



SESAC Ups Payments On Disk Action

By IS HOROWITZ

NEW YORK—In a major revision of its incentive payoff schedule, SESAC is raising payments to affiliated writers and publishers represented on records, with the biggest hike going to those involved in country music.

And for the first time in the rights organization's history, special incentives are also being offered to affiliates whose music appears on jazz albums.

The new formulas take effect as of Saturday (1).

The move by SESAC is viewed as another in a continuing series of competitive steps by all three licensing groups to attract productive tune creators and proprietors. Both ASCAP and BMI have recently revised payoff formulas to give greater recognition to current activity.

SESAC, which bases a large part of its payoff on trade paper chart action, will boost chart payments on

(Continued on page 103)

Home Taping Top Priority As IFPI Blueprints Action

By DAVID FARRELL

TORONTO—Home taping, said to skim as much as \$1 billion from potential earnings of record companies around the world, is being given new priority in the global fight against all forms of piracy by the IFPI.

A three-point program to combat home tape duplication advanced at the IFPI board meeting here Tues-

day (27) calls for international industry cooperation, a consumer educational campaign, and the development of a technological device that would block unauthorized tape dubbing.

At the same time, further steps to check the estimated \$500 million traffic in commercial music piracy were taken by the IFPI board.

As a point of legal definition, IFPI will now refer to home tape duplication as "copying for private use" because of its widespread nature.

Joyce Goldsmith, IFPI's chief advocate in the antipiracy struggle, noted the difficulty in coming up with accurate figures on home taping, but she pegged its scope as at

(Continued on page 86)

Film Themes Spur Rash Of Singles Hits

By PAUL GREIN

LOS ANGELES—This year has seen a dramatic rise in the success of movie themes as hit singles, with the themes from "Car Wash," "A Star Is Born," "Rocky" and "Star Wars" all hitting No. 1 on Billboard's Hot 100 singles chart.

In fact, three of the top four singles this week are film songs, with "Star Wars" backed up by themes from "You Light Up My Life" and "The Spy Who Loved Me." In all, eight of the songs on this week's Hot 100, plus another that is bubbling under the chart, are from motion pictures.

Part of the reason for this surge is the disco hook. Rose Royce's "Car Wash," Bill Conti's "Gonna Fly Now" from "Rocky" and Meco's "Star Wars Title Theme" have all received heavy disco play in addition to strong pop/soul/MOR radio exposure.

Perhaps even more important is

(Continued on page 18)

Screen Gems-E.M.I. Shifts Intl Licensees To E.M.I.

By CLAUDE HALL

LOS ANGELES—Screen Gems-E.M.I. is shifting all its international licensees into the worldwide E.M.I. fold around the world and will be consolidating many of its activities including finance, copyright, business affairs and legal into one main office here.

The revamping—at a "cost of six

figures"—of the music publishing company, one of the world's largest, is being guided by Lester Sill, president, and Barry Kimmelman, executive vice president.

"We should start making many of the personnel moves within about 60 days," says Sill, "but it may take as

(Continued on page 26)

CBS Wholesale Price To \$3.96

NEW YORK—CBS Records is raising its wholesale price on \$7.98 albums to \$3.96. While the company is denying comment on the price increase, accounts are saying that the increase will start Monday (10). The increase puts CBS in line with WEA and Capitol, who are charging \$3.94 and \$3.97 respectively for their \$7.98 product. CBS' previous wholesale price on \$7.98 product was \$3.84.

CBS Intl Will Handle TK

NEW YORK—Agreement has been reached for CBS Records International to represent TK Records as manufacturer and distributor throughout the world except for the U.S. and Puerto Rico.

The deal, known to have been in the works for some time (Billboard, Sept. 10, 1977), is in the final stages of implementation, principals of the two firms confirm.

Both Dick Asher, president of CBS International, and Henry Stone, president of TK, said late last week that all that remains is for signatures to be affixed to the contract.

The new arrangement replaces the deal under which TK was handled by RCA Records in foreign markets. That agreement expired Sept. 22.

Under the new pact, CBS Inter-

(Continued on page 110)

Casablanca, ABC Balance Distrib Flip

By JOHN SIPPEL

LOS ANGELES—Casablanca Records' bolt to Phonodisc branch distribution and ABC Records' return to predominantly independent distribution counterbalance each other, a survey of industry observers indicates.

Casablanca's meteoric surge in the past two years provided inde-

pendent distribution with its fastest turning and resultantly most profitable line in the past five years, independent distributors who handled the line agree.

With top chart contenders like Donna Summer, Kiss and Parliament, the Neil Bogart firm consistently broke through additional acts like Angel and Meco from its

(Continued on page 110)



American rock fans are stuck on England's GRAHAM PARKER AND THE RUMDOR. And now, the band's bond will be even tighter with the release of their new Mercury album, "STICK TO ME." It contains the same kind of cohesive vocals and gripping instrumentals responsible for GRAHAM PARKER AND THE RUMDOR being selected "Best New Band Of The Year" by Rolling Stone. "STICK TO ME" is definitely an album to stick with. Mercury SRM-1-1190. (Advertisement)



MISS RANDY CRAWFORD extends an open invitation to all on her stunning second album. The star of last year's Everything Must Change shines brighter still in a Bob Montgomery production featuring bold new tunes, RC interpretations of songs by Fleetwood Mac and the Eagles and the single "Take It Away From Her (Put It On Me)." (WBS 8459) Miss Randy Crawford on Warner Bros. records & tapes. BS 3083. (Advertisement)

(Advertisement)



LISTEN FOR THE SYLVERS' NEW HORIZONS.

See Page 20 For More Details.

WARR

**STARTS
ON MCA**

Album and Single coming soon.

A Far Out Production on MCA Records.

MCA RECORDS
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ASCAP Receipts Still Soaring, But At Slower Speed

By JOHN SIPPEL

LOS ANGELES—ASCAP's domestic receipts continue to soar. But the rate of yearly increase dipped from 1976 to 1977.

In its 63rd year, ASCAP registered total domestic receipts of \$60,453,000, up \$4,327,000 over 1976's \$56,126,000 for the same first eight months of the year.

The percentage of increase over the previous year dipped to 7.7%. The 1976 eight months' total was 14.22% over 1975's \$49,137,000.

The 1977 receipts were derived from \$59,377,000 received from licensees, \$784,000 from investment interest and \$292,000 in membership dues. ASCAP president Stanley Adams said ASCAP currently has 20,390 members, 5,073 of whom are publishers and 15,317 composers.

After deducting salary and office expenses of \$12,670,000, \$47,783,000 was left for distribution this year, compared with \$44,196,000 the prior year and \$37,838,000 in 1975.

In late July, \$6,588,000, representing monies due from foreign countries, was distributed. It was composed of 1975 payments from Sweden, \$446,000; England,

\$2,584,000; Germany, \$1,598,000; France, \$1,483,000 and \$148,000 from South Africa for July 1974 to June 1975 and \$329,000 from miscellaneous countries for other years.

ASCAP will disburse approximately \$7.9 million in December, representing 1975 payments from Austria, Belgium, Czechoslovakia, Denmark, East Germany, Finland, Greece, Holland, Hungary, Israel, Italy, Yugoslavia, Norway, Spain and Switzerland.

In addition, the total will include Australia from July 1975 to June 30, 1976; Canada, 1976; Japan, April 1975 through March 1976; Brazil, 1974 and 1975, and Chile and Mexico, 1974.

Gosewich: CBS Yes, Capitol No

TORONTO—Arnold Gosewich has a new job at CBS Records Canada, but Capitol-E.M.I. still considers him a member of its top echelon staff.

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(Continued on page 89)

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Discount, Dating Program For 21 Distributors Disclosed

By AGUSTIN GURZA

LOS ANGELES—Reflecting an increasing sense of national cohesion, the staffs of Cream/Hi Records hammered out details of marketing plans designed for product of both catalogs at the firm's first national meetings held Sept. 19 and 20 in Memphis.

The 13 confab participants, meeting together for the first time since Cream Records, headed by Al Bennett, purchased the Hi catalog last May, exchanged ideas in an informal setting.

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The program itself, says Culberg, breaks down as follows: A 10% discount in goods rather than off the face of the invoice. An extra 30 days on dating, extending the period to 120 days. And an advertising campaign which is to be worked out between managers and distributors in each region, with no set percentage or allowance established in advance.

A key concern at the meeting was to clearly define the nature and

makeup of the firm, whose image is still nebulous in some cases.

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To help educate accounts about the firm's expanded operation, it has developed a novel sales tool in the form of a large, cigarette rolling paper package which instead of cigarette paper yields a sales flyer and

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Though declining to reveal the money involved, Walden notes,

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"To Love" by Rabbit. Phonodisc recently acquired Casablanca for distribution as part of a buy-in with its parent Polygram U.S. firm. It also handles RSO.

new York radius. There's plenty of room for more stores and store expansion therein.

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(Continued on page 14)

OCTOBER 8, 1977, BILLBOARD

WARD

STARS

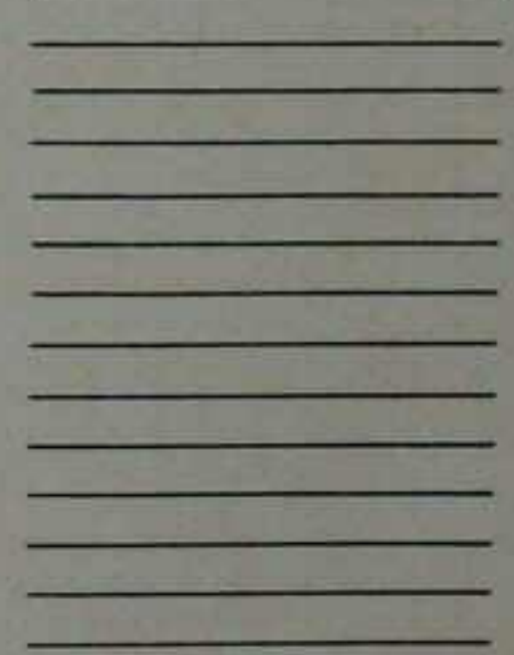
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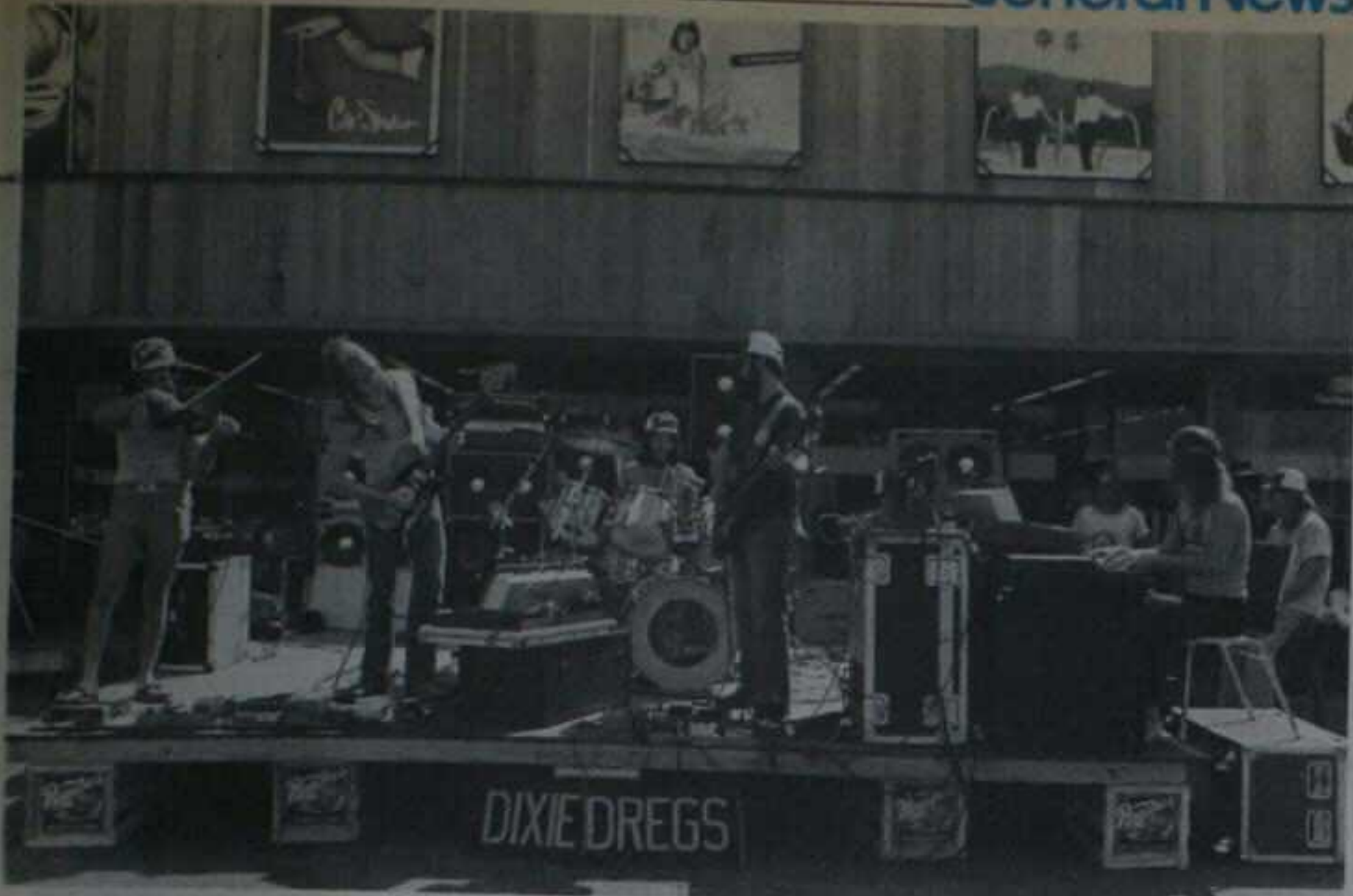


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MCA RECORDS

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The 13 confab participants, meeting together for the first time since Cream Records, headed by Al Bennett, purchased the Hi catalog last May, exchanged ideas in an informal setting.

The first day was devoted to open discussions at the meeting site, the Memphis Hilton. The second day was taken up by product presentations at the firm's Memphis studios.

For Paul Culberg, vice president of sales and marketing, the important aspect of the meeting was that the united staffs mapped a game plan for all the firm's product as a whole.

Says Culberg: "Before the Hi acquisition, we were just working current product. But now we have a viable catalog of 11 numbers, which for us is a major growth situation."

The company's full marketing plan, explains Culberg, for its 21 independent distributors throughout the U.S., stresses that with the expanded catalog they are now in a po-

sition to work the product as a full record line.

The program itself, says Culberg, breaks down as follows: A 10% discount in goods rather than off the face of the invoice. An extra 30 days on dating, extending the period to 120 days. And an advertising campaign which is to be worked out between managers and distributors in each region, with no set percentage or allowance established in advance.

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To help educate accounts about the firm's expanded operation, it has developed a novel sales tool in the form of a large, cigarette rolling paper package which instead of cigarette paper yields a sales flyer and order form for the customer's use.

Printed on the box is the slogan "Cream Gets You Hi."

"We need to establish an image," says Culberg, "and let people know that we're Cream and we're Hi."

Culberg says the firm has four of five regions (East, West, Southeast, and Southwest) locked up with regional men handling all functions for the moment. The Midwest is still open. As the regions develop, Culberg claims, the firm will foster autonomy for the directors in each area.

The fall product lineup includes eight pieces from the Hi catalog which revert to Cream. As with upcoming reverting product, spaced every six months, the product will be repackaged with new numerations.

(Continued on page 18)

Cap Preps New Label

LOS ANGELES—Capitol Industries-E.M.I., Inc. is forming a new pop label which will commence operations in the early part of 1978.

Jim Mazza, vice president of marketing for Capitol Records, will head the new label and will continue in his current post until that time, reporting to Don Zimmermann, executive vice president and chief operating officer of Capitol Records.

Bhaskar Menon, president and chief executive officer, Capitol Industries-E.M.I., comments, "The

(Continued on page 8)

New LP And Tape Pricing By Jewel

NASHVILLE—Jewel Record Corp. announces a new album and tape pricing structure effective Saturday (1), according to Stan Lewis, president.

All 8-track tapes will carry a retail list price of \$7.98. Jewel gospel albums will carry a \$6.98 list, and all other albums will retail at \$7.98. Singles will remain at \$1.29.

Lewis also says Jewel will be distributing records and tapes on the Vesper label.

39 Years Later, Shapiros Supervise 54-Store Chain

LOS ANGELES—Early in October 1938 Sam, Howie and Jason Shapiro opened Jitterbug Records, a less than 500 square foot location at Forbes and Woods in downtown Pittsburgh.

Thirty-nine years later, the longest known existing record/tape chain,

National Record Mart encompasses a six-state, 54-store chain which the brothers estimate will top \$25 million gross in calendar 1977.

On the blueprint board is a 17,000 square foot location opening at year's end in central Pittsburgh. And the trio see two or three more stores opening additionally before New Year's Eve. And conservatively, they envision six more stores annually through 1980.

"We are constantly enlarging all our present locations," Sam notes. "Wheeling recently jumped from 1,500 to 5,000 square feet as an example. Our stores, primarily mall-oriented, range in size from 2,500 to 5,000 feet. We are trying for most of them in the 4,000 to 5,000 square foot area."

The Shapiros will remain in their present Pennsylvania, Virginia, West Virginia, Ohio, Kentucky and New York radius. There's plenty of room for more stores and store expansion therein.

All Pittsburgh natives, they con-

(Continued on page 14)

Phonodisc Acquires Capricorn Product For Distribution

By GERRY WOOD

NASHVILLE—After months of negotiations, Capricorn Records has signed a distribution agreement with Phonodisc.

The new pact covering U.S. distribution was signed Wednesday (28) and was followed by a Thursday (29) transition meeting of top executives of Phonodisc and Capricorn.

Previous speculation indicated the sale of Capricorn was one of the possibilities being discussed by Phil Walden, president of the Macon-based label.

"We talked about a wide range of

things," comments Walden, "including the possibility of Polygram buying us and in turn being distributed by Phonodisc. It was determined we'd prefer at this time not to sell any of the stock."

Walden notes that stockholders remain the same and there is no change of ownership. "We're totally autonomous," says Walden. "This is a dramatic move for Capricorn. We've longed to be independent and this is it."

Though declining to reveal the money involved, Walden notes,

"They've given us certain monies in consideration for this distribution deal. They haven't bought anything, so there's no money changing hands in that respect."

Capricorn will manufacture its records and plans to significantly increase its promotion staff by adding initially 11 new promo persons. "They'll be local people with a high degree of concentration in the areas where Phonodisc has branch operations," reveals Walden.

Outside the U.S., Capricorn remains licensed with Polydor in every

country except South Africa, Japan and a few others.

Capricorn previously was involved with Warner Bros. in a "joint venture" arrangement.

The first product under the new Capricorn/Phonodisc pact is slated for release Monday (3). It includes the new Black Oak LP, "Race With The Devil," and two singles: "Mind Bender" by Stillwater and "Hold On To Love" by Rabbitt.

Phonodisc recently acquired Casablanca for distribution as part of a buy-in with its parent Polygram U.S. firm. It also handles RSO.

OCTOBER 8, 1977, BILLBOARD

Suit Ends Sale Of Bob James CTI Albums

NEW YORK—Jazz keyboard artist Bob James has obtained a show cause order in New York State Supreme Court temporarily halting manufacture and distribution of three double albums on CTI.

The LPs, "CTI Summer Jazz At The Hollywood Bowl, Vol. 1, 2 & 3," were recorded at a live concert in 1972 and, according to James, constitute "a flagrant misappropriation of my personal and artistic musical services and a violation of my civil rights."

Named as defendants in James' application for injunctive relief, filed Sept. 20, are CTI Records, a division of Creed Taylor Inc., and Creed Taylor individually.

James contends he never authorized CTI to manufacture the records or use his name and likeness in their promotion. He also claims his 1972 performance is inferior in quality to his present work and represents a threat to the success of a soon to be released album which he recorded for the CBS distributed Tappan Zee label.

(Continued on page 26)



UNIVERSAL PROMO—Sonny Fox, program director at WYSP-FM, Philadelphia and Harold Lipsius, owner of Universal Distributing, that city, receive an autographed mirror promoting Chrysalis' the Babys from Billy Bass, label promotion vice president. Observing is Debbie Richards of the distributor.

NARM Execs Huddling In California

NEW YORK—NARM is convening four days of meetings involving its board of directors, manufacturers

advisory committee and 1978 convention committee. The gatherings are set for Sunday through Tuesday (1-4) in Carlsbad, Calif.

On the agenda are two days of convention committee meetings, chaired by Joseph Simone of Progress Record Distributors, along with a joint board of directors/manufacturers advisory committee meeting.

The latter is to focus on the upcoming convention, an evaluation of the newly instituted NARM regional meetings, plans for acquisition of new members and future joint projects between merchandiser and manufacturer members.

Other topics set for consideration are market research, experimental tape packaging, bar coding, artists development and educational programs. The joint conclave is to be chaired by George Souvall, NARM president.

Ex-Retailers Hike Demand For Damages To \$9.4 Mil

LOS ANGELES—Cumulative damages sought by Jane and Charles Zoslaw, former owners of the now defunct Marin Music Centre, Mill Valley, Calif., have ballooned from an original approximate \$400,000 in early 1975 to approximately \$9.4 million in a third amended complaint filed by them last week in Federal District Court, San Francisco.

Capitol Records was reinstated as a defendant, with a demand for \$68,360 because that label has not sold to the store, which shuttered in late May, since June 1975. Phonodisc was added as a defendant, with the Zoslaws seeking \$224,700 from the Polygram distribution wing.

Maxwell Keith, the Zoslaws' counsel, attributes the demand for greater damages to the December 1976 audio playback department closing in the store, necessitated largely by competition from CBS' Pacific Stereo retail operation.

The May closing of the store was due to the defendants' violation of antitrust laws, the brief contended.

CBS' Discount Records; Integrity

Entertainment Corp., parent company of the Warehouse stores, and MTS, Inc., which operates the Tower Record outlets and its advertising agency, Doug Robertson, damaged the plaintiff independent retailer to the tune of \$2.6 million each, it's charged. Additional damages claimed include: CBS, as a manufacturer and distributor of records and tapes, \$600,000; CBS' Pacific Stereo, \$1.7 million; WEA, \$622,600; ABC Records, \$91,000; MCA Distributing, \$260,250; and United Distributing, a segment of United Artists Records, \$25,500.

The amended complaint generally reprises in succinct form the general charges that Marin Music Centre was painted in a corner by the label defendants, who provided advantageous services only to defendant chain retailers, thus throttling the plaintiffs' attempt to run their single store profitably (Billboard, Oct. 4, 1975; July 24, 1976 and April 23, 1977).

The amended complaint charges violation of the Clayton Act and the Sherman Act.

Egyptian Pyramid a Model For Coming Calif. Studios

By DICK NUSSER

NEW YORK—A \$2-million studio complex, based on the architectural specifications of the Great Pyramid at Giza is planned for a five-acre tract in Malibu, Calif. Construction is supposed to start in March 1978.

The pyramid-shaped studios are the brainchild of Roy Cicala of New York's Record Plant, which has already incorporated elements of pyramid design in its 10th floor mixing studio and in another studio there now under construction.

Charles Moore, head of UCLA's architectural department, is the supervising architect on the Malibu job.

The Malibu Sound complex will be launched with one six-story pyra-

mid containing three smaller pyramid-shaped recording studios inside.

All acoustic design is being supervised by Cicala, recognized as one of the studio industry's prime innovators, and the New York Record Plant engineering and maintenance staff.

The actual construction of the control boards resulting from this design input will be handled by Automated Processes Inc. of Huntington, L.I.

Cicala bases his unorthodox design on a fundamental principle of audio recording laid down in the 1920s. "In order to achieve the best possible recorded sound, no two op-

(Continued on page 66)

Executive Turntable

Arnold Gosewich named chairman of CBS Canada and vice president of CBS Records International in Toronto. He was chief operating officer and vice chairman of Capitol-EMI of Canada (see separate story, page 3).

Jim Mazza to head new label Capitol Industries-EMI, Inc. is launching in early 1978. In interim, Mazza will continue as vice president, marketing, for



Gosewich

Capitol Records, Inc., in Los Angeles. In another change, H.J. "Bud" Jackson promoted to international sales manager of Capitol Magnetic Products division of Capitol Records, Inc. replacing Jayme De Barros who resigned. He was marketing manager, consumer products. Scott Shannon named senior vice president at Ariola America in Los Angeles. He has resigned as vice president of a&r at Casablanca Records and



Shannon

FilmWorks to assume new Ariola post. Jack Hakim named to newly created post of vice president, international, 20th Century-Fox Record Corp. in Los Angeles. He was most recently vice president, promotion and artist relations and is a 16-year veteran of the recording industry. Joe Morrow joins Vee Jay International in Los Angeles as national marketing director after five years with Springboard Records in regional sales and promotion. At the same time, Pat Britt appointed a&r director for Vee Jay and its affiliated labels, Catalyst and Studio 7. Britt rejoins Vee Jay after a five-year absence. He was with the label from 1970 to 1975. And Michael Ochs is named director of artist development. He previously served as national publicity director for ABC and Shelter Records. Dan Chasky promoted

from East Coast regional sales manager to national album and tape field sales manager based on the East Coast for Motown. Also, Charlie Salah has been moved into a slot to service national accounts out of Detroit. And Steve Jack becomes director of album and tape sales in L.A. while Miller London becomes national retail account and singles sales manager also in L.A. Ray



Morrow

D'Ariano is now director of East Coast artist relations for Casablanca and will head the office in New York. In addition to his duties as artist relations director, he will represent Casablanca in a&r, public relations and AOR promotion. He comes from MCA Records where he served as vice president of promotion in Los Angeles. Bob Speisman joins Polydor Inc. as Western regional marketing manager, based in Los Angeles. He replaces Sterling DeVers, who has become director of training for Phonodisc. Wynn Jackson has been named director, national field promotion at Lifesong Records, New York. He was Southeastern regional promotion director. Topper Schroeder has left ABC Record and Tape Sales as Los Angeles branch manager. The racker did not replace him. T.J. Lambert is now handling secondary promotion for Casablanca in Los Angeles. He was operations program manager at WGCL in Cleveland. Rich Cervino becomes branch marketing coordinator for WEA in Philadelphia. He's a six-year industry veteran in sales and promotion with MCA and RCA in Philadelphia. Marty Schwartz named assistant director to national FM promotion at Elektra/Asylum Records. He was formerly the label's Florida



Ochs

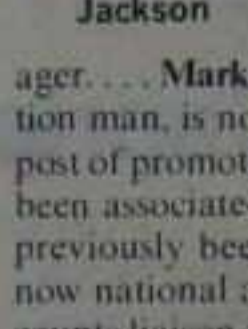
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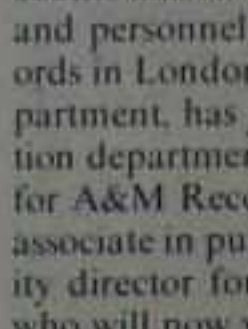
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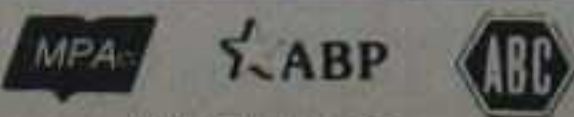
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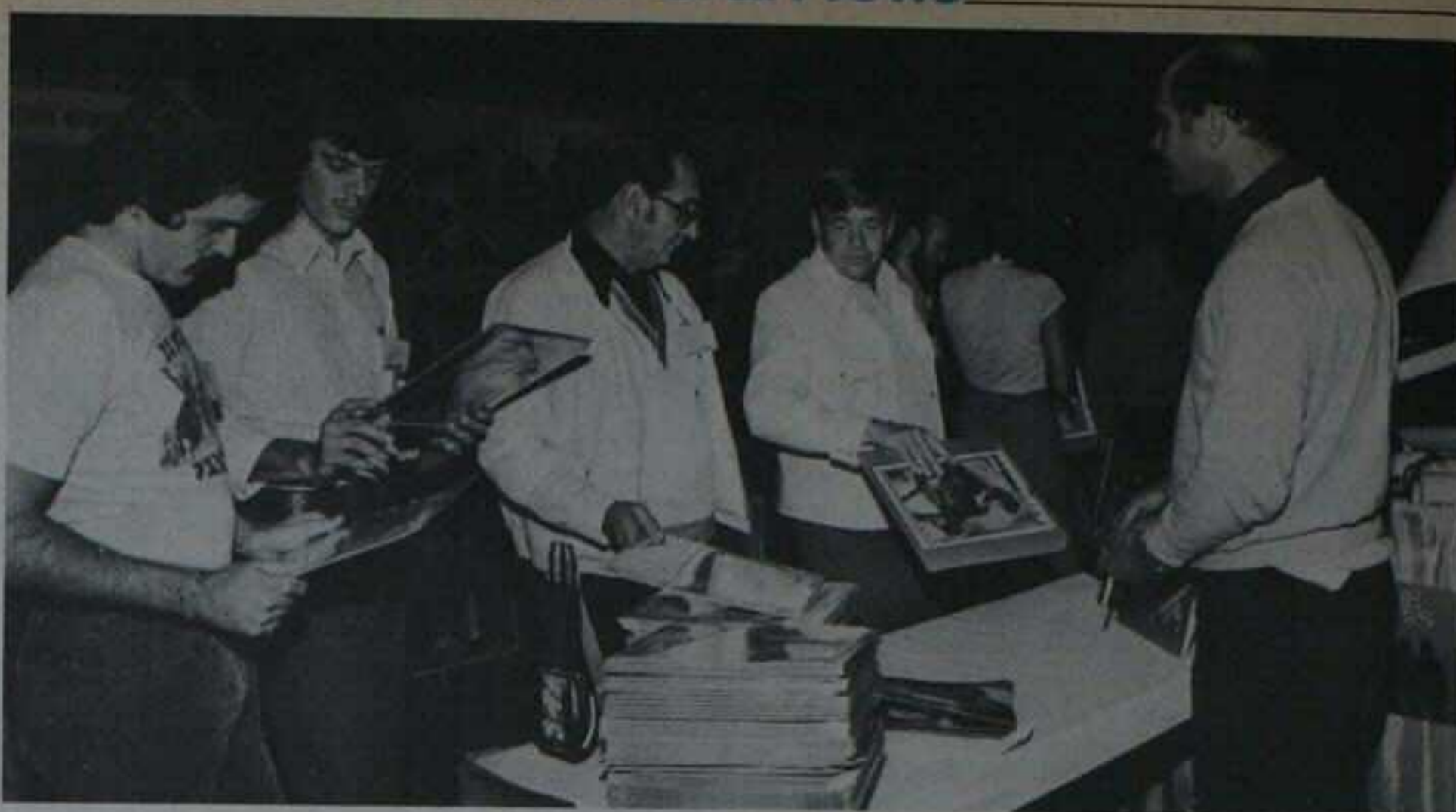
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Vol. 89 No. 40



HOT STUFF—Lieberman Enterprises employes Pat Hunziker, Mike Skeens, Joe Salpietro and Dean Catlett check out new Chrysalis product at recent Lieberman sales convention. Manning the label's booth is Art Keith, right, label sales manager. In photo right, David Lieberman holds a WEA Star Tek audio/visual presentation. He is flanked by Rich Leonetti, WEA sales vice president and Al Abrams, WEA Chicago branch manager.



ASCAP Irate Over C'right Owner's Limit

By MILDRED HALL

WASHINGTON—ASCAP is outraged at the recent Copyright Office proposed rules limiting a copyright owner's right to issue a blanket veto against use of any or all of his works at a campus or other non-profit, royalty exempt concert, when admission is charged.

The new Copyright Act exempts noncommercial performances of non-dramatic musical and other works, provided no payment is made to the performing artist and producers. Admission can only be charged if the proceeds, after deduction for costs, go to educational, religious or charitable causes.

When admission is charged, a copyright owner can object to the use of his works by serving notice at least seven days in advance of the performance, giving the reason for his objection (Billboard, Sept. 17, 1977).

In general, ASCAP's comments scores the proposed limits on blanket vetoes as a "misreading" of Congressional intent, and recommends deleting them from the notice requirements.

Bernard Korman, ASCAP counsel, holds that the Copyright Office is entirely mistaken when it says "notices of objection are not intended to consist of general or blanket prohibition," but should be based on the individual copyright owner's personal objection to making involuntary contribution to causes "with which he is not in sympathy."

Korman points out that both the law and the Congressional committee discussions of the revision give the copyright owner—or his authorized agent—the right to object to the use of his works at these exempt concerts for whatever reason he chooses to give, when admission is charged.

The justification on non-sympa-
(Continued on page 35)

DOOBIES ON 94 STATIONS

WB's Radio Series Just Keeps Growin' & Promotin'

By ED HARRISON

LOS ANGELES—Warner Bros. artist development department's "Warner Bros. Music Show" series of live syndicated concerts has bloomed into a major national promotional tool.

September's show, which featured the Doobie Bros., was aired over 94 AOR stations throughout the country and was by far, the most ambitious show yet. So claims George Gerrity, national artist development supervisor.

In the last year the syndicated network has expanded from 40 to 94 stations, all aimed at broadening an artist's exposure, whether it's a new act or a sustaining act.

The Doobies' broadcast, says Gerrity, was the most effective because it tied-in with the release of the group's new album "Living On The Fault Line."

"Most shows are out three or four months after the album's release," says Gerrity. "We tied-in the show with the promotion campaign, helping to sustain the life of the record."

Accompanying the show were in-store posters and postcards listing each station airing the show that were sent to retailers, radio stations and press.

"It all helps us heighten our visibility to our accounts," Gerrity says. "It's not available from any other syndicators."

Each show is approximately 60 minutes and the same show is not always sent to each station. The best quality live recordings are consolidated into compacted shows.

The Warner's broadcasts are believed the only such feature

presented by a record company on a regular basis. Recorded in the past year were Frank Zappa, Michael Franks, Leo Sayer, George Benson, Sea Level, Manfred Mann, David Sanborn and the Doobies. Gerrity plans on 12 shows this year with the next one Randy Newman in October.

Says Gerrity: "The concept began as an outgrowth of our artist development department. In addition to working tours, when artists would be performing live, we'd try to capture the performance for radio."

"It also gives us a chance to help the promotion people. The series can

(Continued on page 35)

AM Stereo Race Joined By Harris

WASHINGTON—The Harris Corp. of Illinois unveiled its entry in the AM stereo sweepstakes at a recent meeting here of the National AM Stereo Committee.

Called Compatible Phase Multiplex (CPM), the company claims its "linear additive" system will be free of distortion, eliminate interference with other stations, and be in the \$3,000 to \$5,000 price range.

Magnavox, Motorola, the Belar Corp. and Kahn Communications have previously been involved in developing and for testing "nonlinear" systems that Harris claims create sideband frequencies.

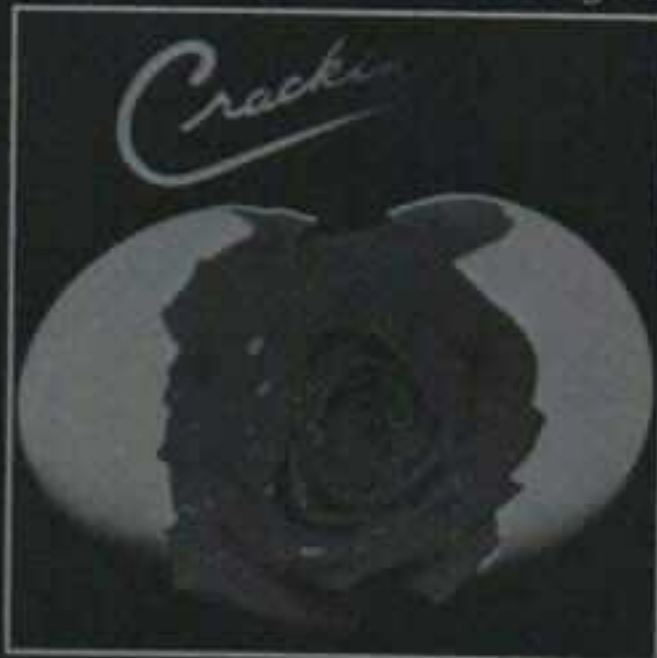
The FCC plans to hold hearings on the various systems. An Oct. 15 deadline has been set by the FCC for submitting statements and test findings on AM stereo systems.

OCTOBER 6, 1977 BILLBOARD

The sound of one band Crackin'



Insiders first heard it a year ago: the popping, elastic soul energy of one stylish seven-man band from San Francisco. Crackin's 1976 Warners debut, *Makings of a Dream*, wasn't just an isolated incident. This season, the band's back and the sound's grown louder. Working with arranger-producer Michael Omartian (Dionne Warwick, Gladys Knight, Boz Scaggs, Leo Sayer), Crackin's *Crackin'* is as hot, smooth and smart as contemporary rock/R&B ever gets.



Produced by Michael Omartian
on Warner Bros. records & tapes
BS 3123

ON TOUR:

10/6 Vancouver, British Columbia
10/10 Eugene, Oregon
10/11 Medford, Oregon
10/13-16 Denver, Colorado
10/19 Las Cruces, New Mexico
10/21 Lubbock, Texas
10/22 Portales, New Mexico
10/23 Colorado Springs, Colorado

10/25 Amarillo, Texas
10/26 Odessa, Texas
11/1 Hattiesburg, Mississippi
11/2 Florence, Alabama
11/8 Savannah, Georgia
11/9 Fayetteville, North Carolina
11/15 California, Pennsylvania
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Wall Street: Mixed Music View

Ambivalence Indicated By Brokerage House Reports

By STEPHEN TRAIMAN & ROBERT ROTH

NEW YORK—Despite the generally bright picture for publicly held music industry companies, Wall Street continues to view the business with mixed emotions. Wall Street's ambivalence is indicated in recent research comments on Warner Communications by two leading brokerage houses.

lines between the industry and the financial analysts are improving, but still leave much to be desired. More information on the music divisions is becoming available, but much of the "bottom line" is still veiled in corporate totals.

Solid quarterly reports or year-end fiscal year figures from Warner Communications Inc. (WCI), CBS, RCA, Columbia Pictures (Arista), Capitol-EMI and others as well as improved—though still loss figures—from ABC, 20th Century and United Artists, bear out the good summer business.

But Merrill Lynch, Pierce, Fenner & Smith drops the firm's recommendation of WCI from "buy" to "Ok to buy" for medium and long term holding, citing rising costs in artists royalties, increasing competition and higher copyright royalty payments after Jan. 1.

Within the same time frame, Paine, Webber, Jackson and Curtis rate Warner's management "excellent" and "recommends purchase at current levels for long-term appreciation potential."

To be fair to Merrill Lynch, the analyst who compiled the report acknowledges he recently took over the responsibility and was, in effect, stating his own view of the company. However, the report was widely distributed and the impact was evident. Standard & Poor's Industry Surveys, frequently referred to by market experts for background information, provide a mixed view of the industry in the recent Sept. 1 Leisure Time Basic Analysis.

"The recorded music industry is enjoying its most prosperous year ever in 1977," the analysis notes. But, it adds, "Over the longer term,

the market for records and prerecorded tapes should continue to grow at a relatively moderate pace, since the industry's main customer base, persons under 25 years old, will be declining (due to the aging of those born in the postwar 'baby boom')."

WEA and CBS together are responsible for about 40% of all records and tapes produced in the U.S., and both are in healthy shape, as are most other publicly held music operations.

• CBS Record Group's 27% second quarter sales increase helped pace CBS, Inc., to record second quarter and first half sales and earnings (Billboard, July 23, 1977). Profits for the music division are broken out only in the year-end figures.

• With recorded music and music publishing profits up 13% and revenues rising 18%, Warner Communications Inc. reported gains in revenues, net income and earnings per share for the second quarter ended June 30 (Billboard, July 30, 1977). Both revenues and sales are broken out quarterly for the combined labels, distribution and publishing operations.

• A strong earnings performance by RCA Records was among contributing factors in parent RCA Corp.'s net income reaching the highest level in any quarter in the company's 58-year history (Billboard, July 30, 1977).

No dollar figures are broken out for RCA Records, a segment of the billion-dollar consumer electronics products division.

• Capitol Industries-E.M.I. Inc. net income of \$16.16 million for the fiscal year ended June 30 was about 60% over the prior year's \$10.349 million, on a sales gain of more than 25% to \$209.8 million (Billboard, Aug. 27, 1977). No separate breakdown is given for records/tapes, music publishing or magnetic tape manufacturing.

• Arista Records contributed significantly to the highest annual revenues, operating earnings and net income in parent Columbia Pictures Industries history, for the fiscal year ended June 25 (Billboard, Sept. 17, 1977). Quarterly revenues are broken out for Arista, but not profits. Revenues for the year rose 28% to \$42.1 million.

• Dimming an otherwise bright second quarter picture for ABC Inc., the records and music division posted more losses, candidly anticipated by president Elton Rule at the annual shareholders meeting (Billboard, Aug. 6, 1977). Separate music division revenues and income are given only in the year-end figure.

• Though 20th Century Records still came up in the red for the second quarter ended June 25, losses were sharply reduced—to \$252,000 this year from \$721,000 the year before.

For the first six months, losses totaled \$820,000, compared with (2.61 million a year ago (Billboard, Aug. 16, 1977). Separate revenues and sales figures are given quarterly for the combined records and music publishing division.

This is just a sampling of recent music industry figures, most of which bear out the bullish feeling that 1977 will be one of the biggest years ever. It's just as obvious, however, that the growing importance of the record/tape and music publishing business to their corporate parents' bottom lines has Wall Street unsure about what the impact will be.

Market Quotations

As of noon, September 29, 1977

1976		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
47%	37	ABC	8	271	40%	40	40%	+
41%	37%	American Can	7	76	38%	38%	38%	+
11%	7%	Ampex	11	103	10%	9%	10	-
5%	3	Automatic Radio	9	7	3	3	3	Unch.
28%	22%	Beatrice Foods	11	248	25%	25%	25%	+
62%	52%	CBS	8	126	52%	52%	52%	+
17%	7%	Columbia Pictures	5	856	17%	16%	17%	+
15%	10%	Craig Corp.	3	35	10%	10%	10%	-
48%	32%	Disney, Walt	17	376	40%	39%	39%	+
4%	3%	EMI	8	14	4	3%	4	Unch.
18%	11%	Gulf + Western	3	196	11%	11%	11%	+
9%	4%	Handleman	10	139	9%	9%	9%	+
5%	3	K-Tel	7	31	3%	3%	3%	-
9%	5	Lafayette Radio	58	42	5%	5%	5%	Unch.
26%	21%	Matsushita Electronics	10	50	24%	24%	24%	Unch.
44%	33%	MCA	8	166	34%	33%	34%	-
25%	16	MGM	9	682	22%	21%	21%	-
57	47%	3M	16	261	50%	50	50%	+
56%	36%	Motorola	14	595	46%	45%	45%	+
36	28%	North American Philips	8	45	29%	29%	29%	-
9%	5%	Playboy	11	29	7	6%	6%	-
32%	25%	RCA	10	429	27%	27%	27%	+
10%	8%	Sony	15	3109	8%	8%	8%	-
22%	14%	Superscope	6	16	16%	16%	16%	+
42%	21	Tandy	7	132	30%	29%	30%	+
7%	4	Telecor	6	9	6	6	6	+
3%	2%	Telex	9	30	2%	2%	2%	Unch.
4%	1%	Tenra	10	40	2	1%	1%	-
16%	13%	Transamerica	7	275	14%	14%	14%	Unch.
25%	9%	20th Century	9	335	25	24	25	+
32%	25%	Warner Communications	6	33	26%	26	26%	+
28	13%	Zenith	7	1088	13%	12%	13%	-

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	54	8	4	4%	Koss Corp.	5	-	3%	3%
First Artists Prod.	3	48	7%	7%	Kustom Elec.	7	16	2%	3%
Gates Learjet	4	40	10	10%	M. Josephson	9	4	11%	12%
GRT	5	144	2	2%	Memorex	7	95	31	31%
Goody-Sam	3	2	2%	2%	Orrox Corp.	-	-	11/16	13/16
Integrity Ent.	3	35	1 7/16	1 11/16	Recoton	4	-	2%	2%
					Schwartz Bros.	10	3	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.

Cap To Offer New Label In '78

Continued from page 3
new label will allow us to create a new artist roster.

"It will be an organization with its own key staff of professionals set up in parallel construction to that of Capitol. This new label will open the door to greater opportunities for both artists and our staff."

Capitol's previous ventures with secondary labels include such past

operations as Criterion, Prep, Americana and Tower more than a decade ago.

Bareback Switches

NEW YORK—Bareback Records and its affiliate labels have changed distributors in the Philadelphia area. Product will be handled by Universal Distributors rather than Schwartz Bros.



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|------------------------------------|-----------------------------|
| "Truckin'" | "Cosmic Charlie" |
| "St. Stephen" | "New, New Minglewood Blues" |
| "Jack Straw" | "Doin' That Rag" |
| "Dark Star" (single version) | "Ripple" |
| "Born Cross-Eyed" (single version) | "High Time" |
| "Me & My Uncle" | "Ramble On Rose" |
| "Black Peter" | "Tennessee Jed" |
| "Brown-Eyed Woman" | "New Speedway Boogie" |
| "Cumberland Blues" | "Playing in the Band" |

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Paul Wexler

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Cat Scratch Fever
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SPEDWAGON LIVE
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 LP \$8.98-\$4.50
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JOHN LIZZY
ARMY OF ME
 SRM 1-1186
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GENTLE GIANT
The Missing Piece
 ST 11696
 LP \$6.98-\$3.99
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UFO
 CHR-1127
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GOING FOR THE ONE
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Featuring Frankie Beverly
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STAR WARS
Galactic Funk by Mecc
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Cap To Import, Distribute MPS Label In U.S.

LOS ANGELES—Capitol will begin importing and distributing MPS Records, the West German jazz label, throughout the U.S. effective immediately.

The agreement originated when Capitol parent EMI signed an exclusive distribution deal with MPS for certain European countries including Holland, Belgium, France, Spain and Italy.

The arrangement included the right for Capitol to release MPS product in the U.S. although the albums will be manufactured by EMI in Holland.

MPS was founded in 1968 by jazz enthusiast and engineer Hans George Brunner Schwer and has a catalog of more than 300 LPs.

Initially Capitol will be offering 40 albums during the fall period including Monte Alexander's "Perception," Count Basie's "Basie's Timing," Les Brown and His Band Of Renown's "Today," George Duke's "Liberated Fantasies," Supersax's "Chasin' The Bird," Alphonse Mouzon's "Virtue" and several each by such artists as Erroll Garner, Oscar Peterson, the Singers Unlimited and George Shearing.

Adds Phil Caston, Capitol's import sales manager: "We'll be issuing the new MPS releases on a regular basis and the back catalog over the next year on a select basis."

Live Montreux Disk Joins CBS Oct. Jazz Issues

NEW YORK—October is CBS' month for jazz with the debut of its Contemporary Masters series and the release of no less than 16 jazz or fusion albums on its various labels.

Set for release on the Contemporary Masters series are rare recordings by Charlie Parker, Miles Davis, Gerry Mulligan and Lester Young. The series is designed to bring some of the best, yet obscure, jazz from the '40s and '50s to a wider audience.

"Montreux Summit" is the highlight of the regular releases. It is a two-record set culled from the closing night concert at this year's Montreux Jazz Festival. Some of the musicians on the LP include Maynard Ferguson, Woody Shaw, Stan Getz, Benny Golson, Dexter Gordon, Eric Gale, Steve Kahn, Janne Schaffer, Bob James, George Duke, Alphonso Johnson, Billy Cobham, Ralph MacDonald and others.

Other new jazz releases include albums by Billy Cobham, Dexter Gordon, Maynard Ferguson, Freddie Hubbard, Hubert Laws, Stan Getz, the VSOP Quintet, Ramsey Lewis, Shakti, George Duke, Alphonso Johnson, Doc Severinsen, Tom Scott, Bob James and Steve Kahn.

CBS says it plans to market its newest jazz not as music oriented to a specific jazz market, but rather as pop product with advertising and merchandising geared to a pop audience.

The Contemporary Masters series will kick off with three live albums by Charlie Parker, gathered from the Boris Rose archives. Rose, a recording buff, hooked up a disk-recording machine to his AM radio and preserved numerous live recordings by the Bird.

The three Parker releases include a two-LP set, "One Night At Birdland," which sports Parker with Fats Navarro, Bud Powell and Art Blau-

(Continued on page 103)

General News



CBS CONTRIBUTION—Congresswomen Yvonne Braithwaite-Burke, left and Shirley Chisholm accept a check for \$12,500 from Bruce Lundvall, president of CBS Records Division, and LeBaron Taylor, vice president, special markets, CBS Records. The contribution was made to the newly established intern program sponsored by the Congressional Black Caucus.

Black Grad Students Get CBS \$

NEW YORK—CBS Records' donation of \$12,500 to the Black Caucus of the U.S. Congress will be used to provide graduate students with a first-hand knowledge of the legislative process. Through this

program blacks and other minorities will intern with committee staffs on Capitol Hill.

The donation was made at a gala reception hosted by CBS Records at the Washington Hilton Hotel.

TICKETS AT \$22.50

Minnelli Musical For N.Y. Oct. 29

LOS ANGELES—"The Act," new Liza Minnelli musical within a musical, is due to bow on Broadway Oct. 29 with the highest priced ticket ever—\$22.50.

The play is slated for the Majestic Theatre following its closing here in a week after working through the final tryout period following a two-week shakedown in Chicago and six weeks of repairs and changes in San Francisco.

The shakedown period through three cities has produced three name changes, two song substitutions and much concern about the capability of the production to sustain itself on Broadway. There is no original cast LP affiliation yet.

Minnelli has committed herself to 40 weeks on Broadway and she alone carries her weight as the risen and fallen movie star who goes through a broken marriage, a fling with a young lover and a final attempt at a comeback via a Las Vegas nightclub act.

The story by George Furth involves flashbacks and results in the audience at the play being the audience in the play as scenes zip from a nightclub to a past tryout for an acting spot, etc.

Two musicians well associated with Minnelli, John Kander and lyricist Fred Ebb, have created a lackluster score with just two fair songs among the 15 heard by this reviewer.

Musically "The Act" the most current title (the others were "In Person" and "Shine It On") is a disappointing production. The music doesn't jell nor relate to the story; things are disjointed leaving one with the uncomfortable feeling that all the out-of-town tryouts have not yet resulted in a cohesive, working formula for the play.

Minnelli buffs may be satisfied with her energetic, full throated vocals and her marvelous dancing agility. In truth the play is a vehicle for Minnelli to again assert herself

as a song and dance gal with the formula at times emphasizing the locale—niter, movie stage where she is singing—rather than on the substance of what she is singing.

Barry Nelson, the older film producer who marries her and then idles to the side to pursue his own career, is effective in this role. And nothing else.

Consequently, it is up to Minnelli to sock it to the audience—and this she does, but what a waste of talent with such a weak score. Kander and Ebb's previous associations with Minnelli have produced the Grammy and Oscar winning "Cabaret," the recently released film, "New York, New York" and the television special "Liza With A Z" plus the current non-Minnelli associated "Chicago" which is their current Broadway smash.

Minnelli uses a cordless mike throughout the play which gives her unbounding freedom and excellent sound and the two tunes which stand out over the mediocrity are "The Money Tree" and "City Lights."

"Money Tree" is a good ballad, a reflective look on life after her marriage has ended. "City Lights" is a bouncy tune about missing the excitement of big city life.

Ralph Burns' orchestrations are first rate and enable the orchestra to be part of the brilliant sonic expressions which Liza distills. Director Martin Scorsese has Minnelli nervously pacing all over the stage with the action freezing as she hops back and forth between past and present.

Seven dancers help fill the stage and are equal partners with Liza in showing us the newest of contemporary dance routines. But it's not enough.

Certainly not enough to qualify "The Act" as a superb Broadway production. **ELIOT TIEGEL**

**RADIO CONTACT
HAS BEEN ESTABLISHED:
PROCEEDING AT MAXIMUM SPEED.**



"PASSAGE," marks the beginning of a transition that has taken Carpenters into a new and uncharted realm of musical communication.

Radio response to the album's first single, "Calling Occupants Of Interplanetary Craft," confirms once again that Karen and Richard are stars of the first magnitude.

Carpenters "PASSAGE" SP 4703 on A&M Records and Tapes

Featuring "Calling Occupants Of Interplanetary Craft." AM 1978

Produced by: Richard Carpenter Associate Producer: Karen Carpenter Personal Management: Jerry Weintraub/Management Three



Copyrighted material





James Taylor's new plate. Platinum, on Columbia Records and Tapes.

1938 Jitterbug Shop Spawns 54-Store Shapiro Chain

• Continued from page 3

tinued to service the National Record Marts from a present 18,000 square foot warehouse on Forbes about a block from their original tiny outlet.

And there's the large flagship Mart at that address.

Initially they got into records because the brothers conceived the idea of selling only used jukebox records. But that lasted less than

three months. Used Bluebird, Decca and Vocalion 78s were 10 cents. Victor and Brunswick singles were two for a quarter.

By year's end, Jason remembers opening up the second floor, served

by an elevator, for the used records, while the first floor carried only new 78s.

At the end of the first quarter of 1938, classical 78s joined the used inventory on the upper floor.

All the while their father, Hyman, oversaw his sons' growth. The small original store was barren by today's standards. There was one rack on which hot singles were displayed. The bulk of the singles were on shelves behind a counter in the traditional heavy green sleeves. Accessories were replacement needles and heavy paper-covered storage albums.

It wasn't long before they built their own wall and floor fixtures to display more and more 10-inch albums. Jason graduated from Penn State and worked full-time with Sam and Howie.

Business increased. The smallest monster hit the Shapiros recall was "I'll Never Smile Again," the Ruth Lowe tune which made Tommy Dorsey a superstar and established Frank Sinatra. They sold several thousand copies.

Looking back, the Shapiros find it hard to pinpoint when they introduced their most potent early business builder, a 5 p.m. to 6 p.m. drive-time sponsored show on WWSW, but it was early in their history.

Art Pellan, Pittsburgh pioneer DJ still with the station, was their man with Rege Cordic, now a Hollywood movie and tv actor, as the swing man.

"There wasn't an act that hit Pittsburgh that didn't make the show, which became a remote from our first shop and then we did remotes from our first five or six stores in the city later," Howie recounts.

Count Basie once came in each day for a week while he worked a location there. Tony Bennett, Ella Fitzgerald and Leopold Stokowski did the "Record Hits" show.

After the Shapiros had been in business for about 15 months, they opened their next store in East Liberty, a suburb. They changed the name to National Record Mart. They can't remember when more stores joined the chain in those first years.

Sam got his army call in 1942 with Jason and Howie putting on khaki the following year. Their father and Sadye, Howie's wife, and Pearl, Sam's frau, replaced them as managers.

Jason recalls that Sadye wrote him a letter in 1946 when he was expecting to be mustered out, hoping he would return speedily as she was pregnant and Sam and Jason, already home, were overworked with the growing store skein.

Sam remembers that by 1947, a decade after their start, the flagship store had grown from three to 10 listening booths and pop singles were alphabetically displayed by artist and label. Classics were divided by composer alphabetically. With some 20 employees, they did \$500,000 that year, Sam claims.

Right around that time, Ben Herman opened the first independent label distributorship, Standard, in Pittsburgh. Sam remembers calling New York to order early Capitol hits like "Cow Cow Boogie" flown in.

And they called Los Angeles to get the Black & White home office to air copies of "Open The Door, Richard" by Dusty Fletcher. The stores sold more than 10,000 of that monster r&b hit, Sam says.

Right around that time, Irv Delfer, a salesman for Harry and Dave Rosen, Philadelphia, mailed them a sample copy of the Mummies' record of "Four-Leaf Clover" which was played on their self-sponsored local show on a day when Art Mooney was in town. It inspired Mooney to cut his hit version on MGM.

By 1949 the Shapiros had to stock 78s, 45s and LPs. It was a hardship.

(Continued on page 110)

One, two, three.



Alan & Marilyn Bergman
Outstanding Achievement in
Musical Composition for a Special
Sybil



Gerald Fried
Outstanding Achievement in
Musical Composition for a Series
Roots (Part I)



Ian Fraser
Outstanding Achievement in
Musical Direction
*America Salutes Richard Rodgers:
The Sound of His Music*

ASCAP

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worth listening to
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This time of year every major artist
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kind of statement you can afford
to make when you're coming outta
nowhere.



Malcolm Tomlinson

Coming Outta Nowhere

On A&M
Records and Tapes



Produced by Jack and Cub Richardson

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If this is what you are looking for.

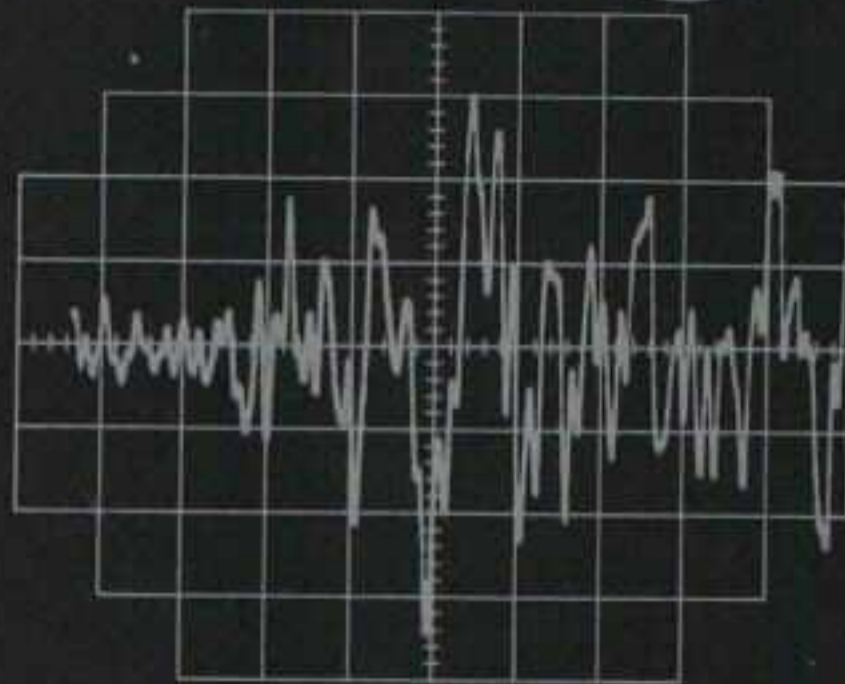
If you demand nothing less than true hi-fi performance, you'll understand the advantages and flexibility that resulted when Technics separated the basic amplifier/control/tuner functions into the five units we call the Flat Series: The automatically switchable dual IF band ST-9030 FM tuner. The SU-9070 DC preamplifier. The SH-9010 stereo parametric/graphic frequency equalizer. The SH-9020 peak/peak-hold/average metering system. And the SE-9060 stereo/mono DC power amplifier.

You'll also understand why the Flat Series challenges the performance of the most expensive professional equipment in the world. And very often surpasses it.

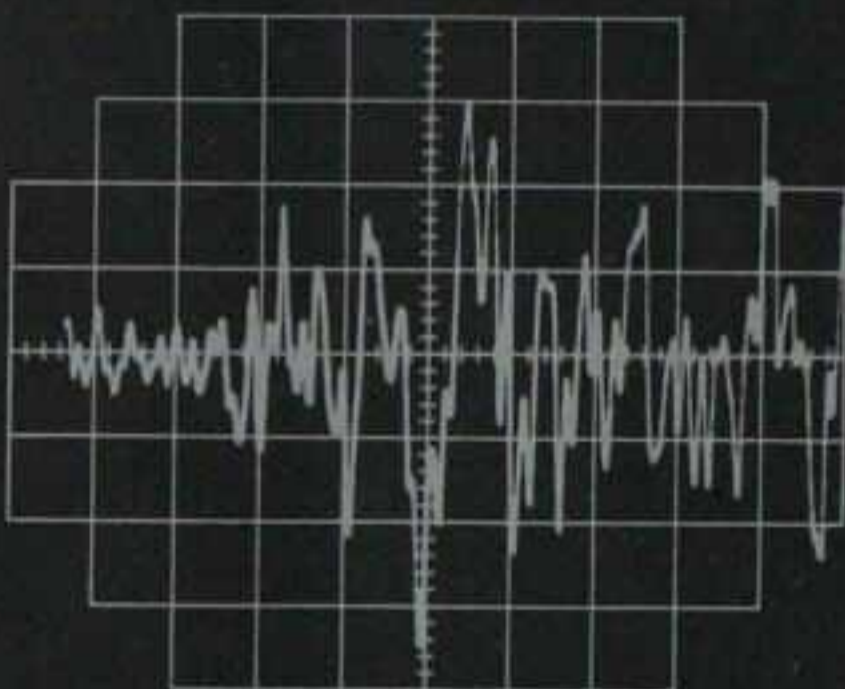
Look at the graphs. The reproduced waveform is virtually true to the original. All types of distortion—some measurable, some not—are negligible. And the linear frequency response is extremely wide.

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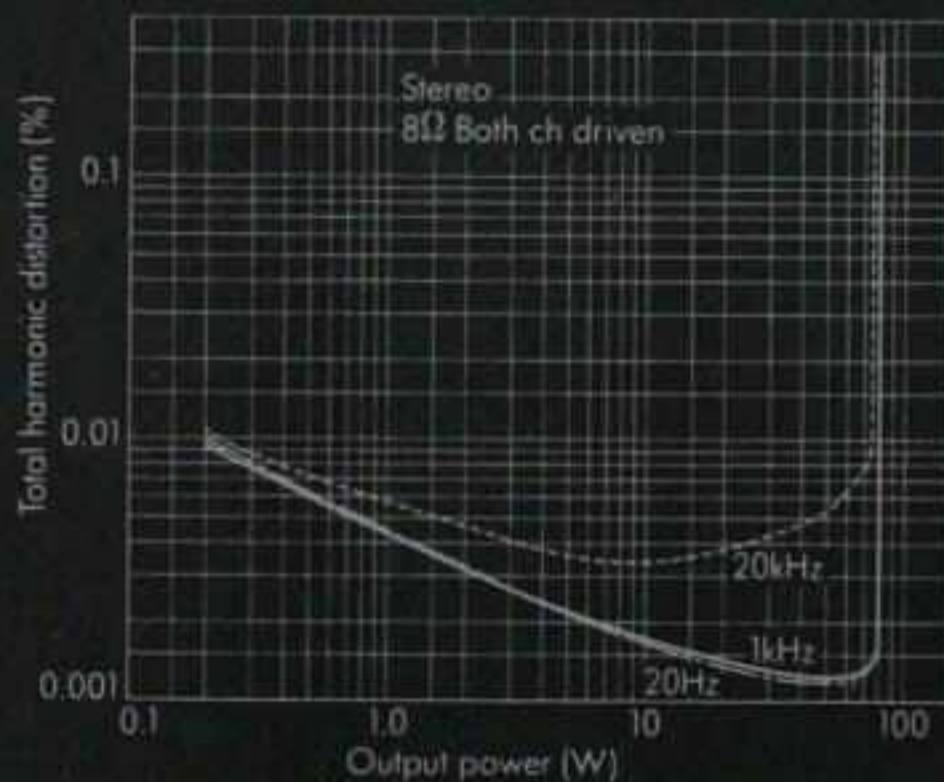
To see how Technics achieved the incredible performance shown in the graphs, you have to see and compare the incredible specifications that are typical of the Technics Flat Series on the facing page.



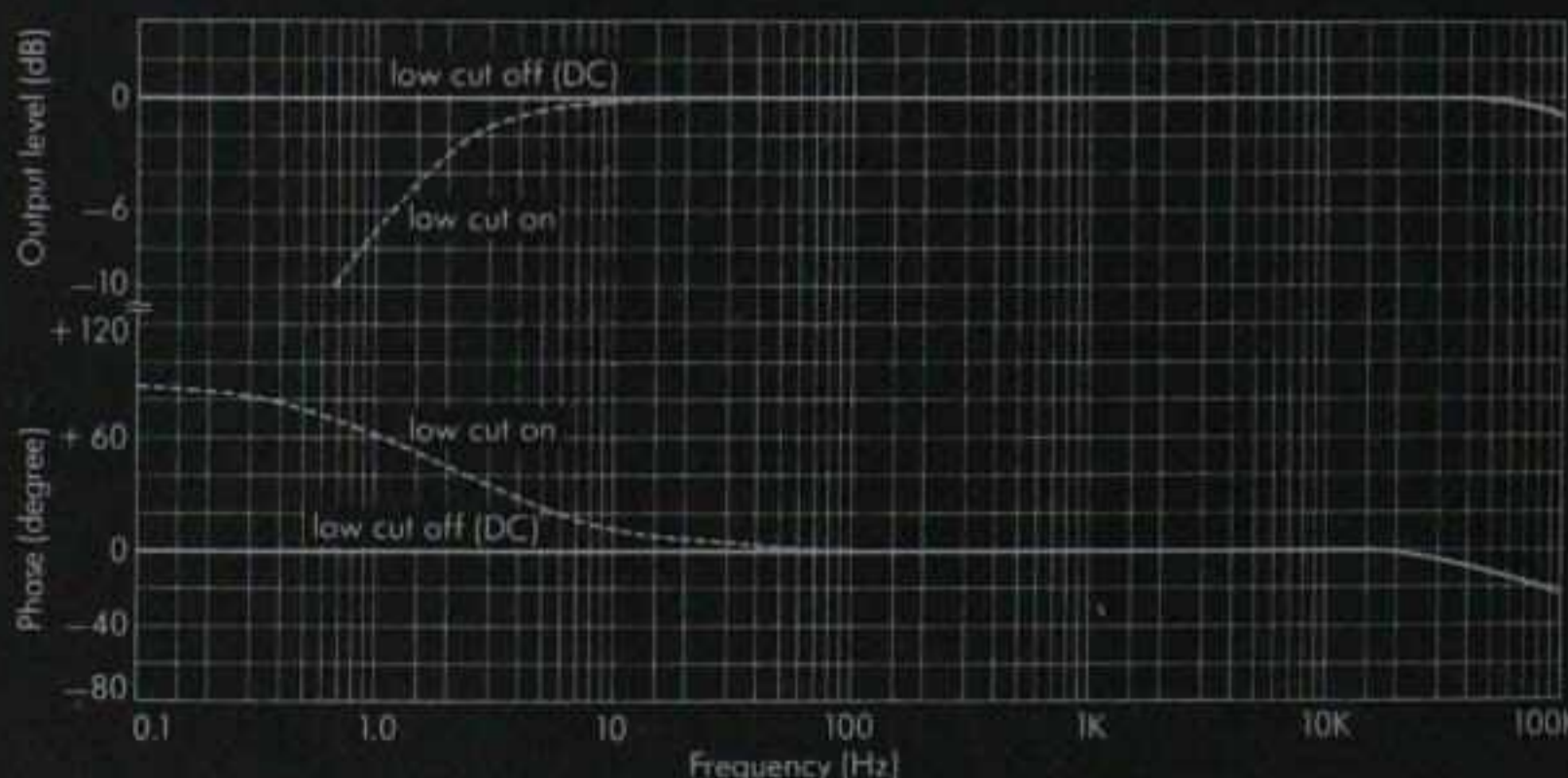
Input Waveform to ST-9030 FM Tuner.



Output Waveform from Technics Flat Series.



THD vs. Output Power in Stereo SE-9060.



Gain, Phase vs. Frequency Response, SE-9060 Amp.

TECHNICS ST-9030. THD (stereo): Wide—0.08% (1 kHz). Narrow—0.3% (1 kHz). S/N (stereo): 73 dB. **FREQ. RESPONSE:** 20 Hz—18 kHz +0.1, -0.5 dB. **SELECTIVITY:** Wide—25 dB. Narrow—90 dB. **CAPTURE RATIO:** Wide—0.8 dB. Narrow—2.0 dB. **IMAGE and IF REJECTION, SPURIOUS RESPONSE (98 MHz):** 135 dB. **AM SUPPRESSION (wide):** 58 dB. **STEREO SEPARATION (1 kHz):** Wide—50 dB. Narrow—40 dB. **CARRIER LEAK:** Variable terminal—65 dB (19 kHz). Fixed—70 dB (19 kHz, 38 kHz). **SUGGESTED RETAIL PRICE: \$399.95***

TECHNICS SE-9060. **POWER OUTPUT:** 70 watts per channel (stereo), 180 watts (mono) min. RMS into 8 ohms from 20 Hz to 20 kHz with no more than 0.02% THD. **INTERMODULATION DISTORTION (60 Hz: 7 kHz, 4:1):** 0.02%. **FREQ. RESPONSE:** DC~100 kHz, +0dB, -1 dB. **POWER BANDWIDTH:** 5 Hz—50 kHz, -3 dB. **S/N:** 120 dB (IHF A). **RESIDUAL HUM & NOISE:** 100 μV. **INPUT SENSITIVITY & IMPEDANCE:** 1V/47kΩ. **SUGGESTED RETAIL PRICE: \$399.95***

All the specifications of Technics Flat Series are too numerous and complex to list here. But their performance is too good to miss. So don't. Technics

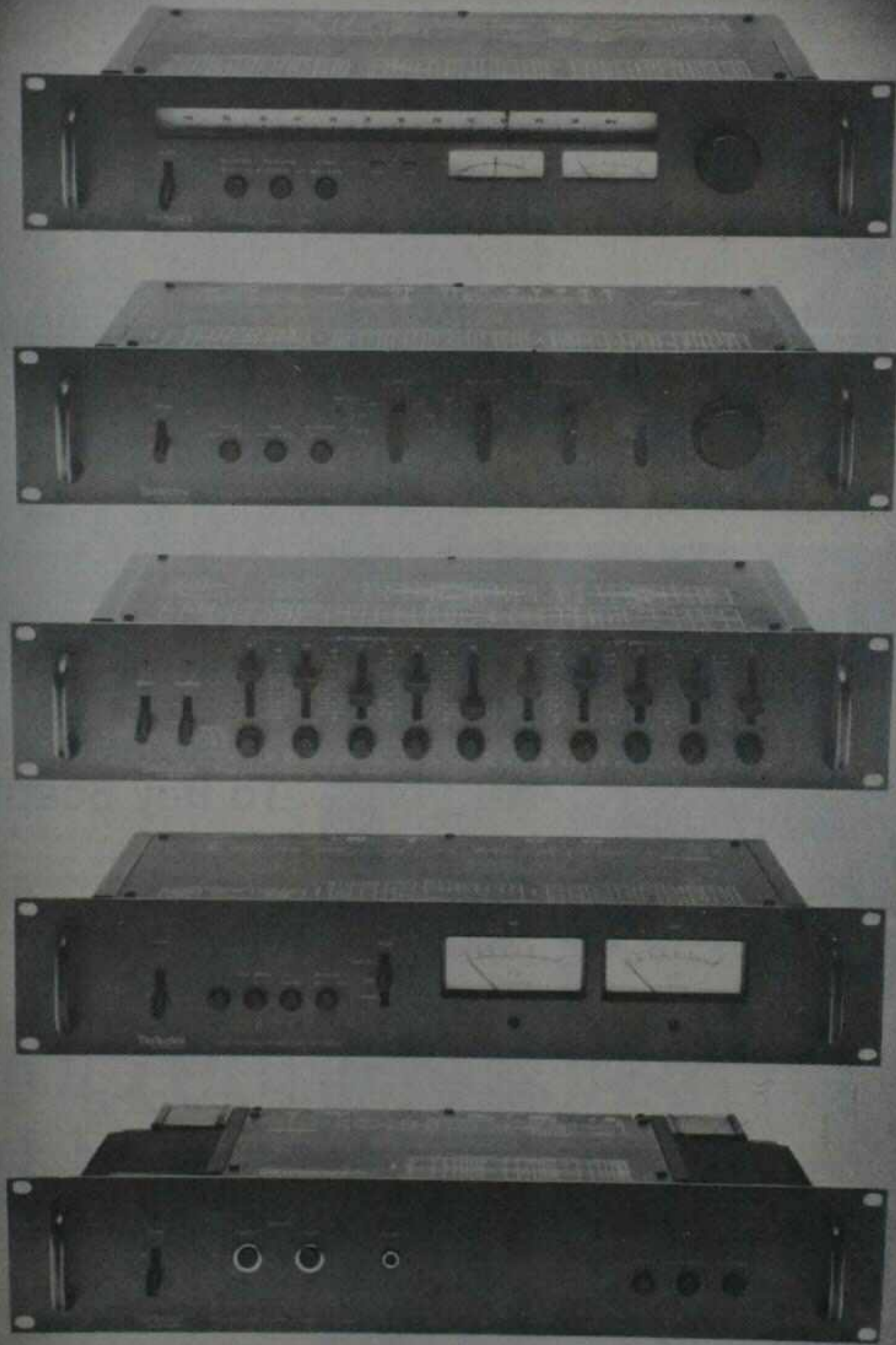
Flat Series is now available for demonstration at selected audio dealers. For very selective ears. And for very selective eyes there's Technics SH-999. A movable 19" custom rack.

Technics Flat Series. A rare combination of audio technology. A new standard of audio excellence.

*Technics recommended price, but actual retail price will be set by dealers.

Technics Professional Series
by Panasonic

This is what you
should listen to.



Feature Film Themes Trigger Rash Of Singles Hits

Continued from page 1

the fact that more and more contemporary artists, producers and writers are now recording film music. The artists who have scored big movie hits this year include Carly Simon, George Benson, the Bee Gees, Seals & Crofts and Johnnie Taylor; the record producers include Richard Perry, Louie Shelton, Norman Whitfield and Phil Ramone; and the songwriters include Carole Bayer Sager and Paul Williams.

The disco version of "Star Wars" (Millennium), which has been No. 1 pop for the last two weeks, is now up

to 18 on the MOR chart and up to 24 on soul. The artist and co-producer is Meco Monardo, who produced three groundbreaking early 1975 disco hits: Gloria Gaynor's "Never Can Say Goodbye," Carol Douglas' "Doctor's Orders" and Al Downing's "I'll Be Holding On."

In addition, the original London Symphony Orchestra version of "Star Wars," from the soundtrack album on 20th Century, is down to 55 on the pop chart this week, and down to 19 on easy listening. It cracked the top 10 on the Hot 100 three weeks ago, representing the first time in many years that two versions of the same movie theme both made the top 10.

Two film songs that appear to be strong No. 1 contenders are Debby

Boone's "You Light Up My Life" (Warner-Curb), which jumps from 15 to number three on the pop chart and also moves up to number five on MOR; and Carly Simon's "Nobody Does It Better" (Elektra), which moves from number six to number four on the Hot 100 as it holds at No. 1 on easy listening.

Simon's song from the new James Bond film "The Spy Who Loved Me" is the perfect example of a collaboration between a top-of-the-charts artist, producer and writing team. Simon has been a major chart force since her debut in 1971 while Richard Perry has been producing top 10 singles also since 1971 for Barbra Streisand, Nilsson, Ringo Starr, Leo Sayer and Burton Cummings in addition to Simon.

The song was co-written by Marvin Hamlisch, who scored gold singles in 1974 with his original theme from "The Way We Were" and his adapted theme from "The Sting"; and Carole Bayer Sager, who has written top 10 pop hits in the past for the Mindbenders, Melissa Manchester and Leo Sayer.

George Benson's "The Greatest Love Of All" (Arista), the love theme from the Muhammad Ali picture "The Greatest," is up to number 24 this week on the pop list, up to 23 on MOR and down to 12 on soul, where it peaked several weeks ago at number two.

This is another prime example of a top-flight artist, producer and writing team collaborating on a movie theme. Benson has had two platinum albums in a row and won last year's Grammy Award for

record of the year; while producer and co-writer Michael Masser has handled those functions on two No. 1 hits for Diana Ross, "Touch Me In The Morning" and "Theme From 'Mahogany,'" another film theme.

Masser's co-writer on "The Greatest" is Linda Creed, who co-wrote many of the Stylistics' biggest hits with Thom Bell.

The Bee Gees' new single, "How Deep Is Your Love" (RSO) is from the soon-to-be-released disco-themed film, "Saturday Night Fever." The song, which was written and co-produced by the group, is up to number 34 on the pop chart and up to 13 on MOR. The co-producers are Karl Richardson and Albhy Caluten, who have already handled two million-selling Bee Gees' singles as well as the gold Andy Gibb smash.

Seals & Crofts' "My Fair Share" (WB), a song from the Robby Benson picture "One On One," is up to number 56 this week on pop, while it holds at 49 on the easy listening list.

Seals & Crofts has been a major chart force for five years, and this song was co-produced by Louie Shelton, who has handled all of the duo's past hits.

Charles Fox, who has written top 10 hits in the past for Roberta Flack and Pratt & McClain, co-produced the song with Shelton. He also co-wrote it with Paul Williams, whose top 10 credits include the Carpenters, Three Dog Night, Helen Reddy and Barbra Streisand.

Another disco theme is Johnnie Taylor's "Disco 9000," from the film about the Los Angeles club. The Columbia single is up to number 86 this week on pop, and is up to 44 on the soul chart. Last year Taylor received the first platinum single that was ever awarded, for his No. 1 soul and pop smash "Disco Lady."

The film song that is bubbling under the Hot 100 this week is Jerry Reed's "East Bound And Down" (RCA), from the Burt Reynolds-Sally Field movie "Smokey And The

Bandit." The song is number 104 in the pop field, but is up to number four on country.

Though it wasn't included in the tally, the Judy Collins hit, "Send In The Clowns" is from "A Little Night Music," the Tony-winning musical that is now being made into a motion picture.

The three movie theme songs that reached No. 1 earlier this year also show the penetration of name record talent into the film music field.

Rose Royce's "Car Wash" (MCA), which hit No. 1 in January and is the only single to be certified platinum thus far in 1977 was produced and written by Norman Whitfield, who has also handled top 10 hits for the Temptations, Gladys Knight & the Pips, Marvin Gaye, Edwin Starr, Rare Earth and the Undisputed Truth.

Barbra Streisand's "Evergreen" from "A Star Is Born" (Columbia) which was No. 1 for three weeks in March, was co-produced by Streisand and Phil Ramone, who has handled the last two Paul Simon albums; and was co-written by Streisand and Williams, whose other major film composition credits are "Cinderella Liberty," "Phantom Of The Paradise" and "Bugsy Malone."

Bill Conti's "Gonna Fly Now" from "Rocky" (UA), went to No. 1 in July. Three cover versions of the song also made the Hot 100, by Maynard Ferguson (Columbia), Rhythm Heritage (ABC) and Current (Playboy).

The other film songs that have made the Hot 100 this year are Barry DeVorzon & Perry Botkin's re-release of their theme from the 1971 film "Bless The Beasts And Children" (A&M); the Love Unlimited Orchestra's "Theme From 'King Kong'" (20th Century); Ambrosia's "Magical Mystery Tour" (20th), from the Beatles-inspired film "All This And World War II"; and Kris Kristofferson's "Watch Closely Now" (Columbia), from "A Star Is Born."

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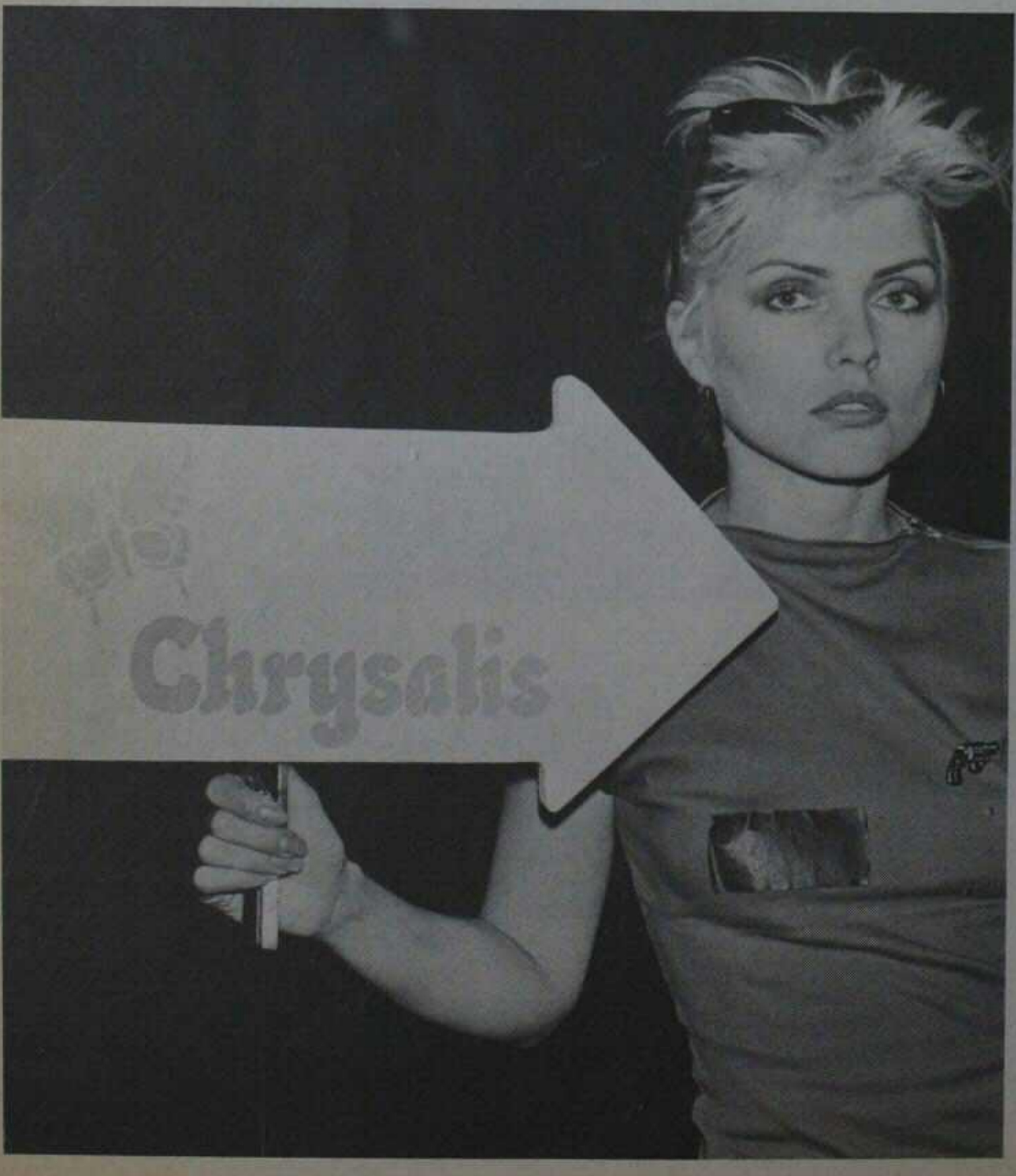
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Roadshow Pays \$210,000 To Buy Scepter's Catalog

By ROBERT ROTH

NEW YORK—Roadshow Records purchased the entire catalog of defunct Scepter Records for \$210,000 in an "auction" before U.S. Bankruptcy Judge John J. Galgay Wednesday (28).

