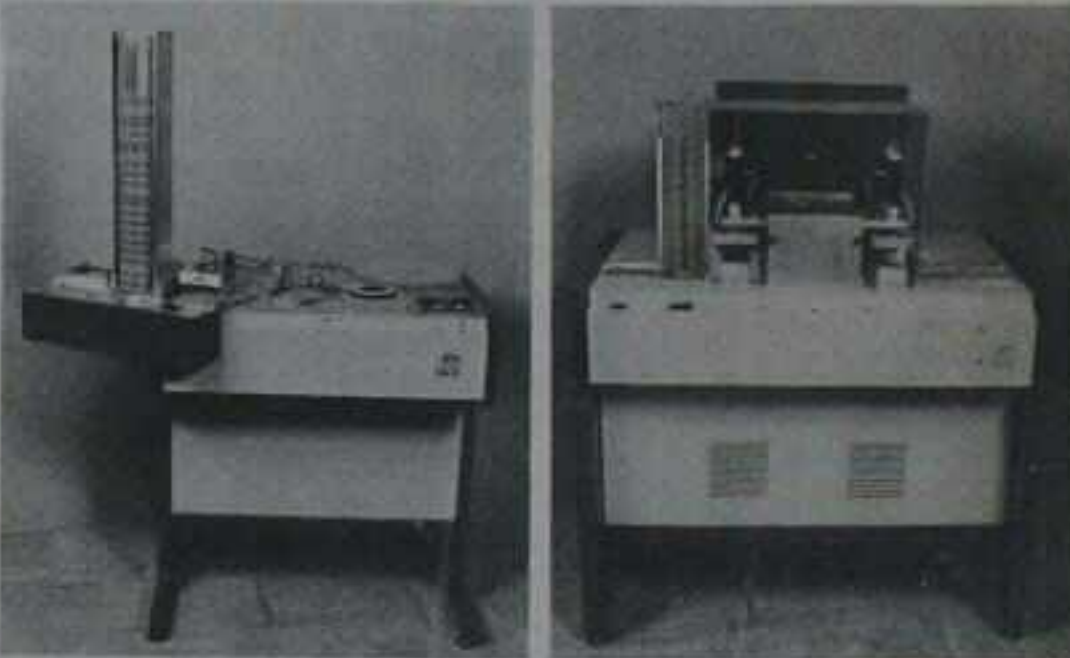
• **Videotape recorders**, or **VTRs**, are finding their way into more studios, with **Sony** getting a commanding 61.5% of the weighted usage share.

## Fox Suing Pioneer Over TV Campaign

LOS ANGELES—Sam Fox Publishing is suing Pioneer Electronics and its ad agency, Chiat/Day, claiming infringement of its long-time copyright, "Lady Of Spain."

The local Federal District Court filing alleges the defendants appropriated a substantial part of the standard in creating the music for a television campaign.

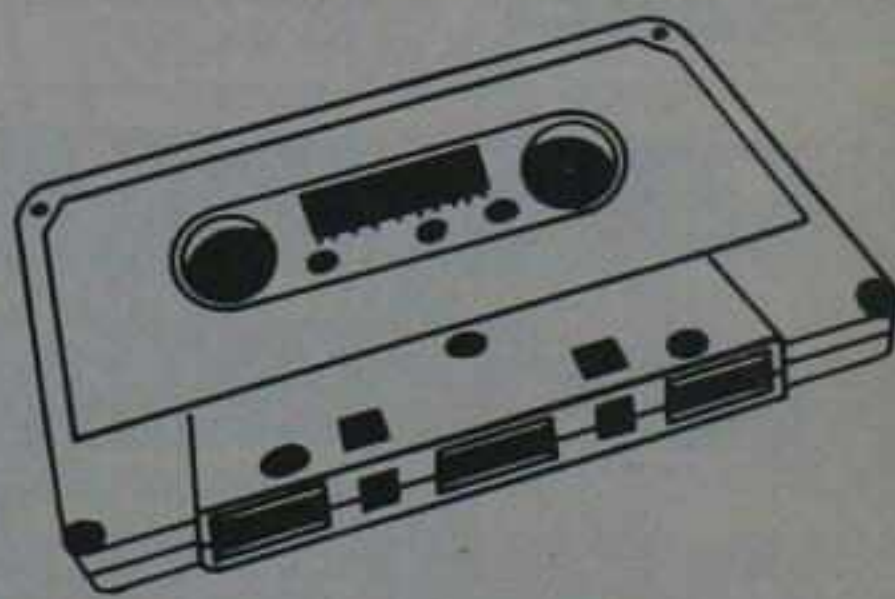
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## 3 Labels Package Hits In Looped Club Sound LP Sets

LOS ANGELES—Three of the top disco labels—TK, Salsoul and London—are making commercially available double-pocket, specially-priced collections of their biggest disco hits by various label artists.

All three albums—TK's "Disco Party," Salsoul's "Disco Boogie" and London's "Star Discs"—will list for \$7.98, and all will present the songs looped without pauses or breaks to simulate the discotheque sound.

This is believed to be the first time

## TK, Salsoul, London Initiate 'Samplers'

By PAUL GREIN

Labels have attempted to market disco samplers. Labels have, though, previously assembled such collections for promotional purposes, and mail-order houses have successfully sold multiple artist disco albums for years.

According to Howard Smiley, TK sales manager, its "Disco Party" album will include at least four million-selling hits.

"We want this to attract more than just the disco freaks," Smiley states,

"so we're including legitimate hits and not just obscure disco records. The album will include Peter Brown's "Do You Wanna Get Funky With Me" and material from K.C. & the Sunshine Band, T Connection, George McCrae and Ralph MacDonald."

The TK set, which will be released in about a month, will contain upwards of 14 songs and is being assembled by Smiley and Ray Cav-

iano, TK's head of national promotion.

Salsoul's album, "Disco Boogie," was originally released three months ago on a mail-order only basis, according to Chuck Gregory, vice president of marketing.

"We then did some test marketing," Gregory points out, "in New York, Washington and San Francisco, and got very good reaction, so we decided to make it available at retail."

The album, subtitled "Super Hits For Non-Stop Dancing," was released last week and contains 22 songs by 10 different artists. The songs were segued and looped by Walter Gibbons.

There are seven selections from the Salsoul Orchestra: "Nice 'n' Naasty," "Getaway," "Tale Of Three Cities," "You're Just The Right Size," "Salsoul Hustle," "Tangerine" and "Magic Bird Of Fire."

Also in the collection is the Salsoul Orchestra and Loleatta Holloway's "Runaway" and Holloway's "We're Getting Stronger" and "Hit And Run." Represented with two selections each are Claudja Barry ("Dance, Dance, Dance" and "Sweet Dynamite"), Double Exposure ("My Love Is Free" and "Ten Percent"), Carol Williams ("More" and "Love Is You") and Moment of Truth ("Helplessly" and "You've Got Me Hummin'").

Rounding out the set, which will be marketed side-by-side with Salsoul Orchestra's 1976 "Christmas Jollies" LP, are Silvette's "Spring

Rain," Paul Mauriat & His Orchestra's "Love Is (Still) Blue," Eddie Holman's "This Will Be A Night To Remember" and First Choice's "Dr. Love."

London's "Star Discs," which includes a little more than an hour of non-stop disco music, was assembled by Billy Smith, London's artist relations director and national disco coordinator. Consultant on the project was Wayne Scott, DJ at Harrah's in New York.

Smith explains the album will be promoted extensively, in conjunction with record stores. Promotion will be the single biggest expense incurred in the release, with mixing and artwork the only other big costs.

"Star Discs," which ships Nov. 15, features 11 songs by nine of the label's top disco acts. Included are Hodges, James & Smith's "Since Fell For You"/"I'm Falling In Love" medley and "One More Love Song," in addition to "Wow" and "Surprise" from Andrew Gagnon.

Artists with one selection in the set are Al Green ("Full Of Fire"), the Olympic Runners ("Put The Music Where Your Mouth Is"), Bloodstone ("Stand Up, Let's Party"), Nature Zone ("Poreupine"), the Larry Page Orchestra ("Erotic Soul"), John Miles ("Slow Down") and Steve Bender ("Final Thing").

Since 10 of the 11 selections were originally released in 12-inch versions, and since London hadn't released a 12-inch prior to last November, the possibility is raised by Smith that the label could release a sampler of its biggest 12-inch its every year.

## Club Program Web In Disconet Package

NEW YORK—T.K. Records and Audiofidelity Records and its subsidiaries, Hidden Sign and Image, have become the first labels to license Disconet Program Service to use their disco releases in its new packaged program service.

Disconet, headed by Mike Wilkinson, former chairman of the American Assn. of Advertising Agencies, is a new music programming service which packages top disco hits programmed by some of the nation's top disco deejays for use in discotheques throughout the country.

The concept was officially unveiled at Billboard's Disco III Forum held at the American Hotel here last August.

According to Wilkinson, the service, which costs \$250 for 13 weeks of programming, provides subscribing discos, spinners, and mobile operators with a weekly 40-minute

recording of the best of the 40 or 50 new releases which hit the market each week.

Wilkinson adds, "Since selection, sequencing and mixing of recorded music are considered a significant art in the success of disco fare, Disconet's service is designed to provide this expertise to subscribers as a supplement to their own local programming."

Three top disco deejays, Tom Savarese, Bobby DJ Guttadaro and Kevin Guilmet, have already been signed to Disconet to assist in the selection, mixing and recording of music.

The service, which has already been subscribed to by more than 200 club operators and disco deejays nationwide according to its owner, was developed following what Wilkinson calls a nationwide research study which showed that 95% of the country's more than 15,000 discos could not be served by promotional representatives or record pools.

Initial programs will be shipped to subscribers at the end of this month. And, according to Wilkinson, subscribers will also receive a rating card which will permit them to rate songs on a scale of one to 10.

These ratings will then be returned to an independent research company which will compile results to determine preferences on a national, regional and market-by-market basis.

"This," states Wilkinson, "will provide an important sounding-board for participating record companies." He adds, "It also will give both large and small town deejays a voice in shaping the future of disco product."

## African Ties Feted At Hurrah's Nitery

NEW YORK—Diplomatic representatives from 41 African nations were feted Monday (10) at the recently refurbished Hurrah's discotheque, by members of the Black Theatre Alliance.

The disco party featured a special guest appearance by the cast of the off-Broadway musical, "Young, Gifted And Broke."

According to Glen Johnson of the Alliance, the party, part of a monthly program to raise funds, was in celebration of the "arts and culture of black Africans and black Americans and the common heritage shared by both."

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## \$1 MIL FACELIFT N.Y.'s Shepherds Will Glitter Anew

NEW YORK—A \$30,000 state-of-the-art sound system and a phantasmagoria of neon and other lighting highlight reopening of the newly refurbished Shepherds discotheque in the Drake Hotel here.

An estimated \$1 million has been channeled into renovation of the club, owned and operated by the Loews Hotel chain.

A prime entertainment aspect of the "new" Shepherds is its plan to offer patrons a mix of both live and recorded music. The opening program features the Treniers, a four-member vocal group. Disco platters between shows are being spun by socialite deejay Sharon Lee.

The club's sound system, designed by Rosner Custom Sound, features modified Philips bi-amplified speakers, augmented by JBL bass woofers built into the apron of the stage and driven by McIntosh's model MC2205 power amplifiers, designed to react to vibrations of dancers.

Other sound equipment includes Bozak mixers, Shure model SR101 mike mixer console, Technics model SL12 turntables with Stanton model 680EL cartridges and Rosner's own custom-built equalizers.

According to Alex Rosner, head of Rosner Custom Sound, the design criteria for the sound stressed excellence in quality and relied heavily on the firm's experience in building more than 200 discos nationwide to create an area of sound

excitement that was not marred by distortion.

The lighting concept designed by George Heywood and Joe Spencer of Design Circuit drew heavily on the Egyptian decor which highlighted the old club. Bob Lobi, head of Design Circuit, describes the dance floor as multi-leveled, sculptured, tempered glass emphasizing the Egyptian motif.

Beneath the layers of glass lies mirrored pyramids wedged into a bed of sand with rhinestones embedded in a sea of crushed crystal. The Nile river is recreated in neon lights and zigzags its way through the dance floor.

Hoisted above the floor is a sculptured Egyptian falcon in colors never before used with neon, states Lobi. There are also "down" lights which create parallel shafts from floor to ceiling, which is mirrored to create an infinity design.

The room was designed by Arthur Miner of International Design Studios, Chicago. It will continue to maintain a general admission policy with dress "casually elegant." Open for lunch and dinner, the room also has a rectangular bar, separated from diners and dancers by a glass wall featuring etchings from King Tut's exhibitions.

There will be dinner and dance packages costing \$25 per person. There will also be a la carte menus and a cover charge for music of \$6 per person, Mondays through Thursdays, and \$8 per person on Fridays and Saturdays.

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# ...The Incredible Kraftwerk Story...



## TOP INTERNATIONAL GROUP:



# DISCO DISCOVERS KRAFTWERK!



Kraftwerk members, left to right, Florian Schneider, Ralf Hutter, Karl Bartos, and Wolfgang Flur. They are surprised at their success in the disco scene!

## KRAFTWERK ATTRACTS PRESS

KRAFTWERK had a busy week in New York recently when they arrived to accept the award for "Best European Group, Male" at the 1977 Popular Music Disco Awards. The German electronic band was interviewed by journalists from numerous publications including Time, Andy Warhol's Interview, Circus, SoHo Weekly News, United Features, New Musical Express, Disco International, Billboard, Cash Box, Record World, New Rocky Mountain

Express, Esquire, Players, Chic Pop Magazine, Where It's At, Associated Press, Gossip World, New York Daily News, Oakland Tribune, Rock Around The World, Disco World, Black American, Denver Post and German newspapers and magazines such as Neve Züricher Zeitung, Frankfurter Allgemeine, Süddeutsche Zeitung and Freizeit Magazine. In addition, KRAFTWERK did a number of radio interviews including WSAN and WHBI.

## KRAFTWERK INFLUENCE FASHION!

The October issue of Gentlemen's Quarterly illustrates Kraftwerk's influence on European fashions in their sensational Trans-Europe Express

pictorial spread. Henri Bendel in New York, and Cardin in Paris (along with other fashion houses) are playing the album while showing their latest fashions!

## LATE FLASH!

New Kraftwerk single on British charts!

## Honored At Disco Awards

Kraftwerk was honored as outstanding artists in the field of disco music at the "1977 Popular Music Disco Awards" show held in New York City's Beacon Theatre on September 22. They were named "Best European Group, Male". The award was made on the basis of a popular opinion poll.

## TV Special

A 90-minute TV music special will be nationally syndicated in November. Part of the televised special will include footage from Kraftwerk's "Trans-Europe Express" film, a four-minute feature put together by the four German musicians. The film visually depicts traveling on that famous European railroad, and is scored with the Kraftwerk song of the same name. (Editor's note: This same footage can be obtained for your use in-concert or in-store by contacting Capitol Records Artist Relations Department in Hollywood or New York.)

## Explodes in Disco & R&B Arenas

Previously making strong inroads on the pop music scene with their advanced electronic music, Kraftwerk has recently exploded in the disco and R&B markets with their "Trans-Europe Express" album. All fifteen of Michael O'Harro's "Tramps" discotheque chain on the mid-Eastern seaboard are playing Kraftwerk, along with New York's "Brown's Guest House" and "Studio 54", and Washington, D.C.'s "Chapter 2".



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## KRAFTWERK Trans-Europe Express



Trans-Europe Express  
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Radio-Activity

SW-11603

ST-11457



# Disco Mix

By TOM MOULTON

NEW YORK—Westend Records has released a new 12-inch 33 1/3 r.p.m. disco disk titled "Speak Well" by Philly USA. It is reminiscent of Savanah Band in its melody, although the tempo is faster. The lead singer has a distinct vocal style, and does an interesting rap. There are three tracks featuring bass and percussion.

The song has a beautiful melody and keeps changing key. This interesting musical concept gives the impression that it reaches a higher level with each key change. The flipside of the record features an instrumental version of the same song, and this too is quite appealing.

Salsoul Records has released the new LP by Silveti titled, "The Sensuous Sound Of Silveti." There are several good cuts including the original disco version of "Spring Rain" which has never been included on an LP.

"Voyage Of No Return" is the strongest song on the album. Uptempo and litting is probably the best way to describe it. It also features a mellow rhythm that follows the same style of the vocals heard on "Spring Rain." There is also a nice rhythm break with voices.

"Coconut Rain," is also uptempo, and done

in a pop/MOR style. "Contigo" is more Latin, but still features the prominent Silveti style. "Primitive Man" incorporates more of a soul/jazz style with a very funky bass line. Featured is Silveti's keyboard styling with a solo.

Polydor Records of Canada has released the M.B.T. Soul LP titled, "Chase." The A side features the title cut which is a lot like "Love In C Minor." The song is basically instrumental with some minor background vocals. There is a rap session in the introductions which explains the title. It tells that sometime in the future females will be in the majority on the earth, and at that time they will have to go out and snare their men. The sound on this record seems to be holding its popularity, and should quickly catch on.

"Deep Love" is four minutes long and features a female trio. This tune is also very European sounding, and features an interesting acoustic guitar with a Spanish flavor. The LP is available only as an import. There is as yet no U.S. licensee.

Atlantic Records has picked up the distribution rights to "Dance, Dance, Dance" by Chic. This will be the label's first commercial 12 inch 33 1/3 r.p.m. disco disk. The record was originally on the Buddha label, and for a while it looked as though it was going to be one of their hottest products.

A number of pressings had been passed out to discotheques around the country, so the groundwork had already been laid. However, it now looks as though Atlantic Records will reap the benefits. The label also plans to rush out three other disco disks. At the present time none of these will be made commercially available. They are "Star In The Ghetto" by Ben E. King/Average White Band; "We Got Our Own Thing" by C.J. & Co. and "The Bull" by the Mike Theodore Orchestra. "Star In The Ghetto" has been remixed and is much faster than the original version.

Tamla Records has released the new Thelma Houston single titled, "I'm Here Again," from the artist's forthcoming LP "The Devil In Me." The tune is done in the same format and style as "Don't Leave Me This Way." Although it is a good disco sound it does not compare to the great original Gamble & Huff composition.

## Dickering Starts In Atlantic City

ATLANTIC CITY, N.J.—An indication of the talent budgets that will blossom at this resort once the green light is given to casino gambling at the hotels was seen this week when Bob Hope came here for a two-day visit to negotiate terms for a possible appearance at the Resorts International Hotel.

Larry Grayson, production director for the hotel, which is presently undergoing renovations for casino gambling and will probably be the first to get a permit, claims Hope's visit was "strictly business with our office."

Grayson says Jackie Gleason is scheduled as the first name act at the hotel. He adds that it is unlikely name acts will begin playing until the first casino opens, probably next spring.

The hotel has also purchased the rights to the "Ziegfeld Follies" name, and plans to stage an extravaganza in its 2,000-seat theatre-restaurant now being built.

## WINS DISCO HONORS

# Kraftwerk's Electric Plant Pulsating Funky Success

By DICK NUSSER

NEW YORK—"Kraftwerk ist funk nicht" means "the electric power plant is not funky." But that doesn't mean Capitol Records' artsy electronic quartet hasn't made a dent with the disco crowd.

Along with Capitol's Tavares and Maze, Kraftwerk won honors in the recent Pop Music Disco Awards produced by John Ellsworth and slated for airing by the Hughes Independent Television Network. The show was taped at the Beacon Theatre here Sept. 22.

Kraftwerk founders Ralf Hutter and Florian Schneider, both 28, began their music careers in 1968 at the Dusseldorf Conservatory. The duo soon attracted a following among German avant-garde with sequencers, computerized "vocals," film clips, strobes, lights and "drums" triggered by photo electric cells. Two albums were released in Germany but remained cult items.

In 1970, Hutter and Schneider founded Kling Klang Studios in Dusseldorf and released the album "Ralf & Florian." Although distrib-

uted internationally, it hardly caused a ripple. However, the group's next album, "Autobahn," released here on the Mercury label, evoked a response.

Incessant, pulsating rhythms mixed with eerie, metallic sounds evoking the high speed German expressways, garnered airplay on American radio stations. European producers and trendsetters on both sides of the Atlantic took notice of "Teutonic rock." The group signed with Capitol and released the "Radio-Activity" album last year.

Kraftwerk now features lyrics written by poet Emil Schult and two electronic percussionists. Elements of the synthesized, metallic Kraftwerk sound began seeping into European-produced disco cuts. David Bowie began playing "Radio Activity" prior to his stage shows. The LP was chosen album of the year in France where it remained at the top of the charts two months.

Hutter and Schneider were not prepared for the acceptance of "Trans-Europe Express," released in March this year among listeners traditionally tuned to r&b and the more current disco sounds.

