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Trend Booming For Retail Chain Confabs

By JOHN SIPPEN

LOS ANGELES—Record numbers of executives and staffers from approximately 20 rackjobbers and retail chains could meet with a legion of label/accessory/audio supplier representatives in 1978 if present plans for the burgeoning trend toward individual company conventions continues.

Retailers mulling first-time confabs next year include Gary Barnard and Jack Kirby, Houston, principals in the Evolution and Sundance stores; Alan Dulberger, Milwaukee, 1812 Overture; Dick Justham and Don Jenne, Seattle, DJ's Sound City; Lee Hartstone and Ben Bartel, Integrity Entertainment; Terry Cooper, Recordland, Cleveland, and Allan Rosen and Gene Godwin, Recordland, Lubbock, Tex.

At presstime, managers from the Peaches stores from Philadelphia to Seattle were huddling here at the Whisky A Go Go for five days of meetings in the first national meet by that chain.

And David Kaye and Steve Libman of the Oz and Music Scene
(Continued on page 22)

Colleges Call In Pro Promoters To Reduce Risks

By ED HARRISON

LOS ANGELES—Escalating concert production costs, skyrocketing leaps in the cost of talent and dwindling college budgets are forcing more campus bookers to resort to professional promoters to alleviate the "risk factor."

With the new school year in full gear now, campus activity directors admit there is little room for loss, causing them to forego student bookings in favor of outside promoters.

Observes Suzanne Young, professional booker at the Univ. of Michigan, Ann Arbor: "The industry trend is for the top acts to go strictly with promoters for college dates."

"Managers are requiring a promoter to insure the show goes well. Agents require promoters because
(Continued on page 60)

Discrete 'Q' Edges Matrix In FCC Tests By 'Listeners'

WASHINGTON—Although the FCC's 80-page listener test report on quadraphonic broadcasting shows the 38 participants' first choice was for the discrete (4-4-4) sound, it was by a narrow margin, and the matrix (4-2-4) approach seems to have a lot going for it in the test results recently released.

In listener preference the closed circuit tests showed the CBS matrix SQ system was a close second behind the FCC laboratory's own set-up for discrete sound.

British Matrix II was third, RCA's 4-3-4 was fourth, and the Sansui QS trailed in fifth place.

Overall, "results show that present 4-2-4 systems (matrix) using advanced 'logic' and 'phase-cancellation' decoders compare favorably with the discrete 4-4-4 systems with respect to musical preference and quadraphonic localization." (The
(Continued on page 38)

HOME COPYING ALARM

C'right Owners Seek D.C. Help

By MILDRED HALL

WASHINGTON—Pressure is building among copyright owners of recordings, movies and television programming for some kind of Congressional aid to offset the alarming loss of sales, royalties and market value from home recording and home video copying.

Thomas Brennan, former counsel of the McClellan Copyrights Subcommittee and soon to become chairman of the new Copyright Royalty Tribunal, believes that somewhere down the road a U.S. Congress will do something about it, possibly by taxing home duplicator devices, as is done in West Germany and seems likely in British copyright law revision.

Brennan suggests copyright owners prepare their campaign in two ways: First, by collecting convincing and valid statistics over the next two years on the extent of home duplicating in the U.S. and its effect on the market for their works:
(Continued on page 14)

Studios Deplore Rising Cost Of Mastering Disks

By JIM McCULLAUGH

LOS ANGELES—Recent rounds of price hikes from makers of recording blanks is causing a great deal of concern—and anger—from many mastering studios around the country.

Prices of lacquer blanks have gone up substantially in the past five years—some 300%—and while mastering establishments have for the most part kept a lid on raising their own prices to clients, they feel they are at a point where they can no longer do that.

Prices for mastering albums and singles have gone up and appear
(Continued on page 72)



Manchild's music just keeps getting higher. Their debut album, POWER AND LOVE is getting heavy airplay and is already bulleting up the R&B charts. The album just came on the POP charts. And the single, (I WANT TO FEEL YOUR) POWER AND LOVE was just released and is piling up adds. Manchild's album was produced by Carl Davis and is on Chi-Sound Records and Tapes.
(Advertisement)

TV Can Be Potent Promo For Act, Sugarman Argues

By CLAUDE HALL

LOS ANGELES—The hunger of television for material is severely detrimental to many recording artists, limiting them to perhaps three or four major appearances during the year on any given tv show.

But Burt Sugarman, the modern day king of the tv music special, points out that artists such as John Denver, Olivia Newton-John, Barry Manilow, Paul Anka and others have "all done successful music specials on tv."

The problem is that tv "gobbles up talent," he says. "I think that most recording artists create about 20 songs a year or less—say three albums, though some acts do much less than that."

"But if an artist, even a Tom
(Continued on page 19)

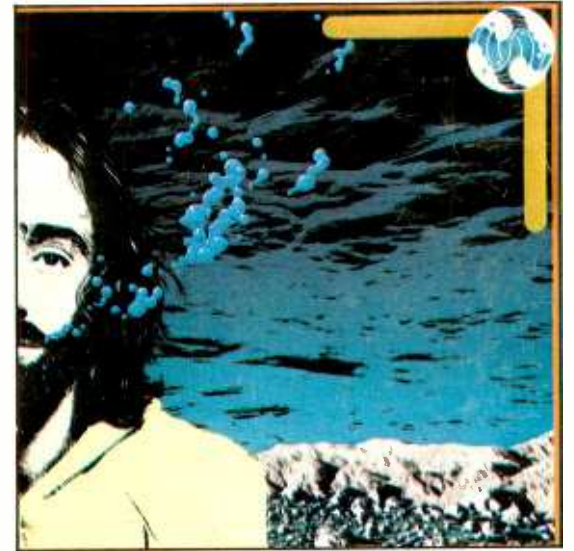
Puerto Rican Factory Purchased By Fania

By AGUSTIN GURZA

LOS ANGELES—Fania Records, mounting two major expansionary moves in key geographical areas, has negotiated the purchase of a manufacturing plant in Puerto Rico and will establish a branch office in Los Angeles.

The purchase of a fully integrated record/tape/jacket manufacturing plant in Puerto Rico formerly operated by Montilla Records, will make Fania the first U.S. Latin record firm to become totally self-sufficient in production.

The move also is linked to a deci-
(Continued on page 86)



The Dave Mason story keeps right on flowing—and growing. The latest chapter concerns a most agreeable new single, "We Just Disagree." Over 130 stations are already on the record (35 new adds last week) and it is bulletted across the board—49° in Billboard, 59° in Cashbox and 58° in Record World. With that kind of start and the soon-to-be-gold "Let It Flow" album behind it, "We Just Disagree" is the most important record of Dave Mason's career. On Columbia Records and Tapes.
(Advertisement)

ROUGH MIX

PETE TOWNSHEND · RONNIE LANE

A new album. Produced by Glyn Johns. MCA-2295

MCA RECORDS



Two Record Set

COC 2-9001 Produced by the Glimmer Tw

The Rolling Stones LOVE YOU LIVE

on Rolling Stones Records & Tapes.



CHERRY HILL, N.J.—The first of 12 NARM regional meetings, held here Tuesday (20), attracted more than 100 member company representatives, many of whom had never before attended a function of the merchandisers organization.

Those on hand for the daylong sessions at the Cherry Hill Hyatt House included a heavy turnout of middle management and operations personnel representing record stores, distributors, one-stops and rackjobbers.

Following a morning seminar conducted by marketing consultant Dr. David Rachman, these merchandisers met face to face, in an informal setting, with sales reps from more than a dozen record manufacturers.

On hand were sales personnel from A&M, ABC Records, Atlantic,

1st NARM Regional Meet Pulls 100+ To New Jersey

By ED KELLEHER

Capitol, Casablanca, CBS Records, Elektra/Asylum, GRT, Motown, Phonogram, RCA, United Artists and Warner Bros. Phonodisc and WEA were also represented.

"For a first try at a regional concept, we couldn't be happier," enthuses Joe Cohen, NARM executive vice president. "You just can't describe the value of a one-on-one session between some of these young store managers and a Paul Smith of CBS, for example."

Among the regular NARM members represented were ABKCO In-

dustries, D&H Distributors, Korvettes, Norman D. Cooper, Music Service/Music Scene, Richman Bros./Sound Odyssey, Ron Del Distributing, Russ Miller, Sam Goody, Shulman Records/Listening Booth, Slotkin's Distributors, Two Guys and Universal Distributors, among others.

Following the afternoon sessions, attendees from both manufacturing and merchandising continued discussions at a cocktail party hosted by CBS Records.

Meanwhile, NARM has set future

regional meets as follows: Detroit (Oct. 17), Cleveland (19), Chicago (21), Miami (Nov. 1), Atlanta (2), Los Angeles (Jan. 9), San Francisco (11), Seattle (12), Washington, D.C. (Feb. 7), New York (9) and Dallas (16).

In Chicago and other select cities, Cohen plans to meet with non-NARM members, primarily black retailers and one-stops, in an effort to open a continuing dialog which will involve them more directly in NARM activities and the industry in general.

Cohen has also outlined other innovations he hopes to have approved by NARM's board of directors. They include publication of a series of brochures for new members, fully explaining methods of obtaining financial assistance from banks. In addition, Cohen plans to assemble a reader's guide to music industry literature, a reference work designed to stimulate interest in the music business among members of the educational community.

Cohen also envisions the eventual establishing of a NARM retail management program, featuring six days of intensive workshop training encompassing the basics of record merchandising. These would be conducted over a two month period, with graduates receiving a NARM certificate at the conclusion of the program.

British Exec Helming L.A. Wallichs Web

By JOHN SIPPEL

LOS ANGELES—British industryite Spencer Pierce became the new helmsman Tuesday (20) for the floundering Wallichs Music City plan to eject itself from its present chapter 11 bankruptcy status.

Pierce, owner of Cyril Spencer Ltd., London, an industry grouping which included a wholesale operation principally in cutouts and a U.K. retail chain, negotiated with Mr. and Mrs. Charley Schlang to become sole principal of the present two-store operation as of last week.

Pierce intimated that several lengthy discussions with David Blonder, attorney for the creditors' committee, leads him to believe he will be able to extricate the two Wallichs stores from the bankruptcy proceedings in the next fortnight.

Pierce believes he can satiate secured and unsecured demands satisfactorily.

Pierce is presently in the early throes of renovating the 15,000 square foot Sunset and Vine Wallichs flagship store, and the 1,200 square foot Torrance shopping center site.

He intends to create full catalog stores, deemphasizing cutout inventory which will never be more than 5% to 8% of the total albums in either store. (Continued on page 54)



CONTACT MADE—President Jimmy Carter meets with record industry executives in the White House to discuss mutual interests and problems. From the left: RCA's Louis Coultelenc, Polygram's Irwin Steinberg, Philadelphia International's Kenny Gamble, White House assistant Midge Costanza, Carter, Tabu's Clarence Avant and 20th Century-Fox's Alan Livingston. Capricorn's Phil Walden is in the foreground left.

NARM Board Huddling With CES Sponsor

NEW YORK—Next step in the continuing dialog between the software and hardware sides of the industry is an Oct. 12 meeting between board members of NARM and the EIA/CEG, sponsor of the semi-annual CES.

An afternoon is set aside during the EIA fall conference in San Francisco, confirms Joe Cohen, NARM executive vice president, and Jack Wayman, senior vice president, EIA/CEG.

This follows an exclusively reported initial get-together in August, where both agreed that many mutually beneficial areas should be discussed (Billboard, Aug. 13, 1977).

Thanks, in part, to the solid endorsement of "razors and blades" cooperation by John Hollands, chairman of the EIA/CEG audio committee, and head of BSR (USA) Ltd., the manufacturer group already is committed to joint funding of any viable promotional efforts.

First solid step is likely to be an exchange of speakers at the two associations next conventions—the Winter CES, Jan. 5-8 in Las Vegas, and the 1978 NARM event next March in New Orleans.

Cohen will have six NARM repre- (Continued on page 76)

Fox Cuts Publishers Commission Fee

By IS HOROWITZ

NEW YORK—The Harry Fox Agency will reduce its commission on mechanical royalty collections to a new low of 3% to all publisher clients Oct. 1.

Al Berman, agency president, says economies of operation and computerization have made the reduction possible despite inflationary pressures.

But built into the rationale for the rate cut is the expectancy of greater revenues beginning Jan. 1 when the

new Copyright Act becomes effective.

At that time, the statutory mechanical royalty rate paid by record manufacturers will rise from the present 2 cents a tune to 2 3/4 cents, an increase of 37.5%.

Current Fox agency agreements call for a commission of 3 1/4% to be paid by publishers whose mechanical royalties total \$25,000 or more a year, and 5% for publishers with smaller mechanical revenues. These

rates were cut voluntarily by the agency last year to 3 1/4% and 4 1/2%, respectively.

However, the new commission rate of 3% applies to all publishers, regardless of total mechanical income.

Berman says the new commission rate was adopted only after analysis showed that service to publishers would not suffer, and that the volume and thoroughness of record company audits would continue.

Wide World Of Music Sales Pass \$10 Million

By STEPHEN TRAIMAN

NEW YORK—A series of audio expos has been one key factor in boosting volume for the 10-outlet ABC Wide World of Music chain to more than \$10 million, and the first "music fair" this month could set a pattern for future growth—not necessarily through expansion.

Pioneered in the Orlando, Fla., Altamonte Mall location, the audio fair concept hit its peak with the recent third annual event there, Sept. 1-3. Involving two other hi fi dealers in the mall, the ABC-sponsored fair brought in 43 exhibiting companies in audio, accessory and blank tape, and was still "selling" three weeks later.

Jack Cohen, general manager of the ABC Record & Tape Sales retail division, gives full credit for the idea to Art DeFalcis, manager of the Orlando outlet, as well as for the followup "Music Fair '77" set for either Oct. 13-15 or 20-22.

"Properly run audio shows in secondary markets, where most of our chain's stores are

located," observes Cohen, "produce consumer interest, sales and exposure to audio manufacturers' products, well over proportion to the vendor's effort and monetary investment."

Since the initial audio fair in the fall of 1975 at Altamonte, ABC has run similar events in its Tucson, Phoenix and two Birmingham mall operations. Seven of the 10 stores are full-line operations, with 5,000 square feet or more of space, including both "razors and blades"—pre-recorded records and tapes, audio components, musical instruments, blank tape and accessories, sheet music and books.

All are "candidates" for a music fair, if the initial event produces the anticipated traffic and sales, notes Cohen.

"We'll lean heavily on record and tape product, but also will include audio equipment, and will go after record, tape and accessory vendors," he says.

DeFalcis and his staff are talking to major record labels which have available audio/vis-

ual programs, including CBS and RCA, and will heavily promote daily artist appearances for the Thursday-Saturday event.

The "Audio Fair '77" similarly involved the two other mall hi fi dealers—Audio Spectrum and Wolfman Stereo, who had their own booths and brought in their own suppliers as participants, DeFalcis notes.

Audio dealers came from near and far to see the equipment, much of which had been intro-

Audio Expos Boost ABC Retail Chain

duced at the June CES in Chicago. Joe Petrocchi of Miami's Sound Advice came about 250 miles, Barry Lanier of Gainesville's Audio Innovations traveled about 120 miles, and the hi fi buyer for the 11-outlet Greiss Electronics chain centered in the Northwest Florida Panhandle also was on hand.

(Continued on page 74)

OCTOBER 1, 1977 BILLBOARD

Jimmy's World Still Turning, But Execs To Take 25% Salary Cuts

By ROBERT ROTH

NEW YORK—Jimmy's Music World and its parent company Sutton Distributors were again permitted to continue operations without posting an indemnity bond in a hearing before U.S. Bankruptcy Judge John J. Galgay here Tuesday (20). But the judge cut an additional 25% off the key executives' salaries.

The same 11-member group which had served as an unofficial creditors committee was elected to that role with E.B. Amiri of RCA retaining the chairmanship.

Charles Bornstein, secretary of the committee, was elected "standby" trustee. Since Jimmy's and Sutton were permitted by the court to continue as debtors in possession and operate the business, no receiver was appointed.

Salaries of key Sutton executives were the hot item on the agenda with the creditors' committee demanding reductions from the \$150,000 annually paid to the three Suttons previously.

Prior to this first meeting, all three had agreed to reductions of \$50,000 each to \$100,000 total.

Conrad Duberstein, of Otterbourg, Steindler, Houston and Rosen, attorneys for the committee, asked that the court order the salary of James Sutton reduced to \$25,000 per year and that of his sons David and Charles to \$50,000 each per year. Michael Cook, attorney for Sutton and Jimmy's, opposed the reduction of James' salary on the grounds that, "He's working full-time. He's been in the business for 50 years."

Duberstein said the creditors felt that the previous salary reduction "wasn't enough," and the committee looked unfavorably upon James receiving that amount.

With Judge Galgay observing that "\$100,000 is pretty heavy at this stage of the game," he ordered all three salaries set at \$75,000. He stated that since James Sutton is the chairman of the corporation, the court would have to have evidence before it that he was not performing his duties before ordering a further salary reduction.

Two Sutton vice presidents, Abraham Bitensky and Seymour Tabak, were permitted to continue receiving \$1,050 per week on the recommendation of the committee.

It was felt they would resign if their salaries were reduced, and that their help was needed in the company. (The Suttons were each permitted to keep one Buick for personal use. They had voluntarily assumed the leases of their second cars. Cook told the judge.)

Twenty-nine of Jimmy's 38 stores have so far been closed and no more than three will follow, it was claimed by the chain's attorney.

As a further cost-cutting measure, Sutton's shut its California and Westbury, N.Y., warehouses and reduced its staff from 131 employees on July 31 to 92. Jimmy's work force was reported to have gone from 495 down to 120 during the same period.

Payroll reductions are claimed to save Jimmy's \$2.5 million and Sutton \$468,000 with an additional \$840,000 from the warehouse closings.

An indemnity bond may be required when a bankruptcy judge determines that losses are projected over the next 30-day period. According to Duberstein, the court has a preference for not requiring indemnity because of the extreme difficulty in a debtor obtaining the nec-

(Continued on page 54)



CELEBRITY COOK—Alan O'Day feeds Barbara Nickel a party appetizer he helped prepare as part of a contest with radio station 10-Q in Los Angeles. Nickel won O'Day for a day with the Pacific Records artist appearing at a barbecue at the winner's home. Observing are some of the Los Angeles area teenager's friends.

Last ABC Indie Becomes Sound Records In Seattle

LOS ANGELES—Following months of negotiation, ABC Record and Tape Sales, rackjobbing wing of ABC, has divested itself of its only independent label distribution point. Purchase terms were not disclosed.

Located in Seattle, the point has been sold to a group headed by R.A. Harlan, distribution veteran last with Handleman Co. as a vice president for operations.

Interestingly, Harlan started in the industry as a stock clerk working for C&C Distributing, Seattle, which was sold to ABC about eight years ago by Lou Lavinthal. Stan Sulman and Stan Jaffe, to become the operational base for the now national ABC rackjobbing segment.

Called Sound Records & Tapes Inc., the distribution center continues in the same 29,000 square foot quarters occupied by the ABC distribution point.

Other principals in the new firm are: Phil Luther, controller, last with ABC Records and tapes in Hackensack, N.J.; Eddie Richter, for the past 14 years buyer for the Seattle ABC distributorship, and Dick Durgan, operations manager who joins from Gull Industries which owns the

company. Sound has 31 employees. Firm has 100 accounts in Washington, Oregon, Montana and Alaska.

Sulman, who had been heading distribution for ABC Records and Tape in Seattle, switches over to a major buying post with that firm in Seattle.

RSO Ups a Buck

LOS ANGELES—RSO Records is increasing all new and catalog \$6.98 albums to \$7.98 effective Oct. 1. Tapes will remain at \$7.98 and the double album "Here At Last... Bee Gees Live" will hold at \$11.98.

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Executive Turntable

Chuck Fassert becomes national director of marketing, special markets, for ABC Records in Los Angeles. He was previously national sales and promotion coordinator, special products, a position he held since 1974. And Elaine Corlett is appointed vice president, artist development, international division. She was previously director of artist development, international division. ... At



Fassert

Arista Records, New York. Robert Holmes is named vice president, business affairs, for the Columbia-Arista music publishing group. He was with Motown Records as general counsel. ... Ed Levine now director and general manager of Blue Note Records in Los Angeles. He had been national promotion director of Blue Note. ... Charles Schieke promoted to director of sales and distribution, London Records, New York.



Corlett

He'll continue executive responsibilities in the label's special projects division. ... Janus Records, Los Angeles, undergoes a major restructuring of its staff. Steve Begor recently moved to L.A. from Atlanta to become advertising and merchandising director. In addition, he will also assist Ed De Joy, president, in general management of the label so De Joy can, in turn, become more involved in the a&r and promotion departments. Louis Newman, national promotion director, will now have responsibility of coordinating all single promotion for the West Coast. Michael Plummer, national album coordinator, will also assume the responsibility of West Coast regional promotion. Chuck Reichenbach, formerly Janus West Coast regional promotion man, will relocate in Chi-



Holmes

cago as Midwest regional promotion man. And Marla Banks becomes assistant a&r coordinator. Previously she worked for Janus as assistant to the vice president. ... Lester Collins appointed to national promotion director for Dynamo Records, New York. ... Thom Trumbo named assistant manager of a&r for Chrysalis in Los Angeles. ... Jan Rhee moves to the newly created position of director of artist development for the



Trumbo

Elektra/Asylum country division in Nashville. ... Glenn Hornor promoted to Southeastern district manager for MCA Records, Los Angeles. An eight-year veteran with MCA, he had been Atlanta sales manager. ... Stan Meyers, former manager of London Records' Midwest branch, has been named sales manager of Sound Unlimited one-stop, Chicago. London recently closed its Midwest distribution branch. ... At Atlantic Records, New York, Judy Libow is promoted to national FM promotion coordinator from national college promotion manager. ... Peter Keepnews joins CBS Records, New York, as manager, jazz and progressive publicity. He was a staff reporter for the New York Post. ... Lee Cadorette appointed to the post of director of publicity, West Coast, for A&M Records, Los Angeles. And Peggy King is now an associate in publicity, West Coast. Cadorette has been with the label for 4½ years while King has been associated with the label's publicity department for 3½ years. ... At Phonogram Records, New York, Susan Scivoletti has been promoted to East Coast publicist. She was an assistant in the publicity department. ... Jon Jager has been appointed art director of the Country Music Hall of Fame and Museum in Nashville. ... Tom Brown assumes the sales manager post for Mark Five Studios, while Roy Webb moves to the internal production management position at the Greenville, S.C., facility. ... Del Roy exits ATV Music Group in Hollywood as director of national promotion and press relations. ... Bill Hall joins the Paragon Agency staff in Macon, Ga., handling special projects, television, recording and artist acquisition. ... Joe Gracey has joined the promotion and production staff of Crow-Smith Productions, Austin, Tex. ... At Word, Inc. in Waco, Tex., Lois Ferguson, public relations director for Word Books for the past four years, has been promoted and will develop a corporate public relations program and personnel department for the firm. Gary Whitlock joins Word's public relations staff and Laura Kendall will handle public relations for Word Books and Creative Resources. ... Leona Faber to TWM Management, New York, as director, publicity/promotion services. She was an independent publicity contractor. ... Tom Butler joins the Nektar organization, Recycled Music, New York, as associate business manager. He held a similar position at Aucoin Management. ... Joseph Long named special projects associate for System Four Artists, Ltd., New York. He was director of publishing and artist development for the Entertainment Company. ... Jack Kenach has been appointed associate director, college bookings for Monarch Entertainment, West Orange, N.J. He was with the personal management firm of Rollins, Jaffe & Morra. ... Michael Gershman now head of his own public relations firm in Los Angeles. ... Gerald Teifer joins the ATV Music Group as general manager of the Nashville office, effective immediately. ... Cathy Schleussner has been appointed to the position of general professional manager of Filmways Music Publishing Division, Inc. (BMI) and Filmways Music Publishing, Inc. (ASCAP), in Los Angeles. Prior to joining Filmways, she was media director for the Walter Leftwich Organization. ... Howard Scott, veteran classical record producer, is named manager of the performance division of G. Schirmer and its subsidiary Associated Music Publishers. Scott, for 15 years a producer with Columbia Masterworks and later with RCA Red Seal, also served a stint as executive manager of the Rochester Philharmonic. ... Greg Thorneycroft has joined Image Marketing & Media as office manager in Los Angeles. He was formerly LP and singles buyer at Record Rack Service and a member of Billboard's chart department for two years. ... Arthur Leslie has been made vice president of sales and Don Kitzmiller is now vice president of marketing for Bert-Co Enterprises, Inc. in Los Angeles. ... Bill Barberis named professional manager of Don Costa Productions, Inc. publishing division in Los Angeles. ... Mike Govorko named vice president of VOR Industries in Anaheim, Calif. He still retains his national sales manager duties for the accessory firm. ... Robert O'Neil new president of GTE Consumer Electronics, Stamford, Conn. He was vice president, marketing. ... At U.S. Pioneer Electronics, Moonachie, N.J., these appointments: Gary Draffen, vice president, OEM components division, Chicago; John Hall, vice president corporate planning; and Marvin Lazansky, regional vice president, Los Angeles. Draffen was general manager. Hall was with the



Cadorette

(Continued on page 106)

Jane Olivor. Chasing rainbows with her songs.

Jane Olivor: the crystal-voiced lady who recently sold out Carnegie Hall in a matter of hours. All the dramatic intensity of Jane's much-acclaimed concert performances is captured on record with her brand-new "Chasing Rainbows."* It's a collection of very special songs sung in that very special Olivor style. (The same unmistakable vocal grace that made Jane's debut album "First Night"† such a success.)



Jane Olivor:
"Chasing Rainbows,"
finding hits.
On Columbia Records and Tapes.

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

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TALKING SINGER—Barry White, surrounded by Love Unlimited, talks about his music career with Merv Griffin, right, on his nationally syndicated television talk-variety show. White was the subject of a 90-minute salute, a rarity for the Griffin show, that will be aired in November. The background features some of his gold records.

Copyright Tribunal Nominees Set Thomas Brennan Heads List To Be Disclosed This Week

By MILDRED HALL

WASHINGTON—After nearly six months of suspense, the White House will finally send the names (already leaked) of the five Copyright Royalty Tribunal nominees to the Senate for confirmation Monday (26), according to informed sources.

Thomas Brennan is known to head the list of nominees as senior commissioner, as previously reported (Billboard, July 9, 1977). Brennan, former counsel for the McClellan Copyrights subcommittee, is certain to be voted its first chairman by fellow commissioners.

In addition to the chairman, other tribunal members with seven-year terms are: Mary Lou Burd of Wisconsin, former assistant to the chairman of the Democratic National Committee and Douglas Coulter of Indiana, author, with a Masters degree from the Harvard Business

School and a Phi Beta Kappa in history.

Five-year terms will be served by Frances Garcia, certified public accountant from Texas, and Clarence James, an attorney from Cleveland, formerly with that city's administration.

Sen. John L. McClellan, (D-Ark.), leader of the Senate in copyright matters, seems to have nudged the speedup in White House action. Sen. McClellan had planned to deliver some caustic remarks on the Senate floor about foot-dragging on clearances for the commissioners on Wednesday (21) but the White House learning of it, hurriedly promised to rush the names to the Senate "in a few days."

The tribunal, which will periodically review all compulsory licensing rates in the new copyright law, could have its first organizational meeting here in as little as six or seven weeks if, as hoped, no hearings on the nominees will be required by the Senate Judiciary Committee, allowing confirmation

by voice vote in the Senate.

The tribunal's first order of business will be the difficult test of determining statutory rates for the compulsory licensing of nondramatic copyrighted music by public radio and television stations.

Statutory royalty rates in the new law for the licensing of music by cable tv, jukeboxes and record producers who choose the statutory route, will become effective Jan. 1, 1978 and will get their first tribunal rate review in 1980. The public broadcasters rate will be reviewed in 1982.

Kurt Adler Dead

NEW YORK—Kurt Adler, former conductor of the Metropolitan Opera here, died Wednesday (21) after a long illness. He was 70.

Adler made his Met debut in 1951, conducting Mozart's "Die Zauberflote." By the time he retired in 1973, he had conducted 20 different operas there.

UA Sets Higher LP, Tape Prices

LOS ANGELES—United Artists has set a new album and tape pricing structure which became effective Sept. 16, according to Gordon Bosin, vice president in charge of marketing for the label.

All two-record sets which presently list at either \$6.98 or \$7.98 will now be at \$9.98 list.

All soundtracks and Broadway shows which list at \$6.98 will now be \$7.98 list.

All Blue Note albums at \$6.98 will now be \$7.98 list. All Electric Light Orchestra LPs \$6.98 will now be \$7.98 list.

Every War LP at \$6.98 will now be at \$7.98 list.

All 8-track/cassette tapes that presently list at \$7.98 but are from two-record sets will now be \$9.98 list.

A new catalog including the increased items will be available to distributors in approximately three weeks.

Polygram Will Distribute Casablanca

LOS ANGELES—The Polygram Group, USA, has purchased a minority share in Casablanca Record and FilmWorks, with the firm's distribution arm, Phonodisc, beginning

U.S. distribution for Casablanca Oct. 1. Previously, Casablanca product was distributed by independents.

The stock sale was decided at a meeting earlier this month of Casablanca shareholders Peter Guber, board chairman; Neil Bogart, president; Richard Trugman, vice chairman; Cecil Holmes, senior vice president, and Larry Harris, executive vice president. No figures were given.

Through a plan worked out by Bogart, many of the Casablanca independent distributors will continue to handle Casablanca product on a dual distribution basis through Dec. 31.

"Although I feel sad leaving so many friends behind in independent distribution," says Bogart, "it has come time for Casablanca to take

(Continued on page 56)

Letters To The Editor

Dear Sir:
I read the editorial on the "Billboard Awards" NBC television show. I think the concept is great and that it will be excellent for the industry. Congratulations. If there is any way I can be of assistance, please let me know.

Clive Davis,
president, Arista Records,
New York

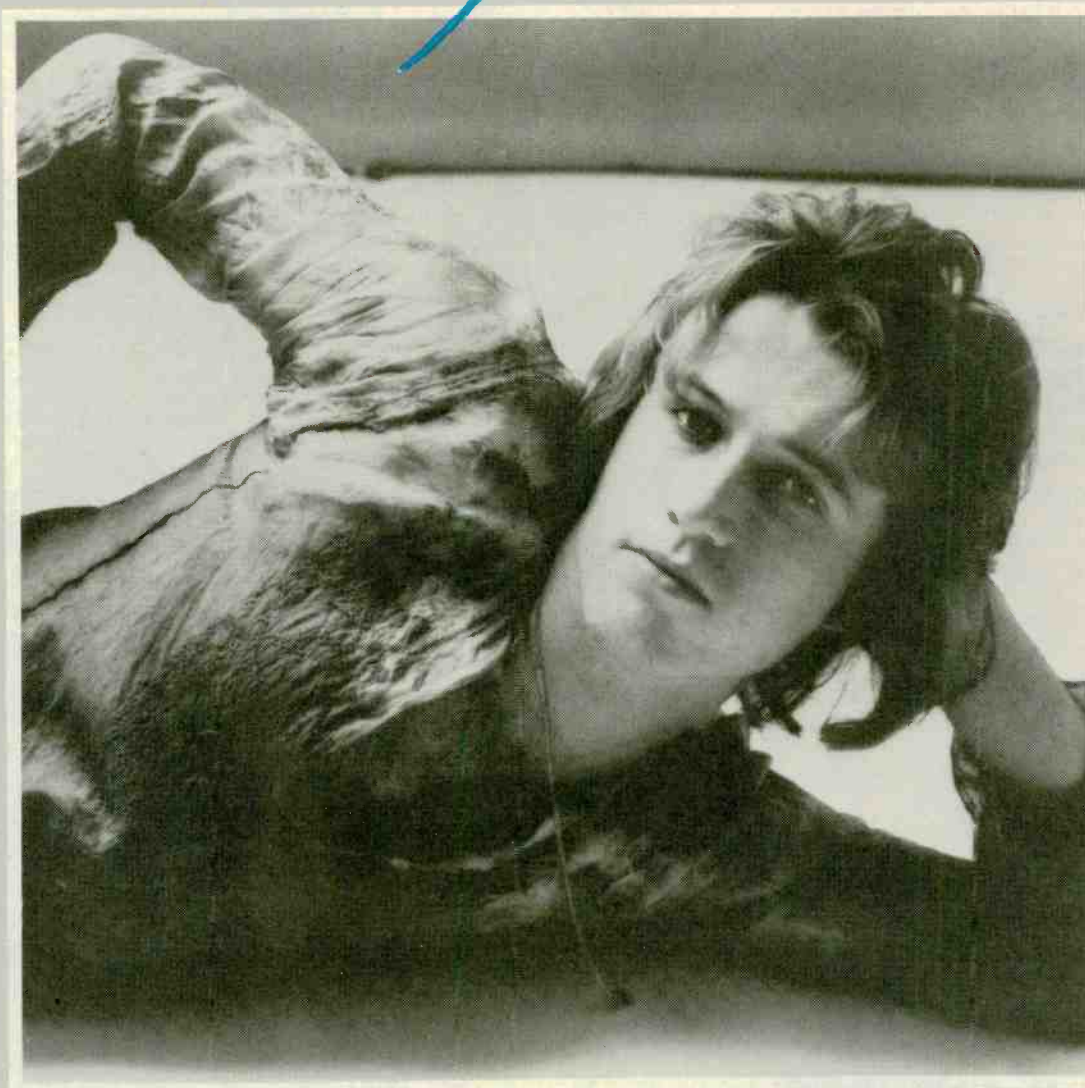
THE BIGGEST SINGLE OF THE YEAR

"I Just Want to Be Your Everything"

from the smash album

"Flowing Rivers"

RS-1-3019



Andy Gibb (RSO) scored again with the week's best sales reports and maintained its position atop The Singles Chart for the fifth week, which makes it the biggest single of 1977. The record, which is Gibb's first release, is now crossing over big to the r&b marketplace, where it is picking up the extra sales that gave it the potential to be a platinum single. The single is now #58 with a bullet on the r&b singles list. Lenny Beer, Record World

GIBB GOES BACK: Andy Gibb, who was No. 1 for three weeks in August, and then dropped to allow for a four-week run at the top for the Emotions' record, this week returns to No. 1 for a fourth week. These two hits are tied for most weeks at No. 1 in 1977; it's between Gibb and Barbra Streisand's "Evergreen" for most weeks in the top 10 this year. Barbra had 13 weeks; Gibb is in his 12th week even as he sits at No. 1... And this is the first time in the history of the Hot 100 that a record has bounced back to No. 1 after being out of the top spot for as many as four weeks. Billboard Hotline


by this year's newest superstar

ANDY GIBB



Records, Inc.

The RSO Family

Manufactured and marketed by 

SCHWARTZ BROS.

Washington-Based Co. Rings Up Solid Profits

NEW YORK—Both wholesale and retail operations contributed to solidly improved net income and sales figures at Schwartz Bros., Inc., for the second quarter and first half of the fiscal year, through July 31.

The Washington, D.C.-based rackjobber, independent distributor and operator of the 17 store Harmony Hut chain had first half net in-

come up 53%, to \$47,782 or 6 cents per share, from \$31,148 or 4 cents a share the prior year. Bottom line gain gave a 16% sales boost to \$12.2 million, from \$10.5 million the first six months of the last fiscal year.

Both sales and earnings percentage increases slipped a bit in the second quarter from the first, but the May-July period still brought good results. Net income rose 40% to \$16,737 or 2 cents per share, versus \$12,319 or 2 cents a share a year ago, while sales rose about 13% to \$5.98 million from \$5.3 million.

The company's fiscal year was changed from Dec. 31 to Jan. 31, with this year's first half and second quarter ending in July, rather than June.

"During the first half of the year the wholesale operations were profitable and sales and earnings of the Harmony Hut chain continued to grow," notes president James Schwartz.

Addition of the London Records line and distribution of some of the top pop records benefitted the wholesale side, with retail growth achieved from the same number of stores in the year-ago periods.

Two new Harmony Huts opened in August, as noted previously, in

downtown Philadelphia's Gallery Mall and the Rockaway (N.J.) Town Square Mall. The latter is the fourth outlet in the Garden State, to be joined by a fifth in the Cherry Hill Mall early in 1978.

The Rockaway center is expected to become one of the largest shopping complexes anywhere, with more than 200 stores.

Sales to date at both new music centers have "exceeded our expectations," according to Schwartz, who has documented his belief that the company's growth lies more in retailing than the wholesale side of the music business.

"We are looking forward to continuing gains in the second half," the optimistic Schwartz says. The company is presently negotiating a union contract to replace one which expired Aug. 18.

While terms have not been fully defined, he anticipates that warehouse employees covered by the contract will be offered substantial wage increases.

Wherehouse Profits Rise 50% For Year

LOS ANGELES—Integrity Entertainment Corp., which owns the 88-store California Wherehouse chain, reports a nearly 50% increase in profits on an 18% hike in sales for the year ended June 30, 1977.

Net income was \$844,514,000, a 91% increase over comparable figures of \$442,315,000 in 1976. Sales were \$46,069,661, up 18% from last year's \$39,146,486.

Lee Hartstone, president and chief executive officer, expects to increase the chain to 99 stores by Christmas. The company is also in the process of introducing two new merchandising concepts, "Hits For All," intended for locations in economy markets, and free-standing "Big Ben" stores.

James On U.S. Trek

LONDON—Dick James, head of the Dick James Music Organization, the London-based recording, publishing and agency complex, is spending three weeks, starting Wednesday (28) in the U.S., covering business meetings in New York, Los Angeles and San Francisco.

He starts with eight days operating from the DJM offices in New York, and though he plans to cover all aspects of his business organization there will be a special emphasis on the music publishing side in terms of meeting existing associates, such as the semi-retired Bill Savin, and artist/writers such as Johnny "Guitar" Watson.

James plans in future to become more involved in the different areas of DJM in a kind of chief executive role, concentrating on acting as a catalyst for various divisions rather than operating as a chairman of the entire organization.

One discussion point during his U.S. meetings will be the nearly-completed stage musical "Dear Anyone," written by Don Black and Gaëff Stephens. This will be staged first on Broadway and a two-record concept album will be ready by March or April next year. Big names, including Elmer Bernstein, David Soul and U.K. singer Barbara Dickson, are likely to be involved in the record package.

Market Quotations

As of noon, September 22, 1977

1976		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
47%	37	ABC	7	233	38%	38%	38%	- 1/4
41%	37%	American Can	7	217	39%	39%	39%	- 1/4
11 1/4	7%	Ampex	11	175	10%	9%	10	Unch.
5%	3	Automatic Radio	9	-	-	-	3	Unch.
28%	22%	Beatrice Foods	11	435	24%	24%	24%	+ 1/4
62%	52%	CBS	9	131	53%	53%	53%	- 1/4
17%	7%	Columbia Pictures	5	147	16%	15%	16	Unch.
15%	10%	Craig Corp.	3	6	10%	10%	10%	- 1/4
48%	32%	Disney, Walt	16	195	38%	37%	38%	+ 1/2
4%	3%	EMI	8	112	4	3%	3%	Unch.
18%	11%	Gulf + Western	3	230	11%	11%	11%	- 1/4
9%	4%	Handieman	9	122	9	8%	9	- 1/4
5%	3	K-Tel	7	-	-	-	3%	Unch.
9%	5	Lafayette Radio	58	1	5 1/4	5 1/4	5 1/4	Unch.
26%	21%	Matsushita Electronics	9	3	23 1/4	23 1/4	23 1/4	- 1/4
44%	33%	MCA	8	171	34	33%	34	- 1/4
25%	16	MGM	8	61	21	20%	20%	+ 1/4
57	47%	3M	16	932	50%	49%	50	- 1/4
56%	36%	Motorola	13	125	44%	44%	44%	+ 3/4
36	28%	North American Philips	6	12	29%	29%	29%	- 1/4
9%	5%	Playboy	11	21	7 1/4	7	7	Unch.
32 1/2	25%	RCA	10	337	27 1/4	26%	27	+ 1/4
10%	8%	Sony	15	2584	8%	8%	8%	- 1/4
22%	14%	Superscope	6	18	15 1/2	15 1/2	15 1/2	+ 1/2
42%	21	Tandy	7	159	29 1/4	29	29 1/4	+ 1/4
7 1/4	4%	Telecor	6	20	6 1/4	6	6	- 1/4
3%	2%	Telex	9	24	2%	2%	2%	Unch.
4%	2	Tenna	10	23	2	1 1/4	1%	- 1/4
16%	13%	Transamerica	7	167	15 1/4	15	15 1/4	Unch.
25%	9%	20th Century	8	312	22 1/4	22 1/4	22 1/4	+ 1/4
32%	25%	Warner Communications	6	177	26	25%	26	+ 1/4
28	14%	Zenith	8	156	15	14%	14%	- 1/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	54	13	3%	4%	Koss Corp.	5	4	3%	3%
First Artists Prod.	3	-	6%	7%	Kustom Elec.	7	2	2%	3%
Gates Learjet	4	2	9%	9%	M. Josephson	9	10	12	12%
GRT	5	135	2%	2%	Memorex	7	63	31	31%
Goody Sam	3	-	2%	2%	Orrox Corp.	-	4	11/16	13/16
Integrity Ent.	3	2	1%	1%	Recoton	4	-	2%	2%
					Schwartz Bros.	10	2	1%	2%

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

Off The Ticker

The CBS Inc. board approved a program under which the company will make periodic purchases of its common stock to meet estimated requirements for future issues of shares under stockholder-approved benefit plans.

It's estimated that approximately 500,000 shares will be purchased under the program in the next year. Under previous board authorization for stock purchases, an unpurchased balance of some 170,000 shares remains, and the company will continue to make these purchases for corporate requirements other than those covered by the new program.

* * *

Columbia Pictures Industries effective Sept. 1 has sold its New Orleans television station WVUE to Gaylord Broadcasting Co., a wholly

owned subsidiary of Oklahoma Publishing Co., for approximately \$12.5 million in cash.

Funzone Bows On Movie Stars' Label

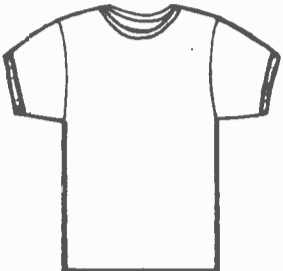
CHICAGO—First Artists Records bows this month, under a distribution deal with Phonogram/Mercury. Debut release on the new label is Funzone, by group of that name.

Members of the group have played and recorded with, among others, Stan Kenton, Frank Zappa, Dave Mason, Steely Dan, the Beach Boys and the Doors.

New label is headed by Gary Le-Mel and has as its principals motion picture stars Barbra Streisand, Steve McQueen, Paul Newman, Sidney Poitier and Dustin Hoffman.

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OCTOBER 1, 1977, BILLBOARD



FLEETWOOD MAC, the greatest
Anglo-American band in the his-
tory of the recording industry, has
already earned the admiration of
the world, and now Warner Bros.
Records salutes them for their five

Rocky Awards

presented

on

NBC-TV

a few days ago.



The awards

Best Group

Best Album

Best Producer

Best Rock Personality

and

Humanitarian Award

(American Heart Association)



Thank you, Christine, Stephanie, Lindsey, Mick and John.



Rubinstein, Ex-Chairman, Files a \$12 Mil ABC Suit

LOS ANGELES—A \$12 million lawsuit was filed by former ABC Records chairman Jerry Rubinstein in Santa Monica Superior Court Sept. 16 against the label and its parent American Broadcasting Companies, Inc., charging the firms with breach of contract, fraud and misrepresentation.

Rubinstein, who headed the label from Dec. 29, 1974 to April 15, 1977 is seeking \$600,000 for compensatory damages from ABC Records, \$2 million for loss of salary, \$3 million for injury to his business reputation, \$5 million in punitive and exemplary damages and \$1.4 million for loss of incentive pay.

The suit states that Rubinstein had a five-year contract with ABC as chairman and chief executive officer of ABC Records from Dec. 29, 1974 through Dec. 29, 1979.

It further charges that ABC Records insisted Rubinstein sell his financial interests in his accounting and business management partnership, Segal, Rubinstein & Gordon,

and agree not to compete with his former partnership for five years.

Rubinstein was to receive \$200,000 annual salary plus incentive compensation not to exceed \$1.5 million for the term of his contract. Incentive compensation was based on earnings of the label, according to the suit.

This agreement was amended and modified in January 1976 and Rubinstein was paid \$100,000 in incentive compensation for services rendered in 1975, per his suit.

The plaintiff charges that on or about April 14, 1977 ABC Records breached the employment agreement by wrongfully terminating him, preventing him from further rendering services agreed on, although no cause existed for the termination.

He further charges that when hired by ABC Inc., including Leonard Goldenson and Elton Rule, chairman and president, respectively, he was told that the account-

(Continued on page 24)



CONCERT TAPING—Melissa Manchester, right, gets into one of her tunes during a concert at the Guthrie Theatre in Minneapolis which was recorded by Sound 80. In photo above, engineer Ron Hitchcock works a new Trident Fleximix portable console. The studio's Scott Rivard and Dave Rivkin are behind Hitchcock. The tapes are planned for a live LP for Arista.



SMITH HEADS D.C. HOOKUP

NEW YORK—Joe Smith, chairman of Elektra/Asylum, has been named chairman of a committee of top record company executives which will meet on a regular basis with representatives of the Carter Administration.

The industry committee was formed following a meeting with President Carter and high level administration staffers at the White House Sept. 15 (Billboard, Sept. 24, 1977).

Also named to the industry committee are Stanley Gortikov, Jerry Moss, Clive Davis, Bruce Lundvall, Phil Walden and Artie Mogull.

Set W. M. Distrib

NEW YORK—London Records has named W.M. Distributing as its Colorado/Utah distributor. The label's product was previously handled in that area by M.S. Distributors.

Announcement follows recent London changes in California to M.S. Distributors and in Chicago to Progress Records.

New 20th Distrib

LOS ANGELES—Progress Records is the new distributor in Cincinnati for 20th Century Records, according to Arnie Orleans, senior vice president of marketing for 20th Century. Progress has been distributing the label's product in Cleveland. Previously, Supreme handled 20th in Cincinnati.

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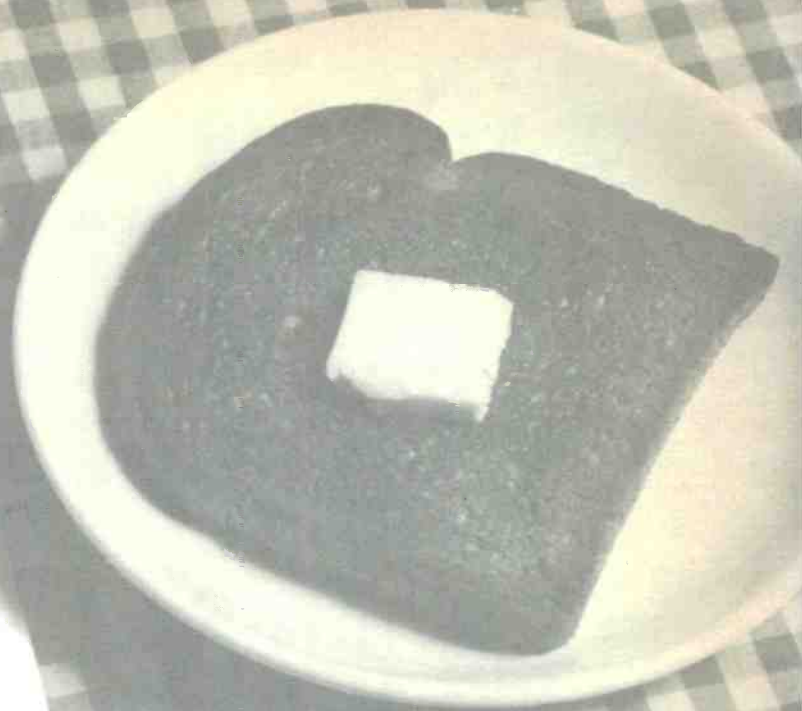
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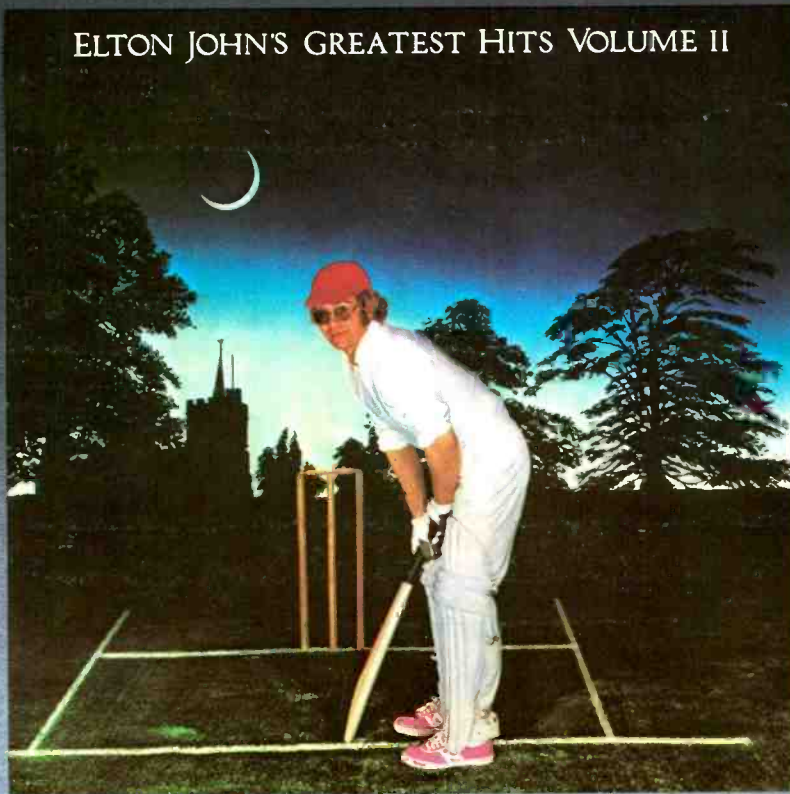
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C'right Owners Seek D.C. Aid Against Home Copying

• Continued from page 1

Second, by making full use of "Congressional intent" as revealed in the wording of the copyright revision act itself, where it favors their cause.

Brennan points out that the need for a body of statistics on overall duplicative use is indicated by the way the law is worded.

There is no specific reference in the revision act on individual home

recording for private use. A 1971 House subcommittee report on the antipiracy law said there was no intent to prevent home taping of recordings with no commercial or personal gain intended.

But neither House nor Senate committees included any such statement in later reports on copyright revision bills.

Brennan wastes no time on the ongoing argument over whether the

omission was deliberate, as copyright spokesmen say, or inadvertent, as House subcommittee counsel Bruce Lehman believes.

(Lehman also believes a U.S. Congress will not tax home recorder players to establish a royalty pool to offset copyright loss, or do anything else to hamper citizen home recording.)

Brennan advises anti-copying campaigners to look to the law's new fair use and library copying sections. These reflect the Congressional view that cumulative duplicating is harmful to the value of the copyrighted work and can constitute infringement.

Congress, in its new fair use section exempting scholars, critics, and educators from liability for making copies, set four tests based on court precedents for judging the limits of such free use.

These were considerations of the purpose (commercial or noncommercial); nature of the work; how much of it is used, and effect on potential markets for or value of the copyrighted work.

Brennan says look to the last two: "In fair use, the overriding test Congress seems to adopt is the impact of copying on the market for the work."

Throughout the revision proceedings, Congress showed concern that nationwide exploitation of works in multi-copying by schools and libraries could reduce revenues and damage incentive for the copyright owner.

The argument against the proliferation of home recording also is paralleled by the limit Congress sets on library duplicating.

Libraries are warned against "systematic" copying, even though the cumulative effect may come from copies made one at a time, for different users and/or over an extended period of time.

Brennan points out that "the practice of systematic copying has an adverse impact on the market for these works. It takes the copying out of the fair use privilege and makes it an infringement—particularly if it is a use of the whole work."

For example, extending this attitude of Congress to home copying, Brennan says extensive home copying of an entire popular album would meet the two tests of infringement: the whole work is copied; the injurious impact on the market is there, even though not all consumers will make multiple home copies.

Similarly, copyright owners of movies and tv programming (like Universal/Disney, which is suing to outlaw Sony's Betamax home video recorder/player) claim that separate consumer tapings will cumulatively undermine the exclusivity value and the syndication sales market for these million dollar properties.

Some observers claim that as of Jan. 1, 1978 the new law will make home recording an infringement of the copyright owner's exclusive right to duplicate, granted in Section 106.

RIAA counsel Ernest L. Meyers flatly states in a New York Law School Review that "under the new act, reproduction of a copyrighted work in the home will constitute an infringing act. This was not so under the 1971 (antipiracy) amendment, where such a reproduction did not constitute an infringement."

The courts will have to decide this one.

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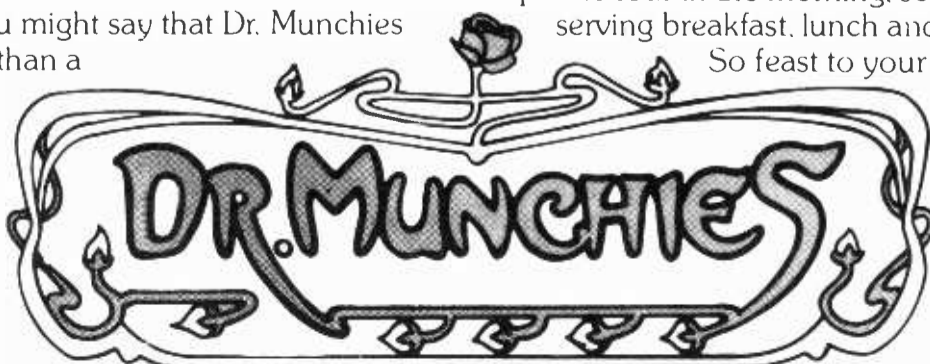
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Barclay To Vogue

LOS ANGELES—Mickey Barclay, formerly with the all-female rock group Fanny, has signed an exclusive writer's agreement with Vogue Music, Inc.



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Sugarman Stresses TV Potency



Billboard photos by Bonnie Tiegel

Show Conference: Burt Sugarman, center, holds a meeting on the "Billboard Music Awards Show" with two of his key aids: Ken Ehrlich, coproducer, left, and Don Ohlmeyer, coproducer and director.

• Continued from page 1

Jones, goes on television and sings his heart out, after 15 or 20 songs he has run out of material. That's only a couple of tv shows.

"Television has really not been kind to recording artists, unless the star has an affinity for comedy or the ability to do skits.

"I think the Bee Gees would be phenomenal on weekly television. In spite of dozens upon dozens of hit records, they are not just music-oriented, but extremely humorous and creative. My opinion is they would be a great success on weekly television."

Sugarman, producer of the highly successful "Midnight Special" 90-minute contemporary music show now in its fifth year on NBC-TV,



Sugarman responds to a format suggestion.



Ken Ehrlich: he sees a musical package for everyone.

will produce "The Billboard Music Awards Show" set for NBC-TV as a "Big Event" on Dec. 11.

Some 260 million persons are expected to view the show worldwide. But there are two factors which will make the show unique—it will be covered by five-time Emmy winner Don Ohlmeyer like a live event (he directed the last two Olympic Games coverage and will also serve as executive producer of NBC's exclusive coverage of the 1980 Olympic Games in Moscow) and the awards will be based on record sales.

Heretofore, similar music events have been based on popularity voting and/or other criteria: the Grammys, for instance, are presented on merit with the level of quality determined by members of the National Academy of Recording Arts and Sciences.

Sugarman believes that "The Billboard Music Awards Show" will prove so successful as a special that it will lead to a weekly show of similar nature. Ohlmeyer points out that the key to the show's success is for the recording artists and the recording industry to get behind it.

"To some extent, the music business itself has been its own worst enemy in regard to tv—the major acts have not supported the shows as they could have or should have," Sugarman declares.

But the Billboard awards program will actually be a music industry show, since all kinds of music will be presented and the world's major entertainers will be involved not only with performances of those top hits of the year, as based on a recap of the Billboard charts over the past 12 months, but other leading entertainers will serve as presenters.

Sugarman is an expert on music specials. His first entre into television was an hour network NBC-TV special in late 1969 or early 1970 that featured Jose Feliciano with guests such as Andy Williams, Dionne Warwick, Burt Bachrach and Glen Campbell. Besides all of the countless entertainers who've appeared on "Midnight Special" over the years, he has also produced specials with Diana Ross, Paul Anka, Tom Jones, Helen Reddy, Olivia Newton-John, Richard Pryor, Liza Minnelli, Glen Campbell, Ray Charles, Gladys Knight & the Pips, Bay City Rollers, David Bowie, El-

ton John and the Los Angeles Philharmonic Orchestra with Zubin Mehta.

Like most industry people, he respects the genius of Anka. "But even for Anka it would be difficult to present a viable tv show and only feature Anka singing. You have to line up guest stars to give the show balance. This is not being critical. It's just that tv reaches so many people all at once."

The "rounded" recording artist, who does more than just sing, is going to become an increasing factor in tv, just as music is going to grow on tv and become increasingly an audience factor, he feels.

(Continued on page 20)



Sugarman ponders some suggestions for hosts.



Ohlmeyer: he sees great viewing all over the world.

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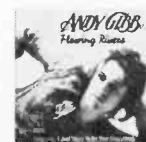
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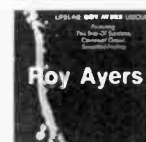
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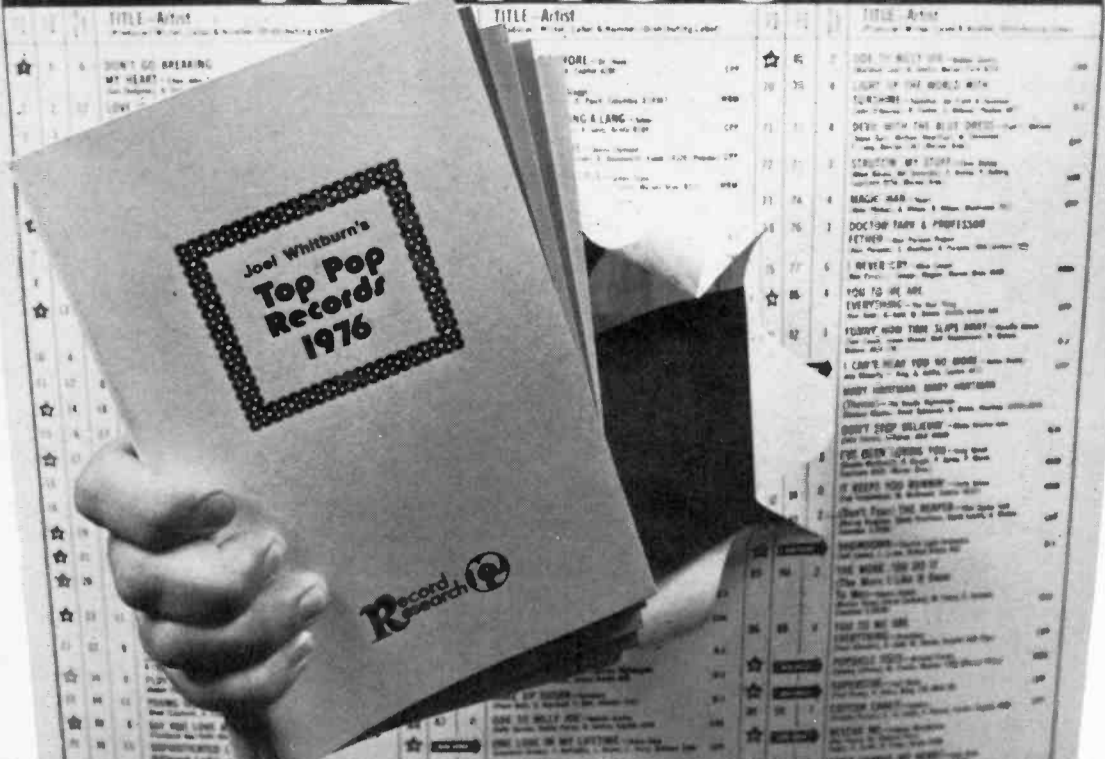
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General News

2d Hawaiian 'Homegrown' Album Into Stores Oct. 20

By DON WELLER

HONOLULU—The second annual "Homegrown" album is scheduled to be in Hawaii stores by Oct. 20.

A select panel of judges, consisting of local disk jockeys, writers and musicians, chose 12 songs from among more than 500 entries this year.

Advance orders promise to make this second KKUA "Homegrown" LP the biggest selling record ever in the 50th state.

"Homegrown" began last year when ex-KHJ program director and present KKUA disk jockey Ron Jacobs decided to repeat in Hawaii what he had started in San Diego—to offer local talent a chance to launch a professional career by recording a song of their own and submitting it to the radio station.

A panel of judges then listen to the entries, and on the basis of their voting with respect to each song's technical, lyrical and musical dimen-

sions, the 12 highest ranked selections are put on an LP.

Most of the people who sent in their songs recorded them in professional studios in Hawaii.

Even the cover of the LP is "homegrown," with local artists submitting possible covers to the radio station.

What's more, no one makes any money on the project except Habilitat, a non-profit organization.

The artists chosen for the album signed royalty waivers, the albums are pressed and flown in from the Mainland free on a national airline, and the record stores make no profit from the sale of the LP.

"The 'Homegrown' album last year sold 58,000 copies," says Jacobs, "and it's still selling."

"This was an all-time record for Hawaii. But the advance orders for this year's LP have now reached 86,000, which is unreal."

(Continued on page 22)

Sugarman On TV Promo

Continued from page 19

The growing development of the videodisk could open up entire new entertainment aspects for those recording artists who may not appeal to a large mass audience, but who do have fans. He thinks that CATV and the videodisk/cassette world is only five years or less away and will be an enormous boon to jazz fans, classical fans, etc., who may not now be having all of their needs met with current television.

Until then—and perhaps even afterwards—there is a need for more music on tv and the recording industry would definitely benefit from a wide spectrum music show. Sugarman and associates believe.

"Midnight Special" is geared toward the young adult audience that buys records. Sugarman feels it's in the right time slot. "The record-buying audience is available to watch. They're home from the movies or dating. They're young, mobile, active and just don't watch tv in prime time in very large numbers."

"We know we make an impact on the purchase of records. 'Don't Go Breaking My Heart' by Elton John and Kiki Dee was exposed first on 'Midnight Special.' We can't take credit for it being a No. 1 hit; it would more than likely have become a hit anyway. But Glen Campbell told me that 'Rhinstone Cowboy' had already softened at number six or seven on the charts and after we put him on 'Midnight Special' it caught on and became No. 1."

The format of "Midnight Special" allows an artist or groups to come on and do what they do at a concert or in a nightclub—entertain. There are usually six-to-eight acts on each show doing three or four numbers. "Thus, an artist can visit with us on the show four or five times a year and still have fresh material each time."

Sugarman still gets a kick out of the show and the music and is usually there for the taping.

"But the tv industry is not like the record industry where you put out a record and, if it's a hit, the audience sort of finds it."

Shows have to be tailored to the audience and placed in the right time segment for that audience, i.e. the time period for "Midnight Special" to reach a young adult audience.

The difference, of course, would

be a "Hit Parade" kind of show with the drama of a countdown going for it. The suspense and impact of the best entertainers in the world performing the very biggest hits of the year, such as "The Billboard Music Awards Show," give it extra credibility for prime time viewing.

Sugarman is not bothered by the poorer quality of sound on tv (something that has turned many artists off to constant tv exposure in the past).

"If you want to hear music perfectly, you buy an album and take it home and play it on an expensive high fidelity rig," he says. "I believe that in the next two or three years tv will make great strides in improving its sound. But this will in no way equal what you can get on a \$6.98 album played on your equipment at home."

"The album is the ultimate. But I point out that no one really goes to a live concert to hear great music. There's too much other noise going on, kids screaming, etc."

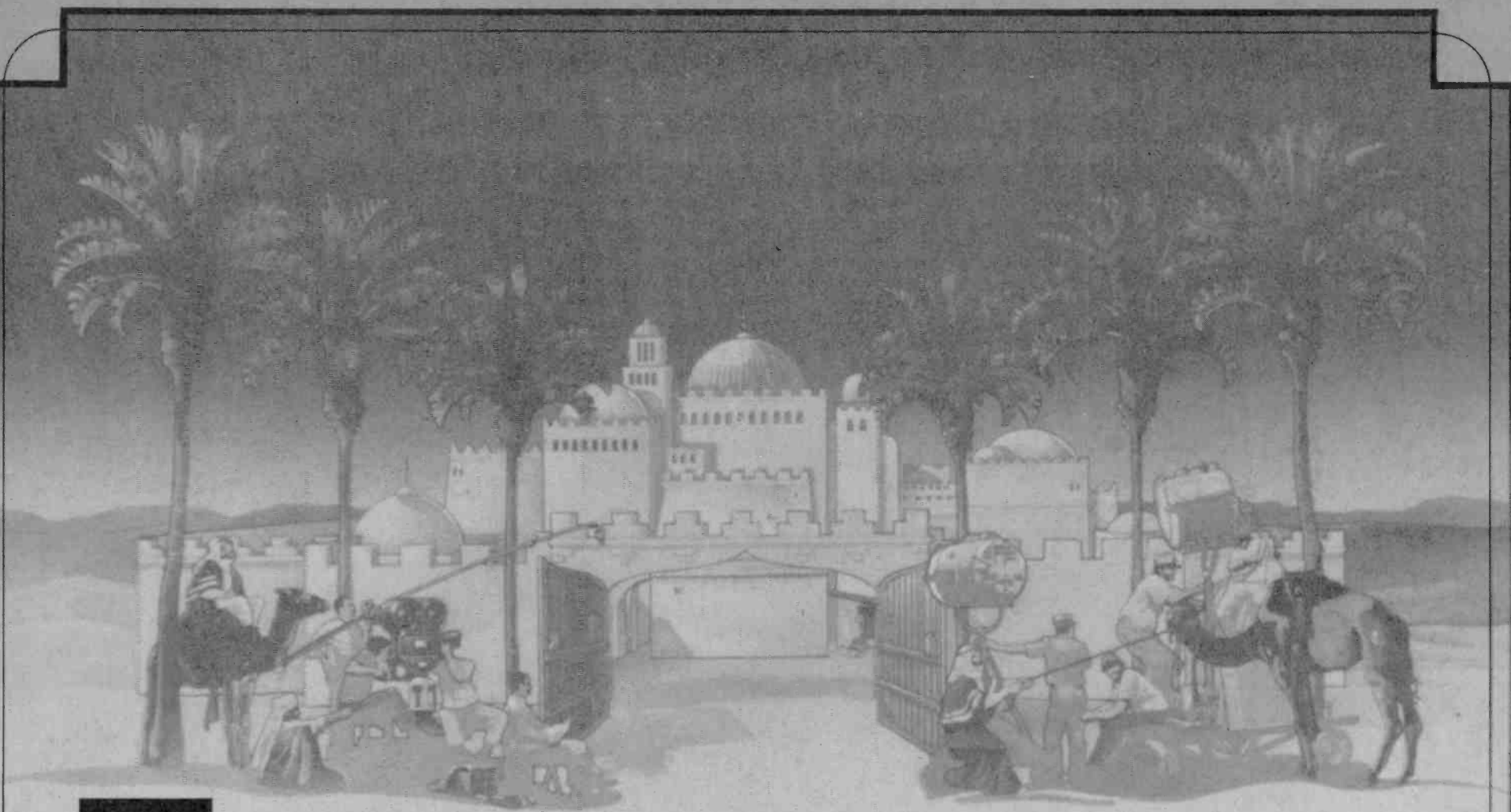
"The added advantage of visual, however, certainly counters any lack of audio quality. Do you realize that most of the major groups can only play in about 20 cities? Only 20 cities have concert arenas large enough to hold their audiences. Some of the world's best groups and singers have never been seen in rural areas simply because of lack of tv exposure."

"Our combination of good sound and excellent video on the Billboard awards music show is what will make people buy more albums. We're going to honor the best, give people their first chance ever to see all of their favorite stars."

"We'll be giving those artists an award that really means something; it's based on their record sales. And the people watching will be the ones who went out and made those artists No. 1."

"Of course, this show will also have enormous impact to others who did not buy those records but like music, which is everybody, and who may want to eventually have those records in their personal collections."

"The Billboard Music Awards Show" will be two hours long; all of the sales/chart data will be kept secret, including from the Billboard staff, until the night of the show. The prime time telecast is already in production and performers and presenters will be announced soon.



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Special congratulations to Marc Paul Simon for being voted Disco Promotion Man of the Year.



More Conventions On the Calendar For Retail Chains

• Continued from page 1

chain, Atlanta, will hold their first annual company conclave with suppliers attending Oct. 1 to 3 at an as yet undesignated site near their home base.

Siebert's, Little Rock, combination rackjobber and retailer with Davey's Locker and Madcat stores, will probably renew annual conventions in October 1978, according to Dave Siebert.

All that new convention business would be added to a host of well-established yearly confabs, the biggest of which would be the joint meeting of Pickwick retail, independent dis-

tribution and rackjobbing personnel in possibly August.

For the past several years, this industry behemoth has split its convention into a separate wholesaling event, wherein rack and distribution

employees met individually, after which the almost 300 Pickwick retail stores convened at a different site.

A 1978 collective Pickwick convention would conservatively draw upwards of 700 of the company's staffers plus from 300 to 500 vendor representatives.

Lieberman Enterprises, one of the big four rackjobbers nationally, will definitely hold a bigger and better convention in 1978 some-time in September at a Midwestern site, says Dave Lieberman, president.

He is highly elated by the positive results from his 1977 summit last week (Billboard, Sept. 24, 1977).

And John Kaplan and Steve Kugel, top brass with Handleman and ABC Record and Tape Sales, respectively, admit that their rackjobbing companies are eyeing first time 1978 convention prospects with much interest.

Disc Records, the John Cohen retail chain out of Cleveland who pioneered national conventions in 1972, will go mid-summer in possibly Chicago next year.

Bill Golden, executive vice president of Record Bar, Durham, expects the 75-store chain to convene again in August, possibly for the third time at Hilton Head, S.C., if large enough facilities can be found on the island. The 60-plus Camelot retail chain would again kick off the 1978 convention calendar with a projected late April gathering near its N. Canton, Ohio, base, Joe Bressi says.

Rich Bullock, whose Music Odyssey stores meet in early October at his Santa Cruz, Calif., headquarters, favors a similar gathering next year.

Retail chains like Spec's, Florida; Music Plus, Los Angeles, and Harmony House, Detroit, say they feel regular meetings through the year are more beneficial.

Mike Spector of Spec's sums it up for those chains, noting they are geographically banded together enabling them to get their starts together in a central location within easy drive time of all stores.

How are suppliers reacting to the growing number of conventions requiring their attendance?

While they all agree that it is essential for them or their envoys to visit directly with key store and rack personnel at such meetings, they find work schedules fragmented by the geographical demands of the conventions.

In one work period from August into September, certain label executives were almost constantly on the road, away from their desks to attend consecutive conventions of Disc Records in Dallas; Pickwick wholesale in Minnesota; Record Bar in Hilton Head and then returning to the Chicago area for the Pickwick retail gathering.

But they will be at all the company conventions come 1978, for more and more they find they must directly convey to not only top management but all other levels of leadership their marketing story for the highly beneficial final four months of the year.

2d 'Homegrown'

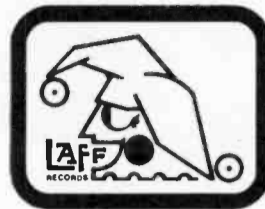
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Last year's "Homegrown" album launched at least two careers and sold in record stores for \$1.69.

This year there will be a slight price increase.

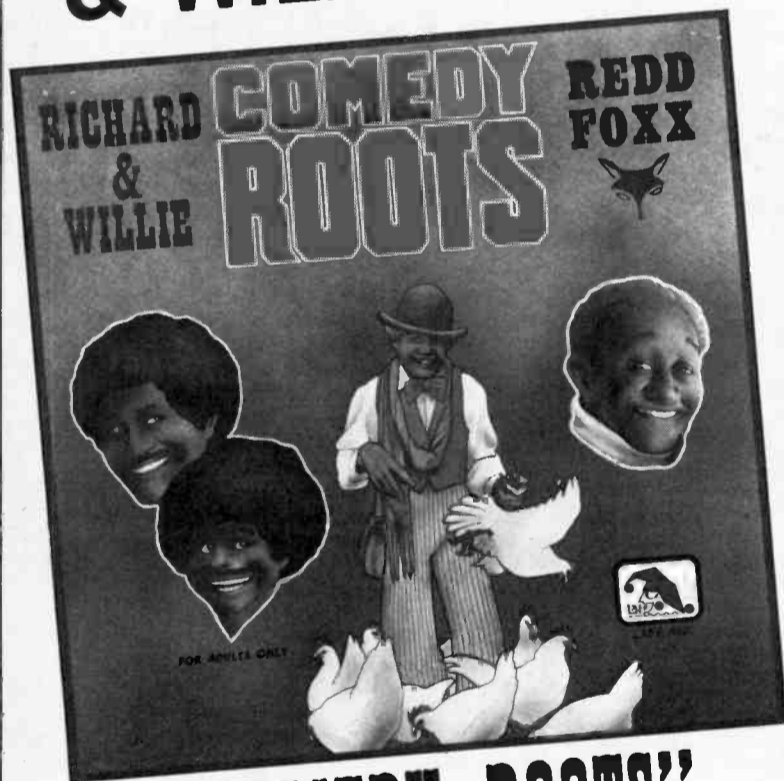
"It'll cost \$1.99 this year," comments KKUA program director Michael W. Perry, "because we're going to put lyrics to each song on the inner sleeve and have a slightly improved jacket quality for the album."

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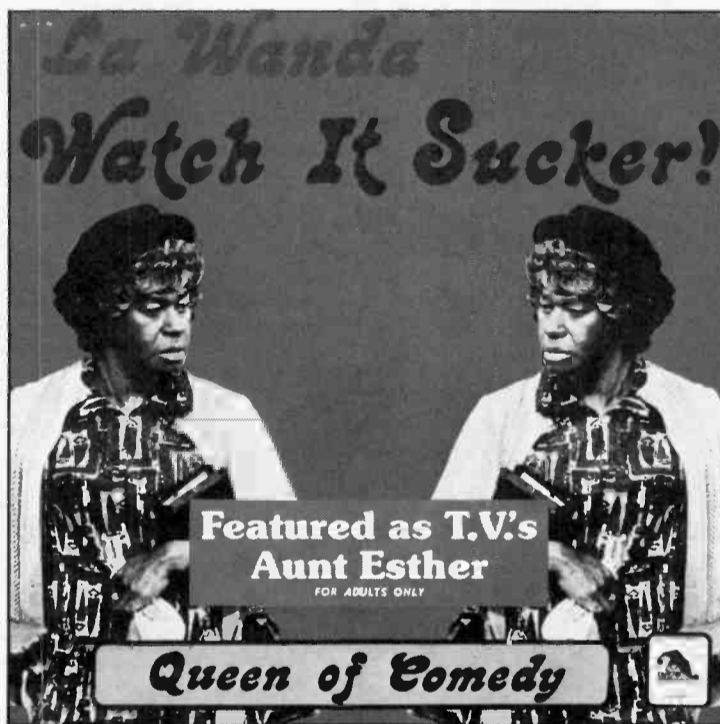


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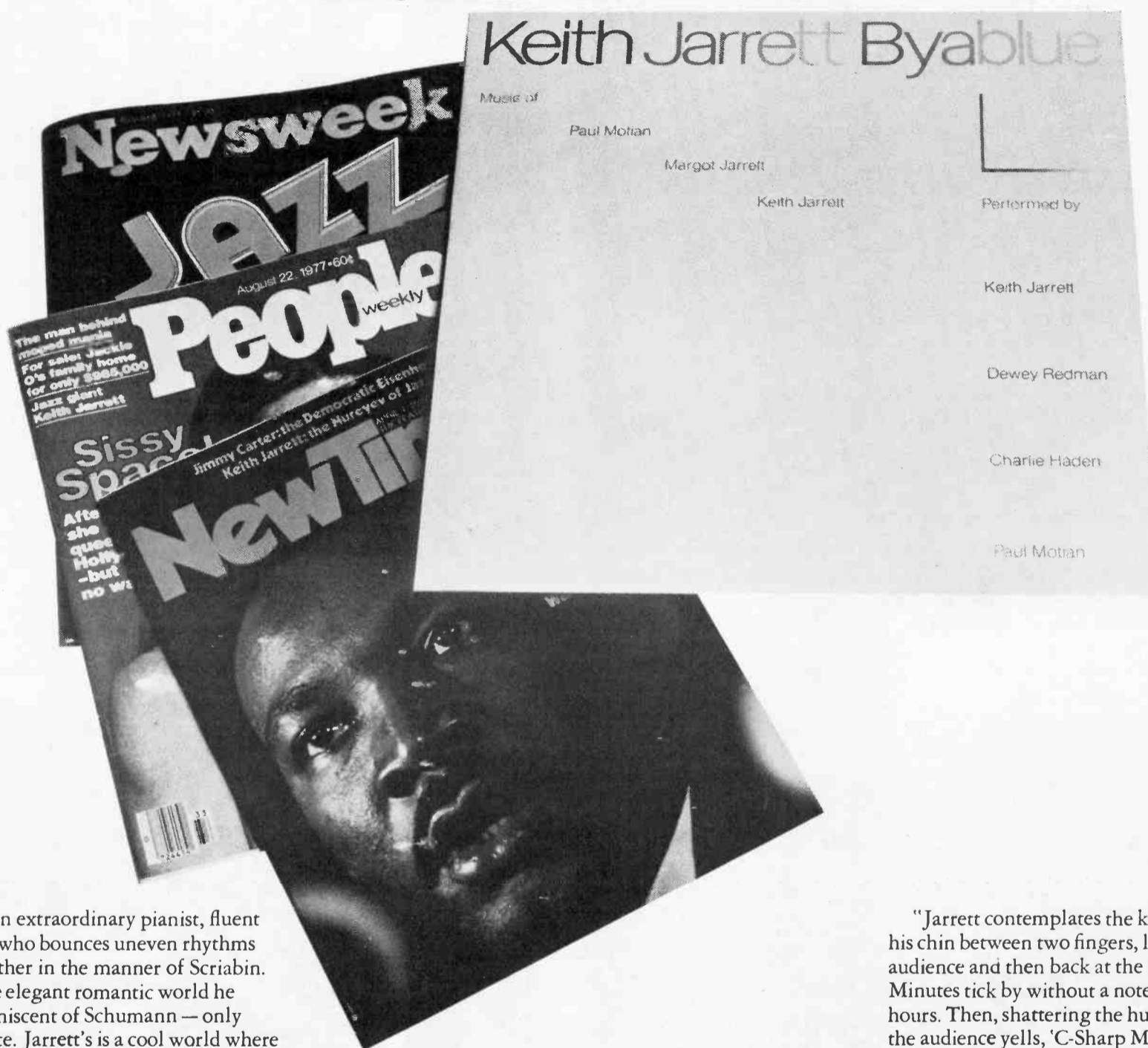
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Out of all the cover stories on the resurgence of jazz, one name emerges continuously.

Keith Jarrett



"Jarrett is an extraordinary pianist, fluent and eloquent, who bounces uneven rhythms against each other in the manner of Scriabin. Sometimes the elegant romantic world he creates is reminiscent of Schumann — only more temperate. Jarrett's is a cool world where no one laughs or cries, like a subterranean Atlantis, below the swelling and subsiding of gentle waves. The materials flow beautifully, changing as the tricky currents of a stream change. But there are no fish to catch and the water's too cold for swimming."

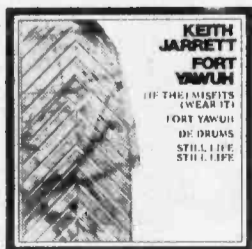
— *Newsweek Magazine*

"He simultaneously improvises theme, variation, development and structure. It is all improvised, made on the spot, from instant to instant. There would appear to be no other player in the world, from any musical background, who does what he does on the concert stage"

— *New Times*

"Jarrett contemplates the keyboard, holds his chin between two fingers, looks to the audience and then back at the keys. Silence. Minutes tick by without a note: they seem like hours. Then, shattering the hush, someone in the audience yells, 'C-Sharp Major.' Not a Concerto in C-Sharp Major. Not a traditional blues piece titled C-Sharp Major. Not a work of Jarrett's, a track, a hit, an oldie, a classic, a trademark riff. The request is simply for a chord. The shocked silence turns to laughter. Jarrett smiles, relieved. 'Thanks,' he yells back. 'I needed that.'"

— *People Magazine*



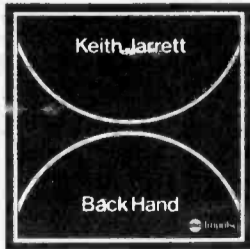
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AS 9274



AS 9301



AS 9305



AS 9315



AS 9322



AS 9331

Keith Jarrett. By a blue.

On ABC Impulse

Sears, Roebuck Nabob Praises Lieberman Takeover

By ALAN PENCHANSKY

LAKE GENEVA, Wis.—Sears, Roebuck is boosting its commitment to record and tape retailing because of encouragement from the recent Lieberman Enterprises takeover of 200 Sears record departments.

This was the key message delivered here Sept. 17 by Warren Schulstad, head of record and tape merchandising for Sears, who was speaking at the Lieberman Enterprises national convention.

Had the Lieberman takeover not been a success, Schulstad explained to the Playboy resort gathering, Sears would have abandoned records and tapes entirely.

Said Schulstad, who received a standing ovation from the Lieberman crowd: "We put a lot on the line with this program. It was either make this work or get out of the business.

"Sears does not understand the record business, and I don't think they ever will to the degree we would like them to," the Sears project coordinator noted. "But since the takeover, you've really made believers out of Sears."

Schulstad says Lieberman has shown improvement for Sears in increased sales volume, increased product turn and in growth of gross product dollars.

Overall gross profit percentage has been reduced from the level under Sears' former supplier, Serac, but Schulstad said Sears was making more dollars under Lieberman."

The Sears stores previously were supplied by Serac, an independent company functioning as a rack for Sears in various product departments. In 1976 and 1977, racks spe-

cializing in records and tape, including Lieberman and Pickwick, assumed control of more than 400 Sears record departments.

"Sears record departments now look like record stores," said Schulstad, praising Lieberman on merchandising display.

The gathering viewed slides of some of the recently converted departments, including one in Sears Irving Park, Chicago store, which is the highest volume department of those racked by Lieberman, and the department in Sears Schaumburg, Ill., store, which has expanded space twice since Lieberman took charge.

Schulstad told the Lieberman salesmen they must be aggressive in seeking expansion of their departments, and he estimated that 70% of

additional space requested to date had been granted.

Schulstad said the transfer of the departments required that every market and every Sears store be sold individually. He recounted how the Lieberman takeover had begun in Dallas and continued in Chicago, Cleveland, Pittsburgh and elsewhere.

"It started with Dallas. If Dallas didn't fly, Sears would probably have gotten out of the record business," he said.

According to Schulstad, shortcomings of the Serac service had included late delivery of new releases, out of stock product, non-competitive pricing and advertising and distribution inadequacies.

Lieberman has created a multi-pricing structure, not employed by

Serac, and has introduced an oldies program. Also, singles sales have been beefed up considerably, and a high margin music folio program is said to be doing "very well."

Schulstad told the convention that his company had recently commissioned a marketing survey to investigate buying habits of customers shopping Sears for records.

Complimenting the rackjobbers, he announced that not one service complaint yet had been registered against any of the Lieberman account reps.

He said the Lieberman takeover had been predicated on a gross profit margin of 27%. "We haven't gotten there yet," Schulstad said, but he predicted the mark would be reached with the new introduction of a new accessories program.

ABC Shifting Over To Independent Distributors; Shuttering In 5 Cities

LOS ANGELES—ABC Records is going to independent distribution and closing a number of its branches

and/or sales offices across country. Facilities reportedly being eliminated are branches in Chicago and

Atlanta and sales offices in Cleveland, Philadelphia and Dallas. New York and Los Angeles branches along with a San Francisco sales office are expected to remain intact.

At presstime the independent dis-

tributors had not been revealed nor had the number of terminated employees who worked in the shuttered branches and sales offices.

Rumors have been heard concerning ABC's negotiations with other major labels for possible distribution and LP pressing. Capitol Records was one of those reported.

Steve Diener, president of ABC Records, believes the new setup will maximize the firm's effectiveness "based upon the current market situation, our artist roster, our recent successes and those of other labels," he says.

Other changes at the firm are ex-

pected and according to Diener, he will disclose details of the new independent distributors "shortly."

At the international level, ABC Records International has signed a distribution agreement with Record Producers and Manufacturers (Pty.) Ltd. for exclusive representation of all ABC-owned labels in the Republic of South Africa and various other Southern African neighboring territories.

Matt Mann, managing director of Record Producers and Manufacturers, has named Paul Zamek exclusive label manager for ABC in South Africa.

Plaudits Go To Fleetwood Mac

LOS ANGELES—For the second straight year Fleetwood Mac dominated Don Kirshner's Rock Awards, repeating in the top album and top group categories, and also winning in the producer, personality and public service divisions.

Boz Scaggs and Stevie Wonder each won two awards in the event, which was televised over NBC-TV Sept. 15. Scaggs' "Lowdown" was named best pop and r&b single, while Wonder's "Songs In The Key Of Life" was tabbed top r&b album and best male vocal performance.

Linda Ronstadt won her second straight female vocalist award. Stephen Bishop, Yvonne Elliman and Boston won in the new artist categories. Bruce Springsteen won for the best song and Elvis Presley was admitted posthumously into the hall of fame.

Rubinstein Sues For \$12 Million

Continued from page 10

ing methods used reflected profits and expenses, that the books and records were accurate and they intended to employ him for at least five years, and his fixed and incentive compensation would assure him of earning at least as much as he had earned in private practice.

The suit charges that the financial statements for the label prior to 1975 did not accurately reflect the net profits of the label, and that the balance sheet of ABC Records as of Dec. 31, 1974 reflected assets of values which were overstated and that over statement would have an adverse effect on profits in future years.

"The value attributed to the inventory of finished recorded product was grossly overstated by reason of the fact that ABC Records indulged in the accounting practice of treating merchandise as sold when it was initially received from the record pressing plants and taken into inventory of the distribution division," the suit states.

The purchase of Dot/Paramount Records prior to 1975 was reflected on the books at approximately \$2.5 million when the true cost was about \$8 million, the suit charges.

ILLUSTRATION BY BILL BUARD

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A founding father of Funkadelic in 1968, Eddie Hazel has tapped into more heavy music than is generally considered safe for one mere mortal. As the Funk's lead guitarist, Eddie was responsible for the blazing "Maggot Brain" solo, all of Hardcore Jollies and such Parliament classics as Up For The Down Stroke and Chocolate City.


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On tour with Bootsy's Rubber Band
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10/22 Jackson, Mississippi
10/28 Winston-Salem, North Carolina
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Coming together for a
good time and a great album.

ROUGH MIX

Produced & Engineered by Glyn Johns MCA-2295



MCA RECORDS

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Billboard Album Radio Action

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

BASED ON STATION PLAYLISTS THROUGH WEDNESDAY 9-21-1977

Top Add Ons-National

STEELY DAN—Aja (ABC)
THE ROLLING STONES—Love You Live (Rolling Stone)
PETE TOWNSEND/RONNIE LAINE—Rough Mix (MCA)
CHICAGO XI—(Columbia)

ADD ONS—The four key products added at the radio stations listed; as determined by station personnel.
TOP REQUESTS/AIRPLAY—The four products registering the greatest listener requests and airplay; as determined by station personnel.
BREAKOUTS—Billboard Chart Dept. summary of Add Ons and Requests/Airplay information to reflect greatest product activity at regional and national levels.