Prior to the hearing, Galgay had received a written bid of \$100,000 from Roulette Records president Morris Levy, who was present in court. The court opened bidding to any interested parties and Levy's bid was countered by one from N.M.C. Corp. with the price going up until N.M.C. dropped out at \$150,000.

At this point, Roadshow president Fred Frank entered a bid of \$170,000 thus raising Roulette's ante eventually to \$200,000, which was not increased after Roadshow's \$210,000 offer.

Iglauer And Cogan NAIRD Appointees

DETROIT—The National Assn. of Independent Record Distributors and Manufacturers (NAIRD), headquartered here, announces two new executive appointments.

Bruce Iglauer, president of Alligator Records, has been named trustee of the association, bringing the board of trustees to five members.

Shelia Cogan, president of Bay Records, already a NAIRD trustee, was chosen to serve as treasurer.

According to Albert Toget, counsel to the trustee in bankruptcy, the terms of the sale included the requirement that Roadshow come up with 25% (\$52,500) of the sale price by the close of business on the following day, and that 10 days be allowed for the buyer to verify the existence of the masters and product in a Bekins California warehouse and the former Scepter New York offices on West 54th St. On Thursday (29), the money was delivered to Toget's office.

The sale included all masters on the Scepter, Wand and Hob labels. Frank gives his main reason for purchasing the catalog as the acquisition of James Cleveland and Shirley Caesar masters, and he plans "to take full advantage of anything else left" in the catalog, including the possible stereo rechanneling of some masters.

Cream/Hi Parley

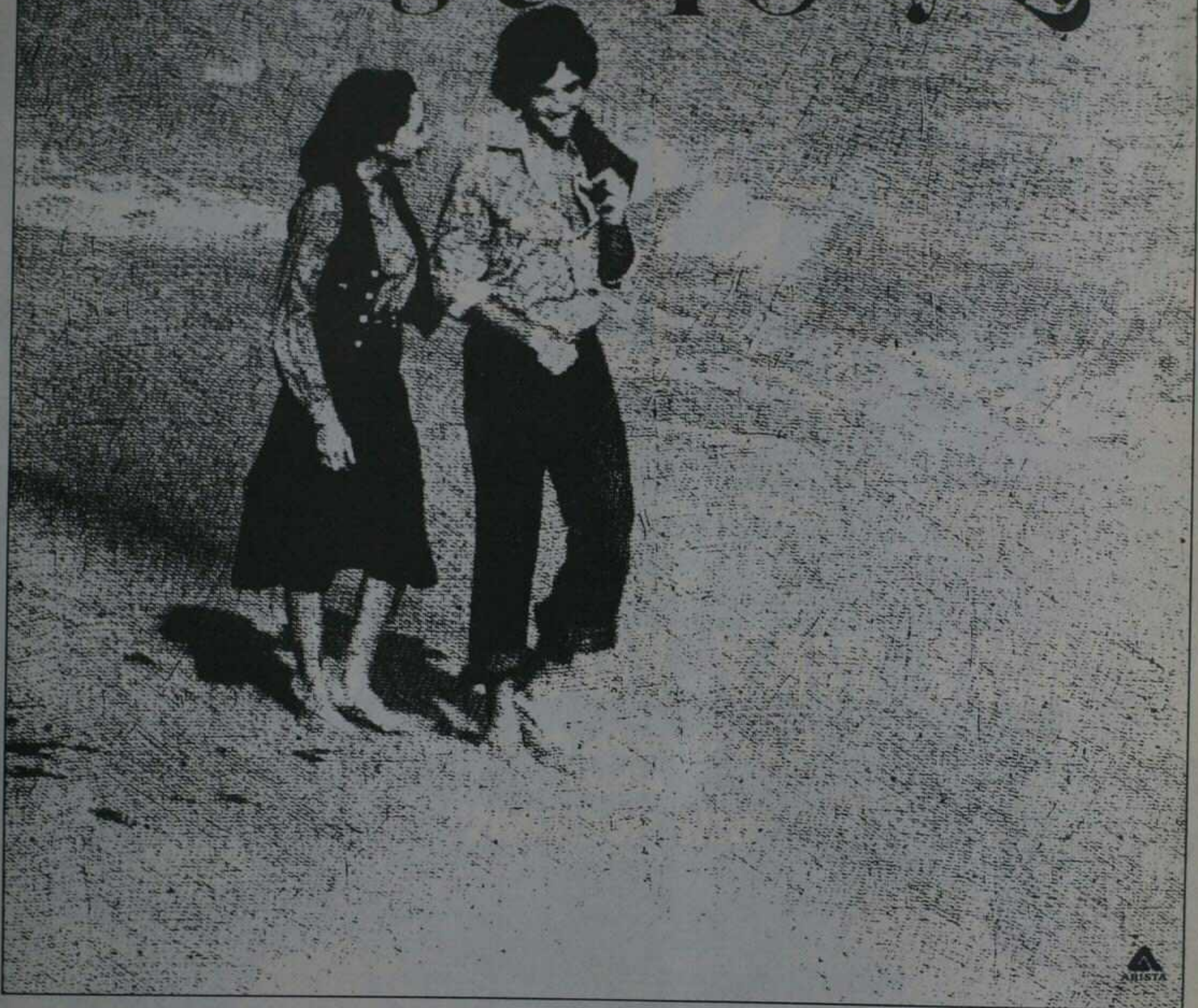
Continued from page 3

Re-releases on Hi will be work by Al Green, Ann Peebles, Ace Cannon, the Bill Black Combo and Willie Mitchell.

The firm has also scheduled new LPs by Canadian Ian Tambllyn on Cream, and new entries by Otis Clay and Al Green on Hi.

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“NEW HORIZONS”
(ST-11705)

*Written by Leon Sylvers and Edmund Sylvers
Produced by The Sylvers for Sylro Enterprises, Inc. Production Co.
Executive Producer: Al Ross*



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Billboard Singles Radio Action

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

Based on station playlists through Thursday (9/29/77)

TOP ADD ONS - NATIONAL

- BEE GEES—How Deep Is Your Love (RSO)
- CHICAGO—Baby, What A Big Surprise (Columbia)
- (D) BARRY WHITE—It's Ecstasy When You Lay Down Next To Me (20th Century)

D—Discotheque Crossover

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

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

BREAKOUTS—Billboard Chart Dept. summary of Add On and Prime Mover information to reflect greatest product activity at Regional and National levels.

KRIZ—Phoenix

- BABYS—Isn't It Time (Chrysalis)
- DOOBIE BROS.—Echoes Of Love (W.B.)
- FOREIGNER—Cold As Ice (Atlantic) 15-10
- LEIF GARRETT—Surfin' USA (Atlantic) 21-16

KTKY—Tucson

- DAVE MASON—We Just Disagree (Columbia)
- SANTANA—She's Not There (Columbia)
- COMMODORES—Brick House (Motown)
- BEE GEES—How Deep Is Your Love (RSO) 28-21

KQED—Albuquerque

- BARRY MANILOW—Daybreak (Arista)
- CROSBY, STILLS & NASH—Fair Game (Atlantic)
- DEBBIE BOONE—You Light Up My Life (W.B.) 23-16
- SHAUN CASSIDY—That's Rock & Roll (Warner/Curb) 14-8

KENO—Las Vegas

- DAVE MASON—We Just Disagree (Columbia)
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.)
- HEATWAVE—Boogie Nights (Epic) 27-20
- COMMODORES—Brick House (Motown) 18-13

Pacific Northwest Region

TOP ADD ONS:

- BEE GEES—How Deep Is Your Love (RSO)
- (D) BARRY WHITE—It's Ecstasy When You Lay Down Next To Me (20th Century)
- BABYS—Isn't It Time (Chrysalis)

PRIME MOVERS:

- DEBBIE BOONE—You Light Up My Life (W.B.)
- CHICAGO—Baby, What A Big Surprise (Columbia)
- (D) DONNA SUMMER—I Feel Love (Casablanca)

BREAKOUTS:

- FIREFALL—Just Remember I Love You (Atlantic)
- HEATWAVE—Boogie Nights (Epic)
- RITA COOLIDGE—We're All Alone (A&M)

KFRC—San Francisco

- (D) BARRY WHITE—It's Ecstasy When You Lay Down Next To Me (20th Century)
- BABYS—Isn't It Time (Chrysalis)
- DEBBIE BOONE—You Light Up My Life (W.B.) 19-9
- SANFORD & TOWNSEND—Smoke From A Distant Fire (W.B.) 23-17

KYA—San Francisco

- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (20th Century)
- (D) BARRY WHITE—It's Ecstasy When You Lay Down Next To Me (20th Century)
- DEBBIE BOONE—You Light Up My Life (W.B.) 15-4
- HEATWAVE—Boogie Nights (Epic) 18-11

KLIV—San Jose

- LINDA RONSTADT—Blue Bayou (Asylum)
- BABYS—Isn't It Time (Chrysalis)
- DEBBIE BOONE—You Light Up My Life (W.B.) 18-12
- STEPHEN BISHOP—On And On (ABC) 15-21

KNDE—Sacramento

- PABLO CRUISE—A Place In The Sun (A&M)
- BABYS—Isn't It Time (Chrysalis)
- (D) DONNA SUMMER—I Feel Love (Casablanca) 28-13
- ERIC CARMEN—She Did It (Arista) 29-25

KROY—Sacramento

- BEE GEES—How Deep Is Your Love (RSO)
- LEIF GARRETT—Surfin' USA (Atlantic)
- DEBBIE BOONE—You Light Up My Life (W.B.) 19-10
- HEATWAVE—Boogie Nights (Epic) 21-16

KYNO—Fresno

- BEE GEES—How Deep Is Your Love (RSO)
- EARTH, WIND & FIRE—Serpentine Fire (Columbia)
- DEBBIE BOONE—You Light Up My Life (W.B.) 21-11
- SHAUN CASSIDY—That's Rock & Roll (Warner/Curb) 20-11

Pacific Southwest Region

TOP ADD ONS:

- BABYS—Isn't It Time (Chrysalis)
- LINDA RONSTADT—Blue Bayou (Asylum)
- TED NUGENT—Cat Scratch Fever (Epic)

PRIME MOVERS:

- LTD—Back In Love Again (A&M)
- CARLY SIMON—Nobody Does It Better (Elektra)
- SHAUN CASSIDY—That's Rock & Roll (Warner/Curb)

BREAKOUTS:

- DEBBIE BOONE—You Light Up My Life (W.B.)
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.)
- BEE GEES—How Deep Is Your Love (RSO)

KHI—Los Angeles

- LINDA RONSTADT—Blue Bayou (Asylum)
- TED NUGENT—Cat Scratch Fever (Epic)
- CARLY SIMON—Nobody Does It Better (Elektra) 22-12
- STEPHEN BISHOP—On And On (ABC) 9-5

TEN Q (KTNO)—Los Angeles

- BEE GEES—How Deep Is Your Love (RSO)
- BABYS—Isn't It Time (Chrysalis)
- SHAUN CASSIDY—That's Rock & Roll (Warner/Curb) 14-9
- DEBBIE BOONE—You Light Up My Life (W.B.) EX-22

KDAY—Los Angeles

- EARTH, WIND & FIRE—Serpentine Fire (Columbia)
- LTD—Back In Love Again (A&M) 28-7
- BRICK—Dixie (Bang) 27-17

KEZY—Anaheim

- FLEETWOOD MAC—You Make Lovin' Fun (W.B.)
- DEBBIE BOONE—You Light Up My Life (W.B.)
- (D) DONNA SUMMER—I Feel Love (Casablanca) 24-18
- CARLY SIMON—Nobody Does It Better (Elektra) 16-12

KEXM—San Bernardino

- RITA COOLIDGE—We're All Alone (A&M)
- DEBBIE BOONE—You Light Up My Life (W.B.)
- CARLY SIMON—Nobody Does It Better (Elektra) 19-13
- SHAUN CASSIDY—That's Rock & Roll (Warner/Curb) 15-11

KCBQ—San Diego

- DEBBIE BOONE—You Light Up My Life (W.B.)
- LINDA RONSTADT—It's So Easy (Asylum)
- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 10-2
- FLOATERS—First On (ABC) 14-8

KAFY—Bakersfield

- CHICAGO—Baby, What A Big Surprise (Columbia)
- RONNIE MILSAP—It Was Almost Like A Song (RCA)
- PAUL NICHOLAS—Heaven On The 7th Floor (RSO) 25-15
- ERIC CARMEN—She Did It (Arista) 23-14

PRIME MOVERS - NATIONAL

- DEBBIE BOONE—You Light Up My Life (W.B.)
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.)
- (D) DONNA SUMMER—I Feel Love (Casablanca)

KGW—Portland

- BEE GEES—How Deep Is Your Love (RSO)
- RITA COOLIDGE—We're All Alone (A&M)
- CARLY SIMON—Nobody Does It Better (Elektra) 11-5
- RONNIE MILSAP—It Was Almost Like A Song (RCA) 27-21

KING—Seattle

- HEATWAVE—Boogie Nights (Epic)
- BEE GEES—How Deep Is Your Love (RSO)
- BROS. JOHNSON—Strawberry Letter 23 (A&M) 17-10
- JOHNNY RIVERS—Swayin' To The Music (Big Tree) 10-5

KIRB—Spokane

- CARPENTERS—Calling Occupants Of Interplanetary Craft (A&M)
- FIREFALL—Just Remember I Love You (Atlantic)
- BEE GEES—How Deep Is Your Love (RSO) AD-19
- STYX—Come Sail Away (A&M) 19-11

KIAC—Tacoma

- BEE GEES—How Deep Is Your Love (RSO)
- RONNIE McDOWELL—The King Is Gone (Scorpion)
- CARLY SIMON—Nobody Does It Better (Elektra) 21-17
- BROS. JOHNSON—Strawberry Letter 23 (A&M) 12-9

KCPX—Salt Lake City

- FIREFALL—Just Remember I Love You (Atlantic)
- JAMES TAYLOR—Your Smiling Face (Columbia)
- DEBBIE BOONE—You Light Up My Life (W.B.) 19-3
- CHICAGO—Baby, What A Big Surprise (Columbia) 24-14

KRSP—Salt Lake City

- BEE GEES—How Deep Is Your Love (RSO)
- SANTANA—She's Not There (Columbia)
- LEIF GARRETT—Surfin' USA (Atlantic) 22-15
- RITA COOLIDGE—We're All Alone (A&M) 25-20

KTLK—Denver

- BEE GEES—How Deep Is Your Love (RSO)
- DAVE MASON—We Just Disagree (Columbia)
- DEBBIE BOONE—You Light Up My Life (W.B.) 17-5
- CHICAGO—Baby, What A Big Surprise (Columbia) 23-18

North Central Region

TOP ADD ONS:

- (D) BARRY WHITE—It's Ecstasy When You Lay Down Next To Me (20th Century)
- RITA COOLIDGE—We're All Alone (A&M)
- BEE GEES—How Deep Is Your Love (RSO)

PRIME MOVERS:

- DEBBIE BOONE—You Light Up My Life (W.B.)
- (D) ROSE ROYCE—Do Your Dance (Whitfield)
- LINDA RONSTADT—Blue Bayou (Asylum)

BREAKOUTS:

- BARRY MANILOW—Daybreak (Arista)
- (D) DONNA SUMMER—I Feel Love (Casablanca)
- SHAUN CASSIDY—That's Rock & Roll (Warner/Curb)

CKLW—Detroit

- DRAMATICS—Shake It Well (ABC)
- C.I. & CO.—Devil's Gun (Westbound) HB-15
- JOHNNY RIVERS—Swayin' To The Music (Big Tree) HB-25

WILB—Detroit

- SPINNERS—Heaven On Earth (Atlantic)
- CAT STEVENS—Woo Dog A Doughnut (A&M)
- LTD—Back In Love Again (A&M) 8-5
- (D) ROSE ROYCE—Do Your Dance (Whitfield) 12-8

WTAC—Flint, Mich.

- DEBBIE BOONE—You Light Up My Life (W.B.)
- BOB WELCH—Sentimental Lady (Capitol)
- COMMODORES—Brick House (Motown) 24-13
- SHAUN CASSIDY—That's Rock & Roll (Warner/Curb) 5-1

WGRD—Grand Rapids

- COMMODORES—Brick House (Motown)
- DONNA SUMMER—I Feel Love (Casablanca)
- STEPHEN BISHOP—On And On (ABC) 16-4
- BROS. JOHNSON—Strawberry Letter 23 (A&M) 19-13

Z-96 (WZZM-FM)—Grand Rapids

- DONNA SUMMER—I Feel Love (Casablanca)
- DEBBIE BOONE—You Light Up My Life (W.B.)
- SHAUN CASSIDY—That's Rock & Roll (Warner/Curb) 12-5

D+ MECO—Theme From "Star Wars" (Millennium) 10-4

WAKY—Louisville

- BEE GEES—How Deep Is Your Love (RSO)
- (D) BARRY WHITE—It's Ecstasy When You Lay Down Next To Me (20th Century)
- NONE

WBGW—Bowling Green

- ROGER DALTRY—Averaging Annie (MCA)
- BABYS—Isn't It Time (Chrysalis)
- DEBBIE BOONE—You Light Up My Life (W.B.) EX-19
- PABLO CRUISE—A Place In The Sun (A&M) EX-22

WGCL—Cleveland

- HEART—Little Queen (Portrait)
- RITA COOLIDGE—We're All Alone (A&M)
- DEBBIE BOONE—You Light Up My Life (W.B.) 16-2
- LINDA RONSTADT—Blue Bayou (Asylum) 23-9

WSNI—Cincinnati

- BARRY MANILOW—Daybreak (Arista)
- FIREFALL—Just Remember I Love You (Atlantic)
- DEBBIE BOONE—You Light Up My Life (W.B.) 25-1
- SANFORD & TOWNSEND—Smoke From A Distant Fire (W.B.) 28-17

Q-102 (WKRC-FM)—Cincinnati

- DEBBIE BOONE—You Light Up My Life (W.B.)
- LINDA RONSTADT—It's So Easy (Asylum)
- FOREIGNER—Cold As Ice (Atlantic) 8-3
- BROS. JOHNSON—Strawberry Letter 23 (A&M) 11-7

WCOL—Columbus

- ALAN PARSONS PROJECT—I Wouldn't Want To Be Like You (Arista)
- (D) BARRY WHITE—It's Ecstasy When You Lay Down Next To Me (20th Century)
- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 18-11
- CARLY SIMON—Nobody Does It Better (Elektra) 9-3

WCUE—Akron, Ohio

- KENI BURKE—Time Bomb (Columbia)
- HALL & OATES—Why Do Lovers Break Each Others Heart (RCA)
- (D) ROSE ROYCE—Do Your Dance (Whitfield) 14-23
- BRICK—Dixie (Bang) 25-19

13-Q (WKTQ)—Pittsburgh

- (D) BARRY WHITE—It's Ecstasy When You Lay Down Next To Me (20th Century)
- SHAUN CASSIDY—That's Rock & Roll (Warner/Curb)
- DEBBIE BOONE—You Light Up My Life (W.B.) 25-13
- FIREFALL—Just Remember I Love You (Atlantic) 28-23

BREAKOUTS - NATIONAL

- FIREFALL—Just Remember I Love You (Atlantic)
- BEE GEES—How Deep Is Your Love (RSO)
- JIMMY BUFFETT—Changes In Latitudes, Changes In Attitudes (ABC)

WPEZ—Pittsburgh

- CHICAGO—Baby, What A Big Surprise (Columbia)
- RITA COOLIDGE—We're All Alone (A&M)
- (D) BARRY WHITE—It's Ecstasy When You Lay Down Next To Me (20th Century) 36-27
- HEATWAVE—Boogie Nights (Epic) 18-10

WRIE—Erie, Pa.

- BARRY MANILOW—Daybreak (Arista)
- BEE GEES—How Deep Is Your Love (RSO)
- RITA COOLIDGE—We're All Alone (A&M) 29-21
- ERIC CARMEN—She Did It (Arista) 17-10

WKY—Oklahoma City

- BEE GEES—How Deep Is Your Love (RSO)
- FIREFALL—Just Remember I Love You (Atlantic)
- DEBBIE BOONE—You Light Up My Life (W.B.) HB-8
- (D) DONNA SUMMER—I Feel Love (Casablanca) 16-12

KOMA—Oklahoma City

- COMMODORES—Brick House (Motown)
- JIMMY BUFFETT—Changes In Latitudes, Changes In Attitudes (ABC)
- B.J. THOMAS—Don't Worry Baby (MCA) 27-16
- PETER FRAMPTON—Signed, Sealed, Delivered (A&M) 23-16

KAKC—Tulsa

- RITA COOLIDGE—We're All Alone (A&M)
- DEBBIE BOONE—You Light Up My Life (W.B.)
- DAVID CASTLE—Ten To Eight (Parrot) 40-31
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.) 16-10

KELI—Tulsa

- LINDA RONSTADT—Blue Bayou (Asylum)
- DEBBIE BOONE—You Light Up My Life (W.B.) 29-22
- LEIF GARRETT—Surfin' USA (Atlantic) 24-19

WTIX—New Orleans

- DOROTHY MOORE—I Believe You (Malaco)
- SEALS & CROFTS—My Fair Share (W.B.)
- CARLY SIMON—Nobody Does It Better (Elektra) 14-7
- STYX—Come Sail Away (A&M) 22-15

KEEL—Shreveport

- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.)
- SPINNERS—Heaven On Earth (Atlantic)
- SHAUN CASSIDY—That's Rock & Roll (Warner/Curb) 27-15

Midwest Region

TOP ADD ONS:

- CHICAGO—Baby, What A Big Surprise (Columbia)
- BEE GEES—How Deep Is Your Love (RSO)
- RITA COOLIDGE—We're All Alone (A&M)

PRIME MOVERS:

- DEBBIE BOONE—You Light Up My Life (W.B.)
- (D) DONNA SUMMER—I Feel Love (Casablanca)
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.)

BREAKOUTS:

- FIREFALL—Just Remember I Love You (Atlantic)
- STEPHEN BISHOP—On And On (ABC)
- ERIC CARMEN—She Did It (Arista)

WLS—Chicago

- STEPHEN BISHOP—On And On (ABC)
- ERIC CARMEN—She Did It (Arista)
- CARLY SIMON—Nobody Does It Better (Elektra) 19-10
- FIREFALL—Just Remember I Love You (Atlantic) 23-17

WMET—Chicago

- COMMODORES—Brick House (Motown)
- FOGHAT—I Just Want To Make Love To You (Bearsville)
- (D) DONNA SUMMER—I Feel Love (Casablanca) 25-18
- CARLY SIMON—Nobody Does It Better (Elektra) 11-5

(Continued on page 23)

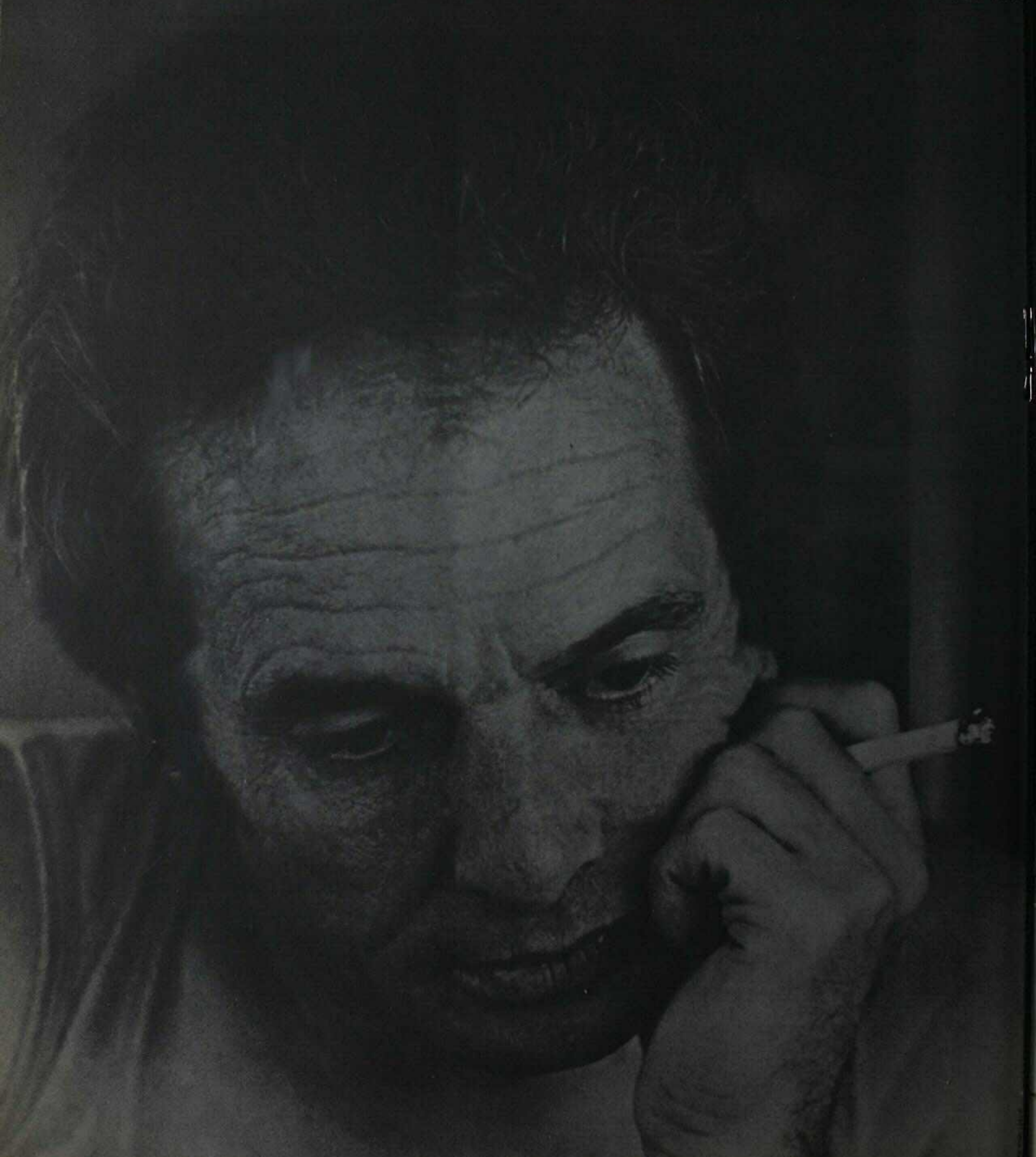
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Merle Haggard

'From Graceland To The Promised Land'

MCA-40804

A very special single from his soon to be released album "My Farewell To Elvis"



Produced by Fuzzy Owen

MCA RECORDS

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Billboard Singles Radio Action

Playlist Top Add Ons •
Playlist Prime Movers ★

Based on station playlists through Thursday (9/29/77)

Continued from page 21

WVON—Chicago

- BRICK—Dusik (Bang)
- EARTH, WIND & FIRE—Serpentine Fire (Columbia)
- HIGH ENERGY—You Can't Turn Me Off (Gordy) 29-24
- LTD—Back In Love Again (A&M) 12-9

WVDE—Indianapolis

- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.)
- PHILADELPHIA—School's Back (W.B.)
- DEBBIE BOONE—You Light Up My Life (W.B.) 14-4

- D • DONNA SUMMER—I Feel Love (Casablanca) 19-12

WOKY—Milwaukee

- CHICAGO—Baby, What A Big Surprise (Columbia)
- BEE GEES—How Deep Is Your Love (RSD)
- D • DONNA SUMMER—I Feel Love (Casablanca) 27-15
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.) 31-23

WZUU—Milwaukee

- LEO SAYER—Thunder In My Heart (W.B.)
- RITA COOLIDGE—We're All Alone (A&M)
- DEBBIE BOONE—You Light Up My Life (W.B.) 8-1

- D • MECO—Theme From "Star Wars" (Millennium) 12-5

WIRL—Peoria, Ill.

- RONNIE MILSAP—It Was Almost Like A Song (RCA)
- FIREFALL—Just Remember I Love You (Atlantic)
- DEBBIE BOONE—You Light Up My Life (W.B.) EX-16

- D • DONNA SUMMER—I Feel Love (Casablanca) 23-17

KSLQ—St. Louis

- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.)
- RITA COOLIDGE—We're All Alone (A&M)
- DEBBIE BOONE—You Light Up My Life (W.B.) 22-10
- PETER BROWN—Do You Wanna Get Funky With Me (Drive) 16-5

KXCR—St. Louis

- ENGLAND DAN/JOHN FORD COLEY—Gone Too Far (Big Tree)
- BEE GEES—How Deep Is Your Love (RSD)
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.) 26-18
- DEBBIE BOONE—You Light Up My Life (W.B.) 18-12

KIDA—Des Moines

- CHICAGO—Baby, What A Big Surprise (Columbia)
- TED NUGENT—Cat Scratch Fever (Epic)
- FOREIGNER—Cold As Ice (Atlantic) 27-9
- DEBBIE BOONE—You Light Up My Life (W.B.) AD-12

KDWB—Minneapolis

- FIREFALL—Just Remember I Love You (Atlantic)
- PETER FRAMPTON—Signed, Sealed, Delivered (A&M)
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.) 16-8
- RONNIE MILSAP—It Was Almost Like A Song (RCA) 21-13

KSTP—Minneapolis

- JUDY COLLINS—Send In The Clowns (Elektra)
- DAVE MASON—We Just Disagree (Columbia)
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.) 20-15
- RITA COOLIDGE—We're All Alone (A&M) 23-19

WHB—Kansas City

- JIMMY BUFFETT—Changes In Latitudes, Changes In Attitudes (ABC)
- THE KENDALLS—Heaven's Just A Sin Away (Ovation)
- PAUL NICHOLAS—Heaven On The 7th Floor (RSD) 28-11
- ANDY GIBB—I Just Want To Be Your Everything (RSD) 23-16

KKLS—Rapid City, S.D.

- CHICAGO—Baby, What A Big Surprise (Columbia)
- HALL & OATES—Why Do Lovers Break Each Others Heart (RCA)
- FOREIGNER—Cold As Ice (Atlantic) 22-7
- ELVIS PRESLEY—Way Down (RCA) 16-11

KQWB—Fargo, N.D.

- CHICAGO—Baby, What A Big Surprise (Columbia)
- D • DONNA SUMMER—I Feel Love (Casablanca)
- DEBBIE BOONE—You Light Up My Life (W.B.) AD-8
- BROS. JOHNSON—Strawberry Letter 23 (A&M) EX-10

Northeast Region

TOP ADD ONS:

- CHICAGO—Baby, What A Big Surprise (Columbia)
- DEBBIE BOONE—You Light Up My Life (W.B.)
- COMMODORES—Brick House (Motown)

PRIME MOVERS:

- DEBBIE BOONE—You Light Up My Life (W.B.)
- RONNIE McDOWELL—The King Is Gone (Scorpion)
- SHAWN CASSIDY—That's Rock & Roll (Warner/Curb)

BREAKOUTS:

- JAMES TAYLOR—Your Smiling Face (Columbia)
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.)
- ABBA—Money, Money (Atlantic)

WABC—New York

- COMMODORES—Brick House (Motown)
- DEBBIE BOONE—You Light Up My Life (W.B.)
- CARLY SIMON—Nobody Does It Better (Elektra) 17-8
- SHAWN CASSIDY—That's Rock & Roll (Warner/Curb) 22-14

WBL5—New York

- BRICK—Dusik (Bang)
- LEON HAYWOOD—Super Sexy (MCA)
- NONE

99.1—New York

- CHICAGO—Baby, What A Big Surprise (Columbia)
- BABYS—Isn't It Time (Chrysalis)
- SHAWN CASSIDY—That's Rock & Roll (Warner/Curb) 29-18
- B.J. THOMAS—Don't Worry Baby (MCA) 20-12

WRWL—New York

- JACKSONS—Goin' Places (Epic)
- EARTH, WIND & FIRE—Serpentine Fire (Columbia)
- LTD—Back In Love Again (A&M) 11-9
- D • ROY AYERS UBIQUITY—Running Away (Polydor) 16-14

WPTR—Albany

- JIMMY BUFFETT—Changes In Latitudes, Changes In Attitudes (ABC)
- JAMES TAYLOR—Your Smiling Face (Columbia)
- DEBBIE BOONE—You Light Up My Life (W.B.) HB-10
- BEE GEES—How Deep Is Your Love (RSD) HB-19

WTRY—Albany

- CHICAGO—Baby, What A Big Surprise (Columbia)
- BARRY MANILOW—Daybreak (Arista)
- RONNIE McDOWELL—The King Is Gone (Scorpion) 23-6
- DEBBIE BOONE—You Light Up My Life (W.B.) 29-18

WNBW—Buffalo

- CHICAGO—Baby, What A Big Surprise (Columbia)
- DAVID SOUL—Silver Lady (Private Stock)
- DEBBIE BOONE—You Light Up My Life (W.B.) 28-5
- SHAWN CASSIDY—That's Rock & Roll (Warner/Curb) 22-17

WYSL—Buffalo

- RITA COOLIDGE—We're All Alone (A&M)
- DEBBIE BOONE—You Light Up My Life (W.B.)
- NONE

WBBF—Rochester, N.Y.

- PABLO CRUISE—A Place In The Sun (A&M)
- BROS. JOHNSON—Strawberry Letter 23 (A&M) 11-5
- D • DONNA SUMMER—I Feel Love (Casablanca) 13-7

WRKO—Boston

- ABBA—Money, Money (Atlantic)
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.)
- PAUL NICHOLAS—Heaven On The 7th Floor (RSD) 25-13
- JUDY COLLINS—Send In The Clowns (Elektra) HB-18

WBZ-FM—Boston

- CROSBY, STILLS & NASH—I've Got A Game (Atlantic)
- LEO SAYER—Thunder In My Heart (W.B.)
- CAROL BAYER SAGER—You're Moving Out Today (Elektra) 40-26
- FIREFALL—Just Remember I Love You (Atlantic) 30-18

WYBF-FM—Boston

- NONE
- NONE
- NO LIST
- NO LIST

WORC—Worcester, Mass.

- NO LIST
- NO LIST

WDRF—Hartford

- JUDY COLLINS—Send In The Clowns (Elektra)
- JAMES TAYLOR—Your Smiling Face (Columbia)
- ELVIS PRESLEY—Way Down (RCA) 17-6
- D • MECO—Theme From "Star Wars" (Millennium) 19-8

WPRO—Providence

- COMMODORES—Brick House (Motown)
- PAUL NICHOLAS—Heaven On The 7th Floor (RSD)
- RONNIE McDOWELL—The King Is Gone (Scorpion) 23-14
- D • MECO—Theme From "Star Wars" (Millennium) 12-7

Mid-Atlantic Region

TOP ADD ONS:

- DAVE MASON—We Just Disagree (Columbia)
- BARRY MANILOW—Daybreak (Arista)
- LINDA RONSTADT—It's So Easy (Asylum)

PRIME MOVERS:

- DEBBIE BOONE—You Light Up My Life (W.B.)
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.)
- RITA COOLIDGE—We're All Alone (A&M)

BREAKOUTS:

- (D) BARRY WHITE—It's Ecstasy When You Lay Down Next To Me (20th Century)
- JIMMY BUFFETT—Changes In Latitudes, Changes In Attitudes (ABC)
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.)

WTIL—Philadelphia

- BARRY MANILOW—Daybreak (Arista)
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.)
- ELECTRIC LIGHT ORCH.—Telephone Line (U.A./Jet) 21-14
- ELVIS PRESLEY—Way Down (RCA) HB-23

WIBG—Philadelphia

- NO LIST
- NO LIST

WIFI-FM—Philadelphia

- DAVE MASON—We Just Disagree (Columbia)
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.)
- CARLY SIMON—Nobody Does It Better (Elektra) 12-4
- COMMODORES—Brick House (Motown) 10-3

WPCC—Washington

- DAVE MASON—We Just Disagree (Columbia)
- LINDA RONSTADT—It's So Easy (Asylum)
- D • BARRY WHITE—It's Ecstasy When You Lay Down Next To Me (20th Century) 30-23
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.) 25-19

WOL—Washington

- DRAMATICS—Shake It Well (ABC)
- EARTH, WIND & FIRE—Serpentine Fire (Columbia)
- NONE

WGH—Washington

- ERIC CARMEN—She Did It (Arista)
- DAVID CASTLE—Ten To Eight (Parrot)
- COMMODORES—Brick House (Motown) 18-5
- D • MECO—Theme From "Star Wars" (Millennium) 8-1

WCAO—Baltimore

- JIMMY BUFFETT—Changes In Latitudes, Changes In Attitudes (ABC)
- D • BARRY WHITE—It's Ecstasy When You Lay Down Next To Me (20th Century)
- PAUL NICHOLAS—Heaven On The 7th Floor (RSD) 23-15
- FIREFALL—Just Remember I Love You (Atlantic) 27-22

WYRE—Baltimore

- BARRY MANILOW—Daybreak (Arista)
- DAVE MASON—We Just Disagree (Columbia)
- RITA COOLIDGE—We're All Alone (A&M) 25-20
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.) 15-11

WLEE—Richmond, Va.

- PABLO CRUISE—A Place In The Sun (A&M)
- JUDY COLLINS—Send In The Clowns (Elektra)
- COMMODORES—Brick House (Motown) 23-14
- DEBBIE BOONE—You Light Up My Life (W.B.) 26-19

WLEW—Richmond, Va.

- PABLO CRUISE—A Place In The Sun (A&M)
- JUDY COLLINS—Send In The Clowns (Elektra)
- COMMODORES—Brick House (Motown) 23-14
- DEBBIE BOONE—You Light Up My Life (W.B.) 26-19

Southeast Region

TOP ADD ONS:

- ENGLAND DAN/JOHN FORD COLEY—Gone Too Far (Big Tree)
- CHICAGO—Baby, What A Big Surprise (Columbia)
- JAMES TAYLOR—Your Smiling Face (Columbia)

PRIME MOVERS:

- DEBBIE BOONE—You Light Up My Life (W.B.)
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.)
- RITA COOLIDGE—We're All Alone (A&M)

BREAKOUTS:

- FIREFALL—Just Remember I Love You (Atlantic)
- BEE GEES—How Deep Is Your Love (RSD)
- JIMMY BUFFETT—Changes In Latitudes, Changes In Attitudes (ABC)

WQXI—Atlanta

- LINDA RONSTADT—Blue Bayou (Asylum)
- JIMMY BUFFETT—Changes In Latitudes, Changes In Attitudes (ABC)
- RITA COOLIDGE—We're All Alone (A&M) 25-15
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.) 26-16

Z-93 (WZGC-FM)—Atlanta

- LITTLE RIVER BAND—Help Is On The Way (Capitol)
- FIREFALL—Just Remember I Love You (Atlantic)
- DEBBIE BOONE—You Light Up My Life (W.B.) 11-1
- PAUL DAVIS—I Go Crazy (Bang) 19-9

WBBQ—Augusta

- ENGLAND DAN/JOHN FORD COLEY—Gone Too Far (Big Tree)
- BEE GEES—How Deep Is Your Love (RSD)
- DEBBIE BOONE—You Light Up My Life (W.B.) 25-18
- COMMODORES—Brick House (Motown) 26-19

WFOM—Atlanta

- PLAYER—Baby Come Back (RSD)
- ENGLAND DAN/JOHN FORD COLEY—Gone Too Far (Big Tree)
- JAMES TAYLOR—Your Smiling Face (Columbia) 34-21
- BEE GEES—How Deep Is Your Love (RSD) 30-20

WWSA—Savannah, Ga.

- BEE GEES—How Deep Is Your Love (RSD)
- JAMES TAYLOR—Your Smiling Face (Columbia)
- CARLY SIMON—Nobody Does It Better (Elektra) 13-6
- DEBBIE BOONE—You Light Up My Life (W.B.) 18-11

WQAM—Miami

- C.J. & CO.—Devil's Gun (Westbound)
- D • FIRST CHOICE—Dr. Love (Gold Mind)
- BROS. JOHNSON—Strawberry Letter 23 (A&M) 15-7
- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic) 15-10

Y-100 (WHYI-FM)—Miami

- PLAYER—Baby Come Back (RSD)
- PETER BROWN—Do You Wanna Get Funky With Me (Drive)
- C.J. & CO.—Devil's Gun (Westbound) 15-8
- STEPHEN BISHOP—On And On (ABC) 11-6

BJ-105 (WBIV-FM)—Orlando

- FIREFALL—Just Remember I Love You (Atlantic)
- BURTON CUMMINGS—My Own Way To Rock (Portrait) 30-15
- PAUL NICHOLAS—Heaven On The 7th Floor (RSD) 13-4

Q-105 (WRBQ-FM)—Tampa, St. Petersburg

- DEBBIE BOONE—You Light Up My Life (W.B.)
- SHAWN CASSIDY—That's Rock & Roll (Warner/Curb) 17-7
- D • MECO—Theme From "Star Wars" (Millennium) 8-1

WQPD—Lakeland, Fla.

- BOB WELCH—Sentimental Lady (Capitol)
- HALL & OATES—Why Do Lovers Break Each Others Heart (RCA)
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.) 36-10
- JERRY REED—East Bound & Down (RCA) 21-9

WFMJ—Daytona Beach

- JIMMY BUFFETT—Changes In Latitudes, Changes In Attitudes (ABC)
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.)
- PAUL NICHOLAS—Heaven On The 7th Floor (RSD) 19-7
- PABLO CRUISE—A Place In The Sun (A&M) 23-17

WAVE—Jacksonville

- CHICAGO—Baby, What A Big Surprise (Columbia)
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.)
- BROS. JOHNSON—Strawberry Letter 23 (A&M) 14-7
- D • DONNA SUMMER—I Feel Love (Casablanca) 24-18

WAYS—Charlotte

- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.)
- FIREFALL—Just Remember I Love You (Atlantic)
- BROS. JOHNSON—Strawberry Letter 23 (A&M) 14-7
- D • DONNA SUMMER—I Feel Love (Casablanca) 24-18

WQIV—Charlotte

- CURTIS MAYFIELD—Go Do Wap (Curtom)
- EARTH, WIND & FIRE—Serpentine Fire (Columbia)
- EMOTIONS—Don't Ask My Neighbors (Columbia) 41-11
- D.J. ROGERS—Saved By Love (RCA) 32-10

WKIX—Raleigh, N.C.

- SEALS & CROFTS—My Fair Share (W.B.)
- JAMES TAYLOR—Your Smiling Face (Columbia)
- SONNY THROCKMORTON—Baby Love (Epic) AD-20
- BARRY MANILOW—Daybreak (Arista) AD-29

WTOB—Winston/Salem

- CHICAGO—Baby, What A Big Surprise (Columbia)
- JAMES TAYLOR—Your Smiling Face (Columbia)
- ELVIS PRESLEY—Pledging My Love (RCA) 33-21
- D • MECO—Theme From "Star Wars" (Millennium) 12-2

WTMA—Charleston, S.C.

- JUDY COLLINS—Send In The Clowns (Elektra)
- RITA COOLIDGE—We're All Alone (A&M)
- DEBBIE BOONE—You Light Up My Life (W.B.) 24-9
- JIMMY BUFFETT—Changes In Latitudes, Changes In Attitudes (ABC) 25-16

WORD—Spartanburg, S.C.

- ATLANTA RHYTHM SECTION—Georgia Rhythm (Polydor)
- SANTANA—She's Not There (Columbia)
- DEBBIE BOONE—You Light Up My Life (W.B.) 19-1
- LINDA RONSTADT—Blue Bayou (Asylum) 29-20

WLAC—Nashville

- CHARLIE DANIELS BAND—Heaven Can Be Anywhere (Epic)
- DOLLY PARTON—Here You Come Again (RCA)
- COMMODORES—Easy (Motown) 29-14
- KENNY ROGERS—Daytime Friends (U.A.) 26-13

WMAK—Nashville

- JUDY COLLINS—Send In The Clowns (Elektra)
- ERIC CARMEN—She Did It (Arista)
- LINDA RONSTADT—Blue Bayou (Asylum) 26-14
- RITA COOLIDGE—We're All Alone (A&M) 21-10

WHBQ—Memphis

- CHICAGO—Baby, What A Big Surprise (Columbia)
- LTD—Back In Love Again (A&M)
- D • BARRY WHITE—It's Ecstasy When You Lay Down Next To Me (20th Century) 29-13
- DEBBIE BOONE—You Light Up My Life (W.B.) 27-16

WMP5—Memphis

- RITA COOLIDGE—We're All Alone (A&M) (W.B.)
- DEBBIE BOONE—You Light Up My Life (W.B.)
- D • BARRY WHITE—It's Ecstasy When You Lay Down Next To Me (20th Century) 25-

**The Record
Everyone's Been
Buzzing About
is on
Atlantic.**

**DANCE, DANCE,
DANCE"**

YOWSAH, YOWSAH, YOWSAH

FROM

CHIC

Produced by Bernard Edwards, Nile Rodgers
and Kenny Lehman for Turtle Productions
Executive Producer: Marc Kreiner
Mix by Savarese

#3435



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Billboard Album Radio Action

Playlist Top Add Ons • Top Requests/Airplay • Regional Breakouts & National Breakouts

BASED ON STATION PLAYLISTS THROUGH WEDNESDAY 9-28-1977

Top Add Ons-National

STEELY DAN—Aja (ABC)
THE ROLLING STONES—Love You Live (Rolling Stone)
BARCLAY JAMES HARVEST—Gone To Earth (MCA)
RANDY NEWMAN—Little Criminals (W.B.)

Top Requests/Airplay-National

LINDA RONSTADT—Simple Dreams (Elektra Asylum)
THE ROLLING STONES—Love You Live (Rolling Stone)
THE DOOBIE BROS.—Livin' On The Fault Line (W.B.)
FLEETWOOD MAC—Rumours (W.B.)

National Breakouts

BILLY JOEL—The Stranger (Columbia)
RINGO THE 4th—(Atlantic)
SHAWN PHILLIPS—Spaced (A&M)
PETE TOWNSHEND/RONNIE LANE—Rough Mix (MCA)

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.

KRFL-FM—Denver (Jean Valdez)

- STEELY DAN—Aja (ABC)
- THE ROLLING STONES—Love You Live (Rolling Stone)
- BOB WELCH—French Kiss (Capitol)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- STEVE MILLER BAND—Book Of Dreams (Capitol)
- HEART—Magazine (Meridian)
- CROSBY, STILLS & NASH—CSN (Atlantic)

KISW-FM—Seattle (Gary Crow)

- JEAN-LUC PONTY—Enigmatic Ocean (Atlantic)
- DWIGHT TWILLEY—Twiley Don't Mind (Arista)
- TOM SCOTT—Blow It Out (Epic/Ode)
- BE BOP DELUXE—Live In The Age (Harvest)
- BOB WELCH—French Kiss (Capitol)
- FLEETWOOD MAC—Rumours (W.B.)
- STYX—The Grand Illusion (A&M)
- HEART—Magazine (Meridian)

KFJG-FM—Fresno (Art Farkas)

- BOB WELCH—French Kiss (Capitol)
- UNICORN—One More Tomorrow (Capitol)
- BARCLAY JAMES HARVEST—Gone To Earth (MCA)
- CRYSTAL GAYLE—We Must Believe In Magic (United Artists)
- BOB MECHAN BAND—Me Hun (Capitol)
- JUICE NEWTON AND SILVER SPUR—Come To Me (Capitol)
- CHICAGO XI—(Columbia)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- THE DOOBIE BROS.—Livin' On The Fault Line (W.B.)
- CROSBY, STILLS & NASH—CSN (Atlantic)

KMOT-FM—Tulsa (Bill Bruin)

- STEELY DAN—Aja (ABC)
- CHICAGO XI—(Columbia)
- ROBIN TROWER—In City Dreams (Chrysalis)
- THE DOOBIE BROS.—Livin' On The Fault Line (W.B.)
- FLEETWOOD MAC—Rumours (W.B.)
- DAN FOGELBERG—Neither Lands (Full Moon/Epic)
- KENNY LOGGINS—Celebrate Me Home (Columbia)

KBBC-FM—Phoenix (J.O. Freeman)

- RANDY NEWMAN—Little Criminals (W.B.)
- ROBIN TROWER—In City Dreams (Chrysalis)
- WELCOME TO LA—SOUNDTRACK—(United Artists)
- JOHN STEWART—Fire In The Wind (RSO)
- STOMU YAMASHITA'S—Go Too (Arista)
- BOB MECHAN BAND—Me Hun (Capitol)
- STEELY DAN—Aja (ABC)
- BILLY JOEL—The Stranger (Columbia)
- TERENCE BOYLAN—(Asylum)
- KARLA BONOFF—(Columbia)

KMYR-FM—Albuquerque (Bruce McCaleb)

- RINGO THE 4th—(Atlantic)
- BILLY JOEL—Aja (ABC)
- CHICAGO XI—(Columbia)
- THE ROLLING STONES—Love You Live (Rolling Stone)
- FLEETWOOD MAC—Rumours (W.B.)
- PETER FRAMPTON—Fm In You (A&M)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- FIREBALL—Luna Sea (Atlantic)

WCOL-FM—Columbus (Ray Evans)

- STEELY DAN—Aja (ABC)
- THE ROLLING STONES—Love You Live (Rolling Stone)
- BILLY JOEL—The Stranger (Columbia)
- STILLWATER—(Capricorn)
- STEELY DAN—Aja (ABC)
- THE ROLLING STONES—Love You Live (Rolling Stone)
- THE DOOBIE BROS.—Livin' On The Fault Line (W.B.)
- DARYL HALL & JOHN DATES—Beauty On A Back Street (RCA)

WDVE-FM—Pittsburgh (Marcy Posner)

- BILLY JOEL—The Stranger (Columbia)
- THE BABYS—Broken Heart (Chrysalis)
- JEAN MICHEL JARRE—Oxygene (Polygram)
- TALKING HEADS—Talking Heads 77 (Sire)
- THE DOOBIE BROS.—Livin' On The Fault Line (W.B.)
- FOREIGNER—(Atlantic)
- CHICAGO XI—(Columbia)
- CROSBY, STILLS & NASH—CSN (Atlantic)

WZMF-FM—Milwaukee (Mike Wolf)

- SHAWN PHILLIPS—Spaced (A&M)
- BARCLAY JAMES HARVEST—Gone To Earth (MCA)
- JEAN MICHEL JARRE—Oxygene (Polygram)
- TERENCE BOYLAN—(Asylum)
- BILLY JOEL—The Stranger (Columbia)
- STEELY DAN—Aja (ABC)
- STYX—The Grand Illusion (A&M)
- THE ROLLING STONES—Love You Live (Rolling Stone)
- FOREIGNER—(Atlantic)
- U.F.O.—Lights Out (Chrysalis)

KADI-FM—St. Louis (Peter Paris)

- THE ROLLING STONES—Love You Live (Rolling Stone)
- STEELY DAN—Aja (ABC)
- BARCLAY JAMES HARVEST—Gone To Earth (MCA)
- PETE TOWNSHEND/RONNIE LANE—Rough Mix (MCA)
- NEXSTAR—Magic Is A Child (Polygram)
- EMPEROR—(Private Stock)
- CHICAGO XI—(Columbia)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- THE DOOBIE BROS.—Livin' On The Fault Line (W.B.)
- STYX—The Grand Illusion (A&M)

WSHE-FM—FL Lauderdale (Gary Granger)

- STEELY DAN—Aja (ABC)
- THE ROLLING STONES—Love You Live (Rolling Stone)
- PETE TOWNSHEND/RONNIE LANE—Rough Mix (MCA)
- DARYL HALL & JOHN DATES—Beauty On A Back Street (RCA)
- CHICAGO XI—(Columbia)
- POINT BLANK—Second Season (Arista)
- HEART—Magazine (Meridian)
- CHICAGO XI—(Columbia)
- ROBIN TROWER—In City Dreams (Chrysalis)
- THE DOOBIE BROS.—Livin' On The Fault Line (W.B.)

WORJ-FM—Orlando (Bill McCathy)

- RINGO THE 4th—(Atlantic)
- CHICAGO XI—(Columbia)
- STEELY DAN—Aja (ABC)
- THE ROLLING STONES—Love You Live (Rolling Stone)
- HEART—Magazine (Meridian)
- DWIGHT TWILLEY BAND—Twiley Don't Mind (Arista)
- STYX—The Grand Illusion (A&M)
- GRATEFUL DEAD—Terrapin Station (Arista)
- FOREIGNER—(Atlantic)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)

WDFJ-FM—Nashville (Jack Crawford/Clark Rogers)

- STEELY DAN—Aja (ABC)
- PETE TOWNSHEND/RONNIE LANE—Rough Mix (MCA)
- THE ROLLING STONES—Love You Live (Rolling Stone)
- BILLY JOEL—The Stranger (Columbia)
- JAY FERGUSON—Thunder Island (Asylum)
- CHEAP TRICK—In Color (Epic)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- THE ALAN PARSONS PROJECT—I Robot (Arista)
- THE DOOBIE BROS.—Livin' On The Fault Line (W.B.)
- PABLO CRUISE—A Place In The Sun (A&M)

WQDR-FM—Raleigh (Chris Miller)

- MISSOURI—(Panama)
- HORSLIPS—Book Of Revelation (DIM)
- BILLY JOEL—The Stranger (Columbia)
- STEELY DAN—Aja (ABC)
- THE ROLLING STONES—Love You Live (Rolling Stone)
- SANTANA—Moon Flower (Columbia)
- JAMES TAYLOR—If (Columbia)
- THE DOOBIE BROS.—Livin' On The Fault Line (W.B.)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- CHICAGO XI—(Columbia)

WJIR-FM—New York (Dennis McNamara)

- BARCLAY JAMES HARVEST—Gone To Earth (MCA)
- PHOEBE SNOW—Never Letting Go (Columbia)
- TOM WAITS—Foreign Affairs (Asylum)
- THE BOLLANS—Jubilations (Asylum)
- GIL SCOTT-HERON AND BRIAN JACKSON—Bridges (Arista)
- NETWORK—(Epic)
- THE ROLLING STONES—Love You Live (Rolling Stone)
- BILLY JOEL—The Stranger (Columbia)
- STEELY DAN—Aja (ABC)
- STEVE MILLER BAND—Book Of Dreams (Capitol)

WOUR-FM—Syracuse/Utica (Jeff Chard)

- BILLY JOEL—The Stranger (Columbia)
- RANDY NEWMAN—Little Criminals (W.B.)
- NEXSTAR—Magic Is A Child (Polygram)
- STOMU YAMASHITA'S—Go Too (Arista)
- PETE TOWNSHEND/RONNIE LANE—Rough Mix (MCA)
- BE BOP DELUXE—As Victim (EMI)
- TERENCE BOYLAN—(Asylum)
- THE ROLLING STONES—Love You Live (Rolling Stone)
- CITY BOY—Young Men Gone West (Mercury)
- STEELY DAN—Aja (ABC)

WBUF-FM—Buffalo (Eric Traver)

- RANDY NEWMAN—Little Criminals (W.B.)
- THE ALPHA BAND—Spark In The Dark (Arista)
- RUSH—A Fairwell To Kings (Mercury)
- BARCLAY JAMES HARVEST—Gone To Earth (MCA)
- RANDY PIE—Fast Forward (Polygram)
- PHOEBE SNOW—Never Letting Go (Columbia)
- THE ROLLING STONES—Love You Live (Rolling Stone)
- STEELY DAN—Aja (ABC)
- YES—Going For The One (Atlantic)
- PETE TOWNSHEND/RONNIE LANE—Rough Mix (MCA)

WCOL-FM—Boston (Bogiana Mire)

- STEELY DAN—Aja (ABC)
- THE ROLLING STONES—Love You Live (Rolling Stone)
- DWIGHT TWILLEY BAND—Twiley Don't Mind (Arista)
- BOB WELCH—French Kiss (Capitol)
- THE ROLLING STONES—Love You Live (Rolling Stone)
- STEELY DAN—Aja (ABC)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)

WMFR-FM—Philadelphia (Paul Fehr)

- PETE TOWNSHEND/RONNIE LANE—Rough Mix (MCA)
- STEVE MARTIN—Let's Get Small (W.B.)
- NEXSTAR—Magic Is A Child (Polygram)
- CRAWLER—(Epic)
- NETWORK—(Epic)
- RANDY PIE—Fast Forward (Polygram)
- THE ROLLING STONES—Love You Live (Rolling Stone)
- BILLY JOEL—The Stranger (Columbia)
- STEELY DAN—Aja (ABC)
- THE DOOBIE BROS.—Livin' On The Fault Line (W.B.)

WBUR-FM—Providence (Glen Stewart)

- RANDY NEWMAN—Little Criminals (W.B.)
- TOM WAITS—Foreign Affairs (Asylum)
- BILLY JOEL—The Stranger (Columbia)
- THE ROLLING STONES—Love You Live (Rolling Stone)
- GIL SCOTT-HERON AND BRIAN JACKSON—Bridges (Arista)
- STEELY DAN—Aja (ABC)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- BOB WELCH—French Kiss (Capitol)
- PETE TOWNSHEND/RONNIE LANE—Rough Mix (MCA)

WHCF-FM—Hartford (Barry Neal)

- STEELY DAN—Aja (ABC)
- THE ROLLING STONES—Love You Live (Rolling Stone)
- BILLY JOEL—The Stranger (Columbia)
- BOB WELCH—French Kiss (Capitol)
- CHICAGO XI—(Columbia)
- FLEETWOOD MAC—Rumours (W.B.)
- JAMES TAYLOR—If (Columbia)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)

Western Region

TOP ADD ONS:

- JUICE NEWTON AND SILVER SPUR—Come To Me (Capitol)
- THE ROLLING STONES—Love You Live (Rolling Stone)
- STEELY DAN—Aja (ABC)
- BOB WELCH—French Kiss (Capitol)

TOP REQUEST/AIRPLAY:

- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- FOREIGNER—(Atlantic)
- FLEETWOOD MAC—Rumours (W.B.)
- THE DOOBIE BROS.—Livin' On The Fault Line (W.B.)

BREAKOUTS:

- BILLY JOEL—The Stranger (Columbia)
- RANDY NEWMAN—Little Criminals (W.B.)
- GOLDEN EARRING—Live (MCA)
- RINGO THE 4th—(Atlantic)

KSAN-FM—San Francisco (Bonnie Simmons)

- SPARKS—Introducing Sparks (Columbia)
- THE ALPHA BAND—Spark In The Dark (Arista)
- DEAD BOYS—Young Love And Sooty Side
- RICHARD HELL AND THE VOIDOIDS—Blank Generation (Sire)
- THE ROLLING STONES—Love You Live (Rolling Stone)
- PETE TOWNSHEND/RONNIE LANE—Rough Mix (MCA)
- STEELY DAN—Aja (ABC)
- ELVIS COSTELLO—My Aim Is True (Sire)
- KLOS-FM—Los Angeles (Ruth Pinfield)

KLOS-FM—Los Angeles (Ruth Pinfield)

- NO ADDS
- FOREIGNER—(Atlantic)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- JAMES TAYLOR—If (Columbia)
- FLEETWOOD MAC—Rumours (W.B.)

KMET-FM—Los Angeles (Billy Jiggs)

- STEVE MARTIN—Let's Get Small (W.B.)
- THE DOOBIE BROS.—Livin' On The Fault Line (W.B.)
- FOREIGNER—(Atlantic)
- U.F.O.—Lights Out (Chrysalis)
- ROGER DALTRY—One Of The Boys (MCA)

KGB-FM—San Diego (Steve Caplan)

- THE ROLLING STONES—Love You Live (Rolling Stone)
- STEELY DAN—Aja (ABC)
- CHICAGO XI—(Columbia)
- ROBIN TROWER—In City Dreams (Chrysalis)
- FLEETWOOD MAC—Rumours (W.B.)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- FOGHAT—Live (Bearsville)
- FOREIGNER—(Atlantic)

KONE-FM—San Jose (Dana Jang)

- RANDY NEWMAN—Little Criminals (W.B.)
- THE BABYS—Broken Heart (Chrysalis)
- JUICE NEWTON AND SILVER SPUR—Come To Me (Capitol)
- RINGO THE 4th—(Atlantic)
- GOLDEN EARRING—Live (MCA)
- BILLY JOEL—The Stranger (Columbia)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- STEELY DAN—Aja (ABC)
- THE ROLLING STONES—Love You Live (Rolling Stone)
- THE DOOBIE BROS.—Livin' On The Fault Line (W.B.)

Southwest Region

TOP ADD ONS:

- RANDY NEWMAN—Little Criminals (W.B.)
- KARLA BONOFF—(Columbia)
- STEELY DAN—Aja (ABC)
- THE ROLLING STONES—Love You Live (Rolling Stone)

TOP REQUEST/AIRPLAY:

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

BREAKOUTS:

- RINGO THE 4th—(Atlantic)
- CHICAGO XI—(Columbia)
- ROBIN TROWER—In City Dreams (Chrysalis)
- SHAWN PHILLIPS—Spaced (A&M)

KZEW-FM—Dallas (Mike Hedges)

- SHAWN PHILLIPS—Spaced (A&M)
- KARLA BONOFF—(Columbia)
- THE BABYS—Broken Heart (Chrysalis)
- RANDY NEWMAN—Little Criminals (W.B.)
- PHOEBE SNOW—Never Letting Go (Columbia)
- JEAN-LUC PONTY—Enigmatic Ocean (Atlantic)
- FIREBALL—Luna Sea (Atlantic)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- JAMES TAYLOR—If (Columbia)
- THE ALAN PARSONS PROJECT—I Robot (Arista)

KLDL-FM—Houston (Jackie McCaulley)

- SMALL FACES—Plasmatics (Atlantic)
- RANDY NEWMAN—Little Criminals (W.B.)
- KARLA BONOFF—(Columbia)
- GENTLE GIANT—The Missing Piece (Capitol)
- DENNIS WILSON—Pacific Ocean Blue (Caribou)
- JAMIE BROCKETT—North Mountain Vein (Arista)
- STEELY DAN—Aja (ABC)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- THE ALAN PARSONS PROJECT—I Robot (Arista)

WNDE-FM—New Orleans (Bobby Ross/Scott Segrevent)

- THE ROLLING STONES—Love You Live (Rolling Stone)
- STEELY DAN—Aja (ABC)
- RINGO THE 4th—(Atlantic)
- POINT BLANK—Second Season (Arista)
- PURE PRIME LEAGUE—Live, Take The Stage (RCA)
- CRAWLER—(Epic)
- FLEETWOOD MAC—Rumours (W.B.)
- THE ALAN PARSONS PROJECT—I Robot (Arista)
- STYX—The Grand Illusion (A&M)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)

Midwest Region

TOP ADD ONS:

- STEELY DAN—Aja (ABC)
- BILLY JOEL—The Stranger (Columbia)
- THE ROLLING STONES—Love You Live (Rolling Stone)
- BARCLAY JAMES HARVEST—Gone To Earth (MCA)

TOP REQUEST/AIRPLAY:

- THE ROLLING STONES—Love You Live (Rolling Stone)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- THE DOOBIE BROS.—Livin' On The Fault Line (W.B.)
- FLEETWOOD MAC—Rumours (W.B.)

BREAKOUTS:

- PETE TOWNSHEND/RONNIE LANE—Rough Mix (MCA)
- SHAWN PHILLIPS—Spaced (A&M)
- JEAN MICHEL JARRE—Oxygene (Polygram)
- BOB WELCH—French Kiss (Capitol)

WABE-FM—Detroit (Carl Galeana)

- DENNIS WILSON—Pacific Ocean Blue (Caribou)
- DWIGHT TWILLEY BAND—Twiley Don't Mind (Arista)
- KARLA BONOFF—(Columbia)
- FLEETWOOD MAC—Rumours (W.B.)
- FOGHAT—Live (Bearsville)
- THE ALAN PARSONS PROJECT—I Robot (Arista)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)

WRL-FM—Elgin/Chicago (T. Walker/W. Leisinger)

- SHAWN PHILLIPS—Spaced (A&M)
- STEELY DAN—Aja (ABC)
- BOB WELCH—French Kiss (Capitol)
- PETE TOWNSHEND/RONNIE LANE—Rough Mix (MCA)
- RON CARTER QUARTET—Pizzolo (Meridian)
- MARY MACASLIN—Old Friends (Philly)
- THE ROLLING STONES—Love You Live (Rolling Stone)
- ELVIS COSTELLO—My Aim Is True (Sire)
- DR. FEELGOOD—Swasin' (Scepter/Columbia)
- ROBIN TROWER—In City Dreams (Chrysalis)

WVMS-FM—Cleveland (John Gorman)

- DEAD BOYS—Young Love And Sooty Side (Sire)
- STEVE MARTIN—Let's Get Small (W.B.)
- TOM WAITS—Foreign Affairs (Asylum)
- FLEETWOOD MAC—Rumours (W.B.)
- THE ROLLING STONES—Love You Live (Rolling Stone)
- BOB WELCH—French Kiss (Capitol)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)

Southeast Region

TOP ADD ONS:

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

TOP REQUEST/AIRPLAY:

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

BREAKOUTS:

- JAY FERGUSON—Thunder Island (Asylum)
- BILLY JOEL—The Stranger (Columbia)
- RINGO THE 4th—(Atlantic)
- DWIGHT TWILLEY BAND—Twiley Don't Mind (Arista)

WRAC-FM—Atlanta (John Wyns)

- TALKING HEADS—Talking Heads 77 (Sire)
- NEXSTAR—Magic Is A Child (Polygram)
- SIERRA—(Mercury)
- THE BABYS—Broken Heart (Chrysalis)
- TERENCE BOYLAN—(Asylum)
- JAY FERGUSON—Thunder Island (Asylum)
- THIN LIZZY—Bad Reputation (Mercury)
- THE ROLLING STONES—Love You Live (Rolling Stone)
- STEELY DAN—Aja (ABC)
- JEAN MICHEL JARRE—Oxygene (Polygram)

WVPS-FM—Washington D.C. (David Emshie)

- JOHN STEWART—Fire In The Wind (RSO)
- BAREFOOT JERRY—Barefootin' (Meridian)
- EDDIE MONEY—(Columbia)
- BOBBY HUTCHERSON—Knee Deep In The Blues (Blue Note)
- TOM WAITS—Foreign Affairs (Asylum)
- KORY BLOK—Intoxication (Chrysalis)
- STEELY DAN—Aja (ABC)
- STOMU YAMASHITA'S—Go Too (Arista)
- THE ROLLING STONES—Love You Live (Rolling Stone)
- MARY MACASLIN—Old Friends (Philly)

Northeast Region

TOP ADD ONS:

- TOM WAITS—Foreign Affairs (Asylum)
- BARCLAY JAMES HARVEST—Gone To Earth (MCA)
- RANDY NEWMAN—Little Criminals (W.B.)
- STEELY DAN—Aja (ABC)

TOP REQUEST/AIRPLAY:

- THE ROLLING STONES—Love You Live (Rolling Stone)
- STEELY DAN—Aja (ABC)
- BILLY JOEL—The Stranger (Columbia)
- PETE TOWNSHEND/RONNIE LANE—Rough Mix (MCA)

BREAKOUTS:

- THE ROLLING STONES—Love You Live (Rolling Stone)
- PHOEBE SNOW—Never Letting Go (Columbia)
- BILLY JOEL—The Stranger (Columbia)
- NETWORK—(Epic)

WREN-FM—New York (Tom Morreza)

- NICK JAMISON—Nevada Tree (Bearsville)
- TOM WAITS—Foreign Affairs (Asylum)
- BARCLAY JAMES HARVEST—Gone To Earth (MCA)
- KORY BLOK—Intoxication (Chrysalis)
- DR. HOOK—Bakin' Love And Magic (Capitol)
- GOLDEN EARRING—Live (MCA)
- THE ROLLING STONES—Love You Live (Rolling Stone)
- STEELY DAN—Aja (ABC)
- BILLY JOEL—The Stranger (Columbia)
- PETE TOWNSHEND/RONNIE LANE—Rough Mix (MCA)

WRNW-FM—New York (Mag Griffin)

- RANDY NEWMAN—Little Criminals (W.B.)
- TOM WAITS—Foreign Affairs (Asylum)
- PHOEBE SNOW—Never Letting Go (Columbia)
- ARTIFIL DOGGER—Babes On Broadway (Columbia)
- THE JOY—(Fantasy)
- LEO SAYER—Thunder In My Heart (W.B.)
- THE ROLLING STONES—Love You Live (Rolling Stone)
- STEELY DAN—Aja (ABC)
- ROBERTY GORDON WITH LINK WRAY—(Private Stock)
- BILLY JOEL—The Stranger (Columbia)

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Screen Gems-E.M.I. Shifts Intl Licensees To E.M.I.

• *Continued from page 1*

long as 12 months before all of our operations will be centralized here for the U.S."

Nashville has already seen Beechwood Music consolidated into Screen Gems and Sill expects that combined office to be expanded.

As for the licensees, Sill and Kimmelman have been transferring them over to the E.M.I. licensees since July. "In a 12-month period, we will have reorganized our licensees around the world. Essentially they'll be the same as the E.M.I. licensees," Sill says.

It has not been an easy task, especially since some of the licensees have been with Screen Gems for years and most of the managers/owners are personal friends of Sill.

It was simply a business move necessitated by the purchase of Screen Gems-Columbia Music from Columbia Pictures by E.M.I. and its incorporation into the E.M.I. fold. The official merger of Screen Gems and E.M.I. began July 1, 1976, when Sill, a 14-year veteran and president of Screen Gems, became president of the new company of Screen Gems-E.M.I. Music (BMI) and Colgems-E.M.I. (ASCAP).

This company includes the catalogs of Beechwood, Central Songs, and Glenwood. Beechwood and Central Songs are now located in a small house about a block or so from the Capitol Records Tower. Even-

tually, they will be moved to the expanded Screen Gems-E.M.I. facilities on Sunset Blvd.

The consolidation and restructuring includes the appointment of three new vice presidents. Roger Gordon is now vice president of professional activities, Ira Jaffe is vice president of talent acquisition, and

tures, now serves as a music consultant to Screen Gems-E.M.I., providing services and advice for film and television.

Sill and five persons from the Los Angeles office will be meeting with licensees in London prior to visiting MIDEM in Cannes. Then he and Kimmelman will be touring music

But the move will make the company much stronger around the world. Kimmelman promises the company will be "aggressive" in making music acquisitions around the world.

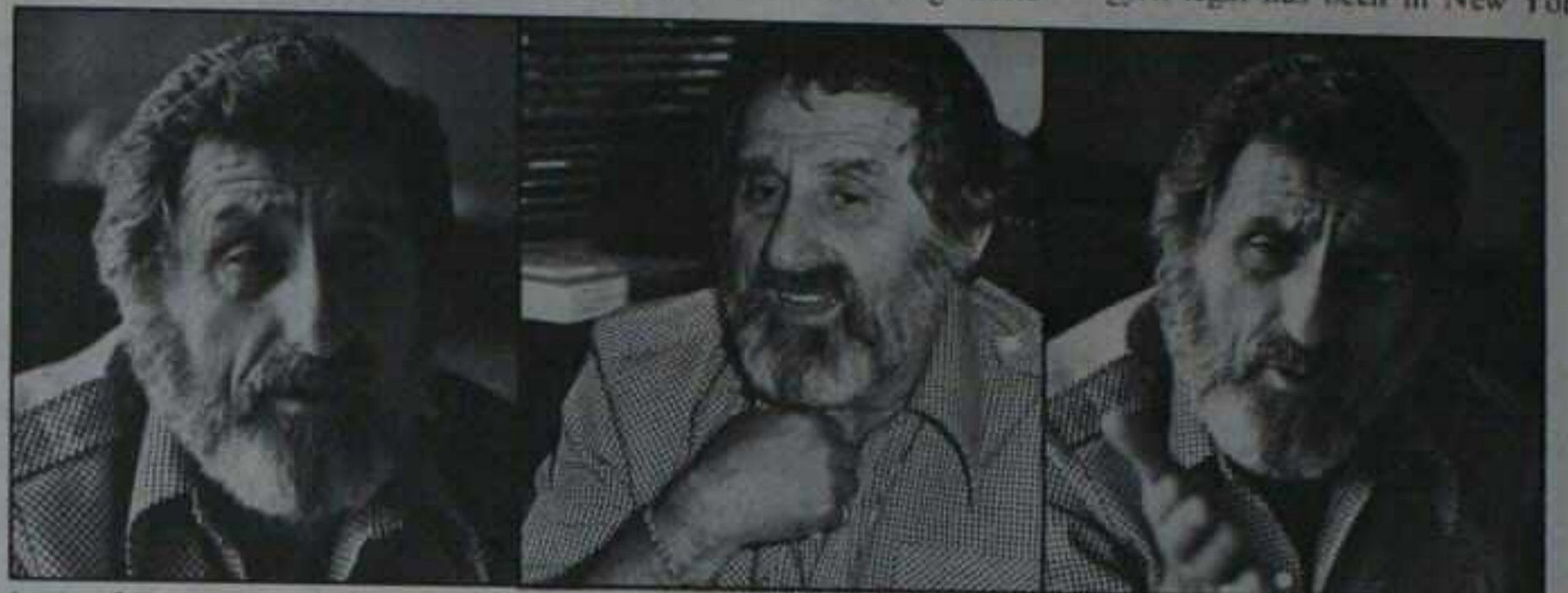
The copyright department has been on Hollywood Blvd. and Argye, legal has been in New York

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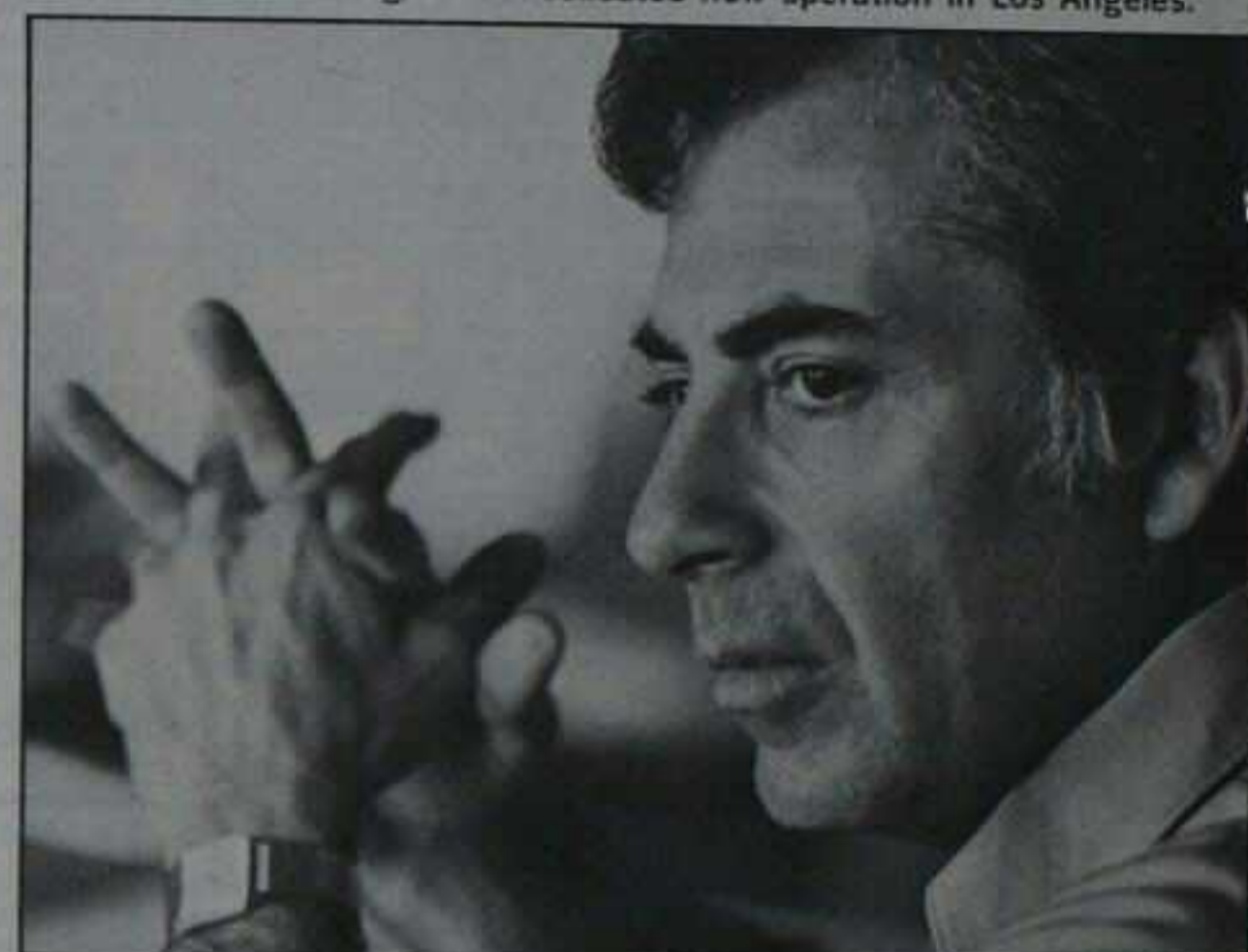
29 W. 48th St., New York, N.Y. 10036



Lester Sill, president of Screen Gems-E.M.I. Music: he's got a consolidated new operation in Los Angeles.



Billboard photos by Bonnie Tiegel
Barry Kimmelman, the firm's executive vice president: he promises aggressive music activity around the globe.



FACTORS ETC., INC. HAS ACQUIRED SOLE AND EXCLUSIVE WORLDWIDE ELVIS PRESLEY MERCHANDISING RIGHTS

Factors Etc., Inc., one of the world's largest companies in the field of mass merchandising of posters, iron-on transfers, buttons, statuettes, coins and other novelty items licensed by individual entertainment and sports personalities and motion picture companies, hereby announces that:

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"All authorized merchandise carries the Boxcar Enterprises copyright notice. Merchandise without that notification is unauthorized."

Anyone interested in purchasing or distributing Elvis Presley merchandise and memorabilia should contact:

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Paul Tannen is vice president of the country music operation in Nashville. Danny Davis remains vice president of national exploitation.

The New York office will consist of Joe Pellegrino, general manager, and John Currie, professional manager.

John Bennett will manage a new Toronto office recently opened by Screen Gems. Bennett and Pellegrino report to Gordon.

Reporting to Jaffe will be Ronnie Graekel and Chris Nicks. Reporting to Davis will be Mike Steele in Nashville. Reporting to Tannen is Charles Feldman in Nashville.

Joan Schulman is manager of the copyright department with Lee Reed copyright supervisor. Jack Rosner is director of business affairs. Jerry Isaacson is controller; his assistant is Peter Herdz. Jeff Runyon is royalty manager. Vince Perrone is legal counsel.

Elizabeth Montei, a veteran with Beechwood, is vice president of administration for Beechwood, Central Songs and Glenwood. Working in Beechwood, Kip Dubbs and Ted Glasser, professional managers, report to Gordon. Richard Allen, professional manager of Central Songs, reports to Tannen.

Harold Gelman, a veteran in the music department at Columbia Pic-

publishers in several European countries to mend fences which may be in disrepair because of the changing of licensees.

"The contract situations and switching licensees has been an enormous job," Kimmelman says.

the accounting department has been in the same site as copyrights. Beechwood is current at Yucca and Ivar. Randall Davis at Capitol Records has been assigned the task of publicity for the combined publishing operation.

Suit Stops Sale

• *Continued from page 4*

James was signed to a recording contract with CTI from 1974 to 1976. In his court affidavit, he explains he became "disenchanted" with Taylor regarding what he considered failure to pay royalties and inadequate distribution.