As Hutter explains, "Electronics is beyond nations and colors. It speaks a language everyone can understand. It expresses more than just stories in the way most conventional songs do. With electronics, everything is possible. The only limit is with the composer."

Initial response to "Trans-Europe Express" among disco and r&b fans caused Capitol to release a 12-inch 33 1/3 r.p.m. disco disk of the title cut, backed with "Metal On Metal." The label later edited and remixed both cuts for a special 12-inch disco disk for FM and MOR radio stations. A consumer single was also shipped.

## Ohio Web In Bait, Switch

NEW YORK—Five Audio Warehouse Co. retail stores in Ohio have been charged with using "bait and switch" advertisements and "deceptive" price comparisons by the Buckeye state's attorney general.

Bait and switch ads are used to lure customers into stores by advertising items at a low price and then telling arriving customers the item is sold out. An attempt is then made to sell them a similar but higher-priced item.

Ohio Attorney General William J. Brown is seeking a permanent injunction against the audio retail

chain's method of advertising and a court order mandating new ads which would correct any earlier false impressions.

The attorney general's suit stems from a prior complaint about Audio Warehouse filed by U.S. Pioneer Electronics Corp., audio manufacturers and distributors.

Also named by the attorney general was Radford Enterprises, an Akron, Ohio firm charged with preparing the Audio Warehouse ads. Stores named in the action are located in Akron, Cleveland, Youngstown, Dayton and Cincinnati.

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**Nashville's WDCN-TV Musicals**

By **SALLY HINKLE**  
NASHVILLE—An educational approach to music is being explored by Nashville's public broadcasting station WDCN-TV under the direction of station producer/director Joe Davis together with Bob Holmes, a nationally recognized musician, composer and writer.

According to Davis, a more sophisticated climate toward music has developed among listeners, and reflective of this attitude is the growth of college music curriculums over the last five years.

"Most listeners are much more sophisticated today than they were a year ago or even five years ago," notes Davis. "They want to know more about what they are hearing."

"College curriculums are reflecting this condition, and have, within the past five years, fattened up their offerings as far as music is concerned. We're even seeing contemporary act participation in workshops and clinics on college campuses in mass."

With Holmes, Davis intends to introduce a new format to public broadcasting as far as television treatment of music is concerned.

"We intend to make available to the PBS network a magazine type format that will deal with music as a whole," says Davis. "We can spotlight individual artists, styles, we can even break it down to deal with melody as a component of music and the next week deal with harmony as a component."

Davis and Holmes have already concluded two of three one hour tapings before a studio audience that a pilot program will be comprised from.

"The first program featured jazz and blues with Roland Gresham and the second program featured more contemporary music with Fred Wesley and the Horny Horns," says Davis. "Our third program will feature contemporary gospel with Bob Jones and New Life. All of these tapings are hosted by Holmes."

**Jazz Beat**

• *Continued from page 34*

Pausa Records, Italian firm, is releasing four jazz titles this month by Sam Rivers, Randy Weston, Red Mitchell and Lee Konitz-Warne Marsh. . . Art D'Lugoff's Village Gate and the Universal Jazz Coalition are cooperating in a series of Monday evening gigs. Already having performed: Billy Harper and Woody Shaw. Upcoming: Bill Hardman quintet featuring Junior Cook and Harold Ousley (17); Clifford Jordan quintet (24) Frank Foster Oct. 31 and the Dizzy Reece band Nov. 14.

The Jazz Heritage Society of Hollis, L.I., bows a series of Sunday afternoon concerts beginning with Sonny Stitt and Bob Conningham (23) at the Hillside Center in Jamaica. Other shows: Charlie Mingus Oct. 30 and an all star band Nov. 27 consisting of Clark Terry, Jimmy Heath, Percy Heath, Duke Jordan, Ernie Wilkins, Walter Perkins and Jimmy Nottingham and the Sonny Fortune quintet Dec. 4.

Maynard Ferguson's next Columbia LP is "New Vintage" due for release Monday (17). Ferguson and his band make their fifth New York area appearance Wednesday (26) at Radio City Music Hall.

Lionel Hampton's next LP to be a tribute to Miles Davis, with Davis himself participating, along with the Jazz Workshop, Gerry Mulligan and Woody Shaw. . . Mingus, meanwhile, set to present his current "3 Or 4 Shades Of Blue" in concert at Carnegie Hall Dec. 10 with the original players on the LP. He's also preparing a sequel to the composition featuring the Brecker Bros., David Sanborn and John McLaughlin. . . Ray Charles, with a new album and single out, is set to appear on the "Tonight Show."



Top Of The Country: RCA's Ronnie Milsap performs on the CMA Awards telecast moments before being named entertainer of the year.



Starry Night: Jerry Clower, June Carter Cash, Chet Atkins and Roy Clark join talents for an introductory medley during the CMA Awards show.

184 TOTAL

## Tree Publishing Garners 10 Of BMI's Awards

By GERRY WOOD

NASHVILLE—Tree Publishing Co. snared 10 awards and three writers—Bobby Braddock, Bob McDill and Billy Sherrill—won four awards each as BMI marked its 25th year of awards for country music Tuesday (11).

Ed Cramer, BMI president, and Frances Preston, vice president, presented the awards, including the eighth annual Robert J. Burton Award for the most performed BMI country song. The coveted Burton Award went to "Misty Blue" written by Bob Montgomery and published by Talmont Music, Inc.

Honoring the late BMI president, the Burton Award is an etched glass plaque mounted on an aluminum pedestal. It's presented annually to the songwriters and publishers of the most performed BMI country song of the year. This is the third time "Misty Blue" and its publisher and writer have received a BMI citation of achievement.

A total of 107 writers and 77 publishers of 101 songs received the citations recognizing popularity in the country music field as measured by broadcast performances from April 1, 1976 to March 31, 1977.

Some 750 writers, publishers and other music industry figures flocked to BMI's Nashville office where a huge tent provided a cozy atmosphere for the black-tie event.

Other highlights of the BMI fete included a special award for "outstanding contribution in gospel music" to Dottie Rambo and three awards for million performances to Mae Davis. The Davis compositions were "Watchin' Scotty Grow," "I Believe In Music" and "Baby Don't Get Hooked On Me."

Eddie Rabbitt and Sterling Whipple won with three songs each while two certificates went to John Adrian, Jeff Barry, Sam Cooke, Tom Gmeiner, John Greenebaum, Wayland Holyfield, Mark James, Baker

Knight, Kris Kristofferson, Willie Nelson, Kenny O'Dell, Ben Peters, George Richey, Allen Toussaint, Conway Twitty and Tammy Wynette.

Of the songs honored with BMI awards, 18 were presented with citations marking previous awards. A 10th year award went to the EMP Co. for "By The Time I Get To Phoenix," written by Jim Webb. "Gentle On My Mind" by John Hartford, published by Ensign Music Corp., received an award for the ninth time.

"For The Good Times" by Kris Kristofferson, published by Buckhorn Music, was honored for the seventh time. Receiving an award for the fifth time was "Sweet

(Continued on page 77)

## McDowell's Elvis Tribute Cops Top SESAC Kudo

By PAT NELSON

FRANKLIN, Tenn.—"The King Is Gone," recorded by Ronnie McDowell for Scorpion Records, was named song of the year and its writers, Lee Morgan and McDowell, received special writer's awards at SESAC's 13th annual awards gala held at the Woodmont Country Club, Thursday (13). The country/pop salute to Elvis Presley was co-published by Brim Music and Broadsword Music.

Approximately 500 industry leaders, including artists, writers, publishers and music executives, witnessed the presentation of 10 separate awards for outstanding achievement in the field of country music.

Well-known for the unusual decor at its annual awards presentations, SESAC transformed the country club into an imitation "speakeasy"

## CMA Picks Milsap For 3 Awards

NASHVILLE—Ronnie Milsap garnered three top awards during the nationally televised CMA Awards Monday (10). As 1977 entertainer of the year, he also picked up male vocalist and best album honors.

Milsap has been honored as male vocalist of the year twice before, in '74 and '76. And his "Ronnie Milsap Live" LP, produced by Tom Collins, won as best album of the year.

Crystal Gayle outpaced four powerful candidates—Dolly Parton, Loretta Lynn, Barbara Mandrell and Emmylou Harris—for female vocalist of the year, spurred by her single "Don't It Make My Brown Eyes Blue," produced by Allen Reynolds. The single has placed her on her own not only in the country field but pop as well.

Another popular lady of the evening was "Lucille," who earned top honors for writers Roger Bowling and Hal Bynum as song of the year

(Continued on page 80)

## ASCAP Honors 102 Hits At 14th Banquet

By SALLY HINKLE

NASHVILLE—Jerry Foster and Bill Rice again won top writer honors while Jack and Bill Music Co. gained top publisher plaudits at the 14th annual ASCAP country music awards banquet.

Held Wednesday (12) at a new location, the Nashville Hyatt Regency ballroom, the ceremony also saluted Sam Lovullo, producer of "Hee Haw," with a special award for "outstanding contributions to the country music industry."

Some 700 songwriters, publishers, producers, artists and other industry figures watched as Stanley Adams, ASCAP president, presented plaques honoring 102 chart hits, among which 10 were awarded to Foster and Rice.

ASCAP veteran Ray Griff also collected 10 awards, five as writer and five as producer, while Jack and Bill Music Co. took in 11. Other top honors went to Billy Sherrill, producer of the year, who won eight awards; Narvel Felts, whose four awards made him the top recording artist, and Rory Bourke, who won four awards for songwriting.

Award winners such as Eddy Arnold, Charley Pride, Ray Price, Ronnie Milsap, Chet Atkins, Lynn Anderson, Sonny James, Sammi Smith, Vaughn Horton, Jim Ed Brown, Helen Cornelius, Billie Jo Spears, Faron Young, Bobby Borchers and T.G. Sheppard applauded as Adams and Ed Shea, ASCAP Southern regional director, reported on ASCAP's country music growth during the past 14 years.

"We only had four songs to honor in 1963 when we began these awards," Adams said, "and in 1967, that had risen promisingly to 17. The promise was fulfilled in the next decade with 47 songs to celebrate in 1973, 84 last year and now 102. Beyond any doubt, 1977 was country music's greatest year and ASCAP's greatest year in country music."

Multiple award winners included Peter Yarrow, formerly with Peter, Paul & Mary; Hal David, ASCAP board member; Neil Diamond; Gordon Lightfoot; Mary Kay Place; Kathy Barnes; Billy Walker; Helen Cornelius; Dave Burgess; Larry Butler; Jerry Wallace; Ron

Chancey; Tom Collins; Johnny Cunningham; Kenny Dale; Dave & Sugar; Bob Ferguson; Maury Finney; Glenn Frey and Don Henley of the Eagles, and Crystal Gayle.

Also, Joe Gelson, Mickey Gilley, Lois Johnson, Jerry Kennedy, Eddie Kilroy, Don King, Mary MacGregor, A.V. Mittelstedt, Johnny Morris, Bob Morrison, Ann J. Morton, Larry Morton, Gary Paxton, Eddy Raven, Bud Reneau, Allen Reynolds, Marty Robbins, Don Robertson, John Schweers, Bill Walker, Jacky Ward, Jim Weatherly, Johnny Wilson, Norro Wilson and Warren Wimberly.

Music publishing firms receiving more than one award included double winners Lowball Music, Music City Music, Publicare Music, Shapiro-Bernstein and Skidmore Music Co.

Triple winners included Milene Music, Southern Music Publishing Co., Starship Music and Wiljex Publishing.

Quadruple winners included Almo Music Corp., Chess Music, Famous Music Corp. and W.B. Music and Warner Bros., Inc.

(Continued on page 76)

## Jennings, Nelson Assist Luckenbach

LUCKENBACH, Tex.—Waylon Jennings, Willie Nelson and the boys have come to the rescue of this Hill Country town (population 3), which was threatened by an avalanche of tourists.

Jennings and Nelson, whose record "Luckenbach, Tex. (The Basics of Love)" brought tourists from all over the world to Luckenbach, have announced they will hold a giant benefit concert this spring for the upkeep and restoration of the town.

The date and place of the concert will be announced at a later date.

Kathy Morgan, first lady of Luckenbach, says she is delighted with the announcement, adding she hopes proceeds from the concert will allow the town to accommodate the large numbers of sightseers who visit each week.

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On Columbia Records  
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Billy Sherrill

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# 'Selling Country' At CMA Confab

By SALLY HINKLE

NASHVILLE—A full program of discussions, workshops, "rap" sessions and artist showcases comprised the activities for some 280 registrants attending the sixth annual CMA Talent Buyers Seminar Oct. 7-10 at Nashville's Hyatt Regency.

"Selling Country" was the theme for this year's seminar, which was structured to needs of talent buyers for outdoor shows, clubs, fairs and concerts. It dealt with topics such as security, search and seizure, insurance, record company promotions, obligations to licensing agencies and safety measures and precautions.

Among featured speakers were David Skepner, Loretta Lynn's manager, who provided pointers in artist requirements; Allan Smith, BMI vice president of general licens-

ing, and Rolf Darwin, BMI national director of musical attractions; Hap Porter, an FBI special agent from Los Angeles who spoke of tape and record piracy; Ray Canady, director of marketing for Opryland, U.S.A., and Marsha Burwell of Carrowinds, who provided information concerning theme parks, and a Pinkerton representative from Atlanta who dealt with security, search and seizure.

Guest speakers included Bob Boatman, director of "Hee Haw," and Gene Ferguson, director of artist development for CBS Records, Nashville.

Spotlighting both established and new country artists in three artist showcases held during luncheon and evening dinners, the talent buy-

ers were exposed to such names as Jim Ed Brown and Helen Cornelius, Roni Stoneman, Willie Wynn and the Tennesseans, Jeannie C. Riley, Narvel Felts, Jim & Jesse, La Costa, Floyd Cramer, Bob Luman, Faron Young, Jim Owens, Harold Morrison and Dottie West.

Capping off the three days, participants attended the CMA awards show and hosted a post-awards party at the Hyatt Regency following the telecast.

## Jingle & Spot Action Climbs

NASHVILLE—The growth of the Nashville jingle and ad business, which brings thousands of dollars in session and residual money to Nashville studios and musicians, continues to spiral upward.

"It's the biggest year we've ever had," comments Gayle Hill, owner of G. Hill and Co., a public relations/production firm established in 1970 when she anticipated that Nashville's country sound would grow nationally and internationally.

Using top Nashville musicians, singers and recording facilities, Hill's firm in the past year has produced national audio spots for Stouffer's American Family Bakery, Rubbermaid's entire 1978 television campaign and the CMA's "Country Music Month" promotional spots running in October on country radio stations across the nation.



Manny Winners: Clutching "Manny Awards" from the Nashville Songwriter's Assn. International are, left to right, Merle Haggard, Marijohn Wilkin with the award for Kris Kristofferson, Mrs. Woody Guthrie who accepted for her late husband, and Johnny Cash.

## 485 VIEW CEREMONY

# Songwriters Hall Of Fame Adds 4

NASHVILLE—The Nashville Songwriters Assn., International inducted four new members into its Hall of Fame during its annual Hall of Fame ceremony and dinner held at Nashville's Sheraton South Sunday (9).

Joining the ranks of 67 prestigious Hall of Fame members are Kris Kristofferson, Woody Guthrie, Merle Haggard and Johnny Cash.

A capacity crowd of 485 industry persons, including artists, writers, publishers and music business executives, viewed the presentations as Marijohn Wilkins, Felice and Boudleaux Bryant, Harlan Howard and Jack Clement presented the Mannys to Bob Beckham, accepting for Kristofferson who was on film location, Mrs. Woody Guthrie, Haggard and Cash.

Other special awards presented during the evening's ceremonies, which featured Archie Campbell as guest speaker, included the president's award, which went to Thomas Hale Boggs, Jr. for his efforts in the new copyright legislation, and an appreciation certificate given to Dot Thornton for her work with the Nashville Songwriters Assn.

Charcoal portraits of the new Hall of Fame members, which were unveiled during the ceremonies, will be on display in the Songwriters Hall of Fame portrait room. Located in the same building that houses the Nashville Songwriters Assn., International offices at 25 Music Square West, the Hall of Fame showcases a unique collection of original song manuscripts, personal mementos of the members and other historical documents.

## NARAS FUNDRAISER

# Execs Perform In Old Rocker Revue

By GERRY WOOD

NASHVILLE—One of the most unusual music showcases in Nashville's history unfolded at George Jones' Possum Holler, Sept. 27 as the Nashville chapter of NARAS presented its WORST show.

Standing for World's Oldest Rock Stars Together, the four-hour show featured prominent executives and stars of the Nashville music industry who gained early success as rock stars in the late '50s or early '60s.

Ranging from very active to relatively creaky, the performers took the stage with gusto for the nostalgic-ridden program. At \$10 per ticket, a packed house rocked with the NARAS fundraiser.

It was a riotous night of music and dancing as industry bigwigs relieved the office pressures by appearing onstage or enjoying the performance of their friends.

There was Jimmy Gilmer—now head of United Artists Music in Nashville—whose rock past is so hidden by the cruel sands of

time that a young Music Row secretary recently asked him, "A long time ago, didn't you play with a group called something-something and the Fireballs?"

"Yes," he replied. "It was Jimmy Gilmer and the Fireballs."

Though Gilmer has lost his Fireballs, he nevertheless came through with a rousing performance of such past hits as "Sugar Shack" and "Bottle Of Wine." Halfway through his 100-proof polished act, Gilmer lost his pants to admiring fans and finished the set clad in a white tux coat and YMCA shorts.

Bob Beckham, president of Combine Music, tried vainly to recapture the form that earned him the opening act spot for Brenda Lee with "Crazy Arms" and "Just As Much As Ever." Appropriately perched in a rocking chair and nestled under a quilt, Beckham showed the style that brought his performing career to an abrupt end.

(Continued on page 82)



"A Little Something on the Side"



A new release for Pat on KANSA RECORDS

Distributed by Major Marketing, Inc., 50 Music Sq. W., Nashville, Tenn. 37203

Thanks To

# RONNIE MILSAP

## ENTERTAINER OF THE YEAR

And

## PRODUCER TOM COLLINS

For Recording At



With Engineers LES LADD, DAVID MCKINLEY & DENNY PURCELL




GENTLE  
TO YOUR  
SENSES

# MEL DANIEL



Mel's first Capitol album includes his hits, "Gentle To Your Senses," "Easy On Your Mind," "I Have A Dream On Me," "Roll Your Own," and his latest hit single, "Soul Of A Honky-Tonk Woman." Produced by Johnny MacRae for Kondo Prods., Ltd.

 **CAPITOL COUNTRY'S COOKIN!**

# Top Dog in Country



Ronnie Milsap *Entertainer Of The Year*  
*Male Vocalist Of The Year*  
*Album Of The Year*

# Thanks to you all.



Jim Ed Brown—Helen Cornelius  
*Vocal Duo Of The Year*

**RCA**  
Records



Copyrighted material



# BMI Fetes Writers

• Continued from page 70

"Dreams" by Don Gibson, published by Acuff-Rose Publications.

Fourth-year awards were presented to "Behind Closed Doors" by Kenny O'Dell, published by House of Gold Music; "The Most Beautiful Girl," written by Norro Wilson, Rory Bourke and Billy Sherrill and published by Al Gallico Music and Algee Music Corp.; and "Tie A Yellow Ribbon Round The Ole Oak Tree" by L. Russell Brown and Irwin Levine and published by Levine & Brown Music.

Songs receiving their third BMI country awards were: "A Good Hearted Woman" by Waylon Jennings and Willie Nelson, published by Baron Music and Willie Nelson Music; "Have You Never Been Mellow" by John Farrar, published by Irving Music; "I Honestly Love You" by Jeff Barry and Peter Allen, published by Broadside Music, Irving Music and Woolnough Music; "If You've Got The Money I've Got The Time" by Lefty Frizzell and Jim Beck, published by Peer International Corp.; and "Misty Blue."

Winners of second year citations were "Crazy" by Willie Nelson, published by Tree Publishing Co.; "Don't Be Angry" by Wade Jackson, published by Acuff-Rose Publications; "I'm So Lonesome I Could Cry" by Hank Williams, published by Fred Rose Music; "Then You Can Tell Me Goodbye" by John D. Loudermilk, published by Acuff-Rose Publications; "(Til) I Kissed You" by Don Everly, published by Acuff-Rose; and "Together Again" by Buck Owens, published by Central Songs.

Also honored for 1974-75 performances was "Room Full Of Roses" by Tim Spencer, published by Belinda Music, and, for 1975-76 performances, was "Broken Lady" by Larry Gatlin, published by First Generation Music.