KFML-AM—Denver (Jim Sprinkle)

- HUMMINGBIRD—Diamond Nights (A&M)
- RANDY PIE—Fast Forward (Polydor)
- MALCOLM TOMLINSON—Coming Outta Nowhere (A&M)
- BOXER—Absolutely (Epic)
- STEELY DAN—Aja (ABC)
- 100% WHOLE WHEAT—Various Artists (AVI)
- ★ KARLA BONOFF—(Columbia)
- ★ BOB WELCH—French Kiss (Capitol)
- ★ HAPPY THE MAN—(Arista)
- ★ THE ROLLING STONES—Love You Live (Rolling Stone)

KZEL-FM—Eugene (Stan Garrett)

- JAMES TALLEY—Ain't It Something (Capitol)
- AUTOMATIC MAN—Visitors (Island)
- THE BABYS—Broken Heart (Chrysalis)
- PETE TOWNSEND/RONNIE LAINE—Rough Mix (MCA)
- BILLY JOEL—The Stranger (Columbia)
- RORY BLOCK—Intoxication (Chrysalis)
- ★ LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- ★ TOM PETTY AND THE HEARTBREAKERS—(Shelter)
- ★ THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)
- ★ STEELY DAN—Aja (ABC)

KZOK-FM—Seattle (Mavis Mackoff)

- STEELY DAN—Aja (ABC)
- THE ROLLING STONES—Love You Live (Rolling Stone)
- THIN LIZZY—Bad Reputation (Mercury)
- CHICAGO XI—(Columbia)
- RUSH—A Farewell To Kings (Mercury)
- ROBIN TROWER—In City Dreams (Chrysalis)
- ★ THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)
- ★ CROSBY, STILLS & NASH—CSN (Atlantic)
- ★ FLEETWOOD MAC—Rumours (W.B.)
- ★ FOREIGNER—(Atlantic)

Southwest Region

• TOP ADD ONS:

PETE TOWNSEND/RONNIE LAINE—Rough Mix (MCA)
THIN LIZZY—Bad Reputation (Mercury)
ROBIN TROWER—In City Dreams (Chrysalis)
BOB WELCH—French Kiss (Capitol)

★ TOP REQUEST/AIRPLAY:

CROSBY, STILLS & NASH—CSN (Atlantic)
THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)
LINDA RONSTADT—Simple Dreams (Elektra Asylum)
THE ALAN PARSONS PROJECT—I Robot (Arista)

BREAKOUTS:

CHICAGO XI—(Columbia)
POINT BLANK—Second Season (Arista)
STEELY DAN—Aja (ABC)
BILLY JOEL—The Stranger (Columbia)

KBBC-FM—Phoenix (J.D. Freeman)

- STEELY DAN—Aja (ABC)
- PETE TOWNSEND/RONNIE LAINE—Rough Mix (MCA)
- BOB WELCH—French Kiss (Capitol)
- CRYSTAL GAYLE—We Must Believe In Magic (United Artists)
- STILLWATER—(Capricorn)
- UNICORN—One More Tomorrow (Capitol)
- ★ CHICAGO XI—(Columbia)
- ★ LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- ★ THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)
- ★ DARYL HALL AND JOHN OATES—Beauty On A Back Street (RCA)
- ★ HEART—Magazine (Mushroom)

KLOL-FM—Houston (Jackie McCauley)

- CRAWLER—(Epic)
- PETE TOWNSEND/RONNIE LAINE—Rough Mix (MCA)
- THIN LIZZY—Bad Reputation (Mercury)
- POINT BLANK—Second Season (Arista)
- BILLY JOEL—The Stranger (Columbia)
- CHICAGO XI—(Columbia)
- ★ CROSBY, STILLS & NASH—CSN (Atlantic)
- ★ LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- ★ THE ALAN PARSONS PROJECT—I Robot (Arista)
- ★ DAN FOGELBERG—Nether Lands (Full Moon/Epic)

KLBI-FM—Austin (Steve Smith)

- STEELY DAN—Aja (ABC)
- CHICAGO XI—(Columbia)
- BOB WELCH—French Kiss (Capitol)
- GENTLE GIANT—The Missing Piece (Capitol)
- PETE TOWNSEND/RONNIE LAINE—Rough Mix (MCA)
- POINT BLANK—Second Season (Arista)
- ★ ROBIN TROWER—In City Dreams (Chrysalis)
- ★ BE BOP DELUXE—Live In The Air Age (Harvest)
- ★ JEAN-LUC PONTY—Enigmatic Ocean (Atlantic)
- ★ THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)

Top Requests/Airplay-National

LINDA RONSTADT—Simple Dreams (Elektra Asylum)
THE ALAN PARSONS PROJECT—I Robot (Arista)
CROSBY, STILLS & NASH—CSN (Atlantic)
THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)

WRNO-FM—New Orleans (Tom Owens)

- CHRIS HILLMAN—Clear Sailing (Asylum)
- BOB WELCH—French Kiss (Capitol)
- PETE TOWNSEND/RONNIE LAINE—Rough Mix (MCA)
- INNER CIRCLE—Ready For The World (Capitol)
- TOM PETTY AND THE HEARTBREAKERS—(Shelter)
- RANDY PIE—Fast Forward (Polydor)
- ★ STEVE MILLER BAND—Book Of Dreams (Capitol)
- ★ FLEETWOOD MAC—Rumours (W.B.)
- ★ PETER FRAMPTON—I'm In You (A&M)
- ★ CROSBY, STILLS & NASH—CSN (Atlantic)

KY102-FM—Kansas City (Max Floyd)

- ROBIN TROWER—In City Dreams (Chrysalis)
- KARLA BONOFF—(Columbia)
- THIN LIZZY—Bad Reputation (Mercury)
- THE ROLLING STONES—Love You Live (Rolling Stone)
- STEVE MARTIN—Let's Get Small (W.B.)
- PETE TOWNSEND/RONNIE LAINE—Rough Mix (MCA)
- ★ BOB WELCH—French Kiss (Capitol)
- ★ LAKE—(Columbia)
- ★ STYX—The Grand Illusion (A&M)
- ★ CRAWLER—(Epic)

Midwest Region

• TOP ADD ONS:

THE ROLLING STONES—Love You Live (Rolling Stone)
CHICAGO XI—(Columbia)
PETE TOWNSEND/RONNIE LAINE—Rough Mix (MCA)
STEELY DAN—Aja (ABC)

★ TOP REQUEST/AIRPLAY:

LINDA RONSTADT—Simple Dreams (Elektra Asylum)
FLEETWOOD MAC—Rumours (W.B.)
CROSBY, STILLS & NASH—CSN (Atlantic)
THE ALAN PARSONS PROJECT—I Robot (Arista)

BREAKOUTS:

THE BABYS—Broken Heart (Chrysalis)
BOB WELCH—French Kiss (Capitol)
KARLA BONOFF—(Columbia)
NEKTAR—Magic Is A Child (Polydor)

WVTV-FM—Chicago (Bob Gelmf)

- CHICAGO XI—(Columbia)
- THE ROLLING STONES—Love You Live (Rolling Stone)
- STEELY DAN—Aja (ABC)
- RUSH—A Farewell To Kings (Mercury)
- BOB WELCH—French Kiss (Capitol)
- PIPER—Can't Wait (A&M)
- ★ FLEETWOOD MAC—Rumours (W.B.)
- ★ FOREIGNER—(Atlantic)
- ★ CROSBY, STILLS & NASH—CSN (Atlantic)
- ★ FOGHAT—Live (Bearsville)

WVTV-FM—Chicago (Bob Gelmf)

- KARLA BONOFF—(Columbia)
- BOB WELCH—French Kiss (Capitol)
- KLAATU—Hope (Capitol)
- ROBIN TROWER—In City Dreams (Chrysalis)
- CHICAGO XI—(Columbia)
- PETE TOWNSEND/RONNIE LAINE—Rough Mix (MCA)
- ★ LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- ★ THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)
- ★ THIN LIZZY—Bad Reputation (Mercury)
- ★ UTOPIA—Dops, Wrong Planet (Bearsville)

WEBN-FM—Cincinnati (Denton Marr)

- JEAN-LUC PONTY—Enigmatic Ocean (Atlantic)
- ROBERT GORDON WITH LINK WRAY—(Private Stock)
- CHICAGO XI—(Columbia)
- PETE TOWNSEND/RONNIE LAINE—Rough Mix (MCA)
- TERENCE BOYLAN—(Asylum)
- RACING CARS—Weekend Rendezvous (Chrysalis)
- ★ FLEETWOOD MAC—Rumours (W.B.)
- ★ KENNY LOGGINS—Celebrate Me Home (Columbia)
- ★ FOREIGNER—(Atlantic)
- ★ THE ALAN PARSONS PROJECT—I Robot (Arista)

WVMS-FM—Cleveland (John Gorman)

- THE ROLLING STONES—Love You Live (Rolling Stone)
- GOLDEN EARRING—Live (MCA)
- STEELY DAN—Aja (ABC)
- CHICAGO XI—(Columbia)
- THE BABYS—Broken Heart (Chrysalis)
- FLEETWOOD MAC—Rumours (W.B.)
- ★ HEART—Magazine (Mushroom)
- ★ LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- ★ ERIC CARMEN—Boats Against The Current (Arista)

WYDD-FM—Pittsburgh (Steve Downs)

- THE ROLLING STONES—Love You Live (Rolling Stone)
- STEELY DAN—Aja (ABC)
- PETE TOWNSEND/RONNIE LAINE—Rough Mix (MCA)
- BOB WELCH—French Kiss (Capitol)
- KARLA BONOFF—(Columbia)
- CHICAGO XI—(Columbia)
- ★ CROSBY, STILLS & NASH—CSN (Atlantic)
- ★ YES—Going For The One (Atlantic)
- ★ THE ALAN PARSONS PROJECT—I Robot (Arista)
- ★ ROBIN TROWER—In City Dreams (Chrysalis)

WQFM-FM—Milwaukee (Bobbin Beam)

- STEELY DAN—Aja (ABC)
- THE ROLLING STONES—Love You Live (Rolling Stone)
- NEKTAR—Magic Is A Child (Polydor)
- PETE TOWNSEND/RONNIE LAINE—Rough Mix (MCA)
- MAXS KANSAS CITY—Volume 2, 1977 (Ram)
- RICHIE HAVENS—Mirage (A&M)
- CHICAGO XI—(Columbia)
- ★ LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- ★ THE ALAN PARSONS PROJECT—I Robot (Arista)
- ★ CROSBY, STILLS & NASH—CSN (Atlantic)

KSHE-FM—St. Louis (Ted Haebeck)

- NEKTAR—Magic Is A Child (Polydor)
- THE ROLLING STONES—Love You Live (Rolling Stone)
- THE BABYS—Broken Heart (Chrysalis)
- POINT BLANK—Second Season (Arista)
- YES—Going For The One (Atlantic)
- ★ CROSBY, STILLS & NASH—CSN (Atlantic)
- ★ CRAWLER—(Epic)
- ★ STYX—The Grand Illusion (A&M)

WABX-FM—Detroit (Carl Galeana)

- PETE TOWNSEND/RONNIE LAINE—Rough Mix (MCA)
- STEELY DAN—Aja (ABC)
- THE ROLLING STONES—Love You Live (Rolling Stone)
- THE BABYS—Broken Heart (Chrysalis)
- FOGHAT—Live (Bearsville)
- ★ LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- ★ BOB WELCH—French Kiss (Capitol)
- ★ JAMES TAYLOR—JT (Columbia)

Southeast Region

• TOP ADD ONS:

BOB WELCH—French Kiss (Capitol)
CHICAGO XI—(Columbia)
ROBIN TROWER—In City Dreams (Chrysalis)
STEELY DAN—Aja (ABC)

★ TOP REQUEST/AIRPLAY:

THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)
HEART—Little Queen (Portrait/CBS)
LINDA RONSTADT—Simple Dreams (Elektra Asylum)
CROSBY, STILLS & NASH—CSN (Atlantic)

BREAKOUTS:

STEVE MARTIN—Let's Get Small (W.B.)
THE ROLLING STONES—Love You Live (Rolling Stone)
RANDY PIE—Fast Forward (Polydor)
BILLY JOEL—The Stranger (Columbia)

WKLS-FM—Atlanta (Drew Murray)

- CHICAGO XI—(Columbia)
- KARLA BONOFF—(Columbia)
- STEVE MARTIN—Let's Get Small (W.B.)
- BOB WELCH—French Kiss (Capitol)
- PETE TOWNSEND/RONNIE LAINE—Rough Mix (MCA)
- FLEETWOOD MAC—Rumours (W.B.)
- ★ STEELY DAN—Aja (ABC)
- ★ HEART—Little Queen (Portrait/CBS)
- ★ THE ROLLING STONES—Love You Live (Rolling Stone)

WVMS-FM—Washington (Phil DeMare)

- NO REPORT
- RINGO THE 4th—(Atlantic)
- BILLY JOEL—The Stranger (Columbia)
- RANDY PIE—Fast Forward (Polydor)
- TOPAZ—(Columbia)
- CHEAT TRICK—In Colcr (Epic)
- ★ PETE TOWNSEND/RONNIE LAINE—Rough Mix (MCA)
- ★ CITY BOY—Young Men Gone West (Mercury)
- ★ DARYL HALL AND JOHN OATES—Beauty On A Back Street (RCA)

National Breakouts

NEKTAR—Magic Is A Child (Polydor)
THE BABYS—Broken Heart (Chrysalis)
ROBIN TROWER—In City Dreams (Chrysalis)
CHICAGO XI—(Columbia)

WBAB-FM—Babylon (Bernie Bernard)

- STEELY DAN—Aja (ABC)
- THE ROLLING STONES—Love You Live (Rolling Stone)
- RINGO THE 4th—(Atlantic)
- PETE TOWNSEND/RONNIE LAINE—Rough Mix (MCA)
- ★ BILLY JOEL—The Stranger (Columbia)
- ★ NEKTAR—Magic Is A Child (Polydor)
- ★ DAN FOGELBERG—Nether Lands (Full Moon/Epic)
- ★ THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)
- ★ CHICAGO XI—(Columbia)
- ★ STYX—The Grand Illusion (A&M)

WVMS-FM—Philadelphia (Paul Fuhr)

- STEELY DAN—Aja (ABC)
- BILLY JOEL—The Stranger (Columbia)
- THE ROLLING STONES—Love You Live (Rolling Stone)
- RINGO THE 4th—(Atlantic)
- ★ NEKTAR—Magic Is A Child (Polydor)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- ★ THE ALAN PARSONS PROJECT—I Robot (Arista)
- ★ DARYL HALL AND JOHN OATES—Beauty On A Back Street (RCA)
- ★ CHICAGO XI—(Columbia)

WVMS-FM—Buffalo (John Velchhoff)

- STEELY DAN—Aja (ABC)
- THE ROLLING STONES—Love You Live (Rolling Stone)
- STEELY DAN—Aja (ABC)
- BOB WELCH—French Kiss (Capitol)
- ROBIN TROWER—In City Dreams (Chrysalis)
- STOMU YAMASHITA'S—Go To (Arista)
- ★ LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- ★ THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)
- ★ DARYL HALL AND JOHN OATES—Beauty On A Back Street (RCA)
- ★ KARLA BONOFF—(Columbia)

WVMS-FM—Baltimore (Lou Krieger)

- KLAATU—Hope (Capitol)
- RANDY PIE—Fast Forward (Polydor)
- BOB WELCH—French Kiss (Capitol)
- STILLWATER—(Capricorn)
- CHICAGO XI—(Columbia)
- ROBIN TROWER—In City Dreams (Chrysalis)
- ★ THE ALAN PARSONS PROJECT—I Robot (Arista)
- ★ YES—Going For The One (Atlantic)
- ★ GRATEFUL DEAD—Terrapin Station (Arista)
- ★ FOREIGNER—(Atlantic)

WVMS-FM—New York (Tom Morrera)

- THE ROLLING STONES—Love You Live (Rolling Stone)
- STEELY DAN—Aja (ABC)
- BILLY JOEL—The Stranger (Columbia)
- KARLA BONOFF—(Columbia)
- TERENCE BOYLAN—(Asylum)
- PETE TOWNSEND/RONNIE LAINE—Rough Mix (MCA)
- ★ STEELY DAN—Aja (ABC)
- ★ THE ROLLING STONES—Love You Live (Rolling Stone)
- ★ FLEETWOOD MAC—Rumours (W.B.)
- ★ CROSBY, STILLS & NASH—CSN (Atlantic)

WVMS-FM—Philadelphia (Matthew Cienoff)

- STEELY DAN—Aja (ABC)
- THE ROLLING STONES—Love You Live (Rolling Stone)
- BILLY JOEL—The Stranger (Columbia)
- KARLA BONOFF—(Columbia)
- TERENCE BOYLAN—(Asylum)
- PETE TOWNSEND/RONNIE LAINE—Rough Mix (MCA)
- ★ STEELY DAN—Aja (ABC)
- ★ THE ROLLING STONES—Love You Live (Rolling Stone)
- ★ FLEETWOOD MAC—Rumours (W.B.)
- ★ CROSBY, STILLS & NASH—CSN (Atlantic)

WVMS-FM—New Haven (Gordon Weingarth)

- GEORGE THOROGOOD AND THE DESTROYERS—(Rounder)
- STEELY DAN—Aja (ABC)
- THE ROLLING STONES—Love You Live (Rolling Stone)
- RINGO THE 4th—(Atlantic)
- BILLY JOEL—The Stranger (Columbia)
- POINT BLANK—Second Season (Arista)
- ★ FOGHAT—Live (Bearsville)
- ★ FLEETWOOD MAC—Rumours (W.B.)
- ★ YES—Going For The One (Atlantic)
- ★ KARLA BONOFF—(Columbia)

WSAN-FM—Allentown (Rick Harvey)

- THE ROLLING STONES—Love You Live (Rolling Stone)
- STEELY DAN—Aja (ABC)
- BILLY JOEL—The Stranger (Columbia)
- THE BABYS—Broken Heart (Chrysalis)
- AUTOMATIC MAN—Visitors (Island)
- RUSH—A Farewell To Kings (Mercury)
- ★ THE ALAN PARSONS PROJECT—I Robot (Arista)
- ★ DARYL HALL AND JOHN OATES—Beauty On A Back Street (RCA)
- ★ LITTLE RIVER BAND—Diamantina Cocktail (Capitol)

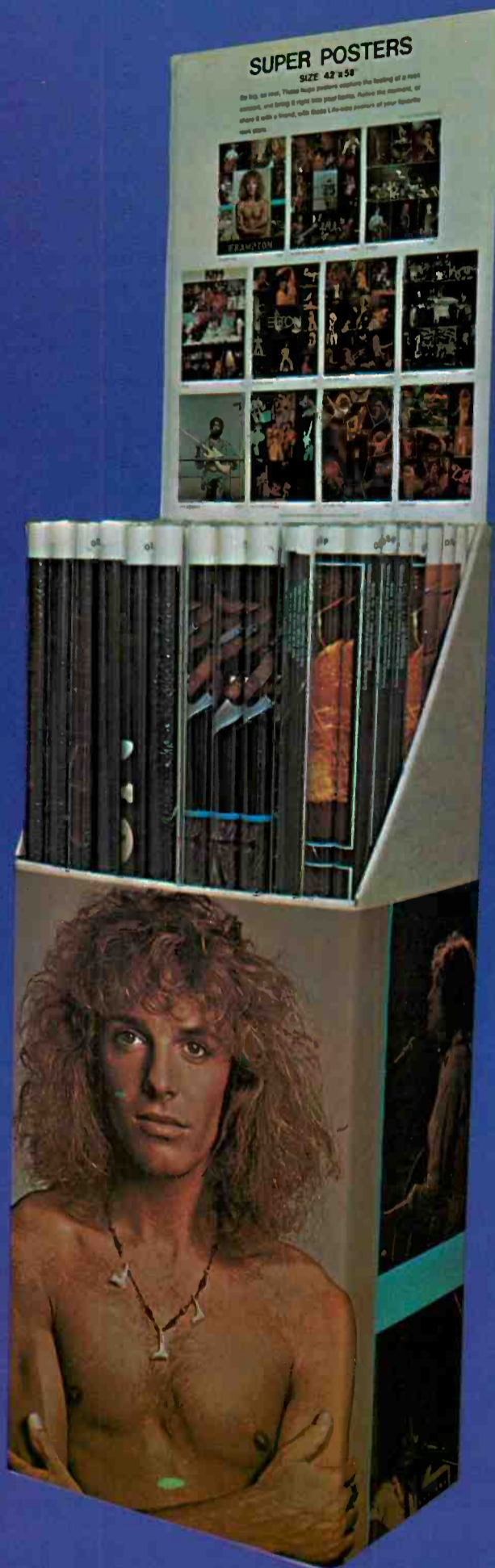
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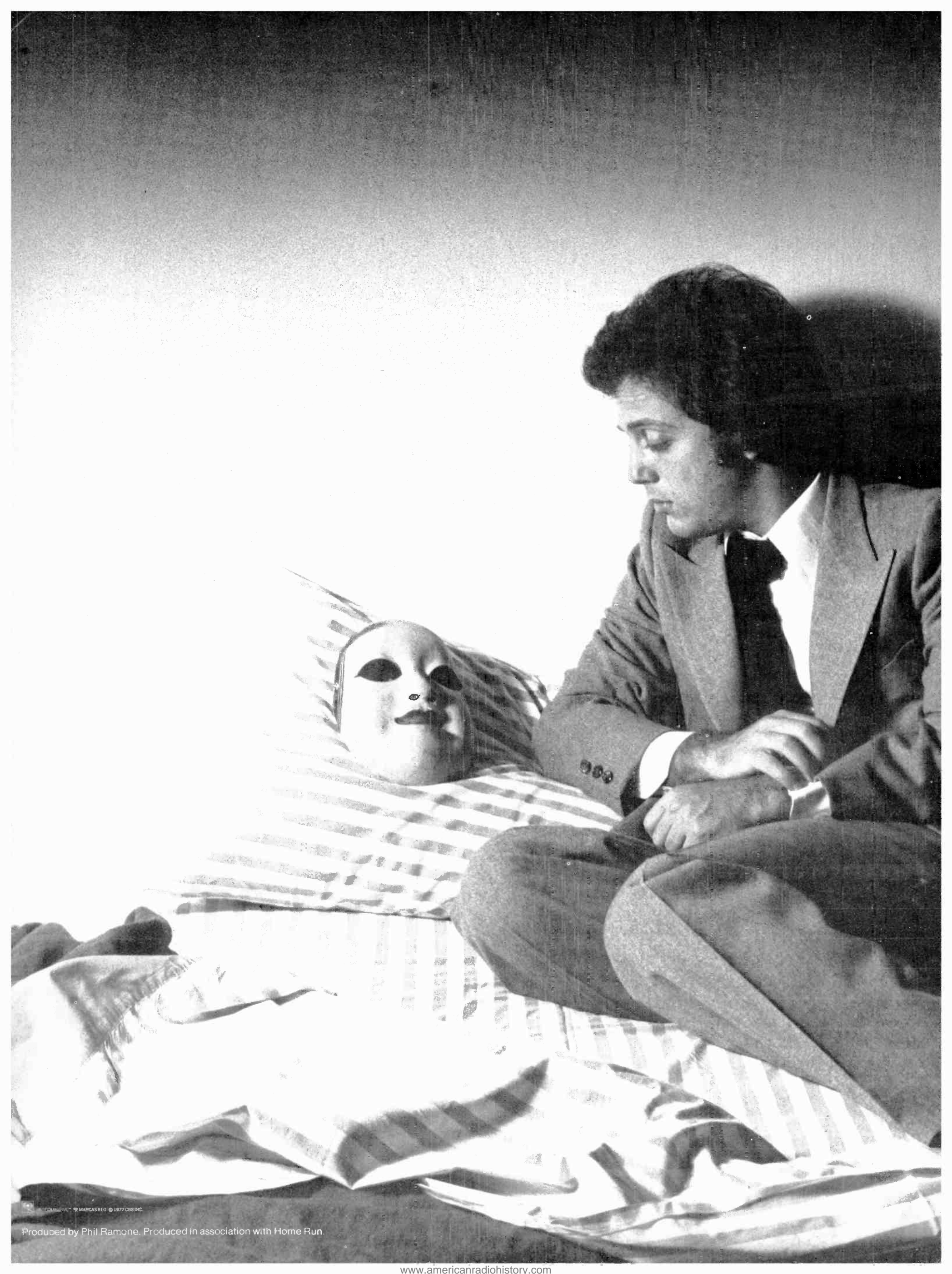


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It's called "The Stranger." It's the latest chapter in the ongoing story of Billy Joel. And it's on Columbia Records and Tapes.

BILLY JOEL IN CONCERT:

Sept. 28	Mackey Auditorium	Boulder, Colorado
29	Kingsbury Hall	Salt Lake City, Utah
Oct. 1	Paramount Theatre	Seattle, Washington
2	Queen Elizabeth Hall	Vancouver, British Columbia
4	Paramount Theatre	Portland, Oregon
6	Berkley Community Theatre	San Francisco, California
7	Community Theatre	Sacramento, California
8	Santa Monica Civic Center	Los Angeles, California
9	Santa Monica Civic Center	Los Angeles, California
10	Gammage Auditorium	Phoenix, Arizona
11	Fox Theatre	San Diego, California
14	McFarland Auditorium	Dallas, Texas
15	Music Hall	Houston, Texas
16	Paramount Theatre	Austin, Texas
18	Tulane University	New Orleans, Louisiana
20	Memorial Hall	Louisville, Kentucky
21	University of Mississippi	Starkville, Mississippi
22	Concert Hall	Birmingham, Alabama
24	Ellis Auditorium	Memphis, Tennessee
25	Grand Ole Opry House	Nashville, Tennessee
27	Civic Center	Atlanta, Georgia
28	Jai-Alai Fonton	Tampa, Florida
29	Gussman Hall	Miami, Florida
30	Gussman Hall	Miami, Florida
31	Gussman Hall	Miami, Florida
Nov. 2	Civic Center	Jacksonville, Florida
3	Ovens Auditorium	Charlotte, North Carolina
4	Chrysler Hall	Norfolk, Virginia
6	Indiana University	Indiana, Pennsylvania
8	Stanley Theatre	Pittsburgh, Pennsylvania
9	Music Hall	Cleveland, Ohio
11	Memorial Hall	Dayton, Ohio
12	Muret Theatre	Indianapolis, Indiana
13	Keil Opera House	St. Louis, Missouri
15	Music Hall	Omaha, Nebraska
16	Memorial Hall	Kansas City, Missouri
18	University of Michigan at Ann Arbor	Ann Arbor, Michigan
19	Riviera Theatre	Chicago, Illinois
20	Performing Arts Center	Milwaukee, Wisconsin
21	University of Wisconsin at Madison	Madison, Wisconsin
22	State Theatre	Minneapolis, Minnesota
27	University of Guelph	Ontario, Canada
28	Place Des Arts	Montreal, Canada
30	Century Theatre	Buffalo, New York
Dec. 1	Maple Leaf Garden	Toronto, Canada
2	Lehigh University	Allentown, Pennsylvania
3	Orpheum	Boston, Massachusetts
4	Rider College	Trenton, New Jersey
6	Spectrum	Philadelphia, Pennsylvania
7	Constitution Hall	Washington, D.C.
10	Broome County Arena	Binghamton, New York
11	Nassau Coliseum	Uniondale, Long Island, New York

Urge Software/Hardware Links Intl Interplay Stressed At Giant Berlin Radio-TV Expo

By WOLFGANG SPAHR

BERLIN—The successful interplay of audio software and hardware on the international level was stressed again at the giant Berlin Radio & TV Exhibition which recently closed here.

"Without the record and the cassette, the soaring flight of entertainment electronics in ultrasophisticated technology would be an essay in fruitlessness," emphasizes Friedrich Schmidt of Ariola, chairman of the Assn. of the Phonographic Industry.

"It is only with the aid of these two sound carriers that the high technical standard reached by entertainment electronics can be demonstrated. That is why disks and cassettes are an important element of the exhibition."

Market trend during the first half

of 1977 was dominated exclusively by the pop album/cassette business in the Federal Republic of Germany. Both have an equal share, with a growth of 22%, though the main weight of increase comes in the low and medium price ranges.

"A major role in the increase of standard-price category was played by television advertised records which more than compensated for a falloff in sales of higher price records. Singles continued at a consistent sales level," Schmidt observes.

The program at the exhibition was augmented by a mass of special shows. The German Radio Museum presented a feature on 25 years of tv in the Federal Republic. The Federal Assn. of the Phonographic Industry spotlighted the subject of "100 Years Of Sound Carriers"; the

German Amateur Radio Club (DARC) displayed international radio communications, and the Mermann-Oberth-Gesellschaft explained transmission technology used in connection with communication satellites.

At the exhibition Dr. Harald Jurgensen, director of the institute for European Economic Policy, reports. Since the fall of 1975, the economy of the Federal Republic of Germany has again found itself on a rising curve. ... The market successes of the entertainment electronics industry attained in 1976 really ought to shine more brightly."

In the summer of 1977, private consumption combined with demand from abroad to be the main factor of the still very modest up- (Continued on page 84)

Violence Disrupts Santana In Turin, Milan Concerts

By DANIELE CAROLI

MILAN—Both in Turin and here in Milan, outbreaks of violence marred concerts given by the U.S. group Santana on its first Italian tour since 1973.

In Turin, outside the Pallazo dello Sport, fights started when several hundred would-be gate-crashers were confronted by police. While inside the area the show went on without interruption, riots outside went on for three or four hours.

When peace was finally restored, there were casualties among the mob and among police, including one youth hospitalized with a fractured skull.

The following night, at Milan's huge Vigorelli stadium, ticket holders got in with no incidents. But later, two main gates were forced by marauding mobs and, after a series of scuffles, some 2,000 people crashed free into the stadium. The police did not intervene.

Santana started playing in a tension-filled atmosphere, but what happened later was quite unexpected. Dozens of bully boys, faces covered by handkerchiefs and armed with sticks, pushed suddenly

through the audience to the stage and started throwing bolts, stones and even Molotov cocktail bombs.

Fights broke out in the audience and the group left the stage, drummer Graham Lear slightly injured by a flying rock. Promoter David Zard tried in vain to quiet the crowd, but confusion and panic grew.

Young men, representing small left-wing political organizations, grabbed microphones and condemned the violence of a minority of the audience, but by then thousands of disappointed and frightened people were already leaving the stadium. Several casualties were treated.

Just 10 days before the Vigorelli incidents, there was street fighting in downtown Milan when a few hundred people were excluded from a sell-out concert by Ravi Shankar, Indian sitar player, at the Castello Sforzesco. This show had been arranged in conjunction with the Festival Dell'Unita, promoted by the Italian Communist Party.

After fights between gate-crashers and festival staff, several of whom (Continued on page 85)

RCA 'Elvis In Concert' Set Due

By STEPHEN TRAIMAN

NEW YORK—Dealers who are continuing to sell virtually all the Elvis Presley product they can lay their hands on—both from RCA and the Pickwick-distributed RCA Camden catalog—soon will have a new 2-LP RCA set with some live tracks from the late star's last tour in June.

"Elvis In Concert" will feature the original soundtrack recordings from his upcoming Oct. 3 CBS-TV special plus added songs recorded live on his last Midwest and Southern tour dates just before his Aug. 16 death.

Although the label is mum on pricing and distribution plans, a

massive promotion campaign is anticipated, eclipsing any prior effort by RCA—a number of which have been most extensive.

Final editing on the 60-minute television special was unfinished last week, but the 8-9 p.m. program will include 13 to 15 songs, taped at June concerts in Omaha (19) and Rapid City, S.D. (21).

Meanwhile, an RCA spokesman acknowledges the label still hasn't been able to fill all the orders which continue unabated for virtually all the 50-plus Presley catalog items.

"There are a large number of requests for his Christmas albums, as well as some of his lesser known gospel LPs," the label source notes.

Six Presley albums are in the first half of Billboard's Top LPs & Tapes this week, with the most recent release, "Moody Blue," continuing at number 3. Moving into the top 100, all starred, are "Legendary Performer, Vol. 1" (89); "Welcome To My World" (94), and "World Wide 50 Gold Awards, Vol. 1" (99).

The Hot Country LPs chart continues to be dominated by Presley product, with eight of the top 16 spots—including No. 1 "Moody Blue" for another week. Newest entries on the top 50 chart, both starred, are "How Great Thou Art" (33) and "The Sun Sessions" (39).

In addition to the RCA activity, Pickwick International acknowledges continuing order backlogs for the Presley titles in the RCA Camden catalog which it manufactures and distributes under the existing licensing agreement.

Approximately 10 LPs are being pressed, although Pickwick would give no definitive information on the best selling or most requested titles.

Humanitarian Fete For Sony's Schein

NEW YORK—Harvey L. Schein, chairman and chief executive officer, Sony Corp. of America, will receive the 10th humanitarian award from the AMC Cancer Research Center at its annual banquet on Sept. 28 at the New York Hilton.

Walter Yetnikoff, president of the CBS Records Group, and recipient of last year's award, will serve as dinner chairman.

With the selection of Schein, this year marks the joining together of the record and electronics industries in the guest list for the dinner. Most of the previous recipients have been associated with the record industry.

RCA Files Suit To Block Presley 'Sun Years' LP

By GERRY WOOD

NASHVILLE—RCA Records has gone to court attempting to block the sale of the Sun Records LP, "Elvis Presley—The Sun Years."

Sun International Corp. and Shelby Singleton Corp. have been named as defendants in the suit in which RCA asks for a restraining order against further sales of the LP, \$4 million in punitive damages and an unspecified amount in compensatory damages.

The suit alleges that the new album, produced by Singleton and re-

leased on the Sun label that he purchased from Sam Phillips of Memphis, contains early Presley recordings covered by a 1955 agreement. That agreement, maintains RCA, allowed the label to purchase "all recording material relating or pertaining to Elvis Presley."

A temporary restraining order has been signed by circuit court Judge Joe Loser, preventing further production or sale of the album by Singleton.

(Continued on page 99)

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36 Robin McBride is a jazz buff with a keen ear for contemporary music. His major position with Phonogram/Mercury has him in a creative hot seat in Chicago. Billboard's Alan Penchansky, who often sits in his own creative hot seat, spent a day with McBride to understand his role. This is his report:

A walk through Phonogram/Mercury's headquarters in the early a.m. is accompanied by a crazy quilt of recorded music, a patchwork to which the various executive offices contribute. Charlie Fach, closest to the main entrance, has r&b on his turntable, while Jules Abramson, farther along the floor's horseshoe of offices, is listening to hard rock. It is 8 a.m. on a Monday, prior to the arrival of the general staff, and a time of day when background music is in order.

Robin McBride also has his turntable in gear, driving a jazz-rock sound from his bend in the horseshoe. McBride, Phonogram's Midwest and international a&r director, is at his desk reading Taylor Made, an in-house radio/promotion report, while the acetate of Les Demerle's Transfusion spins on one of two Philips turntables behind him. His office looks out to the South on Chicago's Loop, and to the West faces directly onto the city's famous Marina Towers.

A busy day is anticipated and McBride has arrived at 7:30 ("a little early") from the near north Chicago home he shares with wife Marilla and their six-year-old daughter Sabina. In summer, McBride sometimes bicycles to work, but transportation, on this misty, humid morning, is the family's 1969 Pontiac GTO.

McBride, who has been with Mercury eight years is 40, though his youthful features, invariably casual dress and relaxed demeanor equal a man in his mid-20s. Today, he wears white jeans, an unusual chamois shirt and tennis shoes.

"The summer after my junior year in high school is when I was first introduced to jazz improvisation," McBride tells a visitor. A deejay at the radio station where McBride had landed a gig played him Art Tatum's "Willow Weep For Me," and the young assistant was smitten. By the end of the summer, McBride says, "I knew most of the station's jazz library intimately.

Closer involvement came a few years later when the Con-

no later than tomorrow," McBride requests. "We've got to get that stuff here. Priority is the the single; we're putting out a single here in 10 days."

The conversation with Noland turns to the subject of Graham Bonnett, a European act which Mercury has the option of releasing here. Bonnett's management and Phonogram In-

others are contained. "Everytime a tape comes in it is logged with complete information and given a control number," McBride explains. Next the tapes are screened by an assistant, and the chaff is returned to its owner with a form letter.

"It's a struggle even to keep up with it," says McBride of the load after screening. Material submitted by Polygram affiliates is accorded priority status, the decision maker notes.

Morning phone calls also have involved McBride in arrangements for the Ohio Players arrival in Chicago later in the week. McBride's office is this important group's channel to the label for almost all matters, and they will be recording a new album at Paragon studios. Clarence Satchell, the group's mainstay has phoned, and McBride has conversed also with a local musician scheduled for the sessions.

The a&r chief's conversation with one aspiring talent is highly instructive.

"Basement tapes are fine, I've come very close to contracts on basement tapes," McBride tells a persistent contract seeker. "The sound of a record, the studio sound and all that crap doesn't mean a hell of a lot if it sounds like a hit."

A dieter, McBride takes no lunch, but works steadily until 1:45, when he leaves for nearby Paragon studios. A session is scheduled to audition master tapes for unreleased material by a jazz artist formerly signed to the label.

Before leaving for the studio, McBride has been occupied so with details on forthcoming Emarcy releases—he is executive producer of the reissue series—with planning of the audiovisual presentations for a forthcoming national promotion meeting, and with checking of current production reports Meg



A Day In The Life Of ROBIN McBRIDE

Phonogram's International A&R Director Seeks Out Hits From Worldwide Sources



Billboard photos by Alan Penchansky

Robin McBride works in a recording studio (above); discusses upcoming releases with Will Rascati (center), talks to Europe (right) and discusses marketing with Jules Abrahamson and George Balos, whose back is to the camera in photo to the left.



necticut youth attended the Newport Jazz Festival and made the acquaintance of members of the Count Basie Orchestra. McBride subsequently worked for the New York Jazz Orchestra, channeling him further into the music industry.

The morning's tempo picks up at 8:45, with the arrival of Meg Wagner, McBride's interim secretary, and Will Rascati, recently hired as McBride's assistant and Phonogram's tape librarian. Rascati's first duties involve the planned relocation of Phonogram's master tapes from two Chicago warehouses to a space within the IBM Plaza headquarters.

The conference with Rascati, which spans several phone interruptions, also touches upon: production schedules for the upcoming batch of Emarcy jazz reissue twofers; erroneous entries in Phonogram's new computer-run master catalog, and local studios handling dubbing of masters for affiliates and television-product packagers.

"We need the stuff much quicker, if he can't turn it around we'll have to split the work up," says McBride, directing Rascati to speed up the backlog in tape dubbing. "I don't want to give him an ultimatum, I want to give him a chance to bring it into line."

McBride's responsibility for initiating all of the label's production work, next leads to a series of overseas phone calls. Master tapes, lacquer masters and reference acetates arrive first in his office and must pass McBride's scrutiny before they are turned over to Rich Merchantz, Mercury's veteran production manager.

Inquiring about production materials needed for releases on Thin Lizzy and Boomtown Rats, two affiliate's acts, McBride has a call placed to Russ Currey, who has charge of Mercury product in Europe.

Rich Merchantz enters McBride's office wanting to know when masters for a new Thin Lizzy album and single will arrive. This precipitates another London call to Bob Noland, Vertigo label manager in England.

I'd like to get all that material with a courier on its way to me

ternational are pressuring for release of an album and a major push behind the artist. However, because of Bonnett's Top 40 orientation, Charlie Fach, McBride and others at Mercury favor initial release of a single.

In the final analysis, McBride is seeking input from markets where Bonnett's records already are released. He calls Freddy Hayden, managing director of Polydor, England, which handles Bonnett in that country.

"We're in a bit of a quandry with this Graham Bonnett product and I wanted to know how well you were doing with the single," McBride explains with characteristic equanimity. "We want to go with it, we want to establish the artist, but it's a matter of approach."

The Bonnett question culminates with a call from Koo deVreeze, Phonogram director of international product, at whose end the support for Bonnett is strongest. "Our position presently is that we do not want to release the single," deVries is informed.

"We do feel it might be wasteful and damaging to release an album at this point, because of its limited potential for FM airplay. I'll draft a telex to you and discuss it with Charlie Fach before I send it," McBride advises.

By 11 the phone has quieted somewhat, and the stereo is alive again with audition pressings (a new Bruce Channel record being tendered by Major Bill Smith). The sound emerges from two large ceiling-suspended JBL loudspeakers. Attention turns to the routine of sorting audition materials, which are organized in large manila envelopes.

"We have a very closely supervised system that works most of the time," McBride says slyly, as his secretary removes envelopes from McBride's desk to a large cardboard box in which

has prepared. There have also been phone conversations with managers and producers.

A haze still clings to the city as McBride and Rascati depart by cab for Paragon. The studio occupies upper stories of an old brownstone, located a few blocks west of Michigan avenue.

At Paragon, Rascati, a former Paragon engineer, threads the recorders while McBride sits pensively at the board, experimenting with possible mixes and taking notes on each of the unreleased selections. A session engineer lurks behind him, while in the adjoining studio a piano tuner is at work. McBride leaves instructions for rough mixes of three selections, and on his way out stops to talk shop with Dick Blumenthal, Paragon business manager.

Leaving Rascati at Paragon, McBride returns to the IBM Plaza on foot, a brisk six-block walk.

"Anything moving?" he asks, stopping in the office of Harry Losk, national sales manager. "Any pop airplay on the Ohio Players single?" he questions specifically.

In the day's final hour of official business, themes which arose earlier are recapitulated. McBride examines production reports that have had to be corrected; there is a telephone call to Ohio, an interview with a prospective secretary; a reconvening with Rich Merchantz on production schedules; a brief meeting in Jules Abramson's office to reach a decision on presentations for the promotional conference; and a recap of the Graham Bonnett matter with Charlie Fach.

The business day ends at 5:30. McBride has special cause for remaining today, since Chicago's NARAS chapter has arranged to meet in Phonogram's board room this evening. McBride is one of the chapter's most involved and influential members, and the meeting, chaired by local president Gary Loizzo of Pumpkin Studios, elects the Mercury a&r chief second vice president of the local chapter, and also a national trustee of the organization.

Before the NARAS convening, McBride and Cecil Hale, the label's new black national publicity/promotion assistant, have met informally in McBride's office to discuss contributions Hale can make to a&r and marketing decisions. McBride asks how saxophonist Houston Person's new album can best be promoted, and giving a tape of the forthcoming release to Hale, solicits his ideas.

McBride's work day continues on into the night, as he has accepted an invitation from manager Scott Cameron to hear the group Skafish, playing at a Lincoln Ave. nitery, Vibes.

Club dates regularly occupy two or three of his nights weekly, says McBride. Chicago is endowed with an extraordinary number of entertainment venues, he avers, noting that one of his primary responsibilities at Mercury is to keep up with the city's never-ending flow of talent.

"It's my job," he explains over dinner. "But it's what I'd be doing anyway. I guess that makes me a very fortunate person."

Art direction: Bernie Rollins

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Radio-TV Programming

Panel Rates New Records San Diego B-100 'Golden Ear' Program Has Own 'Jury'

SAN DIEGO—"Johnny Hold Back," a new single by a group called Charlie, scored 60 points Thursday (15) to win the B-100 (KFMB-FM) competition on "Golden Ear," an hour late Sunday night program, but program director Bobby Rich was still non-committal

about adding the record to his playlist.

"Ultimately, I would like to say I'd add the winner each week to my playlist. But the competition in this market is just too strong to take that kind of chance at the moment.

"However, winning the competi-

tion docs have an effect on my decision."

The "Golden Ear" is taped with a live panel of judges at 7:30 p.m. Thursdays in the studios of the Top 40 station. Bobby Rich, using the name of Dr. Boogie, guides the entire event. Six listeners are invited to be on the panel, along with two members of the music industry. On the night of Sept. 15, Bob Osborne, a promotion executive with MCA Records in Los Angeles, was on the panel along with Claude Hall, radio-tv editor of Billboard Magazine.

The ages of the listeners, each of whom sat around a huge table and wore earphones in order to hear the music better, were 20, 15, 16, 23, late 20s and 17. All had written in, asking to be on the show, and then were interviewed by the show's producer Rob Sisco.

"Golden Ear" was launched a couple of months ago.

The idea is not new: it has its counterpart in the jukebox jury or the battle of the band programs of radio stations in the 1950s and early 60s.

Rich says he started it for this reason. You can listen to new product at home. But haven't you heard people say: "That really sounds good on the radio?"

For this reason, all of the panelists wear earphones. They hear the records as they are being played from
(Continued on page 44)



Golden Ears: Bobby Rich, at end of table, guides B-100 panelists through a series of new records. Sitting at the right of Rich in the photo is Kevin, a B-100 air personality and Ellen White, Arista Records. Judy Rich, music coordinator for B-100, is to the left of Rich in the photo and Jason Minkler, RSO Records, sits near her.



GIVING BLOOD—Tom Hodges, program director of WBCN in Boston, interviews recording artist Tim Weisburg, United Artists Records, who was on tour promoting his new "The Tim Weisburg Band" album. WBCN prevailed upon Weisburg to exchange pints for plays during the WBCN blood drive at Science Park.

'Roots' Show On 3 Outlets

RICHMOND, Va.—"Rock And Roll Roots," a three-hour weekly syndicated show produced by Rock And Roll Roots Inc., is already on Q-94 (WRVQ) in Richmond, Q-105 in Tampa and WINX in Washington, reports Jack Alix, one of the principles behind the new program. The show is being produced by Alix, Bob Sommers and Steve Jones, all of WRVQ. It started on the station July 10.

The show concentrates on oldies, but features biographical data on singers and songwriters. The concept is themed, chronological segments tracing the development of music and its creators. Target market for the show is 18-34-year-old adults.

Alix, who also hosts, says the firm has started a marketing plan and "expects 40 additional stations within the next 30-45 days."

Vox Jox

By CLAUDE HALL

LOS ANGELES — Michael O'Shea is the new program director of KVI, the Golden West station in Seattle; he'd been program director of WFTL in Ft. Lauderdale, Fla., and also national overseer for other Joe Amatore stations like the one in Houston. There were only a few persons being considered for the job,

because Golden West is one of the best chains to work for in the nation.

On the other hand, the general feeling on the street is that Storz did not exactly treat Jim Dunlap right; had the new program director fired him. Dunlap, of course, was program director of WQAM in Miami. He'd worked long and hard for the station. So, one day he comes to work and a guy walks in and says: "I'm the new program director; you're fired."

Early Williams, a legend of Nashville, has a daughter—Robin Williams—now major in mass communications at Middle Tennessee State Univ. Early works for Tree International, a music publishing firm, but once did a few things behind the mike in radio. . . . Russ Barnett, once program director of KMPC in Los Angeles during the days when it played better music, has been named director of operations for the Don Martin School of Communications, Los Angeles. The school is noted for many graduates, one of whom might have been Don Imus if he'd ever bothered to finish. But Russ notes: "Incidentally, both of Bill Ballance's sons have just completed training. Jim is at KABC-TV in Los Angeles, and Kurt is at KCHV, Coachella. I talked to Elton Rule at the recent California Broadcasters meeting in Monterey. Most people don't realize he is a former tv student at Don Martin."

Mark Allen, 213-880-4786, formerly the all night personality at KOOL in Phoenix, is looking for an air personality job. I think he prefers country music, but, of course, the right MOR job might interest him. Needless to say, I believe his knowledge of country music is quite acceptable; his dad is Rex Allen and his brother Rex Allen Jr. is also carving out quite a career as a performer. . . . Roy Kohler, special projects manager for Gulf Oil, will now host a Saturday mid-day jazz program on WYJZ in Pittsburgh. He's a jazz aficionado and was a correspondent for Downbeat for 15 years. Show will feature live and taped interviews with jazz people.

Paul Mills is leaving the Veterans
(Continued on page 43)

FCC Listener Test Indicates Discrete a Slight 'Q' Favorite

• Continued from page 1

latter is the ability of the listener to judge from which of the four speakers a specific sound is coming, in 4-channel broadcasting.)

Going even further, in a report that will swing weight in any final FCC decision on 4-channel broadcasting, the FCC engineers say:

"It is possible that, although superior in aural performance, the discrete (4-4-4) system might be precluded from adoption for FM broadcasting service because of other technical factors and/or economic considerations. They may be forced to survive only as audio systems for the theatre or home."

One factor among the many variables leading to this comment is the entire question of listener attitudes toward "surround sound" which many quadrasonic system designers believe is the ultimate goal—but consumers may not.

Comment by the test subjects at the FCC seem to indicate that "many listeners have been conditioned by their concert hall or theatre experiences to prefer that type of total sound over others possible from multi-channel outputs.

"If this can be substantially corroborated as a preference of the majority of listeners, it is an important consideration, since this requirement can be met adequately by 4-2-4 (matrix) systems." Another plus for matrix.

But the report by chief of the Research Branch, Lawrence Middlekamp, assisted by engineers Carl R. Weber and Joseph F. McNulty, goes on to warn that "extreme care must be exercised in choosing the system for FM broadcast service so that future developments in multi-channel sound will not be stifled."

The report acknowledges that

there was criticism from both the listeners (31 male, 7 female, predominantly in the 20 to 40 age group), and proponents of the tested systems about a number of aspects of the tests.

One of the problems was the use of the music tapes from the National Quadrasonic Radio Committee tests. This was done to make the FCC tests correlate with the listening data in the NQRC's 1975 report to the FCC. The industry committee was not furnished with the CBS SQ and Sansui QS systems for its tests.

Critics among systems proponents and listeners said the five selections on the NQRC tape were "not a good sample of either present FM broadcasting or quadrasonic music material."

Selections on the tape were "Swan Lake," performed by the New York Philharmonic under Leonard Bernstein; "Young And Foolish," by the Ray Conniff Singers; "Moon River" by the Hugo Montenegro Orchestra; "Gates Of Love" by Mystic Moods, and "Stars And Stripes Forever" by Henry Mancini.

Also the critics said the NQRC tapes themselves did not provide "optimum" material for all systems. The technically knowledgeable auditors said "the source audio could have been mixed from the original multi-channel material for better results."

But again correlation with NQRC and lack of time dictated the FCC laboratory procedure.

Another factor the conductors of the test worried about was "faithfulness in reproducing the producers' and artists' desires and intentions."

No attempt was made in the tests to evaluate this aspect. "However, the ability to accurately reproduce the artist's intent must be considered

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DETROIT DJ NOT FORGOTTEN

Ed McKenzie Kasem Inspiration

EDITOR'S NOTE: This is the fourth and concluding installment of an in-depth interview with Casey Kasem, host of the internationally syndicated weekly radio program "American Top 40" and one of the major commercial voiceover persons in the U.S. The interview was conducted by Claude Hall, radio-tv editor, Billboard Magazine.

HALL: Over the years, who was the greatest disk jockey you've known?

KASEM: Ed McKenzie, I felt, was probably the best disk jockey I ever heard. He had a reputation for being able to take a product and ad-lib around it.

Because, in the old days of radio, there usually was both copy and a fact sheet for a commercial that you had to do live on the air. And in the old days mostly there was just a fact sheet, particularly if you had to read the same commercial every day. If you were talking about the Susie Q Barbeque every day, the people on the air who could ad-lib about it and get it into the 60-second or 30-second time slot without talking too much, became the heroes of our industry. Don McLeod, Ed McKenzie, Tom George, Clark Reed—those people I remember back in Detroit, but particularly McKenzie became famous in Detroit radio for being able to ad-lib and when you heard him talk about a product, well, it wasn't so much that he had a great voice—he didn't. What he had was that you believed what he was saying about the product. He talked about it with the same believability when he talked about Vaughn Monroe or Eddie Fisher... that was what was so genuine about him... you didn't want to turn him off when the commercial came on. Because you had a feeling the commercial was as much a part of that show and a part of the entertainment as the music.

For some reason, I never forgot that aspect of the business.

That's why I believe that disk jockeys today who have the opportunity to read public service announcements or commercials should make it their business to make them as entertaining—through being believable—as possible. Never, of course, compromise yourself; if it's a product you don't believe should be advertised on the radio... that the commercial would swindle someone... that's another thing. You should draw the line. But I think broadcasters in most markets are sensitive to that sort of thing and there aren't many advertisers on the air today who're out to rip people off... and if they do it today, they do it much more sophisticated. They don't need you to do it... they can get someone in New York or Hollywood.

H: They can hire a big-timer?

K? Sure. But me, I never had much personality. So I created my personality by making my commercials believable, by sounding really interested about the product.

So many disk jockeys forget that commercials and public service announcements don't have to be dull.

H: They should make them tune-in factors rather than tune-outs?

K? Exactly. Treat the commercials as if the listener really wants to hear what you're saying... there's a listener out there driving around in his car looking for a good place to eat... there's a man who just got a raise and is thinking that now he can afford that new wardrobe... think in terms of there being someone out there who needs to know what you're telling him... that they're lis-

tening to you not just for the music you play, but for the economics you can pass on to them about consumer goods.

H: You know, in regards to music, while you may have not started out as a music disk jockey, you became an expert—the expert in music right now as a disk jockey.

K: Well, I think one of my expertises as a disk jockey is in the human interest stories... because those are the things I retain in my mind. I can remember practically every story about someone that I've been told. I don't necessarily remember what Robert Hilburn may have said about the act's music... or what any other critic may have said about the way the act plays its music or how that music may have progressed or regressed. Because I'm not particularly interested in that aspect of the music business. I'm only interested in the human part of the business, not the technical or the statistical.

H: You remember the personal things about recording artists?

K? Yes. And I think that's because of my personal interest in being an actor. In movies and television. I sort of lean toward drama.

And I think that's what "American Top 40" is... it's variety drama. It has the ingredients that, I feel, are absent today in variety shows on American television... and maybe also absent on many radio shows. Bob Hudson puts drama into a radio show. Gary Owens puts drama into a radio show. I can name a lot of others who I think are good disk jockeys because of their ability to generate drama in their shows.

But, staying on this point, "American Top 40" has drama because it has a beginning, a middle and an end. And it has nine sub-plots going at the same time. And you have 40 records, going No. 40 through No. 1. That's drama in itself.

You have a teaser in the first 10 minutes of the show; that's paid off in the next five minutes. That's a sub-plot. A mini-drama. And we manage to keep nine mini-dramas within the three hours.

So, you have all of these parallel plots going along within this major story of what records are going to be within the top 10, what record is going to be No. 1... what records are new on the chart this week, what records dropped off.

We have that kind of drama going for us every week.

So, when someone tunes in, they know what they're going to hear; they know if they hear a teaser that it will be paid off soon and that we won't cheat them on the payoff. And we don't do the news type of teaser, you know: Four dead, news at 11. What we do is make sure the listener gets a full story from that one or two-line teaser we give them.

H: On "American Top 40," when you started out, the show was not making any money... and, in fact it was losing a lot of money, wasn't it?

K: We started out by giving it away, and trying to get national sponsors, as you may recall. When we hit 75 stations, we realized that modus operandi wasn't going to work. Our first sponsor, by the way, was MGM Records and Mike Curb. And our first commercial was a one-minute spot on the first record by the Osmonds. A record called "One Bad Apple" and it went to No. 1.

MGM sponsored us for 13 weeks. I think Dentyne sponsored us for a while. Then, Tom Rounds, president of Watermark, said: "This isn't working. We've got to have more money."

We decided at that point to return to the radio station the two commercial avails we'd be using for barter and charge the station for the show.

Over 90% of the radio stations said okay, that the show was sold out or doing so well they could make a profit with it.

So, the barter situation turned into a direct sale to all of the stations and it worked out terrifically. All of a sudden, "American Top 40" became easier to sell, although selling anything is never easy, but at least with the weeks and the months and the years, everyone began to think of the show as being an institution and as a disk jockey went from one station to another and became a program director and knew about "American Top 40," he would call up and say he'd like to take the show for his station.

H: I remember the days when a program director would be driving across country somewhere, hear the show, and call me to ask where he could get it.

K: Right, the show began to perpetuate itself. I guess 99% of the radio stations today can afford the show—since they actually make money with it. Some program directors feel that their formats don't always lend themselves to "American Top 40." But we've discovered that "American Top 40" fits in, right now, with more radio formats than ever before because of the homogenization of music.

H: That's an interesting point. What is happening in music now from your viewpoint as an observer of the scene specifically?

K: Well, it seems like there's a lot of stability in music today. We don't have any major trends, outside of disco. One minor trend we've noticed, just this past few weeks, is that there are more male solo singers making the charts than in the seven years we've had "American Top 40." At the same time, many groups are still doing well. And foreign acts seem to be hanging in there. I guess there'll never be a day we just have an American chart... there'll always be six or 10 different acts from Europe or Australia. One of these days, I think a Japanese group is going to hit. I really feel that that's going to happen soon. It should have happened a long time ago, really.

But I see a lot of familiar names on the charts these days—acts that have survived, acts which seem to have found a groove and just hang in there.

At the same time, we've had this revival period and you see the Neil Sedakas, the Paul Ankas on the charts. Which, I think, has been healthy for the charts because these people are great contributors.

The time now is good for anybody. I don't think there's any one kind of music that is going to dominate the chart. So, if there is someone like a Sedaka or Anka around who has something going, he'll make the charts today. There isn't a Beatles or a Beatles type of act to keep anybody off the charts.

H: What radio do you listen to at home?

K: I don't listen to the radio at home. At all. I'd like to buy a jukebox so I could listen to the music I really want to hear.

I watch television a lot. I very seldom listen to music radio.

And when I'm in the car, I'll usually lean to the talk stations. I'm interested in current affairs. Or I'll listen to a talking disk jockey, if I can find one on the dial.

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Vox Jox

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Administration office in Los Angeles and his long-popular "Here's To Veterans" radio show aired by some 2,500 U.S. radio stations will no longer be produced. "The budget was cut," says Mills, "so that ends the series." Mills is moving to Washington, D.C., to toil in non-related government circles, but may soon be involved in radio station ownership. ... **Danny Wright**, previously with KCBQ, San Diego, is looking for work; 714-461-8427.

Neil Conrad is now operations supervisor at KLOS in Los Angeles; he has been with the rock station since 1973. ... **Linda Conner** has been appointed operations manager of KFYZ in Chicago; she was traffic manager.

After 48 years behind the mike, **Charlie Lake**, KFOG, San Francisco, is retiring (effective Sept. 24). Figures that he worked somewhere between 30 and 40 radio stations, including the last nine at KFOG. His career includes WLW in Cincinnati, WWL in New Orleans, CBS, etc. ... **Rick "The Stick" Diamond**, 602-248-7241, is doing the 6-10 p.m. shift at KRIZ in Phoenix, but wants to move to a better-paying market and after the program director of KRIZ sees this, he probably will be moving onward.

'Born Twice' Show Into Syndication

LAKELAND, Fla. — "Born Twice," a new hour weekly album countdown of Jesus music, has been launched into radio syndication here by Born Twice, reports president Steve Brunson. Show is tailored for Top 40 stations with three optional 60-second commercials breaks for local stations. A demo is available on request by phoning 813-688-9711. The show can be logged as PSA or religion.

Bob Hamilton has another Radio Quarterly Report out, Vol. IV. It's \$7.50 per copy and you can get it by writing him at P.O. Box 3135, Carmel, Calif. 93921. There's an interview with **Michael Nesmith**, a feature on women in the business that includes **Erica Farber**, manager of WXLO in New York; a list of record promotion folk with the labels covered and their phone numbers and the market-by-market countdown along with radio stations.

Bob Thomas reports in. He's now a comedian in the Holiday Inn-West, Knoxville, but doing weekends at WIVK-AM-FM. "Currently, I am also involved in starting my own publishing company, then I am working to put together a comedy album. Oh, yeah, I still have a talent agency, too."

Talked with **Don Imus**, who was at (Continued on page 44)

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BEST PLACE TO BREAK A HIT

Despite Gab & News Shows, N.Y. Rocks On

By DICK NUSSER

NEW YORK—Recent format shifts and intense competition among radio stations here have made it a lot easier to break a new record in the world's biggest disk market.

Consider these factors:

- While other major markets are dominated by all-talk and news programs, New York continues to rock steady, feeding an insatiable native curiosity for new sounds.

- NBC's AM outlet here moves from a strictly Top 40 format based on trade charts and sales into a looser rock format derived from in-house computer studies and audience research as well as the intuition of new program director Bob Pittman, who says he'll introduce new product if "it tests well" or "sounds like others that tested well." The key factor is mass appeal.

- A half-dozen suburban stations have adopted formats akin to WNEW-FM's pioneering blend of "past, present, progressive and popular" rock tunes. Some of these outlets have recently boosted their signals to a point where they are now competing with inner city heavies for the same listeners.

- Contemporary jazz, "new wave" and punk rock artists stand a greater chance of initial exposure here due to shifts in jazz programming and the introduction of programs solely devoted to punk and new wave disks.

- Album-oriented radio (AOR) is no longer a trend. It's what's happening.

These factors have fragmented the market considerably, making metro-

politan airwaves a smorgasbord delight for rock fans and record promotion men, but they've created a nightmare situation for some programmers.

Tunc Erim, Atlantic Record's national album promotion director, points out "the very healthy AOR picture" and the significant growth of the suburban stations.

"People tend to forget that Long Island has a year-round population of more than one million people," he says, citing the increased attention his label has been paying to FM/AOR stations such as WLIR, WBAB and WRCN which serve the area.

Not to be discounted, however, are stations from Connecticut whose signals reach across Long Island Sound. "WICC from Bridgeport is becoming a dominant force on Eastern Long Island," Erim notes. WPLR of New Haven and Hartford's WCCC are also named as being important to the New York market.

Long Island's WRCN just switched formats in March, from Top 40 to AOR. Program consultant Lee Abrams engineered the shift. WRCN's music director, Bruce Tannenbaum, claims the format "holds the listener and enables you to break new records."

WRVR has been Gotham's mainstream jazz outlet for years. Program director Dennis Walters says the station has moved in the past year from a predominantly "historical sound" to a format covering recent jazz/rock fusion acts, such as George Benson and Weather Report.

He believes the station is now an alternative to the black-oriented WBSL, which also plays jazz cuts.

Label promotion men agree that

WRVR is "very accessible" for introducing new jazz product, and they point out that fusion acts also get played on WNEW-FM and WLIR.

"WRVR sells a ton of records," says CBS national promotion vice president Bob Sherwood.

WBSL program director Hal Jackson notes that his station is "moving to new things," meaning a format geared toward a wider audience than its AM sister, WLIR, which plays watered-down reggae and r&b, pitched to Gotham's West Indian population.

Jackson also says WBSL has a request in with the FCC to boost it from 3,000 watts to 50,000 watts.

WBSL plays disco, soul, jazz and rock which appeals mainly to a black audience. Jackson has a new policy whereby the station plays four new picks a week. He lets audience response determine if they stay on the list.

"Black stations sell a lot of records," admits Matt Matthews, a CBS regional promotion man. Other key black outlets are WWRL and WXLO, he says.

"They'll pick up a crossover and it's been possible to break new stuff," he claims. Recent hits by the Emotions and Teddy Pendergrass broke here, he adds.

One of the most interesting developments in New York radio is WRNW, a progressive FM outlet based in Westchester County, that is just a couple of spots away on the dial from both WBSL and WRVR.

WRNW program director Joe Piasek acknowledges that recent improvements to the station's compressor "gives us a pretty good signal in Manhattan."

Panel Rates New Records

• Continued from page 38

the production studio by Sisco. The title of the tune is introduced; the artist's name is not mentioned.

After all of the records are played, Rich reintroduces each one and just a portion is played and the panelists vote on the tunes one-to-10 and give their reasons. A record by a San Diego group called Zeros was one of the nine records tested: the song was called "Wimp." No one liked it: it came in lowest in the ranking. Rich then announced that the group was outside in the lobby waiting to see how it fared. "But we've told them and they've already left," Rich adds.

Janet Kystad sat at the other end of the long table from Rich and his control panel; she counted the votes. The tunes fared like this:

"Johnny Hold Back" by Charlie, 60 points; "Stone Cold Sober" by Crawler, 54; "Baby Come Back" by Player and "Do Your Dance" by Rolls Royce tied with 52; "Hold On" by Wild Cherry, 39; "Oh, Laurie" by Alessi, 33; "Football Stomp" by Zap, 30; "Light Of My Life" by Starlight Vocal Band 24; "Wimp" by Zeros, 18.

Among the other record people who've sat in from time to time on the panel are Sandy Horn of Epic, Dale Ann White of Ariola, Billy Brill of Polydor, Warren Williams and Bob Garland of Columbia, Jason Minkler of RSO, and Ellen White of Arista.

The show is aired at midnight Sundays right before the station signs off for maintenance.

"I put the show there, originally," says Rich, "because I felt it was going to hurt us to play new records on

the air, it would hurt us the least at that time period.

"But all reaction to the show has been positive. It's not unusual to get phone calls requesting one of the records during the following week. Now that's interesting: we play a record one time and get calls."

However, he didn't think playing a record on a Sunday at midnight would make a record a hit.

"If the business were other than what it is, I would like to play a lot of new songs... if I thought I could afford to, I would. But, the competition being what it is, and my obligation to the radio station to get the largest audience possible, I can't."

Rich says he adds about two new singles a week "and I don't have as tight a playlist as other stations around.

"But I thought it would be interesting to take some new records that sound good and give them a shot. Frankly, I find that the show helps me... I've learned a lot from hearing other people comment on the records and from hearing them as they sound on the radio. And I think it helps the industry to some extent—the mere fact that I'm being exposed more positively to more product."

He says that several of the records played on the show have been added to the B-100 playlist, though not as a direct result of the show itself. "And also the show has worked negatively on some records. I've found a couple of records that sounded good to me, but the comments from the panelists have turned me off them. I feel that the panelists are truly representative of B-100's listeners. That's why I refer to them on the show as experts."

Pending FCC approval of sale, a new ownership at WRNW is said to be ready to invest some promotion money to make the public aware of the station's clout.

WRNW plays LP cuts, old and new, and they have programs geared exclusively to punk, new wave and oldies. They also do live remotes from local clubs.

"The station is doing well," Piasek says. "We'll program new wave stuff as an integral part of the format as it builds in popularity."

At Billboard's recent International Radio Programming Forum, held in Toronto, NBC's Pittman summed up the situation thusly:

"We're really on the border these days in New York," he said. "The music is so diversified that something's got to happen sooner or later."

What that something is, and what it will mean to record labels pushing new product, will be determined in the months to come.

McKenzie Inspiration

• Continued from page 43

But I don't find myself tuning into any radio station to hear a specific record. I don't know why.

H: I find that I'm the same way... I have to force myself to listen to radio sometimes... just to keep in touch. But it's difficult to find something "fun" on the radio anymore.

Do you foresee continuing to do "American Top 40" for another 20 years?

K: I tell you: There's no question about "American Top 40" continuing to be a challenge. We don't try to back ourselves into a wall... or paint ourselves into a corner by doing too much in any one week. We won't do that. We realize that we can only tell so many stories, we can only give so many statistics... we can never lose sight of the fact that we're not doing a documentary, we're doing essentially a music disk jockey show. We never forget that.

Those kinds of restrictions we put on ourselves—to weigh everything we say very carefully—we really make doing the show difficult. So, as long as we have that kind of weekly challenge, to make sure that our show is as good this week as it was last week, I think it will never be dull.

Thus, we have lively, creative meetings about the show. And I'm always thinking about new ways to increase the interest of the show. I'm always aware of how I read the bios. And what I sound like on the show. And I'm always trying to improve upon that delivery. I always take suggestions from Tom Rounds or Nikki Wine the producer or my partner Don Bustany when they say that I'm sounding down. Or that I have too much energy going.

Because the show will never be dull, I think I'll probably always want to do it.

So, I think that as long as the challenge is always there and people want to hear the show, I'd like to continue doing it.

H: Since the show was originally your idea, are you a partner in the show?

K: Don Bustany and I are participating partners.

This concludes a four-part interview.

Vox Jox

• Continued from page 43

the moment at his Manhattan restaurant called the Robert W. Morgan Family Inn. Imus wants to know why I haven't yet lined him up a job at KSFO in San Francisco... Dave Anthony has left KXYZ in Houston to join KLUC in Las Vegas as program director. The air staff at KLUC now features Dave Anthony 6-10 a.m., Rick Denton 10 a.m.-2 p.m., music director Dave Van Stone 2-6 p.m., Mike Bradley 6-midnight, and Charlie Harper midnight-6 a.m., with David Drew and Carley Roberts on weekends.

* * *

Chris Miller has been promoted to program manager of WQDR in Raleigh, N.C.: he's been with the station since January 1973 and previously was music director... David R. Sousa is the new program director of Zeta-4, otherwise known as WINZ-FM, Miami. He's been actually doing a lot of the work and has been a disk jockey at the station since 1974. He originally worked at WMYQ in Miami when Richard Casper, current manager of WINZ-AM-FM, was manager under the name of J. Michael Stone.

* * *

Compro in Vancouver, 604-688-2355, has a new jingles packaged called "Great Place." It was produced by Jodie Lyons with the guidance of Keith James, vice president of programming for the Moffat stations across Canada, who'll naturally be using the package. If you'd like a demo free, call somebody at the phone number above. The package was produced at Sundown Studios in Edmonton headed by Les Bakus. Rock singer Barry Allen was the engineer.

* * *

Charlie Tuna, morning personality at KHJ in Los Angeles, will be the next host of "Record Report," a radio syndication series produced by Gary Kleinman.

Bubbling Under The HOT 100

- 101—SHAKE IT WELL—Dramatics, ABC 12299
- 102—WE NEVER DANCED TO A LOVE SONG—Manhattans, Columbia 310586
- 103—ROLLING WITH THE FLOW—Charlie Rich, Epic 8-50392
- 104—BACK IN LOVE AGAIN—LTD, A&M 1974
- 105—EAST BOUND & DOWN—Jerry Reed, RCA 11056
- 106—THE WHOLE TOWN'S LAUGHING AT ME—Teddy Pendergrass, Epic 3633
- 107—FUNK, FUNK—Cameo, Chocolate City 011 (Casablanca)
- 108—SHO DOO FU FU—Lenny Williams, ABC 12300
- 109—JUST FOR YOUR LOVE—Memphis Horns, RCA 11064
- 110—JUST LET ME HOLD YOU FOR A NIGHT—David Ruffin, Motown 1420

Bubbling Under The Top LPs

- 201—MANHATTANS, It Feels So Good, Columbia PC 34450
- 202—SOUNDTRACK, Smokey & The Bandits, MCA 2099
- 203—CROSBY, STILLS & NASH, So Far, Atlantic SD 19119
- 204—HERBIE HANCOCK, V.S.O.P., Columbia PG 34688
- 205—PABLO CRUISE, A&M SP 4528
- 206—SHOTGUN, ABC AB 979
- 207—OUTLAWS, Arista 4042
- 208—ODYSSEY, RCA APL1-2204
- 209—MEMPHIS HORNS, Get Up & Dance, RCA APL1-2198
- 210—JAY BOY ADAMS, Atlantic SD 18221

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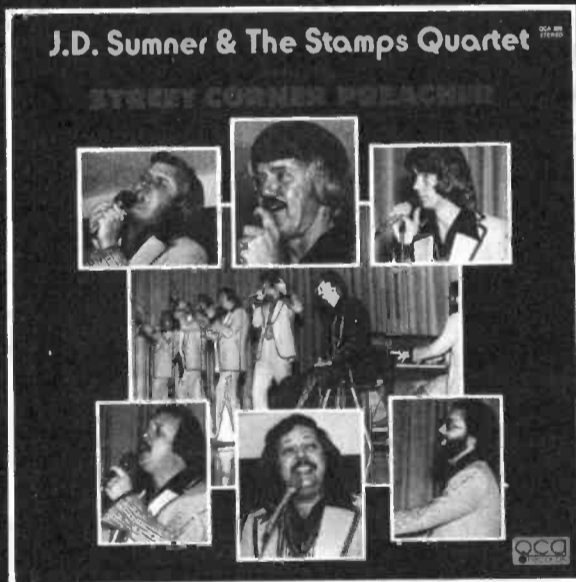
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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	15	GERSHWIN: Porgy & Bess Houston Opera Company, RCA Red Seal ARL3-2109
2	3	86	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano Columbia M 33233
3	2	19	RAVEL: Bolero Chicago Symphony Orchestra (Solti), London CS 7033
4	4	28	THE GREAT PAVAROTTI London OS 26510
5	6	19	MAHLER: Symphony #9 Chicago Symphony Orchestra (Giulini), DGG 2707.097 (Polydor)
6	5	32	PACHELBEL KANON: Two Suites; FASCH: Two Symphonies Paillard Chamber Orchestra (Andre), RCA FRL1-5468
7	17	5	VIVALDI: FOUR SEASONS I Musici, Philips 6500.017 (Phonogram)
8	NEW ENTRY		ALBINONI: Adagio in G Minor St. Martin-in-the-Fields Orch. (Marriner), Angel 37044 (Capitol)
9	NEW ENTRY		BEETHOVEN: Favorite Sonatas (Horowitz), Col. M34509
10	12	11	GRANADOS: GOYESCAS De Larrocha, London CS 7009
11	15	15	WAGNER: Flying Dutchman Chicago Symphony Orchestra (Solti), London OSA 13119
12	7	100	LUCIANO PAVAROTTI: The World's Favorite Tenor Arias London OS 26384
13	13	15	SIBELIUS: Symphony #2 Boston Symphony Orchestra (Davis), Philips 9500.141 (Phonogram)
14	38	45	BOLLING: Concerto for Classic Guitar and Jazz Piano Lagoya, RCA FRL1-0149
15	21	5	CHOPIN POLONAISES Pollini, DGG 2530.659 (Polydor)
16	8	19	MUSSORGSKY: PICTURES AT AN EXHIBITION Chicago Symphony Orchestra (Giulini), DGG 2530.783 (Polydor)
17	NEW ENTRY		BACH: Brandenburg Concertos Stuttgart Chamber Orch. (Munchinger), London STS-15366/7
18	18	11	OFFENBACH: La Grande Duchesse Mesple, Vanzo, Plasson, Columbia M2 34576
19	23	15	INSTRUMENTS OF THE MIDDLE AGES & RENAISSANCE Early Music Consort Of London (Munrow), Angel SB2-3810 (Capitol)
20	20	15	PRESENTING SYLVIA SASS London OS 26524
21	NEW ENTRY		BRAHMS: Symph. #3 Chicago Symphony Orch. (Levine), RCA ARL1-2097
22	29	24	PUCCINI: La Boheme Pavarotti, Berlin Philharmonic Orchestra (Karajan), London OSA 1299
23	28	104	BEETHOVEN: Symphony No. 5 Vienna Philharmonic Orchestra (Kleiber), DGG 2535.016 (Polydor)
24	24	15	OPERATIC DUETS Sutherland & Pavarotti, London OSA 26437
25	33	11	BEETHOVEN: NINE SYMPHONIES Cleveland Orchestra (Szell), Columbia M7X 30281
26	9	36	HOLST: The Planets Tomita, RCA Red Seal APL1-1919
27	22	54	GO FOR BAROQUE Paillard Chamber Orchestra, RCA Victorola AVM 1-1687
28	19	11	SCHUMANN SONATAS Berman, Columbia M 34528
29	25	28	PUCCINI: Tosca Montserrat Caballe, Carreras, Royal Opera House Covent Garden (Gardelli), Philips 6700.108 (Phonogram)
30	40	5	KHACHATURIAN: GAYNE BALLET National Philharmonic Orch. (Tjcknavorian), RCA CRL2-5035
31	31	5	VIVALDI: FOUR SEASONS Perlman, London Philharmonic Orch. (Perlman), Angel 5-37053 (Capitol)
32	26	11	CARNAVAL DE RAMPAL RCA JRL1-2315
33	NEW ENTRY		ROMANTIC VIOLIN, Fodor RCA ARL1-2365
34	NEW ENTRY		BEVERLY SILLS, Music Of Victor Herbert Angel 37160
35	10	19	GIORDANO: Andrea Chenier RCA Red Seal ARL-3-2046
36	NEW ENTRY		BACH: Violin Concertos (Szeryng, Hasson), Academy of St. Martin-in-the-Fields Orch. (Marriner), Philips 9500.226
37	37	5	BEETHOVEN: 9 SYMPHONIES (Complete) Berlin Philharmoni Orch. (Von Karajan), DGG 2721.001 (Polydor)
38	NEW ENTRY		A CONTEMPORARY ELIZABETHAN CONCERT (Munrow), Angel 37263
39	27	11	GERSHWIN: Porgy & Bess Cleveland Orchestra & Chorus (Maazel), London OSA 13116
40	NEW ENTRY		SCHUBERT: Symph. #9 Concertgebouw Orch. (Haitink), Philips 9500.097

DECCA, CBS OK A 'LOAN' AGREEMENT

NEW YORK—First recording of the New York Philharmonic under conductor Zubin Mehta is taking place this month under a limited "loan" arrangement between British Decca (London Records) and CBS.

Under the agreement, the Decca-exclusive conductor and CBS-tied group of musicians tape Stravinsky's "Rite Of Spring" here Thursday (22) in Manhattan Center. The team owes a reciprocal disk to Decca under the deal.

Mehta takes over the reins of the Philharmonic in 1978-79, and such a "loan" arrangement was widely anticipated. Sources close to the ongoing Decca/CBS negotiations expect the labels will share orchestra and conductor throughout Mehta's tenure with the Philharmonic.

CBS contract with the group extends through 1982. Details of Mehta's bond with Decca were not available here from London Records.

Producer Andrew Kazdin oversees the Stravinsky taping. Mehta previously recorded "Rite Of Spring" for Decca with the L.A. Philharmonic, orchestra he now helms.

Critics Tab Best Entries Of Year

CHICAGO—Recordings on DG, CBS and Eurodisc/Melodiya were grand prize winners in the new International Record Critics Award competition, sponsored by High Fidelity magazine.

Awards committee, meeting under the auspices of the Berlin Festival and the Berlin Internationale Funkausstellung (audio show), selected as cream of this year's classical crop, Giulini's recording of Mahler's Symphony No. 9 with Chicago Symphony (DG), complete recording of Shostakovich opera "The Nose," conducted by Rozhdestvensky (Eurodisc/Melodiya, soon to be released here on Columbia) and Frederica von Stade's recital "French Opera Arias" (Columbia).

The Koussevitzky Award, given to a living composer for an orchestral work recorded for the first time during the award year, was presented to Luciano Berio for his Concerto for Two Pianos (RCA). And the awards group cited the Spanish record company Ensayo for its recording of Federico Mompou's complete piano music, played by the composer.

The High Fidelity-sponsored accolades actually are in their 10th year, but previously have been awarded in conjunction with the Montreux (Switzerland) Festival.

Classical

ST. ELMO'S FIRE

Texas Rock Group Deep Into Ballet

By DAVE DEXTER JR.

LOS ANGELES—Ballet music by a rock group? That's right.

The group is St. Elmo's Fire in Houston. It is comprised of four men and a young woman with backgrounds in classical music, and they will be appearing in Chicago Oct. 13-15 at Medinah Temple with the Chicago Ballet in a presentation of a

Kunzel Heading The Cincy Pops

CINCINNATI—Erich Kunzel, resident conductor of the Cincinnati Symphony Orchestra, has been named to head the newly formed Cincinnati Pops Orchestra. Associated with the CSO since 1965, Kunzel has signed a new contract through the 1980-81 season as conductor of the new Cincinnati Pops, comprised of the 98-member Cincinnati Symphony Orchestra.

Announcement of Kunzel's selection was made Friday (16) by CSO general manager Steven Monder. Moments before Kunzel led the opening concert of the 15th anniversary Eight O'Clock Concerts season with guest artist Ella Fitzgerald. Regular pops concerts in Cincinnati amount to 40% of the symphony's income, Monder says.

Monder also revealed that the new pops orchestra has signed a recording pact with Vox Records for three albums, one of grand orchestral marches, another of Americana and another for young people.

S.F. Opera Over NPR

SAN FRANCISCO—The entire '77 season of the San Francisco Opera will be aired nationally by stations affiliated with National Public Radio. With 10 operas scheduled, broadcasts will be from the War Memorial Opera House here and aired by tape about three weeks later.

Each opera also will be broadcast live every Friday in San Francisco, Los Angeles, Chicago, Seattle, Portland, San Diego, Fresno and Sacramento.

Fred Calland will work as host of each program and Marilyn Mercur is producer. The first broadcast will be made in October.

Among the stars to be heard are Leontyne Price, Renata Scott, Montserrat Caballe, Beverly Sills, Luciano Pavarotti and James McCracken.

Classical Notes

Violinist Arthur Grumiaux' Philips recording of the Bach Partita No. 3 is one of the classical selections sent aloft with the recent Voyager 1 and 2 spacecraft. As a sort of "message in a bottle," each spacecraft contains a bonded pair of copper mothers etched with scientific data and a variety of musical selections including the Queen of the Night's aria from Mozart's "Magic Flute," a Beethoven string quartet and a Brandenburg concerto. The space probes will closely examine Jupiter, Saturn and Uranus, yet the sonic time capsules contain none of Gustav Holst's "Planets."

Maria Jeritza Seery, one of the most celebrated operatic sopranos of all time, Sept. 18 became the first recipient of New Jersey's newly-established Governor's Award, honoring

outstanding contributions to the state's artistic life. A Newark native, the former Metropolitan Opera star has devoted much of her time and energies to promotion of the New Jersey State Opera.

Mstislav Rostropovich laments the loss of individuality and personal expression in today's performances. "Computer-like interpretation can often be heard nowadays," writes the cellist/conductor in an article accompanying his complete recording of the Tchaikovsky Symphonies (Angel). "For example, the famous B flat minor Piano Concerto (Tchaikovsky) is frequently played at a mediocre level, with rigid and set tempi, which do nothing but degrade the music. This eagerness to stereotype is not just to be encountered in music-making. It is spreading throughout life in general."

contemporary "Caliban" precisely as it was presented this week at Moody Coliseum in Dallas.

Connie Mims sings and plays piano and guitar. Craig Calvert handles flute, mandolin, various guitars and vocals. Drummer is Damian Hevia, a Cuban. Keith Grimwood doubles bass and vocals. Ezra Idlet mixes in a little virtuosic balalaika playing with his guitar-plucking and singing.

St. Elmo's Fire bagged its first national publicity last spring when it was featured at the NECCA convention in San Antonio. Inordinately versatile, the quintet mixed delicate classical repertoire with hard rock.

"But," admits the combo's manager, Bob Burton of Miramar Management, "for all the attention in San Antonio and that we garnered playing a dozen Texas cities and several in Colorado, we haven't as yet attracted a recording contract."

"Labels hear the group, express admiration of the musicianship and then say they don't know how to classify the music. It is frustrating. The very fact that St. Elmo's Fire is different from all the thousands of other rock outfits gives it, we think, a better chance to make it big on records."

St. Elmo's Fire collectively composed the music for Shakespeare's "Caliban" and has since conceived a score for a "Rasputin" ballet to be produced in 1978.

Among the many gigs St. Elmo's Fire has played was one, last winter, at the Troubadour in Los Angeles. The coming Chicago appearance as a strictly classical act is "far and away the most challenging in the group's five years of existence," Burton declares.

"Maybe," he adds, "a recording deal will come out of it. Somewhere along the line there must be a label that will be cognizant of the uniqueness of the St. Elmo's Fire sound."

Philips Classics Go Up To \$8.98

CHICAGO—A \$1 list price increase, to \$8.98, has been announced for the Philips classical line, effective Oct. 1.

The sister DG label is understood to be moving concurrently.

The move, part of an overall price restructuring by the Polygram group labels, establishes a new domestic price summit for factory-distributed product.

Dealer price at \$8.98 list is expected to fall between \$4.50 and \$4.60, according to a Phonogram source here. Dealer price has been \$4.11 at the \$7.98 list.

Mercury's Golden Import classical series, at \$6.98 list, is one of the few Polygram lines unaffected by the changes.

Both Mercury and Polydor pop product, including selected catalog, is being boosted in price.

Leaves \$2.9 Mil

LONDON—Benjamin Britten, who died last December, left an estate valued at \$2.9 million. Royalties, copyrights, scores and rare books account for most of the estate's value. In the composer's will, made public last week, \$87,000 is left to his close friend, the tenor Peter Pears.

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*Guardian



Soul Sauce

Pryor Aide Defends Dig At Gay Gig

By JEAN WILLIAMS

LOS ANGELES—As Richard Pryor is being made the subject of current jokes because of his attack on the gay community at a human rights benefit concert here recently, David Banks, Pryor's aide, LP producer and writer on the "Richard Pryor Show" says the whole thing is unfair to Pryor.

"Richard was angry about the trickery of how the producers of the show got him there in the first place," says Banks.

"The thing was billed as a human rights benefit and when Richard got there he found it was a gay rights benefit," he continues.

"How the hell can there be a human rights affair with no blacks in the audience? I think Richard said he counted four and that upset him."

Pryor was reported to have told the predominantly gay audience to "kiss my happy, rich black ass." And at the same time he asked the audience where it was when Watts was burning.

"Richard feels that his and all blacks' troubles are at least as great as the gay community's and when the gays' troubles pass, blacks will still have their problems," says Banks.

He claims that what possibly upset Pryor most was the "lack of attention and respect given to a performing black dance group called the Lockers.

"One of the members was said to have had a fire effect onstage and later backstage the fire marshal gave him hell about it. Everybody stood backstage like they didn't even know who the dancer was: nobody went to his aid.

"I feel that Richard's thing is to try to carry the burden of blackness on his shoulders and wherever he feels blacks are being mistreated, be it in television or on a concert stage, he's going to try to do something about it."

There were a number of label executives and film personalities in the audience and one said, "It was the most disgusting thing I ever saw. I was so shaken by what Pryor said I had to leave." Another head of a major production company noted, "Our country is built on freedom and Richard has the right to say anything he wants and dammit, the man happens to be right. I'm white but I handle black acts and I know that Richard is right."

As for Pryor's tv show, Banks does not feel the incident will in any way hurt him or the network. One tv source indicated Pryor's ratings may go up because of it.

However, the source reports that NBC will not have to drop the star's show. "He's only going to do a few more episodes and then hang it up for a weekly series anyway."

Announcers at KYOK in Houston roasted former co-worker Bob Garner at the International Club in Houston Wednesday (21).

According to Dave Clark, TK Productions rep, many industry persons were onhand for the roast including Tommy Young of Mercury; Walter Morehead, Warner Bros.; Chester Simmons, Bang Records, and E. Rodney Jones, WVON in Chicago.

(Continued on page 50)

Billboard Hot Soul Singles

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Billboard SPECIAL SURVEY For Week Ending 10/1/77

This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee)
★	3	8	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White (N. Pigford, E. Paris), 20th Century 2350 (Sa-Vette, BMI)	★	57	5	STAR WARS THEME/CANTING BAND—Meco (J. Williams), Millennium 604 (Casablanca) (Fox FanFare, BMI)	69	68	6	GOTTA GET A HOLD ON ME—Margie Alexander (R. Tufo, J. Tribble, L. Simon), Chi-Sound 1033 (ADPA, ASCAP/Silo, BMI)
2	1	10	KEEP IT COMIN' LOVE—K.C. & The Sunshine Band (H.W. Casey, R. Finch), TK 1023 (Sherlyn/Harrick, BMI)	35	27	17	DEVIL'S GUN—C.J. & Co. (B. Green, R. Raker, G. Shury) Westbound 55400, (Atlantic) (ATV, BMI)	★	80	4	IF IT DON'T FIT DON'T FORCE IT—Kellee Patterson (C. Johns, L. Farrow), Shadybrook 451041 (Sutton- Miller) (Funks Bump, BMI)
3	2	15	FLOAT ON—Fibers (J. Mitchell, M. Willis, A. Ingram), ABC 12284 (ABC Dunhill/Woodsongs, BMI)	★	44	5	FUNK, FUNK—Cameo (L. Blackmon), Chocolate City-011 (Casablanca) (Better Days, BMI)	★	87	2	WAITING IN VAIN—Bob Marley & The Wailers (B. Marley), Island 092 (Bob Marley/Almo, ASCAP)
4	4	12	THE GREATEST LOVE OF ALL—George Benson (M. Masser, L. Creed), Arista 0251 (Columbia Pictures, BMI)	★	48	5	HEAVEN ON EARTH (So Fine)—Spinners (C. James), Atlantic 3425, (Mighty Three, BMI)	★	82	2	SEND IT—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8453 (Nici-O'Val, ASCAP)
★	8	5	BRICK HOUSE—Commodores (Commodores), Motown 1425 (Jobete, Commodores, ASCAP)	★	50	5	YOU CAN'T TURN ME OFF (In The Middle Of Turning Me On)—High Energy (P. Sawyer, M. McLeod), Gordy 7155 (Motown) (Jobete, ASCAP)	73	59	11	STOMPED, BEAT-UP & WHOOPEE—Graham Central Station (L. Graham Jr.), Warner Bros. 8417 (Nineteen Eighty Four, BMI)
★	14	6	DUSIC—Brick (R. Ransom, R. Hargis, J. Brown), Bang 734 (Web IV) (Calber/Good High, ASCAP)	39	31	14	MAKE IT WITH YOU—Whispers (D. Gates), Soul Train 10996 (RCA) (Colgems, EMI, ASCAP)	74	83	2	DON'T TAKE HER FOR GRANTED— Ron Henderson & Choice of Colour (R. Henderson), Chelsea 3067 (People Pleaser, BMI)
★	7	5	BOOGIE NIGHTS—Heatwave (R. Tempton), Epic 8-50370 (Rondor/Almo, ASCAP)	40	34	19	SUNSHINE—Enchantment (M. Stokes, B. Johnson), Roadshow 991 (United Artists) (Desert Moon/Willow Girl, BMI)	75	77	3	GLAD YOU COULD MAKE IT—Archie Bell & The Drells (V. Carstarphen), Philadelphia International 83632 (CBS) (Mighty Three, BMI)
★	10	12	DO YA WANNA GET FUNKY WITH ME—Peter Brown (P. Brown, R. Rans), Drive 6258 (TK) (Sherlyn/Decibel, BMI)	★	51	5	RUNNING AWAY—Roy Ayers Ubiquity (R. Ayers, E. Birdsong), Polydor 4415 (Roy Ayers Ubiquity/Michelle Bird, ASCAP)	★	86	2	THE QUIET VILLAGE—The Ritchie Family (C. Baxter), Marlin 3316 (TK) (Atlantic Music/ Granson, BMI)
★	11	9	I FEEL LOVE—Donna Summer (D. Summer, G. Moroder, P. Bellotte), Casablanca 884 (Pic's, BMI)	42	29	9	BETCHA NEVER BEEN LOVED (Like This Before)—Dells (R. Kersey, A. Felder, P. Harris, R. Tyson), Mercury 73901 (Phonogram) (Six Strings, BMI)	★	88	3	DEEPER—New Birth (G. Motola, J. Marascalco), Capitol 4453 (Trio/Freddy Bienstock/Unichappell, BMI)
10	6	16	STRAWBERRY LETTER 23—Brothers Johnson (S. Otis), A&M 1949 (Kidada/Off The Wall, BMI)	43	30	11	GOODNIGHT MY LOVE (Pleasant Dreams)—Tavares (G. Motola, J. Marascalco), Capitol 4453 (Trio/Freddy Bienstock/Unichappell, BMI)	★	78	20	SLIDE—Slave (S. Washington, M. Hicks, M. Adams, D. Webster, T. Dozier, F. Miller, T. Lockett, O. Wilhoite, C. Bradley), Cotillion 44218, (Atlantic), (Spartree, BMI)
11	9	15	I BELIEVE YOU—Dorothy Moore (D. Addrisi, D. Addrisi), Malaco 1042 (TK) (Musciways/Flying Addressi, BMI)	44	49	7	CREAM CITY—Aalon (Aalon, Jerry Goldstein), Arista AS-0249 (Milwaukee Music, Inc., BMI/Far Out Music, Inc., ASCAP)	79	79	3	LOVING ARMS—Bo Kirkland & Ruth Davis (T. Jans), Claridge 427 (Almo, ASCAP)
12	12	11	WE NEVER DANCED TO A LOVE SONG—Manhattans (G. Alston, E. Bivins), Columbia 3-10586 (Manhattans/Blackwood, BMI)	★	55	5	JUST FOR YOUR LOVE—Memphis Horns (J. Gadsen, C. McDonald, A. Abrahams), RCA 11064 (Penne Ford, ASCAP)	80	81	2	I CAN'T UNDERSTAND—Meadows Brothers (W. Meadows), Kayvette 5132 (TK) (Kayvette, BMI)
★	17	9	LADY OF MAGIC—Maze Featuring Frankie Beverly (F. Beverly), Capitol 4456 (Pecle, BMI)	46	36	15	LOVE IS SO GOOD WHEN YOU'RE STEALING IT—Z.Z. Hill (J. Lewis, F. Johnson), Columbia 3-10552 (Jawel, BMI)	81	92	3	LET'S FOOL AROUND—General Johnson (G. Johnson), Arista 0264 (Music In General, BMI)
14	7	14	LET'S CLEAN UP THE GHETTO— Philadelphia International All Stars (Lou Rawls, Billy Paul, Archie Bell, Teddy Pendergrass, O'Jays, Dee Dee Sharp, Gamble) (K. Gamble, L. Huff, C. Gilbert), Philadelphia International 3627 (Epic) (Mighty Three, BMI)	47	38	12	TURN THIS MUTHA OUT (Pt. 1)—Idris Muhammad (D. Matthews, Sarafino), Kudu 940 (CTI) (Char-Liz, BMI)	82	75	6	IT'S ALL OVER—Walter Jackson (C. Mayfield), Chi-Sound 1044 (Warner-Tamerlane, BMI)
★	20	7	SHAKE IT WELL—Dramatics (Eddie Robinson, Don Davis), ABC AB 12299 (Groovesville Music, BMI/Conquistador Music, ASCAP)	48	41	10	I CAN'T HELP IT—Michael Henderson (M. Henderson), Buddha 578 (Electrocord, ASCAP) (RCA)	83	85	4	WHY MUST WE SAY GOODBYE—Al Hudson & Soul Partners (V. Soul Partners), ABC 11294 (Perk's, BMI)
★	24	5	DO YOU DANCE Pt. 1—Rose Royce (N. Whitfield, D. Turner), Whitfield 8440 (Warner Bros.) (May Twelfth/Warner Tamerlane, BMI)	49	40	13	I DON'T WANNA GO—Moments (B. Roberts, C. Sager), Stang 5073 (All Platinum) (Begonia Melodies/Fedora, BMI)	84	84	2	IT'S A LIFETIME THING— Thelma Houston & Jerry Butler (M. Ward, K. Carter), Motown 1422 (Jobete/Butler, ASCAP)
★	17	9	EVERLASTING LOVE—Rufus Featuring Chaka Khan (K. Murphy, D. Wolinski, D. Bellfield), ABC 12296 (American Broadcasting/Mother Pearl/ Dennis Earl, ASCAP)	50	53	6	WE GONNA PARTY TONIGHT—Willie Hutch (W. Hutch), Motown 1424 (Stone Diamond, BMI)	★	85	NEW ENTRY	IT TOOK A WOMAN LIKE YOU—Mystique (J. Boyce) Curtom 0130 (Warner Bros.) (Song Tailors, BMI)
★	18	33	BACK IN LOVE AGAIN—L.T.D. (L.R. Hanks, Z. Grey), A&M 1974 (Iceman, BMI)	★	51	12	SINCE I FELL FOR YOU/I'M FALLING IN LOVE—Hodges, James & Smith (H. Johnson/W.M. Stevenson), London 256 (Warner Bros., ASCAP/El Patricio, BMI)	86	91	2	HUNGRY FOR YOUR LOVE—Joe Tex (J. Tex, L. Johnson, J. King), Epic 850426 (CBS) (Tree, BMI)
19	15	19	BEST OF MY LOVE—Emotions (M. White, A. McKay), Columbia 3-10544 (Sagfire, BMI/Steelchest, ASCAP)	52	52	9	THE REAL THING—Sergio Mendes (S. Wonder), Elektra 45416 (Jobete/Black Bull, ASCAP)	★	87	NEW ENTRY	SUPER SEXY—Leon Haywood (L. Haywood) MCA 40793 (Jim-EDD, BMI)
20	22	10	GIVE ME SOME SKIN— James Brown & The J.B.'s (D. Brown, Y. Brown), Polydor 14409 (Dynatone/ Belinda/Unichappell, BMI)	★	53	5	SHOO OOO FU FU OOH—Lenny Williams (L. Williams, B. Thompson), ABC-12300 (Len-Lon, BMI)	88	78	11	CHECK IT OUT (Part 1)—Sophisticated Lady (B. Womack), Mayhem 532 (Bareback) (Motown/Unart, BMI)
21	13	11	WORK ON ME—O'Jays (K. Gamble, L. Huff), Philadelphia International 3631 (Epic) (Mighty Three, BMI)	★	54	3	OISCO 9000—Johnnie Taylor (J. Taylor, J. Avery), Columbia 3-10610 (Not Listed)	★	89	NEW ENTRY	I GOT TO HAVE YOUR LOVE—Fantastic Four (L. Perry, J. Epps, D. Coffey) Westbound 55403 (Atlantic) (Bridgeport, BMI)
22	16	8	WHEN I THINK ABOUT YOU—Aretha Franklin (A. Franklin), Atlantic 3418 (Springtime, BMI)	★	55	4	A STAR IN THE GHETTO— A.W.B. & Ben E. King (P. Mitchell), Atlantic 342 (Hot Stuff, BMI)	90	90	4	KEEP DOING IT PT. 1—Showdown (C. Blandon, M. Monardo, J. Ellis), Honey Bee 2005 (Prelude) (Elbomo, BMI)
★	23	11	DOCTOR LOVE—First Choice (N. Harris, A. Felder, R. Tyson), Gold Mind 4004 (Salsoul), Lucy Three/Six Strings, BMI)	56	42	8	THIS COULD BE THE NIGHT—R. B. Hudson (D. Daley), Atlantic 3413 (Unart/Sunshine Rabbit, BMI)	91	NEW ENTRY	I'M AN OUTLAW—The Chicago Gangsters (Mac & Mac) Goldplate 1954 (Amherst) (Harlem/ Jimi Mac, BMI)	
★	37	5	THE WHOLE TOWN'S LAUGHING AT ME—Teddy Pendergrass (S. Marshall, T. Wortham), Philadelphia International 34390 (Epic) (Mighty Three, BMI)	★	57	4	I'VE NEVER BEEN TO ME—Nancy Wilson (R. Miller, K. Hirsch), Capitol 4476 (Stone Diamond, BMI)	92	97	3	COME SOFTLY TO ME—Brenton Wood (G. Troxel, B. Ellis, G. Christopher), Cream 7718 (Cornerstone, BMI)
25	18	10	JUST LET ME HOLO YOU FOR A NIGHT—David Ruffin (C.H. Kipps, Jr.), Motown 1420 (Charles Kipps, BMI)	58	43	10	CHALK IT UP—Jerry Butler (P. Wilson), Motown 1421 (Iceman/Stone Diamond/ Padavon-Portfolio, BMI)	93	NEW ENTRY	I BELIEVE IN MUSIC—Mass Production (R. Williams) Cotillion 44221 (Atlantic) (Pepper, ASCAP)	
★	32	5	ANOTHER STAR—Stevie Wonder (S. Wonder), Tamla 54286 (Motown) (Stone Diamond, Black Bull/ASCAP)	59	47	7	LOVING YOU (Is The Best Thing)—Little Milton (M. Campbell), Gladys GL 1743-4 (Trice, BMI)	94	58	5	THE RIGHT FEELING AT THE WRONG TIME—Hot (B. Wyrick, K. Lamb), Big Tree 16099 (Atlantic) (I've Got The Music, ASCAP/Song Tailors, BMI)
27	28	7	LOOK WHAT YOU'VE DONE TO MY HEART—Marilyn McCoo & Billy Davis Jr. (J. Footman, T. McFadden, F. Wilson), ABC AB 12298 (Screen Gems/Tracco/Col-Gems/Speco-Lite, BMI/Jobete, ASCAP)	60	56	18	NIGHTS ON BROADWAY—Candi Staton (B. Gibb, R. Gibb, M. Gibb), Warner Bros. 8387 (Casseroles/Unichappell/Stamm, BMI)	95	NEW ENTRY	ALL YOU GOT—Tyrone Davis (L. Graham) Columbia 310604 (Blackwood/Content, BMI)	
28	23	14	O-H-I-O—Ohio Players (W. Beck, J. Williams, M. Jones, M. Pierce, R. Middlebrooks, C. Satchell, L. Bonner), Mercury 73932 (Phonogram) (Play One/Unichappell, BMI)	61	61	6	OH, BABY, BABY—Shalamar (W. Robinson, W. Moore), Soul Train 11045 (RCA) (Jobete, ASCAP)	96	66	10	FANTASY IS REALITY—Parliament (G. Clinton, B. Worrell, L. Ware), Casablanca 892 (Rick's/Malbiz, BMI)
★	39	8	I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb (B. Gibb), RSO 872 (Slywood/Unichappell, BMI)	★	62	3	"THEME FROM BIG TIME"—Smokey Robinson (W. Robinson), Tamla 54288 (Motown) (Berlam, ASCAP)	97	NEW ENTRY	BE MY LADY—Meters (A. Neville, C. Neville, J. Modeliste, L. Nocentelli, G. Porter Jr.) Warner Bros. 8434 (Cabbage Alley/ Rhinelander, BMI)	
30	26	11	OH LET ME KNOW IT (Pt. 1)—Special Delivery (G. Parker, C. Fortune, R. Ross), Shields 6307 (TK) (Special Delivery/Sherlyn, BMI)	63	73	3	DON'T BE AFRAID—Ronnie Dyson (C. Jackson, M. Yancy), Columbia 310599 (Jay's/Chappell, ASCAP)	98	98	8	MUTHA FUNK—Shotgun (T. Steals, G. Ingram, E. Lattimore, W. Gentry, W. Talbert, L. Austin), ABC 12292 (Alnal, BMI/Mother Pearl, ASCAP)
31	21	15	L.A. SUNSHINE—War (S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Dskar, H. Scott, J. Goldstein), Blue Note 1009 (United Artists) (Far Out, ASCAP)	★	65	2	ONE STEP AT A TIME—Joe Simon (T. Randazzo), Spring 176 (Polydor) (Teddy Randazzo, BMI)	99	NEW ENTRY	SKINNYOIPPIN'—Ramona Brooks (R. Schuckett, J. Siegler) Manhattan 1052 (United Artists) (Music of Koppelman-Bondier, ASCAP)	
★	46	5	IF YOU'RE NOT BACK IN LOVE BY MONDAY—Millie Jackson (G. Morton, S. Throckmorton), Spring 175 (Phonogram) (Tree, BMI)	66	71	4	I'M AT THE CROSSROADS—Vernon Garrett (F. Robertson, Z. Tee), ICA 003 (Alzert, BMI)	100	100	5	RAINY DAYS, STORMY NIGHTS Pt. 1—Impact (Deith Barrow), Fantasy 798 (Miss Thang, BMI)
33	35	7	YOU CAN DO IT—Arthur Prysock (Eve Sands, R. Cerninano, B. Weissman), Old Town OT 1002 (Every Little Tune/Eve Sands/Blen/ American Dream, ASCAP)	67	64	10	I'M AFRAID TO LET YOU INTO MY LIFE—Freddie Waters (T. Jarrell, R. Holmes, F. Waters), October 1011 (Ankh, ASCAP/All Night, BMI)				
				68	70	4	RIGHT PLACE, WRONG TIME—Bobby Patterson (B. Patterson), All Platinum 2371 (Gambi, BMI)				

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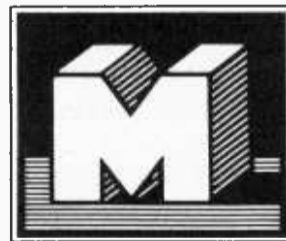
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Blue Note Entering Mainstream

Jazz-Oriented Label Expands Roster, Marketing Goals

By JEAN WILLIAMS

LOS ANGELES—Jazz-oriented Blue Note Records will be launched into the mainstream of the music industry through new acts, new marketing plans and new writers and producers, according to Ed Levine, the label's new general manager.