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LABEL GABFEST—Steve Wax, Elektra/Asylum president, right; Ken Buttice, promotion vice president, left, and Jerry Sharell, international and artist development vice president, center, stick together during a reception at the recent WEA national sales convention in Hollywood, Fla.

Film Firm Slapped By Judge's Ruling

PHILADELPHIA—20th Century-Fox Corp. was hit by a temporary restraining order by the U.S. District Court here from claiming exclusive rights to recordings of all music from its hit movie "Star Wars."

The order was issued Sept. 21 in response to a suit filed the day previous by David Miller, owner of Damil Record Sales of nearby Clementon, N.J.

The order bars the film company from suing Damil Records retailers or distributors until after a Monday (3) hearing on the copyrights. While 20th Century-Fox threatened the record company with suit charging infringement of copyright.



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- guest lectures from DAVID J. STEINBERG, attorney, on songwriter contracts and IRWIN SCHUSTER, Senior Vice President, Creative, Chappell Music Co.

Time and Place: Saturday & Sunday, October 29 & 30, 1977
Holiday Inn Center City 1800 Market Street, Philadelphia, Pa.

Workshop Schedule: October 29—9:00-10:30 AM; 10:45-12:15 PM; 2:00-3:30 PM; 3:45-5:15 PM; Cocktail hour (drinks not included), 5:30-7:00 PM; Dinner, 7:00-9:30 PM.
October 30—12:30-2:00 PM; 2:15-3:45 PM; 4:30-6:00 PM.

Tuition: \$90

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Jan. 19, 1974.

The group Boston, which signed a recording contract with Epic Records Feb. 1, 1976, went onto a successful debut. Its LP, "Boston," was certified platinum after 12 weeks on the 1976 Billboard charts.

Lawrence L. Palmacci and Frederick L. Eilenstein were listed as officers of Elf Management, headquartered in Boston. The contract submitted to the court called for Elf to take a third of the group's net income.

Screen Gems-E.M.I. Sh

• *Continued from page 1*

long as 12 months before all of our operations will be centralized here for the U.S."

Nashville has already seen Beechwood Music consolidated into Screen Gems and Sill expects that combined office to be expanded.

As for the licensees, Sill and Kimmelman have been transferring them over to the E.M.I. licensees since July. "In a 12-month period, we will have reorganized our licensees around the world. Essentially they'll be the same as the E.M.I. licensees," Sill says.

It has not been an easy task, especially since some of the licensees have been with Screen Gems for years and most of the managers/owners are personal friends of Sill.

It was simply a business move necessitated by the purchase of Screen Gems-Columbia Music from Columbia Pictures by E.M.I. and its incorporation into the E.M.I. fold. The official merger of Screen Gems and E.M.I. began July 1, 1976, when Sill, a 14-year veteran and president of Screen Gems, became president of the new company of Screen Gems-E.M.I. Music (BMI) and Colgems-E.M.I. (ASCAP).

This company includes the catalogs of Beechwood, Central Songs, and Glenwood. Beechwood and Central Songs are now located in a small house about a block or so from the Capitol Records Tower. Even-

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Harold Gelman, a veteran in the music department at Columbia Pic-

Suit Stops Sale

• *Continued from page 4*

James was signed to a recording contract with CTI from 1974 to 1976. In his court affidavit, he explains he became "disenchanted" with Taylor regarding what he considered failure to pay royalties and inadequate distribution.

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ASCAP Complaint

Continued from page 6
 thy grounds was an afterthought, and merely an example, Korman says. Irwin Karp, counsel for the Author's League of America, adds that such a requirement could in fact run counter to First Amendment rights.

The ASCAP counsel says a valid reason for blanket veto can simply be that "the author does not wish any performance of his works where an admission is charged," and he receives no royalty.

He points out that others involved in an exempt concert are paid for their contribution (although not artists or promoters), making the copyright owner the only involuntary donor. The Copyright Act specifically mentions that proceeds from these concerts must go to nonprofit causes "after deductions for cost."

"In most cases," ASCAP comments, "the blanket veto will be the only way of preventing forced contribution by copyright owners."

BMI counsel Edward Chapin is content with a brief comment asking that the rules indicate the performing rights society are copyright owners of performing rights for works in their repertoire to avoid confusion. He would also require that all notices of objection be dated.

ASCAP, going into detail, objects to the rule that a blanket veto notice

is valid only when the copyright owner (1) doesn't know just what works will be performed and (2) wants to lodge an objection to the use of all of his works at a particular concert.

Korman points out that if a composer/member wants ASCAP to prevent performance of certain works at a nonprofit concert, this rule would deny ASCAP the right to issue a blanket notice on behalf of other members who don't want their works played (possibly as encores) at the same concert.

Another objection raised by both ASCAP and the Authors' League counsel Irwin Karp is the requirement that any blanket veto notice must cover at least 100 works.

Korman says that nothing in the Copyright Act justifies this arbitrary number. "In many cases, copyright owners of many works, whether 10 or 99 or 1,000 will want to give blanket notices covering all of their music."

ASCAP also wants deleted an "impossibly burdensome" requirement in the proposed rules that a blanket notice served by a composer's agent or performing rights society must include a further express authorization for a particular concert veto, naming the works covered.

Warner Radio Series Grows

Continued from page 6
 pen up a new avenue of programming if the timing is right."

All shows are presented on a non-commercial basis as a strictly promotional venture. Unlike the "King of the Hill" there are no sponsors. The cost incurred by Warner's covers recording, distribution and union fees.

Gerrity is also proud of the two simulcasts presented recently, also a first. Jesse Winchester was done on a regional basis in the East and Midwest on 10 major stations, while Bonnie Raitt this summer beamed to stations reaching as far as Seattle. "The Raitt broadcast," says Ger-

rity, "kept up the interest in Bonnie at the AOR level, while exposing her before her new album was released."

"It gave more of a complete view of Bonnie as an artist. Her latest album, 'Sweet Forgiving' has sold more than any of her other albums," claims Gerrity.

All decisions as to which artist will be recorded and where are a joint consensus among the N.Y. office and regional artist development field people.

Gerrity would eventually like to see the "Warner Bros. Music Show" merchandised as an in-store display to help keep accounts abreast of what the company is doing.

HOTLINE TIPS

Gibb Single On Top 10 15 Weeks

LOS ANGELES—Andy Gibb's "I Just Want To Be Your Everything" (RSO) this week becomes only the second single in the history of the Hot 100 to spend as many as 15 consecutive weeks in the top 10.

The only record which has had as many weeks in the top 10 in the history of the survey, which dates back to 1958, is Bobby Darin's "Mack The Knife" (Atco), which had 16 top 10 weeks in 1959 and went on to be the No. 1 single of the year.

The consecutive distinction is the key here, as Chubby Checker's "The Twist" (Parkway) actually had 25 weeks in the top 10: 12 weeks in its initial run in 1960 and another 13 weeks in its re-release in 1961-62.

In the 1970s, the runnersup to Gibb in number of weeks in the top 10 are three singles which had 13 weeks each there: B.J. Thomas' "Raindrops Keep Fallin' On My Head" (Scepter) in 1970, Marvin Gaye's "Let's Get It On" (Tamla) in 1973 and Barbra Streisand's "Evergreen" (Columbia) earlier this year.

The Emotions' "Best Of My Love" (Columbia) is in its 12th week in the top 10, to nail down third place for the '70s. * * *

On the album chart, Fleetwood Mac's "Rumours" (WB) remains on top for the 22nd week, which is now the longest a contemporary rock act has ever stayed at No. 1. Elvis Presley's "Blue Hawaii" (RCA Victor) from 1961-62 is second with 20 weeks.

The only albums which have remained at No. 1 longer in the rock era are soundtracks and MOR releases: the "West Side Story" soundtrack on Columbia (54 weeks at No. 1 in 1962-63), the "South Pacific" soundtrack on RCA Victor (31 weeks in 1958) and Harry Belafonte's "Calypso" on RCA (31 weeks in 1956-57).

These findings are culled from Hotline, a publication which includes chart analysis and the pop, soul, country and MOR charts, and which is sent out a few days in advance of the regular Billboard issue.

PAUL GREIN



LABEL GABFEST—Steve Wax, Elektra/Asylum president, right; Ken Buttice, promotion vice president, left, and Jerry Sharell, international and artist development vice president, center, stick together during a reception at the recent WEA national sales convention in Hollywood, Fla.

Film Firm Slapped By Judge's Ruling

PHILADELPHIA—20th Century-Fox Corp. was hit by a temporary restraining order by the U.S. District Court here from claiming exclusive rights to recordings of all music from its hit movie "Star Wars."

The order was issued Sept. 21 in response to a suit filed the day previous by David Miller, owner of Damil Record Sales of nearby Clementon, N.J.

The order bars the film company from suing Damil Records retailers or distributors until after a Monday (3) hearing on the copyrights. While 20th Century-Fox threatened the record company with suit charging infringement of copyright.



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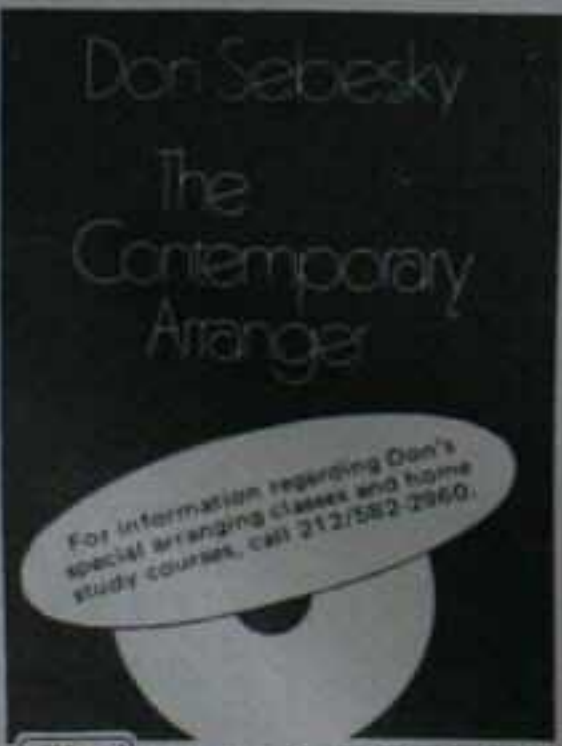
The Don Sebesky course is great for learning about balance, weight, textures and appropriate voicing techniques which will elevate our craftsmanship."

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"When a fine musician like Don Sebesky decides to write a book about arranging, I, for one, will read it and learn."

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Boston Sued By Elf Management

NEW YORK—Elf Management Inc., of Massachusetts is suing CBS and the rock group Boston's manager, producer and lawyer for upwards of \$5 million, on the grounds Elf had a personal management contract with members of the group that has been reached.

Elf listed as plaintiff in a suit filed Sept. 22 in U.S. District Court here, claims it had a contract with Boston's founder Tom Scholz, plus Barry Godreau and James Masdea, who at the time had a group called Mother's Milk.

According to court documents, a personal management contract was reportedly signed with such a group Jan. 19, 1974.

The group Boston, which signed a recording contract with Epic Records Feb. 1, 1976, went onto a successful debut. Its LP, "Boston," was certified platinum after 12 weeks on the 1976 Billboard charts.

Lawrence L. Palmiacci and Frederick L. Eilenstein were listed as officers of Elf Management, headquartered in Boston. The contract submitted to the court called for Elf to take a third of the group's net income.

Radio-TV Programming

Marshall Cross-Pollinates Ideas CBS Consultant Specializes In Mellow FM Formats

By ELIOT TIEGEL

LOS ANGELES—Steve Marshall, national programming consultant for CBS FM stations using the successful "mellow sound" format, sees himself as "a sort of cross-pollinator, taking a good idea from Boston and transplanting it in San Francisco."

Marshall functions on this national corporate level for stations KCBS-FM, San Francisco; WBBM-FM, Chicago; KMOX-FM, St. Louis; and WEEI-FM, Boston, in addition to being KNX-FM's program director here and one of its two on-air personalities.

In all instances, all the mellow sound stations are automated, with the success here of KNX's musical sound stimulating the other four stations to follow suit. Two FMers are not yet mellow formatted: WCBS-FM in New York (which is golden) and WCAU-FM in Philadelphia (uptempo and disco-oriented).

Marshall emphasizes he is not a national program director. He makes visits to the individual stations, listens to their overall sound and writes 18 to 30-page reports which break down various aspects of the operation.

His recommendations are suggestions which the individual program directors can adhere to or forget.

"As a consultant," Marshall explains in his KNX-FM office, his taped voice announcing tunes going out over the air a mellow backdrop to the conversation, "my reports evaluate the market, the station's format in context of that market, how people are utilized, how the signal sounds, whether the automation works in segueing between various elements, how the music is put together, how the morning and afternoon drive periods sound."

Marshall says most of his time is spent in a hotel room listening to the station and making notes. But he does go to the station to "put the faces to the voices."

KNX-FM has been a mellow sounder 4½ years. Each station is able to custom tailor its sound to market preferences—this is a gray area which Marshall acknowledges exists—but he admits the playlists are probably around 60% to 80% similar.

There is no national playlist and each music director can come as close to the line of what he feels is workable within the mellow sound as his market will digest.

In addition to Marshall working

with the four other stations, the FMers hold a weekly phone hookup on Thursdays at 11 a.m. L.A. time in which all the music directors discuss new ideas and musical additions to their playlists.

Generally the playlists comprise 2,000 titles and it stays at this level since tunes are constantly being dropped as new ones are added.

Marshall feels that what is done in L.A. can apply to other cities, but he modifies this by noting that San Francisco is a more contemporary flavored city whereas Boston is more musically conservative.

Thus the individual p.d.s have to adjust their music to their markets and not go over the line of mellow sounds.

Mellow? That means avoiding "hard electronic music, emphasizing acoustic instruments, providing music which people can spend a long time listening to and not be uncomfortable and have as few irritating factors as possible."

Bonnie Raitt's "Runaway" is as hard as the music can go in L.A., Marshall points out. In all instances, Marshall emphasizes to all stations that the format has to play contemporary music.

Notes Marshall: "We play a lot of the same people as KMET does like the Grateful Dead, Robin Trower and Led Zeppelin. We still haven't found a cut from Grand Funk Railroad but if I did, we'd play it."

(Continued on page 40)



NOSE JOB—Bonnie Simmons, program director of KSAN in San Francisco, prepares to put her nose to work rolling an egg down the sidewalk in front of the station's studios on Sansome St. Her task resulted from her loss of a wager on the outcome of a softball game between the station's staff and Beserkley Records. A couple of hundred onlookers gathered to watch as Beserkley executive Matthew King Kaufman, left, provided the trick eggs.

Vox Jox

By CLAUDE HALL

LOS ANGELES—Steve Foster and Rojer Swann write, in a joint letter: "As British readers of your column we wonder if it would be possible to give us a mention. We have been working for the last couple of years as presenters on the L.H.B. Network, a closed-circuit radio service here in London. We now want to secure employment on a commercial station. However, owing to the static nature of commercial radio in this country, and the fact that there are only 19 radio stations, vacancies are few and far between.

"Would any American station be interested in employing us? We are able to provide airchecks and any other details they may require, if they would like to write us. We both have some rather interesting program ideas and also extensive British record collections." Anyone interested might write them at: 60 Breckneck Road, London, N.V.O.B.X. England 01 278 6783, extension 648, is their phone number.

New staff members at WPOC, an FM country music station in Baltimore, includes William (Bob Raleigh) Miller. He'll do the morning show. The announcement I got was that Bob Raleigh comes from WPGC in Washington, where he was air personality and production director for 12 years. Were there two Bob Raleighs at the station? Because the Bob Raleigh I knew left WPGC

and worked around California for a while before sort of dropping out of sight. Also new at WPOC is Lisa Kay Riley, from WWID in Lynchburg, Va. Victoria Turner is the new promotion director of the station. ... Staff at WKZQ in Myrtle Beach, S.C., features Bill Hennessy 6-9 a.m., the Freaken Deacon 9 a.m.-1 p.m., Brian Phillips 1-5 p.m., Debbie Snyder 5-9 p.m., Jay Charland 9 p.m.-1 a.m., and Jeff Stone 1-6 a.m. Greg Fowler is the program director.

Paxton Mills is now doing the 1-4 p.m. show at WGAR in Cleveland. A good station for a good man. He previously worked in Cleveland at WIXY, but in between was at WGST in Atlanta.

Jefferson Stone, WIRK, P.O. Box 3828, W. Palm Beach, Fla. 33402, has a 40-minute tape production for a March Of Dimes Haunted House promotion that he thinks other radio stations might be interested in also airing; you can get a copy by sending him a reel of tape, plus postage.

Jim Kerr has left WPLJ in New York to do mornings at WPIX, New York. And WPIX program director Neil McIntyre is also scouting around for an all-night personality, in case anyone is interested in living in New York. John Catlett is now general manager of the station. ... Another station looking for a personality is KXLR in Little Rock, Ark. Duke Anthony is the program

director and he would prefer no phone calls. The mid-day slot is open.

Les Marshak, a veteran personality, has left WPIX in New York to do strictly freelance; his wife is an account executive with the station and continues. ... David (Charlie Brown) Perkins came by to visit; he's on the West Coast scouting for a country music air personality job and was wearing a KIKK T-shirt as he disappeared into the elevator. ... James



Kefford

(Continued on page 42)

New Sounds At Tulsa's KAKC

TULSA—Over the years, KAKC has enjoyed considerable success as a Top 40 station. Some excellent program directors have worked their particular brand of magic at the station; it has also been one of the few consulted both by Bill Drake of Drake-Chenault Enterprises (when he was consulting RKO Radio) and Paul Drew while he was vice president of programming for RKO Radio.

But FM fragmentation and strong competition in the market have done their damage and now program director Benjamin Cain is faced with a rebuilding job in a medium market which no major market program director would care to tackle.

His two main approaches are promotion and passive audience research. But he's also trying to build a strong personality orientation between his air staff and the audience.

For instance, Michael "Morningmouth" McCarthy, 6-9 a.m., and Dr. Don, 3-6 p.m., "go out on their own each day to do personal research."

The station makes normal sales calls to local record outlets to find what's moving across the counter, but some part-time people also work three hours a day calling non-record buyers for their preferences (passive research).

In addition, the weekly printed playlist also features a brief questionnaire asking the listener's age and three favorite songs, it's designed for easy mailing back to the station.

Promotions in the works will range from the usual bumper sticker to television advertising. And KAKC's Bungling Basketeers will hit the court again this season each week. Cain jests that his team is good, "though we never win a game."

As for music, Cain is cautious. As a rule of thumb, he characterizes local market tastes as late on r&b and strong on album rock and MOR.

He hesitates to add a record unless good phone reports and his passive research indicates a good response. Ray Stevens' "Get Crazy With Me" showed good passive response and, though it didn't score nationally, it proved to be a solid hit for the Tulsa area after it was added to the playlist.

Crossover records are strong for the market. Such

disks as Crystal Gayle's "Don't It Make My Brown Eyes Blue" and Ronnie Milsap's "Almost Like A Song" might begin as country hits, but cannot be restricted to country charts since such songs transcend the country audience.

Cain employs an interesting approach in selecting from multiple singles. Regarding "Gonna Fly Now" from the movie "Rocky," he thought there was a similarity between the Bill Conti soundtrack and Maynard Ferguson's percussive rendition and decided to play the original.

But with the theme from "Star Wars" he edited the 16-minute Meco album version down to 4½ minutes because he felt it projected the station's contemporary image better than the London Symphony Orchestra disk. The "Star Wars" theme was a Tulsa hit.

The resurgence of new versions of old songs on the pop charts, he believes, is because most agencies and time buyers, in pursuit of the 18-49 market, often find comfort in new versions of the familiar, but these records are weighted carefully via passive research before being added to the playlist.

The station, he says, is a music outlet with personality. "My people are on top of what's going on, on top of what the people in Tulsa and the area are interested in. KAKC does not subscribe to Arbitron ratings surveys, thus he has to depend on telephone incidentals to determine the effectiveness of his programming and his promotions.

"But I don't believe in a ratings book; it takes several books to reflect a trend. The results our clients get means a great deal. One of our clients recently shifted to Tulsa's hands-down dominant Top 40 contemporary station and came back to us because he claimed he didn't get one-third the results there that he got with us."

Air staff at the station features Morningmouth 6-9 a.m., Arthur Taylor 9-noon, Bob Scott noon-3 p.m., Dr. Don 3-6 p.m., Ed Michaels 6-10 p.m., Steven Owens 10 p.m.-2 a.m., and all-nighter Jim Richards until 6 a.m.

The playlist is 40 records; it changes each Wednesday. New records added vary from zero to four, but average one-to-two records weekly.

Cain has been programming the station eight months, but recently took himself off the air so he could devote more time to the job.

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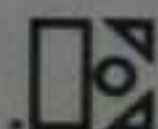
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Talk Of the Bay Area: KMEL's 'Overnight' Showing In Ratings

By JACK McDONOUGH

SAN FRANCISCO—KMEL, the new album rock FMer which began broadcasting here July 2, has startled the local radio industry by placing at or near the top in the ratings for its target audience in the Arbitron summer radio sweep. The question is: How? Was it because of programming or lack of commercials?

KMEL is operated by Century Broadcasting at 106 on the FM band, the frequency formerly held by KFRC's experimental FM station, K106. General manager at KMEL is Rick Lee, formerly general manager at KSME in St. Louis, another Century property.

Program director is Thom O'Hair and music director is Bobby Cole, both veteran Bay Area FM programmers who worked together for several years under the late Tom Donahue at KSAN.

The Arbitron summer sweep covered the period July 14 through Aug. 3. KMEL had gone on the air only 12 days prior. Despite the time pinch and despite the fact that its promotional effort was not at its high point until a week after the ratings period began, KMEL came up with numbers which local observers considered nothing short of miraculous.

In its target audience of adults 18-34, KMEL placed no worse than third for any time period and in some time periods it was ranked No. 1 over the local AM powerhouse KFRC, long the dominant force in the market as well as over KSFZ and K101, which generally drew high ratings.

KMEL consistently outscored KSAN, its principal (and long-established) competition in the AOR format.

Specifically: for the 18-34 audience, Monday through Friday, 10 a.m. to 3 p.m. (the Bobby Cole show), KMEL ranked third; 3 p.m. to 7 p.m. (Thom O'Hair show), KMEL ranked second; and for the 7 p.m. to midnight hours (Tawn Mastry show), KMEL again was third. For the entire 6 a.m.-midnight day, Monday through Friday, the station was ranked third, and on weekends was second for the entire day.

KMEL's best time period was Saturday 5 p.m. to midnight, when it placed first in the market 18-34, in the morning on that day it was No. 2.

Considering only men, KMEL came out No. 1 or number two in many of the time periods, and in women overall they ranked number

four. Lee notes that the station also picked up strong numbers in the 25-34 demographic area, and he extrapolates from the figures an estimate that 60% of the KMEL listenership is in the 18-24 age group and 40% in the 25-34 group, which he calls "a really beautiful composition."

For part of the ratings period KMEL was non-commercial, but Lee discounts this as a factor in the good ratings. "We were not on the air 60 days noncommercial prior to the ratings period, as for example, WKQX in Chicago.

"We never represented ourselves to the listener as a commercial-free station. The most we ever said was, 'There will be no commercials today.' And on Aug. 1, before the period ended, we went commercial.

"The market was responding to the music and if this had not been the musical mix San Francisco has been waiting for, we could not have done what we did. And what we did was remarkable, in a market as patterned and with listener loyalties as strong as they have been in San Francisco.

"KSAN's listener loyalty over the years has been phenomenal. Before we went on the air people told us not to hope to make a dent here for several years. What did it for us was the tremendous amount of research we

undertook—calling and tracking records in 70 stores.

"We knew there was not a station here playing the best rock 'n' roll mixed with the best r&b mixed with the best light jazz mixed with the best punk rock. It was a great blueprint for this market, and no one else was doing the research. We were researching four months before we went on the air.

"The most insightful commentary on the situation came out in a recent trade article before we began broadcasting, quoting various radio people here who all said that we wouldn't hurt them. But we are drawing listeners from wherever they have been before—KFRC, KYA, KSAN, KOME, KSJO."

The mention of the San Jose stations (KSJO and KOME) is significant because with its 69,000-watt non-directional tower on the San Francisco peninsula, KMEL, says Lee, "goes into San Jose like a local station. "We also have good penetration into Sacramento." Along with the good signal KMEL had a strong promotion effort: at the peak, in the week of July 24 the station was on a total of 250 billboards.

Lee is convinced the listeners will not disappear after the novelty of a new station wears off. "This book is only a trend," he asserts. "This is just the tip of the iceberg."

'Soundstage' TV Series Inked For Jan. 2 Kickoff

By ALAN PENCHANSKY

CHICAGO—Twelve new programs and 15 encore performances will comprise the 1978 season of public television's "Soundstage" series, final details of which are being firmed here.

Among new programs already determined is a "giant tribute" to Count Basie, to be taped in January; a country music episode featuring Hank Williams Jr., Vassar Clements and Katy Moffat; the program's first comedy installment, with Proctor and Bergman, and a program to include British rockers Graham Parker and Rumour.

Series kicks off the week of Jan. 2, with "Music From Red Rocks Amphitheatre," its first video remote starring Kenny Loggins, Jesse Winchester and Michael Murphy.

According to Chuck Mitchell, "Soundstage" co-producer here at WTTW, the late series start this year will allow extra production planning and avoid heavy fall traffic of PBS series introductions. Mitchell, who is joined this season by co-producer Dave Erdman, says series will roll with most new shows counter to last year's interspersing of new and old material.

Also firmed for the new lineup are programs featuring Randy Bachman and Burton Cummings, one to guest Phoebe Snow and David Bromberg, and a stanza devoted to composer/performer David Amram, who will share the stage with satellite jazz, folk-rock and Latino musicians.

Excerpts from Amram's "Triple Concerto," with the composer on Pakistani flute, also will be taped.

Radio 'Golden Days' Will Be Seen On TV

LOS ANGELES—"Golden Days Of Radio," a variety television series based on rare film of radio performers at work, will be produced by International Home Entertainment Inc. under an exclusive arrangement with Frank Bresee, noted collector of radio memorabilia. Bresee has for the past 10 years hosted a radio version of this show over American Forces Radio around the world.

The shows will be designed especially for CATV systems and selected closed-circuit television outlets. Bresee's collection includes footage of personalities such as George Burns and Gracie Allen, Bob Hope, Fibber McGee & Molly, Kay Kyser, Al Jolson, Rudy Vallee, Kate Smith and others.

Rock Singles Best Sellers

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As Of 9/26/77

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

- | | |
|---|---|
| 1 KEEP IT COMING—K.C. & the Sunshine Band—TK 1023 | 21 SMOKE FROM A DISTANT FIRE—Sanford-Townsend Band—Warner Bros. 8370 |
| 2 SWAYIN' TO THE MUSIC (Slow Dancin')—Johnny Rivers—Big Tree 16094 | 22 DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle—United Artists 1016 |
| 3 YOU LIGHT UP MY LIFE—Debbie Boone, Warner/Curb 8446 | 23 LITTLE QUEEN—Heart—Portrait 67008 (CBS) |
| 4 TELEPHONE LINE—Electric Light Orchestra—United Artists/Jet 1000 | 24 DAYTIME FRIENDS—Kenny Rogers—United Artists 1027 |
| 5 I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb—RSD 872 | 25 HEAVEN ON THE 7TH FLOOR—Paul Nicholas—RSQ 878 (Polydor) |
| 6 NOBODY DOES IT BETTER—Carly Simon—Electra 45413 | 26 DON'T STOP—Fleetwood Mac—Warner Bros. 8413 |
| 7 ON AND ON—Stephen Bishop—ABC 12260 | 27 SUNFLOWER—Glen Campbell—Capitol 4445 |
| 8 THAT'S ROCK-N-ROLL—Shaun Cassidy—Warner/Curb 8423 | 28 TELEPHONE MAN—Meri Wilson—GRT 127 |
| 9 STAR WARS—Meco—Millennium 604 (Casablanca) | 29 I WOULDN'T LIKE TO BE LIKE YOU—Alan Parsons Project—Arista 0260 |
| 10 THE KING IS GONE—Ronnie McDowell, Scorpion | 30 STRAWBERRY LETTER 23—Bros. Johnson—A&M 1949 |
| 11 STAR WARS (Main Title)—London Symphony Orchestra—20th Century 2345 | 31 HANDY MAN—James Taylor—Columbia 3-10557 |
| 12 WAY DOWN—Elvis Presley—RCA 10998 | 32 JUST REMEMBER I LOVE YOU—Firefall—Atlantic 3420 |
| 13 SIGNED, SEALED, DELIVERED (I'm Yours)—Peter Frampton—A&M 1972 | 33 YOU MADE ME BELIEVE IN MAGIC—Bay City Rollers—Arista 0256 |
| 14 DON'T WORRY BABY—B.J. Thomas—MCA 40735 | 34 YOU AND ME—Alice Cooper—Warner Bros. 8349 |
| 15 COLD AS ICE—Foreigner—Atlantic 3410 | 35 BLACK BETTY—Ram Jam—Epic 8-50357 |
| 16 BEST OF MY LOVE—Emotions—Columbia 3-10544 | 36 HELP IS ON THE WAY—Little River Band—Capitol 4428 |
| 17 JUNGLE LOVE—Steve Miller—Capitol 4466 | 37 LOOKS LIKE WE MADE IT—Barry Manilow—Arista 0244 |
| 18 HIGHER AND HIGHER—Rita Coolidge—A&M 1922 | 38 HOW MUCH LOVE—Leo Sayer—Warner Bros. 8319 |
| 19 EASY—Commodores—Motown 1418 | 39 CAT SCRATCH FEVER—Ted Nugent—Epic 8-50425 |
| 20 DA DOO RON RON—Shaun Cassidy—Warner/Curb 8365 | 40 WHATCHA GONNA DO?—Pablo Cruise—A&M 1920 |

Rock LP Best Sellers

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As Of 9/26/77

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

- | | |
|--|---|
| 1 SHAUN CASSIDY—Shaun Cassidy—Warner/Curb BS 3067 | 21 CAT SCRATCH FEVER—Ted Nugent—Epic PE 34700 |
| 2 RUMOURS—Fleetwood Mac—Warner Bros. BSK 3010 | 22 ANYTIME... ANYWHERE—Rita Coolidge—A&M SP 4616 |
| 3 STAR WARS/SOUNDTRACK—20th Century 2T 541 | 23 A STAR IS BORN/ORIGINAL SOUNDTRACK RECORDING—Barbra Streisand & Kris Kristofferson—Columbia JS 34403 |
| 4 MOODY BLUE—Elvis Presley—RCA AFL 1-2428 | 24 LIVIN' ON THE FAULT LINE—Doobie Brothers—Warner Bros. BSK 3045 |
| 5 LIVE—Barry Manilow—Arista AL 8500 | 25 STAR WARS & OTHER GALACTIC FUNK—Meco—Millennium MNLP 8001 (Casablanca) |
| 6 BOOK OF DREAMS—Steve Miller Band—Capitol SO 11630 | 26 ELVIS PRESLEY—Aloha, From Hawaii—RCA VPSX 6089 |
| 7 FOREIGNER—Foreigner—Atlantic SD 18215 | 27 NIGHT MOVES—Bob Seger & The Silver Bullet Band—Cap. ST 1157 |
| 8 LITTLE QUEEN—Heart—Portrait/CBS JR 34799 | 28 A NEW WORLD RECORD—Electric Light Orchestra—United Artists/Jet UA LA679-G |
| 9 I'M IN YOU—Peter Frampton, A&M 4704 | 29 FLEETWOOD MAC—Reprise MS2225 |
| 10 LINDA RONSTADT—Simple Dreams—Asylum 6E 104 | 30 DREAMBOAT ANNIE—Heart—Mushroom MRS 5005 |
| 11 LIVE—Foghat, Bearsville BRK 6971 (WB) | 31 BOZ SCAGGS—Silk Degrees—Columbia JC 33920 |
| 12 BOSTON—Epic PE 34188 | 32 COMMODORES—Motown M7 884R1 |
| 13 SUPERMAN—Barbra Streisand—Columbia JC 34830 | 33 CSN—Crosby, Stills & Nash—Atlantic SD 19104 |
| 14 HOTEL CALIFORNIA—Eagles—Asylum 7E-1084 | 34 THIS ONE'S FOR YOU—Barry Manilow—Arista AL 4090 |
| 15 JT—James Taylor—Columbia JC 34811 | 35 GREATEST HITS—Linda Ronstadt—Asylum 7E 1092 |
| 16 PART 3—K.C. & The Sunshine Band—TK 605 | 36 LIGHTS OUT—U.F.O.—Chrysalis 1127 |
| 17 ELVIS GOLDEN RECORDS VOLUME I—RCA LSP 1707 | 37 WELCOME TO MY WORLD—Elvis Presley—RCA AT01 2274 |
| 18 LOVE GUN—Kiss—Casablanca NBLP 7057 | 38 I ROBOT—Alan Parsons Project—Arista AB 7002 |
| 19 THEIR GREATEST HITS 1971-1975—Eagles—Asylum 7E-1052 | 39 PURE GOLD—Elvis Presley—RCA ANLP 0971 |
| 20 HERE AT LAST... LIVE—Bee Gees—RSO RS-2-3901 | 40 THE BEST OF THE DOOBIES—Doobie Bros.—BS 2978 |

UA Firms Nylen As Its Hawaii Distributor

HONOLULU—United Artists Records has appointed Nylen Bros. its distributor here. General manager is Ed Nielsen.

Nylen Bros. is an independent distributor which also handles A&M, Amerama, Black Forum, Black Jazz, Coco Palms, Creative World, Deli-

lah, Earl, Fantasy, GNP-Crescendo, Gordy, Gull, Hana Ho, Hi Fi, Hitsville, Horizon, Hui Kahana, Kihei, Kobe, Lehua, Mahalo, Makana, Maui, Motown, Music Minus One, Ovation, Silvercloud, Sesame Street, Sinergia, Soul, and Syntonic Research.

Appearing On
Midnight Special
Oct. 7, 1977

"YOU LIGHT UP MY LIFE"

THE HOTTEST SINGLE IN
THE COUNTRY
IS ABOUT TO BECOME ONE
BLAZING DEBUT ALBUM...

DEBBY BOONE
"YOU LIGHT UP MY LIFE"

On Warner/Curb
records & tapes,
BS-311B


APPARENTLY, ONE IS NOT ENOUGH

Blue Bayou (E-45431) is already a proven hit with bullets on all charts. But Radio and the public are insisting that It's So Easy (E-45438) is a major hit as well. Therefore, for the first time in our history, we're releasing two separate hit singles by the same artist at the same time.



Linda Ronstadt

Both singles from the Platinum album, Simple Dreams (6E-104) Produced by Peter Asher

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Lawmakers Mull AM-FM Car Bill

By MILDRED HALL

WASHINGTON—Another attempt to require that all car radios be equipped to receive both AM and FM has been launched in a House Small Business Subcommittee.

The last try at getting an all-channel auto radio bill passed was scuttled in 1974 in the House Rules Committee by pressure from the auto lobby—one of the few which can out-pressure the broadcast lobby in Congress.

At Sept. 21 hearings by the House Small Business Antitrust Subcommittee, the renewed battle for AM-FM car radios was endorsed by Rep. Lionel Van Deerlin (D-Calif.), chairman of the House Communications Subcommittee. He had co-sponsored the earlier AM-FM legislation.

Then as now, Rep. Deerlin trounced the unusual alliance of auto industry management and labor unions against the all channel requirement as a clear case of flouting the public interest.

Donald A. Thurston, NAB board chairman, told the Small Business Subcommittee that auto manufacturers who make their own car ra-

dios are pricing them in such a way that the public cannot afford AM-FM car radios. As a result, both the public and the broadcasting industry suffer.

Thurston quoted a 1974 study by the A.D. Little Co. showing that an AM-only car radio cost around \$75, with the price doubling for AM-FM and tripling for the special AM-FM stereo model, which some consumers had to accept in order to get any car radio with FM reception.

Labor costs and parts for the average car radio actually cost producers about \$13.52. Adding an FM tuner costs only about \$6.95 more, the study found.

Thurston told subcommittee chairman Rep. John B. Breckenridge (D-Ky.) a new study jointly compiled by the NAB and the Corp. For Public Broadcasting will be provided this fall.

A Public Broadcasting witness at the hearing quoted from another NAB-funded study by Booz-Allen Applied Research showing that prices auto manufacturers charge

(Continued on page 77)

Studiohouse Open In L.A.

LOS ANGELES—A new radio production studio—Studiohouse Recording—has opened here, featuring not only a small monaural studio, but a large 8-track facility with sliding glass doors which open on a terrace.

Owner George Gilbreath will rent studio time and, in addition, use the studios for his syndicated "Night Train" program, a 2½-hour syndicated daily show to be used primarily after midnight by radio stations—a show which features mostly oldies. Jay Stevens hosts most of the time; alternatives are Doug Collins and Dave Williams.

Studiohouse also does the Jorge Camacho show, a three-hour stint broadcast on XEGM out of Mexico into the Los Angeles market and XEROX in El Paso.

Gilbreath is a former sales manager, having worked in Los Angeles at such stations as KFWB and KGBS. He also operated a national advertising representative firm, Gilbreath Associates from 1970 until 1971 when he acquired part of the rights to XERB in Tijuana, Mexico, and was responsible for taking that station into a soul format Labor Day of 1971.

Marshall Cross-Pollinates Ideas

Continued from page 36

Marshall emphasizes there is no hot clock, no amount of oldies or new hot product "because then it becomes inhibiting trying to get the music to flow."

Marshall says the mellow station attempts for a blend of reasonable and unfamiliar tunes, male and female vocalists and tempos.

"I will give the program directors an evaluation of how we put our music together here at KNX-FM in general terms and then it's up to them to put it together for their own operation."

"In the last analysis," he emphasizes, "somebody has got to make a commitment that a particular piece of music will make a positive commitment for the station."

Marshall's rotation system involves giving a new record two plays a day. A hit on a Top 40 station which is played every 90 minutes there is played once every 7½ hours. Oldies hits or old LP cuts can be programmed as infrequently as once every four days.

The 2,000 titles mentioned earlier comprise a basic music library from which the core of the tunes is culled and taped for segmenting.

All of the automated operations have the capability of going live with something special, but not all of

them do this because of manpower problems. The IGM 770 system is the backbone of all the mellow stations.

Marshall says he recently added 30 new cuts to the playlist and went live when the new Randy Newman LP came in. He had been at a Newman concert, heard several of the new tunes and was waiting with an advanced judgment on what he would play when the LP was delivered. He merely walked into the studio, told the engineer he wanted to go live after the break and introduced the Newman cuts.

No one knew it was a live Steve Marshall breaking into a taped one. Marshall and Michael Sheehy, KNX-FM's music director, meet regularly to discuss music additions. "We have a policy that more than one person has to be responsible for any additions."

Marshall admits that programming mellow pop is a subjective situation. "Our way," he explains "is to listen and decide on the music's merits, if it fits or doesn't fit. We might use research to decide on the rotation, but basically it's what our ears tell us."

The format encompasses eight to nine tunes programmed in 11-minute blocks, which with commercials and other announcements fill out 20-minute sweeps.

The system blends open reel 7½ i.p.s. tapes (with the basic library tunes) with 7½ i.p.s. cartridges which hold the new tunes, weather, commercials. Each open reel tape has a four-week shelf life during which time it will be aired at different hours of the day or evening.

As a KNX-FM personality, Marshall is heard 12 hours a day. This involves being in the studio one hour a day to cut intros, etc., he points out, adding positively this is one of the major advantages of automation.

It lets him do other creative things. Like being in Boston or Chicago listening to other mellow efforts.

Billboard Top50

Billboard SPECIAL SURVEY For Week Ending 10/8/77

Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	13	NOBODY DOES IT BETTER Carly Simon, Elektra 45413 (United Artists, ASCAP/Unart, BMI)
2	3	9	JUST REMEMBER I LOVE YOU Firefall, Atlantic 3420 (Stephen Stills, BMI)
3	2	25	ON AND ON Stephen Bishop, ABC 12260 (Stephen Bishop, BMI)
4	5	8	DON'T MAKE MY BROWN EYES BLUE Crystal Gayle, United Artists 1016 (United Artists, ASCAP)
5	7	5	YOU LIGHT UP MY LIFE Debbie Boone, Warner Brothers 8446 (Big Hill, ASCAP)
6	4	16	DON'T WORRY BABY B.J. Thomas, MCA 60735, (Irving, BMI)
7	6	17	HANDY MAN James Taylor, Columbia 3-10557, (Unart, BMI)
8	11	3	WE'RE ALL ALONE Rita Coolidge, A&M 1965 (Boyz Scaggz, ASCAP)
9	10	5	CIRCLES Captain And Tennille, A&M 1970 (Moonlight and Magnolias)
10	15	5	BLUE BAYOU Linda Ronstadt, Asylum 45431 (Acuff-Rose, BMI)
11	8	12	SWAYIN' TO THE MUSIC (Slow Dancin') Johnny Rivers, Big Tree 16094 (Atlantic) (Warner Bros., ASCAP)
12	9	16	IT WAS ALMOST LIKE A SONG Ronnie Milsap, RCA 10976 (Chess/Casa David, ASCAP)
13	23	2	HOW DEEP IS YOUR LOVE Bee Gees, RSO 882 (Polydor) (Stigwood/Unichappell, BMI)
14	17	5	IT'S IN HIS KISS (The Shoop Shoop Song) Kate Taylor, Columbia 3-10596 (Hudson Bay, BMI)
15	13	10	DAYTIME FRIENDS Kenny Rogers, United Artists 1027 (Ben Peters, BMI)
16	14	15	WAY DOWN Elvis, RCA 10998 (Ahab, BMI)
17	18	7	THE LIGHT OF MY LIFE Starland Vocal Band, RCA 11067 (Cherry Lane, ASCAP)
18	20	7	STAR WARS TITLE THEME Meco, Millennium 604 (Casablanca) (Fox Fantare, BMI)
19	12	12	STAR WARS (Main Theme) London Symphony Orchestra, 20th Century 2345 (Fox Fantare, BMI)
20	35	2	DAYBREAK Barry Manilow, Arista 0273 (Kamokori/Angel dust, BMI)
21	48	2	BABY, WHAT A BIG SURPRISE Chicago, Columbia 3-10620 (Polish Prince, ASCAP)
22	36	3	CHANGES IN LATITUDES, CHANGES IN ATTITUDES Jimmy Buffett, ABC/Dot 12305 (Coral Reefer/Outer Banks, BMI)
23	24	8	THE GREATEST LOVE OF ALL George Benson, Arista 0251 (Columbia Pictures, BMI)
24	16	19	JUST A SONG BEFORE I GO Crosby, Stills & Nash, Atlantic 3401 (Thin Ice, ASCAP)
25	22	11	HARD ROCK CAFE Carole King, Capitol 4455 (Colgems-EM, ASCAP)
26	43	4	SILVER LADY David Soul, Private Stock 45163 (Almo/Macaulay, ASCAP)
27	27	6	I BELIEVE YOU Dorothy Moore, Malaco 1042 (TK) (Musicways/Flying Adonis, BMI)
28	26	14	PIANO DANCIN' George Fico, Columbia 310533 (April, ASCAP)
29	34	4	ANOTHER STAR Stevie Wonder, Motown 54286 (Jobete/Blackball, ASCAP)
30	33	11	DON'T STOP Fleetwood Mac, Warner Bros. 8413 (Gentoo, BMI)
31	21	14	I'M DREAMING Jennifer Warnes, Arista 0252 (Almo, ASCAP/Irving, BMI)
32	19	10	ALONE AT LAST Neil Sedaka, Elektra 45421 (Leba/Kirstner, ASCAP)
33	29	6	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)
34	38	5	HEAVEN ON THE 7th FLOOR Paul Nicholas, RSO 878 (Polydor) (Keyboard Pendulum/Chappell, ASCAP)
35	44	3	SHE DID IT Eric Carmen, Arista 0266 (C.A.M., BMI)
36	40	6	KEEP IT COMIN' LOVE K.C. & The Sunshine Band, TK 1023 (Shelby/Harrick, BMI)
37	31	11	I CAN'T GET YOU OUTA MY MIND Yvonne Elliman, RSO 877 (Polydor) (Perrin/Vibes, ASCAP)
38	41	3	CRYING IN MY SLEEP Art Garfunkel, Columbia 3-10608 (Cahny, ASCAP)
39	NEW ENTRY		THE HAPPY GIRLS Helen Reddy, Capitol 4487 (Almo/Irving, ASCAP/Buggertugs, BMI)
40	NEW ENTRY		WE JUST DISAGREE Dave Mason, Columbia 3-10575 (Manitowoc, BMI)
41	39	5	INDIAN SUMMER Poco, ABC 12295 (Fool's Gold, ASCAP)
42	42	3	MY EYES GET BLURRY Kenny Nolan, 20th Century 2352 (Kenny Nolan, ASCAP)
43	NEW ENTRY		YOUR SMILING FACE James Taylor, Columbia 3-10602 (Country Road, BMI)
44	47	3	THE KING IS GONE Rinnie McDowell, Scorpion 8543 (GRT) (Midnight/Brim, SESAC)
45	NEW ENTRY		TEN TO EIGHT David Castle, Parachute 501 (Casablanca) (Unart, BMI)
46	50	2	HEAVEN ON EARTH (So Fine) Spinners, Atlantic 3425 (Mighty Three, BMI)
47	NEW ENTRY		LOVER'S HOLIDAY Engelbert Humperdinck, Epic 8-50447 (Silver Blue, ASCAP)
48	NEW ENTRY		FAIR GAME Crosby, Stills & Nash, Atlantic 3432 (Gold Hill, ASCAP)
49	49	6	MY FAIR SHARE Seals & Crofts, Warner Bros. 8405, (Warner Bros., ASCAP/Warner-Tamerlane, BMI)
50	45	4	I FEEL LOVE Donna Summer, Casablanca 884 (Rick's/Sunday, BMI)

JINGLES?
CONCEPT III . . .
gives you the sound of the 1980's (at 1960's prices)

- World's largest, most sophisticated Moog synthesizer.
- Super strong vocals and instrumentations
- Now on over 50 rock stations worldwide (including 500,000 watt Radio Luxembourg)
- Request free demo on station letterhead.

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Syndicated Productions Div.
P.O. Box 21, Station "B"
Buffalo, New York 14207

Appearing On
Midnight Special
Oct. 7, 1977

"YOU LIGHT UP MY LIFE"

THE HOTTEST SINGLE IN
THE COUNTRY
IS ABOUT TO BECOME ONE
BLAZING DEBUT ALBUM...

DEBBY BOONE
"YOU LIGHT UP MY LIFE"

On Warner/Curb
records & tapes.
RS 31113

Danny Peck. If he doesn't touch your soul you haven't got one.

You've never heard anyone like him before. His voice growls and caresses its way up and down the lyrics and through some of the most

innovative phrasing ever recorded. He gets the blood moving and those chills up your spine.

DANNY PECK.

**GET READY TO HAVE YOUR SOUL TOUCHED.
ON ARISTA RECORDS.**



FOR ELVIS PRESLEY'S BIRTHDAY
SUNDAY JAN. 8th
OR
FOR YOUR HOLIDAY PROGRAMMING

CHICAGO RADIO SYNDICATE
PRESENTS
A SIX HOUR RADIO SPECIAL

ELVIS HIS SONGS



EXCLUSIVE COMMENTS FROM

Aku	Tommy James
Cher Atkins	Davy Jones (Monkees)
Chuck Berry	Brenda Lee
James Brown	Trini Lopez
Glen Campbell	Buck Owens
Freddy Cannon	Johnny Rivers
Chubby Checker	Billy Joe Royal
Jimmy Clanton	Joe South
Floyd Cramer	Ray Stevens
Bo Diddley	Joe Tex
Micky Dolenz (Monkees)	Bobby Vee
Claude Hall	Bobby Vinton
Wolfman Jack	Mark Volman (Flo & Eddie)

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Call Collect 312-944-7724

Please rush me your six hour
Elvis Presley Special Demo!

NAME _____ TITLE _____

STATION _____ ADDRESS _____

CITY _____ STATE _____ ZIP _____

STEREO

MONO

Radio-TV Programming

Vox Jox

• Continued from page 36

Kefford is the new executive vice president and general manager of Drake-Chenault Enterprises, Los Angeles. Kefford began with the radio syndication firm as a sales representative for the Northeast in April 1973. He was regional manager.

Question of the month: What tip-sheet operator, not always legit, now has two major Top 40 program directors more than slightly agitated with him? But don't worry; he claims to be raking in (and that's the correct word in his case) about \$1 million a year.

Jay Cook, program director of WFIL in Philadelphia; Dick Starr and the Toby Arnold & Assoc. production company in Dallas have finished what Cook calls "the first un-jingle package." The effects are similar to the electronic voice augmentation in the movie "Star Wars," I'm told. Engineer Bob Peeples at the Goodnight Audio Studios in Dallas did the labor. The new un-jingles will be billed as "The Philadelphia 56" and they were written by Bob Pipe and recorded mostly at the January Sound studios, Dallas. If you're interested in getting a free demo, call Starr at 214-661-8201.

Ran into Dave Diamond and Gary Owens the other night at a Books West Fair at the Ambassador Hotel in Los Angeles. Both were there as "closet writers," but, of course, Owens is not so closeted. His "The Phone Book" of a couple of years ago sold more than 80,000 copies and soon will be in paperback. Oddly enough, all the attention he got was not because of his writing or his commercials work or his afternoon KMPC show—the people flocking around him throughout the afternoon were there asking his autograph because of all his television work. Owens has truly become a national figure.

It was good to see Diamond; hadn't seen him in two or three years. He's having a ball working on the air at KFI in Los Angeles because even his mother in North Dakota can listen to him at night.

Wallace J. Jorgenson will become president of Jefferson Pilot Broadcasting upon the retirement Dec. 31 of Charles H. Crutchfield and Cullie M. Tarleton, managing director of WBT-AM-FM in Charlotte, N.C., will become vice president of radio; reporting to him will be the managers of WQXI in Atlanta and KIMN in Denver. Tarleton reports to James G. Babb Jr., new executive vice president of the firm; Babb had been vice president of television.

Pat Patterson, an old friend, called up from WQDR in Raleigh, N.C., where he's now doing the morning shows and announcing movies in the afternoon on channel 28, wanting to know when his air personality certificate would be sent to him. Several other personalities, too, have written and phoned. I apologize for the delay. But they will be going out this week and you should have your certificates for winning at the regional level in the air personality competition in just a few days.

More real names in the ever-on-going air personality name game: The program director at WJZR in Johnston, N.Y., a Top 40 station, is named Gale Joyal on the air 10 a.m.-2 p.m. and off. But Steve Obie uses

the name Steve O'Brien for his 2-8 p.m. show. The rest of the staff features Bob Kinum (on air and off) in the morning. Bob Russell Hayes uses just his first two names on his 8-sign-off show. Bill Spagnuolo uses the name Bill Young for his weekend stint. The other weekender is David A. Fox, who is actually the engineer.

Steve Wendell, former relief engineer with the ABC network, New York, is now producing and syndicating a 55-minute weekly show called "Good Old Jazz." Host is Steve Possel. Sets are done in themes. Interviews are featured from time to time. You can get a demo by writing Steve Wendell, 9 Aspen Lane, New York, Rockland County, N.Y. 10956.

Gary Ballard writes from Kalamazoo, Mich.: "Since I last corresponded with you, I have moved from Flint to Kalamazoo and now am vice president and general manager of WBUK. He adds some Arbitron figures to dramatize how well the station is doing, then points out "when we bought WBUK Aug. 1, 1976, it was Number Nine in an eight-station market. We are using a mass appeal country format with a tight playlist, very pop country-oriented records, and lots of oldies and giveaways." The staff features Joe Suglia 6-11 a.m., the Ralph Emery syndicated show 11 a.m.-noon, Ballard noon-2 p.m., and Mickey Sykes 2-7.

I'll be leaving for El Paso Thursday (6) and visiting friends like Bruce Earl and, hopefully, Ray Potter. Then I head for some Houston radio before going to the Oct. 9-12 convention of the National Radio Broadcasters Assn. at the Hilton in New Orleans. From there, I go to the CMA in Nashville Oct. 12-16. I hope to get to see some of you on this jaunt.

Bubbling Under The HOT 100

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

Bubbling Under The Top LPs

- 201-MANHATTANS, It Feels So Good, Columbia PC 34450
- 202-Arista 4042
- 203-SOUNDTRACK, Smokey & The Bandit, MCA 2099
- 204-PABLO CRUISE, A&M SP 4528
- 205-STYX, Equinox, A&M SP 4559
- 206-JERRY REED, East Bound & Down, RCA APL1 2516
- 207-CITY BOY, Young Men Gone West, Mercury SRM 11182
- 208-MEMPHIS HORNS, Get Up & Dance, RCA APL1-2198
- 209-RAUL DE SOUZA, Sweet Lucy, Capitol ST 11648
- 210-SHOTGUN, ABC, AB 979

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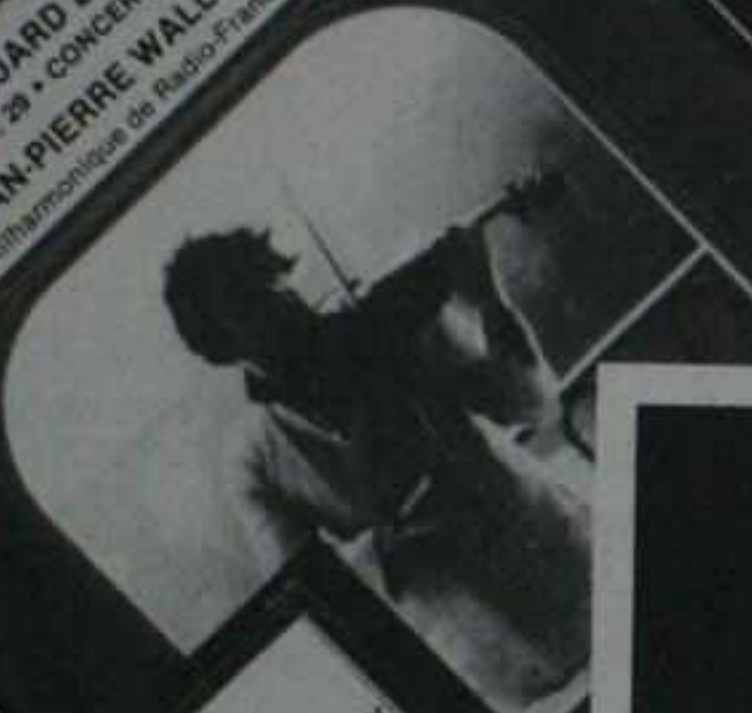
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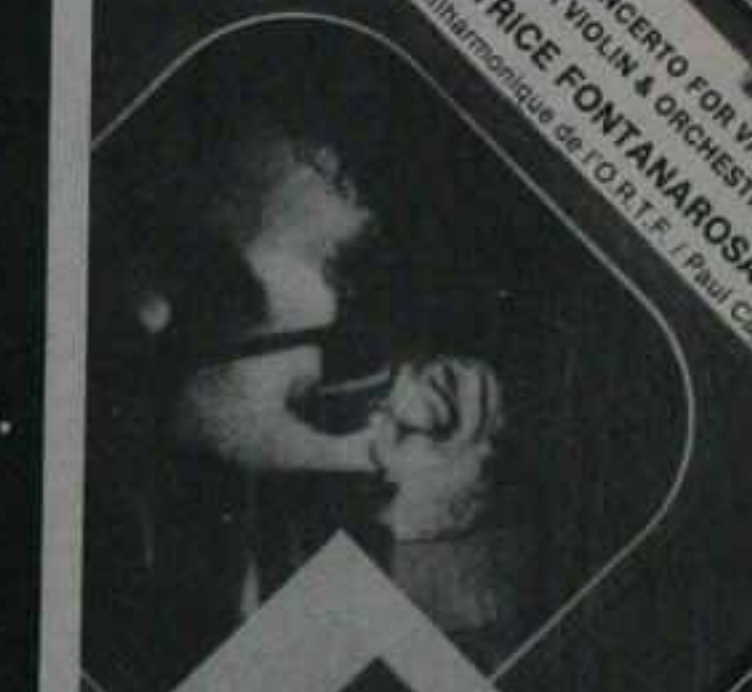
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Billboard Hot Soul Singles

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NATRA Not To Meet In Nov. In Chi.

By JEAN WILLIAMS

LOS ANGELES—Following NATRA's Miami convention in August, the organization scheduled two meetings before its 1978 confab. The first meeting held in Baltimore Sept. 17 served to cancel the second scheduled for November in Chicago. New officers were to be elected in Chicago.

The Concerned Committee, a group formed at the last convention, made up of regular and associate members held the Baltimore meeting, with Kenny Gamble, chairman of Philadelphia International Records chairman of the group.

At the meeting they voted to postpone election of officers due to the legal status of NATRA.

It was also agreed that present officers remain in office until the 1978 convention. The site and date have not been determined.

Recommendations were submitted to amend NATRA's constitution, to be presented at the next convention.

Subcommittees were formed to develop programs to insure full participation from those in the communication industry.

Subcommittee chairpersons and their divisions are: convention committee, Mary Mason, WHAT, Philadelphia; regular membership, Maurice "Hot Rod" Hulbert, associate membership, Dino Woodward, Koko Records; entertainment, George Woods, WDAS, Philadelphia; election committee, Kitty Brody, current president; legal and accounting, Michael Mitchell; gospel, Mother Francis, WRBD, Ft. Lauderdale; finance, Kenny Gamble; and p.r., Edward Wright.

The chairpersons will select their own committee members from NATRA's current membership.

"At Last The Pips" is the name of the Pips' debut Casablanca LP, with the label planning a major marketing/promotion campaign to support the LP.

Gladys Knight & the Pips have an upcoming Buddah LP to be distributed by Arista Records. Gladys remains with the Buddah family.

There's reportedly a new performing setup underway for the group.

Apparently both entities will continue to depend heavily on each other, as a performance will feature the Pips for a large portion of the show, followed by a solo Knight stint, closing with both acts performing together.

TK Records' Ritchie Family is the first American act to be signed to a Polish cassette distribution deal by Poland's WIFON firm. The female trio has also been invited on a concert tour of Bulgaria, Rumania and Czechoslovakia along with an invitation from Cuba to perform on a Cuban television special in February 1978.

Ray Charles with his orchestra and the Raelettes are on an extensive Asian tour which includes Hong Kong, Manila, Thailand, Singapore, Indonesia and Australia. Charles is playing theatres, military bases and hotels.

Blue Note's Ronnie Laws begins a (Continued on page 85)

This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	1	9	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White (N. Piggford, E. Paris, 20th Century 2350 (Sa-Verte, BMI))	34	28	15	O-H-I-O—Ohio Players (W. Beck, I. Williams, M. Jones, M. Pierce, R. Middlebrooks, C. Salchell, L. Bonner, Mercury 73932 (Phonogram) (Play One/Unichappell, BMI))	69	75	4	GLAD YOU COULD MAKE IT—Archie Bell & The Drells (V. Castarphen, Philadelphia International 83632 (CBS) (Mighty Three, BMI))
★	6	7	DUSIC—Brick (R. Ransom, R. Hargo, J. Brown, Rang 734 (Web TV) (Calber/Good High, ASCAP))	★	45	6	JUST FOR YOUR LOVE—Memphis Horns (J. Gadsom, C. McDonald, A. Abrahams, RCA 11064 (Penne Ford, ASCAP))	70	67	11	I'M AFRAID TO LET YOU INTO MY LIFE—Freddie Waters (T. Jarritt, R. Holmes, F. Waters, October 1011 (A&R, ASCAP/All Right, BMI))
3	2	11	KEEP IT COMIN' LOVE—K.C. & The Sunshine Band (H.W. Casey, R. Finch, TK 1023 (Sherlyn/Harrick, BMI))	36	27	8	LOOK WHAT YOU'VE DONE TO MY HEART—Marilyn McCoo & Billy Davis Jr. (J. Footman, T. McFaddin, F. Wilson, ABC AB 12296 (Screen Gems/Traco/Col-Gems/Speco Life BMI/Jobete, ASCAP))	71	69	7	GOTTA GET A HOLD ON ME—Margie Alexander (R. Tulo, J. Tribble, L. Simon, Chi Sound 1033 (ADPA, ASCAP/Site, BMI))
4	5	6	BRICK HOUSE—Commodores (Commodores, Motown 1425 (Jobete, Commodores, ASCAP))	37	33	8	YOU CAN DO IT—Arthur Prysock (Eric Sands, R. Carminian, B. Weisman, Old Town OT 1007 (Every Little Tune/Eric Sands/Blen, American Death, ASCAP))	72	79	4	LOVING ARMS—Bo Kirkland & Ruth Davis (T. Jants, Claidge 427 (Almo, ASCAP))
5	3	16	FLOAT ON—Floaters (J. Mitchell, M. Willis, A. Ingram, ABC 12284 (ABC Dunhill/Woodings, BMI))	38	30	12	OH LET ME KNOW IT (Pt. 1)—Special Delivery (G. Parker, C. Fortune, R. Ross, Shields 6307 (TK) (Special Delivery/Sherlyn, BMI))	★	95	2	ALL YOU GOT—Tyrone Davis (L. Graham, Columbia 3-10604 (Blackwood/Content, BMI))
★	8	13	DO YA WANNA GET FUNKY WITH ME—Peter Brown (P. Brown, R. Rans, Drive 6258 (TK) (Sherlyn/Dacibel, BMI))	39	39	15	MAKE IT WITH YOU—Whispers (D. Gates, Soul Train 10996 (RCA) (Colgems, EMI, ASCAP))	74	76	3	THE QUIET VILLAGE—The Ritchie Family (L. Baxter, Marlin 3316 (TK) (Atlantic Music/Granson, BMI))
7	7	15	BOOGIE NIGHTS—Heatwave (R. Templeton, Epic 8-50370 (Ronda/Almo, ASCAP))	40	31	16	L.A. SUNSHINE—War (S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein, Blue Note 1009 (United Artists) (Far Out, ASCAP))	★	85	2	IT TOOK A WOMAN LIKE YOU—Mystique (J. Boyce, Custom 0130 (Warner Bros.) (Song Tailors, BMI))
★	16	6	DO YOU DANCE Pt. 1—Rose Royce (N. Whitfield, D. Turner, Whitfield 8440 (Warner Bros.) (May Twelfth/Warner/Tamertane, BMI))	41	35	18	DEVIL'S GUN—C.J. & Co. (B. Green, R. Baker, G. Shury, Westbound 55400 (Atlantic) (ATV, BMI))	76	74	3	DON'T TAKE HER FOR GRANTED—Ron Henderson & Choice of Colour (R. Henderson, Chelsea 3067 (People Pleaser, BMI))
9	9	10	I FEEL LOVE—Donna Summer (D. Summer, G. Maruder, P. Bellotte, Casablanca 884 (Pak's, BMI))	42	42	10	BETCHA NEVER BEEN LOVED (Like This Before)—Deft (R. Kersey, A. Felder, P. Harris, R. Tyson, Mercury 73901 (Phonogram) (Six Strings, BMI))	★	87	2	SUPER SEXY—Leon Haywood (L. Haywood, MCA 40793 (Jim EDD, BMI))
★	18	5	BACK IN LOVE AGAIN—L.T.D. (L.R. Hanks, Z. Grey, A&M 1574 (Isman, BMI))	★	53	6	SHOD DOO FU FU OOH—Lenny Williams (L. Williams, B. Thompson, ABC 12300 (Len-Len, BMI))	78	81	4	LET'S FOOL AROUND—General Johnson (G. Johnson, Arista 0264 (Music-In General, BMI))
★	15	8	SHAKE IT WELL—Dramatics (Eddie Robinson, Dan Davis, ABC AB 12299 (Groovesville Music, BMI) (Compendium Music, ASCAP))	★	54	4	DISCO 9000—Johnnie Taylor (J. Taylor, J. Avery, Columbia 3-10610 (Not Listed))	★	89	2	I GOT TO HAVE YOUR LOVE—Fantastic Four (L. Perry, J. Epps, D. Coffey, Westbound 55403 (Atlantic) (Bridgeport, BMI))
12	4	13	THE GREATEST LOVE OF ALL—George Benson (M. Masser, L. Creed, Arista 0251 (Columbia Pictures, BMI))	★	55	5	A STAR IN THE GHETTO—A.W.B. & Ben E. King (P. Mitchell, Atlantic 342 (Hot Stuff, BMI))	★	NEW ENTRY	GOIN' PLACES (NO TIME GIVEN)—Jacksons (Gamble & Huff, Epic 850454 (Mighty Three, BMI))	
13	13	10	LADY OF MAGIC—Maze Featuring Frankie Beverly (F. Beverly, Capitol 4456 (Picco, BMI))	46	40	20	SUNSHINE—Enchantment (M. Stokes, R. Johnson, Roadshow 991 (United Artists) (Desert Moon/Wilow-Gal, BMI))	81	80	3	I CAN'T UNDERSTAND—Meadows Brothers (W. Meadows, Kayette 5132 (TK) (Kayette, BMI))
14	12	12	WE NEVER DANCED TO A LOVE SONG—Manhattans (G. Alston, E. Bivins, Columbia 3-10586 (Manhattans/Blackwood, BMI))	★	57	5	I'VE NEVER BEEN TO ME—Nancy Wilson (R. Miller, K. Hirsch, Capitol 4476 (Stone Diamond, BMI))	★	NEW ENTRY	DON'T ASK MY NEIGHBORS—Emotions (S. Scarborough, Columbia 310622 (Unichappell, BMI))	
15	10	17	STRAWBERRY LETTER 23—Brothers Johnson (S. Otis, A&M 1949 (Kidada/Off The Wall, BMI))	48	44	8	CREAM CITY—Aalton (Aalton, Jerry Goldstein, Arista AS 0249 (Milwaukee Music, Inc., BMI/Far Out Music, Inc., ASCAP))	★	93	2	I BELIEVE IN MUSIC—Mass Production (R. Williams, Cotillon 44271 (Atlantic) (Pepper, ASCAP))
16	11	16	I BELIEVE YOU—Dorothy Moore (D. Adams, D. Adams, Malaco 1042 (TK) (Musicways/Flying Adonis, BMI))	49	50	7	WE GONNA PARTY TONIGHT—Willie Hutch (W. Hutch, Motown 1424 (Stone Diamond, BMI))	84	86	3	HUNGRY FOR YOUR LOVE—Joe Tex (J. Tex, L. Johnson, J. King, Epic 850426 (CBS) (The, BMI))
17	14	15	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))	50	46	16	LOVE IS SO GOOD WHEN YOU'RE STEALING IT—Z.Z. Hill (J. Lewis, F. Johnson, Columbia 3-10557 (Jolew, BMI))	★	NEW ENTRY	THIS TIME WE'RE REALLY THROUGH—Eleanor Grant (J. Weaver, Columbia 310617 (Muscle Shoals, BMI))	
★	24	6	THE WHOLE TOWN'S LAUGHING AT ME—Teddy Pendergrass (S. Marshall, T. Wortham, Philadelphia International 34390 (Epic) (Mighty Three, BMI))	51	48	11	I CAN'T HELP IT—Michael Henderson (M. Henderson, Buddah 578 (Electrodisc, ASCAP) (RCA))	86	82	7	IT'S ALL OVER—Walter Jackson (C. Mayfield, Chi Sound 1044 (Warner-Tamertane, BMI))
19	17	10	EVERLASTING LOVE—Rufus Featuring Chaka Khan (K. Murphy, D. Wolinski, D. Bellfield, ABC 12296 (American Broadcasting/Mother Pearl/Dennis Earl, ASCAP))	★	62	4	"THEME FROM BIG TIME"—Smokey Robinson (W. Robinson, Tamla 54288 (Motown) (Bertam, ASCAP))	★	NEW ENTRY	JOY TO HAVE YOUR LOVE—Patti LaBelle (R. Parker, Jr., J. Cohen, B. Elson, Epic 850445 (Rovdo, ASCAP/Phonograms/Gospel Birds, BMI))	
★	26	6	ANOTHER STAR—Stevie Wonder (S. Wonder, Tamla 54286 (Motown) (Stone Diamond, Black Bull, ASCAP))	54	52	10	DON'T BE AFRAID—Ronnie Dyson (C. Jackson, M. Nancy, Columbia 310599 (Jay's/Chappell, ASCAP))	88	91	2	I'M AN OUTLAW—The Chicago Gangsters (Mac & Maci Goldplate 1954 (Amherst) (Hattem/Jimi Mac, BMI))
★	32	6	IF YOU'RE NOT BACK IN LOVE BY MONDAY—Millie Jackson (G. Morton, S. Throckmorton, Spring 175 (Phonogram) (Tree, BMI))	★	65	3	THE REAL THING—Sergio Mendes (S. Wonder, Elektra 45416 (Jobete/Black Bull, ASCAP))	★	NEW ENTRY	LAY IT ON ME—Sylvia (S. Robinson, T. Keith, M. Moore, R. Telle, Vibration 570 (AV Platinium) (Gamb, BMI))	
22	19	20	BEST OF MY LOVE—Emotions (M. White, A. McKay, Columbia 3-10544 (Glagarino, BMI) (Steele, ASCAP))	56	49	14	ONE STEP AT A TIME—Joe Simon (T. Randazzo, Spring 176 (Polydor) (Teddy Randazzo, BMI))	90	97	2	BE MY LADY—Melars (A. Neville, C. Neville, J. Modeliste, L. Nocentelli, G. Porter, Jr., Warner Bros. 8438 (Cabbage Alley/Rhineclander, BMI))
★	29	9	I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb (B. Gibb, RSO 822 (Stepwood/Unichappell, BMI))	57	56	9	I DON'T WANNA GO—Monnets (B. Roberts, C. Sagers, Stang 5073 (All Platinum) (Begna Melodics/Fedora, BMI))	91	NEW ENTRY	LOVER JONES—Johnny Guitar Watson (J.G. Watson, QJM 1029 (Amherst) (Viv Jon, BMI))	
★	34	6	STAR WARS THEME/CANTING BAND—Meco (J. Williams, Millennium 604 (Casablanca) (Fm FanFare, BMI))	★	70	5	THIS COULD BE THE NIGHT—R. B. Hudson (D. Daley, Atlantic 3411 (Unart/Sunshine Rabbit, BMI))	92	92	4	COME SOFTLY TO ME—Brenton Wood (C. Truitt, B. Ellis, G. Christopher, Deam 7718 (Cornerstone, BMI))
25	21	12	WORK ON ME—O'Jays (K. Gamble, L. Huff, Philadelphia International 3631 (Epic) (Mighty Three, BMI))	59	66	5	IF IT DON'T FIT DON'T FORCE IT—Kellee Patterson (C. Johns, L. Farris, Shadybrook 45104 (Sutton Miller) (Funks/Bump, BMI))	93	84	3	IT'S A LIFETIME THING—Thelma Houston & Jerry Butler (M. Ward, K. Carter, Motown 1422 (Jobete/Butler, ASCAP))
★	36	6	FUNK, FUNK—Cameo (L. Blackman, Chocolate City 011 (Casablanca) (Better Days, BMI))	60	51	13	I'M AT THE CROSSROADS—Vernon Garrett (F. Robertson, Z. Tree, RCA 003 (Albert, BMI))	94	NEW ENTRY	COULD HEAVEN EVER BE LIKE THIS—Idris Muhammad (D. Matthews, Kudu 939 (CTI) (Warner Bros, ASCAP))	
27	22	9	WHEN I THINK ABOUT YOU—Artha Franklin (A. Franklin, Atlantic 3418 (Springtime, BMI))	★	71	3	SINCE I FELL FOR YOU/I'M FALLING IN LOVE—Hodges, James & Smith (H. Johnson, W.M. Stevenson, London 256 (Warner Bros., ASCAP/E. Patricio, BMI))	95	90	5	KEEP DOING IT PT. 1—Sheddown (C. Brandon, M. Monardo, J. Ellis, Honey Bee 2005 (Phelude) (Elbomo, BMI))
★	38	6	YOU CAN'T TURN ME OFF (In The Middle Of Turning Me On)—High Inergy (P. Sawyer, M. McDonald, Gordy 7155 (Motown) (Jobete, ASCAP))	★	72	3	WAITING IN VAIN—Bub Marley & The Waiters (B. Marley, Island 082 (Bub Marley/Almo, ASCAP))	96	NEW ENTRY	TAKE FIVE—Al Jarreau (P. Desmond, Warner Bros. 8443 (Denny, BMI))	
★	37	6	HEAVEN ON EARTH (So Fine)—Spinners (C. James, Atlantic 3425 (Mighty Three, BMI))	63	59	8	SEND IT—Ashford & Simpson (N. Ashford, V. Simpson, Warner Bros. 8453 (Nico D'Vit, ASCAP))	97	99	2	SKINNYDIPPIN'—Ramona Brooks (R. Schuckett, J. Single, Manhattan 1057 (United Artists) (Music of Koppelman/Bandler, ASCAP))
★	30	11	GIVE ME SOME SKIN—James Brown & The J.B.'s (D. Brown, Y. Brown, Polydor 14409 (Dynamite/Rebelle/Unichappell, BMI))	64	61	7	LOVING YOU (Is The Best Thing)—Little Milton (M. Campbell, Gladys G. 1743-4 (Trice, BMI))	98	83	5	WHY MUST WE SAY GOODBYE—Al Hudson & Soul Partners (Soul Partners, ABC 31294 (Pak's, BMI))
★	41	6	RUNNING AWAY—Roy Ayers Ubiquity (R. Ayers, E. Barabang, Polydor 4415 (Roy Ayers Ubiquity/Michelle Band, ASCAP))	65	58	11	OH, BABY, BABY—Shalamar (W. Robinson, W. Moore, Soul Train 1045 (RCA) (Jobete, ASCAP))	99	94	6	THE RIGHT FEELING AT THE WRONG TIME—Hut (B. Wyck, K. Lamb, Big Tree 16098 (Atlantic) (I've Got The Music, ASCAP/Song Tailors, BMI))
32	23	12	DOCTOR LOVE—First Choice (R. Harris, A. Felder, R. Tyson, Gold Mind 4004 (Salsoul) (Lucy Three/Six Strings, BMI))	★	77	4	CHALK IT UP—Jerry Butler (P. Wilson, Motown 1421 (Iceman/Stone Diamond/Padawan/Puffblin, BMI))	100	NEW ENTRY	THEME FROM STARKY & HUTCH—Rhythms Heritage (T.W. Scott, ABC 12273 (Spirigrid, BMI))	
33	25	11	JUST LET ME HOLD YOU FOR A NIGHT—David Ruffin (C.H. Kipp, Jr., Motown 1420 (Charles Kipp, BMI))	68	68	5	INTO SOMETHING (Can't Shake Loose)—O.V. Wright (E. Randle, J. Shaw, Hi 7501 (Dram) (Sec, BMI))				

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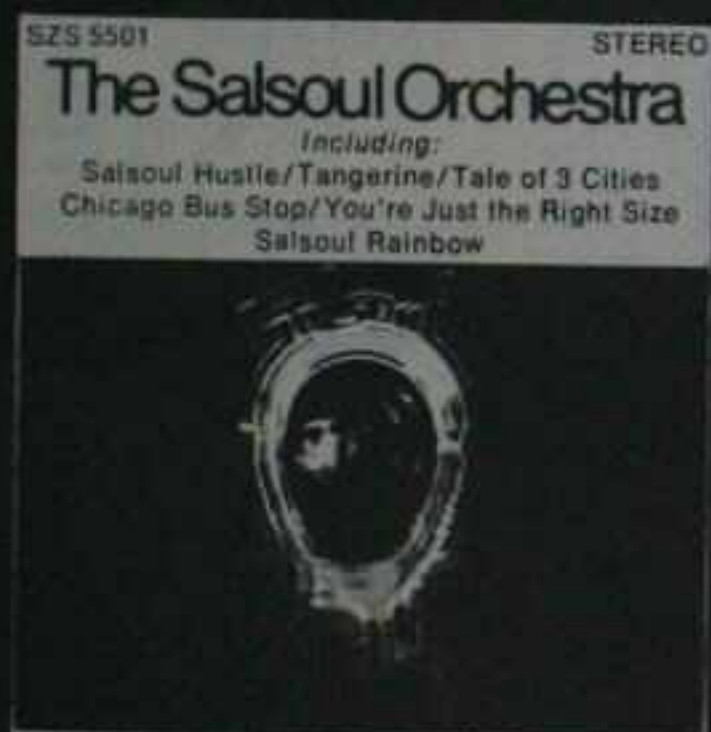
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L. A. Small Labels Walk Pickets

Independents Accuse Radio Of Major Label Favoritism

By JEAN WILLIAMS

LOS ANGELES—Small Independent Production and Record Assn. comprised of more than 20 local black-owned labels plans to picket black-oriented stations across country for what it calls "its fair share of airplay."

The group began Sept. 19 at KDAY here because, "This station sets the pace for most West Coast stations," claims Robert "Bobby" Sanders, head of the organization.

"We're not asking the stations to play our records if they're inferior; only our quality product. I know we can't tell stations what records to play but if the product is good, they should play it," charges Sanders.

"We know that historically small independents stand little chance against the major labels and stations, but there's no reason for that not to change.

"We're going to go where it will hurt them most, directly to their sponsors," he continues. "We're in the process of boycotting KDAY's sponsors including Kentucky Fried Chicken, Union Oil, Mobil Oil, Ralph's supermarket, Thrifty Drug Stores, Save-On Drug Stores, Montgomery Ward department stores and others."

Among small Independent Production and Record Assn. members are Pick A Hit Records, Soul Town, Pure Gold, Silver Sword, Aunt Ora, Black Belt, Brotherhood, Downbeat,

Plaze, Community Records, Way Out Records, Stone Good, Right On, Day Break, Manton Records, Consolidated and Equal Rights Records.

On the other hand, J.J. Johnson, program director at KDAY says, "When I first knew about the situation I read it on the wire.

"Sanders said he has been coming

here for the past year but I don't ever remember seeing him. Perhaps he was in one time. The group has not come to me with its grievances. It went to Gary Price our general manager but nothing was resolved.

"They don't see the reality of this business," he continues. "I hang my hat on hit music, which means the



Seek Break: Pickets march around KDAY in an effort to get the station to air product by small independent record labels.

major have an automatic advantage. I can't win by playing marginal songs.

"Competition is stiff in this market in particular because we have 75 stations with 16 playing contemporary music and five black-oriented stations. The ARB sampling is low and I have to get the numbers when I can.

"But that group can still get a record played if it can prove the record to me. If the record is a smash, I would be a fool not to play it. I don't care what label it's on."

"Not so," counters Sanders. "We have tried and have to take our records to the South to get airplay."

According to Sanders there are approximately 50 pickets on the line daily "and we will stay there until we get some kind of satisfaction.

"Fifty people won't make a difference when boycotting products, but we're going to the community which the station is licensed to.

"When we ask someone not to purchase a product, we also give them alternatives in their own neighborhoods.

"The black community is not aware of what goes on at stations. All it knows is that it hears a record on the radio and goes out and purchases it.

"With petitions we're now going to churches, junior and senior high schools, colleges and community organizations. We obtained 5,000 signatures in just a few days.

"We're not just sticking a piece of paper under their noses asking them to sign it. We're explaining the situation to them in detail and we're somewhat surprised at the willingness of people to go along with us."

Set Hartford Pact

LOS ANGELES—Michael Arciaga's Filmusic agency will represent three-time Grammy award winner John Hartford's film scores and title song assignments. Filmusic will also represent Hartford's television score to "Steamboat" inspired by his 1976 Grammy winning album "Mark Twang."