The new award winners follow the tradition established back in 1953 when BMI honored such songs as "Your Cheatin' Heart" and "Ramblin' Man" by Hank Williams, "Crying In The Chapel" by Artie Glenn, "I'm Gonna Walk And Talk With My Lord" and "Satisfied" by Martha Carson, and "Midnight" by Boudleaux Bryant and Chet Atkins.

The complete list of 1977 BMI award winning country songs:

**AFTER ALL THE GOOD IS GONE**—Conway Twitty, Twitty Bird Music Publishing Co.

**ALL I CAN DO**—Dolly Parton, Oweper Publishing, Inc.

**ALL THESE THINGS**—Allen Toussaint, Tune-Kel Publishing Co., Inc.

**ANGELS, ROSES, AND RAIN**—Jim Zerbe, William Zerbe, Combine Music Corp.

**ARE YOU READY FOR THE COUNTRY**—Neil Young, Silver Fiddle Music.

**BEHIND CLOSED DOORS**—Kenny O'Dell, House of Gold Music, Inc.

**BRING IT ON HOME TO ME**—Sam Cooke, Kaps Music Corp.

**BROKEN DOWN IN TINY PIECES**—John Adrian, Pick A Hit Music.

**BUTTERFLY FOR BUCKY**—Douglas Cox, Bobby Goldstone, Unset Music Corp.

**BY THE TIME I GET TO PHOENIX**—Jim Webb, The EMP Co.

**THE CALL**—Gene MacLellan (PRO Canada), Breechwood Music Corp.

**CAN'T YOU SEE**—Toy Caldwell, No Exit Music.

**COWBOY**—Ron Fraser, ATV Music Corp.

**CRAZY**—Willie Nelson, Tree Publishing Co., Inc.

**DON'T BE ANGRY**—Wade Jackson, Acuff-Rose Publications, Inc.

**DON'T PULL YOUR LOVE**—Dennis Lambert, Brian Patten, ABC/Dunhill Music, Inc.

**DON'T STOP IN MY WORLD (If You Don't Mean To Stay)**—Ray Peonington, Show Biz Music.

**DON'T THE GIRLS ALL GET PRETTIER AT CLOSING TIME**—Baker Knight, Singletree Music Co., Inc.

**THE DOOR'S ALWAYS OPEN**—Dickey Lee, Rob McMill, Jack Music, Inc.

**DRINKIN' MY BABY (OH My Mind)**—Eddie Rabbit, Even Stevens, Belinda Music, Inc., Debdave Music.

**EL PASO CITY**—Marty Robbins, Mariposa Music, Inc.

**EVERY NOW AND THEN**—Mac Davis, Screen Gems Off Music, Inc.

**FASTER HORSES**—Tom T. Hall, Halibole Music.

**FLASH OF FIRE**—Hoyt Axton, Catherine Smith, Lady Jane Music.

**FOR THE GOOD TIMES**—Kris Kristofferson/Buckhorn Music Publishing Co., Inc.

**FOREVER LOVERS**—Sterling Whipple, Tree Publishing Co., Inc.

**FOX ON THE RUN**—Tony Hazard (PRS), Dick James Music, Inc.

**THE GAMES THAT DADDIES PLAY**—Conway Twitty, Twitty Bird Music Publishing Co.

**GENTLE ON MY MIND**—John Hartford, Ensign Music Corp.

**GOLDEN RING**—Bobby Braddock, Rafe Van Hoy, Tree Publishing Co., Inc.

**A GOOD HEARTED WOMAN**—Waylon Jennings, Willie Nelson, Baron Music Publishing Co., Willie Nelson Music, Inc.

**GOOD WOMAN BLUES**—Ken McDuffie, Sawgrass Music Publishers, Inc.

**HANK WILLIAMS YOU WROTE MY LIFE**—Paul Craft, Acuff-Rose Publications, Inc.

**HAVE YOU NEVER BEEN MELLOW**—John Farrar (PRS), Irving Music, Inc.

**HEART HEALER**—Tom Griesner, John Greenebaum, Sawgrass Music Publishers, Inc.

**HER NAME IS**—Bobby Braddock, Tree Publishing Co., Inc.

**HERE'S SOME LOVE**—Richard Mainegra, William Roberts, Screen Gems-EMI Music, Inc.

**I COULDN'T BE ME WITHOUT YOU**—Billy Joe Shaver, Return Music.

**I DON'T WANT TO HAVE TO MARRY YOU**—Fred Imus, Philip Sweet, Blackwood Music, Inc., Imusic, Inc.

**I HONESTLY LOVE YOU**—Peter Allen, Jeff Barry, Broadside Music, Inc., Irving Music, Inc., Woolnough Music, Inc.

**I'M A STAND BY MY WOMAN MAN**—Kent Robbins, Billy Sherrill, Tammy Wynette, Al Gallico Music Corp., Pi Gem Music Publishing Co., Inc.

**I'M GONNA LOVE YOU**—Baker Knight, Dunbar Music, Inc.

**I'M SO LONESOME I COULD CRY**—Hank Williams, Fred Rose Music, Inc.

**IF I HAD TO DO IT ALL OVER AGAIN**—Bobby Springfield, House of Gold Music, Inc.

**IF LOVE WAS A BOTTLE OF WINE**—Sterling Whipple, Tree Publishing Co., Inc.

**IF NOT YOU**—Dennis Locorriere, Horse Hairs Music, Inc.

**IF YOU'VE GOT THE MONEY I'VE GOT THE TIME**—Jim Beck, Lefty Frizzell, Peer International Corp.

**IN SOME ROOM ABOVE THE STREET**—Sterling Whipple, Tree Publishing Co., Inc.

**IT'S MORNING**—Leah Colter, Baron Music Publishing Co.

**LIARS ONE, BELIEVERS ZERO**—Glenn Martin, Tree Publishing Co., Inc.

**LIVIN' IT DOWN**—Ben Peters, Ben Peters Music, Crazy Cajun Music.

**LONE STAR BEER AND BOB WILLS MUSIC**—Red Steagall, Glenn Sutton, Otter Creek Music, Rodeo Cowboy Music, Inc.

**LONELY TEARDROPS**—Tyrone Carlo, Merrimac Music Corp.

**LOVE IS THIN ICE**—Geoff Morgan, Barken Music, Pi Gem Music Publishing Co., Inc.

**LOVE REVIVAL**—Tom Griesner, John Greenebaum, Sawgrass Music Publishers, Inc.

**LUCILLE**—Roger Bowling, Hal Bynum, Andite Invasion, ATV Music Corp.

**MISTY BLUE**—Bob Montgomery, Talmont Music, Inc.

**MOODY BLUE**—Mark James, Screen Gems-EMI Music, Inc.

**THE MOST BEAUTIFUL GIRL**—Rory Bourke, Billy Sherrill, Norro Wilson, Al Gallico Music Corp., Algee Music Corp.

**MY EYES CAN ONLY SEE AS FAR AS YOU**—Naomi Martin, Jimmy Payne, Ensign Music Corp.

**9,999,999 TEARS**—Rasie M. Bailey, Lowery Music Co., Inc.

**ONE LITTLE PIECE AT A TIME**—Wayne Kemp, Tree Publishing Co., Inc.

**ONE OF THESE DAYS**—Earl Montgomery, Altam Music Corp.

**ONLY SIXTEEN**—Sam Cooke, Kaps Music Corp.

(Continued on page 80)

## Axton To Produce

NASHVILLE—After putting the finishing touches to his next MCA LP scheduled for January release, Hoyt Axton plans to produce an album on Peter Fonda for Capitol. Axton also plans to co-star in the motion picture, "P.F. Flyer," with Fonda. Shooting starts Nov. 15 in Canada.

## Canadian Gold

NASHVILLE—E.P. LaBuick, president of Tee Vee Records in Canada, presented recording artist and television personality Buck Owens with a gold record Oct. 3 in Toronto for his "Buck Owens 20 Greatest Hits" LP, which attained sales of more than 50,000 units. Sales of 50,000 is Canadian gold certified by the CRIA.

# Susie Allanson

## "Baby, Last Night Made My Day"

WBS 8473



Her smash follow-up to  
"Baby, Don't Keep Me Hangin' On"  
WBS 8429

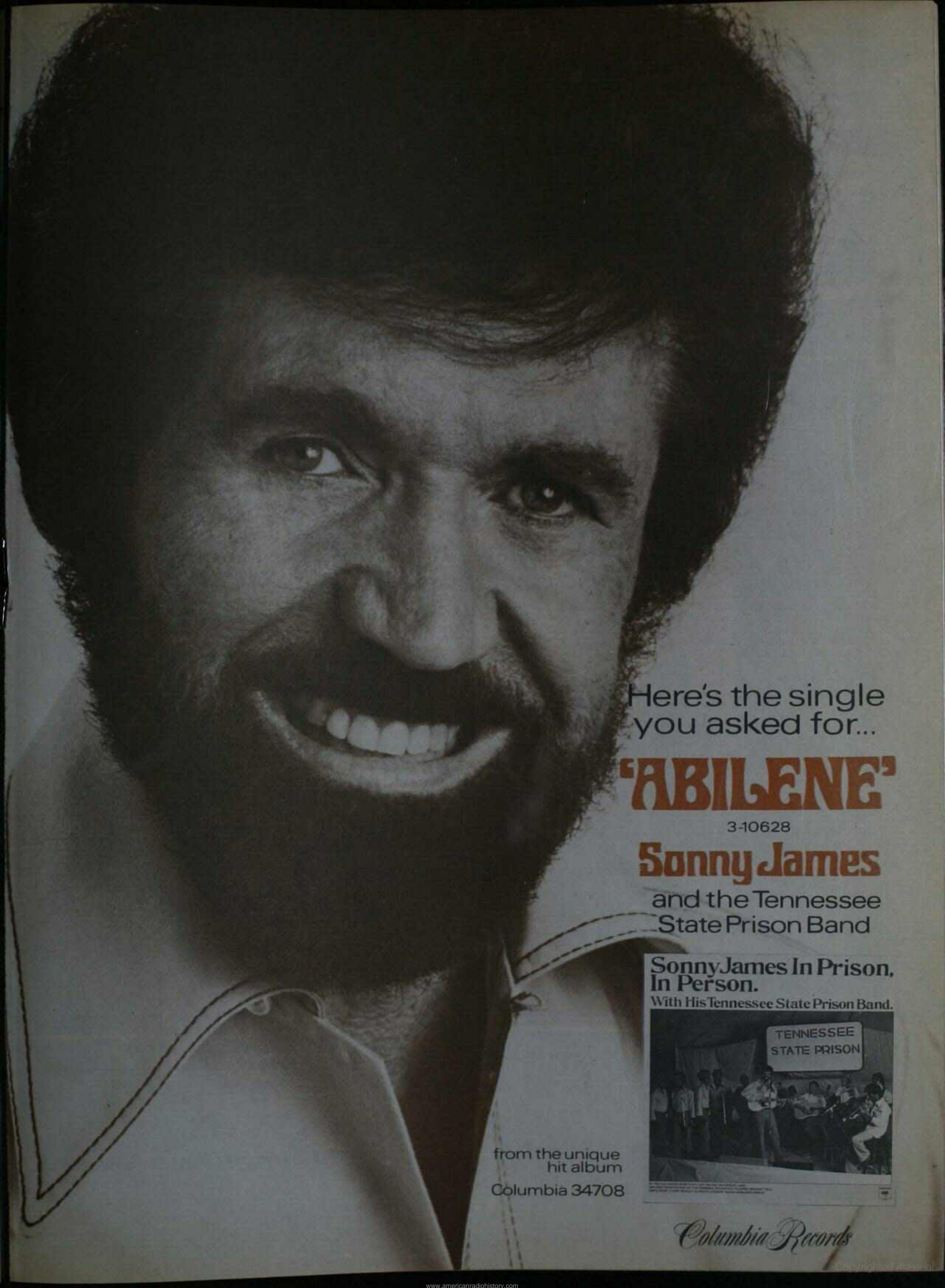
PRODUCED BY RAY RUFF

An Oak Production  
for Warner-Curb

From Warner Country where tides are high and skies are sunny...







Here's the single  
you asked for...

# 'ABILENE'

3-10628

## Sonny James

and the Tennessee  
State Prison Band

**Sonny James In Prison,  
In Person.**

With His Tennessee State Prison Band.



from the unique  
hit album

Columbia 34708

*Columbia Records*

# BMI Fetes Writers, Publishers

• Continued from page 77

- PEANUTS AND DIAMONDS—Bobby Braddock, Tree Publishing Co., Inc.
- REMEMBER ME (When The Candlelights Are Gleaming)—Scott Wiseman, Vogue Music, Inc.
- RIDIN' RAINBOWS—Jan Crutchfield, Connie Ethridge, Dixie Jane Music, Inc.
- ROCKY MOUNTAIN MUSIC—Eddie Rabbitt, Briarpatch Music.
- THE ROOTS OF MY RAISING—Tommy Collins, Blue Book Music.
- SAY IT AGAIN—Bob McDill, Hall-Clement Publications (a division of Vogue Music, Inc.)
- SAY YOU'LL STAY UNTIL TOMORROW—Roger Greenaway (PRS), Barry Mason (PRS), Dick James Music, Inc.
- SAYING HELLO, SAYING I LOVE YOU, SAYING GOOD-BYE—Jeff Barry, Bradley Burg, Don Kirshner Music, Inc.
- SHE NEVER KNEW ME—Wayland Holyfield, Bob McDill, Hall-Clement Publications (a division of Vogue Music, Inc.)
- SHE'LL THROW STONES AT YOU—Al Cleeve, Vic Dana, George Soule, Al Cleeve Music.
- SOLITARY MAN—Neil Diamond, Tallyrand Music, Inc.
- SOMEBODY SOMEWHERE (Don't Know What He's Missin' Tonight)—Lola Jean Dillon, Coal Miners Music.
- SOUTHERN NIGHTS—Allen Toussaint, Marsaint Music, Inc., Warner-Tamerlane Publishing Corp.

- STRANGER—Aris Kristofferson, Resaca Music Publishing Co.
- SUSPICIOUS MINDS—Mark James, Screen Gems-EMI Music, Inc.
- SWEET DREAMS—Don Gibson, Acuff-Rose Publications, Inc.
- TEDDY BEAR—Billy Joe Burnette, Tommy Hill, Dale Royal, Red Sovine, Cedarwood Publishing Co., Inc.
- THAT'S WHAT MADE ME LOVE YOU—Lawrence Shoberg, Stallion Music, Inc.
- THEN YOU CAN TELL ME GOODBYE—John D. Loudermilk, Acuff-Rose Publications, Inc.
- THINGS—Bobby Darin, The Hudson Bay Music Co.
- THINKING OF A RENDEZVOUS—Bobby Braddock, Sonny Throckmorton, Tree Publishing Co., Inc.
- TIE A YELLOW RIBBON ROUND THE OLE OAK TREE—L. Russell Brown, Irwin Levine, Levine & Brown Music, Inc.
- TILL I CAN MAKE IT ON MY OWN—George Richey, Billy Sherrill, Tammy Wynette, Algee Music Corp., Altam Music Corp.
- (TIL) I KISSED YOU—Don Everly, Acuff-Rose Publications, Inc.
- TILL THE RIVERS ALL RUN DRY—Wayland Holyfield, Don Williams, Maplehill Music, Vogue Music, Inc.

- TOGETHER AGAIN—Buck Owens, Central Songs, Inc.
- TORN BETWEEN TWO LOVERS—Phillip Jarrell, Muscle Shoals Sound Pub. Co., Inc.
- TWO DOLLARS IN THE JUKEBOX—Eddie Rabbitt, Briarpatch Music.
- WALK SOFTLY—Van McCoy, Van McCoy Music, Inc., Warner-Tamerlane Publishing Corp.
- WHAT I'VE GOT IN MIND—Kenny O'Dell, House of Gold Music, Inc.
- A WHOLE LOTTA THINGS TO SING ABOUT—Ben Peters, Pi-Gen Music Publishing Co., Inc.
- WICHITA JAIL—Charlie Daniels, Night-Time Music, Inc.
- YOU AND ME—George Richey, Billy Sherrill, Algee Music Corp.
- YOU'LL LOSE A GOOD THING—Barbara Ozen, Crazy Cajun Music, Jamin Music Publishing Co.
- YOU NEVER MISS A REAL GOOD THING—Bob McDill, Hall-Clement Publications (a division of Vogue Music, Inc.)
- YOU RUBBED IT IN ALL WRONG—John Adrian, Pick A Hit Music.
- YOUR PICTURE IN THE PAPER—Don Reid, American Cowboy Music Co.

## SESAC Awards To 90

• Continued from page 70

The evening's top honors were awarded in 10 major categories as follows: ambassador of country music, Eddy Arnold; best country album, "Let The Music Play"; most promising country music writer of the year, Peggy Forman; a&r producer, O'Brien Fisher; most recorded country song, "Burning Bridges"; international, "Littlest Cowboy Rides Again"; country single of the year, "Heaven's Just A Sin Away"; country music writer of the year, Jerry Gillespie, and SESAC Hall of Fame, "Crystal Chandeliers."

Some 80 additional individual award winners were listed in the evening's program. Each will be mailed certificates of achievement in recognition of his or her contribution to country music during the past year.

- Those awards are as follows:
- Ain't Goin' Down In The Ground Before My Time—Glenn Ray, Contention Music, Tennessee Ernie Ford
  - Audobon—Chip Davis/William Fries, American Gramophone, C.W. McCall
  - Burning Bridges—Walter Scott, Sage & Sand Music, Jim Ed Brown/Helen Cornelius
  - Camp Bird Mine—Chip Davis/William Fries, American Gramophone, C.W. McCall
  - Cheatin' Overtime—Peggy Forman, Hello Darlin' Music, Mary Lou Turner
  - The Danger Zone—Peggy Forman, Contention Music
  - Feel Again—J.M. Virgin, Cherry Tree Publications, Faron Young
  - Freedom Ain't The Same As Bein' Free—Jackie D. Johnson, Contention Music, Eddy Arnold
  - Get It On—Raymond A. Smith, Hello Darlin' Music, Loretta Lynn/Conway Twitty
  - The Happiness Of Having You—Ted Harris, Contention Music, Charley Pride
  - Hold Me—Glenn Ray, Gator Music, Inc., Barbara Mandrell
  - I Can't Help It If She Can't Stop Loving Me—Peggy Forman, Hello Darlin' Music, Conway Twitty
  - If We Never Love Again—Albert E. Brumley, Stamps Quartet Music Co., Inc., Tammy Wynette

- I Just Came Home To Count The Memories—Glenn Ray, Contention Music, Cal Smith
- I'll Fly Away—Albert E. Brumley, Albert E. Brumley & Sons, Mickey Gilley
- Lady Beware—Skippy Barrett, Tommy Rocco Music, Tommy Overstreet
- Moment Of Weakness—Charlie Black/Jerry Gillespie, Lovville Music Co., Tommy Overstreet
- Niobrara—Chip Davis/William Fries, American Gramophone, C.W. McCall
- Niobrara—Chip Davis/William Fries, American Gramophone, C.W. McCall
- Ratchetjaw—Chip Davis/William Fries, American Gramophone, C.W. McCall
- Round The World With The Rubber Duck—Chip Davis/William Fries, American Gramophone, C.W. McCall
- She Needs Someone To Hold Her When She Cries—Raymond A. Smith, Hello Darlin' Music, Conway Twitty
- Sing Silent Night—Chip Davis/William Fries, American Gramophone, C.W. McCall
- Super Slab Showdown—Chip Davis/William Fries, American Gramophone, C.W. McCall
- Two-Way Lovin'—Chip Davis/William Fries, American Gramophone, C.W. McCall
- Windshield Wipers In The Rain—Chip Davis/William Fries, American Gramophone, C.W. McCall
- Your Woman Your Friend—Peggy Forman, Hello Darlin' Music, Loretta Lynn

## Another Jennings 45 High On Chart

NASHVILLE—Waylon Jennings has set a new record with the powerful entry of his new RCA single onto the Billboard Hot Country Singles chart.

Jennings' two-sided hit, "The Wurlitzer Prize"/"Lookin' For A Feeling," leapt onto the chart at a starred 33—the highest first week entry in the history of the 100-position chart.

The RCA artist is no stranger to the hot debut. His last single, "Luckenbach, Texas," entered the chart at 48 with a star.