Levine, an eight-year United Artists promotion representative, replaces Dr. George Butler, now at Columbia, in between reports that Dr. Donald Byrd was to head the company.

The new chief contends catalog product will also be a vital part of updating the firm.

"The success of this company moving into the mainstream of things will come through new

writers and producers with new and fresh ideas," says Levine. "That's why I'm going after the youth movement from both the company and audience level," says Levine.

He notes that while the emphasis will now be placed on contemporary crossover music and artists, he will attempt to hold onto some of the label's traditional jazz acts. "We must have artists like Horace Silver and some others for a balance," he says.

"I'm looking at acts the caliber of a Ronnie Laws or Noel Pointer (both on the label), and like every other label I'm looking for crossover appeal."

Levine says his philosophy for a successful label is to have women, youth and lyrics which relate to current life styles.

Blue Note recently lost Carmen McRae, its only female artist, says Levine and rumors have been circulating that Sarah Vaughan may be signing with the company. "I haven't heard anything about Sarah coming to Blue Note but I sure as hell hope its true. She's number one."

He states he coined a phrase "street music," while Blue Note's basic philosophy has been to maintain a traditional type jazz base with acts such as McRae. "And while I have nothing against Carmen, we're in a vicious business and the bottom line is dollars."

Believing that Blue Note has traditionally been a leader in terms of bringing new types of jazz to the public, Levine claims he is presently working on ideas for new and different sounds.

One such plan is to sign a clarinetist. "I think it's time for the clarinet to come back. Benny Goodman

was really the last clarinetist. And I think the audience is ready for that sound with a new feel and new music," he says.

Levine feels the label has been missing out on its extensive catalog. "We have one of the most extensive catalogs, about 500 LPs, and almost every major jazz act has been on the label at one time or another."

The company is drawing up an extensive marketing campaign for its catalog starting with 37 LPs in its reissue series. And while the reissues will be aimed at the jazz purist, its major thrust will be to college students.

"We've decided that the roots of this marketing program will start at the college level. The inquisitiveness of the students, their knowledge of music and the interest they show proves that this should be our starting point."

Blue Note, as did some other labels, released a barrage of reissues last year. "What happened was, when jazz began to really hit a couple of years ago, and sales began to reflect this, all labels with catalog started reissuing."

"The market was flooded with reissues. This hurt the market because there was saturation and little reaction to what the companies were putting out. We didn't pursue it to the extent that Pablo or CTI did and we weren't very successful. Now when everything has calmed down I feel we stand a shot of making money if we market the product properly," says Levine.

Unlike last year the label will now only release two or three catalog LPs at a time as opposed to eight to 10. "You can't work that many LPs at a time," he says.

10 Years For Quaker City Festivities

PHILADELPHIA—While its concert promotions are basically in the rock field, Electric Factory Concerts continues the tradition set by the Spivak Brothers a decade ago and comes up with an expanded 10th anniversary Quaker City Jazz Festival for seven nights at the Tower Theatre.

Alan Spivak, now associated with Larry Magid in the operation of Electric Factory, started the jazz festival tradition on muddy racetrack grounds in Atlantic City, and then moved the annual to a local site in 1967.

The 10th anniversary bash begins Friday (30) through Sunday, Oct. 2, with an evening of blues on Oct. 6, and jazz continuing Friday through Sunday. With tickets priced at \$5, \$6 and \$7, with midnight shows added on three of the nights, the festival kicks off Sept. 30 with the Crusaders, McCoy Tyner and Sonny Fortune; with Roy Ayers' Ubiquity, Al Jarreau and Earl Klugh on Oct. 1; and the weekend will be rounded out with Ronnie Laws, the Brecker Brothers Band and Zoot Sims Oct. 2. Second weekend starts off with

Anthony Braxton, Sam Rivers Quartet and Dewey Redman (Oct. 7); Freddie Hubbard, Dexter Gordon with Woody Shaw, and Mose Allison following (Oct. 8), and climaxing the festival with Lonnie Liston-Smith, Gil Scott-Heron, Noel Pointer and Brian Jackson and the Midnight Band (Oct. 9). An evening of blues (Oct. 6) will bring on Big Joe Turner, James Cotton, Hank Crawford, Eddie Vinson and Jimmy Witherspoon. Perri Johnson has been given the emcee chores for the festival.

New Philly Spot

PHILADELPHIA—A brand new club called Mitten's has been added to the city's growing jazz scene, which gets an added boost as Sid Mark returns his "Mark Of Jazz" radio show to WHAT. Ramona Brabham is the operator of the spot, which will specialize in spotlighting local jazz musicians.

The new club will offer jazz from Sundays through Thursdays, with the opening offering in the Birdfeathers jazz foursome. Mitten's is located along the city's City Line.

Victoria, B.C., Awaits First Jazz

VICTORIA, B.C.—This city gets its first jazz weekend Nov. 18-21 when a package presentation takes hold at the Empress Hotel.

Produced by Monel Holdings, Ltd., owned by Monk Montgomery and Elmer Gill, the weekend is slated to feature concerts, films, discussions and jam sessions. Announced for the premiere pres-

entation are the Thad Jones/Mel Lewis band, Joe Williams, Clark Terry, Supersax and the Buddy Montgomery trio.

The weekend is titled "Monel Jazz Weekend I." Montgomery and Gill formerly attempted to put on a similar jazz weekend in another portion of Canada earlier this year, but the event never jelled.

Soul Sauce

Continued from page 48

Fantasy Records, the label which recently purchased Stax, is releasing a previously unreleased Emotions single, "Shoutin' Out Love." A double LP by Johnny Taylor titled "The Chronicle" is also in the works. Taylor's LP consists of all former Stax hits.

There's also a new Emotions album coming with a mixture of unreleased and previously released material.

The label plans a major campaign with its Stax product, with a series of 50 singles which it's labeling "Double Hitters."

Fantasy will maintain the Stax name and logo, and will be signing new acts to Stax. According to a label rep, the new acts will be in keeping with the old Stax format, blues/r&b-oriented.

"Double Hitters" will not be pushed for airplay but will be made available to the public, but its previously unreleased product will be promoted and marketed through the same channels as Fantasy's contemporary merchandise.

Muddy Waters and Paul Butterfield are set to appear at the Foghat blues tribute benefit for the New York public library at the New York Palladium Friday (30).

Also appearing will be John Lee Hooker and Foghat.

Epic recording artists the Jacksons will appear at the Soulful Wheels Custom Car & Cycle Show as DJs of what is being called an auto disco sponsored by Epic.

The show, scheduled for Oct. 7-9 at Pasadena Center in Pasadena, Calif., will have the Jacksons giving away 50 copies of their LP each day.

The event will feature custom autos owned by Tito Jackson, Sammy Davis Jr., members of Rufus, Edwin Starr and others.

TK recording artist Dorothy Moore will appear on five national tv shows from late September through November. Those already set are "Soul Train," "Dinah," "Midnight Special," "American Bandstand" and "Mike Douglas Show."

More, with a new LP, "Dorothy Moore," was selected by NATRA as the best female vocalist of 1976.

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

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	2	6	IN FULL BLOOM Rose Royce, Whitfield WH 3074	31	35	3	PATTI LABELLE Epic PE 34847 (Columbia)
2	1	14	REJOICE Emotions, Columbia PC 34762	32	32	15	EXODUS Bob Marley & The Wailers, Island ILPS 9498
★	6	10	SOMETHING TO LOVE LTD A&M SP 4646	★	33	44	BARRY WHITE SINGS FOR SOMEONE YOU LOVE Barry White, 20th Century T-543
4	3	15	FLOATERS ABC AB 1030	34	33	26	MARVIN GAYE LIVE AT THE LONDON PALLADIUM Tamla, T7-352R2 (Motown)
★	7	4	BRICK Brick, Bang BLP 409 (WEBI)	35	31	11	OPEN UP YOUR LOVE Whispers, Soul Train BVL1-2270 (RCA)
6	4	26	COMMODORES Motown M7-884R1	36	36	15	LOOK TO THE RAINBOW AL JARREAU LIVE IN EUROPE Warner Bros. 2BZ 3052
7	5	20	RIGHT ON TIME Brothers Johnson, A&M SP 4644	37	37	10	CHOOSING YOU Lenny Williams, ABC AB 1023
8	8	11	TOO HOT TO HANDLE Heatwave, Epic PE 34761	38	34	6	MUTHA'S NATURE James Brown, Polydor PD 16111
9	9	25	GO FOR YOUR GUNS Isley Brothers, T-Neck PZ 34432 (Epic)	39	39	16	FREE AS THE WIND Crusaders, ABC/Blue Thumb BT 6029
10	11	8	SHAKE IT WELL Dramatics, ABC AB 1010	40	38	6	BELIEVE Mass Production, Atlantic SD 9918
11	10	30	MAZE featuring FRANKIE BEVERLY Capitol ST 11607	★	NEW ENTRY		POWER AND LOVE Manchild, United Artists CHLA 7656
12	14	17	I REMEMBER YESTERDAY Donna Summer, Casablanca NBLP 7056	42	42	8	INTO SOMETHING (Can't Shake Loose) O.V. Wright, Hi HLP 6001 (Cream)
13	13	15	LIFELINE Roy Ayers Ubiquity, Polydor PD-1-6108	43	43	9	DOROTHY MOORE Malaco 6353 (TK)
14	12	11	PLATINUM JAZZ War, Blue Note BN-LA690-J2 (United Artists)	44	46	2	BLOW IT OUT Tom Scott, Ode PE 34704 (Epic)
15	15	16	SWEET PASSION Aretha Franklin, Atlantic SD 19109	45	45	10	LIVE! LONNIE LISTON SMITH RCA APL1-2433
16	16	27	SLAVE Cotillion SD 9914 (Atlantic)	46	40	27	ANGEL Ohio Players, Mercury SRM-1-3701 (Phonogram)
17	17	24	A REAL MOTHER FOR YA Johnny "Guitar" Watson DJM DJLPA7 (Amherst)	47	41	11	STORMIN' Brainstorm, Tabu BQ11-2048 (RCA)
18	18	8	GOIN' PLACES Michael Henderson, Buddah BDS 5693 (RCA)	48	48	16	HAVIN' A HOUSE PARTY Willie Hutch, Motown M6-874S1
19	19	14	DEVIL'S GUN C.J. & Co., Westbound WB 301 (Atlantic)	49	49	12	FINGER PAINTINGS Earl Klugh, Blue Note BN-LA737H (United Artists)
★	20	3	STAR WARS & OTHER GALACTIC FUNK Meco, Millennium MNLP 8001 (Casablanca)	50	50	11	FIRST LADY Shirley Caesar, Roadshow RS-LA744-G (United Artists)
21	24	22	FRIENDS & STRANGERS Ronnie Laws, Blue Note BN-LA730-H (United Artists)	51	51	8	BIG TIME/ORIGINAL MOTION PICTURE SOUNDTRACK Smokey Robinson, Tamla T6-355S1 (Motown)
★	22	4	FEELIN' BITCHY Millie Jackson, Spring SPIG6715 (Polydor)	52	47	7	MORE STUFF Stuff, Warner Bros. BS3061
23	23	14	CARDIAC ARREST Cameo, Chocolate City CCLP 2003 (Casablanca)	53	52	49	PART 3 K.C. & The Sunshine Band TK 605
24	20	16	ENCHANTMENT Roadshow RS-LA682-G (United Artists)	54	53	13	THE GREATEST/ ORIGINAL MOTION PICTURE SOUNDTRACK George Benson, Mandrill & Michael Masser, Arista AL 7000
25	21	10	BENNY AND US Average White Band & Ben E. King, Atlantic SD 19105	55	58	6	LOVE & KISSES Love & Kisses Casablanca 7063
26	25	19	TRAVELIN' AT THE SPEED OF THOUGHT O'Jays, Philadelphia International PZ 34684 (Epic)	56	55	13	SHOTGUN ABC AB 979
27	26	18	TURN THIS MUTHA OUT Idris Muhammad, Kudu 34 (CTI)	57	NEW ENTRY		SECRETS Con Funk Shun, Mercury SRM-1-1180
28	28	29	TEDDY PENDERGRASS Philadelphia International PZ 34390 (Epic)	58	NEW ENTRY		IN MY STRIDE David Ruffin, Motown 6879S1
29	27	7	THE TWO OF US Marilyn McCoo & Billy Davis Jr., ABC 1026	59	59	2	I'VE NEVER BEEN TO ME Nancy Wilson, Capitol ST 11659
30	22	9	LET'S CLEAN UP THE GHETTO Philadelphia International All Stars (O'Jays, Lou Rawls, Teddy Pendergrass, Billy Paul, Dee Dee Sharp Gamble, Archie Bell & The Drells), Philadelphia International JZ 34659 (Epic)	60	60	17	HERE AT LAST... LIVE Bee Gees, RSO RS-2-3901 (Polydor)

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Gospel

BANQUET DATE IS NOV. 29

Gospel Music Assn. Members Voting For '77 Dove Awards

NASHVILLE—Gospel Music Assn. members are now voting on the finalists for the 1977 Gospel Music Assn. Dove Awards.

Finalists for male gospel group are the Blackwood Brothers, Cathedral Quartet, the Couriers, the Inspirations and the Kingsmen. For mixed gospel group: Andrae Crouch and the Disciples, Bill Gaither Trio, Cruse Family, Happy Goodman Family, Hinson Family, Rex Nelon Singers and the Speer Family.

For song of the year, there are 10 finalists: "Cornerstone" written by Lari Goss, Heartwarming Music, BMI; "He Was There All The Time" by Gary S. Paxton, New Pax Music, BMI; "Holy Spirit Thou Art Welcome" by Dottie Rambo, Heartwarming Music, BMI; "I Wanna Be Ready" by Aaron Brown and Garland Craft, Canaanland Music, BMI/First Monday Music, ASCAP; "I'm Standing On The Solid Rock" by Harold Lane, Ben Speer Music, SESAC; "It Is Finished" by Bill and Gloria Gaither, Gaither Music, ASCAP; "It Made News In Heaven" by Gordon Jensen, Gordon Jensen Publications, ASCAP; "Learning to Lean" by John Stallings, Heartwarming Music, BMI; "One Way Flight" by Jim Wood and Roger Holmes, Music Of Calvary Publications, SESAC; and "Rise Again" by Dallas Holm, Dimension Music, SESAC.

Five finalists vie for gospel record album of the year—contemporary: "Dallas Holm And Praise" by Dallas Holm and Praise, Greentree Records, Phil Johnson, producer; "The Imperials—1968-72" by the Imperials, Impact Records, various producers; "Mirror" by Evie Tornquist, Word Records, Lennart Sjolholm, producer; "Peace" by Walt Mills, Word Records, Aaron Brown, producers; "Reba/Lady" by Reba

Rambo Gardner, Greentree Records, Phil Johnson, producer.

Gospel record album of the year—traditional, nominees are: "Bill Gaither Songs" by the Blackwood Brothers, Skylite-Sing Records, Joel Gentry, producer; "Cornerstone" by the Speer Family, Heartwarming Records, Joe Huffman, producer; "Just A Little Closer Home" by the Kingsmen, Heartwarming Records, Joe Huffman, producer; "Then ... & Now" by the Cathedral Quartet, Canaan Records, Ken Harding, producer; and "Without A Doubt" by the Hemphills, Heartwarming Records, Phil Johnson, producer.

Gospel record album of the year—inspirational, finalists are "Learning To Lean" by John Stallings, Heartwarming Records, Joe Huffman, producer; "Naturally" by the Rambos, Heartwarming Records, Phil Johnson, producer; "Ovation" by the Couriers, Tempo Records, Jesse Peterson, producer; "Praise" by the Bill Gaither Trio, Impact Records, Bob MacKenzie, producer; and "Reach Up And Touch God's Hand" by Marijohn Wilkin, Myrrh Records, Marijohn Wilkin, producer.

B.J. Thomas with "Home Where I Belong" on Myrrh Records is the only nominee in the category—gospel record album of the year by a non-gospel artist. Chris Christian produced.

Nominees for gospel album of the year—soul gospel: "Jesus Christ Is The Way" by Walter Hawkins and Family, Light Records, Walter Hawkins, producer; "That All May Be One" by Teddy Huffam and the Gems, Canaan Records, Ken Harding, producer; "This Is Another Day" by Andrae Crouch and the Disciples, Light Records, Andrae Crouch and Bill Maxwell, producers; "Time Has Made A Change" by

the Soul Stirrers, HSE Records, Hoyt Sullivan, producer; and "Ride The Ship To Zion" by the Gospel Keynotes, Nashboro Records, Shannon Williams, producer.

James Blackwood Sr., Johnny Cook, Danny Gaither, Dallas Holm and Jimmy Swaggart are finalists as male gospel vocalist of the year. Female gospel vocalist nominees are Reba Rambo Gardner, Vestel Goodman, LeBreeska Hemphill, Joy McGuire and Evie Tornquist.

Gospel songwriter of the year contenders are Bill Gaither, Gordon Jensen, Gary S. Paxton, Dottie Rambo and Lanny Wolfe.

Tommy Fairchild, Dino Kartsonakis, Roy Lewis, Henry Slaughter and Jimmy Swaggart are finalists for gospel instrumentalist. Gospel deejay of the year nominees are Larry Black, Sid Hughes, J.B. Mull, Benton White and J.G. Whitfield.

For best gospel television program: "Cornerstone," Jerry Goff, host; "Gospel Singing Jubilee," Florida Boys, host; "Jimmy Swaggart Telecast," Jimmy Swaggart, host; "P.T.L. Club," Jim Baker, host; and "700 Club," Pat Robertson, host.

In contention for best backliner notes on a gospel record album are: Jim Black for his notes for "Mighty Power" by the Couriers; Joel Gentry for "Live From Nashville" by the Blackwood Brothers; Gentry for "Lord We Praise You" by the Blackwood Brothers; Joe Huffman for "Cornerstone" by the Speer Family; and Jesse Peterson for "Ovation" by the Couriers.

For graphic layout and design of a gospel record album: D. Brent Harris for "Ovation" by the Couriers; Dennis Hill for "Then ... & Now" by the Cathedral Quartet; Charles Hooper for "Lord We Praise You" by the Blackwood Brothers; Bob McConnell for "Without A Doubt" by the Hemphills; and McConnell for "Cornerstone" by the Speer Family.

Finalists for gospel record album cover photo or record album cover art are Dill Beaty for "Birthplace" by the Downings; Beaty for "Cornerstone" by the Speer Family; Fabray Studio for "Reba/Lady" by Reba Rambo Gardner; Roy Tremble for "Then ... & Now" by the Cathedral Quartet; and Webb Studios for "Lord We Praise You" by the Blackwood Brothers.

Winners will be honored at the 1977 Dove Awards Banquet Nov. 29 at the Nashville Hyatt-Regency with Doug Oldham as host.

Wilkin Will Sing At Awards Event

NASHVILLE—Marijohn Wilkin has been picked to make a solo guest appearance for the Religious Heritage of America group when it convenes in Nashville Oct. 31 for its first awards ceremony outside Washington, D.C. in its 40-year history.

The noted songwriter and businesswoman is now embarking on a new career—Marijohn Wilkin On Tour. Backed by her group, Joy of Existence, she performs contemporary Christian songs.

The group's first appearance was at Brandenton, Fla., at the Christian Retreat. Since then appearances have been made in Charlotte, N.C., on the "P.T.L. Club" television show and in Canton, Ohio.

(Published Once A Month)

Billboard SPECIAL SURVEY For Week Ending 10/1/77

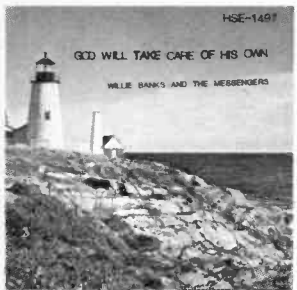
Billboard Best Selling Gospel LPs

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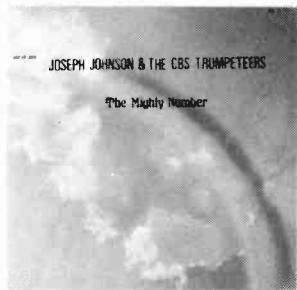
This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	73	WALTER HAWKINS & THE LOVE CENTER CHOIR Love Alive, Light LS 5686 (Word/ABC)
2	7	50	JAMES CLEVELAND & CHARLES FOLD SINGERS, Vol. II Savoy DBL 7009 (Arista)
3	4	46	EDWIN HAWKINS & THE EDWIN HAWKINS SINGERS Wonderful, Birthright BRS 4005 (Ranwood)
4	3	22	WALTER HAWKINS Jesus Is The Way, Light 5705 (Word/ABC)
5	2	43	ANDRAE CROUCH & THE DISCIPLES This Is Another Day, Light 5683 (Word/ABC)
6	13	108	JAMES CLEVELAND & CHARLES FOLD SINGERS Jesus Is The Best Thing That Ever Happened To Me, Savoy SGL 7005 (Arista)
7	5	14	SHIRLEY CAESAR First Lady, Roadshow RS LA744-G (United Artists)
8	8	38	MYRNA SUMMERS & THE COMBINED CHOIR OF THE REFRESHING SPRINGS C.O.G.I.C. I Found Jesus And I'm Glad, Savoy SJL 14407 (Arista)
9	10	27	ANGELIC CHOIR The President & The Missionary, Savoy SGL 14416 (Arista)
10	25	9	GOSPEL WORKSHOP OF AMERICA MASS CHOIR RECORDED IN KANSAS CITY Savoy DBL 7010 (Arista)
11	6	50	GOSPEL KEYNOTES Ride The Ship To Zion, Nashboro 7172
12	19	185	JAMES CLEVELAND & THE VOICES OF TABERNACLE God Has Smiled On Me, Savoy SGL 14352 (Arista)
13	23	64	TESSIE HILL ABC/Peacock PLP 59222
14	14	90	ANDRAE CROUCH AND THE DISCIPLES The Best Of Andrae, Light LS 5678 (Word/ABC)
15	15	31	REVEREND MACEO WOODS & THE CHRISTIAN TABERNACLE CHOIR The Soul & Spirit Concert, Savoy DBL 7011 (Arista)
16	NEW ENTRY		MYRNA SUMMERS Myrna, Savoy 14446
17	NEW ENTRY		TESSIE HILL Think About It, ABC/Peacock 59229
18	22	73	GOSPEL WORKSHOP MASS RECORDED IN NEW YORK Savoy SGL 7006 (Arista)
19	NEW ENTRY		GOSPEL KEYNOTES Destiny, Nashboro 7159
20	32	9	REV. MILTON BRUNSON & THE THOMPSON COMMUNITY CHOIR Joy, Creed 3078 (Nashboro)
21	9	38	SENSATIONAL NIGHTINGALES See You In The Rapture, ABC/Peacock PLP 59227
22	11	31	SENSATIONAL WILLIAMS BROTHERS Taking Gospel Higher, Savoy SGL 14436 (Arista)
23	16	27	DONALD VAILS CHORALEERS Savoy SGL 14421 (Arista)
24	12	64	JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR Give It To Me, Savoy SGL 14412 (Arista)
25	21	22	ANGELIC GOSPEL SINGERS Gotta Find A Better Home, Nashboro 7178
26	20	14	ANDRAE CROUCH & DISCIPLES Take Me Back, Light LS 5637 (Word/ABC)
27	27	9	CONSOLERS With A Song In Our Heart, Nashboro 7185
28	NEW ENTRY		REV. ISAAC DOUGLAS Stand Up For Jesus, Creed 23076
29	24	189	ANDRAE CROUCH Live At Carnegie Hall, Light LS 5602 (Word/ABC)
30	30	9	HENRY JACKSON COMPANY Saved, Birthright BRS 4008 (Ranwood)
31	17	31	JACKSON SOUTHERNAIRES All God's Children, Malaco 4352 (TK)
32	31	126	THE GOSPEL KEYNOTES Reach Out, Nashboro 7147
33	35	14	DIXIE HUMMINGBIRDS Live, ABC/Peacock PLP 59231
34	28	18	JAMES CLEVELAND & REV. ISAAC WHITMAN with the GREATER METROPOLITAN CHURCH OF CHRIST CHOIR Savoy SGL 14425 (Arista)
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Billboard Top 50

Easy Listening

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Billboard SPECIAL SURVEY For Week Ending 10/1/77

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	12	NOBODY DOES IT BETTER Carly Simon, Elektra 45413 (United Artists, ASCAP/Unart, BMI)
2	2	24	ON AND ON Stephen Bishop, ABC 12260 (Stephen Bishop, BMI)
3	5	8	JUST REMEMBER I LOVE YOU Firefall, Atlantic 3420 (Stephen Stills, BMI)
4	3	15	DON'T WORRY BABY B.J. Thomas, MCA 60735 (Irving, BMI)
5	6	7	DON'T IT MAKE MY BROWN EYES BLUE Crystal Gayle, United Artists 1016 (United Artists, ASCAP)
6	4	16	HANDY MAN James Taylor, Columbia 3-10557 (Unart, BMI)
7	11	4	YOU LIGHT UP MY LIFE Debbie Boone, Warner Brothers 8446 (Big Hill, ASCAP)
8	8	11	SWAYIN' TO THE MUSIC (Slow Dancin') Johnny Rivers, Big Tree 16094 (Atlantic) (Warner Bros., ASCAP)
9	7	15	IT WAS ALMOST LIKE A SONG Ronnie Milsap, RCA 10976 (Chess/Casa David, ASCAP)
10	15	4	CIRCLES Captain And Tennille, A&M 1970 (Moonlight and Magnolias)
11	34	2	WE'RE ALL ALONE Rita Coolidge, A&M 1965 (Boz Scaggs, ASCAP)
12	9	11	STAR WARS (Main Theme) London Symphony Orchestra, 20th Century 2345 (Fox Fanfare, BMI)
13	13	9	DAYTIME FRIENDS Kenny Rogers, United Artists 1027 (Ben Peters, BMI)
14	14	14	WAY DOWN Elvis, RCA 10998 (Ahab, BMI)
15	22	4	BLUE BAYOU Linda Ronstadt, Asylum 45431 (Acuff-Rose, BMI)
16	10	18	JUST A SONG BEFORE I GO Crosby, Stills & Nash, Atlantic 3401 (Thin Ice, ASCAP)
17	20	4	IT'S IN HIS KISS (The Shoop Shoop Song) Kate Taylor, Columbia 3-10596 (Hudson Bay, BMI)
18	21	6	THE LIGHT OF MY LIFE Starland Vocal Band, RCA 11067 (Cherry Lane, ASCAP)
19	18	9	ALONE AT LAST Neil Sedaka, Elektra 45421 (Leba/Kirshner, ASCAP)
20	25	6	STAR WARS TITLE THEME Meco, Millennium 604 (Casablanca) (Fox Fanfare, BMI)
21	12	13	I'M DREAMING Jennifer Warnes, Arista 0252 (Almo, ASCAP/Irving, BMI)
22	17	10	HARD ROCK CAFE Carole King, Capitol 4455 (Colgems-EMI, ASCAP)
23	-	1	HOW DEEP IS YOUR LOVE Bee Gees, RSO 882 (Polydor) (Stigwood/Unichappell, BMI)
24	27	7	THE GREATEST LOVE OF ALL George Benson, Arista 0251 (Columbia Pictures, BMI)
25	16	18	MY HEART BELONGS TO ME Barbra Streisand, Columbia 310555 (Kiki/Koppelman-Bandier, BMI)
26	24	13	PIANO DANCIN' George Fischhoff, Columbia 310533 (April, ASCAP)
27	29	5	I BELIEVE YOU Dorothy Moore, Malaco 1042 (TK) (Musicways/Flying Addressi, BMI)
28	23	13	EASY Commodores, Motown 1418 (Jobete/Commodores, ASCAP)
29	32	5	LOOK WHAT YOU'VE DONE TO MY HEART Marilyn McCoo & Billy Davis, Jr., ABC 12298 (Screen Gems, EMI/Traco, BMI/Colgems, EMI/Spec-O-Lite/Jobete, ASCAP)
30	19	13	SUNFLOWER Glen Campbell, Capitol 4445 (Stonebridge, ASCAP)
31	26	10	I CAN'T GET YOU OUTA MY MIND Yvonne Elliman, RSO 877 (Polydor) (Perren-Vibes, ASCAP)
32	30	22	I JUST WANT TO BE YOUR EVERYTHING Andy Gibb, RSO 872 (Polydor) (Stigwood/Unichappell, BMI)
33	33	10	DON'T STOP Fleetwood Mac, Warner Bros. 8413 (Gentoo, BMI)
34	35	3	ANOTHER STAR Stevie Wonder, Motown 54286 (Jobete/Blackball, ASCAP)
35	NEW ENTRY		DAYBREAK Barry Manilow, Arista 0273 (Kamokozi/Angeldust, BMI)
36	47	2	CHANGES IN LATITUDES, CHANGES IN ATTITUDES Jimmy Buffett, ABC/Dot 12305 (Coral Reefer/Outer Banks, BMI)
37	36	7	SMOKE FROM A DISTANT FIRE Sanford-Townsend Band, Warner Brothers 8370 (Salmon/Muhon/Unichappell/Turkey Tunes, BMI)
38	39	4	HEAVEN ON THE 7th FLOOR Paul Nicholas, RSO 878 (Polydor) (Keyboard Pendulum/Chappell, ASCAP)
39	40	4	INDIAN SUMMER Poco, ABC 12295 (Fool's Gold, ASCAP)
40	41	5	KEEP IT COMIN' LOVE K.C. & The Sunshine Band, TK 1023 (Sherlyn/Harrick, BMI)
41	42	2	CRYING IN MY SLEEP Art Garfunkel, Columbia 3-10608 (Cahopy, ASCAP)
42	43	2	MY EYES GET BLURRY Kenny Nolan, 20th Century 2352 (Kenny Nolan, ASCAP)
43	44	3	SILVER LADY David Soul, Private Stock 45163 (Almo/Macaulay, ASCAP)
44	46	2	SHE DID IT Eric Carmen, Arista 0266 (C.A.M., BMI)
45	45	3	I FEEL LOVE Donna Summer, Casablanca 884 (Rick's/Sunday, BMI)
46	38	6	STRAWBERRY LETTER 23 Brothers Johnson, (Kidada/OH The Wall, BMI) A&M 1949
47	49	2	THE KING IS GONE Ronnie McDowell, Scorpion 8543 (GRT) (Midnight/Brim, SESAC)
48	NEW ENTRY		BABY, WHAT A BIG SURPRISE Chicago, Columbia 3-10620 (Polish Prince, ASCAP)
49	50	5	MY FAIR SHARE Seals & Crofts, Warner Bros. 8405 (Warner Bros., ASCAP/Warner-Tamerlane, BMI)
50	NEW ENTRY		HEAVEN ON EARTH (So Fine) Spinners, Atlantic 3425 (Mighty Three, BMI)

General News

Music City

Continued from page 3

He is negotiating with a veteran Southern California retailing executive, whom he hopes will jointly manage the new yet-to-be-named retail stores.

Quite probably a major audio component chain retailer will lease space in both the Hollywood and Torrance stores.

In addition, Pierce is angling for a piano organ retail leasee for the Torrance store, he says.

Pierce intends to concentrate on what he knows best: records and tapes, accessories and some sheet music.

He emphasizes he does not intend to get into discount wars with established local retailers. His present thinking calls for suggested \$6.98 LPs to shelf at \$4.59 with a limited number of specials at \$3.66.

For \$7.98 LPs, Pierce will have a \$4.96 shelf price with limited specials at \$4.69. All \$7.99 prerecorded tape will shelf at \$5.96 and special at \$4.96.

Pierce will not overlook the singles market. He intends to stock full current top sellers and pop, r&b, country and is featuring the top 200 albums from Billboard charts.

Jimmy's

Continued from page 4

essary bond at the early stages of a case.

According to Cook, Jimmy's projects a net income of \$186,200 after expense for the September to December period because of Christmas sales, while for Sutton the figure is foreseen as \$100,000.

The Bank of Commerce has a lien on all assets of the debtor companies which is superior to the liens of CBS and WEA, according to Duberstein. Actually, only a small portion of the CBS and WEA claims are secured, an amount said to be about \$750,000 each out of a total debt for both of between \$1.3 and \$1.6 million.

The next creditors meeting will be on Oct. 11 at 10 a.m. before Judge Galgay, at which time the indemnity or salary questions may again be brought up. In the meantime, the accounting firm of Mann, Judd and Landau will conduct an inventory of all product in the stores and warehouses.

A&M To Court In Strawbs Case

LOS ANGELES—A&M Records has instituted suit in Superior Court here trying to recoup \$95,000 it alleges is still coming from the Strawbs in terminating the British group's second agreement with the label.

The plaintiff names David Cousins, David Lambert, Rodney Coombes and Charles Cronk, group members, as defendants.

Under provisions of the termination, A&M was to keep all Strawbs masters made up to April 1976. The group was to return \$170,000 advanced under the new binder.

The suit states the group immediately shelled out \$75,000, but defaulted on \$50,000 due Nov. 30, 1976, and \$45,000 due May 31, 1977.

Vision Contracted

LOS ANGELES—Vision, a five-man synthesized rock group from San Diego, has signed an exclusive writer/record production pact with Vogue Music, Inc., a Lawrence Welk-owned firm.

Rock Singles Best Sellers

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As Of 9/19/77

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

1	KEEP IT COMING—K.C. & the Sunshine Band—TK 1023	21	DA DOO RON RON—Shaun Cassidy—Warner/Curb 8365
2	SWAYIN' TO THE MUSIC (Slow Dancin')—Johnny Rivers—Big Tree 16094	22	STRAWBERRY LETTER 23—Bros. Johnson—A&M 1949
3	I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb—RSO 872	23	BARRACUDA—Heart—Portrait/CBS 6-70004
4	TELEPHONE LINE—Electric Light Orchestra—United Artists/Jet 1000	24	DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle—United Artists 1016
5	YOU LIGHT UP MY LIFE—Debbie Boone, Warner/Curb 8446	25	DAYTIME FRIENDS—Kenny Rogers—United Artists 1027
6	THAT'S ROCK-N-ROLL—Shaun Cassidy—Warner/Curb 8423	26	HANDY MAN—James Taylor—Columbia 3-10557
7	STAR WARS—Meco—Millennium 604 (Casablanca)	27	DON'T STOP—Fleetwood Mac—Warner Bros. 8413
8	NOBODY DOES IT BETTER—Carly Simon—Elektra 45413	28	FLOAT ON—Floaters, ABC 12284
9	STAR WARS (Main Title)—London Symphony Orchestra—20th Century 2345	29	SUNFLOWER—Glen Campbell—Capitol 4445
10	ON AND ON—Stephen Bishop—ABC 12260	30	TELEPHONE MAN—Meri Wilson—GRT 127
11	WAY DOWN—Elvis Presley—RCA 10998	31	I WOULDN'T LIKE TO BE LIKE YOU—Alan Parsons Project—Arista 0260
12	COLD AS ICE—Foreigner—Atlantic 3410	32	YOU MADE ME BELIEVE IN MAGIC—Bay City Rollers—Arista 0256
13	DON'T WORRY BABY—B.J. Thomas—MCA 40735	33	DO YOU WANNA MAKE LOVE—Peter McCann—20th Century 2335
14	THE KING IS GONE—Ronnie McDowell, Scorpion	34	INDIAN SUMMER—Poco—ABC 12295
15	BEST OF MY LOVE—Emotions—Columbia 3-10544	35	IT WAS ALMOST LIKE A SONG—Ronnie Milsap—RCA 10976
16	SMOKE FROM A DISTANT FIRE—Sanford-Townsend Band—Warner Bros. 8370	36	YOU AND ME—Alice Cooper—Warner Bros. 8349
17	SIGNED, SEALED, DELIVERED (I'm Yours)—Peter Frampton—A&M 1972	37	HEAVEN ON THE 7TH FLOOR—Paul Nicholas—RSO 878 (Polydor)
18	BLACK BETTY—Ram Jam—Epic 8-50357	38	I FEEL LOVE—Donna Summer—Casablanca 884
19	EASY—Commodores—Motown 1418	39	JUNGLE LOVE—Steve Miller—Capitol 4466
20	HIGHER AND HIGHER—Rita Coolidge—A&M 1922	40	JUST REMEMBER I LOVE YOU—Firefall—Atlantic 3420

Rock LP Best Sellers

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As Of 9/19/77

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

1	STAR WARS/SOUNDTRACK—20th Century 2T 541	21	CAT SCRATCH FEVER—Ted Nugent—Epic PE 34700
2	SHAUN CASSIDY—Shaun Cassidy—Warner/Curb BS 3067	22	WELCOME TO MY WORLD—Elvis Presley—RCA AT01-2274
3	MOODY BLUE—Elvis Presley—RCA AFL 1-2428	23	LINDA RONSTADT—Simple Dreams—Asylum 6E-104
4	RUMOURS—Fleetwood Mac—Warner Bros. BSK 3010	24	COMMODORES—Motown M7-884R1
5	LIVE—Barry Manilow—Arista AL 8500	25	LIVE—Foghat, Bearsville BRK 6971 (WB)
6	BOOK OF DREAMS—Steve Miller Band—Capitol SO 11630	26	THE BEST OF THE DOOBIES—Doobie Bros.—BS 2978
7	LITTLE QUEEN—Heart—Portrait/CBS JR 34799	27	FRAMPTON COMES ALIVE—Peter Frampton—A&M SP 3703
8	FOREIGNER—Foreigner—Atlantic SD 18215	28	NIGHT MOVES—Bob Seger & The Silver Bullet Band—Cap. ST 1157
9	I'M IN YOU—Peter Frampton, A&M 4704	29	THIS ONE'S FOR YOU—Barry Manilow—Arista AL 4090
10	BOSTON—Epic PE 34188	30	OL' WAYLON—Waylon Jennings—RCA APL1-2317
11	JT—James Taylor—Columbia JC 34811	31	DREAMBOAT ANNIE—Heart—Mushroom MRS 5005
12	HERE AT LAST... LIVE—Bee Gees—RSO RS-2-3901	32	A NEW WORLD RECORD—Electric Light Orchestra—United Artists/Jet UA-LA679-G
13	SUPERMAN—Barbra Streisand—Columbia JC 34830	33	ELVIS PRESLEY—Aloha, From Hawaii—RCA VPSX 6089
14	A STAR IS BORN/ORIGINAL SOUNDTRACK RECORDING—Barbra Streisand & Kris Kristofferson—Columbia JS 34403	34	DESTROYER—Kiss—Casablanca NBLP 7025
15	HOTEL CALIFORNIA—Eagles—Asylum 7E-1084	35	LIGHTS OUT—U.F.O.—Chrysalis 1127
16	CSN—Crosby, Stills & Nash—Atlantic SD 19104	36	RIGHT ON TIME—Bros. Johnson—A&M SP 4644
17	LOVE GUN—Kiss—Casablanca NBLP 7057	37	FLEETWOOD MAC—Reprise MS2225
18	PART 3—K.C. & The Sunshine Band—TK 605	38	I ROBOT—Alan Parsons Project—Arista AB 7002
19	ANYTIME... ANYWHERE—Rita Coolidge—A&M SP 4616	39	TERRAPIN STATION—Grateful Dead, Arista AL 7001
20	THEIR GREATEST HITS 1971-1975—Eagles—Asylum 7E-1052	40	BOZ SCAGGS—Silk Degrees—Columbia JC 33920

Copyright Law Guide Published In N.Y.

NEW YORK—"The United States Copyright Law: A Guide For Music Educators" has been released in pamphlet form by the NMPA, Music Educators National Conference, Music Teachers National Assn., and National Assn. of Schools of Music. The 24-page booklet covers the provisions of the new act

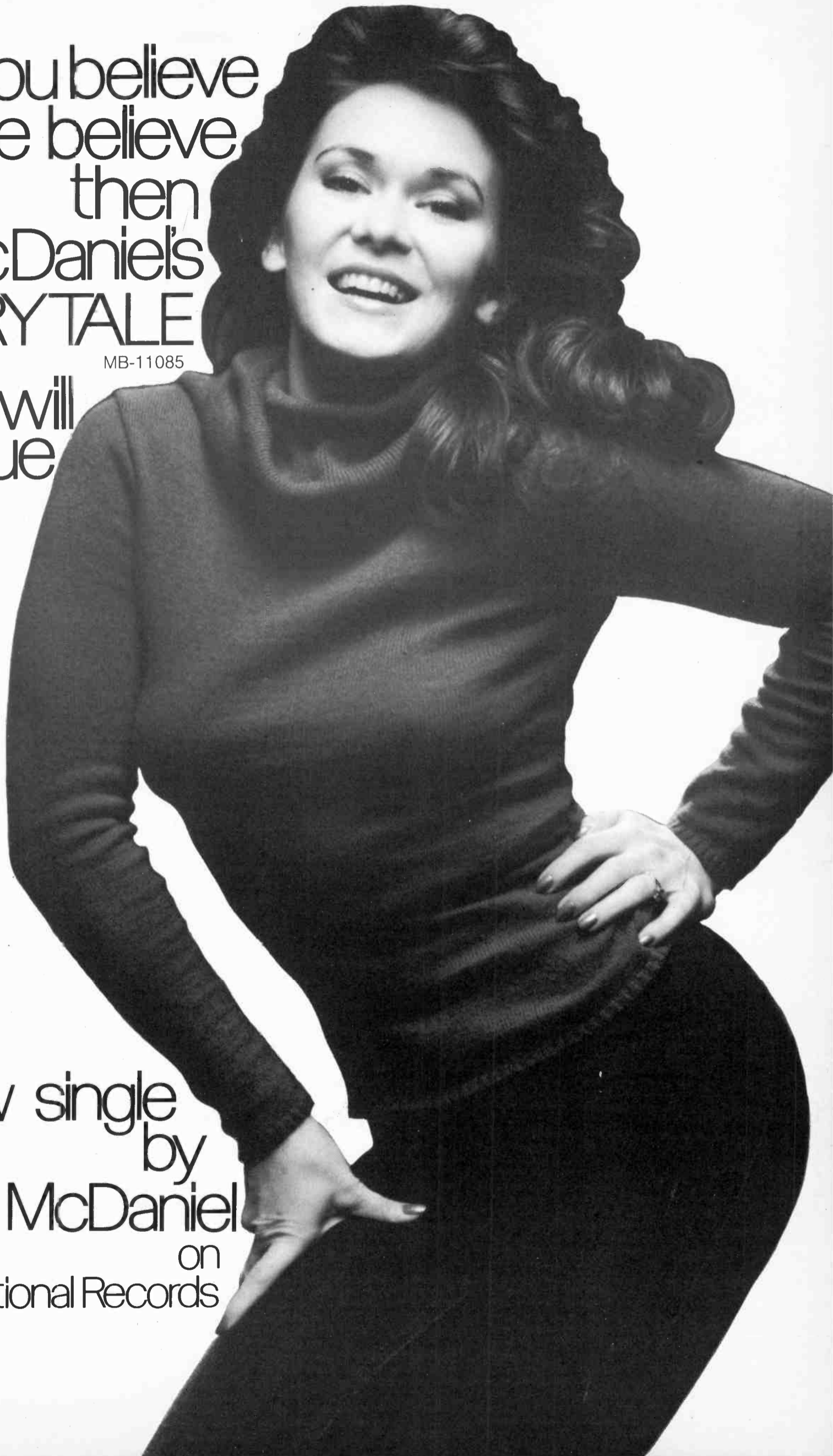
dealing with fair use of copyrighted materials and library photocopying. Quoted extensively are the guidelines for educational uses printed in the House Committee Report on H.R. 2223, although these have not yet been tested in court. NMPA president Leonard Feist notes that future editions will cover court interpretations of the law.

if you believe
like we believe
then

Donna McDaniel's
FAIRYTALE

MB-11085

will
come true



the new single
by
Donna McDaniel

on
Midsong International Records

Distrib Change

• Continued from page 6

more control of sales and distribution.

"It is acknowledged that the Polygram Group is one of the most powerful forces in the world of entertainment, and with its financial backing we will have all the facilities of a major branch operation."

Bogart says no other substantial changes will take place in the recording, film, television or music/book publishing operations.

Stressing that Casablanca will remain the sole responsibility of the current Casablanca management team, Guber comments that the new association gives Casablanca the ability to strengthen its financial resources for its own film productions.

Coen Solleveld, president of the World Polygram Group, adds, "This is one of the most significant ventures Polygram has made in expanding its U.S. operations."

For the last two months Casablanca officials have been denying a sale to Polygram.



CRUISIN' WITH HARRY—Harry Chapin, his wife Sandy and son Josh take a cruise around the tip of Manhattan to celebrate the release of his new E/A double album "Dance Band On The Titanic."

List Rock Award Choices

NEW YORK—Nominees for the first annual North American Rock Awards have been selected by program directors at the 258 FM outlets carrying the "King Biscuit" syndicated show, produced by DIR Broadcasting, which hosts the awards.

Balloting for winners is being opened to the public via print ads in Rolling Stone, People, Circus and Blast!, the latter a DIR tabloid sent to listeners through participating stations.

There are five nominees in eight categories. They are:

Best male singer: Peter Frampton, Boz Scaggs, Rod Stewart, James Taylor and Stevie Wonder.

Best female singer: Rita Coolidge, Joni Mitchell, Stevie Nicks, Bonnie Raitt and Linda Ronstadt.

Best group: Boston, Eagles, Fleetwood Mac, Heart and Steve Miller Band.

Best singer/songwriter: Jackson Browne, Don Fogelberg, Boz Scaggs, Al Stewart and Stevie Wonder.

Best albums: "Boston" (Boston); "Hotel California" (Eagles); "Night Moves" (Bob Seger); "Rumours" (Fleetwood Mac); "Songs In The Key Of Life" (Stevie Wonder).

Best debut album: "Boston" (Boston); "Cabretta" (Mink DeVille); "Dreamboat Annie" (Heart); "Foreigner" (Foreigner); "Sea Level" (Sea Level).

Best song: "Dreams" (Fleetwood Mac); "Hotel California" (Eagles); "More Than A Feeling" (Boston); "Night Moves" (Bob Seger); "Year Of The Cat" (Al Stewart).

Best single: "Dreams" (Fleetwood Mac); "Hotel California" (Eagles); "More Than A Feeling" (Boston); "Night Moves" (Bob Seger); "Year Of The Cat" (Al Stewart).

NEW EDITION PUBLISHED

'This Business Of Music' Explores New C'right Law

"This Business Of Music" by Sidney Shemel and M. William Krasolovsky. Published by Billboard Books, 575 pages, \$16.95.

LOS ANGELES—Revised, updated and expanded since the original edition was published, this fat and factual tome by two prominent music industry attorneys includes generous and lucid explanations of the new Copyright Act which becomes effective next year.

But there's far more than copyright information spread throughout 38 readable chapters and appendices. Everything you ever wanted to know about recording contracts, labor agreements, foreign record and publishing pacts, pirating, firm names and trademarks, taxation, activities of agents and bookers, record clubs, album annotation and performing and mechanical rights royalties is discussed coherently—and in understandable terms.

Paul Ackerman, editor emeritus of Billboard, emerged from retirement in New York to edit the Shemel-Krasolovsky copy. His professional touch is apparent.

A valuable addition to the text is a comprehensive section in which actual contracts are reproduced, along with forms, licenses and regulations which members of the industry use constantly.

Shemel is with United Artists; Krasolovsky is a law firm partner who was once attorney for Warner Bros. music publishing firms. They know the business and they are skilled in writing about it.

"This Business Of Music" would appear to be a mandatory tool for most everyone active in the profession today. **DAVE DEXTER JR.**

'Big Play' Disk By Big Sound

NEW YORK—Big Sound Records is planning a variation on the 12-inch single with a "big play" record to be released in mid-October. The first will be by the Scratch Band.

The disk will be packaged as an LP, but retails for \$3.79 list. It will play at 33 r.p.m. and will contain six or seven songs, with a total playing time of about 25 minutes.

Jon Tiven, chairman of the company, says that other plans include a two-disk set featuring two different artists listing for the price of an album, or putting out an album on two 12-inch disks so that better sound quality could be obtained.

New Companies

Raccoon Records, a division of Nitfol Enterprises, launched in Tulsa, Okla., by Dick Loftin, president of Nitfol. A single by Loftin is slated for November release with an album to follow. Address is 1502 S. Boulder, Tulsa, Okla. 74119.

Try Star Productions, a multi-faceted production and publishing company, formed by Jeffrey and Paul Dengrove. Initial artist signed to exclusive agreement is Trouble, a five-piece rock band whose first album will be released soon on United Artists. Firm is located at 4188 Sun Swept Dr., Studio City, Calif. 91604, (213) 980-3793 or 980-5442.

Lipman/Kritzer Management, launched by Danny Lipman and Eddie Kritzer. First artist signed is singer/songwriter Martha Velez whose new Sire/Warner Bros. album is scheduled for October release. Offices are at 6255 Sunset Blvd., Hollywood, Calif. 90028, (213) 464-7481.

Sable Records, a subsidiary of Shakka Productions Corp., formed by Stephen Gales, president; John Essex, executive vice president; Wyatt Cheek, promotions director; and James Baskerville, a&r director. Address is P.O. Box 5233, Grand Central Station, New York, N.Y. 10017, (212) 434-9140.

Music Farm Studio, Ltd., a fully automated 24-track facility, has been formed by Charles Benanty, president. It will be managed by Eric Borenstein, formerly with Electric Lady Studios, with Eddie Youngblood serving as chief engineer. Address: 240 West 55th St., New York City 10019, (212) 247-3690.

Danny Goldberg Inc. has opened a West Coast office of his New York-based firm which does publicity for Bearsville and Jet Records, in addition to co-managing Mink DeVille and Midnight. Harvey Kubernik, formerly Melody Maker's L.A. correspondent, has been named West Coast director of publicity; Lauren Glassman is West Coast tour/press manager. Address: 2049 Century Park East, Suite 420, Los Angeles 90067, (213) 553-4763.

Zzyzx Records, a new label, has been formed by James H. Freedner. Address: 1155 No. Hyperion Ave., Los Angeles 90029, (213) 665-2807.

Antebellum Records, a division of Western American Corp., formed in Reidsville, Ga., with distribution being handled by World International Group in Nashville. Initial signings are Sam Durrence and Leona Williams, formerly with MCA Records. The label is primarily concerned with becoming a strong country force but will handle gospel and pop as well. Address: Box 726, 30453, (912) 557-6363.

A New Song, a division of ANS, Inc. has been formed in Atlanta, according to Marty Kennedy, director. The Christian artist agency's roster includes the Pat Terry Group, Lilly Green, Chris Christian, Ernie Retino and Debby Kerner, Rick Eldridge and Ramona Hutton. Firm's offices are located at 4480 N. Shallowford Rd., Suite 100, 30341, (404) 393-3111.

Teddy Randazzo Music, Inc., a new publishing firm, has been formed by the New York-based

writer/arranger/producer. Address: 51 West 86 Street, Suite 1504, New York City 10024, (212) 873-7179.

Texas Concerts, which will produce and promote concerts throughout the Southwest, has been formed by Buzz Murphy. Address: 3610 Pioneer Parkway, Arlington, Tex. 76013, (817) 451-7133.

Rosann Enterprises, an independent record promotion agency, has been launched by Annette Williams. Address: 340 No. Oakhurst Dr., Suite 203, Los Angeles, (213) 855-1010.

Mitten Public Relations formed by John Mitten, president. Firm specializes in exposure of record acts on tour in the New England states. Address: P.O. Box 852, Manchester, N.H. 03105, (603) 627-2649.

Filmer Mgt., concentrating in the recording and television industries, formed by Philip Losquadro and Marino Zara. Address: 9157 Sunset Blvd., Suite 209, Los Angeles 90069, (213) 274-9241.

Alta California Artists, a personal management firm for John Handy, Tony Williams, Bill Summers and James Lee Stanley, has moved to new offices. The company is headed by Bill Allen, formerly with David Rubinson. New address: 150 Shoreline Hwy., Bldg. B Suite 28, Mill Valley, Calif. 94941, (415) 332-9592.

Robert B. Knox Enterprises launched, consisting of Desert Morning Records, Bob Knox Productions and House of Knox Publishing. Initial releases are by Shon Soro and Don Garness. Address: 41418 50th St. West, Quartz Hill, Calif. 93534, (805) 943-4183.

Attorney Ellison Ferrall has formed a management, production and publishing company, specializing in new talent. Address: 220 So. Lasky Dr., Beverly Hills, Calif. 90212, (213) 556-3437.

Flight Productions, a publicity firm, formed by Laurence Pinckney. Initial clients are Sister Sledge and Pleasure. Address: 1839 West Pacific St., Philadelphia 19140, (215) 223-7170.

Centerpiece Records, a division of Quiet Corner Music, Inc., formed by Jim Offerman. Initial release is by Jeff Harrington. Address: 2633 Colfax Ave. So., Minneapolis 55408, (612) 377-5450 or (612) 377-5451.

The **BaKim Group** has been founded, consisting of BaKim & Associates, an independent promotion-marketing firm headed by Kenneth W. Baker; the BaKim Music Division, a publishing service headed by Carol A. Clemons; and BaKim & Tuc Music Productions, a record production wing headed by Ron Kimbrough. Address: 18447 W. Eight Mile Rd., Detroit 48219, (313) 342-4881.

Lee Dunne Enterprises, a personal management firm, and Duel Records, a new label, formed by Lee Dunne. Initial artists are Eldridge & Gregory, Erik Davis, Christopher Clements, David Asher, Jackie Benton and Bill Camden. Address: Box 2270, Los Angeles 90028, (213) 874-9191.

CBS Skein For College Radio Use

NEW YORK—The college department of CBS Records is preparing a series of recorded interviews with artists it feels are of particular appeal to that market.

The 30 to 45-minute interviews will be in disk form and will be distributed monthly to about 500 radio stations for broadcast.

The series is called "Inter Chords" and will debut this month with an interview with Nona Hendrix, formerly a member of Labelle. This will be followed by Karl Bonoff in November. Others will be announced later.

The interviews will be conducted by professional interviewers and will also feature music from upcoming or current albums. The entire package will also include a biography of the artist, a picture and a cover letter from CBS's college department. The jackets are specially designed for easy identification.

Eric Doctorow, manager of the college department, says that since every artist of interest to the college audience cannot possibly visit every college radio station, this series has been designed to fill that gap.

"We have a belief in the college market as a vehicle for building careers and establishing artists. Toward that goal we want to create an image of credibility so that when a package arrives from us at a radio station the music director or program director knows it is an artist of merit to the college market, whether or not they have yet heard of the artist," says Doctorow.

Blitz For Ingram

NEW YORK—H&L Records is blitzing the Baltimore-Washington D.C. area with its group, Ingram, offering bonus deals to retailers, radio promotions and personal appearance tours to discos.

The label is going to attempt to keep pace with whatever market shows the most airplay and retail movement, repeating its "Operation Blitz" in Philadelphia, Detroit, Chicago and Miami on behalf of the soul quintet, comprised of five brothers.

Life begins at Forty.



A VOTRE SANTÉ CHER LOUIS !

*à l'occasion de cet heureux
anniversaire*



*De la part
de Léon Cabat
et de tous vos amis
de chez VOGUE*

LOUIS BENJAMIN ON THE RUN

This year, Louis Benjamin is celebrating his 40th year in the entertainment industry. As chairman of Pye Records in London, as head of the London Palladium and other theaters within the Moss Empires group, and as one of two deputy chairmen of the Associated Television Corporation, plus other in-industry executive roles, he is deeply involved in most aspects of show business. Today he heads up a company he joined as a star-eyed 14-year-old straight from school four decades ago. Every day is a busy day for Benjamin. Billboard's U.K. news director Peter Jones linked up with him for one of the busiest of all days.



Two wake-up cups of tea at home, just a short chauffeur-driven distance from the Pye Records/ATV headquarters near Marble Arch, and Louis Benjamin is in his office around 7:45 a.m.

He is short, dapper, shrewd and conveys an instant sense of urgency in all things, though also strong on wit and a sense of humor. The office is luxuriously fitted out, with television set, deep-pile carpets, paintings and a unique chess set presented to him by Eve Taylor, whose artist Sandie Shaw was a long-time massive seller for Pye.

Benji pops out for a quick report-in call on ATV boss Lord Grade, a daily ritual. He has called a meeting for 8:30, to be attended by Pye general management. It includes Walter Woyda, managing director; Derek Honey, financial director; Les Cocks, Benjamin's long-time aide, now officially his executive assistant; and Robin Taylor, South African and comparatively new to the position of Pye general manager.

Just before the meeting starts, Lord Grade (formerly just Lew Grade, brother of Leslie Grade and showman Bernard Delfont) calls in to see if there are spare copies of the Muppets' album "for some young friends." Benji observes respectfully that he thought the idea was more to sell records than to give them away.

The meeting moves smoothly through an agenda which includes last week's sales figures, this week's releases, a projected new custom-pressing deal and early-warning thoughts about setting up a new label in the U.S.

There is talk about a departing executive and a company lunch to be held in his honor. And there is much enthusiasm about the way the puppet Muppets have soared in the charts.

As his executives file out back to their own offices on the fifth floor of ATV House, Benjamin ripples through theater box-office returns, commenting happily: "Four Tops sold out... Steve and Eydie (Lawrence and Gorme) near capacity at the Palladium."

Benjamin splits his days according to the needs of those two demanding jobs—boss of Pye Records and head of the Palladium/Moss Empires theater concern. But each day always starts at Pye. Sometimes he finds he can handle the theater side by phone from Pye, but most days he spends time in his second main office, at the Moss headquarters in Cranbourne Mansions, just off Leicester Square.

Today is a special theater day. A London Palladium opening of a season by Chita Rivera, former star of Hollywood musicals like "West Side Story." It is something of a "gambler's bill" but it is Benjamin-presented on the strength of his instinct having seen her work in Las Vegas. Nothing in the way of advance bookings at the box-office, but Benjamin looks for word-of-mouth promotion as he had had, quite sensationally, with similar previous bookings for Shirley MacLaine and Debbie Reynolds.

He checks a few last points with his Pye secretary Maggie Phillips, tries unsuccessfully to raise his Palladium producer Albert Knight on his home number—and makes a note that he has to fit in a silver disk presentation to Pye artist David Parton.

The chauffeur-driven Rolls Royce waits outside the Pye main entrance. In the boot is a change of clothing for Benjamin to wear at the Palladium opening. He sees no chance of getting home before the show.

The limousine purrs away and Benjamin says: "On a day like this, I know that no matter how much store I place on personal relationships, I'm going to upset at least a few people. There are bound to be hassles over people not getting tickets, not getting the best seats or whatever."

He's very strong on this matter of personal relationships. As the car feeds into London rush-hour traffic, Benjamin says: "There has to be trust in the record business. We're completing negotiations with Russ Regan for his new Parachute label and that relationship goes back a long way. It started with the



Soon after 8 a.m., Louis Benjamin hosts an executive management meeting in his office (above) when problems are sorted out and plans for the day finalized. The mood is relaxed but the air of urgency never disappears. Benjamin faces (left to right): Les Cocks, Benjamin's executive assistant and a long-time colleague; Robin Taylor, Pye general manager, recently appointed from the South African record industry; Derek Honey, finance director and deputy managing director of Pye Records; and, sharing an early-morning joke, Walter Woyda, Pye managing director. Above left, just one last telephone call before moving on—just one last check on record sales figures and on boxoffice activity at the London Palladium. Above right, Benjamin in his chauffeur-driven Rolls Royce on his way through rush-hour London traffic to sort out opening-night problems at the London Palladium from his Moss Empires' office. But he regards even traffic hold-ups as potentially productive, by listening to new cassette releases. Today it's Gladys Knight & the Pips.



It's not yet 11 a.m. but having dealt with the record company side of his life Benjamin is now deep in discussion about the provincial theatres owned by the Moss Empire chain (above). Seated with back to camera is Ronnie Swift, Moss general manager. At most an hour after sitting down to lunch, Benjamin is on his way back to work (above left). But here he calls off to deliver a quick gag to Billy Marsh (right) and Graham Stevenson, both of the London Management Agency. Above right, lunch for Benjamin is no three-hour, laugh-it-up session. While business discussion is the inevitable keynote, he does find time to share a joke with (left) Les Cocks, his executive assistant, and Peter Prince, Pye a&r director called in for lunch to talk about new signing, the Fabulous Poodles.

only Rolls Royces and equivalent cars make with impunity.

Benjamin approves of the time-saving but adds sadly: "Making Leicester Square a pedestrian precinct has switched the traffic routes and loses me maybe 10 minutes a day."

Traveling time is normally cassette-listening Benjamin and Benjamin plays a new one by Gladys Knight and the Pips. Signing this group was a highlight. And he says: "That relationship business—it applied over the formation of Reprise. Unlike 20th Century, there was a form of insurance in product terms with Sinatra himself, but even so he was going through a quiet spell. But the relationship, the feeling, was right for a deal. The first release was 'Lot of Coffee in Brazil' and it went straight into the charts."

Benjamin's office at Moss Empires is supervised in his absence by his secretary/personal assistant Brenda Carr. This room reflects the theatrical tradition, whereas the Pye office lays stress on modern technological advances in recording. At Moss, there are the masks of comedy and drama on display, and theater posters dating back 70-odd years. There is quadrasonic equipment, but it is suitably disguised to fit the rest of the "olde-worlde" decor.

There is a separate relaxation suite, with changing room and shower. And an old Coltrator refrigerator which Benjamin brought down with him in the 1950s when he moved to London from provincial management in Morecambe, Lancashire.

Benjamin sifts through his second batch of mail of the day, observes that a lot of rubbish comes in but that it has to be sifted carefully for fear of missing something important. He accepts a cup of coffee, saying: "Not 11 o'clock yet, and that is two cups of tea and five coffees. I've lost count of the number of cigarettes I've smoked."

There's a note from Steve Lawrence and Eydie Gorme: "Your flowers and champagne were lovely. Very thoughtful. We love your theater and look forward to returning soon." Moss Empires press officer Tony Wells comes in to check ticket arrangements for the evening's opening and announces that Steve and Eydie have given him a cashmere sweater as a present.

What instantly registers is Benjamin's involvement with detail. Rod Stewart has called for tickets; so have a number of theater and movie notables. Benjamin phones Palladium box-office manager Edwin Shaw, explains the requirements, shuffles seats and boxes around according to status. He calls Monty Berman, head of the theatrical costumers Berman's and Nathan's, of which Benjamin is chairman. He insists on being kept fully in the picture.

It's nearly time to move on to the Palladium for rehearsals for the Chita Rivera show. Benjamin, still sifting mail, says: "This show is a direct booking, so I'm fully involved. If another promoter puts the show in, then I don't have to spend so much time there. I'd never try to cut out the middle man—if a promoter comes up with something good for the theater, that's fine by me. I'd never go for all direct bookings."

He pulls out one letter from the pile. It is from Brinsworth, a home for elderly, infirm and retired theater people. Benjamin learns they are naming a room there after him and queries: "Do you think they are trying to tell me something?"

He rings Albert Knight, producer, at the Palladium to say he'll be over for a full run-through in 15 minutes. He checks his diary and engagement book, saying: "If a date is made at Pye, it has to be phoned through straight away to Moss Empires. With my split life, the engagements have to be in both books. If one secretary slips up, then I'm in trouble."

Into the limousine, a few moments of Gladys Knight, into the Palladium and into the darkened stalls. On cue, the phone on Knight's temporary work-table rings. It's for Benjamin.

(Continued on page LB-4)

LOUIS BENJAMIN ON THE RUN

• Continued from page LB-3

Trudy Meisel calling from Germany about representation of the Ariola label in the U.K. It gives Benjamin a chance to refer back to "personal relationships." He recalls the Ariola link started 10 years before in Austria. A deal was tied up just half-an-hour before the Eurovision Song Contest in which Sandie Shaw won for the U.K. with "Puppet On A String."

The theater/records link is emphasized as Chita Rivera limbers up on stage while Benji says to Les Cocks and anyone else in hearing: "We at Pye are the only U.K. company to win Eurovision outright and we've done it twice, with Sandie Shaw and last year with 'Save Your Kisses For Me' by Brotherhood of Man. Other companies have been involved in a tie, but we've done it outright. Twice. One of my big ambitions is to get the hat-trick."

As rehearsals continue, it is Louis Benjamin the showman/promoter who takes over from Louis Benjamin the shrewd contract-deal negotiator. He concerns himself with matters of sound, lighting, movement, never obtrusively but always decisively. He's worried, naturally. There can be no guarantees about the drawing power of an artist like Chita Rivera, but he says: "So many big names wanting to see her opening night . . . that could be a good sign."

Rehearsals are interspersed with phone calls for Benjamin. He deals with them coolly, despite the orchestral noises from on stage. Queries range from late ticket demands, to an early-hours call from Las Vegas (time differences give Benjamin a 24-hour day telephonically speaking), to a lunch invitation.

It is 1 p.m. and lunch time. Benjamin heads up a group at a table booked in Verreys, in Regent Street. He eats, but only just. A bowl of green pea soup and a grilled sole. His mind is on the Palladium and its problem and doubts. But he's called in Peter Prince, his a&r director at Pye, to give his 45-minute lunch, lubricated by one glass of wine, a business edge.

He says: "The Fabulous Poodles. You really believe in them?" Prince nods. He outlines the group's history, says they write good material, adds they are produced by John Entwistle, bassist with the Who. "Maybe nothing's certain these days, but this is one really outstanding group."

Benjamin gets ready to return to the Palladium, adjuring everyone else to enjoy lunch. He confides: "I just don't like social lunches. It adds up to my liking to make full use of the working hours."

"So lunch is for business. It could be a sandwich lunch just for me in the office, or a sandwich meeting. If I go out, it is to

the restaurant L'Epee d'Or, near the office, where they know what I want and where I don't have to spend time fiddling around with a menu. I guess I'm a day person, and I use up a lot of energy between 8 and 6:30, so I try to steer clear of dinner dates as well."

Benjamin returns to the Palladium, pausing at several restaurant tables to exchange fast small-talk with industry figures, agent Tony Lewis and singer Tony Monopoly, London Management agents Billy Marsh and Graham Stevenson.

First phone call for him brings encouraging sales figures on the record side, notably for Gladys Knight and the Muppets. The rehearsal moves to its conclusion, Chita Rivera and her dancers working with consummate professionalism.

For Louis Benjamin it's time to change for the evening. He moves backstage, along corridors, to his third office of the day, a superbly comfortable room with changing facilities, cocktail cabinet and a relaxing atmosphere. The phone inevitably rings. It's from Charles Mather, in Las Vegas, a city just waking up while London slows down.

'One of my big ambitions is a Eurovision hat trick'



Tea-time, or the cocktail hour, presents Benjamin with a short breather (above), though inevitably he injects a little business chat into a social event. The setting is the Oliver Messel suite at the Dorchester where Leon Cabat (left), head of Vogue Records, is hosting a small pre-Palladium champagne party. Benjamin breaks off to greet his wife Vicky but is soon finalizing a licensing deal with his long-time friend and business associate Cabat. On right, just a straight shot for the family album, Benji and his star, Chita Rivera, who was later to win tremendous acclaim from the critics.



personal relationships without which I couldn't exist in the record business. Leon heads up one of the best independent companies in the world. He's built many big hits for Pye in his territory.

"Leon Cabat is a perfect example of why I don't like changing personal relationships on license deals. Anyone taking over from him would take years to find out just what is available in terms of back catalog and the riches of product on tape."

(Continued on page LB-5)

THE LONDON PALLADIUM THE LAST CONSISTENT VARIETY THEATER IN THE WORLD

Many of the world's greatest recording artists have starred at the London Palladium, one-time town residence of the Duke of Argyll and now generally regarded as the world's No. 1 variety showplace. Sinatra, Mathis, Diamond, Denver and Crosby are just a few recent bill-toppers; but the theater history goes back to 1910.

In that year the commercial theater started in business. Designed by Frank Matcham, it specialized from the start in variety and pantomime seasons. It stands on Argyll Street, just off Oxford Circus, and adjoins what was the town residence of the Duke of Marlborough. A crinoline staircase, specially widened, still exists in the office block of the Palladium.

The original old building was pulled down in 1870 and a hall, the Corinthian Bazaar, was erected on the site. After further reconstruction, 1882-1884, the building housed the famed Henglers Circus and the present safety curtain shows the building as it was in those days.

In 1895 this was converted into an ice skating rink known as the National Skating Palace and in 1909 Sir Walter Gibbons acquired the premises and, after further structural changes, opened the London Palladium Music Hall.

There are two artesian wells beneath the theater from which water for domestic purposes is obtained from a depth of 420 ft. This is independent of the main water supply.

Now the theater has a staff of 250 and the total seating is 2,317, broken down into orchestra stalls (1,028), royal circle (597), upper circle (656), with the boxes providing an additional 36 seats.

The stage revolve is divided into three rings, a total of 32 ft. in diameter. The two outer rings can be revolved in different directions independently. The center of the revolve is also a lift. There is a sliding truck, electrically operated, the only one of its kind in Europe. The orchestra pit can be raised to the level of the stage, giving an apron stage of nine feet at its widest point.

The lighting and sound control systems were installed in a booth at the rear of the Royal Circle by Strand Electric.

This is the key theater in the Moss Empire chain headed up by Louis Benjamin.

In one interview, Benjamin said: "The Palladium is the last consistent variety theater in the world. Of course it is a hard policy to maintain in attracting the big names all the time."

"An artist appearing here often has to take less payment than he can get elsewhere. A big name can earn a tremendous amount in Las Vegas but has to be content with much less here. A big star can come here from packed shows anywhere in the world and it is still not guaranteed he can fill the Palladium."

"But the theater is respected worldwide. Jack Jones says the Palladium is spoken about everywhere. Tony Bennett is in love with the place. They all want to come here and play."



Back at the London Palladium (left) for a final run-through of the show which is due to open before the public in less than five hours, and Louis Benjamin has a chat with the headliner, Chita Rivera, one-time "West Side Story" star. Her booking at the London Palladium was an example of how Benji's "gambling instinct" over lesser-known acts pays off. Right, problems over the sound at the Palladium, so Benjamin calls a quick top-level conference with his executive assistant Les Cocks (left) and Palladium producer Albert Knight.



One artist, Dorothy Squires, who first appeared at the theater in 1946, made a dramatic decision in 1970. Feeling that promoters and producers had gone sour on her, she decided to hire the London Palladium herself and star in her own show and, by audience reaction, prove she was still very much a draw.

Within two days all seats were sold. She stepped on stage to a five-minute standing ovation. Afterwards she said: "If I never walk on stage again, tonight will have been worth it."

For many years, starting in September, 1955 the London Palladium was the setting for a network Sunday evening series of variety performances, again with top recording artists a regular ingredient. Many a time, half the U.K. population was tuned in to "Sunday Night At The London Palladium," a series which finally ended for good in 1973.

Now Louis Benjamin is the Palladium policy-maker and his view is that public taste now leans towards a big star set in a Las Vegas production, rather than the traditional variety format.

He says: "We try to match Las Vegas salaries as best we can, but the only way to get the top money back is by pricing seats accordingly. The money is there today if the stars are real giants. Young people will find the cash for whatever they want to see. They will queue up to pay as much as \$80 to see a Neil Diamond and quite likely if they could get another ticket they'd be back the following night."

His admiration goes to U.S. artists who spend huge amounts of money on production and promotion of an act, regarding the cash laid out as an investment. He particularly names the Carpenters, John Denver, Neil Diamond, and one-time Hollywood musical artists like Mitzi Gaynor, Debbie Reynolds and Chita Rivera, but he feels this is a general policy in the American show-business area.

For him, some recent Palladium attractions have added up to "presenting Las Vegas, but without drinks or gambling."

LOUIS BENJAMIN ON THE RUN

• Continued from page LB-4

At the Dorchester, Benjamin meets up with his wife and daughters, the Cabat family and Les Cocks and his wife. The champagne and brandy flow, pointing to a completely social occasion, but mid-way Benjamin and Cabat disappear for a quiet chat. Cabat carries an album by a group called Space.

Within minutes an important deal is set.

Pye is taking the U.K. rights to "Magic Fly," by Space. Cabat fills in background details. The group comprises four musicians, an Anglo-French alliance, and this is the first single. Produced in France by Jean Philippe Ilesco. The Benjamin-Cabat relationship is going to pay off again, for the record is destined to become an instant hit single in Britain.

Now it is back to the Palladium for "another opening, another show." Except this is very much a gambler's show, depending on first-nighters' commendations to build business through the next two weeks. The Benjamin limousine ploughs smoothly through the early-evening traffic and Benjie says: "That deal with Leon Cabat—you never lose the excitement of setting up a creative deal, breaking new ground."

"We did it early at Pye when we set up Golden Guinea, establishing the first pop-middle of the road budget label. The industry was doubtful but we had to make a go of it to exist as a company."

"You never know what is round the corner. But it's certain that video will affect all aspects of the music industry, whether it emerges in tape or disk form. It will intrude into all areas, hardware, software, publishing, manufacturing, distribution,

retail. It will encompass more facets of the industry than anything has ever done before.

"Of course the lawyers will have a ball, as contracts have to change to bring in video matters. We started out with three-page contracts, and now the standard contract is more like 40 pages. The day of the 150-page contract will inevitably come,

'Dear God, please send me a bastard with talent'

hustled along by video developments. When it really comes, inside five or 10 years, we at Pye are ready to meet video needs at all levels."

Still in the limousine, Benjamin plans his next working trip to the U.S. with Les Cocks. He likes to stick to his established routine. "No long trips, because I find 10 days is ample. Two or three days in New York, on record company business, then off on Friday to Las Vegas for the weekend to see acts, and

then Los Angeles, and back in London for the weekend. Avoid big business on the first day of jet-lag. Just catch up on mail the first day back in London."

In Vegas, if Frank Sinatra, Dean Martin, Liberace, John Denver or Neil Diamond are working, then he says it's always a pleasure to see them in action. That's enjoyment. But in business terms he'd rather see Bobbie Gentry, or Mac Davis, or Barry Manilow, or Ann-Margret—acts

which could fit into the Palladium/Moss Empire spectrum. "But drawing power and audience size in Vegas are no kind of guarantee that an act can happen in London."

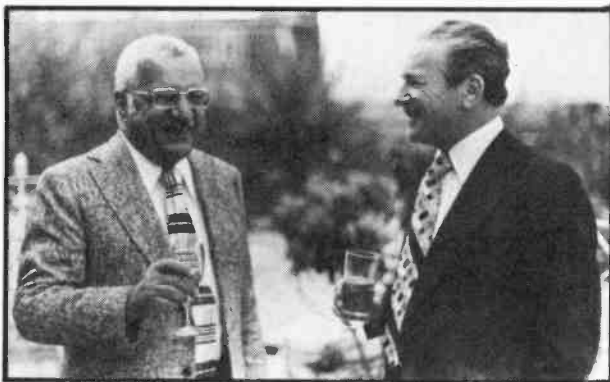
On to the London Palladium to see whether Chita Rivera's song-and-dance act, expensively created for the big stage, can "happen" in London. Benjamin has already picked up confirmation about bill-topping Palladium seasons for Bing Crosby and Liberace, the latter as far ahead as April, 1978.

He gets first-night problems, mainly over sound, with the first half of the show and takes drastic action to sort them out at the interval. But Chita Rivera works with superb energy, skill and style to earn a standing ovation. The looked-for "word-of-mouth" commendations start as the audience leaves the theater.

Louis Benjamin goes backstage to bestow congratulations on his star. He meets up with John Curry, U.K. Olympic ice-skating gold-medallist, who is to present a lengthy "theater on ice" at the Palladium soon. This involves some more business talk, particularly over Palladium facilities.

All that is left is a party hosted by Curry for Chita Rivera and then it is home, around 1 a.m., for Benjamin and his family. The newspaper reviews of Chita Rivera are to prove anything from friendly to adulatory and it is clear, come Tuesday midday, that box-office action is endorsing Benjamin's "gambling instinct" as promoter.

With involvement in so many aspects of the record industry and show business, Louis Benjamin never has an "easy" day. Just some that are less pressure-ridden than others.



It looks like a small-talk get-together on the balcony of the Oliver Messel penthouse at London's Dorchester Hotel but Louis Benjamin and Leon Cabat, head of Vogue Records, are tying up an instantly successful deal over U.K. representation of "Magic Fly" by Space.



It's now midnight and the Palladium opening is over but for Louis Benjamin there is always another opening, another show. So he takes time out to talk business with Olympic skating gold medalist John Curry, booked in for a long Palladium season under the promotional banner of Larry Parnes, one-time head of a rock and roll stable which included Billy Fury, Marty Wilde and Georgie Fame.

de nederlandse top 40

de enig echte nederlandse hitparade erkend door de N.V.G.D.

DE NEDERLANDSE TOP 40 IS SAMENGESTELD DOOR DE STICHTING NEDERLANDSE TOP 40 UIT GEGEVENS VAN HANDEL EN INDUSTRIE

deze week	voorige week	aantal weken	Titel - Artist - (Producer) - Componist Label & bestelnummer - Distributie	aantal weken
4	5	4	YOU TO ME - the real thing (j. rimson) chris amoo/e. amoo - 7n 25703 - vip	4
9	10	6	I'LL GO WHERE YOUR MUSIC TAKES ME - jimmy james & vagabonds (biddu), pye 14087, vip	5
5	6	4	MY SWEET ROSALIE - brotherhood of man (hiller) hiller/l. sheriden/m. lee - pye 7n45602 - vip	3
3	5	5	NOW IS THE TIME - jimmy james (biddu) biddu - pye 7n 45606 - vip	
		4	4 IN ZAÏRE - johnny wakelin (j. wakelin) - 45 pye 140 133 - vip	
		6	9 OH BOY - brotherhood of man (t. romeo) t. romeo - pye 7702 - vip	
		4	17 ISN'T SHE LOVELY - david parton (t. hatch) s. wonder - pye 140.190 - vip	

Representing in Holland:

- PYE
- VOGUE
- EMBER
- ROULETTE
- VANGUARD

- MELBA
- DESERT - MOON
- PYRAMID
- STAX
- BUDDAH

- CONTEMPO
- CASABLANCA
- DAWN
- GOLDEN GUINEA
- GOLDEN HOUR

- CRESCENDO
- V-KING
- LOISIRS
- COLLECTOR SERIE
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for the future
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as in the past.

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&
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and
BEST WISHES
to
LOUIS BENJAMIN
from
IRELAND



He looked in awe at the Palladium and said: 'One day I'm going to be managing director'

LOUIS BENJAMIN - A PROFILE

That Louis Benjamin is one of the most powerful and influential men in the entertainment industry at world level is beyond doubt. At a top executive level, his working life embraces the record industry, commercial television, live theaters, music publishing, a theatrical costuming empire and a thriving company of scenic designers.

His determination to succeed showed through when he took his first job, 40 years ago at the age of 14, as an office boy in the contracts department of Moss Empires' West End of London offices. At today's rate of exchange against the U.S. dollar, his weekly pay-packet added up to around 95 cents.

At the time, Moss Empires was a hugely successful theater chain, with showcases in most provincial centers through the U.K. and with the famed London Palladium as the internationally-rated venue which attracted the biggest names.

The story goes, and Benji himself doesn't deny it, that during the first week of his employment he had to run an errand to the Palladium, gazed in awe at its plushness and size and promised himself: "One day I'll be managing director here."

Today he is responsible for its booking policy, following in the footsteps of such as Val Parnell and Leslie Macdonnell. The Benjamin intuitive instinct, developed over many years, for what is good boxoffice, has led to triumphs not only for top singers and comedians, predictable Palladium fodder, but also for "cross-over" acts in the Shirley MacLaine and Debbie Reynolds category.

Benjamin, born in a slum area of Stoke Newington, October 17, 1922, is the son of a cobbler. He recalls: "We were as poor as could be. My parents would probably have cheerfully starved if it would have helped me become a doctor or a lawyer, but I wanted to get straight out to work."

In fact, he was given a small raise of salary after six weeks. Not for years was he to get involved with the record industry, another great love of his life. When he left school, early but with ambition, his teacher wrote: "He is a good and keen worker, regular and punctual in attendance and his conduct has been uniformly good. I sincerely hope he will get a post with real prospects, for I had hopes of his ultimately getting into the Civil Service."

At Moss Empires, with more than 30 theaters on the books,



Benjamin goes over telephone calls and correspondence with secretary Maggie Phillips at Pye before departing to another of his offices, this one at Moss Empires' headquarters in Cranbourne Street, central London.

Another office, another secretary. This is Benjamin's headquarters within the Moss Empire organization, where his personal secretary is Brenda Carr. The Benjamin appointments diary has to be maintained in duplicate at both Pye and Moss Empires.



Benjamin took letters by hand to save postage because all the agents were in the West End of London and there were thousands of contracts involved in all the Moss bookings. He was promoted to junior clerk and he remained in the heart of London when the Moss organization generally was evacuated to the countryside on the outbreak of World War II.

Because of the manpower shortage, he was pushed up to become trainee assistant manager at Finsbury Park Empire, following up as assistant manager at Penge Empire, New Cross Empire, the London Hippodrome and Liverpool Empire. Then service with the Royal Armoured Corps interrupted his career for nearly four years.

Afterwards he went to the London Palladium as second assistant manager; then first assistant manager, then to the Victoria Palace first as assistant manager then boxoffice manager. He also worked as assistant manager and relief manager at the Prince of Wales and the London Hippodrome.

But he says now: "A real turning point came when in 1953 I became general manager of the Winter Gardens in Morecambe. That gave me experience not only in the 3,000-seater theater but other responsibilities with the fairground, the car park, wrestling promotions, Sunday concerts and the ballrooms. It meant working 84 hours a week, but I still found time to marry my wife Vicky, a dancer who had come to the Victoria Palace for an audition."

They married in 1954 and now have two daughters, Reica and Diane. The Benjamins live in a luxury flat in Hyde Park Gate, in easy reach of Benji's various offices and headquarters.

In January 1959 Benjamin started his long and triumphant association with Pye Records. His first appointment was as sales controller and he moved upwards as assistant general manager, joint general manager, general manager (1962), managing director (1963) and now chairman. Chairman of Pye since December 1973, he has also recently been appointed one of two deputy chairman of ATV Corp., the other being Jack Gill.

He says he is essentially a "day person" rather than a night person. This means an early start to the day and, if he can help it, not too much activity in the evenings. Generally speaking, the record industry starts earlier than the theater business, but he still manages to mix the two.

Benjamin says: "In the theater side, the thinking is almost intuitive in terms of calling on one's own background and experience. Obviously you can't win 'em all, but generally speaking in terms of the light entertainment world, you can stay around forever, just as long as you keep in touch."

"On the record company side it is the same in terms of negotiating deals. But when it comes down to artists and product, then it's very different indeed. I don't know a single man who can keep tabs on all the new things that are happen-

(Continued on page LB-13)

HOW BERMAN'S AND NATHAN'S SOLVED A MONSTER PROBLEM

One important theater-related aspect of Louis Benjamin's working day is his chairmanship of Berman's and Nathan's which, with Monty Berman as managing director, is the biggest and busiest theatrical, film and television costumer in the business.