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	3	11		SOMETHING TO LOVE LTD. A&M SP 4646	41	2	POWER AND LOVE Manchild, United Artists CHLA 7656	
2	1	7		IN FULL BLOOM Rose Royce Whitfield WH 3074	32	29	8 THE TWO OF US Marilyn McCoo & Billy Davis Jr. ABC 1026	
★	5	5		BRICK Brick, Bang BLP 409 (WEBI)	33	30	10 LET'S CLEAN UP THE GHETTO Philadelphia International All Stars (D'Jays, Lou Rawls, Teddy Pendergrass, Billy Paul, Don Dee Sharp, Gamble, Archie Bell & The Drells), Philadelphia International IZ 34555 (Epic)	
4	2	15		REJOICE Emotions, Columbia PC 34762	34	32	16 EXODUS Bob Marley & The Wailers, Island ILPS 9498	
5	4	16		FLOATERS ABC AB 1030	35	35	12 OPEN UP YOUR LOVE Whispers, Soul Train BVL1 2270 (RCA)	
6	6	27		COMMODORES Motown M7 88481	36	34	27 MARVIN GAYE LIVE AT THE LONDON PALLADIUM Tamla, T7 35282 (Motown)	
7	7	21		RIGHT ON TIME Brothers Johnson, A&M SP 4644	37	36	16 LOOK TO THE RAINBOW AL JARREAU LIVE IN EUROPE Warner Bros. ZB2 3052	
8	8	12		TOO HOT TO HANDLE Heatwave, Epic PE 34761	38	37	11 CHOOSING YOU Lenny Williams, ABC AB 1023	
★	33	3		BARRY WHITE SINGS FOR SOMEONE YOU LOVE Barry White, 20th Century T 543	39	44	3 BLOW IT OUT Tom Scott, Ode PE 34704 (Epic)	
10	9	26		GO FOR YOUR GUNS Isley Brothers, T-Neck FZ 34432 (Epic)	40	40	7 BELIEVE Mass Production, Atlantic SD 9918	
11	11	31		MAZE featuring FRANKIE BEVERLY Capitol ST 11607	41	38	7 MUTHA'S NATURE James Brown, Polydor PD 16111	
12	12	18		I REMEMBER YESTERDAY Donna Summer, Casablanca NBLP 7056	42	39	17 FREE AS THE WIND Crusaders, ABC/Blue Thumb BT 8029	
★	20	4		STAR WARS & OTHER GALACTIC FUNK Meco, Millennium MNLFP 8001 (Casablanca)	43	48	17 HAVIN' A HOUSE PARTY Willie Hutch, Motown MS 87451	
14	10	9		SHAKE IT WELL Dramatics, ABC AB 1010	44	43	10 DOROTHY MOORE Malaco 6353 (TK)	
15	13	16		LIFELINE Roy Ayers Ubiquity, Polydor PD-1 6108	45	42	9 INTO SOMETHING (Can't Shake Loose) O.V. Wright, Hi HLP 8001 (Dream)	
★	22	5		FEELIN' BITCHY Millie Jackson, Spring SP106715 (Polydor)	46	46	28 ANGEL Ohio Players, Mercury SRM 1 3701 (Phonogram)	
17	21	23		FRIENDS & STRANGERS Ronnie Laws, Blue Note BN LA730-H (United Artists)	★	57	2 SECRETS Con Funk Shun, Mercury SRM 1 1180	
18	14	12		PLATINUM JAZZ War, Blue Note BN LA690-12 (United Artists)	48	45	11 LIVE! LONNIE LISTON SMITH RCA APL 1 2433	
19	15	17		SWEET PASSION Aretha Franklin, Atlantic SD 19109	49	47	12 STORMIN' Brainstorm, Tabu BQ11-0048 (MCA)	
20	18	9		GOIN' PLACES Michael Henderson, Buddha BDS 5693 (RCA)	★	NEW ENTRY	BABY IT'S ME Diana Ross, Motown M7 89081	
21	17	25		A REAL MOTHER FOR YA Johnny "Guitar" Watson DJM DILPA2 (Amherst)	51	49	13 FINGER PAINTINGS Earl Klugh, Blue Note BN LA737H (United Artists)	
22	23	15		CARDIAC ARREST Cameo, Chocolate City CCLP 2103 (Casablanca)	52	50	12 FIRST LADY Shirley Caesar, Roadshow RS LA744-G (United Artists)	
23	16	28		SLAVE Coltux SD 9914 (Atlantic)	53	51	9 BIG TIME/ORIGINAL MOTION PICTURE SOUNDTRACK Smokey Robinson, Tamla T6 35551 (Motown)	
24	19	15		DEVIL'S GUN C.J. & Co., Westbound WB 301 (Atlantic)	54	53	50 PART 3 K.C. & The Sunshine Band, TK 605	
25	25	11		BENNY AND US Average White Band & Ben E. King, Atlantic SD 19105	55	54	14 THE GREATEST/ORIGINAL MOTION PICTURE SOUNDTRACK George Benson, Mandrill & Michael Mason, Arista AL 7000	
26	26	20		TRAVELIN' AT THE SPEED OF THOUGHT D'Jays, Philadelphia International PZ 34584 (Epic)	56	58	2 IN MY STRIDE David Ruffin, Motown 68753	
27	31	4		PATTI LABELLE Epic PE 34847 (Columbia)	★	NEW ENTRY	AALON Oran City, Arista AL 4127	
28	28	30		TEDDY PENDERGRASS Philadelphia International PZ 34390 (Epic)	58	59	3 I'VE NEVER BEEN TO ME Nancy Wilson, Capitol ST 11859	
29	27	19		TURN THIS MUTHA OUT Ibby Muhammad, Kudu 34 (CTI)	59	★	NEW ENTRY	EDDIE KENDRICKS Slick, Tamla T 358
30	24	17		ENCHANTMENT Roadshow RS LA582-G (United Artists)	60	★	NEW ENTRY	STAPLES Family Tree, Warner Bros. BS 3094

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the booklet, and it includes other ways of drawing customers. One suggestion is for an in-store concert. Another suggests serving eggnog, coffee or cookies to encourage browsing.

There's a minimum order of 75 assorted items from the Music Sales Christmas catalog, and there's a deadline for orders. It's Oct. 31. Any questions, call Music Sales toll free at (800) 223-7326.

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First Chicago Symphony integral cycle of the Brahms Symphonies, under James Levine, was recently completed for RCA. The Levine-led First and Third Symphonies are already out.

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L. A. Small Labels Walk Pickets Independents Accuse Radio Of Major Label Favoritism

By JEAN WILLIAMS

LOS ANGELES—Small Independent Production and Record Assn. comprised of more than 20 local black-owned labels plans to picket black-oriented stations across country for what it calls "its fair share of airplay."

The group began Sept. 19 at KDAY here because, "This station sets the pace for most West Coast stations," claims Robert "Bobby" Sanders, head of the organization.

"We're not asking the stations to play our records if they're inferior; only our quality product. I know we can't tell stations what records to play but if the product is good, they should play it," charges Sanders.

"We know that historically small independents stand little chance against the major labels and stations, but there's no reason for that not to change.

"We're going to go where it will hurt them most, directly to their sponsors," he continues. "We're in the process of boycotting KDAY's sponsors including Kentucky Fried Chicken, Union Oil, Mobil Oil, Ralph's supermarket, Thrifty Drug Stores, Save-On Drug Stores, Montgomery Ward department stores and others."

Among small Independent Production and Record Assn. members are Pick A Hit Records, Soul Town, Pure Gold, Silver Sword, Aunt Ora, Black Belt, Brotherhood, Downbeat,

Plaze, Community Records, Way Out Records, Stone Good, Right On, Day Break, Manton Records, Consolidated and Equal Rights Records.

On the other hand, J.J. Johnson, program director at KDAY says, "When I first knew about the situation I read it on the wire.

"Sanders said he has been coming

here for the past year but I don't ever remember seeing him. Perhaps he was in one time. The group has not come to me with its grievances. It went to Gary Price our general manager but nothing was resolved.

"They don't see the reality of this business," he continues. "I hang my hat on hit music, which means the



Seek Break: Pickets march around KDAY in an effort to get the station to air product by small independent record labels.

major have an automatic advantage. I can't win by playing marginal songs.

"Competition is stiff in this market in particular because we have 75 stations with 16 playing contemporary music and five black-oriented stations. The ARB sampling is low and I have to get the numbers when I can.

"But that group can still get a record played if it can prove the record to me. If the record is a smash, I would be a fool not to play it. I don't care what label it's on."

"Not so," counters Sanders. "We have tried and have to take our records to the South to get airplay."

According to Sanders there are approximately 50 pickets on the line daily "and we will stay there until we get some kind of satisfaction.

"Fifty people won't make a difference when boycotting products, but we're going to the community which the station is licensed to.

"When we ask someone not to purchase a product, we also give them alternatives in their own neighborhoods.

"The black community is not aware of what goes on at stations. All it knows is that it hears a record on the radio and goes out and purchases it.

"With petitions we're now going to churches, junior and senior high schools, colleges and community organizations. We obtained 5,000 signatures in just a few days.

"We're not just sticking a piece of paper under their noses asking them to sign it. We're explaining the situation to them in detail and we're somewhat surprised at the willingness of people to go along with us."

Set Hartford Pact

LOS ANGELES—Michael Arciaga's Filmusic agency will represent three-time Grammy award winner John Hartford's film scores and title song assignments. Filmusic will also represent Hartford's television score to "Steamboat" inspired by his 1976 Grammy winning album "Mark Twang."

Billboard

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This Week	Last Week	Weeks on Chart	*STAR Performer greatest proportion res this week	TITLE Artist, Label & No. (Dist. Label)
1	3	11		SOMETHING LTD. A&M SP 454
2	1	7		IN FULL BLO Rose Royce Whitfield WH 307
★	5	5		BRICK Brick, Bang BLP
4	2	15		REJOICE Emotions, Columb
5	4	16		FLOATERS ABC AS 1030
6	6	27		COMMODORE Motown M7 884R
7	7	21		RIGHT ON TI Bothers Johnson
8	8	12		TOO HOT TO Heatwave, Epic P
★	33	3		BARRY WHITE SOMEONE YO Barry White, 20th
10	9	26		GO FOR YOU Isley Brothers, T-M 34432 (Epic)
11	11	31		MAZE featurin BEVERLY Capitol ST 11607
12	12	18		I REMEMBER Donna Summer, C NBLP 7056
★	20	4		STAR WARS & GALACTIC FU Meco, Millennium (Casablanca)
14	10	9		SHAKE IT WE Dramatics, ABC A
15	13	16		LIFELINE Roy Ayers Ubiquit PO-1-6108
★	22	5		FEELIN' BITCH Milla Jackson, Sp SP166715 (Polyd
17	21	23		FRIENDS & S Ronnie Laws, Blue BN-LA730-M (Uni
18	14	12		PLATINUM JA War, Blue Note B (United Artists)
19	15	17		SWEET PASSI Aretha Franklin, A
20	18	9		GOIN' PLACES Michael Henderson 5693 (RCA)
21	17	25		A REAL MOTH Johnny "Guitar" Y DJM DILPA7 (Am
22	23	15		CARDIAC ARR Cameo, Chocolate CCLP 2503 (Casa
23	16	28		SLAVE Coltillon SO 9914
24	19	15		DEVIL'S GUN C.I. & Co., Westbr WB 301 (Atlantic)
25	25	11		BENNY AND I Average White Ba Rag, Atlantic SO
26	26	20		TRAVELIN' AT OF THOUGHT Q'Jays, Philadelph PZ 34684 (Epic)
27	31	4		PATTI LABELLE Epic PE 34847 (Columbia)
28	28	30		TEDDY PENDERGRASS Philadelphia Internat PZ 34390 (Epic)
29	27	19		TURN THIS MUTHA OUT Idris Muhammad, Kudu 34 (CTI)
30	24	17		ENCHANTMENT Roadshow RS-LAS82 G (United Artists)
56	58	2		IN MY STRIDE David Ruffin, Motown 687551
57	NEW ENTRY			AALON Dream City, Arista AL 4177
58	59	3		I'VE NEVER BEEN TO ME Nona Wilson, Capitol ST 11659
59	NEW ENTRY			EDDIE KENDRICKS Slick, Tanna T-356
60	NEW ENTRY			STAPLES Family Tree, Warner Bros. BS 2064

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the booklet, and it includes other ways of drawing customers. One suggestion is for an in-store concert. Another suggests serving eggnog-coffee or cookies to encourage browsing.

There's a minimum order of 75 assorted items from the Music Sales Christmas catalog, and there's a deadline for orders. It's Oct. 31. Any questions, call Music Sales toll free at (800) 223-7326.

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others.”

Among small Indepe
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The Fastest G

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"Mark Twang."

27	31	4	PATTI LABELLE Epic PE 34847 (Columbia)	56	58	2	IN MY STRIDE David Ruffin, Motown 687951
28	28	30	TEDDY PENDERGRASS Philadelphia International P2 34390 (Epic)	57	NEW ENTRY		AALON Cream City, Arista AL 4127
29	27	19	TURN THIS MUTHA OUT Idris Muhammad, Kudu 34 (CTI)	58	59	3	I'VE NEVER BEEN TO ME Nancy Wilson, Capitol ST 11639
30	24	17	ENCHANTMENT Roadshow RS-L682 G (United Artists)	59	NEW ENTRY		EDDIE KENDRICKS Slick, Family T-336
				60	NEW ENTRY		STAPLES Family Tree, Warner Bros. BS 3034

Music Directors Assemble To Shape New Radio Goals

PITTSBURGH—Broadcast music directors representing approximately 80 non-commercial radio stations convened here Thursday-Sunday (29-2), in the first autonomous national gathering of the Music Personnel Conference (MPC).

The gathering, held at the Chatham Center Hyatt hotel, represented a move to reorganize and expand the MPC, an organization which has served broadcasters in the non-profit sphere informally for nine years.

Marty Schneider, music director of WQED here and meeting coordinator, explains that the decision to regroup MPC originated this year with a split between the non-commercial classical music broadcasters and the Concert Music Broadcasters Assn. (CMBA), national body representing commercial classical radio stations.

Recent CMBA annual conventions have involved the non-commercial sector, but the CMBA board, including three public radio members, unanimously voted this

year that the two groups would be better served by separate organizations. Heavy sales and sales promotion orientation of CMBA was given as the reason.

"It left us out in the cold, so we decided to have our own convention," Schneider explains.

RCA, CBS, Philips, DG, ABC and London were among record labels supporting MPC by participating here as exhibitors.

Program vendor exhibitors included the Library Of Congress, National Public Radio, Charles River Broadcasting Corp., Parkway Productions, Broadcasting Foundation Of America and the syndication services of the orchestras of Cleveland, Chicago and Syracuse.

The group scheduled workshops on subjects including program construction, remotes and live broadcasts, jazz and ethnic music, and relations with program syndicators. Conference took in a performance by the Pittsburgh Symphony under Andre Previn, Friday (30).

DG Aims Crossover For Russo Blues

CHICAGO—Polydor's classical and pop divisions will combine strength this month to promote "Street Music," a new symphonic blues work by composer William Russo on Deutsche Grammophon.

The joint promotional effort, expected to include the biggest radio mailing ever for a DG album, seeks to expand on crossover success experienced with DG's 1973 release of Russo's "Three Blues Pieces."

"Street Music," the followup,

Music Sales Corp. Pushes Book Line

NEW YORK—Music Sales Corp. here is making a strong push to have its line of folios and instruction books prominently displayed in retailers' Christmas windows.

The publisher of Acorn, Oak and a host of other classical, folk and contemporary musical instrument guides and folios is offering a 50% discount plus free gifts ranging from expensive power tools to clock radios and luggage to ensure its product grabs window display space.

In case the retailer needs help with the display, Music Sales is sending a detailed, four-page brochure along with its Christmas catalog (and list of available name brand gifts) that offers step-by-step instructions for making attractive window displays using professional window trimming techniques.

"Our books are designed with the hip, contemporary buyer in mind," says Bert Snyder, vice president of sales. "Color, illustration and design have one purpose only, to delight the eye of the beholder."

"Five ways your store window can get customers inside" is the title of the booklet, and it includes other ways of drawing customers. One suggestion is for an in-store concert. Another suggests serving eggnog, coffee or cookies to encourage browsing.

There's a minimum order of 75 assorted items from the Music Sales Christmas catalog, and there's a deadline for orders. It's Oct. 31. Any questions, call Music Sales toll-free at (800) 223-7326.

again features Corky Siegel on blues harmonica and Seiji Ozawa at the helm of the San Francisco Symphony. The work is backed on disk with Ozawa's reading of Gershwin's "An American In Paris."

Jill Kauffman, DG's publicity director, says the album will be serviced both to classical and AOR format stations and that a special imported single is being prepared for AM radio.

"Radio play is what the pop division is concentrating on," she says, remembering that "Three Blues Pieces" broke onto the pop charts in 1973.

Kauffman says the album will be mailed both to pop and classical reviewers. Siegel is scheduled to perform the work Friday (7) with the Milwaukee Symphony, and a local promotion campaign is being mounted there.

Chi Symphony In Brahms Project

CHICAGO—The Chicago Symphony Orchestra begins taping of its second integral Brahms Symphony cycle here this season.

Orchestra will traverse the four big ones for Decca (London) under music director Sir Georg Solti, with the First, Third and Fourth Symphonies to be taped this year.

Conductor and orchestra, who have taped Brahms' "Haydn Variations" for Decca (unreleased), also will wax the composer's "German Requiem" this season, a project enlisting vocal soloists Bernd Weikl and Kiri Te Kanawa.

And soprano Lucia Popp will solo in a Solti-led recording of Richard Strauss' "Four Last Songs," for Decca.

Orchestra also is slated to tape the Fifth and Sixth Bruckner Symphonies for DG, part of an integral Bruckner cycle being helmed by Daniel Barenboim. Symphonies Four and Nine in this planned cycle are already released.

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Classical

Classical Notes

Vox to record Mozart's Mass in G and Beethoven's "Creatures Of Prometheus," this season with the Rochester Philharmonic and music director David Zinman. Named as soloists in the Mozart are soprano Carole Bogard, mezzo-soprano Jan DeGaetani, tenor Robert White and bass Thomas Paul. The orchestra, following a 10-year recording hiatus, debuts on Vox this fall in a performance of "Icarus," by contemporary composer Gene Gutche.

Andre Previn and Isaac Stern performed at the White House for President and Mrs. Carter and a gathering of U.S. and Latin American dignitaries attending a state dinner. The duo performed Franck's Sonata for Violin and Piano and the "Hoedown" from Aaron Copland's "Rodeo." Also on the program was soprano Martina Arroyo, who sang two arias.

DG is offering dealers a full-color easel-backed poster in a promotion of its Rachmaninoff Concerto cycle with Vasary and Ahronovitch. The 18-by-24-inch display pictures Vasary and covers of the three LPs in the integral edition. Headline is "Rediscover Genius," themed to the current bumper crop of Rachmaninoff disks, and Vasary's return to recording after 10 year lapse. Queried about his absence from the studio, the pianist recently replied, "No one asked me to record." His Rachmaninoff cycle is completed this month with release of the Concerto No. 4 and "Paganini Rhapsody."

Dallas' Sound Warehouse outlet reportedly is doing brisk trade in the London LP, "Battle Imperial," a recital of Spanish harpsichord music by Jonathan Woods. In-store appearances have helped, and they weren't hard to arrange, since the Texas-born harpsichordist lives four blocks from the record store. "Battle Imperial," an independent production, is Woods' record debut.

ALAN PENCHANSKY

FRENCH SOFRASON TITLES

Peters Intl Ships 1st European LPs

By IS HOROWITZ

NEW YORK—Peters International this week ships an initial release of classical albums under its own logo, implementing a recent licensing agreement with the French firm Sofrason.

The batch of six records will be followed by regular releases of 5 to 10 classical albums a month, coming from Sofrason and other European sources, in a strong bid by Peters to establish its mark in the field.

Peters, long known as a leading importer of recorded product, will be placing more emphasis on the licensing and domestic pressing of appropriate material in response to

continued cost increases in imports, says Jim Bailey, executive vice president.

List price of the new line is \$7.98 for both disks and cassettes, and will be supported by trade and consumer print advertising. Time buys on good music stations will also figure in the firm's marketing plans, says Bailey. Distribution to dealers is through Peters' own wholesaling facilities.

First releases in the Peters-Sofrason line include works by Saint-Saens, Schumann and Lalo, in addition to baroque and Gregorian chant selections.

Due shortly are a series of records licensed from Isabella Wallich's Symphonica Music label in England, featuring product by Montserrat Caballe and the conductor Wyn Morris. Eight albums will be released from this source in the first year of the deal, says Bailey.

Another series of disks will come from Italy featuring the conductor Nicolas Flagello, and product will also be added to the Peters classical line from Czechoslovakia's Opus Records. EMI will be the source of yet additional material under an agreement recently signed which gives Peters high priority on titles by-passed here by Capitol/Angel, according to Bailey.

5 N.Y. City Opera Shows On WNCN

NEW YORK—Five performances by the New York City Opera will be broadcast live over WNCN here this fall, with an additional 12 good music radio stations carrying the programs either live or via tape.

Sponsor of the series, which opens Oct. 16 with a performance of Puccini's "La Fanciulla del West," is U.S. Pioneer Electronics. Bernie Mitchell, president of Pioneer, says it is hoped to extend the broadcasts "coast-to-coast and border-to-border."

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SUMMER SOLID IN S. FLA. *Top Pop And Jazz Attractions Keep Concerts, Clubs Buzzing*

By SARA LANE

MIAMI—It was an extremely successful summer in South Florida for concerts, with a plethora of top names appearing in the Hollywood Sportatorium, Gusman Cultural Center and the Miami Baseball Stadium.

Concerts and the resurgent interest in jazz clubs were the main factors in the summer music scene's success.

Tom Webb, news director of Ft. Lauderdale's WSHE, attributes a good part of the action to the Sportatorium, a major concert facility which was enlarged and completely refurbished. "This is the first summer in four years that Broward County has had rock 'n' roll concerts," Webb explains.

Miami's downtown Gusman Cultural Center had a "surprisingly good summer season," according to Dottie Lynch, the firm's assistant managing director, with such artists as Sea Level, Michael Stanley, Super Tramps, Minnie Riperton and George Benson, Pierce Arrow & the Dingos, BeBop Deluxe and the Dictators, and Harry Chapin who soldout for two performances.

Acts are still being signed for the winter season with appearances by Melissa Manchester, Billy Joel, the New Riders of the Purple Sage, Peter Tosh and Bunny Wailer, and Jean-Luc Ponty as well as several Spanish music acts.

Webb, whose station runs a week-end itinerary of what's happening and who's appearing where (from West Palm Beach to Miami) claims that most of the concerts in this area were soldout.

"The special shows were Peter Frampton and the Eagles. They were probably the biggest events of the entire summer," Webb says. Pink Floyd, the Grateful Dead, Bad Company and Fleetwood Mac were other heavies.

Sea Level, former Allman Brothers band members, minus Gregg, made its first appearance in the area with Chuck Leavitt, Lamar Williams and Johnnie Johnston. The Allman band was well received here in its home state.

Dickie Betts formed a new group which made its first appearance in Florida. The former Allman Brothers

lead guitarist has always drawn audiences in this state.

Other concert acts included Dan Fogelberg, REO Speed Wagon, the Commodores, Johnny Winter, Isley Brothers, Slave and T-Connection. All drew large audiences.

"It would be difficult to say which concert was the most successful," Webb continues, "outside of Frampton and the Eagles."

Local Miami jazz clubs continue to attract larger and more enthusiastic audiences by bringing in such noted artists as the Basie All Stars featuring pianist Shirley Scott, Thad Jones-Mel Lewis Quartet, Mose Allison, Rahsaan Roland Kirk, Horace Silver, McCoy Tyner, the Curtis Fuller Aggravation and such locals as Ira Sullivan, Kepler, Jay Corre & the World Citizens, guitarist Mike Gillis, Chubby & Duffy Jackson and organist Jackie Davis.

At Miami Beach, the summer season was a definite flop as far as tourism was concerned, and several hotels are in the hands of the receivers.

"It was a good season for us," boasts Francie Bindler of the

Swinger Lounge. "Not the best by any means, but we held our own. Some weeks were off, others were on. June was slow, July was good and August fair."

Local singer Betty Wright, who always draws huge audiences at the Swinger, did two dates in the lounge and began a 10-day headlining engagement on Sept. 23.

Other acts included Phillippe Wynn, Lee Andrews & the Hearts, Charino and Ecstasy, Passion & Pain. "We're starting to package our fall and winter dates," continues Bindler, "with such favorites as B.B. King, Tavares, the Platters, Clutch (a 50s group), and we're planning a few surprises."

Business at the Seven Seas Lounge, Newport Hotel, was "very good" according to a hotel spokesman, featuring acts such as Davy Jones and Mickey Dolenz, former Monkee members. Jesse King and his "Tribute To Elvis" (King returns on Tuesday (4) for one-week) Bill Pinekney and the Drifters, and the Blue Notes, who stand out as the all-

time favorites and money-makers at the Newport.

The Diplomat Hotel was one of the few hotels to report favorable tourist figures with an 85%-90% occupancy for a summer season. Its two lounges remained open all summer with a group called Harvest and singer/guitarist Nancy Ackrill in the Distillery and Ron Townson, former Fifth Dimension member, and his new group booked into the Tack Room from July 23 to Aug. 28.

Diplomat owners, Marge and Irving Cowan announce that Ben Vereen will open the season Dec. 22 through 31. Anthony Newley follows Jan. 10-28, and John Davidson March 2-11. The Diplomat will be rounding out its roster of stars for the winter season in the near future.

The Deauville Hotel, home of the Deauville Star Theatre, is "contemplating a Star Theatre program run by the hotel itself this year," according to managing director E.J. Fried.

Hopefully, the winter season will see major acts headlining again in Miami Beach hotels, but at this point it appears that only the Diplomat is a sure thing.

CALIF. PARK EXPANDING

Knott's Farm Aims For Topflight Talent

By JEAN WILLIAMS

LOS ANGELES—Knott's Berry Farm in Buena Park, Calif., the country's third largest amusement park (in attendance) is expanding its entertainment division, incorporating more major acts, setting up marketing campaigns for new rock artists and upgrading its enclosed performing facilities with new sound and lighting.

In the past year, the year-round park has moved into larger name attractions in different musical categories, according to Tommy Walker, director of entertainment.

Big bands were also brought in for the first time including Harry James, Bob Crosby, Ray Anthony and the Tommy Dorsey Orchestra.

Other acts playing this past summer were Ray Stevens, Peter Marshall, Buck Owens, Bobby Goldsboro, Minnie Pearl, Jerry Reed, Sons Of the Pioneers and Tex Benke, with upcoming appearances by Jose Feliciano and B.J. Thomas.

"The idea is to get people into the habit of coming here and although some of the entertainment is specialized, appealing only to a small segment of the audience, we can offer something for everyone," says Walker.

Walker, along with John Steenhoven, the park's new talent manager of the entertainment division, is developing younger rock groups. "We find that while our audiences always expect quality, they don't always expect big names," notes Walker.

He adds that Knott's has initiated a program to market rock groups along with its other entertainment. "For the first time we are advertising in both the print media and on Top 40 stations. We also had a program going with KLAC (a Los Angeles country station) because of our country entertainment which included Roy Rogers, Dale Evans,

Tom T. Hall, Donna Fargo and others."

Says Steenhoven: "A lot of parks throughout the country are bringing in rock acts as a standard part of their format, but we've made a conscious effort to upgrade the quality and sound of the groups we bring in to the point where young people are now coming to the farm to hear the acts and dance."

Knott's, with two of the few enclosed amusement park showroom facilities in California, the 2,100-seat Goodtime Theatre and the 800-seat Cloud-Nine Ballroom for big bands is upgrading the sound systems by \$100,000, according to Walker.

"Our superior sound in the theaters is directly related to the fact that the rooms are enclosed but we feel that with the acts we're now bringing in it's time to improve on our sound."

"We're installing new sound and lighting boards, upgrading the equipment and installing new projectors for filming," says Walker.

The park is also setting up new lighting systems for television specials. Three segments of Dick Clark's "The Good Old Days" were recently filmed there, plus the syndicated tv show "Lou Rawls On Ice."

The farm is also moving into producing its own tv specials along with other production firms.

According to Steenhoven, formerly theme park operations manager for Ringling Bros., Barnum & Bailey Circus World, the park will offer major attractions throughout the year.

Another first for the park were two live recording sessions held Saturday (1) during a country music party by Capitol Records' Asleep At The Wheel and Leon McAuliff & The Texas Playboys.



This photograph is a collector's item. It was taken a few years ago in the "old" Yankee Stadium. The stadium has been renovated, but the message below has not changed.

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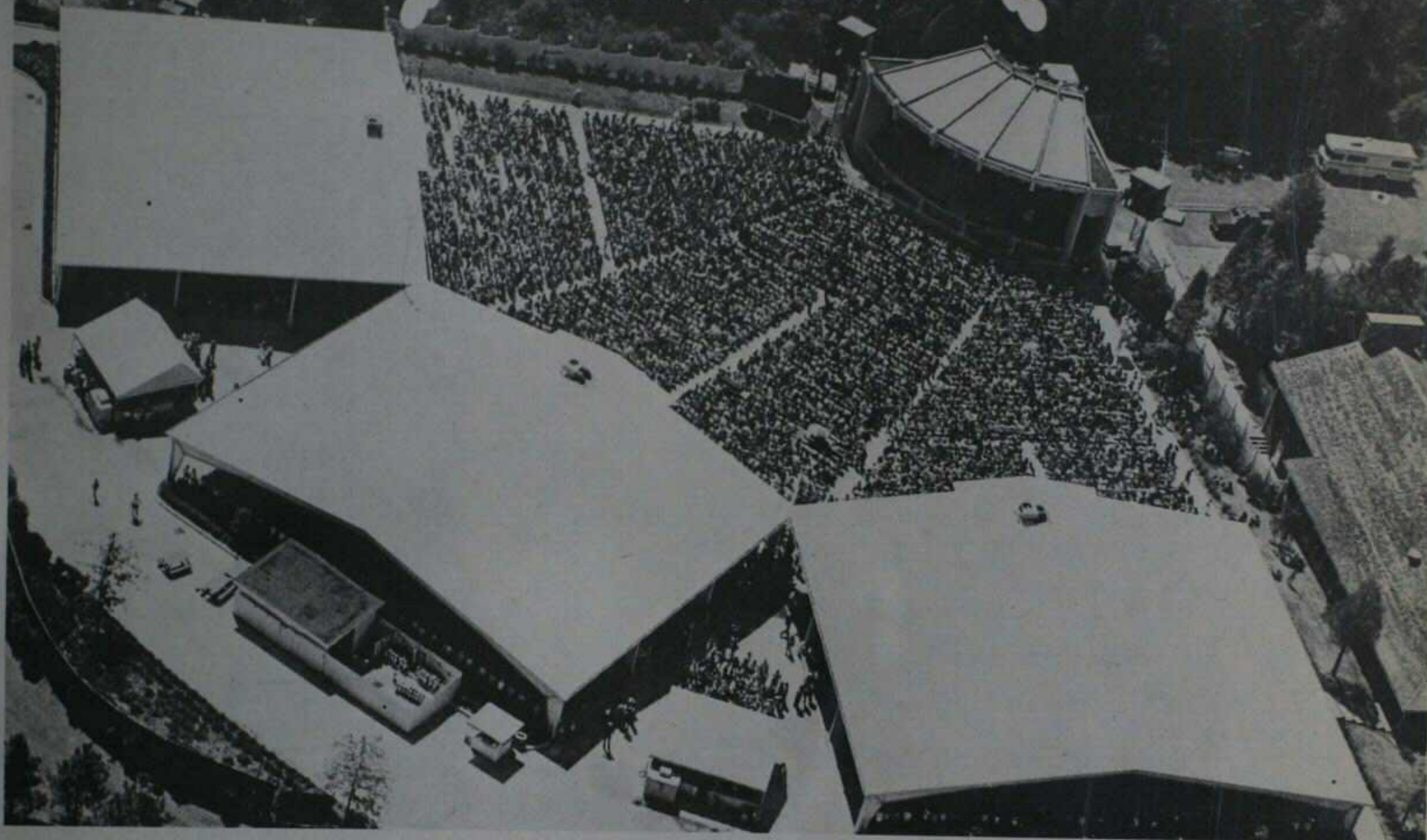
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THERE'S A LITTLE BIT OF "THE STRANGER" IN US ALL.

And Billy Joel's brand-new album brings it all out. In between the spectacular 108-date SRO national tour he just came off, and the 52-date major-city tour he's about to begin, Billy and his band found time to put together an album.

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

A Steady Stream Of Rock Eyed By Philly Promoters

By MAURIE ORODENKER

PHILADELPHIA—The new concert season again finds Electric Factory Concerts, headed by Larry Magid and Alan Spivak, filling the calendar with a steady stream for which rock music is supreme for both the 19,500-seat Spectrum and the 3,000-seat suburban Tower Theatre.

For the more sedate contemporary singers, it's a series of dates at

the 2,900-seat Academy of Music, the midtown concert hall of the Philadelphia Orchestra.

Electric Factory kicked off the new season with a "Back To School Special" Sept. 16 with Foreigner, Derringer and Little River Band, followed by a soldout Monday (26) date for Fleetwood Mac, and J. Geils Band plus Outlaws Friday (30).

October brings to the Spectrum the Isely Brothers (7), Aerosmith and Styx (9 and 10), Trower and B-Bop Delux (15), Rod Stewart (18), and Frank Zappa and the Mothers of Invention (24).

For November, dates include Chicago (7), Lynyrd Skynyrd (12), Earth, Wind & Fire and Denise Williams (14 and 15), Doobie Brothers and Pablo Cruise (18), Queen (23 and 24), and Gino Vanelli (28). Already set for December dates are Jethro Tull (5), Billy Joel (6), Daryl Hall and John Oates (12 and 13), Kansas (16) and Kiss (22).

Following a 10th anniversary Quaker City Jazz Festival, with an array of jazz names for seven days over two weekends Friday (30) through Oct. 2 and Oct. 6 through 9, the rock sound will dominate the scene at the Tower with a sprinkling of jazz, folk and country.

Iggy Pop follows the Jazz Festival on Oct. 12, with others for the month including Santana (14), John Mayall (16), the Babys and Piper (18), Thin Lizzy and Graham Parker plus Rumour (21), jazzman Gato Bar-



Billboard photos by Tom Copi
BING'S BACK—Fully recovered from an accident sustained earlier this year, Bing Crosby performs for a crowd of 5,000 at the Concord Pavilion in Concord, Calif.

bieri and Stuff (22), Firefall and Sanford-Townes and Band (28), British progressive rockers Gentle Giant and Dr. Feelgood (29), and jazz-rock violinist Jean-Luc Ponty (30).

So far, November bookings at the Tower take in Joan Armatrading (11), British rock-folk group Steeleye Span (13), rocker Bob Seger and the Silver Bullet Band (20), pop-country singer Dolly Parton (22), and Rush (27). First in for December will be the Bob Weir Band, led by the singer-guitarist of the Grateful Dead, on the 8th.

Eric Gardner Sees To It That Rock Tours Roll On

By DICK NUSSER

NEW YORK—Being an international rock'n'roll promoter isn't all jet planes, limousines and champagne-soaked dressing rooms, says Eric Gardner, a graduate of Columbia Univ.'s drama school and a member of rock's jet set.

Gardner, 27, formed Panacea, which he describes as a "total concert tour coordination service," three years ago when he decided to move into "the void in existing communications between promoters, acts and booking agencies." His first client was Epic's Blue Oyster Cult.

Today he manages Todd Rundgren and Utopia Worldwide, and serves as international management representative for Blue Oyster Cult and E/A's The Dictators. He is U.S. manager for two new wave bands, Sire's The Saints and Polydor's The Jam. He oversees all overseas tour details, except booking, for Casablanca's Kiss and Columbia's Billy Joel. He books Utopia, Blue Oyster Cult, the Dictators and Hot Tune abroad.

A typical day for Gardner, when he's not clambering off a jet worrying about everyone's luggage, begins in New York around 7 a.m., when the Telex machine in his apartment starts clattering with European messages.

Two hours later the New York calls start. As the day progresses he juggles airline reservations, deals with foreign suppliers and promoters, radio and print ads for U.S.

tours, and constant liaison work with labels here and abroad.

Gardner's expertise is derived from his background in stagecraft and a global upbringing. His father was in the Army's Corps of Engineers and Gardner spent nine years in Europe and a couple in Japan as a boy.

As anyone who has ever accompanied an act on a tour between countries knows, crossing international borders with a few tons of expensive stage, lighting and audio equipment, not to mention musical instruments, road crews, camp followers and the artists themselves, can be a harrowing experience.

Gardner's job is to make sure that it isn't.

Panacea handles all transportation of freight and personnel, helps facilitate passport and visa chores, immigration and work permits, international manifests, CARNET agreements and serves as liaison between act, venue, management and booking agents.

He estimates that 70% of his activities involve overseas dealings, and he thinks the so-called new wave and punk artists are indicators of contemporary music's continued global popularity.

"The new wave is a refreshing breath of air," he claims. "The groups are laughing at themselves. The whole violent attitude has been misleading. They're ingenious media manipulators most of them."

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VARIETY

Wednesday,
September 21, 1977

"The Richard Pryor Show" is the freshest and most innovative tv show of any genre to come down the video programming pike in several years. Pryor well deserves his topline billing, but attention must be paid to the stunning production out of the Burt Sugarman organization and the artful writing by a platoon of scripters.

The show establishes Pryor as one of the brightest stars in the comedy firmament. After several years of laid-back comics, he has returned to some of the basics of what makes people laugh—manic energy and a willingness to take chances. It is a combination of a return to comedic basics and conceptual daring that brings laughing out loud back into style.

The first sequence (an earlier opening minute was excised in a moment of NBC panic) involved Pryor as a matter of fact bartender in the "Star Wars" bar—per the movie. With all of the bizarre space creatures honking and squeaking about him, Pryor went about his earthly business of subduing drunks and keeping the patrons happy. It was one of those ideas that may have looked fair on paper, but was made brilliant by its execution.

The other skits were no less funny: Pryor as a sort of loser Clint Eastwood in a mock western shootout. Pryor as The Prexy in a press conference that started out with Presidential doubletalk and ended up in a racial fist fight. (It involved a racial "in" joke, but was also funny to those not hip to it.) The most outrageous sketch had a muscular construction worker stripping to a polka-dot bikini while singing "I Gotta Be Me." In another skit, Pryor was the wildly fanatic faith healer named "Mojo"—something not new, but seldom done with such frenzy and guile.

The final segment was a long sort of one-acter with Pryor portraying a G.I. returning from World War II to find that his old girl friend had become a nightclub star. He is eager and ready to resume the relationship; she has acquired stardom and a slick boyfriend-manager and gives him the brush. A touching and poignant scene and a reminder that Pryor is not just a comic but also an actor.

While Pryor towered over the proceedings, the Sugarman group—producer Rocco Urbisci and producer-director John Moffitt—deserve much of the credit for its success. The sets and costumes were stunning, particularly in the closing nitery sequence. The performances by the unheralded extras and bit players were sensational. Moffitt's pacing of the sketches—usually a slow build-up to a smash payoff—was sensitive to every nuance of the material.

Pryor did well in overnights against tough competition from ABC ("Happy Days," "Laverne & Shirley") and weak competition (boxing) from CBS. There may be good tactical reasons for slating a strong new show against the strong longrunning ABC series. Some good may come of the fracas if Pryor is moved to Saturday night, a perfect evening for a show that is a rare viable video alternative to going out. The combination of his cutback to five shows and his squabbling with NBC censorship might wipe out all the promise of the show, however.

—Mor.

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Executive Producer: Sugarman
Producers: Rocco Urbisci, John Moffitt
Director: Moffitt
Writers: David Banks, Jeffrey Barron, Booker Bradshaw,
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Urbisci, Pryor
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Label Heavy In Releasing College Music

By DAVE DEXTER JR.

LOS ANGELES—While various labels have half-heartedly recorded and marketed records by college and university groups in sporadic fashion through the decades, Golden Crest has leaped off the high board with a vengeance.

The New York label this week released four LPs to beef up its impressive catalog of collegiate music acts. The Univ. of Tennessee Marching Band conducted by Dr. W. J. Julian serves up a rowing program of 29 campus fight songs representing major Southern campuses, the Univ. of Illinois Jazz Band under John Garvey offers a surprising menu of seven swinging instrumentals and Alexander Dashnaw conducts the C. W. Post College (Long Island) Chorus and Chamber Singers singing classical vocal gems by Charles Ives, Stephen Foster and Samuel Barber.

The fourth entry packages six contemporary selections composed by Fisher A. Tull and performed by the Sam Houston State (Texas) Symphonic Band and Wind Ensemble batoned by Ralph L. Mills.

Golden Crest, as a result, stands as a label most dedicated to campus musicians—and of course the firm reaps sales in college towns which attract substantial additional billings and assured airplay.

Concentrating on deserving, skilled collegians is not a recent decision, Golden Crest spokesmen declare. In the '70s the catalog has carefully been nurtured with albums by bands, orchestras and singers from the Univ. of Hawaii, the renowned North Texas State Univ. Lab Band, groups from the Univ. of Idaho, Ithaca College, Arkansas Univ., Indiana Univ., Univ. of Texas, Northwestern Univ., Univ. of Redlands, Texas Tech, Brigham Young, Southern Oregon College, Arizona and Arizona State, California at Berkeley, Louisiana State, the Univ. of New Orleans and several others.

The label has learned that this off-beat combination of artists and repertoire spurs orders from teachers who use the LPs in the classroom, and because this relatively new teaching method is spreading nationally, and in Canada, Golden Crest also is recording high school and elementary school musicians on its juvenile-oriented Midwest series listing at \$7 and available only by mail.

The Crest series sells at \$6 "and all our product is pressed of pure vinyl with a number of LPs taped in 4-channel SQ sound," a label spokesman says.

The catalog, moreover, is available in cassette configuration; each lists at \$7.98.

Golden Crest insists that the college and high school LPs "are 99% recorded by us—something we are proud of—but we can and do make records from submitted tapes."

Whatever the acquisition method, amateur musicians appear to be a growing source for industry profits. Someone out there is even buying the Quinpiac College Jazz Festival Ensemble LPs.

New Mendes Style Proves Good Move

By AGUSTIN GURZA

LOS ANGELES—"I was getting bored myself with the last band. It was like an old decadent family. I was sure the only way out was to change," says Sergio Mendes.

The Brazilian pianist/bandleader, introduced to U.S. audiences 15 years ago, has left his old Brazil 66 family as far behind as the decade which gave it its name.

His career, like himself, has taken on new vigor with a new group, a new album and a musical direction which is both new and old.

And he has undertaken new projects. For the first time he is producing other artists, fellow Brazilian Gilberto Gil and a Mozambique woman, Chude Mondlane, to begin with. His recent score for the documentary on the life of soccer star Pele was also a first for Mendes.

Atlanta Gets Rock Venue

NASHVILLE—A newly named and refurbished Atlanta rock showcase—the Ballroom—will open Oct. 14.

Formerly the Electric Ballroom of Atlanta, the club reopens under new management and ownership. Ronald Gronski is the owner-operator of the Ballroom, Inc.

"The Ballroom will showcase name entertainment and promising stars of the future," comments Gronski. "Along with the past format of hard rock, we plan to adopt a more versatile presentation of folk-rock, r&b, jazz and contemporary music."

Included in the remodeling plans are a new sound system, new lighting and a new and expanded stage. The increased stage size accommodates equipment for two bands, alleviating the disturbance created when one band disassembles while the other prepares its equipment to come on stage.

With a seating capacity of 1,100, the Ballroom is located directly across the street from the historic Fox Theatre, another music venue.

Noting that the club has been shut down since January, Gronski says, "It's our sincere effort to restore to Atlanta a night spot with the magnitude that the city of Atlanta deserves."

Plan Second Fest

NASHVILLE—Plans are underway for the second annual Country Music World Festival for 1978 after the success of the first venture Aug. 26-28 in Pensacola. The festival headlined such acts as the Wilburn Brothers, Charlie Louvin, Wilma Lee Cooper, Wayne Hammond, Toni Lyn, Bobby Hood, Glen Hurley and Dick Shuey. Talent was furnished by the Atlas Artist Bureau. The talent contest, coordinated by Johnny Dollar Productions, drew more than 200 contestants from 25 states.

Stars At Benefit

LOS ANGELES—Frank Sinatra and John Denver were set to headline a benefit concert at the Beverly Hilton Hotel Saturday (1). The benefit honored Jane Morgan (Mrs. Jerry Weintraub), who received the first mother of the year award from the Reiss/David Child Study Center.

In time to christen this rebirth, Mendes was set to celebrate his 15th anniversary performing in the U.S. with a Carnegie Hall concert Thursday (29).

The new Brazilian sound Mendes is projecting is not like the soft bossa-nova style of before. It is gutsier, more percussive, more infused with the spirit of the African-based samba that is also undergoing a renaissance in Brazil.

His band members are all new with the exception of 18-year Mendes associate Oscar Castro Neves.

Aside from Latin percussion instruments, he is using two drum kits instead of one. And he is using three new singers in his vocal lineup which usually relied on two.

More importantly, the new sound of his latest Elektra LP is creating the biggest consumer response Mendes has had since he left A&M in 1972.

The new LP reached number 81 in its seventh week on Billboard's Top LP and tape chart. And the single, "The Real Thing" by Stevie Wonder, stabilized at number 52 on the Hot Soul Singles Chart (Billboard, Oct. 1, 1977).

"People have a tendency to label you," Mendes laments. "That's very

(Continued on page 92)

Halsey Eyes More Gigs For Clients

By HANFORD SEARL

LAS VEGAS—Close on the heels of his first successful Tulsa International Country Music Festival, Jim Halsey is anticipating a resurgence of bookings here while refining next year's annual showcase.

The highly mobile, country entrepreneur plans to tighten the '78 festival by cutting back on the number of acts, reducing ticket prices from the \$12-\$15 range and making necessary physical staging alterations.

"We were really encouraged by this first time effort, but we see lots of ways to refine it," says Halsey. "I'm presently talking to various hotels in Vegas, including the Summa Hotels, about booking more clients."

Halsey stresses the crossover appeal for such clients as Roy Clark, Donna Fargo and Freddie Fender. Mel Tillis makes his Strip debut at the Frontier, a mainstay for Halsey acts on Oct. 27.

The '76 festival held at the now-sold Halsey ranch near Tulsa, cost an estimated \$70,000 and netted \$2 million worth of bookings, Halsey claims. This year's figures are expected to go higher in both areas.

Halsey has been bringing his acts to Vegas since 1959, when Hank Thompson and Wanda Jackson appeared at the Golden Nugget and he contends he still has to convince other hotel entertainment directors about the appeal and attraction of country music.

Halsey was impressed with client Don Williams' concert at the 10,000-capacity Assembly Center downtown on Sept. 11. Along with Williams, he hopes to sign Freddie Fender in Vegas.

The Landmark Hotel, a two-year stint for Halsey acts, showcased nearly every talent he has and was a successful venture, according to Halsey.

Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	YES/DONOVAN—Wolf & Rissmiller, Forum, Inglewood, Calif., Sept. 23, 24 (2)	26,134	\$6.75-\$8.75	\$216,744*
2	YES/DONOVAN—Bill Graham, Col., Oakland, Calif., Sept. 21, 22 (2)	21,401	\$6.50-\$8.50	\$169,276
3	FLEETWOOD MAC/STEPHEN BISHOP—Sunshine Promotions, Freedom Hall, Louisville, Ky., Sept. 21	17,845	\$7.50	\$133,455*
4	FLEETWOOD MAC/STEPHEN BISHOP—Sunshine Promotions, Market Sq. Arena, Indianapolis, Ind., Sept. 20	17,500	\$7.50	\$130,125*
5	MARVIN GAYE/TEDDY PENDERGRASS—Marc Arenstein, Scope, Norfolk, Va., Sept. 20	13,000	\$8.50-\$9.50	\$111,631*
6	YES/DONOVAN—Wolf & Rissmiller, Sports Arena, San Diego, Calif., Sept. 25	10,321	\$6.75-\$8.75	\$83,941
7	YES/DONOVAN—John Bauer Concerts, Col., Portland, Ore., Sept. 19	8,849	\$7.50-\$8.50	\$67,677
8	MARVIN GAYE/FLOATERS—Marc Arenstein, Col., Richmond, Va., Sept. 19	7,282	\$8.75-\$9.75	\$66,224
9	FOREIGNER/LITTLE RIVER BAND/HEAD EAST—Concert Express, Hilton Col., Ames, Iowa, Sept. 24	10,038	\$4-\$6	\$53,824
10	JOHNNY MATHIS/JEANNINE BURNIER—Concord Pavilion, Concord, Calif., Sept. 23, 24 (2)	8,500	\$4.50-\$7.50	\$51,205
11	GEILS/OUTLAWS/MYLON—Electric Factory Concerts, Riverfront Col., Cincinnati, Ohio, Sept. 25	9,983	\$3.50-\$5	\$42,455
12	FRANK ZAPPA—West Coast Attractions, Met Center, Bloomington, Minn., Sept. 25	5,600	\$6.50-\$7.50	\$40,205
13	FOREIGNER/LITTLE RIVER BAND/RAM JAM—Brass Ring Prod., Read Fieldhouse, Univ., Kalamazoo, Mich.	5,601	\$5.50-\$6.50	\$32,318
14	FOREIGNER/LITTLE RIVER BAND/CHEAP TRICK—Star Date Prod., Lake View Arena, Marquette, Mich., Sept. 21	5,050	\$6-\$7	\$31,500
15	STYX/RAM JAM—Brass Ring Prod., Metro Stadium, Lansing, Mich., Sept. 24	6,000	\$5.50	\$30,030*
Auditoriums (Under 6,000)				
1	GEILS—Don Law Co., Music Hall, Boston, Mass., Sept. 20, 21 (2)	8,000	\$6.50-\$7.50	\$59,585*
2	STYX/RAM JAM—Liberty Bill Prod., Glacier Arena, Traverse City, Mich., Sept. 25	5,020	\$6-\$7	\$31,332*
3	RUSH/UFO/HUSH/MAX WEBSTER—Bill Graham, Winterland, San Francisco, Calif., Sept. 24	5,400	\$5-\$6	\$27,400*
4	RANDY NEWMAN/STEPHEN BISHOP—Electric Factory Concerts, Academy Of Music, Philadelphia, Pa., Sept. 23	2,342	\$5.50-\$7.50	\$16,424
5	MICHAEL STANLEY BAND/MAMA'S PRIDE—Contemporary Prod., Kiel Opera House, St. Louis, Mo., Sept. 23	2,170	\$5.50-\$6.50	\$14,934
6	HARRY JAMES & HELEN FORREST DANCE CONCERT—Concord Pavilion, Pavilion, Concord, Calif., Sept. 25	2,189	\$6.50	\$13,732
7	JEAN-LUC PONTY—Star Date Prod., Perf. Arts Center, Milwaukee, Wis., Sept. 21	1,942	\$5-\$7	\$12,170
8	JEAN-LUC PONTY/LITTLE RIVER BAND—Schon Prod., State Theatre, Minneapolis, Minn., Sept. 22	2,200	\$5.50-\$6.50	\$12,100*
9	SOUTHSIDE JOHNNY & THE ASBURY JUKES—Gulf Artists, Bay Front Center Theatre, St. Petersburg, Fla., Sept. 24	592	\$5.50	\$3,256

Talent Talk

The Rolling Stones gave a luncheon the day after Yom Kippur at Trax, the New York rock watering hole, for friends in the media and the record company. In attendance were such luminaries as Andy Warhol, who designed the "Love You Live" LP cover; Bryan Ferry, and all the Atlantic Records heavyweight execs.

Served with gefilte fish, Manischewitz wine, fish and chips, English beer and hamburgers, thus catering to all tastes. The partygoers were entertained by videocassette giant-screen show-

ings of new and vintage Rolling Stones performances.

All of the Stones showed up, albeit about 90 minutes late. "Oh let her in, she's probably been waiting 10 years for this," Mick Jagger told the doorman, in allowing one fan to join the select inside-the-club.

Rita Coolidge has been banned in Singapore. It seems the local authorities think her song, "Higher And Higher" is about drugs. ... Cher was among those in the audience for Coolidge's and Kris Kristofferson's critically acclaimed appearance at Radio City Music Hall. She was in town for a bit of plastic surgery to keep the body still beautiful after the birth of her last child.

The film "The Grateful Dead" has been given a PG rating following an appeal. It was rated R. ... Henry Mancini and Australian poet John Laws have recorded an album of poetry and music, "Just You And Me Together Love," to be released by RCA.

William Marshall, Eartha Kitt, Melba Moore and Gilbert Price set to star in "Timbuktu," a musical to premier on Broadway Dec. 14. ... "Calling Occupants Of Interplanetary Craft," from the first Kluatu album is a surprise single release by the new-look Carpenters. ... The Atlanta Rhythm Section headlined before a home-town crowd of 50,000 fans in what was called the "Dog Day Festival."

Signings

Singer/composer John Stewart to RSO Records. ... Wondergap to A&M Records with John Anthony producing its debut LP. ... Grover, Margret & Za Zu Zaz to Hersey/Laroche Productions for management. ... RCA's Chic Raines & Greg Harris to Kessler/Grass Management. ... Ron White to Tao Records. ... Stoneground to Warner/Curb with studio sessions set to begin this month.

Singer/composer Michelle Wiley to 20th Century Records. ... Con Hunley to Warner Bros with Narro Wilson producing. ... Johnny Bush to Gusto/Starday Records. ... Judy Lee to Huey Records. ... David Allan Coe to Warner Bros. Music with long-term exclusive songwriter's contract. ... Ed Bruce to Epic.

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Talent In Action

BROTHERS JOHNSON
FLOATERS*Carnegie Hall, New York*

These two young groups, both enjoying phenomenal career starts, packed this hall three times in two days. The Sept. 23 show, held during a week of almost constant rain, attracted a young, boisterous crowd which loved nearly everything it saw.

The Brothers Johnson, who headlined, got off to a slow start as they opened with a tepid instrumental and followed with one of their slower numbers, "Land Of Ladies." It was not until the band's third number, "Dancin' And Prancin'," that it began to play up to its potential.

They still have a way to go as showmen, but as musicians the Brothers Johnson have few peers. Bassist Louis Johnson plays in an aggressive but tasteful manner which shows influences of Stanley Clarke, Jack Cassidy and

Chuck Rainey. Louis Johnson's intense stage presence also makes him the band's most commanding visual attraction.

Brother George is an interesting guitarist and a competent vocalist. Trombonist Kenny Pickens and trumpeter Bobby Rodriguez comprise a strong and creative two-man horn section. The rhythm section plays cohesively and the vocal is tight.

The 10-song 55-minute set was brought to a frantic close with "I'll Be Good To You," the band's first gold single, and "Get The Funk Outta Me Face," the group's best rocker. For these two numbers the band was joined by the Floaters, who provided vocal support, and Michael Jackson, who jumped around and made young girls scream.

In its portion of the show, the Floaters displayed good voices, excellent and energetic choreography, a good band and no creativity. The group's chart-topping single, "Float On," was the only song in the 10-song set which was not previously recorded by someone else. The 45-minute set was as slick and professional as possible, but with no material of its own. The Floaters will have trouble sustaining its early success.

ROBERT FORD JR.

ANDY GIBB

Roxy, Los Angeles

The 19-year-old Gibb, with a No. 1 record already under his belt, used his Sept. 8, one-hour, 10-song set to display why he is on the verge of becoming a major recording star.

With a sound distinctly reminiscent of his Bee Gee brothers, Gibb opened with the title cut from his debut RSO album "Flowing Rivers," an upbeat lyrical tune which induced a dreamy mood into the opening night music industry crowd.

The boyishly good-looking Gibb assumed a confident stage presence, smiling to the appreciative audience as he whirled through tunes from his LP.

In between the melodic upbeat and mid-

tempo songs, he injected soothing ballads and laments, with "Starlight" being the most compelling. For two numbers, his five-piece backup band departed the stage, allowing him the spotlight on two ballads as he strummed an acoustic guitar.

Among the more memorable songs of his set were "Thicker Than Water," which will be the followup single to "I Just Want To Be Your Everything," "Too Many Looks In Your Eyes," the Hollies' "Curly Billy Brill" and "Forgive Me."

Before Gibb performed his chart-topping "I Just Want To Be Your Everything," RSO president Al Coury and chairman of the board Robert Stigwood came onstage to present Gibb with his first gold single. When the applause quieted, Gibb climaxed the show with "I Just Want To Be Your Everything."

He returned for an encore doing the Beatles' "It's Getting Better" that did justice to the original version.

The material Gibb is working with is all mainstream pop with high commercial appeal. With time, maturation and his brothers' influences and encouragement, Gibb should sustain a long and successful career.

ED HARRISON

GLADYS KNIGHT & THE
PIPS
RAY CHARLES*Greek Theatre, Los Angeles*

For nearly two hours and 22 songs Knight and associates backed by a full orchestra maintained total control of an almost full house Sept. 23.

Impressively contoured, often flashing lights framed the singers as in a television variety scene.

The concert, which was taped for pay cable tv by Home Box Office, offered both Gladys and the Pips a chance to perform together and separately.

The group came onstage with a bouncy "How Can You Say I Don't Love You" segueing smoothly into "I Feel A Song In My Heart."

Although the group is going in different directions as to labels, the Pips with Casablanca and Gladys with Buddah, as a team it has never been better.

Going down memory lane, Knight scored with the group's first hit "Every Beat Of My Heart," receiving rousing applause.

From its newest Buddah LP, "Gladys Knight & The Pips Still Together," the ensemble gave up "No Changes." The tone of its repertoire was to set different moods. Its aim was to take the audience on a totally diverse musical trip.

From the "Claudine" LP the group performed "On And On," and from "Pipe Dreams," "So Sad The Song." Gladys has developed into a smooth, slick stage personality with patter and presence to equal the choreography of the Pips.

"I Don't Wanna Do Wrong," had Knight at her strongest but the audience also enjoyed "You're The Best Thing That Ever Happened To Me" and "Midnight Train To Georgia."

As the group left the stage, a standing ovation brought back the Pips to do their own solo thing. The background trio offered the crowd a glimpse of what to expect if it moves onto perform minus Gladys.

As the Pips went into a production number "Street Brothers" with tight harmony to an ever so loose uptempo, semi-novelty tune, the crowd went wild. Each member showcased his own individual talents in this one.

Knight took the same opportunity to go solo, taking "Second Hand Rose" and transforming it into "Second Hand Song," followed by a short monolog on Barbra Streisand which led to "Evergreen" and smoothly into "The Way We Were." The house was on its feet.

As the entire group slid into "Use My Imagination" and "I Heard It Through The Grapevine," a piano was brought onstage to the surprise of the audience. The crowd had not been advised of Ray Charles' appearance.

Charles, who was recently reviewed here, took the stage with his Raelettes for the next 35 minutes. He was rejoined onstage by Knight for

a Charles-proven winner "Georgia."

Ray in his gospel-like fashion handled the keyboards with accompanying vocals for Gladys and the Pips on "Daddy Could Swear," "Neither One Of Us," "Hit The Road Jack," "Keep Me Singing" and "What I Say."

Jimmy Walker opened the show with a hilarious 20-minute set.

JEAN WILLIAMS

CRYSTAL GAYLE

The Boarding House, San Francisco

Gayle, a young woman who on every account is a most attractive performer, filled this 300-seat room to capacity for her four shows on her two night Sept. 17-18 engagement.

She is one of the few performers ever to play the Boarding House who would be equally at home in a Las Vegas setting, and her appearance drew many middle-aged fans who normally do not frequent this club.

She rewarded them with a set of 14 tunes, which were preceded by her backing band doing several introductory numbers of its own. The entire program consumed about 90 minutes.

Crystal's best asset—as it should be for any singer—is her voice, which on several tunes like "I'll Get Over You" and "Got My Sweet Baby On My Mind" she really let stretch out.

Though some of her stage patter was a touch on the saccharine side, she is basically solid, composed and appealing in her presence and mannerisms.

Her set opened with "Love The Night Away," followed by two well-known songs, "Rolling In My Sweet Baby's Arms" and the sulter ballad "Rodeo," a song best known in the Judy Collins version.

The current hit, "Don't It Make My Brown Eyes Blue" came near the end of the set, and though this was obviously the most recognized tune, the audience seemed to respond to the first chords of almost every song. The encore was a pretty tune titled "When I Dream."

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New On The Charts



**ROBERT GORDON
WITH LINK WRAY**
"Red Hot"—85

This unlikely Private Stock pairing combines Gordon, former lead singer of the punk band the Tuff Darts (which was featured on last year's "Live At CBGB's" anthology), and Wray, a country, rockabilly and rock 'n' roll guitarist who had big instrumental hits in the late 1950s with "Rumble" and "Rawhide."

The two were introduced by Richard Gottferrer, author of such 1960s No. 1 hits as "My Boyfriend's Back" and "Hang On Sloopy" and producer of Blondie, Private Stock's other top punk act.

Gottferrer produced Gordon's album "Robert Gordon With Link Wray" and also manages him out of his New York office, (212) 799-0228. Gordon's agency is Stu Weintraub Associated Booking, (212) 754-9800.

The album, which includes Eddie Cochran's "Summertime Blues" and other lesser known 50s songs, also shows the inspiration of such 50s rock 'n' roll acts as Elvis Presley, Carl Perkins and Gene Vincent. Gordon's band includes two former members of the Rolling Thunder Review, Rob Stoner and Howie Wyeth.

Gordon, whose onstage persona is that of a '50s greaser, is based in New York and Wray, in the Washington, D.C. area. Despite the generational differences (Gordon wasn't even born when Wray started playing professionally), the pairing is a success, with a tour in the works.



IDRIS MUHAMMAD
"Could Heaven Ever Be
Like This"—76

Though he is only now achieving his first chart single and album in the pop field, this 38-year-old musician has been working professionally since the early 1960s, when he did backup on such big pop and soul hits as Joe Jones' "You Talk Too Much" and Dee Clark's "Raindrops."

Muhammad then became involved with Lloyd Price and settled in New York. Later he worked with Jerry Butler, eventually becoming his musical director, before going to work for the Impressions and Lou Donaldson.

In April 1968 Idris began a four-year run as a drummer in the Broadway production of "Hair," during which time he also released two albums on the Prestige label.

In 1972 Idris toured with Emerson, Lake & Palmer and soon after that joined the band playing with Roberta Flack. He became one of the most sought-after studio drummers in New York.

Muhammad was born in New Orleans and now lives in New Jersey. He is in the process of changing his management and booking affiliations. For now he is managing himself, with bookings handling by CTI in New York, (212) 489-6120.



PLAYER
"Baby Come Back"—☆

This five-man group on RSO has formulated a highly contemporary, commercial pop/rock/soul style along the lines of Hall & Oates or Pablo Cruise.

Player includes Ronn Moss on bass and John Friesen on drums. The two met in high school in Los Angeles and formed a band, playing local gigs and school dates.

Also in the act is Wayne Cook of L.A., who plays keyboards and synthesizer. He has been in five different bands with record contracts, including Daddy Warbucks, Bazooka and Good Thunder, and has also recorded and toured with Jackson Browne, the Osmonds, Steppenwolf and Helen Reddy.

The final members are the main writer/composers for the group, James Crowley of Galveston Bay, Tex. (keyboards, synthesizer, guitar) and Peter Beckett (guitar). Beckett, a native of Liverpool, was in the U.S. group Friends, an MGM act which evolved into Skyband on RCA.

Beckett and Crowley were in the trio Bandana with one other member, which in 1975-76 was signed to Arista-distributed Haven Records, the label owned by Dennis Lambert and Brian Potter. Player signed with RSO six months ago, but Lambert & Potter still produced their debut album, "Player," which is being released Oct. 3.

Player is managed by Paul Palmer of Palmer/Roswell & Co. in Los Angeles, (213) 474-5169. Its agents are Chuck Barnet and John Marx of Headquarters Talent in L.A., (213) 271-6251.

Champion Sees Solid Quarter

NEW YORK—Champion Entertainment, the New York and Los Angeles-based management company, is anticipating the most productive quarter in its three-year history, with albums due out soon by Hall & Oates, the Savannah Band and two new acts.

"Beauty On A Back Street," the new RCA LP by Daryl Hall & John Oates, currently shipping, with advance orders already topping 1-million, according to Champion president Tommy Mottola. The duo kicks off a 45-city U.S. tour Oct. 12.

The Savannah Band's second RCA album is scheduled for mid-September release. The group's debut LP, "Dr. Buzzard's Original Savannah Band," achieved gold status.

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2 RECORD SET

RCA

A Day In The Life Of KIM FOWLEY

Producer 'Hustles' His Way Through Deals, Phone Calls, New Projects

Producer Kim Fowley is an eccentric, unorthodox, creative personality whose skills span the pop and mainstream areas of commercial music. His wit and self assurance pocket his every move. And move he does. Billboard's Kevin Merrill, who enjoys many of the artists Fowley records, ran around with him on a typical day. This is his report:

A pile of 10-month-old trade papers and music magazines spills off an end table and Kim Fowley sits relaxed, casually gulping down his "stress" breakfast of milk shake and fried eggs.

"If you really want to see me, you've got to come down here and dodge all the trash on the floor." He apologizes as photographer and reporter gape politely at the apartment furnishings gone bad of his Sunset Strip "Dog Palace" a decorator's nightmare, a cross between the digs of a whimsical professor and the life style of two rock crazed kids renting a flat together for the first time.

Fowley and his surroundings seem incongruous to the im-



Billboard photos by Bonnie Tiegel
Kim Fowley with some of the records he's produced which are showcased in his business office.



Fowley in a variety of effected moods in his office (top row), his poster plastered home (above), and creating his own impression of Howard Hughes (right).

age expected of a man connected with a reported 54 gold and 11 platinum records on the international market. But the cold dry facial features, dead pan, deep set eyes and skeletal frame that approaches 6½ feet strikes an imposing figure for this character/legend who has managed in his career to hop back and forth between the music industry's underground and establishment.

"Everything in my life's a hustle," he adds. Then, sensing our first impressions, he attempts to explain. His dry humor relaxes the air.

"I happen to be recording a block and a half away from here, so what I do is move wherever I record. This is the closest to the studio I could get. Now, by eating the same bad breakfast that some young group leader or manager does as he's getting up now to call me, I can deal with him on an equal level.

"When I was doing Helen Reddy's album, 600 year old chicken was brought down in a limousine from Roy's so we were eating on a Duke of Edinburgh level. That's why the record sounds so lush and has so many textures on it. Whereas with the Runaways, there's an awful place down the street, Orange Julius fast foods, where you get a real good gastric huhuh—right before a guitar solo."

Clearly there is method in Fowley's madness who this year alone has a reported 15 chart records in America, Japan, England and Australia. With one eye constantly aimed at the future and the other keeping a sharp watch for any new kind of deal, his style mixes a calculating overseeing maturity with a youthful spontaneity and recklessness.

As a producer, manager, artist, songwriter and publisher all on an independent street level, Fowley views himself as a "renaissance man" of the music industry.

Business, or "hustling," as Kim puts it, begins with the morning's first phone call concerning news of Face Dancer, a group in Baltimore he has never seen but follows through his dispatcher Bob Aiss.

"What songs are working well? When will they be playing colleges?" Kim asks, informing Bob that he wants to see at least three gigs when he gets there after the CMA convention. He also wants to know what kind of local radio station support new groups receive, an important factor when the record deal comes through. Aiss assures that the group has good potential, breaking all attendance records at the local clubs with an extremely large following in the area.

The band, an "upper-intellectual Aerosmith" covers eight of Kim's songs all of which are received well with rumors flying about Kim's involvement.

"I hear the rhythm guitarist needs a hair cut?" Finding it already done, Kim promises to send more songs for the group and informs Aiss of his next assignment in Pittsburgh to in-

vestigate a band that paints their bodies gold and has no hair.

"I have a new concept in management development. What I'm doing is finding bands big in other markets and cities creating their own identity. If they're deficient in some areas, I send someone to condition them, to stake out the city and live with the group. When they get over here, they're ready."

Another phone call. Harvey Kubernick of Melody Maker who's writing a book on Fowley for publication in France is just checking in. Kim sounds enthusiastic but brief. Again the phone rings and this time Paul Atkinson, vice president of CBS Records International has just returned from Munich with a report on Vickie Leandros, a singer with a reported 22 million records sold in Europe, whose latest album Kim produced. Geared for both American and European markets, Atkinson feels this will be her first LP to break big on both sides of the Atlantic.

Ralph Peer II of Peer Southern Music, Kim's foreign publisher, has arrived and discusses the day's business with Al Bergman, Fowley's personal assistant, while secretary Michele Meyer receives last minute instructions for the day. All involved now erupt through the door and onto the street for a 9:30 appointment at the Beverly Wilshire Hotel to meet on the Runaways' tour of Canada. The hustle is on.

Along the way Kim casually replies, "If we're late and they're mad, we'll just go see someone else. There's always someone else."

In the hotel's plush lobby, Kim, flanked by Stan Goldstein and Greg McCutcheon of Magna Management, the Runaways' new booking agency, greets Tim Harrold, president of Polydor Ltd. in Canada.

"The Runaways want to come to Canada on a super level," Fowley begins. Harrold smiles agreeably but there is a problem. He produces a book containing photographs of press, in-store displays, records of money spent and other promotional pieces used to prepare Canada for the Runaways only to have the group's tour fall through on three separate occasions.

"We want them over here as much as you, but our creditability is now starting to diminish," explains Harrold.

Apologetically Kim excuses the cancellations to injuries and poor planning by the group's old agency. Now, with Magna handling the bookings, everyone is most anxious for a successful tour.

"And we want the record company to pay for the tour," Kim adds.

A look of polite skepticism crosses Harrold's face but Fowley backs up his request using the group's Japanese tour as an example. There, the record company's support afforded the right kind of exposure resulting in six Runaways' records entering the top 50 and an overall reception that bordered on Beatlemania. Harrold proposes that dates be finalized and arranges to meet with Goldstein and McCutcheon to package it.

"The record company is the bank in this project," Kim confides. "The group will eventually pay its own way, but going into a new market on such a large level is both risky and costly."

At 38, Fowley confesses, "I can never relax," and before stopping at Columbia Records, makes a quick visit to his stock broker, doctor and travel agent, packaging a worldwide excursion for December and January in order to follow part of the Runaways' tour, attend several international conventions and search for new copyrights.

Ellen Burnstein, associate director of a&r at Columbia, jokes about her first encounter with Kim several years ago in a boutique on Sunset where, sitting in a bathtub wearing a dress, he modeled for a French photographer.

"To have gotten from that point to where you are now in my office dressed in a suit and talking about having just produced a European superstar, I'd say you've changed a lot," she affords.

Burnstein advises replacing one of the tracks on the finished Vickie Leandros album with a more "complete commercial pop song." He has no objections and shows his enthusiasm, anxious to hear of overall reaction to the product.

After listening to a selected cut, a dramatic and big sounding production powered by the breathy and slightly European accented voice of Leandros, Fowley claims himself the George Cukor of MOR. "He was the man who directed all the great women's films in the 40s."

Since both will be attending the CMA convention in Nashville, he suggests a quick stopover in Baltimore to see Face Dancer. "I've got to hype you on something" he muses, and after pointing out that Baltimore is hardly a stopover between Los Angeles and Nashville, she agrees to go if he feels the group is ready.

Not wanting to be a "Captain of the Industry," Fowley admits, "I know my place and that's as a creative person, at home in the recording studio and in the songwriting room. For me, management or performing is a necessary evil. . . . I'm more interested right now in people who haven't made it or who should be but aren't, like why isn't there a Wilson Pickett or John Lennon record in the Top 40 right now?"

Producing Helen Reddy's last album added another dimension to Fowley's image, strengthening his commercial foothold.

"The ceiling should be blown off and the doors kicked in for this one," he announces upon entering Helen's house in reference to the next album and offers a short definition of rock 'n' roll. "Nobody's repressed in 1977."

Helen quickly disagrees and Kim comes back, "That's what we're here to talk about."

Baiting the conversation's candid but evasive tug of war, Kim is diplomatically playful but uncovering with his questions and requests, choosing his words carefully in piecing together Helen's goals and approach on the next album.

Eager for her to enter new areas, he presents three of his own songs and both examine the lyrical content as he suggests an element of rebellion on this record.

"Rebellion against what and whom?" answers Helen. "I am now 35 years old and firmly entrenched in the establishment."

"Yes but with somebody in your position there are certain things going on that can be commented upon."

"Well, I want this album to be very much of the 70s."

"Then it should be the first 70s concept album. In the 70s there hasn't been a unified musical direction, it's fragmented."

Helen disagrees. Kim continues: "All right, 10 years from



Holding a meeting in a hotel lobby, Fowley meets with Tim Harrold, president of Polydor Ltd., Canada, left, and Stan Goldstein and Greg McCutcheon of Magna Management.



Helen Reddy and Kim go over a new song for an upcoming LP in the vocalist's home.



Ed Silvers, president of Warner Bros. Music, and Fowley discuss a tune for a Fowley project.

"How we're talking about the 70s. What would you say was happening?"

"I would say the emergence of women and the solo sound as opposed to the group sound of the 60s."

"What about some unanswered women's stuff?" he suggests. "For example, a lot of the sentiments you wrote in 'I Am Woman' are now part of daily conversation. What would the next 'I Am Woman' be? Girls who are doing the family and the job?"

"That's it," sparks Helen. "Some feminists feel you can't have both and there's no reason why you can't be successful at both."

"What about a song looking into the window of the 80s?"

"I'm interested only in here and now," she says pulling back.

"Then I want a list of your favorite authors. Also if you listen to the radio a series of things that aren't being said will soon fall into place."

While Helen grimaces at the last request, Kim continues.

"What would you do if some world crisis arose and you couldn't make records for three years?"

"I'd probably get a cottage somewhere, start a garden and not worry about a thing."

"You want to put that as the last song on the album?"

"I'll save it for my 75," she quips.

Asking about more uptempo material, the subject shifts to the sounds of different instruments in terms of coloring. Baritone sax, oboe, reggae and Eastern influences enter the discussion.

"You are a spokesman for a lot of people," Kim persists.

"Let's have a song about the real you."

"I'm an entertainer number one and a very private person number two."

"Well, then I want a song about how private you are."

They conclude that song writing will resume in December unless earlier commitments fail to materialize and on the way out Helen asks what it's like today in Hollywood.

"You can feel the struggle on the street," Kim responds.

En route to Warner Bros. Music Fowley entertains with stories ranging from his childhood battle with polio on through 18 years of street education in the music industry where his eccentric reputation developed through a balance of varied achievements and questionable behavior.

"I must listen to 700 songs a week," goes the one-time promotion man, writer, disk jockey and publicist, pinpointing the year he spent as office boy for Marty Melcher and Doris Day as his biggest influence.

Meeting with president Ed Silvers and Bob Stabile of Warner Bros. Music, Kim receives prospective material for Reddy's upcoming project.

"You're looking for hits from us?" asks Silvers. "We'll bring you hits if you can get them past Helen."

Kim replies that he's looking for hits from every one, includ-



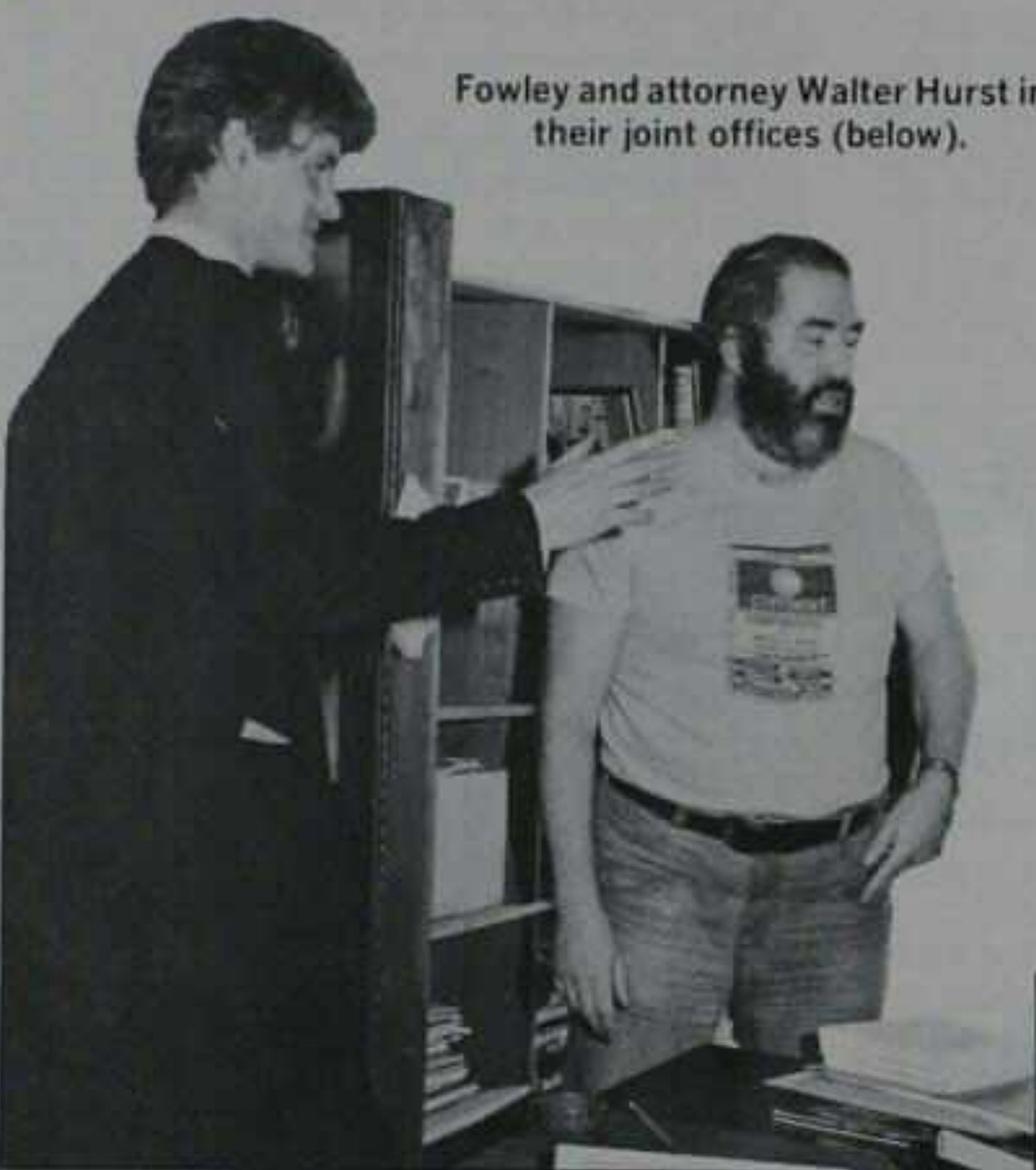
Songwriter Otis Blackwell, left, and Wally Schuster, UA Music vice president, kibbitz about Blackwell's famous Elvis Presley recorded works.

ing himself and that it's really up to the artist. He suggests that Alan O'Day write something as electrifying as "Angie Baby" on a newer level. "She loves a story lyric and he tells a good story."

Fowley's possible production of Deaf School's next album looks good. Everyone involved, especially the band, wants him, Silvers informs.

Back with Al Bergman in the offices of Magna Management Kim receives a full report on several of his artists and the day's activities.

Glen McCutchen has spoken with Bill Graham concerning Runaways' dates in Sacramento and examines the group's most recent cancellations from a previous tour. "I didn't accept those because they didn't present deposits," Kim ex-



Fowley and attorney Walter Hurst in their joint offices (below).

plains, adding that the tour of Britain is on and they will talk later with British agent Paul Fenn who may be worried over Magna's involvement.

Kim greets Marshall Berle at the Whiskey where the Runaways now hold the club's new attendance record.

"Say anything you want," Berle offers as Kim runs to a corner of the office and in fast talking high energy disk jockey style shouts at a small tape recorder for a telephone message announcing dates and acts upcoming at the legendary nightclub.

Instrumental in the club's success after reopening last year, he runs out scoffing. "If the things I'm doing now fall through, I can always make \$200 a week doing this somewhere else."

On time at UA Music, Kim feels that after seeing Frank Sinatra on television, his audience would like to hear an autobiographical statement. Wally Schuster, cheerful vice president, is open to suggestions and it's off to another room to hear a demo tape of Kim's song written for the artist.

On the way Schuster greets Otis Blackwell, writer of "Hound Dog," "Heartbreak Hotel," "Don't Be Cruel," "All Shook Up," "Handy Man" and numerous other hits.

"Presley would never listen to an Otis Blackwell song unless Otis made the demo himself," Schuster comments by way of introduction.

Kim's eyes light up. "Did you ever record yourself?" he asks.

Blackwell is in the process of doing an album and Kim sees Europe as the songwriter's first market. There, Gene Vincent, whose comeback album Kim produced, sold an estimated 40,000 units the first year without a hit. Probing further he asks: "Were there ever any of your tunes, now sitting on a shelf somewhere, that Elvis and those guys turned down that you felt were better than the hits they picked?"

Otis nods affirmatively mentioning the title song to Presley's movie "Girls, Girls, Girls."

"We got beat out, but ours was dynamite."

Back in Schuster's office, Kim is bubbling. "That guy could sell albums overseas. He's legendary. This is what you should do," he confides. "Set up an interview with Melody Maker in England. Talk about the old days and just sort of hint that he is doing an album. Then let the thing sit. We'll cut the album here and release it there. I would do six of his great titles, two songs that might have been regional hits plus two new songs

and have scholarly discography type liner notes on the back. We'll create a big commotion over him by releasing the album in England first. Everyone will wonder why they hadn't heard of him."

Kim's Sinatra song meets with the same amount of interest as he suggests a possible 1940s concept album. Schuster likes it. "It's not trite," and after hearing a UA copyright that Kim feels is perfect for Bryan Ferry, another artist he may produce, a call is made to Melody Maker for a "bite" on Blackwell.

"Sure I got stories," Otis laughs when told of the impending interview. "All depends on how you want them told."

"I just met a legend," Kim goes on about Blackwell in the office of Ben Edmonds, West Coast director of a&r at Capitol. Showing his roots he adds, "I wish I could write songs like that. He wrote songs that changed the world."

Capitol will be re-releasing two of Kim's albums in France and Edmonds asks, "What's happening with Helen? Do you have all the songs yet?"

"Today was the first meeting. You have any hunches?"

"Yeah, I would check with Jimmy Webb—his newer songs, great love songs. Also, he's the best if you need strings."

Down the street on Hollywood Blvd. we catch a brief glimpse of Kim's business office shared with his lawyer and business administrator since 1959, Walter Hurst.

"Kim's greatest asset is being able to spot talent," comments Hurst, adding that he has probably produced more hits with less money than anybody else.