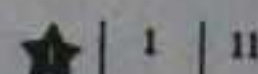
# Hot Country LPs

Billboard SPECIAL SURVEY  
For Week Ending 10/22/77

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This Week	Last Week	Weeks on Chart	* Star Performer—LPs registering proportionate upward progress this week.
			TITLE—Artist, Label & Number (Distributing Label)
1	1	15	MOODY BLUE—Elvis Presley, RCA APL 1-2428
2	2	10	DAYTIME FRIENDS—Kenny Rogers, United Artists UALA 2540
3	3	14	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA LA 771 G
4	4	7	IT WAS ALMOST LIKE A SONG—Ronnie Milsap, RCA APL1-2439
5	7	23	OL' WAYLON—Waylon Jennings, RCA APL 1-2317
6	6	7	WELCOME TO MY WORLD—Elvis Presley, RCA APL1-2274
7	8	6	LEGENDARY PERFORMER, VOL. 1—Elvis Presley, RCA CPL 1-0341
★	23	6	HEAVEN'S JUST A SIN AWAY—The Kendalls, Ovation QV 1719
9	10	4	HOW GREAT THOU ART—Elvis Presley, RCA SPL 3758
★	31	2	SIMPLE DREAMS—Linda Ronstadt, Asylum 6E104
11	5	7	PURE GOLD—Elvis Presley, RCA ANL1-0971
★	16	7	EASTBOUND AND DOWN—Jerry Reed, RCA APL1-2516
13	15	7	HIS HAND IN MINE—Elvis Presley, RCA ANL1-1319
14	14	18	RABBITT—Eddie Rabbitt, Elektra 7E1105
15	9	8	I'VE ALREADY LOVED YOU IN MY MIND—Conway Twitty, MCA 2293
16	11	7	LEGENDARY PERFORMER, VOL. 2—Elvis Presley, RCA CPL1-1349
★	21	4	THE SUN SESSIONS—Elvis Presley, RCA APM1-2675
18	13	7	TODAY—Elvis Presley, RCA APL1-1039
19	20	8	LOVE IS JUST A GAME—Larry Gatlin, Monument MG 7616 (Phonogram)
20	19	32	CHANGES IN LATITUDES... CHANGES IN ATTITUDES—Jimmy Buffett, ABC AB 990
★	NEW ENTRY		THE KING IS GONE—Ronnie McDowell, Scorpion 8021 (GRT)
★	41	2	COUNTRY BOY—Don Williams, ABC/Dot 002988
23	26	2	ROLLIN' WITH THE FLOW—Charlie Rich, Epic 34891
24	24	20	RAMBLIN' FEVER—Merle Haggard, MCA 2267
25	27	2	Y'ALL COME BACK SALOON—Oak Ridge Boys, ABC/Dot 002093
26	28	3	LIVE AT MADISON SQUARE GARDEN—Elvis Presley, RCA LSP 4776
27	25	59	CRYSTAL—Crystal Gayle, United Artists UA LA614-G
28	30	6	PRESLEY BLVD.—Elvis Presley, RCA APL 1-1506
★	39	2	A WORKING MAN CAN'T GET NOWHERE TODAY—Merle Haggard, Capitol ST11693
30	12	9	SMOKEY AND THE BANDIT—Soundtrack, MCA 2099
31	18	16	TO LEFTY FROM WILLIE—Willie Nelson, Columbia HC 34695
32	22	7	THAT'S THE WAY LOVE SHOULD BE—Dave & Sugar, RCA APL1-2477
33	17	13	TILL THE END—Vern Gosdin, Elektra 7E-1112
34	34	6	COWBOYS AIN'T SUPPOSED TO CRY—Moe Bandy, Columbia PC 34874
35	29	7	BLUEST HEARTACHE—Kenny Dale, Capitol ST11673
36	36	4	LIVE! TAKIN' THE STAGE—Pure Prairie League, RCA CPL2-2404
★	NEW ENTRY		WANTED: THE OUTLAWS—Waylon Jennings, RCA APL 1-1321
38	33	27	KENNY ROGERS, United Artists UA LA589-G
39	40	5	B.J. THOMAS, MCA 2286
40	42	3	I LOVE WHAT LOVE IS DOING TO ME/HE AIN'T YOU—Lynn Anderson, Columbia PC 34871
41	50	2	IF YOU DON'T LOVE ME—Freddy Fender, ABC/Dot 002090
42	45	5	JOHN WESLEY RYLES, ABC/Dot 00 2089
43	43	3	BILLY BOY & MARY LOU—Bill Anderson & Mary Lou Turner, MCA 2298
44	38	6	I WANNA SING—George Jones, Epic PE 34717
45	35	42	GREATEST HITS—Linda Ronstadt, Asylum 7E-1082
46	46	17	DYNAMIC DUO—Loretta Lynn & Conway Twitty MCA 2278
47	47	3	MEL STREET, Polydor PD 18114
48	32	12	BORN BELIEVER—Jim Ed Brown & Helen Cornelius, RCA APL1-2399
49	37	6	THE BEST OF... BARBARA MANDRELL, Columbia PC 34876
50	NEW ENTRY		OUTLAW BLUES—Soundtrack, Capitol ST-11691

ONE NUMBER ONE



1 | 11 | HEAVEN'S JUST A SIN AWAY—Kendalls (J. Gillespie), Ovation 1103 (Lorville, SESAC)

ONE COMIN' ON



10 | LET ME DOWN EASY—Cristy Lane (Lobo), LS 131 Kaiser (Famous, ASCAP)

WE'RE GOIN' STRONG!!



LSI SOUND STUDIO, INC.

## Dudley Single For 'Trucker' Stations

NASHVILLE—A new radio promotion, timed for release of Dave Dudley's new single, will break on trucker-format stations, featuring the Rice Records artist as spokesman for Freightliner Trucks.

The new release, "Rollin' On, We Gone," written by Dudley and Ron-

nie Rogers, maintains the Dudley trucking song tradition of "Six Days On The Road" and other hits. The campaign, the first radio effort attempted by the Oregon-based heavy truck manufacturer, will begin this month and run into 1978.



RCA RECORDS WELCOMES

*Tom T. Hall*



EVERYONE'S FAVORITE ARTIST HAS MOVED TO  
EVERY ARTIST'S FAVORITE PLACE.



# European CMA Plans 3 Promos

## Media Blitz For U.S., Continental Acts & New Talent

NASHVILLE—Faced with the awesome task of doing for country music in Europe what the CMA has done for country music in the U.S., the European Country Music Assn. plans extensive promotional efforts to help achieve its goal.

"Besides promotion, we're working to become a country music library for the professional people as well as for the fans," says Cees Dorlijn, president. Dorlijn, head of the group formed in 1976, cites three different types of promotion.

The first is for American artists visiting Europe. The organization writes articles about the visiting artists and sends them to major newspapers and magazines in the country where the artist will perform. Information about the show also goes to country magazines and radio shows.

When the artists arrive in Europe, the organization arranges interviews with newspapers, radio stations and magazines. Photos taken during

shows are sent to artist fan clubs. Reports on the shows are sent to European and U.S. country music publications and resultant clippings to fan clubs and record labels.

"When people know the artists better—like from our articles—they're more interested in the shows and the kind of music," explains Dorlijn.

The second thrust is for European country artists in other parts of the world. The organization makes contacts, mostly in the U.S., with studios, managers, producers and groups with their own shows, and supplies them with records, photos and biographical sketches of European country artists.

The third method is focused on upcoming European artists. The group will advise them about instruments, recording instruction, songs and other career matters. The organization, working closely with record companies and radio stations, plans to start a series of talent shows soon.

Claiming "most European record companies didn't have very much interest in promoting country artists until 1974," Dorlijn adds, "We believe a good promotion with useful information about the artists and the kind of music is the only thing which gives country music a chance over here, and can be the only base for an organization like the European Country Music Assn."

### CBS, RCA COMPETITOR

## WB Keeping Pace With 5-Year Plan

By ED HARRISON

LOS ANGELES—The development of the Warner Bros. country division is keeping pace with chairman Mo Ostin's five-year plan to establish it as a competitor with CBS and RCA.

Since 1974, the division has steadily been gaining momentum with the additions of new artists, a sales force and credibility.

Warner's now has 14 artists on its country roster with the most recent addition being T.G. Sheppard, who scored a No. 1 single a few years back with "Devil In A Bottle."

And this year, for the first time, the country division turned a profit. Andy Wickham, division director, attributes the profit to implementation of a solid field sales force and field representatives working country product.

"Up until this year, we relied on the Warner's field representatives," says Wickham. "But there were too many pop releases every month, so the country product sort of got lost. It's imperative to have our own field staff. It also gives us presence at the branches."

"Also, WEA became more interested in the country department," continues Wickham. "It started watching the chart positions. In February, WEA president Joel Friedman asked how he could help us."

As a result, various sales seminars were set up in Atlanta, Tucson and Florida dealing with the hows and whys behind country sales and how to do a better job in the field.

"We intend on achieving the kind of sales equivalent to Waylon, Willie Nelson, Emmylou Harris and Charlie Rich," says Wickham. "In 1969, you could put out a single and average 75,000-100,000 singles and 50,000 albums and make a profit because the overhead is less than for pop. With 10 acts like that you can turn a tidy little profit," says Wickham.

"I'm satisfied with selling 100,000 singles despite platinum albums by pop acts like Fleetwood Mac. We're trying to sign acts who have the potential to sell to young people and crossover."

Wickham explains that the early stage of the country division was a bumpy road as the label was often snubbed by the Nashville establishment. "When we decided to go into country," says Wickham, "the

Nashville music community was suspicious of newcomers.

"It took a while establishing credibility. Competitors were in it for years. Very few major labels decide to enter this late. But Mo realized it would take at least five years to get started."

Wickham views the 1975 signing of Donna Fargo as the company's turn about. "Although she wasn't hot at the time, it helped," says Wickham. "It showed the country music industry Warner Bros. was making a serious commitment."

The magnitude of the signing also helped nullify Warner's reputation as a one-dimensional company, since it lacked black, jazz, classical and country artists at the time.

Following the signing Norro Wilson, Joe Stampley's producer, was appointed a&r director, which Wickham believes also proved Warner's was not to be taken as a "fly-by-night" company.

"It became clear we were putting our money where our mouth was," claims Wickham. "With Wilson, we were also in a good position to get a sales executive, which led to CBS Stanley Byrd."

There is now a staff of eight in Nashville, two in Atlanta, one in Texas and one in Chicago.

And the signing of Emmylou Harris, originally as a pop artist, paid off handsomely as the progressive country movement gained in popularity. Harris remains Warner's biggest-selling country artist.

The country roster is comprised of Buck Owens, Donna Fargo, Rex Allen, Jr., Howdy Glenn, Margo Smith, Rodney Cromwell, Doug Kershaw, Ray Stevens, Hank Williams, Jr., Pal Rakes, Susie Allanson, T.G. Sheppard and Harris. Gordon Lightfoot also sells well in the country market.

And Warner's largest bulk country release hits the market this week with new product from Owens, Fargo and Rex Allen.

"We'll expand in accordance with profits," says Wickham. "There's no reason why next year we couldn't have two dozen artists on the roster."

He is looking for a 50-50 balance between traditional and progressive country acts.

# Execs Perform Show

Continued from page 72

Carl Perkins, the ex-Sun Records star who is still active as a performer, rendered some of his hits from the dawn of rock, including the classic "Blue Suede Shoes."

Buzz Cason, chief of various publishing companies, producer and owner of Creative Workshop Studio, displayed how he gained early stardom and rock roadshow work as Gary Miles with his one and only hit, "Look For A Star."

Producer Gene Kennedy, head of Door Knob Records, rendered "Rockin' Pneumonia." Dave Burgess, now vice president and general manager of Republic Records, provided a lively version of the hit he enjoyed as a member of the Champs—"Tequila."

Jimmy Bowen of the original

Rhythm Orchids sang "I'm Sticking With You" while the Newbeat showed flashes of their past falsetto brilliance with "Bread And Butter."

Still busy after all these years, Bill Justis blew a boisterous version of his old Sun Records hit, "Raunchy." Justis, a guiding light behind the concert, donned a toupee that subtracted a dozen years from his appearance and performed on the set with both hands in his pockets.

Johnny "Peanut" Wilson, former bass player with the original Rockin' Rebels, demonstrated why he is concentrating on songwriting.

Mark Dinning weeped his maulin "Teen Angel" and Charlie McCoy, who once hit with "Cherry Berry Wine" before becoming Nashville's harmonics wizard, assembled his Over-The-Hill Gang for some rousing early-rock numbers.

The dance floor was jam packed for the fast rockers as much action took place offstage.

The WORST show proved that fund-raising can also be fun-raising. And that record industry leaders don't have to be bored into contributions. A show such as this nostalgic fling immediately captured the imagination of those involved—both on the stage and in the audience. Both segments would like a repeat performance. Soon.

### Air Riley Special

NASHVILLE—KRBC-TV, Abilene, Tex., has broadcast a half-hour television special on Jeannie C. Riley. The program, "Jeannie C. Riley: From Rags To Riches," featured early photos and film clips tracing her life from childhood days in Anson, Tex., through the impact of "Harper Valley P.T.A." to the present. The show was produced in Nashville by Lou Penuel.



**RICH AND FRIEND:** Epic's Charlie Rich gets some help on the piano from Benji during the taping of an ABC network special due for airing in February. Soundtrack will be released on Epic.

## Nashville Scene

By PAT NELSON

Mary Kay Place's next Columbia LP is due for release in late October and includes a duet tune with Willie Nelson. CBS says the album cover will depict Place as the Betty Grable of the '70s. Place has garnered Emmy and Kishner awards nominations during 1977. ... Loretta Lynn and Conway Twitty have been set for their fall tour together by promoter Keith Fowler. Lynn just completed a week-long soldout debut engagement as headliner at Harrah's in Reno. Her new single "Out Of My Head And Into My Bed," is due out during the first of November.

Dolly Parton began her fall 27-date tour Wednesday (12) in Memphis with a concert at Ellis Auditorium followed the next day by her fifth annual benefit for the Sevierville High School band in her East Tennessee hometown.

Mel Tillis will open his premiere headlining engagement at the Frontier Hotel's main showroom Thursday (27) with Barbara Fairchild beginning each show of the one-week engagement. This booking is a continuation of long-range plans put into gear by Walter Kane, Hughes Hotel Entertainment Director, to showcase name country entertainment in his Las Vegas showrooms.

Willie Nelson performed for U.S. Congressmen and their wives at an Oct. 4 reception held at the James Forestal Building in Washington, D.C. ... Hickory Records artist Carl Smith is slated to appear at the annual Wembley Festival in London next April. ... Salt Of The Earth Records, now being nationally distributed by All American Record Distributors, will release its first record under the new pact in late October. Performed by singer/songwriter Chris Aaron, the A-side is "Hollywood Trash" backed with "Sam's Cafe."

Capricorn's Bonnie Bramlett has been in the studio with producer Deke Richards, who also handles production for Black Oak, and label officials says Bramlett is preparing an uptempo,

r&b LP for her next outing. ... Also scheduled for release by Capricorn Records is Cowboy's LP simply titled, "Cowboy." The group's first album release in three years will be out Monday (17). Family news from Capricorn Mr. & Mrs. Toy Caldwell are the proud parents of a girl born Oct. 5.

Tom Miller, WVA program director, Buddy Ray, WVA all-night deejay, and Bob Berry, WVA music director, were backstage to congratulate the Slader Bros. on the group's double-encore and SRO shows at the WVA Jamboree U.S.A. ... Lucky Blondo of Paris, France and producer Lee Hallyday cut 14 songs at Jack Clement Studios in Nashville during September for an Elvis tribute LP to be released in Europe on the Phonogram/Mercury France label. This session brought Blondo, a star of the '40s out of semi-retirement for this first recording effort in eight years. Plans call for the album to be released as part of the label's Christmas campaign.

Aquarian Records artist Johnny Holiday has completed taping for a "Barretta" television show, slated to be shown in November. Holiday will also be seen in the December release of the movie, "Deer Hunter," starring Robert DeNiro. Meanwhile, his newly released single, "I'm The Man On Susie's Mind," written by Glen Barber, is being promoted and distributed by World International Group.

New York's Lone Star Cafe was the opening site for James Talley's tour set in conjunction with his recent album, "Ain't It Somethin'." ... Jody Miller ends a string of major fair dates with an appearance at the Arizona State Fair in Phoenix, Wednesday (26). Donna Fargo, whose Warner Bros. single, "Shame On Me," jumps to a starred 12 on this week's Hot Country Singles chart, is also set to appear at the Arizona fair Oct. 30. ... George Lindsey takes a break from "Hee Haw" tapings to headline the Jacksonville, Fla., fair, Wednesday (19)-Saturday (29).

### Sue George Jones In Date Dispute

ALLENTOWN, Pa.—George Jones has been sued in the U.S. Court for the Eastern District of Pennsylvania by Makoul Productions, local promoters, for failure to fulfill a contract to appear May 30 at an outdoor event known as "Moving On '77."

The suit was filed Sept. 21 by Thomas J. Makoul, who heads the local agency engaged in concert and event promotions.

"Moving On '77" was promoted by Makoul over the Memorial Day weekend at the Pocono International Raceway in nearby Little Pond, Pa., as a combination CB, recreational vehicle and country music festival.

In his suit, Makoul claims he engaged the services of Jones group to perform at his "Moving On '77" production. The contract price was \$6,000.

Because of the failure of the Jones group to show, the suit claims that Makoul Productions lost many potential patrons and was required to make substantial refunds. In asking for \$150,000 in damages, Makoul's suit says: "Without justification or excuse, the defendant breached the agreement in failing to appear at the time and place agreed upon in the agreement."

### Green Waylon Disk

NASHVILLE—Deejays and music directors opening their morning mail at many country music stations did a doubletake when receiving the new Waylon Jennings single.

The first 3,000 copies of "The Wurlitzer Prize"/"Lookin' For A Feeling" were pressed on green vinyl. RCA officials says the limited pressing could cause the green singles to become collector's items. All subsequent copies have been pressed on standard black vinyl.

### Phonogram Jumps

NASHVILLE—The Phonogram marketing wheels are in motion to back the new distribution deal with Monument Records. A presentation book, LP jackets for display at the point of sale and advertising aids are being sent as part of the September release package. Among the Monument LPs being boosted are new releases by Barefoot Jerry, Charlie McCoy, Larry Jon Wilson and Grady Martin.

## 120 Indie Retailers Join In Bulk Buying to Cut Costs

LONDON—A bulk buying project set up by a West-country dealer to serve the whole of that area of England has, within just three weeks, attracted 120 small independents and led to discounts with record companies which sometimes are better than those normally given to wholesalers.

Eric Moss, whose Moss Music shop stocks around 5,000 albums, moved fast in setting up the scheme because he felt the need among hundreds of small record outlets in his area was desperate.

He says: "All but the biggest independents and multiples have no accounts with the record companies and have to buy stock from one-stops at a high price. This can cut profit margins to 20%, or anything down to 5%. The sale of some records barely brings in enough to cover the cost of phoning in the order for them."

"These dealers were not making a profit, so they were not buying very many records, so they were not selling them."

Moss, in record retailing for 15 months after years working as a production manager in industry, says his training taught him that both sales and profits could be greatly increased in an area which most people "think is a backwater where disk sales are concerned."

So he went on the road, talking to small dealers in the West-country, and to grocers and gas station owners who also retail records.

He was able to start out with a promise to the seven companies he approached that he would buy 1,500 units from each of them each month. He got favorable terms from all of them, six of the seven being prepared to go above the discount normally offered to wholesalers.

Moss stresses: "My service is not to be confused with a one-stop or wholesale setup. The dealer contacts me and places an order, be it big or small. I collate the orders and submit them weekly."

"Then the bulk order comes to me and I deliver to the dealers, charging them the dealer price for the records. They make the full dealer margin on their records, so they can order more and so they can sell more."

"The record companies welcomed my scheme because they could see that much of the business involved was new business, with dealers not just buying from a different source, but buying and selling more overall."

He admits that Phonodisc did visit him "to make sure I was not some kind of lunatic." The size of his orders worried them initially, specially coming from the "barren" West-country area.

## INDIES FEEL CRUNCH

# U.K. Presses Run Hot As Demand Swamps Seasonal Plant Capacity

• *Continued from page 3*

Multiple Sound Distributors, one of the smaller independent custom pressers, says he is turning away work from small and big record companies which "could keep my factory busy 48 hours a day."

He suggests that the economic situation had probably caused most majors to shy away from building large stocks of catalog items which would tie up capital for months before they were sold.

But Miles says that he has offered on several occasions to hold such stocks himself, invoicing only when the record companies want the pressings so he could use his factory's capacity during the "dead" summer months.

One company which has used the summer to press catalog stocks is EMI. After the unhappy lesson learned from last year's Christmas

stock problems, Leslie Hill, EMI managing director, promised early pressing of catalog.

Gordon Collins, general manager of distribution at EMI, agrees there is already no spare capacity and that the major, with huge advance orders on the Cliff Richard package, a chart-topping Supremes album and tv-merchandising product, is pressing only for itself and its licensees.

But catalog expected to sell now has been steadily pressed through the March-August period and it is hoped that the 750,000-a-week 12-inch capacity can cope with demand for new releases from EMI big-name artists in the pre-Christmas buildup.