The company is headquartered on Irving Street just off Leicester Square in London's West End, and it also has a huge five-floor Camden Town warehouse. Such is the company's reputation that most top stars have been fitted out from its wardrobe as have countless film and stage productions.

Financially speaking, the company has recently shown a great turnaround in profit terms. It has a stock of well over a million costumes, ranging from gowns and uniforms of days long gone to futuristic outfits such as have been used in all the James Bond movies.

Other recent major movies handled by the experts of Berman's and Nathan's include: "Dr. Zhivago," "Oliver," "Cleopatra," "The Three Musketeers," "The Lion In Winter" and tv series such as "Jennie," "Upstairs And Downstairs" and "Edward VII."

Hollywood movie bosses go to Berman's to dress films and barely a day passes without a consignment of costumes being exported somewhere in the world. Today Berman's and Nathan's has offices in the U.S., Germany, France, Italy, Spain and Holland.

One typical week for the London-based staff of 200 included work on eight new movies, including "A Little Night Music" on location in Vienna and 20th Century-Fox's "The Other Side Of Midnight," the latest Bond epic, plus 7,000 uniforms ready for air-freighting to Holland to "dress" the Richard Attenborough-directed "A Bridge Too Far." At the same time, 1,000 Napoleonic costumes were being shipped to Hungary, along with 2,000 17th century outfits going to Munich for tv and some ancient Greek "gear" on its way to France.

Louis Benjamin maintains daily contact with Berman's and Nathan's. As with all the other areas of his working life, he takes a keen interest in all the details. He relates how the cleaning bill, for instance, is well in excess of \$60,000 a year. That same attention to detail has helped boost the company's profitability.

At the company's warehouse there is a framed letter from Charles Dickens, dated February 28, 1848. It reads: "Circum-

(Continued on page LB-14)

Congratulations

LOUIS

AL SHERMAN

The story of Pye Records is a bizarre one. It involves roofing felt, vacuum cleaners, the London Symphony Orchestra and a handful of rakish executives lead

by a high school drop-out with a puckish sense of humor. But because this unlikely combination has led to the building of an international giant in the disk world during the past two decades, it is also a story of consummate success.

In the beginning there was a New Zealand businessman named Hilton Nixon who, along with his assistant, a young woman named Madeline Hawkyard, ran an import-export business from a small office in the Haymarket, just around the corner from London's Piccadilly Circus.

One of Nixon's main lines was roofing felt, which he exported under the brand name "Nixa." This was in the early '50s and Britain's recording industry was slowly beginning to flower again after World War II. Nixon was a classical music enthusiast and he wanted a part of the disk action; so he added a small record label to his other business activities. The outfit needed a title, and as neither he nor his assistant, Miss Hawkyard, could think of anything on the spur of the moment, they called it the "Nixa Record Company." If the name was good enough for bestselling roofing felt, it was good enough for records.

The new label thrived in a small way; Hilton Nixon recorded cuts of the Royal Philharmonic, the London Philharmonic, and the London Symphony Orchestras—all prestigious names, then as now; but he needed more capital to expand. The pop market in Britain was growing and among its brightest rising stars was an independent outfit named Polygon Records, owned jointly by producer Alan A. Freeman and impresario Leslie Clark, whose daughter Petula Clark was already a British heart-throb on the radio and recording scene. Nixa and Polygon merged.

With a small but important section of the classical music market under its belt, coupled with hits by Pet Clark and Jimmy Young—now a top British disk jockey—the Nixa-Polygon outfit thrived, and began to attract the attention of other, larger companies which also had eyes on the growing potential of the record market. One of these was the electronics from Pye of Cambridge, and in September 1953 Pye made a successful bid and bought out Nixa-Polygon, at the same time signing up its executives Nixon, Freeman, and Hawkyard. The new amalgam was even more successful than before, for the Pye of Cambridge group including a record pressing plant, owned by Caledonia Investments and based at Mitcham, Surrey, a few miles from central London. So now Pye-Nixa, as the new company became in January 1954, was

PYE RECORDS—THE COMPANY THAT CONFOUNDED THE ESTABLISHMENT

into larger premises, a converted private house in Chandos Place, and really knuckled down to selling records. The London record industry

"establishment" watched the energetic newcomers with interest and a little apprehension. A standard gag aimed at Cocks and his sales team was: "O.K. They may sell records—but would you buy a used vacuum cleaner from them?"

And sell records they did, not only in Britain but throughout the continent—under the aegis of Harry Castle, the present day export director, who had joined Pye just before Les Cocks in 1956. One great boost to sales came when Pye pioneered an innovation in the U.K. industry—one of several "firsts." None of the major companies had so far wanted to risk branching out into the stereo field, newly popular in the United States. Pye Records took the bit between its teeth and turned part of the Mitcham plant over to pressing stereo disks. Despite the dire predictions of the doom merchants, the public took to the new product instantly.

At this time, Pye's major pop artist was an ex-jazz banjo player named Lonnie Donegan, who back in 1956 had been signed by Alan Freeman. Donegan's personal contribution to world recording history is a huge one; while playing with the Ken Colyer and later the Chris Barber traditional jazz bands in the early part of the decade, he had led small combos within the bands which he called "skiffle groups," after a term coined in the '20s by black American musicians.

Donegan drew on the repertoires of black blues singers such as Leadbelly, Blind Lemon Jefferson and Mahalia Jackson for his material; he even took his first name from the great Southern guitarist Lonnie Johnson, with whom he shared a platform in London. In 1956 the Decca Record company in London released a recording they had bought outright of Donegan's skiffle group playing a Leadbelly number entitled "Rock Island Line." It became a smash hit not only in Britain but also, rather surprisingly, in America, where it was the first British post-war pop hit to reach the top of the charts and sell over a million copies. Soon a skiffle craze was sweeping Britain, as youngsters all over the country formed their own groups—usually consisting of guitar, washboard percussion, and tea-chest bass—and desperately imitated the high-pitched and abrasive voice of Donegan.

Freeman had seen Donegan's potential before, as he puts it, "Decca realized what they'd got." He signed the artist, and over the next few years produced smash hit after smash hit with him. To cope with the new wave, Pye Records had to think fast; their distribution was the weakest point of their organization. In May 1959 Les Cocks produced Pye innovation

an autonomous unit beholden to no-one but its distributors and, of course, the record-buying public—it had talent, recording studios, administrative offices and a pressing plant.

By 1956, the parent company had sufficient confidence in its offspring to allow the use of the internationally known Pye logo on record labels and the 'Nixa' appellation was dropped, although the title is still registered with the Pye Group. Hilton Nixon, creator of the by-now famous name, left the company the same year.

But as one executive left, another—destined to make an even greater contribution to the record industry—joined. He was a young sales representative named Les Cocks, who until then had been highly successful in distributing Hoover vacuum cleaners to the housewives of southeast England. Over the next few years Les Cocks was to lure the more vigorous of his Hoover sales team into his new profession, among them Tom Grantham and Roy O'Dwyer—still top executives with Pye Records.

Freeman, Cocks, Hawkyard and their colleagues moved



Another Royal Variety Performance shot of Louis Benjamin, this time welcoming Dame Vera Lynn, long-time recording artist and "Forces Sweetheart" during World War II. They are examining a commemorative all-star album celebrating 25 years of variety performances in front of royalty, and in aid of charity, at the theatre.

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IS IT TRUE WHAT BENJI? Some of his and colleagues recall the

TITO BURNS, one-time jazz accordionist and now a leading U.K. promoter, booker and agent:

"When Louis Benjamin waxes enthusiastic over someone, he really lets himself get carried away. Just recently I told him I hadn't seen the John Curry Ice Show at the London Palladium. He said: 'But you've got to see it straight away. John Curry, he's . . . he's just like a world champion!'"

"And it took Les Cocks, Benji's personal assistant, to tell him: 'That's probably because he is the world champion.'"

"Benjamin also has a nice wry style when it comes to getting a point across. When I was presenting Paul Simon at the London Palladium, Maurice Oberstein, the managing director of CBS in London, wanted to see the show and asked if I could get him the Royal Box for the evening.

"Ron Swift, the Palladium general manager, said that was probably okay, as Louis Benjamin was out of town and wouldn't be using it. So we booked Mo Oberstein in the box for that performance.

"But on the day of the show, Louis Benjamin came back, rang me and asked if I'd join him in the box for the performance. I had to tell him that he didn't have the box and that Mo Oberstein had it for the show.

"So we had this strange situation of the head of CBS sitting in the Royal Box and Louis Benjamin, head both of the rival Pye Records and the boss of the Palladium, sitting with me in the front stalls in his own theatre.

"At the final curtain, Louis turned to me and said plaintively, with a glance up towards Oberstein's exalted perch: 'Do you think he'll let me in for a drink?' "

* * *

ALAN FREEMAN, Australian-born disk jockey who found fame in London with the BBC and who recently celebrated 25



number two. He organized a fleet of vans, with salesmen-drivers, to form the home sales force, which whisked newly-pressed product from the Mitcham factory to every corner of Britain within a few hours of each release.

The home sales force brought another great advantage to Pye Records; it meant that every retail outlet in the country had a direct link, through its servicing representative, with head office and Les Cocks. This very personal touch has played an important part in Pye's success ever since.

That same spring of 1959 brought the greatest turning point in the history of the company so far. The booming Associated TeleVision company—ATV—bestowed the ultimate accolade on the relative newcomers by bidding for and buying shares in Pye Records. By December of that year they had ac-

quired 50% of the company, and the whole venture was so successful that in July 1966 they bought the final 50%, and Pye Records became a wholly owned subsidiary of the ATV Group.

But to the Pye team the most important aspect of the 1959 deal was the coming of a new joint general manager, to serve alongside Roger Threlfall, a former Pye of Cambridge man. His name was Louis Benjamin who, unlike Threlfall, Cocks and all other executives apart from Alan Freeman, had a wholly entertainment-world background. Gradually Louis Benjamin became the dominant personality in Pye Records' continuing development, and has been the undisputed leader of that development ever since.

(Continued on page LB-17)

ATV-A MAJOR INTERNATIONAL PUBLISHING FORCE

As joint chairman of ATV Corporation, Louis Benjamin takes a special interest in the activities of ATV Music, which to a large extent feeds Pye Records production department. Started seven years ago, ATV Music has subsequently established itself as one of the U.K.'s leading publishing outfits. In 1977 it again figured among Britain's top five publishers, and further diversified by acquiring a controlling interest in the leading French company Allo Music, whose artists include the Greek singer Demis Roussos, star of a string of hit records which have won him a worldwide following.

As a company ATV Music both acquires catalogs and encourages young writers to develop their talent in a way that gives them artistic freedom and a guidance that can further the placing of their material.

Managing director Peter Phillips says: "We like to think we have a home for writers, a place where they can work on ideas and meet other writers. From this has come a good atmosphere of cooperation and some extremely fruitful material. When we believe in a writer we back him all the way, and our creative director Len Beadle is always around to give encouragement and advice."

At ATV Music such British writers as Miki Anthony, who recently signed a recording deal with EMI's MOR Division; John Hawkins, who co-wrote the London hit musical "Canterbury Tales" and Richard Hill, his co-writer on the show and now writer of the music for the tv series "Will Shakespeare," flourish alongside Tony Hiller, co-writer of the Brotherhood of Man bestseller "Kisses for Me."

Other ATV writers include Gerald Flashman, a talented young singer-composer who has just completed his first album; Irving Martin, who has written the theme for the new "Saint" series, and J. Vincent Edwards and Simon May—both hit singers in their own right.

This year the company acquired U.K. representation of the important musical catalogs of Neil Diamond and has negotiated deals with Barry Mann, Cynthia Weil and Bob Gaudio.

The Northern Songs catalog continues to be a successful element with Beatles compilation albums, re-released Beatles singles and major hits scored by Paul McCartney's Wings band.

Film and, of course, television scores figure heavily in the activities of ATV Music, and scores from "The Eagle Has Landed" and "Cassandra Crossing" have been published, as well as music from Lord Grade's "Moses the Lawgiver," "Jesus of Nazareth" (Continued on page LB-11)



Yet another sales landmark for Pye Records and for Louis Benjamin. This time the recipient group is Mungo Jerry, whose hits on Pye-owned label Dawn included "In The Summertime," "Baby Jump," "Lady Rose," and "Alright, Alright, Alright." Pictured on the left of Benjamin is former Pye executive Geoffrey Bridge, now director-general of the British Phonographic Industry, the U.K. industry organization which awards silver, gold and platinum disks and cassettes. Second from left is Mungo Jerry producer Barry Murray.



A togetherness shot of Pye boss Louis Benjamin with international headliner Petula Clark. Dating back to the mid-1950s and the Pye Nixa link, Pet Clark had tremendous sales success, with early career-boosts like "Suddenly There's A Valley" and "With All My Heart" leading on to smash hits like "Sailor," "Downtown," "My Love," "This Is My Song," and "Don't Sleep In The Subway."

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NOVEMBER 1, 1977 BILLBOARD

THEY SAY ABOUT

how business friends with wit and wisdom of Louis

years of broadcasting:
"I once took Louis Benjamin out to lunch on the strict understanding that he would not plug any records during the meal. For three and a half hours we chatted about general topics.

"Then we left the restaurant and he hailed a cab. We shook hands and he got into the back seat. At the very second the taxi pulled away he whipped down the window and shouted: 'Don't forget Petula Clark has a great new single out this week!'

"I'm also convinced of the truth of the story that Benji had a promotions man, who had better remain nameless. One day this character dashed into Benji's office and triumphantly announced: 'We have nine records in the Top 10!'

"Benji reportedly just scowled and snapped: 'Well, who has got the other bloody one?'"

* * *

GEOFFREY EVERETT,



A Louis Benjamin blast-from-the-past social event with business overtones, or business event with social overtones. Those pictured (left to right) and the jobs they then held: Rex Oldfield, Sugar Records; Frank Wientrop, Disney; Larry Yaskiel, European director, A&M; Ian Ralfini, managing director Warner Brothers Seven Arts Records, U.K.; Mike Sloman, managing director, Festival Records, U.K.; Tony Pike, managing director Teepee Records; and Louis Benjamin.

former chief executive of Radio Luxembourg, now managing director of MAM:

"I have six specific points to make about Louis Benjamin and they are as follows:—

"1. Never go to the toilet during contractual discussions (Continued on page LB-14)

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over the past
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BENJAMIN IN ACTION



It took just 15 minutes for Louis Benjamin, as chairman of Pye, and Wes Farrell, president of Chelsea Records, to clinch a major deal for the U.K. and Eire. Benjamin, pictured here with Farrell, recalls: "We met in the Polo Lounge of the Beverly Hills Hotel and I'd say it was the fastest deal I've ever done. Everything raced through without a hitch."



Party time for one-time Twist king Chubby Checker (right) at a Pye-hosted shindig, with Louis Benjamin managing a smile for the camera while MCA boss Mike Maitland makes a quick call to New York.



Once again, Louis Benjamin the party host, this time at a get-together in honor of Nelson Riddle, in London to visit the Pye headquarters. Picture shows (left to right): Jack Dorsey, a&r chief, Alshire Records, U.S.; Benjamin; Al Sherman, head of Alshire Records; Nelson Riddle; and Monty Presky, head of Damont Records, U.K.



An annual event at the London Palladium is the Royal Variety Performance, organized by Sir Bernard Delfont in aid of theatrical charities, and it is always supported by royalty. Picture shows Her Royal Highness Princess Margaret learning backstage information about a Palladium production from Louis Benjamin. Between them in the background is Lord Snowdon, the one-time Anthony Armstrong-Jones, who married the princess.



Another "royal" occasion for Louis Benjamin. He escorts Her Royal Highness Princess Anne to her seat for a London Palladium performance.

PUBLISHING FORCE

• Continued from page LB-9

reth" and the forthcoming "Will Shakespeare." The company also has several of the songs on the hugely successful "Muppet Show" album, which soared into the British charts following the huge success of the tv series.

Within a short seven years of life, ATV music has established itself as a major force on the international music publishing scene. Earlier this year its existing offices in New York and Los Angeles were supplemented by the opening of an office in Nashville by American head Sam Trust, an event attended by Peter Phillips and ATV Music Chairman Jack Gill.

Credits

Editor, Earl Paige. Editorial coordination, Mike Hennessey, European Editorial Director and Peter Jones. U.K. News Editor, Art. Salvatore Scorza.

CONGRATULATIONS, Louis Benjamin!

The Belter family enthusiastically joins the commemoration of your 40th Anniversary as tops in world-wide show business, wishing you the best.

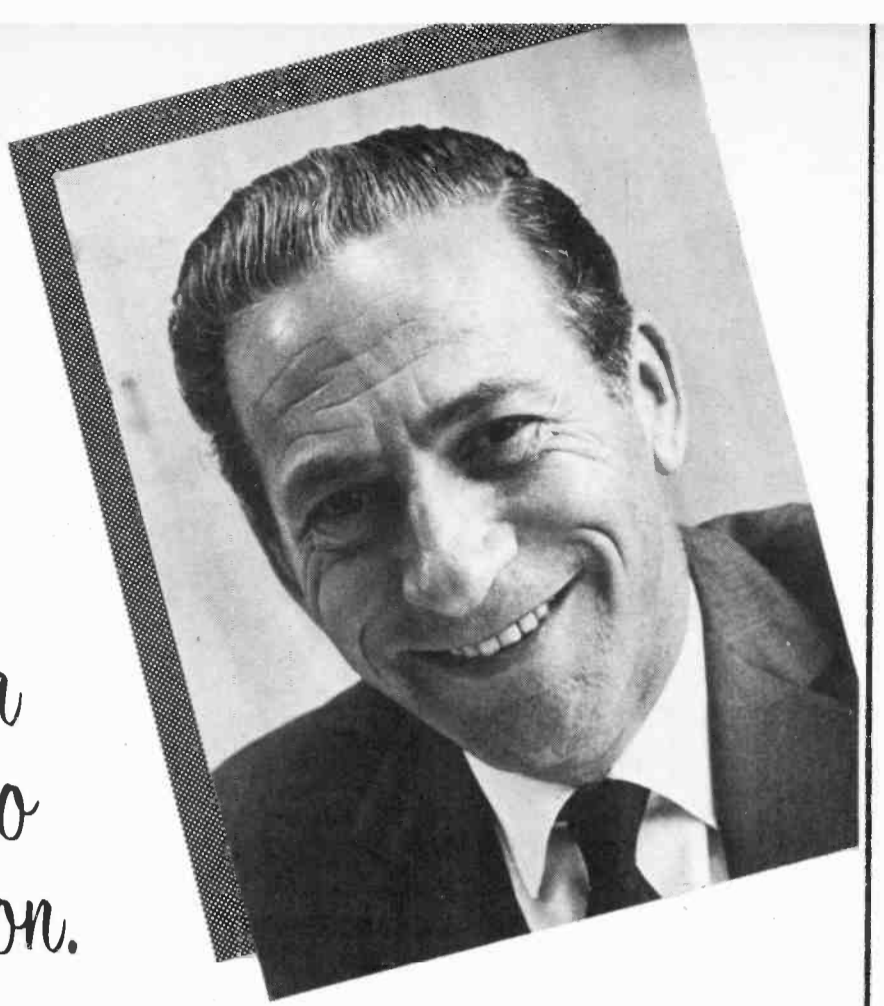


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BENJAMIN-A PROFILE

• Continued from page LB-7

ing in the record business and be capable of judging all the fields of music.

"That's not taking into account classical music. A record company has to have a separate classics expert. But in records, you have to have younger men who are conversant with the different areas and angles. It's vital to have these fellows as advisers. That's what I find important. It is a matter of delegation, but perhaps more a matter of control. I have no control, because there will always be trivial clashes of personality within my team.

"When I got into the record business, I knew nothing about it at all. Nothing. At my interview for Pye, they asked me what I thought of Lonnie Donegan. I said he could just about do well at a Sunday concert in Morecambe. Of course from 1956 on, for years, he was one of the biggest record sellers in the business.

"Then I was asked about my views on direct distribution in the record industry. All I could do is answer with a question—'First, could you please tell me what indirect distribution is?'

"But the job was there. I could have gone either into the record company, or into the bowling alleys department or into Muzak. I took the record company and it was a million-to-one shot that ATV later bought up the theater group I'd just left. It was to give me this unique opportunity of being involved at top level both in records and in live theaters."

Benjamin found there was a lot of mystique about the record business, but he took up an immediate personal stance. "Melody, as far as I was concerned, was in. That's always been the big thing. Melody registers even when I'm listening to music I'm said not to understand."

He became a firm supporter of spoken-word records, particularly in the comedy field, culling big sales from recordings by Tony Hancock and from the television series of "Steptoe And Son." He says now: "I was only too aware of the mass of public opinion against this form of recording, but we sold it. We did a 'Face to Face' series in which John Freeman conducted serious in-depth interviews with famous people.

"I look ahead and find it hard to see specific developments in the music field. Six months ago, punk was a dirty word, but now it is accepted. The stage show 'Hair' was originally considered highly erotic, but compared with what we have on stage today it seems more like Mary Poppins.

"Then you think of early Elvis Presley records being banned and consider what we have on records today. Certain elements of stage shows wouldn't get near the London Palladium. And there are certain records we certainly would never release at Pye. Freedom from censorship means you set your

(Continued on page LB-14)

LOUIS BENJAMIN

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to the music industry
are only surpassed by
the number of wives
had by King Henry VIII.
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IS IT TRUE, BENJI?

• Continued from page LB-9

with Louis Benjamin. While you are relieving yourself, he'll be relieving you of a few points from the proposed royalties.

"2. Experienced friends try to end lunch appointments with Louis Benjamin by 2:00 p.m. to avoid him announcing that he has to be at the hairdresser's by 2:15.

"3. When negotiating with Louis Benjamin remember that you will not win many points, but you will rarely get hurt.

"4. He's too petite to be crooked.

"5. Miki and Griff, Millican and Nesbitt and the Paper Dolls give proof of Louis Benjamin's golden touch. They were all turned down by Tamla/Motown!

"6. He is a guy with a great sense of humor and a high degree of fairness and integrity and the only stroke he has ever pulled is in pretending that he doesn't sit on cushions in order to see out of the windows of his Rolls Royce."

* * *

ALAN A. FREEMAN, talent-spotter and producer, involved from the start of the Pye Records story, formerly with Spark Records in London and now heading up new indie Spiral:

"Louis Benjamin mixed a great ability to find hit product with what I'd call an unruly sense of humor. In the days when the recording industry was still very much geared to songs and tunes rather than groups and personalities, his knack of finding hit material was really important.

"We on the production side used to rib him about his television-watching habits. Whenever a new series started, Benji would be at home, glued to the screen. In fact, he was theme spotting. One classic result of this devotion to duty was the Johnny Keating 'Z-Cars Theme.' None of us saw the potential of the tune, but Louis was adamant that we produce it and a few weeks later it was in the charts.

"And he was always on the lookout for likely material when traveling abroad. He came back from Japan with the tune 'Sukiyaki' and said it would be ideal for Kenny Ball. I produced it with Kenny and again we had a smash hit.

"As for that weird sense of humor, he seemed to vent most of it on me in the early days. I remember one gag which I later learned had been cooked up by Benji and Les Cocks between them.

"I was producing Lonnie Donegan, among other artists, and I got a phone call from David Platz, Lonnie's publisher, one morning. It was my birthday and to my surprise David told me that Lonnie had left a suit-length of cloth with his tailor as a present for me. Could I ring them and arrange for my measurements to be taken? He gave me the phone number and I rang it and told them who I was and that Lonnie had suggested that I come in for measuring up.

"The people at the other end were not amused. They were

an extremely dignified firm of undertakers—or morticians, as the Americans call them."

* * *

TONY HILLER, songwriter and producer, manager of Brotherhood of Man, Pye group which won the 1976 Eurovision Song Contest with "Save Your Kisses For Me," an eventual multi-million seller worldwide:

"In his negotiations with groups, in my experience, Louis Benjamin is a very tough man but a very fair man. Once a group is in his stable he looks after them impeccably. He takes an interest in everything that is going on. He does the obvious, but in exactly the right way.

"In his relationships with the continental record market he is without peer, a really great European in that respect. His sub-licensees are obviously chosen with care and as a result are marvelous. The massive continental sales of 'Save Your Kisses' must have been helped enormously by Louis Benjamin's technical groundwork."

* * *

DAVID JONES, press representative of the Variety Club of Great Britain, for which Louis Benjamin gives up much spare time:

"He is a very active vice-president and as such is one of our most important members. He is continually helping in a practical way, such as promoting dinner balls, or producing the cabaret at our annual dinners, and that kind of thing. The Variety Club charitable cause is obviously very dear to his heart and he really works for it."

* * *

TOM GRANTHAM, Pye special projects director:

"On August 24 this year I celebrated 18 years with Louis Benjamin and Pye Records. During that time I've been given exactly 18 different job definition titles. It's been a long and happy association working WITH Louis Benjamin; sometimes he asks me to work FOR him."

* * *

MIKE MAITLAND, MCA president:

"I'll always remember Louis as the toughest negotiator I've ever been involved with. Once in 1968, when I was with Warner Bros., we had a meeting in New York to set a new distribution deal. Within 15 minutes, we came to a deadlock and he walked out.

"We had a good relationship in the early days and I still remain in contact with him."

BENJAMIN-A PROFILE

• Continued from page LB-13

own limits. It's not a matter of sitting in judgment, just knowing your own limits."

Benjamin emerged undisputed victor following a difference of opinion after the very first record company audition he at-

tended. The artist was Emile Ford, with his group the Checkmates, and one of the songs laid down appealed greatly to Benjamin who admits it was not his responsibility to make demands about product for release.

"But I really stood up for this song 'What Do You Want To Make Those Eyes At Me For?' In the end, this producer, who shall remain nameless, agreed to let it go out as the 'B' side. But in the end public demand meant it was switched to the top side and it was a multi-million-selling No. 1, and on the U.K. charts for 17 weeks."

Though Louis Benjamin tries to organize his life along planned lines, he finds the constant travel is a problem. Jet lag is hard to counter. "Major decisions made in stress and tiredness are likely to be bad decisions. At all times you have to keep certain basics clearly in mind. For instance, you have to be always aware that 18% is a lot more than 10%. But I find there is a kind of reflex action built inside which is a safeguard against stress and pressure."

He knows that success breeds success. "If you are successful, people will give you that much more. But in record company terms, we have to guard against letting the company get too fat. We have to make sure we're not over-extended. Expansion has to be in line with ability to properly accommodate existing agreements. When there were just a few companies in the U.K., but a lot in the U.S., we could live off the license deals and off-shoot things like music publishing. Now we have to come up with our own product, at a price with which we can live.

"If the price is wrong, it's easy to find you have a greatly increased turnover, but no profit. We have to strike a balance between licensed product, home-grown product and distributed product.

"It would be impossible just to depend on product which you have for just a limited period on license. You could wake up one day and find you have no catalog at all."

MONSTER PROBLEM

• Continued from page LB-7

stances have arisen which have led to the abandonment of the contemplated amateur performances. You will therefore proceed no further with the dresses at present. I hope that five pounds will be sufficient compensation for your troubles and charge. Yours, Charles Dickens."

Just 129 years later, Berman's and Nathan's was required to come up with an 8 ft. 4 in. walking, talking hairy monster for the U.S. box-office smash movie "Star Wars." After weeks of experiment by the company's team of experts, the problem was solved by using one of the tallest men in Britain, adding 12 inches to his height with built-up boots, then covering him in a skin made of angora and knitted yak hair. The yak hair is imported into London to make theatrical and "civilian" wigs.

HIT HIT HOORAY!

Louis and Pye are with us in ~

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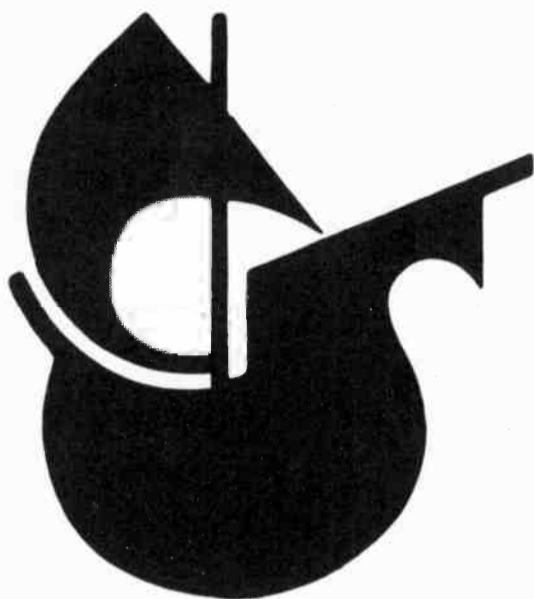
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Sweden ~ Sonet Grammofon A.B.

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...the ship that came sailing in

Dear Benji:

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PROFOUND AFFECTION FOR YOU.
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SALUTATIONS GALORE,
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ROYALTY FOR YOU TO PAY FOR U.K. RIGHTS TO MY FORTHCOMING
SMASH HIT L.P.—“HOW TO TOILET TRAIN YOUR PET PLATYPUS.”**

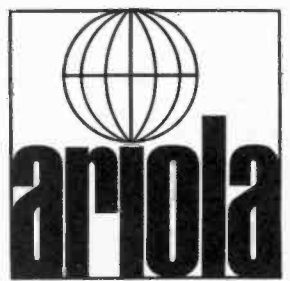
CONGRATULATIONS

ON YOUR 40TH

MORE THAN 10 YEARS IN ONE BOAT STILL HEADING FOR NEW HORIZONS



MONTI AND ALL AT



• Continued from page LB-9

In the year of his arrival, album sales doubled over the previous 12 months—a result of the hard-selling techniques of the company sales team. The company, too, was expanding fast, and in October, 1960 it moved to its present headquarters in ATV House, hard by London's Marble Arch; to celebrate the move the entire basement area of the building was converted into recording studio complexes—still the most up-to-date in Europe.

In the winter of 1959-1960, Benjamin was ready to innovate in his own right. The Pye repertoire included jazz, classical, dance music, country and folk as well as pop; the new general manager conceived the idea of re-releasing the most popular material on budget price albums—the first time a British major company had done so. The result was the Golden Guinea range, which also became the first British record label to advertise on commercial tv. Its success was astounding, and soon the other majors were following Pye's lead. The pop side continued to boom, and Pye Records had a continuous representation in the British top 20 charts.

According to more than one Pye executive, this rapid growth was largely the result of Louis Benjamin's personality. He had a quirky sense of humor which manifested itself in practical jokes, even at the most serious moments; his colleagues followed his lead and the result, as one put it, was that "the atmosphere was never too tense, never too stressful. We enjoyed ourselves, we were bucking the establishment and winning, and under Louis we were almost like a tight-knit family."

Louis Benjamin made frequent trips abroad to the States and Europe, and his personality induced confidence wherever he went. Soon the Pye International label included releases by Aristocrat, Colpix, Chancellor, Caprice, Joy and other leading American and European labels. The Golden Guinea material included product from Miller International, Screen Gems, Elektra and Disney, plus interesting home grown material, particularly in the jazz field.

On a trip to Los Angeles in late summer, 1961 Benjamin scored his biggest overseas success so far by scooping the British industry and acquiring the license for Frank Sinatra's Reprise label. And Sinatra in turn saluted Benjamin's team by recording his album "Great Songs From Great Britain" with Pye technicians and artistic control—his first British recording session.

Later in 1962, Pye began its drive to present and establish British artists in America by opening its first stateside office in New York, where its affairs were handled by Irving Chezar; a Los Angeles office followed, under the control of Sam Trust, and in 1977, Trust set up Pye's Nashville headquarters.

At the same time, Pye has continued to develop its worldwide coverage in Australia, Germany, Scandinavia, Holland, France, Spain and Italy, with resulting wider exposure of its leading contract artists in the international field.

By 1964, with Louis Benjamin as managing director, further expansion took place in the international field; British artists such as Sandie Shaw, the Kinks, the Honeycombs, and the Searchers all scored on the U.S. charts, and Benjamin secured licensing rights to further leading American labels, among them Hickory, Autumn, Chess, Checker, Argo, Crown, Scepter, Dimension and Cameo-Parkway.

In 1965, as the result of another Benjamin trip to the States, the Warner Bros. label was taken over for British manufacture and distribution, and the company renewed its agreement with the leading French Vogue label and made major launchings of continental stars to augment its international catalog with Durium and Hispavox.

The results of this expansion of international catalog meant chart success in Britain for many top American artists, among them Frank Sinatra, Herb Alpert, Dionne Warwick, the Shangri-Las, Dean Martin, Sammy Davis Jr., Trini Lopez, Chuck Berry and Bo Diddley. And the high quality of Pye's London studios was gaining a wide reputation too; among international names to use them were Dionne Warwick and her musical director Burt Bacharach, Sammy Davis Jr., Petula Clark, Françoise Hardy, Chubby Checker and Bobby Rydell.

With the completion of ATV's buying into Pye Records in 1966, considerable expansion was begun at the Mitcham plant—expansion which continues steadily today. Eighteen Swedish Alpha presses were installed and by the end of the year the highest weekly turnout of 7-inch disks was 350,000, and the highest figure for albums was 95,000—both figures being well within the capacity of the factory. The plant pressed for many countries throughout the world, and by 1968, when the company held its international sales conference in London, more than 40 representatives attended from 21 different countries.

By then Pye's earnings had increased tenfold over the previous four years, and twentyfold in the U.S. alone. This latter figure was helped by the launch in America of the celebrated Golden Guinea "Collector" series of classical albums, while the budget priced Marble Arch series was making inroads into Continental classical sales.

With the advent of the seventies, the Pye organization continued to break new ground, particularly with the setting up in 1970 of its tape division, Precision Tapes. To head the new division, record sales expert Walter Woyda was brought in; today, with Louis Benjamin as chairman, Woyda is managing director of both the record and tape divisions.

Another Benjamin success was signing a deal with Festival Records of Australia through the late Mike Sloman and Fred
(Continued on page LB-18)

'While his back was turned, we swiped his trousers'

Back in the late '50s, when he first joined the young Pye Records organization, Louis Benjamin had as his two closest colleagues Alan A. Freeman and Les Cocks. Freeman, former a&r chief for Pye, now heads the indie, *Spiral*, but still arranges and produces for his old company. Cocks, after a five-year break as television producer within the ATV group, is back at Pye as executive assistant to chairman Benjamin. Last week they paid tribute to their chief, and recalled some of the lighter moments of the early days:

COCKS: I think Bernji's first job with Pye was selling brown paper. Someone in packaging—our offices were very small back then—had ordered too much of the stuff, and it was suggested that Benji should sell off the excess. I don't think he ever managed it—it was his only sales failure. When he came into the company he was offered three alternatives—to head the bowling side, the Muzak side or the record side. He said he chose records because he couldn't bowl and he didn't like Italian food. . . .

FREEMAN: He could have been a great "Monty Python"-style scriptwriter if he hadn't come into records. Once I remember I had bought a suit and had it delivered to the office. I came in late that morning and there was Benji at the a&r meeting wearing a new suit which didn't quite fit him—very unusual for him. The meeting went on very seriously for a good half an hour before I realized he was wearing **my** gear.

C: I think that was in retaliation for a gag we once played on him, when he was working under Roger Threlfall. Benji had had a suit delivered to the office, too, and he decided to try it on. While his back was turned, we swiped both pairs of trousers. He was standing there in shirt and tie and underpants when Threlfall came bounding down the stairs looking for him. Benji slipped his jacket on and sat down behind the desk so that his bare legs couldn't be seen. Trouble was, Threlfall had a transAtlantic call for him on the line upstairs. Benji had to stall frantically while we got his pants back to him. . . .

F: Another trick he had was to change the handsets of phones around. You'd have five identical black phones on your desk, all wearing the wrong handsets, and all ringing continuously. That sort of thing could drive you crazy. . . .

C: In those days we at Pye were the whiz kids of the busi-
(Continued on page LB-18)



THE DIRECTORS
OF RED BUS
WISH TO
CONGRATULATE
LOUIS
ON HIS
40 YEARS

ELIOT M. COHEN
ELLIS ELIAS
LESLIE GRADE
RONALD RICARDO



• Continued from page LB-17

Marks, the latter now Billboard managing director in London. The contract has brought big sales through Olivia Newton-John, Daliah Lavi and Labi Siffre.

Les Cocks continues to oversee the affairs of the company he helped to found, as executive assistant to Louis Benjamin. During the last few years, further American catalog has been added to the company's repertoire, including material from the Buddah, Stax and Britain's BBC labels. Earlier this summer, to celebrate the 100th anniversary of recording, a new 24-track studio came into operation at ATV House, under the aegis of studio manager Howard Bartow. Its introduction meant that Pye now has the most modern recording equipment in Europe.

The stable of Pye artists continues to grow with Liberace, Kiss, Randi Edelman, the Brotherhood of Man, Donna Summer, Gladys Knight and Barry White heading a team of international best sellers; and all the while the company is on the lookout for further fields to conquer. As a spokesman summed up: "Our policy for the future is simply to continue in the way we started, with constant improvement of catalog, recording facilities, pressing plant and delivery service to our outlets. We have never been static. We have been a growth outfit from the beginning, and we shall push on along the same lines." And masterminding the growth will be Pye's dynamic chairman, Louis Benjamin.

swiped trousers

• Continued from page LB-17

ness. The established companies such as EMI and Decca were all pretty certain we would come crashing down, because we pulled strokes that no one else had dared to—or thought worthwhile. And sometimes we did come unstuck. Once, at the time of the Golden Guinea launch, Benji and I hit on a publicity gag. We'd hire 12 sandwichboardmen to carry placards bearing one letter each of the title G-O-L-D-E-N G-U-I-N-E-A and have them march in line down Oxford Street as a living ad. Well, we got these old guys from the Labor Exchange, kitted them out, and I paid them, and off they went. At mid-morning, Benji suggested we take a car and cruise down the street to see how they were getting on. It was chaos! There was a "G" lurching around in the middle of the road, an "A" slumped over a traffic bollard, two "Ns" lying side by side on the sidewalk, and so on. What I hadn't realized—and should have—was that these guys were winos, and as soon as I gave them cash they went straight to the nearest pub. We got out fast before they somehow managed to spell out a four-letter word. . . .

F: The thing about all these gags was that they were part of the Benjamin persona, if you like. They weren't time-wasters—he knew exactly what he was doing. The jokey atmosphere pulled us all together, and made every hard-working day a great one, something to look forward to. Another part of his genius is that he is as approachable now as he was then. He's not an isolated big business mogul, and he has his eye on every factor of the business—anybody from any part of the organization can get to see him. The energy he brings to any little problem is phenomenal. When people ask me how I am I say "as fit as anyone can be after being in the next office to Louis Benjamin for seven years."

C: This original outlook on humor was brought to bear on Benji's approach to the business; we were all beginners where records were concerned, and we were attacking the market from entirely different points of view, simply because we didn't know that you "couldn't sell records like that"—as a result we had great success. People took a rise out of the direct van sales idea—but it worked beautifully. The same was true of all our "firsts." They said stereo wouldn't sell when we brought it out, it was too soon; and so on. But it did. We did an exchange deal with the Cadbury's chocolate firm—every time you bought a chocolate bar you got a voucher for Pye records, and vice versa. The rest of the business thought it a terrible gimmick, but it caught on. Again, no one believed that advertising Golden Guinea on tv and on roadside billboards, like detergent, would help in selling disks. The ignorance seems inconceivable now, but we were pioneers in the field.

F: If Benji had a fault it was that he was over-eager. When I was producing Lonnie Donegan for Pye at the height of his success in Britain and the States, I decided to put out just two singles and an album per year to avoid killing the golden goose. Louis would be constantly on my tail with demands for another Donegan record. I'd tell him I hadn't got one, when, of course, I had. I don't think he knows about that to this day.

C: One great stunt we pulled, which I don't think could ever be repeated, was the party we gave on the underground Circle Line, the circular subway which links such major stations as Paddington, Baker Street and Victoria. It was for a spoken word disk we did based on "Candid Radio," the forerunner of "Candid Camera." We took the Bill Jones Trio down to Charing Cross station, and put them on a train—including the piano. Then we piled a couple of coaches with booze and food, and we were off. The Circle Line, of course, goes round and round continuously; we soon collected a load of amazed homegoing commuters, plied them with liquor, and they stayed with us all evening. We made most of the national papers the next morning. One of the "passengers" at the party was the jazz expert, the Honorable Gerald Lascelles, cousin of the Queen. The Daily Express carried the headline "The Smart Set Go Underground." So I guess you could say Pye issued the first "Underground" records!

Congratulations to Louis Benjamin and Pye Records

VANGUARD 
RECORDINGS FOR THE CONNOISSEUR

CONGRATULATIONS, LOUIS ON 40 YEARS OF SUCCESS

Discos Music Hall

Sicamericana

Sacifi

Argentina

*Congratulations to
Louis Benjamin
on 40 outstanding years
in entertainment
with best wishes
for many more.*



Louis, Continued Success



from
The Casablanca Record and FilmWorks Family

Paul Holmes
**Chocolate
City**

Casablanca
Record and FilmWorks

PARACHUTE


Talent

Tito Puente 'Hurricane' Blows Fresh Air Into Monterey

By ELIOT TIEGEL



Tito Puente cooks with his salsa music on three sets of timbales (above). Right, Horace Silver plays fiery legato passages.



Billboard photos by Bonnie Tiegel
Ted Curson plays crystal clear modern music.



David Friesen drops dynamic bass bombs into the Curson quintet's material.



Tito Puente cooks with his salsa music on three sets of timbales (above). Right, Horace Silver plays fiery legato passages.



Gerald Wilson conducts the Airmen Of Note in his birthday salute to Monterey.



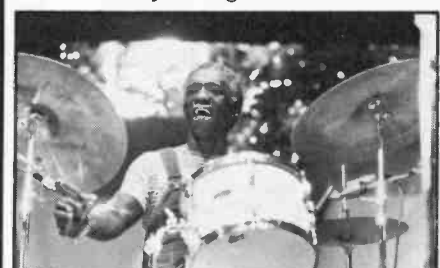
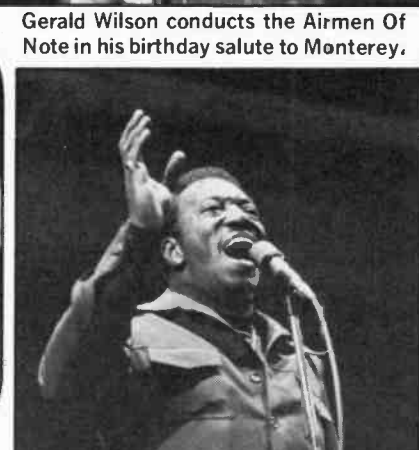
A healthy Count Basie right, tinkles his way through his set.



Hank Jones, left above, and John Lewis perform in a duet setting.



Joe Williams, right, majestically sings the blues.



Art Blakey explodes with super strength drumming.

MONTEREY—A Latin hurricane named Tito Puente came roaring through this Northern California seacoast town providing a blast of fresh air to the 20th annual Monterey Jazz Festival.

Puente's brand of East Coast Latin jazz produced an invigorating capper to the festival weekend (Sept. 16-18) which was a creative letdown in terms of very few dramatic surprises unfolding and nothing

planned to skyrocket through the 7,000-seat outdoor Fairgrounds arena to illuminate the bash's 20th birthday.

What major surprises there were for the 30,250 who attended the five concerts—for a boxoffice gross of \$208,600—involved the dynamic touring Puente band of New Yorkers, the Ted Curson quintet introducing acoustic bassist David Friesen, a grooving Horace Silver, an

indefatigable Art Blakey and some haunting ensemble work from the group called Matrix.

Despite the lack of closed circuit television, the festival was up slightly in attendance from last year while the boxoffice showed a boost of \$19,600 over 1976.

Monterey's solid reputation as the longest running American jazz festival produced the greatest number of broadcaster providing coverage.

The Voice of America taped the proceedings for later broadcast. The Tokyo Broadcasting Co. was also in the house for tapes for a possible later airing, KBCA aired all the concerts live to its Southern California audience and KJAZ beamed the show live to its Bay Area listeners.

In addition, the concerts were also taped by Harry McCune Sound of San Francisco for a group of syndicators planning to offer the con-

certs to the FM community.

There was indeed plenty to offer, not all of it fresh and sparkling.

Puente's appearance as the Sunday night curtain closer marked his debut at Monterey and first time an authentic Latin jazz band has provided the cosmic energy for Monterey's devotees.

Puente was the third professional

(Continued on page 99)

MOBILE THEME PARK

B.C. Arts Traveling Caravan Sets San Luis Obispo Fests

By JEAN WILLIAMS

LOS ANGELES—B.C. Arts Caravan, a totally self-contained, year-round traveling theme park, is featuring name recording acts while offering a platform for exposure of new talent.

The four-year-old Canadian traveling road show, with new headquarters in San Luis Obispo, Calif., will have its first U.S. festival on its home site Oct. 21-24 and Oct. 28-31, featuring Buffy Sainte-Marie, Spanky & Our Gang, David Amram, Malvina Reynolds and Dave Van Ronk.

According to George Rachlin, a Caravan executive, the group is approaching labels and booking

agencies for both new and established acts to appear at the festivals, which are being scheduled for every seven to eight weeks.

The group, consisting of 50 persons, has tagged its events "The Festival Of The Sun," with its second set for the San Diego area. Rachlin notes that he's currently lining up talent for that show.

B.C. Arts Caravan travels with its own sound systems and facilities including tents, a room for major recording acts with another tent for newer acts. There's also a setup for regular theatre entertainment including a room for film festivals, which are offered by local produc-

ers, and a dance pavilion. Entertainment is continuous for 10 hours.

The usual carnival rides for youngsters, clowns and high wire acts are also onhand.

"We have only 50 people traveling with us including eight food concessionaires," says Rachlin. "When we go into an area, we hire local bands and singers to perform along with our major attractions plus our own group. This is our way of giving exposure to local talent."

"For the period of time we're in an area, the local talent becomes a part of our show."

Not just any act can appear at the (Continued on page 60)

N.J. Bill Designed To Control Concerts

By MAURIE ORODENKER

TRENTON, N.J.—It's going to be harder for promoters to stage giant rock concerts in New Jersey, as John Scher did over last Labor Day weekend when more than 100,000 turned out for a nine-hour bash at the 308-acre Raceway Park in Old Bridge Township.

Although New Jersey Superior Court rejected the suit of Old Bridge to impound \$200,000 from the million dollar gate, assemblyman William E. Flynn, Democrat of Middlesex County where the township is located, introduced a bill in State Legislature here giving the state greater control over large gatherings.

The nine-hour concert, produced by Scher, who heads up Monarch Entertainment Bureau based in

West Orange, N.J., featured the Grateful Dead, the Marshall Tucker Band and the New Riders of the Purple Sage.

The township suit sought to recover expense of the added police protection provided by Old Bridge and a number of neighboring communities, as well as for damages. It was directed against Scher and Richard Napoliollo, owner of the Raceway Park site.

Assemblyman Flynn says his bill was prompted by his witnessing the traffic and litter problems created by the concert, the largest rock show ever staged in New Jersey. Although the huge crowd was generally well behaved, it created gigantic traffic

(Continued on page 60)

Talent In Action

**MARVIN GAYE
AVERAGE WHITE BAND
LUTHER**

Radio City Music Hall, New York
This cavernous landmark opened its fall concert series Sept. 16 with the king of sexy soul.

The house was about 80% full for the first of six weekend shows with many fans standing in line at show time to buy tickets. The show might have been a sellout but for the driving rain which probably discouraged late ticket buyers. The rain was not the only inconvenience as Gaye's set was preceded by an inordinately long

45-minute stage wait which made the crowd anxious and hostile.

But Gaye quickly dissuaded the hostility as his mere appearance was enough to garner a standing ovation from the largely female crowd.

Gaye was dressed in a loose diaphanous white outfit that made him look like an effeminate karate expert, and every time he loosened it he drove the ladies wild.

Gaye's 13-piece band was a bit sluggish at the outset of the 70-minute set and it did not play cohesively until the end of the show.

Without first-rate musical backup Gaye spent the early part of the set rakishly sauntering about the stage displaying the mobility of his pelvis to the aroused audience.

It was not until Gaye went into "Distant Lover," the ninth song in an 11-song set, that the show became musically satisfying. He delivered the ballad with power and intensity and the band was able to give the singer the support he deserved.

The show was brought to a close with a torrid 15-minute version of Gaye's latest hit "Got To Give It Up" which was worth the price of admission.

In its portion of the show the Average White Band managed to entertain an audience that was obviously waiting for Gaye. AWB's funky groove-oriented style of soul music is heavily influenced by Gaye and the band was the perfect supporting act. The 50-minute, eight-song set was tight and competent though not as fulfilling as on some of the band's earlier New York dates.

Cotillion recording artists Luther, a five-member vocal group led by studio vocalist Luther Vandross, opened the show with a curiously short three-song, 15-minute set which gave only a hint of Vandross' considerable talents.

ROBERT FORD JR.

**STEVE MARTIN
JOHN SEBASTIAN**

Avery Fisher Hall, New York

Martin's following has expanded from cult to general audience, thanks to a barrage of television appearances that unfortunately have put him in the overexposed category.

His Lincoln Center concert, Sept. 16 though continually inventive and amusing, featured virtually no new material and, for seasoned Martin watchers, soon turned into a series of familiar routines, loosely strung together and delivered with a practiced, maniacal determination which wore thin as the evening moved on.

Still, Martin has to be admired for his zany comic presence and seemingly limitless energy. He has single-handedly created a wild and likeable persona—part idiot, part idiot savant—and furnished himself with enough mad lines and mannerisms to keep an audience laughing almost constantly for more than an hour.

For the record, Martin zipped through his patented "let's get small" mini-classic, in which he spoofs the drug culture, his hilarious "I forgot" monolog, wherein he offers the two words that will wipe away all responsibility, and interspersed juggling and banjo routines that were equally winning.

Opening the show with a 50-minute, 10-song set was John Sebastian, who performed solo and might have been better served had he turned up with a neatly rocking band that would have done justice to his tried and true material.

As it was, Sebastian seemed a little too anxious to please as he earnestly presented "Welcome Back," "She's A Lady," "Daydream" and several new songs which demonstrated he has not lost the magic touch which catapulted the Loving Spoonful onto the charts.

His personality remains as appealing as ever and he had little difficulty in winning over the capacity crowd. He left the audience clamoring for more.

ED KELLEHER

**JACKSON BROWNE
THE SECTION**

Universal Amphitheatre, Los Angeles

Browne offered welcome touches of humor and levity Sept. 13 which contrasted nicely with the serious tone of much of his work, but he included perhaps too few of his best-liked classics.

This was the last stop of a five-week tour that was recorded for a live album, "The Road And The Sky," due at the end of the year.

Against a canvas backdrop of a desert highway, Browne performed such favorites as "Rock Me On The Water," "Here Come Those Tears Again," "For Everyman," "The Pretender," and "The Late Show," during his 90-minute plus set. But by including a number of unrecorded works, he was forced to delete such sure crowd pleasers

as "Doctor My Eyes," "Fountain Of Sorrow" and "Redneck Friend."

The best of the new additions were "Running On Empty," a fiery rocker written by Browne, and "The Road," a somber ballad written by Danny O'Keefe.

Several of the show's highlights came when David Lindley on fiddle played counterpoint to Browne on guitar on such favorites as "Before The Deluge" and "For A Dancer."

The first of the surprising light touches in the 15-song set occurred when Browne did a humorous adaptation of the old song, "The Cocaine Blues." The encore consisted of a cute, certainly corny but warmly appealing tribute to his roadies, "22 Shows," and Maurice Williams' old hit "Stay," done in a reggae style with a gently swaying rhythm that had Lindley, normally reserved onstage, doing a comic falsetto part and sounding for all the world like Annette Funicello.

The singer was backed in his set by the Section, which also had a 45-minute opening turn. The band consists of Danny Kortchmar on electric guitar, Russ Kunkel on drums and Lee Sklar on bass (who have for years served as James Taylor's rhythm section and more recently have backed Crosby & Nash), plus Craig Doerge on keyboards.

The group, which has a Capitol LP, "Fork It Over," played a technically flawless but only occasionally stirring set. Apparently the band is so accustomed to a backup role that it is unnecessarily reserved and over disciplined when stepping out on its own.

The members engaged in a good deal of good-natured repartee, and its sense of humor was also demonstrated in its choice of song titles for the all-instrumental set: "Hamsters Of Doom," "Moon Over Fontana," "Suckers On Parade" and "Sweet Pizza."

PAUL GREIN

PAUL ANKA

Caesars Palace, Las Vegas

A full orchestra brought Anka onstage to mesmerize the packed Circus Maximus audience with a swinging full production version of "Jubilant" in which he conducted the orchestra while accompanying on piano. The pace had been set and the climate was right.

For 19 songs and nearly two hours Sept. 2, the singer/composer went through mostly self-penned tunes.

"Let Me Try Again" proved that Anka is possibly in the best form of his career, followed by an oldies medley which included "Dinah," "Puppy Love," "Put Your Head On My Shoulder" and "You Are My Destiny."

Throughout the medley Anka table hopped, often on top of tables, walking through the audience shaking hands, standing still for fans wishing to snap pictures, kissing ladies and receiving roses. He closed the medley onstage with "All Of A Sudden My Heart Sings."

"Mack The Knife" followed, as Jack Ackerman joined Anka to inject a timely tap dance routine which seemed to please the audience. Back at the piano, Anka performed "Anytime," which segued into "Times Of Your Life." This tune set the stage for an impressive film clip of Anka's family, friends, performances and early memories. Appropriately, the tune "Memories" followed.

Anka's performance was heavily laced with earthy warmth and charm which seemed to touch and engulf the entire audience.

Odja Coates joined Anka for "You're Having My Baby" and proceeded to showcase her own powerful solo talents with Natalie Cole's "Mr. Melody" on which Anka joined her.

Anka, an obvious musical perfectionist (there was not a flaw to be found in the show), slid into "My Way" and "Nights On Broadway."

Pulling from his United Artists LP "The Painter," he sang the title cut and had the audience in total silence with a haunting "Living Isn't Living Without You." A standing ovation followed as Anka attempted to close his set for the first time with "I Don't Wanna Run Your Life."

Elton John's "The Bitch Is Back," possibly the biggest production number of the set, saw Anka jumping atop the piano while the orchestra cooked and lights flashed. He swiftly moved into the tail end of "My Way" and the audience was back on its feet.

Again the crowd refused to release Anka. "Why not," he said, as he returned to the piano for "Everybody Ought To Be In Love" and "One-Man Woman."

He was able to close with "You Bring Out The Best In Me," for one helluva show.

JEAN WILLIAMS

VIKKI CARR

Magic Mountain, Valencia, Calif.

For someone who isn't used to playing amusement parks, Carr managed very nicely to fill the Showcase Theatre on the closing night of a one-week engagement Sept. 5.

Fortunately for those who appreciate quality, Carr wasn't told that it's virtually impossible to hold an audience in a funspot with all its diversions by doing standards because that's exactly what she did.

Many of her numbers like her hit "With Pen In Hand," the original Spanish version of "Feelings"—"Dime," and "Fly Me To The Moon," are a little slow for the young people who would normally walk out on a similar act to catch the rides or dance at the disco. But she was able to hold them and maintain complete control of her show throughout the 50-minute set.

This was despite the fact that the stage was overdone with live plants and so completely crowded with musicians—her own and the Magic Mountain Orchestra—that she only had three feet of platform left to perform on.

But apparently this was all she needed because she delivered with such style and timing that the audience response was overwhelming.

Not only did it show its appreciation with healthy applause for every number, but also by two standing ovations: one for her powerful rendition of "It Must Be Him" and the other at the finale.

Almost hidden among the jungle of greenery was Carr's backup vocalists the Wright Combination, a highly professional duo that may one day be capable of headlining. During the star's costume change, the duo was taken out of obscurity to do one number—"My Eyes Adored You"—which was put over superbly.

The audience wanted more of this team, but managed to settle down satisfactorily when Vikki came back onstage to finish the show.

Whether or not she decides to do more amusement parks, she proved she can handle them, and she doesn't have to change her act to do it.

LARRY OPPEN

**TEDDY PENDERGRASS
THELMA HOUSTON**

Hollywood Bowl, Los Angeles

Houston wowed a barely half-full house Sept. 14. She moved graciously through an expertly selected repertoire of diverse material in her 13-tune, 55-minute set.

She has made her biggest splash in the disco area and the energetic singer opened on that cold evening with a jazzed-up disco version of "Come On Back To Me."

Houston in a shag glitter top over skin tight silver pants bounced across stage before slowing down the pace to draw heavily from her Jimmy Webb-produced "Sunshower" LP.

"Everybody Gets To Go To The Moon" showed Thelma in a different light, proving to the audience that her roots are wherever she chooses to place them. This singer is not to be categorized.

Continuing with the "Sunshower" LP she eased into the mellow "This Is Your Life," followed by "Didn't We?"

She advised the enthused audience that her current Motown label will re-release the "Sunshower" album. Following a bit of microphone problems Houston reinforced her popularity with the disco community giving up her biggest disco hit "Don't Leave Me This Way," complete with dance routine, which totally pleased the crowd.

This tune awarded the singer a standing ovation as she continued to generate excitement with her every move.

Taking a stool, Houston, backed by a 12-piece orchestra conducted by John Miles, belted Stevie Wonder's "You And I" segueing gracefully into another disco number "Do What Cha Gotta Do," balancing the entire effort with "Stormy Weather." A hard-driving "I Can't Stand The Rain" led to a special Bessie Smith tribute in which she performed "Ain't Nobody's Business If I Do," "Pigfoot And A Bottle Of Beer" and "I Need Some Sugar In My Bowl."

The crowd was not satisfied until she returned for an encore and the vibrant Houston delivered her most recent disco release, "I'm Here Again." She left the stage with the audience on its feet.

On the other hand, top-billed Pendergrass didn't find the audience as receptive as Houston. He still needs a great deal of polishing and a major facility is no place to practice. Pendergrass was reviewed here recently.

JEAN WILLIAMS

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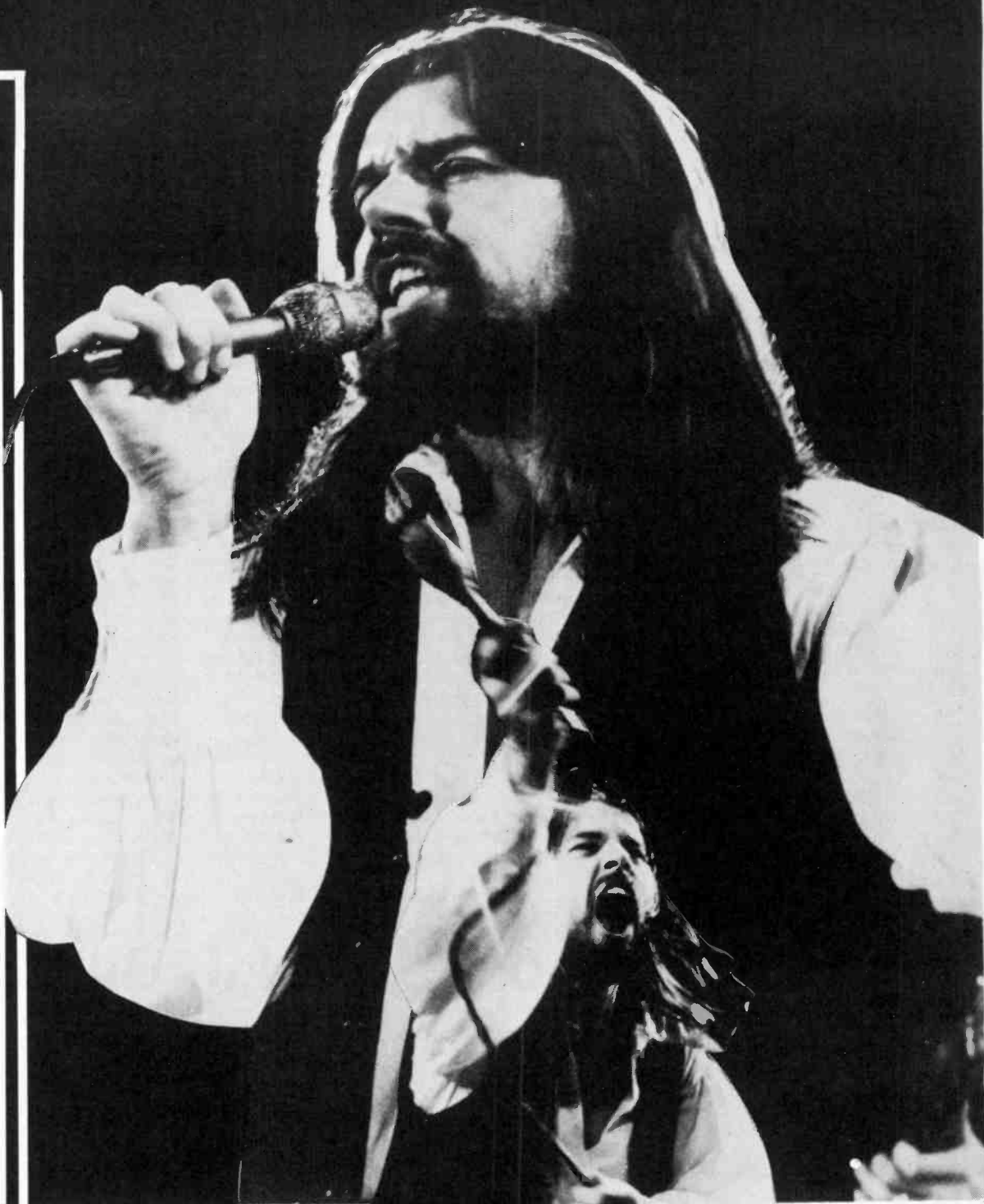


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Campus

Colleges Look To Pro Aid

• Continued from page 1

favors are owed. And schools are using promoters because they can't afford to lose money."

The increasing cost of talent, says Young, is being reflected in higher ticket prices. "An average show used to cost \$2,500. Now it's \$4,500," she says.

Unlike most schools, the Univ. of Michigan concert program is not funded by the school, which is why a professional staff is employed to make sure the program makes money.

The Univ. is in a healthy concert position with Steve Miller slated for Oct. 14; Waylon Jennings, Oct. 29; a tentative Earth, Wind & Fire date; Frank Zappa, Nov. 6; Billy Joel, Nov. 18; America, Nov. 19; and a strong jazz lineup with its Eclipse Jazz series.

Ted Gherke, program advisor at San Jose State Univ. says: "We haven't booked anything ourselves that's worked out."

San Jose will be doing three promoter shows this semester, with most entertainment free noon shows.

Although San Jose's budget hasn't been cut (for the first time in four years) other costs have increased. "We're paying twice as much now for ticket takers," points out Gherke.

"All costs are increasing while the amount of money we have remains the same, and students expect more and better shows. We can't get an act for less than \$2,000."

Marti Constantino, director of student activities at the Univ. of South Carolina, Aiken, says her budget has been drastically cut and all concerts are being done with promoters now for the first time.

"Although we're waiting for the completion of a new building which has hindered our concerts, the money problem is the most serious," says Constantino.

Barbara Hubbard, director of special events, New Mexico State Univ., Las Cruces, feels her concert schedule is on the upswing compared to last year, while working with the same budget.

She says that when students can put together the show there is no need for a promoter and is happy to let students do it.

But she says: "If a promoter can get an act I can't, I'll go with the promoter. Schools are letting promoters take the risk value."

So far, the Commodores and Emotions played Sept. 17 and the Doobie Brothers are scheduled for Oct. 19, both student-produced. There is a country show later in the year that will be done with a promoter.

Boston College's Carol Weigmann, director of student activities, says the school is booking talent "on par with last year" but the emphasis is on smaller acts.

"Students on the dorm level, and various clubs and organizations, are doing more booking on their own," Weigmann says. "There's more variety now."

Promoters are being used, she adds, with local promoters and bookers preferred because "it's easier dealing with them... they know the institutions."

Rhode Island's Brown Univ. reports a 12% decline in the number of acts being booked this year against

(Continued on page 90)

Talent

Talent Talk

An upcoming New York concert by Kris Kristofferson and Rita Coolidge has sparked a miniposter on the walls of Gotham. Posters for Coolidge give Kristofferson second billing. Posters for Kristofferson make no mention of his wife. ... Printed rumors have the Sex Pistols wanting to hire Madison Square Garden for a \$2-a-head concert. But the folks at the venue have heard nothing about it. With Johnny Rotten nominated as a top personality at the recent Rock Awards show, and with more publicity about the English super punkers appearing it looks as if an American deal is close at hand. It's just a matter of \$\$\$.

This seems to be Warners' month for punks, with releases by Talking Heads, Richard Hell & Voidoids, Dead Boys and the Saints. ... Shirts expected to sign with Capitol. ... Ramones have set a boxoffice record for a one-night stand at the Whiskey in L.A. ... A recent Warner Cable-TV taping had English art punks Deaf School on the same bill with Lester Maddox and Cissy Houston.

"Autophysiopsychic" is the way jazz musician Yusef Lateef describes his music. He recently signed to CTI. ... Guitarist Gary Rossington of Lynyrd Skynyrd was married recently at the Southside Women's Club in Jacksonville, Fla. Martha Millen is the bride, Skynyrd vocalist Ronnie Van Zant was the best man and keyboardist Billy Powell performed his version of "Here Comes The Bride."

Remember Lothar & The Hand People? Capitol is rereleasing the LP on its Midline series. ... Also Joy of Cooking is now called Joy and is on Fantasy Records. ... Bob Seger says he loses about six pounds every time he performs. ... Capitol plans a double album of classic Beatles love songs. ... Alice Cooper's summer tour grossed a reported \$3,650,000 for 35 dates in

32 cities. Along the way his snake died but he broke house records in Detroit, Calgary and Terre Haute, Ind.

Eric Clapton plans tour of Japan and Hawaii. ... Muddy Waters and Paul Butterfield joining the bill for Foghat's benefit performance for the New York Public Library Friday (30). ... Anchor Records is ABC Records' wholly owned company in England, not its foreign licensee as previously reported. And ABC's Don Williams' "Vision" LP shipped gold in England only.

Signings

Esther Phillips to Phonogram/Mercury with her first Mercury LP "You've Come A Long Way, Baby." ... T.G. Sheppard to Warner Bros. from the Motown group. ... British rockers the Stranglers is represented in the U.S. and Canada by the William Morris Agency, while press representation is handled by Famous Toby Maxis Enterprises. ... Producer John Ryal to Marty Pichinson Management for personal management. ... Singer Mose McCormack to 20th Century Records. ... Bill Kirchen, formerly of Commander Cody, and his new band the Moonlighters to Pyramid Associates for artist management. ... Flo Lacey to Krugerrand Records.

Singer/composer/guitarist Billy Swan to A&M Records. ... Brooklyn Dreams to Millennium Records, distributed by Casablanca. ... Striker to Arista Records, and to Beaux Arts for production. ... Chuck Higgins to Jackie Krost for artist management. ... Bonnie Adele to St. Louis-based Country Stream Records. ... Jackie DeShannon to Amherst Records with a new single "Don't Let The Flame Burn Out."

Introduced N.J. Bill

• Continued from page 57

snarls and left behind litter and garbage.

The assemblyman claims he researched existing laws to see what power the state already has to control such happenings, and found "a gap" he hopes to plug with his bill.

At present, the state can get involved only if there is advance warning that 3,000 or more persons intend to congregate at the same spot for 18 hours or more. Then, the Mass Gathering Review Board, a little-known state agency, must review the plans for the event to pinpoint any potential trouble spots.

Flynn's bill would give the review board jurisdiction whenever a crowd of 18,000 or more intends to gather for more than two hours. This would take in every type of concert or event, and would then require every applicant apply for a permit to submit plans to handle traffic, sanitation and medical contingencies.

Under the provisions of the bill, if the plans for the concert or whatever the event are unsatisfactory, the review board could temporarily enjoin the event until the changes are made, or permanently enjoin the gathering.

The review board could require a performance bond to be posted by the applicant to ensure that all conditions will be met. "This would give us better advance planning," says Flynn, "and in turn, the communities would have better advance planning."

The attempt by Old Bridge Township to recover its costs for the rock concert was turned down on Sept. 14 by state Superior Court Judge David D. Furman. Sitting in New Brunswick, he said the township failed to offer sufficient reason for the request, but said that the case could be reopened. The suit claims gross receipts for the concert hit \$1.3 million.

Scher, who promotes summer rock shows at Asbury Park, N.J., and in other areas in the East, says the boxoffice figures are still being added up. He put the paid attend-

ance (\$10 in advance, \$12 at gate) between 900,000 to 100,000, grossing \$1 million.

However, Scher claims the total cost for producing the show will be \$900,000. Based on anticipated profits of 5% to 7% Scher stands to make \$50,000 to \$70,000 for the promotion. Raceway Park's Napoliello notes a Ticketron official told him that 87,000 tickets were sold, while police estimated the crowd between 125,000 and 150,000.

Old Bridge officials and neighboring communities contend they were led to believe only 45,000 tickets would be sold. As a result, they indicated they would not permit another rock show of that magnitude to be held in the township in the future.

Apart from the proposed new state law, Old Bridge Council is now drawing up a new law of its own that would restrict the size of crowds on private property.

Arts Caravan

• Continued from page 57

"Festival Of The Sun." The group holds auditions and acts are carefully screened.

Rachlin admits that operating the caravan is an expensive proposition, but he claims staffers are not paid salaries.

"We realize that the major names must be paid their regular fees, and if we hire extra local production people we pay them and then there's the rental of the land. So, for the time being, our group just gets living expenses."

"We have all been together four years trying to build something unique and this is the way we must do it," he says. Admission to the carnival is \$5.50.

Rachlin explains that because of the large size of the carnival, approximately 120 acres are needed. "We can put it into a forum or coliseum, but the full scope of the project is limited in this type of situation." The group's San Luis Obispo base is spread over 80 acres.

Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Stadiums & Festivals (More Than 20,000)				
1	PARLIAMENT-FUNKADELIC/BOOTSYS RUBBER BAND/EDDIE HAZLE—Tiger Flower & Co., Capital Centre, Landover, Md., Sept. 16, 17 (2)	37,359	\$8-\$9	\$303,293
Arenas (6,000 To 20,000)				
1	YES/DONOVAN—John Bauer Concerts, Pacific Col., Vancouver, B.C., Sept. 17	17,126	\$7.50-\$8.50	\$130,058
2	FLEETWOOD MAC/KENNY LOGGINS—Contemporary/Chris Fritz' Prod., Kemper Arena, Kansas City, Mo., Sept. 16	13,477	\$7.50-\$8.50	\$112,936*
3	YES/DONOVAN—John Bauer Concerts, Col., Seattle, Wash., Sept. 18	14,998	\$7.50-\$8.50	\$112,485*
4	FLEETWOOD MAC/KENNY LOGGINS—Schon Prod., University, Lincoln, Neb., Sept. 14	11,400	\$8-\$9	\$99,688*
5	TOM JONES—Alex Cooley Inc., Omni, Atlanta, Ga., Sept. 16	8,434	\$6.50-\$12.50	\$98,221
6	FLEETWOOD MAC/KENNY LOGGINS—Contemporary Prod., Kiel Aud., St. Louis, Mo., Sept. 17	10,586	\$7.50-\$8.50	\$85,095*
7	FOREIGNER/DERRINGER/LITTLE RIVER BAND—Electric Factory Concerts, Spectrum, Philadelphia, Pa., Sept. 16	19,500	\$3.50-\$4.50	\$67,708*
8	LINDA RONSTADT/BERNIE LEADON & MICHAEL GIORDIADES BAND—Wolf & Rissmiller, Sports Arena, San Diego, Calif., Sept. 18	8,316	\$6.75-\$7.75	\$63,478
9	LINDA RONSTADT/BERNIE LEADON & MICHAEL GIORDIADES BAND—Bill Graham/C.A.L., Greek Theatre, Univ. Berkeley, Calif., Sept. 17	9,000	\$6.50-\$7.50	\$58,500*
10	LINDA RONSTADT/BERNIE LEADON & MICHAEL GIORDIADES BAND—Wolf & Rissmiller, Selland Arena, Fresno, Calif., Sept. 16	5,647	\$6.50-\$7.50	\$39,221
11	RUSH/UFO/MAX WEBSTER—Albatross Prod., Arena, Seattle, Wash., Sept. 17	6,000	\$6.50-\$7.50	\$39,000
12	FRANK ZAPPA—Pace Concerts, Music Hall, Houston, Texas, Sept. 14	5,568	\$6.50	\$36,192
13	RUSH/UFO/MAX WEBSTER—Albatross Prod., Col., Spokane, Wash., Sept. 16	5,112	\$6.50-\$7.50	\$34,915
14	MARSHALL TUCKER BAND/SEA LEVEL—Pacific Presentations, Swing Aud., San Bernardino, Calif., Sept. 17	4,571	\$6.50-\$7	\$30,397
Auditoriums (Under 6,000)				
1	BE BOP DELUXE/TOM PETTY & THE HEARTBREAKERS—Fun Prod., Civic Aud., Santa Monica, Calif., Sept. 14, 15 (2)	5,723	\$7.50-\$8.50	\$48,227*
2	GORDON LIGHTFOOT/LIONA BOYD—Northwest Releasing, Opera House, Seattle, Wash., Sept. 18 (2)	6,198	\$6-\$8	\$44,047*
3	STEVE MARTIN—Artist Consultants, Avery Fisher Hall, N.Y., N.Y., Sept. 16 (2)	5,480	\$6.50-\$8.50	\$43,800*
4	GORDON LIGHTFOOT/LIONA BOYD—Northwest Releasing, Aud., Portland, Ore., Sept. 15 (2)	6,000	\$6-\$8	\$43,549*
5	STEVE MARTIN—Artist Consultants, Kennedy Center Wash., D.C., Sept. 15 (2)	5,250	\$6.50-\$8.50	\$41,073
6	STEVE MARTIN—Artist Consultants, Symphony Hall, Boston, Mass., Sept. 17 (2)	5,250	\$6.50-\$8.50	\$40,160*
7	STEVE MARTIN—Artist Consultants, Heinz Hall, Pittsburgh, Pa., Sept. 18 (2)	5,694	\$6.50-\$8.50	\$39,650*
8	STYX/SPIRIT/CHEAP TRICK—Brass Ring Prod., Masonic Aud., Detroit, Mich., Sept. 13	4,145	\$5.50-\$7.50	\$29,964
9	JIMMY BUFFETT/JESSE WINCHESTER—Sound 70 Prod., Grand Ole Opry House, Nashville, Tenn., Sept. 15	4,424	\$5.50-\$7.50	\$29,096*
10	FRANK ZAPPA—Pace Concerts, Assembly Center, Univ. Baton Rouge, La., Sept. 17	4,307	\$5.50-\$6.50	\$27,124*
11	FOREIGNER/DERRINGER—Monarch Enterprises, Capitol Theatre, Passaic, N.J., Sept. 17	3,456	\$6.50-\$7.50	\$24,716*
12	STYX/SPIRIT—Brass Ring Prod., I.M.A. Aud., Flint, Mich., Sept. 14	3,138	\$6.50-\$7.50	\$23,222
13	MARSHALL TUCKER BAND/NORTON BUFFALO—Bill Graham, Civic Center, San Jose, Calif., Sept. 15	3,202	\$6.50-\$7.50	\$20,813*
14	GEORGE BENSON/PHYLLIS HYMAN—Festival East Inc., Aud. Theatre, Rochester, N.Y., Sept. 17 (2)	2,840	\$6.50-\$7.50	\$20,261
15	FIREFALL/LOST GONZO BAND/DENIM—Contemporary/Chris Fritz Prod., Century II, Wichita, Kan., Sept. 16	3,056	\$6-\$7	\$18,916
16	JEAN-LUC PONTY—Eclipse Committee, Hill Aud., Univ. Ann Arbor, Mich., Sept. 17	4,045	\$3.50-\$5.50	\$18,716*
17	BE BOP DELUXE/TOM PETTY & THE HEARTBREAKERS—Doug Clark, Celebrity Theatre, Phoenix, Ariz., Sept. 16	2,666	\$7	\$18,662
18	FOREIGNER/CHEAP TRICK—Cross Country Concert Corp., Palace Theatre, Waterbury, Conn., Sept. 15	2,600	\$6.50-\$7.50	\$16,881
19	JOHNNY WINTER/TARGET—Entam, Chrysler Hall, Norfolk, Va., Sept. 17	2,402	\$6-\$7	\$15,857*
20	JERRY REED/BILL BLACK'S COMBO—Bob Tucker, Convention Center, Pine Bluff, Ark., Sept. 16	2,460	\$4.50-\$6.50	\$15,013
21	JEAN-LUC PONTY—Fiedler Finkelstein, Convocation Hall, Toronto, Canada, Sept. 16 (2)	2,500	\$5-\$6.50	\$15,000
22	JEAN-LUC PONTY—Marquee Enterprises, Mill Run Theatre, Chicago, Ill., Sept. 19	1,800	\$7.75	\$13,950*

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Discos

CHAIN EXPANDING

New Eppaminonda Club Wows Vegas

By HANFORD SEARL

LAS VEGAS—The newest after-dark disco-restaurant, Eppaminonda's, is fast becoming this entertainment capital's best club, part of a new chain preparing to invade Southern California.

At a \$1.4 million construction-design cost, the handsome, open-beamed edifice contains a fashionable, easy-priced restaurant and accompanying disco chamber, created by Sounds Ltd. of Van Nuys, Calif.

A stylish, mirrored DJ booth contains two Panasonic Technic turntables and an integrated Cerwin-Vega Quad sound speaker system. A wood-paneled floor, which boasts implanted light designs, circles out from the dance level booth.

"We're aiming for the 25-35 age group, emphasizing the high-quality, low-cost food," says Peter Galang, general manager. "Our music policy is worked out closely with our two deejays, Ron Every and Jeff Rodney."

Mellow, soft rock is piped into the entire operation via cassette recordings of selections by such artists as Carole King, Seals & Crofts and Streisand from 8-11 p.m., then disco, harder rock phases in until 7 a.m., Galang says.

About five similar clubs are planned for Southern California, although the next "eating & drinking place" will break ground in the San Francisco area, as well as South Lake Tahoe and Reno as target locations.

Housed across from the 9,000-student Univ. of Nevada, Las Vegas campus, the building outside features free-hanging beams, forming an awning entrance way bannered with blue-draped logo-flags.

Inside the facility, at 4770 Maryland Parkway, some eight blocks east of the glittering Strip, the club is divided into six separate, multi-leveled rooms.

The disco light system involved systemized, six rows overhead on protruding beams, tiers of stage lights near the square-shaped bar area and two mini-bulbed stairways.

Mirrored panel walls reflect the sunken disco area, which is surrounded by plush seating, couches, hanging plants, tiffany lights, paintings and prints.

Taking seven months for con-

struction, the Aug. 5 grand opening revealed the airy 150-capacity bar, disco area. About 170 can be seated and served any meal on a 24-hour basis.

Galang reports the new club will be finished by January, when a bubble-fog machine is installed on the disco floor. Special nights are envisioned, from fashion shows to Monday Night football on a seven-foot Advent screen, along with v.i.p.-regular customer cards to avoid lines.

An extensive record library is serviced by Odyssey and Impact Record stores, while companies are beginning to send demos breaking albums and new artist releases, says Galang.

Aubrey Devine of Los Angeles designed the interior, which contains antiques, plexiglass stained-glass-type windows and functional plexiglass railings. Open-air, bright-colored air conditioning ducts add to the rustic charm.

The new venture, which began with Rancho Cordora in Sacramento, Calif., from a club concept in the South, enters the hot-competitive disco scene in Vegas already offering Dirty Sally's, the Brewery, Le Cafe, P.J. Bottoms and the soon-to-be opened Paul Anka club, Celebration.

UA Mounts Promo For Club Disks

LOS ANGELES—United Artists has mounted a special promotional push on its disco product.

The sales campaign involves a two-day special discount offered to all distributors on recently released disco singles including such artists as Barbara Pennington, Margie Alexander and Space.

Discounts are also being offered on five new disco singles shipping later in the month from artists Rod Falconer, Doris Jones, Marvin Hamlish, Space and Gene Farrow.

According to Richard Wagner, the firm's national singles coordinator, the result of the two-day blitz achieved orders of 72,000 assorted disco singles from primary markets New York, Baltimore, Chicago and Los Angeles.

UA has also set for shipment later in October Jeff Lynne's first solo effort, Lynne, ELO leader, has cut a disco single called "Doin' That Crazy Thing."

Walker's 12-Incher

NEW YORK—Denmark has released its first locally-produced 12-inch 33 $\frac{1}{3}$ r.p.m. disco disk on the Danish disco act, the Walkers. The tune, "I Wanna Boogie," runs five minutes and was produced for Starbox ApS. The tune is being released commercially through Philips/Phonogram.



RAPT ATTENTION—The bareback deejay at the fashionable Starship Discovery 1, is a study in concentration as he selects just the right record from his extensive collection to keep the momentum of his crowd sustained.

6 Movie Houses In Island Club

NEW YORK—The disco craze is moving south. One of the newest rooms is on the Caribbean island of Santo Domingo. The club, owned by Victor Carrady, is in a massive complex which includes six movie houses.

The club, according to Carrady, features light and sound equipment by the Times Square Co. of Puerto Rico and a lighted dance floor by Varaxon Electronics of Ithaca, N.Y.

The room, created by Robert Plone, with art and design by Almando Roblan, uses a Meteor mixer and lighting controls, BGW amplifiers, Technics turntables and a 16-square-foot computerized lighted dance floor by Varaxon.

Decor features an Arabian theme with striped tent awnings, desert murals and Moroccan type decorations. It seats 400.

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Philly's Sheraton Into Disco Scene

PHILADELPHIA—The midtown Sheraton becomes the first center-city hotel to enter the disco scene with the refurbishing its Finnegan's room off the main lobby.

Renovations, expected to be completed by the end of the month, will be in excess of \$75,000. The hotel is adding a new dance floor, stage and enlarged cocktail and bar area to accommodate more than 140 persons. A lively decor of glass, mirrors and dark wood will replace the Irish motif.

A special light show coordinated with the musical tempos is also being installed and live disco groups will be featured. Opening attraction will be the Home Cookin' group and policy calls for the groups to change every four weeks.

There will be no minimum or cover charge and the new disco designed Finnegan's will be open Monday through Saturday.

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Discos

New Ce Soir Opens In Lower Manhattan

NEW YORK—Ce Soir, a new disco on Murray St. in lower Manhattan, opened Sept. 22 with a party featuring Grace Jones, D.C. LaRue and the Universal Robot.

Richard Long & Assoc. installed the complete sound system, including the firm's own Super Bertha and V-1 speaker systems, the latter computer-modeled after the Klipsch folded corner horn configuration, plus four Waldorf speakers similar to those used at Billboard's recent Disco III Forum, and several tweeter arrays.

The deejay audio console incorporates BGW power amplifiers, twin Technics SL-1200 turntables, a GLI 3800 preamp/mixer plus the new 1000-module lighting controller, a Rudinsky expander and

Long's custom-built electronic cross-over network.

Paul Gregory of Litelab designed the lighting system to provide a "layered look" to the club. Howard Rheiner, sales manager, says that a "Starburst" system with twin chrome 40-watt globes controlled by a L-1000Z "zoner" similar to the system exhibited at Billboard's Disco III Forum will be the main feature.

At the center of the ceiling are two eight-light spinners and a large 22-inch mirror ball. Strobes with colored filters and kinetic projectors with slides provide more variation, along with several chase lights. Gregory also employed his "Rainlight" system of low-voltage pinspots, giving the appearance of thin light beams falling to the ground.

Investigate Texas Clubs

SAN ANTONIO—Two North San Antonio discos will be under surveillance of the Armed Forces Police until Nov. 18 to see if blacks are being discriminated against.

Armed Forces Police monitoring was ordered Sept. 16 by the Armed Forces Disciplinary Board after the board listened to complaints of alleged discrimination at the clubs.

If evidence indicates discrimination is occurring, the board could place the discos off-limits to military personnel.

Both clubs are owned by the same man. He has denied all charges of discrimination.

The owner, who says he has restricted admittance at times because of overcrowding, brought a San Antonio Fire Dept. citation to support his claim.

The citation warned the clubs about overcrowding to the point of becoming a fire hazard. The hearing was called after the disciplinary board received 21 complaints concerning alleged discrimination at the clubs.

Firm 'FM' Movie

LOS ANGELES—A movie about contemporary radio—"FM"—will be filmed at Universal Studios here with Irving Azoff as executive producer. Azoff is president of Front Line Management which represents the Eagles, Boz Scaggs, Dan Fogelberg, Jimmy Buffet and others. Screenplay is by Ezra Sacks. John Alonzo is director. Production starts Oct. 17.

U.K. Industry Expo Strong BADEM Hit

By PETER JONES

LONDON—The Discotek '77 exhibition closed here after three wholly successful days that saw the U.K. disco industry give itself a major shot in the arm.

Not only did the exhibitors, some 50 of them, write up satisfying amounts of business and attract more than 2,500 visitors to the Bloomsbury Center venue, but they also gave a strong affirmation of the

unity and credibility of the industry as a whole after a year in which little had gone right for it.

Background to the event, which included the folding of the national disk jockeys' association and the collapse of last year's planned show, ensured that the organizers, BADEM, had a lot at stake in this year's outcome.

(Continued on page 76)

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Go With Us; Mike Theodore Orch., Cosmic Wind; Jean Michel Jarre, Oxygene. 12" Imp—Claudia Barry, Dancing Fever b/w Johnny, Johnny, Please Come Home; Gilly Mason, Soul Sister; Rice & Beans Orch., You've Got Magic; Wayne St. John, Something's Up; Champs Boys Orch, Tubular Bells; dom—Choice Four, Come Down to Earth. 7" dom—Funkhouse Express, Chase Your Blues Away; Fire & Fury, I've Got What You Need.

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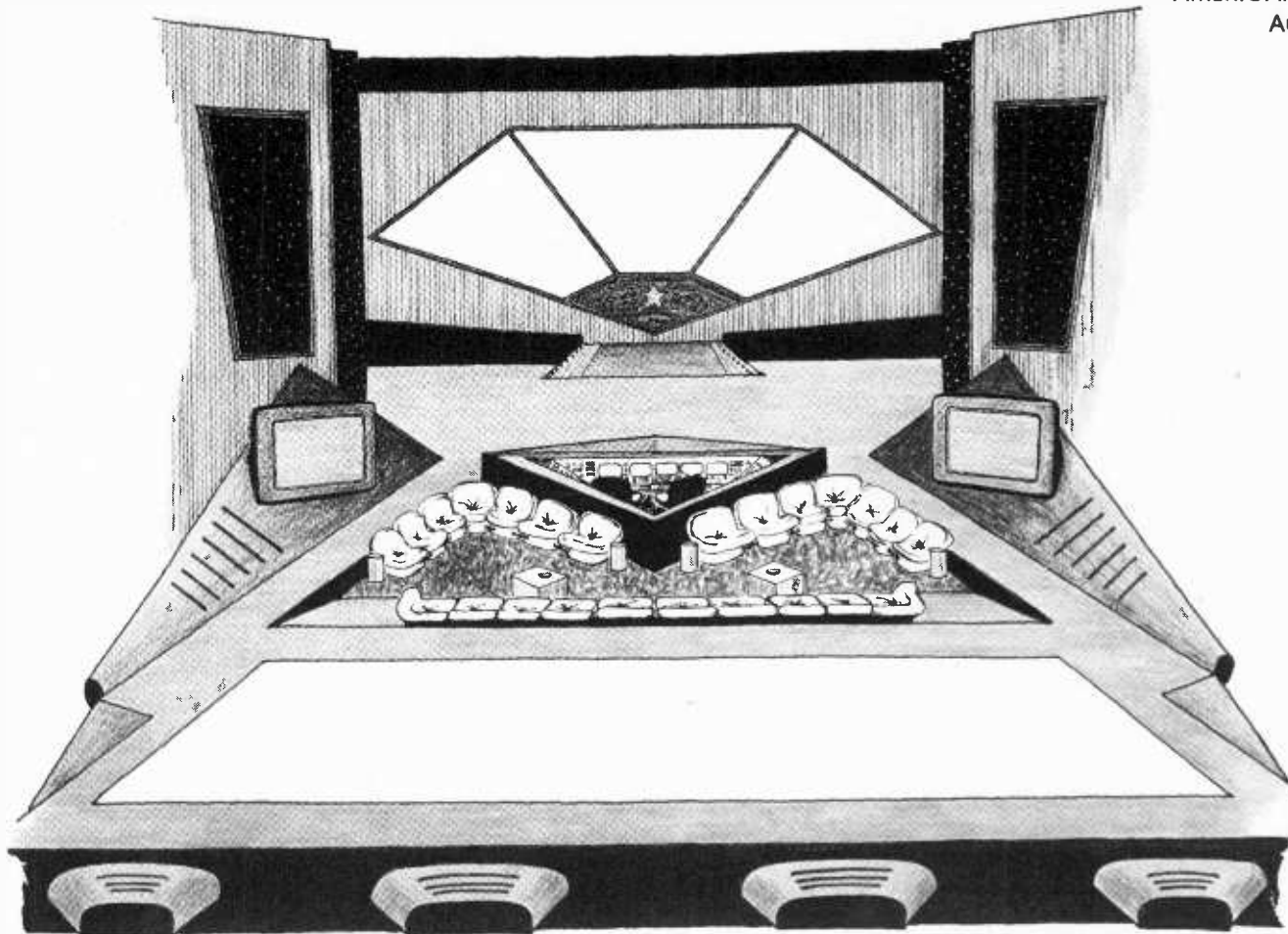


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Billboard SET DESIGN Disco Forum III

AMERICANA OF NEW YORK August 28-31, 1977

JAMES NAMETH

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Telephone: (201) 731-1928

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National Disco Action Top 40

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- 1 SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
- 2 COSMIC WIND/THE BULL/BELLY BOOGIE—Mike Theodore Orchestra—Westbound (LP)
- 3 FROM HERE TO ETERNITY/TOO HOT TO HANDLE/FIRST HAND EXPERIENCE IN SECOND HAND LOVE—Giorgio Casablanca (LP)
- 4 QUIET VILLAGE/AFRICAN QUEENS/SUMMER DANCE—Ritchie Family—Marlin (LP)
- 5 PLEASE DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Phillips (import)
- 6 COCOMOTION/LOVE TO THE WORLD/GOT THAT FEELING—El Coco—AVI (LP)
- 7 MUSIC—Montreal Sound—TK (12-inch)
- 8 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (12-inch)
- 9 JE TAIME/ON A RIEN A PERDRE/VIOLATION—Saint-Tropez—Butterfly (LP)
- 10 NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP)
- 11 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
- 12 BLOCK PARTY/I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12-inch)
- 13 I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (12-inch)
- 14 GIRL DON'T MAKE ME WAIT/LOVE SHOOK—Pattie Brooks—Casablanca (LP)
- 15 THEME FROM "STAR WARS"—Meco—Millennium (LP)
- 16 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
- 17 HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12-inch import)
- 18 CHOOSING YOU/SHOO DOO FU FU OOH—Lenny Williams—ABC (LP)
- 19 DANCE, DANCE, DANCE—Chic—Buddah (12-inch)
- 20 I FEEL LOVE/THEME FROM "THE DEEP" + I REMEMBER YESTERDAY—Donna Summer—Casablanca (12-inch/LP)
- 21 SPEAK WELL—Philly U.S.A.—West End (12-inch)
- 22 EROTIC SOUL—Larry Page Orchestra—London (12-inch remix)
- 23 PRIMITIVE MAN/VOYAGE OF NO RETURN/COCONUT RAIN—Silvetti—Salsoul (LP)
- 24 YOU ARE THE MUSIC WITHIN ME—Barbara Pennington—United Artists (12-inch)
- 25 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
- 26 DO YOUR DANCE—Rose Royce—Whitfield (LP)
- 27 RUNNING AWAY—Roy Ayers—Polydor (LP)
- 28 WATCH OUT—Trax—Polydor (LP)
- 29 DANCE WITH ME—Patti LaBelle—Epic (LP)
- 30 DR. LOVE—First Choice—Gold Mind (12-inch/LP)
- 31 DOWN DOWN DOWN/OVER & OVER—Sylvester—Fantasy (12-inch remix)
- 32 THEME FROM "BIG TIME"—Smokey Robinson—Tama (LP/12-inch)
- 33 WHAT AM I TO DO—Ralph Graham—RCA (12-inch)
- 34 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
- 35 LOVIN' IS REALLY MY GAME—Brainstorm—Tabu (12-inch)
- 36 SIMON PETER/JUDAS ISCARIOT—Sphinx—Raal (LP import)
- 37 HOW AM I TO KNOW—Tymes—RCA (12-inch)
- 38 DANCIN', DANCIN', DANCIN', SHAME—Evelyn King—RCA (LP)
- 39 DR. MUSIC—Renee Harris—Epic (12-inch)
- 40 PIPELINE—Bruce Johnston—Columbia (LP)

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

ATLANTA

- This Week**
- 1 HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12-inch import)
 - 2 SPEAK WELL—Philly U.S.A.—West End (12-inch)
 - 3 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (12-inch)
 - 4 NATIVE NEW YORKER—Odyssey—RCA (12-inch)
 - 5 COCOMOTION—El Coco—AVI (LP)
 - 6 BLOCK PARTY—Anthony White—Salsoul (12-inch)
 - 7 SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 8 FROM HERE TO ETERNITY (Medley)/TOO HOT TO HANDLE/FIRST HAND EXPERIENCE IN SECOND HAND LOVE—Giorgio Casablanca (LP)
 - 9 POP COLLAGE (Medley)/GIRL DON'T MAKE ME WAIT/LOVE SHOOK—Pattie Brooks—Casablanca (LP)
 - 10 MUSIC—Montreal Sound—TK (12-inch)
 - 11 QUIET VILLAGE/AFRICAN QUEENS—Ritchie Family—Marlin (LP)
 - 12 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 13 THE BULL/COSMIC WIND/BELLY BOOGIE—Mike Theodore Orchestra—Westbound (LP)
 - 14 SIMON PETER/JUDAS ISCARIOT—Sphinx—Raal (LP import)
 - 15 RUN TO ME—Kelly Marie—Pye (import)

BALT./WASHINGTON D.C.