We leave in a hurry for the offices of Peer Publishing where Kim holds a late afternoon audience.

Producer Al Frazier who recorded with Kim in the early 60s as the Crenshaws, the Rivingtons, the Sharps and the 4 Out Of 5 has a new r&b artist, Charles Montgomery. His smooth,



Fowley with the Runaways and two road managers, Ralph Peer II (third from the left rear) and Al Bergman, Fowley's assistant.

floating commercial tune brings advice from Kim on who to contact for distribution of the single.

Punk rock MC and disk jockey Rodney Bingenheimer has recorded his first single also on an independent label and Kim suggests its release in England. "There's now a strong underground singles scene in America, England, Germany, France and Holland."

Steven T, described by Kim as a "West Coast Bruce Springsteen on a Kirk Douglas level," plays two tracks from his upcoming Fowley-produced album as Caytronics' first rock act.

A call from Caytronics president Joe Cayre in Madrid, checking on artist and producer progress, concludes the gathering and it's onto the offices of Mercury/Phonogram for the day's last appointment featuring the Runaways, Fowley's notorious female rock group.

Tour plans enter into the conversation. After a conference call between the British agent, Magna Management and Fowley, Kim announces Magna's involvement to the girls who voice their feelings on the itinerary and time off. With a European tour scheduled to begin Oct. 26, three possible television appearances in Germany, Holland and England may take them abroad three weeks earlier. If not, the group will first tour in the states, fly to Europe, return Dec. 3 with a week's rest and then head back on the road around the country. The girls vote to have Christmas off.

"With England's release of 20,000 singles, the equivalent of 200,000 over here, the group is likely to be top 10," informs Gerry Hoff, head of a&r at Mercury. Kim points out the pressures they'll have in Britain as "the new punk rock band in town competing with the locals."

"Expect to be spit on," warns Runaway Joan Jett who explains the new trend. "Over there, the more they spit on you the more they like you."

When all settles, Ralph Peer II, in announcing his company's intention to exercise its option in buying the foreign publishing rights to the group's next album, delivers a check to Kim and the group. Presented a month early, the five figure amount is a show of good faith more than anything else but the girls are skeptical as to how much will be theirs after bills are paid.

The day ends with a private listening to three songs cut by Kim as an artist for release in Europe. One hard rock, one reggae and one Hollywood love story ballad sung in a stream of consciousness manner. Now, at 8 p.m. it's off to feed the Runaways, followed by a meeting with their lawyer, Phil Putnam, to discuss finances.

"Don't have the meeting till I get there," he says as everyone takes off in separate cars, and posing for one last picture, this time with his hair combed, Fowley concludes, "There are a lot of people in the record business who go about it in a lot of different ways."

Art direction: Bernie Rollins

SYNDRUM AT \$1,698

L.A. Firm Offers Electronic Drum

By JIM McCULLAUGH

LOS ANGELES—Pollard Industries, Inc. here has developed what is claimed is the first truly electronic drum called Syndrum.

"It's not just a percussion synthesizer," explains Don Stone, one co-principal of the recently formed company in suburban Culver City. "It's an electronic drum and does for the drums what the synthesizer does for keyboards."

The company indicates Syndrum, now available singly with its own free standing electronic control module, or in a studio set of four that would retail for \$1,698, is the first electronic drum to "offer both synthesizer effects and versatility as well as standard drum sounds including snare, bass drum and tom toms."

Each Syndrum is equipped with its own free standing control box. Those controls allow the drummer a maximum of tonal and effects without sacrificing technique, according to the firm.

The firm also claims that all of the possibilities of synthesized percussion are available to the player of Syndrum with the added benefit of dynamics and that sets it apart and distinguishes it as a musical instrument for the drum player.

Joe Pollard, another co-principal and himself a respected professional drummer originally with the Grass Roots, says Syndrum culminates ten years' personal research and work.

Pollard Industries was formed last April after having built prototypes and began to release production models last June.

"Already," adds Stone, "it's becoming a fixture in studios and is on the road with artists now and it's beginning to create a lot of interest and acceptance."

Syndrum appears on Linda Ronstadt's new "Simple Dreams," the Doobie Brothers' new "Livin' On the Fault Line" and Hall & Oates' "Beauty On A Back Street," as well as other projects with Carly Simon, Boz Scaggs, Roger Miller and Tim Weisberg.

The list of producers, artists and drummers beginning to use and endorse Syndrum is beginning to grow, adds Stone, and include the likes of Hal Blaine, Russ Kunkel, Mike Botts, Ralph McDonald, and Jeff Porcaro.

"I think a significant thing," emphasizes Stone, "is that we have been able thus far to sell the unit and get endorsements. And the endorsements don't represent freebies. That's unusual in an industry well known for giving free units away to groups."

Elaborating further on the concept, Stone says, "There are a couple of unique problems a drummer has. He's got two sticks in his hand whereas a synthesizer player is

changing knobs and buttons all the time with one hand and playing with the other.

"The drummer doesn't have that advantage. And until now the drummer has never really been too close to electronic equipment. Musically he knows his instrument but he doesn't even have an amp. Syndrum frees the drummer from all of that."

For \$1,698 the buyer gets a four-drum kit including four drums, the electronics unit and a pedal.

Each drum head is dynamically sensitive and is connected to the independent control modules. Some of the functions include volume, sustain, snare, vibrato, rate and spread, tone, tune, fine tune, tuning pedal, kill switch and sensitivity.

L.A. Gold Star Into Production

LOS ANGELES—Stan Ross and Dave Gold have expanded their studio services at Gold Star Studios here to include record production, under the name R.G. Productions.

Operating out of Gold Star, R.G. Productions will assemble an entire recording package, select musicians, background musicians, background singers, arrangers, orchestrators and music material, if not already provided by the artists.

According to Ross and Gold, negotiations are involved for projects with such artists as Lanie Kazan, Connie Stevens, the Baja Marimba Band and the Association.

Although inactive, Ross says both the Association and the Baja Marimba Band may reassemble for album projects with Ross producing.

Gold Star, a Los Angeles recording studio hallmark, is 27 years old and has earned 153 gold record awards.

Studio Track

By JIM McCULLAUGH

LOS ANGELES—Doug Sax and Lincoln Mayorga producing a new bluegrass LP for Larry McNeeley at *Producer's Workshop*. It's being done for Sheffield Labs and is yet another direct to disk recording. *Detective* there also working on a second *Swan Song* LP.

Natalie Cole finishing up her next LP at *ABC Studios*, Chuck Jackson and Marvin Yancey producing and Barney Perkins and Zoli Johnson the engineers. *Ike Turner* was also in doing tracks. *Reggie Dozier* engineering.

Claudio Sion in at *Village Recorders* for *Dadio Productions* producing with *Manfredo Fest*. *UA's Maggie Henry* recording at *Hit City West*, *Andy Wallace* engineering.

Barry Fasman producing *Avery Schreiber* on several disco/comedy tunes with *Mike Lietz* and *Larry Brown* at the controls at *Salty Dog*, *One Step Up* and *Producer's Workshop*. *Kim Fowley* producing *Cherie Curry* at *Larrabee*, *Taavi Mote* at the board with *Betsy Banghart* seconding.

Harry Maslin working with *Arista's Striker* at *Cherokee*. *Joe Saraceno* working with *Jan Rado* for a new *UA* album at *Golden West*, *Richard Tillis* engineering.

Norman Connors producing *Pharoah Sanders* tracking and overdubbing at *Kendun* for *Arista*. *And Steve Barri* producing *Rhythm Heritage* there for *ABC*, *Phil Kaye* engineering.

Out of town notes:

Noel Pointer slated for *Electric Lady*, N.Y., to record a second *Blue Note* LP. In at *Columbia Studios*, Nashville, producer *Nelson Larkin* working on a *Ronnie McDowell* LP for *Scorpion*. *Tiny Tim* also in recording material for *True Records*. *Elektra's Television* cutting new LP at *New York's Soundmixers*.

England Dan & John Ford Coley recording a third LP for *Big Tree* at *Lee Hazen's Studio By The Pond*, Hendersonville, Tenn., to be called "Some Things Don't Come Easy." Producer and engineer is *Kyle Lehning*, who produced the duo's previous two efforts.

Frankie Valli working on a new solo LP at *New York's Media Sound*, *Charlie Calello* the producer. *Big Apple Recording Studios*, N.Y., wrapped up *Riot's* debut LP for *Fire Sign Records*. *Steve Loeb* and *Billy Arnell* producing.

David La Flamme completed a side for his second LP on *Amherst* at *Columbia Recording Studios*, San Francisco. *Michael Fusaro* mixing assisted by *Tom Lubin* and *Michael Gore*. The *Steve Miller Band* also there continuing work on its next effort with *Fusaro* at the controls assisted by *Lubin* and *George Engfer*. *And Pete and Sheila Escovedo* there busy with their next *Fantasy* album produced by *Billy Cobham*, engineered by *Roy Segal* and helped by *Lubin* and *Engfer*.

Fenton Robinson, blues guitarist and singer, completed recording and mixing his second LP for *Alligator* at *Chicago's Curtom Studios*, *Fredie Breitberg* engineering.

Jefferson Starship still working on its upcoming *RCA* LP at *Wally Heider Recording*, San Francisco, with *Larry Cox* producing and engineering. *Dave Frazer* assisting, and as always *Pat Teraci* coordinating the album. In other activity

there, *Grateful Dead* and *New Riders* mixed live *King Biscuit* performances with *Bob Matthews* and *Dan Healy* co-engineering and *Allen Sudduth* seconding. *And Norton Buffalo* beginning new LP with *Jim Gaines* at the controls and *Sudduth* assisting.

Marantha set for *Northstar*, Boulder, Colo., with *Tom Stipe* producing and *Peter O. Gregg* assisting. *Johnny Rosen's Fanta* mobile unit helped cut a *Roy Clark* LP special with such artists as *Vicki Carr*, *Mel Tillis*, *Donna Fargo* and *Freddy Fender*.

Two cuts on *Alessi Brothers'* new LP done at *Kingdom Sound*, Syosset, N.Y., the *Alessis* producing. *Clayton Hutchinson* engineering. *Genya Raven*, former vocalist of *10 Wheel Drive*, cutting at *Media Sound* for new solo LP. She's been in the studio off and on producing other artists. *New York's Secret Sound Studio* hosted *Tom Chapin* with brother *Steve* producing. Also at *Secret Sound*, vocalist *Robin Lane* with *John Curtis* of the *Pousette-Dart Band* producing, and sessionmen *Paul Glanz* and *Hugh McCracken* collaborating on new tunes, all of it engineered by *Jack Malken*.

Sarah Dash in *Record Plant Studios*, N.Y., for solo LP produced by *Elie Greenwich* and arranged by *Pete Dino*, who had arranged the *Farrah Fawcett*, *Jean Paul Vignon* record. *Pat Jacques* hitting it hard and heavy at *C.I. Recording* in *New York*, finishing the *Universal Robot Band* album for *Red Greg Records* and the "King Is Dead" tribute to *Elvis Presley* for *Otis Blackwell*.

Saxophonist *Norma Jean Bell* busy at *Lorio Studios*, Warren, Mich., preparing a new LP. *Melanie* in at *Hit Factory*, N.Y., recording three Beatles tunes for a *David Frost* NBC-TV special set to air nationwide Thanksgiving Day. *Peter Schekeryk* producing.

5th Floor Recording Studios, Cincinnati, with *Mark Hood* as engineer recorded the *Cincinnati Symphony Orchestra* from *Music Hall* in Cincinnati for *Vox Productions, Inc.* *Merle Haggard* in at *Jack Clement Studios*, Nashville, to cut a single and LP with *Fuzzy Owen* producing and *Jim Williamson*, general manager at *Clement*, at the controls.

A New 24-Tracker For Northern Ohio

LOS ANGELES—Suma Recording Studios has opened as a new 24-track facility outside of Painesville, Ohio, in the northern part of the state.

Headed by *Ken Hamann*, the studio is staffed by engineers *Mike Bishop* and *Paul Hanann*.

The facility is a reconverted living room of an old estate and features a stone fireplace and a 20-foot high cathedral ceiling made of hand-hewn beams. A second separate studio on the property is also in the works.

The group *Wild Cherry* has done some work there.

Pyramid Inspiration For Studio Complex

Continued from page 4
posite walls should be the same," he claims.

This principle, combined with the mystical meaning of the pyramid shape, which has become a voguish contemporary phenomenon, is what sparked the idea of Malibu Sound.

Hence, no angle of the Malibu pyramids will exceed the 52 degree angle of the Giza structure, said to represent one of the ancient world's engineering marvels.

Each pyramid studio within the main pyramid will measure 2,500 square feet. The main building itself measures 10,000 square feet on the exterior walls.

Three pyramids are eventually planned for the site. The first will hold three studios. The second will house a studio and mastering facility, and the third will be used as a residence for groups that record there.

The complex is to be located off Malibu Canyon Road, about a 45-minute drive from downtown Los Angeles.

Two studios will be housed on the first floor of the main building, with another studio on the second floor. All studios are to be identical in design. "The idea is when you close your eyes you don't know which studio you're in," Cicala notes.

One of the innovations to be introduced into Malibu Sound is the idea of a "passive console," or "completely DC operated" console that will enable a producer or engineer to set their board and then, if they have

to move to allow another act into the studio, to unplug the mechanical components which will remain configured exactly as they were set.

Cicala and staff are now working to realize this with Automated Processes' engineers. He describes it as a "Moog-type situation."

Aside from the obvious benefits, this innovation will allow Cicala to keep all electronic components below an arbitrary four-foot level on each pyramidal structure, presumably removing any possible vibrational interference with the sound waves bouncing around the rest of the pyramid space.

Low frequencies will be absorbed through the use of interior walls consisting of pyramid shapes arranged in movable checkerboard patterns.

Fiberglass draperies impregnated with lead and hung on motorized traverse rods will also be used to enable the frequency response to be changed according to the producer's taste while a session is in progress. The drapes also allow absorption of highs.

These innovations will enable each studio to be "tuned" as an instrument is tuned.

Subterranean "live" echo chambers will be used rather than the echo effect being achieved with mechanical devices.

"The only things we haven't built in yet," Cicala quipped at a press conference here announcing the project, "are tanna leaves and a burial chamber."

Sound Waves

Distortion-Chasing a Fine Art

By JOHN WORAM

NEW YORK—In all new Crown D-150A and DC-300A power amplifiers, a unique IOC (input-output comparator) will function as an electronic watchdog, visually notifying the listener of distortion occurring within the amplifier itself.

Under typical studio listening conditions, it is often difficult to determine the cause of intermittent distortion in the signal path from microphone to loudspeaker. Sometimes, distortion may be caused by excessive sound pressure levels in the studio, which overload

the microphone itself. Or, the high signal level may pass through the microphone, only to overload the microphone preamplifier within the console.

Next comes the chain of signal processing devices, including the console's own equalizer, where a boost of several dB may be just enough to drive a borderline signal into distortion.

Once the signal leaves the console, it is by no means "home free," for the tape recorder, monitor ampli-

(Continued on page 75)

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Minn. Production Firm Opens Doors

LOS ANGELES—Soundways International, a fully staffed independent record production company, has opened its doors in Minneapolis.

The principal directors/producers are *Marsh Edelstein*, *Steve Greenberg* and *Reid McLean* and they classify their firm as a production service, available to any group or individual interested in recording.

Soundways has access to major recording studios in the area.

Discos

FEMME MENTOR ON THE WARPATH

Mgr. Urges DJs Be Unionized

By RADCLIFFE JOE

NEW YORK—The manager of one of the top disco deejays in the country is threatening to ask the musicians union to step in and unionize disco deejays if club owners and managers continue to sidestep their responsibility of fair and equitable treatment of their spinners.

The warning comes from Merilyn Green-Fisher, manager of Tom Savarese and Bobby DJ Guttadaro, winners of Billboard's disco deejay of the year awards in 1976 and 1977.

Fisher promises she will use the weapon of unionization only as a last resort after all other avenues of negotiations with club owners and managers have failed. However, she precees glumly that so far her ef-

forts to achieve equity for her own clients, and disco deejays in general, have not realized the sort of success she would like.

Fisher places part of the blame for this on the spinners themselves whom she feels have not yet arrived at a level of sophistication where they can realize the importance of their role in the industry, and in turn use their awareness to command respect and fair treatment from the people for whom they work.

In her efforts to bring this awareness to both deejays and their employers, Fisher has become a virtual one-person promotional organization and training institution, working on the one hand to elevate the consciousness of those spinners who would not hesitate to undercut salaries demanded by their colleagues; and on the other to cue owners/operators into the realization that the deejay is a vital cog in the disco wheel.

Fisher's deejays command top salaries, and she would not allow them to work for under \$250 per night. However, she acknowledges that there are fewer than 20 disco deejays in the country who fall into this salary category, and suggests other ways of developing and maintaining self-esteem. These include soliciting a deejay's input in the acoustical design and construction of a club, and offering a deejay a piece of the club's profit to stimulate his interest and involvement in the operation.

Fisher is working on an expansion program aimed at getting top disco deejays from across the country to join her organization. Convinced there is strength in unity, she feels that by consolidating the nation's top spinners into a single organization she can achieve her goal of forcing club owners to face up to their

responsibility of elevating the industry from which they earn a living.

She is also working on a program to bring top regional deejays into New York so they can observe other key spinners in action and enjoy the exposure so vital to their own growth and self-esteem.

Fisher's multi-pronged program also includes developing the awareness of record label representatives as to the power of discos and the disco deejay. She laments that even in the face of disco's phenomenal growth, Casablanca and TK Records are among the few labels to truly recognize and capitalize on this power.

Fisher describes the ability of most deejays to manipulate their audiences through their music as pure brilliance, and laments that in spite of this many do not even earn the equivalent of a secretary's salary.

Disco Mix

By TOM MOULTON

NEW YORK—The Trammp's new LP will be released by Atlantic Records in two weeks. There are several strong cuts. Side one is uptempo and starts off with "Where Were You When The Lights Went Out (In New York City)." Lyric-wise, this is one of the most interesting songs the group has ever done. It mentions all the things that could have happened to them during the blackout, then build to a break in which all the instruments gradually fade out, leaving only drums. They then re-build from this point, keeping the groove while the instruments come back in one by one. The overall effect is that this is what could have happened to the group if it was caught in a blackout during a performance.

"Love Per Hour" features a strong horn section performed by Fred Wesley & the Horny Horns, with the group doing a lot of background harmony especially in the break where it really gets creative. Jimmy Ellis, lead singer, does the lead on both these tunes.

"People Of The World" features both Ellis and Robert Upchurch on lead vocals. Utilizing a lot of synthesized special effects, the song emerges as a different product from the group's usual style, with vocals that sound like the O'Jays, but a track that is definitely the Trammps. The break in this cut features a lot of effects on the vocals, as well as bass singer Earl Young doing some nice things with his voice. This will probably be the biggest and longest disco cut on the LP.

Side two has two ballads and three uptempo songs, all of which incorporate the Philadelphia sound. "Living The Life (Of A Single Man)" is medium uptempo, and is one of the most beautiful things the group has offered yet. "Life Ain't Easy" and "I'm So Glad You Came Along" are also fast; and although the "A" side has a harder and more driving energy to it, this side is assured of a lot of exposure as it features a sound the group has used on previous LPs. The entire side has also been devoted to the melodic uptempo ballads which have helped popularized the group. This is also the first Trammps LP to feature Upchurch as lead singer on several cuts, and is the strongest and most commercial product they have produced to date.

Atlantic Records has also picked up the rights for "Dance, Dance, Dance" by Chic. This will be the label's first commercial 12-inch 33 1/3 r.p.m. disco disk. The record was originally released by Buddah Records, which had released a number of pressings to discos around the country, and for a while it appeared as though it was going to be one of their hottest products. It looks like Atlantic will now reap the benefits of the groundwork laid by Buddah.

Get Whitman Songs

LOS ANGELES—United Artists Music Ltd. will subpublish all songs composed by Slim Whitman and others published by Whitman's Rangeland Music. The deal is for the world excluding the U.S. and Canada, where Rangeland retains sole publishing rights.

AFM Locals Goose Anti-Club Drive

NEW YORK—The AFM, through a number of its regional offices, is stepping up its attack against discotheques which it insists represents lost jobs for its members.

At the AFM's Local 118 in Warren, Ohio, president Roy Billion has started a six-point awareness program which he feels will help members to neutralize the adverse effects discos are having on jobs.

Billion's program urges punctuality; proper rehearsals so that members can perform their jobs as professionals; a willingness among members to do the job for which they are being paid; the eradication

of excesses, especially in intermission time; congeniality and the willingness to smile on the job; and an overall effort to do everything possible to phase out the disco "fad."

In Santa Ana, Calif., meanwhile, members of the AFM's Local No. 7 have formed a committee designated Musicians Against Disco which is working to impress on the public "that each new discotheque represents lost jobs for musicians and that the 'real' fan in an evening of dancing is doing it to live music."

The four-member committee has so far printed literature and buttons highlighting their beefs, and has distributed this material to delegates attending the union's western conference in Las Vegas.

In addition, a mass mailing has been made to locals throughout the U.S. and Canada.

N.Y. Daily News Gets Into Music

NEW YORK—The New York Daily News, America's largest newspaper, is embarking on a musical promotion scheme called "The Daily News Front Page Music Superstars Poll/Sweepstakes."

Ace Adams, music columnist for the News, says it is the "first project of such magnitude in the area of music ever attempted by a metropolitan newspaper."

The project will feature full-page ballots in both the Friday and the Sunday leisure sections, asking readers to select their favorite artists from various music fields. A top prize of \$5,000 will be given away as part of the sweepstakes. Other prizes include stereo systems and albums.

Pilot Taped For TV Disco Program

NEW YORK—Tele-Trane Productions has developed a pilot for a syndicated television disco show which will marry disco dancing with live entertainment.

The show, designated "Invitation To Soul," is scheduled for nationwide syndication later this fall. It features female disco deejay Sharon Miller, with Tucker Smallwood as its host.

"Invitation To Soul" will be presented in what Guy Magar, its director, calls an "elegant" nightclub atmosphere. He adds, "It will be a unique program because of the sophistication of its audience, the dancers and the quality of live entertainment we plan on using. We plan to develop the show into a sort of on-air club that everyone will be anxious to join," Magar assures.

The pilot for "Invitation To Soul" was taped recently at MPCV Video Center here. In addition to Magar, it also involves producer Arnold Neis, associate producer Jack Turney and musical director Enoch Gregory. Financial assistance is being provided by Palmer's Skin & Hair Products. No release date for the program has been announced.

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National Disco Action Top 40

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ATLANTA

- This Week**
- 1 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (12-inch/LP)
 - 2 HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12-inch)
 - 3 NATIVE NEW YORKER—Odyssey—RCA (12-inch)
 - 4 SPEAK WELL—Philly U.S.A.—West End (12-inch remix)
 - 5 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 6 COCOMOTION—El Coco—AVI (LP)
 - 7 BLOCK PARTY—Anthony White—Salsoul (12-inch)
 - 8 POP COLLAGE (Medley)/GIRL DON'T MAKE ME WAIT/LOVE SHOOK—Pattie Brooks—Casablanca (LP)
 - 9 PIPELINE—Bruce Johnston—Columbia (LP)
 - 10 THE BULL/COSMIC WIND—Mike Theodore Orchestra—Westbound (LP)
 - 11 PLEASE DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Phillips (import)
 - 12 AFRICAN QUEENS—Ritchie Family—Marlin (LP)
 - 13 MUSIC—Montreal Sound—TK (12-inch)
 - 14 RUN TO ME—Kelly Marie—Pye (import)
 - 15 FROM HERE TO ETERNITY (Medley)/TOO HOT TO HANDLE/FIRST HAND EXPERIENCE IN SECOND HAND LOVE—Giorgio—Casablanca (LP)

BALT./WASHINGTON D.C.

- This Week**
- 1 BLOCK PARTY/I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12-inch)
 - 2 I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (12-inch)
 - 3 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 4 THE BULL/BRAZILIAN LULLABY/COSMIC WIND—Mike Theodore Orchestra—Westbound (LP)
 - 5 PLEASE DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Phillips (import)
 - 6 POP COLLAGE (Medley)/LOVE SHOOK/GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)
 - 7 FROM HERE TO ETERNITY (Medley)/FIRST HAND EXPERIENCE IN SECOND HAND LOVE/TOO HOT TO HANDLE—Giorgio—Casablanca (LP)
 - 8 NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP)
 - 9 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 10 MUSIC—Montreal Sound—TK (12-inch)
 - 11 COME DOWN TO EARTH/TWO DIFFERENT WORLDS—Choice Four—RCA (12-inch)
 - 12 LET'S MAKE A DEAL—Sylvia & G.C. Cameron—Motown (LP)
 - 13 AFRICAN QUEENS/QUIET VILLAGE—Ritchie Family—Marlin (LP)
 - 14 RUNNING AWAY—Roy Ayers—Polydor (LP)
 - 15 COCOMOTION—El Coco—AVI (LP)

BOSTON

- This Week**
- 1 COCOMOTION—El Coco—AVI (LP)
 - 2 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 3 NATIVE NEW YORKER—Odyssey—RCA (12-inch)
 - 4 THE BULL/COSMIC WIND/MOON TREK—Mike Theodore Orchestra—Westbound (LP)
 - 5 DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
 - 6 HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12-inch)
 - 7 BLOCK PARTY/I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12-inch)
 - 8 POP COLLAGE (Medley)/LOVE SHOOK/GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)
 - 9 RUNNING AWAY—Roy Ayers—Polydor (12-inch)
 - 10 CHOOSING YOU—Lenny Williams—ABC (LP)
 - 11 JE TAIME/ON A RIEN A PERDRE—Saint Tropez—Butterfly (LP)
 - 12 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 13 DO YOUR DANCE/IT MAKES YOU DANCE—Rose Royce—Whitfield (12-inch)
 - 14 MUSIC—Montreal Sound—TK (12-inch)
 - 15 EROTIC SOUL—Larry Page Orchestra—London (12-inch remix)

CHICAGO

- 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/LP)
 - 3 AFRICAN QUEENS/QUIET VILLAGE/VOODOO—Ritchie Family—Marlin (LP)
 - 4 PLEASE DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Phillips (import)
 - 5 FROM HERE TO ETERNITY (Medley)—Giorgio—Casablanca (LP)
 - 6 COCOMOTION—El Coco—AVI (LP)
 - 7 BLOCK PARTY/I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12-inch)
 - 8 THE BULL/COSMIC WIND/BELLY BOOGIE—Mike Theodore Orchestra—Westbound (LP)
 - 9 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 10 NATIVE NEW YORKER—Odyssey—RCA (LP)
 - 11 MUSIC—Montreal Sound—TK (12-inch)
 - 12 JE TAIME/ON A RIEN A PERDRE/COEUR COEUR—Saint Tropez—Butterfly (LP)
 - 13 I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (12-inch)
 - 14 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 15 I FEEL LOVE/THEME FROM "THE DEEP"—Donna Summer—Casablanca (12-inch)

DALLAS/HOUSTON

- This Week**
- 1 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 2 FROM HERE TO ETERNITY (Medley)/TOO HOT TO HANDLE—Giorgio—Casablanca (LP)
 - 3 JE TAIME/ON A RIEN A PERDRE/VIOLATION—Saint Tropez—Butterfly (LP)
 - 4 COCOMOTION—El Coco—AVI (LP)
 - 5 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 6 AFRICAN QUEENS/QUIET VILLAGE—Ritchie Family—Marlin (LP)
 - 7 LOVIN' IS REALLY MY GAME—Brainstorm—Tabu (12-inch)
 - 8 MAGIC FLY (Journey Into Love)—Kebekelelektrik—TK (12-inch)
 - 9 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 10 POP COLLAGE (Medley)/LOVE SHOOK/GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)
 - 11 THE BULL/COSMIC WIND/BELLY BOOGIE—Mike Theodore Orchestra—Westbound (LP)
 - 12 HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12-inch)
 - 13 EROTIC SOUL—Larry Page Orchestra—London (12-inch remix)
 - 14 RUN TO ME—Kelly Marie—Pye (import)
 - 15 I FEEL LOVE/THEME FROM "THE DEEP"—Donna Summer—Casablanca (12-inch/LP)

DETROIT

- 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 I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (12-inch)
 - 4 THE BULL/COSMIC WIND/BRAZILIAN LULLABY—Mike Theodore Orchestra—Westbound (LP)
 - 5 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (12-inch/LP)
 - 6 BLOCK PARTY—Anthony White—Salsoul (12-inch)
 - 7 DO YOUR DANCE—Rose Royce—Whitfield (LP)
 - 8 COCOMOTION—El Coco—AVI (LP)
 - 9 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
 - 10 MUSIC—Montreal Sound—TK (12-inch)
 - 11 DR. LOVE—First Choice—Gold Mind (LP)
 - 12 CHOOSING YOU—Lenny Williams—ABC (LP)
 - 13 WATCH OUT—Trax—Polydor (LP)
 - 14 AFRICAN QUEENS/QUIET VILLAGE/VOODOO—Ritchie Family—Marlin (LP)
 - 15 NATIVE NEW YORKER—Odyssey—RCA (12-inch)

LOS ANGELES/SAN DIEGO

- This Week**
- 1 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 2 PLEASE DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Phillips (import)
 - 3 I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (LP)
 - 4 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (12-inch/LP)
 - 5 POP COLLAGE (Medley)/GIRL DON'T MAKE ME WAIT/LOVE SHOOK—Pattie Brooks—Casablanca (LP)
 - 6 BLOCK PARTY—Anthony White—Salsoul (12-inch)
 - 7 DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
 - 8 JE TAIME/LA SYMPHONIE AFRICAINE—Saint Tropez—Butterfly (LP)
 - 9 FROM HERE TO ETERNITY (Medley)/TOO HOT TO HANDLE/FIRST HAND EXPERIENCE IN SECOND HAND LOVE—Giorgio—Casablanca (LP)
 - 10 COSMIC WIND/THE BULL/BELLY BOOGIE—Mike Theodore Orchestra—Westbound (LP)
 - 11 HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12-inch)
 - 12 COCOMOTION—El Coco—AVI (LP)
 - 13 AFRICAN QUEENS/QUIET VILLAGE/VOODOO—Ritchie Family—Marlin (LP)
 - 14 MUSIC—Montreal Sound—TK (12-inch)
 - 15 WATCH OUT—Trax—Polydor (LP)

MIAMI

- This Week**
- 1 THE BULL/COSMIC WIND/BRAZILIAN LULLABY—Mike Theodore Orchestra—Westbound (LP)
 - 2 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 3 NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP)
 - 4 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (12-inch/LP)
 - 5 JE TAIME/ON A RIEN A PERDRE/LA SYMPHONIE AFRICAINE—Saint Tropez—Butterfly (LP)
 - 6 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 7 QUIET VILLAGE—Ritchie Family—Marlin (LP)
 - 8 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 9 FROM HERE TO ETERNITY (Medley)/FIRST HAND EXPERIENCE IN SECOND HAND LOVE/TOO HOT TO HANDLE—Giorgio—Casablanca (LP)
 - 10 COCOMOTION—El Coco—AVI (LP)
 - 11 WATCH OUT—Trax—Polydor (LP)
 - 12 PLEASE DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Phillips (import)
 - 13 BABY IT'S ME/YOUR LOVE IS GOOD FOR ME/TOP OF THE WORLD—Diana Ross—Motown (LP)
 - 14 I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (LP)
 - 15 WHERE WILL IT END/CHEATERS NEVER WIN—Love Committee—Salsoul (12-inch)

NEW ORLEANS

- This Week**
- 1 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 2 MUSIC—Montreal Sound—TK (12-inch)
 - 3 PLEASE DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Phillips (import)
 - 4 GIRL DON'T MAKE ME WAIT/LOVE SHOOK—Pattie Brooks—Casablanca (LP)
 - 5 HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12-inch)
 - 6 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 7 FROM HERE TO ETERNITY (Medley)/TOO HOT TO HANDLE/I'M LEFT YOU'RE RIGHT SHE'S GONE—Giorgio—Casablanca (LP)
 - 8 AFRICAN QUEENS/QUIET VILLAGE—Ritchie Family—Marlin (LP)
 - 9 COCOMOTION—El Coco—AVI (LP)
 - 10 THE BULL/COSMIC WIND—Mike Theodore Orchestra—Westbound (LP)
 - 11 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 12 EROTIC SOUL—Larry Page Orchestra—London (12-inch remix)
 - 13 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 14 JE TAIME/ON A RIEN A PERDRE—Saint Tropez—Butterfly (LP)
 - 15 RUNNING AWAY—Roy Ayers—Polydor (12-inch)

NEW YORK

- This Week**
- 1 NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP)
 - 2 LOVE SHOOK/LET'S MAKE LOVE TO THE MUSIC—Pattie Brooks—Casablanca (LP)
 - 3 I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (12-inch)
 - 4 THE BULL/COSMIC WIND—Mike Theodore Orchestra—Westbound (LP)
 - 5 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 6 PLEASE DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Phillips (import)
 - 7 FROM HERE TO ETERNITY (Medley)/TOO HOT TO HANDLE/FIRST HAND EXPERIENCE IN SECOND HAND LOVE—Giorgio—Casablanca (LP)
 - 8 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (12-inch/LP)
 - 9 DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
 - 10 SPEAK WELL—Philly U.S.A.—West End (12-inch remix)
 - 11 BLOCK PARTY/I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12-inch)
 - 12 MUSIC—Montreal Sound—TK (12-inch)
 - 13 COCOMOTION—El Coco—AVI (LP)
 - 14 JE TAIME/VIOLATION/COEUR COEUR—Saint Tropez—Butterfly (LP)
 - 15 DANCE WITH ME—Patti LaBelle—Epic (LP)

PHILADELPHIA

- This Week**
- 1 NATIVE NEW YORKER—Odyssey—RCA (LP)
 - 2 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 3 PLEASE DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Phillips (import)
 - 4 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (12-inch/LP)
 - 5 AFRICAN QUEENS/QUIET VILLAGE—Ritchie Family—Marlin (LP)
 - 6 FROM HERE TO ETERNITY (Medley)—Giorgio—Casablanca (LP)
 - 7 THE BULL/COSMIC WIND/AIN'T NOTHING TO IT—Mike Theodore Orchestra—Westbound (LP)
 - 8 COCOMOTION—El Coco—AVI (LP)
 - 9 I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (12-inch)
 - 10 POP COLLAGE (Medley)/LOVE SHOOK/GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)
 - 11 SPEAK WELL—Philly U.S.A.—West End (12-inch remix)
 - 12 MUSIC—Montreal Sound—TK (12-inch)
 - 13 BLOCK PARTY—Anthony White—Salsoul (12-inch)
 - 14 JE TAIME/ON A RIEN A PERDRE/LA SYMPHONIE AFRICAINE—Saint Tropez—Butterfly (LP)
 - 15 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)

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 I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (12-inch)
 - 7 EROTIC SOUL—Larry Page Orchestra—London (12-inch remix)
 - 8 WATCH OUT—Trax—Polydor (LP)
 - 9 CHOOSING YOU/SHOO DOO FU FU OOH—Lenny Williams—ABC (LP)
 - 10 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 11 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (12-inch/LP)
 - 12 NATIVE NEW YORKER—Odyssey—RCA (LP)
 - 13 DR. MUSIC—Renee Harris—Epic (12-inch)
 - 14 DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
 - 15 COCOMOTION—El Coco—AVI (LP)

PITTSBURGH

- This Week**
- 1 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 2 THE BULL/COSMIC WIND—Mike Theodore Orchestra—Westbound (LP)
 - 3 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 4 FROM HERE TO ETERNITY (Medley)/TOO HOT TO HANDLE—Giorgio—Casablanca (LP)
 - 5 JE TAIME/ON A RIEN A PERDRE—Saint Tropez—Butterfly (LP)
 - 6 PLEASE DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Phillips (import)
 - 7 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (12-inch)
 - 8 POP COLLAGE (Medley)/LOVE SHOOK—Pattie Brooks—Casablanca (LP)
 - 9 AFRICAN QUEENS/QUIET VILLAGE—Ritchie Family—Marlin (LP)
 - 10 BLOCK PARTY—Anthony White—Salsoul (12-inch)
 - 11 COCOMOTION—El Coco—AVI (LP)
 - 12 HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12-inch)
 - 13 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 14 I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (12-inch)
 - 15 MUSIC—Montreal Sound—TK (12-inch)

SAN FRANCISCO

- This Week**
- 1 PLEASE DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Phillips (import)
 - 2 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (12-inch/LP)
 - 3 DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
 - 4 I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (12-inch)
 - 5 THE BULL/COSMIC WIND/BRAZILIAN LULLABY—Mike Theodore Orchestra—Westbound (LP)
 - 6 MUSIC—Montreal Sound—TK (12-inch)
 - 7 BLOCK PARTY/I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12-inch)
 - 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 HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12-inch)
 - 11 DANCIN', DANCIN', DANCIN'/SHAME—Evelyn King—RCA (LP)
 - 12 HOW AM I TO KNOW—Tymes—RCA (12-inch)
 - 13 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (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 I FEEL LOVE/THEME FROM "THE DEEP"—Donna Summer—Casablanca (12-inch)
 - 4 MUSIC—Montreal Sound—TK (12-inch)
 - 5 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
 - 6 FROM HERE TO ETERNITY (Medley)—Giorgio—Casablanca (LP)
 - 7 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 8 JE TAIME/ON A RIEN A PERDRE—Saint Tropez—Butterfly (LP)
 - 9 LOVIN' IS REALLY MY GAME—Brainstorm—Tabu (12-inch)
 - 10 DOWN, DOWN, DOWN/OVER & OVER—Sylvester—Fantasy (12-inch remix)
 - 11 COCOMOTION—El Coco—AVI (LP)
 - 12 AFRICAN QUEENS/QUIET VILLAGE—Ritchie Family—Marlin (LP)
 - 13 PLEASE DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Phillips (import)
 - 14 BEST OF MY LOVE—Emotions—Columbia (LP)
 - 15 YOU ARE THE MUSIC WITHIN ME—Barbara Pennington—United Artists (12-inch)

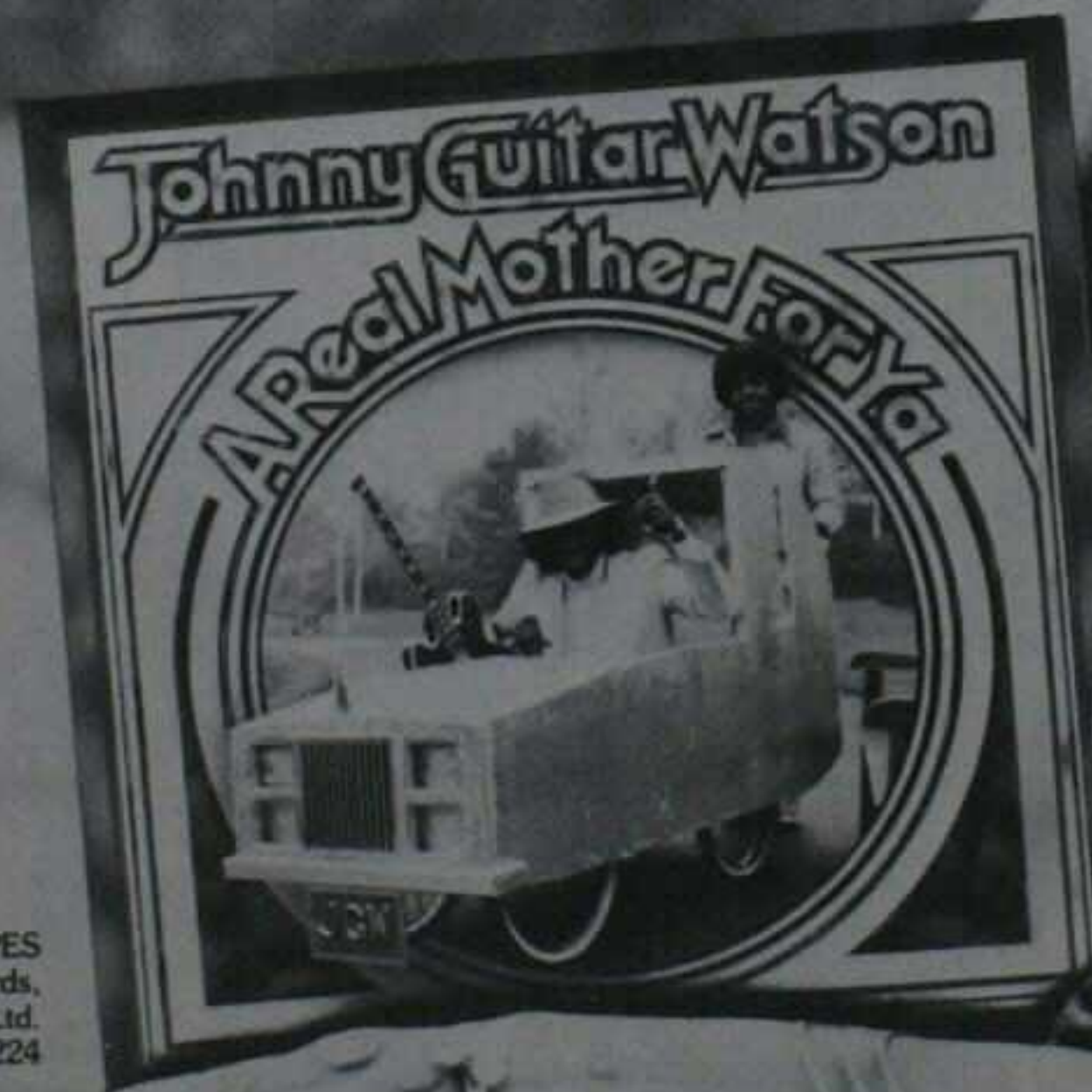
MONTREAL

- This Week**
- 1 OU SONT LES FEMMES—Patrick Juvet—Polydor (12-inch)
 - 2 DANCE ON DISCO DARLING—Randy Rader—RCA (12-inch)
 - 3 MUSIC—The Montreal Sound—Alta (12-inch)
 - 4 RUN TO ME—Elaine Oerholm/Kelly Marie—RCA—Downstairs (12-inch)
 - 5 LET'S CLEAN UP THE GHETTO—MFSB—CBS
 - 6 LULLABY—DRUM—Polydor (12-inch)
 - 7 HELP HELP—Gills—RCA (12-inch)
 - 8 HEY YOU SHOULD BE DANCING—Gene Farrow—RCA (12-inch)
 - 9 SUGAR DADDY—Patsy Gallant—London (12-inch)
 - 10 JOHNNY JOHNNY—Claudia Barry—London (12-inch)
 - 11 MA BAKER—Soney M—WEA
 - 12 JE TAIME—Saint Tropez—Butterfly (LP)
 - 13 PIPELINE—Bruce Johnston—CBS (12-inch)
 - 14 ONCE UPON A TIME—Black Light Orchestra—RCA (LP)
 - 15 DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—TK (LP)

- 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 PLEASE DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Phillips (import)
- 5 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (12-inch)
- 6 I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (12-inch)
- 7 GIRL DON'T MAKE ME WAIT/LOVE SHOOK—Pattie Brooks—Casablanca (LP)
- 8 NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP)
- 9 COCOMOTION/LOVE TO THE WORLD/GOT THAT FEELING—El Coco—AVI (LP)
- 10 MUSIC—Montreal Sound—TK (12-inch)
- 11 JE TAIME/ON A RIEN PERDRE/VIOLATION—Saint Tropez—Butterfly (LP)
- 12 BLOCK PARTY/I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12-inch)
- 13 QUIET VILLAGE/AFRICAN QUEENS/SUMMER DANCE—Ritchie Family—Marlin (LP)
- 14 DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
- 15 HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12-inch import)
- 16 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
- 17 THEME FROM "STAR WARS"—Meco—Millennium (LP)
- 18 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
- 19 SPEAK WELL—Philly U.S.A.—West End (12-inch)
- 20 RUNNING AWAY—Roy Ayers—Polydor (LP)
- 21 EROTIC SOUL—Larry Page Orchestra—London (12-inch remix)
- 22 WATCH OUT—Trax—Polydor (LP)
- 23 CHOOSING YOU/SHOO DOO FU FU OOH—Lenny Williams—ABC (LP)
- 24 I FEEL LOVE/THEME FROM "THE DEEP"—Donna Summer—Casablanca (12-inch/LP)
- 25 LOVIN' IS REALLY MY GAME—Brainstorm—Tabu (12-inch)
- 26 DO YOUR DANCE—Rose Royce—Whitfield (LP)
- 27 DANCIN', DANCIN', DANCIN', SHAME—Evelyn King—RCA (LP)
- 28 PIPELINE—Bruce Johnston—Columbia (LP)
- 29 HOW AM I TO KNOW—Tymes—RCA (12-inch)
- 30 MAGIC FLY (Journey Into Love)—Kebekelelektrik—TK (12-inch)
- 31 DOWN DOWN DOWN/OVER & OVER—Sylvester—Fantasy (12-inch remix)
- 32 DR. LOVE—First Choice—Gold Mind (12-inch/LP)
- 33 DR. MUSIC—Renee Harris—Epic (12-inch)
- 34 DANCE WITH ME—Patti LaBelle—Epic (LP)
- 35 YOU ARE THE MUSIC WITHIN ME—Barbara Pennington—United Artists (12-inch)
- 36 PRIMITIVE MAN/VOYAGE OF NO RETURN/COCONUT RAIN—Silvetti—Salsoul (LP)
- 37 THEME FROM "BIG TIME"—Smokey Robinson—Tamla (LP/12-inch)
- 38 WHAT AM I TO DO—Ralph Graham—RCA (12-inch)
- 39 COME DOWN TO EARTH/TWO DIFFERENT WORLDS—Choice Four—RCA (12-inch)
- 40 LET'S MAKE A DEAL—Sylvia & G.C. Cameron—Motown (LP)

**Here's the new hit single
from my Johnny's new album.
'A Real Mother For Ya.'** DJLPA-7
And Mother is never wrong.

'LOVER JONES' DJUS-1029
The new single by
**JOHNNY GUITAR
WATSON**



DJM RECORDS AND TAPES
Distributed by Amherst Records,
Division of Transcontinent Record Sales, Ltd.
355 Harlem Road, Buffalo, New York 14224



Disco III Photo Coverage

Billboard photos by Delcina Walker



Debbie Backus of Starship Discovery 1, at left, on the television panel.



Bruce Hard, editor and research consultant of the Bo Crane Disco Report, on the merchandising panel.

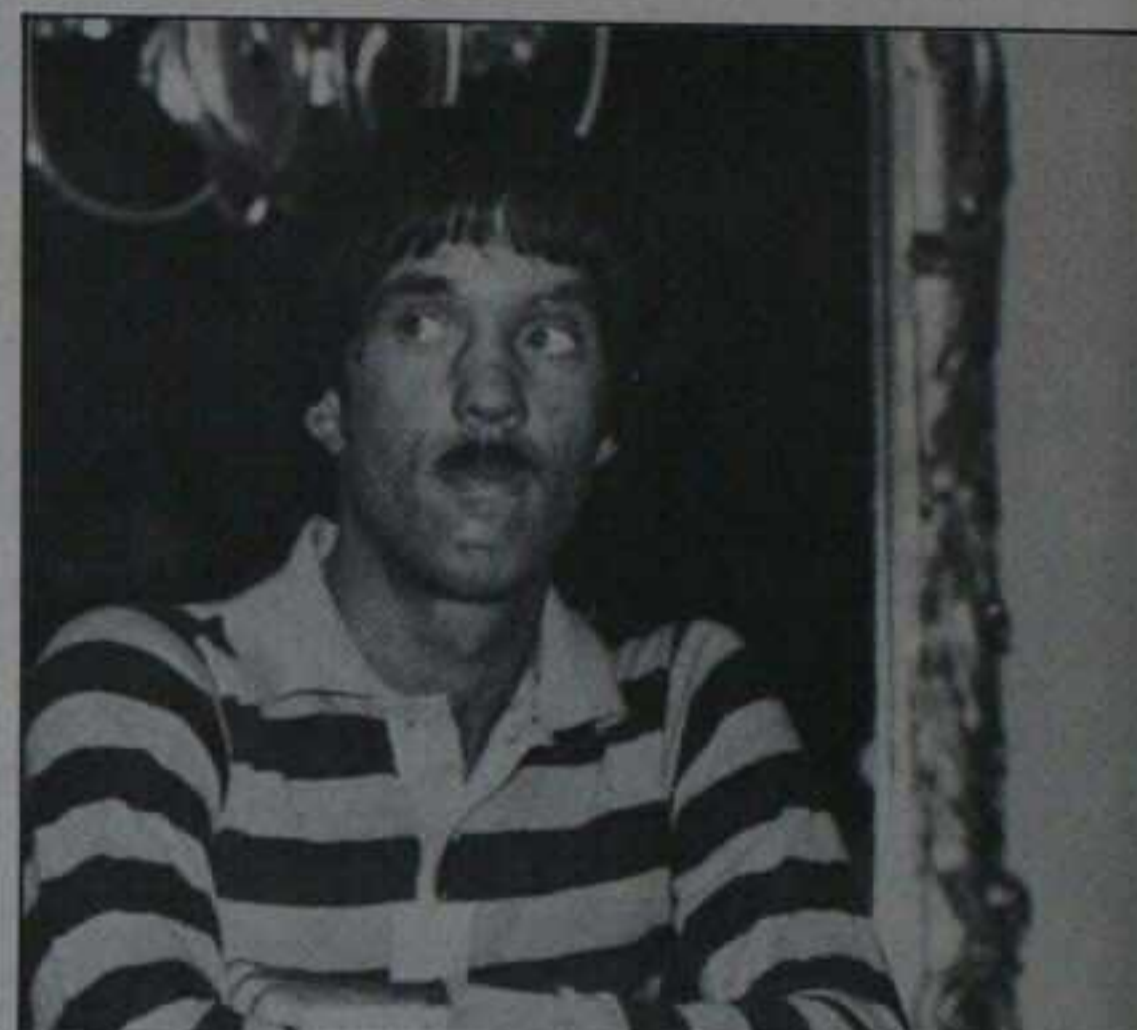
Merchandising panelists Nancy Saine, left, executive vice president of Butterfly Records, and Ram Rocha of the Old Plantation in Houston.



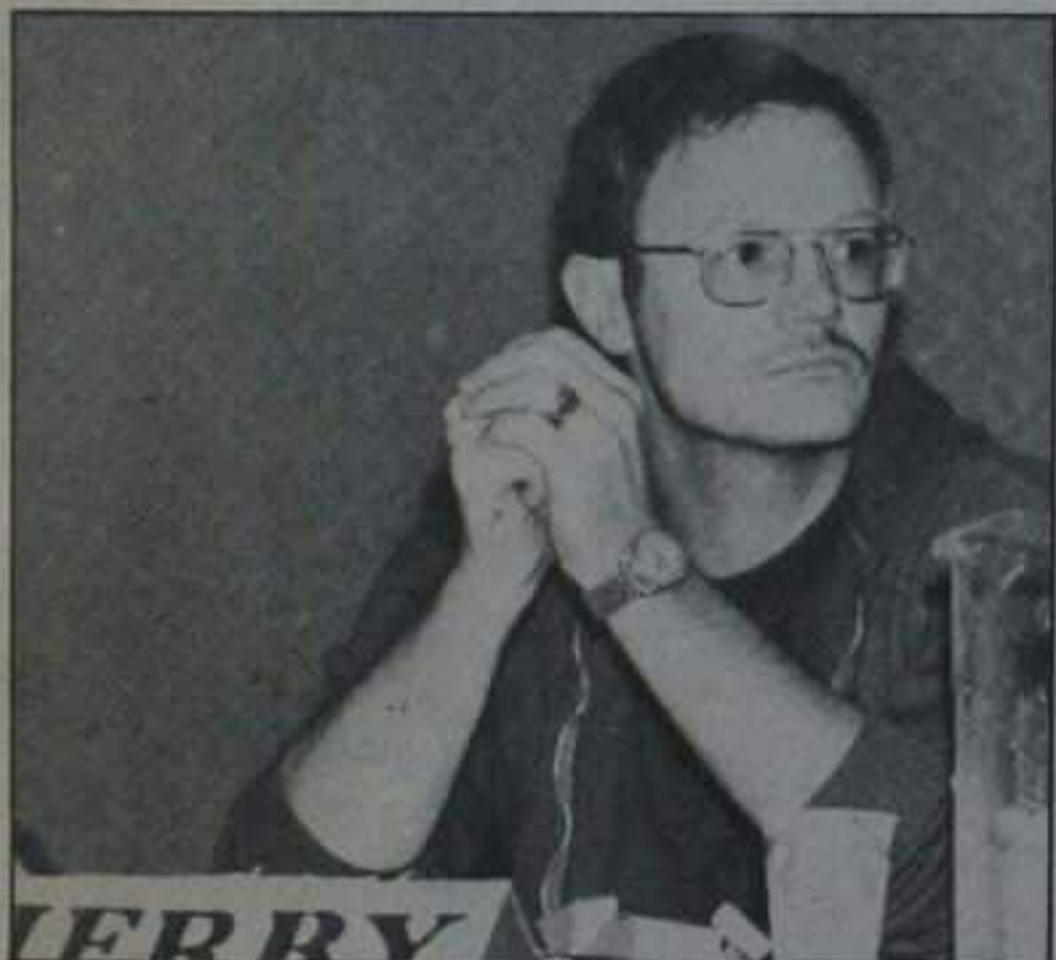
John Luongo, coordinator of the Boston Pool, on the pool panel.



Co-moderators of the disco pool panel Eddie Rivera, left, president of I.D.R.C. in New York, and A.J. Miller, president of the Los Angeles Record Pool.



Wes Bradley Of B.A.D.D.A. in San Francisco.



Jack Witherby, president of the Phoenix Record Pool.



Dominique Zgarka of the Canadian Record Pool in Montreal.



Stuart Neal, chairman of the New Orleans Disco Assn.



Merchandising panelists David Rodriguez, left, of Downstairs Records in New York, and Allen Rose, owner of G&S Record Promotions.



Euro-disco import panel moderator Michael Wilkings, senior vice president of Juliana's Sound Services in Toronto.

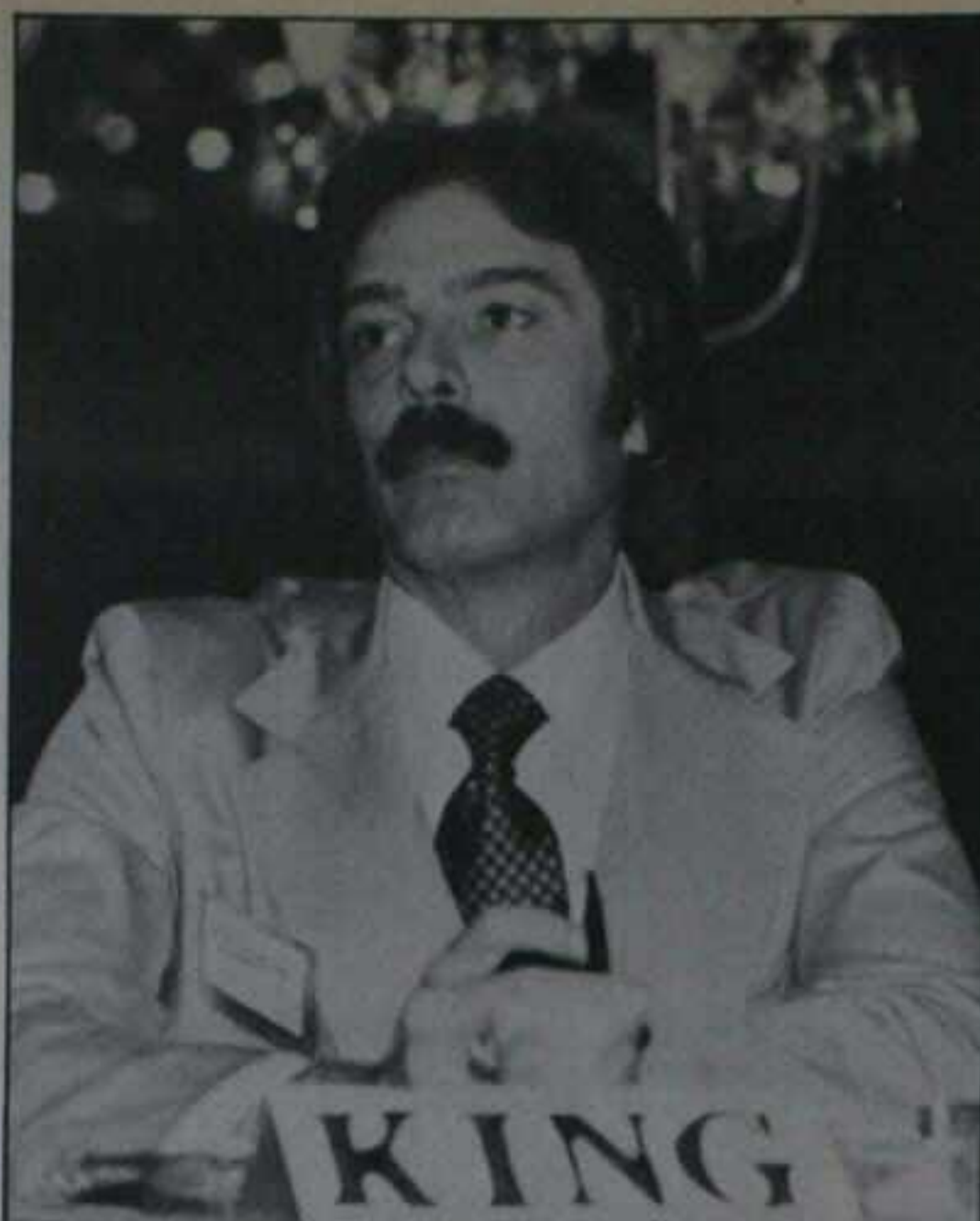


Bob Lobi, president of Design Circuit in New York, on the disco lighting and video panel.

Disco III Photo Coverage



Randy Vaughn, vice president of Disco Scene, Inc. of Hampton, Va., moderator of the hotel and restaurant chain operators panel.



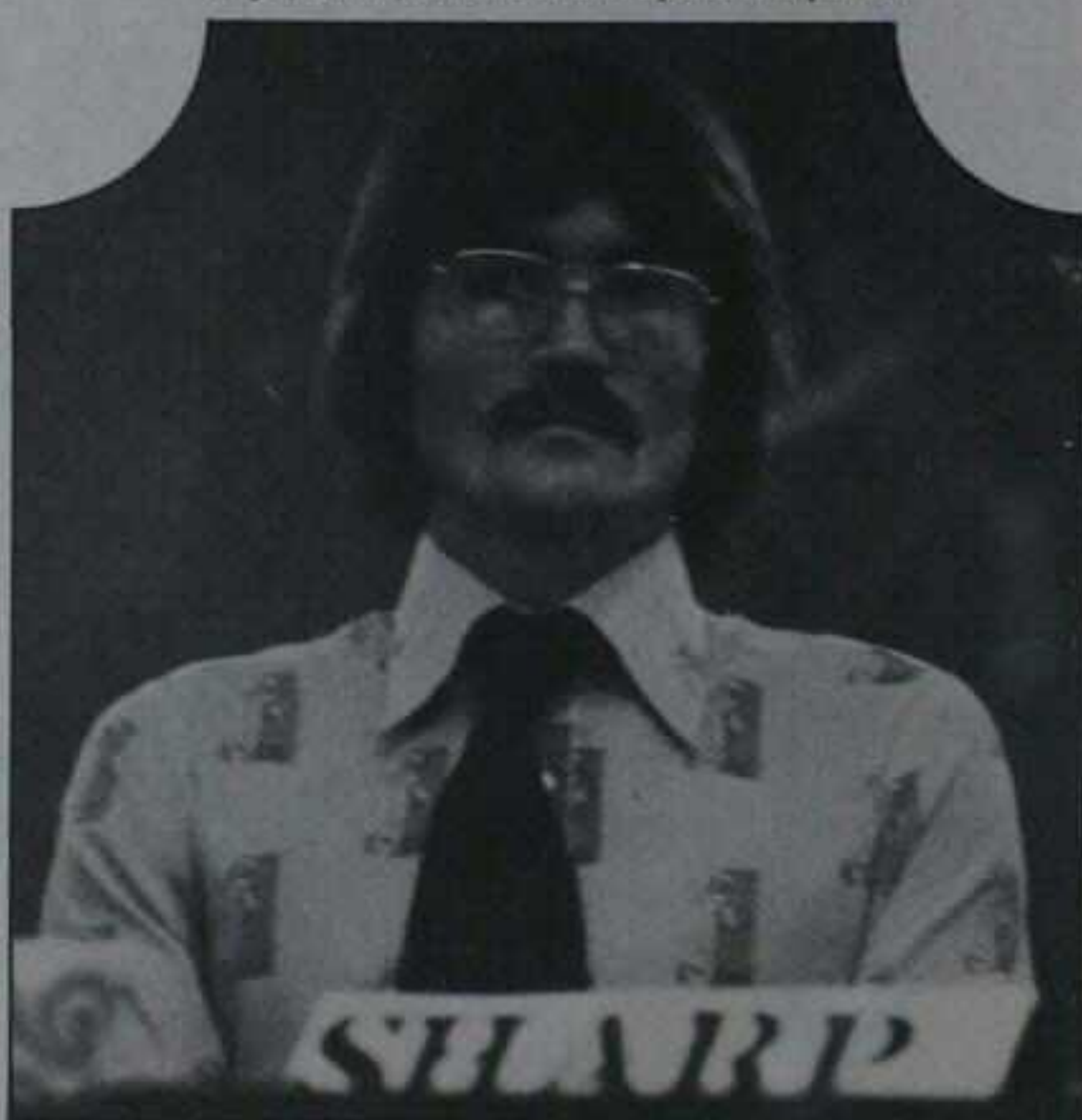
Ed King, co-owner of Sound Unlimited Systems of Van Nuys, Calif., on the chain operators panel.



Jay Laidman, president of Sound Chamber Audio Entertainment Systems of North Hollywood, Calif.



Moderator of the sound equipment panel, Steve Traiman, tape/audio/video editor of Billboard.



Sound equipment panelist Michael Sharp, senior design engineer of Meteor Light & Sound of Syosset, N.Y.



Mike Klasco, president of GLI in New York, on the sound equipment panel.

At right the exhibit booth of Starship Discovery I of New York.



At left, Greg James of Love Line.

Steve Apple, at right, in the exhibit booth of Sigma Sound Studios of Philadelphia.



At left, relaxing after the After Dark disco fashion show, are Grace Jones (with whip); Bill Como, publisher of After Dark; Andrea True; Bill Wardlow, Forum director; D.C. LaRue, and Norm Winter, publicist for Disco III.

Talent on Parade



Gloria Gaynor



Andrea True

Claudja Barry



Vicki Sue Robinson



Grace Jones



George McCrae



At right, Tavares

Below, the audience at a Disco III panel listens attentively.



Crown Heights Affair

Disco III Photo Coverage



Bruce Lundvall, CBS Records president, accepts a single of the year award for the Emotions.



New York area DJ of the year co-winners Tom Savarese (left) and Bobby DJ Guttadaro are flanked by Bill Wardlow.



Henry Stone, president of TK Records, holds citation naming TK disco label of the year. Standing next to him are Ray Caviano, TK promotion man, and Grace Jones.



Producer Cory Wade accepts a special award for Peter Brown's "Do You Want To Get Funky With Me," the first 12" disco disk to sell one million dollars at retail.



Earl Young, a member of the Trammps, accepts best disco album for the group's "Disco Inferno."



Bill Wardlow, left, presents Bobby DJ Guttadaro with the national disco DJ of the year award.



At left, above, Vicki Sue Robinson congratulates in-house promotion man of the year Ray Caviano of TK.



Above, showing off their Disco III awards are, from left, Larry Harris of Casablanca and Michele Hart and Marc Paul Simon of Provocative Promotions, the label's independent promotion firm.



At right, above, Vicki Sue Robinson, with plaque, presents Provocative Promotions personnel with the independent promotion firm of the year award. Accepting are, from left, Kenn Friedman, Michele Hart and Marc Paul Simon.



At left, Michael O'Harro of Tramps in Washington, D.C., accepts award as top disco club consultant.



At left, Grace Jones accepts the award as most promising new disco artist of 1977 from Bill Como, publisher of After Dark.

PHOTOGRAPH BY BILLBOARD

58th RUN NOV. 4-7

Biggest N.Y. AES: 33% 'New' Firms

By STEPHEN TRAIMAN

NEW YORK—What is shaping up as the biggest East Coast AES ever already has expanded exhibit space to accommodate a record 120-plus companies.

Nearly one-third are either participating for the first time ever, or making their initial Gotham appearance at the 58th AES, Nov. 4-7 at the Waldorf-Astoria here.

"This shows us there are two distinct, equally important markets for professional and semi-professional equipment," observes Jacqueline Harvey, long-time AES exhibits coordinator. "We're 50% ahead of last year when we had about 80 companies represented."

The diversity of the firms also is an indication of the growing semi-pro audio market, both she and Don Plunkett, AES executive director, agree. Many new firms have come into the expanded market, and a number of more traditional hi-fi-oriented companies have introduced new higher-end lines tailored to the more professional user.

All available display space on the ballroom level is taken, according to Harvey, and only a few spots remain on the entire 10th floor, being used for the first time in place of the more constricted fifth level.

Making their first-ever AES appearance, according to Harvey's records, are 21 companies including BTX Corp., Bruce Anthony Consoles, Concertaudio Laboratories Corp., CBS Technology Center, Custom Audio Electronics, Audio Consultants Inc., Holland Electronics, Keith Monks Audio Ltd. (U.K.), Magnefax Inc., Linkhouse Publications, Nexus Inc.

Also, Neutrik Products division of Philips Audio Video Systems, Peter Struven GmbH (Germany), Precision Systems Inc., Rockwell International, Sagamore Publishing, Ken Schaffer Group Inc., TDK Electronics Corp., Uher of America Inc., Whirlwind Music Inc. and Woram Audio Associates.

Exhibiting initially at an East Coast AES, the Society's records show, or returning after a long absence, are 16 other firms including Audiomarketing Ltd., Cetec Audio, Community Light & Sound Inc., Duncan Electronics, Emilar Corp., Gallien-Krueger, Inovonics Inc., International Electro Magnetics, LaSalle Audio Products Ltd., Mitsubishi Electric Corp.

Also, Pacific Recorders & Engineering, Peavey Electronics, Quantum Audio Labs, Soundstream Inc., Sound West, Studio Maintenance Service Inc., Tangent Systems Inc. and Uni-Sync.

More than 20 demonstration rooms are booked for the AES, the most ever in Manhattan, and some of the newest audio technology will be demonstrated.

Among the highlights will be the first East Coast "hearing" of Mitsubishi's PCM recorder/reproducer and monitor speakers. The system was bowed at the West Coast AES last May in Los Angeles and was seen in Chicago during the Summer CES in June.

Other innovative audio demonstrations are planned for the event, with registration information available from AES, 60 E. 42 St., New York 10017.

Lieberman Is 1st 'Top Rack' Of Memorex

CHICAGO—Lieberman Enterprises of Minneapolis was given the first "outstanding Memorex rack-jobber of the year" award by the blank tape firm at the wholesaler's recent convention in Lake Geneva, Wis., in what will become an annual award recognizing this key distribution pipeline.

Some 15 other racks were submitted for consideration by Memorex regional managers, including all the major firms such as Pickwick International, Handleman Co., ABC Record & Tape Sales, Sieberts, Western Merchandisers and Alta, according to George Travers, Midwest regional sales manager who made the presentation.

"We were the first to pursue racks on an active basis," he notes, "and it's an undisputed point that right now we're the number one tape and accessory line for rackjobbers in the U.S."

Lieberman has carried the Memorex line for four years, and met the three key criteria for the award, Travers says:

- Volume must be in excess of \$1 million at retail annually.
- The full Memorex line—cassettes, 8-tracks, open reel and accessories—must be carried.
- Memorex must be the No. 1 blank tape and accessory line in total annual volume.

"Partnership," the theme of the Lieberman conclave, was also most appropriate for the award presentation, the blank tape firm's Midwest sales chief notes.

"We've tried to develop a feeling of partnership with—and for—all the rackjobbers that we've been working with to expand the Memorex image and sales," says Travers.

Although videotape wasn't mentioned directly, he observes that Memorex already is a factor in the 1/2-inch U-Matic market, and intends to pursue the emerging home mart for both Beta-format and VHS-configuration blank videocassettes as well.

With Pickwick already making the first announcement that it will distribute a branded line from 3M in both home video formats, to its retail stores and rack accounts, Travers expects Memorex videotapes to find their way into this pipeline as well.



HOME VIDEO BATTLE—As stakes escalate in the emerging U.S. consumer videocassette recorder sweepstakes, Sony's Masa Namiki, left, demonstrates new cassette changer adaptable to any Betamax recorder, shifting tapes in 10-12 seconds for up to six hours recording with new three-hour cassette due next year. At right, first RCA VCR's arrive from Matsushita in Japan, with on-sale suggested price of \$1,000 for four-hour machine, about \$300 under list tag for most of the competition.



Revox Expands Line; Open Reel Push Set

NEW YORK—Expanding beyond its tape recorder image, Studer/ReVox America is introducing its most extensive product line ever—along with a new B77 series of open-reel decks.

At the same time, the Nashville-based marketing arm of the Swiss-based audio manufacturer will be giving its first real push to a branded line of openreel tape from 3M, with specs midway between the Scotch 206 (duplicating) and 250 (mastering) lines.

Joining the new B77 series, that will extend—not supplant—the 10-year-old A77 line, are a B750 compact integrated preamp/power amp, a B760 quartz-controlled digital FM tuner, and a B790 quartz-controlled, direct-drive, straight-tracking turntable.

While the initial products previewed last week—and to be featured at the upcoming New York AES next month—are aimed at the high-end audiophile market, a racked system for the growing semi-pro mart "is about a year away," according to Ray U-dike, general manager of Studer/ReVox U.S. operations.

Acknowledging that many A77s are being utilized in studios and other professional areas, U-dike notes that it's just a matter of priorities as to how and when ReVox will attack more markets.

The new product line is designed to give the firm a broad system to sell in the consumer area, with the pro-

fessional mart basically served by the Studer line.

Taking over as direct sales arm for ReVox from its former U.S. distributor, Hammond Industries, in July, the company named Jim Woodworth as ReVox sales manager, and recently cut prices from 5%-7%.

The new products introduced, with suggested list prices, and features, will be available in the next eight weeks, except for the turntable, anticipated next spring.

• B77 tape recorder, initially available in 1/4- and 1/2-track standard speed (3 3/4/7 1/2 i.p.s.) machines at \$1,195, has a built-on splicing block, complete logic, pause switch, spooling motors with 30% more initial torque, a new erase head, LED end-of-tape indicator and oversize VU meters, with both Dolby and high-speed options to be offered later.

• B750 compact amplifier at \$845 has preamp and power amp sections that can be separated by switching for independent use, or for coupling to an external frequency equalizer, low total feedback (24-26 dB) with virtually no transient intermodulation distortion (TID), two phono inputs adjustable over ±7 dB, tape copy button for direct transfer in both directions, and power rating of 60 watts RMS/channel into 4 ohms.

• B760 digital quartz-controlled FM tuner at \$1,145 is claimed as the first on the market with as many as 15 station selector keys for the electronic memory (battery-powered for prevent erasure), headphone jack and tuner, Dolby noise reduction and de-emphasis switch, maximum/high blend separation control and muting mode control.

• B790 quartz-controlled direct-drive turntable at a "competitive \$650-\$700" is a prototype, with a DC servo-controlled motor that provides fixed 33 1/3 and 45 r.p.m. speeds plus a variable speed button for ±7%, quick start-up, ultra-short (4-centimeter) tangential straight-tracking tonearm with single-jeweled bearing to reduce friction, and Ortofon cartridge.

While ReVox has always offered a limited amount of OEM-branded blank open reel tape as an accommodation to its dealers, "we're going to give it a real shot this time," maintains U-dike.

First shipment of the new 3M formulation is anticipated next month, initially to be sold in a 3,600-foot length on an 10 1/2-inch ReVox metal reel at suggested \$25.50.

STEPHEN TRAIMAN

'Merchandising Video' Key To ITA Consumer Confab

NEW YORK—Success stories on video merchandising, with valuable tips on the emerging home market for retailers and distributors, will be capsuled by five representatives of various types of outlets at the first ITA Consumer Videotape/Video-disk Seminar, Oct. 25-27 at the New York Sheraton.

Already set for the closing day session is Jack Luskin of Luskin's, Baltimore, representing appliance stores, according to Larry Finley, ITA executive director. Included will be retailers of television specialty, department, audio and home video systems specialty stores.

Other sessions and topics of particular interest to the music industry on research are a videodisk systems and technology report by Charles Dolk, Magnavox, following a similar update on videotape equipment by Bob Pfannkuch, Bell & Howell; a survey report on important consumer attitudes for marketing home video systems by Andrew Kohut, The Gallup Organization, and an overall status report on the projected market for 1977-1981 by Dave Lachenbruch, Television Digest.

In the programming area, Peter Kuyper, Paramount Pictures, will cover the motion picture studio's view of home video systems; Paul Eisele, Time-Life Multimedia, will document his experience and outlook in mail-order/rental/retail marketing plans for prerecorded programs, and Gary Ewing, Sports World Cinema, will highlight spe-

cial interest programming to stimulate home video use.

Of marketing interest are a talk on blank videocassettes: where and how they will be marketed, by Don Rushin, 3M Co., which is supplying Pickwick International OEM-branded Beta-format and VHS tapes for both rackjobber and retail

(Continued on page 75)

GALLUP YOUTH SURVEY

Stereo Big With Teen Market

NEW YORK—The music industry would seem to have a bright future as far as today's teens are concerned, with both hardware and software interest strongly indicated in a recent Gallup Youth Survey.

• More than half (53%) the 13 to 18-year-old group surveyed owns a stereo record player and 37% owns a stereo tape deck (cassette, open-reel or 8-track).

• Virtually all teens (92%) have a record/tape collection, with 25 albums the median collection.

• About two-thirds (63%) in the age group have been to a live musical concert.

Nationwide, 57% of the representative sample of 1,035 teens surveyed across the nation June 22 to July 8 indicate they are "very interested" in music, George Gallup of the Gallup organization notes.

More than six of every 10 girls

(62%) they are "very interested," while only half the boys (51%) feel as strongly—another indication that the female market for both hi-fi and records/tapes is overlooked by the industry.

Overall, another 27% claim they are "fairly interested" in music, 12% "somewhat interested" and only 3% "not at all interested, while 1% "don't know."

While the median record/tape collection is 25 albums, 20% of teens own more than 50 albums. Median amount spent the month prior to the survey was \$12.

Of more importance to the industry, nearly two-thirds (64%) said they would buy even more records and tapes, if prices weren't so high.

At the high end of the scale, 5% spent more than \$30 on software and another 8% spent between \$21-\$30. At the low end, indicating there is

plenty of untapped teen buying power, 13% spent less than \$5 and 18% between \$6-\$10.

While half of all teens have a record player and more than one-third have a tape deck, one in every five (22%) got their sound systems as a gift.

Of the remainder, a plurality (46%) spent more than \$100, with a median expenditure of \$200 for a sound system.

While equal numbers of boys and girls have attended a live concert, the upper teens (16-18), as expected, are more likely to have done so than their younger counterparts.

The most recent report is part of a continuing survey of youth attitudes by the Gallup organization, and the results bear careful reading by both the software and hardware sides of the industry.

NEW FORMAT

More 'Cassingles' In U.K.

LONDON—Recordings leased from K-tel are to be released on single-play cassettes by Fifth Avenue, the local budget tape company that introduced the first tape in this field some three months ago.

The three "cassingles," the name having been officially registered by Fifth Avenue, features re-recorded versions of old hits by Duane Eddy, the Crystals and the Coasters.

Bert Hamilton, Fifth Avenue general manager, says, "The success of our first cassingle by singer Ricki Disoni was quite amazing. The sales ratio was three to two in favor of the cassingle against the ordinary 45. We had believed the new tape configuration would be popular but now we feel it has a really strong future.

"Until now the cassette has not been a serious competitor to the single, but by using the latest techniques and components we have been able to manufacture single-play cassettes retailing at the same price as the 45.

"By using a special recording se-

quence, which has the 'A' and 'B' sides of the record on both sides of the tape but in reverse order, we have been able to make it possible for users to play chosen tracks repeatedly without having to rewind the cassette. At the same time the second track is ready to play at choice."

Hamilton says Fifth Avenue has been approached by other record companies to manufacture current pop hit singles in the cassingle form.

"We're registered the name 'cassingle' so no other company can now use it. The single-play cassette market is about to happen," he maintains.

However, London-based Simurg since last May has talked of plans to launch the Mystic Bird single cassette label, though debut releases were later postponed. Matt Royds, managing director, says: "We believe the only way for the single cassette market to survive is by having big-name releases and it is getting those names that has caused our delay."

Distortion-Chasing a Fine Art

Continued from page 66

ifiers and speakers are all potential distortion producers. During a busy session, often the trick is to instantly guess where the distortion is coming from, and then call for a retake if necessary—but only if necessary.

Crown's new IOC system won't keep an eye on the whole studio, nor will it cure all your distortion woes. However, this type of technology could, in theory, eventually be applied throughout the entire signal path, to pinpoint trouble wherever it originates.

Specifically, the IOC interfaces with the existing power amp circuitry. Within the amplifier, an integrated circuit continuously monitors both the input and output waveforms.

While ignoring the obvious difference in level, it detects other differences which indicate the presence of a distortion-producing component within the output signal. Under these conditions, the integrated circuit produces a "correction signal" in order to remove the distortion.

A technical bulletin from Crown notes the fact that certain types of distortion cannot be detected by traditional clipping-type indicator circuits. For example, some signal or load problems, as well as forms of transient distortion, may not show up on conventional LED warning devices.

By contrast, the IOC "... reports any and all forms of amplifier overload or non-linear behavior ... no matter how brief." The front panel display is activated before the amplifier's rated distortion specifications are reached. There is a separate LED indicator for each channel.

The new circuitry adds \$50 to the suggested retail price of the Crown D150A and DC300A. In addition, the manufacturer offers a \$60 retrofit service to users who already own

New Cassette Rack

CHICAGO—A new production cassette rack of sturdy vinyl-clad metal holding 150 tapes has been introduced by the Universal Audio Sales Corp. subsidiary of Pentagon Industries. The rack allows production workers to organize, store and retrieve cassettes quickly and easily, with titles clearly visible, it is reported.

Zenith Goes O'seas For Its Hi Fis

CHICAGO—The profit-advantage of foreign-based manufacture of electronics goods has been conceded here by Zenith Radio Corp., which has announced plans for a major cutback in its domestic television and hi fi manufacturing.

Zenith, which had staunchly advocated the cost efficiency of domestic production, will shift much of its manufacture overseas under the proposal.

The company says the reduction of labor costs and overhead is neces-

sary to restore profits and retain its position as a tv industry leader.

According to the announcement, Zenith will cut 5,600 domestic jobs over the next year, while shifting production of most of its tv module and chassis boards to plants in Taiwan and Mexico.

The cutbacks are expected to renew industry controversy over foreign tv and electronics imports, and may provoke congressional rejection of a recently negotiated agreement with the Japanese for a voluntary cutback of their tv imports. Some

observers expect renewed cries for tariff barriers as a result of the announcement.

Said John J. Nevin, chairman and president of Zenith in a letter to employees: "We believe that Zenith has tried longer and has tried harder than others to protect the jobs of U.S. employees. It is now clear, however, that competitive manufacturers are obtaining increasingly significant cost advantages from production activities in lower labor cost areas of the world."

C-O CASSETTES

SCREW TYPE - STEEL PINS

■ HARD/SOFT WINDOW
TABS IN/TABS OUT ■

COLORS/BLACK/WHITE - IMMEDIATE
DELIVERY ■

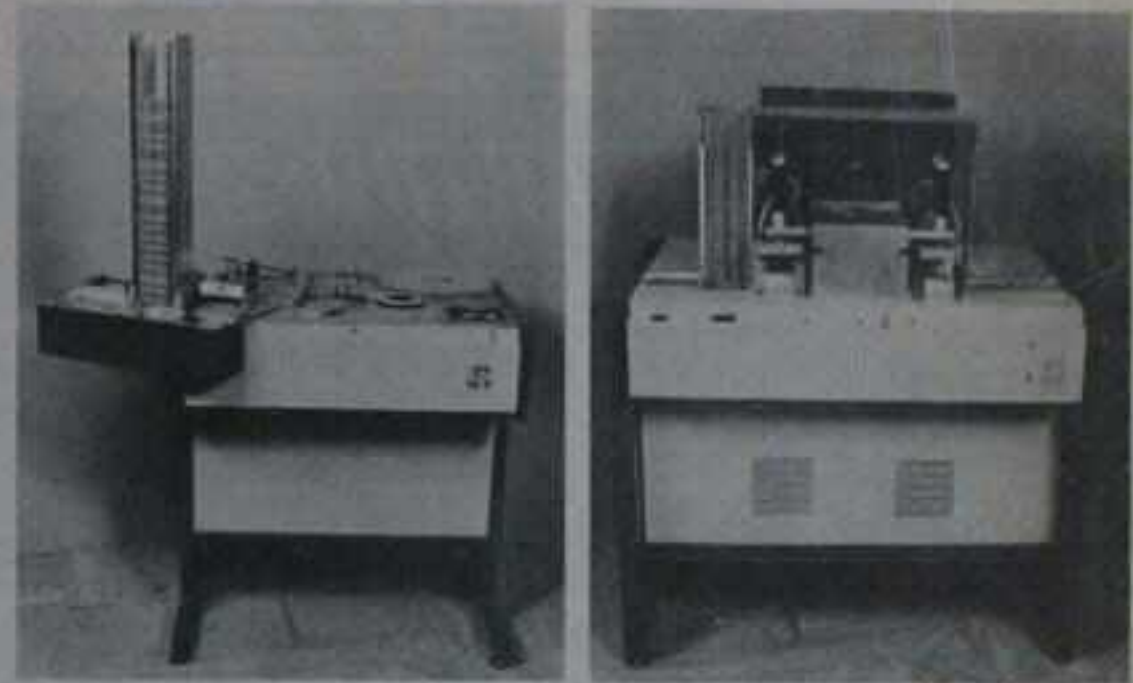


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But Clean Sound is so far superior, that you can prove it to yourself without all that sophisticated equipment.