The Phonodisc plant here has been more or less fully occupied all year and recently has had to turn away work to cope with orders from associated record companies and regular custom clients.

RCA has been living with the problem of how to obtain enough pressings since the death of Elvis Presley and is now using Teldec in Germany for some of its work. It still presses all classical product in Italy.

Because of current demand for Presley catalog and anticipated huge orders for the new "Elvis In Concert" double-album, RCA has put back its November releases for a couple of weeks and merged it with the December release list.

Decca has both factories at full stretch with third-party pressing orders being turned away. It has large orders to fulfill on Decca classical and Phase 4 albums for the U.S. and pressings needed for Decca West Africa.

Monty Presky, managing director Damont Records, another custom presser, says he has turned away orders in excess of \$1.2 million, despite the fact that the summer months had meant "scratching around for work."

He says the sudden Presley demand was the point at which the "panic" started. He agrees that where singles are concerned, it is difficult to plan in the industry, but he wishes the record companies would at least try to plan a little better.

## NEW LP WAVE

### Punk Gains In Holland

By WILLEM HOOS

AMSTERDAM—Punk rock and new wave music generally is gaining an ever tighter hold on the Dutch music market, with industry observers believing today's interest may lead to a full-blooded craze.

The first release in Holland stemming from the three-year distribution deal between Dureco and Stiff Records includes Elvis Costello's album "My Aim Is True" and his single "Red Shoes." Costello has already made a promotional visit to Holland.

The debut album of the Damned, another Stiff act, is to be re-released here. The album was originally imported a few months ago by Ariola and now it will vie with the group's second album, one track of which ("Problem Child") is out as a single.

In mid-October Dureco will release more Stiff product: a single of singer Jill Read, "Maybe," "Whole Wide World" by Wreckless Eric, "One Chord Wonders" by the group the Adverts, and a Stiff artist roster compilation album "Greatest Hits, Greatest Stiff." In November, Dureco releases "New Boots and Panties," an album by Stiff singer Ian Drury.

And Ariola is to release four albums by Earth Quake, two by Greg Khin and one by the Rubinoos, plus the Rubinoos' single "Rock And

Roll Is Dead," following already released albums by Jonathan Richman and the Modern Lovers, with the group's single "Roadrunner." Also from Besserkley is the new Tyla Gang album.

First Chiswick label releases here, also through Ariola, include albums by Motorhead and the Count Bishops, and an LP compilation "Fool's Gold," featuring product from acts like the Gorillas, Little Bob Story, Rocky Sharpe and the Razors and the County Bishops.

Later in October there will be new Chiswick albums from Johnny Moped, the Screwdrivers, the Radiostars and the Radiators, all lending support to the belief that punk/new wave material is scoring fast.

## BARCLAY BONANZA

### Orders Pile In For Brel LP

PARIS — Following reports that Jacques Brel had cut a new album for Barclay Records here, advance orders from France, Benelux, Switzerland and Scandinavia reached a reported 1.8 million copies.

Rumors that Brel intended a comeback, after an absence of several years from recording, have been circulating for some time. Report-

## Polydor History Told

HAMBURG — Polydor International here has published a booklet pinpointing the milestone in its own history set against the background of the centenary of recorded sound.

Covered are important events from Edison's construction of his first phonograph in 1877, the founding of Deutsche Grammophon Gesellschaft, forerunner of Polydor International, in 1898, to latest company developments.

edly, Eddie Barclay, head of Barclay Records, met Brel while on a visit to the Pacific territories. The singer/composer is now a resident of the Marquis Isles.

In Tahiti, they discussed an album. Then, anxious to avoid publicity, Brel came to Paris at the end of August, disguised by a heavy beard.

He brought 22 new songs, which were arranged and accompanied by Francois Rauber, with production by Barclay vice president, Jean Fernandez. The Brel release will be a single LP with 10 or 12 titles.

The enormous advance order has created problems for Barclay as the total demand has to be met simultaneously in all territories. Release is therefore being held up due to pressing problems and is now likely for December or January.

But the label actually hopes to avoid the Christmas period, because the new product could affect anticipated sales of Brel's eight previous albums.

The sleeve will just carry the name "Brel" with a picture of the singer on the back. The price is yet to be fixed.

Barclay says that in the future 25% of the production budget will be devoted to artists of international appeal, including Love And Kisses, the group Titanic, and Tim Blake, who specializes in electronic music.

## 2 Legit Shows On Presley Readied For London Stage

LONDON—The life, times and sudden death of Elvis Presley have inspired two big-budget stage shows, both of which are expected in West End of London theaters in November.

One is Irish in origin, a \$120,000-plus production set up by impresario Noel Pearson who presents it, following an Irish tour, in London with producer Bill Kenwright.

Called "The King," this show has two actors playing Presley. Donal McCann (34), of the Royal Shakespeare Company and winner of the best actor award at the Prague Television Festival for his work in BBC-TV's "Your Man From The Six Counties." He acts the role of Presley, starting with the singer, overweight as in 1976, setting in motion a flashback review of his career.

Presley the singer is played by Cahir O'Doherty (30), who has 28 songs included, with a highlight 20 minute sequence in a Las Vegas cabaret setting. He has been helped in his portrayal by advice from tech-

nicians who worked with Presley in Vegas.

The other Presley musical is titled "Elvis" and is the brainchild of impresario Ray Cooney. It will be directed by Jack Good, veteran rock presenter who masterminded several of the top early rock tv series in the U.K.

This production is a multimedia presentation, including newsreel clips and laser beams, but has no dialog. Cooney is currently auditioning for three different performers to play Presley at the ages 20, 30, and 40. He says: "The show moves into the refurbished Astoria Theatre in Charing Cross Road."

"We are most anxious to find the right three Presleys here in Britain because there have been so many American show business people who say only U.S. artists could fill the bill."

Cooney's show has a budget of some \$180,000 and will have a cast of 18.

## INTL COMMITTEE FORMED

### IFPI Pushes Antipiracy Drive

By TERRI ANDERSON

and his antipiracy investigator, plus their equivalents in other national organizations.

At its 46th annual assembly in Stockholm in September this year Interpol passed a resolution urging cooperation with other enforcement agencies with a view to campaigning against record, tape and film pirates (Billboard, Sept. 24, 1977).

The resolution was approved by 125 national police forces, following several years of hard lobbying by IFPI and, more recently, by the Motion Picture Assn. of America.

Goldsmith says: "We've got to find the best way to exploit this new action. We already cooperate with

police in several countries, including the U.S., where the FBI has done a great deal to get the problem under some control.

"Piracy has tended to be treated under the general heading of fraud, but it is quite simply a matter of theft. We have our rights in this and we hope that now police forces won't say they have no time to look into it."

In the U.S., she says, national efforts with police help have halved the previous year's total, but at the other end of the scale almost all the products in the Far East countries, notably Singapore, is pirated.

IFPI now has 27 national groups around the world.

## LOBBY HIT FOR CROSBY

LONDON—During Bing Crosby's two-week, 12-performance, sell-out season at the London Palladium, more than 15,000 copies of his K-Tel double album "Live At The London Palladium" were sold in the foyer.

The album sells at around \$5 a unit, giving a total cash turnover of around \$7,500, a record for the Palladium in a short season. Crosby recorded the album at the theater in 1976.

The only comparable in-theater seller was the "Hans Christian Andersen" package starring Tommy Steele, also from a Palladium-staged production, but that sales campaign ran for 10 months.

LONDON—Having won from Interpol official recognition of the need for world police forces to help in the fight against tape and film piracy, IFPI has set up a new European committee to coordinate action on this front.

Joy Goldsmith, head of international antipiracy activities, says she has set up the new Euro Antipiracy Committee so "our industry chiefs of police can meet regularly and find out how best to followup the long-sought promise of direct help from Interpol."

Committee members include Geoffrey Bridge, director general of the British Phonographic Industry,

## EMI TV Budget Tops \$1.75 Mil In 6 Mos.

LONDON—EMI's spending on tv-promoted albums since May this year will pass the £1 million (\$1.75 million) mark with the Oct. 28 release of a "30 Golden Greats" LP featuring the Joe Loss Orchestra and the Black and White Minstrels.

The album will be backed by a \$430,000 promotion, of which \$355,000 is earmarked for tv advertising. Other EMI tv-backed albums since May have been "Beatles At Hollywood Bowl" (\$500,000); "20 Golden Greats" by Diana Ross and the Supremes (\$300,000); Cliff

Richard's "40 Golden Greats" (\$600,000).

High sales came from the first three EMI tv-promoted albums—by the Beach Boys, Shadows and Glen Campbell—but the Beatles album was a disappointment. Now the Supremes and Cliff Richard packages have restored trade confidence in EMI's spending.

Though not in the same "superstar" mold, the liaison of Joe Loss with the Minstrels has a broad base of consumer appeal. EMI thinks it will prove the annual MOR hit which traditionally "comes from nowhere" at Christmas.

Joe Loss is EMI's longest-serving artist and the U.K.'s most durable bandleader. The new album is EMI's first tv entry using newly recorded material. Backing it is a change in the style of commercial. The accent will be on a mainly black-and-white animated clip, complementing the LPs sleeve design.

## Fast Agreement In Labor Dispute At CBS Factory

LONDON—An industrial dispute which hit production at the CBS pressing plant in the U.K. was settled within a week and the plant returned to full production.

The factory, like all others of any size in the U.K., was already working to capacity and the stoppage affected CBS regular pressing agreements.

Maurice Oberstein, CBS managing director, says output was reduced for a few days, but not stopped. "Basically it was a matter of pay and productivity. There is uncertainty in all British industry as everyone is having to go through the hard and gradual process of returning to collective bargaining."

## Laren Jazz Fest Is Given Heavy Coverage By Radio

AMSTERDAM—More than 100 musicians from 13 countries participated in International Jazz Festival 1977, staged in Laren, some 20 miles east of Amsterdam.

Within the framework of the event, the annual jazz festival of the European Broadcasting Union was also staged. Both were organized by NOS, Holland's biggest broadcasting company, which invested some \$60,000 in the enterprise.

A total 24 concerts were given, resulting in 19 hours of live jazz music transmitted by Dutch radio stations NOS and VARA, plus Belgium's BRT. All the shows were taped and will be transmitted later this year to the other 10 EBU countries involved in the festival: Finland, Switzerland, Spain, Norway, Denmark, Hungary, West Germany, the U.K., France and Germany.

Seven acts represented the U.S. For contractual reasons these performances were transmitted in Holland and Belgium and will not go out to the other EBU territories. The

## LPs Top 45s In France

• Continued from page 12

entirely to the singles decline. In 1975, 57,661,860 singles were sold, so the drop was in the 8 million region.

Copyright fees paid totalled \$22 million, an increase of 19% over 1975, while performing rights fees went up by a similar percentage.

Production of cassettes rose by 38% and disks by 8%, according to SNEPA, the Syndicat National de l'Edition Phonographique et Audio-visuelle.

Total production value increased

by 16.3% to \$282 million, showing a consumer spending of around \$500 million, of which \$125 million was in taxes.

Imports reached 7,394,143 disks of which 6,139,230 were albums. Cassettes and cartridge imports totalled 1,066,366 units, giving a disk-tape import total of \$24 million. Exports were 14% of total sales.

Prices over 1976 in France increased by 3.3%. The number of new disks produced totalled 10,346 singles; 5,522 albums; 2,588 cassettes; and 1,937 cartridges.

## International

### Swiss Hail Taxi As Fuss Looms Over Act Name

ZURICH—A Swiss pop group named Taxi has broken through here as a progressive rock team mixing local dialect material with sophisticated punk.

But with the release of its first album, confusion has arisen with the U.K. teenybopper group also called Taxi.

The Swiss group, according to spokesman Dominique Grandjean, did not realize there was another group of the same name but now appreciates there could be a legal battle over name ownership.

Says Grandjean: "It was simply too late to change the album sleeves and other promotion material by the time we got to hear of the U.K. group. We really want to stick to our name because our music is obviously different and we are basically likely to stay in Switzerland."

But it was later thought the group might record in English so that a name change for one or other group would have to be considered.

### Napoleon's 'Hombre' Wins In Mexico

MEXICO CITY—"Hombre," simply translated as Man, won the Sixth National OTI (Organization Television Iberoamericana) Song Festival Sunday (9).

The finals of the five-week elimination contest were held at the Teatro De La Ciudad before a capacity crowd of 2,000 and witnessed by an estimated network (including the U.S.) television audience of 35 million.

Napoleon, a 27-year-old artist under worldwide contract to Discos Cisne Raff, both wrote and sang "Hombre." He now is set for the international final to be held in Spain on Nov. 12 with close to 20 other Latin nation winners. That event will be carried via satellite throughout Europe and most of the Western Hemisphere.

For one of the rare times since competition began early in this decade the winner was unanimously approved by both the panel of judges and the public.

Other prizes awarded at the event included best interpreter and arranger. They were, respectively, Gualberto Castro for his presentation of "Aleluya," written by Felipe Gil, and Chuchó Ferrer for the same composition.

Runners-up in the contest were "Canta" performed and written by Alvaro Davila, "La Rosa Blanca," by Hector Meneses, and "Asi Te Amo" by Mario Arturo and Eduardo Magallanes.

Besides his new found recognition, Napoleon received a prize of 200,000 pesos (approximately \$9,000). Davila is the recipient of half that sum.

Salvador Robles Quintero representing Mayor Carlos Hank Gonzalez and Guillermo Canedo, vice president of TeleVisa and president of OTI, were among the presenters. The show was emceed by "Siempre En Domingo" host Raul Velasco.

Making next month's trip to Spain will be arranger/conductor Jonathan Zarzosa and manager/producer Jaime Sanchez Rosaldo. Both have been involved with the singer/composer's recent commercial hits for Cisne Raff.

### WEA Sets Deal With Contempo

LONDON—WEA has clinched a license deal with U.K. black music and disco specialist label Contempo, the contract covering the U.K., France, Australia, New Zealand and South Africa.

A deal for North America is currently under negotiation.

Contempo, set up by "Blues And Soul" magazine publisher John Abbey in 1973, was first licensed to Decca and was pressed and distributed by Pye from 1975.



BACCARA 'BOOGIE'—Spanish fem duo Baccara, whose single "Yes Sir, I Can Boogie" charted strongly on the Continent, help liven the proceedings at the recent RCA European marketing meeting in Madrid. With the act, from left, are Alberto Galtes, president of RCA Spain, and Karl J. Kurz Jr., division vice president, RCA Records International.

## INTL SONG FESTIVAL

### John Brown's 'Destiny' Cops First At Castlebar

By KEN STEWART

CASTLEBAR, Ireland—"You Are My Destiny," written by John Brown, 22-year-old brother of Northern Irish singer Dana, and sung by him and young Dublin singer Mary Clifford, won the £3,000 (\$5,280) first prize in the 12th Castlebar International Song Contest held here Oct. 3 to 8.

Brown's song gained victory by just one point over the ballad "Something Sad About Autumn," written by Britain's Phil Leighton and sung by Ireland's Frank McCaffrey. Third, from Hungary, was "Old Radio Set," written by Tibor Nagy and sung by Beata Karda.

Although the general standard of the 24 songs in this year's contest was not as high as in some previous years, the event was, on many levels, the best ever and it remains the only truly international popular song contest to be staged annually in Britain and Ireland.

The instrumental section produced a dead heat for first place. The 600 (\$1,056) first prize was shared between Britain's Reg Tilsley, who wrote "Appalachian Sunset," which uses a female voice as an additional instrument; and France's Guy Luypaerts who composed the descriptive piece "Les Mouettes" ("The Seagulls"). In second place was "Sapphire Theme," written by Malta's Sammy Galea.

Financed by the Irish Tourist Board, Radio Televis Eireann and Berger Paints, the Castlebar International Song Contest this year at-

tracted more than 1,400 entries from countries all over the world. The final night was transmitted live by the RTE. Appearing as special guests were Acker Bilk and Ireland's Gemma Craven.

The remote West of Ireland may seem a pretty unlikely venue for an international song contest, but the Castlebar event, masterminded for the past three years by festival director Paddy McGuinness, can claim to be one of the most consistently successful in Europe.

There was general agreement that the Song Contest this year benefited by having a jury none of whose members had any commercial involvement in the Irish record or music publishing industry. In fact the RTE had made it clear that its continued involvement was conditional on having an impartial jury.

The jury, headed by RTE's deputy director of music Kevin Roche as non-voting chairman, consisted of Irish singer Kathy Nugent; Steve Allen, executive producer with BBC Radio 2; Jure Robeznik, general manager of RTV Ljubljana, Yugoslavia; and Mike Hennessey, European editorial director of Billboard.

The Contest's patron, songwriter Jimmy Kennedy, was chairman of the jury for the instrumental section. The other jury members were William Kane, treasurer of the Irish Federation of Musicians, and Bill Cochran, general secretary of the Songwriters' Guild of Great Britain.

## From The Music Capitals Of The World

### LONDON

Aretha Franklin back in U.K. for concerts (Nov. 14-15) at the London Palladium for promoter Jeffrey S. Kruger, her first visit since 1968. ... Noting presence of Black Gorilla and Steve Gibbons in the chart, Midlands manager Ron Read has named new boy-girl duo Chimp and Zee.

Lisa Denton, head of Phonogram's pop product division, has quit after five years in the department. ... Sacha Distel back for series of concerts, including Theatre Royal, Drury Lane, London, for Tito Burns. ... Sherbet, a big success on Scandinavian tour with the Hollies, booked to return there and in Germany early 1978.

Reggae group Burning Spear, from Jamaica, in on a British tour debut opening with two Rainbow concerts (25-26). ... First North American tour for Eddie and the Hot Rods starts in Canada Oct. 30 and hits New York mid-November. ... Big push from Riva Records on behalf of Rod Stewart's new album "Footloose 'n' Fancy Free." The singer contributed \$5,000 bonus to Scotland football team members, money he saved by

being unable to fly Atlantic to see them play because of Montreal gig.

At party to promote Perry Como's "Best Of British" album, RCA serving English wine from Lord Montague's vineyards in southern England. ... When Joan Armatrading gave otherwise solo gig on BBC-TV's "Did Grey Whistle Test," Georgie Fame played anonymously on finger piano.

Paul Heathcote has set up new operation embracing artist management, publishing and production as Starbright Music, with The End, a punk group, first signing. ... Andy Desmond, London singer/songwriter, signed to Ariola and records debut album with U.S. producer Bones Howe in December. ... Bronze mounting \$40,000 promotion campaign for upcoming albums by Uriah Heep and Osibisa.

New wave trio Jam has re-signed with Polydor, a long-term worldwide deal. ... BBC Records has produced 25-minute maxi-single of highlights of the Queen's Silver Jubilee day, including part of her speech and the music of "Vival Regina." ... 50th Anniversary of the BBC's

(Continued on page 85)





IGLESIAS FIESTA—Spanish singer Julio Iglesias celebrated his 33rd birthday on the eve of his successful debut performance in Los Angeles. Flanking Iglesias on left are local show promoters Jorge Rossi and Lupi Rodriguez. On right, Rebecca and Tony Estevez, Los Angeles branch managers for Alhambra Records.

## Velvet/Polygram U.S. Distrib Pact

• Continued from page 1

Phonogram and Polydor have both issued their Latin product in the U.S. for the past seven years through Miami Records based in Florida. That contract terminates Dec. 31, 1977 when the new licensing deal with Velvet takes effect.

Velvet Records' owners Roberto Page, president, and his brother Jose, vice president, have established a new firm, Ovni Records & Tapes, Inc., through which all Phonogram/Polydor Latin product will be released in the U.S.

Velvet will have access to the repertoires of Phonogram in Argentina, Brazil and Spain, of Polydor in Mexico and Venezuela, and of Philips-Chilena and Philips-Colombiana of Chile and Colombia, respectively.

Regarding plans for the Phonogram/Polydor lines in the U.S., Polygram Group Latin America director Andre Toffel declares: "We are looking for expansion, for a new manner of attacking the Latin market in the U.S. You could say, per-

haps, that we are going to be more aggressive."

Under the terminating Miami Records deal, the Phonogram/Polydor product has lagged far behind the CBS and RCA Latin lines, distributed through Caytronics, or the EMI Latin material released here through Latin International.

And while officially calling the break with Miami Records amicable, Toffel does concede dissatisfaction with Miami's past performance.

Toffel says the new Velvet contract makes strict demands regarding promotion of the lines in the U.S. Most importantly it calls for the naming of a product manager to work the lines exclusively for Velvet. Page says Marcelo Rey has already been named to the post.

Toffel and Page report that the plan of attack beginning next year will be to establish five or six new artists in the U.S. rather than focus on established acts on the extensive Phonogram/Polydor catalogs.