- This Week**
- 1 SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 2 AFRICAN QUEENS/QUIET VILLAGE—Ritchie Family—Marlin (LP)
 - 3 THE BULL/BRAZILIAN LULLABY/COSMIC WIND—Mike Theodore Orchestra—Westbound (LP)
 - 4 I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (12-inch)
 - 5 BLOCK PARTY/CAN'T TURN YOUR LOOSE—Anthony White—Salsoul (12-inch)
 - 6 MUSIC—Montreal Sound—TK (12-inch)
 - 7 PLEASE DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Phillips (import)
 - 8 COCOMOTION—El Coco—AVI (LP)
 - 9 FROM HERE TO ETERNITY (Medley)/FIRST HAND EXPERIENCE IN SECOND HAND LOVE/TOO HOT TO HANDLE—Giorgio Casablanca (LP)
 - 10 NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP)
 - 11 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (12-inch)
 - 12 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 13 JE TAIME/ON A RIEN A PERDRE/LA SYMPHONIE AFRICAINE—Saint-Tropez—Butterfly (LP)
 - 14 GIRL DON'T MAKE ME WAIT/LOVE SHOOK/POP COLLAGE (Medley)—Pattie Brooks—Casablanca (LP)
 - 15 THEME FROM "STAR WARS"—Meco—Millennium (LP)

BOSTON

- This Week**
- 1 SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 2 NATIVE NEW YORKER—Odyssey—RCA (12-inch)
 - 3 COCOMOTION—El Coco—AVI (LP)
 - 4 THE BULL/COSMIC WIND—Mike Theodore Orchestra—Westbound (LP)
 - 5 CHOOSING YOU—Lenny Williams—ABC (LP)
 - 6 RUNNING AWAY—Roy Ayers—Polydor (12-inch)
 - 7 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 8 POP COLLAGE (Medley)/LOVE SHOOK—Pattie Brooks—Casablanca (LP)
 - 9 MUSIC—Montreal Sound—TK (12-inch)
 - 10 AFRICAN QUEENS/QUIET VILLAGE—Ritchie Family—Marlin (LP)
 - 11 JE TAIME/ON A RIEN A PERDRE—Saint-Tropez—Butterfly (LP)
 - 12 EROTIC SOUL—Larry Page Orchestra—London (12-inch remix)
 - 13 HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12-inch)
 - 14 DO YOUR DANCE/IT MAKES YOU DANCE—Rose Royce—Whitfield (12-inch)
 - 15 DANCE, DANCE, DANCE—Chic—Buddah (12-inch)

CHICAGO

- This Week**
- 1 SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 2 AFRICAN QUEENS/QUIET VILLAGE—Ritchie Family—Marlin (LP)
 - 3 FROM HERE TO ETERNITY (Medley)/I'M LEFT, YOU'RE RIGHT, SHE'S GONE/FIRST HAND EXPERIENCE IN SECOND HAND LOVE—Giorgio Casablanca (LP)
 - 4 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (12-inch)
 - 5 PLEASE DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Phillips (import)
 - 6 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 7 I FEEL LOVE/THEME FROM "THE DEEP"—Donna Summer—Casablanca (12-inch)
 - 8 MUSIC—Montreal Sound—TK (12-inch & import)
 - 9 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
 - 10 COCOMOTION/I'M MAD AS HELL—El Coco—AVI (LP)
 - 11 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 12 THE BULL/COSMIC WIND—Mike Theodore Orchestra—Westbound (LP)
 - 13 DR. LOVE/GAMBLE ON LOVE/LOVE HAVING YOU AROUND—First Choice—Gold Mind (12-inch/LP)
 - 14 NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP)
 - 15 JE TAIME/ON A RIEN A PERDRE/COEUR COEUR—Saint-Tropez—Butterfly (LP)

DALLAS/HOUSTON

- This Week**
- 1 FROM HERE TO ETERNITY (Medley)/TOO HOT TO HANDLE—Giorgio Casablanca (LP)
 - 2 SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 3 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 4 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 5 AFRICAN QUEENS/QUIET VILLAGE—Ritchie Family—Marlin (LP)
 - 6 EROTIC SOUL—Larry Page Orchestra—London (12-inch remix)
 - 7 DANCE, DANCE, DANCE—Chic—Buddah (12-inch)
 - 8 COCOMOTION—El Coco—AVI (LP)
 - 9 EROTIC SOUL—Larry Page Orchestra—London (12-inch remix)
 - 10 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 11 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
 - 12 THE BULL/COSMIC WIND/BELLY BOOGIE—Mike Theodore Orchestra—Westbound (LP)
 - 13 MUSIC—Montreal Sound—TK (12-inch)
 - 14 I FEEL LOVE/THEME FROM "THE DEEP" + LOVE'S UNKIND—Donna Summer—Casablanca (LP/12-inch)
 - 15 HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12-inch)

DETROIT

- This Week**
- 1 SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 2 THE BULL/COSMIC WIND/BRAZILIAN LULLABY—Mike Theodore Orchestra—Westbound (LP)
 - 3 FROM HERE TO ETERNITY (Medley)/TOO HOT TO HANDLE—Giorgio Casablanca (LP)
 - 4 I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (12-inch)
 - 5 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (12-inch)
 - 6 COCOMOTION—El Coco—AVI (LP)
 - 7 BLOCK PARTY/CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12-inch)
 - 8 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
 - 9 AFRICAN QUEENS/QUIET VILLAGE—Ritchie Family—Marlin (LP)
 - 10 JE TAIME/ON A RIEN A PERDRE—Saint-Tropez—Butterfly (LP)
 - 11 DO YOUR DANCE—Rose Royce—Whitfield (LP)
 - 12 NATIVE NEW YORKER—Odyssey—RCA (12-inch)
 - 13 I FEEL LOVE/THEME FROM "THE DEEP"—Donna Summer—Casablanca (12-inch)
 - 14 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 15 CHOOSING YOU—Lenny Williams—ABC (LP)

LOS ANGELES/SAN DIEGO

- This Week**
- 1 SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 2 AFRICAN QUEENS/QUIET VILLAGE/VOODOO—Ritchie Family—Marlin (LP)
 - 3 COCOMOTION/LOVE TO THE WORLD—El Coco—AVI (LP)
 - 4 FROM HERE TO ETERNITY (Medley)/TOO HOT TO HANDLE/FIRST HAND EXPERIENCE IN SECOND HAND LOVE—Giorgio Casablanca (LP)
 - 5 PLEASE DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Phillips (import)
 - 6 JE TAIME/ON A RIEN A PERDRE—Saint-Tropez—Butterfly (LP)
 - 7 HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12-inch import)
 - 8 MUSIC—Montreal Sound—TK (12-inch)
 - 9 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (12-inch)
 - 10 BLOCK PARTY—Anthony White—Salsoul (12-inch)
 - 11 COSMIC WIND/THE BULL/BELLY BOOGIE—Mike Theodore Orchestra—Westbound (LP)
 - 12 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 13 EROTIC SOUL—Larry Page Orchestra—London (12-inch remix)
 - 14 POP COLLAGE (Medley)/GIRL DON'T MAKE ME WAIT/LOVE SHOOK—Pattie Brooks—Casablanca (LP)
 - 15 I FOUND LOVE—Love & Kisses—Casablanca (LP)

MIAMI

- This Week**
- 1 THE BULL/COSMIC WIND/BRAZILIAN LULLABY—Mike Theodore Orchestra—Westbound (LP)
 - 2 AFRICAN QUEENS/QUIET VILLAGE—Ritchie Family—Marlin (LP)
 - 3 PRIMITIVE MAN/VOYAGE OF NO RETURN/COCONUT RAIN—Silvetti—Salsoul (LP)
 - 4 SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 5 NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP)
 - 6 JE TAIME/ON A RIEN A PERDRE/LA SYMPHONIE AFRICAINE—Saint-Tropez—Butterfly (LP)
 - 7 FROM HERE TO ETERNITY (Medley)/FIRST HAND EXPERIENCE IN SECOND HAND LOVE/TOO HOT TO HANDLE—Giorgio Casablanca (LP)
 - 8 COCOMOTION—El Coco—AVI (LP)
 - 9 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (12-inch)
 - 10 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 11 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 12 PLEASE DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Phillips (import)
 - 13 I FEEL LOVE/THEME FROM "THE DEEP"—Donna Summer—Casablanca (LP/12-inch)
 - 14 CHOOSING YOU—Lenny Williams—ABC (LP)
 - 15 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)

NEW ORLEANS

- This Week**
- 1 SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 2 MUSIC—Montreal Sound—TK (12-inch)
 - 3 THE BULL/COSMIC WIND—Mike Theodore Orchestra—Westbound (LP)
 - 4 PLEASE DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Phillips (import)
 - 5 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 6 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 7 COCOMOTION/GOT THE FEELING—El Coco—AVI (LP)
 - 8 AFRICAN QUEENS/QUIET VILLAGE/SUMMER DANCE—Ritchie Family—Marlin (LP)
 - 9 FROM HERE TO ETERNITY (Medley)/TOO HOT TO HANDLE/I'M LEFT, YOU'RE RIGHT, SHE'S GONE—Giorgio Casablanca (LP)
 - 10 GIRL DON'T MAKE ME WAIT/LOVE SHOOK—Pattie Brooks—Casablanca (LP)
 - 11 JE TAIME/ON A RIEN A PERDRE/LA SYMPHONIE AFRICAINE—Saint-Tropez—Butterfly (LP)
 - 12 YOU ARE THE MUSIC WITHIN ME—Barbara Pennington—United Artists (12-inch)
 - 13 I FEEL LOVE/THEME FROM "THE DEEP" + LOVE'S UNKIND—Donna Summer—Casablanca (LP/12-inch)
 - 14 EROTIC SOUL—Larry Page Orchestra—London (12-inch remix)
 - 15 NATIVE NEW YORKER—Odyssey—RCA (LP)

NEW YORK

- This Week**
- 1 NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP)
 - 2 SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 3 THE BULL/COSMIC WIND—Mike Theodore Orchestra—Westbound (LP)
 - 4 I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (12-inch)
 - 5 PLEASE DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Phillips (import)
 - 6 LOVE SHOOK/GIRL DON'T MAKE ME WAIT/LET'S MAKE LOVE TO THE MUSIC—Pattie Brooks—Casablanca (LP)
 - 7 FROM HERE TO ETERNITY (Medley)/TOO HOT TO HANDLE/FIRST HAND EXPERIENCE IN SECOND HAND LOVE—Giorgio Casablanca (LP)
 - 8 BLOCK PARTY/CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12-inch)
 - 9 MUSIC—Montreal Sound—TK (12-inch)
 - 10 SPEAK WELL—Philly U.S.A.—West End (12-inch)
 - 11 CHOOSING YOU/PLEASE DON'T TEMPT ME—Lenny Williams—ABC (LP)
 - 12 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 13 DANCE WITH ME—Patti LaBelle—Epic (LP)
 - 14 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (12-inch)
 - 15 JE TAIME/VIOLATION/COEUR COEUR—Saint-Tropez—Butterfly (LP)

PHILADELPHIA

- This Week**
- 1 SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 2 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (12-inch)
 - 3 AFRICAN QUEENS/QUIET VILLAGE—Ritchie Family—Marlin (LP)
 - 4 NATIVE NEW YORKER—Odyssey—RCA (LP)
 - 5 COCOMOTION—El Coco—AVI (LP)
 - 6 PLEASE DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Phillips (import)
 - 7 THE BULL/COSMIC WIND/BRAZILIAN LULLABY—Mike Theodore Orchestra—Westbound (LP)
 - 8 SPEAK WELL—Philly U.S.A.—West End (12-inch)
 - 9 FROM HERE TO ETERNITY (Medley)—Giorgio Casablanca (LP)
 - 10 JE TAIME/ON A RIEN A PERDRE/LA SYMPHONIE AFRICAINE—Saint-Tropez—Butterfly (LP)
 - 11 POP COLLAGE (Medley)/LOVE SHOOK/GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)
 - 12 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
 - 13 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
 - 14 I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (12-inch)
 - 15 PIPELINE—Bruce Johnston—Columbia (LP)

PHOENIX

- This Week**
- 1 THE BULL/BELLY BOOGIE/BRAZILIAN LULLABY—Mike Theodore Orchestra—Westbound (LP)
 - 2 JE TAIME/VIOLATION/LA SYMPHONIE AFRICAINE—Saint-Tropez—Butterfly (LP)
 - 3 SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 4 FROM HERE TO ETERNITY (Medley)/I'M LEFT, YOU'RE RIGHT, SHE'S GONE/TOO HOT TO HANDLE—Giorgio Casablanca (LP)
 - 5 MUSIC—Montreal Sound—TK (12-inch)
 - 6 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 7 EROTIC SOUL—Larry Page Orchestra—London (12-inch remix)
 - 8 I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (12-inch)
 - 9 WATCH OUT—Trax—Polydor (LP)
 - 10 DANCE, DANCE, DANCE—Chic—Buddah (12-inch)
 - 11 COCOMOTION—El Coco—AVI (LP)
 - 12 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (12-inch)
 - 13 THEME FROM "BIG TIME"—Smokey Robinson—Tama (LP/12-inch)
 - 14 CHOOSING YOU/SHOO DOO FU FU OOH—Lenny Williams—ABC (LP)
 - 15 DR. MUSIC—Renee Harris—Epic (12-inch)

PITTSBURGH

- This Week**
- 1 SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 2 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 3 THE BULL/COSMIC WIND—Mike Theodore Orchestra—Westbound (LP)
 - 4 FROM HERE TO ETERNITY (Medley)/TOO HOT TO HANDLE—Giorgio Casablanca (LP)
 - 5 AFRICAN QUEENS/QUIET VILLAGE/SUMMER DANCE—Ritchie Family—Marlin (LP)
 - 6 PLEASE DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Phillips (import)
 - 7 BLOCK PARTY—Anthony White—Salsoul (12-inch)
 - 8 COCOMOTION—El Coco—AVI (LP)
 - 9 CHOOSING YOU—Lenny Williams—ABC (LP)
 - 10 JE TAIME/ON A RIEN A PERDRE—Saint-Tropez—Butterfly (LP)
 - 11 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (12-inch)
 - 12 HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12-inch import)
 - 13 WHAT AM I TO DO—Ralph Graham—RCA (12-inch)
 - 14 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 15 LOVE SHOOK—Pattie Brooks—Casablanca (LP)

SAN FRANCISCO

- This Week**
- 1 PLEASE DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Phillips (import)
 - 2 DANCE, DANCE, DANCE—Chic—Buddah (12-inch)
 - 3 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (12-inch)
 - 4 I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (12-inch)
 - 5 MUSIC—Montreal Sound—TK (12-inch)
 - 6 THE BULL/COSMIC WIND/BRAZILIAN LULLABY—Mike Theodore Orchestra—Westbound (LP)
 - 7 HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12-inch import)
 - 8 POP COLLAGE (Medley)/LOVE SHOOK/GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)
 - 9 FROM HERE TO ETERNITY (Medley)/I'M LEFT, YOU'RE RIGHT, SHE'S GONE/FIRST HAND EXPERIENCE IN SECOND HAND LOVE—Giorgio Casablanca (LP)
 - 10 BLOCK PARTY/CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12-inch)
 - 11 HOW AM I TO KNOW—Tymes—RCA (12-inch)
 - 12 SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 13 DANCIN', DANCIN', DANCIN'/SHAME—Evelyn King—RCA (LP)
 - 14 JE TAIME/ON A RIEN A PERDRE/LA SYMPHONIE AFRICAINE—Saint-Tropez—Butterfly (LP)
 - 15 COCOMOTION/GOT THAT FEELING—El Coco—AVI (LP)

SEATTLE/PORTLAND

- This Week**
- 1 SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 2 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 3 FROM HERE TO ETERNITY (Medley)—Giorgio Casablanca (LP)
 - 4 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 5 I FEEL LOVE/THEME FROM "THE DEEP"—Donna Summer—Casablanca (12-inch)
 - 6 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
 - 7 COCOMOTION—El Coco—AVI (LP)
 - 8 MUSIC—Montreal Sound—TK (12-inch)
 - 9 DOWN, DOWN, DOWN/OVER & OVER—Sylvester—Fantasy (12-inch remix)
 - 10 YOU ARE THE MUSIC WITHIN ME—Barbara Pennington—United Artists (12-inch)
 - 11 WATCH OUT—Trax—Polydor (LP)
 - 12 PLEASE DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Phillips (import)
 - 13 LOVIN' IS REALLY MY GAME—Brainstorm—Tabu (12-inch)
 - 14 AFRICAN QUEENS/QUIET VILLAGE—Ritchie Family—Marlin (LP)
 - 15 JE TAIME/ON A RIEN A PERDRE—Saint-Tropez—Butterfly (LP)

MONTREAL

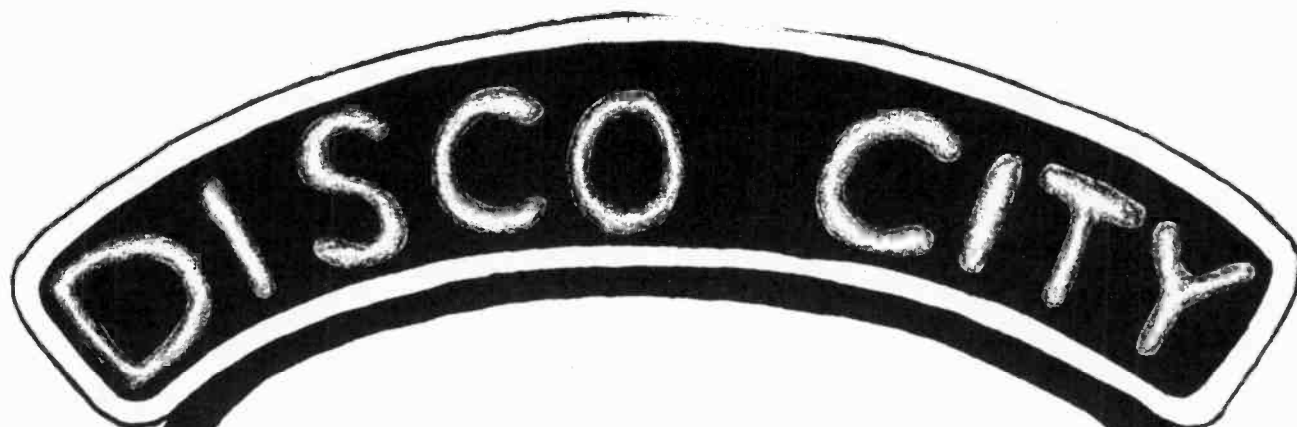
- This Week**
- 1 LET'S CLEAN UP THE GHETTO—MFSB—CBS
 - 2 OUI SONT LES FEMMES—Patrick Juvet—Polydor (12-inch)
 - 3 DANCE ON DISCO DARLING—Randy Rader—RCA (12-inch)
 - 4 LOVING YOU—Patrick Norman—RCA (12-inch)
 - 5 DANCING FEVER—Claudia Barry—London (12-inch)
 - 6 LULLABY—D R U M—Polydor (12-inch)
 - 7 HELP HELP—Gilla—RCA (12-inch)
 - 8 SUGAR DADDY—Patsy Gallant—London (12-inch)
 - 9 HEY YOU SHOULD BE DANCING—Gene Farrow—RCA (12-inch)
 - 10 LET ME GET TO LOVE YOU—Gilly Mason—Capitol (12-inch)
 - 11 PIPELINE—Bruce Johnston—CBS (12-inch)
 - 12 ONCE UPON A TIME—Black Light Orchestra—RCA (LP)
 - 13 DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—TK (LP)
 - 14 CHASE—M B T Soul—Polydor (LP)
 - 15 WATCH OUT—Trax—Polydor (LP)

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REMEMBER DISCOS KEEP PEOPLE OFF THE STREETS

Dress Codes Spark Response Conflicts

By PAUL GREIN

NEW YORK—The Disco Forum session on owners and managers dealt both with restricting crowds and attracting crowds. The interrelation between the two was stressed, in that strict enforcement of dress codes and a careful development of the proper image will bring a club owner the clientele he desires; and will discourage an element that might drive that clientele away.

In terms of attracting crowds, the discussion also centered on ways of getting non-discogers into the discos.

The session was moderated by Jim Bradford, owner of Zachary's of Jacksonville, Fla., who introduced the subject by saying, "One of the biggest killers of clubs around the country is that owners don't establish a market and go after it. People basically want to associate with their own group," he noted.

Alan Harris, co-owner of 12 West in New York, echoed this thought, adding, "You have to judge your own crowd. But it has to be dealt with carefully, because it's difficult to trade up, but it's easy to trade down. So if you start high and come down it's not too bad, but if you start low and you want to go up you may find you've created a problem for yourself."

While much of the discussion dealt with selectivity in creating a clientele, Chandler Atkins, general manager of Whimsey's in Boston, noted, "With 30,000 square feet, I can't afford to be a unique little elite community. We don't mind if you're black, white, yellow, gay or straight."

Perhaps the most important method of restricting crowds is the use of dress codes. On this subject 12 West's Harris noted, "I don't feel a discotheque should have the right to restrict its customers to wearing a certain type of outfit because of the look the club is trying to create."

He stated a lawsuit has been filed against Regine's for being discrimi-

natory because of its policy that gentlemen must wear jackets and ties. But Michael O'Harro, executive director of Tramps in Washington, D.C., remarked that the lawsuit is not because of the jacket and tie rule but because it is not applied to everyone equally.

Added O'Harro: "I feel I have every right as a businessman to run my business as I see fit. I do not want jeans and T-shirts in my club. I won't let them in; I'll close down the club before I'll do that."

"If you try to run a successful, sophisticated operation," O'Harro continued, "and you start letting people in wearing sandals and outrageous styles, you're going to chase away all your sophisticated people. And I've seen that happen to too many clubs."

Bradford of Zachary's interjected, "A regular customer who comes up to our club can get in with nice-looking jeans; somebody whom we don't know and don't particularly want in has a hard time getting in in a shirt and tie."

"That's one of the ways we control a crowd," explained Bradford, "but it's been unpopular with the federal authorities, who will launch many investigations into your operation if you choose to do that."

On the matter of dress codes, Ned Dougherty of Club Marakesh in West Hampton Beach, N.Y., commented, "we have three doorman and they determine whether or not someone is dressed properly."

"If someone has jeans on and we don't think it looks good, then we apply the rule; if someone has on an expensive denim outfit, we allow him in. So it comes down to having good people at your door who know the subtle differences of how people are dressed and how they're going to act."

O'Harro of Tramps in Washington, D.C., added that a restricting attitude can have an effect before
(Continued on page 71)

CASABLANCA'S LARRY HARRIS

Cites Industry \$4 Billion Gross

NEW YORK—Larry Harris, vice president, Casablanca Records, struck an optimistic chord which reverberated throughout Disco III at the Americana hotel when he told an audience of some 900 registrants that the \$4 billion disco industry is dispelling any theory that it is either a flash-in-the-pan fad or a dying industry.

"More revenue goes through the disco scene than the record business and the motion picture industry," he said. "In fact, disco's \$4 billion annually is second only to organized sports in the field of entertainment."

He continued: "Without the discotheques, artists such as Donna Summer, K.C. & the Sunshine Band, the Commodores and Thelma Houston would have found it much more difficult to receive attention as successful musical artists in light of today's radio formats."

"The disco artists and deejays are as valuable to the entertainment industry as any radio deejay or Top 40 artist. Discos are where artists have total freedom of expression."

"There are no FCC regulations, no three minute formats, no commercial interruptions. It is to the music industry what FM radio was in the 1960s. It portrays a different lifestyle than the mainstream."

Harris told his audience who had come from as far away as Europe, Japan and Australia, that they should be proud to be associated with an industry built on communication of people—a form of entertainment that has the capability of getting people together.

"Your feeling and caring about people on the dance floor, and their resultant reaction to your musical expertise has to be extremely gratifying," he stated.

Harris disclosed that his firm's first hand look at the power of discotheques began with its release of the first Donna Summer album. He stated, "Overnight in New York we sold 100,000 albums, then Atlanta came in for 40,000 albums without airplay at any radio station."

"Now, more than 50% of Casablanca's releases are disco-oriented,

and they all make money. It is my wish that the rest of the industry will wake up to the power that discos have. It is a very important outlet for the artist, and a very effective way of exposing talent."

Harris acknowledged that problems exist within the industry, especially in areas where record companies still have trouble in relating to the power of discos. He disclosed that there was a very basic reason for the lack of credibility, and explained that while disco deejays issue a playlist on the records played, those playlists, unlike those from radio stations, are not translating into actual record sales.

"Your audiences in clubs may be dancing to and loving a specific record, but unless they make an effort to find out what is being played, they may never know what is being played." Harris assured his listeners that the record labels did not expect deejays to announce artists or records and ruin the flow of the club, but at the same time they would like
(Continued on page 71)

Spirited Exchanges Involving Owners & Managers With DJs

NEW YORK—The session on "The Communications Gap between Club Owners/Managers and Disco Deejays" turned out to be one of the liveliest and most emotional of the conference.

For more than an hour a battle royal was waged between the owners, who felt that their primary concern was to run an efficient club that made money for its investors, and not to hold hands or mollycoddle ego-tripping deejays; and the spinners, who maintained that they were the life blood of any successful club, and were only asking for the recognition and respect they deserve.

The lineup of panelists included deejays Tom Savarese, Bobby DJ

Guttadaro, Ray Huston, A.J. Miller, Phil Owens, Bobby Gioe, Sam Avilone, and Randy Cunningham. Representing the owners were Michael O'Harro of Tramps Discotheque, Washington, D.C., and Jim Bradford of Zachary's, Jacksonville, Fla.

After castigating the owners for their laxity in not attending the conference (only a handful were present at this session) panelists and audience went on to thrash out problems facing owners and deejays.

After an often emotional, sometimes hostile barrage of accusations and counter-accusations, a final uneasy truce was reached with both warring sides agreeing that owners should be honest enough to inform

deejays what to expect before offering them a job; and deejays should ask questions, get to know the owner and policies of a club before accepting a gig.

Some members of the audience took this suggestion even further and argued that there should be a written contract between owners/managers and deejays, before any assignment was undertaken.

Sticking to his guns in the face of fiery opposition from the overwhelming number of deejays present, Bradford stressed that the primary objective of any club owner was to make money, and not to foster the careers of overly ambitious deejays. The angry deejays lashed back that without them no club could even survive, let alone make money.

One of the deejays' pet peeve was about owners who tried dictating to them what should be played in a club; and Cunningham added to this by stating he was fired from his last job because the manager did not like the clientele, and ordered him to play the music of Waylon Jennings so that the unwelcome clients would leave.

O'Harro disclosed that he had got around this problem of what should or should not be played, by owning all the records spun in his club, and having clear cut rules as to the music format for specific time periods.

Miller griped that owners spend a lot of time publicizing clubs, while few take time out to publicize their deejays, to which Bradford fired back that "club owners were not in the business of running a community service for deejays."

Savarese felt that the deejay was the star of the club, in the genre of a Liza Minnelli or other top Broadway performer, and that the audience came to see and hear him, not to gape at the trimmings on the wall. This brought an avalanche of response, with one owner wanting to know if Savarese was that much of a star why wasn't he employed?

Although most of the deejays agreed on the idea of a contract, they felt that because many owners were
(Continued on page 71)

Mobile Ops Admit Facing a Credibility Gap

NEW YORK—Failure of several of the announced panelists to show up for the session on mobile disco operations in no way dampened the enthusiasm of the group of concerned mobile operators who, at the suggestion of Bill Wardlow, conference coordinator, quickly formed an ad hoc panel and got their teeth into the problems facing mobile operators across the country.

Panelists and audience alike agreed that their problems paralleled those of conventional disco operators except for the fact that theirs were several times magnified. They acknowledged that the rapidly growing mobile business could be a monster, but lamented that in spite of this, they still had a credibility gap to overcome.

Primarily responsible for this credibility gap were many non-professionals who entered into the business to make a quick profit. These, the panelists argued, were often equipped with poor sound equipment, lack of expertise in creating and maintaining audience interest and participation, and would not hesitate to undercut prices, in their attempts to get jobs.

James Hurt, one of the more vocal of the panelists, stated that the mo-

bile jock should be something of a musicologist if he is to succeed.

"The disco deejay," he told his audience, "should not only know and be willing to play a wide variety of music. He should also be more than just a spinner."

"Success," he continued, "does not come simply by sitting and spinning one record after another. The good mobile operator gets down with his audience. He sings, dances, mingles, and is willing to play requests which are outside his normal playlist."

Hurt, who operates from his home in North Carolina to as far south as Tampa, Fla., told his audience that he caters to all racial groups and musical tastes. "In this way I keep working while my less flexible counterparts sit around lamenting that there are not enough jobs to go around."

Many of Hurt's assignments require him to pick up the slack in the break between live bands, and he discloses that this is not as easy as it appears.

He told his audience, "If you're going in between live bands, make sure your sound system at least matches that of the group which is playing, or you'll be outclassed and overwhelmed and not leave any lasting impact on the audience you're trying to woo."

Bert Lockett, head of the Brooklyn Mobile Jocks Assn., emphasized the cutthroat competition between mobile operators and stated that the mobile jock who hopes to succeed must be innovative.

He disclosed that he often plays free concerts in parks and on street corners, and passes out this literature to the crowd which gathers. "This pays off, in that when they are having a party, and need a mobile operator, they think of me."

One observer from the floor stated that the AFM was subsidizing live bands in Kansas City, so that these groups could undercut disco operators. The general response to this was that there can, and will eventually be, peaceful coexistence between disco and live music.

Among the questions which went unresolved were the inability of the mobile operators to get product from record labels, and an ASCAP/BMI rate scale on royalties for playing music. Representatives from both ASCAP and BMI were expected to be on the panel but did not show up.

Bert Tenzer of Murray the K's Disco On Wheels, who moderated the session, talked of the advantages of franchising. He explained his company's policy of protecting fran-

chisees' territories, of training programs, of supplying the best in sound and light shows, and of programs for creating the right image for franchise holders.

During the session the college campus emerged as one of the most viable markets for the mobile operator, and Hurt explained with the present state of the economy, and fiscal cutbacks to schools, colleges were hurting for funds, and are willing to try almost anything to raise much-needed revenues.

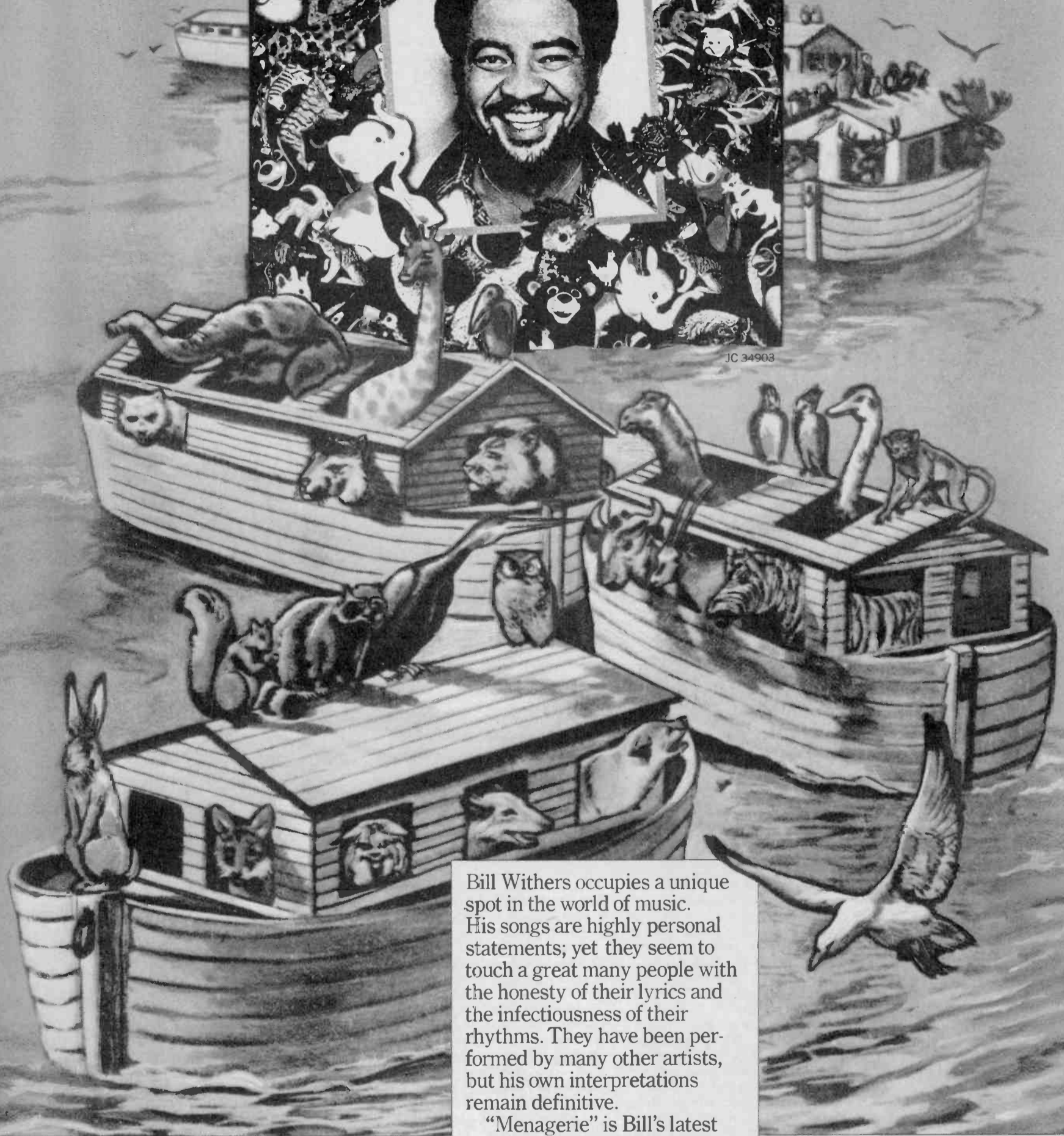
He said he had made this problem work to his advantage by going to the schools and offering to stage a disco concert for a percentage of the profits. "In this way I have earned some of my biggest money as a mobile operator," he stated.

A member of the audience suggested that money back guarantees and other built-in assurances to employers could help offset the credibility problem facing many mobile operators.

Other speakers on the podium included Steve Hill of the American Dream Professional Disco, Atlanta; Ted Fass, Ted's Disco On Wheels, Long Island, N.Y.; Larry Ozone, of Ozone's Disco, and Dick Olmstead, of Disco Dick's Roadshow, operating out of the Midwestern states.



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WEST LOWER THAN EAST DJs Dig Deeply Into Salary Scale

NEW YORK—Pride and cooperation among disco DJs was the main topic of discussion at a Disco Forum deejay panel.

The session, co-chaired by New York deejays Tom Savarese and Bobby Guttadare, wasted no time with opening statements and immediately went to the floor for questions.

First questions concerned salaries, a popular topic among this group of professionals.

Panel member Johnny Hodges noted that his San Francisco DJ association has successfully improved the lot of its members through organization. Hodges said that the current \$35 to \$75 a night average salary in his area, while not up to Eastern club standards, is a great improvement over pre-association days.

Savarese pointed out that one key to increased salaries is gaining the respect of the club owners. "We turn the people on," said Savarese. "The club is not the star; people come to hear the music." Savarese feels that if a DJ can convince the owner of his worth, salary should not be a problem.

Ray Huston, a panelist from Jacksonville, Fla., called for DJs to cease the practice of going to club owners and offering to work for less money than the spinner currently working at the club.

While many in attendance said that they had run into this problem,

all agreed that a quality DJ has nothing to fear from an undercutting competitor.

Savarese said that it is important for a DJ to think of himself as an artist much like other nightclub performers. "We're better than a live band," Savarese stated. Self-respect and confidence, Savarese feels, should help DJs deal with club owners.

Huston stated that one way to improve earnings is to work on a percentage of club receipts as well as a base salary. With the extra financial incentive Huston feels a DJ will work harder at attracting customers through creative programming.

The subject of programming was also discussed. Many spinners from areas that are new to disco complained that they are meeting resistance from their clientele to disco music.

Many say they often get requests for rock records by artists like the Rolling Stones and Led Zeppelin. Most panelists felt that it is the job of the DJ to educate their customers in disco music.

The consensus was that as the public got exposed to good disco music its desire to hear other records would diminish.

There was general agreement that the quality of product released today by record companies is steadily improving. There was also agreement on the need for a national disco DJ organization, as well as a need for more women in the profession.

OCTOBER 1, 1977, BILLBOARD

Franchise Operations Strike a Spark

By ED KELLEHER

NEW YORK—The relative merits of various disco chain and franchising plans were outlined and debated during a Disco Forum seminar.

Owners of individual clubs met with representatives of the country's top disco chains and franchises, with the latter operations clearly of more interest to those present in the audience.

Chaired by Dick Blackburn of 2001 Clubs Of America, the panel included Carlos Hill, co-owner of Carlos & Charlie's, Los Angeles; Ray Ford, Bobby McGee's, Phoenix; Lloyd Heart, national director, disco operation, Big Daddy Lounges, Miami; and David Fink, of Elan in Houston.

Blackburn compared his company's operation to that of McDonald's Restaurants, in that 2001 assists individual club owners every step of the way, from selecting a location and designing a facility right through to the day-to-day running of a successful disco format.

Asked regarding yardsticks for judging the success of an individual 2001 club, he suggested that such a club should gross \$1 per square foot each week.

Among the other topics touched on were disco programming, admission policies, promotions for slow nights and the difficulty of obtaining financing for discos.

With regard to the latter, Blackburn suggested that prospective club owners approach the bank with a plan for an "entertainment complex" rather than a disco, arguing that the connotation of the word "disco" can sometimes preclude getting financial assistance.

Carlos Hill of Carlos & Charlie's summed up the job of a disco chain

operation as "making money by playing records for people on a multi-unit basis."

HARDWARE

Flexible Units Are Stressed

NEW YORK—The need to develop disco hardware flexible enough to fit smoothly into the everyday operations of hotels and restaurants was stressed repeatedly during a Disco Forum seminar.

The discussion session, entitled "Disco Hardware Package Concept—Hotel & Restaurant Chain Operators," was led by moderator Key Howard, director of entertainment for the Ramada Inns.

Panelists on the dais included Dante Arrito, Design Circuit, New York; Ed King, co-owner, Sound Unlimited Systems, Van Nuys, Calif.; Jay Laidman, president, Sound Chamber Audio Entertainment Systems, North Hollywood, Calif.; Bob Lobi, president of Design Circuit, and Randy Vaughn, vice president, Disco Scene, Inc., Hampton, Va.

Vaughn emphasized that in designing or marketing disco hardware, manufacturers should keep in mind the fact that, in the course of a normal day, most hotel and restaurant entertainment rooms undergo several transformations.

The late night disco club, he

How To Get On Air & In Stores Varied Ideas Expressed On Popularizing Records

By ROMAN KOZAK

NEW YORK—The problems of getting a record from a disco into radio, stores, and ultimately into the hands of consumers was the subject of discussion at the Disco III product promotion and marketing meeting at the recent disco forum.

Moderated by David Gew, senior vice president and general manager of Atlantic Records, and Tom DePierro, director of a&r for Motown Records, the discussion covered the field from a&r to store merchandising.

The panel meeting began with brief introductions from the various panelists who also represented RCA, London, T.K., Salsoul and Butterfly Records as well as independent disco consultants.

Billy Smith, disco coordinator for London Records, said his company has just gotten into disco and that its main problem is how to market 12-inch singles. Ray Caviano, New York promotion rep for T.K. Records, said his company has been successful with disco product, and "we don't think about it, we just do it."

Mark Paul Simon, vice president of Casablanca Records, said his company is totally involved in disco, not only on records but movies and television. Motown's DePierro said that Motown does not buy masters, but produces all its product in-house, with emphasis on those records that not only can be played in discos, but which can crossover.

By this time the discussion got into disco a&r. Casablanca's Simon said his company is looking for new sounds so that the music won't get "too boring."

T.K.'s Caviano said the European influence is strong now, with the heavy bass drum prevalent, but he said there is room for all types of sounds, with Philadelphia and Munich both having room to grow.

Atlantic's Glew said record manufacturers are looking for new sounds to sustain interest, and that disco records are just as expensive to produce as any others.

In the field of disco artist develop-

ment, Caviano said the reason companies buy only masters without signing the artist, is that with the master, the song is it. But with the signing of an artist, the investment is much greater, and many more questions come up in the field of artist development.

"Artists spend years preparing for their careers. In terms of investment and returns a company is hesitant to go with someone if everyone in the company doesn't feel enthusiastic about that artist," explained Motown's Depierro.

Tom Haydon, an independent disco promoter, advised artists who have difficulty in signing with larger labels to promote their own records regionally; to take them to local discotheques and see what sort of response they get on the dance floor.

Caviano said that the whole development of disco is an educational process, and that "it took a long time for the '60s progressive rock to become the Top 40 of the '70s. It will also take a long time for disco." He said that too much money has been put into discos already for the phenomena to simply go away.

Casablanca's Simon said that even many of the disco djs are afraid of new sounds because they are afraid it will clear the dance floor, hence they too get locked into formulas.

Caviano added that there was a certain amount of frustration in getting a disco to crossover into the pop charts. He said there are so many records out at one time that a sense of priorities operates and only a few records can be promoted.

He noted that in the area of disco, if the large companies like CBS and Warners got involved in it, and their salesmen went to the stores with disco product, there would be greater visibility on the retail level and more disco sales.

A suggestion came from the floor that disco disk jockeys in trying to get radio play for disco records, should not approach the top station in the area, but rather the one with

the lowest ratings. Such a station would be more likely to experiment with a disco show.

A radio programmer took the floor and said that the reason most stations shy away from disco is that disco songs have no substance, the lyrics are banal, and that the highs and lows on a disco record that are heard in a discotheque are lost on radio.

True or not, this did not sit well with the disco crowd and it defended its product saying it is no more banal than the rest of pop music.

DePierro said that those involved in disco should realize that they are in the music industry and they should develop personal relationships with other members of the music community. He said that too often disco has become clannish and has been identified with the problems of the gay community.

"Stand up and believe in what you represent," he said, "but be prepared to meet your opponents half way."

A spokesman for a Long Island disco pool said that his group is preparing in-store tape programs that will allow store customers to know which song is which.

He said that exposure of disco product is not enough, since at a disco all the songs run together and it is difficult for the audience to identify individual songs.

A spokesman from a Seattle pool said his group is organizing its own distribution system, because local distributors are not interested in disco.

Verdict Still Out On TV Club Effect

NEW YORK—Television has only just begun to effectively reach and even educate disco audiences.

This was the consensus at a Disco Forum seminar titled, "Television (Cable TV, Syndicated TV, Network TV): A Major Force In Promoting Disco Awareness, Disco Artists, And In The Promotion & Sale Of Disco Product."

Panel participants included: Marty Angelo of the Step-by-Step Disco Dance Show, Buffalo, N.Y.; Debbie Bacchus, Starship Discovery I; Larry Silverman, president, Digital Lighting, New York, and Arnie Wohl, co-owner, Disco '77, Miami.

Silverman connected tv's disco potential to the emphasis on people which has made discos different from other forms of entertainment.

"At disco shows," he said, "the real entertainment is the people. People learn dances by watching tv, and it gives them confidence to go out on the dance floor. Also, a lot of clubs can't afford frontline disco entertainers, but they can have them via television."

Silverman predicted that, in the near future, there would be a wave of disco videotapes featuring new groups performing new records. "This will also bring people into the clubs."

Cable tv's emerging role was underscored by Debbie Bacchus, whose Starship Discovery I produces its own regularly scheduled program on New York's Channel J, and by Buffalo's Marty Angelo, whose cable tv disco dance lessons have become top-rated in that market.

12-Inchers Pose Problem In Club, Retail Exposure

NEW YORK—The Disco III seminar on merchandising dealt with exposing disco product in retail stores and clubs.

Panelists reviewed a number of problems involved in merchandising disco 12-inch singles at the retail level: that simple sleeves are not conducive to display; that many retailers still don't have separate disco sections, if they stock the product at all, and that disco 12-inchers are most often purchased by singles buyers, who are just learning the business.

Another big problem for merchandisers with regard to 12-inchers, though it's really out of their hands, is that there is no standard speed yet for the new configuration.

Panelist David Rodriguez of Downstairs Records in New York reasons that this hurts sales because if the speeds were uniform, people could stack disks more easily.

"Disco records are party records," he explains, "and when someone has a party he stacks records. They may not stack them at other times, but no one wants to stand there changing records at a party."

Chuck Gregory, head of marketing for Salsoul, commented that in-

store play has been a major retailing tool for his label. "In-store promotion to me has been the backbone of all series. A good example is our Christmas album 'Christmas Jollies' by the Salsoul Orchestra. We put that out very late, but they were playing it in-store in New York by Thanksgiving. And the net result was that we sold a quarter of a million units. We expect records to sell strictly on the basis of in-store play, and a lot of them."

'Salsoul was the first label to market the 12-inch disco disk commercially. Before that, some Atlantic promotional 12-inchers had been bootlegged for upwards of \$10, which gave Salsoul a clue as to the demand for the product.

Larry Harris, executive vice president of Casablanca, reported his label has come up with a wide variety of merchandising aids, ranging from cocktail napkins and coasters bearing the names of Casablanca artists and records, to sweat towels for the energetic disco dancer.

Other retailing tools he announced include standups of top label acts Donna Summer and Parliament, posters plugging record

(Continued on page 71)

Sound Sophistication Surfaces In Seminar Session

NEW YORK—The growing sophistication of the club Owners and deejays on one hand, and audio equipment manufacturers on the other, was evident at the sound seminar which pulled approximately 100 attendees at Disco III. Audience was equally split between operators and DJs, all "sound-oriented."

Questions ranged from the key problem of room equalization versus program equalization for the best possible sound environment, to more pertinent information on cartridges, turntables and speakers, among other components.

The spirited Q&A session followed brief and to-the-point new equipment highlights from the five participants: Mike Klasco, president of GLI; Sid Silver, merchandising coordinator, Technics by Panasonic; John Kuehn, chief engineer, Audio Dynamics Corp.; Dick Long, president of Richard Long & Associates, and Michael Sharp, senior design engineer, Meteor Light & Sound. Moderator was Stephen Traiman, Billboard tape/audio/video editor.

Club Owner, DJ Q&A Reveals Growth

Klasco, whose GLI was one of the first of the "new breed" custom disco hardware firms in the industry, capsulized specs of the now-in-production 1000 add-on module to the firm's 3800 mixer/preamp. The new unit has meters calibrated to show a power amp overload, three-band tone controls, tape monitor output for add-on sources, tape dubbing controls, input/output patching, improved subsonic filtering and CB interference elimination.

Acknowledging that the firm's "backed into" the disco mart, Sid Silver of Technics noted that the feedback from users of its SL-1200 and SL-1100A turntables at Billboard's Disco I resulted in two new tables—the SL-1800 and SL-1500 MKII.

These solved some problems but produced their own, prompting Silver to comment, "I doubt we'll ever have the 'perfect' disco turntable." Kuehn, who worked on stereo,

quad and disco cartridges in 25 years with Stanton/Pickering prior to joining ADC last year, emphasized that the "best" disco cartridge is a compromise.

"To get the best transient response in the most rugged cartridge possible, you have to lose the ultra-wide frequency response, and you have to use a low-mass tonearm when tracking at less than 1 gram," he noted.

"Quality is the key to any sound

system," Dick Long cautioned, adding that his firm surveys area deejays for their input for speaker improvements.

He now has five full-range speakers, both bi- and tri-amped, three bass horns including a corner unit, tweeter arrays and special electronic crossovers.

A new mixer/preamp is in the works, and Long also pointed out the growing use of dynamic range

expanders, time delay units and other special effect components—to be used with care.

Meteor's Mike Sharp, who started with U.K. parent C.E. Hammond before moving to the U.S. subsidiary, focused on reliability, serviceability and ease of operation as three key equipment elements. Meteor has Underwriters Laboratory approval on many of its products, important for insurance coverage, and has a number of new units in the works—amplifiers, mixers and lighting controllers.

Entertainment? Strictly Cream

NEW YORK—Working in close cooperation with top disco-oriented record labels, Billboard presented the cream of the disco entertainers in concert on each evening of the forum.

On Aug. 28, the opening day of the forum, the lineup of entertainers included Gloria Gaynor, the

Trammps, Grace Jones and George McRae.

The show got off to an unscheduled late start with Gaynor entertaining with an eight-tune repertoire of some of her most popular disco hits.

The Polydor Records artist, backed by a chorus of singers, ap-

peared onstage draped in a colorful monk's outfit, with her band playing "Gloria, In Excelsious." This was followed by "Real Good People," "Cassanova Brown," "Never Can Say Goodbye" and "Reach Out."

George McRae opened with his rendition of "Rock My Baby." He followed with a seven-tune set which included, "You're My Woman," "Love, Devotion" and others.

Next onstage was Grace Jones with a six-tune set that included her hit, "I Need A Man."

The Trammps closed the four hour show with an eight-tune set that included "Disco Inferno," "That's Where The Happy People Go," "Zing Goes The Strings Of My Heart" and others.

One of disco's most commercially successful acts, Silver Convention, opened Monday night's show with a one-hour set that marked the first stateside appearance by the German based trio. The three ladies, backed by a full orchestra, performed most of their popular material as well as doing a medley of oldies and a medley of disco hits popularized by other performers.

Tavares, five brothers who sell a lot of records at Capitol, followed Silver Convention with slick and professional 40-minute set that was very well received. The set featured most of the group's smashes such as "It Only Takes A Minute," "Good Night My Love," "Whodunnit" and "Heaven Must Be Missing An Angel."

Another German based act, Claudia Barry, was up next. Barry sang with the music track of her rec-

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Pool Consensus: List Only Serviced Disks For Charts

NEW YORK—Disco pools should only list in their charts those records that are being serviced, even if this means not listing what is in fact the No. 1 record in their market. That's the nearly unanimous consensus of the Disco III panel of pool owners from across the country.

The moderator of the session, Jackie McCloy, director of the Long Island Disco Pool, opened the discussion by noting, "One of the major differences between pool policies is that some pools have been including all records on their surveys, while others have been including only those records that are being serviced to them."

McCloy, the only member of the panel to list records he does not receive, explained his actions by saying, "We're not only interested in the product from a DJ's point of view, but from a customer's point of view."

"If a record is out and it's hot, we want the customers to know about it because that will get them into the disco scene, whether we're getting the product or not."

McCloy does concede, however, that he will be more likely to add a record in the first place if it is serviced. "If I get a package of 45 records for our guys," he noted, "I'm going to have a tendency to program that material—providing it's a good song—more than a record that half our guys wouldn't have because they didn't get to the store that week."

John Luongo, coordinator of the Boston Pool, lists only records he has serviced in the charts that go out to local stores and that the DJs use at the local clubs to check off titles.

"Now some people," Luongo allowed, "might say 'don't you have an obligation to put all hot product on that sheet? Why should you just list the things you received in the pool?'"

"Well, the reason for that," he answered, "is that if some companies are taking the time and the consideration to supply you with records, you should show them that you consider them a cut above the rest."

"And besides," he noted, "there

are enough good things that you can list, that you don't have to support somebody who isn't helping you out in the pool."

Eddie Rivera, president of I.D.R.C. in New York, added, "Atlantic Records has some fantastic product, but it will be rare that you'll see it listed in my magazine. The reason is simple: Atlantic does not send my disk jockeys any records."

A.J. Miller, president of the Los Angeles Disco Pool, observed: "We used to list all the product on an honest basis. The disk jockey reported a record and if it got enough points it ended up on the list. Then suddenly I woke up to something. It makes absolutely no sense to promote companies' product and try to help them realize sales when they will not help us."

"The No. 1 record in L.A.," he continued, "is honestly the Emotions' 'Best Of My Love,' which I have yet to see a copy of. Columbia won't listen to us at all, so we don't list it."

12-INCH SINGLES Corporate Execs Overlook Their Value, Panel Agrees

By DICK NUSSER

NEW YORK—The future success of the 12-inch single seems to depend on corporate decision-makers waking up to its potential, according to the panel of experts who discussed the subject at Disco III.

Buoyed by the success of TK's "Do You Wanna Get Funky With Me," a 12-incher the label claims has logged \$1 million in sales, the panel seemed united on the fact that corporate acceptance was lagging far behind that of the public.

Ray Harris of AVI Records, which has released 17 12-inch singles, and plans to release is more in the future, noted that two years ago some distributors were refusing to stock what AVI calls "giant 45s" on the grounds they would "ruin the industry" by cutting into LP-sales.

"These same guys are selling them today," he said.

Another panelist noted the "giant 45s" are now outselling conventional 1-inch singles in Washington, D.C., which boasts a predominately black population.

United Artists' Barbara Jefferson suggested the sales and marketing

departments of the majors "must work to sell" the 12-inch concept. Spring Record's Julie Rifkind believed the majors "don't have the sales force for it," and are not plugged into the potential 12-inch market.

Salsoul's Chuck Gregory said the 12-inch single provides "an inexpensive launch" for new artists.

Motown's Tom DePiero claimed the conventional single "can't stand up to the rigid demands of disco speaker systems," a point agreed upon by others.

A disco owner from the audience asked if any standards were being set among labels to make either the 45 or the 3 $\frac{3}{4}$ r.p.m. speeds the 12-inch standard. He was told no steps toward standardization had been taken.

RCA's David Todd, one of the budding auteurs in the disk business (he remixed LP cuts for disco 12-inchers and promotes the product), reported that "quality wise, 45 r.p.m. is the better groove," provided it is mixed properly. "It's hotter," and "highs are better" were other comments heard.

Better promotion was the key to the 12-inch single's future, panel and audience agreed.

DePiero attacked "corporate aloofness" in companies which were hesitant about releasing 12-inch product for retail sale because they didn't understand the market.

"The only problem is on the retail level," Gregory added. "The smart guys are accepting it but the big rocks, the Pickwicks of the world, are just now starting to pick up on it."

Todd said he had a problem convincing RCA brass of the 12-inch single's viability, but "now the disco department has more say."

DePiero urged the disco DJs and their audiences to support the efforts of 12-inch promotion people by alerting racks, retailers and labels to their needs.

All agreed the future was bright for 12-inch singles, with the item's supporters pointing out that there is room in the market for all kinds of disk sizes and prices.

"At Salsoul we sell 'em all—singles, albums, everything—and they buy 'em," Gregory said.

Panelists Advise On Club Artists

NEW YORK—The Disco III panel on promotion of the disco artist centered on practical approaches the individual club owner can take to get top talent into his club.

Michael O'Harro of Tramps in Washington, D.C., explained that most record companies ignore disco owners and instead concentrate on radio and the press when making up guest lists for artist receptions before and after concerts in the area.

To get around this, O'Harro suggested club owners contact the concert promoter directly to arrange for the artist to make a brief promotional appearance at the disco while in town.

D.C. LaRue, the disco artist who had a Hot 100 single last year in "Cathedrals," pointed out that when some top disco talents are booked to perform in clubs, the turnout or reaction is disappointing because the discographer likes to be the star. He represents the performer "getting into his star trip."

Session moderator Norby Walters, president of the New York-based promotion firm, explained that he usually arranges artist fees so the club owner will break even for the night.

"Having a top name act like an Andrea True or a D.C. LaRue in your club one night," he pointed out, "is certain to create carryover business. It's like institutional advertising for your club."

Concluding Hot Seat Session Gathers Panel Leaders

Capsulizes Industry Problems, Future

By RADCLIFFE JOE

NEW YORK—A hot seat session climaxed the four-day forum by bringing together moderators from different panels in a meeting aimed at edifying and informing registrants who were unable to attend all the concurrent sessions.

Bill Wardlow, Forum coordinator, foresaw a bright future for disco and defined it as the nightclubs of the 1980s.

He stated that growing interest and participation in disco by the media (movies, network and cable television and secondary radio) was playing a major role in taking it from the level of fad to a sophisticated and viable business entity.

Wardlow promised that with the growing importance of the role of imported music in domestic discos, Billboard will start using input from key European discos in its weekly disco charts. He also promised that future forums will structure more sessions among owners and managers, and additional sessions aimed at creating a dialog between secondary radio and disco deejays.

Following Wardlow, Jackie McCloy of the Long Island Disco Pool, stated that on his disco pool panel, Salsoul Records had announced it would resume record service to about 16 pools across the country, and after monitoring the results of this service, may expand even further.

He lamented that, because of the newness of the disco pool concept, there were no established guidelines and consequently much of what the

pools did was still trial and error.

David Glew, senior vice president and general manager of Atlantic Records, told the audience that his company was continually looking into the feasibility of servicing pools and deejays, but reminded that manufacturing costs of records were high, and that with thousands of radio stations, disco pools and deejays to be serviced, a line had to be drawn somewhere.

Michael O'Harro of Tramps Disco, Washington, D.C., re-emphasized the need for greater communication between club owners and managers and their deejays, and stressed that until this was achieved there would be continued bickering and misunderstandings between both factions.

He also touched on the need for established wage scales for deejays and hinted that written contract between owners and deejays would help alleviate much of the misunderstanding that now exists.

O'Harro, who also moderated the panel of disco owners, told his audience that when the future of discos was discussed, concern was voiced over policies regarding private membership clubs, bankruptcy of many clubs across the country and possible ways and means of ensuring a club's success.

Tom Cossi, vice president, Bud-

dah Records, stated that discotheques and record labels should come together in the structuring of co-op activities to expose and promote product to the mutual benefit of both sides.

He described discotheques as trendsetters in stimulating audiences to dance, and called the disco concept a pathfinder in innovation of music proliferation.

Marc Kreiner of Marc Kreiner Productions disclosed that his company had developed a disco radio show designed for airing on Top 40 radio. Product on this show will be called from newly-breaking disco records, which will be replaced as soon as they get on to the Top 40 charts.

The show will be test marketed in the Midwest and on the West Coast. Kreiner further stated that the concept of the show was made possible through the growing professionalism evident in the world of disco, and said he looked for the day when disco will no longer be labeled as such, and simply be viewed as good music.

Jim Kowalzyk, vice president, 2001 Clubs of America, detailed the advantages of franchises.

Bob Reno, of Midsong International Records, lauded disco for putting his company in business.

Larry Harris, vice president of

Casablanca Records, informed his audience that disco proves radio is not essential to the breaking of new product.

On the concern over the reluctance of Top 40 radio stations to play disco product, he stated that not all disco product belonged on Top 40. "Casablanca Records does not put out disco product with Top 40 expectations," he said.

Norman Rubin of TK Records, the first label to have a certified gold 12-inch disco disk, re-emphasized Harris' claim that radio was not totally essential to the breaking of new product.

Joe Cayre, president of Salsoul Records, pointed out that disco tunes which have gone pop have turned out to be the best selling pop product around. He too declined to label disco music disco and stated "we make music for dancing and enjoyment." He also lauded WBLS-FM, New York, for its courage in programming disco music.

Richard Long, of Richard Long Associates, castigated rip-offs in the sound equipment business, then zeroed in on existing problems of equalization which tend to detract from sound perfection.

Norby Walters of Norby Walters Associates stated that owners/operators of discotheques should make every effort to strengthen the bond

between artists and their audiences, and suggested this could be achieved by inviting acts to appear at their club whenever they are in the neighborhood.

Steve Traiman, tape audio/video editor of Billboard, wound up the panel by stating that many equipment manufacturers had begun designing and developing products especially for the disco market.

He disclosed that new speakers, amplifiers, mixers, turntables, equalizers, cartridges, and other audio components were shown by the more than 90 exhibitors from the U.S., the United Kingdom, Canada and Japan. He added, "The international participation was particularly evident with a significant number of new firms entering the domestic market."

Traiman said that lighting innovations were also showcased by many U.S. and U.K. firms, with several of the latter setting up direct sales organizations in this country for the first time.

He continued: "Lasers came into their own with several new laser-based light shows debuting at a price which even smaller clubs can afford. In video, where the home market will take a quantum leap this fall in this country, the first major programming was announced, "Disco '77," the weekly syndicated tv show from Miami, is being made available on 3/4-inch U-Matic videocassette. The subscription offering is a joint-venture of Disco Vision and Digital Lighting."

Producers Divulge Their Methods Of Making Big Hits

By ROBERT FORD JR.

NEW YORK—A Disco Forum of producers panel brought together 11 successful airmen. Each with different ideas on producing successful disco music. Panel chairman Ken Cayre of Salsoul Records opened the proceedings by pointing out that none of the panelists thought of themselves as disco producers. Cayre said that each man tries to produce a good record that will appeal to as many people as possible.

After his opening remarks Cayre asked each producer to explain how he works. Cory Wade, who produced two big disco hits in T-Connection's "Do What You Wanna Do" and Peter Brown's "Do You Wanna Get Funky With Me" said that after he records he does a rough mix and takes it around to discos to get reaction from djs and dancers.

Philadelphia producer, arranger and keyboardist Ron Kersey also

likes to go to clubs, but does so before he goes into the studio. Kersey watches the reaction of dancers to different grooves and he incorporates what he sees with his current projects to come up with records that will get positive reactions from dancers.

Kersey feels it is important to keep up with current trends in dancing.

Pat Deserio, whose most recent project was the disco smash "Magic Fly," creates records by bringing in good rhythm musicians and letting them experiment. As the rhythm comes together Deserio builds on it with horns, strings and vocals.

Patrick Adams, who has produced such groups as Black Ivory and the Universal Robot Band, said he thinks disco records should be fun for the dancers and he tries to have fun in the studio, hoping that it will come through on the record. When he is producing a vocalist Adams

said he tries to build around the voice.

Lauren Rinder, whose Saint Tropes album is getting widespread disco play, said the most important thing in his production is a good song. Rinder feels that if he has a good song to work with everything else will fall into place.

Former Motown session man turned artist and producer Dennis Coffey said he strives for records he personally likes a lot.

Like other musician/producers, guitarist Coffey said he rarely plays from the basic tracks of records he is producing. Coffey feels he can be a better producer behind the board and he will only play on a record to add a solo after the basic tracks are completed.

Hal Davis, another veteran of Motown, said he relies a great deal on instinct. Davis said that his

recording of "love hangover" which was no. 1 for Diana Ross, was an accident.

Davis said that the funky tempo change in the middle of the record was just a hunch because he felt the record needed something extra. His most recent hit of Thelma Houston's "don't leave me this way" was also the result of good luck.

Davis said he first fell in love with the original recording of the song by Harold Melvin & the Blue Notes. When Gamble and Huff did not release the song as a single, Davis covered the song using the "Love Hangover" formula.

Philadelphia producer Norman Harris said his greatest concern is making his records more acceptable to more people and to Top 40 radio in particular. Harris said his current project, the first Atlantic Records release for the Temptations, is geared for the pop market.

Mike Theodore, who with Coffey produced the successful CJ and Company album, said disco music is an arrangers holiday. Theodore feels the demand for longer cuts gives an arranger a chance to be really creative.

New York producer Jeff Lane said success for him has come different ways. Lane said his first hit, BT Express' "Do It Till You're Satisfied," took years to perfect but his next two, BT's "Express" and Brass Construction's "Movin'" were the result of studio jams.

Lane also mentioned that "Express" was the only record he ever produced specifically for discos.

Vince Montana, who produces the Salsoul Orchestra, said the secret for him is just plain hard work. In response to a question about disco music Montana said he felt disco music would continue to grow.

Decibels, Light Levels Intrigue Visitors To Exhibits

By STEPHEN TRAIMAN

NEW YORK—With nearly 100 exhibit booths and sound rooms at Disco III filled with a varied array of products and services, the focus was definitely on decibels and light levels.

As hardware filled the bulk of display space, there was proportionately more new equipment debuts at Disco III than at the Summer Consumer Electronic Show this past June in Chicago.

It is the major testament to the disco industry that the "elements" have matured to the point where sound and lighting manufacturers are holding their new models back for the clubs alone—recognition that the mart is growing and able to handle an expanding number of

models in all key component areas.

The influx of equipment from outside the U.S.—in particular the U.K. and Canada, as well as Japan—is another indication that the hardware market here has plenty of room for "new blood."

Going hand-in-glove with the new faces in the equipment field, and the extended model lines from more familiar firms, is the growing sophistication of the disco equipment buyer.

While rip-off stories still made the rounds of the exhibit floor, they were a lot fewer than at the two prior disco forums. At the very least, new operators are asking designers and installers for solid references. And then they're checking them out as to

performance and satisfaction. The accent is definitely on reliability and serviceability.

New sound equipment tailored for discos runs the gamut from speakers from firms such as Cerwin-Vega, Altec, Long Associates, Sonic Systems and GLI; turntables from Technics; "isolation cup" headsets from Stanton; mixers from Meteor, GLI, AST, Telec and Soundout (U.K.); portable consoles from Citronic (Futureworld Marketing, U.K.); Futuristic Aids Ltd. (FAL, U.K., through Capitol Stage Lighting in the U.S.), LaTec (MICA) and Soundout.

Among the more innovative products were the debut of "Soundsweep" by Portman-Shore, described

as a "programmable sound movement device," and "jingle machines," actually NAB cartridge players, demonstrated by Future World Marketing of the U.K. as ideal ancillary revenue sources for discos.

In the lighting field, introductions were no less exciting, with "infinity-type" panels the most proliferant product, from Neo-Art, Infinitree (Champion Lighting), Capitol and others; lighting controllers from Meteor, Roctronics, Electronic Designers, Design Circuit, Litelab, Lighting Systems International and others.

Recognizing the importance of disco lighting per se, both Times Square and Edmund Scientific, among others, have come out with

specialized disco catalogs, running the gamut from strobes and neon to sophisticated control packages.

In the audio/visual area, Blackstone Productions demonstrated its Avtec Master Programmer for an unlimited number of slide projectors; Laserlite had a dynamite continuous show with its new projector, and Laser Physics' David Infante produced one of the entertainment hits of Disco III with his innovative laser effect production; new projector visuals were shown by Optikinetics and Rank Audio-Visual, both from the U.K., with a solid number of U.S. distributors, and Lighting Systems International used Freen rear-projection screens to demon-

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Patrons' Safety a Topic Affecting All

By AURORA FLORES

NEW YORK—Safety, standardization and quality control emerged as areas of prime concern at the lighting segment of the sound and light panel.

Spurred by concerns created by recent disastrous club fires in New York and Kentucky which resulted in loss of lives, the audience probed the seven-member panel for answers on the quality and safety of disco lighting generally and lasers in particular.

Panel disclosure that Underwriters Laboratories inspection of equipment was not mandatory, and that there were no laws on the books stipulating that disco lighting equipment manufacturers must submit their products for lab inspection and approval served only to heighten the concern of the audience.

One panel member offered that because Underwriters Laboratories was a privately held organization, the process of inspection was costly and time-consuming, and added to the end cost of the equipment.

In response, Bob Lobi, president, Design Circuits, a disco design and consultant firm, stated that because of recent club fires, safety had become a major issue, and owners should not try to trim costs by jeopardizing the safety of their patrons.

Jack Ransom, national sales manager, Capitol Stage Lighting Co., informed that his company offered a line of equipment using underwriters guidelines, but without the stamp of approval, and without the added cost.

There is also a line of equipment in the Capitol Stage Lighting catalog which carries the Underwriters' stamp of approval, and a higher price tag.

David Infante, president of Laser Physics, one of the pioneers of laser light shows in discos, assured his listeners that if laser equipment used in clubs was kept within the framework of the government stipulated 10 milliwatts of power, injury, especially to the eyes of patrons, would be practically non-existent.

He emphasized that his company worked closely with government regulatory agencies to ensure that laser equipment designed and manu-

factured by Laser Physics met all established safety standards.

He urged club owners to work with established laser manufacturers in buying this type of lighting equipment for their clubs, and suggested the use of prisms to deflect the direct focus of the laser beam, and have qualified operators to run a laser light show.

Another speaker on the dais suggested that club owners could get around any misgivings they had about pure lasers by using any of a number of synthesized products now on the market.

Concern was also voiced over the safety of fog machines and the feasibility of using dry ice foggers over oil burning foggers and vice versa.

Although dry ice foggers seemed to come out slightly ahead of their oil burning counterparts in the argument, neither was considered ideal, and Infante talked about a still to be released German-made machine that would be perfect for use in clubs.

The question of standardization was then brought to the floor, and one irate Florida-based club owner lambasted the industry for manufacturing products which he felt were totally incompatible. He urged standardization and self-policing to eradicate the unprofessional elements, and warned that unless this was undertaken internally, government regulatory agencies would eventually get into the act.

Service of equipment was another area of concern, and the consensus was that the established manufacturers stood behind the equipment they sold with solid warranties. However, the question left hanging was how the unsuspecting club owner could differentiate between reliable manufacturers and shysters trying to hog the market.

The panel of speakers included Dr. Richard Iacobucci, president, Roctronics; Lowell Fowler, president, Blackstone Products; Gary Loomis, president, Varaxon Electronics; Jack Ransom, national sales manager, Capitol Stage Lighting; Bob Lobi, president, Design Circuits; and David Infante, president, Laser Physics.

Dress Codes Talk

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the customer even gets to the door. "Only a small proportion of the people who live in the city do I want as my customers. We try to convey that we're exclusive, so the general attitude of the city is that we're a little bit snobby."

O'Harro noted that it's illegal in Washington to have a private club, but it's not unconstitutional if any restrictions are applied equally to all races and colors and sex preferences.

The discussion of new promotional ideas to get the non-discogeer

Cherry's Reopens

PHILADELPHIA—Cherry's, one of the better known suburban discos at Cornwells Heights, Pa., relights after a summer hiatus with both live and recorded music.

The disco features one of the largest dance floors and one of the mightiest sound systems in the area. Operating Tuesday through Sunday nights, opening attraction is Love Train for the live dance music.

into the discos was kicked off by Atkins of Whimsey's in Boston, who revealed that his club is going to be open on Saturday afternoons strictly to young people between the ages of 14 and 17. A \$4 cover charge will be in effect, as well as "bar" charges of 75 cents for colas and \$1.25 for exotic fruit drinks.

Atkins hopes he'll soon have young people graduating from the teen disco to the regular disco format.

A number of the panelists noted that discos should open up in their off hours to host various civic and fraternal club meetings to expose whole new markets to disco.

O'Harro supplied an incident in which this was successful for him. "Recently I called up the Washington Bullets basketball team," he said, "and said I'd like to do something with them sometime. So we had a luncheon banquet with all the sportscasters in my discotheque, and the next morning we were all over the headline in the sports pages where none of us ever gets publicity."

Entertainment? Strictly Cream

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ords backed only by two well muscled semi-nude male dancers. Barry excited the crowd with her fiery talk and racy patter.

New York's own Crown Heights Affair continued the excitement with a funky 10-song set that featured the group's hits "Every Beat Of My Heart," "Foxy Lady," "Dreaming A Dream" and "Dancin'."

The show was closed by RCA's Vickie Sue Robinson who delivered a solid one-hour set that spotlighted material from a soon-to-be-released album. The night ended with a hot version of Robinson's current disco hit "Hold Tight."

Tuesday's show was opened by a new four-man vocal group, Moment Of Truth. The Salsoul Records group gave a snappy 20-minute show that featured some excellent choreography.

Moment Of Truth was followed by another Salsoul group, First Choice. The female trio performed music from its current album that features the smash "Dr. Love." The attractive ladies drove the crowd wild with their professional stage-show and their tight band.

Thelma Houston whose "Don't Leave Me This Way" has been the most successful disco record of the year, came next with a lavish 30-minute set that featured a wide variety of material. Houston, who will be playing Bessie Smith in an upcoming film, included two of Smith's

most popular songs, "Gimmie A Pigfoot" and "Tain't Nobody's Business If I Do" in her well received set.

Andrea True brought the show to a close with a 55-minute set that featured a bizarre host and four dancers. Highlight of the set was an extended version of True's hit, "More, More, More."

A capacity crowd was on hand in the main ballroom of the Americana for the final evening of entertainment.

The lineup of artists included the Salsoul Orchestra, the Emotions, Brass Construction, and C.J. & Company.

The 30-member Salsoul Orchestra led by producer Vincent Montana Jr. opened the evening with "Nice & Nasty," its biggest hit of the year. It followed with seven other tunes spread over an hour, and climaxed its segment with "Salsoul 3001"—its

version of the popular "2001" theme.

Following the Salsoul Orchestra were the Emotions, a tight, fast-paced group, with equally strong backup musicians. The Columbia Records artists electrified the crowd with its seven-number set including its current chart rider, "Best Of My Love."

The Emotions set the mood for the appearances by Brass Construction and C.J. & Company, two groups which were easily able to sustain the audience excitement with their hour-long sets.

Artist Talks

• Continued from page 66

inconsistent, and were prone to saying one thing and doing another, an agreement should only be considered valid after it has been signed on the dotted line by both parties. There should be no handshake agreements, they felt.

After the storm had cooled, the consensus was that there must be greater communication and understanding between owners and their deejays, and that this could only be achieved through education and openness between both parties. Only after this level of professionalism and straightforwardness was achieved, would the battle be resolved.

U.K. Pulsar Moving Into New Factory

By PETER JONES

LONDON—Pulsar, the Cambridge-based electronics company said to be the world's largest manufacturer of disco lighting controllers, is moving to a new factory covering 15,500 square feet.

The new premises, close to the center of Cambridge, will provide more room for expansion, particularly in the more sophisticated lighting control systems for stage and rock band lighting recently developed by the company.

Pulsar, started seven years ago by two graduates of Cambridge Univ., Paul Mardon and Kenneth Sewell, is concentrating on expanding production of disco lighting controllers to meet ever-increasing demands from fast-growing export markets.

Top U.K. acts are using Pulsar products. Elton John has a Pulsar Zero 3000 in his personal disco setup. This is a versatile control unit which includes a finely-developed sequential lighting control system.

Both Queen and Showaddywaddy use the Pulsar Rainbow strobe system, featuring the "jumbo" strobes. This unit allows the programming of sets of strobes so they can be fired in any sequence or speed, all together, in pairs, or in any other combination.

Incorporated into the programmer is a complete sound-to-light strobe control system so strobes can be fired to flash in time to music.

A new unit in the pipeline is a six-channel 2 Kw dimmer pack. The Pulsar continental units and 110-volt units have special back panels to comply with the needs of countries into which they are exported.

For instance, the U.S. zero 3000 has three standard outlets and a special mains lead, while the U.S. modulators and slaves have six U.S. standard outlets to lights.

The Pulsar strobe remote controller is another new development, designed as a single channel remote controller for strobes.

It is capable of firing up to five strobes together, useful where increased flash power is required, or where several strobes are distributed to provide a more even coverage of light.

Pulsar's range of product designed specifically for the U.S. disco is marketed by Capitol Stage Lighting in New York.

Merchandising

• Continued from page 68

product and area discos, and album holders for discos to display product that's being played at any given moment.

Ram Rocha, a dj at the Old Plantation in Houston, has taken merchandising into his own hands by opening a disco record boutique adjacent to his discoteque.

"I started," recalls Rocha, "because I found out that in Houston it's hard for the consumer to get disco product. Out of the top 10 disco hits, you could only find one. Some stores don't even carry them."

"So I went to the owner of the building and asked to lease a room, and we remodeled it. I then wrote to all the record companies asking for posters and inquiring about the product.

"I carry imports, 12-inchers and albums. I don't carry singles, because they don't sell to my public except for maybe one or two, and for that it's not worth getting locked into them."

"It's really been a success," reports Rocha. "I have people coming in from all over."

Harris Speech

• Continued from page 66

to do something to stimulate audience awareness of their products."

"Casablanca," he informed, "is just beginning to institute a disco awareness program which, we hope, will be expanded and improved on by other labels, and the discos themselves. We will be supplying key discos with cocktail napkins designed with artists names, as well as coasters with label copy, posters, T-shirts, mobiles, and a special album jacket display holder."

Harris hinted at label/disco advertising allowances and reasoned that if it is done successfully with record retail outlet, the same was possible with discos.

Disco III Staff

Billboard's Disco III's staff included: Bill Wardlow, forum coordinator; Steve Lappin, show producer; Noel Monk, stage manager; Dan Gershon, talent coordinator; Richard Long, discotheque sound coordinator; L. Jones Nameth, set designer, and Diane Kirkland, conference director.

Sound was provided by Studio Instrument Rentals; lighting by Production Control Associates; laser lighting by Laser Physics Ltd; complete multi media and multi image slide presentations, movie presentations and special effect lighting by Blackstone Productions; advent screens by Tele-Measurements; the stage, by Safeway Steel Products, and hotel services, by the Americana Hotel.

DJs who spun records for the evening entertainment were Mike Grabber of Chicago, Bert Lockett of Long Island, Bob Vitteriti of Miami, Doug Bennett of Fire Island and Miami, Roy Thode of Fire Island and Bobby DJ Guttadaro of New York.

Flexible Units

• Continued from page 68

pointed out, may have to be converted in the morning to a breakfast or luncheon room and changed, hours later, into a five o'clock bar buffet affair.

He cited ease of installation and simplicity of installation as the two most important factors in providing disco hardware for such facilities.

Design Circuit's Bob Lobi noted that a complex New York type lighting system might be totally inoperable in a hotel setting in, for example, Oklahoma.

He stressed that electrical systems in rural areas might not be able to take the load of a complicated wiring setup.

Complaints of equipment breakdowns and queries concerning simpler and more effective disco hardware dominated the remainder of the session.



WINNING SMILES—Members of the Tramps receive the first annual "Soul Foot" award for musical excellence from New York's black-owned Leviticus discotheque. From the left: Damon Evans (of the "Jeffersons" tv series); Hillery Johnson, vice president and director of special markets for Atlantic Records, and his son, Hillery III; Earl Young and Doc Wade of the Tramps, and Mal Wollfolk, co-owner of Leviticus who presented the award.

Chicago DJ Boosts Disk Sales With 1-Man Efforts

By PAUL GREIN

LOS ANGELES—A Chicago disco DJ is hoping to make an impact on record sales by handing out cards to his customers as they enter his club which are good for a discount on his album of the week pick

when redeemed at specific record shops.

Rick Gianatos, vice president of the 100-member Chicago Dogs of War record pool and a DJ at Dingbat's, explains that he has arranged with two local shops, Gramophone and Record World, to top one dollar off the price of a given album upon presentation of the card.

His album of the week program also includes displays in the record shops and in his club of an artist poster, the album cover and his club playlist.

Another aspect of the program is that Gianatos secures 10 to 12 promotional copies of each week's featured LP to use as prizes in dance contests.

The dollar-off plan has been in operation for two weeks, with "Patti La Belle" on Epic and "Sylvester" on Fantasy the first album of the week selections to benefit from it.

In the case of the Patti La Belle album, 1,200 discount cards were given away at the door. In exchange for this promotional edge, Epic agreed to pick up the extra dollar.

Sound Business

Mastering Folk Deplore Prices

• Continued from page 1

likely to rise even further. Some mastering studios have already raised prices while others are contemplating increases.

The situation is heightened by the fact that there are only a handful of suppliers in the U.S. and the world who even make the delicate aluminum-coated lacquer blanks used to cut masters.

Main suppliers in the U.S. are Audiodisc, part of Capitol/EMI; New Jersey-based Transco; Long Island, N.Y.-headquartered Allied, with French company Pyral a key European manufacturer distributed in the U.S. by Gotham Audio.

The situation is compounded further by the fact that lacquer blank manufacturers have only one supplier of aluminum, Alcoa, and one supplier of lacquer, New Jersey-based Randolph Products Co. Both materials are essential ingredients in making master disk lacquers. They, too, have raised prices.

Recently (Billboard, July 30, 1977) Capitol raised its prices on master lacquers 60%, effective July 1. Prices went from \$7.30 to \$11.68 for 14-inch masters used to cut LPs, from \$5.09 to \$8.14 for 12-inch masters, and from \$4.18 for 10-inch used singles. Capitol had already raised its prices 30% at the end of last year.

Pyral 14-inch masters went up July 1 approximately 17% and Allied raised its prices July 1 between 40% and 60%.

Effective Sept. 1, Transco raised its pricing structure 20%.

On the one hand manufacturers and disk cutting houses do acknowledge raising raw material prices, limited suppliers and the delicate manufacturing processes involved.

Nevertheless, the feeling at mas-

tering studios is smoldering into one of frustration, confusion and concern for the future.

"I don't think there's any justification for these enormous increases," says an agitated Joe Paschek, co-owner of Sterling Sound, New York, a key East Coast mastering facility.

"Audiodisc just raised its prices 60%," he continues, "and I think it's unforgivable. In my opinion there's no real justification for it. How can we go on absorbing these increases and at the same time maintain our high quality?"

"Mastering studios have been wonderful for the past five to nine years absorbing these increases and not passing them along to the client. When Sterling Sound first started in business in 1968 you could buy a recording blank for under \$4. Now Capitol is asking almost \$12. That's an increase of 300%. Transco is raising its prices. This whole situation is so counterproductive. We can't absorb these types of increases and we are going from \$60 to \$75 on a side for an LP. There has to be a more rational solution. What if bread went up 60% tomorrow?"

Sandi Johnson, studio coordinator at the Mastering Lab, Los Angeles, indicates they have already changed their pricing structure and are now charging clients \$70 an LP side, up from \$60, with singles going from \$25 to \$28.50.

"Where is this going to end?" she asks.

Mack Evans, co-owner of Masterfonics, a prime mastering house in Nashville, comments, "My main objection is to the enormity of the Capitol increase. It went too high. And I think it is uncalled for. We are all facing spiralling costs around us such as utilities, for example. But 60%?"

"We were mastering LPs for \$60 a

side and now that's going to about \$75, with singles going from \$20 to \$25. Pyral was understandably high because it was an important product but its price is comparable with Audiodisc.

"In fact," he continues, "I am considering dropping Audiodisc altogether. In some instances Audiodisc cut quieter but is 1-3 db worth it? I can't understand why a giant company like Capitol/EMI can't develop a better way to handle this whole situation. But I don't intend underwriting Capitol/EMI's plans for developing a research and development center at their Virginia plant while they figure this situation out."

Pam Strickland at Artisan, Los Angeles, comments, "We raised our prices Aug. 1. We were going to raise them last June. We have been shouldering this thing for a long time." She indicates Artisan will be charging \$85 an LP side.

Kendun Recorders in Los Angeles sent out a letter to its clients saying in part... "In spite of efforts to maintain a stable product price, we have had to pass on supplier price increases of over 300% on master lacquer materials over the last five years. Effective Aug. 15, 1977, we are forced to institute a 10% surcharge on all master lacquer and reference disk prices to help defray a recent 100% price rise from Audio Devices. This only affects unit prices on disks and doesn't affect tape, studio or rundown time. It is possible that existing problems in the aluminum industry that affect lacquer prices may improve and this may be only a temporary situation."

Says Allen Zentz of Allen Zentz Mastering in Los Angeles, "We haven't raised our prices yet but we are considering it."

All manufacturers and suppliers admit the situation is a tough one.

Studio Track

By JIM McCULLAUGH

LOS ANGELES—Bob Ezrin mixing new Alice Cooper LP for Warners at **Producer's Workshop**. ... Keith Carradine in at the **Record Plant**, produced by **Brooks Arthur**. ... The Ventures mixed a live album the group cut in Japan at **California Recording Studios** here.

Joe Walsh finishing overdubs on his solo LP, **Bill Szymczyk** producing, at **Bayshore Recording Studios**, Coconut Grove, Fla. Ed Mashal is the engineer. The **Winters Brothers** on Atlantic/Atco are due in at Bayshore also to begin an album. Joel "Tas" DiGregorio of the **Charlie Daniels Band** producing and **Buddy Thornton** engineering.

Norbert Putnam busy at Nashville's **Quadraphonic** mixing a new **Jimmy Buffett** single with **Marty Lewis** engineering and also mixing a new **Addis Brothers** single for Buddah, Lewis again at the board. **Donna Fargo** also in working on a new Warner Bros. LP with **Stan Silver** producing and **Gene Eichelberger** engineering.

Rod Stewart and producer **Tom Dowd** wrapping up Stewart's new LP at **Cherokee** with string overdubs, while **Don Costa** mixed a new **Don Ho** album.

In at **One Step Up**, **Vini Poncia** producing **Aztec Two Step** with **Bob Schaper** engineering and **Spencer Proffer** completing work on **Scott English** and **Allen Clarke** projects.

Hoyt Axton completing MCA LP at **Music Recorders**, **Gary Ulmer** engineering. ... **Free Life** cutting at **Total Experience** with **Philip Bailey** and **Tommy Vicari** handling production and engineering. ... **Leon Haywood** producing himself for a new LP at **ABC Studios**.

After being closed for a month to record the **L.A. Philharmonic** direct to disk project with **Eric Leinsdorf** conducting, the **Mastering Lab** is back in full swing. **Jim Guercio** mastered the new **Chicago** LP; **Glyn Johns** in from England to master a new **Joan Armatrading** LP and also doing work on **Townshend-Lane** and **Eric Clapton** albums, and **Bill Schnee** mastered a new **Randy Edelman** LP.

Chuck Girard finishing a third LP at **Mama**

Jo's, **Joe Bellamy** engineering. ... Producer **John Ryan** cutting **Fresh** for **Motown** at **Sound City**. ... **Stephen Bishop** set to begin a new **ABC** album with **Dee Robb** at **Cherokee**.

* * *

In out of town notes:

At **Pat Gleason's Different Fur Studios** in San Francisco, **Lenny White** finishing his second solo LP for **Elektra**, **Al Kooper** producing, **Bob Edwards** engineering. **Sammy Hagar** also dropped in adding touches to his upcoming **John Carter** produced Capitol LP with **Paul Grupp** at the board.

Audie Ashworth producing **Bryn Haworth** for **A&M** at **Crazy Mama's**, Nashville. ... **Styx** cut at **Memorial Auditorium** in **Kansas City** for a possible upcoming live LP.

At Philadelphia's **Sigma Sound**, **Stevie Wonder** doing tracks for his new **Motown** LP; **Harold Melvin** and the **Blue Notes** in for **ABC**; **Charo** in for **Salsoul Records**, **Vince Montana Jr.** producing; **Gloria Gaynor** working on a **Phonogram** project with **Norman Harris** producing; the **Temptations** in for **Atlantic**, **Harris** again producing; and **Muhammad Ali** recording vocal tracks for his new **NBC** television series.

Frankie Valli completing next solo album at **New York's Media Sound** for **Private Stock**, **Charlie Calello** producing. ... **RCA's** mobile unit set to record the **Grateful Dead** live at the **Englishtown Raceway** in **New Jersey**. Supervising is **Larry Schnapf** with engineers **Pat Martin**, **Tom Brown** and **Ronnie Olsen**.

Inner City Jam in at **Chelsea Studios**, **New York**, **Scott Schreer** producing. ... **A&M** group **Budgie** recording at **Springfield Sound** near **Toronto**, producing itself and engineered by **Richard Manwaring**. ... **Love Affair** cutting at **M.T.R. Recording Studios** in **Peninsula, Ohio**.

Johnny Rosen's Fanta mobile rig on the road with **Roy Rogers** in **New York**, **Philadelphia**, **Baltimore** and **Washington**. ... The **New Commander Cody Band** performed a live radio broadcast over **WEBC** from **5th Floor Recording Studios**, **Cincinnati, Ohio**.

Recently at **Northstar**, **Boulder, Colo.**, **Chris Christian** mixing the **Imperials** for **Buddy Huey** of **Word Records**, **Peter O. Gregg** assisting. Also utilizing the facilities the **Section** with **Greg Ladonyi** at the board and **Peter O. Gregg** assisting with the mixing.

Sound Ideas Studios in **Manhattan** was the scene recently of a session with **Tom C. James** and the **Fist-O-Funk Orchestra**. A single and LP are due from the session. **Kevin** and **Ulla Misevis** produced.

Flying Turns, a new group composed of former **Raspberry** and **Eric Carmen Band** member **Michael McBride**, as well as former **Outsiders** **Bill Cavanaugh** and **Jon Simonell**, recently finished recording tracks at **Audio Recording Studio**, **Cleveland**, a new 24-track facility. Engineering chores shared by **Audio's George Stage** and **Cavanaugh** with engineer and group member **Cavanaugh** handling production.

Gilley's New Studio Opening In Texas

NASHVILLE—Work has been completed on **Mickey Gilley's** 24-track recording studio located adjacent to **Gilley's Club** in **Pasadena, Tex.**

The \$500,000 complex was designed and built by **Bert Friot** of **Houston** and features the latest in studio equipment including an **MCI** 24-track recorder and a **Harrison** console.

Citing the tremendous advantage in having the studio next to **Gilley's Club**, **Friot** states that "groups can now do almost anything from the bandstand that can be done in a studio." Television cameras will be in the club enabling the producer to watch groups from the studio.