Clean Sound reduces static charge by 94.6%. Compare that to

70% and you'll see how obvious the difference is.

And Clean Sound's cleaning efficiency is 68%. Noticeably better than the other's 45%.

So, even if you have someone else's applicator, try using the Clean Sound Solution. You'll prove to yourself. Clean Sound is the best there is.



CLEAN™ SOUND

RECORD CLEANING SYSTEM
Recoton Corp., 46-23 Crane St.,
Long Island City, N.Y.

Video Selling

Continued from page 74

distribution (Billboard, Sept. 10, 1977).

Robert Garbutt, Sharp Electronics, will cover retailing home video systems—where do you sell them: tv department with video expertise, audio department with recording expertise, or an all-new home video systems department?

The copyright dilemma, probably the major hangup in getting more prerecorded music programming onto either videotape or videodisk for the home mart, will be outlined by a panel moderated by Ernest Meyers, ITA and RIAA special counsel; with Jules Yarnell, RIAA special counsel on antipiracy, and John Murphy, formerly with the Justice Dept. antipiracy strike force.

"Speculations On the Future Of Information In The Home," a keynote address by John Chancellor, NBC News co-anchorman, will set the theme of the confab.

Registration fee is \$385 for non-ITA members, \$235 for members, with information from ITA, 10 W. 66 St., New York 10023.

Ampex Acquires 49% Of Brazil Duper

REDWOOD CITY, Calif.—Continuing its expansion activities abroad, Ampex Corp. has acquired a 49% interest in Brazil's largest independent tape duplicator with an important share of the blank recording tape market as well. The move comes 10 months after a Mexican joint venture to market an Aurex line, announced last November.

Ampex will invest about \$1.5 million in APG Electronica, S.A., Sao Paulo, with the initial Ampex-branded products to be marketed by early next year.

Seen as a key move to expand Ampex sales in the sizeable Brazilian consumer blank tape market, the agreement was announced jointly by Arthur Hausman, Ampex president and chief executive officer, and

(Continued on page 77)



AMPEX DOMINION—Only blank tape firm participating in the CRIA pavilion at the recent Canadian National Exhibition was Ampex, which kicked off its "buy 2, get 1 free" promo for the 20/20+ line. At booth are Sam (Sam The Record Man) Snyderman, the Dominion's largest retailer, and Joe Pariselli, manager, Ampex consumer products division.

'STAR WARS' PROMO ALSO

TEAC Contest—\$14G 'Super System'

LOS ANGELES—A "super system" worth in excess of \$14,000 is a prize being offered in a contest being staged from now until January in audio stores throughout the country by TEAC/Accuphase.

In addition, products from the high end Accuphase line of components, TEAC tape units and tape maintenance supplies and state of the art Micro Seiki turntables and tonearms, and audio equipment from 13 other audio manufacturers will be included in the giveaway.

According to Jorge Montero, national sales manager for the Accuphase line, a consumer need only visit an Accuphase audio dealer for a free entry blank which he fills out and mails to TEAC/Accuphase. A drawing will be held in February to determine the winner.

At the same time, TEAC has put together a nationwide "Star Wars" promotion for retailers emphasizing TEAC's exclusive role in recording and mixing all special dialog and sound effects for the popular science fiction movie.

Sound effects man Ben Burt used an A-7300 and 2300 open reel deck with a 2340 4-channel deck and a TEAC Tascam model 5 mixer to create the creature and vehicle sound effects and galactic languages for the space movie.

Included in the promotion are a

poster, a facsimile mobile of "Star Wars" robot R2D2 and an open reel tape of the film's sound track.

"The music of 'Star Wars' is semi-classical, which is ideal for demonstrating the wide dynamic range of open reel tape recorders and speakers," says Allen Novick, TEAC marketing vice president.

"And yet this particular music," he continues, "is popular with young people, in spite of its classical sound,

so it's perfect for demonstration purposes in audio shops."

The tape is Dolby encoded and will be made available to TEAC dealers nationally. Novick adds that 20th Century Records has named TEAC exclusive U.S. distributor of the sound track and open reel tape.

Additional copies of "Star Wars" music on open reel will be available to dealers if they want to sell them at a suggested retail price of \$12.95.

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GRT Adds Muse, Strawberry Labels

NEW YORK—Muse and Strawberry are the newest record labels added to the GRT Music Tapes catalog, following recent announcements for product of Flying Fish and the recently formed Tomato Music Co.

Featured artists on Muse, a jazz label, include Kenny Burrell, Charlie Earland, Hermeto and Sonny Criss, while Strawberry specializes in music of the '50s and '60s.

Licensing agreements were concluded with Jim Levy, GRT business affairs manager, and Joe Fields, president of Muse, and Nick Napolitano at Strawberry.

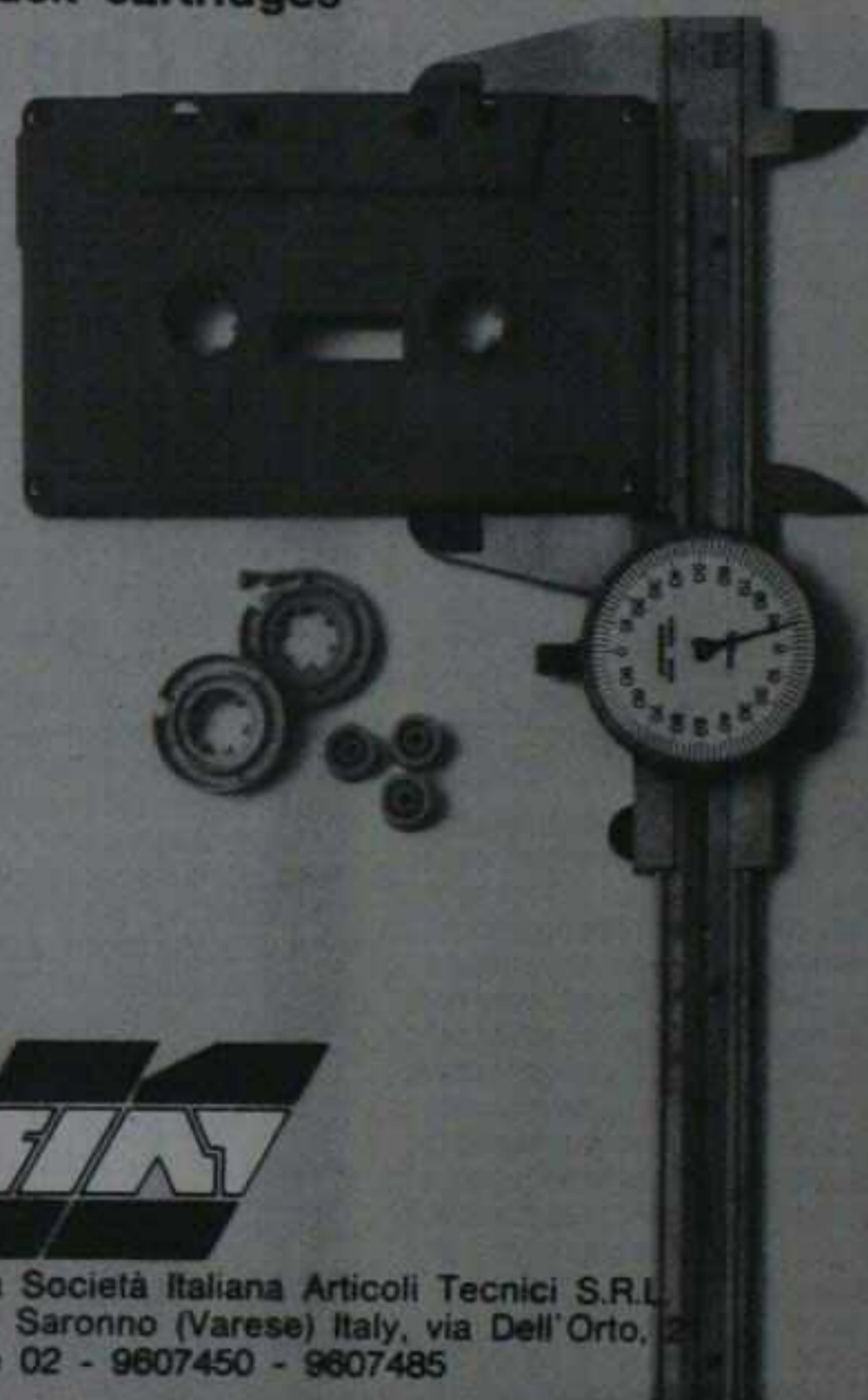
Radio Shack Preview

FORT WORTH—Radio Shack holds its annual open house and product preview for its "dealers" and the electronics, trade and business press Oct. 12-13 at New York's Warwick Hotel.

Among new products to be featured at the "mini show" are the company's new home micro-computer system, 40-channel CB radio/combo, television games, Realistic hi fi components and other home entertainment items.

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AM/FM Car Radios

• Continued from page 40

for their radios have no relation to actual costs.

An AM auto set studied had costs of slightly over \$14 for parts and assembly, and a comparable AM-FM slightly over \$22. The cost to consumers was \$77 for the AM and \$155 for the AM-FM.

No witness from General Motors was present. But a letter from the Washington representative of the corporation has told the subcommittee that GM will have a study made on the "advantages and disadvantages" of installing AM-FM radios in their cars as standard equipment.

The general outline should reach the committee in a month's time, with the study completed in another three months.

Rep. Elwood Hills (R-Ind.) argued that if GM's Delco Electronics division, which makes FM radios in the Congressman's district, were to switch to AM-FM, the costs would be very high.

These costs would be passed onto consumers and might even result in a total shutdown, throwing 8,500 Delco workers out of work, due to competition from cheaper foreign built radios, the Congressman said.

NAB's Thurston wants the House Small Business Subcommittee to ask the FTC and the Justice Dept. to look for evidence of collusive pricing and antitrust violations by the auto makers.

Brazil Buy

• Continued from page 76

APG founders Alberto Pittigliani and Sebastiao Bastos.

Ampex has had a major sales office in Rio de Janeiro since 1965, from which it has constantly monitored the growing market. "This partnership in technology, manufacturing and marketing is an excellent opportunity for mutual benefit in this significant Brazilian tape market," Hausman observes.

"We know from these years of experience in this vast market that the potential for future growth exists, and we intend to bring technical and marketing knowhow to this partnership."

Founded in 1969 to provide a complete custom duplication facility for the music industry, APG expanded its capabilities to total tape manufacturing last year.

The investment reflects, in part, the growth of the prerecorded cassette market in Brazil, with 1976 figures showing sales of 2.1 million cassettes versus 11.9 million LPs (Billboard, Aug. 6, 1977).

In addition to its custom duplication operations which have grown substantially, APG's major volume is in quality cassette tapes for duplicators as well as the consumer market. Also included are facilities for producing plastics for cassette molds, and full private label services.

Already the largest independent custom duplicator in Brazil, APG will be taking a much more aggressive role in the entire recording tape marketplace once the Ampex investment is utilized.

Other moves in the international area by Ampex are anticipated, with the worldwide growth of both blank and prerecorded tape markets, particularly cassette. It already has manufacturing operations in even countries, with more expected.

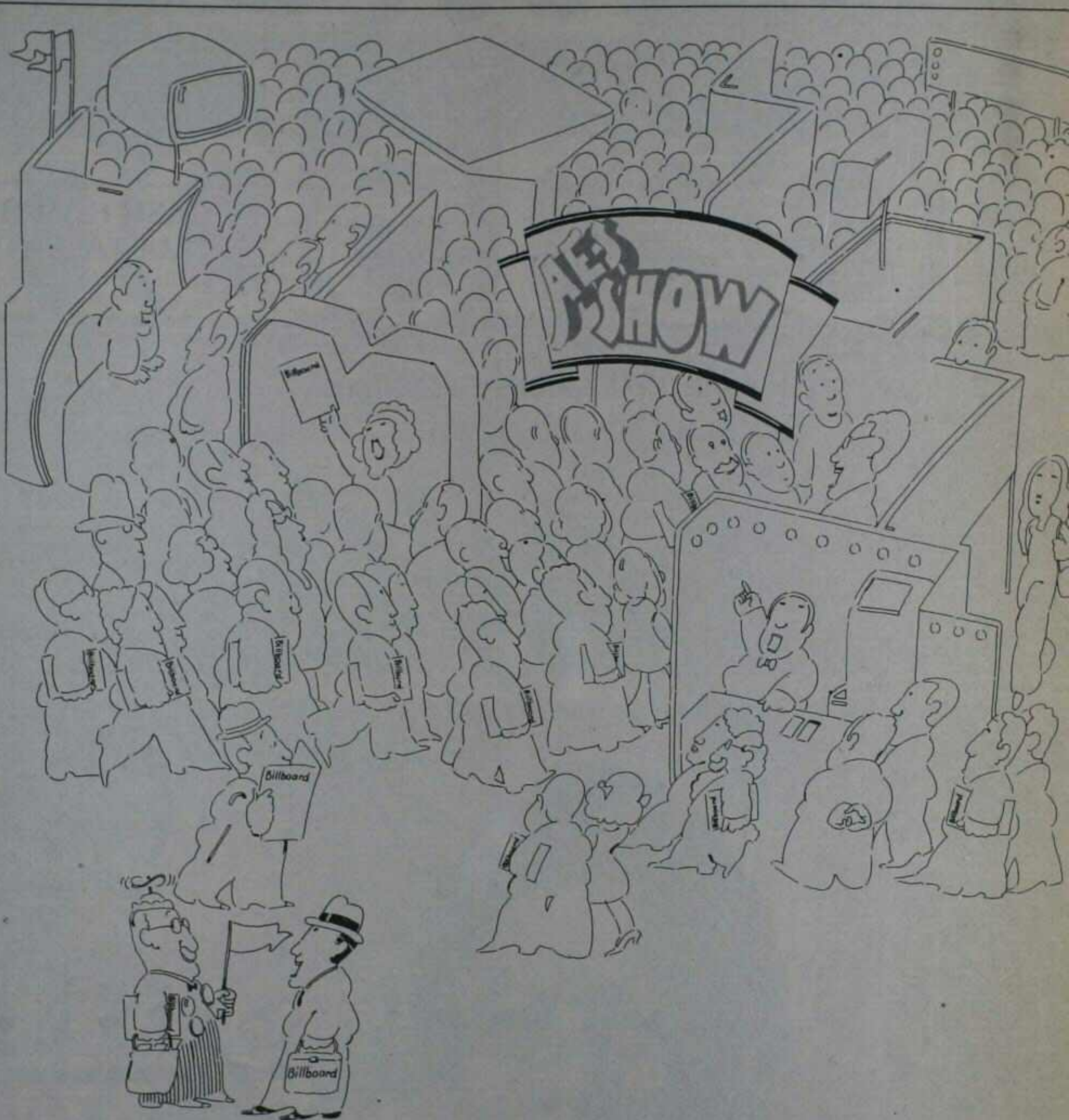
Rep. Van Deertlin is expected to take up the public interest aspect of the AM-FM car radio situation in his on-going Communications Subcommittee's review of the Communications Act.

Dr. Hank Lavin, marketing consultant who specializes in counseling manufacturers' reps, will conduct an one-day seminar on development of a professional agency marketing pro-

gram, Dec. 10 at Ricardo's restaurant, Long Island City, N.Y., sponsored by the New York ERA chapter.

Feature topics will focus on development of a

favorable agency image, designing an effective direct mail program, and a personal marketing program. Reps interested in more information can contact Ivan Robbins at (516) 561-98



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

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

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

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

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

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

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500 Awards Due As Country Music Week Approaches Performing Rights Societies Dominate

By SALLY HINKLE

NASHVILLE—Some 500 plaques and award certificates are being readied for presentation as Nashville industry organizations finalize award banquet plans for country music week activities Sunday-Saturday (9-15).

Celebrating the 25th year of its country awards Tuesday, (11) BMI will be honoring 101 country songs and the most performed song, which will receive the special Robert J. Burton Award, at festivities to be held at BMI's Nashville office. The black tie, invitation only program will begin with cocktails at 7 p.m., to be followed by dinner at 8.

Presiding over this year's awards presentations will be Edward M. Cramer, president of BMI, and Frances Preston, vice president of BMI's Nashville operations.

Among BMI officials expected to attend from New York will be Theodore Zavin, senior vice president, Russell Sanjek, vice president of public relations, Stan Canton, writer administration, and Elizabeth Granville, publisher administration. From Los Angeles, Ron Anton, vice president, Neil Anderson, vice president, Rick Niccobono, writer administration, and Melinda Rosenthal, publisher administration.

ASCAP plans to streamline its awards show this year, which switches its site from the National Guard Armory to Nashville's Hyatt Regency for Wednesday (12), presentations. The invitation only program will begin with a cocktail re-

ception at 6 p.m., with dinner scheduled for 7.

In past years, ASCAP has presented plaques to the writers, publishers, producers and artists of its award winning songs, but this year, it's expected that only writers and publishers will receive plaques at the ceremonies in efforts to speed up the proceedings. Artists and producers will receive their plaques later.

Other extensive changes will be made in the ASCAP awards presentation, but ASCAP officials are keeping mum about specifics.

More than 200 plaques will be dished out by ASCAP this year for a record breaking total of 102 country songs, which gained the required

amount of trade magazine chart activity. A special award will also be given to an individual who has made "outstanding contributions to the country music industry."

SESAC will be hosting its 13th annual country music awards presentations Thursday (13) at the Woodmont Country Club in Franklin, Tenn., from 9 p.m. until 1 a.m.

Again this year, SESAC will be limiting its announced awards presentations during the evening to only 10 categories, with the bulk of the individual writer, publisher and artist awards listed on the evening's program. Certificates of achievement will be mailed to the winners following the evening's festivities.

Awards to be presented include

ambassador of country music, a&r producer of the year, best country single, best country album, country music writer of the year, most promising country music writer of the year, most recorded SESAC country song of 1977, best country song of the year, the second annual SESAC Hall of Fame award, and an Inter-

CASH HEADS CMA TALENT

NASHVILLE—The CMA has released names of the country music entertainers to appear on the CBS network telecast of the 11th annual CMA Awards.

Johnny Cash will host the Monday (10) show which will feature such presenters and/or performers as Bill Anderson, Chet Atkins, June Carter, Roy Clark, Jerry Clower, Dave & Sugar, Danny Davis and the Nashville Brass, Mac Davis and Crystal Gayle.

Others slated to appear include Merle Haggard, Loretta Lynn, Barbara Mandrell, Ronnie Milsap, Dolly Parton, Minnie Pearl, Charley Pride, Jerry Reed, Kenny Rogers, the Statler Brothers, Mel Tillis, Conway Twitty, Tammy Wynette and Don Williams.

Project 1978 'Jubilee' Changes

NASHVILLE—Major changes are on the boards for the "Nashville Jubilee" series sponsored by the Assn. of Country Entertainers.

The live music series, featuring top traditional country entertainers, winds up its 1977 run with shows Oct. 8, 9, 22 and 23.

The first season of the shows, held at Nashville's War Memorial Auditorium, has proved successful, according to officials of the Assn. of Country Entertainers.

The country concert series ran 42

nights, and the association's leaders plan for a 65-date run starting April 1978. Officials aren't ready yet to reveal the changes planned to upgrade the series, but they're plainly buoyed by the initial year's attendance.

To boost patronage, the association worked closely with the Nashville Area Chamber of Commerce, the Tennessee Dept. of Tourism, tour bus companies and Nashville area campgrounds. Fans came from across the U.S., Canada and such overseas lands as South Africa, Holland, France and Germany.

national Award presented for the SESAC song most recorded overseas during the year.

From early indications, it will be another night to remember as SESAC transforms the club into an imitation "Speakeasy" for a "Roaring '20s" party featuring Your Father's Moustache from New York and Ronnie Stoneman, from the cast of "Hee Haw." SESAC president A.H. Prager will host the affair.

Other SESAC executives in attendance will be A.F. Ciancimino, vice president and counsel, Brad McCuen, director of country music, Charles Scully, director of information services, Vincent Candilora, director of writer services, Eddie Morgan, coordinator of copyright services, Jim Black, director of gospel music, and Debbie Dunn, administrative assistant for the Nashville office.

Dress for the invitation only affair is optional, but guests are invited to come in the costumes of the '20s.

The CMA's 19th anniversary banquet and show has moved from the Grand Ole Opry House this year to the Municipal Auditorium for its Friday (14) festivities. Cocktails will be served from 6 p.m. until 9.

Highlighting the banquet plans this year will be the CMA show from 9-10 p.m. which will feature the Johnny Cash Show, and the presentation of deejay awards in three categories, small market area, medium market area and large market area. A special plaque will also be

(Continued on page 83)



Cal Smith
his newest single
hit bound...
"Helen"

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Bill Anderson



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"Still The One"

MCA-40794

From his album "Scorpio." Produced by Buddy Killen

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Billboard Hot Country Singles

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This Week	Last Week	Weeks on Chart	TITLE-Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	* STAR PERFORMER—Singles registering greatest proportionate upward progress this week.					
							This Week	Last Week	Weeks on Chart			
1	2	10	HEAVEN'S JUST A SIN AWAY—Kondalls (J. Gillespie). Ovation 1103 (Louisville, SESAC)	35	8	12	I'VE ALREADY LOVED YOU IN MY MIND—Conway Twitty (C. Twitty). MCA 40754 (Twitty Bird, BMI)	68	68	5	BABY ME BABY—Roger Miller (R. Miller). Wubong 11073 (RCA) (Roger Miller, BMI)	
2	1	10	DAYTIME FRIENDS—Kenny Rogers (B. Peters). United Artists 1027 (Ben Peters, BMI)	★	46	4	WHAT'RE YOU DOING TONIGHT—Janie Fricke (B. McDill). Columbia 3 10605 (Hall Clement, BMI)	69	51	14	BABY, DON'T KEEP ME HANGIN' ON—Suzie Allison (L. Schoonmaker, R. Broome). Warner/Curb 8429. (Calente, ASCAP)	
★	4	9	I GOT THE HOSS—Mel Tillis (J. House). MCA 40764 (Sawgrass, BMI)	★	37	12	10	IT'S ALL IN THE GAME—Tom T. Hall (C. Sigman, C.C. Dawson). Mercury 55001 (Phonogram) (Warner Bros., ASCAP)	70	64	7	OLD TIME LOVIN'—Kenny Starr (G. House). MCA 40759 (Duchess, BMI)
★	5	9	EAST BOUND AND DOWN/(I'M JUST A) REDNECK IN A ROCK AND ROLL BAR—Jerry Reed (J. R. Hubbard, D. Feller). RCA 11056 (Duchess/Victor, BMI)	★	49	4	THIS TIME I'M IN IT FOR THE LOVE—Tommy Overstreet (B. McDill). ABC/Dot 17721 (Hall Clement, BMI)	★	81	2	FOR ALL THE RIGHT REASONS—Barbara Fairchild (R. Reynolds, M. Barrett). Columbia 3 10607 (Ortowski, BMI)	
5	3	13	Y'ALL COME BACK SALOON—Oakridge Boys (S. Vaughn). ABC/Dot 17710. (Jack and Bill, ASCAP)	★	55	3	CLOSE ENOUGH FOR LONESOME—Mel Street (B. McDill). Polydor 14471 (Hall Clement, BMI)	★	88	2	I'LL ALWAYS LOVE YOU—Coles Sisters (B. Lee). Capricorn 2076 (Sound Corp., ASCAP)	
★	9	8	WE CAN'T GO ON LIVING LIKE THIS—Eddie Rabbitt (E. Rabbitt, E. Stevens). Elektra 45418 (Biarpatch/Dee Dee, BMI)	★	65	2	STILL THE ONE—Bill Anderson (J. Hall, J. Hall). MCA 40794 (Seven Songs, BMI)	★	83	2	LEAN ON JESUS (Before He Leans On You)—Paul Craft (R. Stanley, M. Gemma). RCA 11078 (Songwriters, ASCAP)	
7	6	14	DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle (R. Leigh). United Artists 1016. (United Artists, ASCAP)	★	41	32	10	DON'T SAY GOODBYE—Rex Allen Jr. (R. Allen Jr.). Warner Bros. 8418 (Boxer, BMI)	74	80	4	LEAVIN'—Kenny Price (J. Davis). MRC 1004 (Doom, BMI)
★	10	6	I'M JUST A COUNTRY BOY—Don Williams (M. Baser, Y. Brooks). ABC/Dot 17717 (Folkways, BMI)	★	42	35	9	PUT 'EM ALL TOGETHER AND I'D HAVE YOU—George Jones (E. Stevens). Epic 8-50423 (Dee Dee, BMI)	★	92	3	MEXICAN LOVE SONGS—Linda Hargrove (L. Hargrove, P. Drake). Capitol 4447 (Beechwood/Window, BMI)
9	7	10	WHY CAN'T HE BE YOU—Loretta Lynn (H. Cochran). MCA 40747 (Tree, BMI)	★	53	4	DAYS THAT END IN "Y"—Sammi Smith (E. Stevens, J. Malloy). Elektra 45429 (Dee Dee, BMI)	★	76	79	4	ANOTHER LONELY NIGHT—Judy Miller (J. Gratchfield, L. Butler). Epic 8-50432 (Disc Jane/Tree, BMI)
★	13	9	ONCE IN A LIFETIME THING—John Wesley Ryles (J. Foster, B. Rice). ABC/Dot 17688 (Jack & Bill, ASCAP)	★	54	4	SOUL OF A HONKY TONK WOMAN—Mel Daniels (B. Morrison, H. Coleman). Capitol 4481 (Music City, ASCAP)	★	87	2	WALK AWAY WITH ME—Bandy Barlow (F. Kelly). Gazette 427 (IRDA) (Freder, BMI)	
11	11	11	SHAME, SHAME ON ME (I Had Planned To Be Your Man)—Kenny Dale (W. W. Wimberly). Capitol 4457. (Publicans, ASCAP)	★	45	33	11	IF YOU DON'T LOVE ME (Why Don't You Just Leave Me Alone)—Freddy Fender (T. McLain). ABC/Dot 17713. (Crazy Cajun, BMI)	78	82	3	MY GIRL—Dale McBride (D. McBride). Cap-Bris 124 (NSD) (Cap-Bris, BMI)
12	14	8	IF IT AIN'T LOVE BY NOW—Jim Ed Brown & Helen Cornelius (J. Barry, D. Haywood). RCA 11044 (Streptichase, BMI)	★	56	5	NOBODY CARES BUT YOU—Freddy Weller (F. Weller). Columbia 3-10588 (Young World, BMI)	★	89	2	ONE NIGHT STANDS—Hank Williams Jr. (B. Knight). Warner/Curb 8451 (Dunbar, BMI)	
★	19	5	THE KING IS GONE—Ronnie McDowell (R. McDowell, L. Morgan). Scorpion 0543 (Midnight/Bron, SESAC)	★	47	47	6	DO YOU HEAR MY HEARTBEAT—David Rodgers (D. Burgess, D. Plummer). Republic 006 (Singlebee, BMI)	80	86	3	I'M STILL MOVIN' ON—Hank Snow (S. Silverstein, H. Snow, C. Snow). RCA 11086 (Behrns, BMI)
14	17	9	THE OLD MAN AND HIS HORN—Gene Watson (D. Harms). Capitol 4458 (Doubleday, BMI)	★	48	5	ENDLESSLY—Eddie Middleton (C. Olin, B. Benton). Epic 8-50433 (Vogue, BMI)	★	93	2	BLUEBERRY HILL—Ann J. Morton (Lewis, Stock, Ross). Prime Dust 7619 (NSD) (Chappell, ASCAP)	
★	21	5	LOVE IS JUST A GAME—Larry Gatlin (L. Gatlin). Monument 45226 (Phonogram) (First Generation, BMI)	★	49	36	11	I LOVE YOU A THOUSAND WAYS—Willie Nelson (L. Frazier, J. Beck). Columbia 3-10588 (Peer International, BMI)	★	97	2	BETTER OFF ALONE—Jan Howard (S. Summers). Cap-Bris 125 (NSD) (Cap-Bris, BMI)
★	29	4	MORE TO ME—Charley Pride (B. Peters). RCA 11086. (Pi Gem, BMI)	★	50	40	9	WE CAN'T BUILD A FIRE IN THE RAIN—Roy Clark (B. Reneau). ABC/Dot 17712 (Chess, ASCAP)	83	84	2	MAKE THE WORLD GO AWAY—Charly McClain (H. Cochran). Epic 8-50436 (Tree, BMI)
★	23	8	LET ME DOWN EASY—Cristy Lane (Lube). LS 131 Kaiser/ (Famous, ASCAP)	★	51	41	13	THAT'S THE WAY LOVE SHOULD BE—Dave and Sugar (M. Blackford, D. Gilson, J. Dougherty). RCA 11034 (Famous, ASCAP)	★	85	2	THE LADY AIN'T FOR SALE—Sherry Bryce (S. Bryce). Pilot 100 (NSD) (Hollytree, BMI)
18	20	8	TOD MUCH IS NOT ENOUGH—Billie Jo Spears (K. O'Dell). United Artists 1041 (Hungry Mountain, BMI)	★	52	42	13	SOUTHERN CALIFORNIA— George Jones and Tammy Wynette (B. Sherill, G. Ritchey, R. Bowling). Epic 8-50418 (ATV/Algea, BMI)	★	NEW ENTRY	SHE JUST LOVED THE CHEATIN' OUT OF ME—Max Baity (S.D. Shuler, A. Owens). Columbia 3-10619 (Acuff-Rose, BMI)	
★	24	6	HOLD ME—Barbara Mandrell (G. Ray). ABC/Dot 17716 (Gator, SESAC)	★	53	44	16	WAY DOWN/PLEDGING MY LOVE—Eric Pansley (L. Martine Jr./F. Washington, D. Robes). RCA 10996 (Ahal Wemur/Linn, BMI)	★	NEW ENTRY	THE PAY PHONE—Bob Luman (G. Martin). Polydor 14431 (Tree, BMI)	
★	26	6	WHAT A WAY TO GO—Bobby Borchers (B. David, J. Rushing). Playboy 5815 (Epic) (Vogue, BMI/Bibo, ASCAP)	★	54	45	7	HOLD ON TIGHT—Sunday Sharpe (H. Bourke, G. Dobbin, J. Wilson). Playboy 25813 (Epic) (Chappell, ASCAP)	★	NEW ENTRY	YOU JUST DON'T KNOW—Mary K. Miller (B. Oarin). Inepi 302 (NSD) (Hudson Bay, BMI)	
★	27	6	A WORKING MAN CAN'T GET NOWHERE TODAY—Merle Haggard (M. Haggard). Capitol 4477 (Shadblow, BMI)	★	55	52	9	WHEN I DIE, JUST LET ME GO TO TEXAS—Ed Bruce (E. Bruce, B. Borchers, P. Bruce). Epic 8-50424 (Sugar Plum/Tree, BMI)	★	NEW ENTRY	I MUST BE DREAMING—Don King (D. King, D. Woodward). Cap-Bris 126 (NSD) (Wilkey, ASCAP)	
22	22	8	TO LOVE SOMEBODY—Narvel Felts (B. Cobb, R. Gibb). ABC/Dot 17715 (Rempere, BMI)	★	56	43	8	SO CLOSE AGAIN—Margo Smith & Norro Wilson (N. Wilson, M. Wilson). Warner Bros. 8427 (Al Gallico/Idaho/Algea, BMI)	★	NEW ENTRY	THAT'S ALL I WANTED TO KNOW—Dottie West (E. Penney, H. Mottal). United Artists 1084 (Chappell, ASCAP/Pi Gem, BMI)	
★	23	7	LITTLE OLE DIME—Jim Reeves (J. Cavill). RCA 11060 (Tuckahoe, BMI)	★	57	9	IT DIDN'T HAVE TO BE A DIAMOND—Susan Raye (G. Ritchey, R. Bowling, R. J. Jones). United Artists 1026 (ATV, BMI)	★	NEW ENTRY	THE SUN IN DIXIE—Kathy Barnes (H. Klang, D. Plummer). Republic 005 (Singlebee, BMI)		
★	31	5	SHAME ON ME—Donna Fargo (L. Williams, B. Enis). Warner Brothers 8431 (Regent/Fort Knox, BMI)	★	58	15	SUNFLOWER—Clem Campbell (N. Diamond). Capitol 4445 (Stonebridge, ASCAP)	★	91	91	4	CHEATIN' TURNS HER ON—David Wilb (J. Payne, B. Holmes). United Artists 1042 (Clancy, BMI)
★	34	4	ROSES FOR MAMA—C.W. McCall (J. Wilson, G. Dobbin, W. Sharpe). Polydor 14428. (Chappell, ASCAP)	★	59	57	9	YOU'VE GOT TO MEND THIS HEARTACHE—Ruby Falls (Fields, Hill, Falls). 50 States 56 (NSD) (Sandburn/ Music Craftshop, ASCAP)	★	NEW ENTRY	RAINBOWS AND HORSESHOES—R.C. Bannon (R.C. Bannon). Columbia 3-10612 (Warner-Tamerlane, BMI)	
26	28	6	ERES TU—Johnny Rodriguez (J. Calderon). Mercury 512 (Radmus, ASCAP)	★	67	3	HELEN—Cal Smith (J. Mundy). MCA 4789 (Neverbreak, ASCAP)	★	NEW ENTRY	COME TO ME—Ray Head (G. Price). ABC/Dot 17722 (Acoustic Longstreet, BMI)		
27	30	6	HE AIN'T YOU—Lynn Anderson (B. Burg, D. Huffnuz, J. Barry, L. Hartman). Columbia 3-10597 (Kushner, ASCAP/Don Kirshner, BMI)	★	71	3	TOUCH ME—Howdy Gleason (H. Nelson). Warner Bros. 8447 (Tree, BMI)	★	NEW ENTRY	IF YOU GOT TO HAVE IT YOUR WAY (I'll Go Mine)—Billy Parker (D. West, T. Overstreet). SCR 148 (Tommy Overstreet, SESAC)		
★	38	4	BLUE BAYOU—Linda Ronstadt (R. Orban, J. Nelson). Asylum 45431 (Elektra) (Azzuli Rose, BMI)	★	72	2	CHANGES IN LATITUDES, CHANGES IN ATTITUDES—Jimmy Buffett (J. Buffett). ABC 12305 (Coal Reeler/Outer Banks, BMI)	★	NEW ENTRY	HELL YES I CHEATED—James Pastori (C. Sutton, L. Chesler). Paula 425 (Jewel) (Flagship, BMI)		
★	29	16	DANCING THE NIGHT AWAY—Tanya Tucker (R. Smith, J.H. Brown Jr.). MCA 40755 (Fourth Floor/ Rick Hall, ASCAP)	★	NEW ENTRY	ONE OF A KIND—Tammy Wynette (B. Sherill, S. Davis). Epic 8-50450 (Algea, BMI)	★	NEW ENTRY	LIPSTICK TRACES—Jimmy Peters (N. Neville). Mercury 35005 (Unit, BMI)			
★	37	5	YOU OUGHT TO HEAR ME CRY—Willie Nelson (W. Nelson). RCA 11061 (Tree, BMI)	★	75	3	HELEN—Cal Smith (J. Mundy). MCA 4789 (Neverbreak, ASCAP)	★	NEW ENTRY	THANKS FOR LEAVING, LUCILLE—Sherry Jerrico (J. Warford, J. Hale). Starday 164 (Gusto) (Gusto, BMI)		
★	39	5	FOOLS FALL IN LOVE—Jacky Ward (J. Leiber, M. Shober). Mercury 511 (Phonogram) (Chappell/Quartet/Beasock, ASCAP)	★	77	2	BORN TO LOVE ME—Ray Price (B. Morrison). Columbia 3-10631 (Combine, ASCAP)	★	NEW ENTRY	LET MY FINGERS DO THE WALKING (I'M YOUR TELEPHONE MAN)—Alan Carter (A. Aldridge, A. Carter). Gosey 101 (NSD) (Alan Carter, BMI)		
32	18	9	SILVER MEDALS AND SWEET MEMORIES—Stallor Brothers (D. Reid). Mercury 55000 (Phonogram) (American Cowboy, BMI)	★	79	4	THAT OLD COLD SHOULDER—Tom Brash (S. Whipple). ABC/Dot 17720 (Tree, BMI)	★	NEW ENTRY	IF YOU REALLY WANT ME TO I'LL GO—Silver City Band (D. McClain). Columbia 3-10601 (Le Bill, BMI)		
★	NEW ENTRY		THE WURLITZER PRIZE (I DON'T WANT TO GET OVER YOU/LOOKIN' FOR A FEELING)—Waylon Jennings (B. Edmon, C. Moman/W. Jennings). RCA 11118 (Baby Chuck, BMI/Waylon Jennings, BMI)	★	NEW ENTRY	FROM GRACELAND TO THE PROMISED LAND—Merle Haggard (M. Haggard). MCA 40804 (Shade Tree, BMI)	★	NEW ENTRY	LIGHTIN' BAR BLUES—Johnny Helm (H. Adams). ASI 1012 (1976 Jane, RIAA)			
34	15	11	THE DANGER OF A STRANGER—Stella Parton (E. Stevens, S. Silverstein). Elektra 45410. (Dee Dee/Earl Eye, BMI)	★	65	70	4	AMBUSH—Ronnie Sessions (L. Martine Jr.). MCA 40758 (Ray Stevens, BMI)	99	99	2	

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Country

155 Markets Pacted For Roy Clark Show

NASHVILLE—"Roy Clark's Ranch Party '78" will air in 155 markets nationwide starting in Decem-

ber, according to executive producers Jim Halsey and Jack Norman.

The 60-minute Buick-sponsored television special was taped in Tulsa at the International Country Music Festival Sept. 9-11 (Billboard Sept. 24, 1977). Hosted by Clark, the show was shot in and around Tulsa with concentration on outdoor stage performances at the Philbrook Art Center.

Others taped for the special include Vikki Carr, Mel Tillis, Freddy Fender, the Oak Ridge Boys, Donna Fargo, Jana Jae, Jimmy Henley, Buck Trent, the Norton Buffalo Stampede, a contingent of Oklahoma Indian dancers and the Marine Drum and Bugle Corps.

The production is being packaged by the Halsey Co., the artists management firm headquartered in Tulsa which also hosted the International Country Music Festival.

Producers for the tv special were Hank Saroyan and Tony Edens. Joshua White directed. Dick Howard was the executive in charge of production.

Meanwhile, Halsey, while pleased with the successful weekend of events, plans some changes for next year's festival. "We'll have fewer acts performing, and it'll probably be held in October or early November instead of September," Halsey commented.

The Tulsa talent impresario also plans to reduce ticket prices (scaled this year at \$12.50 and \$10).



NASHVILLE SESSION — Alain Bongo, seated, a popular recording artist in Africa and Europe, is overseen by manager/producer Charles Bobbit during a session at Nashville's Sound Shop Studio. Bongo, who has just signed with United Artists in New York, is the son of Cabon, West African president Albert Bongo.

Haynes Goes Indie

NASHVILLE—The trend toward independent production continues in Nashville with the latest convert being Walter Haynes, formerly vice president and producer with MCA Records. Haynes says he will now be involved in production of artists already established with major labels, as well as new artists, writers and publishers.



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Billboard

Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 10/8/77

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	13	MOODY BLUE—Elvis Presley, RCA AFL 1-2478
2	2	8	DAYTIME FRIENDS—Kenny Rogers, United Artists UALA 7540
3	3	12	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA LA 771 G
4	5	6	I'VE ALREADY LOVED YOU IN MY MIND—Conway Twitty, MCA 2251
★	8	5	IT WAS ALMOST LIKE A SONG—Ronnie Milsap, RCA APL1-2429
6	6	5	PURE GOLD—Elvis Presley, RCA ANL1-0971
7	4	21	OL' WAYLON—Waylon Jennings, RCA APL 1-2317
★	11	4	LEGENDARY PERFORMER, VOL. 1—Elvis Presley, RCA CPL 1-0341
9	9	5	WELCOME TO MY WORLD—Elvis Presley, RCA APL1-2274
10	10	7	SMOKEY AND THE BANDIT—Soundtrack, MCA 2099
11	14	5	LEGENDARY PERFORMER, VOL. 2—Elvis Presley, RCA CPL1-1349
12	12	14	TO LEFTY FROM WILLIE—Willie Nelson, Columbia KC 34835
13	13	5	TODAY—Elvis Presley, RCA APL1-1029
14	16	4	PRESLEY BLVD.—Elvis Presley, RCA APL 1-1506
15	15	11	TILL THE END—Vern Gosdin, Elektra TE 1112
16	18	16	RABBITT—Eddie Rabbitt, Elektra TE1105
17	19	6	LOVE IS JUST A GAME—Larry Gatlin, Monument MG 7016 (Photogram)
18	20	5	THAT'S THE WAY LOVE SHOULD BE—Dave & Sugar, RCA APL1-2477
19	17	30	CHANGES IN LATITUDES ... CHANGES IN ATTITUDES—Jimmy Buffett, ABC AB 990
★	33	2	HOW GREAT THOU ART—Elvis Presley, RCA LSP 3758
21	22	5	EASTBOUND AND DOWN—Jerry Reed, RCA APL1-2516
22	23	4	COWBOYS AIN'T SUPPOSED TO CRY—Moe Bandy, Columbia PC 34874
23	7	5	HIS HAND IN MINE—Elvis Presley, RCA ANL1-1319
★	39	2	THE SUN SESSIONS—Elvis Presley, RCA APW1-1675
25	29	4	HEAVEN'S JUST A SIN AWAY—The Kendalls, Ovation OV 1719
26	26	57	CRYSTAL—Crystal Gayle, United Artists UA-LA514-G
27	27	15	DYNAMIC DUO—Loretta Lynn & Conway Twitty MCA 2278
28	24	25	KENNY ROGERS, United Artists UA-LA89-G
29	34	5	BLUEST HEARTACHE—Kenny Dale, Capitol ST11673
30	21	18	RAMBLIN' FEVER—Merle Haggard, MCA 2267
31	31	9	COUNTRY SWEET—Stella Parton, Elektra TE 1111
32	32	21	BEST OF FREDDY FENDER, ABC/Dot DD2079
33	25	9	SHORT STORIES—Statler Brothers, Mercury SRM 1-5081 (Photogram)
34	30	30	SOUTHERN NIGHTS—Glen Campbell, Capitol 11601
35	35	10	BORN BELIEVER—Jim Ed Brown & Helen Cornelius, RCA APL1-2398
★	NEW ENTRY		LIVE AT MADISON SQUARE GARDEN—Elvis Presley, RCA LSP 4775
37	36	40	GREATEST HITS—Linda Ronstadt, Asylum TE 1092
38	38	4	TATTOO—David Allan Coe, Columbia PC 34870
39	43	4	THE BEST OF ... BARBARA MANDRELL, Columbia PC 34876
40	40	4	I WANNA SING—George Jones, Epic PE 34717
41	41	3	B.J. THOMAS, MCA 2386
42	NEW ENTRY		I LOVE WHAT LOVE IS DOING TO ME/HE AIN'T YOU—Lynn Anderson, Columbia PC 34871
43	48	2	LIVE! TAKIN' THE STAGE—Pure Prairie League, RCA CPL2-2404
44	46	4	YOU ARE SO BEAUTIFUL—Tanya Tucker, Columbia PC 34733
45	28	8	ANYTIME ... ANYWHERE—Rita Coolidge, A&M SP4816
46	47	3	JOHN WESLEY RYLES, ABC/Dot DD 2083
47	NEW ENTRY		BILLY BOY & MARY LOU—Bill Anderson & Mary Lou Turner, MCA 2298
48	NEW ENTRY		MEL STREET, Polygram PD 16114
49	50	2	24 GREAT HITS—Mel Tillis, MGM MG 25402
50	NEW ENTRY		COUNTRY COMES TO CARNEGIE HALL—Freddy Fender, Roy Clark, Hank Thompson, Don Williams, ABC/Dot DD 2087/2

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Exclusivity At Playboy Party

NASHVILLE—The annual Playboy Records party and show, which has been the largest independent sidelight of the deejay convention in the past three years, will now become one of the week's most exclusive events.

Playboy officials say there will be "absolutely no admittance allowed for anyone not included on a select list of 250 invited guests."

Planned for Oct. 13, the party will be held at the Four Guys Harmony House.

SLIM PUZZLE

Whitman's Popularity in England Mystifies Many In Music Business

By TONY BYWORTH

LONDON—Slim Whitman is back in Britain, backed by an extensive \$320,000 television marketing campaign, and beginning the latest stage of a phenomenal career that has baffled many sections of the music industry and media by its sheer unpredictability.

Whitman's success runs against the grain and, in terms of the nation's musical trends, he can well be considered the complete anti-star. Yet Whitman possesses all the right ingredients, and his artistry speaks up for a massive audience all too frequently overlooked by an industry which continually strives for the instant pop hit.

While other acts—backed by their respective recording companies, managements and agencies, and supported by the press—battle to make it on those all important charts, Whitman succeeds with comparative ease because he has one important factor on his side—the devotion of a vast mass of followers.

On Saturday (1) in Doncaster, Whitman began his latest British tour, a 30-date round of engagements in principal cities (featuring two houses a day in many places) and his fifth tour here within seven years. Boxoffice appeal is guaranteed.

Whitman's success upholds the argument that an artist doesn't have to be a chart name to attract sellout business at the boxoffice. Rather, his success rests upon linking his substantial long-term appeal with a masterful marketing and promotional campaign staged by his record company, United Artists, backed with personal appearances by his tour organizer, Mervyn Conn.

The combination has led to outstanding record sales, culminating recently with two chart topping LPs—"The Very Best Of Slim Whitman" and "Red River Valley"—which have amassed more than 400,000 sales each, and a return to the pop singles charts, a couple years back, with "Happy Anniversary." His latest LP, "Home On The Range," is making big strides within the album charts.

The start of the Whitman career in Britain was little different from most other places with "Rose Marie" and "Indian Love Call" taking him to the top of the charts in 1955, though chart success trailed off during the latter part of the decade and the subsequent years saw the demand of the Whitman fans being met with a regular output of album releases.

Denis Knowles, United Artists' marketing manager, continues the story: "Some five years back, shortly after I had joined the company, I was looking through the sales figures of various artists and noticed that Slim's 15th anniversary album had maintained steady annual sales ever since it first came on to the British market in 1963.

"That prompted me to approach the World Record Club to see if it would be interested in releasing a boxed set of Slim's recordings. World Records went through its usual market research procedures and came back with a positive response. It decided to release a six-record set and anticipated sales around the 35,000-40,000 mark. Today it's sold 130,000 boxes."

However, prior to the marketing of the World Records' boxed set, Whitman had made his first European visit in 14 years.

"That was in 1970 and the original trip had been set to play a number of dates in Ireland" explains promoter Mervyn Conn. "But I was interested to see what the reaction would be in England—after all Slim did headline the London Palladium in 1955—and I contacted the Irish agent."

"I hastily set up three English dates but had to double them quickly due to an incredible public demand. At the same time I began working on a larger tour for the following year in October which, eventually, added up to 14 towns including a return to the Palladium."

The tour was a success, and led into the commencement of regular visits to these shores. Whitman returned again some 15 months later, in February and March 1973, and soldout completely on 70% of the bookings; then in October and No-

vember 1974 for a mammoth round of over 40 towns; and, most recently, a series of 36 towns during February and March 1976.

With a fresh association with the British public well established, United Artists moved in to ensure that Whitman's ever growing public would be furnished with product. Here Alan Warner—at the time UA's label manager, but now operating in an a&r capacity in the company's West Coast office—entered the picture, at first releasing compilations of past recordings with Whitman's limited amount of current Nashville masters and then taking over Whitman's recording schedules himself. The first releases included "Slim Whitman's 25th Anniversary Concert," recorded in Liverpool on his highly successful 1973 tour, and "Slim Whitman's Golden Songbook," a 14-track collection of the original hit records presented in their original mono form.

Then, in 1976, the 20-track compilation "The Very Best Of Slim Whitman" came on to the market. Later in the year, Warner took over a&r responsibilities with the "Red River Valley" album. Both releases were backed up by tv marketing, and both went to the top of the pop LP charts.

"With the obvious market potential existing for Whitman, a television campaign on the albums seemed a viable step to take," says Knowles. "In 1975 we had marketed, on tv, an album of best selling singles of Shirley Bassey and its success had clearly indicated that tv was a powerful medium for selling our product. So we tried it next on 'The Very Best Of Slim Whitman' and met with equally successful results."

Currently, to coincide with Whitman's latest British tour, Whitman's "Home On The Range"—produced by Warner and Scotty Turner in Nashville—is the third album to receive a tv marketing campaign, this time at a cost of \$320,000. Consequently the recommended retail price has had to be raised from the normal \$6 to \$6.95 to help offset the high cost of advertising.



TEXAS JAM—MCA recording artists Joe Ely and Jerry Jeff Walker, sharing the center mike, get some help from Milton Carroll, left, and others during a late night jam at the newly opened Austin Opry House. The artists performed before SRO crowds on two successive nights.

CHANGES AT LABEL

Gatlin Popularity Pacing Monument

NASHVILLE—Adding acts, shuffling some of its office personnel and changing its distribution system has Monument Records on the move again.

With Larry Gatlin headed for the upper strata of the Billboard Hot Country Singles chart again, the label maintains a strong chart presence.

Gatlin's new single, "Love Is Just A Game," hits No. 15 with a star this week. Gatlin's "Broken Lady" won a Grammy for best country song and a nomination for best male country vocalist. He also has been nominated for top male vocalist by the CMA.

Monument began the year with independent distribution, but in July signed with Phonogram for U.S. distribution. The label remains with CBS International for worldwide distribution except in Australia where Festival distributes.

Guided by its president, Fred Foster, Monument added Connie Smith and Tommy Cash as new acts. They join the roster of Gatlin,

Boots Randolph, Charlie McCoy, Grady Martin, Brush Arbor, Barefoot Jerry, Tommy Roe, Larry Jon Wilson, Chuck Stewart, Paul Ott, Arthur Smith, Don Cherry, Roy Orbison and Kris Kristofferson.

McCoy, who has won a Grammy and the CMA instrumentalist of the year award, is again in the running for CMA's top instrumentalist.

Besides Foster, Monument's executive lineup now features Tom Rodden, vice president sales and general manager; John Dorris, vice president, finance; Terry Fletcher, vice president, promotion, and Tex Davis, national country promotion.

Davis also has taken on responsibilities of promoting all Combine Music product and the promotion of Kondo Productions' Mel McDaniel and Arleen Hardin.

The label has just released a package of LPs, including new releases by Gatlin, McCoy, Barefoot Jerry, Smith, Martin, Wilson, Randolph, Roe and Brush Arbor.

Nashville Scene

By PAT NELSON

Roy Clark's growing-up years are the subject of "Going Home," a 30-minute television pilot being taped Friday-Saturday (7-8) in Clark's hometown of Meridian, Va.

This first of a proposed regular series will air the third week in December over NBC and will be syndicated in addition. The show is also expected to go into syndication for the 1978-79 season, in prime access time, with Ed McMahon as host.

Produced by Tall Pony Productions of Los Angeles in association with Marathon Entertainment in New York, "Going Home" is a look at the roots of the celebrity men and women featured in this and future segments.

Executive producer, Alan Labell, says the shows will spotlight personalities in various fields, including entertainment, sports and politics. Viewers will become acquainted with the personality's heritage, birthplace and the people and things that contributed to their career. Producers and creators of the show are Paul Block and Anthony Eaton. Phil Oisimen will direct.

Gazelle Records has released Jeris Ross' debut single, for the label entitled, "I Think I'll Say Goodbye." Produced by her husband, Jack, the single was co-written by Jim Rushing and Marshall Chapman. Ross joins Randy Barlow as the second artist signed to this successful, independent Nashville-based label. Dolly Parton is scheduled to appear at Harrah's in Reno, Nev., Oct. 27-Nov. 6. Roni Stoneman, newly signed with Celebrity Management Inc., is set to

perform at the Talent Buyers Seminar, Friday (7), at the Hyatt Regency in Nashville.

Huey Meaux, Ruth Buzzi, Ron Martin of KGBS, Cathy Hahn of KLAC and Jim Duncan were on hand to congratulate Dorsey Burnette on his stint at the Palomino Club in Los Angeles. Calliope Records is releasing Burnette's LP, "Things I Treasure," containing his Top 40 single by the same name. Don Williams is taking his mellow country sounds to the Bottom Line in New York Oct. 17, followed on the 19th with a concert at the Roxy in Los Angeles.

RCA is releasing the vintage "Swing West" album with Pee Wee King and the Golden West Cowboys. The LP is a reissue from the 1952-56 era when King and his group were one of the hottest c&w bands around. Capricorn artist Dobie Gray will soon be touring South Africa where his single "Let Go" reached gold status.

Sea Level's next Capricorn LP, tentatively titled "Cats On The Coast" is due for release in mid-November.

New York Supreme Justice and Mrs. Louis B. Heller were in Nashville visiting their son Bobby Heller, co-manager of Dr. Hook, and their nephew Roy Haffkine, producer of the group. The Hellers were guests at the "Grand Ole Opry" where they were treated to an impromptu performance by Roy Acuff and the Smokey Mountain Boys in the group's backstage dressing room.

KLAC Radio in Los Angeles hosted its seventh Country Music Anniversary Party, Saturday (1), at Knott's Berry Farm. Shows for the event featured entertainment by Faron Young, Larry Gat-

lin, Bill Monroe and the Bluegrass Boys, Asleep At The Wheel, Dolly, and Leon McAuliffe and the Original Texas Playboys. Eddy Arnold opens a six-day engagement at Chicago's Mill Run Theatre Nov. 8. Following performances at the Cellar Door in Washington, D.C., RCA artist Paul Craft headed for a Canadian tour with J.J. Cale.

Bob Witte, vice president of Jim Owens TV Productions, has been working with Johnny Rodriguez at Jack Clement Studios, polishing tracks for the Barbi Benton tv special expected to air in late November or December.

CMA Membership Meeting Oct. 13

NASHVILLE—The 19th annual meeting of the CMA membership will be held Oct. 13 at Opryland U.S.A. in Nashville.

The session, starting at 9:30 a.m., will be devoted to the election of directors, the president's message, presentation of awards and other items of business.

One director will be elected for a two-year term in each of the 12 categories. Three directors-at-large will also be elected for two-year terms. All CMA members vote for the directors-at-large, as well as the directors of their specific categories.

Await Country Music Week

• Continued from page 78

presented to the producer of the song of the year, which will be announced during the CMA Awards Show telecast Monday (10).

The Nashville Songwriter Assn.'s annual awards ceremony and dinner is planned for Sunday (9) at Nashville's Sheraton South.

A total of four awards will be made to songwriters during the festivities which will kick off with a cocktail reception at 6:30 p.m., followed by dinner at 8.

The Federation of International Country Air Personalities' second annual Country Music Disk Jockey Hall of Fame presentations and awards banquet, slated for Friday (14) at Nashville's Hyatt Regency, will have a special treat awaiting its attendees as Ernest Tubbs and the Texas Troubadours shine up their boots for an appearance.

Other special entertainment for the evening, furnished by Monument Records, will include performances by Tommy Cash, Connie Smith, Charlie McCoy and Larry Gatlin.

The invitation only affair, beginning at 6:30 p.m. with cocktails and dinner at 8, will see the presentation of two awards, one living and one posthumously, for the Country Music Disk Jockey Hall of Fame.

11 Presley LPs Make the Chart

NASHVILLE—The unprecedented surge for the albums of one artist—Elvis Presley—has reached new heights as the 11th Presley LP hits the Billboard Hot Country LPs chart.

"Live At Madison Square Garden" gives the late entertainer 22% of the albums on the chart, including the No. 1 LP, "Moody Blue."

Meanwhile, RCA—with all the Presley product, plus chart LPs by Waylon Jennings, Ronnie Milsap, Dave & Sugar, Jerry Reed, Jim Ed Brown & Helen Cornelius and Pure Prairie League—accounts for 34% of the total chart action with 17 albums on the 50-position chart.

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Soul Sauce

• Continued from page 44

cross country tour to support his newest LP "Friends & Strangers." Some of the cities involved are Milwaukee, New York, Kansas City, Chicago, Pittsburgh and Cincinnati. ... And Noel Pointer enters New York's Electric Lady Studio to record his second Blue Note LP. His first was "Phantazia."

Marlena Shaw has been set to sing the theme song for the Paramount film "Looking For Mr. Goodbar." The single by Shaw will be released on Columbia titled "Don't Ask To Stay Until Tomorrow" written by Artie Kane and Carol Connors.

Dizzy Gillespie is involved in a special promotional campaign to support his current Pablo LP "Free Ride." ... The jazzman is involved in personal appearances, interviews and autograph sessions at retail outlets.

KGFJ in Los Angeles abandoned its contemporary r&b format, at least for the time being, in favor of an all-oldies format, which began Monday (26) at 5 a.m.

The station is apparently in a transition period, changing its call letters to KKTT with what is expected to also be a drastic change in programming. Station officials decline disclosure of the new format at this time.

Island Records promotion rep Andrae Montell has joined the ranks of record producer and temporary artist manager. Montell recently produced Simtec, formerly of Simtec & Wiley with a new AVI LP "Simtec" to be released this month. He has also produced Ron & T-Boxes' AVI single "Some Other Time" written by Ron & Simtec.

The Ohio Players make their film debut in Fred Williamson's "Mean Man." The group also scored the soundtrack to be released by Mercury in November.

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

Group To Japan

LOS ANGELES—The Mystic Knights of the Oingo Boingo Band, a local group, are among the three American entrants in the Yamaha Song Festival. Group leaves in early November for the semi-finals in Tokyo Nov. 10-12. Group's entry is the song "Oh Dominique Send Me." Accompanying the group to Japan will be its manager, Barbara Markowitz.

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Retail Chains In U.K. Stir Discount Battle

By ADAM WHITE

LONDON—The multiple W.H. Smith's has stepped up its discount activity on records and tapes, with \$1.74 off the recommended retail prices of 20 albums and half that figure off a wider range of cassettes.

The move, boosted by tv advertising, has sparked the belief that the price war in the U.K. will intensify in coming months. Smith's becomes the first multiple to offer such a high discount across more than a handful of LPs.

Boots and Woolworths currently operate roughly off programs in record departments but may be forced to close the gap to meet the Smith challenge. Woolworth record buyer Bob Egerton says: "It is our intention to maintain our leadership in High Street record retailing."

And Ian Smellie, Boots audio

merchandise controller, says: "We regret any escalation in price activity. Our promotion campaign is, we think, offering better value for money because it covers a wider range of repertoire."

Smith's discount takes in new product from the Carpenters, Chicago, Steely Dan, Elvis Costello, Elvis Presley and the Stranglers, many discounted to the tune of around \$1 by Woolworths and Boots. These two stores operate \$1.74 cut-price offers, but on two-album or extravagantly packaged titles.

Independent retailers, such as Virgin, operate price cuts of \$1.74—or the round £1 sterling—but they have less influence on the national retailing scene than does the action of a multiple like Smith's.

GERMAN REPORT

WEA Posts 15% Gain In 6-Mo. Sales Tally

HAMBURG—Taking "WEA Flying To The Top" as the sales pitch slogan, the WEA Roadshow, 1977, was unveiled to delegates at Malente in Schleswig-Holstein by an executive team headed by Nesuhi Ertegun, president of WEA International.

A 15.1% upturn in turnover for the first six months of this year, the best half-year return in company history was reported, then followed by emphasis on upcoming product.

Siegfried E. Loch, WEA Germany managing director, said past successes would be projected into the future. He singled out Fleetwood Mac, which went platinum four times over for the LP "Rumours," describing the band as "the world champions of pop music."

He also talked of the Eagles, with both singles and albums such as "Hotel California" and "Life In The Fast Lane"; Foreigner, with a highly praised first album and a German single "Cold As Ice" from it; and Rod Stewart, whose new LP comes out in Germany late October. He also projected big sales prospects for new-wave bands Television and Dictators.

In-Germany action was reviewed by Loch, Manhattan Transfer visits this territory early in 1978; Yes, U.K. group, tours 10 cities in November; Al Jarreau returns at the end of the year, including Germany in a European trek; Leon Redbone and Ry Cooder return for tv presentations.

The WEA Roadshow program, on video screens in four parts, is to be presented throughout Germany and many other countries, featuring artists from Atlantic, Warner Bros., Elektra/Asylum, WEA International, State Records, from Lon-

Vortex Is New Base For Punk In London

LONDON—Newly-opened here is the Vortex, a 24-hour punk rock club and record store designed to represent various interests in the new wave field.

Behind the organization are promoters Terry Drapier and John Miller. The Vortex will also become the headquarters of a new punk fanzine "Vortex," distributed by Island Records and edited by industry journalist Matthew Nugent.

don, set up in 1974, also figures in the upcoming promotion program with a first single through WEA "You've Been Doing Me Wrong" by the Delegation.

Presentations also stressed the quality and sales potential of local product. Artists include the Messengers, Supermax, Hoffmann and Hoffmann, Juergen Drews, Stefan Hallberg, and Lisa Salzer.

Loch presented a special award to Klaus Ollmann, a "symbolic" platinum album, for his work in the sales department.

130 AT CONVENTION CBS Germany Closes In On Best Year In Firm's History

By WOLFGANG SPAHR

MUNICH—The biggest-yet CBS convention held in Germany was staged here with 130 delegates representing CBS Records International (New York), CBS Europe (Paris) and affiliates from the U.K., Holland, Belgium, Switzerland and Austria.

Ever improving trading figures were stressed by Gerhard L. Maurer, marketing director, and Rudolf Wolpert, managing director, said: "We will, by the end of the financial

WEA & Joburg In Distrib Deal

NEW YORK—WEA South Africa has entered into a sales and distribution agreement with Joburg Records of Johannesburg under which it will exploit the latter's product internationally.

The pact gives WEA first option, for sales outside South Africa, of all Joburg material except for titles by Rabbit, assigned to Capricorn, and Margaret Singana, tied to Casa-blanca.

Joburg was formed recently after the closure of Saibel Records, long active on the South African music scene. The Joburg roster includes the Julian Laxton Band and singer-songwriter John Edmund.

\$1 BILLION LOSS?

IFPI Zeroes In On Home Dubbing

• Continued from page 1

least twice that of commercial piracy.

Information which has been gathered by the federation graphs a significant boon in blank tape sales against a slowly increasing prerecorded tape volume.

Radio is pinpointed as the chief source for music copying in this piracy sub-bracket, a report assembled by the federation's international executives concludes.

Proposed solutions call first for a united front on the issue of copying

U.K. Is Booking Most Space At 1978 MIDEM

PARIS—It seems certain that the U.K. will take over the greatest percentage of stand space at the 1978 MIDEM in Cannes.

The latest count shows that the U.K. has booked 23% of the total, followed by the U.S. (15%), France (13%) and Germany (10%).

Special delegations from Ireland, Canada and Australia are participating their stand space being paid for by the respective governments. Holland will be represented by a collective industry booth organized by Conamus. A meeting of international industry lawyers is again on the agenda.

Also planned are celebrations marking the 30th anniversary of the birth of the longplay record.

Several majors have announced intentions to stage galas at the Municipal Casino and the Miramar in order to launch new acts. A roundup shows 1,054 companies have booked stands, with 4,671 industry representatives covering 47 countries.

for private use from all levels of the industry. With this accomplished, IFPI reasons that intelligent debate with government for appropriate copyright legislation will become significantly easier.

Second on the list is the implementation of a thorough educational campaign aimed at earning the confidence of the consumer, as well as emphasizing the need for broadcasters to reach agreement on ways to prevent the uninterrupted broadcast of recordings.

The final point in the plan asks a concerted effort by the video and phonogram industries to research a technological device which could halt tape piracy entirely. Among methods to achieve this goal is the establishment of cash prizes for the development of such an invention, and an appeal to governments to im-

plement research on such a device.

At the board meeting, the first such conclave to be held on the American continent, IFPI members agreed that appropriate national levies on hardware and blank tape should be sought to help compensate the industry for losses suffered.

Discussion also touched on the establishment of a central industry information service, ratifications of the Rome Convention, and ways to stem piracy in Latin America, the U.S. and the Asian Pacific area.

Finally, it was decided that discussion on videogram piracy presupposed the future success of this industry. It was noted that some copyright laws are more stringent than others and that, as technological advances are made, new ways to combat videogram piracy will be entertained.

EMI Gives Regional Acts Priority In Southeast Asia

SINGAPORE—Further development of the sales potential of regional record artists was mapped here at the recent EMI conference embracing Southeast Asian territories.

Malcolm Brown, EMI director of music operations for the area, told the 75 delegates attending the two-day event that the company's goal was to realize 70% of its total sales from recording made within the region.

"A successful record company is one which pays its way from the sales of its own products, not one which relies on brought-in product," he said. "Anyone can buy sales with money, but the objective of EMI in

Southeast Asia is to create our own saleable music."

Brown said that substantial gains had already been made with regional disk talent, despite the continuing impact of piracy in the marketplace.

While the conference focused on the discovery and development of artists indigenous to the region, attention was also given via product presentations to material brought in from abroad.

EMI marketing and a&r staffers in attendance came from the company's Hong Kong, Malaysia, Thailand and Singapore offices. Others on hand came from Toshiba-EMI, Oasis records in Korea, Taiwan Pony, Pacific International and Four Seas Records in Taiwan, Dyna Products in the Philippines, and A&M Records.

Brown called for closer cooperation between EMI companies in the region as well as throughout the world. He said travel policies will be laid down to allow for frequent exchanges of views and information.

Concerts at the National and Victoria theatres were highlights of the conference, with the general public joining industry execs to witness a parade of talent active in the region.

CBS In France To Shrinkwrap Future Product

PARIS—CBS France has decided that all its records, starting with its classical product, will be sold in sealed wrappers.

The decision comes after a long period of deliberation. On the whole, French retailers favor this system but a vociferous minority claim customers like to listen to records before buying.

But CBS has decided that most of the public, confident that the records sold are fault-free, prefer to buy disks which have not been handled by others. The policy is expected to cut theft in the retail stores and also prevent retailers "switching" disks from one price range to another.

It is not known whether other French record companies will follow suit. Most will wait to check whether the buying public really will buy without a test hearing.

Intersong Gets 20th Catalog

PARIS—After a gap of three years, Intersong Paris is again to represent the 20th Century-Fox publishing catalogs in all SACEM territories.

This follows a visit by Jean Jacques Tilche and Herb Eisman to Los Angeles for final negotiations. Intersong originally handled this material but the deal was not renewed in 1974.

year on Oct. 31, have had our best year in sales and profits.

"A survey of the single, album and cassette charts puts us in number three position among companies here."

He paid tribute to the hit-creating talents of a long list of artists: Boston, Tina Charles, Chicago, Costa Cordalis, Neil Diamond, Bob Dylan, Peter Frampton, Ricky King, Vicky Leandros, the Mannhattans, Tina Rainford, Sailor, Santana, Simon and Garfunkel, Sherbet, Supertramp, Sutherland Brothers and Quiver, and Joe Tex.

Paul Russell, vice president CRI New York, said it had been a real year of achievement. "Hits by Costa Cordalis, Ricky King, Vicky Leandros and Tina Rainford, tremendous sales in Germany of Neil Diamond, Boston, Santana, Chicago, Tina Charles and Sailor, immediate success with A&M's Supertramp—all boosts for the CBS reputation for spreading artists through international markets.

Convention presentations included new product by international acts Boxer, Crawler, Dead End Kids, Sutherland Brothers and Quiver, Tina Charles, Sailor, Raffaella Carrà, Burton Cummings, Joan Baez, Heart, James Taylor, Dennis Wilson, Sparks, Ted Nugent and

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PRS Court Challenge Dropped By Lyttelton

LONDON—Trevor Lyttelton, "rebel" songwriter member of the Performing Right Society who as a full-time lawyer embarked on a High Court action against the workings of the organization, has quit the legal battle.

But he has decided to take up his fight through Parliament.

Lyttelton took advertising space in the prestigious daily, *The Times*, to state his decision not to contest the PRS's appeal against a judge's High Court order instructing it to reveal its "secret" list of full voting members to him.

In the announcement, Lyttelton said: "All composers in this country have, in effect, to join the Performing Right Society if they wish to receive royalties from the public performance of their musical works. Only 12% of some 9,000 PRS members have the vote."

The ad goes on to recount in detail the long-standing controversy between Lyttelton and the society.

"Those with a concern for corporate democracy will wait with interest to see how much longer the PRS council will be permitted to remain virtually unmonitored in the exercise of its considerable power," it states.

Michael Freegard, PRS general manager, replies: "Lyttelton is causing us irritation and wasting the time of members of Parliament and Parliament itself for no good reason."

"He seems to have persuaded a couple of MPs that something is going on, which is most certainly not going on. Our members have already made their views perfectly plain over the issues raised by heavily defeating motions inspired by Mr. Lyttelton at the annual meeting."

"The PRS is not dropping its appeal against the High Court order

that instructed it to hand over a list of full voting members to Lyttelton. We want an authoritative decision on this matter because we have had two conflicting judicial opinions so far. I understand the appeal will not be heard until next year."

Freegard adds that even if the appeal court finds in favor of the society, deep consideration will be given to the question of allowing its full voting members list to be known by all members.

The question could build again after an extraordinary general meeting called for November 24 when there will be a vote on proposals greatly to extend the voting franchise of the society. Freegard feels it is essentially a matter for the PRS membership to decide.

Indie Dealers Retain Hold On Third Of All U.K. Sales

LONDON—Despite gains by the three major multiples, independent record shops still account for virtually a third of all sales in the U.K.

Losers to the "big three" multiples—W.H. Smith, Boots and Woolworths—have been the peripheral stores which jumped on the sales bandwagon in the early 1970s, and segments of the mail-order business, particularly hard hit by the effect of inflation on leisure spending in the 30-45 age group.

Roger Stubbs, director of business planning for the EMI licensed repertoire division, says that specialist dealers derive 71% of their sales from retailing albums costing more than \$2.50, with budget albums accounting for just 4% of the trade.

But 20% of Woolworth's business comes from budget albums, with another 15% from tv-promoted compilations.

W.H. Smith is relatively strong on LPs and cassettes but weak on singles, while Boots relies on singles for 11% of sales.

Looking to the year ahead, Stubbs predicts that singles sales will hold steady, with albums showing a small decrease of maybe two million units, cassettes gaining perhaps a million units and cartridges continuing a downward slide to the point where

Patti's Backside Now Sans Edits

LONDON—Under its new distribution affiliation with Phonodisc, Arista is re-releasing the Patti Smith recording of "Gloria" with an unedited version of "My Generation" on the B side.

When Arista planned to release the single while its distribution was through EMI, complaints from factory workers about some of the lyrical content forced the company to issue an edited treatment.

Arista has also now been given the go-ahead to release the album "Magazine" by Heart, delayed since February by a legal battle in the U.S. Heart is now with CBS/Portrait, and its most recent LP, "Little Queen," was a U.K. Top 50 entry. "Magazine" was planned by its American owners, Mushroom Records, as the follow-up to the group's debut album, "Dreamboat Annie."

sales over the year would total no more than a million.

"There's an outside chance that if inflation can be reduced and if the government cuts taxes this fall and next spring, consumer spending could start increasing in 1978, perhaps sharply, to give real growth sales," he says.

From The Music Capitals Of The World

LONDON

German-based company Ariola launched under its own name and label, via a licensing deal with Pye Records here, at a lavish industry party at the Portman Hotel. . . U.K. tour for top Irish folk duo **Tommy Makem** and **Liam Clancy** culminates Oct. 16 at Theatre Royal, Drury Lane.

Kenny Rogers and **Crystal Gayle**, two UA acts who have made the crossover from country to pop here this year, start major venue tour of U.K. Nov. 2, also taking in Dublin. . . Polydor re-released "Virginia Plain" and "Pyjamama," first two **Roxy Music** hits, on same single. . . **Status Quo** celebrating 15th year together as a chart band with 27-date U.K. tour starting Nov. 27.

Romanian Pan piper **Gheorghe Zamfir** in London for a tv slot, taped for end-of-year showing by BBC TV and talks on possible **Joeske Van Walsum**-promoted 1978 tour. . . **Johnny Rotten**, of the **Sex Pistols**, voted fourth in Melody Maker top singer poll, after **Jon Anderson**, **Robert Plant** and **Peter Gabriel**, but ahead of **David Bowie**, **Roger Daltrey**, **Paul Rodgers** and **Freddie Mercury**.

Pop names at **Marc Bolan's** funeral in North London included **Steve Harley** (formerly of **Cockney Rebel**), **Alvin Stardust**, **Mary Hopkin**, **Rod Stewart** and **David Bowie**. . . First open-air all-punk festival here, promoted by **Bob Mardon**, a big financial flop, with only 3,000 of an anticipated 15,000 turning up at the football ground in Chelmsford, Essex.

Kicking Mule Records presenting, Oct. 31-Nov. 5, a Roundhouse series of guitar concerts and workshops, musicians involved including **Duck Baker**, **Leo Wijnkamp Jr.** and **Stefan Grossman**. . . And Kicking Mule gathering material for women's guitar album to prove musicianship equality of the sexes. . . **Leo Sayer's** 20-date U.K. tour, with **Blue** and **Aj Weber** in support, a complete sellout.

"Bubbling Brown Sugar" cast, including **Billy Daniels**, **Lon Satton** and **Elaine Delmar**, opened here Sept. 28. . . Strong rumors that at long last **Stevie Wonder** will return for U.K. concert dates. . . **Bing Crosby** show at the London Palladium opened to outstanding and-reverent reviews.

New deal for **Charles Aznavour** with Phonogram rumored coming soon. . . Promotion stunt from **Stiff Records** is a battery-operated gift clock, made from old albums, engraved: "Stiff Records says when you kill time you murder success." . . Poll split between Country Music

ARCADE & K-TEL

Licensed Presley LPs Cut Into RCA Sales

By TERRI ANDERSON

LONDON—RCA has been pushed into strong retaliation in its fight for shares of the posthumous Elvis Presley sales boom.

While concerned at the prospect of wholesale importing of the compilation which is licensed to K-Tel in France, RCA cannot take legal action to stop it. But the continued availability of the Arcade "40 Greatest Hits" package has prompted an exchange of legal letters.

Peter Bailey, RCA business affairs manager, in clarifying the legal situation over this compilation, states that the license granted to Arcade for use of the tracks expired on March 31 this year. After that date Arcade had a six-month sell-off period, just expired, but no right to press more.

After Presley's death, Arcade applied for a further extension of the license and was turned down. By that time, Bailey says, supplies of the album should have just about run out. Because of this, and because RCA has still no intention of pressing more of a package which cuts across its sales on other Presley catalog LPs, the "40 Greatest Hits" album should have disappeared from shops around the end of August.

Instead, dealers were able to get

and sell sufficient numbers for it to hit the chart at number five that week, then climb to number one and remain in the Top 10 until now.

An open letter from Arcade's solicitors to RCA, dated September 20, admits that since March 31 Arcade has manufactured and taken delivery of more than 28,000 albums and currently has more complete or part-completed pressings from a custom pressing plant in the U.K.

RCA has, Bailey says, received an undertaking within the past week or so from Arcade over the package but wants a more detailed undertaking to the effect that all production shall cease, that copies held shall be destroyed and that a settlement shall be reached over damages payable to RCA.

Michael Levene, Arcade managing director, agrees that the license expired on March 31, but points out that the sell-off period was not quite then ended. He says: "We had considerable amounts of stock to sell off, but unfortunately we have none left now."

But he categorically denies that Arcade had pressed any copies after March 31 and says that, to his knowledge, no undertaking of the type described by Bailey had been sought, or given to, RCA.

Bailey and Levene do, however, agree on the situation with regard to mail-order selling of the Presley compilation. The availability of the K-Tel LP on mail-order through a Radio Luxembourg campaign and the uncertainties attached to the Arcade package have caused some confusion among dealers and led to a rumor that RCA is pressing up the package and letting Arcade have copies for sale through mail-order only.

Both companies deny this. Arcade is doing no mail-order selling and RCA is not pressing or selling the albums at all.

With regard to the K-Tel compilation, which in effect is the same as the Arcade one, Bailey explains that international law left RCA with no come-back. For U.S. companies with European subsidiaries, like RCA, the American antitrust laws and the EEC treaty of Rome meant in effect that every license deal had to be a world agreement, with licenses not negotiated for one territory alone.

As the demand for Presley recordings continues, legal problems over the issue of available material are by no means settled. It is expected there will be further legal hassles in the near future.

Ariola Austria In Promo Shift

VIENNA—The Austrian arm of Ariola is being reorganized. Jeff Maxian, in charge of promotion of international labels and artists, and Kurt Dolezal, promotion chief for German labels and artists, have left, their functions taken over by Poetsch Promotions.

Wolfgang Poetsch was, until July 1976, head of the Ariola promotion division, then moving on to EMI-Columbia where he was personal assistant to the management and international label manager. He quit this position in June this year to set up his own promotion company, which works out of the Ariola offices here.

(Continued on page 89)

Album Aids Charity

LONDON—The Queen's Silver Jubilee Trust Fund and various football charities will benefit from the sales of an album recorded by the British Lions Rugby Union team during its tour of New Zealand earlier this year.

The LP, "Singalong With The Lions," is the first product to be issued by Circle Sports, part of the Maybank group of companies.

35% GROWTH

Hungarian Industry Soars

By PAUL GYONGY

BUDAPEST—The record industry boom in Hungary is continuing, according to Jenő Bors, director of the Hungarian Record Company, and he looks to annual sales increases in the marketplace.

He says: "Since we opened our new and ultra-modern factory our production has grown some 35%, mainly through classical albums. A breakdown today shows we produce approximately 35% serious music, 8% educational product and the rest is made up of various kind of pop music."

"At the start of 1977 we had to adjust our price structure so that albums of classical music, educational and literature product went to \$3.45 at today's exchange rate, and the rest was priced at \$4.40. The public did not demur at this 12% increase, because it was realized we are still far below general world market prices."

On the import situation, Bors says: "We all know the importing of

foreign records is unsatisfactorily low. The one reason is the lack of hard currency; the small amount we have is spent on operatic and classical recordings.

"In the pop sector we sometimes buy licenses from disk companies in India, and the recordings are not always the latest but nevertheless are of good quality and present product by good U.K. and U.S. groups and solo artists.

"Though our company has a monopoly, we also have worries. We cannot persuade the public to collect records rather than money."

Bors says: "In the pop field we plan to keep up with teen-age and adult requirements. On the serious side, we plan new recordings of lesser known works by Liszt, Bartok and Haydn. We also plan to record French choral music of the 20th century and also unknown music edited from manuscripts recently found in the Vatican library."

From The Music Capitals Of The World

Continued from page 88

album of 12 songs made famous by Vera Lynn. Local group **Ingmar Nordstrom**, with sales of 185,000 units on its last album, has its fourth LP out on Frituna.

EMI artist **Harpo** back from Hollywood where, with producer **Ben Palmer**, he recorded the album "Hollywood Tapes" at the Cherokee Studio. He is currently in the German chart with "In The Sun Zum Zummernight." "Shenandoah" by whistler **Jan Lindblad**, is the best-selling single for several years in Sweden, sales topping 80,000. It is released in several other territories. Gramofon AB Electra is releasing an album by **Dr. Hook**. A film producer by profession, Lindblad is presently working on an animal-life documentary in Ceylon.

Keyboard player **Bo Hansson** has a new album "El Alcazar," with music inspired by **Richard Adams'** best-seller "Watership Down." He was previously in the U.K. and U.S. charts with his LP of musical interpretations of **Tolkien's** "The Ring." **Donna Summer** tackling her first Scandinavian tour (Oct. 25-30).

"The **Elvis Presley** Tape" album, originally on Redwood Records, released here by Marilla, and there are three Presley LPs in the Swedish chart. "Moody Blue," "Elvis Forever," and "Blue Hawaii."

Bobus Studio, which has a 24-track Eastlake machine with a Harrison console, has attracted several international recording names since its opening in May on the Swedish West coast, including **Status Quo**, which completed an album here. Likely upcoming visitors are **Rory Gallagher**, **John Lennon**, **Mott the Hoople** and **Deep Purple**.