The move coincides with the push to create a new, dynamic image for the lines in this country.

Page says the three-year contract contains a royalty guarantee of \$400,000 for the full period, and estimates Velvet will have to sell a minimum of \$700,000 per year to cover that commitment. The pact has an option for two additional years.

While the overall administration of the Ovni and Velvet firms will overlap, Page says that the sales and promotion staffs for the Phonogram/Polydor material will be separate.

The Page brothers will also be president and vice president of the Ovni operation as they are of Velvet. A new office location to house both operations is being contemplated, Page says.

Other details of the new operation are still being worked out awaiting the results of a forthcoming market study.

But Page reports it is likely that list price on new releases from Phonogram/Polydor will be set at \$4.95 while catalog will remain at the \$3.95 level at which all Miami Records product had been released.

Still undecided also is the logo under which the Phonogram/Polydor product will appear. It is possible the firm will introduce to the U.S. certain labels used by the Polygram Group in Europe.

Miami Records will have a six-month sell-off period after its contract expires in December.

The realignment could mean serious trouble for the Miami firm which has little local production and only one other foreign license of consequence (Fuentes from Colombia).

But Miami promotion director Rolando Gonzalez reports the firm is actively seeking new licensing arrangements. He concedes the Phonogram/Polydor lines were important to them but "not essential to our survival."

sicians Union set up as a means of aiding indigent musicians.

Another big event is scheduled for Friday, Nov. 11 at the Garden with "Salsa International" a gigantic, international show including artists from different parts of the Caribbean and South America featuring The Puerto Rico All-Stars, Dimencion Latina from Venezuela with Andy Montanez on vocals with both groups, Wilfrido Vargas y Sus Beduinos from Dominican Republic, Ralph Leavitt y La Selecta from P.R. and Saoco a culturally rooted young group from N.Y. Special added attraction is Cheo Feliciano.

## Latin Scene

### LOS ANGELES

The recent Julio Iglesias appearance at the Shrine Auditorium could only be termed a success, both in terms of public reception for Iglesias and commercial gain for the concert promoters. The whole event was subsequently marred, however, by a surprisingly negative article that appeared in the Sept. 26 edition of the powerful Mexico City daily Excelsior. With a prominent headline, the article quoted Iglesias as saying that his L.P. of Mexican standards titled "Dedicado A Mexico" had sold very badly in Mexico itself, and that he would therefore never again record another tune by a Mexican composer.

The article claimed further that Mexican reporters based in Los Angeles boycotted the concert as a result of their offense from the alleged Iglesias statement.

Alhambra Records branch manager Tony Estevez, infuriated at what he termed a totally false report, wrote a letter of protest to Excelsior entertainment writer Cervantes Ayala, denying that Iglesias had ever made the statement about future Mexican recordings.

Iglesias' good standing among the public here was borne out by the brisk sales on several LPs from his catalog following his appearance. Compared to the last Los Angeles Latin chart published Sept. 17 on which Iglesias had no showing whatsoever, the current chart this week shows three Iglesias albums. Ironically enough, the biggest seller at Number Eight was the Mexico LP. . . . An old album by Yolanda Del Rio also showed up again on the Los Angeles chart reflecting interest created by the film (titled, like the album, "La Hija De Nadie") which is showing in several Mexican theatres around town. More evidence for the promotional strength of Latin musicals (Billboard, Oct. 8, 1977).

Rico Records president Ralph Cartagena, in town for the Johnny Ventura/Ismael Miranda show at the Hollywood Palladium Saturday (8), reports all sales for EGC Records product (the El Gran Combo label he distributes in the U.S.) will be handled through Musimex for the West Coast. Musimex salesman Tony Fernandez will promote the line which will still drop ship from New York.

Meanwhile, Cartagena's management firm, which represents El Gran Combo, is planning to break more new territory for the popular salsa band which will appear for the first time in Guatemala, El Salvador and Nicaragua.

Musart's Valentin Velasco reports his firm is moving the first single on the new Dila label which it has introduced in the U.S. market. The first artist on the label is vocalist Elizabeth with a tune by Juan Carlos Calderon. . . . Velasco is anticipating big volume on the upcoming Antonio Aguilar LP based on music from the film "La Muerte De Un Gallero" which premiered in town recently to great fanfare. He says Azteca Films, producers of the movie, has allowed the

label to reproduce the film's poster art on the LP cover.

The RCA Latin American regional office based in Brazil has started an in-house organ for all its Latin American affiliates. Titled "Mundo Latinoamericano de RCA," the four-page first issue is dated September/October 1977. It has reports on RCA's recent Miami convention, on the success of RCA Mexico artist Emmanuel at a recent Buenos Aires song fest, and a full page of best selling RCA singles and LPs in each Latin nation. A feature titled "Proyeccion" reviews major recent releases: Emmanuel's LP from Mexico, Silvana Di Lorenzo from Argentina, and from Brazil, a new LP by Antonio Carlos Jobim with vocalist Miucha.

Pancho Cristal, veteran salsa producer who was at his height during the early 60s, has closed down his New York distributorship and is off to Miami to operate a new label, Mas Of Florida, Inc. Declaring that "I got tired of the snow in winter," Cristal exhibited some bitterness toward the New York Latin industry which he termed "abusive."

He had operated his one-stop since 1968, distributing product on his own Artol and All-Art labels as well as others. Those two logos, strong in catalog, will still be available through him in Florida, but focus will be on the new Mas label which has four releases to date. AGUSTIN GURZA

### NEW YORK

Columbia has picked up its option on the Fania All-Stars contract. Production for the third LP will commence within the next few months.

Conguero and fusion artist Ray Barretto's new Atlantic LP entitled "Eye Of The Beholder," features Average White Band drummer Steve Ferrone, guitarist Ray Gomez and others. It is produced by Stix Hooper, Joe Sample and Wilton Felder of the Crusaders. It is also interesting to note that the title of this new LP clearly reflects Barretto's attitude to his music for which he has been criticized in the Latin community for digressing from salsa.

R & J Distributors here which handle the Fania line as well as Coco, TR Records and LP Percussion Ventures, reports its fastest moving LP is Celiz Cruz and Willie Colon on the Vaya label with "Only They Could Have Made This Album." Released Oct. 2, it has already moved 7,000 units here alone.

Promoters Ralph Mercado and Ray Aviles have a busy schedule of upcoming concerts prepared. One receiving much attention in particular is scheduled for Oct. 30 featuring Spain's international pop vocalist Julio Iglesias.

RMM is also presenting a "Salute To Salsa" dance benefit for Musicians Local 802 Monday (17) at Roseland Dance City. Artists include Tito Puente, Larry Harlow, Tipica '73, Bobby Rodriguez y La Compagnia, Orchestra Novel, Conjunto Sandela, Saoco and Sociedad '76. All proceeds will go to the Emergency Relief Fund of the Mu-

Billboard SPECIAL SURVEY For Week Ending 10/22/77

## Billboard Special Survey Hot Latin LPs™

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### LOS ANGELES (Pop)

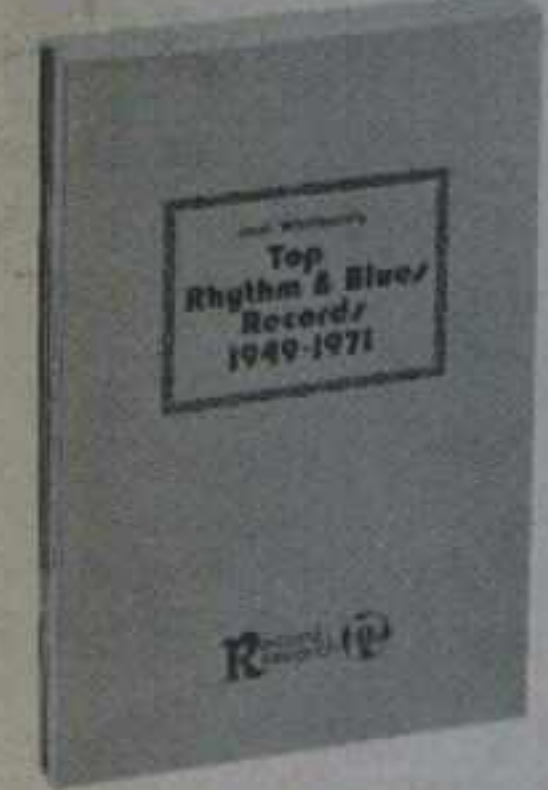
This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CHELO La Voz Ranchera, Musart 10638
2	JUAN GABRIEL Siempre En Mi Mente, Arcano 3388
3	LOS HUMILDES Beiritos, Fania 560
4	VICENTE FERNANDEZ La Muerte De Un Gallero, Caytronics 1492
5	NAPOLEON Vive, Raff 9055
6	MANOLO MUNOZ Llamarada, Gas 4153
7	LEO DAN Leo Dan, Caytronics 1497
8	JULIO IGLESIAS A Mexico, Alhambra 21
9	LOS ALEGRES DE TERAN Corrido De Los Mojados, Caytronics 7239
10	JOSE-JOSE Reencuentro, Pronto 1026
11	LOLITA Abrazame, Caytronics 1489
12	AMALIA MENDOZA Con Mariachi, Gas 4151
13	JULIO IGLESIAS El Amor, Alhambra 23
14	LOS FELINOS Los Felinos, Musart 1701
15	GRUPO MIRAMAR Una Lagrima Y Un Recuerdo, Accion 4014
16	EYDIE GORME/DANNY RIVERA Muy Amigos/Close Friends, Gala 2003
17	JUAN GABRIEL Con Mariachi, Vol. 2, Arcano 3353
18	ALDO MONGES El Trovador Romantico De Cordoba, Microfon 76004
19	LOS TERRICOLAS En Mexico, Discolandia 8240
20	LOS TIGRES DEL NORTE Vivan Los Mojados, Fania 554
21	YOLANDA DEL RIO La Hija De Nadie, Arcano 3202
22	NELSON NED La Magia De Nelson Ned, West Side Latino 4076
23	JULIO IGLESIAS America, Alhambra 27
24	LOS BABYS Regresa Ya, Peerless 1999
25	EMIR BOSCAN Y SUS TOMASINOS El Quinto Compas, TH 2013

### LOS ANGELES (Salsa)

This Week	TITLE—Artist, Label & Number (Distributing Label)
1	WILLIE COLON/RUBEN BLADES Meliendo Mano, Fania 500
2	FANIA ALL STARS Rhythm Machine, Columbia 34711
3	JOHNNY PACHECO The Artist, Fania 503
4	JUSTO BETANCOURT Distinto Y Diferente, Fania 502
5	JOHNNY PACHECO/PUPI LEGARRETTA Los Dos Mosqueteros, Vaya 63
6	ORQUESTA BROADWAY Pasaporte, Coco 126
7	LA DIMENSION LATINA Presentando A Andy Montanez, TH 2018
8	ISMAEL RIVERA De Todas Maneras Rosas, Tico 1415
9	CHRANGA 76 Encore, TR 128
10	WILLIE COLON El Baquino De Angelitos Negros, Fania 506
11	PETE CONDE Este Negro Si Es Sabroso, Fania 489
12	ISMAEL MIRANDA No Voy Al Festival, Fania 508
13	CHEO FELICIANO Cheo's Rainbow, Vaya 55
14	LA SONORA PONCENA El Gigante Del Sur, Inca 1054
15	JOSE FAJARDO El Talento Total, Coco 135
16	CHARLIE PALMIERI/MENIQUE Con Salsa Y Sabor, Catique 1009
17	ORQUESTA HARLOW El Jardinero Del Amor, Fania 499
18	MONGO SANTAMARIA Amanecer, Vaya
19	CELIA, JOHNNY, JUSTO & PAPO Recordando El Ayer, Vaya 52
20	HECTOR LAVOE De Ti Depende, Fania 492
21	BOBBY RODRIGUEZ & LA COMPANIA Salsa At Woodstock, Vaya 58
22	ROBERTO ROENA La Octava Maravilla, International 914
23	BOBBY VALENTIN Bobby's Best, Fania 507
24	OSCAR D'LEON Two Sets With Oscar, TH 2017
25	CELIA/CRUZ/JOHNNY PACHECO Celia & Johnny, Vaya 31



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**Closeup**

**STEELY DAN**—Aja, ABC AB1006. Produced by Gary Katz.

Dan's sixth album, an eagerly awaited followup to 1976's landmark "Royal Scam" may well rank as the year's most polished album. In the grooves lies sophisticated pop tunes delivered with subtle jazz treatments that defy categorization.

To even categorize Steely Dan as a group is a bit off the mark. Formed in 1972 as a band, the original aggregation gradually dismantled leaving Donald Fagen and Walter Becker as the nucleus with various studio musicians rounding out recent lineups.

Steely Dan's biting lyrics, often humorous, other times wryly sarcastic, and slick instrumentals are delivered in an effective pop vein coated with commercially viable jazz and r&b arrangements.

"Aja" is by far Steely Dan's most overt jazz tinged album although it maintains a solid rock base. Heightening the jazz feel are Tom Scott and Wayne Shorter on sax, Victor Feldman on electric piano and percussion, Lee Rittano on guitar, Chuck Rainey on bass, and drummers Bernard Purdie and Steve Gadd.

The first side, comprised of three lengthy cuts, opens with "Black Cow," a funky jazz number highlighted by Feldman's tingling electric piano solo that flows into Scott's mood setting sax.

The underlying wry lyrics about a former lady friend are mocking but to the point. "I don't care anymore why you run around/break away/just when it seems so clear that it's over now/drink your big Black Cow! and get out of here."

The title cut is a long ambitious tune with a Latin-pop flavor. Shorter takes center stage with his sax solo that proves nothing less than dreamy. Gadd supplies a sensitive rendition on drums while Fagen's mellow vocals are at its best.

The first side closes with the melodic "Deacon Blues," a light, airy jazz track that changes pace frequently. Spicing it up is the standout sax of Peter Christlieb.

The second side leans more towards traditional rock. "Peg" is a semi-upbeat blues number that gets down to some stinging rock and lead by Paul Griffin's electric guitar.

"Home At Last" is an economic soul influenced tune that can really be considered a rock poem. Steely Dan's precision is best showcased on this smooth-flowing song that maximizes the most of the brief lyrics in which not one word is in excess. Becker supplies the guitar riffs while Fagen works the synthesizer.

Victor Feldman's piano again is the focal point on "I Got The News," with Becker's guitar solo also a highlight. The lyrics are on the sexually suggestive side. "Spanish kissin'/see it glisten/you came ragin'/love ramin'/slow down/I'll tell you when/I may never walk again."

"Aja" concludes with a rough and tumbling "Josie" that is the most richly lyrical track on the album. The lyrics are filled with images of violence, drug abuse, sex and other shady wrongdoings.

The rock'n'roll beat brings Steely Dan back into the mainstream of conventional rock despite the unconventional lyrics.

Throughout the album, Steely Dan's infectious melodies, provocative lyrics and coordinated blending of horns and rhythm, due to Gary Davis' masterful production, reach new heights of sensitivity and self-awareness. "Aja" stands as a somewhat premature Christmas gift to music fans all over. **ED HARRISON**

**AFTRA Contract**

• Continued from page 1

In addition, the union was able to secure hikes of up to 100% in contingency payments, an issue known to have been the main stumbling block in arriving at a contract earlier. Under the contingency stipulation, non-royalty artists receive additional pay based on record sales.

Ratification by AFTRA members is considered a certainty following approval and recommendation by the union's national board.

Under the new scale formula, minimums for group singers rise by about 18%. Where singers in groups of three to eight formerly earned \$30 an hour each, they now will receive \$35.50, with at least \$71 paid for a session. Minimum rates for soloists and duos increase to \$90 from the former \$81.50. "Step-out" soloist or duo wages will rise by 23% over the life of the agreement.

Classical and religious chorus payments increase by 25%.

The most substantial gains were won in the area of original cast recordings. Here minimums are pegged to Actors Equity scale, and under the new AFTRA agreement performers will receive minimums of \$300 for Broadway cast albums, against the former \$180; while off-Broadway payments rise from the old \$137.50 to a new minimum of \$220.

Under the old agreement, contingency payments permitted a singer to receive an additional scale payment for albums which sold 600,000 or more units. But now, the top sales plateau has been reduced to 550,000 albums, for which the AFTRA performer will get 200% of his original scale fee.

On singles, contingency payments rise to 166% of scale for million sellers (formerly 100%). A super tier has also been added to the cast album contingency formula, providing for 130% of scale for albums selling 740,000 or more. The former limit was 100% at 600,000.

Gains were also won by the union at lesser sales plateaus in the contingency payment schedule. Bonus payments begin at a low of 157,500 albums sold (50%), and at 500,000 singles (33%).

Negotiations between AFTRA and an industry bargaining team began last March (Billboard, March 19, 1977) in Nashville, and subsequent meetings were held here and Los Angeles.

All provisions of the new pact are retroactive to April 1.

**Springboard Owner**

**NEW YORK**—Master tape recordings of performances by Dionne Warwick, B.J. Thomas, the Shirelles, the Kingmen, and Chuck Jackson which were in the Scepter catalog were sold April 3, 1974 to Springboard International Records, the latter firm says. They were not part of the recent auction purchase of Scepter catalog by Roadshow.

**Bing Crosby**

• Continued from page 3

Paul, Carmen Cavallaro, Fred Waring, Gary Crosby, Jane Wyman, Grace Kelly, Frank Sinatra, Louis Armstrong, Carol Richards and the Andrews Sisters, with whom he recorded a long string of hits from 1943 to 1951.

Virtually all of his many hits were on Decca, though he also hit the charts with songs on Capitol and Kapp and with albums on Warner Bros. and Amos.

**Merchandising Creativity**

• Continued from page 18

tape. Its radio spots will carry a big plug for tape, he said.

Salem showed a 25-minute narrated full-color slide presentation of ingenious displays created by chain store staffers all over the U.S. The film, the result of a pioneering research done in 1976 by Bach in the western states, was acclaimed by

Odyssey employees as the most provocative they saw during the four days.

Label reps stated that an equal amount of effort and money backs in-store merchandising as does radio station promotion. Smith said that CBS has 35 employees concentrating on merchandising stores, where a year ago it had 14.

**Jukebox Registry Rulings**

• Continued from page 6

rejected by the Copyright Office are requirements that all applications provide a list of musical selections available on the player, state how many records the box holds and the charge per play.

The proposed rules would demand capacity and charge per play only for application on boxes that do not have a serial number. These would also have to supply model and year (when available) and type of sound—mono, stereo, quadraphonic or whatever.

Suggestions that the applications also give the name of the record distributor and the name and address of the location leasing the box were also turned down.

Jukebox operators will be relieved at the Copyright Office proposal for a single application to cover multiple boxes, rather than requiring separate forms submitted for each box. But each box must be identified and the aggregate amount of the fees provided—\$8 per box per year; \$4 if the application is made after July 1.

A lost or defaced certificate (a sticker label to be supplied by the Copyright Office with identifying information which must be attached to the box) can be replaced for \$4. But the operator must explain the loss of the original certificate when he applies for a new one. And this

information definitely does have to be sworn to.

ASCAP, fearing label swapping or other dodges for evasion of royalty payments by "accidents" to certificates, wanted a charge of \$8 per replaced certificate.

Music licensors would like a new registry and certificate to be required for a jukebox when it is sold or transferred.

But the Copyright Office feels no further paperwork is required because the original license attaches to the box for a year's play, regardless of the operator or owner situation.

During the upcoming oral hearing there will probably be a good deal of discussion on the size, position and color of the certificate-label applied to the boxes.

The Copyright Office merely says it will be a colored adhesive label, with date of application and expiration, plus all identifying information on the original license application.

ASCAP wants the certificates to be sizeable and brightly colored enough to be seen "in dimly lit locations." Jukebox operators and manufacturers prefer a small strip-type label with only an identifying registry number to be supplied by the Copyright Office.

But the Copyright Office has turned down the idea of assigning a special number to each box.

**Booking Agency Sues Roy Clark**

**LOS ANGELES**—Marvin Josephson Associates is suing Roy Clark and his Roy Clark Productions and the California Labor

Commissioner, seeking payment of an alleged \$113,428.58 due for back commissions.

The Superior Court suit claims that in early 1973, International Famous Artists, which eventually became ICM, agreed to book Clark for a 10% commission.

During the tenure of that exclusive booking pact, the plaintiff claims it set Clark for nine weeks' work in each of the years 1974, 1975 and 1976 at the Frontier Hotel, Las Vegas. The pact called for Clark to be paid on a graduated weekly scale: \$40,000, 1974; \$45,000, 1975 and \$55,000, 1976.