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N.Y. Gets New Soundmixers Duo Unshutters New Facility In Philly

NEW YORK—Soundmixers, a \$1-million, state of the art, 12,000 square foot recording studio complex, opened Friday (16) in the historic Brill Building.

Founded and built by Harry Hirsch, formerly of Media Sound Studios here, Soundmixers claims to be the largest studio complex built at one time. The lavish, comfortable layout includes three large 24-track studios, lounges, mixing rooms, a full range of electronic synthesizers, editing, film and videotape facilities, and a kitchen and two freight elevators.

A fourth, 16-track studio geared to jingle productions opens Sept. 26.

MCI consoles and machines are used throughout. Audiotechniques was the main suppliers. The entire complex is outfitted with Dolby and dbx equipment.

Architect John Storyk of Sugarloaf View helped Hirsch design the setup, which includes three identical 425 square foot control rooms (allowing for easy production transfers between rooms) and a special en-

Music Farm Studio Opening In N.Y.

NEW YORK—A new, fully automated 24-track studio called Music Farm Recording Studio Ltd. is opening its doors here.

The facility, according to Charles Benanty, president, will be managed by Eric Borenstein who comes over from New York's Electric Lady Studios. Eddie Youngblood will be chief engineer.

Music Farm Studio Ltd. has hosted sessions by Richie Havens, Frankie Valli, Eddie Kendricks, Brass Construction, Cameo, the Percy Sutton Campaign, Kodak, the Lung Assn. and Garnett Mimms.

Picture Based On Alex North Music

LOS ANGELES—"Alex North/Movie Music Magic," a film focusing on the composer's best-known film scores, is being produced by International Home Entertainment, Inc.

North, who will personally participate in the selection, compilation and orchestration of the music for the movie, has received 13 Oscar nominations over the years, beginning with "Death Of A Salesman" and "A Streetcar Named Desire" in 1951 and continuing through "Bite The Bullet" in 1975.

One of those awards bids was in the best song division, for the standard "Unchained Melody," which he wrote in 1955 with Hy Zaret.

Santa Monica Fest

LOS ANGELES—The third annual Songwriters Festival Of New Music, hosted by Peter Yarrow and sponsored by Santa Monica College's Community Services Center, will be held Saturday, Oct. 8 at 7:30 p.m. at Lincoln Auditorium in Santa Monica. Admission to the festival, which will showcase 12 high school and college-age singer-songwriters, is \$2.

Mercer Tribute

LOS ANGELES—"The Quality Of Mercer," an audio-visual celebration of the works of Johnny Mercer, will open Friday, Oct. 7 at the Improvisation here.

The show, which features trumpeter-vocalist Jack Sheldon and the Midnight Sun chorale, is being put on by Extra Sensory Productions. Showtimes are Friday and Saturday at 8 p.m. and Sunday at 7:30 and 9:30 p.m.

ergy-absorbing "sofit" system over rhythm areas to facilitate "all-at-once" recordings.

Soundmixers is a division of Sound One Corp., a multi-media production service which occupies the Brill Building's eighth floor.

PHILADELPHIA—Two local musicians formerly with Dialogue, a popular local area rock group, have branched out with a sound and film studio to serve the local musical fraternity.

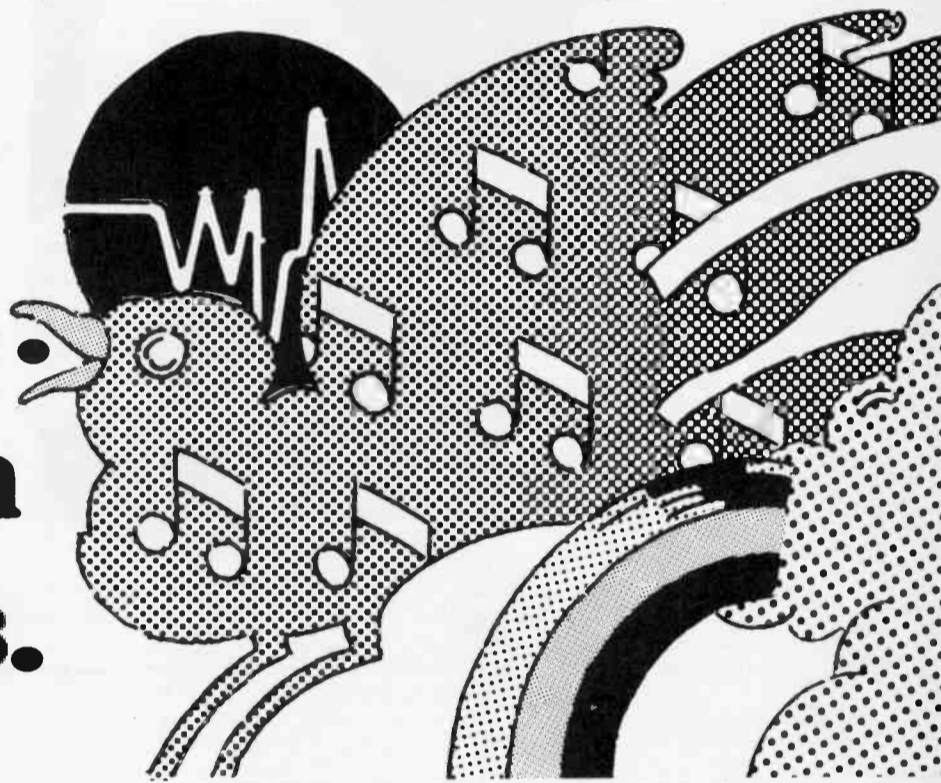
Both also have sound engineering

backgrounds, and the new studio has set up shop in the Overbrook section of the city. Owners are Mitch Goldfarb, who is the chief engineer, and Kurt Shore, assistant engineer and general manager.

The new enterprise is called Ka-

jem Sound & Film, and while it is an 8-track studio, it has full equipment including special effects. For an introductory offer, Kajem is offering a special package rate of \$300 maximum daily, covering use of musicians, engineers, equipment.

Last Chance... For Extra Business.



Billboard International Recording Equipment and Studio Directory 1977 -'78 Edition

Billboard's International Recording Studio and Equipment Directory closes this *Friday, September 30*.

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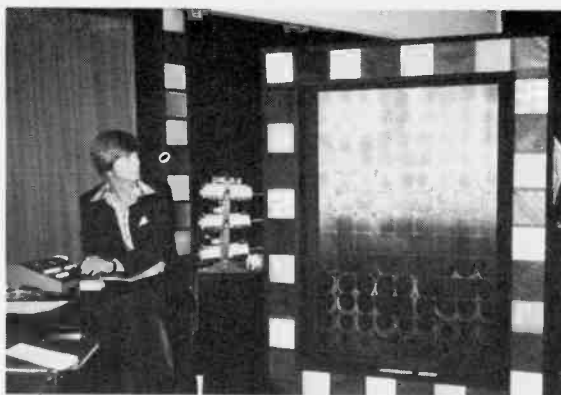
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Tape/Audio/Video



DISCO III—Times Square's Allen Hilzen, left above, shows new "Disco Dynamics" catalog, its first for mart, to Dick Olmstead, Disco Dick's Road Show, Brainerd, Minn. Brian King of Lighting Systems International, right above, uses a Freen rear-projection screen to demonstrate firm's new LS8 computerized light synthe-



sizer. Herb Goldberg of Laserlite, near right, shows off some of effects graphics used with projector to provide array of visual patterns. Shirley Kadar of Neo-Art, far right, demos firm's versatile infinity mirror, with sound sync to music using a low-voltage controller.



Billboard photos by Stephen Traiman

More New Products Debut At Disco III Expo

Sound, Lighting, Video Share Attention

• Continued from page 70

strate its "computerized light synthesizer."

Holograms also were in evidence, as this laser-produced visual effect is getting more attention from a growing number of entertainment venues, including discos. Sapan Engineering was showing a number of available effects at its main floor booth, and the Holes Corp. had its extensive catalog available in conjunction with the Laserlite exhibit room.

In programming, both video and audio concepts took the spotlight. Disco Vision, producer of television's syndicated "Disco '77" weekly showcase from Miami, announced availability of the programs in 3/4-inch U-Matic videocassette format in a joint venture

with Digital Lighting (Billboard, Sept. 10, 17, 1977).

And Disconet, a program service aimed at supplementing regular disco programming, was announced by president Mike Wilkinson. Professional disco deejays will select and mix new releases made available by record labels, provided weekly on a 12-inch disk with six to 10 new selections.

Kicker is approval by the labels, with Wilkinson acknowledging that no major company has yet provided the necessary okay. He is confident enough of the concept, which relies on feedback by subscribers to provide the labels with solid input on audience reaction to the new cuts.

Among the highlights at Disco III, by company:

• **Meteor Light & Sound** debuted its "Disco Rack" from Click Systems (U.K.), a 19-inch modular rack for sound and light components. Also shown were the new Clubman four top-of-the-line mixer/preamp, Disco Guard overload protection circuit and Power Master 75-watts/channel amplifier, compatible with the Clubman 1-1 series.

• **GLI** had production models of its 1000 add-on module for the 3800 mixer/preamp, featuring improved subsonic filtering. Plans for a variable speed turntable based on an agreement with Variable Speech Control were announced, but GLI has abandoned its modified dual suspension turntable shown at the Summer CES—just not good enough

to warrant the effort, says Mike Klasco.

• **Cerwin-Vega**, whose sound room was enhanced by Jerry Laidman's visual background, featured its 318M bass horn system (300 watts/channel RMS at \$699), DMT speakers with high frequency tweeters (100 watts/channel RMS at \$395) and 315 three-way system designed after deejay feedback (\$350 each). Gail Martin cited "more serious buyers" and the growing importance of cabinet cosmetics.

• **Rosner Custom Sound** had one of the most effective sound room displays—with very little accent on loudness. Alex Rosner showed how a sound system could be designed for a room with 115 dB output, with perfectly flat EQ, using a real-time

analyzer, calibrated mike and sound-level meter to adjust the frequency response of any system. Four-corner sets of six bi-amplified Philips 944 speakers (40-watt woofer, 20-watt mid-range/tweeter) were used in the demonstration.

• **Stanton Magnetics** had no improvement on its widely accepted disco cartridge line, but offered an "isolation cup" model of its new Stereo Wafer XXI headphones that Pete Bidwell credited to feedback from Disco II. "I could have sold a truckload if we had them here," he said.

• **Altec** was represented by **Audio Sound Techniques**, New York metro area distributor, which bowed its first branded component, the AST DMX-1 stereo mixer/preamp. "Altec has gotten its act together," noted (Continued on page 75)

OCTOBER 1, 1977, BILLBOARD

Retailers To Highlight IHF N.Y. Seminar

NEW YORK—Four leading hi fi retailers will debate their share of tomorrow's consumer electronics market as a highlight of the first IHF management seminar on market expansion, Oct. 4-5 at the Plaza Hotel here.

On the Wednesday (5) panel moderated by Jay Schwab, marketing vice president of United Audio Products, are Barry Goody, Sam Goody, Inc., Maspeth, N.Y., as an electronics (and software) retailer; Tassos Spanos, Opus One, Pittsburgh, for audio specialty stores; Nick Fergis, Sun Stereo, Fresno, Calif., for audio chains, and John Reeves, Macy's, New York, for department stores.

Opening session on marketing opportunities and strategies will be chaired by Bernie Mitchell, IHF president and head of U.S. Pioneer Electronics.

"A Marketing Analysis Of Demographics, Market Areas And Consumer Growth Trends Through 1990" will feature Willard Salzer, Florida International Univ., formerly with Allied Stores; Edgar Hopper, Ziff-Davis Publishing, and John Hall, U.S. Pioneer.

Winding up the segment, John Koss, chairman of Koss Corp., will spotlight "What Manufacturers Must Do To Retain Existing U.S. Markets And Build New Ones."

Jerry Kalov, IHF board chairman and head of Jensen Sound Labs, will chair the next session on who retails

(Continued on page 76)

WIDE WORLD OF MUSIC

Expos Boost ABC Retail Chain

• Continued from page 3

Factory people for ABC Wide World of Music brands participating included Joe Hanson, Technics; Mike Conklin, Maxell; Paul Quinlan, Bose; Norm Levenstein, Empire Scientific, and Cliff Hendrickson, Elpa/Marketing/Watts. Other lines carried by ABC represented were U.S. Pioneer, Pioneer Electronics of America, Kenwood, Dual, Cerwin-Vega, Shure, TEAC, and Jensen.

Among other brands represented through the two participating deal-

ers were Toshiba, Sharp, Optonica, Aiwa and Fidelitone. Clinics, seminars and a/v presentations all helped boost the event.

"You Saw And Heard It At Audio Fair '77" was the theme of heavy newspaper and radio advertising, and the radio spots were being used to sell three weeks later by Frutchey, a nearby Winter Park, Fla., retailer who used the event to build its own traffic.

This area-wide "fallout" that benefited audio outlets throughout Cen-

tral Florida was one of the biggest bonuses for the ABC Wide World of Music image, Cohen observes.

"With the bulk of the potential audio consumer market still to be tapped, an up-close, person-to-person presentation of the audio industry's best products has more immediate impact," he maintains. "Add the educational value, and the event leaves a longer lasting impression on the public that we, in the industry, want to reach."

(Continued on page 76)



Audio Fair '77 exhibits fill Altamonte Mall, Orlando, Fla., during ABC Wide World of Music promo.

Tower's 5th Tape Annex L.A. Gamble

By ELIOT TIEGEL

LOS ANGELES—Tower Records opens a Tape Annex across the street from its present Sunset Blvd. location within the next two months.

The new location, between 2,600 and 2,800 square feet, will be the fifth tape annex within the 16 store chain, but the first physically away from the record store.

Russ Solomon, Tower president, admits this is chancy. "We don't know whether people will cross the street," he admits.

"Everywhere (Seattle, Sacramento, Campbell-San Jose and San Francisco) we've opened a special tape store," says Solomon. "we've increased our tape business."

The first four tape annexes are all contiguous to the record shops.

The new location will be housed in what has been a strip nitery, the Classic Cat. The other tenant in the building will be a University Stereo outlet.

Solomon says the new annex will carry around 25,000 tapes—8-track and cassette, about double the inventory presently housed in the record shop.

Once Solomon has removed all his prerecorded stock from the record shop, he will use this space for more exposure for jazz and classical albums, he boasts. Tape is presently housed in 1,200 feet of space.

Solomon estimates a separate tape (Continued on page 75)

More New Products Debut At Disco III Expo

• Continued from page 74

firm's Dick Grobarcik, and was featuring its new 808-8 B driver with a "tangerine" (phasing plug) for better high-end distribution and frequency response, and 9440A power amp with 800 watts/channel RMS.

• **Technics by Panasonic** had its two new turntables aimed at the disco mart. The SL-1800 is a "one-chip" IC-controlled direct-drive model with double isolated suspension system that comes up to playing speed in less than a half-second, but does cause some back-cuing problems. The SL-1500 MKII uses its quartz crystal as the frequency reference while the user changes pitch, so programs can be planned in advance. Sid Silver also had a "pro rack" of audio components including a new frequency equalizer.

• **Portman-Shore Electronics** bowed one of the more innovative units, the "Soundsweep," described by Craig Portman as a programmable sound movement device with infinitely variable patterns "to control sound and action that moves the disco audience." At \$2,475, claimed compatible with any four-speaker, two stereo-amp sound system, it will be sold via distributors and reps.

• **Telec** audio mixers from Electronic Distributors of Canada made their U.S. debut, with Ed Eckert noting that three U.S. distributors would handle the line. Some 14,000

Tower's 5th

• Continued from page 74

staff of between five to eight people. "Tape represents between 25% to 30% of our business, depending on the store and location."

Solomon feels a pure tape store serves best the needs of the tape customer which are for prerecorded music. No hardware will be sold. Blank tape will be offered, but Solomon has an opinion about the blank purchaser. "We think people buy blank tape to record from records to use in their cars, to record from friend's records and for recording their own voice or for educational reasons. But there is no way to determine this."

Solomon is ready for a demand from the record customer who wants blank tape but doesn't want prerecorded titles.

"At this point in time we are on the down side with 8-track," Solomon says. "It's not dead yet, but when the players wear out people won't replace them."

The tape annex in the Seattle store is one of three units within the operation there. The other areas are pop and classical record rooms.

With the emergence of cassette as a dominant prerecorded sound medium, Tower finds pilferage is a more severe problem than with 8-tracks.

Tower stocks its tapes wide open on the shelf, prompting Solomon to again cite this as being "very chancy."

"We sell a lot more tapes this way," he says, "but it's a bitch because the pilferage is so severe. We catch all kinds of people stealing tape. It is an incredible temptation because it's easily concealable and valuable."

"If it's just an ordinary concealment, we tell them to buy the tape and get out. If it's a kid we call his or her parents. If it's a real flagrant deal whereby someone tries to steal a lot, we might call the cops."

The stores use two ways mirrors and security guards in some locations. But it doesn't seem to guarantee 100% security.

units are being used by consumers and discos in the Dominion, he says, with a new line in the works. Top unit will be the MX4 at suggested \$700, with bass/treble mike controls, mode selector, master volume control, two LED VU meters, 1 mike, two phono and two tape inputs, tape monitor, hi and lo filters.

• **Futureworld Marketing** of the U.K. brought in the first Citronic portable mono and stereo consoles, and 6-channel stereo mixer from England, with Stevie Adams noting that U.S. distribution would be starting soon. Also shown were the Sonifex and Fitch lines of "jingle machines," actually NAB cartridge recorder/players that are proving big ancillary income sources to British clubs. A U.S. distributor also will carry these machines.

• **Richard Long & Associates** showcased its five fullrange speakers, with the "Big Bertha" used in the Disco II entertainment setup, three bass horns including a corner unit, and several tweeter arrays. A new mixer/preamp is in the works, Long says.

• **Futuristic Aids Ltd.** of the U.K. had its "professional series" of deluxe disco consoles on view at Capitol Stage Lighting, its U.S. distributor, with Jeff Hood claiming firm as the biggest mobile manufacturer in England. At \$1,335 (plus speakers) the console will run into 4 or 8-ohm systems.

• **LaTec International** division of Musical Instrument Corp. of America had its line of portable mixing consoles on view, ranging from the model 100 at \$349 to model 500 at \$849. "The mobile market is really just starting to take off," Bruce Smithies notes.

• **Soundout** series of mono and stereo portable mixers from the U.K. was showcased in the display of Lights Fantastic, its U.S. distributors, with the Series VII stereo model in the fiberglass cabinet getting the most attention. Line includes a disco mixer, mixer/amp and power amp.

• **Sonic Systems**, which introduced its Soundsphere disco line after earlier success in the sound reinforcement area for outdoor rock shows, had four models on display. Both models 2212 and 2715 offer maximum power of 250 watts, notes Carl Erca, at \$1,200 list each, with special Disco III discounts offered on all models.

• **Disco Scene** survived a near-disastrous fire three months ago that burned out its Virginia showroom as well as destroying paperwork and blueprints on jobs in progress. Now in Hampton, Va., the firm has a number of new custom sound and light installations underway, notes Randy Vaughn, and reports much interest in its services from attendees.

• **Capitol Stage Lighting** had a number of new units in its line, including Spectra-Tile floors (\$10.20/square foot), pre-packaged lasers starting at \$1,100, destruction-free lightweight "Mirror Sheet" with self-adhesive backing (\$250 for 4 by 8-foot panel), and a Mark VII 10-channel lighting controller.

• **Times Square Theatrical & Studio Supply Corp.** came up with its first "Disco Dynamics" lighting catalog, recognition for the growing market the clubs represent in its sales. Among new items were the multi-colored ceiling spinners (\$136 to \$400 list), and a remote-control variable speed mirror ball motor (\$175 list).

• **Litelab** was featuring its L-8000 memory controller at \$2,700 list, with 32 programs and five binary switches for infinite variations; L10KB keyboard for its 10-channel

controller, with the entire line now in standard 19-inch rack mount; a 16-spoke "starburst" off an 8-channel controller, and a 20-spoke "tiara," used as a whole or in halves, off the same controller; and the L-4000 dim, chase and color organ for low-voltage pinspots.

• **Lights Fantastic** showed its new 10-way chaser with touch-tone controls at an "affordable" \$795, notes Tom Misiak. Also featured was its 4x1500 series of 4-channel lighting controllers, at suggested \$1,175.

• **Diversitronics** previewed its DLM-12 disco lighting machine, billed as a controller that uses a programmable memory module. The 12-channel unit has seven intrinsic functions, updated from the simpler SQ-12 model showed last year. At \$1,140 list, Steve Breen notes the unit can be reprogrammed to the club's own specs at any time.

• **Roctronics** had production units of its Translator Plus control panel, with Doc Jacobucci noting solid response to the model's versatility with six circuits of dimming, keying, chase and music-into-color variations. It is backed by a three-year guarantee, and he believes typical operators are more conscious of quality and service in all equipment lines.

• **Neo-Art** had perhaps the most versatile "infinity mirror" panels, featuring sound sync to music using a modified low-voltage 3-channel controller. Package price for 20 18 by 18-inch panels including controller, cables and junction boxes is \$3,600, with plexiglass sheets available for covering the panels as a dance floor.

• **Packaged Lighting Systems** had its new crystal-effect Alumafloor modules, several dollars more per square foot than the clear units. Aimed at the portable mart with lucite panels atop an aluminum frame, it is highly rated by insurance firms, says Lillian Hilzen. Firm also showed a new remote controller for the system.

• **Lighting Systems International** debuted its LS8 computerized light synthesizer, with Brian King utilizing Freen rear-projection screens for the effective visual demonstration.

• **Design Circuit** had an updated version of its Aluminerva 10-channel keyboard lighting system controller, at \$3,000 suggested list. Bob Lobi reports some 20 clubs now have the system, including New York, New York; Starship Discovery and Infinity in Manhattan.

• **Light & Sound Specialties** bowed its Star Panel, custom plexiglass modules of transparent polycarbonate light-diffracting material, with a 2 by 4-foot panel at \$128 list. "Traffic is a lot more intelligent in the questions they ask and what they buy," notes Peter Altman.

• **Electronic Designers** featured its new LOS-401 6-KW, 4-channel light organ and chaser at \$770 list, plus its existing line of light organs, control consoles and sequential audio strobes.

• **Creative Audio & Lighting**, distributors of the original Tivoli tube lighting backed by a 50-year guarantee, showed various innovative designs used by some 15 clubs, according to Andrew Lee. Basic single-circuit, 4-inch-spaced tube is \$6.25/linear foot.

• **Edmund Scientific Co.** is featuring disco products in a 4-color "unique lighting products" section of its new catalog for the first time, with Mike Konszius acknowledging the expanding importance of clubs to his firm's sales volume.

• **Blackstone Productions** had

production models of its sound-to-light controller, offering a complete \$5,688 package with its Avtec master programmer working an array of projectors, interval timer and custom software. Lowell Fowler notes the firm's "Atmospheres" 3-screen multi-media show is being used at a growing number of clubs.

• **Rank Audio-Visual** of the U.K., supporting its U.S. distributors handling its Tutor 2E projector, had the new line of Light Fantastic Ltd. visual projection software now available for use with the system.

• **Optikinetics Ltd.** of the U.K. also was on hand to back the efforts of its U.S. distributors. New to the line of Solar projectors and cassette effect wheels was the Solar Dynagraph kit of 10 wheels with two special motors (wheels move in opposite directions) for 45 effects, at suggested \$195. Paul Twist notes the firm is putting its full promotional support into expanding U.S. availability, and has a new series of advanced lighting products being readied for 1978.

• **Swivelier** featured its new line of Fiber Optic panels usable as tables, bar tops or wall decorations. Also displayed was the redesigned line of Zeromatic simplified sound-

to-light controllers, from \$200 to \$450.

• **Champion Lighting** offered the Infinitee line of infinity mirror panels in a new dance floor package, with the 2-foot-square modules complete with low-voltage power and half-inch plexiglass top at \$55/square foot.

• **Laserlite** officially bowed its projector system at Disco III, which projects a red light across a dimly lit room to create constantly changing shapes and patterns on walls, screens or ceilings. Halex, a separate company basically in the OEM area, offers a complete catalog of holograms for various entertainment uses. Primary mart for Laserlite is the distributor and mobile operator.

• **Sapan Engineering**, which had just one simple hologram effect at Disco II, had a full array of sophisticated images available for clubs, at this year's event. The firm sees the laser-produced images as a real growth area in the music entertainment field.

• **Coburn Corp.**, which has gotten good response to its line of prismatic vinyl foil, is readying wallpaper to be available in 27-inch-wide rolls in 10 colors, with paste backing instead of adhesive.

RECORDS 4 HOURS

Magnavox Markets Vidcassette Unit

NEW YORK—Magnavox has become the second major marketer to announce the debut of a four-hour VHS home videocassette recorder system in the U.S., with a Nov. 1 shipping date for its Matsushita-built unit. It will carry a suggested list of \$1,075-\$1,095.

Priced above the \$1,000 RCA entry, but more than \$200 below competing two-hour Beta-format machines from Sony, Zenith, Sanyo and Toshiba, the Magnavox unit is basically the same as previewed at the Summer CES in Chicago (Billboard, June 18, 25, 1977).

"In our pricing of the videocassette recorder, Magnavox is again being consistent with its long standing practice of offering one of the highest dealer profit margins in the industry while providing an attractive price to the value-conscious consumer," notes Ken Ingram, senior vice president, marketing and sales.

"We don't see a need for the retailer to sacrifice a satisfactory profit opportunity when a new product is brought to market."

Initially, blank videocassettes will be supplied with a Magnavox label by Matsushita (TDK and Fuji tape) at suggested \$24.95 for the two to four-hour, and \$17.95 for the one-half-hour length. Also available are a monochrome camera with built-in mike at \$299.95, and a wide-angle lens at \$24.95.

There are no plans for prerecorded programming, "but we're studying that situation," Ingram emphasizes.

In addition to the four-hour recording capability, other features of the Magnavox unit include a remote-control editing unit, built-in electronic timer, integral VHF/UHF tuner to tape one program while watching another, a built-in search feature with a memory switch and tape counter so that the videocassette can be rewound to any point

on the program for subsequent playback, and a power consumption of only 45 watts, similar to the Matsushita-built RCA machine, and well below competing Beta-format and Quasar recorders.

All 4,000 Magnavox dealers will have the opportunity to sell the new VTR, Ingram says, and distribution will be national from the start. A heavy national and local ad program, by the William Esty agency, and extensive sales promotion programs will launch the new Magnavox system. A "deluxe" system is planned at a later date.

Ingram had no definite date for the consumer market introduction of the Magnavox videodisk player incorporating the Philips/MCA optical system, noting only that the in-home testing phase was well along.

FBI SEIZES PIRATE FILM VIDEOTAPES

NEW YORK—In the largest raid of its kind, FBI agents seized an estimated \$4 million worth of pirate film prints and videocassettes Sept. 19 in Huntsville and Houston, Tex.

Indicative of the large-scale problem (Billboard, Sept. 17, 1977), the raid came after a 20th Century-Fox staffer saw "Star Wars" over the closed-circuit television system at Huntsville's Sam Houston Inn. He called the studio security office, who brought in the FBI.

Most of the 10 tapes, including "Rocky" and "Jaws," and video recording equipment were seized at Television Systems Co. in Houston. A grand jury will be empaneled to look into possible copyright law violations, according to the FBI special agent involved in the raids.

Rep Rap

Jack Proctor has joined the sales staff of the John W. Steinberg Co., 7337 Varna Ave., North Hollywood, Calif. 91605. With prior experience in retail management and rep sales at Roland Olander Co. and Altec Lansing, Proctor will cover the L.A. area.

Supervision of Visonik of America's growing national sales rep force will be among the duties of Lawrence Lurie, recently appointed national sales manager/turntables, for the Oakland, Calif.-based importer/marketer of Visonik hi fi products manufactured by Heco-Hennel & Co., K.G., Berlin.

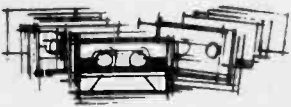
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NARM MEET SET Winter CES Adds Space

• Continued from page 3

representatives at the meeting in the Fairmont Hotel, covering the whole gamut of the industry—major and independent manufacturers, rack-jobber, independent distributor, one-stop and retailer. Wayman promises a similarly diverse group, representing different manufacturer categories, and Ralph Jones, the new EIA/CES communications director.

Confirmation of the continuing hardware/software rapport came in the setting of the Winter CES press reception, where Wayman announced record anticipated exhibit space in excess of 350,000 square feet.

The new east hall, audio complex and rotunda of the Las Vegas Convention Center is committed, and the new pavillion exhibition hall of the adjacent Las Vegas Hilton. More reservations necessitated the opening of the grand ballroom, next to Pavillion Hall.

Also set are 50 individual audio demonstration rooms in the Convention Center and Hilton, notes Bill Glasgow, show manager. There will be special areas for autosound and CB, about 75,000 square feet from the merged PC-78 event: hi fi component and compact systems, home video systems, accessories and blank tape.

The 1978 Summer CES floor plans and complete information on the 12th annual run, June 10-13, in Chicago are being mailed this month. All three levels of McCormick Place will be occupied,

plus the facilities of nearby McCormick Inn, again "dedicated" to audio manufacturers—400,000 net square feet of exhibit space. In addition to 50 new sound rooms constructed on the McCormick Place lobby level, and 75 sound exhibit rooms at McCormick Inn, another 75 sound rooms exclusively for "esoteric" audio systems are being planned at the Conrad Hilton Hotel at space rates below the dispersed hotel space this year.

This latter move is expected to cause more problems for the first IHF Show, set for May 19-21 in Atlanta. Beyond the initial group of supporters representing about a dozen IHF member firms, there have been few firm commitments from other major audio manufacturers. A number have said "no," and most are sitting on the fence, waiting for a show of broad-based industry support from distributors, retailers and buyers now being surveyed.

N.Y. Seminar

• Continued from page 74

hi fi today and who will be dominant tomorrow. Featured is Donald Drury, Newspaper Advertising Bureau, on "Who Is Selling High Fidelity Today And How."

After the retailer session and lunch, Julian Trivers, marketing conference chairman and Pickering & Co. corporate advertising/p.r., director, will moderate a segment on what to do about the women's market, with featured speaker Patricia Carbine, editor and publisher of Ms. Magazine.

Concurrent hi fi marketing workshops will fill most of the afternoon. George Meyer, national merchandising manager, JVC America, will chair the electronic components group, with Len Feldman, IHF technical director, as resource person.

Jacob Turner, Koss Corp. research & development vice president, will head the loudspeakers and headphones workshop, with Harold Rodgers, associate audio/video editor, High Fidelity, as resource person.

Ken Busch, Empire Scientific executive vice president moderates the session on turntables, cartridges, tape decks and tape, with resource person Julian Hirsch, Hirsch/Houck Labs.

All sessions are Oct. 5, with a cocktail reception the prior afternoon hosted by Stereo Review. Registration is open to management personnel of hi fi component manufacturers at \$100, from IHF, 489 5th Ave., New York 10017.

Retail Chain

• Continued from page 74

Similar events are set for next spring in Tucson, Phoenix and Birmingham, with the latter city also the site of a special invitation-only a/v presentation by Bose for its new 601 speakers, a hit of the Summer CES.

Other Wide World of Music outlets are in Hampton, Va., Providence, R.I.; Seattle (two) and Mt. Vernon, Wash.

There are no firm expansion plans "until we get the green light from corporate (ABC Inc.)," notes Cohen. "But meanwhile we've had the opportunity to develop what we're doing very well, with a healthy increase from last year on a store-for-store basis."

DISCO EXPO

BADEM a U.K. Success

• Continued from page 63

The British Assn. of Discotheque Equipment Manufacturers was set up only a few months ago and the success of the exhibition was in the balance right up to the last moment.

Jimmy St. Pier, BADEM chairman, confirms. "When we decided to go for a show, the first meetings were sparsely attended and we beat our heads against many brick walls in the early days.

"People had had their fingers burned before and were understandably cautious. Things didn't move ahead until June and July and we were worried because without wide industry support we had no money to put up front. Then we reached a total of 30 stands sold—our minimum target to make things work—and thereafter the last 20 went very quickly."

Delighted at the eventual success, St. Pier says: "It was a complete vindication for the organizing committee. We had more visitors than we hoped for and many came from places like Germany, Holland, Norway, and the U.S. We've had a number of immediate re-bookings for next year from satisfied exhibitors.

"Some may have come just to fly the flag but I think they are pleasantly surprised by the amount of business they have done."

ATB Productions' chief Alan Bowley says at the exhibition he was pleased with business response, particularly to the U.S.-originated Concept III jingles his company markets.

On the Le Maitre stand, Martin Blake reports strong interest, notably from overseas, in the company's range of effects, among them the Pea Souper dry ice machine and the spectacular new Pyroflash devices.

Paul Twist, at Optikinetics, says the company's display of projector lighting cassette effects had been a most successful promotional exercise, attracting disk jockeys from all over the U.K., plus visitors from places like Sweden and Brazil.

Futuristic Aids Ltd. was pleased with response to its newly devised "Professional" series of disco consoles and the business they pulled.

Where enthusiasm was qualified, it was mostly regret that there were not more U.S. visitors. One manufacturer notes. "It's disappointing and I think part of the reason is that the U.S. is not used to importing equipment.

"I think next year they will come and will be impressed, because we are very advanced. That goes for all kinds of equipment. In the disco field, British technology is the best and it is as simple as that."

Roger Squire, whose company took three stands, was delighted by the quality of the exhibition and observes. "I just wonder where the Americans are. We built a new console, the Club 2000, specially designed in Texan-style, and only six Americans came to see it."

By way of summary, Jimmy St. Pier said: "I wouldn't say it was a faultless event. We have had to improve a rota for demonstrations, for instance, because noise levels were so high. But we've learned and we've impressed a lot of people.

"With the exception of EMI, RCA and DJM, the record companies didn't come in as readily as they usually do, but a lot will regret being absent and will come next year. We've really showed what the British disco industry can do."

OCTOBER 1, 1977, BILLBOARD

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Country

NAME ACTS ABOARD

Country Music Rise Reflected At Sea

By GERRY WOOD

NASHVILLE—The new and successful combination of country music and travel agencies is increasing the venues, revenues and potential of country music.

From cruises to the Caribbean to country music package trips to the

shores of Hawaii, the traveling music concept is catching on with more travel agents, cruise lines and country music stars becoming involved.

As part of Holland America Cruises' special entertainment voyages which range from jazz to Broadway music, the line's S.S. Rotterdam sails from New York to Nassau and Bermuda, Oct. 8.

The seven-day entertainment cruise, labeled the "Country/Western Jubilee," will feature onboard performances by Connie Cato, the Hank Thompson Show, Jerry Wallace, the Kitty Wells Show with Johnny Wright, the Hank Williams Jr. Show, plus the ship's regular entertainment program that includes three orchestras.

With rates ranging from \$445 to \$770 per person, Holland America and the travel agents offering the tour apparently believe recent demographics indicating that many country music fans are a wealthy breed.

Holland America officials in New York cite an "extremely good response" to the Oct. 8 cruise. The 1,100-passenger vessel is almost sold out with only a few cabins left.

"The theme cruises have been successful for us, and the travel agents really like them," reports Chris

(Continued on page 81)

Distrib Firm Looking To a Bigger Year

NASHVILLE—Calculated reduction of product release, exploitation of new promotion avenues and more international penetration are planned for International Record Distributing Assoc.

The independent record distribution firm heads into its fourth year of operation, claiming 18 charted singles and three LPs in the past year.

"Our relationship with radio stations has never been better," comments Mike Shepherd, the company's executive vice president, citing the work of promo men Keith Stewart and Bill Arnold. "We've been even more discriminating about the records we'll accept for distribution and have cut our release schedule down to no more than two to three records a week."

The firm has been involved in product promotion through radio contests, television time buys and direct sales through country music magazines, along with regular promotion and sales channels.

The international distribution of records by the company has resulted in a hit LP for Stella Parton in Ireland and Australia, among other breakthroughs.

The Nashville firm will soon be announcing plans for distribution of a new major album line, according to Shepherd.

EXPECTS BIG 1977

Tree Intl Reports Business Upbeat

NASHVILLE—Reporting the highest earnings in its history, Tree International says 1977 should be its most successful year ever.

"Our foreign offices have reported earnings up 42% over last year, and our mechanical monies have doubled in 1977," comments Jack Stapp, Tree International chairman and chief executive officer.

The addition of 20 new writers, surges in chart activity, construction of a new in-house studio (Billboard, Aug. 20, 1977) and a foray into rock music with the group Equinox are highlights of Tree's recent surge.

The 16-track studio costing some \$130,000, should be completed around Jan. 1. The 2,700 square foot studio will be used exclusively for Tree writers.

New writers added this year include Jerri Kelly, Myke Jackson, Sonny Throckmorton, David Shannon, Angela F. Wilson, Marcus J. Mitchell, Chris Dodson, Rock Killough, Dan Eckley, Lynn Holloway, Alan Rhody, Bill Usery, Mike Hedrick, Donna Koplun, David Osborn, James Gorin, Tim Hubler, Orsa Lea, Cindi DuVall and Robert DeLaGarza.

Dan Wilson, Tree's newest pro-

fessional member, reports that chart activity is far ahead of the 1976 figure, with 54 charted songs. The expanding operation has also added three new staff members: Judi Littlefield, Terry Choate and Chris Dodson.

Cliff Williamson, a tree song-plugger, has been largely responsible for putting together the rock group Equinox—the first Tree excursion into the realm of hard rock.

Williamson put the group together from staff writers who were into the rock scene and wanted to work together. Tree has invested more than \$50,000 in the group, and Williamson hopes to team with Buddy Killen, Tree president, in making Equinox a major act.

Stapp and Killen plan to keep Tree's long-established country image, but hope they can diversify into the pop area by achieving success with Equinox.

Killen signed a major production deal with Epic Records, another opportunity for Tree writers to become artists. Tree's established writer-artist Joe Tex was the first to be signed through the Epic deal. It was an auspicious debut for the deal as "Ain't Gonna Bump No More" sold more than a million copies after its run up the pop and soul charts.

WESTERN REGION INDEPENDENT RECORD PROMOTION



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OCTOBER 1, 1977, BILLBOARD

CLOSE ENOUGH FOR LONESOME IS GETTING CLOSER TO THE TOP

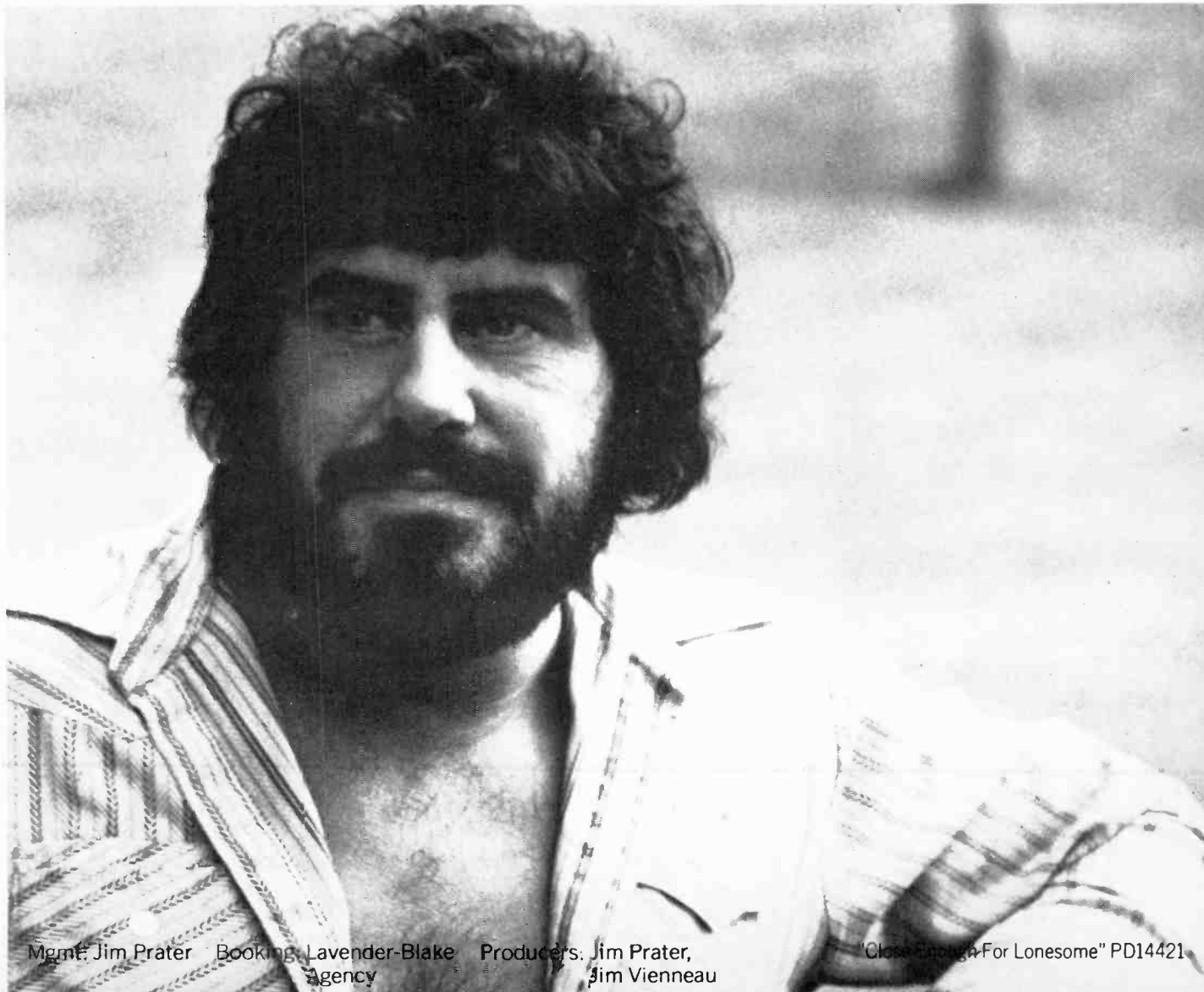
It's climbing right up there, and with good reason. "Close Enough for Lonesome" is a great song and it's on a great album, titled simply "Mel Street."

Mel Street is a country favorite, as much a country staple as corn bread. And according to the charts, **Billboard 55**, **Cash Box 50**, **Record World 63** this song of Street's is really right down their alley.

Mel Street's "Close Enough For Lonesome" from the album "Mel Street." On Polydor Records.



PD-1-6114



Mgmt: Jim Prater Booking: Lavender-Blake Agency Producers: Jim Prater, Jim Vienneau

"Close Enough For Lonesome" PD14421



DIXIE SUNFLOWERS—Republic Records recording artist Kathy Barnes, left, Gary Branson, national promotion and marketing director for Republic, center, and Maggie Cavender, publicity agent, prepare to spread dixie sunshine with mailings of sunflowers in promotion of Barnes' new release, "The Sun In Dixie."

Dutch Group Hits the Road Again

By WILLEM HOOS

AMSTERDAM—The Tumbleweeds, Holland's most prominent country musicians, are back on the road again after six months' inactivity because of a February traffic crash.

The president of the group's fan club was killed and drummer Ad Masseur received serious leg injuries in the accident. Masseur is being replaced by Frank Ditters and is expected to rejoin the group early next year. He's now involved in the group's management and in its label, Doina Records.

Ed Jongerden has replaced lead

singer Ruud Hermans who has started a solo career. The two new members made their concert debut with the Tumbleweeds Aug. 26 and were involved in the recording of the group's new single, "Sweet Sensuous Woman," being released in Holland by Polydor. The new Tumbleweeds album, "New Trail," will be released in October.

Besides Jongerden and Ditters, the group now consists of Ino Masseur, lead singer; Ton Masseur, lead and slide guitar; Berry Masseur, rhythm guitar; and Mickey de Boer, bass.

Talent Buyers Seminar Lists Its Subjects

NASHVILLE—Security, search and seizure, insurance, record company promotions, obligations to licensing agencies and safety measures and precautions are some of the subjects slated for discussion at the sixth annual CMA talent buyers seminar, Oct. 7-10.

"We custom-tailor the seminar each year to fit the needs of the talent buyers for outdoor shows, clubs, fairs and concerts, and do our best to fulfill them," comments Tandy Rise, seminar chairman.

This year's theme is "Selling Country," and experts from all phases of the entertainment business will take part in the program of discussions, workshops, rap sessions and three artist showcases spotlighting both established and new country acts.

Talent for the showcases includes Jim Ed Brown, Roni Stoneman, Willie Wynn and the Tennesseans, Jeannie C. Riley and Narvel Felts on Friday; Jim & Jesse, La Costa, Floyd Cramer, Dave & Sugar and Bob Luman on Saturday; Faron Young, Jim Owens, Harold Morrison, Dottie West and Ray Price on Sunday.

Guest speakers will address the seminar each day, and a series of parties has also been scheduled. Registration is \$65 with each registrant also receiving a ticket to the CMA awards show and the post awards party.

3 Nominations For DJ's Hall Of Fame

NASHVILLE—Biff Collie, Hugh Cherry and Cliffie Stone have been nominated for the Country Music Disk Jockey Hall of Fame.

The nominees for the award were selected by the Country Music Disk Jockey Hall of Fame Foundation, chartered by the state of Tennessee to honor the life and accomplishments of persons who have gained fame in the world of country music radio and television.

Collie, Cherry and Stone were nominated in the living radio personality category. The three nominees for the award given posthumously are Lowell Blanchard, Pappy Hal Horton and Texas Bill Strength.

The finalists were selected by vote of the foundation's board of directors—Don Pierce, Joe Allison, Mel Foree, Tommy Hill, Shelby Singleton, Curley Rhodes, Bob Jennings and Pee Wee King.

Winners will be inducted into the Hall of Fame at the Oct. 14 banquet of the Federation of International Country Air Personalities at the Nashville Hyatt Regency. Tickets at \$20 are available for the banquet through Georgia Twitty, the group's executive director at 1201 16th Ave. South, Nashville, 37212.

Collie began his career at KMAC, San Antonio in 1943 and was on the air as a full-time country air personality until 1969. He has also worked at KBKI, Alice, Tex.; KSIX, Corpus Christi; KNUZ, Houston; KLAC and KFOX, Los Angeles.

Cherry's radio days date back to 1948 when he was a country deejay at WKDA in Nashville. He has also worked at WMPS, Memphis; WMAK, Nashville; WLW-TV, Cincinnati; KFOX, Long Beach, Calif.; KGBS and KLAC, Los Angeles; and KNEW, Oakland.

Stone was involved in country radio for 25 years, beginning in 1935 at KMTR, Beverly Hills, Calif., and later working at KMPC, Los Angeles; KXLA, Pasadena; KNX, Los Angeles; KFI, KEHE, KFVD, KRKD and KLAC all Los Angeles; and KFOX, Long Beach.



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Billboard Hot Country Singles

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Billboard SPECIAL SURVEY For Week Ending 10/1/77

This Week			Last Week			Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week			Last Week			Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
Rank	Change	Rank	Rank	Change	Rank			Change	Rank	Change	Rank	Change	Rank		
1	2	9	35	24	8	68	75	4	68	75	4	81	80	3	BABY ME BABY—Roger Miller (R. Miller), Windsong 11072 (RCA) (Roger Miller, BMI)
2	5	9	36	9	10	69	70	8	69	70	8	82	81	2	DON'T TAKE MY SUNSHINE AWAY—Ava Barber (Foster-Rice), Ramwood 1080 (Jack & Bill/T. B. Harms, ASCAP)
3	4	12	37	47	4	70	80	3	70	80	3	83	81	2	TOUCH ME—Howdy Glenn (W. Nelson), Warner Bros. 8447 (Tree, BMI)
4	6	8	38	56	3	71	81	2	71	81	2	84	81	2	THAT OLD COLD SHOULDER—Tom Bresh (S. Whipple) ABC/Dot 17720 (Tree, BMI)
5	8	8	39	55	4	72	NEW ENTRY	→	72	NEW ENTRY	→	85	85	2	CHANGES IN LATITUDES, CHANGES IN ATTITUDES—Jimmy Buffett (J. Buffett), ABC 12305 (Coral Reefer/Outer Banks, BMI)
6	3	13	40	40	8	73	63	19	73	63	19	86	85	2	ROLLING WITH THE FLOW—Charlie Rich (J. Hayes), Epic 8-50392, (Algee, BMI)
7	7	9	41	26	12	74	59	7	74	59	7	87	85	2	I'M NOT RESPONSIBLE/(HONEY WON'T YOU) CALL ME—Hank Williams Jr. (M. Kilgore-A. Mulky), Warner Bros. 8410 (House of Cash, BMI)
8	1	11	42	27	12	75	85	2	75	85	2	88	85	2	HELEN—Cal Smith (M. Mundy) MCA 4789 (Neverbreak, ASCAP)
9	10	7	43	43	7	76	77	6	76	77	6	89	85	2	I LOVE IT (When You Love All Over Me)—Wayne Kemp (B. Killen, S. Woolley), United Artists 1031 (Tree, BMI/Cross Keys, ASCAP)
10	13	5	44	34	15	77	NEW ENTRY	→	77	NEW ENTRY	→	90	85	2	BORN TO LOVE ME—Ray Price (B. Morrison), ABC/Dot 17718 (Music City, ASCAP)
11	14	10	45	45	6	78	49	10	78	49	10	91	85	2	TIL I CAN'T TAKE IT ANYMORE—Pal Rakes (C. Otis/U. Burton), Warner Bros. 8416, (Eden/Times Square, BMI)
12	12	9	46	60	3	79	82	3	79	82	3	92	85	2	ANOTHER LONELY NIGHT—Jody Miller (J. Crutchfield, L. Butler), Epic 8-50432 (Dixie Jane/Tree, BMI)
13	20	8	47	57	5	80	83	3	80	83	3	93	85	2	LEAVIN'—Kenny Price (J. Davis), MRC 1004 (Doom, BMI)
14	19	7	48	41	14	81	NEW ENTRY	→	81	NEW ENTRY	→	94	85	2	FOR ALL THE RIGHT REASONS—Barbara Fairchild (R. Reynolds, M. Barrett), Columbia 3-10607 (Onhisown, BMI)
15	17	10	49	64	3	82	95	2	82	95	2	95	85	2	MY GIRL—Dale McBride (D. McBride) Con-Brio 124 (NSD) (Con-Brio, BMI)
16	16	8	50	42	9	83	NEW ENTRY	→	83	NEW ENTRY	→	96	85	2	LEAN ON JESUS (Before He Leans On You)—Paul Craft (R. Stanley, M. Germino), RCA 11078 (Songwriters, ASCAP)
17	21	8	51	35	13	84	NEW ENTRY	→	84	NEW ENTRY	→	97	85	2	MAKE THE WORLD GO AWAY—Charly McClain (H. Cochran), Epic 8-50436 (Tree, BMI)
18	18	8	52	52	8	85	NEW ENTRY	→	85	NEW ENTRY	→	98	85	2	THE LADY AIN'T FOR SALE—Sherry Bryce (S. Bryce), Pilot 100 (NSD) (Hollytree, BMI)
19	22	4	53	65	3	86	86	2	86	86	2	99	85	2	I'M STILL MOVIN' ON—Hank Snow (S. Silverstein, H. Snow, C. Snow) RCA 11080 (Belinda, BMI)
20	23	7	54	71	3	87	NEW ENTRY	→	87	NEW ENTRY	→	100	85	2	WALK AWAY WITH ME—Randy Barlow (F. Kelly), Gazelle 427 (ROA) (Frebar, BMI)
21	31	4	55	69	2	88	NEW ENTRY	→	88	NEW ENTRY	→	101	85	2	I'LL ALWAYS LOVE YOU—Cates Sisters (B. Lee), Caprice 2036 (Sound Corp., ASCAP)
22	25	7	56	62	4	89	NEW ENTRY	→	89	NEW ENTRY	→	102	85	2	ONE NIGHT STANDS—Hank Williams Jr. (B. Knight), Warner/Curb 8451 (Dunbar, BMI)
23	29	7	57	51	8	90	90	5	90	90	5	103	85	2	GREENBACK SHUFFLE—King Edward IV (K. Edward Smith), Soundwaves 4550 (NSD) (HipKid/Yegads, BMI)
24	30	5	58	68	4	91	92	3	91	92	3	104	85	2	CHEATIN' TURNS HER ON—David Wills (J. Payne, B. Benton), Epic 8-50431 (Vogue, BMI)
25	28	6	59	44	14	92	100	2	92	100	2	105	85	2	MEXICAN LOVE SONGS—Linda Hargrove (L. Hargrove, P. Drake) Capitol 4447 (Beechwood/Window, BMI)
26	32	5	60	48	12	93	NEW ENTRY	→	93	NEW ENTRY	→	106	85	2	BLUEBERRY HILL—Ann J. Morton (Lewis, Stock, Rose), Prairie Dust 7619 (NSD) (Chappell, ASCAP)
27	33	5	61	53	12	94	94	2	94	94	2	107	85	2	HERE'S TO THE HORSES—Mack Vickery (R. Bourke, G. Dobbins, H. Moffatt) Playboy 85814 (Epic) (Chappell, ASCAP/Belinda, BMI)
28	36	5	62	46	9	95	NEW ENTRY	→	95	NEW ENTRY	→	108	85	2	RAINBOWS AND HORSESHOES—R.C. Bannon (R.C. Bannon), Columbia 3-10612 (Warner-Tamerlane, BMI)
29	37	3	63	58	9	96	96	4	96	96	4	109	85	2	HELL YES I CHEATED—James Pastell (G. Sutton, L. Cheshire), Paula 425 (Jewel) (Flagship, BMI)
30	38	5	64	66	6	97	NEW ENTRY	→	97	NEW ENTRY	→	110	85	2	BETTER OFF ALONE—Jan Howard (S. Summers), Con-Brio 125 (NSD) (Con-Brio, BMI)
31	39	4	65	NEW ENTRY	→	98	NEW ENTRY	→	98	NEW ENTRY	→	111	85	2	IF YOU GOT TO HAVE IT YOUR WAY (I'll Go Mine)—Billy Parker (D. Vest-T. Dversstreet), SCR 148 (Tommy Overstreet, SESAC)
32	15	9	66	61	15	99	NEW ENTRY	→	99	NEW ENTRY	→	112	85	2	IF YOU REALLY WANT ME TO I'LL GO—Silver City Band (D. McClinton), Columbia 3-10601 (Le Bill, BMI)
33	11	10	67	79	2	100	NEW ENTRY	→	100	NEW ENTRY	→	113	85	2	LIGHTN' BAR BLUES—Johnny Holm (H. Axton), ASI 1012 (Lady Jane, BMI)
34	50	3													

Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 10/1/77

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	12	MOODY BLUE—Elvis Presley, RCA AFL 1-2428
2	2	7	DAYTIME FRIENDS—Kenny Rogers, United Artists UALA 754G
★	6	11	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA LA 771 G
4	3	20	OL' WAYLON—Waylon Jennings, RCA APL 1-2317
5	5	5	I'VE ALREADY LOVED YOU IN MY MIND—Conway Twitty, MCA 2293
★	8	4	PURE GOLD—Elvis Presley, RCA ANLI-0971
7	7	4	HIS HAND IN MINE—Elvis Presley, RCA ANLI-1319
★	10	4	IT WAS ALMOST LIKE A SONG—Ronnie Milsap, RCA APL1-2439
9	4	4	WELCOME TO MY WORLD—Elvis Presley, RCA APL1-2274
★	12	6	SMOKEY AND THE BANDIT—Soundtrack, MCA 2099
11	11	3	LEGENDARY PERFORMER, VOL. 1—Elvis Presley, RCA CPL 1-0341
★	16	13	TO LEFTY FROM WILLIE—Willie Nelson, Columbia KC 34695
13	13	4	TODAY—Elvis Presley, RCA APL1-1039
14	9	4	LEGENDARY PERFORMER, VOL. 2—Elvis Presley, RCA CPL1-1349
★	19	10	TILL THE END—Vern Gosdin, Elektra 7E-1112
16	18	3	PRESLEY BLVD.—Elvis Presley, RCA APL 1-1506
17	14	29	CHANGES IN LATITUDES ... CHANGES IN ATTITUDES—Jimmy Buffett, ABC AB 990
18	15	15	RABBIT—Eddie Rabbitt, Elektra 7E1105
★	23	5	LOVE IS JUST A GAME—Larry Gatlin, Monument MG 7616 (Phonogram)
★	24	4	THAT'S THE WAY LOVE SHOULD BE—Dave & Sugar, RCA APL1-2477
21	22	17	RAMBLIN' FEVER—Merle Haggard, MCA 2267
★	22	4	EASTBOUND AND DOWN—Jerry Reed, RCA APL1-2516
★	29	3	COWBOYS AIN'T SUPPOSED TO CRY—Moe Bandy, Columbia PC 34874
24	17	24	KENNY ROGERS, United Artists UA-LA689-G
25	25	8	SHORT STORIES—Statler Brothers, Mercury SRM-1-5001 (Phonogram)
26	20	56	CRYSTAL—Crystal Gayle, United Artists UA-LA614-G
27	21	14	DYNAMIC DUO—Loretta Lynn & Conway Twitty MCA 2278
28	26	7	ANYTIME ... ANYWHERE—Rita Coolidge, A&M SP4616
★	37	3	HEAVEN'S JUST A SIN AWAY—The Kendalls, Ovation OV 1719
30	30	29	SOUTHERN NIGHTS—Glen Campbell, Capitol 11601
31	27	8	COUNTRY SWEET—Stella Parton, Elektra 7E-1111
32	32	20	BEST OF FREDDY FENDER, ABC/Dot D02079
★	NEW ENTRY		HOW GREAT THOU ART—Elvis Presley, RCA LSP 3758
34	35	4	BLUEST HEARTACHE—Kenny Dale, Capitol ST11673
35	34	9	BORN BELIEVER—Jim Ed Brown & Helen Cornelius, RCA APL1-2399
36	36	39	GREATEST HITS—Linda Ronstadt, Asylum 7E-1092
37	39	24	SHE'S JUST AN OLD LOVE TURNED MEMORY—Charley Pride, RCA APL1-2261
38	38	3	TATTOO—David Allan Coe, Columbia PC 34870
★	NEW ENTRY		THE SUN SESSIONS—Elvis Presley, RCA APM1-1675
★	48	3	I WANNA SING—George Jones, Epic PE 34717
41	44	2	B.J. THOMAS, MCA 2286
42	43	4	24 GREATEST HITS, VOL. 2—Hank Williams, Sr., MGM MG25401
43	45	3	THE BEST OF ... BARBARA MANDRELL, Columbia PC 34876
44	31	21	WILLIE/BEFORE HIS TIME—Willie Nelson, RCA APL1-2210
45	28	15	FIRST CLASS—Mickey Gilley, Playboy K234776 (Epic)
46	47	3	YOU ARE SO BEAUTIFUL—Tanya Tucker, Columbia PC 34733
47	49	2	JOHN WESLEY RYLES, ABC/Dot DO 2089
★	NEW ENTRY		LIVE! TAKIN' THE STAGE—Pure Prairie League, RCA CPL2-2404
49	41	36	LUXURY LINER—Emmylou Harris, Warner Bros. BS 2998
★	NEW ENTRY		24 GREAT HITS—Mel Tillis, MGM MG 25402

★ Star Performer—LPs registering proportionate upward progress this week.

Presley Tribute Rolling Into High Gear

NASHVILLE—A promotion campaign has been set into motion for the Leon Everette single, "Goodbye King Of Rock 'N' Roll." Radio spots have been purchased on major stations in Memphis, Houston, Cleveland, New Orleans, Ft. Worth, Wheeling and other mar-

kets. Posters have been shipped to retail outlets and distributors, backing the record. Everette has also been conducting telephone interviews with both pop and country radio stations, as well as newspaper and television interviews.

Travel Agencies In Country Music Tie

• Continued from page 78

Longacre, advertising coordinator for Carnival Cruise Lines, Miami. "I'm sure this trend will continue with us, and we'll expand further from country and '50s music into other types of music, too."

Carnival's latest country cruise left Miami Sept. 17 for San Juan, St. Thomas and St. Martin. It left "more than 100% full," according to Longacre.

Aboard the S.S. Carnival was a shipload of fans who would view such acts as Billy Jo Spears, Johnny Carver, Charlie McCoy, Jackie Ward, Sue Richards, Kenny Price and John Wesley Ryles. The ship's capacity is 950 with rates for the seven-day cruise ranging from \$395 to \$655.

Carnival Cruise Lines and Mission Broadcasting Co. jointly arranged the first country cruise last year aboard the S.S. Mardi Gras. The success of the September cruise resulted in additional voyages in October and January.

"The reaction has been terrific," says Longacre, explaining that the line plans a Dec. 11 sailing on the 906-passenger Mardi Gras to Nassau, San Juan and St. Thomas. Slated to perform are Ray Stevens, Rex Allen Jr., David Rogers and Johnny Russell.

On Jan. 1, 1978, the Mardi Gras leaves Miami on a combined country and '50s music cruise featuring Jim Ed Brown, La Costa, Jimmy Clanton and other acts.

Officials at Monarch Cruise Lines, Inc. are hoping for a capacity crowd of 679 for its "Country & Western Jamboree" sailing of the S.S. Monarch Sun. The ship leaves Miami Dec. 4 for Cap Haitien, San Juan, St. Thomas and Puerto Plata, Santo Domingo. Featured performers are Buck Owens & the Buckaroos and Susan Raye.

Nashville Scene

By PAT NELSON

Jim Ed Brown and Helen Cornelius just celebrated their first anniversary as a duo. To commemorate the event, Brown presented his partner with a one-karat diamond ring. Brown's next solo effort, "When I Touch Her There," is scheduled for release Monday (26).

Marcia Ball and producer, Neil Wilburn, are in the mixing stages of the artist's debut Capitol album, expected for release in January. Wilburn is also producing Lee Clayton's first album for Capitol. ... Tom T. Hall finished a five-day stint at the Nuggett in Sparks, Nev., Tuesday (20). Donna Fargo opened each show for Hall, who was accompanied by a 13-piece orchestra plus his own group.

Nat Stuckey opens a week-long engagement at Johnny Paycheck's Country Showcase Club Monday (26). ... Jeannie Seely returns to the road Thursday (20) with her partner Jack Greene after spending months recuperating from a car accident she was involved in last June. ... Dr. Hook's upcoming U.K. tour has been finalized and dates will be announced shortly.

Jud Strunk has joined MCA Records under the label's production agreement with McCoy-Kipps. Charles Kipps will produce and arrange Strunk's debut LP, "A Semi-Reformed Tequila-Crazed Gypsy Looks Back." ... Linda Hargrove has been asked to represent the world of country music in a parade sponsored by the city of Nashville and the Nashville Historical Society celebrating the restoration of the city's downtown area. The Capitol songstress will also appear in the 40th edition of "Who's Who In America."

Hall Of Fame, Museum Plans Fresh Exhibits

NASHVILLE—The Country Music Hall of Fame and Museum is making a concentrated effort on improving the exhibits in the popular facility.

Certain exhibits at the attraction will be changed from year to year to provide new attractions for return visitors, according to Diana Johnson, director of the Museum. Citing a "commitment by the Country Music Hall of Fame and Museum to provide first-rate exhibitions for our audiences," Johnson announced the addition of Jon Jager as full-time art director.

"It's rare that one designer can do graphic design, illustration and exhibit design in the same job, and I'm delighted to have this opportunity," noted Jager, who has been exhibits curator for Nashville's Cumberland Museum.

Jager plans to spend most of his time on exhibit design, though he'll also be responsible for many varieties of illustration and design within the full scope of the Country Music Foundation's activities. The Museum also plans to develop new traveling exhibits which will be sent to area schools.

Indianan Chosen

NASHVILLE—An extensive search for top women entertainers has ended as Gloria Gore of Evansville, Ind., has been chosen as the only female artist on True Records.



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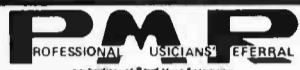
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MECHANICAL ARREARS

Audits Of U.K. Labels Bare Royalty 'Debts'

By PETER JONES

LONDON—Underpayment of mechanical royalties, possibly well in excess of \$1.7 million, has come to light following a series of audits of U.K. record companies by the Mechanical Rights Society.

The total so far is said to be around \$700,000, following partial reports on the 20 companies involved in the investigation. Graham Churchill, general manager of the "parent" Mechanical Copyright Protection Society, says he would be "surprised" if the end amount is not at least twice that sum.

This survey has taken in majors and independents alike but has not been undertaken through any suspicion of criminal negligence. Church-

ill stresses the audits are just part of "normal commercial business practice" introduced by the new management of MCPS, and he says they will become the accepted method of operating in future.

One large sum, around \$130,000, believed to be owed by an independent, was revealed as a result of the company having its first MCPS audit in a history of more than 10 years. Others companies were also being "investigated" for the first time ever.

Churchill says: "It seems clear that the unpaid royalties are due to ignorance of the appropriate procedures in areas like deletions and export copies, and these are added to errors often brought about by record company personnel changes.

"There have inevitably been some cases of what appear to be willful withholding of money. But in the great number of cases, say 98%, the problem has been caused by human error or human ignorance.

"The main reason for the audit is to discuss with the companies the systems they are using. The most satisfying thing for us would be that the next time we make an audit we find that nothing is owing."

Stop Order On 'Pirate' Album Irks Gong Fans

LONDON—Fans of the group Gong took over the marketing department of Virgin Records here in a determined protest against what they claimed was "suppression" of a recently recorded live album by the band.

But Virgin regards the record as a pirate production and it was withdrawn following a court action after a threatened release in France.

The album was taped at the Paris Hippodrome earlier this year at a show promoted by the band's former manager, Jean Luc Karakos. He has been involved in a series of legal battles with Virgin over Gong in the past five years or so and is now manager of former Gong member David Allen, who now records for Karakos' Byg label.

Background to the "invasion" of Virgin started in May when Gong and various former members of the group staged a reunion concert in Paris. Virgin sent its mobile studio to record the event, but Karakos banned the recording and made his own plans to cover the show.

A Virgin spokesman says: "He stopped us, then taped the show on what we considered sub-standard equipment. He was warned we would not permit the release of any album made there, but he went ahead anyway and tried to release it."

Virgin took steps to prevent release. No compromise between Virgin and Karakos seems likely so the album is not for release as yet, despite the zeal of the invading fans.

OCTOBER 1, 1977, BILLBOARD

Logo & Barclay In License Pact

LONDON—Logo Records, a new London label, has set up a three-year licensing deal with Barclay, which brings to the U.K. Love and Kisses, one of the hottest acts on the U.S. discotheque scene.

The deal, taking in the French independent's extensive back catalog as well as new material, was set by Logo bosses Olav Wyper and Geoff Hannington and, for Barclay, Eddie Barclay and Cyril Brilliant.

First release through Logo is the Love and Kisses single "I've Found Love," followed by the group's album "Accidental Lover," the latter having sold a reported half-million units in Europe so far.

Barclay's artist roster includes Jacques Brel, Alain Delon, Raymond Lefevre, Patrick Juvet, Charles Aznavour, Nicole Rieu and Catherine Ferry. From Oct. 1, the Barclay back catalog will go through Logo's Selecta distribution deal.

Nonesuch Sales In Britain Taken Over By WEA

LONDON—WEA Records has taken over U.K. marketing and distribution of the Nonesuch catalog and an initial release of 50 albums is being shipped in mid-October under the campaign banner "The Rare, The Unusual, The Unexplored."

The selection is mainly from back catalog but includes some new releases. The LPs will retail at about 85 cents cheaper than when the label was distributed by Transatlantic.

Nonesuch, launched in 1963 as a sister label by Elektra, has a reputation for issuing unusual repertoire, with an emphasis on early classical music, and contemporary U.S. and European works. The first release batch includes Scott Joplin piano rags, "Baroque Beatles," and the Explorer series, which is built around ethnic music from Tibet, Africa, Mexico and other areas.

French TV Will Reduce Airtime

PARIS—In an effort to reduce electricity consumption, French television has been advised by the Prime Minister that it must close down services from 11 p.m. as of January 1, 1978.

Normally midnight is switch-off hour. Both the 1st and 2nd programs will feel the effects of the new ruling. Jazz programs, generally transmitted at the end of the evening, will probably be affected and it is likely that pop/variety shows will be reduced in order to allow plays and films to run full length.

A similar decision was taken by the French government when the energy crisis first broke in France but it was never properly observed, and it has been virtually ignored over the past two years.

But now the signs are that it will be rigidly imposed and there is little doubt that popular music of all kinds will be first to suffer.



ANCHOR SCORES—Anchor Records in London celebrated its third birthday by scoring its first chart-topping single, "Float On," by the Floaters. At the company sales conference a silver disk was presented for that single's sales of 250,000, plus platinum albums for \$1.7 million worth of sales on all Steely Dan and Don Williams material and gold LPs for sales on all Rufus and Four Tops product. With assorted hardware, from left, are Ian Raffini, managing director; Sunny Damley, deputy managing director; Ken Evans, p.r. director, and Alan Wade, marketing chief.

AT BERLIN RADIO-TV EXPO

Software/Hardware Links Vital

• Continued from page 34

swing. Against this general background, the present scope and perspective of the demand for education, entertainment and information holds great promise, he believes.

Says Jurgensen: "The evidence is underscored by sales figures. With a real increase in revenue of around 8½%, the Federal German industry producing equipment for entertainment electronics, not including record playing equipment, showed a production turnover increase in 1976 of more than 20%, mainly through color tv sets, many of which were exported.

"A fall in the production figures of domestic radio receivers and black and white tv sets was compensated for by increased production of portable radios, car radios and hi fi systems."

He says sales figures of entertainment electronics for 1977 were also impressive and, in fact, comparable only with those in the automobile industry.

Stressing that an income of more than \$1,200 a month was enjoyed by a very high percentage of all workers, Jurgensen notes "Consumers are going for quality in a big way. This trend has been growing more obvious for years on long-life consumer goods. The ever more exacting requirements imposed on picture and sound quality are beyond the technical limitations of equipment which is more than a few years old.

"The growing need of replacement brings with it more than just a reshuffling of existing quantities. With the advances made by modulation, wear-avoiding chassis design, color-looking circuitry and high-quality picture tubes, the consumer is able to obtain an unprecedented price/quality ratio in tv. The same applies to production of hi fi systems."

Jurgensen observes that since the beginning of the 1970s, video recorders had been available. "Making recordings off the air, or planning individual programs with recorded tapes will be possible for an even broader section of the public over the next few years.

"The industry has mastered the technical problems of electro-magnetic video recording and is now marketing easily operated and serv-

iced recorders with playing times of up to four hours.

"At an average middle-term market saturation point of about 10% in the Federal Republic of Germany and 5% in Western Europe, substantial sales of video recorders can be expected over the next five years. In the 1980s, video recording can be one of the main pillars of the entertainment electronics industry."

At the Radio and TV Exhibition itself, EMI Electrola was repre-

ented by its own stand, as it was two years ago. Its "meeting place," much used at the 1975 exhibition, was again a center for artists, politicians and economists and for EMI worldwide business associates. It also included its own discotheque, starring Chris Howland.

Many top artists, pop and classical, attended the exhibition for interviews, performances and autograph-signing sessions.

Sugar Exec Off To States To Seek Out Catalog Ties

MILAN—Giuseppe Giannini, general manager of CGD, newly set up Italian company following the split between CBS and the Sugar organization here, has left on a catalog acquisition and fact-finding visit to the U.S.

CBS-Sugar became CGD a few weeks ago, having originally been known by that name before the CBS Sugar links, and Giannini now looks to a full relaunch of Sugar at international level in terms of acquisition of foreign record catalogs.

Giannini says: "I place great importance on this trip to the U.S. In fact, in the current setting, it is the most important of the many visits I have made there, because essentially it is a reconstruction job. The loss of the CBS International repertoire and catalog makes it important to find substitutes.

"I appreciate that most important catalogs are already committed but I am relying strongly on the independent record companies and producers, particularly those skilled in the disco field and with international success.

"The trip is also important because I go in two different roles, as record man and as publisher, supervising acquisition of international publishing catalogs for the Sugar Music group.

"But I am well supported psychologically by the exceptional sales results we obtained in Italy this summer with the number one record "Ti Amo" by new singer Franco Tozzi, who has sold more than 600,000 singles and 100,000 albums and tapes. We are also going to hit big with the theme from the 26-week series on television, "Zorro," our company

having produced the Italian version for the Disneyland label.

"We found great interest at our sales conference for our fall product, which includes product from Adriano Celentano, I Pooh, Marcella and, on the international side, the Ritchie Family, Village People, Johnny Guitar Watson and the Rockets. We hope for big sales as a result of new deals with the Parachute and Cream labels.

"The original announcement of the split between CBS and Sugar, and our plans (Billboard, Aug. 13, 1977) led to many enquiries from world sources."

BOWIE OLDIE LURES \$\$

LONDON—A 10-year-old single, found among a 120,000 bulk purchase of deletions, turned out to be a CBS pressing of a very early David Bowie song.

Put on display in a Manchester record store, Robinson's Records, Bowie fans began bidding against each other to buy it and the price reached \$70 before proprietor Arthur Robinson decided he had a unique item and withdrew it from the unofficial auction to test its true value on a wider market.

The single is "Silver Treetops School For Boys," by the Beat Stalkers, written by D. Bowie and produced by Mike Smith, and the group included Bowie himself.

Robinson, with only one copy in his possession, intends advertising it nationally and so obtain the best price for the rarity.

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AD CAMPAIGN EFFECTIVE

Rights Society To Continue Drive Against Illegal Imports

By TERRI ANDERSON

LONDON—The "small but significant" response to its advertisement warning about illegal imports has led the Mechanical Copyright Protection Society here to map a follow-up campaign.

Griff Rigby, MCPS investigator, says he has been much encouraged by calls from importers and retailers asking information to ensure they are acting correctly within MCPS requirements.

The original ad, carried in the local trade press, was headed "Warning To All Retailers" and said that there had been a vast increase in the numbers of U.S. imports of late (Billboard, Sept. 10, 1977).

Importers were reminded that rec-

ords, cassettes and cartridges from the U.S., containing works subject to U.K. copyright, should only come in on license, and a royalty on each has to be paid to the MCPS for distribution to the copyright holders.

And it stressed that U.S. imports which did not carry the Mecolico stamp to show the royalty had been paid could result in prosecution by the MCPS for the importer, wholesaler and retailer handling the product. The MCPS has, in any case, recently been stepping up its rate of prosecutions.

Rigby says that four importers had already talked to him, pleading ignorance of royalty regulations and asking for the stamps needed to "le-

galize" their imports. A number of retailers, in turn, had looked at their stock and found illegal imports and they have been advised by the MCPS to get back to the importer or wholesaler involved and return the records.

Though he notes the reaction did not add up to a landslide of response, Rigby is cautiously optimistic. "We could just be winning. At least we feel the advertisement, which will be repeated in one form or another, is making people just that little bit more careful."

It is the first time MCPS has used advertising as a means of putting its royalty requirement message across to the industry.

EMI SURVEY

Discounts Dominant In U.K. Retail Market

By PETER JONES

LONDON—A nationwide survey here, prompted by EMI Records, shows that 80% of all record retailers offer discounts in one form or another.

And it is said that, of the 20% not discounting, the majority are not full-line record dealers. Roger Stubbs, EMI manager of business planning says: "In effect, then, that 80% means everybody in the retail record business."

Discounting, led by the multiples, comes in several ways. Some 25% in the survey make cuts on most albums in stock, 20% cut on top 50 or best-selling product, 17% on selected titles and special offers, 10% on top 20-30 titles, 5% on "all over a certain price" disks, 5% deletions, and the other 18%, being specialist outlets, discount a specific form or repertoire.

Stubbs says: "We just didn't expect discounting to be as widespread as this," he adds that it does not apply to catalog items, which still account for 40-50% of all LPs sold.

"The independents have not just sat back and taken a beating from the discounting multiples," says

Stubbs. They have competed strongly and now handle roughly a third of all sales."

Bolan Album Set For Oct.

LONDON—A 20-track Marc Bolan album "Solid Gold," scheduled before the singer's death in a car crash, will go ahead as planned. Bolan had chosen the tracks himself and the LP includes his best and biggest-selling tracks for EMI. Release is set for the end of October.

A spokesman for EMI says no decision has been made about future Bolan product and it is unlikely there is a lot of unissued Bolan product around.

When the artist joined EMI from Cube some four years ago, the major took the unusual step of allowing him his own prefix number. MARC for singles and BLN for albums, and labels featuring his picture. His last single "Celebrate Summer" was released a month ago.

From The Music Capitals Of The World

LONDON

The British Phonographic Industry involved in a centenary dinner and ball at the Dorchester Hotel here (Dec. 13) to help underprivileged children, the Musicians' Union Benevolent Fund and Music Therapy, the first time the U.K. industry has committed itself to charity help on such an event.

And the BPI was granted an ex parte injunction in the High Court to halt publication of the British Record and Tape Industry Directory 1978 in a form which is said to infringe BPI copyright in the Yearbook, 1976. ... Latest round of price increases on records are Chrysalis and Arista, linked in the Tandem independent sales force.

Ahred F. Crotti, U.S. attorney, one of the speakers at a one-day conference here (Jan. 1) on the new U.S. copyright law. ... Warwick Records pushing at least 12 television-promoted albums before Christmas, most intensive commitment since its launch four years ago, product coming from an artist list including Tammy Wynette, Johnny Cash, Ray Stevens and Charlie Rich.

High CBS hopes pinned on debut album from new Scottish group Cafe Jacques. ... Harry Belafonte in London for a tv special, his U.K. a sell-out event within a few days. ... Donna Summer concert debuts Oct. 22/23 take in Manchester and London, both presented by Derek Block. ... Brotherhood of Man, Eurovision Song Contest winners of 1976, also on tour for six dates, culminating in all-star London Palladium gala.

Len Beadle leaves ATV Music, where he was creative director, to become managing director of CBS publishing arm April Music (Oct. 10). ... BBC radio celebrations around 10 years of Radio One, the pop network which started Sept. 30, 1967, with the Move single "Flowers In The Rain," deejayed by Tony Blackburn. ... New head of Island International is Phil Cooper, general manager for the past three years, who now replaces David Betteridge, who has resigned.

Big fall promotional campaign by Stiff Records on new releases, coinciding with national

tour featuring label artists Nick Lowe, Elvis Costello and Wreckless Eric. ... Paul Watts now general manager, international sales, at EMI here, replacing Peter Jamieson, now managing director EMI New Zealand as from the end of December.

Rabid Records in Manchester has signed new wave beat poet John Cooper-Clarke and his backing band, the Narks. ... New slimmer, shorter-haired image for Clifford T. Ward, erstwhile chart singer/writer, to tie in with U.S.-recorded album "New England Days" on Phonogram. ... Island-owned label Ghetto Rockers has signed group called the Snivelling Shits.

Following successful U.S. tour, Atlantic group AD/DC starts its first-ever headlining tour in the U.K. Oct. 12. ... First-ever tour here, too, for U.S. group the Brothers Johnson, running from Sept. 30 to Oct. 10. ... Welsh rock group Budgie, based in the U.S. for three months, now recording its second album in Toronto, Canada.

Ill-fated show "Dean," a musical based on James Dean, closed after just five weeks, but there are plans to take it to the U.S. ... David Bowie reportedly planning a full U.K. tour at the start of 1978. ... Elton John re-united with two members of his old band, Davey Johnstone and James Newton-Howard, for a fund-raising gig at Wembley Empire Pool (Nov. 3), proceeds to children's charities.

PETER JONES

OSLO

67-year-old Jens Book-Jensen was voted "Recording Star Of All Time" by readers of daily newspaper Dagbladet. ... Bing Crosby presented his prize during a show televised throughout the Nordic countries. ... Manchester-born disc jockey Mickie Burke broke a world record by staying behind his mike—and keeping up the chatter—for more than 14 days. ... Boney M's "Ma Baker" topped the singles charts here, with "Smokie's Greatest Hits" taking the top spot on the album charts. ... Autumn tours lined up for Smokie, Yes, Supertramp, Hollies, Camel, Dr. Hook, Ritchie Blackmore's Rainbow and Stevie Wonder. ... Dutch disco duo Bac-

carra has reportedly chalked up 300,000 sales of "Yes Sir, I Can Boogie" single.

EMI has released a double album titled "The Queen's Silver Jubilee" here. ... Local recording artists The Norsemen are back with an LP called "I Kongens Kjaer" ("The King's Clothes"). ... Polydor has released "A Musical Autobiography of Louis Armstrong," a four-record set featuring 48 Satchmo tunes. ... CBS has thrown its promotion machine behind its Supertramp catalog after the band's successful appearance at Ekeberghallen on Sept. 1.

RANDI HULTIN

PARIS

Charles Ibgui, former director of Carabine Music, has left to start his own label, as yet unnamed. ... A lavish new super cabaret is to open at Paris' Jardin des Champs Elysees. Named "Circus Folies," the Las Vegas-type production is expected to provide stiff competition for the Lido and Moulin Rouge. ... A fund has been launched to aid South African pianist Chris McGregor, who lost all his possessions—and his piano—in a recent flood.

RCA has secured French distribution rights for three labels: Prelude, Direction and the Norman Granz label Pablo, previously handled here by Polydor. ... Vogue will represent the "Sonet" and "Specialty" labels. ... Bus Palladium is organizing an exhibition of Elvis Presley posters and opened its doors to punk groups for the first time. ... Eurodisc has signed French singer Phillippe Clay for a three-album, three-year contract.

Eurodisc and Ariola are to co-distribute the Playboy Records catalog here. ... Jacques Chabiron, who headed the international department at Eurodisc and managed the Atoll label has left the company. ... French hairdressers have introduced two new hairstyles for elegant Parisiennes, the "punk" and the "Ella Fitzgerald."

HENRY KAHN

BRUSSELS

Inelco release of Baccara's "Sorry I'm A Lady" (RCA) already a chart-topper in Belgium. ... Other notable RCA releases include the Sweet's "Stairway To The Stars," "Keep It Comin' Love," by K.C. and the Sunshine Band; and the Harry Nilsson LP "Knaiilsson."

Clear hit potential for the Phonogram release "Quand tu Chantes" by Nana Mouskouri. ... CBS here working hard to push the newly-acquired A&M label. ... Solo tour here by CBS artist Nona Hendryx (Labelle) with shows in Kortrijk, Antwerp, Brussels. ... Big local sales for "Mamacita" by Guys and Dolls (Magnet) and Smokie's "It's Your Life" (Rak).

Two summer hits from Phonogram, both receiving a lot of airplay: "Disco Cha Cha" by Big Joke, and "Don't Let Me Be Misunderstood" by Santa Esmeralda. ... Some 3,000 people attended the two-day "Honky Tonk Jazz Festival" at Dendermonde, the line-up including Max Collier's band, Toots Thielemans, Champion Jack Dupree, Alex Welsh, La Romanderie and the show-stealing Pasadena Roof Orchestra.

The Mallemunt jazz event, a series of open air concerts in the center of Brussels in front of the Opera House, presented the duo of Annie Ross and Georgie Fame, backed by the radio big

(Continued on page 87)

4 NATIONAL AWARDS

WEA a Major Factor In Italy After 2 Years

By DANIELE CAROLI

MILAN—In the two years since its formation here, WEA Italiana has achieved major status, succeeding in its prime mission of uniting under one banner the company's international catalogs while developing domestic repertoire and launching a profitable mid-price label, Charter Line.

In 1978, the company intends to move its headquarters outside Milan to a new complex including a large warehouse, confirming that the firm is making arrangements—as has been rumored for some time—to set up its own distribution network when the three-year contract with Messaggerie Musicali expires.

So far 1977 has proved a strong year for WEA Italiana, with national critics assigning four of their annual awards to WEA product (Joni Mitchell's "Hejira," Al Jarreau's "Glow," Agora's debut album, and Guido Manusardi's "Delirium.") The latter two domestic productions. There has also been chart action for LP's by Cerrone, Eagles, Led Zeppelin, Trampmps, Neil Young, America and CSN.

Recently, the company's inner structure has been remodelled, with managing director Giuseppe Velona placing a great deal of emphasis on team work and democratic decision-making in all spheres.

Success might have been expected to come easy with the backing of a catalog such as WEA's, but Velona points out: "Apart from the language barrier, in Italy we face a lack of musical culture, so that many musical phenomena are conceived as fashions and are seldom understood.

"We have always tried to provide record buyers with background information on trends and artists from abroad, and we've issued product which we knew would not be successful immediately.

"As a result, 90% of our catalog is in constant demand. Our mid-price series, Charter Line, has lately started selling in a satisfactory way."

WEA Italiana has built its own domestic repertoire too. "We concentrated on a limited number of artists," says Velona, "but it has been enough to give us a national identity and reach some retailers who might otherwise not have been receptive to the foreign product in our catalog.

"Besides pop product, we are working on regional records (local dialect songs, folk songs, folk dances), so that we can cover more areas, help fight piracy and pave the way for our future distribution network."

In its first two years WEA Italiana has often acted as a trend-setter inside the Italian industry. "We were, I believe, the first among the labels without their own distribution network to create a sales department to assist the national distributor," recalls Velona.

"And we were one of the first companies to realize how important the free radio stations would prove to be: in fact we formed a special promotion department as soon as the number of local stations started growing."

While elsewhere in the Italian record business sales are split more or less evenly between singles and LPs, the trend is reversed at WEA Italiana. "In the first half of 1977 albums outsold singles by two to one," says Velona. "This means continuity and gives us the confidence to work on long-term projects."

Bunders WEA Veep

NEW YORK—Ben Bunders, managing director of WEA's Benelux companies in Holland and Belgium, has been promoted to vice president of WEA International.

Nesuhi Ertegün, WEA International president, lauded Bunders for his track record in breaking artists in his territories, as well as in developing new artists.

Violence Mars Italian Gigs

• Continued from page 34

were wounded, police were involved in a two-hour riot. Tear gas, which reached the castle area. Shankar stopped his set.

Following the Vigorelli incidents, Carlos Santana and his group decided to leave Italy immediately. Dates set for Modena and Rome were cancelled, though prior to Turin and Milan the group had played a trouble-free concert in Verona.

Contrary to reports spreading outside Italy, these "commando" raids are not by the Communist Party, or other left or extreme left organizations. The marauding teams call themselves "autonomists," and one of their aims is to obtain reduced ticket prices at pop concerts and in cinemas for Italian youth.

Puerto Rico Manufacturing Factory Acquired By Fania

• Continued from page 1

sion by Fania to transfer its center of operations from New York, its current home and place of birth, to Puerto Rico where, according to president Jerry Masucci, it has been doing 40% of its business.

The deal represents a total investment for Fania of some \$350,000. It is subject only to approval by the Puerto Rico bankruptcy court which is mediating a Chapter 11 petition filed by Montilla last March after the FBI confiscated its equipment in an alleged tape piracy case.

A hearing is set Oct. 6 for the court to review and approve contracts already agreed to by Fania, Montilla and the Puerto Rico Industrial Development Corp. which is the main secured creditor of Montilla asstes.

The Industrial Development Corp., an arm of the government development agency FOMENTO, had made an initial loan to Montilla for the purchase of equipment on which it now holds a lien.

FOMENTO's chief administrator Manolo Dubon confirms that his agency has agreed to a deal by which Fania will assume payment on the equipment amounting to \$145,000.

Dubon also says that the development corporation will recommend to the court that Fania assume oper-

ation of the plant. The development agency itself owns the property and will lease to Fania.

Fania's relocation and investment provides the firm with immense financial benefits.

Most important is a 10-year income tax exemption coming to the company as part of the Puerto Rican government's incentive plan for attracting industry to the island.

If FOMENTO approves, Fania will be exempt from all income tax for the next 10 years while still being allowed to take its profits back into the U.S. Mainland.

Also, the firm will benefit from special lease rates lower than standard commercial levels paid by firms not enjoying the government benefits.

The government's incentives are designed to attract industrial investment and create jobs.

Fania will also benefit from manufacturing its product in Puerto Rico by eliminating a 6.6% import tax it

was formerly paying on all product shipped into the island.

Masucci predicts that after a gradual transfer of production output to the new plant Fania will produce all its LPs, singles and 8-track tapes from the island, with total conversion coming within six months to a year.

Assistance in preparing this story provided by Lorraine Blasor in San Juan.

He notes that cassettes, a minor configuration for the firm, will still be manufactured in New York.

Fania's \$350,000 investment includes the deal with the development firm, the purchase of new tape equipment to replace that confiscated by the FBI, capital used to renovate and upgrade the underutilized factory and initial operating expenses.

The plant, located on a 2½-acre site in Canovanas outside San Juan, has 15,000 square feet of space including a 16-track recording studio and office space. It thus gives Fania the capability to produce an album from inception to finished product.

Masucci, who will move his resi-

dence to the island soon, says that Moises Frastai, an Argentinian, has been named to direct the new factory operation.

Several former Montilla department heads will stay on to work in the 35-man Fania operation, Masucci says.

Fania controller Victor Gallo says the firm "is not opposed to the idea" of taking on outside work in the plant, but for the time being it will manufacture only Fania product.

All product will be shipped out of Puerto Rico by air.

Noting the transfer will be "accomplished little by little" until the firm "does a complete turnabout," Masucci explains that Fania will maintain its promotion, publishing and a&r office in New York as well as its Manhattan studio, La Tierra Sound.

Masucci claims the plant is capable of producing 20,000 LPs per week, and 500,000 each of singles and 8-tracks per year.

"It seems our production (volume) is exactly right for this plant," Masucci declares.

He is enthused that the facility will give Fania "complete control of its product," expressing annoyance at previous problems like the current

schedule delays befalling the firm as a result of the massive Elvis Presley product output in New York.

Masucci, who has been working on the project for more than eight months, expects to "take over the operation by Oct. 15."

He says the plant is not highly automated, in order to increase the number of employees. It reportedly has 14 steam-pressure, manual pressing machines.

Neither Masucci nor FOMENTO's Dubon foresee any obstacles to the deal arising at the Oct. 6 court hearing.

Meanwhile, Fania is sending its International label director Fabian Ross to head up its Los Angeles sales/promotion branch office.

National promotion director Alex Masucci reports the firm will formally announce the branch opening at industry cocktail receptions it will sponsor Oct. 4 in San Francisco and Oct. 6 in Los Angeles.

Ross says he plans to be in Los Angeles by the end of the month. He says two staff members will work with him in Los Angeles at the outset.

Fania will continue to ship from New York, however, with no immediate plans to warehouse product on the West Coast.

While Ross will continue to head up the International label, he will represent all Fania labels, focusing promotion efforts especially in spreading the product to areas outside of Los Angeles and San Francisco.