Umea, in northern Sweden, has its 10th jazz festival (Oct. 16-23) with guest appearances from the **Woody Herman** band, the **Cedar Walton Quartet**, and **Peter Herbolzheimer's** band featured in a total 20 concerts to be taped by Swedish television. Swedish TV to show Presley movies "Roustabout" and "G.I. Blues."

Mariann Records, now starting its own distribution, presenting awards to the **Wikings** for the album "Kramgoa Latar 4" (diamond, for sales of 100,000) and to singer **Paul Palietto** (gold, for sales of 100,000 on the "Mumbo Jumbo" album). The VLP video disk to be presented here (Oct. 6-7) at the annual video conference in Boras, arranged by Scanvideo.

LEIF SCHULMAN

LISBON

Huge success here for the U.K. group **Fairport Convention** at the second Avante Festival, playing before 100,000 fans, with violinist **Dave Warburton** a positive sensation. Other acts on the bill included **Miriam Makeba** (South Africa), **Carlos Paredes** (Portugal), **Forum**, Hungarian artist **Sandor Lakatos** and local performer **Carlos do Carmo**. Altogether, 700 musicians and singers performed on 10 stages over three days and total attendance topped the half-million mark.

Austrian television has invited composer **Vitorino de Almeida** to produce a series of tv films on Portuguese culture. Brazilian singer **Chico Buarque** in for a tv special. A key hope for big sales this year is new group **Trovante** (Sassetti) with an outstanding debut album "Chao Nosso." Surprise appearance at the Avante Festival by local chart singer **Sergio Godinho** received a rapturous reception.

FERNANDO TENENTE

OSLO

Release here of the fifth album in the series "From Fra Glemselen," comprising ancient Norwegian songs, a series which has sold 350,000 units already. Big hit status for **Lillian Asplund** and "Jambalaya."

Stone Alliance, with **Steve Grossman**, **Gene Perla** and **Don Alias**, put on a live concert at the Club 7 and Perla, who produces PM Records, is looking for product distribution here. **Arne Domnerus**, with **Bengt Hallberg**, **Rune Gustafsson**.

CBS Convention

Continued from page 86

marketing director, CBS Int. Europe.

Russell and de Rougemont accepted platinum awards for sales of Simon and Garfunkel albums in Germany. Emphasis of the big increase of sales of local product in Germany was made by de Rougemont.

son, **Claes Rosendahl**, **George Ridel**, **Egil Johansen**, a Swedish band with a big following in Norway, touring here and will record live from shows in Bergen and Trondheim for the Zarepta label.

Timeless, new company of **Wim Wigt** in Holland, now distributing here through Compendium Records in Norwegian shops. **Charles McPherson** and the **Nico Bunink Trio** planning a European tour for the last three months of this year.

The U.S. Ambassador in Norway, **Louis A. Lerner**, met the group **Chicago** at the Kalvoja Festival. EMI built a big promotion campaign for **Dr. Hook** and "Makin' Love And Music." Tour for **Cedar Walton's Eastern Rebellion**, the group which comprises **Walton**, **Bob Berg**, **Sam Jones** and **Billy Higgins**, having become very big here through concerts in Oslo and the Kongsberg and Moide festivals.

Disco presenting **David Bowie** (RCA) on a 12-album series. Veteran Norwegian artist **Jens Book Jensen**, all-time top record seller among local names, recording a double album for Talent Production. **Baccara** hit chart top spot here with "Yes Sir I Can Boogie." Festival success here for **Chicago** has led to a rush-release of the "Chicago II" album.

Birgitte Grimstad, Danish-born and one of the most popular folk singers here, touring with her program "Ballads," closing Oct. 6 in the new Concerthouse. New group **Solaris** presented on television along with the release of the disk "Misty Morning." And the **Flying Norwegians** fast emerging as one of the best country-rock groups in the country.

Centenary of recorded sound commemorated here with "Popekspress," an album featuring top Norwegian artists such as **Inger Lise Rypdal**, **Wenche Myhre**, **Benny Borg**, **Anita Skjorgan**, **Teddy Nelson**, **Oystein Sunde**, **Stein Ingebrigtsen**, **Kari Astrup**, and the **New Jordal Swingers**, with help from record companies **Bendiksen**, **CBS**, **Disco**, **EMI**, **Phonogram**, **Polydor** and **Talent Produksjon**.

RANDI HULTIN

VIENNA

The annual Coupe d'Europe Musicale was held in Villach, Carinthia, and broadcast by ORF, the Austrian Radio Network, the German Saarländischer Rundfunk and Sudwestfunk Baden-Baden. West Germany won the event, Austria not taking part this year, and other participants were France, East Germany, the Netherlands, Poland, Hungary and Yugoslavia.

Starting Oct. 1, **Christine Hruska** takes over management of the EMI-Columbia label. **Al Jarreau** (Atlantic) in for a second Vienna concert (Dec. 8). **Elvis Presley** boom here emphasized by sales of the album "100 Super Rockers." Artists due in Austria in October include the **Clash**, **Tina Turner**, **Charlie Kriechbaum**, **Goldie Ens**, **Fred Fesi**, **Harry Belafonte**, **Costa Cordalis** and **Gheorghe Zamfir**.

Andre Previn, conductor of the London Symphony Orchestra, to conduct the Vienna Philharmonic in a January 1978 concert as part of the Salzburg Mozart Week. The Vienna Philharmonic gave concerts at the Athens Festival under the baton of **Leonard Bernstein** and **Karl Boehm**.

MANFRED SCHREIBER

MADRID

Polydor is reissuing a series of special-priced "Collector's Editions" featuring the main works of **Cream**, **Hendrix**, **Clapton**, **Eric Burdon** and the **Animals**, **John Mayall** and other idols of the sixties. Chilean exile **Paolo Salvatore**, now based in Spain, is touring Central America and the U.S. to promote his single "Buenos Dias Amor" ("Good Morning Love"). Hisvax has laid in a massive stock of **Fleetwood Mac** single "Don't Stop" and is mounting a strong promotion to introduce the "Rumours" album to the Spanish market.

Boosted by a surprisingly favorable disco reception, French singer **Laurent Voutzy's** "Rock collection" is "moving" in terms of sales. Radio Madrid disk jockey **Joaquin Lucui's** book "Los Beatles Que Yo Amo" ("The Beatles I Love") is on its way to becoming a best-seller. Fonogram rush-released **Steve Miller Band's** album "Book Of Dreams" and single "Jet Airliner." Chilean comedian **Bigote Arrocet** signed with Polydor, who released his debut single "Don Cucuruchito." Successful tour here for Italian singer **Raffaella Carrà** in the wake of her number one single "Fiesta" (CBS), sung in Spanish and dedicated to Spain.

FERNANDO SALAVERRI

Big Demand For Presley Disks Holds

TORONTO—RCA in Canada is about two weeks behind meeting consumer demands on Presley product as the impact of his death hits home, especially at the retail level. Already several major stations have produced instant Presley tributes and more in-depth chronologies are in the making or on lease for future airplay.

According to retail baron **Sam Sniderman**, the Sam the Record Man chain is experiencing mass sales on all Presley albums and singles with store orders far exceeding available stock.

"We sold more Elvis Presley records in the days after his death than on any other day in musical history," Sniderman says. "The demand is undoubtedly there and we figure it will stay there until after Christmas. It's happening from Halifax to Victoria in all our stores. People are buying anything by Presley—even his Christmas LP. What they're buying," Sniderman says, "is the memory of Elvis; they don't seem to care what the song titles are. This is the first time that I've seen an artist's death have such tremendous sales impact."

As in the U.S., RCA in Canada is going to outside plants to catch up on demand for Presley product. The London Records plant in Montreal is pressing Elvis albums both for RCA and the television merchandisers.

Pickwick International now plans to put together a 10-album set to be sold via tv spots. Tee Vee International, which had previously released three separate Presley packages with success, is now putting the lot together with a booklet for November release with a \$20 price tag.

CAPITOL SAYS 'NO'

Gosewich New CBS Chief

Continued from page 3

Gosewich will now be responsible for directing activities of CBS Canada, including manufacturing, marketing, rackjobbing and music publishing. The president of CBS Canada, **Terrence Lynd**, will report to Gosewich.

Pending resolution of the contract hassle, the Gosewich transfer is seen as having a strong potential impact on the Canadian retail scene. Both CBS and Capitol are deeply involved in retail operations, and Gosewich is widely credited as having special expertise in the field.

"It is interesting to note that my roots in retail might speak for itself in CBS" wishing to bring me to this company," says Gosewich.

"My mandate is a combination of helping to increase the over-all performance and profitability of CBS' related retail outlets, the A&A franchise. From a company point of view, it would seem that with the already successful nature of the retail chain, expansion would be in order."

Paul Burkhard Dead

ZURICH—Swiss composer **Paul Burkhard**, whose biggest hit was "O Mein Papa" in 1954, died of cancer, aged 65, at his home here.

That hit topped charts in two different versions. U.K. trumpet soloist **Eddie Calvert** was number one in Britain for nine weeks, selling 3 million copies worldwide. **Eddie Fisher's** vocal treatment had a long spell at the top of the U.S. chart.

Canada

WEA Holds National Sales, Promo Confab

By DAVID FARRELL

TORONTO—Not only is WEA now the biggest record company in Canada, but in the past year it has proportionately outsold the American sister company on major artists. **Ken Middleton**, president of WEA-Canada, told delegates to the company's national sales and promotional convention.

Titled "Nobody Does It Better," the confab was held at the Harbour Castle Hotel, Sept. 9-14. It included the company's product and office managers as well as representatives from the three WEA affiliated labels in the U.S. and delegates from WEA International.

The convention made wide use of audiovisual aids, in both the international and domestic product presentations.

Among those acts that Middleton cited as having higher proportional sales in Canada than the U.S. were **Bad Company**, **Genesis**, **Fleetwood Mac**, **Carly Simon**, **Eagles**, **George Benson** and **Abba**. He noted that WEA picked up 12 CRIA gold LP awards and 12 platinum in the first eight months of this year.

WEA says that it has increased its market share in the country by 2.4 percentage points in the past year, and that its sales increased over the past 12 months by a whopping 31%.

Middleton reviewed a number of changes and additions to the company at the convention, including the establishment of a French product development office in Montreal, the creation of a national sales manager and publicity officer positions, warehouse expansion, and the conversion of sales and inventory controls over to a computer systems.

The five-day convention included a promotion and sales presentation by newly appointed national sales

manager **Andy Abbate** and national promotion manager **Larry Green**. Among the new product presentations were previews of albums by artists such as **Randy Newman**, **Sandford** and **Townsend Band**, **Rod Stewart**, and news of a new **George Benson** LP and an upcoming three-record anthology set by **Neil Young**.

Jerry Sharell, vice president for **Elektra/Asylum**, and **Mel Posner**, co-chairman, unveiled their new releases with a videotape collage, and announced album releases expected by **Queen**, a double LP collaboration between **Joni Mitchell** and **Weather Report**, as well as the release of a new jazz series.

David Glew and **Shelton Vogel**, senior vice president and executive vice president, respectively, of **Atlantic**, reaffirmed the company's major commitment to black music, with a slide and sound show utilizing a \$7,000 computer, and highlighting the fall, "Soular System," set of releases. Glew also announced coming releases from **Genesis** (double live), **Spinners** and **Abba**, among others.

Vogel thanked WEA Music of Canada for the outstanding **Abba** sales in this market, enabling **Atlantic** in the U.S. to make the commitment necessary to re-sign the group.

Apart from the audio visual presentations, all the convention delegates were treated to a live demonstration of WEA's new computer installation, the most sophisticated of its kind in Canada.

Selkirk To Buy IWC In Giant Media Merger

TORONTO—In one of the biggest media property sales in recent times, **Selkirk Holdings Ltd.** has reached an agreement to purchase controlling shares in **IWC Communications Ltd.** of Toronto.

The bid is subject to approval of the Canadian Radio-Television Commission and includes the sale of **CATV-Television Systems** and four radio stations, including the all-new **SILQ-FM** progressive rock station in Toronto.

In a formal announcement, **IWC** president **Allan Slaight** said that an agreement in principle has been reached with **Stewart Mackay**, president of **Selkirk Holdings Ltd.**, and **Joe J. MacBrien** of **Allpak Ltd.** to purchase control of **IWC Communications** for the price of \$2.30 per **IWC** share.

The formal agreement will also provide that **Selkirk** make a public tender offer for all remaining **IWC** shares at the same price within 60 days after completion of purchase from controlling shareholders.

It is understood that **Selkirk** plans on selling at least one of the cable holdings of **CATV-TV** to **Credit Valley Cable** following completion of the **IWC** takeover.

Selkirk owns 10 western-Canada radio stations, as well as **All Canada Sales** and has partial interests in **CHCH-TV** of Hamilton.

Farrell Our Man

TORONTO—**David Farrell** is **Billboard's** new Canadian correspondent. He may be reached at (416) 925-3121. He is a veteran trade and consumer music reporter.

COLUMBIA PICTURES EXEC EXPLAINS HOW

Latin Movies May Hypo Records

By AGUSTIN GURZA

LOS ANGELES—A corporate reorganization at Columbia Pictures Industries, Inc., promises to revitalize the Spanish film industry in the U.S. and provide the Latin record industry, along the way, with a sharper, more sophisticated promotional tool.

With the formal upgrading of Columbia's Spanish film operation from a loosely structured department to a full division some six months ago, there have been several key developments:

- Spanish films, many of them musicals starring prominent Latin recording artists, are becoming available in greater numbers in the U.S. Columbia's Spanish theatrical films division has scheduled at least 31 new releases before June of next year.

- Columbia is becoming directly involved as co-producer of films from several Latin nations. Current plans call for productions combining formerly unrelated artists, each with his own special appeal, in the same film.

- The new division, headed by vice president and general manager Carlos Barba, is executing an ambitious advertising campaign aimed at increasing the number of Spanish film exhibitors and promoting consumer interest and identification with Latin culture as a whole, from films to records to television and books.

Barba, who also manages the Co-

lumbia-owned Spanish tv station in New York, WNJU-TV, personally rejects the claim that the U.S. Latin market is hopelessly segmented by different national origins.

A Puerto Rican artist like Iris Chacon, he believes, can be just as popular in California as in New York.

"The key is quality," he declares. "If a good artist is not popular in a specific area, that is a promotional failure."

Will stepped-up promotion behind the Spanish musicals help extend the popularity of Latin recording artists?

"It's a natural," insists Barba. "Everyone who sees Chacon, for example, loves her. The only thing she needs is exposure."

Exposure, indeed, has been a major problem for Latin artists in the U.S. where the capacity of Spanish radio and tv is minuscule compared to the volume and variety of artists. Thus the heightened importance of films as promotional tools for Latin labels.

To help bolster true national status for Latin artists here, Barba says Columbia is working with film producers to combine the appeal of different artists, say, one each from Spain, Mexico and Puerto Rico, in the same movie.

Barba admits the technique is a gimmick, but stresses it provides point of sale appeal in the strong territory of each artist.

The Columbia ad campaign, running on Spanish tv and as theatre trailers in a major markets, is institutional, aimed at encouraging cultural identification and encouraging consumers to use the Spanish language.

"By promoting culture and the Spanish language," explains Barba, "we're protecting and developing a market. Then you can sell any kind of product you like—records, films, television."

Barba doesn't envision any formal cooperation between his industry and the Latin record business. But he invites Latin labels to contact his division's branch offices in San Antonio, Los Angeles and New York to obtain film release schedules.

The greater organization of the film division allows labels to learn film schedules well in advance, providing essential time to plan promotions for artists.

Upcoming films distributed through Columbia, Barba informs, feature artists such as Juan Gabriel, Iris Chacon, Ornelio Reyna, Sandro, Manolo Escobar and Zelma Faiad. A Julio Iglesias film is contemplated.

A final development is the shooting of films on U.S. locations. Examples: a Comelio Reyna movie shot in Texas and a Tony Betancourt produced movie, "El Barrio," made in New York with a salsa music background.

Latin Scene

MIAMI

Juan Estevez Sr. has been appointed head of the legal department of the Latin American division of CBS Records International. He will be based in the Coral Gables, Fla., office.

Edmundo Vargas, well known Panamanian advertising executive and impresario, was in town to attend the two Julio Iglesias concerts. He's been trying to locate Miami promoter Armando Ruiz, who made a commitment with Vargas to book Iglesias in Los Angeles. Ruiz was advanced in excess of \$3,000 to cover the Coliseum's deposit in that city. Vargas says, subsequently Ruiz made it, failed to sign the artist, lost the deposit and remains at large. Vargas has been responsible for presenting (Amilo Sesto, Nelson Ned, Claudia, Isadora, Iglesias himself and many leading performers in Panama.

Tony Moreno, back from Caracas, announces his appointment as top man in Top Hits, a Venezuelan-based label. He will be in charge of the U.S. and Puerto Rico operations and discloses plans for an impressive number of releases before the year ends.

Billo Frometa and his Caracas Boys arrived from Venezuela to celebrate Billo's 40th anniversary in the music world with a dance at the Everglades Hotel Friday (30). . . . Miguel Estivi, of Alhambra Records, will travel to San Juan Monday (3) where he will produce salsa group Moliendo Vidro Con El Pecho, Alhambra's latest acquisitions. This product will be released on the Libra label.

Escala Records has signed a licensing agreement to press and distribute Luis Garcia's new album "Asi Te Espero Yo," produced by Gloria Quiros and arranged and conducted by Juan Marquez. The preceding single, "Mi Barca," is already out.

MIMI KORMAN

NEW YORK

El Festival de Risa Y Cancion (the festival of laughter and song) was presented Sunday (2) at

Madison Square Garden for the first time by Caytronics. Comedienne and vocalists representing Latin America and the Caribbean were featured.

The jazz club here, Storyville, features Latin acts every Sunday beginning Oct. 2. Bobby Rodriguez Y La Compania started the new policy.

Puerto Rican actress Carla Pinza has replaced Marife Hernandez as host of "The Puerto Rican New Yorker," aired Sunday nights and Tuesday afternoons on WPIX (channel 11). Pinza plans to expose Latin music personalities to a greater extent than previous shows. Hernandez was appointed head of etiquette to the Carter administration.

Arranger/composer/pianist Rene Hernandez died Sept. 4 in Puerto Rico. The respected Cuban musician was brought to New York in the '40s to play and work in Machito's band. After 12 years, he went to work with Tito Rodriguez and his orchestra which brought Hernandez to Puerto Rico. He remained with the Rodriguez band 15 years. Since 1974, Hernandez had worked with Eddie Palmieri on his "Adoracion" LP and was recently brought back to "Y" to work on Palmieri's LP for Epic Records before his death at 64.

Coco Records has recently concluded a license agreement between Velvet Records in Venezuela and Lamp Records here, distributed by Coco.

As of Sept. 19, publicity director Alex Masucci reports that Columbia Records' executives have agreed to pick up the option on the Fania All-Star's production/distribution deal and begin work on the All-Star's third LP on the label for release next year.

Plans are also being made for the production of Fania Records' first feature length film focusing on the life of late vocalist Tito Rodriguez.

Bobby Rodriguez of La Compania is in La Tierra Studios producing his next LP on the Fania Label. Previous Rodriguez LPs were co-produced by Rodriguez and Alex Masucci.

AURORA FLORES



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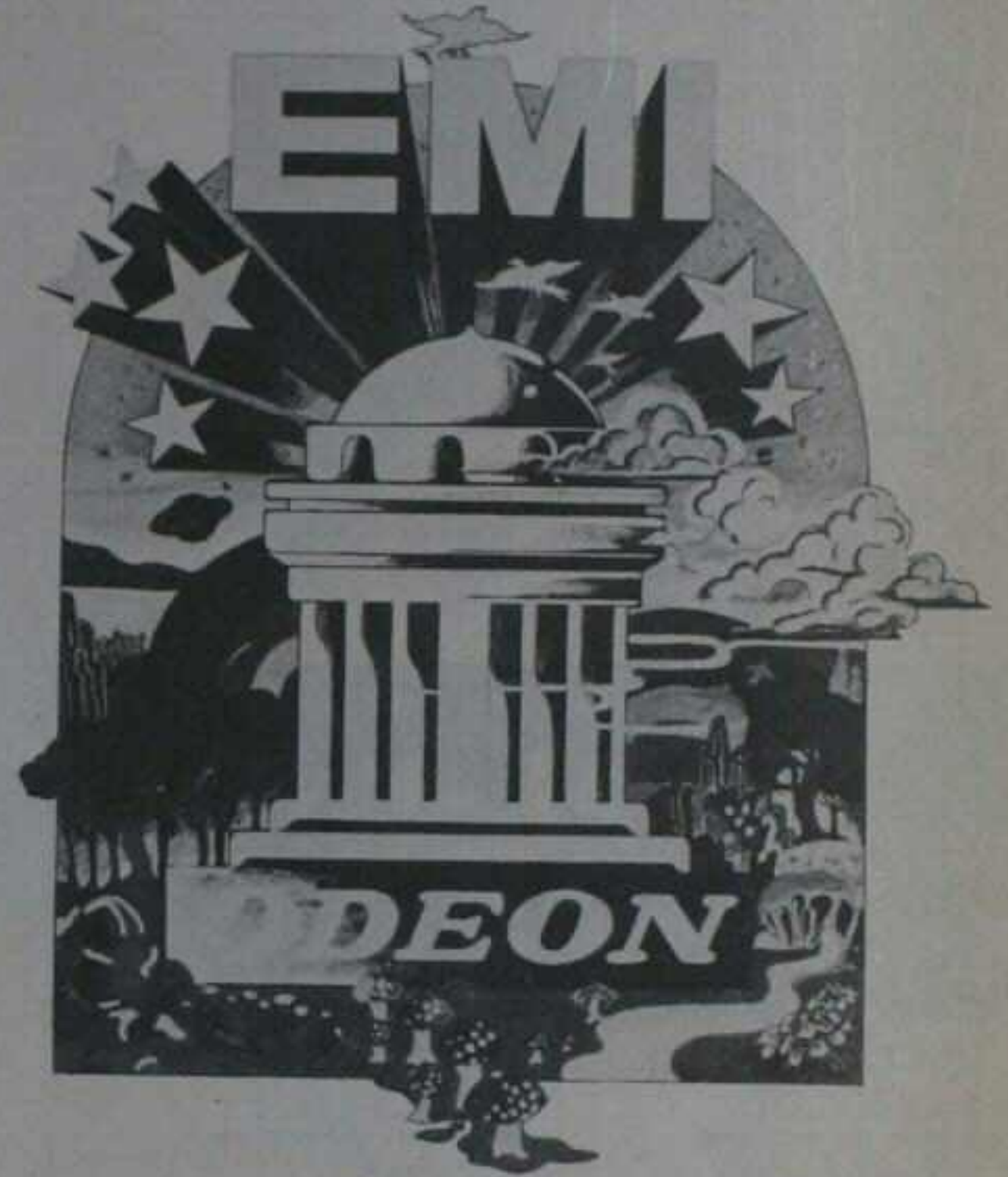
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**Regional Supervision
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Brazil 66 Music Just a Memory

• Continued from page 58

difficult for a creative person who is always trying to change and to grow. "For a long while, I was labeled as an MOR artist. Not that I don't want to be, but it kind of hurts."

"Suddenly though, I have airplay coming out of r&b and jazz stations all over the country."

For Mendes, "being labeled" is a particularly obsessive topic. And he is keenly aware of critics who, perhaps justifiably, labeled him a pop artist who recorded cover versions of other people's hits.

When asked about the only non-original tune on the new LP, Chicago's ballad "If You Leave Me Now," Mendes explains:

"That was a sore point on the album, having to justify doing a song that was already so popular. We had so much unknown material, I was insecure about it."

"I wanted to do the same thing I did with 'Day Tripper,' 'The Look Of Love,' or 'Fool On The Hill.' To find a current song and put my trademark to it."

"I accept criticism for doing it. But in the future I want to continue taking chances with new material."

The last time Mendes took a

chance like that, he lost. Breaking away from his pop image, he recorded a critically acclaimed LP called "Primal Roots," his last for A&M. It was a total musical focus on roots before the term and the trend became trite.

"When that album came out, some people at the record company said, 'That's not Sergio Mendes. That's not Brazil 66.'"

"But that's what I felt musically, and I was proud of it. But I had to fight for it. Unfortunately the timing was not right for that record."

Noting that Brazilian music has never had stronger influence than it does now, Mendes says he hopes A&M will consider re-releasing the "Roots" LP.

"My intent is not to be a typical Brazilian artist. I don't want to localize my music geographically."

Does his new vocal trio, made up of a black, a Mexican and an American singer, symbolize that musical idea? "It might be an unconscious way of saying it. Because really, music for me is this—all colors, all the spectrum that exists in the world."

Thus, one can hear the sounds of Spain (a la Chick Corea), of Mozambique, of U.S. soul and jazz on

the new album. And one can expect in future Mendes work the incorporation of unknown and different sounds from Northern Brazil as well as an LP recorded in Africa.

So much in contrast to his admitted former sterility, the new Mendes trademark is spontaneity. He envisions recording albums piecemeal over months instead of all at once in order to retain initial excitement over the discovery of tunes.

70-Hour Festival Runs Into Snags

SAN ANTONIO—The planned 70 hour long Revolution Chicano Concert held here Sept. 15-18 ran into a number of difficulties.

First, angry property owners in the area signed a petition that was presented to the Texas Alcoholic Beverage Commission requesting a license not be granted authorizing beer sales at the concert.

The beer license was refused the promoter Efrain Gutierrez. A suit was filed claiming that the concert promoters should be issued the permit but time ran out and those attending the concert were asked to bring their own beer.

A crowd of 20,000 people were expected to attend but the crowd never materialized and Gutierrez dropped the price from \$10 to \$5 on Sunday to attract fans.

Musicians appearing during the non-stop 70 hour music fest on a 200 acre site included Snowball and Co., the Peoples Orchestra, Steve Jordan, Augustin Ramirez and Henry Balderma. Others included Chicano Soul, Zapata, Sly Jones and the Hot Tamales Band.

The concert was filmed for feature movie release.

Although the concert will probably end up a financial loss as Gutierrez spent \$30,000, the event turned out to be an unqualified musical success.

The low attendance was partially blamed on other Mexican Independence Day activities in the city and fear by people who thought that there were going to be knives and drugs.

Disk & Brochure Issued By Govt.

NEW YORK—The U.S. Office of Education, an arm of HEW, and the Advertising Council have produced an eight-page brochure on career opportunities which features a motivational song on a flexible disk sung by Tony Orlando & Dawn.

"You Can Be More Than You Are," is the title of the LP ditty pressed on an Eva-Tone sound sheet. It was recorded at Sigma Sound, Philadelphia, and Wally Heider Studios, Hollywood.

Brochure is available through mail requests, and will be featured in HEW ads encouraging people to further their educations.

\$15,000 In Youth Prizes From BMI

NEW YORK—BMI is accepting applications for its 1977-78 annual awards to student composers. Prizes total \$15,000, ranging from \$300 to \$2,500 grants.

The awards are open to students of recognized schools or teachers throughout the world. Entrants must be under 26 years of age on Dec. 31, 1977. No limits are placed on style, instrumentation or length of work.

The competition closes Feb. 15, 1978.

Billboard Hits Of The World

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BRITAIN

(Courtesy Music Week)

*Denotes local origin

SINGLES

This Week

Last Week

- | | | |
|----|----|---|
| 1 | 1 | WAY DOWN—Elvis Presley (RCA)—ATV (Elvis Presley) |
| 2 | 3 | SILVER LADY—David Soul (Private Stock)—Macaulay/DJM (Tony Macaulay) |
| 3 | 2 | MAGIC FLY—Space (Pye)—Heath Levy (J. Philippe Hiesco) |
| 4 | 4 | OXYGENE—Jean Michel Jarre (Polydor)—Black Noon (Jean Michel Jarre) |
| 5 | 5 | DOWN DEEP INSIDE—Donna Summer (Casablanca)—Screen Gems/EMI (John Barry) |
| 6 | 6 | TELEPHONE MAN—Meri Wilson (Pye)—Campbell Connelly (B. Castleman/J. Rutledge) |
| 7 | 8 | BEST OF MY LOVE—Emotions (CBS)—Carlin (Maurice White) |
| 8 | 7 | NOBODY DOES IT BETTER—Carly Simon (Elektra)—United Artists (Richard Perry) |
| 9 | 16 | FROM NEW YORK TO L.A.—Patsy Gallant (EMI)—DJM (P. Gallant/I. Robertson) |
| 10 | 21 | SUNSHINE AFTER THE RAIN—Elkie Brooks (A&M)—United Artists (Lieber/Stoller) |
| 11 | 26 | I REMEMBER ELVIS PRESLEY—Danny Mirror (Sonet Stone)—(Dolfsong/Louvigny Marquee (E. Owens) |
| 12 | 14 | BLACK IS BLACK—La Belle Epoque (Harvest)—Robert Melin (Prima Lina) |
| 13 | 23 | I THINK I'M GONNA FALL IN LOVE WITH YOU—Dooleys (GTO)—Black Sheep/Heath Levy (Ben Findon) |
| 14 | 11 | LOOKING AFTER NUMBER ONE—'Boom Town Rats (Ensign)—Sewer Sair Hits (Robert John Langer) |
| 15 | 9 | DO ANYTHING YOU WANNA DO—'Rods (Island)—Island/Rock (Ed Hollis) |
| 16 | 13 | WONDROUS STORIES—Yes (Atlantic)—Topographic/Warner Bros. (Yes) |
| 17 | 20 | I CAN'T GET YOU OUTTA MY MIND—Yvonne Elliman (RSO)—ATV (Freddie Perren) |
| 18 | 22 | BLACK BETTY—Ram Jam (Epic)—Kensington (Kasenz/Katz) |
| 19 | 12 | NIGHTS ON BROADWAY—Candi Staton (Warner Bros.)—Abigail/Fian (B. Monaco/Rampro) |
| 20 | 49 | NO MORE HEROES—'Stranglers (United Artists)—April/Albion (Martin Rushent) |
| 21 | 32 | I REMEMBER YESTERDAY—Donna Summer (GTO)—Heath Levy (Say Yes Prod.) |
| 22 | 17 | DANCIN' IN THE MOONLIGHT—'Thin Lizzy (Vertigo) |
| 23 | 18 | GARY GILMOUR'S EYES—'Adverts (Anchor)—Anchor/Adverse Noise (Adverts/Larry Wallis) |
| 24 | 50 | YES SIR I CAN BOOGIE—Baccara (RCA)—Louvigny Marquee (Rolf Soja) |
| 25 | 27 | THUNDER IN MY HEART—'Leo Sayer (Chrysalis)—Long Manor/Chrysalis/Rondor (Richard Perry) |
| 26 | 24 | DREAMER—Jacksons (Epic)—Carlin (Gamble/Huff) |
| 27 | 35 | COOL OUT TONIGHT—David Essex (CBS)—April/Rock On (David Essex) |
| 28 | 28 | WAITING IN VAIN—'Bob Marley & the Wailers (Island)—Bob Marley/Rondor (Bob Marley & the Wailers) |
| 29 | 31 | TULANE—Steve Gibbons Band (Polydor)—Carlin (Kenny Laguna/Gold Hawk) |
| 30 | 40 | FROM HERE TO ETERNITY—Giorgio (Oasis)—Heath Levy (Murder) |
| 31 | 10 | THAT'S WHAT FRIENDS ARE FOR—Deniece Williams (CBS)—VIP New Bag (M. White/C. Stepney/Kulimba) |
| 32 | 29 | ANOTHER STAR—Stevie Wonder (Motown)—Jobete (Stevie Wonder) |
| 33 | 25 | SPANISH STROLL—Mink Deville (Capitol)—EMI (Jack Nitzsche) |
| 34 | 46 | THE GREATEST LOVE OF ALL—George Benson (Arista)—Screen Gems/EMI (Michael Masser) |
| 35 | 42 | DO YOUR DANCE—Rose Royce (Warner Bros.)—Warner Bros. (Norman Whitfield) |
| 36 | 15 | FLOAT ON—Floaters (ABC)—Anchor (Woody Wilson/Fee Records) |
| 37 | 41 | LOVE HURTS ETC.—'Nazareth (Mountain)—Acuff-Rose (Manny Charlton) |
| 38 | 36 | YOUR GENERATION—Generation X (Chrysalis)—Copyright Control (Phil Wainman) |
| 39 | 30 | GIMMIE DAT BANANA—Black Gorilla (Response)—Response (Holm/Pietsch/Stein/Dietrich) |
| 40 | 39 | DAYTIME FRIENDS—Kenny Rogers (United Artists)—Heath Levy (Larry Butler) |
| 41 | 45 | HOME IS WHERE THE HEART IS—Gladys Knight & The Pips (Buddah)—McCoy/Warner/Tamerlane (McCoy/Kipps) |
| 42 | 43 | COULD HEAVEN EVER BE LIKE THIS—Idris Muhammad (Kudu)—Heathside |

- | | | |
|----|----|---|
| 43 | 34 | SHE'S A WINDUP—'Dr. Feelgood (United Artists)—UA/Message Choice (Nick Lowe) |
| 44 | — | STAR WARS THEME—Meco (RCA)—Chappells Meco (Montardo/Wheeler/Bongiovi) |
| 45 | 47 | DANCING THE NIGHT WAY—'Motors (Virgin)—Virgin (Robert John Lange) |
| 46 | 37 | LET'S CLEAN UP THE GHETTO—Philadelphia International All Stars (Philadelphia) |
| 47 | 44 | KILL THE KING—Rainbow (Polydor)—Owl Music (Martin Birch) |
| 48 | 48 | BEE STING—'Camouflage (State)—State (Montardo/Bongiovi/Elis) |
| 49 | — | HAPPY DAYS—Pratt & McClain (Reprise)—Chappells (S. Barri/M. Omarian) |
| 50 | — | SEARCH & DESTROY—Dictators (Asylum)—MCPS (M. Krugman/S. Pearlman) |

LPs

This Week

Last Week

- | | | |
|----|----|--|
| 1 | 1 | 20 GOLDEN GREATS—Diana Ross And The Supremes (Motown) |
| 2 | 2 | OXYGENE—Jean Michel Jarre (Polydor) |
| 3 | 3 | MOODY BLUE—Elvis Presley (RCA) |
| 4 | 4 | A STAR IS BORN (Soundtrack) (CBS) |
| 5 | 6 | RUMOURS—Fleetwood Mac (Warner Bros.) |
| 6 | — | SHOW SOME EMOTION—Joan Armatrading (A&M) |
| 7 | 42 | THE BEST OF FRANKIE LAINE (Warwick) |
| 8 | 7 | GOING FOR THE ONE—Yes (Atlantic) |
| 9 | 5 | 20 ALL TIME GREATS—Connie Francis (Polydor) |
| 10 | 10 | EXODUS—Bob Marley & the Wailers (Island) |
| 11 | 13 | MAGIC FLY—Space (Pye) |
| 12 | 8 | PLAYING TO AN AUDIENCE OF ONE—David Soul (Private Stock) |
| 13 | 15 | HOTEL CALIFORNIA—Eagles (Asylum) |
| 14 | 16 | WELCOME TO MY WORLD—Elvis Presley (RCA) |
| 15 | — | SIMPLE DREAMS—Linda Ronstadt (Asylum) |
| 16 | 14 | I REMEMBER YESTERDAY—Donna Summer (GTO) |
| 17 | 9 | ELVIS PRESLEY'S 40 GREATEST HITS (Arcade) |
| 18 | 31 | BOOMTOWN RATS (Ensign) |
| 19 | 27 | TWO DAYS AWAY—Elkie Brooks (A&M) |
| 20 | 18 | NEW WAVE—Various Artists (Philips) |
| 21 | 21 | THE BEST OF ROD STEWART (Mercury) |
| 22 | — | BAD REPUTATION—Thin Lizzy (Vertigo) |
| 23 | 12 | JOHNNY MATHIS COLLECTION (CBS) |
| 24 | 11 | STRANGLERS IV (United Artists) |
| 25 | 17 | ARRIVAL—Abba (Epic) |
| 26 | 22 | MY AIM IS TRUE—Elvis Costello (Stiff) |
| 27 | 24 | ENDLESS FLIGHT—Leo Sayer (Chrysalis) |
| 28 | — | LUST FOR LIFE—Iggy Pop (RCA) |
| 29 | 20 | RAIN DANCES—Camel (Decca) |
| 30 | — | GONE TO EARTH—Barclay James Harvest (Polydor) |
| 31 | 28 | FLOATERS (ABC) |
| 32 | 23 | A NEW WORLD RECORD—Electric Light Orch. (Zet) |
| 33 | 35 | G.I. BLUES—Elvis Presley (RCA) |
| 34 | — | THAT'S THE WAY IT IS—Elvis Presley (RCA) |
| 35 | 19 | THEIR GREATEST HITS 1971-1975—Eagles (Asylum) |
| 36 | 41 | ELVIS' GOLD RECORDS, VOL. 1—Elvis Presley (RCA) |
| 37 | 26 | BLUE HAWAII—Elvis Presley (RCA) |
| 38 | 33 | DARK SIDE OF THE MOON—Pink Floyd (Harvest) |
| 39 | — | HITS OF THE 70s—Elvis Presley (RCA) |
| 40 | 39 | FIRING ON ALL SIX—Lone Star (CBS) |
| 41 | 56 | WORKS—Emerson, Lake & Palmer (Atlantic) |
| 42 | 36 | LOVE AT THE GREEK—Neil Diamond (CBS) |
| 43 | 29 | LIVING ON THE FAULT LINE—Doobie Brothers (Warner Bros.) |
| 44 | 25 | ELVIS PRESLEY SUN COLLECTION (Starcoll) |
| 45 | 49 | IN FLIGHT—George Benson (Warner Bros.) |
| 46 | 32 | GREATEST HITS—Abba (Epic) |
| 47 | 53 | ANYTIME, ANYWHERE—Rita Coolidge (A&M) |
| 48 | 59 | I ROBOT—Alan Parsons Project (Arista) |
| 49 | 38 | ELVIS GOLDEN RECORDS, Vol. 2—Elvis Presley (RCA) |
| 50 | — | THE BOYS (NEMS) |
| 51 | 48 | THE MUPPET SHOW (Pye) |
| 52 | 30 | ELVIS IN DEMAND—Elvis Presley (RCA) |
| 53 | 45 | TUBULAR BELLS—Mike Oldfield (Virgin) |
| 54 | 47 | WISH YOU WERE HERE—Pink Floyd (Harvest) |
| 55 | 50 | ON STAGE—Rainbow (Polydor) |
| 56 | — | SAD CAFE—Felix Te-Ra (RCA) |
| 57 | 34 | DECEPTIVE BENDS—10C.C. (Mercury) |
| 58 | 37 | SONGS IN THE KEY OF LIFE—Stevie Wonder (Motown) |
| 59 | — | OOPS, SORRY, WRONG PLANET—Utopia (Bearsville) |
| 60 | 44 | 20 GOLDEN GREATS—Shadows (EMI) |

Billboard SPECIAL SURVEY For Week Ending 10/8/77

Billboard Hot Latin LPsTM Special Survey

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CHICAGO (Pop)		MIAMI (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	LOS TIGRES DEL NORTE Vivaz Los Mijados, Fama 554	1	ALMA Alma, Alhambra 148
2	JUAN GABRIEL Con Mariachi, Vol. 2, Arcano 3353	2	MIAMI SOUND MACHINE Remacer, Audiolon 5426
3	LOS CADETES DE LINARES Dos Amigos, Ramex 1003	3	MARIO ECHEVERRIA En Este Momento Ya Estas Horas, Latin International 5036
4	LOS HUMILDES Besitos, Fama 560	4	CAMILO SESTO Razgos, Pronto 1025
5	MIGUEL GALLARDO Hoy Tengo Ganas De Ti, Latin International 6904	5	TOMAS DE SAN JULIAN Pronto 1023
6	VICENTE FERNANDEZ La Muerte De Un Gallero, Caytronics 1492	6	JULIO IGLESIAS America, Alhambra 27
7	JOSE LUIS GASCON Donde Estaa, Latin International 5057	7	LOLITA Abracame, Caytronics 1489
8	RIGO TOVAR RovaVox 318	8	LISSETTE Justo Yo, Borinquen 1306
9	ELIO ROCA Contigo Y Aqui, Miami 6042	9	ROBERTO CARLOS En Espanol, Caytronics 1487
10	LOS TERRICOLAS En Mexico, Discotando 8240	10	JULIO IGLESIAS El Amor, Alhambra 23
11	RICARDO CERRATO Me Estoy Acostumbrando A Ti, Latin International 5042	11	NELSON NED El Romantico De America, West Side Latino 4114
12	LOS FELINOS Los Felinos, Musart 1701	12	CHIRINO Chirino 3, Grand Artists
13	ALDO MONGES El Trovador Romantico, Microton 76004	13	HUGO BLANCO Si Te Vas, Te Vas, West Side Latino
14	YNDIO Herida De Amor, Miami 6165	14	CLAUDIA Claudia De Colombia, Vol. 7, Caliente 7218
15	COSTA CHICA Tapame, Fama 549	15	LOS SOBRINOS DEL JUEZ The Judge's Nephews, Audio Latino 5000
16	YOLANDA DEL RIO La Hija De Nadie, Arcano 3202	16	LOS SOBRINOS DEL JUEZ The Judge's Nephews, Audio Latino 5030
17	CHELO La Voz Ranchera, Musart 10638	17	JULIO IGLESIAS A Mexico, Alhambra 21
18	JULIO IGLESIAS America, Alhambra 27	18	EYDIE GORME La Gorme, Gala 2001
19	MANOLO MUNOZ Llamaxada, Gus 4153	19	SOPHY Sophy, Velvet 1521
20	NAPOLEON Vive, Ruff 9055	20	RAPHAEL Raphael Canta, Pronto 2077
21	MARIO QUINTERO Nomias Contigo, Orfeon 12 973	21	LISSETTE Quiereme, Borinquen 1302
22	LOS ANGELES NEGROS Bolerismo, International 911	22	PABLO ABRAIRA Gavilau O Paloma, Alhambra 4014
23	YOLANDA DEL RIO Mi Religion Gitana, Arcano 3373	23	TANIA Incredibile, TH 2014
24	CARMELA Y RAFAEL Como Mexico No Hay Otro, Musart 1709	24	ROBERTO CARLOS Lo Mejor, Caytronics 132
25	LA TROPA CHICANA Tu Nuevo Sazono, Latin 50565	25	NYDIA VARO Nydia Caro, Alhambra 147

The Dwight Twilley Band. And the raves keep rolling in.



"Last week may be remembered as a landmark in rock's emergence with the debut of the Dwight Twilley Band. His vivid presence confirms the ability of simple familiar rock elements to remain perpetually fresh and invigorated. Twilley has all the right instincts and an unmistakable charisma. One of the great winners for 1978!"
—Richard Cromelin
L.A. Times

"Twilley Don't Mind" captures the energy, defiance and originality that keeps rock 'n roll alive!"
—Crawdaddy

"You couldn't hope for a record to deliver any more than this boldly climactic rock anthem does. It makes everything around it seem dull, it's that good, really!"
—Bud Scoppa
Radio Phonograph

"Twilley Don't Mind" is a rock n' roll treasure chest."
—Phonograph Record Magazine

First Week: *121 Record World *166 Billboard *142 Cash Box

The Dwight Twilley Band.
On Arista Records.





JAMMING DUO—Chick Corea and vibist Gary Burton play together at the recent Vermont Jazz Festival near Montpelier. The two have just begun working together.

PHILLY PROMISE *Jazz Is On the Upbeat Via Festival And Other Activity*

By MAURIE ORODENKER

PHILADELPHIA—If the present momentum can be sustained, Philadelphia again promises to become a major haven for jazz.

And importantly, the town has become wide open for local jazz musi-

cians, most of whom have had to inhibit their playing in order to earn bread.

Biggest impetus comes from the rock-oriented Electric Factory Concerts which have been conducting a

heavy advertising and promotion campaign for its 10th anniversary Quaker City Jazz Festival. For two weekends (Sept. 30-Oct. 4-2 and Oct. 7-8-9), it's a steady diet of jazz dandies at the Tower Theatre, with a blues in jazz added for good measure on Thursday (7).

Following a successful Sept. 9-10 brace of concerts with Joe Henderson and his trio, the Producers Guild has lined up a string of dates at the center-city Ethical Society Auditorium for Friday and Saturday nights, starting with pianist Cecil Taylor on Sept. 4. Ahmad Jamal Quintet comes in Oct. 14-15; Art Blakey and his Jazz Messengers plus the Woody Shaw Jazz Ensemble, Oct. 28-29; and Bobby Hutcherson Quintet and Randy Weston Trio, Nov. 12.

The Painted Bride Art Center in the center-city area, returned its "Monday Night Jazz" Sept. 19 with local players. A fall and winter season of attractions has also been promised by Foxhole, Cultural Workers Collective at the Univ. of Pennsylvania. Staged at the International House on campus, the first concerts on Sept. 16-17 offered Rahaan Rowland Kirk and the Vibration Society.

The big jazz push is at the after-dark spots. Grendel's Lair, in the South St. center-city area this season

(Continued on page 103)

Jazz Beat

LOS ANGELES—Look for a cutback at Mercury of its Emarcy jazz reissue series. The next batch of LPs is due in January but the word is that poor sales of previous rereleases has motivated execs there to trim back Emarcy activities.

The 13th annual meeting of the International Assn. Of Jazz Record Collectors met recently in San Francisco. The program encompassed a two-hour film of early jazz shorts with special emphasis on Jack Teagarden. Musicians present included Turk Murphy, Bob Helm and Burt Bales.

The World's Greatest Jazz Band has a gig Oct. 30 at the upcoming Musexpo in Miami. . . . Gerald Wilson is the musical director for the new Redd Foxx series on ABC-TV. . . . Monk Montgomery is home in Las Vegas after undergoing prostate surgery in Long Beach, Calif. . . . Composer Horace Tapscott performed Sept. 25 with the Pan-African People's Orchestra at the Em-

(Continued on page 103)

Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	16	FREE AS THE WIND Crusaders, ABC/Blue Thumb BT 6029
2	2	16	LIFESTYLE (Living & Loving) John Klemmer, ABC AB 1007
3	3	20	FRIENDS & STRANGERS Ronnie Laws, Blue Note BN-LA730-H (United Artists)
4	25	3	NIGHTWINGS Stanley Turrentine, Fantasy F-9534
5	5	14	LOOK TO THE RAINBOW—AL JARREAU LIVE IN EUROPE Warner Bros. 2BZ 3052
6	6	12	FINGER PAINTINGS Earl Klugh, Blue Note BN-LA737-H (United Artists)
7	7	24	HEAVY WEATHER Weather Report, Columbia PC 34418
8	4	16	RIGHT ON TIME Brothers Johnson, A&M SP 4644
9	8	14	LIFELINE Roy Ayers Ubiquity, Polydor PD 1-6108
10	10	6	PLATINUM JAZZ War, Blue Note BN-LA690 J2 (United Artists)
11	22	6	GOIN' PLACES Michael Henderson, Buddah BDS 5693 (RCA)
12	12	10	LIVE! LONNIE LISTON SMITH RCA APL1-2433
13	13	32	IN FLIGHT George Benson, Warner Bros. BSH 2983
14	15	6	MORE STUFF Stuff, Warner Bros. BS 3061
15	14	24	CONQUISTADOR Maynard Ferguson, Columbia PC 34457
16	11	12	STAIRCASE Keith Jarrett, ECM 2-1090 (Polydor)
17	16	24	FOUR Bob James, CTI 7074
18	9	16	PHANTAZIA Noel Pointer, Blue Note BN-LA736-H (United Artists)
19	17	16	TURN THIS MUTHA OUT Idris Muhammad, Kudu KU 34 (CTI)
20	20	10	QUINTESSENCE Bill Evans, Fantasy F-9529
21	21	20	V.S.O.P. Herbie Hancock, Columbia PG 34688
22	NEW ENTRY		CTI SUMMER JAZZ AT THE HOLLYWOOD BOWL Vol. I CTI 7076
23	19	12	TAILOR MADE Bobbi Humphrey, Epic PE 34704
24	18	18	LOVE NOTES Ramsey Lewis, Columbia PC 34696
25	NEW ENTRY		CTI SUMMER JAZZ AT THE HOLLYWOOD BOWL Vol. II CTI 7077
26	24	24	GINSENG WOMAN Eric Gale, Columbia PC 34421
27	33	3	CTI SUMMER JAZZ AT THE HOLLYWOOD BOWL Vol. III CTI 7078
28	23	20	ELEGANT GYPSY Al DiMeola, Columbia PC 34461
29	29	14	LAND OF MAKE BELIEVE Chuck Mangione, Mercury SRM-1-684 (Phonogram)
30	30	14	SUPERTRIOS McCoy Tyner, Milestone M 55003 (Fantasy)
31	NEW ENTRY		TICO RICO Hank Crawford, Kudu 35
32	26	3	MUSIC IS MY SANCTUARY Gary Bartz, Capitol ST 11647
33	27	3	SERENGETI MINSTREL Sonny Fortune, Atlantic SD 18225
34	34	10	THE GIANTS Oscar Peterson, Joe Pass, Ray Brown, Pablo 2310-796 (RCA)
35	31	12	WATERCOLORS Pat Metheny, ECM-1-1097 (Polydor)
36	37	3	SWEET LUCY Raul De Souza, Capitol ST 4470
37	NEW ENTRY		INSIDE THE GREAT PYRAMID Paul Horn, Mushroom 5507
38	NEW ENTRY		BLOW IT OUT Tom Scott, ODE BL-34966 (Epic)
39	NEW ENTRY		TIM WEISBERG BAND Tim Weisberg, United Artists LA-733G
40	28	6	BACK TOGETHER Larry Coryell & Alphonse Mouzon, Atlantic SD 18220

BUYU

His debut album as a leader, but this is no debut for José Mangual. He's been the driving rhythmic force behind some of the greatest names in music — Machito, Charlie Parker, Erroll Garner.

This album's gonna make history, cause it is history. 20 of today's leading musicians featuring the finest rhythm section ever assembled.

Buyu's got something for everyone from Latin Jazz to Boogie with some of the best charts you've ever heard.

On the Turnstyle label, part of the Latin Percussion Ventures, Inc. family.

Distributor inquiries invited.



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N.J. 07650



- California Records—417 East Broadway, Glendale, CA 91203
- Pacific Records—5800 Christie St., Emeryville, CA 94608
- Sunshine Records—66 Greene St., New York, NY
- M. S. Dist. Co.—79101 N. Caldwell, Morton Grove, ILL 60053
- Music Trend of Detroit—24611 Crestview Court, Farmington, Mich, 48024
- Pickwick International—365 Patton Drive, S. W. Atlantic, Georgia 30336
- Piks Corp.—2150 Hamilton Ave., Cleveland, OHIO 41144

"What're you doing tonight?"



Once in a while, a record comes along that can only be defined by the word "hit". Janie Fricke's debut Columbia release is exploding so fast that it's re-defining the word.

Janie Fricke will be calling you soon. So, when the lady calls, don't hang up. This is a recording.

Janie Fricke

"WHAT'RE YOU DOING TONIGHT"

On Columbia Records
Produced by
Billy Sherrill

**DIRECT
HIT**

If you dig down to the marrow, you'll find Redbone.

From the foothills of Colorado, to the heart of the city, Redbone brings their new album, "CYCLES." As it spreads across the land, people are

finding out that it's more than just an album; it's a musical legacy to an entire nation. So get behind the movement...Redbone is welcome everywhere.



APL1-235



PB-11096

Featuring Redbone's new single,
"Give Our Love Another Try"
b/w **"Funky Silk"**

Produced by: Linda Creed and Jerry Goldstein
In association with Pat and Lolly Vegas
for Goldenbone Productions.

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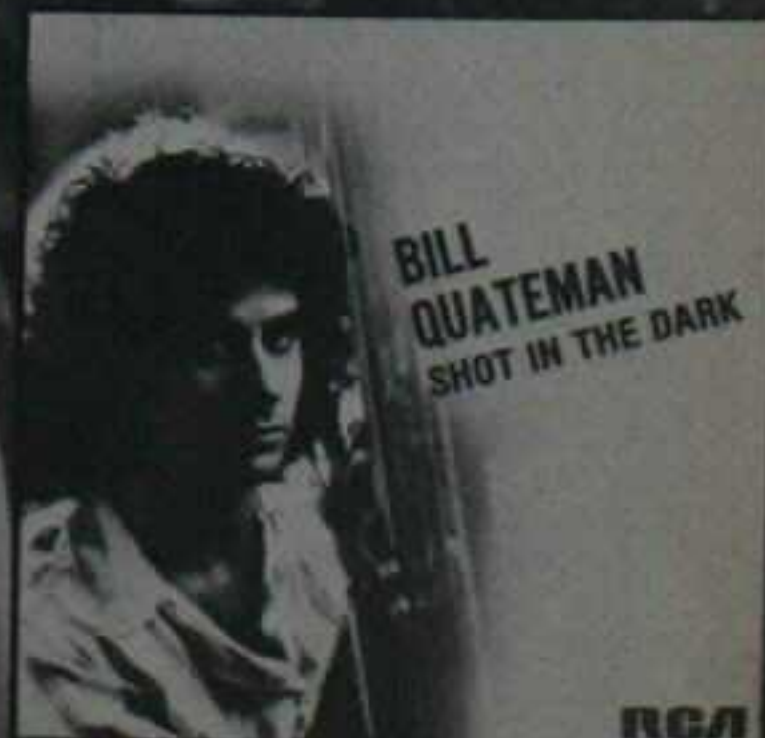


If you wade through the illusion and confusion you'll find Bill Quateman

In the endless profusion of new releases, it takes an exacting talent to be able to relate and communicate. That talent exists in Bill Quateman.

In his newest album, "Shot In The Dark," he unquestionably takes a firm stance in establishing himself as a performer and musician defying the expected.

His new fall tour will confirm to his audience, and the industry, that Bill Quateman is everything you've been looking for.



RCA

Produced by Barry Mraz
Executive Producer, Bruce Somerfeld

APLI-2434



Division: david alexander
beyond
management



DMA

Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 10/8/77

Number of LPs reviewed this week 61 Last week 70

Pop

RANDY NEWMAN—*Little Criminals*, Warner Bros. BSK3079. The irreverent Newman returns to the scene with his first album in nearly three years. His songwriting has taken on an even more sarcastic tone, as Newman's cutting, wry and sardonic humor fiercely hits below the belt. At other times, he is an emotionally sensitive writer able to convey vivid lyrical passages. Eagles' Joe Wash, Glen Frey and Don Henley contribute on guitars and background vocals while Linda Ronstadt's guitarist Waddy Wachtel, Ry Cooder, J.D. Souther, Klaus Voorman, Andy Newmark and bassist Willie Weeks supply the instrumentation. Newman's dreamy piano playing and distinct vocals are often at its effective peak. Lenny Waronker and Russ Titelman produced this offbeat assortment of Newman ditties.

Best cuts: "Short People," "In Germany Before The War," "Little Criminals," "Sigmund Freud's Impersonation Of Albert Einstein In Merica," "Texas Girl At The Funeral Of Her Father."

Dealers: This LP could transform Newman from cult figure to mass acceptance.

PHOEBE SNOW—*Never Letting Go*, Columbia JC34875. Snow's lilting vocals once again take charge as she masterfully sets a mood within the context of each tune. The material ranges from soft jazz flavored midtempo ballads to sullen laments to uplifting rhythmic bouncers. The vocals are often followed by sweet melodic interludes by Phil Woods' sax, the Brecker Brothers' horns, percussionist Ralph MacDonald, or the fluid guitar kicks of Hugh McCracken, Steve Burgh and Steve Kahn. Phil Ramone's crafty production guides Snow along a more consistent and balanced road which makes this one of the vocalist's most satisfying efforts.

Best cuts: "Love Makes A Woman," "Never Letting Go," "Electra," "Something So Right," "Garden Of Joy Blues."

Dealers: Snow is a steady seller.

STARWOOD—Columbia PC34785. Debut on Columbia by this seven-piece Colorado group (after one album on Wind-song) is loaded with first rate mainstream rock and jazz doused with a subtle heaping of country. Guitarist David Holster's lyrical tunes are backed by extraordinarily tight harmonies by the band. And Bobby Mason's lead guitar riffs and sometime lead vocalist gives the band additional drive, while keyboardist Robert Carpenter contributes with some chilling piano work. By far, Starwood's most consistency pleasing set. Recorded at Caribou Ranch by producers Bruce Botnick and Terry Powell.

Best cuts: "Burnin' Over You," "You Don't Have To Cry," "Simone," "Silver And Gold," "Almost Monte Carlo," "Carlo."

Dealers: The same management team behind the Dirt Band and Steve Martin is behind Starwood. Also look for major tour.

Soul

FOUR TOPS—*The Show Must Go On*, ABC AB1014. This group maintains its strong, tight vocal harmony offering a bigger than usual sound. Material is well selected, often bordering on disco. At the same time there is a broader range of material, from ballads to uptempo, with some interesting vocal changes. The instrumental section compliments the group effort through large orchestral arrangements and heavy rhythm sections.

Best cuts: "The Show Must Go On," "I Can't Live Without You," "Runnin' From Your Love," "Love Is A Joy."

Dealers: This group carries its own following.

Country

TOMMY OVERSTREET—*Hangin' 'Round*, ABC/Dot D02086. Overstreet has a listenable set, heavy on the love ballads. Production by Ron Chancey emphasizes guitar, steel, bass and fiddle with occasional keyboard flourishes. Overstreet includes some uptempo items such as "I Just Want To Feel The Magic" but he powerfully renders slower numbers such as "It's All Coming Home," a poignant performance. Country stations should like his traditional version of "Anything To Keep From Going Home."

Best cuts: "Hangin' On To What I've Got," "(Don't Make Me) A Memory Before My Time," "Don't Go City Girl On Me," "What Am I Doin' Hangin' 'Round."

Dealers: Strong package from Overstreet should inspire action from his fans.

THE OAK RIDGE BOYS—*Y'All Come Back Saloon*, ABC/Dot D02093. The Oak Ridge Boys, comprised of vocalists Duane Allen, lead, Joe Bonsall, tenor, Bill Golden, baritone, and Richard Sterban, bass, offer a refreshing selection of ballads and uptempo tunes in this LP titled after the group's current hit single. The Oaks' unique four-part harmony style is a solid base for slick variations in delivery, as each member of the group alternates into the lead spotlight at some point throughout the album. This sometimes lively, sometimes soulful, but always well-performed set of songs is instru-

Spotlight



LEO SAYER—*Thunder In My Heart*, Warner Bros. BSK3089. Richard Perry again produced this delectable dish of tasty upbeat bouncers and emotional ballads, all performed in Sayer's inimitable vocal style. Whether belting one out in a husky pop vein or in his delicate falsetto, Sayer maintains an effective delivery. The various shifts in vocal intonation and pitch makes for multi-dimensional effect. Sayer collaborated on seven of the 10 tunes, which remain the strongest. The often feverish orchestrations, relying more heavily on horns and strings, are rich in funky rhythms and melody, as Tom Scott on sax, guitarist Lee Rittenour and Ray Parker assist. All material is loaded with commercial viability that should sustain Sayer's momentum.

Best cuts: "Thunder In My Heart," "Everything I've Got," "Easy To Love," "Fool For Your Love," "It's Over."

Dealers: Sayer's last LP went Top 10.

CARPENTERS—*Passage*, A&M SP4703. From the opening cut to the final track, this album represents the Carpenters' most boldly innovative and sophisticated undertaking yet. The title is indicative of the album's journey into the musical spectrum, as the material constantly shifts gears from calypso, lushly orchestrated complex pop rhythms, jazz flavored ballads, reggae, and melodic upbeat numbers. Karen Carpenter's textured vocals, evoking new heights of expressiveness, remains flexible and strong throughout while Richard's keyboards and impeccable production adds a polished refinement. Some dazzling sax work by Tom Scott and Jackie Kelso on a few cuts, enriches the jazz undertones, and Leon Russell (piano), King Erickson (conga) and Vince Charles (steel drums) contribute on the high energy calypso rocker "Man Smart, Woman Smarter." Other surprises in store are tasty reworkings of Kiattui's "Calling Occupants" and "Don't Cry For Me Argentina." This experimental venture also involved the efforts of the Los Angeles Philharmonic and the 50 member Gregg Smith singers.

Best cuts: "Calling Occupants Of Interplanetary Craft," "Man Smart, Woman Smarter," "Two Sides," "On The Balcony Of The Casa Rosada/Don't Cry For Me Argentina."

Dealers: This LP will garner new fans.



RICK NELSON—*Intakes*, Epic PE34420. Possibly the most commercial effort from Nelson in some time, particularly the four cuts produced by Keith Olsen. He moves successfully away from a countrified vocal vein into more a pop-oriented, fast paced fare with a few ballads, sprinkled in. And instrumentation varies from electric, steel and acoustic guitar, piano, bass and rhythmic drum work. **Best cuts:** "You Can't Dance," "I Wanna Move With You," "One X One," "Five Minutes More," "Something You Can't Buy."

CHERYL DILCHER—*Blue Sailor*, Butterfly FLY003. One of the few fast picking female rockers, Dilcher debuts on a new label following a couple of albums for A&M. All nine tunes, self-penned, are filled with vivid lyrical passages, delivered in Dilcher's expressive delivery. There is a solid balance of ballads and rockers, many romantic in theme, but all backed by a high caliber band to support Dilcher's acoustic guitars. **Best cuts:** "Here Comes My Baby," "Lovin' Woman," "Blue Sailor," "Ellie."

REDBONE—*Cycles*, RCA AFL12352. This LP features the talents of Pat and Lolly Vegas, the backbone of this veteran American Indian band. The music has moved to disco, carried along well by the funky style of basically a rock band with restrained strings sweetening the mix. The vocals of the Vegas brothers are soulful and tuneful enough to maintain interest even where the material could have been stronger. **Best cuts:** "Dancing Bones," "Don't Say No."

FANIA ALL STARS—*Greatest Hits*, Fania JM00511. Some of the musicians featured here that a wider pop audience would recognize include Tito Puente, Mongo Santamaria, Billy Cobham, Jan Hammer, Jorge Santana, Ray Barretto, and Johnny Pacheco. Altogether, 36 musicians appear playing both live and in the studio. The music is heavily percussive and works especially well on the live sequences with the audience pushing the musicians along. **Best cuts:** "Ponte Daio," "Descarga Fania."

RONNIE DYSON—*Love In All Flavors*, Columbia PC34866. This might very well be the most commercial LP by this singer. While the tone is pop, a heavy gospel influence is ever present. An excellent choice of material is complimented by impressive background singers and a large orchestra. **Best cuts:** "I Want To Be Where You Are," "Don't Be Afraid," "I Just Want To Be There," "Sara Smile."

PETER BAUMANN—*Romance 76*, Virgin PZ34897 (CBS). One of the driving forces of Tangerine Dream, Baumann returns with an album bearing last year's digits but tomorrow's sound. His synthesizer and keyboards are supported on an outstanding track by members of the Munich Philharmonic. For the rest of the melodic/astral way, it's pure Baumann and he is truly something to hear in this self-produced set of six pieces. **Best cuts:** "Romance," "Phase By Phase," "Meadow Of Infinity (Part 1)."

CHOCOLATE MILK—*We're All In This Together*, RCA APL112331. This is a band that follows the Earth, Wind & Fire school of soul rock, with an extra dose of New Orleans funk. The LP is produced, and many of the songs are written by Allen Toussant, who also adds piano to the nine-man group. The band comes up with a good chunky sound with judicious use of whoa-whoa and restrained horn passages. A jazz touch adds color. **Best cuts:** "America," "Grand Theft."

DEAD BOYS—*Young, Loud and Snotty*, Sire SR6038 (WB). Loud, vibrant and rebellious, the Dead Boys are another live piece guitars, bass and drums outfit voicing the repressions and confusions of a new, younger generation. Influenced largely by similar outfits from the '60s, the group captures a great deal of authentic and convincing expression in its primitive context and rough delivery. **Best cuts:** "Sonic Reducer," "Hey Little Girl," "I Need Luck."

DOUG OWEN—*From The Start*, Hickory AH44006 (ABC). Owen maintains a mellow pace through most of the album with gentle ballads. In between are some country/pop flavored upbeat numbers. Backing Owen on guitar is a tight backup comprised of strings, mandolin, and sweet backup singers. **Best cuts:** "Live Wire," "Highway Flyer," "Bad Girls," "Rainy Day Lady."

THE SAINTS—*I'm Stranded*, Sire SR6039 (WB). Hard Driving and loose, this quartet of guitar, bass, drums and vocals, hammers away in pure New Wave bombastic recklessness with a slight resemblance in tone and arrangements to the '60s protest songs. Basically simple, the group depicts nuances of adolescent rebellion including frustration, foreboding, neurotic quirks and primitive love affairs. **Best cuts:** "I'm Stranded," "Messin' With The Kid," "No Time."

RANDY PIE—*Fast/Forward*, Polydor PD18113. Extremely capable, highly contemporary rock played by an international quintet and a lead vocalist who can really sing. Lots of effects, from spacey synthesizer lines to symphonic choruses but the material is rather weak. **Best cuts:** "Back Street Boy," "Stand Up," "Trust Me."

SPLIT ENZ—*Dizrythmia*, Chrysalis CHR1145. Second effort from this London-based seven member band originally from New Zealand. It's a good blend of upbeat, progressive rock—certainly campy and distinctive—meshing piano, acoustic.

(Continued on page 100)

mentally highlighted with guitars, steel, piano, string arrangements by Bergen White, and touches of fiddle, banjo and harmonica.

Best cuts: "Y'All Come Back Saloon," "I'll Be True To You," "Old Time Lvin'," "Freckles," "Easy."

Dealers: The added incentive of a No. 3 single, along with an already strong live performance following, should push this product into the high sales category.

Jazz

GEORGE DUKE—*Reach For It*, Epic JE34883 (CBS). Keyboardist Duke whirls his way through a series of cascading musical passages that are upbeat and funky. Indispersed are some occasional vocals and mellow r&b flavored ballads. The ever-present drum beat, conga and other percussion subtly reflects Afro and Latin influence. Stanley Clarke lends support on bass on one cut. The effective use of background singers spices things up.

Best cuts: "Lemme At It," "Omi (Fresh Water)," "Just For You," "Searchin' My Mind," "Diamonds."

Dealers: Duke has been steadily gaining popularity.

Disco

GRACE JONES—*Portfolio*, Island ILPS9470. This LP is a perfect barometer for one's feeling about disco. Disco lovers will play it non-stop. Jones is already a bona fide disco superstar among New York disco scenemakers. Produced and mixed by Tom Moulton, the album is sexy and perfect to dance to, changing songs, melodies and even languages without missing a beat that could have been programmed by a machine. "Send In The Clowns," and "Tomorrow," from "Annie," are swamped under the disco arrangements.

Best cuts: "La Vie En Rose," "I Need A Man."

Dealers: This LP is lavishly packaged and Island is pulling out all the stops in its marketing.

First Time Around

PLAYER—*RSO RS13026*. This five-man group has, with the help of producers Lambert & Potter, mastered a highly contemporary commercial pop/soul/rock style along the lines of Hall & Oates or Pablo Cruise. Standout instrumentation is provided by the likes of Jim Horn on sax and flute and MI-

chael Omartian on synthesizer. A good mix of tempos here, with the first side emphasizing slower numbers, and the second side having more spirited, upbeat, teasing songs along the lines of Steely Dan or Chicago.

Best cuts: "Baby Come Back," "Every Which Way," "This Time I'm In It For Love," "Love Is Where You Find It," "Movin' Up."

Dealers: Group's single "Baby Come Back" entered the Hot 100 strongly.

THE MOTORS—*Virgin PZ34924* (CBS). This four-man English pub rock band was founded by Andy McMaster and Nick Garvey, songwriters for the English group Ducks Deluxe. Its music consists of slick, soft vocals backed by tight, fast-paced rock instrumentation, with guitar dominant.

Best cuts: "Cold Love," "Dancing The Night Away," "Emergency."

Dealers: A U.S. tour is planned for November.

FUNZONE—*First Artists FA4000* (Mercury). This initial release by the record division of the film company bearing the same name, is a professional debut effort by a band of nine musicians whose collective credits span the spectrum of rock music. The unusual arrangements to some unconventional material is sparked with innovative rhythms, stark lyrics and a touch of funkiness. The songs touch upon jazz, r&b, and blues elements, although delivered within the rock idiom.

Best cuts: "Back To Havana," "Bad Girl," "Stinko The Nark," "B'Dano."

Dealers: This is a label premier so expect a push.

Billboard's Recommended LPs

pop

THE ALPHA BAND—*Spark In The Dark*, Arista AB4145. Second effort from this highly versatile trio. Music ranges from melodic ballads to rhythmic light but charged up rockers. Instrumentation is diverse and textured with plenty of guitar, violin, viola, pedal steel, mandolin, and dobro in addition to bass, percussion and synthesizer. **Best cuts:** "East Of Eden," "Blue Lonely Night," "Love And Romance," "Honey Run," "You Angel You," "Jazz Humn."

JANE OLIVOR—*Chasing Rainbows*, Columbia PG34917. This outstanding vocalist offers an impressive package here of distinctive and flawless interpretations. The selections are both contemporary and classic, primarily flowing ballads, while the orchestral arrangements are tastefully unobtrusive. Olivor has a growing following, from live and tv appearances, so this second album should be warmly welcomed. **Best cuts:** "Lalena," "I'm Always Chasing Rainbows," "Come In From The Rain."

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 Garza, Roman Kazak, Dick Nusser, Jim McCullough, Paul Green, Ed Kelleher.

DR. HOOK

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Management: RON HAFKINE & BOBBY HELLER



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DOOBIE BROTHERS—Echoes Of Love (2:57); producer: Ted Templeman; writers: Patrick Simmons, Willie Mitchell, Earl Randle; publishers: Soquel, ASCAP/J.E.C., BMI, Warner Bros. WBS8471. A bouncy rhythm provides foundation for flashy lead vocal work and a harmonized chorus echoing against a lead vocal. After a striking suspenseful break, the vocals, and the echo effect, intensify before a faded exit.

DARYL HALL & JOHN OATES—Why Do Lovers (Break Each Other's Heart?) (3:13); producer: Christopher Bond; writers: D. Hall, S. Allen; publishers: Hot-Cha/Unichappell, BMI, RCA JH11132. The first single from the duo's new LP is a catchy upbeat rocker filled with tight harmonies and lilting vocals that gracefully peak and descend. The strong guitar accompaniment unobtrusively sways to the melodic beat.

DOLLY PARTON—Here You Come Again (2:55); producer: Gary Klein; writers: Barry Mann, Cynthia Weil; publishers: Screen Gems-EMI/Summerhill, BMI, RCA JH11123. Parton's sweet, innocent little girl vocals are highly effective on this Mann & Weil song, with its strong midtempo melody. A soft guitar break and sweet strings highlight the instrumental backing. Of course this is also pick material in the country field.

ABBA—Money, Money, Money (3:05); producers: Benny Andersson, Bjorn Ulvaeus; writers: Benny Andersson, Bjorn Ulvaeus; publisher: Artwork, ASCAP, Atlantic 3434. Typically crafty Abba production is the highlight of this song about the quest for the easy dollar. Like most of Abba's records, this is fast-paced with lots of good-natured gimmicks, and a sly, prancing, piano break hook.

BUCKINGHAM-NICKS—Crying In The Night (3:00); producer: Keith Olsen; writer: S. Nicks; publishers: Pogogo/Buckingham Nicks/Mother Pearl, ASCAP, Polydor PD14428. Listening to this record shows the influence this duo has had on the current Fleetwood Mac sound. Culled from the "Buckingham Nicks" LP of a few years ago, the tune's commercially viable beat remains catchy as Stevie Hicks' vocals and Lindsey Buckingham's guitar compliment each other in the traditional Fleetwood Mac fashion.

JACKIE DE SHANNON—Don't Let The Flame Burn Out (3:29); producer: Jim Ed Norman; writer: Jackie De Shannon; publishers: Halwill/Plain and Simple, ASCAP, Amherst AM725. A top notch Jim Ed Norman produced effort that has a contemporary folk/blues, Fleetwood Mac feel to it. De Shannon's vocal is pretty over simple but catchy, up tempo instrumentation.

recommended

SUPERTRAMP—Dreamer (3:33); producers: Ken Scott, Supertramp; writers: R. Hodgson, R. Davies; publishers: Almo/Delicate, ASCAP, A&M 1981.

GRATEFUL DEAD—Dancin' In The Streets (3:08); producer: Keith Olsen; writers: Stevenson, Gaye, Hunter; publishers: Jobete, ASCAP/Stone Agate, BMI, Arista AS0276.

CHARLIE DANIELS BAND—Heaven Can Be Anywhere (Twin Pines Theme) (3:15); producer: Paul Hornsby; writer: C. Daniels; publisher: Hat Band, BMI, Epic 850456.

POINTER SISTERS—Having A Party (3:08); producer: David Rubinson & Friends; writer: Sam Cook; publisher: Kags, BMI, Blue Thumb BT275 (ABC).

BILLY JOEL—Movin' Out (Anthony's Song) (3:30); producer: Phil Ramone; writer: B. Joel; publisher: Joelsongs, BMI, Columbia 310624.

RUSH—Closer To The Heart (2:52); producers: Rush, Terry Brown; writers: Lee and Lifeson; publisher: Core, ASCAP, Mercury 73958 (Phonogram).

UFO—Try Me (3:25); producer: Ron Nevison; writers: Schenker, Mogg; publishers: T.T./Chrysalis, ASCAP, Chrysalis CHS2178.

DICKEY BETTS—Bougainvillea (3:29); producer: Dickey Betts; writers: Dickey Betts, Don Johnson; publisher: Pangola, BMI, Arista AS0269.

FRANKIE VALLI—I Need You (3:23); producer: Charles Caliendo; writer: E. Carmen; publisher: C.A.M.-USA, BMI, Private Stock PS45169.

AC/DC—Problem Child (2:48); producers: Vahida and Young; writers: Young, Young, & Scott; publisher: E.B. Marks, BMI, Atco 7086 (Atlantic).

BLUE—Bring Back The Love (3:05); producer: Elton John, Clive Franks; writer: Hugh Nicholson; publisher: Catrine, PRS, Rocket PIG40801 (MCA).

CYNDI GRECCO—This Time (I'm In It For Love) (2:36); producer: Janna Merlyn Feliciano; writers: Steve Pippin, Larry Keith; publishers: Windchime/Unichappell, BMI, Private Stock PS45162.

100% WHOLE WHEAT—She's No Fool (3:48); producers: James Pike, Ed Cobb; writers: Kranzendorf, Bakalyan; publishers: Whole Wheat/Equinox, BMI, AVI, AVI1755.

MYLON LEFEVRE—Second Hand Lady (3:16); producer: Jerry Crutchfield; writer: Dave Loggins; publishers: Leeds/Bibo, ASCAP, Warner Bros. WBS8468.

PETER PRINGLE—You Really Got Me Needing You Now

(2:46); producer: Michael Lloyd; writers: John D'Andrea, Roger Atkins; publishers: Scott-Tone, ASCAP/Saber Tooth, BMI, Warner Bros. WBS8456.

STEPHEN SINCLAIR—Fingertip Away (3:02); producer: Joe Falsia; writer: S. Sinclair; publisher: L.K., ASCAP, United Artists UAXW1093.

BARCLAY JAMES HARVEST—Hymn (5:05); producer: Barclay James Harvest; writer: John Lees; publisher: Man-Ken, BMI, MCA, MCA40795.

RODERICK FALCONER—Rock City (2:57); producers: Peter Ivers, Roderick Falconer; writer: R. Falconer; publisher: Rats God, BMI, United Artists UAXW1058.

ROY BUCHANAN—The Circle (2:49); producer: Stanley Clarke; writers: Roy Buchanan, Ron Foster, Scott Musmanno; publishers: Unichappell/Jubal Sounds, BMI, Atlantic 3433.



GRAHAM CENTRAL STATION—Saving My Love For You (3:37); producer: Larry Graham Jr.; writer: Larry Graham Jr.; publisher: Nineteen Eighty-Five, BMI, Warner Bros. WBS8464.

EMOTIONS—Shouting Out Love (3:13); producers: Al Bell, William Brown, Marvell Thomas; writers: Wilkes, Smith; publisher: East/Memphis, BMI, Stax STX3200AM (Fantasy).

DARCUS—It's You (2:28); producer: Ritchie Rome; writers: Darcus, Jay Kessler, Cash McCall; publisher: Candalee, BMI, RCA JB11124.

CHI-LITES—If I Had A Girl (3:30); producer: Richard Rome; writer: Phil Gurtt; publisher: Josiah, BMI, Mercury 73954 (Phonogram).

TRUMAINS—Ripe For The Pickin' (3:20); producer: Jerome Gasper; writers: Kenny Lewis, Howard Jennings; publishers: Castiron/Vibrato, BMI, RCA JH1117.

LORRAINE JOHNSON—The More I Get, The More I Want (4:10); producers: Jesse Boyce, Moses Dillard; writers: J. Whitehead, G. McFadden, V. Carstarphen; publisher: Mighty Three, BMI, Prelude PRL71096.

FACTS OF LIFE—Looks Like We Made It (3:38); producer: Millie Jackson; writers: R. Kerr, W. Jennings; publisher: Irving, BMI, Kayvette 5134 (T.K.).

CONTROLLERS—Somebody's Gotta Win, Somebody's Gotta Lose (3:49); producer: Frederick Knight; writer: David Camon; publisher: Every-Knight, BMI, Juana 3414 (T.K.).

PEGGY SCOTT—Keepin' My Eye On You (2:39); producers: Bob McRee, Mary Hawkins; writers: B. McRee, M. Hawkins, C. Thomas; publishers: Lowery/Molasses, BMI, Mercury 73952 (Phonogram).

GARLAND GREEN—Let's Celebrate (3:30); producer: Leon Haywood; writer: Billy Ray Charles; publishers: Wet Bull/Green Hay/Candalee, BMI, RCA JB11126.

ROCKY MIZELL—Hey Sexy Dancer (3:34); producer: Willie Clarke; writers: R. Mizell, W. Clarke; publisher: Sherlyn, BMI, Drive 6255 (T.K.).

RAW SOUL EXPRESS—The Way We Live (3:37); producer: George Perry; writers: Ricky Washington, Chris Perkins, Tommy Johnson; publisher: Sherlyn, Cat 2010 (T.K.).



MOE BANDY—She Just Loved The Cheatin' Out Of Me (2:40); producer: Ray Baker; writers: S.D. Shafer-A.L. "Doodle" Owens; publisher: Acuff-Rose, BMI, Columbia 310619. A straight country version of a love ballad is heavy on guitar, fiddle, bass and drum. Bandy delivers it in his uncompromising country style.

JOE STAMPLEY—Everyday I Have To Cry Some (2:22); producer: Norro Wilson; writer: Arthur Alexander; publisher: Combine, BMI, Epic 850453. The old Arthur Alexander r&b gem is given a country twist by Stampley. Similar to other r&b/c&w mergers, this one proves successful. Upfront guitar work and background voices add solid support.

DON GIBSON—When Do We Stop Starting Over (2:43); producer: Wesley Rose; writer: Mickey Newbury; publisher: Acuff-Rose, BMI, ABC/Hickory AH54019. Gibson returns to Mickey Newbury for a song as powerful as his last Newbury-written hit, "If You Ever Get To Houston Look Me Down." Uncluttered country production and Gibson's hearty vocalizing emphasize the song's theme contained in the title.

DICKEY LEE—Peanut Butter (2:40); producers: Roy DeDickey Lee; writer: Razyzy Bailey; publisher: Razan, BMI, RCA JH11125. An unusual song that links love and peanut butter. Lee is backed by a catchy combination of rhythm and steel guitar in a tune that builds to a handclapping finale.

RAY GRIFF—Raymond's Place (2:45); producer: Ray Griff; writer: Ray Griff; publisher: Blue Echo, ASCAP, Capitol P4492. Griff's last outing wasn't as successful as most of his past records and, thinking he might have been ahead of his time

with his last song, Griff this time has a lively uptempo number. His bouncy style and vibrant piano work perfectly with this song.

recommended

BOB LUMAN—The Pay Phone (2:49); producer: Jim Vienneau; writer: Glenn Martin; publisher: Tree, BMI, Polydor PD14431.

JOHNNY CASH—After The Ball (3:02); producer: Charlie Bragg-Jack Routh; writer: J.R. Cash; publisher: House of Cash, BMI, Columbia 310623.

TINA RAINFORD—Big Silver Angel (2:57); producer: Sonny Limbo; writer: W. Thompson; publisher: Earl Barton, BMI, Epic 850455.

JERIS ROSS—I Think I'll Say Goodbye (3:17); producer: Jack Ross; writers: Jim Rushing/Marshall Chapman; publisher: Vogue, BMI, Gazelle 1RDA431A.

JIMMIE RODGERS—A Good Woman Likes To Drink With The Boys (2:37); producer: Jimmy Bowen; writer: Dave Ellingson; publishers: Chappell/Brown Shoes, BMI, Scrimshaw S1313/BMM.