**Service Bureau**

• Continued from page 10

Sometimes mistakes are made. Royalties were paid to Quicksilver Music, represented by the firm, for the sale of 500,000 units of the song "Good Old Rock'n'Roll" in Japan. However, Hofer says the Quicksilver Music represented by the company does not have that song. It may be, she says, a song written either by Quicksilver Messenger Service or David Essex. She is still investigating.

But sometimes the money is found and gets to the publisher. Hofer says she discovered the writer of a song, "Mercury Blues," on Steve Miller's "Fly Like An Eagle" LP who did not know he was due royalties. The writer, Bob Gaddins of B-Flat Music, earned \$20,000.

She says when she locates a writer and publishing company of a song, whether in the U.S. or Europe, she notifies them with a letter informing them that money is due them. Hofer says that in the letter the Copyright Service Bureau offers to represent the publisher if there is no local sub-publishing agreement.

Often there is not and the company gets a new client. After all, what more effective advertising can there be than to inform somebody he has money coming?

**WB Comic LP**

• Continued from page 4

wanted someone "who would be literate, humorous, authoritative and a funny man in his own right who worked and can relate to these people."

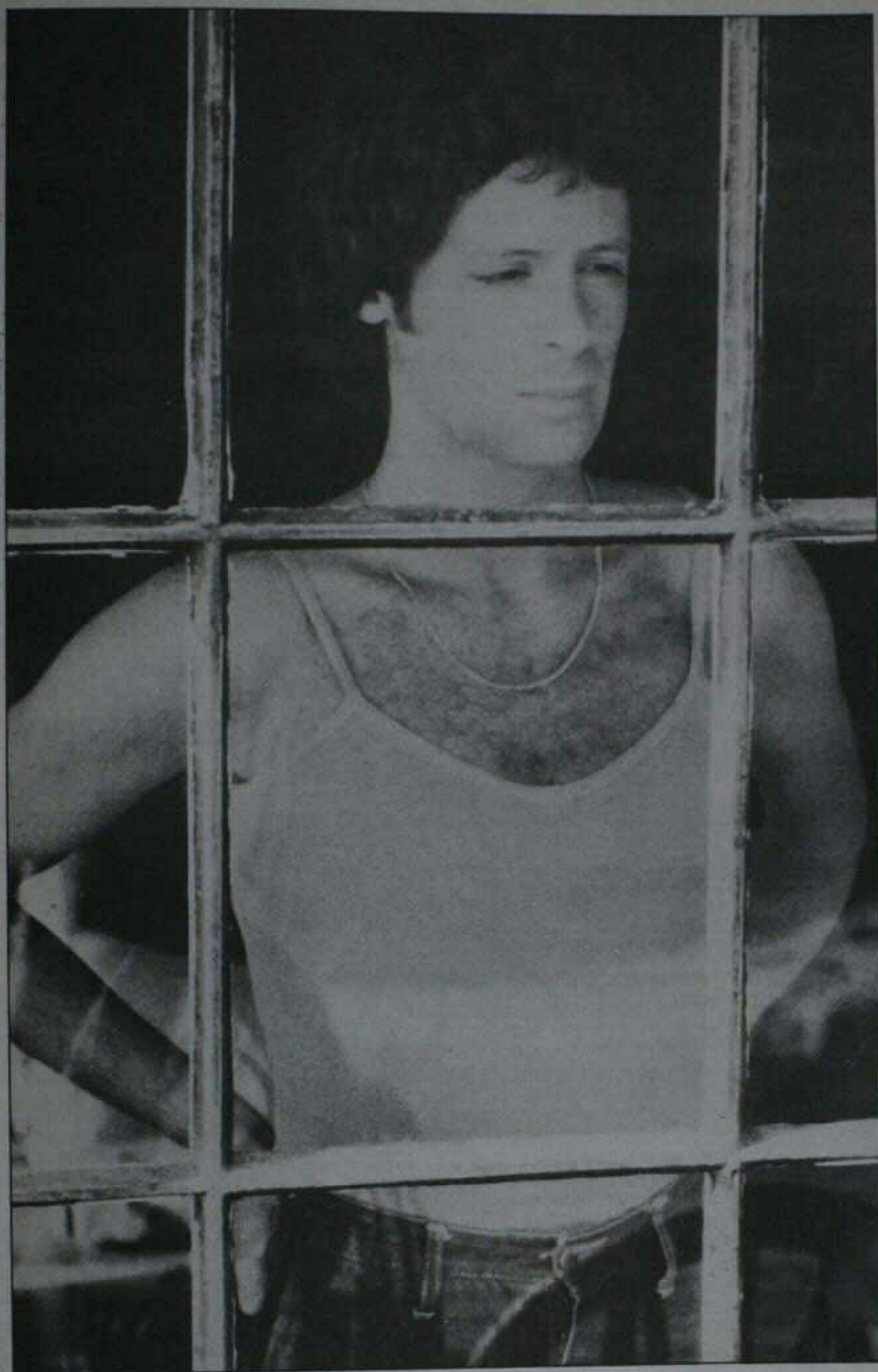
He views the album as sort of a "greatest hits" of comedy for which Warners believes there is a market.

Wekser feels in order for a comedian to be successful on vinyl, he must maintain a performing visibility. Steve Martin's appearances on "Johnny Carson" and "Saturday Night" heightened his popularity.

Wekser is an avid comedy fan who worked in Sam Goody's in the '60s when comedy sold well and watched the popularity of Lenny Bruce, Shelley Berman and Bob Newhart translate into record sales.



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— Pittsburgh Press

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— Phonograph Record

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

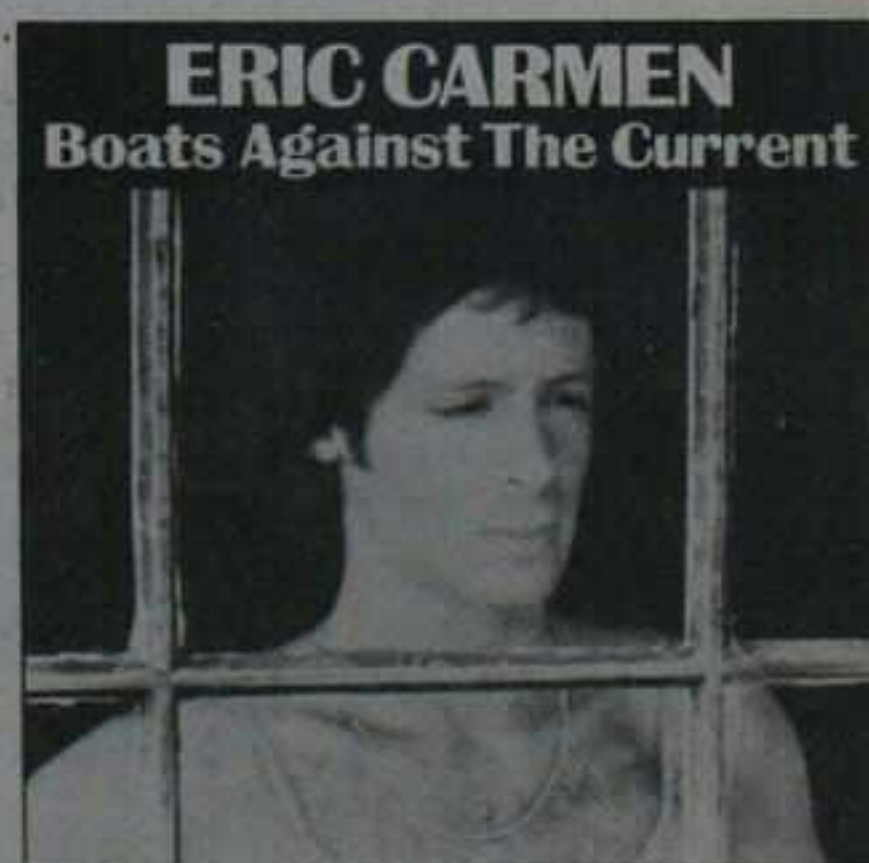
— Hartford Courant

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

— The Scene

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| 28 "Midnight Special" (airdate)            | 19 South Bend, Ind.                      |
| 29 Pauley Pavilion, U.C.L.A., Calif.       | 20 Cincinnati, Ohio                      |
| 30 U.C., Irvine, Calif.                    | 27 Detroit, Mich.                        |
| 31 Aladdin Theater, Las Vegas, Nev.        | 28 Pittsburgh, Pa.                       |
| NOV. 3 Regis College, Denver, Colo.        | 29 Ottawa                                |
| 5 McFarlin Auditorium, Dallas, Texas       | 30 Montreal                              |
| 7 Music Hall, Houston, Texas               | DEC. 4 Avery Fisher Hall, New York, N.Y. |
| 9 Music Hall, Oklahoma City, Okla.         | 6 Spectrum, Philadelphia, Pa.            |
| 10 Little Rock, Ark.                       | 7 Washington, D.C.                       |
| 11 Memorial Auditorium, Kansas City, Mo.   |  |
| 12 Opera House, St. Louis, Mo.             |  |



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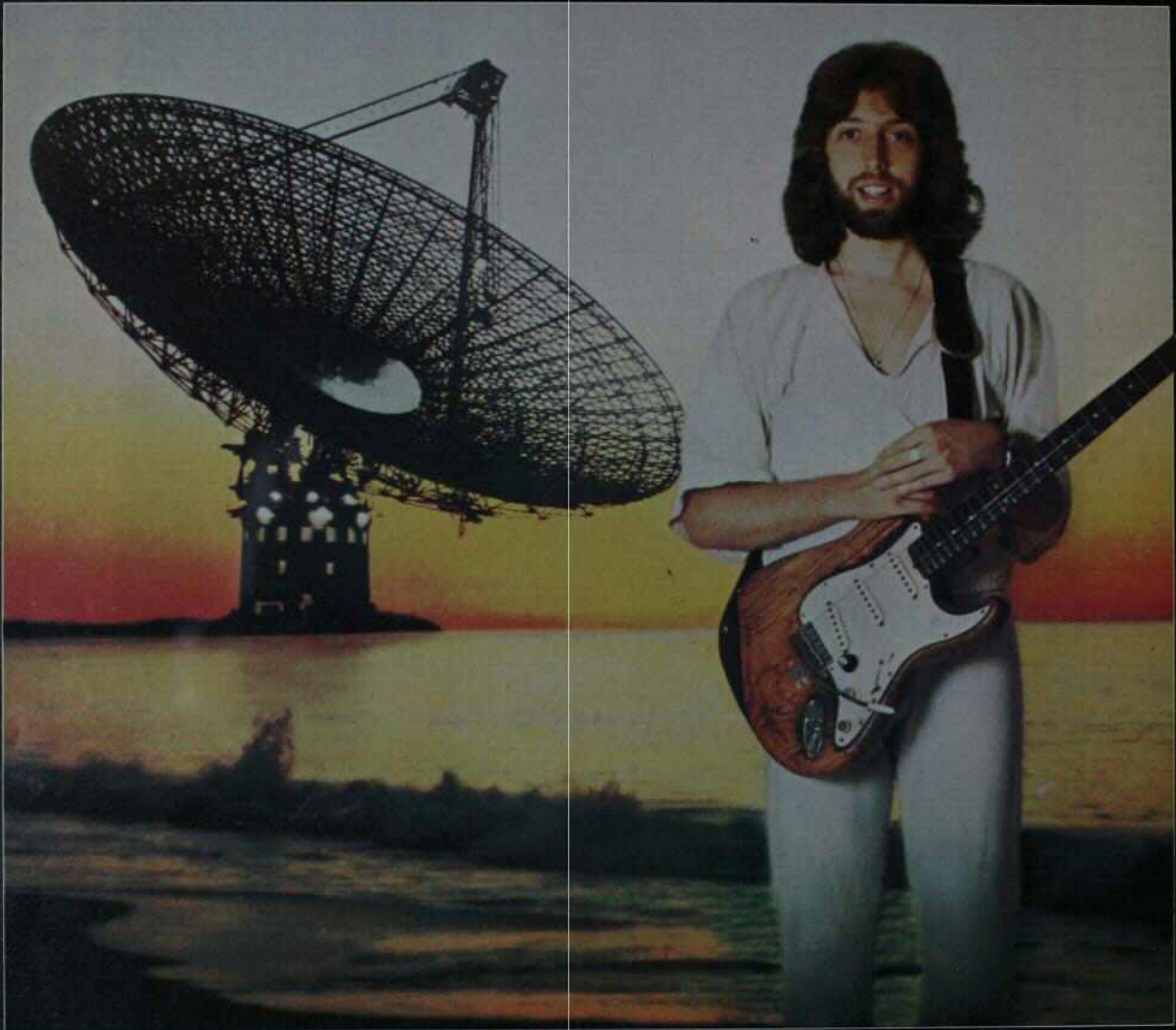
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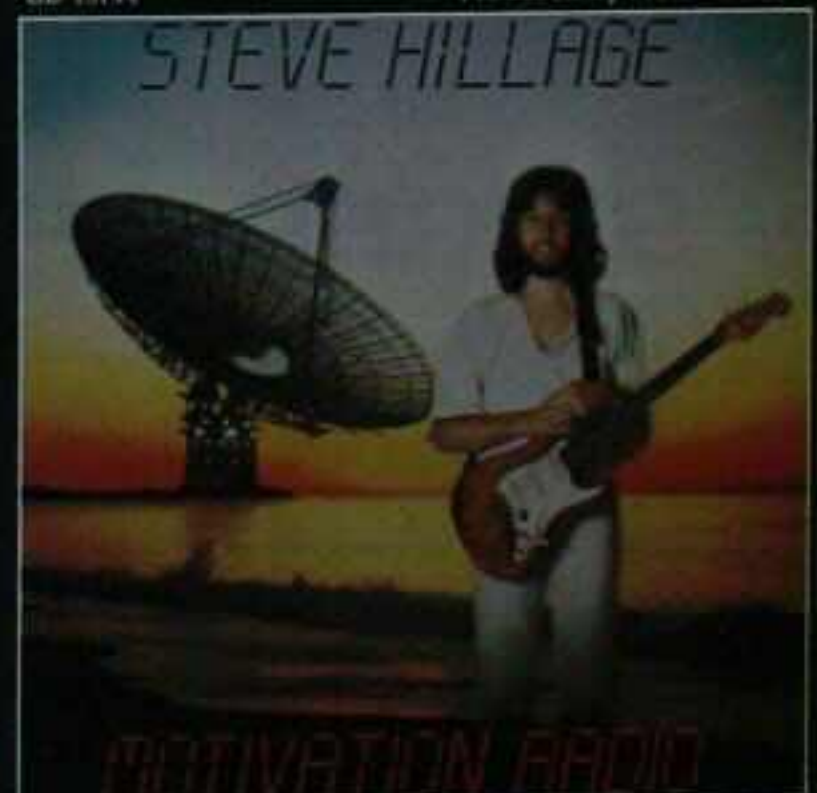
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An Atlantic/Virgin Record.

SD 19144

Produced by Malcolm Cecil





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YOU'RE IN MY HEART—Rod Stewart (Warner Bros. 8475)
SIMPLE THINGS—Carol King (Capitol 4487)
MORE THAN A WOMAN—Tina Turner (Capitol 4500)
SEE TOP SINGLE PICK REVIEWS page 90

Main chart table with columns: THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label), and other columns for the right side of the chart.

★ 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.

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 Mogul Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music.

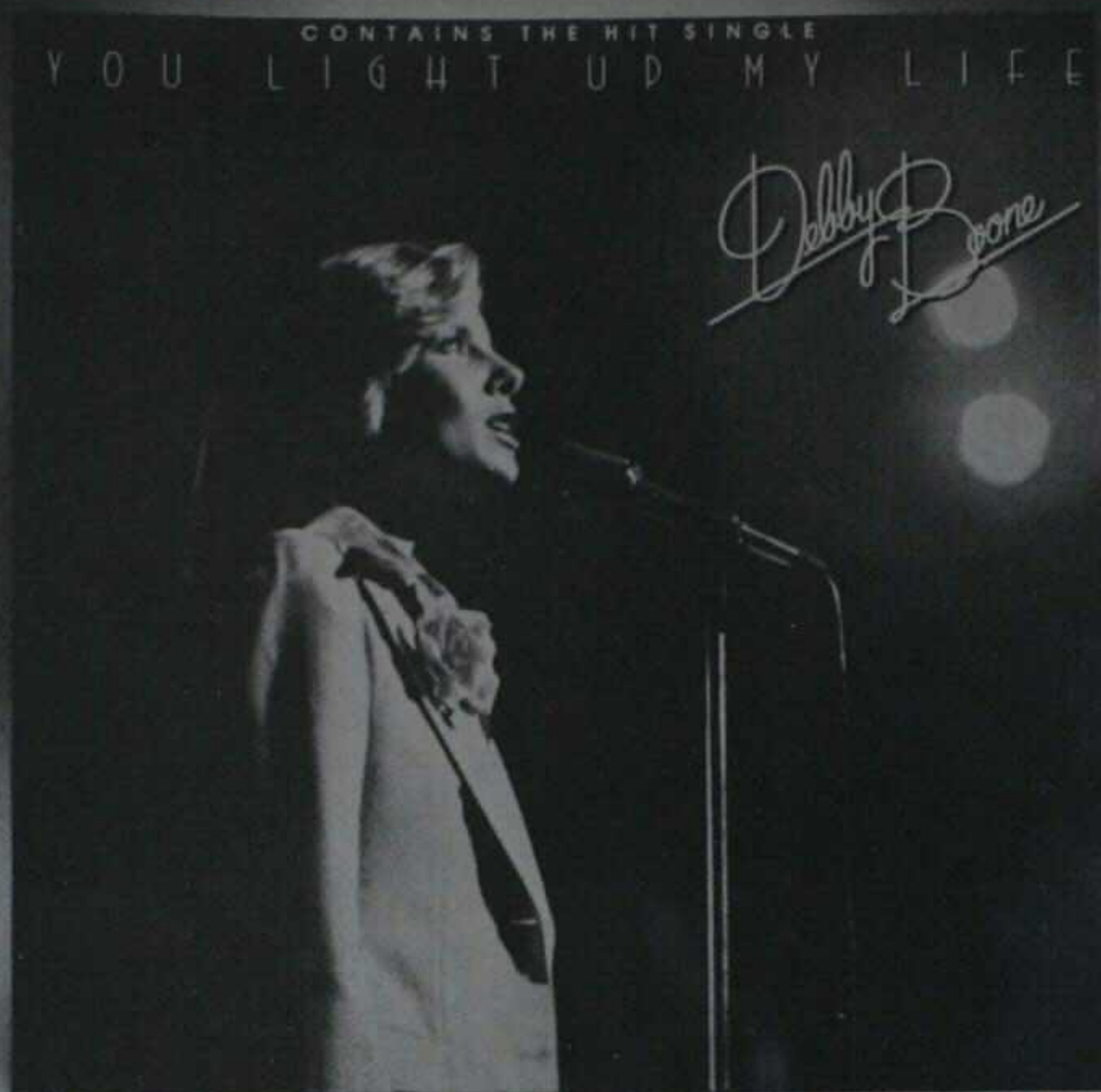
HOT 100 A-Z—(Publisher-Licensor)

Index table listing song titles and artists with their corresponding chart positions and publisher/licensor information.