OCTOBER 1, 1977, BILLBOARD

Billboard SPECIAL SURVEY For Week Ending 10/1/77

Billboard Special Survey Hot Latin LPs

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LOS ANGELES (Salsa)		SAN ANTONIO (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	WILLIE COLON/RUBEN BLADES Meliendo Mano, Fania 500	1	CHELO La Voz Ranchera, Musart 10638
2	JOHNNY PACHECO The Artist, Fania 503	2	VICENTE FERNANDEZ La Muerte De Un Gallero, Caytronics 1492
3	JUSTO BETANCOURT Distinto Y Diferente, Fania 502	3	JUAN GABRIEL Con Mariachi, Vol. 2, Arcano 3373
4	CELI, JOHNNY, JUSTO & PAPO Recordando El Ayer, Vaya 52	4	LOS CADETES DE LINARES Una Lagrima Y Un Recuerdo, Ramex 1012
5	HECTOR LAVOE De Ti Dependo, Fania 492	5	JUAN GABRIEL Siempre En Mi Mente, Arcano 3388
6	JOSE FAJARDO El Talento Total, Coco 135	6	RENACIMIENTO 74 Perdido Para Siempre, Ramex 1015
7	CHARANGA 76 Encore, TR 128	7	AGUSTIN RAMIREZ Que Chulita Estas, Freddie 1066
8	LA DIMENSION LATINA Presentando A Andy Montanez, TH 2018	8	PEOPLE People, CC 132
9	ORQUESTA BROADWAY Pasaporte, Coco 126	9	ROBERTO PULIDO/LOS CLASICOS Copa Tras Copa, ARV 1041
10	WILLIE COLON El Baquino De Angelitos Negros, Fania 506	10	LOS TIGRES DEL NORTE Vivian Los Mojados, Fama 554
11	BOBBY RODRIGUEZ Y LA COMPANIA Salsa At Woodstock, Vaya 58	11	JUAN GABRIEL Con Mariachi, Arcano 3283
12	ROBERTO ROENA La Octava Maravilla, International 914	12	LOS CADETES DE LINARES Los Dos Amigos, Ramex 1003
13	PETE CONDE Este Negro Si Es Sabroso, Fania 489	13	LUCHA VILLA No Me Dejes Nunca, Nunca, Musart 1705
14	CHEO FELICIANO The Singer, Vaya 48	14	COSTA CHICA Tapame, Fama 549
15	LA SONORA PONCENA El Gigante Del Sur, Inca 1054	15	CORNELIO REYNA Te Vas Angel Mio, CR 5052
16	ORCHESTRA HARLOW El Jardinero Del Amor, Fania 499	16	JIMMY EDWARDS Love Songs, GC 131
17	TITO PUENTE La Leyenda, Tico 1413	17	YOLANDA DEL RIO Mi Religion Gitana, Arcano 3373
18	MONGO SANTAMARIA Amanecer, Vaya	18	AMALIA MENDOZA Con Mariachi, Gas 4151
19	ROBERTO ROENA Lucky 7, International 907	19	TONY DE LA ROSA Freddie 1048
20	OSCAR D'LEON Two Sets With Oscar, TH 2017	20	VICENTE FERNANDEZ El Hijo Del Pueblo, Caytronics 1441
21	CELIA CRUZ/JOHNNY PACHECO Celia & Johnny, Vaya 31	21	CHELO Con Mariachi, Musart 10585
22	CELIA CRUZ/JOHNNY PACHECO Tremendo Cache, Vaya 37	22	LOS CADETES DE LINARES Cruzando El Puente, Ramex 1014
23	THE FANIA ALL STARS Rhythm Machine, Colombia 34711	23	NAPOLEON Vive, Raff 9055
24	TIPICA 73 Two Sides Of Tipica 73, Inca 1053	24	NELSON NED La Magia De Nelson Ned, West Side Latino 4076
25	ISMAEL RIVERA De Todas Manderas Rosas, Tico 1415	25	JIMMY EDWARDS Solo, GC 128



COOL JAM—Cal Tjader jams with Tito Puente on vibes during the Monterey Jazz Festival. Members of Puente's band dig the "battle." See story in talent section.

Latin Scene

LOS ANGELES

From the Caytronics San Antonio branch, manager Charles McDonald bolsters a report which appeared here last week to the effect that the new Juan Gabriel LP is the firm's biggest album in years. McDonald says Gabriel sales are topping new releases by Texas favorites Vicente Fernandez and Yolanda del Rio. In a five-week period, McDonald says the branch moved 11,000 LP/tape units.

In Los Angeles, the album shot to the No. 1 spot in its first week on the pop Latin charts (Billboard, Sept. 10, 1977). Noting also the success of the new Jose-Jose LP (Pronto in U.S. with Ariola origins) Cayre v.p. Lee Schapiro concludes that his firm is "probably as hot now as we've been in years from a variety of sources."

Local Alhambra branch manager Tony Estevez reports Spanish artist Alfonso Pahino emerged a winner of the music festival at Benidorm with the tune "Quedate" by Jesus Gluck and Manolo Y Ramon. Estevez notes, expectantly, that a similar prize gave Julio Iglesias' career an initial boost in the early days. Label plans to release the Pahino single soon. Iglesias, by the way, was to celebrate a birthday anniversary Friday (23) on the eve of his California de-

but. New York promoter Ralph Mercado, who was in town for the powerful performance by Celia Cruz with Willie Colon and Ruben Blades Saturday (17), will do the Iglesias show in New York with partner Ray Aviles. . . . The Pasta House, popular Latin club here, slated a tribute to Tito Puente Tuesday (20) with guest star Cal Tjader which was to air live over KALI-AM hosted by Chico Sesma. Puente's recent California tour was highlighted by his appearance at the Monterey Jazz Festival and a Hollywood Palladium show on a bill with Tower Of Power. Significance of the latter was Puente's warm reception by Chicano fans of Tower's r&b sound, as well as the high turnout for a Thursday night event.

Antonio Hernandez, alias Tony Top, who is the brother of Texas Chicano bandleader Little Joe, passed through L.A. last week on the tail end of a California promotional tour. Hernandez was laying groundwork for a new label, Leona Records, on which nine LPs have already been issued, with 15 more coming soon. He says growing Northern California distributor Azteca Records of Stockton has been named exclusive California distributor for the line.

Hernandez, who is involved with setting up a Chicano records firm combining four smaller

Texas labels, (Billboard, Sept. 10, 1977) reports a general resurgence of production in Texas from Chicano groups and their labels, like Freddie and Key-Loc.

Album production had been frozen for more than two years, says Hernandez. He believes the groups outstripped the public taste by leaning too much on rock and other outside influences. "It got a little too freaky too fast," Hernandez claims, "but the artists have regrouped and are back to clean up their act." Noting that Fresno station KXEX had two Little Joe cuts on its playlist, Hernandez says its the "first time in two or three years that we've had any airplay in California." For his own label, he says, his commercial chances are best in the Northern half of the state "from Fresno on up."

Hernandez says that Little Joe's Buena Suerte label, which he helps manage, had been healthy until around 1973 (a year in which it did \$500,000 he says). But "the bottom fell out," the firm lost money on its Pico Blvd. office, and production stopped. He believes the current activity can reestablish the Chicano groups to their former relative health.

Local concert promoter Arturo Guerra reports
(Continued on page 90)

From The Music Capitals Of The World

• *Continued from page 85*

band, directed by Etienne Verschuere, and also featured on a highly successful bill were Nathan Davis and the Mike Carr Trio. . . . The same artists had previously worked a kind of rehearsal at the Hnita Jazz Club of Heist-op-den-Berg, along with other musicians such as flautist Thys van Leer, trumpet player Nic Fissette and guitarist Freddy Sunder, and with a rhythm trio comprising pianist Tony Bauwens, bassist Nic Kletskovsky and U.S. drummer Ray Appleton. . . . Chicago-based tenorist Von Freeman, with quartet, also played the Hnita.

JUUL ANTHONISSEN

MADRID

Foreign artists continue to visit Spain, notable recent visitors including Demis Roussos (Fonogram) on a 20-city schedule and Italian girl singer Rafaella Carra (CBS). . . . Eric Clapton (Polydor) with Ariola artist Ronnie Lane in support had enormous successes in Barcelona and Ibiza.

Santana (CBS), another visiting act, had Spanish guitarist Paco de Lucia (Fonogram) as a guest, and packed in crowds at both Barcelona and San Sebastian. . . . And there seems no let-up in "overseas" acts looking for promotional outlets here.

But a dissonant note in a period of good music came through Isaac Hayes not appearing in Ibiza, where he was due to perform for two consecutive days. All was ready for him, including full-blooded publicity and technical equipment, rented by the promoters. Movieplay, distributors here of ABC Records, had laid on a publicity campaign and invited journalists in for the shows. But neither Hayes nor his personal manager knew anything about the shows, a third organization, passing itself off as responsible for Hayes' tours, signed the contract and received part of the money. Promoters' losses are estimated at around \$50,000.

FERNANDO SALAVERRI

BUCHAREST

In the Top 10 put out by Tribuna magazine and local radio station Cluj-Napoca, top places in the Rumanian section are held by "Din Adincul Pamintului" (Modal Q), "Lumina Pentru Adevar" (Olimpia Panciu), "Juramint" (Micu Alifantis). . . . And at the top of the international section are: "Hotel California" (Eagles), "Moody Blue" (Elvis Presley) "Silver Bird" (Pop Family).

U.S. singer Teresa Brewer enjoyed big success in Rumania in concerts presented by Florin-Silviu Ursulescu and in which she was accompanied by seven members of the Mysterious Flying Orchestra, including saxist Charlie Mariano. She was accompanied by her producer husband Bob Thiele. . . . The show "Radio Holidays" being staged in the Black Sea resort of Mamaia, with "I'll Meet You At Midnight" by Smokie top of its hit parade.

New president of the Composers' Union of Romania is musicologist Petre Brancusi, successor to composer Ion Dumitrescu. Brancusi is also president of the Ciprian Porumbescu music academy of Bucharest. . . . Electrecord here is issuing two albums dedicated to Frank Sinatra (on license from Delta in West Germany) and to Italian singer Iva Zanicchi, licensed from R-Fi, both with sleeve notes by Octavian Ursulescu.

Romania was the host country for the Balkan Folklore Festival, an event giving a showcase to soloists and groups of different countries and effecting an exchange of cultural ideas. . . . The music section of the State Central Library has an additional section for new experimental music in classics, rock and jazz and in which composers like Metianu and Nemescu introduce their own works and where Serban Stanculescu

presents records by artists like Terje Rypdal, Anthony Braxton and Hans Reichel. Musicologist Radu Stan comments on technical-musical developments.

Following Procol Harum, Sassafras is the sec-

ond pop group from the Chrysalis label to visit Romania, and has been hailed as the most exciting rock group yet to come here. . . . Interesting mix of Romanian folk music with jazz, pioneered by Simon Stanciu (Pan's pipe), Radu Goldis

(Guitar) and Peter Wertheimer (saxophone). . . . A local orchestra of blind musicians has celebrated its 20th anniversary, having played to 2 million people in more than 3,300 shows during that period.

Artists involved in a new "collective" giving concerts at Mamaia include Marina Voica, Olimpia Panciu, Mihai Constantinescu, Corneli Constantiniu, Marius Teicu, Sergiu Zagardan, Gioni Dimitriu and new group Odeon.

Salsa Please!

(Keep pouring it on.)

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ESSEX PHOTO ON LP LABEL

LONDON—The new David Essex album, "Gold And Ivory," breaks new ground for CBS in the U.K. It features a picture of the singer on the record label.

This is a "first" for CBS here, though CBS in the U.S. has previously featured pictures of Neil Diamond on labels. The new Essex album ties in with his first BBC-TV series here, a prime-time six-show production including various guest artists.



SPOTLIGHT ON CANADA

Where the Music Action Is... But, Hurry.

Canada is a big, booming, bustling musical market — and the world will read about it in Billboard's Spotlight on Canada, in the October 29th issue.

This year's Canadian Spotlight will focus on the talent, records, record companies and distributors, discos, nightlife — in fact, every segment of the musical make-up of this great market. We'll even report on the "separatist" movement and analyze its impact on the future of the Canadian market.

Canadian record companies, artists, distributors, equipment manufacturers, music publishers — here is the perfect opportunity to tell your story to an International Music audience and create worldwide awareness of your firm/ products.

Spotlight on Canada in the October 29th issue of Billboard. Contact your Billboard advertising rep. now.

Issue Date: October 29th

Advertising Deadline: September 30th

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Canada

Scribner Asks U.S. Booking Cut 'Is There A Better Way?,' He Asks In Letter To Industry

TORONTO—Ron Scribner, veteran agency director, upon returning from the recent Billboard Talent Forum in New York, has sent an open letter to the Canadian industry with some pointed views on the subject of foreign acts booking tours in Canada directly through U.S. agencies.

Scribner's question, and title of the letter is "Is There A Better Way?" Answering his own question, Scribner says that there is. The following is a synopsis of the letter:

"There is a wealth of superb Canadian talent. Many are attractions that have already recorded in Canada and reached a stage of stardom that makes them a national marketable commodity. Unfortunately most are acts without American recording or booking agency deals.

"During the past few years the success rate of Canadian attractions that have been successfully marketed in the United States at various levels is very high. Current examples of those Canadian attractions that have obtained American deals and are now enjoying success in the U.S. include Bachman-Turner Overdrive, Gino Vannelli, Burton Cummings, Heart, Rush, Chilliwack, Stampeders, Trooper and Max Webster, to mention a few.

"However, there are still many more superb attractions such as Lavender Hill Mob, Goddo, Rough Trade, Ian Thomas Band, Lisa Hart Band, and I could go on and on with other top Canadian attractions that are not signed with either an American record company or booking agency. . . . All personal managers, agencies and Canadian record companies representing these attractions must be more aggressive and assertive in negotiating and completing vital American and foreign record company and agency agreements. In addition, no stone should be left unturned in ensuring that the a&r and new talent acquisition departments of both U.S. record companies and agencies are aware of the . . . potential wealth of Canadian talent. They should be encouraged to start to mine the natural resources of this market."

Scribner goes on to underline the need for more foreign managers to start considering Canada as a separate market from the U.S. "At the present time, most American, British and other foreign managers sign their attractions with American agencies for representation for all of North America, instead of signing a separate representation deal in Canada with a Canadian agency."

Marsden Quits Thunder Sound

TORONTO—David Marsden has sold controlling interest in Thunder Sound studios for an undisclosed figure and intends pursuing related music projects, which he intends to announce shortly.

Assuming control of the studio's financial picture is former partner Fred Frennett. Thunder Sound has been beset with technical and financial troubles in the past and Frennett has taken steps to beef up the studio's image.

The studio is fitted with 24-track and 8-track boards which have either just been reserved or will shortly be resericed. Frennett has hired Martin Melhuish to promote the studio's facilities and bring in local and international acts for recording projects.

Continuing, Scribner says that it would be pointless for a manager of a major international act, such as the Rolling Stones, to sign with a Canadian agency for domestic representation, "however, the advantages and benefits for new, non 'hot-name' concert and club attractions are far greater when represented directly in Canada by an agency here."

In closing, Scribner says that, traditionally, Canadian record companies have broken foreign acts in Canada before initiating their full scope marketing campaigns in the U.S. Examples cited included Supertramp, Styx and Nazareth, all of whom have reached headline status

in this market while U.S. success is still on a regional basis.

Scribner sums the letter up by asking the domestic industry to be more assertive in its international negotiations and for foreign businesses to be more aware of the advantages of working with Canadian personnel when working this market.

Mushroom To A&M

TORONTO—A&M Records has become the exclusive distributor of Mushroom Records in British Columbia, Alberta and Ontario. Mushroom was formerly handled by Treble Clef Distributors in Ontario and Taylor-Pierson-Carson in the West.

Capitol Plans Worldwide Promo Push For Klaatu

By DAVID FARRELL

TORONTO—GRT execs in Canada are ready to prime the Canadian market with a full scale marketing campaign to tie in with the release of the second Klaatu album, distributed worldwide outside of Canada by Capitol.

The second LP from the studio band was given its debut on Toronto's CHUM-FM on Sept. 4, with the full inventory of media and retail persons invited to attend a ship-board function two days later with executive producer Frank Davies of Daffodil Productions in attendance.

Timing couldn't have been better for the release of this second album, as it turned out. The first album had sales of 35,000 units in the U.S., but turned gold with certification of 50,000 units in Canada by July. The Carpenters have just released Klaatu's own ill-fated attempt at top-40 recognition, "Calling Occupants" as the kick-off disk from its own up-coming album.

According to Davies, Klaatu's second album, titled "Hope," cost in excess of \$125,000 to produce, making it one of the bigger budget Canadian album projects of all time. Recorded in Britain and Canada, orchestral charts were written by former Dr. Music keyboardist Doug Riley and translated into music by 91 members of the London Symphony Orchestra with mastering at JAMF studios in Toronto by George Graves.

The first album is now on worldwide release with the exception of Italy, making it one of the most successful album projects from this territory for international exploitation. Capitol is delaying release of the second album in markets such as Japan and Australia in order to fully exploit sales in these areas where the first continues to sell briskly.

While the ballyhoo surrounding Steve Smith's article in the Providence Journal has simmered down, likening Klaatu to the Beatles, Davies at Daffodil confirms that mail still comes in to his office requesting information about the group and asking if the musicians are, in fact, connected to the former EMI group.

Britain, Davies relates, is one of the international markets that is to be given special marketing considerations by Capitol in order to overcome the Beatle-hype.

"It proved to be a cool market for us, in terms of sales," Davies says. "The first album sold about 7,000 copies with a further 8,000 singles. Adverse press definitely hurt the al-

bum over there, and frankly, I can't blame them. What Capitol now intends to do is undertake a major press push there to get journalists closer to the new album from a musical standpoint."

Dutch Rush Out Disk 'Tributes' To Pirate Radio

AMSTERDAM—Three alert Dutch record companies have hurried albums onto the market to follow up the screening of a television documentary on the history of European pirate radio stations.

Phonogram used the documentary as a linchpin to release a compilation album titled "We Love The Pirate Radio Stations" and featuring "golden oldies" from the heyday of the pirate station era. Also included is Peter Koelewijn's lament on the passing of the era, entitled "Veronica Sorry."

CNR released the text of the tv documentary as an album entitled "The Day The Music Died." It features interviews with top pirate disk jockeys such as Roger Day, Robby Dale, Lex Harding and Abie Nathan.

CBS compiled 100 jingles and 7 pirate radio program signature tunes. The resulting LP is mainly extracts from the double album "Veronica. One Year Later," which was marketed in the fall of 1975.

Various goldies have been released in the wake of the documentary, including the Scorpions' "Hello Josephine" and Berry Ryan's "Eloise."

New Music Policy At Basin St. Club

TORONTO — George's Basin Street Club, which has undergone a number of entertainment policy changes over the last few years, has again revamped into what manager Ken Cole calls an "all purpose club."

The club, which is located over the Bourbon Street Jazz Club, reopens with Canadian singer-songwriter David Wiffen, who spent last summer as host of a half-hour CBC-TV show called "What's New."

The emphasis is on local talent, including David Essig, Humber River Valley Boys, Lisa Garber, Joe Hall, and Mendelson Joe.

Billboard Hits Of The World

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BRITAIN

(Courtesy Music Week)
*Denotes local origin
SINGLES

This Week	Last Week	Title	Label
1	1	WAY DOWN—Elvis Presley (RCA)—ATV (Elvis Presley)	RCA
2	2	MAGIC FLY—Space (Pye)—Heath Levy (J. Philippe Ilesco)	Pye
3	3	SILVER LADY—David Soul (Private Stock)—Macaulay/DJM (Tony Macaulay)	Private Stock
4	4	OXYGENE—Jean Michel Jarre (Polydor)—Black Noon (Jean Michel Jarre)	Polydor
5	5	DOWN DEEP INSIDE—Donna Summer (Casablanca)—Screen Gems/EMI (John Barry)	Casablanca
6	10	TELEPHONE MAN—Meri Wilson (Pye)—Campbell Connelly (B. Castleman/J. Rutledge)	Pye
7	7	NOBODY DOES IT BETTER—Carly Simon (Elektra)—United Artists (Richard Perry)	Elektra
8	14	BEST OF MY LOVE—Emotions (CBS)—Carlin (Maurice White)	CBS
9	20	DO ANYTHING YOU WANNA DO—*Rods (Island)—Island/Rock (Ed Hollis)	Island
10	11	THAT'S WHAT FRIENDS ARE FOR—Deniece Williams (CBS)—VIP New Bag (M. White/C. Stepney/Kalimba)	CBS
11	13	LOOKING AFTER NUMBER ONE—*Boom Town Rats (Ensign)—Sewer Sair Hits (Robert John Langer)	Ensign
12	8	NIGHTS ON BROADWAY—Candi Staton (Warner Bros.)—Abigail/Flan (B. Monaco/Rampro)	Warner Bros.
13	31	WONDROUS STORIES—Yes (Atlantic)—Topographic/Warner Bros. (Yes)	Atlantic
14	27	BLACK IS BLACK—La Belle Epoque (Harvest)—Robert Mellin (Prima Linea)	Harvest
15	6	FLOAT ON—Floaters (ABC)—Anchor (Woody Wilson/Fee Records)	ABC
16	26	FROM NEW YORK TO L.A.—Patsy Gallant (EMI)—DJM (P. Gallant/I. Robertson)	EMI
17	15	DANCIN' IN THE MOONLIGHT—*Thin Lizzy (Vertigo)	Vertigo
18	25	GARY GILMOUR'S EYES—*Adverts (Anchor)—Anchor/Adverse Noise (Adverts/Larry Wallis)	Anchor
19	9	ANGELO—*Brotherhood of Man (Pye)—Tony Hiller/ATV (Tony Hiller)	Pye
20	21	I CAN'T GET YOU OUTTA MY MIND—Yvonne Elliman (RSO)—ATV (Freddie Perren)	RSO
21	18	SUNSHINE AFTER THE RAIN—*Elkie Brooks (A&M)—United Artists (Lieber/Stoller)	A&M
22	24	BLACK BETTY—Ram Jam (Epic)—Kensington (Kasenz/Katz)	Epic
23	19	I THINK I'M GONNA FALL IN LOVE WITH YOU—*Dooleys (GTO)—Black Sheep/Heath Levy (Ben Findon)	GTO
24	22	DREAMER—Jacksons (Epic)—Carlin (Gamble/Huff)	Epic
25	23	SPANISH STROLL—Mink Deville (Capitol)—EMI (Jack Nitzsche)	Capitol
26	48	I REMEMBER ELVIS PRESLEY—Danny Mirror (Sonet Stone)—(Olafsong/Louvigny Marquee (E. Owens)	Sonet Stone
27	28	THUNDER IN MY HEART—*Leo Sayer (Chrysalis)—Long Manor/Chrysalis/Rondor (Richard Perry)	Chrysalis
28	32	WAITING IN VAIN—*Bob Marley & the Wailers (Island)—Bob Marley/Rondor (Bob Marley & the Wailers)	Island
29	29	ANOTHER STAR—Stevie Wonder (Motown)—Jobete (Stevie Wonder)	Motown
30	30	GIMMIE DAT BANANA—Black Gorilla (Response)—Response (Holm/Pietsch/Stein/Dietrich)	Response
31	12	TULANE—Steve Gibbons Band (Polydor)—Carlin (Kenny Laguna/Gold Hawk)	Polydor
32	—	I REMEMBER YESTERDAY—Donna Summer (GTO)—Heath Levy (Say Yes Prod.)	GTO
33	16	YOU GOT WHAT IT TAKES—*Showaddywaddy (Arista)—Leeds (Mike Hurst)	Arista
34	—	SHE'S A WINDUP—*Dr. Feelgood (United Artists)—UA/Message Choice (Nick Lowe)	United Artists
35	47	COOL OUT TONIGHT—David Essex (CBS)—April/Rock On (David Essex)	CBS
36	38	YOUR GENERATION—Generation X (Chrysalis)—Copyright Control (Phil Wainman)	Chrysalis
37	39	LET'S CLEAN UP THE GHETTO—Philadelphia International All Stars (Philadelphia)	Philadelphia International
38	17	THE CRUNCH—*Rah Band (Good Earth)—Rondor/Tin Lid (Richard Hewson/Tin Lid)	Good Earth
39	41	DAYTIME FRIENDS—Kenny Rogers (United Artists)—Heath Levy (Larry Butler)	United Artists
40	—	FROM HERE TO ETERNITY—Giorgio (Oasis)—Heath Levy (Moroder)	Oasis

41	—	LOVE HURTS ETC.—*Nazareth (Mountain)—Acuff-Rose (Manny Charlton)	Mountain
42	—	DO YOUR DANCE—Rose Royce (Warner Bros.)—Warner Bros. (Norman Whitfield)	Warner Bros.
43	45	COULD HEAVEN EVER BE LIKE THIS—Idris Muhammad (Kudu)—Heathside	Kudu
44	46	KILL THE KING—Rainbow (Polydor)—Owl Music (Martin Birch)	Polydor
45	—	HOME IS WHERE THE HEART IS—Gladys Knight & The Pips (Buddah)—McCoy/Warner/Tamerlane (McCoy/Kipps)	Buddah
46	—	THE GREATEST LOVE OF ALL—George Benson (Arista)—Screen Gems/EMI (Michael Masser)	Arista
47	—	DANCING THE NIGHT WAY—*Motors (Virgin)—Virgin (Robert John Lange)	Virgin
48	—	BEE STING—*Camouflage (State)—State (Monardo/Bongiovi/Ellis)	State
49	—	NO MORE HEROES—*Stranglers (United Artists)—April/Albion (Martin Rushent)	United Artists
50	50	YES SIR I CAN BOOGIE—Baccara (RCA)—Louvigny Marquee (Rolf Soja)	RCA

This Week	Last Week	Title	Label
1	1	20 GOLDEN GREATS—Diana Ross And The Supremes (Motown)	Motown
2	2	OXYGENE—Jean Michel Jarre (Polydor)	Polydor
3	4	MOODY BLUE—Elvis Presley (RCA)	RCA
4	6	A STAR IS BORN (Soundtrack) (CBS)	CBS
5	5	20 ALL TIME GREATS—Connie Francis (Polydor)	Polydor
6	7	RUMOURS—Fleetwood Mac (Warner Bros.)	Warner Bros.
7	11	GOING FOR THE ONE—Yes (Atlantic)	Atlantic
8	27	PLAYING TO AN AUDIENCE OF ONE—David Soul (Private Stock)	Private Stock
9	3	ELVIS PRESLEY'S 40 GREATEST HITS (Arcade)	Arcade
10	14	EXODUS—Bob Marley & the Wailers (Island)	Island
11	8	STRANGLERS IV (United Artists)	United Artists
12	13	JOHNNY MATHIS COLLECTION (CBS)	CBS
13	22	MAGIC FLY—Space (Pye)	Pye
14	10	I REMEMBER YESTERDAY—Donna Summer (GTO)	GTO
15	15	HOTEL CALIFORNIA—Eagles (Asylum)	Asylum
16	12	WELCOME TO MY WORLD—Elvis Presley (RCA)	RCA
17	9	ARRIVAL—Abba (Epic)	Epic
18	21	NEW WAVE—Various Artists (Philips)	Philips
19	28	THEIR GREATEST HITS 1971-1975—Eagles (Asylum)	Asylum
20	20	RAIN DANCES—Camel (Decca)	Decca
21	19	THE BEST OF ROD STEWART (Mercury)	Mercury
22	18	MY AIM IS TRUE—Elvis Costello (Stiff)	Stiff
23	30	A NEW WORLD RECORD—Electric Light Orch. (Jet)	Jet
24	32	ENDLESS FLIGHT—Leo Sayer (Chrysalis)	Chrysalis
25	16	ELVIS PRESLEY SUN COLLECTION (Starcall)	Starcall
26	31	BLUE HAWAII—Elvis Presley (RCA)	RCA
27	44	TWO DAYS AWAY—Elkie Brooks (A&M)	A&M
28	17	FLOATERS (ABC)	ABC
29	25	LIVING ON THE FAULT LINE—Doobie Brothers (Warner Bros.)	Warner Bros.
30	24	ELVIS IN DEMAND—Elvis Presley (RCA)	RCA
31	51	BOOMTOWN RATS (Ensign)	Ensign
32	43	GREATEST HITS—Abba (Epic)	Epic
33	40	DARK SIDE OF THE MOON—Pink Floyd (Harvest)	Harvest
34	42	DECEPTIVE BENDS—10C.C. (Mercury)	Mercury
35	23	G.I. BLUES—Elvis Presley (RCA)	RCA
36	34	LOVE AT THE GREEK—Neil Diamond (CBS)	CBS
37	52	SONGS IN THE KEY OF LIFE—Stevie Wonder (Motown)	Motown
38	46	ELVIS GOLDEN RECORDS, Vol. 2—Elvis Presley (RCA)	RCA
39	36	FIRING ON ALL SIX—Lone Star (CBS)	CBS
40	47	ANIMALS—Pink Floyd (Harvest)	Harvest
41	53	ELVIS' GOLD RECORDS, VOL. 1—Elvis Presley (RCA)	RCA
42	54	THE BEST OF FRANKIE LAINE (Warwick)	Warwick
43	55	MOTORHEAD (Chiswick)	Chiswick
44	29	20 GOLDEN GREATS—Shadows (EMI)	EMI
45	56	TUBULAR BELLS—Mike Oldfield (Virgin)	Virgin
46	26	THIS IS NIECY—Deniece Williams (CBS)	CBS
47	57	WISH YOU WERE HERE—Pink Floyd (Harvest)	Harvest
48	41	THE MUPPET SHOW (Pye)	Pye
49	58	IN FLIGHT—George Benson (Warner Bros.)	Warner Bros.
50	59	ON STAGE—Rainbow (Polydor)	Polydor
51	60	EVEN IN THE QUIETEST MOMENTS—Supertramp (A&M)	A&M
52	33	GREATEST HITS—Smokie (RAK)	RAK
53	—	ANYTIME, ANYWHERE—Rita Coolidge (A&M)	A&M
54	35	LOVE FOR SALE—Boney M (Atlantic)	Atlantic

55	39	IN THE CITY—Jam (Polydor)	Polydor
56	48	WORKS—Emerson, Lake & Palmer (Atlantic)	Atlantic
57	38	GREATEST HITS—Hot Chocolate (RAK)	RAK
58	—	TOM PETTY & THE HEARTBREAKERS (Island)	Island
59	45	I ROBOT—Alan Parsons Project (Arista)	Arista
60	—	HIS 12 GREATEST HITS—Neil Diamond (MCA)	MCA

JAPAN

(Courtesy of Music Labo)
*Denotes local origin
As Of 9/12/77
SINGLES

This Week	Last Week	Title	Label
1	—	WANTED—*Pink Lady (Victor)—NTVM, Nichion	Victor
2	—	KIKYO—*Hiromi Goh (CBS/Sony)—Burning (Victor)—Bond	CBS/Sony
3	—	AKINO MEMORY—*Shigeru Matsuzaki (Victor)—NTVM, Nichion	Victor
4	—	NAGISANO SINDBAT—*Pink Lady (Victor)—NTVM, Nichion	Victor
5	—	NIKUMIKIRENAI ROKUDENASHI—*Kenji Sawada (Polydor)—Watanabe	Polydor
6	—	COSMOS KAIDO—*Karyudo (Warner Brothers)—JCM, Nichion	Warner Bros.
7	—	SHISHUKI—*Hiromi Iwasaki (Victor)—NTVM, Geiei	Victor
8	—	ENRYO SURUNAYO—*Kentaro Shimizu (CBS/Sony)—Nichion	CBS/Sony
9	—	BOTANO HAZUSE—*Hideki Saijo (RCA)—Geiei	RCA
10	—	KUGATSUNO AME—*Hiromi Ohta (CBS/Sony)—Watanabe	CBS/Sony
11	—	IMITATION GOLD—*Momoe Yamaguchi (CBS/Sony)—Top	CBS/Sony
12	—	MOU MODORENAI—*Juniko Sakurada (Victor)—Sun	Victor
13	—	DAKEDO...—*Mizue Takada (Union)—Fuji, PMP	Union
14	—	SUNSHINE OF YOUR LOVE—Rosetta Stone (EMI)—Intersong	EMI
15	—	KATTENI SHIYAGARE—*Kenji Sawada (Polydor)—Watanabe	Polydor
16	—	KOUZUINO MAE—*Hiromi Goh (CBS/Sony)—Burning	CBS/Sony
17	—	NOTO HANTO—*Sayuri Ishikawa (Columbia)—Top	Columbia
18	—	MIZUUMINO INORI—*Rumiko Koyanagi (Reprise)—Watanabe	Reprise
19	—	NETTAIGYO—*Hiromi Iwasaki (Victor)—NTVM, Geiei	Victor
20	—	PROOF OF THE MAN—*Joe Yamanaka (Atlantic)—Kadokawa	Atlantic

AUSTRALIA

(Courtesy of 2SM Radio)
*Denotes local origin
As Of 9/16/77
SINGLES

This Week	Last Week	Title	Label
1	—	MA BAKER—Boney M (Ati)	Ati
2	—	YOU'RE MOVING OUT TODAY—Carole Bayer-Sager (Elek)	Elek
3	—	I FEEL LOVE—Donna Summer (Casablanca)	Casablanca
4	—	I GO TO RIO—Peter Allen (A&M)	A&M
5	—	DR LOVE—Tina Charles (CBS)	CBS
6	—	AIN'T GONNA BUMP NO MORE—Joe Tex (Epic)	Epic
7	—	DON'T FALL IN LOVE—*Ferrets (Mushroom)	Mushroom
8	—	I DON'T WANNA TALK ABOUT IT—Rod Stewart (Warner)	Warner
9	—	WHAT CAN I SAY/LIDO SHUFFLE—Boz Scaggs (CBS)	CBS
10	—	RIO—Mike Nesmith (Island)	Island
1	—	SILK DEGREES—Boz Scaggs (CBS)	CBS
2	—	I REMEMBER YESTERDAY—Donna Summer (Casablanca)	Casablanca
3	—	CAROLE BAYER-SAGER—Carole Bayer-Sager (Elektra)	Elektra
4	—	RUMOURS—Fleetwood Mac (Warner Bros.)	Warner Bros.
5	—	A NEW WORLD RECORD—E.L.O. (United Artists)	United Artists
6	—	LADIES & GENTLEMEN—Marcia Hines (Miracle)	Miracle
7	—	DECEPTIVE BENDS—10CC (Mercury)	Mercury
8	—	EVEN IN THE QUIETEST MOMENTS—Supertramp (A&M)	A&M
9	—	BOOK OF DREAMS—Steve Miller Band (Mercury)	Mercury
10	—	MOODY BLUE—Elvis Presley (RCA)	RCA

SPAIN

(Courtesy of "El Gran Musical")
*Denotes local origin
As Of 9/17/77
SINGLES

This Week	Last Week	Title	Label
1	—	SON TUS PERJUMENES MUJER—*Carlos Mejia Godoy y los de Palacaguina (CBS)—(April Music)	CBS
2	—	ROCKCOLLECTION—Laurent Voulzy (RCA)—(Lorgere)	RCA
3	—	THE YEAR OF THE CAT—Al Stewart (RCA)	RCA
4	—	CUENTAME (in Spanish)—Manhattan Transfer (Hispanavox)—(Essex)	Hispanavox
5	—	HOTEL CALIFORNIA—Eagles (Hispanavox/WEA)	Hispanavox
6	—	FIESTA (in Spanish)—Raffaella Carra (CBS)—(Sugar)	CBS
7	—	CISNE CUELLO NEGRO—*Basilio (Zafiro)—(Discorama)	Zafiro

8	—	MI BUEN AMOR—*Camilo Sesto (Ariola)—(Arabella-Hit)	Ariola
9	—	MORE THAN A FEELING—Boston (CBS)	CBS
10	—	LINDA—*Miguel Bose (CBS)—(April Music) LPs	CBS

This Week	Last Week	Title	Label
1	—	HOTEL CALIFORNIA—Eagles (Hispanavox/WEA)	Hispanavox
2	—	LOVE FOR SALE—Boney M (Ariola)	Ariola
3	—	CARLOS MEJIA GODOY Y LOS DE PALACAGUINA—*Carlos Mejia Godoy y los de Palacaguina (CBS)	CBS
4	—	ANIMALS—Pink Floyd (EMI)	EMI
5	—	COMING OUT—Manhattan Transfer (Hispanavox)	Hispanavox
6	—	THE YEAR OF THE CAT—Al Stewart (RCA)	RCA
7	—	EVITA—Varios Interpretos (Fonogram)	Fonogram
8	—	FIESTA (in Spanish)—Raffaella Carra (CBS)	CBS
9	—	RASGOS—*Camilo Sesto (Ariola)	Ariola
10	—	CERRONE'S PARADISE—Cerrone (Hispanavox)	Hispanavox

SWEDEN

(Courtesy of Radio Sweden)
*Denotes local origin
SINGLES

This Week	Last Week	Title	Label
1	—	YES SIR I CAN BOOGIE—Baccara (RCA)	RCA
2	—	GOD SAVE THE QUEEN—Sex Pistols (Virgin)	Virgin
3	—	MA BAKER—Boney M (Ariola)	Ariola
4	—	SHENANDOAH—*Jan Lindblad (RCA)	RCA
5	—	VARNING PA STAN—*Magnus Uggle (CBS)	CBS
6	—	I FEEL LOVE—Donna Summer (Casablanca)	Casablanca
7	—	LIVING NEXT DOOR TO ALICE—Smokie (RAK)	RAK
8	—	MISS BROADWAY/BLACK IS BLACK—La Belle Epoque (EMI)	EMI
9	—	AIN'T THAT JUST THE WAY—Barbi Benton (Playboy)	Playboy
10	—	HOSTVISA—*Cumulus (RCA)	RCA

This Week	Last Week	Title	Label
1	—	GREATEST HITS—Smokie (RAK)	RAK
2	—	LOVE FOR SALE—Boney M (Ariola)	Ariola
3	—	SAXPARTY 4—*Ingmar Nordstroms (Frituna)	Frituna
4	—	HOTEL CALIFORNIA—Eagles (Asylum)	Asylum
5	—	A NEW WORLD RECORD—Electric Light Orchestra (United Artists)	United Artists
6	—	KARLEKENS HUS—*Janne Onnerud & Co. (Frituna)	Frituna
7	—	MOODY BLUE—Elvis Presley (RCA)	RCA
8	—	KRAMGOA Latar 4—*Vikingarna (Mariann)	Mariann
9	—	BAD REPUTATION—Thin Lizzy (Vertigo)	Vertigo
10	—	SOM EN SANG—*Wizex (MaRiann)	MaRiann

SWITZERLAND

(Courtesy Musikmarkt)
SINGLES

This Week	Last Week	Title	Label
1	—	YES SIR I CAN BOOGIE—Baccara (RCA)	RCA
2	—	LAILOLA—Donatella (Produttori Associati/Metronome)	Produttori Associati
3	—	HOTEL CALIFORNIA—Eagles (Asylum)	Asylum
4	—	MAGIC FLY—Space (Vogue)	Vogue
5	—	ROCKCOLLECTION—Laurent Voutzy (RCA)	RCA
6	—	MA BAKER—Boney M (Hansa/Ariola)	Hansa
7	—	IT'S YOUR LIFE—Smokie (RAK/EMI)	RAK
8	—	I FEEL LOVE—Donna Summer (GMG/Atlantic)	GMG
9	—	TI AMO—Umberto Tuzzi (CBS)	CBS
10	—	SIR DUKE—Stevie Wonder (Motown/EMI)	Motown

This Week	Last Week	Title	Label
1	—	HOTEL CALIFORNIA—Eagles (Asylum)	Asylum
2	—	IT'S A GAME—Bay City Rollers (Arista/EMI)	Arista
3	—	LOVE FOR SALE—Boney M (Hansa/Ariola)	Hansa
4	—	CHE AND RAY LIVE—Che and Ray (EMI)	EMI
5	—	GREATEST HITS—Smokie (RAK/EMI)	RAK
6	—	ARRIVAL—Abba (Polydor)	Polydor
7	—	DISCO FEVER—Various Artists (K-Tel)	K-Tel
8	—	LA DOLCE VITA—Rumpelstilz (Schnoutz/Phonogram)	Schnoutz
9	—	BOSTON—Boston (Epic/CBS)	Epic
10	—	RUMOURS—Fleetwood Mac (Warner Bros.)	Warner Bros.

ARGENTINA

(Courtesy of Prensario)
As Of 9/8/77
SINGLES

This Week	Last Week	Title	Label
1	—	CON EL VIENTO A TU FAVOR—Camilo Sesto (RCA)	RCA
2	—	DONDE ESTAN TUS OJOS NEGROS—Santa Barbara (EMI)	EMI
3	—	OJOS SIN LUZ—Pomada (RCA)	RCA
4	—	EL RULOJ—Los Pasteles Verdes (Microfon)	Microfon
5	—	QUIERO TU VIDA—Luciana (EMI)	EMI
6	—	Y TE AMARE—Ana & Johnny (CBS)	CBS
7	—	QUE TENDRAS EN ESOS OJOS—Juan Eduardo (RCA)	RCA
8	—	SI ME DEJAS AHORA—Chicago (CBS)	CBS
9	—	MORIR AL LADO DE MI AMOR—Demis Roussos (Philips)	Philips
10	—	SOY UN TONTO SIN TU AMOR—Diego Verdaguier (Music Hall)	Music Hall
1	—	TRIOLOGIA DE AMOR—Donna Summer (Microfon)	Microfon

Punk Trend Aids Chain Recovery

LONDON—The Bruce's chain of Scottish record stores, in severe financial difficulties a year ago, has apparently made a complete recovery since its takeover last year by Guinness-owned company R. Gordon Drummond. This, despite the recent downturn in retail business generally.

Bruce's is now catering strongly to the new wave market, and the company's newsletter has been revived as a kind of free punk fanzine with price lists and offers appended.

Another sign of Bruce's health is its plan to launch an independent label, Zoom. Bruce's is also distributing the first disk from NRG, a Dundee-based label. Called "Jerkin'" and performed by Drive, the single has already caused a local controversy over its explicit lyrics.

CBS Ups Germans, Peter de Rougemont

Closeup

LINDA RONSTADT—Simple Dreams, Asylum 6E104.

You've come a long way, Linda, since 1967's "Different Drum" with the Stone Poneys!

So much, that there is little disagreement nowadays that she is at the top of the heap of female pop vocalists.

Her clean, clear country-tinged vocal chops, undeniably gorgeous looks and identifiably thematic material has established her in the hearts of males and females, young and old.

There are few contemporary songbirds who can touch the souls of such a diverse audience with the crackling of a note or the wiggling of a derriere.

One of the many reasons for her success is her choice of material. Usually relying on the works of her friends, Jackson Browne, J.D. Souther, Warren Zevon, Karla Bonoff, James Taylor and other top-notch songwriters, Ronstadt constructs refreshing reworkings which give new heights of expression to each song.

Her powerful vocals, sometimes endearing, other times just plain sexy, all shine through on the basis of her compelling delivery.

While her last two albums, "Hasten Down The Wind" and "Prisoner In Disguise" each produced enough recognizable hits, her new "Simple Dreams" ranks as her most uplifting, self-assuring work that displays Ronstadt's coming to terms with herself and her craft.

Sure, there are the standard torch ballads and rockers about the tribulations of faithless love, heartaches and heartbreaks, yet there is enough solid rock and upbeat material to complement those tearful, sullen ditties.

Ronstadt's vocals reflect a growing confidence as a singer and the fact she plays guitar on two songs also shows an awareness to her instrumental abilities.

"Simple Dreams" delight is Ronstadt's moody reworking of Roy Orbison's "Blue Bayou." The laid-back, tingling introduction suddenly shifts gears to accommodate Ronstadt's gutsy vocals. The catchy melody retains an infectious beat throughout.

The overtly romantic tunes include Buddy Holly's "It's So Easy," an optimistic outlook at finding a love; Warren Zevon's subtle "Carmelita," the teary-eyed Eric Kaz tune "Sorrow Lives Here," "I Never Will Marry" and J.D. Souther's "Simple Man, Simple Dream."

Ronstadt's choice of material, aptly fitting her real life experiences and lifestyle, makes much of the album seem autobiographical.

The album's surprise is her rendition of the Rolling Stones' "Tumbling Dice," a high energy kick-it-out rocker that does more than justice to the original.

It's Ronstadt's ability to adapt to various arrangements with consistent sensitivity that separates her from her peers.

The LP's other tunes—"Maybe I'm Right," "Poor, Poor Pitiful Me" and "Old Paint" are expressively delivered in the vocalist's country/pop vein.

Separating this album from past endeavors is the tightest band she has yet to work with. The musicianship is all first rate from guitarist Waddy Wachtel, steel guitarist Dan Dugmore, bassist Kenny Edwards, keyboardist Don Grölnick and drummer Rick Marotta. Without its pulverizing rhythms, whether country flavored or mainstream rock,



EMI HONOR—Hans Beugger, left, EMI Latin America regional director, presents an award for best performance by an EMI affiliate to Byron Galvez, general manager of Discos De Centroamerica, S.A. The newly initiated corporate honor goes yearly to an affiliate on basis of sales, number of releases, punctuality in reporting and payments, and marketing skills. Galvez' firm saw a 136% sales increase over last year.

Latin Scene

(Continued on page 86)

the Central American fans who had come to the Sports Arena Sept. 10 to see Alma Tuneca from Guatemala and La Orquesta Casino from El Salvador, also gave a warm reception to the unannounced appearance by salsa king Tito Puente. Guerra's idea of introducing salsa to Central Americans is based on his belief that "they'd buy it right away if exposed to the right talent."

"The people accepted it enthusiastically," he says, noting that Tito wisely stayed away from his jazzier works. Will the combination be tried again? "Definitely," Guerra asserts. "I think salsa is going to come into Central America faster than other promoters are predicting." Guerra's Central American shows have been among the more successful in this market, with 12,000 packing the Convention Center in a previous event. Guerra says 10,000 showed up on this last show, but Sports Arena administration is claiming only 5,000. Both parties say the figures are unconfirmed.

In a telephone interview from his New York office, TR president Stanley Cohen reports his firm has launched a tv advertising campaign for its major salsa groups. Sales manager Anibal Torres says a series of 60-second spots, featuring actual videotaped performances by the acts, began running Monday (12) on Spanish station Channel 47.

"I feel the salsa market is bigger than it seems," says Cohen. "The tv watchers are not salsa buyers for the most part. I want more people to be able to see the artists. I think the visual media gives them a greater feel for what this music is about," Cohen says.

Cohen believes that aside from young salsa fans, the general Latin public has a distorted image of salsa, "a wild, drug-freak image." He believes the tv spots can change that and convince a broader public "it's a nice music really." Says Cohen: "Maybe we'll get shot down with this. I don't know if it'll help sell records. I doubt it, in fact. But it will help the salsa image."

One of Puerto Rico's most popular female vocalists, Sophy, is slated for a show here Nov. 4. Her California debut will also be the first time the new Bonaventure Hotel downtown will be used as a Latin music venue. Also on the bill, also a debut appearance, is Charanga 76, a top record-selling salsa act. The stiff entrance charge (\$15 each) and the shaky financial status of the local concert scene has led some observers to fear for the concert's success. Ruben Valentin, a well-known salsa radio personality, is the show promoter. AGUSTIN GURZA

Ronstadt would have fallen short of the mark.

And Peter Asher must be singled out for his crafty production. Under Asher's guidance, Ronstadt has enjoyed her biggest success.

Yes, Linda, you have come a long way. And there's no reason for it to end here. ED HARRISON

MIAMI

Span-Sound label, headed by Juan Estevez Jr., has completed negotiations in Spain to represent the entire Olimpo label catalog and has been granted second option rights to the Belter catalog. Two albums will be released, within the next two weeks, by Teresa Rabal and Las Deblas, respectively. Also planned are 15 more new products forthcoming before the end of the year. Estevez, who also operates Sandral label, says-Alberto de Castro will begin recording his second LP Monday (15).

Jose Armada, of Armada & Rodriguez (Gema label), claims good consumer reception to the new LP "Besame Mucho" by Peruvian group Los Pasteles Verdes, despite a lack of airplay. Also selling well, the monologs and jokes album by popular comedian Guillermo Alvarez Guedes.

Luisa Maria Guell appearing at Miami's Centro Espanol Sept. 13-27. Her new single on the Alhambra label, "Se Mi Amigo, Se Mi Amante" is receiving some airplay.

Latin International claims selling more than 700 copies of Mario Echeverria's new LP in less than 24 hours. His first single "En Este Momento Y A Estas Horas" is going strong in the local charts.

WCMQ-AM has premiered a 13-week program titled "Music Survey 1220." It will review the 12 most requested songs of the preceding week combined with informative vignettes of the hottest solo artist or group from that same week. The station will try to focus audience attention into the tunes topping its playlist. This move could prove beneficial to the recording companies in terms of sales, which have been dispersed lately by the lack of consistency that local music programmers have demonstrated in giving airplay to a number of album cuts rather than concentrating on the preceding single.

According to Jorge Beillard, Escala Records has been licensed by Global Records of Argentina, to distribute its catalog. Among the new artists to be introduced, through this deal, are Graciela Susana, Los Andariegos and Alberto Sara, with a new single out entitled "Cuando El Hombre Va En Camino."

Alhambra Records kicks off a promotional campaign on a national level on behalf of Alfonso Pahino, Luisa Maria Guell, Nydia Caro, Cantares, a Puerto Rican duet, and groups Alma (Alhambra), Charasoul and La Cosa Nostra these last two on the Libra label. Henry Armenteros, head of a p.r. firm that formulated and developed the plan and strategy, will visit 34 Latin radio stations in major cities along the East and West Coast distributing photographs, posters and the latest of the above artists. Miguel Estivil announces that Fabrica de Discos Columbia, Alhambra's counterpart in Spain, will issue Charasoul's recent album, produced and recorded in Miami, in Europe.

Eddie Martinez says Edimart Productions has signed Dionne Warwick and Ray Charles for two concerts. Warwick is slated for Oct. 7 and Charles for Nov. 4, both at Dade County Auditorium. Martinez expects a good mixed attendance since these performers have enjoyed great popularity among Latins many years. MIMI KORMAN

DIES IN WASHINGTON

Kaminstein Efforts On C'rights Recalled

WASHINGTON—The copyright community has lost one of its greats with the death Sept. 10 of former Register of Copyrights Abraham Kaminstein. He was master architect of the modernizing of the 1909 Copyright Law, which culminated in the new 1976 statute that will become effective Jan. 1, 1978.

As head of the Copyright Office from 1960 to 1971, when illness forced his retirement, Kaminstein almost literally gave his life to the grueling task of drafting a revision of the complex and totally outmoded copyright law. On retirement, he was made honorary consultant in U.S. and international copyright affairs until his death of a stroke.

As Copyright Register he was determined to see the old law updated to cope with modern technologies and modern business practices.

He convened meetings of panels of experts representing all segments of copyright owners and users and

academicians. Through many meetings they argued the fine points of revision under his leadership, paving the way for the first draft of a new copyright statute in more than half a century.

Kaminstein battled Congressional lag through passage of the 1967 House Revision Bill and was an outspoken critic of the long disappointing hiatus on the Senate side that followed.

Kaminstein was as well known internationally as in the U.S. He played a pivotal role both as official representative, and as an observer in strengthening and revising the Universal Copyright Convention, and the Berne Convention for the mutual protection of copyrighted works by member nations.

He received awards not only from U.S. copyright societies, but was the first American to receive the Richard Strauss medal from the German Society for Performing and Mechanical Rights In Music.

Colleges Call In Promoters

• Continued from page 60

last year, but a spokesman adds, "It's too early to tell, they're still booking some dates."

Major acts are becoming "too expensive," the Brown spokesman says, adding that he feels major acts "are shying away from college dates."

Peter Hyzak of Fairfield (Conn.) Univ. says the school "went overboard" last semester with a heavy concert schedule so it is spending less money this year on talent. Also, he says, student activity programmers are shopping around for deals with various promoters this year, rather than dealing with just one exclusively.

At Cal State Fresno, program director Gary Bongiovanni echoes similar opinions. "Our budget has been cut by \$2,000. I feel there is a shift towards promoters on major shows."

"School don't want to risk losing money so they're letting promoters do it, with the school providing local coordination."

Bongiovanni says the school is doing more free noon shows to help expose new acts. Last year the Sanford Townsend band made its first live appearance at a noon show.

Farleigh Dickinson Univ.'s assistant director of student activities, Ira Rosen, says that despite a comparable budget, booking concerts has been tough due to escalating prices.

"Last May we had Sanford & Townsend for \$500 as an opening act. Because of its hit 'Smoke From A Distant Fire,' the cost is now \$2,500."

"Agents are waiting longer this fall to firm tour schedules. They're waiting to see the charts. Although we haven't worked with promoters," says Rosen, "We've been using middle agents or doing it directly."

At the Univ. of Missouri, Kansas City, program advisor Bill Hoare says he is getting back to small concerts because students can't afford paying \$10 for a ticket.

"Our budget is determined by the students," says Hoare. "When enrollment goes down our budget goes down. This year we're down about 1%."

"Because we're in a metropolitan area, we're presenting fewer pop acts

and going more with traditional campus activities such as political lectures."

Shane Tappendorf, concert director at the Univ. of Oregon, Eugene, reports a slight budget increase but is still using promoters when booking expensive shows. He says this fall's schedule looms stronger than last fall, due in part to more experience.

Roland Kerr, Cal State Long Beach coordinator of student activities, is opposed to using promoters despite a budget decrease. Says Kerr: "We're here to help students develop themselves. We aren't convinced that using a promoter serves that aim."

Phil Lobel, director of the program council at the Univ. of Colorado, Boulder, says: "We're not allocated money from the University so we work with promoters to avoid the risk."

And Tina Finkel, Program council chairperson at Duke Univ. in Durham, N.C., reports her best fall season in some time despite a minimal increase in budget. "The first part of last year was slow but we're way ahead of last year."

False Elvis Tickets Draw Houston Suit

HOUSTON—Quick Tick International, Inc., has alleged in a trademark infringement suit filed Sept. 6 that a Memphis company is selling counterfeit tickets to an Elvis Presley concert scheduled before the singer's death.

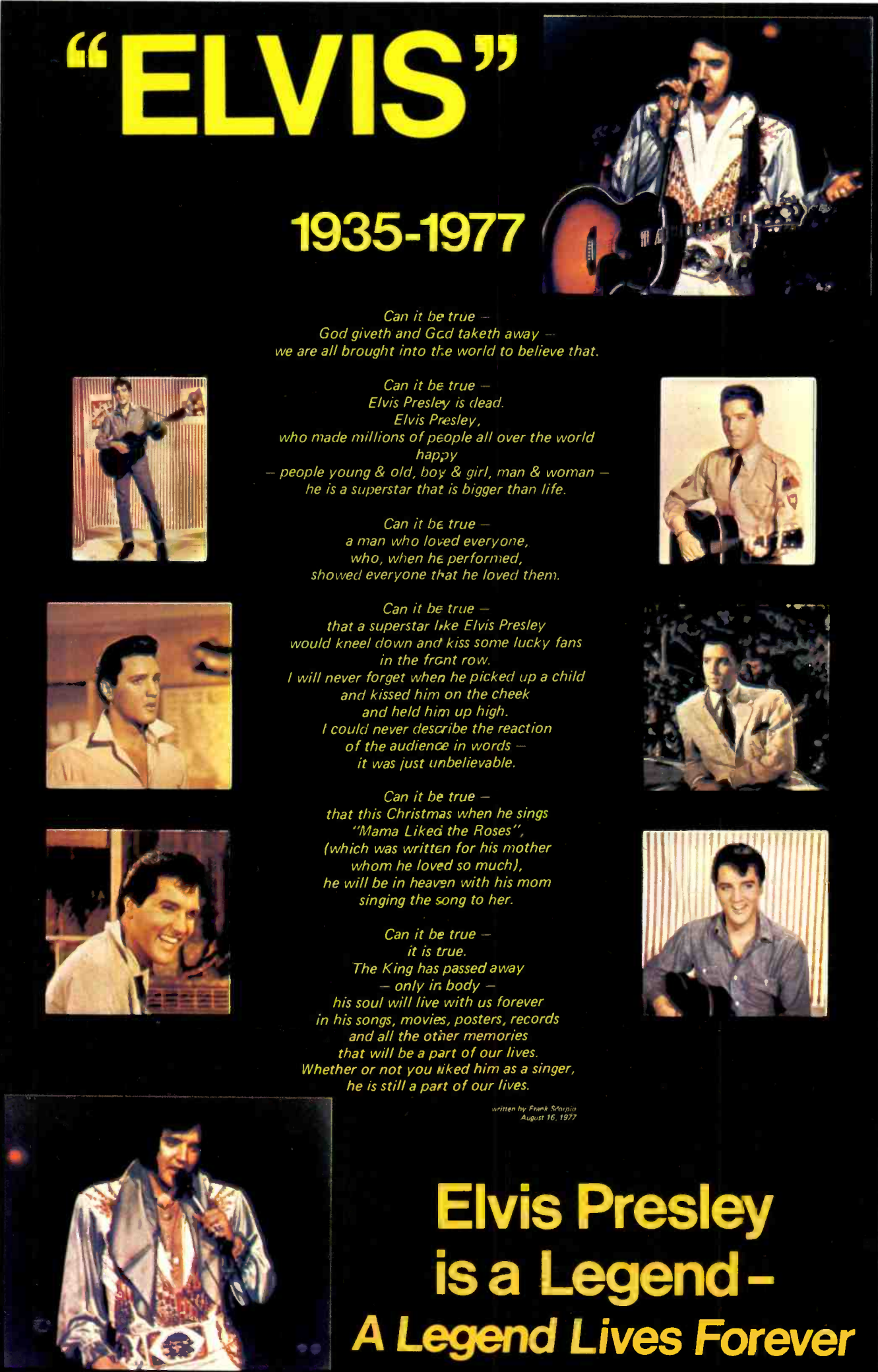
Quick Tick says it printed the authentic tickets to an Aug. 27 Presley concert in Memphis. But MK Enterprises, Inc., the suit charges, copied Quick Tick's unique style of ticket printing and now is offering "Souvenir Elvis Concert Tickets" for sale around the country.

Readers of the advertisements would mistakenly believe MK's tickets were authentic concert tickets, says the suit which asks U.S. District Judge Carl O. Bue Jr. to enjoin the sale of MK tickets. It also seeks unspecified damages and destruction of the printing plates used to produce the ducats.

The suit says souvenir tickets sell for \$2, whereas actual concert tickets were priced at \$10 to \$15.

A Legend Lives Forever . . .

This 23" x 35" four color poster of the "KING OF ROCK & ROLL" can now be yours.



"ELVIS"

1935-1977

*Can it be true —
God giveth and God taketh away —
we are all brought into the world to believe that.*

*Can it be true —
Elvis Presley is dead.
Elvis Presley,
who made millions of people all over the world
happy
— people young & old, boy & girl, man & woman —
he is a superstar that is bigger than life.*

*Can it be true —
a man who loved everyone,
who, when he performed,
showed everyone that he loved them.*

*Can it be true —
that a superstar like Elvis Presley
would kneel down and kiss some lucky fans
in the front row.
I will never forget when he picked up a child
and kissed him on the cheek
and held him up high.
I could never describe the reaction
of the audience in words —
it was just unbelievable.*

*Can it be true —
that this Christmas when he sings
"Mama Liked the Roses",
(which was written for his mother
whom he loved so much),
he will be in heaven with his mom
singing the song to her.*

*Can it be true —
it is true.
The King has passed away
— only in body —
his soul will live with us forever
in his songs, movies, posters, records
and all the other memories
that will be a part of our lives.
Whether or not you liked him as a singer,
he is still a part of our lives.*

written by Frank Sforza
August 16, 1977

**Elvis Presley
is a Legend —
A Legend Lives Forever**

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Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 10/1/77

Number of LPs reviewed this week 70 Last week 56

Pop

DIANA ROSS—*Baby It's Me*, Motown M7890R1. Ross offers 10 Richard Perry-produced cuts rich on orchestration, disco frills and romance. A few tunes harken back to the classic mid-'60s Motown blend of sophisticated soul, but the funk has been polished beyond recognition. Music runs from soft ballads to torchy, uptempo danceables.

Best cuts: "All Night Lovers," "The Same Love That Made Me Laugh," "Your Love Is So Good For Me," "Too Shy To Say," "Confide In Me."

Dealers: Display in-store, stock soul and pop.

RINGO THE 4TH, Atlantic, SD9108. Ringo's second Atlantic effort, again produced by Arif Mardin, is a polished exercise in the fundamentals of basic rock'n'roll. Included are rockers, ballads and even a tango that all reflect Ringo's often comic vocal intonations. Six of the 10 tunes are Ringo originals, which showcase his innate sense for mainstream good time rock. Also included is an interesting reworking of the Gamble-Huff classic "Drowning In The Sea Of Love." Background vocals include the likes of Bette Midler and Melissa Manchester, while the tight band is aided by the Brecker Brothers, Danny Kortchmat, David Bromberg and others.

Best cuts: "Wings," "Drowning In The Sea Of Love," "Can She Do It Like She Dances," "Simple Love Song."

Dealers: Display prominently.

PETE TOWNSHEND/RONNIE LANE—*Rough Mix*, MCA MCA2295. Townshend of the Who and former Small Face bassist Lane team up on this tasty set of energized rock'n'roll, acoustic ballads, funky rhythms and smokey blues rock. The album's title cut features Eric Clapton on lead guitar while some other notable rockers help out in various instrumental capacities. Townshend and Lane vary the pace between the rockers and ballads as they alternate lead vocals. Incorporated into the orchestrations are mandolin, banjo, ukulele dobro, harmonica, violin and cello that gives each cut a distinctly multi-faced melodic effect. Another Glyn Johns solid production.

Best cuts: "Rough Mix," "Annie," "April Foot," "Nowhere To Run," "Keep Me Turning."

Dealers: This should appeal to AOR radio.

THE BLACKBYRDS—*Action*, Fantasy F9535. This LP may take off first in soul markets, but the group regularly achieves top 30 numbers in the pop field as well. Both sides of the Blackbyrds' latest, again produced by Donald Byrd, are laid out in the same way: opening with cheery, funky synthesized r&b numbers that stand the best chance of drawing radio play; continuing with mellow, sleek soul ballads; and concluding with midtempo jazz-tinged efforts that feature effectively sparing touches of piano and sax.

Best cuts: "Mysterious Vibes," "Something Special," "Soft And Easy."

Dealers: Stock up on "City Life" and "Unfinished Business," the last two LPs.

SPARKS—*Introducing Sparks*, Columbia PC34901. The latest from Sparks seems a much more commercial and less frenzied effort by the two Mael brothers who make up the group. The songs are melodic and well arranged, even if still slightly off-beat. Each song is a top notch pop effort performed by a host of studio musicians. Using everything from gypsy music to hard rock, Sparks pictures a slightly out-of-synch world, where surrealism is bordered by whimsy.

Best cuts: "Occupation," "Ladies," "I'm Not," "Girls On The Brain."

Dealers: Band is very popular in U.K., a cult item here. Album cover and disk both printed in bright red.

BILLY JOEL—*The Stranger*, Columbia JC34987. Nine new tunes from the piano playing, singing songwriter whose detailed descriptions of life, love and suburbia have won him a loyal following. Producer Phil Ramone hasn't taken him too far away from the basic Billy Joel style, which tends toward sameness. The compelling story lines carry the album, however, and his fans won't be disappointed, nor will curious newcomers. Backing Phil Ramone's piano is a rhythmic support unit.

Best cuts: "Only The Good Die Young," "Vienna," "The Stranger," "Movin' Out," "Scenes From An Italian Restaurant."

Dealers: In-store play and display.

SHERBET—*Magazine*, MCA MCA2304. This five-piece Australian rock group, ranked tops there with Little River Band, follows up last year's American debut "Howzat" with a tighter, rhythmically stronger effort. Each tune, whether a tender ballad or kick-it-out rocker, is characterized by an unmistakable commercial hook-laden pop sound. The infectious melodies and crafty guitar and keyboard work all blend into Daryl Braithwaite's flexible lead vocals. Sherbet's sensitivity to commercially viable material surfaces in every tune resulting in a credible rock LP.

Best cuts: "High Rollin'," "Love Is Fine," "Magazine Madonna," "Still In Love With You," "Summer Love."

Dealers: Group made the singles charts last time out.

THE BABYS—*Broken Heart*, Chrysalis CHR1150. Second project from this quartet shows a remarkable maturity over its debut LP which was, itself, solid enough. This time though the band adds a rich texture of instrumentation, including strings, all skillfully guided by producer Ron Nevison. The music ranges from rhythmic rock 'n' roll to tender, optimistic ballads.

Best cuts: "Give Me Your Love," "Isn't It Time," "Broken Heart," "Rescue Me," "Silver Dreams."

Dealers: Expect a major push from Chrysalis.

Spotlight



THE ROLLING STONES—*Love You Live*, Rolling Stone COC29001 (Atlantic). This live two-record, 18-song collection of some of the best Stones material, was recorded mostly in Paris and Toronto's famed El Mocambo. The selection of material is a well-balanced set that reveals the entire spectrum of the Stones' career. Musically, side three, recorded in the 350-seat El Mocambo is the highlight. Interpreting Chuck Berry and Willie Dixon raunchy r&b tunes along with two never before recorded tunes, Muddy Waters' "Mammish Boy" and Bo Diddley's "Cracking Up," the Stones get back to its roots with steamy blues-based rockers. Mick Jagger's vocals are as fiery and riveting as ever reflecting the overall energy in him and the band. The ever-so-tight rhythm by Keith Richards, Ron Wood, Charlie Watts, Bill Wyman, Ollie Brown, Billy Preston and Ian Stewart are again cuttingly fierce, and often as defiant as Jagger's vocals.

Best cuts: It's hard singling any out. All are Stones classics.

Dealers: Andy Warhol's eye boggling artwork makes for a rather unusual display.



STEELY DAN—*Aja*, ABC AB1006. Steely Dan's eagerly awaited followup to "The Royal Sam" marks a dramatic transition in its unique brand of richly textured melodies. A soothing, breezy jazz overtone smoothly permeates each tune due mostly to the marvelous tenor sax of Tom Scott, Wayne Shorter and Peter Christlieb. Once viewed as a traditional rock based band, Steely Dan, comprised of vocalist Donald Fagen and bassist Walter Becker, has matured into a tight, highly sophisticated professional unit, able to successfully combine creative rhythms, melodies and vocals with complex, often wryly sarcastic lyrics. The band's diversity is acknowledged in its distinctive blues rockers and funky upbeat numbers. Victor Feldman's electric piano solo's adds a calm earthy feel to much of the material. Dan's impeccable horn, rhythm and vocal syntax reaches new peaks of musicianship.

Best cuts: "Aja," "Deacon Blues," "Josie," "Peg," "Black Cow."

Dealers: This gold shipping LP is one of the more anticipated albums of the year.

Soul

TAVARES—*The Best Of Tavares*, Capitol ST11701. This set is divided into a fast side and a slow side, with the former including the group's big pop-soul crossover hits "It Only Takes A Minute" and "Heaven Must Be Missing An Angel," and the latter including songs that were hits primarily in the soul market. The layout decision is a good one, because it emphasizes that while Tavares has had its biggest hits with uptempo, funky, punchy numbers, it also handles sleek, sexy, soulful ballads as well as any act. Excellent use of strings in the Freddie Perren and Lambert & Potter productions.

Best cuts: "She's Gone," "Check It Out," "Remember What I Told You To Forget," "It Only Takes A Minute."

Dealers: Stock pop and soul.

ASHFORD & SIMPSON—*Send It*, Warner Bros. BS3088. This duo maintains its gospel/r&b sound, but it has grown to full proportions. Vocal coordination is superior as are the self-penned lyrics. Delivery from the singers along with the orchestral-sounding arrangements are excellent. This team offers an array of diverse material including mainstream pop selections.

Best cuts: "By Way Of Love's Express," "Don't Cost You Nothing," "Send It," "I Waited Too Long."

Dealers: This duo carries its own following coupled with a major label push.

Country

OON WILLIAMS—*Country Boy*, ABC/Dot D02988. An excellent package—from front and back cover artwork to Williams' solid performances of the 10 songs included. The album features some uptempo items such as "Louisiana Saturday Night" to vary the pace which is often slow and relaxed through his laidback delivery. Williams produced the LP, using a subtle background of rhythm and steel guitar, a strong bass beat and strong arrangements by Charles Cochran. His mellow voice and casual unaffected style give the album strong pop and easy listening possibilities, too.

Best cuts: "I'm Just A Country Boy," "Overlookin' And Underthinkin'," "Look Around You," "I've Got A Winner In You," "Rake And Ramblin' Man," "Too Many Tears (To Make Love Strong)," "It's Gotta Be Magic."

Dealers: Contains Williams' present No. 10 single, "I'm Just A Country Boy," and likely some future singles that should boost LP action even more.

FREDDY FENDER—*If You Don't Love Me*, ABC/Dot D02090. A lively set of songs rendered in Fender's curt Tex-Mex style. Inventive production from Huey Meaux emphasizes guitars and a wide variety of instruments including sax, organ and synthesizers. The title cut is an infectious Doug Sahm number done in a swinging new uptempo version with vocal support from a black gospel choir. Material from Danny

Epps and Fender himself provides for an interesting assortment of songs.

Best cuts: "We'll Take Our Last Walk Tonight," "How Are Things With You," "If You Don't Love Me (Why Don't You Just Leave Me Alone)," "Think About Me," "I Don't Want To Be Lonely," "Faking the Feeling."

Dealers: Fender's track record and continued singles success should enhance LP sales.

CHARLIE RICH—*Rollin' With The Flow*, Epic 34891. Rich returns with another collection of slickly-produced songs with Billy Sherrill using his traditional blend of bright upfront piano, loud and catchy background voices and plenty of strings. The Nashville Edition provided the effective background vocals and Bill McElhiney arranged the strings. The combination of Rich's strong voice and the instrumental/background merger results in another powerful album for the man who hit the top with the title tune. "To Sing A Love Song" and other ballads rule the album, though some faster paced songs add variety.

Best cuts: "To Sing A Love Song," "Rollin' With The Flow," "Night Talk," "That's The Way A Cowboy Rocks And Rolls," "Beautiful Woman," "Love Survived," "Somebody Wrote That Song For Me."

Dealers: Rich has a solid legion of fans awaiting his new release. Give it a chance in pop bins, too.

Jazz

FREDDIE HUBBARD—*Bundle Of Joy*, Columbia JC34902. Hubbard found the formula for crossover success a couple of years ago and this new entry reflects his musical philosophy as he fronts an enormous aggregation including strings and five femme backup singers. Some may question his music as jazz, but there's no denying Freddie offers an attractive program with his horn and flowing, electronically-injected charts.

Best cuts: "Bundle Of Joy," "Portrait Of Jenny," "From Now On."

Dealers: Hubbard is gaining strength on basis of crossover success.

First Time Around

SIERRA, Mercury SRM11179. Individually, none of the five musicians in the band are newcomers to the music scene. Its collective efforts include stints with Linda Ronstadt, Flying Burrito Brothers, Steppenwolf and a host of other luminaries. Together they blend into a rich country/pop vein that is packed with fun-sounding, energized rock orchestrations, neatly crafted by producer Felix Pappalardi. The pedal steel gives the album its country roots although it can hardly be called a country album. The sound is reminiscent of Gram Parsons rock with a light catchy melody and lyrics. Pappalardi has managed to bring each member's best qualities together in this commercially viable effort.

Best cuts: "Gina," "Farmer's Daughter," "If I Could Get To You," "She's The Tall One," "I Found Love."

Dealers: This is one of the soundest country/pop debuts.

KILLOUGH & ECKLEY, Epic PE34886 (CBS). This duo came together in Atlanta and plays Southern folk rock. While there is some evidence of the searing guitar sound that characterizes so much of Southern rock, this duo seems more comfortable leaning toward MOR. Rock Killough is the lead singer and wrote most of the material here. He has a gruff voice that is offset by the generally delicate arrangements, particularly on the ballads. The songs are mature and sensitive.

Best cuts: "Faded Rose," "Absentee Fathers," "Coming Back Home."

Dealers: Band has toured with both country and rock acts.

PETER-JOHN MORSE—*On The Shoreline*, MCA MCA2299. Morse has spent a good portion of his time (and still does) in concert production and staging working with Mac Davis, Loretta Lynn, Dolly Parton and others. Under Al Kooper's crafty production, Morse makes an impressionable debut working country/rock/folk that comes off in a pop vein. His vocal range also adds an underlying soul dimension. In addition to Morse's band, Kooper is the major instrumentalist, playing piano, organ, bass and guitar. Included is a version of Edwin Star's "Oh Happy Day," Eric Anderson's "Sheila" and a mid-tempo supply of self-penned ballads.

Best cuts: "Oh How Happy," "Elijah," "Carry On," "One Kinda Woman," "Sheila."

Dealers: Rack with the likes of other progressive songwriter/singers.

(Continued on page 94)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. **Review editor:** Ed Harrison; **reviewers:** Eliot Tiegel, Gerry Wood, Is Horowitz, Jean Williams, Dave Dexter Jr., Pat Nelson, Sally Hinkle, Agustin Gurza, Roman Kozak, Dick Nusser, Jim McCullough, Paul Grein, Ed Kelleher.

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Billboard SPECIAL SURVEY For Week Ending 10/1/77

Number of singles reviewed
this week 106 Last week 104

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EMOTIONS—Don't Ask My Neighbors (3:33); producer: Maurice White; writer: S. Scarborough; publisher: Unichappell, BMI. Columbia 310622. A silky flowing tune whose gentle arrangement helps highlight the fine lead vocal and clean chorus harmonies. Horns are used here in tasteful ornamentation and as sudden muted punctuation. Full string section is used tastefully as well.

JAMES TYALOR—Your Smiling Face (2:43); producer: Peter Asher; writer: J. Taylor; publisher: Country Road, BMI. Columbia 310602. Strong follow to "Handy Man" as Taylor delivers an upbeat, infectious midtempo tune. The instrumentation is light and airy and the vocal evocatively optimistic.

CROSBY, STILLS & NASH—Fair Game (2:46); producers: David Crosby, Stephen Stills, Graham Nash; writer: Stephen Stills; publisher: Gold Hill, ASCAP. Atlantic 3432. Clean acoustic guitar picking highlights this moody, highly rhythmic light rocker. As usual the harmonies are tight and the overall effect is hypnotic.

SANTANA—She's Not There (3:19); producers: Devadip Carlos Santana, Tom Coster; writer: R. Argent; publisher: Al Gallico, BMI. Columbia 310616. Unlike most recent rock re-makes, Santana gives the early Zombies classic more appeal and power than ever. Arrangement here makes the tune seem fuller, more fluid, even more dramatic than the original. The tune opens at a moderate pace with phased introduction of instruments and climaxes with the classic Santana frenzy of guitar over percussion. Lead vocal is excellent, nicely complementing the tune's variable moods.

BAY CITY ROLLERS—The Way I Feel Tonight (3:28); producer: Harry Maslin; writer: Harvey Shield; publishers: Rosewater/Careers, BMI. Arista AS0272. The Rollers change the pace here with a gentle sweeping ballad harping on a compassionate love theme. The vocals maintain a mellow laid back tone while the soft orchestration never distracts from the lyrics.

CAT STEVENS—Sweet Jamaica (3:03); producers: Cat Stevens/Dave Kershenbaum; writer: Cat Stevens; publisher: Colgems-EMI, ASCAP. A&M 1971S. A more complex folk ballad from this artist which alternates between lush string filled passages to more intensely orchestrated interludes. The vocal track is very expressive.

ENGLAND DAN & JOHN FORD COLEY—Gone Too Far (2:55); producer: Kyle Lehning; writer: John Ford Coley; publishers: Dawnbreaker/Cold Zinc, BMI. Big Tree BT16102 (Atlantic). Midtempo introduction gradually builds into an upbeat chorus on this melodic love ballad. The vocals glide along with some tight harmonies while the soft guitars rhythmically blend with the catchy beat.

ROGER DALTRY—Avenging Annie (4:31); producers: David Courtney, Tony Neehan; writer: Andy Pratt; publisher: April, ASCAP. MCA, MCA40800. This femme fatale epic starts on a mellow beat and gradually gains momentum with the thunderous guitar riffs and Daltry's powerful vocals. Tune alternates from ballad-like beginnings and end to the strong gutsy rock middle.

JACKSONS—Goin' Places (no time given); producers: Gamble & Huff; writers: Gamble & Huff; publisher: Mighty Three, BMI. Epic 850454. The brothers had a top 10 single earlier this year with Gamble & Huff's "Enjoy Yourself," and they should score again with this up-tempo rhythmic number. The lyric, much like Gamble & Huff's "Love Train," is about international brotherhood, but this is really a sound record, with its funky background vocals and handclaps, driving bass bottom, and extensive use of synthesizer to simulate jet travel.

SYLVERS—Any Way You Want Me (2:40); producer: Sylvers; writers: L. Sylvers, E. Sylvers; publisher: Rosy, ASCAP. Capitol P4493. The first Sylvers' single produced by the group itself instead of Freddie Perren is a gimmick-free, upbeat pop soul number in the Jacksons' bag. Good backup vocal work on this song, which rocks relentlessly, driven by standout drums and bass playing.

recommended

HELEN REDDY—The Happy Girls (3:28); producers: Kim Fowley, Earle Mankey; writers: Reddy, Fowley, Mankey, Henn; publishers: Almo/Irving/Buggerlugs/ASCAP/BMI. Capitol P4487.

BABYS—Isn't It Time (3:23); producer: Ron Nevison; writers: Conrad/Kennedy; publishers: Jacon/X-Ray, BMI. Chrysalis CHS2173.

JEFF LYNNE—Doin' That Crazy Thing (3:25); producer: Jeff Lynne; writer: J. Lynne; publishers: Unart/Jet, BMI. Jet JTXW1060 (United Artists).

FREDA PAYNE—Love Magnet (3:37); producer: Frank Wilson; writers: Wieder, Footman, Wilson; publishers: Screen Gems-EMI/Colgems-EMI/Traco/Spec-o-Lite/BMI, ASCAP. Capitol P4494.

PIPER—Can't Wait (3:21); producers: Sean Delaney, Chris Kimsey; writers: Billy Squier, James Isaacs; publishers: Songs Of The Knight/BoMoss, BMI. A&M 1969S.

RAM JAM—Keep Your Hands On The Wheel (2:45); produc-

ers: J. Kasenetz, J. Katz; writers: M. Milius, T. Graves; publisher: Adbredar, ASCAP. Epic 850451.

CRAWLER—Stone Cold Sober (2:55); producers: Alan Callan, Crawler; writer: J. Dundrick; publisher: April, ASCAP. Epic 850442.

BRIAN RICHARDS—Fly On Concord (3:06); producer: Randy Edleman; writer: R. Edleman; publisher: Unart/Piano Picker, BMI. United Artists UAXQ1054.

BERNIE LEADON/MICHAEL GEORGIADIS BAND—You're The Singer (3:30); producer: Glyn Johns; writer: Michael Georgiades; publisher: WB, ASCAP. Asylum E45433 (Elektra/Asylum).

K & K SUPER CIRKUS—Heart Get Ready For Love (3:04); producer: Kasenetz, Katz; writers: D. Bugatti, F. Musker; publishers: Keyboard Pendulum/Chappell, ASCAP. Epic 850443.

IAN TAMBLYN—One Of These Days (3:59); producer: Ted Gero-wa; writer: Ian Tamblin; publishers: Manda/Butter, BMI. Cream 7719.

ANDY PRATT—All I Want Is You (2:58); producer: Arif Mardin; writer: Andy Pratt; publisher: April, ASCAP. Nempor NE013 (Atlantic).

NETWORK—You Lied (3:39); producers: Albhy Galuten, Karl Richardson; writer: M. Ricciardella; publisher: Little Gino, BMI. Epic 850449.

MORTON DOWNEY JR.—Family Tree (3:17); producer: Stan Ross; writer: Meguh; publisher: Deacon/Caseyem, BMI. Private Stock PVT1389.

WINTERS BROTHERS BAND—I Can't Help It (3:21); producers: Joel Digregorio, Sam Whiteside; writers: Dennis and Donnie Winters; publishers: Cotton States/Cotillion, BMI. Atco 7085 (Atlantic).

PHILADELPHIA—School's Back (3:28); producers: Tony Papa, Andy DiTaranto; writers: D. Cugini, A. DiTaranto; publisher: Saber Tooth, BMI. Warner Bros. WBS8470.

KALAPANA—Girl (3:22); producer: Kalapana; writer: Kalapana; publisher: Kahuku, BMI. Abattoir KP003.

SARAH JOHNS—I Don't Want To Get Over You (3:07); producer: David Campbell; writer: R. Holmes; publishers: Wide-screen/WB, ASCAP. RCA JH11097.

KREGER—Girls Like You (3:55); producer: Ringmasters; writer: Krieger; publisher: Darobo, ASCAP. 24 Karat R3333RE.



PATTI LABELLE—Joy To Have Your Love (3:15); producers: David Rubinson & Friends; writers: R. Parker, Jr., J. Cohen, B. Ellison; publishers: Ravidio. ASCAP/Polo Grounds/Gospel Birds, BMI. Epic 850445. Labelle's first single from her solo LP starts with a funky orchestrated intro and builds into a light and bouncy midtempo number. Labelle's vocals are smooth throughout and the backup harmonies nicely complement.

recommended

BLOSSOMS—Walking On Air (3:28); producers: Gordon Mills, Johnnie Spence; writers: G. Thurston, P. Mitchell, J. Richards; publisher: Muscle Shoals Sound, BMI. Epic 850434.

BLACK DIAMOND—Just Another Booty Song (3:30); producer: Black Diamond; writers: Griffin, Hall, Manuel, Nicholson, Schaefer, Snell; publisher: Goldtop, BMI. Atlantic 3428.

ALLSPICE—Slipped Away (3:30); producer: Wayne Henderson; writers: Joyner, Shottlow; publishers: Relaxed/Spicy, BMI. At-Home AH4501AM (Fantasy).

BOBBI HUMPHREY—Dancin' To Keep From Cryin' (3:45); producer: Skip Scarborough; writers: S. Scarbrough, T. Fauntleroy; publishers: Unichappell/Uncle Albert, BMI. Epic 850448.

SYLVESTER—Over And Over (4:15); producer: Harvey Fuqua; writers: Ashford, Simpson; publisher: Nick-O-Val, ASCAP. Fantasy F802.

EVELYN "CHAMPAGNE" KING—Shame (2:53); producer: T. Life; writers: J. H. Fitch, R. Cross; publishers: Dunbar/Mills and Mills, BMI. RCA JH11122.

PLEASURE—Let Me Be The One (3:30); producer: Wayne Henderson; writers: Dan Brewster, Pleasure; publishers: Funky P.O./At-Home, ASCAP. Fantasy F803AS.

LONNIE LISTON SMITH—Sorceress (3:55); producer: Bob Thiele; writer: Lonnie Liston Smith; publisher: Cosmic Echoes, BMI. RCA JB11098.

TOMMY SMILEY—Make Your Move (3:30); producers: Ron Capone, Ben Kenkins, Tommy Smiley; writers: T. Smiley, B. Kenkins; publishers: Chappell/Cool Springs, ASCAP. RCA JH11116.

ROSEMARIE McCOY—I Do The Best I Can With What I Got (3:04); producers: N. Cardell, K. Summo, J. Cooks, L. Cooks, R. McCoy; writers: L. Rush, R. McCoy, B. Mersey; publishers: Nic-Lyn/Sulojema Jeac/BMI/ASCAP.

SANDI JONES—Tuscaloosa's Calling Me (But I'm Not Going) (4:45); producers: Parks H. Matthews Jr., Dennis P. Rose; writers: Hank Beebe, Bill Heyer; publisher: Film & TV, BMI. Dakar DK4564 (Brunswick).



MERLE HAGGARD—From Graceland To The Promised Land (2:17); producer: Fuzzy Owen; writer: Merle Haggard; publisher: Shade Tree, BMI. MCA 40804. One of the most creatively solid of the Presley tribute songs to be released, Haggard also has the advantage of a strong track record in boosting the chances of a record in this saturated field. Haggard wrote this ballad that mixes religion and rock in a country song. The title is reflected dramatically in the chorus.

PORTER WAGONER—I Haven't Learned A Thing (3:55); producer: Porter Wagoner; writer: Sonny Throckmorton; publisher: Tree, BMI. A radical departure by Wagoner features a tender singing job on a powerful Sonny Throckmorton song with gutsy lyrics and a narcotic melody. The biographical ballad of an entertainer's losing bout with the bottle also includes narration from a voice that sounds like Merle Haggard.

DOTTIE WEST—That's All I Wanted To Know (3:05); producer: Larry Butler; writers: E. Penney-H. Moffat; publishers: Chappell, ASCAP/Pi-Gem, BMI. United Artists UAXW1084. The West resurgence on UA continues with this number boosted by her throaty vocalizing and a first rate production touch from Larry Butler. Steel guitar, strings, piano, bass and drum merge effectively with West's singing.

recommended

RONNIE PROPHET—It Ain't Easy Lovin' Me (2:46); producer: Don Tweedy; writers: Jeff Barry-Cynthia Weil; publisher: Screen Gems-BMI. RCA JH50391.

ARLEEN HARDEN—A Place Where Love Has Been (2:15); producer: Johnny MacRae; writers: M. McDaniel/D. Linde; publishers: Music City, ASCAP/Combine, BMI. Elektra E45434.

PEGGY SUE & SONNY WRIGHT—If This Is What Love's All About (2:03); producer: Gene Kennedy; writers: Dave Hall-Danny Walls; publisher: Door Knob, BMI. Door Knob WIGDK7038.

MARY K. MILLER—You Just Don't Know (2:35); producer: Don Costa; writer: Bobby Darin; publisher: Hudson Bay, BMI. Inergi 1302.

RAYBURN ANTHONY—She Keeps Hangin' On; producer: Chip Young; writers: Steve Stone-Mitch Johnson; publishers: ATV/Dawnbreaker, BMI. Polydor PD14423.

JOHNNY HOLM—Lightin' Bar Blues (2:32); writer: H. Axton; publisher: Lady Jane, BMI. ASI A11012.

DIANA WILLIAMS—One Night of Cheatin' (Ain't Worth The Reapin') (2:44); producer: Bill Denny; writer: Carroll Baker; publisher: Cedarwood, BMI. Capitol P4488.

MARCIA BALL—Big River (2:21); producer: Neil Wilburn; writer: Johnny Cash; publisher: Hi Lo, BMI. Capitol 4469.

MAX D. BARNES—Allegheny Lady (3:16); producer: David Briggs; writers: Max D. Barnes-Rayburn Anthony; publishers: Screen Gems-EMI, BMI/Walbeck, ASCAP. Polydor PD14419.



VILLAGE PEOPLE—San Francisco (You've Got Me) (3:30); producer: Jacques Morali; writers: J. Morali, H. Belolo, P. Whitehead, P. Hurtt; publisher: Can't Stop, BMI. Casablanca NB896. Better than average disco built around percussion, guitars and keyboards. The funky dance beat sustains momentum throughout as the subject deals with San Francisco's cult lifestyle.

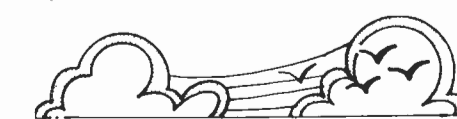
recommended

SIDE EFFECT—Goin' Bananas (3:28); producer: Wayne Henderson; writer: August W. Johnson; publishers: Relaxed/Happy Birthday, BMI. Fantasy F801AM.

INNER CITY JAM BAND—What I Did For Love (3:18); producer: Scott P. Schreer; writers: Marvin Hamlish, Edward Kleban; publishers: American Compass, ASCAP/Wren, BMI. Bareback BBR535.

Q—Feel It In Your Backbone, Got It In Your Feet (3:10); producers: Q, Carl Maduri; writers: R. Peckman, W. Vogel, D. Garvin, W. Thomas; publishers: Ameb/Gravenhurst, BMI. Epic 850440.

NEW MARKETTS—City Nights (2:54); producer: Joe Saraceno; writers: B. Benay, A. Philbin; publisher: Tri-Song, ASCAP. Calliope Cals8009 (Festival).



ENGELBERT HUMPERDINCK—Lover's Holiday (3:36); producers: Joel Diamond, Charlie Calello; writers: A. Bernstein, R. Adams; publisher: Silver Blue, ASCAP. Epic 850447. This

sleek, classy, romantic ballad is what Humperdinck does best. It is slow and sexy, with a big orchestrated sound featuring excellent strings. The instrumental opening is particularly catchy, featuring a lazy 1940's MOR feel, but later extensive use of female backup vocalists, horns and drums add punch.

recommended

PATSY GALLANT—Sugar Daddy (3:32); producers: Patsy Gallant, Ian Robertson; writer: Carlisle Miller; publishers: Think Big/Gallant/Robertson, CAPAC. Private Stock PS45172.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.



Continued from page 92

pop

NEKTAR—Magic Is A Child, Polydor PD16115. German band's fourth American release and debut Polydor effort features some personnel changes with new vocalist/drummer Ron Howden and American guitarist Dave Nelson. The powerful rhythms and funky rock orchestrations underly this semi-concept album about a child's discovery of its external surroundings. **Best cuts:** "Magic Is A Child," "Train From Nowhere," "Listen," "Away From Asgard."

RANDY EDELMAN—If Love Is Real, Arista AB4139. Edelman has established a strong reputation writing songs for top MOR acts like the carpenters and Barry Manilow ("Weekend In New England"). He specializes in dramatic, stately ballads with strong, punchy melodic hooks. Edelman handles keyboards here, and the big-sounding instrumental backup is also aided by such top session men as Lee Sklar on bass and Dean Parks on guitar. **Best cuts:** "Can't It All Be Love," "Take My Hand," "Sentimental Fools," "The Night Has A Thousand Eyes" (the old Bobby Vee hit).

RORY BLOCK—Intoxication, Chrysalis CHR1157. Block's lilting vocals front a tight backup unit of musicians that includes Little Feat's Sam Clayton, Bill Payne and Ritchie Hayward. Block also accompanies herself on piano and the James Cleveland Choir adds background vocals on one cut. Most material is in the MOR vein, with Block's voice shifting frequently from funky disco to sullen low key ballads to mid-tempo pop. The orchestrations, often complex, include spicy use of sax, flute, congas and organ. **Best cuts:** "Help Me Baby," "Intoxication," "You Can Lie With A Straight Face," "Thank You Anyway."

BARCLAY JAMES HARVEST—Gone To Earth, MCA MCA2302. Despite the title, this LP is very spacy in mood, with electric keyboards and delicate vocal harmonies predominating in the rich, textured sound. Although after a decade, major success in the U.S. still eludes this British quartet, the relationship it bears to a group such as Supertramp, which has made great strides this year in the U.S., indicates there is a large potential audience for this pleasantly flowing sound. **Best cuts:** "Poor Man's Moody Blues," "Hard Hearted Woman," "Spirited On The Water."

DON HARRISON—Not Far From Here, Mercury SRM1185. A fine brand of hard nosed, gut level rock 'n' roll propelled by Harrison's urgent, soulful vocals and powerful interplay among rhythmic guitar, bass, keyboards, sax and viola. Strings sweeten when the singer slows the pace down on this Ken Scott produced and engineered work. **Best cuts:** "Honey Do," "Helter Skelter," "Kick Ass Rock And Roll," "Not Far From Here."

GOLDEN EARRING—Live, MCA MCA28009. This five-piece high energy rock group out of Holland is captured live in this two-record collection. The charged guitar work and gutsy lead vocals are at its rock'n'rolling peak throughout as the energy level never slacks. A 12-minute version of its FM anthem "Radar Love" captures the essence of the group. **Best cuts:** "Radar Love," "Eight Miles High," "She Flies On Strange Wings."

TOMMY JAMES—Midnight Rider, Fantasy F9532. Second LP for James on this label and a good approach as he, producer Jeff Barry and fine session backup men skillfully weave ballads, midtempo pop and an r&b feel into a sparkling, cohesive set. James' vocals are expressive and evocative over guitar, keyboards, drums, brass and percussion. **Best cuts:** "Love Is Gonna Find A Way," "I Don't Love You Anymore," "Midnight Rider," "Still Got A Thing For You."

TALKING HEADS—77, Sire 6036 (WB). A steady and subtle drive propels this guitar, bass, drums and keyboard foursome whose sharply chilling and ethereal vocals front a style that crosses precise and lightly funky arrangements with a shade of avant-garde/modal progressiveness that's neither hard, soft nor punk. **Best cuts:** "New Feeling," "No Compassion," "Psycho Killer."

TOPAZ, Columbia PC34934. Group nucleus is a trio of heavy rockers featuring Rolling Thunder Revue veteran Rob Stoner on bass, guitarist/composer Billy Cross, and singer Jasper Hutchison. CBS producer Don De Vito worked on all cuts which are written by group members. The music is at times 'raunchy' yet carefully molded. **Best cuts:** "A Modern Love Song," "Sharpest Kid In Town."

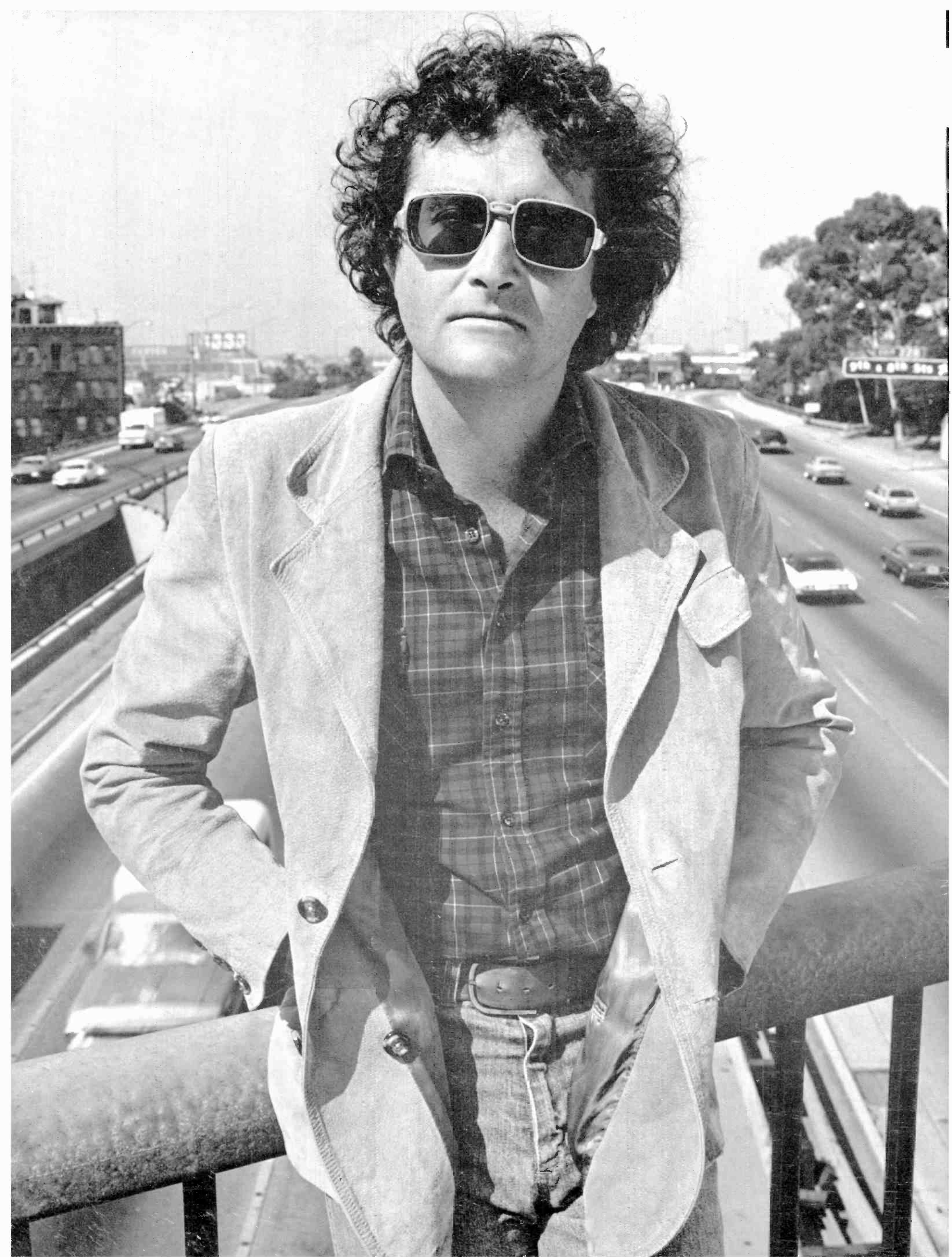
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SHE'S GONE ★ THE LOVE I NEVER HAD





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9/23	Philadelphia	10/6	North Hampton, Mass.	10/23	Houston	10/30	Cincinnati	11/12	Santa Barbara, Calif.
9/24	Washington, D.C.	10/8	Worcester, Mass.	10/25	Waco, Texas	10/31	East Lansing, Mich.	11/13	Berkeley
9/25	Boston	10/9	Toronto	10/26	Tulsa, Okla.	11/1	Chicago	11/16	Spokane, Wash.
9/27	Ottawa, Canada	10/11	Atlanta			11/3	Milwaukee	11/17	Vancouver
9/28	Montreal	10/13	Gainesville, Fla.			11/4	Minneapolis	11/18	Seattle
9/30	New York	10/14	Orlando, Fla.			11/5	Cleveland	11/19	Portland
10/1	Pittsburgh	10/15	Miami			11/6	Columbus, Ohio	11/20	Eugene, Ore.
10/2	Buffalo, New York	10/19	Birmingham, Ala.			11/9	Boulder, Colo.	11/22	Santa Cruz, Calif.
		10/21	New Orleans			11/10	Albuquerque	11/23	San Diego, Calif.



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N CANADA

Monterey Jazz Festival Gross Soars \$19,600 Over '76

• Continued from page 57

band working the festival—the Air Force's Airmen of Note and Count Basie had earlier romped through their standard books of precision and polish.

Puente's nine tunes came alive as his 15 pieces ("Para Los Rumberos," "Babara Batiri," "2001 Odyssey

terey since 1962, proved to be the innovative favorite of the first evening.

Rooted in hop but dedicated to promoting Charlie Mingus' musical complexities, the quintet was a bubbling pressure cooker. Bassist David Friesen's opening solo of "Children Of The Kingdom," with its repeating intensity building short

and Eddie "Cleanhead" Vinson's vocal prowess produced a down in the bedroom type of message trip which the crowd loved.

Jimmy Forrest, one of Basie's stellar sidemen, was especially outstanding in his own right with deep, cutting solos and a warm tone which melded funkiness into the arrangements.

The normally planned Saturday afternoon blues show this year was keyed to exploring Mardi Gras sounds from New Orleans instead. Somewhere along the way the jazz of New Orleans got left out—as hard as that sounds—and instead we were dished up a gumbo of: Bay Area New Orleans sound-alike (Queen Ida and her Bon Ton Zydeco Band), Clarence "Gatemouth" Brown—guitarist-violinist-vocalist who was fun to listen to as he showed how he can sound like a bluegrass fiddler, hoe-down fiddler, Nashville sideman and frosty blues vocalist; lethargic boogie woogie pianist Professor Longhair and the Neville Brothers.

This latter act, formerly part of the Meters, a New Orleans soul band, helped keep the crowd dancing—and drinking—once "Gatemouth" had established his beachhead. The eight-man Neville Brothers band is an outstanding vocal machine with its precise four-part harmonies and its gutbucket, driving r&b flavored instrumentals. Jazz? Nope. Blues? Nope.

The crowning height of the New Orleans afternoon was the four Neville brother's emergence onstage following a costume break as the Wild Tchoupitoulas—Mardi Gras indians—in full length, colorfully feathered costumes. They played calypso flavored tunes and Cajun melodies.

The music of the Cajuns heralded Queen Ida and her band's second appearance at a Monterey Saturday blast. Her accordion playing is ample; the tempos of her band rinky dink. Blues? Nope.

Saturday evening the Airmen Of Note performed the second world premiere of the festival—John Lewis' "Swiss Blues" which enabled Lewis to encapsulate himself in some delicate piano work. The composition melded some classical themes with some mainstream jazz writing.

Lewis next performed in tandem with Hank Jones and in individual solo settings. There were no accompanying instruments. The tunes were evergreens: "Stompin' At The Savoy," "Willow Weep For Me," "Love For Sale," with Lewis soloing

respectfully on Miles Davis' "Round Midnight."

Carrie Smith, a broad-toned blues singer, tried to interpret several Besie Smith tunes but her interpretations got in the way. She was accompanied—or carried—by the house quartet (John Lewis, Mundell Lowe, Richard Davis, Roy Burns).

The Saturday evening highlight centered around Horace Silver who chose to dip back in time for his inspirations. "Senior Blues" evoked memories of his 1950s gospelish period. "Song For My Father" was a '60s introspective trip. "Togetherness," with its dissonant character, recapitulated to the '70s. Silver's blazing piano wizardry coupled with the crisp, clean tones on trumpet by Lou Soloff (ex of Blood, Sweat & Tears) and some hot tenor puffs, produced combustible energy.

A closing anniversary jam session brought back Eddie "Lockjaw" Davis and Harry "Sweets" Edison (who had both appeared Friday) plus Benny Golson, Buddy Collette (who was broadcasting on KBCA) and the regulars, for some free wheeling blowing.

There was a weak salute to the memory of Paul Desmond—who played here last year—when Betty Lowe sang Desmond's one and only pop success, "Take Five." Desmond sorely deserved better.

The Sunday afternoon concert again spotlighted the California high school all-star band featuring new works by Benny Golson and Clark Terry, among others. George Duke played in his complex fashion a new keyboard composition and finally a number of percussionists from several nations put their collective skins together and produced what was called "Percussion Profiles."

Sunday evening's bash began with the exciting and fresh Matrix band from Wisconsin. This nine-piece school-trained group made a spectacular bow here last year and is currently represented with one RCA LP which shows the signs of too much commercial pressure once one has heard the pure energetic beauty of its jazz music.

Matrix's harmonic development, its multi-layered sonic insulation and its vocal blendings all endeared themselves to the audience. "The Wizard" was a particularly nasty sounding work. These cats really blow.

So, too, does Blakey, one of the legends of jazz drumming, who today remains full of power in spite of his graying appearance. The hard driving boppish stance of his music held up well in the hands of several young sidemen in his latest version of the Jazz Messengers.

George Cables is the only veteran working with Blakey who spent more time on brushes than this reviewer is accustomed to hearing—or expecting.

Blakey, one of the senior residents behind the drums, was a gracious host and advocate of controlled dynamics. "Jodie," "Along Came Betty," plus "Georgia On My Mind" were contrasts in mood and direction. Russian trumpeter Valerie Ponnarev's bristling solos were especially stand-outish against tenor and alto saxes.

There were two vocal contributions Sunday: Betty Carter and Louis and Monique Aldebert, the former highly stylized and dramatic and totally swimming in mannerisms and scatological intentions; the latter proponents of light harmony and counterpoint devices for scat singing.

Watching Carter perform is like observing a restive tiger in a cage.



Clarence "Gatemouth" Brown: Country and cajun swing.

The John Hicks trio maintains the music behind her own flights of derivative inventions. The Aldeberts' support comes from piano-bass-drums.

Tito Puente needs no support. While there have been quasi and ersate Latin jams at Monterey in the past, hearing the pure, real thing in the flesh is the way to savor Latin music.

Maurico Smith's languid flute solos were especially delicate and helped catapult the cha cha and mambo rhythms into the realm of hip swaying, infectious experiences.

Monterey's 20th anniversary finds the event well supported by the West Coast public. There were no cross-over bands but the audience didn't object. There was less blues Saturday. But the audience didn't object. Monterey seems to maintain its forward motion regardless of who is onstage.

Chrysalis Prepares Fall Promo Collage

LOS ANGELES—Chrysalis is planning a major marketing effort involving a wide collage of what it says are colorful merchandising tools to coincide with the firm's fall releases.

Albums to be introduced will come from Robin Trower, Split Enz, Racing Cars, the Babys, Rory Block and Phillip Goodhand-Tait.

"We intend to make our artists visible on every level," says vice president Sal Licata, "so that no matter where the consumer turns he will be made aware of these new albums."

Included in the array of promotional tools will be in-store posters, mobiles, styrofoam standup displays, buttons, stickers, radio promotion giveaways, T-shirts, mirrors, billboards, specially packaged sets of champagne and other assorted tools and approaches.

Alexander Scores

LOS ANGELES—Jeff Alexander has been set to score an episode of CBS-TV's "Logan's Run" titled "Capture." The composer recently concluded scoring two episodes of "McNamara's Band" entitled "Operation Dubrovnik" and "Operation Stop The Falcon" for ABC-TV.

'13th' FOULS MOTORS PACT

NEW YORK—Motors, a rock group signed to Virgin Records, wishes it hadn't decided to ink the deal on Friday, May 13.

It seems the standard signing snapshot didn't come out, the mixes for their debut LP were wiped clean and the album lacquer was dropped at the pressing plant, necessitating a recutting.

Someone's mojo wasn't working.



Billboard photos by Bonnie Tiegel

Mardi Gras Indians: The Neville Brothers dressed to play New Orleans/calypso sounds.

Theme") reaffirmed the beautiful marriage of Afro-Cuban rhythms with biting ensemble work and nifty improvisational solos.

The leader's timbale work (on from one to three sets) was dynamic and pulsating and the band's rip-roaring charts got the crowd dancing and swaying in their seats and in the aisles from 11:37 p.m. right through to 1 a.m.

"Oy Como Va" was the inspirational tune for the dancing to really commence and when Cal Tjader came out to guest, he and Tito traded fours on the vibes on "Picadillo" which added a brothy dimension to the Latin jazz.

It was really too bad there wasn't anything spectacular planned by director Jimmy Lyons and musical director John Lewis for the 20th anniversary.

Many of the duo's favorite mainstream players wove their way through the program (Dizzy Gillespie was conspicuously absent)—Clark Terry, Mundell Lowe, Roy Burns, Harry Edison, Richard Davis.

Friday's opening evening was dedicated to the blues with the Airmen world premiering a "Jazz Birthday Prolog" by Gerald Wilson who conducted the 17-piece U.S. Air Force musical machine for his composition which drew on fortissimo passages and silken, multi-colored moods.

Ted Curson, the adventurous trumpeter who hasn't worked Mon-

phrases, began the set in good stead. Curson's performance on regular trumpet, flugelhorn and pocket piccolo trumpet was brilliant, with Nick Brignola's fiery baritone sax and Jim McNeely's lyrically flowing electric piano adding pepper and zesty body to the charts which infused Latin undercoatings and polyphonic statements into the mainstream of the music.

Friesen was the solo standout of the festival with a masculine style of playing standup bass which generates rich, broad tones, melodically inventive phrases and a concept of the instrument which carries it into the guitar and cello fields.

Count Basie's smiling demeanor felt right at home as his band swung and cascaded from echo of past performance to the instant these same songs were rekindled.

Last year Basie lay ill in Los Angeles, the victim of a heart attack. This year he led his spit and polish aggregation (although a mike foul-up all but eliminated anyone hearing his tinklings for the first five tunes).

Joe Williams, reunited with his former boss here for the first time since around 1966, was in happy form. His rich blues voice cut into several of his old Basie workhorses ("Everyday," "Going To Chicago," "The Comeback") and it was the mid-1950s again with the Count and Williams re-creating the best band/singer combination in jazz.

Williams' tribute to Joe Turner

RCA Sues To Stop Elvis LP

• Continued from page 34

His answer to the RCA charges? "We maintain it's not illegal, we have the perfect right to do it, we own the Sun label and the Sun name—and they don't. They bought the masters, but we didn't use the masters in our album. We did it as a documentary."

Noting that "we've sold a lot of the albums," Singleton adds, "I spent four days in the studio after Elvis died, and I had product on the street within 10 days with the album. I think the problem has been that I'm able to deliver product whenever they couldn't."

Singleton also reveals he has a potential blockbuster album in the can: two hours of recorded music of Elvis Presley, Johnny Cash, Jerry Lee Lewis and Carl Perkins singing together. "Elvis will do a couple lines then Jerry Lee will do some, and there's a lot of talk and chatter."

Is it good? "It's bad enough to be commercial," answers Singleton.

The fate of the Presley-Cash-Lewis-Perkins package apparently depends on the results of the RCA/Singleton legal fray.

"I want everything to be legal and above board," says Singleton. "I haven't been trying to hide the album."

EMI Continuing Callas Reissues

NEW YORK—EMI/Angel plans to continue an extensive Maria Callas reissue program with special promotion due for the release of "Aida" in February. The famed soprano, who died Sept. 16 of a heart attack in Paris, was cremated Friday (23). She was 53.

She was given credit for the revival of 19th century bel canto opera on both stage and records. For most of her career she recorded for EMI worldwide and Angel in the U.S., scoring triumphs for both her dramatic and vocal ability. Many of her LPs were best sellers.

Now Phonogram is giving consideration to the possible release of a tape Callas made for the label in London on her comeback tour in 1973-74. The material was withheld because her return to the concert stage had received substantial hostile criticism. She was considered long past her vocal prime.

Billboard HOT 100

Chart Bound

YOUR SMILING FACE—James Taylor
(Columbia 310602)
FAIR GAME—Crosby, Stills & Nash
(Atlantic 3432)
GONE TOO FAR—England Dan & John Ford Coley
(Big Tree 16102 [Atlantic])
SEE TOP SINGLE PICK REVIEWS, page 26

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	8	9	STAR WARS TITLE THEME—Meco (Meco Monardo, Harold Wheeler, Tony Bongiovi), J. Williams, Millennium 604 (Casablanca)	35	37	9	HELP IS ON THE WAY—Little River Band (John Boylan, Little River Band), G. Sherrock, Capitol 4428	69	80	3	DR. LOVE—First Choice (Norman Harris), N. Harris, A. Felder, R. Tyson, Gold Mind 4004 (Salsoul)
2	4	10	KEEP IT COMIN' LOVE—K.C. & The Sunshine Band (Henry Wayne Casey, Richard Finch for Sunshine Sound Enterprises Inc.), H.W. Casey, R. Finch, TK 1023	36	39	6	SHE DID IT—Eric Carmen (Eric Carmen), E. Carmen, Arista 0266	70	76	3	NEEDLES AND PINS—Smokie (Mike Chapman), S. Bono, J. Nitzsche, RSO 881 (Polydor)
3	3	13	DON'T STOP—Fleetwood Mac (Fleetwood Mac, Richard Dashut, Ken Caillat), C. McVie, Warner Bros. 8413	37	40	7	I WOULDN'T LIKE TO BE LIKE YOU—Alan Parsons Project (Alan Parsons) Woolfson, Parsons, Arista 0260	71	50	11	HARD ROCK CAFE—Carole King (Carole King, Norm Kinney), C. King, Capitol 4455
4	1	17	BEST OF MY LOVE—Emotions (Maurice White), M. White, A. McKay, Columbia 3-10544	38	20	22	(Your Love Has Lifted Me) HIGHER AND HIGHER—Rita Coolidge (David Anderle), P. Smith, G. Jackson, R. Miner, B. Davis, A&M 1922	72	52	17	BLACK BETTY—Ram Jam (Kasenzel-Katz), H. Ledbetter, Epic 8-50357
5	5	14	STRAWBERRY LETTER 23—Brothers Johnson (Quincy Jones), S. Otis, A&M 1949	39	25	16	SMOKE FROM A DISTANT FIRE—Sanford-Townsend (Jerry Wexler, Barry Beckett), E. Sanford, J. Townsend, S. Stewart, Warner Bros. 8370	73	51	12	CHRISTINE SIXTEEN—Kiss (Kiss, Eddie Kramer), G. Simmons, Casablanca 889
6	12	11	NOBODY DOES IT BETTER—Carly Simon (Richard Perry), C.B. Sager, M. Hamlish, Elektra 45413	40	44	5	DUSIC—Brick (Phil Benton & Brick), R. Ransom, R. Hargis, J. Brown, Bang 734 (Web IV)	74	74	4	MY OWN WAY TO ROCK—Burton Cummings (Richard Perry) B. Cummings, Portrait 6-70007
7	7	17	TELEPHONE LINE—Electric Light Orchestra (Jeff Lynne), J. Lynne, United Artists/Jet 1000	41	53	3	DO YOU WANNA GET FUNKY WITH ME—Peter Brown (Cory Wade), P. Brown, Robert Rans, Drive 6258 (TK)	75	85	2	LOVE GUN—Kiss (Eddie Kramer, Kiss) P. Stanley, Casablanca 895
8	9	11	THAT'S ROCK 'N' ROLL—Shaun Cassidy (Michael Lloyd for Mike Curb Prod.), E. Carmen, Warner/Curb 8423	42	49	5	WE JUST DISAGREE—Dave Mason (Dave Mason, Ron Nevison), J. Krueger, Columbia 3-10575	76	54	7	LOOK WHAT YOU'VE DONE TO MY HEART—Marilyn McCoo & Billy Davis, Jr. (Frank E. Wilson) J. Footman, T. McFadden, F. Wilson, ABC 12298
9	10	11	COLD AS ICE—Foreigner (John Sinclair, Gary Lyons in Collaboration with Mick Jones, Ian McDonald), M. Jones, L. Gramm, Atlantic 3410	43	30	13	HOW MUCH LOVE—Leo Sayer (Richard Perry), L. Sayer, B. Mann, Warner Bros. 8319	77	60	11	O-H-I-O—Ohio Players (Ohio Players), W. Beck, J. Williams, M. Jones, M. Pierce, R. Middlebrooks, C. Satchell, L. Bonner, Mercury 73932 (Phonogram)
10	6	24	I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb (Albhy Galuten, Karl Richardson, Barry Gibb), B. Gibb, RSO 872 (Polydor)	44	36	13	STAR WARS (Main Title)— London Symphony Orchestra (George Lucas), J. Williams, 20th Century 2345	78	89	2	COME SAIL AWAY—Styx (Styx) D. DeYoung, A&M 1977
11	15	11	BOOGIE NIGHTS—Heatwave (Barry Blue for Indigo), R. Tempton, Epic 8-50370	45	47	6	I GO CRAZY—Paul Davis (Paul Davis), P. Davis, Bang 773 (Web IV)	79	79	4	LOVE ME ONE MORE TIME (Just For Old Times Sake)—Karen Nelson & Billy T (Ron Kramer), Jim Norman, Billy Traggesser, K. Nelson, B. Traggesser, Amherst 724
12	13	20	ON AND ON—Stephen Bishop (Henry Lewy, Stephen Bishop), S. Bishop, ABC 12260	46	42	18	EASY—Commodores (James Carmichael, Commodores), L. Richie, Motown 1418	80	NEW ENTRY	3	COULD HEAVEN EVER BE LIKE THIS—Ildis Muhammad (David Matthews), D. Matthews, T. Sarafino, Kudu 939 (CTI)
13	14	15	SWAYIN' TO THE MUSIC (Slow Dancin')—Johnny Rivers (Johnny Rivers), J. Tempchin, Big Tree 16094 (Atlantic)	47	57	4	I JUST WANT TO MAKE LOVE TO YOU—Foghat (Nick Jameson) M. Dixon, W. Dixon, Bearsville 0319 (Warner Bros.)	81	82	3	DOES SHE DO IT LIKE SHE DANCES—Address Brothers (Norbert Putnam), S. Duboff, G. Roberson, Buddah 579
14	16	9	I FEEL LOVE—Donna Summer (Giorgio Moroder, Pete Bellotte), D. Summer, G. Moroder, P. Bellotte, Casablanca 884	48	43	19	JUST A SONG BEFORE I GO—Crosby, Stills & Nash (David Crosby, Stephen Stills, Graham Nash), G. Nash, Atlantic 3401	82	NEW ENTRY	3	DAYBREAK—Barry Manilow (Ron Dante, Barry Manilow), B. Manilow, Arista 273
15	21	5	YOU LIGHT UP MY LIFE—Debbie Boone (Joe Brooks for Mike Curb Prod.), J. Brooks, Warner/Curb 8446	49	83	2	HOW DEEP IS YOUR LOVE—Bee Gees (Bee Gees, Karl Richardson, Albhy Galuten/For Karliby Productions), B. Gibb, R. Gibb, M. Gibb, RSO 882	83	86	3	YOU CAN'T TURN ME OFF—High Energy (Ken Washburn), P. Sawyer, M. McLeod, Gordy 7155 (Motown)
16	19	6	BRICKHOUSE—Commodores (J. Carmichael, Commodores), Commodores, Motown 1425	50	55	5	IT'S IN HIS KISS—Kate Taylor (James Taylor, Lew Hahn), R. Clark, Columbia 3-10596	84	NEW ENTRY	3	BE MY LADY—Meters (David Rubinson & Friends), A. Neville, C. Neville, J. Modeliste, C. Nocentelli, G. Porter Jr., Warner Bros. 8434
17	17	14	DON'T WORRY BABY—B.J. Thomas (Chris Christian), B. Wilson, R. Christian, MCA 40735	51	64	4	BLUE BAYOU—Linda Ronstadt (Pete Asher) R. Orbison, J. Meison, Asylum 45431	85	90	2	TEN TO EIGHT—David Castle (Joe Porter) D. Castle, Parachute 501 (Casablanca)
18	18	15	WAY DOWN—Elvis Presley (Elvis Presley, Felton Jarvis), L. Martine Jr., RCA 10998	52	67	3	WE'RE ALL ALONE—Rita Coolidge (David Anderle), B. Scaggs, A&M 1965	86	NEW ENTRY	2	GONE TOO FAR—England Dan & John Ford Coley (Kylie Lehnig for Twin Trumpets), J. Coley, Big Tree 16102 (Atlantic)
19	2	13	FLOAT ON—Floater (Woody Wilson), M. Willis, A. Ingram, J. Mitchell, ABC 12284	53	45	9	SUNSHINE—Enchantment (Michael Stokes), M. Stokes, E. Johnson, Roadshow 991 (United Artists)	87	NEW ENTRY	2	RED HOT—Robert Gordon with Link Ray (Richard Gottehran), Emerson, Private Stock 45156
20	22	16	IT WAS ALMOST LIKE A SONG—Ronnie Milsap (Tom Collins, Ronnie Milsap), A. Jordan, H. David, RCA 10976	54	88	2	SEND IN THE CLOWNS—Judy Collins (Arl Mardin) S. Sondheim, Elektra 45253	88	NEW ENTRY	2	YOUR SMILING FACE—James Taylor (Pete Asher), J. Taylor, Columbia 310602
21	28	4	THE KING IS GONE—Ronnie McDowell (Ronnie McDowell, Lee Morgan) R. McDowell, L. Morgan, Scorpion 0543 (GRT)	55	46	19	BARRACUDA—Heart (Mike Flicker), A. Wilson, R. Fisher, N. Wilson, Portrait/CBS 6-70004	89	NEW ENTRY	2	FAIR GAME—Crosby, Stills & Nash (David Crosby, Stephen Stills, Graham Nash with Ron Albert, and Howard Albert), S. Stills, Atlantic 3432
22	23	6	SIGNED, SEALED, AND DELIVERED—Peter Frampton (Peter Frampton), S. Wright, L. Garrett, L. Hardway, S. Wonder, A & M 1972	56	56	20	DEVIL'S GUN—C.J. & Co. (Mike Theodore, Dennis Coffey), Gregory Carmichael, B. Green, R. Roker, G. Shury, Westbound 55400 (Atlantic)	90	NEW ENTRY	2	BABY COME BACK—Player (Dennis Lambert, Brian Potter), P. Beckett, J.C. Crowley, RSO 879 (Polydor)
23	24	9	JUNGLE LOVE—Steve Miller Band (Steve Miller), L. Turner, G. Douglas, Capitol 4466	57	62	4	SILVER LADY—David Soul (Tony Macaulay) T. Macaulay, G. Stephens, Private Stock 45163	91	87	25	WHATCHA GONNA DO?—Pablo Cruise (Bill Schnee), L. Larios, Jenkins, A&M 1920
24	26	7	HEAVEN ON THE 7TH FLOOR—Paul Nicholas (Christopher Neil) Bugati, Musker, RSO 878 (Polydor)	58	58	5	HOUD DOG MAN—Lenny LeBlanc (Pete Carr), T. Stuart, Big Tree 89515 (Atlantic)	92	92	9	HOLD TIGHT—Vicki Sue Robinson (Warren Schatz), D. Gates, RCA 11028
25	27	10	THE GREATEST LOVE OF ALL—George Benson (Michael Masser), M. Masser, L. Creed, Arista 0251	59	70	2	BABY, WHAT A BIG SURPRISE—Chicago (James William Guercio) P. Ceten, Columbia 3-10620	93	61	5	HOLD ON—Wild Cherry (Carl Maduri, P. Parissi), P. Parissi, Epic 8-50401 (Bemo, ASCAP)
26	41	7	IT'S ECSTASY WHEN YOU LAY DOWN—Barry White (Barry White) N. Pigford, E. Paris, 20th Century 2350	60	71	3	CHANGES IN LATITUDES, CHANGES IN ATTITUDES—Jimmy Buffett (Norbert Putnam), J. Buffett, ABC 12305	94	NEW ENTRY	5	DISCO 9000—Johnnie Taylor (Johnnie Taylor, Jackie Avery), J. Taylor, J. Avery, Columbia 310610
27	11	16	HANDY MAN—James Taylor (Pete Asher), J. Jones, O. Blackwell, Columbia 3-10557	61	73	3	DO YOUR DANCE (Part 1)—Rose Royce (Norman Whitfield), N. Whitfield, D. Turner, Whitfield 8440 (Warner Bros.)	95	NEW ENTRY	5	STARTED OUT DANCING, ENDED UP MAKING LOVE—Alan O'Day (Steve Barry), A. O'Day, Atlantic 002
28	29	9	DAYTIME FRIENDS—Kenny Rogers (Larry Butler), B. Peters, United Artists 1027	62	72	4	BABY LOVE—Mothers Finest (Tom Werman & Mothers Finest) G. Murdock, J. Kennedy, M. Keck, J. C. Moore, B. Borden, Epic 8-50407	96	96	19	I'M IN YOU—Peter Frampton (Peter Frampton), P. Frampton, A&M 1941
29	33	6	SURFIN' USA—Leif Garrett (Michael Lloyd for Mike Curb Productions), C. Berry, Atlantic 3423	63	63	11	EDGE OF THE UNIVERSE—Bee Gees (Bee Gees, Karl Richardson, Albhy Galuten), B. Gibb, R. Gibb, RSO 880 (Polydor)	97	59	7	MARTIAN BOOGIE—Brownsville Station (Eddie Dramer) Lutz, Weck, Koda, Nazarian, Private Stock 45167
30	32	8	JUST REMEMBER I LOVE YOU—Firefall (Jim Mason), R. Roberts, Atlantic 3420	64	65	5	DOG DAYS—Atlanta Rhythm Section (Buddy Buie), B. Blue, R. Nix, & Daughtry, Polydor 14411	98	98	2	I'VE NEVER BEEN TO ME—Charlene Duncan (Ron Miller, Berry Gordy, Don Costa) R. Miller, K. Hirsch, Prodigal 0636 (Motown)
31	31	8	CAT SCRATCH FEVER—Ted Nugent (Tom Werman, Lew Futterman, Cliff Davies), T. Nugent, Epic 8- 50425	65	77	3	A PLACE IN THE SUN—Pablo Cruise (Bill Schnee), Cockrell, Larios, A&M 1976	99	48	18	GIVE A LITTLE BIT—Supertramp (Supertramp), R. Davies, R. Hodgson, A&M 1938
32	34	9	I BELIEVE YOU—Dorothy Moore (Tommy Couch, James Stroud, Wolf Stephenson), D. Addressi, D. Addressi, Malaco 1042 (TK)	66	66	10	I BELIEVE IN LOVE—Kenny Loggins (Phil Ramone, Bob James), K. Loggins, A. Bergman, M. Bergman, Columbia 3-10569	100	100	21	DA DOO RON RON—Shaun Cassidy (Michael Lloyd), J. Barry, P. Spector, E. Greenwich, Warner/Curb 8365
33	35	6	ANOTHER STAR—Stevie Wonder (Stevie Wonder), S. Wonder, Motown T 54286 F	67	78	3	LITTLE QUEEN—Heart (Mike Flicker), A. Wilson, N. Wilson, R. Fisher, M. Dergsler, H. Leese, S. Fossen, Portrait 670008 (CBS)				
34	38	8	DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle (Allen Reynolds), R. Leigh, United Artists 1016	68	68	5	MY FAIR SHARE—Seals & Croft (Louie Shelton, Charles Fox), P. Williams, C. Fox, (Warner Bros., ASCAP/Warner-Tamerlane, BMI)				

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong Increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

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HOT 100 A-Z—(Publisher-Licensee)

Another Star (Jobete Music Co./Blackball Music, ASCAP)	33	Brick House (Jobete Music/Commodore Entertainment-Publishing, ASCAP)	16	Do You Wanna Get Funky With Me (Sherlyn/Debut, BMI)	41	I Feel Love (Rick's/Sunday, BMI)	14	She Did It (C.A.M. BMI)	36	That's Rock 'N' Roll (C.A.M.-U.S.A. BMI)	8
A Place In The Sun (Irving/Pablo Cruise, BMI)	65	Cat Scratch Fever (Magic Land, ASCAP)	31	Dr. Love (Lucy/Three Six Strings, BMI)	69	I Go Crazy (Web IV, BMI)	45	Signed, Sealed, and Delivered (Jobete Music Co. Inc., ASCAP)	67	The Greatest Love Of All (Columbia Pictures, BMI)	25
Baby Come Back (Touch of Gold/Crowbeck/Stigwood, BMI)	90	Don't Stop (Gentoo, BMI)	34	Do You Love (Almo/Slygan, BMI)	78	I Just Want To Be Your Everything (American Broadcasting, ASCAP)	26	Silver Lady (Almo/Macaulay, ASCAP)	57	The King Is Gone (Midnight & Brim, SESAC)	21
Baby Love (Satsongs, ASCAP)	62	Do You Dance (Part 1) (United Artists, ASCAP)	37	Do You Love (Almo/Slygan, BMI)	78	Hard Rock Cafe (Colgems, BMI)	64	Smoke From A Distant Fire (Salmon/Jobete, ASCAP)	76	Way Down (Ahab, BMI)	18
Baby, What A Big Surprise (Polish Print, ASCAP)	59	Do You Love (Almo/Slygan, BMI)	78	Do You Love (Almo/Slygan, BMI)	78	Heaven On The 7th Floor (Keyboard Pendulum/Chappell, ASCAP)	71	Tunes, BMI)	75	We Just Disagree (Manitowoc, BMI)	42
Barracuda (Wilson/Know/Play My Music, ASCAP)	55	Do You Love (Almo/Slygan, BMI)	78	Do You Love (Almo/Slygan, BMI)	78	Help Is On The Way (Australian Tumbleweed, BMI)	24	Unchained Melody (New York Times, BMI)	76	We're All Alone (Boz Scaggs, ASCAP)	52
Be My Lady (Cabbage Alley/Whelan, BMI)	84	Do You Love (Almo/Slygan, BMI)	78	Do You Love (Almo/Slygan, BMI)	78	Hold On (Bena, ASCAP)	35	Star Wars (Main Title) (Fox Fanfare, BMI)	79	What's Gonna Do (Irving/Pablo Cruise, BMI)	91
Best Of My Love (Sagittaire, BMI/Steelchest ASCAP)	4	Do You Love (Almo/Slygan, BMI)	78	Do You Love (Almo/Slygan, BMI)	78	Hold Tight (Kupahula, ASCAP)	92	Star Wars (Main Title) (Fox Fanfare, BMI)	79	What's Gonna Do (Irving/Pablo Cruise, BMI)	91
Black Betty (Tro-Folkways, BMI)	72	Do You Love (Almo/Slygan, BMI)	78	Do You Love (Almo/Slygan, BMI)	78	Hold Tight (Kupahula, ASCAP)	92	Star Wars (Main Title) (Fox Fanfare, BMI)	79	What's Gonna Do (Irving/Pablo Cruise, BMI)	91
Blue Bayou (Acuff-Rose, BMI)	5	Do You Love (Almo/Slygan, BMI)	78	Do You Love (Almo/Slygan, BMI)	78	How Much Love (Screen Gems-EMI/Summerhill, BMI/Chrysalis, ASCAP)	61	Star Wars (Main Title) (Fox Fanfare, BMI)	79	What's Gonna Do (Irving/Pablo Cruise, BMI)	91
Boogie Nights (Ponder/Almo, ASCAP)	11	Do You Love (Almo/Slygan, BMI)	78	Do You Love (Almo/Slygan, BMI)	78	How Much Love (Screen Gems-EMI/Summerhill, BMI/Chrysalis, ASCAP)	61	Star Wars (Main Title) (Fox Fanfare, BMI)	79	What's Gonna Do (Irving/Pablo Cruise, BMI)	91
		Do You Love (Almo/Slygan, BMI)	78	Do You Love (Almo/Slygan, BMI)	78	I Believe In Love (First Artists/Emmanuel Gnoss/Threesome, ASCAP)	48	Star Wars (Main Title) (Fox Fanfare, BMI)	79	What's Gonna Do (Irving/Pablo Cruise, BMI)	91
		Do You Love (Almo/Slygan, BMI)	78	Do You Love (Almo/Slygan, BMI)	78	I Believe In Love (First Artists/Emmanuel Gnoss/Threesome, ASCAP)	48	Star Wars (Main Title) (Fox Fanfare, BMI)	79	What's Gonna Do (Irving/Pablo Cruise, BMI)	91
		Do You Love (Almo/Slygan, BMI)	78	Do You Love (Almo/Slygan, BMI)	78	I Believe In Love (First Artists/Emmanuel Gnoss/Threesome, ASCAP)	48	Star Wars (Main Title) (Fox Fanfare, BMI)	79	What's Gonna Do (Irving/Pablo Cruise, BMI)	91
		Do You Love (Almo/Slygan, BMI)	78	Do You Love (Almo/Slygan, BMI)	78	I Believe In Love (First Artists/Emmanuel Gnoss/Threesome, ASCAP)	48	Star Wars (Main Title) (Fox Fanfare, BMI)	79	What's Gonna Do (Irving/Pablo Cruise, BMI)	91
		Do You Love (Almo/Slygan, BMI)	78	Do You Love (Almo/Slygan, BMI)	78	I Believe In Love (First Artists/Emmanuel Gnoss/Threesome, ASCAP)	48	Star Wars (Main Title) (Fox Fanfare, BMI)	79	What's Gonna Do (Irving/Pablo Cruise, BMI)	91
		Do You Love (Almo/Slygan, BMI)	78	Do You Love (Almo/Slygan, BMI)	78	I Believe In Love (First Artists/Emmanuel Gnoss/Threesome, ASCAP)	48	Star Wars (Main Title) (Fox Fanfare, BMI)	79	What's Gonna Do (Irving/Pablo Cruise, BMI)	91
		Do You Love (Almo/Slygan, BMI)	78	Do You Love (Almo/Slygan, BMI)	78	I Believe In Love (First Artists/Emmanuel Gnoss/Threesome, ASCAP)	48	Star Wars (Main Title) (Fox Fanfare, BMI)	79	What's Gonna Do (Irving/Pablo Cruise, BMI)	91
		Do You Love (Almo/Slygan, BMI)	78	Do You Love (Almo/Slygan, BMI)	78	I Believe In Love (First Artists/Emmanuel Gnoss/Threesome, ASCAP)	48	Star Wars (Main Title) (Fox Fanfare, BMI)	79	What's Gonna Do (Irving/Pablo Cruise, BMI)	91
		Do You Love (Almo/Slygan, BMI)	78	Do You Love (Almo/Slygan, BMI)	78	I Believe In Love (First Artists/Emmanuel Gnoss/Threesome, ASCAP)	48	Star Wars (Main Title) (Fox Fanfare, BMI)	79	What's Gonna Do (Irving/Pablo Cruise, BMI)	91
		Do You Love (Almo/Slygan, BMI)	78	Do You Love (Almo/Slygan, BMI)	78	I Believe In Love (First Artists/Emmanuel Gnoss/Threesome, ASCAP)	48	Star Wars (Main Title) (Fox Fanfare, BMI)	79	What's Gonna Do (Irving/Pablo Cruise, BMI)	91
		Do You Love (Almo/Slygan, BMI)	78	Do You Love (Almo/Slygan, BMI)	78	I Believe In Love (First Artists/Emmanuel Gnoss/Threesome, ASCAP)	48	Star Wars (Main Title) (Fox Fanfare, BMI)	79	What's Gonna Do (Irving/Pablo Cruise, BMI)	91
		Do You Love (Almo/Slygan, BMI)	78	Do You Love (Almo/Slygan, BMI)	78	I Believe In Love (First Artists/Emmanuel Gnoss/Threesome, ASCAP)	48	Star Wars (Main Title) (Fox Fanfare, BMI)	79	What's Gonna Do (Irving/Pablo Cruise, BMI)	91
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		Do You Love (Almo/Slygan, BMI)	78	Do You Love (Almo/Slygan, BMI)	78	I Believe In Love (First Artists/Emmanuel Gnoss/Threesome, ASCAP)	48	Star Wars (Main Title) (Fox Fanfare, BMI)	79	What's Gonna Do (Irving/Pablo Cruise, BMI)	91
		Do You Love (Almo/Slygan, BMI)	78	Do You Love (Almo/Slygan, BMI)	78	I Believe In Love (First Artists/Emmanuel Gnoss/Threesome, ASCAP)	48	Star Wars (Main Title) (Fox Fanfare, BMI)	79		

PRESTO!

A HIT SINGLE BECOMES A HIT ALBUM!
High Energy



INCLUDES
"YOU CAN'T TURN
ME OFF (IN THE MIDDLE
OF TURNING
ME ON)"

HIGH INERGY'S FIRST SINGLE, "YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON)" EXPLODED NATIONWIDE AND IS NOW RACING UP BOTH THE POP & R&B CHARTS!

**HIGH INERGY.
WHEN WE MAKE
MUSIC, IT'S
MAGIC!**

NOW - THE ALBUM!
"TURNIN' ON" MORE OF THE HIGH ENERGY THAT IS MAKING HIGH INERGY THE NEXT FEMALE SUPERGROUP!



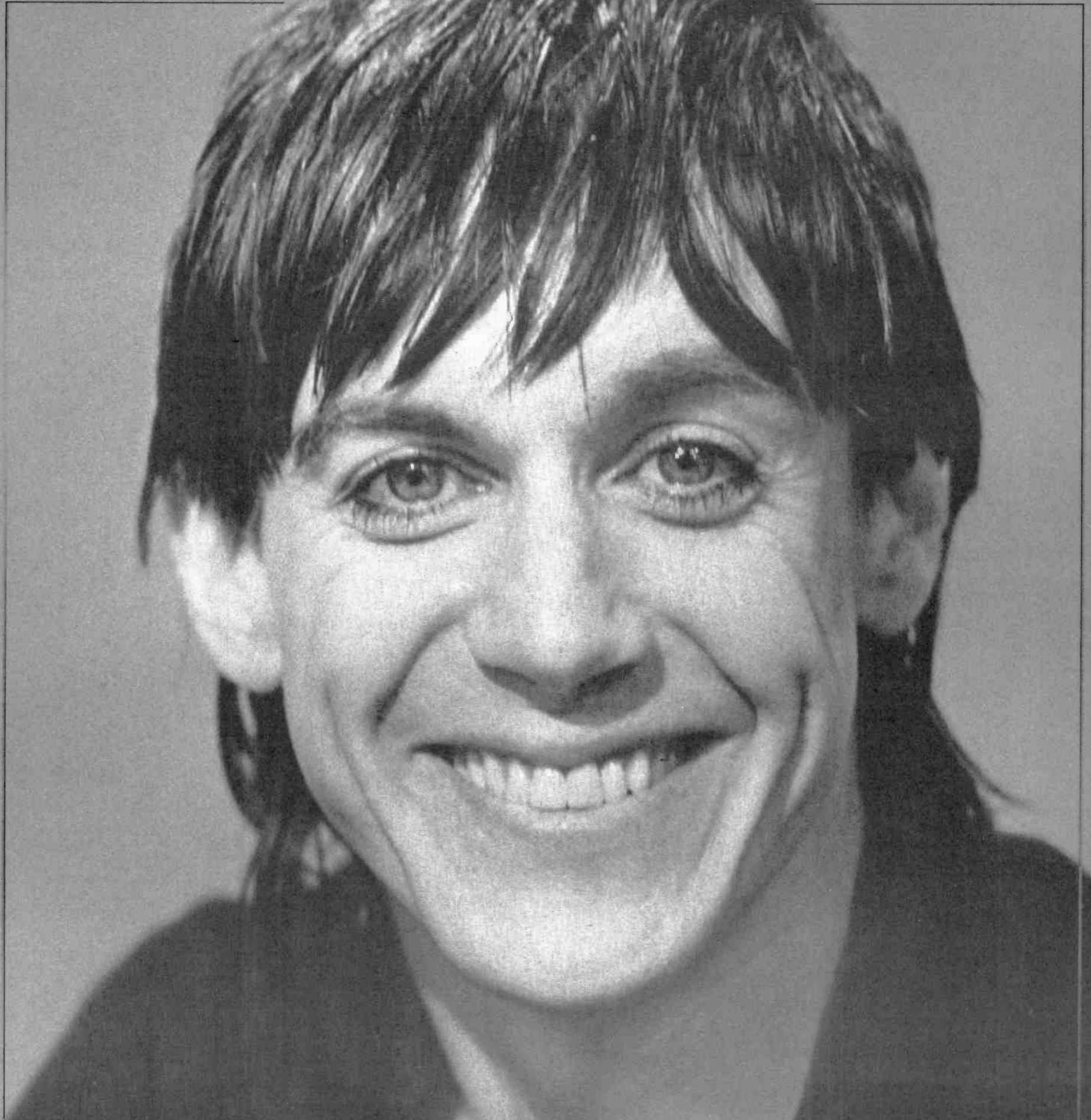
Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE																												
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL																					
★	1	32	FLEETWOOD MAC Rumours Warner Bros. BSK 3010	▲					7.98	7.98	7.98	8.95						★	26	NEW ENTRY	CHICAGO Chicago XI Columbia JC 34860	▲					7.98	7.98	7.98							71	80	17	BOB MARLEY & THE WAILERS Exodus Island ILPS 9498	▲					6.98	7.98	7.98			
★	43	2	LINDA RONSTADT Simple Dreams Asylum 6E-104	▲					6.98	7.97	7.97							★	37	20	15	PETER FRAMPTON I'm In You A&M 4704	▲					7.98	7.98	7.98						72	78	4	ELVIS' GOLDEN RECORDS VOL. 3 RCA LSP-2765	▲					6.98	6.98	6.98			
	3	3	ELVIS PRESLEY Moody Blue RCA AFL-2428	▲					7.98	7.98	7.98								★	38	21	14	BARBRA STREISAND Superman Columbia JC 34830	▲					7.98	7.98	7.98						73	75	6	ANIMALS Before We Were So Rudely Interrupted United Artists Jet JT-LA790-1-X	▲					7.98	7.98	7.98		
★	5	15	SHAUN CASSIDY Warner/Curb BS 3067	●					6.98	7.97	7.97								★	39	40	7	KENNY ROGERS Daytime Friends United Artists UA-LA754-G	●					6.98	7.98	7.98						74	74	83	EAGLES Their Greatest Hits 1971-1975 Asylum 7E-1052	▲					6.98	7.97	7.97		
	5	2	STAR WARS/SOUNDTRACK 20th Century 2T 541	▲					8.98	8.98	8.98									★	40	42	50	K.C. & THE SUNSHINE BAND Part 3 TK 605	●					6.98	7.98	7.98						75	45	13	OLIVIA NEWTON-JOHN Making A Good Thing Better MCA 2280	▲					6.98	7.98	7.98	
	6	4	JAMES TAYLOR T Columbia JC 34811	▲					7.98	7.98	7.98								★	41	41	24	SUPERTRAMP Even In The Quietest Moments A&M SP 4634	●					6.98	7.98	7.98						★	90	2	THIN LIZZY Bad Reputation Mercury SRM 11186	●					6.98	7.98	7.98		
★	8	28	FOREIGNER Atlantic SD 18215	●					7.98	7.97	7.97								★	42	51	6	ELVIN BISHOP Raisin' Hell Capricorn ZCP 0185	▲					7.98	7.98	7.98						★	77	85	20	WAYLON JENNINGS Ol' Waylon RCA APL-1-2317	●					6.98	7.98	7.98	
★	9	10	YES Going For The One Atlantic SD 19106	▲					7.98	7.98	7.98								★	43	53	54	BOSTON Epic JE 34188	▲					7.98	7.98	7.98						★	89	5	CRYSTAL GAYLE We Must Believe In Magic United Artists UA-LA771-G	●					6.98	7.98	7.98		
	11	27	RITA COOLIDGE Anytime... Anywhere A&M SP 4616	▲					6.98	7.98	7.98								★	44	46	34	JIMMY BUFFETT Changes In Latitudes- Changes In Attitudes ABC AB 990	●					6.98	7.95	7.95						★	79	81	45	LEO SAYER Endless Flight Warner Bros. BS 2962	●					6.98	7.97	7.97	
	10	10	FLOATERS ABC AB 1030	●					6.98	7.95	7.95								★	45	47	13	KISS Love Gun Casablanca NBLP 7057	▲					7.98	7.98	7.98						★	80	71	51	STEVIE WONDER Songs In The Key Of Life Tama T13-340C2 (Motown)	▲					13.98	15.98	15.98	
★	12	12	ALAN PARSONS PROJECT Robot Arista AB 7002	▲					7.98	7.98	7.98								★	46	54	11	STEPHEN BISHOP Careless ABC ABCD 954	●					6.98	7.95	7.95						★	81	83	7	SERGIO MENDES & BRASIL '77 Elektra 7E-1102	●					6.98	7.97	7.97	
★	19	4	DOOBIE BROTHERS Livin' On The Fault Line Warner Bros. BSK 3045	▲					7.98	7.98	7.98								★	47	57	4	ERIC CARMEN Boats Against The Current Arista AB 4124	▲					7.98	7.98	7.98						★	82	82	10	PETER McCANN 20th Century T 544	▲					6.98	7.98	7.98	
	13	14	BEE GEES Here At Last... Live RSO RS-2-3901 (Polydor)	●					11.98	12.98	12.98									★	48	58	4	BRICK Bang BLP-409 (Web IV)	▲					7.98	7.98	7.98						★	83	86	6	MASS PRODUCTION Believe Atlantic SD 9918	●					6.98	7.98	7.98
★	16	19	HEART Little Queen Portrait/CBS JR 34799	▲					7.98	7.98	7.98								★	49	50	6	MICHAEL HENDERSON Goin' Places Buddah BDS 5693 (RCA)	●					6.98	6.98	6.98						★	84	49	11	WAR Platinum Jazz Blue Note BN-LA690-J2 (United Artists)	●					9.98	9.98	9.98	
	15	15	EMOTIONS Rejoice Columbia PC 34762	▲					6.98	7.98	7.98								★	50	55	9	JUDY COLLINS So Early In The Spring-The First 15 Years Elektra 6E-6002	▲					9.98	9.98	9.98						★	97	2	PATTI LABELLE Epic PE 34847 (Columbia)	▲					6.98	7.98	7.98		
★	18	9	MECO Star Wars & Other Galactic Funk Millennium MNLP 8001 (Casablanca)	▲					6.98	7.98	7.98								★	51	72	2	RUSH A Farewell To Kings Mercury SRM 11184	▲					6.98	7.98	7.98						★	98	4	DAVID SOUL Playing To An Audience Of One Private Stock PS 7001	▲					7.98	7.98	7.98		
	17	6	COMMODORES Motown M7-884R1	▲					7.98	7.98	7.98								★	52	17	9	CAROLE KING Simple Things Capitol SMAS 11667	▲					7.98	7.98	7.98						★	99	42	LINDA RONSTADT Greatest Hits Asylum 7E-1092	▲					6.98	7.97	7.97		
	18	7	CROSBY, STILLS & NASH CSN Atlantic SD 19104	▲					7.98	7.98	7.98								★	53	70	4	RAM JAM Epic PE 34885	▲					6.98	7.98	7.98						★	100	3	ELVIS PRESLEY Legendary Performer Volume 1 RCA CPL1-0341	▲					7.98	8.95	8.95		
★	34	4	FOGHAT Live Bearsville BRK 6971 (Warner Bros.)	▲					7.98	7.98	7.98								★	54	56	25	ISLEY BROTHERS Go For Your Guns T-Neck PZ 34432 (Epic)	▲					6.98	7.98	7.98						★	101	6	ANDY PRATT Shiver In The Night Nemperor/Atlantic NE 443	▲					6.98	7.98	7.98		
★	26	14	ANDY GIBB Flowing Rivers RSO RS-1-3019 (Polydor)	▲					6.98	7.98	7.98								★	55	37	8	L.T.D. Something To Love A&M SP 4646	●					6.98	7.98	7.98						★	91	91	26	OHIO PLAYERS Angel Mercury SRM-1-3701 (Phonogram)	▲					7.98	7.98	7.98	
	21	22	ELECTRIC LIGHT ORCHESTRA A New World Record United Artists/Jet UA-LA679-G	▲					6.98	7.98	7.98								★	56	68	78	HEART Dreamboat Annie Mushroom MRS 5005	▲					6.98	7.98	7.98						★	92	92	13	ROGER DALTREY One Of The Boys MCA 2271	▲					6.98	7.98	7.98	
	22	23	STEVE WINWOOD Island ILPS 9494	▲					6.98	7.98	7.98								★	57	64	8	SANFORD & TOWNSEND Warner Bros. BS 2966	▲					6.98	7.97	7.97						★	93	93	104	KISS Alive! Casablanca NBLP 7020	●					9.98	9.98	9.98	
	23	24	U.F.O. Lights Out Chrysalis 1127	▲					6.98	7.98	7.98								★	58	60	6	ISLEY BROTHERS Forever Gold T-Neck (Epic) Epic PZ 34452	●					6.98	7.98	7.98						★	105	3	ELVIS PRESLEY Welcome To My World RCA APL1-2274	▲					6.98	7.95	7.95		
	24	25	STEVE MILLER BAND Book Of Dreams Capitol SO 11630	▲					7.98	7.98	7.98								★	59	59	114	FLEETWOOD MAC Reprise MS 2225 (Warner Bros.)	●					6.98	7.97	7.97						★	95	95	22	KENNY LOGGINS Celebrate Me Home Columbia PC 34655	▲					6.98	7.98	7.98	
★	27	9	HEATWAVE Too Hot To Handle Epic PE 34761	▲					6.98	7.98	7.98								★	60	61	8	DRAMATICS Shake It Well ABC AB 1010	●					6.98	7.95	7.95						★	96	96	81	BOZ SCAGGS Silk Degrees Columbia JC 33920	▲					7.98	7.98	7.98	
	27	28	FIREBALL Luna Sea Atlantic SD 19101	▲					6.98	7.97	7.97								★	61	63	15	SALSOU ORCHESTRA Magic Journey Salsoul SZS 5515	●					6.98	7.98	7.98						★	97	NEW ENTRY	JEAN-LUC PONTY Enigmatic Ocean Atlantic SD 19110	▲					7.98	7.98	7.98		
	28	29	GRATEFUL DEAD Terrapin Station Arista AL 7001	▲					7.98	7.98	7.98								★	62	67	3	HARRY CHAPIN Dance Band On The Titanic Elektra 9E 301	▲					6.98	7.97	7.97						★	102	4	PURE PRAIRIE LEAGUE Live, Takin' The Stage RCA CPL2-2404	▲					9.98	9.98	9.98		
★	31	15	TED NUGENT Cat Scratch Fever Epic PE 34700	●					6.98	7.98	7.98								★	63	65	4	ELVIS' GOLDEN RECORDS VOL. 1 RCA LSP-1707	▲					6.98	6.98	6.98						★	103	3	ELVIS PRESLEY World Wide 50 Gold Awards Volume 1 RCA LPM-6401	▲					28.98	19.95	19.95		
★	32	18	DONNA SUMMER I Remember Yesterday Casablanca NBLP 7056	●					7.98	7.98	7.98								★	64	66	41	EAGLES Hotel California Asylum 6E-103	▲					7.98	7.98	7.98						★	104	100	37	ABBA Arrival Atlantic SD 18207	●					6.98	7.97	7.97	
★	33	10	STYX The Grand Illusion A&M SP 4637	●					6.98	7.98	7.98								★	65	52	32	MAZE Featuring FRANKIE BE																											

Is there rock

after punk?



AFL1-2488
Lust For Life a new album by **Iggy Pop**

Recorded by David Bowie

**IGGY
POP
LIVE:**

10/4 Waterbury
10/6 New York City
10/8 Montreal
10/9 Toronto
10/12 Philadelphia
10/14 Boston
10/15 Baltimore

10/17 Lansing
10/18 Columbus
10/19 Cleveland
10/20 Detroit
10/21 Milwaukee
10/22 Chicago

10/24 Madison
10/26 St. Louis
10/28 Dallas
10/31 Houston
11/4 Portland
11/5 Seattle
11/6 Vancouver

11/11 San Francisco
11/12 San Diego
11/13 Phoenix
11/17 Santa Barbara
11/18 Los Angeles

RCA
Records



TOP LPs & TAPE

POSITION
106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
106	148	4	CRAWLER Epic PE 34900	6.98	7.98	7.98			
107	142	4	TOM SCOTT Blow It Out Ode PE 34966 (Epic)	6.98	7.98	7.98			
108	111	9	LENNY WILLIAMS Choosing You ABC AB 1023	6.98	7.95	7.95			
109	109	43	A STAR IS BORN/ORIGINAL SOUNDTRACK RECORDING Barbra Streisand & Kris Kristofferson Columbia JS 34403	8.98	8.98	8.98			
110	115	7	TIM WEISBERG BAND TWB United Artists UA-LA773 G	6.98	7.98	7.98			
112	112	31	ROCKY/ORIGINAL MOTION PICTURE SOUNDTRACK United Artists UA-LA693-G	6.98	7.98	7.98			
114	118	29	REO SPEEDWAGON Live (You Get What You Play For) Epic PEG 34494	7.98	7.98	7.98			
115	120	5	ALAN O'DAY Appetizers Pacific (Atlantic) Atlantic PG 4300	7.98	7.98	7.98			
117	117	7	B.J. THOMAS MCA 2286	6.98	7.98	7.98			
118	122	25	LOU RAWLS Unmistakably Lou Philadelphia International PZ 34488 (Epic)	6.98	7.98	7.98			
119	119	17	FIREFALL Atlantic SD 18174	6.98	7.98	7.98			
122	127	22	RONNIE LAWS Friends & Strangers Blue Note BN-LA730-H (United Artists)	7.98	7.98	7.98			
124	126	8	THE RUMOUR Max Mercury SRN 11174	6.98	7.98	7.98			
125	128	14	ROY AYERS UBIQUITY Lifeline Polydor PD-1-6108	6.98	7.98	7.98			
126	133	9	DOROTHY MOORE Malaco 6353 (TK)	6.98	7.98	7.98			
127	107	16	ARETHA FRANKLIN Sweet Passion Atlantic SD 19102	7.98	7.98	7.98			
128	108	9	NILSSON Knillsson RCA AFL1-2276	7.98	7.98	7.98			
129	76	77	GEORGE BENSON Breezin' Warner Bros. BS 2919	6.98	7.97	7.97			
130	NEW ENTRY		ROBIN TROWER In City Dreams Chrysalis CHR 1148	6.98	7.98	7.98			
131	132	10	STUFF More Stuff Warner Bros. BS 3061	6.98	7.97	7.97			
132	134	5	STARLAND VOCAL BAND Rear View Mirror Windsong BHL1-2239 (RCA)	6.98	7.95	7.95			
133	48	11	AVERAGE WHITE BAND & BEN E. KING Benny And Us Atlantic SD 19105	7.98	7.98	7.98			
134	138	40	ALAN PARSONS PROJECT Tales Of Mystery & Imagination 20th Century T 539	6.98	7.98	7.98			
135	NEW ENTRY		KARLA BONOFF Columbia PC 34152	7.98	7.98	7.98			

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
136	62	26	SLAVE Cottonlind SD 9914 (Atlantic)	7.98	7.97	7.97			
137	152	73	KISS Destroyer Casablanca NBLP 7025	7.98	7.98	7.98			
139	145	3	CHEAP TRICK In Color Epic PE 34884	6.98	7.98	7.98			
140	141	53	MOTHER'S FINEST Another Mother Further Epic PE 34699	6.98	7.98	7.98			
141	143	9	BEE GEES Children Of The World RSO RS-1-3003 (Polydor)	6.98	7.95	7.95			
142	144	10	KEITH JARRETT Staircase ECM-2-1090 (Polydor)	11.98	11.98	11.98			
143	79	14	THE SOUTH'S GREATEST HITS Capricorn CP 0187 (Warner Bros.)	6.98	7.97	7.97			
144	NEW ENTRY		NEIL YOUNG American Stars 'N Bars Reprise MSK 2261 (Warner Bros.)	7.98	7.98	7.98			
145	150	7	KEITH JARRETT Byablue ABC/Impulse AS-9331	6.98	7.95	7.95			
146	146	3	CAMEO Cardiac Arrest Chocolate City CCLP 2803 (Casablanca)	7.98	7.98	7.98			
147	84	88	JOHNNY WINTER Nothin' But The Blues Blue Sky PZ 34813 (Epic)	6.98	7.98	7.98			
148	NEW ENTRY		PETER FRAMPTON Frampton Comes Alive A&M SP 3703	6.98	9.98	9.98			
149	158	10	LOVE & KISSES Casablanca NBLP 7063	6.98	7.98	7.98			
150	NEW ENTRY		FIRST CHOICE Delusions Gold Mind 6257501 (Salsoul)	6.98	7.98	7.98			
151	129	71	MANDRE Motown MG-88651	6.98	7.98	7.98			
152	129	71	STEVE MILLER BAND Fly Like An Eagle Capitol ST 11497	6.98	7.98	7.98			
153	153	34	JOHN KLEMMER Lifestyle (Living & Loving) ABC AB 1007	6.98	7.95	7.95			
154	154	22	GEORGE BENSON In Flight Warner Bros. BSK 2983	7.98	7.98	7.98	8.95		
155	154	22	KENNY ROGERS United Artists UA-LA689-G	6.98	7.98	7.98			
156	156	20	DAVE MASON Let It Flow Columbia PC 34680	6.98	7.98	7.98			
157	164	3	CAT STEVENS Iz'it So A&M SP 4702	7.98	7.98	7.98			
158	160	4	DAVE & SUGAR That's The Way Love Should Be RCA APL1-2477	6.98	7.95	7.95			
159	163	32	RY COODER Show Time Warner Bros. BS 3059	7.98	7.98	7.98			
160	157	8	MARSHALL TUCKER BAND Carolina Dreams Capricorn CPK 0180 (Warner Bros.)	7.98	7.98	7.98			
161	161	12	JIMMY BUFFETT A1A ABC DS 50183	6.98	7.95	7.95			
162	162	19	NEW YORK, NEW YORK/ ORIGINAL MOTION PICTURE SOUNDTRACK United Artists UA-LA750-J2	11.98	11.98	11.98			
163	166	5	JERRY JEFF WALKER A Man Must Carry On MCA 2-6003	7.98	9.98	9.98			
164	168	29	NEW COMMANDER CODY BAND Rock 'n' Roll Again Arista AL 4125	6.98	7.98	7.98			
165	87	25	TEDDY PENDERGRASS Philadelphia International PZ 34390 (Epic)	6.98	7.98	7.98			
166	174	10	JOHNNY GUITAR WATSON A Real Mother For Ya DJM DJLPA 7 (Amherst)	6.98	7.98	7.98			
167	151	10	RITCHIE FAMILY African Queens Marlin 2206 (TK)	6.98	7.98	7.98			
168	178	8	LIVE! LONNIE LISTON SMITH RCA APL1-2433	6.98	7.98	7.98			
169	171	5	AC/DC Let There Be Rock Atco SD 36 151	7.98	7.98	7.98			

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
169	171	5	DONNY OSMOND Donald Clark Osmond Polydor PD 16109	6.98	7.98	7.98			
170	170	34	SUPERTRAMP Crime Of The Century A&M SP 3647	6.98	7.98	7.98			
171	NEW ENTRY		ROBERT GORDON WITH LINK RAY Private Stock PS 2030	7.98	7.98	7.98			
172	174	5	DAVID MATHEWS Dune CTI 7-5005 (Creed Taylor)	7.98	8.98	8.98			
173	179	3	LED ZEPPELIN The Song Remains The Same/ Soundtrack Swan Song (Atlantic) Atlantic SS 2-201	11.98	13.97	13.97			
174	176	5	CROSBY, STILLS & NASH Atlantic SB 8229	7.98	7.98	7.98			
175	147	11	MELISSA MANCHESTER Singin' Arista AL 4136	6.98	7.98	7.98			
176	NEW ENTRY		HERBIE MANN & FIRE ISLAND Fire Island Atlantic SD 19112	7.98	7.98	7.98			
177	190	2	TOM PETTY & THE HEARTBREAKERS Shelter/ABC SRL 52006	6.98	7.95	7.95			
178	185	150	AEROSMITH Toys In The Attic Columbia JC 33479	7.98	7.98	7.98	7.98	7.98	
179	180	16	IDRIS MUHAMMAD Turn This Mutha Out Kudu KU 34 (CTI)	7.98	7.98	7.98			
180	184	38	ATLANTA RHYTHM SECTION A Rock And Roll Alternative Polydor PD 1-6080	6.98	7.98	7.98			
181	94	15	LOOK TO THE RAINBOW- AL JARREAU LIVE IN EUROPE Warner Bros. 28Z 3052	7.98	8.97	8.97			
182	NEW ENTRY		MIKE THEODORE ORCHESTRA Cosmic Wind Westbound WB 305 (Atlantic)	6.98	7.97	6.97			
183	183	77	BARRY MANILOW Trying To Get The Feelin' Arista AB 4060	7.98	7.98	7.98	7.98	7.98	
184	186	14	ADDRESSI BROTHERS Buddah BDS 5694 (RCA)	6.98	7.98	7.98			
185	187	43	CLIMAX BLUES BAND Gold Plated Sire SASD 7523 (ABC)	6.98	7.95	7.95			
186	NEW ENTRY		CALDERA Sky-Islands Capitol ST-11658	7.98	7.98	7.98			
187	191	46	DOOBIE BROTHERS The Best Of The Doobies Warner Bros. BS 2978	6.98	7.97	7.97	9.95		
188	193	3	CHRIS HILLMAN Clear Sailing Asylum 7E1104	6.98	7.97	7.97			
189	194	5	KENNY RANKIN ALBUM Little David (Atlantic) Atlantic LD 1013	6.98	7.97	7.97			
190	NEW ENTRY		PRISM Ariola America ST-50020	6.98	7.98	7.98			
191	102	7	MARILYN MCCOO & BILLY DAVIS, JR. The Two Of Us ABC AB 1026	6.98	7.95	7.95			
192	192	174	PINK FLOYD Dark Side Of The Moon Harvest ST 11163 (Capitol)	7.98	7.98	7.98	7.98		
193	196	124	BEACH BOYS Endless Summer Capitol SVBB 11307	7.98	8.98	8.98			
194	NEW ENTRY		RARE EARTH Prodigal/Motown PG-10019	6.98	7.98	7.98			
195	NEW ENTRY		VILLAGE PEOPLE Casablanca NBLP 7064	7.98	7.98	7.98			
196	131	59	BARRY MANILOW This One's For You Arista AB 4090	7.98	7.98	7.98	7.98	7.98	
197	197	26	EMERSON, LAKE & PALMER Works Volume 1 Atlantic SD 2-7000	13.98	13.98	13.98			
198	121	9	PHILADELPHIA INTERNATIONAL ALL-STARS Let's Clean Up The Ghetto Philadelphia International IZ 34659 (Epic)	7.98	7.98	7.98			
199	135	11	BAY CITY ROLLERS It's A Game Arista AB 7004	7.98	7.98	7.98			
200	200	41	WINGS OVER AMERICA Capitol SWCO 11593	14.98	14.98	14.98			

TOP LPs & TAPE

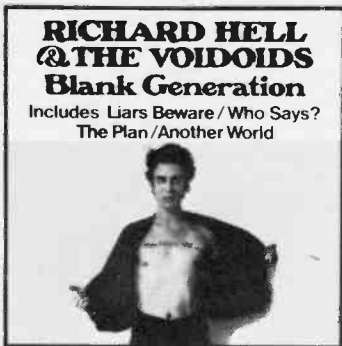
A-Z (LISTED BY ARTISTS)

Abba	100
AC/DC	168
Addressi Brothers	184
Aerosmith	178
Animals	73
Atlanta Rhythm Section	180
AWB/Ben E. King	133
Roy Ayers Ubiquity	125
Bay City Rollers	199
Beachboys	193
Be Bop Deluxe	67
Bee Gees	13, 140
George Benson	75, 153
Elvin Bishop	42
Stephen Bishop	46
Karla Bonoff	135
Boston	43
Brick	48
Jimmy Buffett	44, 160
Caldera	186
Cameo	145
Eric Carmen	47
Shaun Cassidy	4
Harry Chapin	62
Cheap Trick	138
C.J. & Co.	66

Climax Blues Band	185
Judy Collins	50
Commodores	17
Rita Coolidge	9
Ry Cooder	158
Crawler	106
Crosby, Stills & Nash	18, 117, 174
Pablo Cruise	33
Roger Daltrey	92
Dave & Sugar	157
Doobie Brothers	12, 187
Dramatics	60
Eagles	64, 74
E.L.O.	21
Emerson, Lake & Palmer	197
Emotions	15
Enchantment	104
Firefall	27, 119
Fleetwood Mac	1, 59
Floators	10
First Chord	149
Dan Fogelberg	69
Foghat	19
Foreigner	7
Peter Frampton	37, 147
Aretha Franklin	127
Marvin Gaye	175
Crystal Gayle	78
Geils	103

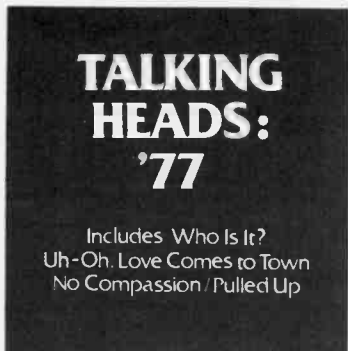
Andy Gibb	20
Robert Gordon	171
Grateful Dead	28
Daryl Hall & John Oates	35
Heart	14, 56
Heatwave	25
Michael Henderson	49
Chris Hillman	188
Isley Brothers	54, 58
Iggy Pop	123
Al Jarreau	181
Keith Jarrett	141, 144
Brothers Johnson	134
K.C. & The Sunshine Band	40
Carole King	52
Kiss	45, 93, 137
John Klemmer	152
Patti La Belle	85
Lake	20
Ron	

**NEW WAVE rock & roll:
Get behind it before it gets
past you.**



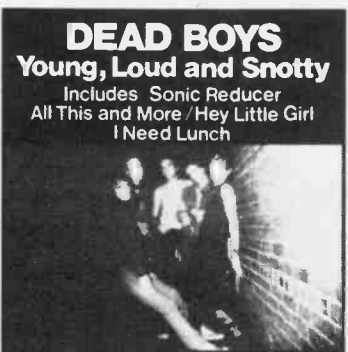
Richard Hell & The Voidoids
Blank Generation

One international music paper pronounced Hell "the future of American rock." His chilling "Blank Generation" serves as the anthem of the New Wave on both sides of the Atlantic. The writer-singer *Time* said "could become the Mick Jagger of punk" has been influential and idolized, all on his way to becoming one of the most magnetic 'stars' in contemporary music. SR 6037



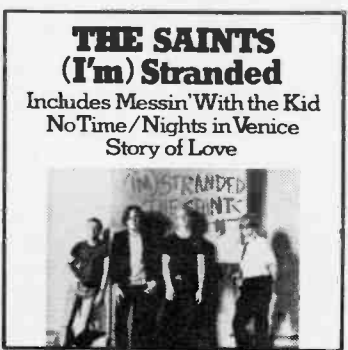
Talking Heads
Talking Heads '77

The *N.Y. Times* placed the fiery New York quartet "right at the top of the underground hierarchy." One critic gushed that the Heads were "the most intellectually interesting band I've heard anywhere in ages," while a devastating European tour and U.S. dates with Bryan Ferry enlisted still more believers. Full of flair, wit and superb rock & roll instincts, their debut album is destined to become a milestone. SR 6036



Dead Boys
Young, Loud and Snotty.

Definitely not for the squeamish, Cleveland's Dead Boys exemplify the high tension end of the new rock & roll. High-strung and hell-bent, the Dead Boys proudly proclaim themselves hard rock partisans, stating their case with a vengeance on their first album. SR 6038



The Saints
(I'm) Stranded

"We used to play the wildest songs we could find. Rock & roll is meant to be aggressive," claims Saints guitarist Ed Kuepper. The message hasn't been lost on British fans who made "(I'm) Stranded" *Sounds* magazine's No. 1 Single of 1976. The explosive hit kicks off one of the most furious albums ever. SR 6039

From Sire Records, Inc., marketed by Warner Bros. Records Inc.



IN L.A. SETTING

Nehi And Peaches 'Family' Assemble

LOS ANGELES—A one-week conference of the Nehi Distributing Corp. concluded here Sunday (25). In attendance were representatives from Nehi, the directors of the 18 stores in the Peaches chain and staffers from several major labels.

Included in the total of 18 Peaches store managers are the directors of two locations which will open Oct. 7. These are Mike Morin of the Philadelphia store and Kaik Shelton of the Cherry Hill, N.J., location.

Heading various seminars was Tom Heiman, president of Nehi. In attendance were Wayne Volat, general manager, and buyer Tom Cantu and Mike Martin. Representatives from WEA, Capitol, ABC and several other labels were also present.

The conference, a biannual event usually held in Los Angeles, dealt with store policies and procedures and the philosophy the chain will follow as it continues to expand.

Entertainment was provided in

nightly showcases presented by various record companies. Arista's Dwight Twilley Band was featured one night at the Whisky A Go Go, while on a subsequent night Columbia backed a showcase aboard a schooner off Long Beach.

Over the weekend, from Friday (23) to Sunday (25), the convention attendees went to Palm Springs for a WB-sponsored event.

The other Peaches store managers in attendance were: Jeff Magid of the Hollywood location; Ric Burnett, Atlanta; Doug Southcott, Ft. Lauderdale, Fla.; Jerry Phillips, Dallas; Vernon Trembley, Columbus, Ohio; Mark Durbin, Milwaukee; Kevin McCann, Dearborn, Mich.; Marvin Seagrave, Memphis; and Ben Daniel of the recently-opened Seattle location.

Also in attendance were the directors of the two Peaches stores in the Denver area, Paul King and Mel Goodenow; directors of the two Cleveland stores, Larry Bole and John London; and the managers of the three St. Louis locations, Jim Proffitt, Don Rhea and Larry Webb.

Motown Tie With Tower Pulls Sales

LOS ANGELES—Though final sales figures cannot yet be projected, executives at Motown Records and officials of the 16-store Tower Records retail chain expect sales of this year's month-long "Motown-Tower Sixth Anniversary Sale" to surpass last year's campaign.

Bolstered expectations come as a result of stronger Motown product and the initiation of the company's fall marketing campaign, "The Magic Of Motown!"

The cooperative program, running Sept. 15 to Oct. 15, includes large posters for display in all Tower locations and smocks worn by Tower employees announcing the anniversary sale.

The Motown "Magic" campaign accentuates current releases by new artists such as 21st Creation, High Energy and Phillip Jarrell, as well as by established acts like Smokey Robinson, David Ruffin, Willie Hutch, Dr. Walker, Thelma Houston and Jerry Butler.

Mushroom Follows On \$1 LP Boost

LOS ANGELES—Mushroom Records is upping its pricing structure \$1, effective Oct. 1, according to Shelly Siegel, label vice president and general manager.

All \$6.98 list albums in the catalog will go to \$7.98. The price increase will affect product including Heart's "Dreamboat Annie," Chilliwack's "Dreams, Dreams, Dreams" and the "Switched-On Beatles" album.

1st N.J. Charge On Piracy Law

NEW YORK—William R. Chaisson became the first person indicted under New Jersey's tape piracy statute Wednesday (21) when a Morris County grand jury indicted him for allegedly selling 22 pirated recordings from his Dover record store.

Manufacturing pirated recordings is a high misdemeanor under New Jersey law enacted in 1976, punishable by up to a \$2,000 fine and up to seven years imprisonment for each count. Sale of pirated recordings is classified as a regular misdemeanor with up to three years imprisonment possible.

20th Raises \$6.98 LP Price To \$7.98

LOS ANGELES—Following the path taken by other labels, 20th Century Records announces that \$6.98 albums will now carry a suggested list price of \$7.98.

Not included in the price increase is the work of Rusty Weir, who moved onto Columbia Records, and the double LP soundtrack package of "Star Wars," which has a list price of \$9.98 in both disk and tape. The increase became effective Monday (19).

T.K. Ups Price

NEW YORK—T.K. Records is raising the list price of "KC And The Sunshine Band" and "Part 3," also by the group to \$7.98.

Inside Track

Amos and Danny Heilicher continue as consultants to the Pickwick industry holdings, having moved to new and separate office space near the Pickwick suburban Minneapolis base. That base also moves later this fall. . . . The New York Records Plant has a press conference scheduled Monday (3). Look for an announcement about a recording studio complex it intends to build in Malibu, Calif., with studios and related buildings pyramidal in shape. . . . Meanwhile, Record Plant's Roy Cicala will team with Joe Greenberg, ex-partner of Alice Cooper manager Shep Gordon and Abe Silverstein (ex-president of Kinney Rent-A-Car) to form a new label. Trio to reveal details soon. Cicala claims. . . . Also new on scene is Ensign, a Phonogram-distributed label managed by Nigel Grainge, former a&r head for London Phonogram. He's bringing his first act, an Irish new wave combo called Boomtown Rats, to the U.S. for a tour this month.

Steve Lawrence and Eydie Gorme took their place along Hollywood Blvd.'s Walk of Fame, becoming the 1,686th act to win a sidewalk star. But the two singers are only the second husband/wife vocal team to be so honored. Ceremony was aired on the Merv Griffin tv show. . . . Jimmy Webb is set to score the music for a two-hour tv special "Rolling Stone: The 10th Anniversary" to air Nov. 25 on CBS-TV. Besides penning the show's theme, Webb will score a symphonic adaptation of Beatles music. . . . Former President Gerald Ford last week endorsed Mike Curb as the Republican party's choice for lieutenant-governor in California. Curb also is Ronald Reagan's choice. The young (33) recording industry power, an avowed political foe of Gov. Jerry Brown, is out speaking on college campuses, drumming up votes, while he awaits his upcoming marriage to Linda Dunphy, daughter of L.A. tv newscaster Jerry Dunphy.

Alice Cooper is opening a jewelry store devoted to American Indian craftsmen in Scottsdale, Ariz., where he grew up as Vincent Furnier. Alice's mom and pop will run the store. He'll jet in Sept. 30 for a gala opening. . . . NBC has picked up "The Rock 'N' Roll Olympics" as a winter tv special. Conceived by Kiss manager Bill Aucoin, the show will feature rock stars competing against each other in tennis, golf, swimming, auto and boat racing among other sports. . . . After what was nearly an embarrassing delay, more artists have joined Bearsville recording artists Foghat for a benefit gig Friday (30) at Gotham's Palladium, proceeds going to purchase and conserve rare blues disks at Lincoln Center's Rodgers & Hammerstein Archives of Recorded Sound. Paul Butterfield, Johnny Winters, Muddy Waters, John Lee Hooker, Otis Blackwell, Honey Boy Edwards and some "surprise guests" will now pay homage to the music which sired rock'n'roll.

Slowly recuperating from a stroke in California is Murray McEachern, poll-winning alto saxist and trombonist for several of the big bands a generation ago, who

for a time conducted the Glenn Miller orchestra. . . . Andy Secrest, Bix-like cornetist with Paul Whiteman and prolific on disks, died recently. . . . Stan Kenton continues to improve, but has no plans to return to the road with his orchestra until early '78. He recently dickered with Glen Glancy of the Great American Gramophone label for an album which, if it comes about, will be cut direct-to-disk in Hollywood in the same Capitol studios where Kenton taped dozens of LPs before he launched his own Creative World enterprise.

Bill Gavin celebrated his 70th birthday hosting, we hear, his own birthday party in New York City for close industry associates only. . . . In L.A., Billboard office staffers hosted a going-away party for departing employees of long-standing Steve Lappin, former business manager, and Bob White, former assistant to Bill Wardlow in pop chart division. Lappin and White resigned to go into partnership with a record retail outlet in San Antonio. As if to christen the venture, Lappin became father of a baby boy, Scott, born Sept. 21 after arrival in their new home. . . . Artie Mogull, UA president, wheeling around L.A. in his brand new BMW 630, complete with stripes that wave at you.

Casablanca and Phonodisc people together at L.A.'s Palm Restaurant obviously celebrating their new association over monster lobsters. . . . Leonard and Angela Singer of Associated Dist., Phoenix, are changing the name of their five stores in that area from Cheap Records to Hollywood Records & Tapes. On Sept. 30, they open their sixth Hollywood store, an 800 square foot strip-center operation. The Singers also operate three Circles stores in that area. . . . The Detroit Softball Music League finished its third season with Harmony House, the six-store chain, winning the championship from Ami Distributing. Other teams in the loop were fielded by Motown Dist., WABX-FM, and WWW-FM, progressive rock stations. Record Mart, three-store chain, Angott Dist. and Diversified Booking Agency. . . . Record Industry Records: Freddie Green celebrating 40th anniversary as guitarist with Count Basie. And on Oct. 1, Andy Williams celebrates 30th anniversary working Las Vegas. The late jazz pianist Erroll Garner will be honored Sept. 28 at ASCAP's West Coast membership meeting, where president Stanley Adams will present the artist's brother, Linton, with ASCAP's top award, the Pied Piper.

LATE SIGNINGS: New-waver Willie "Loco" Alexander to MCA, Craig Leon producing. . . . Composer and synthesizer whiz Michael Mandel to Vanguard. The jazz keyboardist had been playing with Larry Coryell.

Michele Rodgers joins her dad Jimmie "Honeycomb" Rodgers on Scrimshaw Records with an LP due soon produced by her father and Jimmy Bowen. . . . Grover, Margaret and Zu Zu Zaz to Hershey-LaRoche Productions for management.

Passive Research Revives Collins 45

By PAUL GREIN

LOS ANGELES—Passive research, the process whereby radio stations seek to ascertain the music preferences of listeners who don't normally buy records or phone in requests, has resulted in the return to the Hot 100 of Judy Collins' 1975 hit, "Send In The Clowns" single.

That much-respected song, which brought its composer, Steven Sondheim, the 1975 Grammy for song of the year and also earned Collins a Grammy nomination for her vocal interpretation, first entered the Hot 100 in June 1975, ultimately peaking at number 36.

Last week it returned to the charts at number 88 and this week jumps 34 points to number 54. This movement has been the result of a number of radio stations across the country reactivating the record, and in many cases adding it to their playlists.

Lou Maglia, Elektra/Asylum national singles manager, reports: "The single has been in our Spun Gold series for two years and has always been a favorite with box operators. And it's always rated high in passive research tests, where radio stations use computerized telephone lists and call into the marketplace and ask people what they think of various records. So on Aug. 19 we notified the branches that we were reactivating the single."

As a result of the radio play, its sales are also on the rise. In a sample

of 22 markets this week, the Collins hit is gaining sales activity in 16 markets and showing no action in only six.

Its best sales markets are, in order, Baltimore/Washington, Detroit, New Orleans, New York, Phoenix, Atlanta, San Francisco and St. Louis.

The only markets where it is not showing sales activity at this point are Boston, Memphis/Nashville, Miami, Minneapolis, Ohio and Seattle.

The passive research on the radio level, which takes the form of both telephone and in-person interviewing, has resulted in a flurry of radio activity.

Over the past week the record has made its biggest gains at primary radio stations in Minnesota/South Dakota/North Dakota, Louisiana/Arkansas and Texas.

In terms of secondary radio stations, it has made the strongest advances in New York state, Minnesota / South Dakota / North Dakota and Tennessee/South Carolina/North Carolina.

Specifically, "Send In The Clowns" is being playlisted at the following radio stations: WRKO in Boston; KILT in Houston; WHB in Kansas City; WSGN in Birmingham, Ala.; KQWB in Fargo, N.D.; WBIW in Orlando, Fla.; WQPD in Lakeland, Fla.; and WBBF in Rochester.

This week the record is newly added to the playlists at these stations: KAKC in Tulsa, WAYS in Charlotte, WKIX in Raleigh, WGOW in Chattanooga; WTRY in Albany, N.Y.; KELI in Tulsa, KEEL in Shreveport, KDWB in Minneapolis, and WYSL in Buffalo.

The disk is also hitbound at KSTP in Minneapolis and is being rotated as an LP cut at KRBE, Houston.

The fact that Collins would benefit from passive research is not surprising, since she is the sort of quality, album-oriented artist who appeals to a wide, largely adult audience which simply doesn't have the time or inclination to call the local radio station.

She is a long-standing veteran who has been around long enough and had enough media exposure, that even those listeners who haven't purchased a record in years are familiar with her work.

And "Send In The Clowns" is by this time a familiar song to even the most casual music fan. It has been covered by many artists, including Frank Sinatra on his 1973 "Ol' Blue Eyes Is Back" LP, since it was first introduced in 1971's Tony-winning best musical, "A Little Night Music."

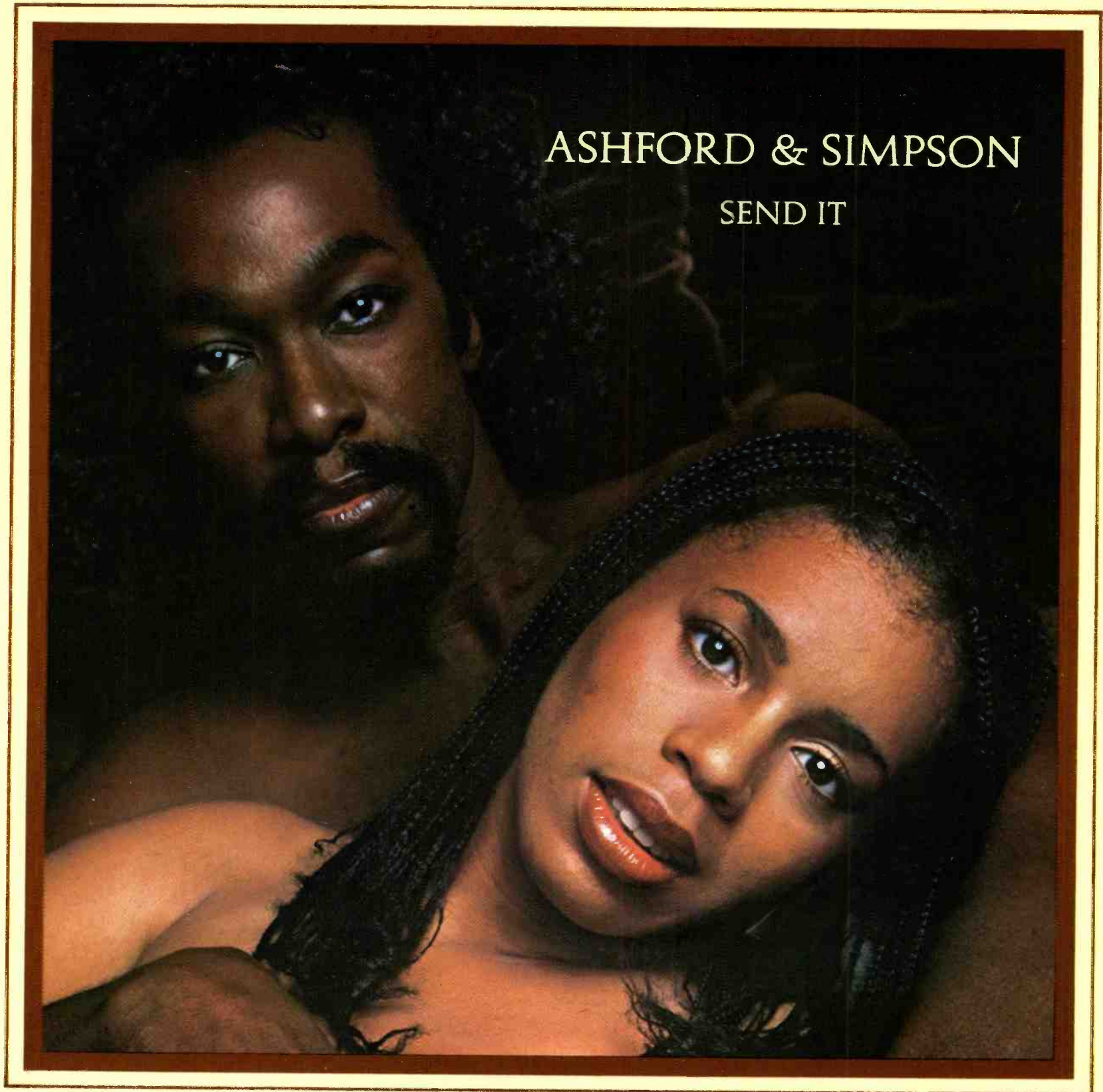
Other artists who have covered the song include Cleo Laine, Shirley Bassey, Lani Hall, the Lettermen, Mantovani, Johnny Mathis, Ray Conniff, Bing Crosby, Percy Faith, Ferrante & Teicher and Jack Jones.

Executive Turntable

• Continued from page 4

N.Y. Stock Exchange; and Lazansky was Western regional sales manager. . . . Reed McIlroy named Western regional sales manager, consumer products, for Ampex magnetic tape division, Redwood City, Calif. . . . T. Sugawa promoted to president of Sharp Electronics, Paramus, N.J. He was deputy general manager of the international division. . . . Richard Meixner named president of Viewlex's Goldisc Recordings subsidiary, Holbrook, L.I. He was general manager. . . . JVC America Co. names Rick Pines eastern regional sales administrator. He was assistant eastern regional sales manager.

William McDaid has resigned as consumer products division president of BSR (USA) Ltd. in Blauvelt, N.Y. to pursue other business activities. His duties are being assumed by Victor Amador, president, international new products division.



Send It

is the new

Ashford & Simpson

album on

Warner Bros. records and tapes. (BS 3088)

Produced and written by Nickolas Ashford and
Valerie Simpson for Hopsack & Silk Productions, Inc.

Management: George Schiffer, Corporate Affairs, Ltd.



Visiting Everywhere

PHIL ROSE



Phil Rose, the Executive Vice-President of WEA International, spends more time traveling around the world, visiting WEA licensees and affiliates, than he does at the home office. "That's what makes the WEA operation different," he explains. "Working with President Nesuhi Ertegün, we keep our various markets in constant contact with home office personnel and each other. Translating our successes... spreading them from market to market... is what we're all about."

Which means that Shaun Cassidy, signed by WEA's Dutch affiliate, became a superstar in Europe, Australia and New Zealand before he hit the U.S. — thanks to WEA International's ears-up personnel and Phil's diligence in keeping them up to date. Successfully promoting and selling West Indian talent in Africa, Latin American material

in Spain and Mexico, Phil has helped write round-the-world success stories for artists such as Al Jarreau, Manhattan Transfer, Rod Stewart, the Eagles and the Doobie Brothers. "What we're dealing with is an international interchange of talent and a full-time global operation that sees to it that it all works."

Phil should know. He's been there all the way. He operated the Warner Bros. Records Canadian licensee in 1958, jumped up to head WBR's International division which in 1965 evolved into WEA International. While Phil Rose is logging record travel miles, WEA enthusiasms worldwide are logging record sales. WEA is growing at a rate unprecedented in international record business history. On every continent. And in every kind of music. The World is Listening. WEA... Your International Ear Line.