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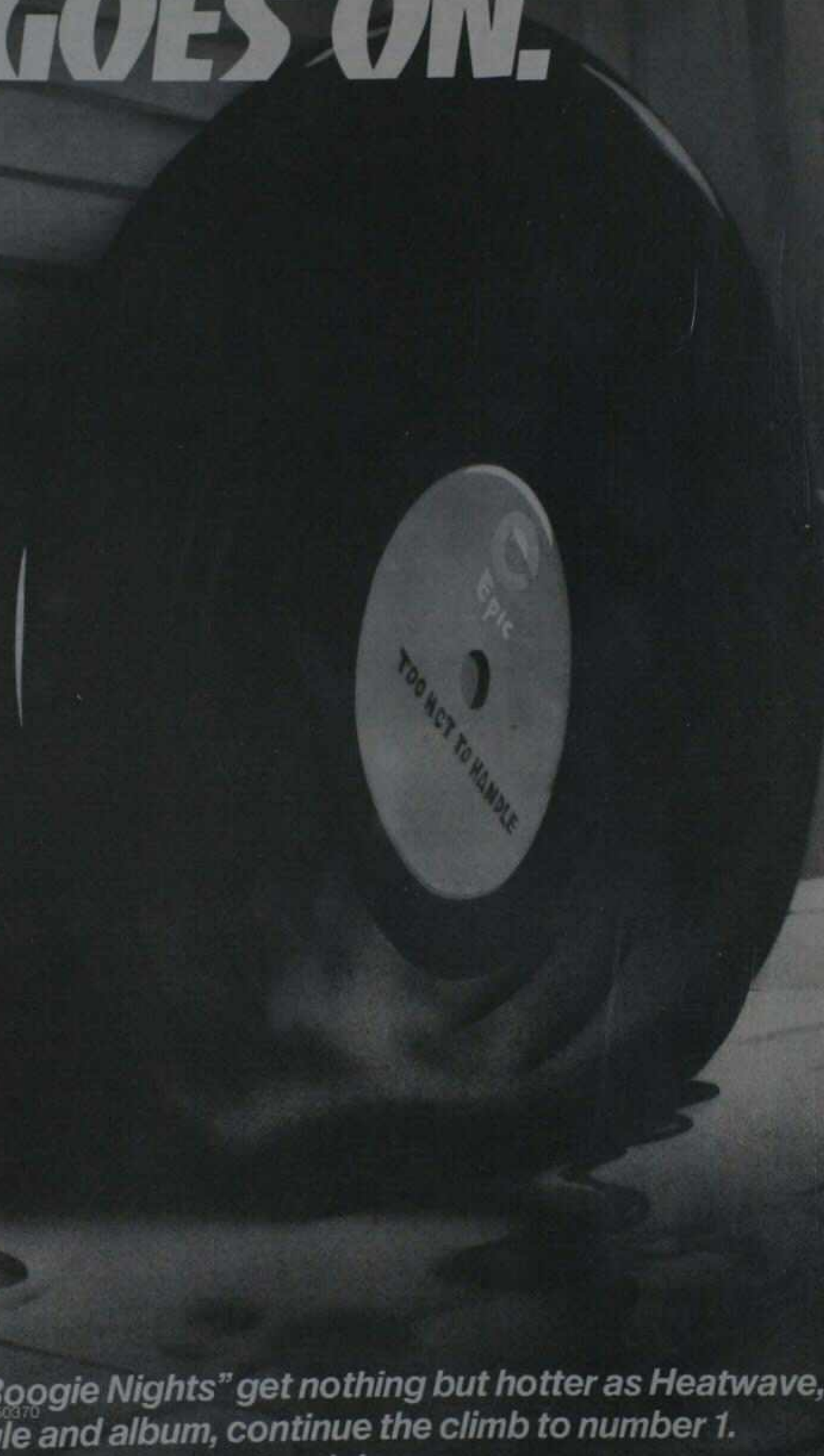


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# THE HEATWAVE GOES ON.



*"Boogie Nights" get nothing but hotter as Heatwave,  
single and album, continue the climb to number 1.  
Take off your coat and dance.*

**On Epic Records.**

## Bennett's Testimony

• Continued from page 3

tol, was the first prosecution witness. He testified that after the release in August 1971 of the "Concert For Bangladesh" LP, to which Apple and Capitol had the rights to purchase 10,000 copies each, Bennett allegedly called Burdick to tell him that Klein wanted undrilled LPs; and asked if Capitol president Bhaskar Menon would agree.

Menon did agree, according to Burdick whose comment that the circumstance was "unusual," was ordered stricken from the record after a defense objection.

Bennett's testimony detailed his long involvement in the music industry reaching back 24 years to his start as a drummer. Bennett styled his position with ABKCO as "promotion man from 1965 until November of 1975." Bennett claimed that in 1965 Klein asked him to work for ABKCO in promoting Sam Cooke and offered Bennett \$200 per week plus expenses, although Bennett did not receive an interest in Cooke's records.

In 1970, Bennett stated, 5,000 copies of Cooke's RCA release "Shake" were delivered to Klein's office, and he claimed, "Mr. Klein asked me to sell the records." Klein was also claimed to have told Bennett to "Go to Harlem. Cooke is big over there. Go to Record Shack and see Eddie Portnoy."

Bennett stated that he saw Portnoy and sold him the 5,000 records

for 35 cents each, which Portnoy's truck picked up from Klein's office in the Time-Life Building. Bennett said he went to Portnoy's store on 125th St., picked up between \$1,600 and \$1,700 and then "I brought the money to the Time-Life Building and gave it to Mr. Allen Klein."

Bennett later detailed another arrangement with New York area wholesaler WIN Records wherein 2,500 albums and 5,000 singles of the Rolling Stones were sold for between \$3,800 and \$4,000. Although Bennett again claimed that he "turned over the money to Mr. Allen Klein," he admitted under questioning by Assistant Criminal Division Chief Thomas Engel that he "kept \$700 or \$800" for himself.

Bennett later related the arrival of 5,000 copies of the Beatles' Abbey Road album in 1969 at the ABKCO offices, where they were stored in a conference room. Bennett claimed to have called Sam Weiss of WIN Records who he said was willing to buy half the records. Bennett supposedly sold the other 2,500 copies to Sam Keenholz of Raymar Sales, New York, and some one-stops, with everyone paying about \$2.00 per disk in cash, except for one check from WIN, which Bennett cashed, kept some, and took the rest and "gave it to Allen Klein."

At presstime, Bennett's almost full day of direct examination was over, with cross-examination expected to take the entire next day.

## Holiday Superstar Albums

• Continued from page 95

Polydor plans early December releases from these acts: Chick Corea, Atlanta Rhythm Section and Donny & Marie Osmond with suggested lists of \$7.98. In addition, the label is readying a four record boxed set entitled "The Nixon Interview With David Frost" with suggested list of \$24.96.

London is counting on pre-Christmas release of "Upside Down," first U.S. album by Nigerian superstar Fela Kuti. This will sell for \$6.98 and is due in early December. The label is also releasing "Star Discs," a two record set featuring London's disco hits. Artists represented include John Miles, Larry Page and Hodges, James & Smith. Suggested list is \$7.98.

Arista Records holiday releases will include product from Lily Tomlin, Don McLean, Baby Grand, Larry Coryell, Headhunters, a greatest hits package from the Bay City Rollers, as well as Harvey Mason. All will have a suggested list of \$7.98.

With Arista also distributing Budah, other releases may include a possible Gladys Knight solo LP with a \$7.98 suggested list.

Private Stock will have major holiday promo pushed on releases by Frankie Valli, produced by Charlie Calello, and the first solo LP by Cissy Houston, with \$7.98 suggested lists.

At \$7.98, 20th Century will offer

"The Star Wars Storybook" LP which is a narration of the film including verbal and sound excerpts over a musical background.

Elektra/Asylum will have three powerhouse LPs including a new studio set from Queen which will list at \$7.98 and a two pocket live set from Jackson Browne as well as a double pocket studio set from Joni Mitchell. Pricing on the latter two has not been firmed.

Fantasy's holiday releases will include three previously unreleased LPs in the Stax line which the label recently acquired. They are the Emotions' "Sunshine," Albert King's "The Pinch" and Johnnie Taylor's "Chronicle," a double-pocket greatest hits set which will list for \$9.98.

The Emotions and King LPs will list for \$6.98. On the Fantasy label itself will come LPs by David Bromberg, Bill Evans and the Checkmates, all at \$7.98.

ABC is counting on seven single disk albums to reap holiday buying dollars. Artists include Crosby/Nash live; Blood, Sweat & Tears; ex-Band member Levon Helm; Pointer Sisters; Mighty Clouds Of Joy; Les McCann, and Harold Melvin & the Blue Notes. Pricing hasn't been firmed but there will be a major Christmas campaign at the retail level to support the releases.

Chrysalis is focusing its attention on recently released LPs from Robin Trower and the Babys at \$7.98.

## Labels Boost Store Aids

• Continued from page 15

WEA announced two merchandising programs for Goody during the presentation. "The Joy To The World" campaign, from Nov. 21 to Dec. 31 will include more than 4,000 lines of advertising in New York and Philadelphia papers as well as a variety of easels, banners, posters and mobiles for each store.

The "Star Fleet" campaign begin-

ning Sunday will also feature extensive print ads as well as banners and divider cards. As an inducement, WEA is also offering T-shirts and \$75 "Star Fleet Commander" jackets to store managers and Goody executives who follow the promotion.

At the closing luncheon Friday (14), Goody honored some of its own. Martin Zarrow was named store manager of the year; Martin Pedrick, merchandiser of the year.

## Inside Track

Look for Motown to announce the biggest star-studded benefit ever staged by any label in industry history. Tis said the event will include almost every stellar act on the rosters. . . . Dick Rosenzweig, executive vice president of Playboy corporately, who engineered the CBS-Epic distribution switch recently, says "the concept is working so well that we may expand our relationship." That in answer to rumors that Epic would be taking over more marketing and administrative effort for Playboy Records. . . . The controversial Sex Pistols are hanging their holsters at Warner Bros. Records. . . . Clive Davis speaks to the California Copyright Conference Tuesday (25) at Sportsmen's Lodge, Studio City. Dinner at 7:30 is \$8.75 and reservations can be made to 463-7178.

Col. Tom Parker, who guided Gene Austin, Eddy Arnold and Elvis to the zenith, has apparently taken Rick Nelson under his wing. Nelson plays the Bottom Line in Gotham Oct. 20 where the union will be made public. . . . Donny Osmond to portray Jann Wenner on the Rolling Stones' tv special. . . . "Hair" closed on Broadway due to lack of interest. . . . John Hammond home from the hospital Tuesday (11) following a brief illness. He is currently producing poet Allen Ginsburg singing original blues backed by members of Bob Dylan's Rolling Thunder rock revue. . . . British comic Eric Idle, seen here on "Saturday Night Live," taped a musical spoof of the Beatles for NBC-TV showing in November. . . . Video specials pegged on contemporary music shying away from prime time budgets and sound stages in favor of more laidback club or dynamic concert situations.

The NMPA and the Harry Fox Agency jointly fete their 60th and 50th anniversaries, respectively, Nov. 10 at the Beverly Hilton Hotel, Los Angeles. . . . Gail Cooper, 37, wife of Harvey Cooper, senior vice president of 20th Century Records, died in Los Angeles Sunday (9) after a long bout with cancer. She is survived by three children. . . . The AFM is bickering with the labels over the impending new two-year musicians' pact for recording. . . . "Harper Valley PTA" will soon be made into a movie. So far, Pat Paulsen is the only record act in the cast. . . . Rod Stewart re-signed with Warner Bros. Records, but he continues to battle with WB Music in Los Angeles Federal District Court.

## Country Music Week Breaks Records

• Continued from page 1

award. Milsap won standing ovations wherever he appeared or performed during the week.

The broad spectrum of country music was dramatically illustrated as progressive country acts such as Crystal Gayle and Kenny Rogers won awards at the same time as the traditional vets, the Original Texas Playboys. Sharing stages were such diverse talents as Olivia Newton-John and Loretta Lynn.

Country music's tradition was also enhanced by the enshrinement of Merle Travis into the Country Music Hall of Fame. Travis, who developed the guitar technique copied by many greats, helped immortalize traditional country and folk music by writing "Nine Pound Hammer," "Sixteen Tons" and "Smoke, Smoke, Smoke."

He has worked on top barn dance broadcasts, movies and local and network television. Travis is a former Capitol Records top seller and an ex-Opry member.

Another important CMA award—the Connie B. Gay Founding President's Award—went to Billboard's Hal Cook who, in accepting the accolade, praised the past efforts of Paul Ackerman, Billboard editor emeritus, and Bill Williams, the late country editor. Cook now serves Billboard as a publishing consultant.

Thousands of registrants attended a wide variety of shows, hospitality suites, business meetings, award ceremonies and sidelight activities. As promised, the emphasis returned to the deejay with radio personalities being allowed to waive the \$35 registration fee.

An international media spotlight zeroed in on Nashville as journalists came from Canada, England and other countries to cover the events.

CBS-TV telecast the CMA Awards—and CMA officials say the overnight ratings show the 90-minute telecast once again ranked No. 1 in viewers for its time period.

NBC-TV also got into the act, dispatching the "Today" show's Jane Pauley to Nashville. She broadcasted live from the Grand Ole Opry House.

The deejay and business slant was emphasized by the CMA membership and board meetings, the artist/deejay tape sessions which were expanded in length, and the successful talent buyers seminar. One label alone—CBS Records—brought in more than 100 executive from New York, Los Angeles and regional offices.

The period is so tightly packed with functions that invited attendees had a choice on Thursday (13) of attending such events as the RCA brunch and awards, Mercury & Monument Records cocktail party, WSM "Grand Ole Opry" cocktail buffet, Playboy dinner-show, Warner Bros. cocktail supper, SESAC awards dinner, an ABC/Dot party at the home of its president—Jim Foglesong, Billy Sherrill's cocktail-buffet, a Loretta Lynn-Conway Twitty reception-luncheon at United Talent, the CBS Records showcase at the Old Time Pickin' Parlor, CMA's annual membership meeting, RCA's lunch and show, MCA show, special deejay/programmers/artists cocktail buffet, and a United Artists party.

By necessity, many of the events ran simultaneously. There was enough food, drink and country music to cause a legitimate overdose of all three. Bleary-eyed survivors on Sunday (16) were treated to a day at Opryland and a tour of the new Opryland convention hotel complex due to open next month.

More events were held at Opry-

Jaime Cohen, product coordinator at A&M Records and son of John and Charlotte Cohen of the Disc Records retail chain, was married Saturday (8) to Brenda Jewell, filmmaker, in Burlington, Vt. . . . Passport Records releasing a sci fi rock opera Wednesday (19) starring Rod Argent, Annie Haslen, Ben E. King, Arthur Brown, Clarence Clemmons as well as sidemen from the Strawbs, Status Quo and Synergy. Will Malone, who orchestrated "Tommy" and "Journey To The Center Of The Earth," supervised.

We left out Zamoiski, Baltimore, and Western Merchandisers, Denver, when we predicted the new ABC Records indie distrib lineup two weeks ago. . . . Look closely or you might not recognize Elton John when next you see him. He went to France to get a hair transplant and he's junked his \$100,000 worth of unique glasses for contacts. . . . NAIRD set the date for its 1978 convention. It goes on early Feb. 17-19. Sheila Cogan of Bay Records and Tom Diamant of Rhythm Research Distributors will co-chair the event at the Airport Marina Hotel, Burlingame, Calif., in the Bay area as predicted here. . . . Billboard's copy editor Dave Dexter Jr. convalescing at home in Sherman Oaks, Calif. He is expected to be out for several weeks.

Composer Hugo Montenegro has relocated to Hawaii where he is working. . . . Los Angeles Mayor Tom Bradley presented the city's key to Robert Stigwood at a party hosted at the Stigwood diggins in Beverly Hills by Danny Thomas. . . . Burt Sugarman claims the Richard Pryor NBC-TV show didn't get axed. Sugarman said Pryor was committed to do only four shows.

Sha Na Na are now being booked exclusively by Contemporary Talent, Milwaukee, who are slating a February-March, 1978 tour. . . . Johnny Tillotson and Karen Bouchard married Sept. 17 in Beverly Hills. Bride is an actress. . . . Frank Banyai, director of copyrights for United Artists Records, has a new addition, Michelle Anne, born Wednesday (5) in L.A. . . . Mike Rizk, for the past two years Cincinnati Phonogram/Mercury promo rep, serving a nine-month provisional period at a Franciscan Friary in Cleveland. When he leaves there, he will enter the cloisters in Oakbrook, Ill. . . . Will Randy Bachman of Bachman-Turner Overdrive split with Mercury soon?

land than ever before, yet the downtown Municipal Auditorium was utilized for some of the label shows and the CMA banquet and show Friday (14).

The three performing rights organizations drew big name writers, publishers, producers and artists to their awards functions. For the second year in a row, BMI held its black-tie banquet in a circus-sized tent at the BMI Nashville office.

Tree International snared top publishing honors with 10 awards while Bobby Braddock, Billy Sherrill and Bob McDill won top writer plaudits. Bob Montgomery and Talmont Music received the Robert J. Burton Award for the most performed BMI country song.

ASCAP changed its site to the Hyatt Regency and offered an audio/visual oriented banquet. ASCAP also changed its policy of presenting plaques to producers and artists at its banquet, though occasional introductions were made for such stars as Olivia Newton-John. Jerry Foster, Bill Rice and Jack and Bill Music Co. were the top ASCAP winners and "Hee Haw" producer Sam Lovullo received a special award for his contributions to country music.

SESAC transformed Woodmont Country Club into an imitation speakeasy, emphasizing the Roaring '20s theme of the SESAC awards. "The King Is Gone" written by Ronnie McDowell and Lee Morgan and recorded by McDowell received special writer's awards at the SESAC gala. The song, saluting Elvis Presley was co-published by Brim Music and Broadsword Music.

The Nashville Songwriters Assn. International inducted Kris Kristofferson, Woody Guthrie, Merle Haggard and Johnny Cash into its Hall of Fame during its Oct. 9 ceremonies.



# Seven Golds Already

- Toulouse Street BS 2634\*
- The Captain And Me BS 2694\*
- What Were Once Vices Are Now Habits W 2750\*
- Stampede BS 2835
- Takin' It To The Streets BS 2899
- Best of The Doobies BSK 3112\*

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Stampede BS 2835

Takin' It To The Streets BS 2899

Best of The Doobies BSK 3112\*

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## The Latest

The Doobie Brothers



Livin' On The Fault Line

BSK 3045

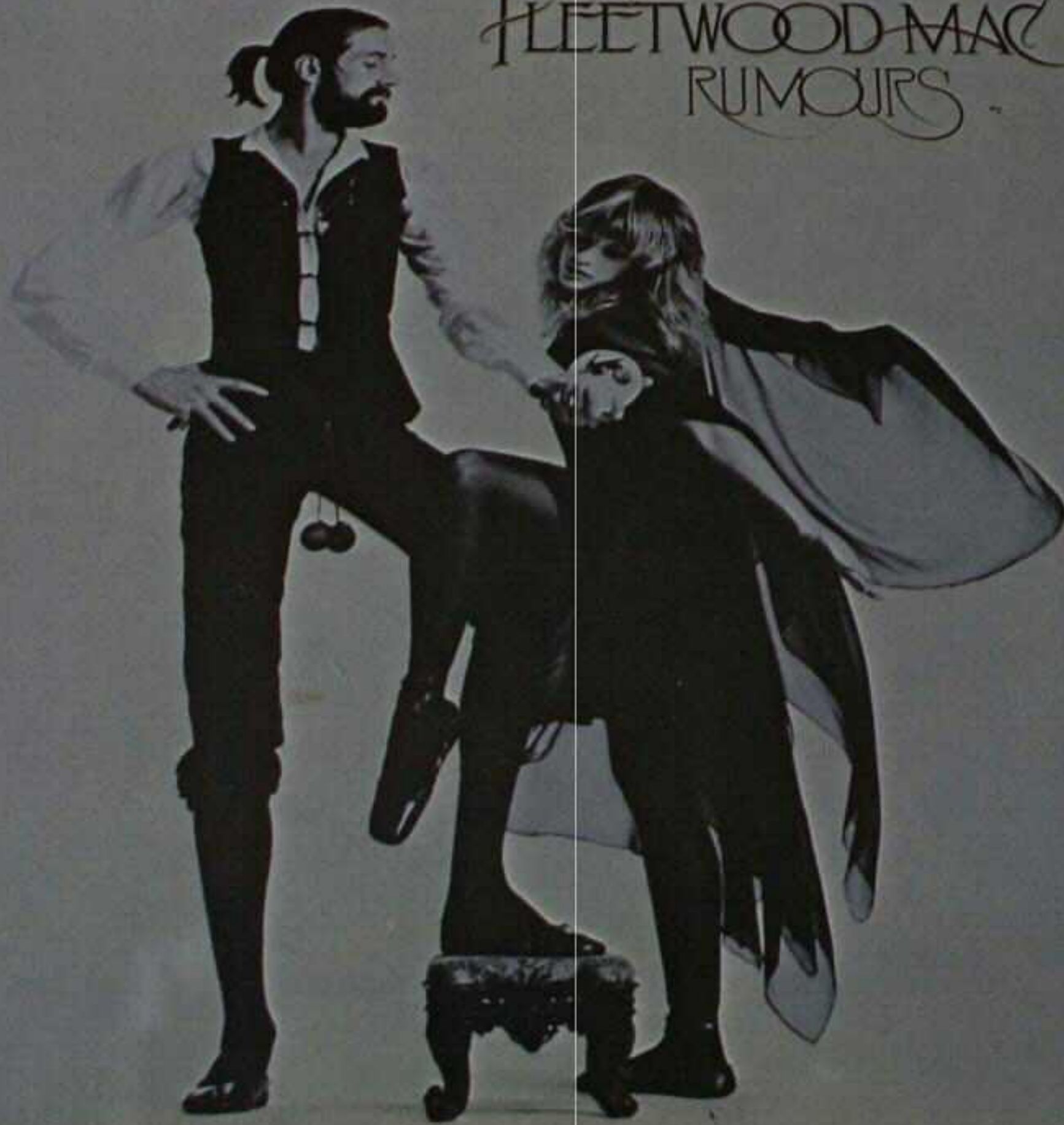
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