SUSAN ST. MARIE—It's The Love In You (3:27); producer: Tommy Overstreet; writers: Bobby Springfield-Van Stephenson; publisher: House Of Gold, BMI, Pinnacle WIGP101A.

DAVID ALLAN COE—Face To Face (2:30); producer: Ron Bledsoe; writer: D.A. Coe; publisher: Window, BMI, Columbia 310621.

GARY GENTRY—The Joker In Love (With The Queen That Belongs To Jack) (2:00); producer: Chuck Deal; writer: Gary Gentry; publisher: Play, BMI, Compass 7005A.



recommended

CELI BEE & THE BUZZY BUNCH—One Love (3:35); producer: Pepe Luis Soto; writer: Pepe Luis Soto; publisher: Peer International, BMI, APA, APA17002A (T.K.).

JIMMY BRISCOE AND THE BEAVERS—Invitation To The World (3:45); producer: Paul Kyser; writer: Paul Kyser; publishers: Sherlyn/Wanderik, BMI, Wanderick 70001 (T.K.).

CHUCK McDERMOTT AND WHEATSTRAW—Follow The Music, Back Door BDF7477. McDermott's music is in the realm of progressive country rock and traces of Marshall Tucker influences and other Southern country bands. Side one is more mainstream country-oriented although side two is a balanced mix of rock ballads and upbeat boogie. Guitarist McDermott gets solid support from his four-piece rhythm backup. The use of fiddle, mandolin and tight background vocals adds a polished quality. **Best cuts:** "Follow The Music," "Buster," "St. John's River."

BARBARA WYRICK, Calliope CAL7005. Producers Clayton Ivey and Terry Woodford, who recently turned a top 10 record with Hot, gives Wyrick's vocals the opportunity to showcase all its sides. She capably handles country flavored MOR ballads and gentle pop-oriented midtempo tunes with restraint. Wyrick gets instrumental support from Ivey on keyboards, Mac McAnally on acoustic guitar and some other primo Muscle Shoals musicians. **Best cuts:** "Left Over Love," "The Right Feeling At The Wrong Time," "Tell Me A Lie," "When Tonight Is Over."

ANGELLE, Epic PE34836. John Boylan (Boston) produced this surprise package of original material. It's diverse—a little pop, blues, country rock, soul, r&b and even a little dixieland. Her vocal style is powerful yet pleasant, tender and evocative. Supporting music ranges from acoustic to full orchestrations. **Best cuts:** "Waking Up From Love," "What Is That Look In Your Eyes," "Can I Touch You," "Music Is Forever."

LEMMING—Machines, Wavefront. This is a futuristic, synthesizer dominated mind excursion into the realm of electronic music. The eerie, galactic sound effects set haunting moods while sporadic use of vocals helps give the album a bit of commercial appeal. Although Lem's innovative approach to electronic music might still be ahead of its time, this album is nonetheless a daring and complex progressive effort. **Best cuts:** "She Was A Visitor," "Robots In Heat," "Primal Machine."

PHILIP GOODHAND-TAIT—Teaching An Old Dog New Tricks, Chrysalis. This artist is an inventive, poetic lyricist and sings a collection of upbeat and offbeat piano based ballads and light rockers backed with guitar and drum support. **Best cuts:** "Airborne," "The Lady Lives In England," "Parade," "Angeltown," "I Want To Winter With You."

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MEADOWS BROTHERS—Wheels (3:12); producers: Brad Shapiro, Ernie Wintrey; writer: Wilson Meadows; publisher: Kayvette, BMI, Kayvette 5132 (T.K.).

RICE & BEANS ORCHESTRA—You've Got Magic (3:37); producer: Pepe Luis Soto; writer: Pepe Luis Soto; publisher: Peer International, Dash 5040 (T.K.).



recommended

BOBBY VINTON—All My Todays (3:06); producer: Bob Morgan; writer: Bobby Vinton; publisher: Feather, BMI, ABC AB12308.

LIBERACE—Theme From New York, New York (2:58); producer: Ed Cobb; writers: J. Kander, F. Ebb; publisher: Unart, BMI, AVI, AVIS161A.



BOB WELCH—Sentimental Lady (2:51); producers: Lindsey Buckingham, Christine McVie; writer: Bob Welch; publisher: Warner Bros., ASCAP, Capitol P4479. Ex-Fleetwood Mac guitarist who had his own group called Paris goes solo here. Produced by Fleetwood Mac members Christine McVie and Lindsey Buckingham who both play and sing on the tune as does Mick Fleetwood. The song is a gentle, melodic ballad with sweet harmonies and standout acoustic guitar that originally appeared on Mac's "Bare Trees" LP.

ODYSSEY—Native New Yorker (3:29); producers: Sandy Linzer, Charlie Calelio; writers: Sandy Linzer, Denny Randell; publishers: Featherbed/Desiderata/Unichappell, BMI, RCA JH11129. This tune has a sedate discoish rhythm with string embellishments; a bright horn section and a clear rhythm guitar. The appealing melody is carried by a female lead, accompanied by sophisticated chorus arrangements.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

Billboard's Recommended LPs

Continued from page 98

guitar, sax, trumpet, keyboards, drums and percussions into a highly original synthesis. **Best cuts:** "My Mistake," "Parrot Fashion Love," "Sugar And Spice," "Crosswords," "Jamboree."

CHUCK McDERMOTT AND WHEATSTRAW—Follow The Music, Back Door BDF7477. McDermott's music is in the realm of progressive country rock and traces of Marshall Tucker influences and other Southern country bands. Side one is more mainstream country-oriented although side two is a balanced mix of rock ballads and upbeat boogie. Guitarist McDermott gets solid support from his four-piece rhythm backup. The use of fiddle, mandolin and tight background vocals adds a polished quality. **Best cuts:** "Follow The Music," "Buster," "St. John's River."

BARBARA WYRICK, Calliope CAL7005. Producers Clayton Ivey and Terry Woodford, who recently turned a top 10 record with Hot, gives Wyrick's vocals the opportunity to showcase all its sides. She capably handles country flavored MOR ballads and gentle pop-oriented midtempo tunes with restraint. Wyrick gets instrumental support from Ivey on keyboards, Mac McAnally on acoustic guitar and some other primo Muscle Shoals musicians. **Best cuts:** "Left Over Love," "The Right Feeling At The Wrong Time," "Tell Me A Lie," "When Tonight Is Over."

ANGELLE, Epic PE34836. John Boylan (Boston) produced this surprise package of original material. It's diverse—a little pop, blues, country rock, soul, r&b and even a little dixieland. Her vocal style is powerful yet pleasant, tender and evocative. Supporting music ranges from acoustic to full orchestrations. **Best cuts:** "Waking Up From Love," "What Is That Look In Your Eyes," "Can I Touch You," "Music Is Forever."

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LEGS DIAMOND—A Diamond Is A Hard Rock, Mercury, SRM1191. Mostly hard driving, energized rock from this five-man ensemble. The charged interaction between bass and guitar reach feverently urgent peaks. Vocals remain tight on rockers and occasional ballad. **Best cuts:** "Jailbait," "Woman," "I Think I Got It," "Diamond Is A Hard Rock."

THE BOOMTOWN RATS, Mercury SRM11188. Another entry into the new wave derby, these six punk rockers abide by the rules with its high energy rock. The lyrics, often cunning, wry and bizarre and the erratic rhythms all are defiantly delivered in an urgent mockful vein. Recorded in Germany. **Best cuts:** "Lookin' After No. 1," "Joey's On The Streets Again," "Kicks (She's Gonna) Do You In."

VARIOUS ARTISTS—Max's Kansas City, Vol. II 1977, Ram RAM2213. This is a studio effort by some of the bands that have recently appeared at Max's Kansas City in New York. The acts include Philip Rambow, Lance, Andrew Pearson, Just Water, Brats, and Grand Slam. This LP is proof enough, if it is still needed, that U.S. new wave music is not all two-minute sonic attacks. There is some melody and good playing here, with professional production. **Best cuts:** Pick and choose.

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Eat your heart out, Titian.

It took the Venetian artist Titian four years to paint the original. But INSTA can reproduce it or anything else, on a T-shirt in 7-10 days. And that includes delivery.

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810 East Washington Blvd.
Los Angeles, California 90021



Pockets— The Inside Story.

Earth, Wind & Fire's Verdine White knows a great thing when he hears it.

When Verdine first came upon this eight-man musical aggregation, he was so knocked out he arranged for the band to come to Hollywood to stage a special presentation for the creative management team of Cavallo-Ruffalo and a number of excited Columbia executives.

Luther Ingram dubbed them "Pockets" to describe their particular musical groove, which encompasses the music of today as well as tomorrow's.

And the rest, as they say, is history.

Their first album, "Come Go With Us," is already putting people in their pockets.

For keeps.

**Pockets: their debut album "Come Go With Us,"
And "Come Go With Me," their debut single.**
On Columbia Records.

*Also available on tape.
© 1984 Columbia Records Inc.

Philadelphia's Jazz Activity On the Upbeat

• Continued from page 94

expands its Monday night offerings to two nights (Sundays and Mondays).

Bringing in David Gold Productions to handle the bookings, an impressive roster kicked off Sept. 18-19 with the Charlie Rouse Quartet, followed Sept. 25-26 with alto saxophonist Richie Cole and jazz vocalist Eddie Jefferson. For October, Gold, who airs jazz at Temple Univ.'s WRTI has Zoot Sims Quartet (3); pianist-vocalist Bob Borough (9-10); keyboardist Barry Harris and tenor saxophonist Al Cohn (16-17) and alto saxophonist Lee Konitz and his quartet (23-24).

Stars, new nitery located in the same area as Grendel's Lair, bowed its "Jazz On Tuesday Nights" Sept. 20 with the Byard Lancaster Unit featuring pianist Dave Burrell. But the biggest jazz sound after dark is being made by Frank Kent, who reopened the former Just Jazz as

Frank-Fields, and David Carroll, who converted the Last Tango, a gay bar into the Hot Club. Both rooms are in the midtown stem.

Kent got things moving Sept. 23-24 with Jean Carns.

At the Hot Club, the music revolves around groups led by drummer Lex Humphries (out of John Coltrane and Dizzy Gillespie); tenor saxophonist John Bonnie (out of Woody Herman and Stan Kenton); alto saxophonist Jimmy Johnson, bassist Benny Nelson featuring jazz-pop singer Terry Collins; and Oasis, a jazz-styled group featuring singer Marlyn Merritt.

Doobie's, another popular room nearby, features "Jazz With Tradewinds" on Wednesday nights with pianist Dave Anderson and flutist Mark Seidman.

Several of the restaurants in the Society Hill part of center city also provide jazz with an intimate touch.

And Guthrie's, in suburban Abington, Pa., uses a different unit each week. The room is fast becoming the showcase for the local jazz masters.

Jazz homeowners also holds forth on various nights at the Big Play in the Manyunk area; Mitten's, on the City Line sector, Longmarch Coffeehouse in the South St. sector, the Red Carpet Lounge in Germantown, Flamingo in West Oak Lane,

Benny the Bum's in West Philadelphia and Dino's Upper Lounge, where songbird Irene Reid is back by the best of the local area jazz trios.

Interest in jazz is such that WRTI, the Temple U. all-jazz radio station, broadcasts a "Music Book" on the half-hour throughout the week giving a run-down of the upcoming jazz spots and concerts.

Sire-WB Unleash Natl Act Push

NEW YORK—Sire Records and its distributors, Warner Bros. are launching a promotional and merchandising campaign to acquaint radio stations and retailers with new wave punk rock in general, and Sire's four punk releases specifically.

The initial push is centered around the slogan, "New wave rock'n'roll, get behind it before it

gets past you." It includes a specially designed two-record sampler EP featuring tracks by Richard Hell and the Voidoids, Talking Heads, the Saints and the Dead Boys, the four bands with new LP releases on Sire.

The campaign will also feature streamers, mobiles and T-shirts with Bugs Bunny dressed in a leather jacket and sneakers.

Fox Busy On TV

LOS ANGELES—Charles Fox composed the themes for four prime time television series this season. He wrote the theme for "Wonder Woman"; with Norman Gimbel he provided the themes for "Happy Days" and "Laverne & Shirley," and with Paul Williams he composed the theme for "The Love Boat." Fox also wrote the theme for "Love American Style," still widely seen in syndication.

Rush 'Life' Track

NEW YORK—Arista Records is rush-releasing the soundtrack album from "You Light Up My Life," the fast-breaking hit movie, whose title song is number 3 on the Hot 100 chart.

The LP contains both the vocal and instrumental versions of the Joe Brooks song, including the version heard in the movie.

The hit version of "You Light Up My Life" is sung by Debby Boone and is on Warner/Curb Records.

SESAC Hikes Payments

• Continued from page 1

country albums by up to 100% and on country singles by 25%.

A No. 1 country single charter will now garner \$25,000, as against the former \$20,000, with lower positions scaled accordingly. Lowest ranked charted singles on the new schedule will earn \$1,000. Under the prior schedule they earned \$500.

In all cases, SESAC incentive payments are split between writers and publishers.

In the case of country albums the range on chart-based payouts will now be \$100 to \$300 per cut. The former span was from \$50 to \$200.

SESAC is retaining prior levels of payments for "new release, cover and pick" bonuses in the country field. These remain at \$300, \$250 and \$150, respectively.

The organization is also retaining unchanged its chart payment schedule for pop singles and albums.

However, release money in pop will be upped from the prior \$300 to a new level of \$400; covers go from \$250 to \$300; and picks from \$150 to \$200.

In the field of jazz, SESAC will distribute incentive bonuses of from \$50 to \$200 per cut on charted albums. A new release is worth \$150 a cut, covers \$100, and picks \$50.

Al Ciancimino, SESAC vice president and general counsel, says the launch of jazz disk incentives is in response to the growing importance of the idiom.

Alice H. Prager, SESAC president, says the overall rate change will "bring us to a more highly competitive level within the industry, and is in keeping with our standard policy of a constant and periodic review of performance values in music."

CBS Jazz

• Continued from page 10

key, "Summit Meeting At Birdland" showcases him with Powell and Dizzy Gillespie. "Bird With Strings" features lush arrangements as performed at Birdland, Carnegie Hall and the Apollo Theatre.

Also set for release is "Paris Festival International" recorded by Miles Davis in 1949 when he was only 23.

"Gerry Mulligan/The Arranger" features an underrated aspect of his talents and consists of previously unreleased cuts with Mulligan performing alongside Gene Krupa, Charlie Ventura, Zoot Sims, Red Rodney, Bob Brookmeyer and others.

Volume two and three of "The Lester Young Story" round out the seven initial Contemporary Masters releases for October. They are the joint product with the John Hammond Collection, and also feature Billie Holiday and Count Basie.

Columbia is supporting these releases with extensive print and radio ads and in-store display pieces.

minutes, as does the new single, Klaatu's "Calling Occupants Of Interplanetary Craft," the third cut receiving the big production treatment.

There are country effects in two of the album's best numbers, the honky tonk delight "Sweet, Sweet Smile" and the soft ballad "Two Sides." The former features a fast-paced, punchy, sly vocal by Karen and a backdrop of fiddle, banjo and handclaps; the latter is a sad farewell to a former lover that has a soft pedal steel guitar opening and a sound much like their 1975 LP cut "Good-bye And I Love You."

PAUL GREIN

Jazz Beat

• Continued from page 94

manuel United Church. . . . Pianist Art Lande makes his debut with the title "The Eccentricities Of Earl Dant." He previously cut for ECM.

Filmmaker St. Clair Bourne has received a grant from the National Endowment For The Arts to research and write a script for a film about Mary Lou Williams. . . . The Las Vegas Jazz Society has designated six jazz ambassadors: Joe Williams, Eddie "Lockjaw" Davis, Marlena Shaw, James Moody and Monk Montgomery. All are Vegas residents.

Award Record Manufacturing of Inglewood, Calif. has toasted Concord Records with a plaque for its new jazz releases. . . . "Remember Clifford Brown" is the title of the concert Thursday (6) produced by Jack Kleinsinger for his "Highlights In Jazz" series at NYU's Loeb Student Center at 8 p.m.

KGU's jazz activity in Honolulu has expanded to six nights a week, Monday through Saturday from 8 to midnight, advises the station's Bill Thompson.

Aussie's Single Out

LOS ANGELES — Australian singer Jay Pirrelli makes his U.S. debut on the Calliope label with the single "Baby You're Nobody Unless You Got Somebody." Vocalist is slated for personals at various Hilton chain hotels.

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S/Lee Zitto, Publisher

Closeup

CARPENTERS—Passage, A&M SP4703.

The duo's eighth studio album is just what the title implies: a passage from a pop-MOR base into a phase where it's experimenting with a variety of shadings and styles, including country, calypso, space rock and South American music.

It also marks the first time a Carpenters album has included no Richard Carpenter-John Bettis originals—a disappointment at first, since their last two albums have produced "Only Yesterday" and "I Need To Be In Love," originals which are among their best singles.

For the past few albums, the Carpenters have had an eye out for eclectic, novel material (a countryfied version of "Jambalaya" and a cornpone reading of "Goofus" appear on recent LPs), but here the colorful, stepping-out-of-character songs outnumber the ballads.

The LP opens with Michael Franks' "B'wana She No Home," a tasty rhythm number that makes a reference to Guayaquil, a city in Ecuador. Karen's vocal here, and on several of the cuts, reflects an understated, subtle approach to the lyric. The song ends with a hard-rocking jam which has Tom Scott on tenor sax and flute trading-off choruses with Pete Jolly on piano.

Another rocker is "Man Smart, Woman Smarter," the Harry Belafonte calypso classic that was turned into a rock hit earlier this year by Robert Palmer. Backing another of Karen's cool, even vocals are weird, gurgling vocal and instrumental snatches and an all-star jam featuring Leon Russell on piano and King Erickson on conga.

This is Russell's first involvement with a Carpenters session, following their recording of his "Superstar," "A Song For You" and "This Masquerade." In fact, even though the Carpenters have played host in the past to such luminaries as Tim Weisberg and Louie Shelton, the new LP has more guest musicians than any previous effort by the duo.

The lively, soulful backup singing by Julie Tillman, Maxine Willard and Carlena Williams on the album's first single, the impeccably crafted "All You Get From Love Is A Love Song," represents the first time the Carpenters have ever had outside vocal help (unless one counts their use of the Jimmy Joyce Choir several years ago on "Sing").

The Carpenters first used an outside orchestrator when Billy May handled "I Can Dream, Can't I" on their "Horizon" LP. Here Peter Knight, best known for his work with the Moody Blues, orchestrates three of the numbers. Those songs also benefit from the use of the Los Angeles Philharmonic (or the Over-budget Philharmonic, as per the liner notes) and the 50-member Gregg Smith Singers.

They back the Carpenters on the superb ballad "I Just Fall In Love Again," which features thick strings and a big angelic chorus effect. It is a tribute to Karen's expressive, emotional vocal and to the excellence of Steve Dorff's strong melody that the song never becomes lost in the production.

The team returns for the sophisticated "Don't Cry For Me Argentina" from Andrew Lloyd Webber and Tim Rice's rock opera "Evita," a look at the second wife of the late Argentine dictator Juan Peron. The song opens with crowd noises and operatic passages by an announcer, Peron and Che, before Karen's part begins.

The song runs more than seven

Billboard HOT 100

Chart Bound

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HERE YOU COME AGAIN—Dolly Parton, RCA 11123
 ECHOES OF LOVE—Doobie Brothers, Warner Bros. 8471
 WHY DO LOVERS BREAK EACH OTHERS HEART?—Daryl Hall & John Oates, RCA 11122
 SEE TOP SINGLE PICK REVIEWS, page 31

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
★	1	10	STAR WARS TITLE THEME—Meco (Meco Monardo, Harold Wheeler, Tony Bongiovi), J. Williams, Mill- ennium 604 (Casablanca) CPP	★	40	6	DUSIC—Brick (Phil Benton & Brick), R. Ransom, R. Hargis, J. Brown, Bang 734 (Web IV) ALM	69	55	20	BARRACUDA—Heart (Mike Flicker), A. Wilson, R. Fisher, H. Wilson, Portrait/CBS 6-70004 WBM
	2	11	KEEP IT COMIN' LOVE—K.C. & The Sunshine Band (Henry Wayne Casey, Richard Finch for Sunshine Sound Enter- prises Inc.), H.W. Casey, R. Finch, TK 1023 CPP	36	37	8	I WOULDN'T LIKE TO BE LIKE YOU—Alan Parsons Project (Alan Parsons) Woolfsan, Parsons, Arista 0260 ALM	70	66	11	I BELIEVE IN LOVE—Kenny Loggins (Phil Ramone, Bob James), K. Loggins, A. Bergman, M. Bergman, Columbia 3-10509 WBM
★	15	6	YOU LIGHT UP MY LIFE—Debbie Boone (Joe Brooks for Mike Curb Prod.), J. Brooks, Warner/Curb 8446 CPP	★	41	4	DO YOU WANNA GET FUNKY WITH ME—Peter Brown (Cory Wade), P. Brown, Robert Rams, Drive 6258 (TK) CPP	★	NEW ENTRY		CALLING OCCUPANTS OF INTERPLANETARY CRAFT—Carpenters (Richard Carpenter), Klatu, A&M 1978 WBM
★	6	12	NOBODY DOES IT BETTER—Carly Simon (Richard Perry), C.B. Sager, M. Hamisch, Elektra 45413 B-3	★	42	6	WE JUST DISAGREE—Dave Mason (Dave Mason, Ron Nevison), J. Krueger, Columbia 3-10575 ALM	★	86	2	GONE TOO FAR—Trumpets and John Ford Coley (Kyle Lehning for Twin Empacts), J. Coley, Big Tree 16102 (Atlantic) WBM
★	8	12	THAT'S ROCK 'N' ROLL—Shaun Cassidy (Michael Lloyd for Mike Curb Prod.), E. Carmen, Warner/Curb 8423 WBM	39	17	15	DON'T WORRY BABY—B.J. Thomas (Chris Christian), B. Wilson/R. Christian/J. Singer/Pimary/ H. Medrus/M. Marso, MCA 40735 ALM	★	88	2	YOUR SMILING FACE—James Taylor (Pete Asher), J. Taylor, Columbia 310602 WBM
	6	4	BEST OF MY LOVE—Emotions (Maurice White), M. White, A. McKay, Columbia 3-10544 ALM	★	51	5	BLUE BAYOU—Linda Ronstadt (Pete Asher) R. Orbison, J. Meison, Asylum 45431 ALM	74	81	4	DOES SHE DO IT LIKE SHE DANCES—Adrius Brothers (Herbert Putnam), S. Duboff, G. Roberson, Buddah 575 CPP
★	11	12	BOOGIE NIGHTS—Heatwave (Barry Blue for Indigo), R. Tempton, Epic 8-50370 ALM	★	47	5	I JUST WANT TO MAKE LOVE TO YOU—Foghat (Nick Jameson) M. Dixon, W. Dixon, Bearsville 0319 (Warner Bros.) CPP	★	89	2	FAIR GAME—Crosby, Stills & Nash (David Crosby, Stephen Stills, Graham Nash with Ron Albert, and Howard Albert), S. Stills, Atlantic 3432 WBM
	8	9	COLD AS ICE—Foreigner (John Sinclair, Gary Lyons in Collaboration with Mick Jones, Ian McDonald), M. Jones, L. Gramm, Atlantic 3410 WBM	★	52	4	WE'RE ALL ALONE—Rita Coolidge (David Anderle), B. Scaggs, A&M 1955 WBM	76	80	2	COULD HEAVEN EVER BE LIKE THIS—Ibrahim Muhammad (David Matthews), D. Matthews, T. Sarafino, Kudu 939 (CTI) CPP
★	16	7	BRICKHOUSE—Commodores (J. Carmichael, Commodores), Commodores, Motown 1425 CPP	43	45	7	I GO CRAZY—Paul Davis (Paul Davis), P. Davis, Bang 733 (Web IV) WBM	★	NEW ENTRY		IT'S SO EASY—Linda Ronstadt (Pete Asher), B. Holly, N. Pettley, Asylum 45438 B-3
	10	25	I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb (Albhy Galuten, Karl Richardson, Barry Gibb), B. Gibb, RSD 872 (Polydor) WBM	★	54	3	SEND IN THE CLOWNS—Judy Collins (Arl Mardin) S. Sondheim, Elektra 45253 CPP	★	NEW ENTRY		BE MY LADY—Meters (David Robinson & Friends), A. Neville, C. Neville, J. Modeste, C. Nocentelli, G. Porter Jr., Warner Bros. 8434 WBM
	11	12	ON AND ON—Stephen Bishop (Henry Lewy, Stephen Bishop), S. Bishop, ABC 12260 ALM	★	59	3	BABY, WHAT A BIG SURPRISE—Chicago (James William Guercio) P. Celen, Columbia 3-10620 CPP	78	84	2	THUNDER IN MY HEART—Lee Sayer (Richard Perry), L. Sayer, T. Snow, Warner Bros. CPP
	12	13	SWAYIN' TO THE MUSIC (Slow Dancin')—Johnny Rivers (Johnny Rivers), J. Tempchin, Big Tree 15094 (Atlantic) WBM	★	61	4	HANDY MAN—James Taylor (Peter Asher), J. Jones, O. Blackwell, Columbia 3-10557 B-3	★	NEW ENTRY		BABY COME BACK—Flyer (Dennis Lambert, Brian Potter), P. Beckett, J.C. Crowley, RSD 875 (Polydor) WBM
★	14	10	I FEEL LOVE—Dunna Summer (Giorgio Moroder, Pete Bellotte), D. Summer, G. Moroder, P. Bellotte, Casablanca 884 ALM	★	60	4	CHANGES IN LATITUDES, CHANGES IN ATTITUDES—Jimmy Buffett (Herbert Putnam), J. Buffett, ABC 12305 WBM	★	NEW ENTRY		YOU CAN'T TURN ME OFF—High Energy (Ken Washburn), P. Sawyer, M. McLeod, Gordy 7155 (Motown) CPP
	14	7	TELEPHONE LINE—Electric Light Orchestra (Jeff Lynne), J. Lynne, United Artists/Jet 1000 B-3	49	50	6	IT'S IN HIS KISS—Kate Taylor (James Taylor, Lew Lahn), R. Clark, Columbia 3-10596 CPP	81	83	4	ISN'T IT TIME—Babys (Ron Nevison), Conrad/Kennedy, Chrysalis 4487 CPP
	15	3	DON'T STOP—Fleetwood Mac (Fleetwood Mac, Richard Dashut, Ken Caillat), C. McVie, Warner Bros. 8413 CPP	50	28	10	DAYTIME FRIENDS—Kenny Rogers (Larry Butler), B. Peters, United Artists 1027 B-3	★	NEW ENTRY		TEN TO EIGHT—David Castle (Joe Porter) D. Castle, Parachute 501 (Casablanca) B-3
	16	5	STRAWBERRY LETTER 23—Brothers Johnson (Quincy Jones), S. Otis, A&M 1949 ALM	51	38	23	(Your Love Has Lifted Me) HIGHER AND HIGHER—Rita Coolidge (David Anderle), P. Smith, G. Jackson, R. Miner, B. Davis, A&M 1922 WBM	83	85	3	STARTED OUT DANCING, ENDED UP MAKING LOVE—Alan O'Day (Steve Barri), A. O'Day, Atlantic 002 WBM
★	21	5	THE KING IS GONE—Ronnie McDowell (Ronnie McDowell, Lee Morgan), R. McDowell, L. Morgan, Scorpion 135 (GRT) CPP	52	39	17	SMOKE FROM A DISTANT FIRE—Sanford Townsend (Jerry Weiler, Barry Beckett), E. Sanford, J. Townsend, S. Stewart, Warner Bros. 8370 CHA	85	87	2	RED HOT—Robert Gordon with Link Ray (Richard Gottscho), Emerson, Private Stock 45156 CPP
★	20	17	IT WAS ALMOST LIKE A SONG—Ronnie Milsap (Tom Collins, Ronnie Milsap), A. Jordan, H. David, RCA 10976 ALM/CPP	★	65	4	A PLACE IN THE SUN—Pablo Cruise (Bill Schnee), Cockrell, Lerio, A&M 1975 ALM	86	94	2	DISCO 9000—Johnnie Taylor (Johnnie Taylor, Jackie Avery), J. Taylor, J. Avery, Columbia 310610 CPP
★	26	8	IT'S ECSTASY WHEN YOU LAY DOWN—Barry White (Barry White) N. Pigford, E. Paris, 20th Century 2350 ALM	54	56	21	DEVIL'S GUN—C.J. & Co. (Mike Theodore, Dennis Coffey), Gregory Carmichael, B. Green, R. Baker, G. Shury, Westbound 55400 (Atlantic) WBM	★	NEW ENTRY		ECHOES OF LOVE—Doobie Brothers (Ted Templeman), P. Simmons, W. Mitchell, E. Randle, Warner Bros. 8471 WBM
★	34	9	DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle (Allen Reynolds), R. Leigh, United Artists 1016 B-3	55	44	14	STAR WARS (Main Title)— London Symphony Orchestra (George Lucas), J. Williams, 20th Century 2345 CPP	★	NEW ENTRY		SHE'S NOT THERE—Santana (Davidson Carlos Santana, Tom Coster), R. Argent, Columbia 310616 CPP
	21	22	SIGNED, SEALED, AND DELIVERED—Peter Frampton (Peter Frampton), S. Wright, L. Garrett, L. Hardway, S. Wender, A & M 1972 CPP	★	68	6	MY FAIR SHARE—Seals & Croft (Louie Shelton, Charles Fox), P. Williams, C. Fox, (Warner Bros. ASCAP/Warner-Tamela, BMI) WBM	★	NEW ENTRY		GOING PLACES—Jacksons (Gamble & Huff), Gamble & Huff, Epic 850454 CHA
★	24	8	HEAVEN ON THE 7TH FLOOR—Paul Nicholas (Christopher Neil) Bugati, Musker, RSD 878 (Polydor) CHA	57	57	5	SILVER LADY—David Soul (Tony Macaulay) T. Macaulay, G. Stephens, Private Stock 45163 ALM	★	NEW ENTRY		THE HAPPY GIRLS—Helen Reddy (Kim Fowley, Eastie Mankey), H. Reddy, K. Fowley, E. Mankey, Henn, Capitol 4487 ALM
	23	23	JUNGLE LOVE—Steve Miller Band (Steve Miller), L. Turner, G. Douglas, Capitol 4486 WBM	58	62	5	BABY LOVE—Mothers Finest (Tom Werman & Mothers Finest) G. Muddock, J. Kennedy, M. Kack, J. Casey, G. Moore, B. Borden, Epic 8-50407 CPP	91	91	26	WHATCHA GONNA DO?—Pablo Cruise (Bill Schnee), Lerion, Jenkins, A&M 1520 ALM
★	24	25	THE GREATEST LOVE OF ALL—George Benson (Michael Masser), M. Masser, L. Creed, Arista 0251 CPP	★	69	4	DR. LOVE—First Choice (Norman Harris), N. Harris, A. Felder, R. Tyson, Gold Mind 4004 (Salsoul) CPP	92	93	6	HOLD ON—Wild Cherry (Carl Madath, P. Parrisi), P. Parrisi, Epic 8-50401 (Bemo, ASCAP) CPP
★	29	7	SURFIN' USA—Laila Garrett (Michael Lloyd for Mike Curb Productions), C. Berry, Atlantic 3423 CPP	60	43	14	HOW MUCH LOVE—Leo Sayer (Richard Perry), L. Sayer, B. Mann, Warner Bros. 8319 ALM/CPP	★	NEW ENTRY		AVENGING ANNIE—Roger Daltrey (David Courtney, Tony Neehan), A. Pratt, MCA 40800 WBM
★	30	9	JUST REMEMBER I LOVE YOU—Firefall (Jim Mason), R. Roberts, Atlantic 3420 WBM	★	46	19	EASY—Commodores (James Carmichael, Commodores), L. Richie, Motown 1418 CPP	94	77	12	O-H-I-O—Ohio Players (Ohio Players), W. Beck, J. Williams, M. Jones, M. Piacé, R. Middlebrooks, C. Satchell, L. Bonner, Mercury 73932 (Phonogram) CHA
★	27	18	WAY DOWN—Elvis Presley (Elvis Presley, Felton Jarvis), L. Martine Jr., RCA 10958 ALM	★	62	7	LITTLE QUEEN—Heart (Mike Flicker), R. Wilson, N. Wilson, R. Fisher, M. Derosier, H. Lesse, S. Fossen, Portrait 670008 (CBS) WBM	★	NEW ENTRY		HEAVEN ON EARTH—Spinners (Tom Bell), C. James, Atlantic 3425 ALM
★	32	10	I BELIEVE YOU—Drathy Moore (Tommy Couch, James Stroud, Wolf Stephenson), D. Adrius, D. Adrius, Malaco 1042 (TK) ALM	62	67	4	EDGE OF THE UNIVERSE—Bee Gees (Bee Gees, Karl Richardson, Albhy Galuten), B. Gibb, R. Gibb, RSD 880 (Polydor) WBM	95	96	20	I'M IN YOU—Peter Frampton (Peter Frampton), P. Frampton, A&M 1941 ALM
	29	19	FLOAT ON—Floaters (Woody Wilson), M. Willis, A. Ingram, J. Mitchell, ABC 12284 CPP	★	75	3	LOVE GUN—Kiss (Eddie Kramer, Kiss) F. Stanley, Casablanca 895 ALM	97	98	3	I'VE NEVER BEEN TO ME—Charlene Duncan (Ron Miller, Berry Gordy, Don Costa) R. Miller, K. Hirsch, Prodigal 0635 (Motown) CPP
★	30	31	CAT SCRATCH FEVER—Ted Nugent (Tom Werman, Lew Fullerton, Cliff Davies), T. Nugent, Epic 8-50425 WBM	★	82	2	DAYBREAK—Barry Manilow (Ron Dante, Barry Manilow), B. Manilow, A. Anderson, Arista 273 ALM	★	NEW ENTRY		IT AIN'T LOVE—Tom Powers (Kyle Lehning), T. Powers, Big Tree 16103 (Atlantic) WBM
★	35	10	HELP IS ON THE WAY—Little River Band (John Boylan, Little River Band), G. Sherrack, Capitol 4428 WBM	★	78	3	COME SAIL AWAY—Styx (Styx) D. DeYoung, A&M 1977 ALM	98	100	22	DA DOO RON RON—Shaun Cassidy (Michael Lloyd), J. Barry, P. Spector, E. Greenwich, Warner/Curb 8365 WBM
★	32	33	ANOTHER STAR—Stevie Wonder (Stevie Wonder), S. Wunder, Motown T 54286 F CPP	★	82	2	NEEDLES AND PINS—Smokie (Mike Chapman), S. Bono, J. Nitzsche, RSD 881 (Polydor) B-3				
★	36	7	SHE DID IT—Eric Carmen (Eric Carmen), E. Carmen, Arista 0256 WBM	★	78	3	COME SAIL AWAY—Styx (Styx) D. DeYoung, A&M 1977 ALM				
★	49	3	HOW DEEP IS YOUR LOVE—Bee Gees (Bee Gees, Karl Richardson, Albhy Galuten/For Karliby Productions), B. Gibb, R. Gibb, M. Gibb, RSD 882 WBM	68	70	4	NEEDLES AND PINS—Smokie (Mike Chapman), S. Bono, J. Nitzsche, RSD 881 (Polydor) B-3				

★ 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 5 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 (Liberty Music Co./Blackball Music, ASCAP)	32	Brick House (Liberty Music/Publishing, ASCAP)	32	Devil's Gun (ATV, BMI)	54	Float On (ABC Dunhill/Woodlands, BMI)	54	I Go Crazy (Web IV, BMI)	43	Keep It Comin' Love (Shirley/Merick, BMI)	7	Smoke From A Distant Fire (Salsoul/Muffin/Unichappell/Turkey/Talbot, BMI)	7	The Greatest Love Of All (Columbia Pictures, BMI)	24
Avenging Annie (Arista, ASCAP)	93	Commodores Entertainment	9	Down She Go (Like She Dances (American Broadcasting, ASCAP)	86	Going Places (Mighty Three, BMI)	19	Just Want To Be Your Everything (Red Cow/Andy Gibb/Jay/Hugh & Wilsons, Knowe-Play/McWhitford, BMI)	10	Little Queen (Frontier/Emery, BMI)	7	Started Out Dancing, Ended Up Making Love (Warner Bros. ASCAP)	52	The Happy Girls (Arista/Warner Bros./ASCAP, BMI)	30
A Place In The Sun (Irving/Pablo Cruise, BMI)	53	Cadence Occupants Of Interplanetary Craft (Wilbel Music, ASCAP)	71	Don't It Make My Brown Eyes Blue (United Artists, ASCAP)	14	Gone Too Far (Dawson/Weber, BMI)	29	Just Want To Make Love To You (ARC, BMI)	46	Lonely (RCA, BMI)	64	Star Wars Title Theme (Fox/Fanfare, BMI)	64	The King Is Gone (MCA/United Artists, BMI)	17
Baby Come Back (Touch of Gold/Crowback/Stepack, BMI)	80	Cat Scratch Fever (Magic Lamp, ASCAP)	30	Don't Stop (Glenbo, BMI)	15	Happen On Earth (Mighty Three, BMI)	46	It Ain't Love (Tops, ASCAP)	95	My Fair Share (WB, ASCAP/Warner-Tamela, BMI)	56	Star Wars (Main Title) (Fox/Fanfare, BMI)	56	Thunder In My Heart (Globe/Emery, BMI)	79
Baby Love (Salsoul, ASCAP)	58	Changes In Latitudes, Changes In Attitudes (Coral Reece/Guter Banks, BMI)	30	Do You Wanna Get Funky With Me (Shirley/Dorsey, BMI)	47	Heart's On The 7th Floor (Keywest/Pendulum/Chappell, ASCAP)	22	I Wouldn't Like To Be Like You (Woodlawn, BMI)	36	Needles And Pins (Merck, BMI)	60	Star Wars (Main Title) (Fox/Fanfare, BMI)	56	Way Down (Arista, BMI)	27
Barracuda (Wilson/Know Play My Music, ASCAP)	41	Cold As Ice (Siremetal/Essexwings/Warner Bros., ASCAP)	48	Hold On (Berms, ASCAP)	47	Help Is On The Way (Austrian/Tumbleweed, BMI)	22	It's In His Kiss (Hudson Bay, BMI)	49	Nobody Does It Better (United Artists, ASCAP, BMI)	82	Star Wars (Main Title) (Fox/Fanfare, BMI)	56	We've All Alone (Big Hit, ASCAP)	25
Be My Lady (Columbia/Arista)	69	Come Sail Away (Arista/Slyk Songs, ASCAP)	8	How Deep Is Your Love (Stigwood, BMI)	37	How Deep Is Your Love (Stigwood, BMI)	37	It Was Always Love A Song (Chess/Casa Cons, ASCAP)	18	O H I O (Play One/Unichappell, BMI)	34	Strawberry Letter 23 (Kiddo/Off The Wall, BMI)	11	We're All Alone (Big Hit, ASCAP)	42
Best Of My Love (Sagefire, BMI)	6	Could Heaven Ever Be Like This (Warner Bros., ASCAP)	76	It's Ecstasy When You Lay Down (Se-werts, BMI)	39	How Much Love (Screen Gems/EMI, ASCAP)	25	It's Ecstasy When You Lay Down (Se-werts, BMI)	39	On And On (Shirley/Burton, BMI)	35	Sunshine (Desert Moon/Willow Girl, BMI)	35	Why Do Lovers Break Each Others Heart? (Warner Bros., BMI)	31
Blue Bayou (Curtis, BMI)	40	Do Do Ron Ron (Trio/Mother Bertha, BMI)	100	It's In His Kiss (Hudson Bay, BMI)	49	It's In His Kiss (Hudson Bay, BMI)	49	It's So Easy (MCA, BMI)	60	Send In The Clowns (Beautiful/Nauclon, ASCAP)	44	Swain's To The Music (Slow Dancin') (Warner Bros., ASCAP)	12	Your Love Has Lifted Me (Higher/Chester, BMI)	54
Boogie Nights (Polydor/Arista, ASCAP)	7	Do Do Ron Ron (Trio/Mother Bertha, BMI)	100	I Believe In Love (First Artists/Emphatic/Ghostco-Transoms, ASCAP)	87	Edge Of The Universe (Casavola/Unichappell, BMI)	62	Just A Song Before I Go (Thin Ice, ASCAP)	70	She's Not There (Arista, BMI)	56	Telephone Line (United Artists, BMI)	64	Your Smiling Face (Downing Road, BMI)	79
		Do Do Ron Ron (Trio/Mother Bertha, BMI)	100	I Believe You (Metcows/Flying Adonis, BMI)	62	Fair Game (Gold Hill Inc., ASCAP)	76	Just Remember I Love You (Stephen Stills, BMI)	13	She's Not There (Arista, BMI)	56	Thunder In My Heart (Globe/Emery, BMI)	64		
		Do Do Ron Ron (Trio/Mother Bertha, BMI)	100	Feel Love (Rick's/Sunday, BMI)	76					Silver Lady (Arista/Macaulay, ASCAP)	57				

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Columbia 33920
- Animals
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Columbia 34474
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WB 2886
- Free For All
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106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CANAL	8-TRACK	Q-B TAPE	CASSETTE	REEL TO REEL
121	5	5	DENNIS WILSON Pacific Ocean Blue Epic PZ 34354	6.98	7.98	7.98			
107	100	38	ABBA Arrival Atlantic SD 18207	6.98	7.97	7.97			
120	8	8	LAKE Columbia PC 34783	6.98	7.98	7.98			
109	115	6	ALAN O'DAY Appetizers Pacific (Atlantic) Atlantic PC 4300	7.98	7.98	7.98			
110	110	8	TIM WEISBERG BAND TWB United Artists UA-LA773-C	6.98	7.98	7.98			
111	84	12	WAR Platinum Jazz Blue Note BN-LA970-JZ (United Artists)	9.98	9.98	9.98			
112	114	30	REO SPEEDWAGON Live (You Get What You Play For) Epic PEG 34494	7.98	7.98	7.98			
113	101	20	THE OUTLAWS Hurry Sundown Nones AL 4135	6.98	7.98	7.98			
114	116	7	B.J. THOMAS MCA 2286	6.98	7.98	7.98			
115	103	14	GEILS Monkey Island Atlantic SD 19103	7.98	7.98	7.98			
116	109	44	A STAR IS BORN/ORIGINAL SOUNDTRACK RECORDING Barbra Streisand & Kris Kristofferson Columbia IS 34403	8.98	8.98	8.98			
117	119	18	FIREFALL Atlantic SD 18174	6.98	7.98	7.98			
118	118	26	LOU RAWLS Unmistakably Lou Philadelphia International PZ 34488 (Epic)	6.98	7.98	7.98			
155	6	6	DAVE MASON Let It Flow Columbia PC 34680	6.98	7.98	7.98			
120	123	4	IGGY POP Lust For Life RCA AFL 1-2486	7.98	7.98	7.98			
150	4	4	MANDRE Motown ME-5855	6.98	7.98	7.98			
122	122	23	RONNIE LAWS Friends & Strangers Blue Note BN-LA720-H (United Artists)	7.98	7.98	7.98			
135	2	2	KARLA BONOFF Columbia PC 34152	7.98	7.98	7.98			
124	126	10	DOROTHY MOORE Malaga 6553 (TK)	6.98	7.98	7.98			
125	125	15	ROY AYERS UBIQUITY Lifetime Polydor PS 1-6308	6.98	7.98	7.98			
137	74	74	KISS Destroyer Casablanca NBLP 7025	7.98	7.98	7.98			
127	54	26	ISLEY BROTHERS Go For Your Guns T-Week PZ 34432 (Epic)	6.98	7.98	7.98	7.98	7.98	
128	52	10	CAROLE KING Simple Things Capitol SMAS 11647	7.98	7.98	7.98			
129	58	7	ISLEY BROTHERS Forever Gold T-Week (Epic) PZ 34452	6.98	7.98	7.98			
130	75	14	OLIVIA NEWTON-JOHN Making A Good Thing Better MCA 2280	6.98	7.98	7.98			
144	2	2	KEITH JARRETT Byablu ABC/Inevige AS-5331	6.98	7.95	7.95			
132	112	32	ROCKY/ORIGINAL MOTION PICTURE SOUNDTRACK United Artists UA-LA993-C	6.98	7.98	7.98			
133	133	12	AVERAGE WHITE BAND & BEN E. KING Benny And Us Atlantic SD 19105	7.98	7.98	7.98			
134	134	41	ALAN PARSONS PROJECT Tales Of Mystery & Imagination 20th Century F 539	6.98	7.98	7.98			
148	11	11	LOVE & KISSES Casablanca NBLP 7063	6.98	7.98	7.98			

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CANAL	8-TRACK	Q-B TAPE	CASSETTE	REEL TO REEL
136	117	8	CROSBY, STILLS, NASH & YOUNG Deja Vu Atlantic SD 7200	6.98	7.97	7.97			
137	104	11	ENCHANTMENT Roadshow RS-LA882-C (United Artists)	6.98	7.98	7.98			
149	2	2	FIRST CHOICE Delusions Gold MWD 6257501 (Globe)	6.98	7.98	7.98			
139	139	4	MOTHER'S FINEST Another Mother Further Epic PE 34699	6.98	7.98	7.98			
140	140	54	BEE GEES Children Of The World RSO RS-1-3093 (Polygram)	6.98	7.95	7.95			
141	145	8	CAMEL Cardiac Arrest Chocolate City CCLP 2803 (Casablanca)	7.98	7.98	7.98			
142	142	11	THE SOUTH'S GREATEST HITS Capricorn CP 0187 (Warner Bros.)	6.98	7.97	7.97			
143	93	105	KISS Alive! Casablanca NBLP 7020	6.98	7.98	7.98			
144	124	9	THE RUMOUR Max Mercury SRN 11174	6.98	7.98	7.98			
★ NEW ENTRY									
146	147	89	PETER FRAMPTON Frampton Comes Alive A&M SP 3701	8.98	9.98	9.98			
147	127	17	ARETHA FRANKLIN Sweet Passion Atlantic SD 19102	7.98	7.98	7.98			
148	129	78	GEORGE BENSON Breezin' Warner Bros. BS 2919	6.98	7.97	7.97			
149	128	10	NILSSON Kinnlsson RCA AFL 1-2276	7.98	7.98	7.98			
150	151	72	STEVE MILLER BAND Fly Like An Eagle Capitol ST 11497	6.98	7.98	7.98	7.98	7.98	
★ NEW ENTRY									
152	131	11	STUFF More Stuff Warner Bros. BS 3061	6.98	7.97	7.97			
153	91	27	OHIO PLAYERS Angel Mercury SRM-1-2701 (Phonogram)	7.98	7.98	7.98			
176	2	2	HERBIE MANN & FIRE ISLAND Fire Island Atlantic SD 19112	7.98	7.98	7.98			
171	2	2	ROBERT GORDON WITH LINK RAY Private Stock PS 2030	7.98	7.98	7.98			
156	156	21	CAT STEVENS Zitsop A&M SP 4702	7.98	7.98	7.98			
168	9	9	AC/DC Let There Be Rock MCA SD 36 151	7.98	7.98	7.98			
158	160	9	JIMMY BUFFETT A1A ABC DG 50183	6.98	7.95	7.95			
159	159	33	MARSHALL TUCKER BAND Carolina Dreams Capricorn CPA 0189 (Warner Bros.)	7.98	7.98	7.98			
160	161	13	NEW YORK, NEW YORK/ ORIGINAL MOTION PICTURE SOUNDTRACK United Artists UA-LA790-12	11.98	11.98	11.98			
161	141	10	KEITH JARRETT Staircase ECM 2-1090 (Polydor)	11.98	11.98	11.98			
162	132	6	STARLAND VOCAL BAND Rear View Mirror Windward BHL 1-2239 (RCA)	6.98	7.95	7.95			
163	162	20	JERRY MUFF WALKER A Man Must Carry On MCA 2-6003	7.98	9.98	9.98			
★ NEW ENTRY									
165	165	26	JOHNNY GUITAR WATSON A Real Mother For Ya DJM DJLPA 7 (Kinnners)	6.98	7.98	7.98			
★ NEW ENTRY									
177	3	3	TOM PETTY & THE HEARTBREAKERS Shelby ABC SRL 52006	6.98	7.95	7.95			
168	136	27	SLAVE Columbia SD 3914 (Atlantic)	7.98	7.97	7.97			

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CANAL	8-TRACK	Q-B TAPE	CASSETTE	REEL TO REEL
169	172	6	DAVID MATHEWS Dune CTI T-5005 (Cleveland Taylor)	7.98	8.98	8.98			
170	170	35	SUPERTRAMP Crime Of The Century A&M SP 3647	6.98	7.98	7.98			
171	173	4	LED ZEPPELIN The Song Remains The Same/ Soundtrack Swan Song (Atlantic) Atlantic SS 2-201	11.98	13.97	13.97			
172	166	11	RITCHIE FAMILY African Queens Merlin 2206 (TK)	6.98	7.98	7.98			
186	2	2	CALDERA Sky Islands Capitol ST 31958	7.98	7.98	7.98			
174	164	30	TEDDY PENDERGRASS Philadelphia International PZ 34390 (Epic)	6.98	7.98	7.98			
175	179	17	IDRIS MUHAMMAD Turn This Mutha Out Kudu KD 34 (CTI)	7.98	7.98	7.98			
176	178	151	AEROSMITH Toys In The Attic Columbia IC 33419	7.98	7.98	7.98	7.98	7.98	
177	157	4	DAVE & SUGAR That's The Way Love Should Be RCA AFL 1-2477	6.98	7.95	7.95			
178	182	2	MIKE THEODORE ORCHESTRA Cosmic Wind Westbound WB-305 (Atlantic)	6.98	7.97	7.97			
179	153	35	GEORGE BENSON In Flight Warner Bros. BSX 2982	7.98	7.98	7.98	8.95		
190	2	2	PRISM Arista America ST 50020	6.98	7.98	7.98			
★ NEW ENTRY									
182	174	6	CROSBY, STILLS & NASH Atlantic SB 8229	7.98	7.98	7.98			
183	195	2	VILLAGE PEOPLE Casablanca NBLP 7064	7.98	7.98	7.98			
184	187	47	DOOBIE BROTHERS The Best Of The Doobies Warner Bros. BS 2978	6.98	7.97	7.97	9.95		
★ NEW ENTRY									
187	183	78	BARRY MANILOW Trying To Get The Feelin' Arista AB 4066	7.98	7.98	7.98	7.98	7.98	
188	158	5	RY COODER Show Time Warner Bros. BS 3069	7.98	7.98	7.98			
★ NEW ENTRY									
190	192	175	PINK FLOYD Dark Side Of The Moon Harvest ST 11163 (Capitol)	7.98	7.98	7.98	7.98		
191	191	8	MARILYN MCCOO & BILLY DAVIS, JR. The Two Of Us ABC AB 1676	6.98	7.95	7.95			
192	194	2	RARE EARTH Prodigal/Motown PG-10019	6.98	7.98	7.98			
193	193	125	BEACH BOYS Endless Summer Capitol SWSB 11307	7.98	8.98	8.98			
194	180	39	ATLANTA RHYTHM SECTION A Rock And Roll Alternative Polydor PD-1-6080	6.98	7.98	7.98			
★ NEW ENTRY									
195	195	60	THE TALKING HEADS Talking Heads 77 Sire FR 5036 (Warner Bros.)	7.98	7.98	7.98			
196	196	60	BARRY MANILOW This One's For You Arista AB 4050	7.98	7.98	7.98	7.98	7.98	
197	167	11	LIVE! LONNIE LISTON SMITH RCA AFL 1-2433	6.98	7.98	7.98			
198	152	17	JOHN KLEMMER Lifestyle (Living & Loving) ABC AB 1001	6.98	7.95	7.95			
199	143	15	NEIL YOUNG American Stars 'N Bars Reprise MZK 2261 (Warner Bros.)	7.98	7.98	7.98			
200	200	42	WINGS OVER AMERICA Capitol SWCO 11993	14.98	14.98	14.98			

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	107	Eric Carmen	45	Crystal Gayle	54	Bob Marley	99	Lou Rawls	118	Barbara Streisand	52
AC/DC	157	Shaun Cassidy	3	Geils	115	Dave Mason	119	Rare Earth	192	Stuff	152
Aerosmith	176	Harry Chapin	58	Andy Gibb	19	Marshall Tucker Band	159	REO Speedwagon	112	Styx	30
Animals	70	Chicago	26	Robert Gordon	155	Mass Production	101	Ritchie Family	172	Donna Summer	25
Atlanta Rhythm Section	194	Cheap Trick	87	Grateful Dead	66	Maze	93	Kenny Rogers	60	Supertramp	49, 170
Automatic Man	151	C.J. & Co.	64	Daryl Hall & John Oates	33	Steve Martin	77	Rolling Stones	42	Talking Heads	195
AWB/Ben E. King	133	Judy Collins	46	Heart	13, 51	David Mathews	169	Linda Ronstadt	2, 53	James Taylor	9
Roy Ayers Ubiquity	125	Commodores	15	Heatwave	22	Meco	14	Rose Royce	20	Mike Theodore	178
Babys	145	Rita Coolidge	7	Michael Henderson	69	Sergio Mendes	81	Diana Ross	62	Thin Lizzy	63
Beach Boys	193	Ry Cooder	188	Isley Brothers	127, 129	Steve Miller	24, 150	The Rumor	144	B.J. Thomas	114
Be Bop Deluxe	67	Crawler	96	Keith Jarrett	131, 161	Rush	40	Rush	40	Robin Trower	61
Bee Gees	12, 140	Crosby, Stills & Nash	18, 136, 182	Waylon Jennings	76	Saloual Orchestra	105	Sanford & Townsend	79	Stanley Turrentine	88
George Benson	148, 179	Pablo Cruise	31	Roger Daltrey	92	Sanford & Townsend	79	Leo Sayer	100	Dwight Twilley	166
Elvin Bishop	38	Ry Cooder	188	Brothers Johnson	34	Tom Scott	97	Bob Seger	75	UFO	23
Stephan Bishop	36	Eagles	50, 73	K.C. & The Sunshine Band	39	Bob Seger	75	Seals & Crofts	164	Utopia	95
Black Byrds	98	ELD	32	Carole King	128	Seals & Crofts	164	Bob Seger	75	Village People	183
Karla Bonoff	123	Emotions	21	Kiss	50, 126, 143	Slave	168	Slave	168	Jerry Jeff Walker	163
Boston	37	Enchantment	137	John Klemmer	198	Lonnie Liston Smith	197	Lonnie Liston Smith	197	War	111
Brick	29	Firefall	48, 117	Patti Labelle	74	SOUNDTRACKS		New York			

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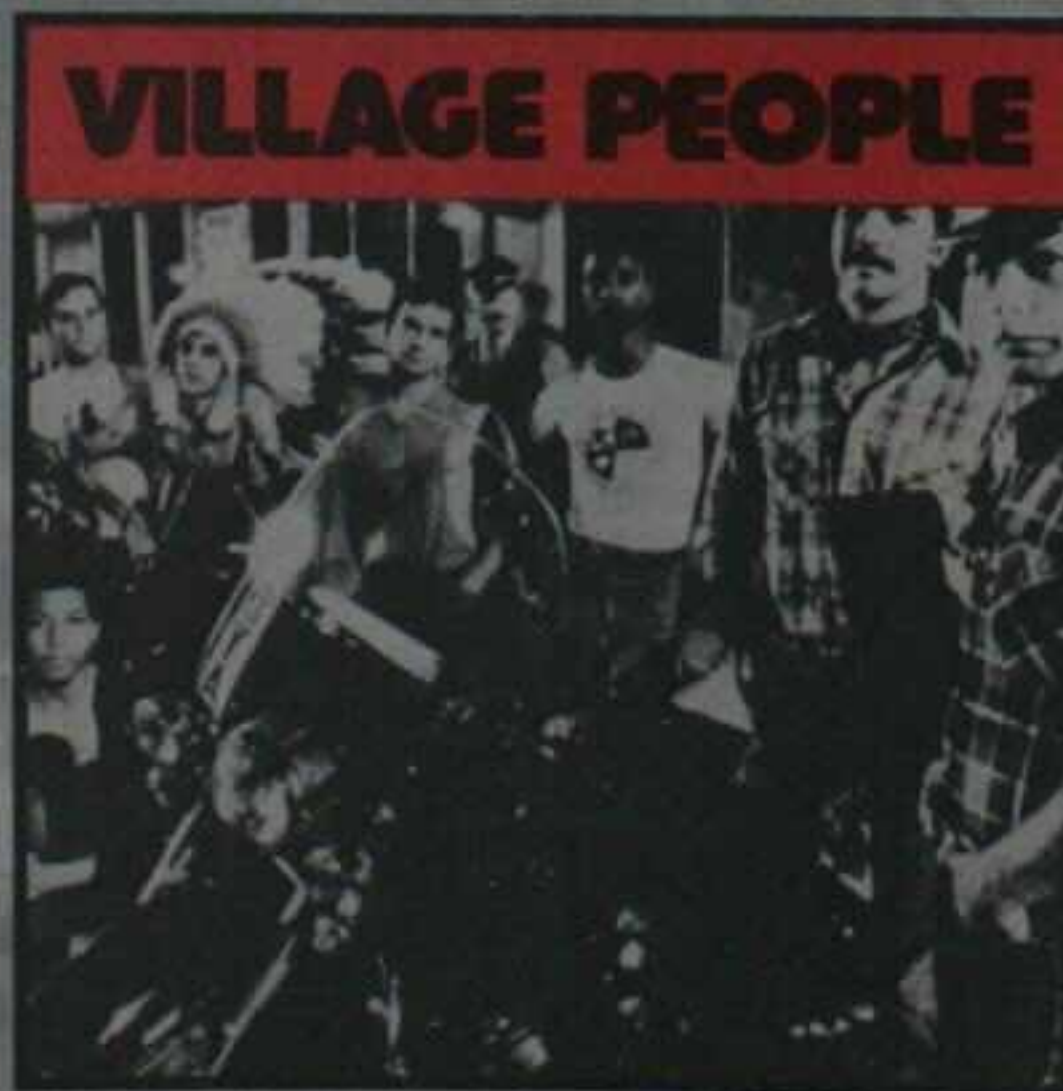
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**More Perpetual Motion from
Casablanca Record and FilmWorks**



Inside Track



Billboard photo by Bonnie Tiegler

NEW TEAM—Buddy Collette, better known for his reed playing, turns broadcaster on KBCA along with Jim Gosa, right, to provide background to the goings-on at the Monterey Jazz Festival.

Sound Hearing Probe Studies L.A.'s Greek

By JEAN WILLIAMS

LOS ANGELES—In the aftermath of a noise complaint lodged against the Greek Theatre and Gladys Knight & the Pips, combatants stood toe to toe in a meeting at the Police, Fire & Civil Defense committee of the Los Angeles City Council here Thursday (29).

Although noise seemed to be the principal issue at the outset, parking, pollution and theatre exits became a major part of the complaint lodged by the Concerned Citizens for the Preservation of Griffith Park, headed by Barney Feldman.

Police, Fire & Civil Defense committee members Gilbert Lindsay, Peggy Stevenson and Bob Ronka heard Los Angeles' parks and recreation assistant general manager Sheldon Jensen respond to charges made by the concerned citizens group.

Jensen read each charge and described the action currently being taken by Nederlander of California, the concessionaire for the city-owned Greek Theatre.

According to another recreation representative, there is an ordinance that says music should not be heard beyond 200 feet from the speakers. "Technically with that law, there are people inside the Greek who should not be able to hear a concert," says the official.

Jensen admitted violations do exist but in listing the charges, while noting that he is not in opposition with the Griffith Park residents, said he does not want to hurt the acts by reducing the sound to such a low quality they will not want to play the theatre.

The theatre currently has two sound systems, one supplied by the Greek plus Nederlander's own system made by Stanal Sound of Nebraska, the same firm that made the system for the Universal Amphitheatre at nearby Universal City.

Jensen advised the council committee that noise complaints are not new, residents have been complaining for years. But they have only recently reached major proportions.

According to Jensen, the city has

repaired some faulty wiring and at the close of the theatre season Saturday (1) will complete the job at the Greek to the tune of about \$100,000.

Jensen pointed out that Nederlander, in conjunction with the city, will bring in a community liaison, who will attempt to resolve any problems and employ a sound laboratory and followup on any noise complaints. He noted that a 95 decibel level of audibility is permissible but can be lowered.

It was explained that 29% of the shows this past season were folk/rock. To alleviate the problem of heavy traffic in the area late at night, Nederlander has agreed to start these shows an hour earlier, 7:30 p.m. as opposed to 8:30 p.m.

Nederlander is also working on penalties to be incurred on acts that do not adhere to the time table. The group will also attempt to limit the amount of equipment acts can bring in thereby reducing the sound. A sensitive meter will be purchased to measure the sound.

James Nederlander advised the committee that he wants to satisfy the residents and work out all problems including parking.

The councilpersons are to hear reports from six other departments, traffic, building safety, fire, police, city attorney and environmental impact. Meetings are scheduled to resume Thursday (6).

PBR, Pye In Tie

LOS ANGELES—PBR International has pacted with Pye Records to distribute the label in the U.K., France, Holland, Belgium, Luxembourg, Norway, Sweden, Denmark, Finland, Greenland and Iceland.

The first releases will be LPs by Universe and Ruby, new band of Tom Fogerty, former guitarist with Creedence Clearwater Revival.

Open Big Sounds

NEW YORK—Big Sounds, a new retail outlet in Plainfield, N.J., is set to open this week.

Stephen de Vre, former general manager of the four-store Melody Records chain which operates in Central Jersey, is the owner of Big Sounds, which, he says, will carry a full line of records, tapes and accessories as well as sheet music and instruments.

De Vre, who was with Melody for 10 years, hopes to expand into a chain operation. The Plainfield store is at 207 E. Front St.

More than 100 Sam Goody retail staffers convene for the first time Wednesday through Friday (12-14) at Hotel Nevele, Ellenville, N.Y., where six labels do presentations and George Levy heads up a seminar series on operations for the 28 stores. Jane Olivor set to entertain along with other acts. . . . Jimmy's Music World's bankruptcy saga front-paged in the Oct. 3 Village Voice. . . . Bob Altschuler, veteran vice president of publicity, CBS Records, is perhaps the world's largest jazz record collection owner. He just added another 50,000 singles, primarily 78s, to his cache that spills over from an addition to his Long Island home into a combination garage/studio/library.

Discount Store News in its Sept. 26 issue reports that of the discount department stores which have record/tape sections, 91% are company-run, while 9% are leased. The average department is 1,050 square feet, doing a volume of \$146.52 per square foot with an annual turn of 4.3. The initial markup is 26% and gross margin is 20%. . . . Elton John is the 94th inductee and the first contemporary music personality to make the Madison Square Garden Hall of Fame. . . . A memorial fund for composer/producer Gabriel Mekler, who died recently, has been established at the Univ. of Southern California school of music. Contributions can be sent to Development Office, School of Performing Arts, Los Angeles 90007. . . . The long-awaited Rolling Stone 10th anniversary tv special airs on CBS Nov. 25. . . . Roy Silvers, the one-time label executive, married DeeDee Rescher Sunday (25) at his Hollywood home and the entire party then hied off to his Roy's eatery on Sunset Blvd.

Neil Bogart grabs the cover of the current New West magazine and is profiled in a lengthy feature which calls him "The Sultan Of Sell." . . . It looks like the National Assn. of Independent Record Distributors will assemble its label and wholesaling members in San Francisco in April or May, 1978. . . . The new Assn. of Independent Music Publishers holds its meeting Tuesday (4) at the Villa Capri, Hollywood, at noon. Joe Carlton and Ronny Schiff, Almo Music; Sol Reiner, WB Music; Tony

Stetcheson, Hollywood sheet/folio retailer; and Donald Kahn of Hal Leonard will discuss print music. . . . Arista moving to 1888 Century Park East, Los Angeles, from its Hollywood digs. . . . David Horowitz, who hosts the syndicated "Consumer Byline" show on tv, will soon do a segment on LP and tape quality control. He shot footage at the Alshire pressing plant, Burbank, and interviewed mahoff Al Sherman. . . . Will ABC/Dot and CBS soon be disputing which label has rights to the newly charted Ray Price single?

The Mickey Goldsens make their annual hejira to Tahiti and Hawaii in the next fortnight. . . . Will the RIAA notify labels soon that it's ready to kick off with its bar-coding program for albums? . . . Will Blondie wind up on the Chrysalis label? . . . Dave O'Malley, 81, long-time booking agent in Chicago who headed the Midwest chapter of the now defunct talent bookers national association in the '40s and the '50s, died in Los Angeles last week. O'Malley was personal manager of George Gobel, and was president of that comic's Gomeleo Productions before his retirement some years ago. . . . Scott Shannon, anklid Casablanca Records for senior vice president at Ariola America for \$90,000 yearly on a two-year binder, it's rumored.

Neil Bogart and wife, Joyce, are expecting their first. Joyce Biawitz before she spliced the knot with Bogart was a pioneer in tv spot creation for record labels with her Direction Plus firm. . . . Olivia Newton-John named her new ASCAP pubbery after her Great Dane, Zargon Music. . . . We'll wait another week for substantial change in the Mushroom versus Heart court tiff. . . . And don't hold your breath for Judge William Gray to decide on who's right in the longstanding legal battle between Rocky Catena and Capitol Records in that federal district court class action in Los Angeles. Right now it looks as if the quarrel which began hearings two years ago may expect a decision in about March 1978. And you can probably expect an appeal from whatever the judge decides.

Casablanca, ABC Balance Distrib Flip

• Continued from page 1

custom label, Milleneum. Distributors estimate they averaged from five to seven turns annually with the compact, hit-studded line over the past 12 months.

In contrast, ABC Records is a slower turning line, requiring heavier inventory. But catalogwise, it offers substantially more sales and has shown significant signs of rebirth with newcomers like the Floaters, Jimmy Buffett, Marilyn McCoo and Billy Davis Jr., Stephen Bishop and Keith Jarrett joining the standard sellers.

In addition, ABC has an increasingly strong country roster, along with its fairly consistent Impulse jazz line.

While definite comparative figures are unavailable, the Phonodisc acquisition of Casablanca would probably put the Polygram Group's U.S. branch distribution wing in a tie for fourth slot with MCA, behind WEA, CBS and Capitol in that order. And the continuing rumor of a Phonodisc link with Phil Walden and his Capricorn label has just materialized.

Bogart and his chief Casablanca executives conferred with Phonodisc executives and branch and sales office managers Saturday (1) at Bogart's Beverly Hills home.

In a rare departure from the ordinary split between a label and its independent distributors, Bogart has provided two alternatives for the indie houses.

They can either inform Casablanca they wish to liquidate their present inventory immediately or they can continue as a Casablanca distributor till the year's end. To maintain their Casablanca link, an indie distributor is asked to keep his account absolutely current and he is asked to, when possible, exchange present inventory for new merchandise.

Casablanca has informed them that there are new Kiss, Donna Summer and Parliament albums coming in the fall.

Phonodisc executives and branch

managers begin selling Casablanca product Monday (3) following their meeting with Casablanca. It's understood that Casablanca will call the shots from a marketing and promotional standpoint, constructing particular programs behind new releases and catalogs, with Phonodisc implementing the programs and deducting the cost from Casablanca sales royalties.

ABC distribution president Skip Byrd and his chief aide, B.J. McElwee, have been huddling over distributors who will handle the ABC line. At presstime, it appeared they are sticking with their Los Angeles and New York branches, with California to be handled out of this branch and New Jersey and New England to continue to be served by Manhattan.

Odds-on favorites to handle ABC cross country are: Sound Records

and Tapes, Seattle; Pickwick in Minneapolis, Miami, St. Louis and Atlanta; Bib, Charlotte; Hot Line, Memphis; Music City, Nashville; Progress, Cleveland; M.S., Chicago; Supreme, Cincinnati; Music Trends, Detroit; Schwartz Bros., Washington; Universal, Philadelphia; Big State, Dallas; and Daily Bros., Houston.

ABC has already either visited many of these distributors personally or has invited them to its home base here. It's known that Byrd is actively scouting various labels trying to find work for branch employees who are being terminated.

Independent distribution continues to be nurtured by a steady flow of marketable merchandise from labels like Motown, A&M, Arista, Private Stock, Chrysalis, United Artists, TK Productions, 20th Century, Fantasy and others.

Shapiros—39 Years Later

• Continued from page 14

but gross increased to \$700,000 annually. Singles jumped to 75 cents.

In 1956 National Record Mart opened its first mall-oriented location in suburban Whitehall shopping center, a 2000 square foot store. By 1960 the brothers racked up \$2 million, they claim. Sam remembers they got full list for all merchandise until 1957. Sam Goody precipitated a price war when he opened in downtown Pittsburgh.

The first true mall store was a 1,200 square foot operation in Northway Plaza, marking their 13th store in the greater Pittsburgh area. It bowed in 1962.

By 1965 National Record Marts registered \$4 million. The brothers reached out to open a 2,500 square foot store in Shenandoah Valley Mall, Sharon, Pa., that year.

By 1970 the network of stores ranged as far away as Wheeling and Youngstown. Approximately 200 employees worked in some 30 stores.

doing a reported \$6 million annually.

Today, more than 500 are employed. And the brothers fondly point to Frank Fischer, vice president, administration and acquisition; Jimmy Grimes, vice president, buying; Betty Lorey, head bookkeeper and her aide, Geraldine Steele; Charley Carey, warehouse chief; John Jones, a driver of one of their more than 15 trucks and station wagons; Maurice Simon, manager of the flagship store, and his assistant, Allan Salyers; Jim Merk, another Pittsburgh store manager, and Sidney Schugar, LP warehouse manager. Each has been with them more than 25 years.

The Shapiros don't give their merchandise away. They never have. Generally on \$7.98 LP the special is \$4.99 and they shelf at \$5.79. Tape is \$5.97 and \$6.97. And they continue to push singles at 98 cents, and three for \$2.75 for hit 45s, while oldies go for \$1.17.

JOHN SIPPEL

TK To CBS Intl

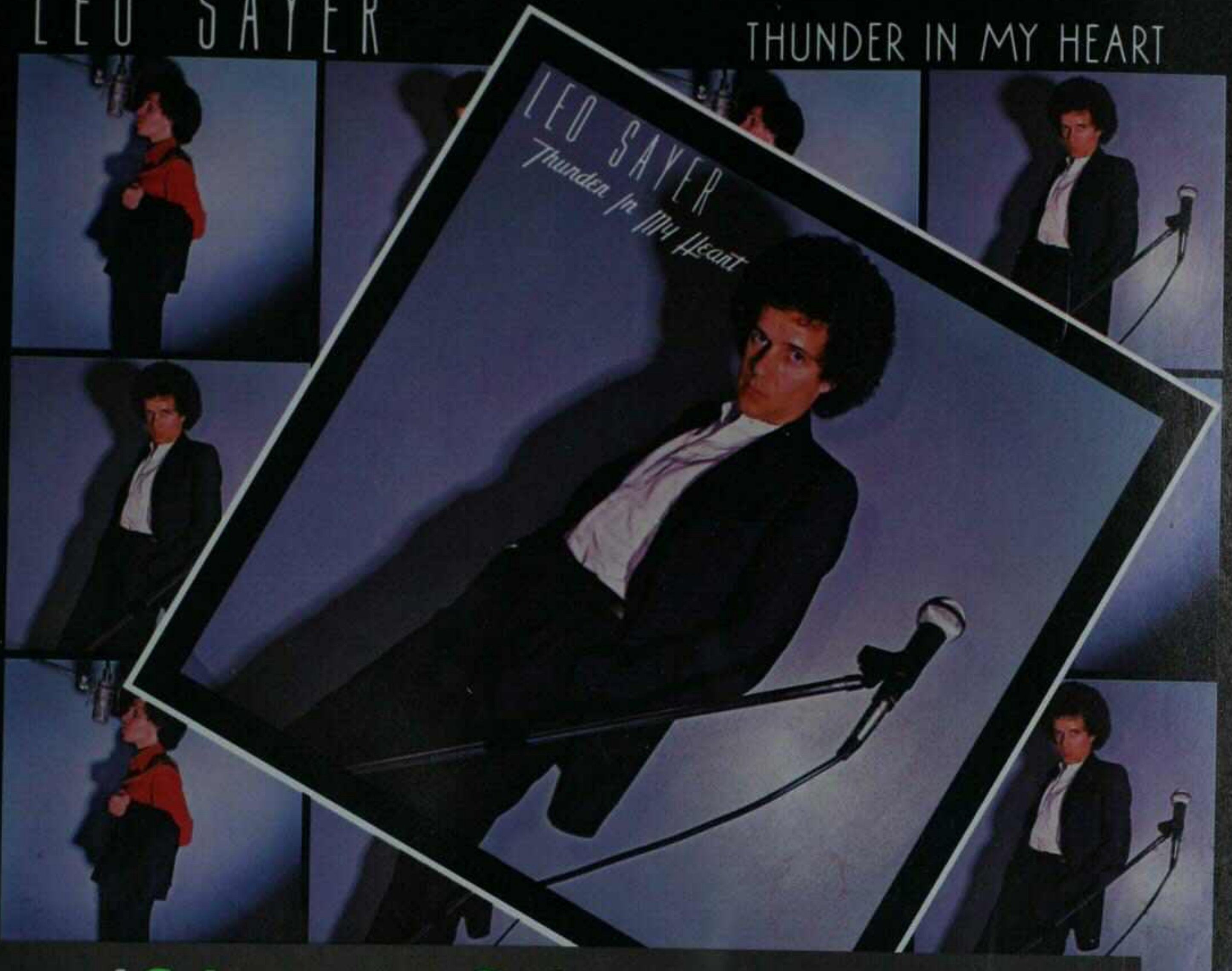
• Continued from page 1

national will have rights to all new TK product, and all titles released nine months prior to the Sept. 22 date.

RCA will retain sell-off rights to items already released this year for an additional six months, says Stone. At that point foreign rights go to CBS.

LEO SAYER

THUNDER IN MY HEART



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- 4 Record companies, independent producers, pressing plants and manufacturers of software, hardware, professional equipment Recording studios
- 5 Recording artists, performers, attorneys, agents, managers
- 6 Buyers of talent, including concert promoters, impresarios, clubs, hotels, auditoriums, arenas, concert facilities
- 7 Schools, colleges, students, faculty Libraries, music fans, and audio-philos
- 8 Investment houses, banks, Federal, State and international departments of government, embassy officials
- 9 Music publishers, songwriters, performing unions, licensing & rights organizations
- 10 Writers and reviewers, public relations organizations, newspaper and magazine executives, advertising agencies, independent art directors
- 11 Other _____

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Inside Track



Billboard photo by Bonnie Tiegel

NEW TEAM—Buddy Collette, better known for his reed playing, turns broadcaster on KBCA along with Jim Gosa, right, to provide background to the goings-on at the Monterey Jazz Festival.

Sound Hearing Probe Studies L.A.'s Greek

By JEAN WILLIAMS

LOS ANGELES—In the aftermath of a noise complaint lodged against the Greek Theatre and Gladys Knight & the Pips, combatants stood toe to toe in a meeting at the Police, Fire & Civil Defense committee of the Los Angeles City Council here Thursday (29).

Although noise seemed to be the principal issue at the outset, parking, pollution and theatre exits became a major part of the complaint lodged by the Concerned Citizens for the Preservation of Griffith Park, headed by Barney Feldman.

Police, Fire & Civil Defense committee members Gilbert Lindsay, Peggy Stevenson and Bob Ronka heard Los Angeles' parks and recreation assistant general manager Sheldon Jensen respond to charges made by the concerned citizens group.

Jensen read each charge and described the action currently being taken by Nederlander or the concessionaire for owned Greek Theatre.

According to another representative, there is a that says music should not be beyond 200 feet from the theatre. "Technically with that level people inside the Greek Theatre not be able to hear a concert," the official said.

Jensen admitted violator but in listing the charges, noting that he is not in with the Griffith Park theatre he does not want to hurry reducing the sound to quality they will not want theatre.

The theatre current sound systems, one supplied Greek plus Nederlander team made by Staal So braska, the same firm that system for the University theatre at nearby University.

Jensen advised the committee that noise complaints new, residents have been living for years. But they recently reached major point. According to Jensen, the

repaired some faulty wiring and at the close of the theatre season Saturday (1) will complete the job at the Greek to the tune of about \$100,000.

Jensen pointed out that Nederlander, in conjunction with the city, will bring in a community liaison, who will attempt to resolve any problems and employ a sound laboratory and followup on any noise complaints. He noted that a 95 decibel level of audibility is permissible but can be lowered.

It was explained that 29% of the shows this past season were folk/rock. To alleviate the problem of heavy traffic in the area late at night, Nederlander has agreed to start these shows an hour earlier, 7:30 p.m. as opposed to 8:30 p.m.

Nederlander is also working on penalties to be incurred on acts that do not adhere to the time table. The group will also attempt to limit the amount of equipment used on stage.

More than 100 Sam Goody retail staffers convene for the first time Wednesday through Friday (12-14) at Hotel Nevele, Ellenville, N.Y., where six labels do presentations and George Levy heads up a seminar series on operations for the 28 stores. Jane Olivor set to entertain along with other acts. . . . Jimmy's Music World's bankruptcy saga front-paged in the Oct. 3 Village Voice. . . . Bob Altschuler, veteran vice president of publicity, CBS Records, is perhaps the world's largest jazz record collection owner. He just added another 50,000 singles, primarily 78s, to his cache that spills over from an addition to his Long Island home into a combination garage/studio/library.

Discount Store News in its Sept. 26 issue reports that of the discount department stores which have record/tape sections, 91% are company-run, while 9% are leased. The average department is 1,050 square feet, doing a volume of \$146.52 per square foot with an annual turn of 4.3. The initial markup is 26% and gross margin is 20%. . . . Elton John is the 94th inductee and the first contemporary music personality to make the Madison Square Garden Hall of Fame. . . . A memorial fund for composer/producer Gabriel Mekler, who died recently, has been established at the Univ. of Southern California school of music. Contributions can be sent to Development Office, School of Performing Arts, Los Angeles 90007. . . . The long-awaited Rolling Stone 10th anniversary tv special airs on CBS Nov. 25. . . . Roy Silvers, the one-time label executive, married DeeDee Rescher Sunday (25) at his Hollywood home and the entire party then hied off to his Roy's eatery on Sunset Blvd.

Neil Bogart grabs the cover of the current New West magazine and is profiled in a lengthy feature which calls him "The Sultan Of Sell." . . . It looks like the National Assn. of Independent Record Distributors will assemble its label and wholesaling members in San Francisco in April or May, 1978. . . . The new Assn. of Independent Music Publishers holds its meeting Tuesday (4) at the Villa Capri, Hollywood, at noon. Joe Carlton and Ronny Schiff, Almo Music; Sol Reiner, WB Music; Tony

Stetcheson, Hollywood sheet/folio retailer; and Donald Kahn of Hal Leonard will discuss print music. . . . Arista moving to 1888 Century Park East, Los Angeles, from its Hollywood digs. . . . David Horowitz, who hosts the syndicated "Consumer Byline" show on tv, will soon do a segment on LP and tape quality control. He shot footage at the Alshire pressing plant, Burbank, and interviewed mahoff Al Sherman. . . . Will ABC/Dot and CBS soon be disputing which label has rights to the newly charted Ray Price single?

The Mickey Goldsens make their annual hejira to Tahiti and Hawaii in the next fortnight. . . . Will the RIAA notify labels soon that it's ready to kick off with its bar-coding program for albums? . . . Will Blondie wind up on the Chrysalis label? . . . Dave O'Malley, 81, long-time booking agent in Chicago who headed the Midwest chapter of the now defunct talent bookers national association in the '40s and the '50s, died in Los Angeles last week. O'Malley was personal manager of George Gobel, and was president of that comic's Gobelco Productions before his retirement some years ago. . . . Scott Shannon ankle Casablanca Records for senior vice president at Ariola America for \$90,000 yearly on a two-year binder, it's rumored.

Neil Bogart and wife, Joyce, are expecting their first. Joyce Biawitz before she spliced the knot with Bogart was a pioneer in tv spot creation for record labels with her Direction Plus firm. . . . Olivia Newton-John named her new ASCAP pubbery after her Great Dane, Zargon Music. . . . We'll wait another week for substantial change in the Mushroom versus Heart court tiff. . . . And don't hold your breath for Judge William Gray to decide on who's right in the longstanding legal battle between Rocky Catena and Capitol Records in that federal district court class action in Los Angeles. Right now it looks as if the quarrel which began hearings two years ago may expect a decision in about March 1978. And you can probably expect an appeal from whatever the judge decides.

Casablanca, ABC Balance Distrib Flip

• Continued from page 1

custom label, Milleneum. Distributors estimate they averaged from five to seven turns annually with the compact, hit-studded line over the past 12 months.

In contrast, ABC Records is a slower turning line, requiring heavier inventory. But catalogwise, it offers substantially more sales and has

managers begin selling Casablanca product Monday (3) following their meeting with Casablanca. It's understood that Casablanca will call the shots from a marketing and promotional standpoint, constructing particular programs behind new releases and catalogs, with Phonodisc implementing the programs and deducting the cost from Casablancas

and Tapes. Seattle: Pickwick in Minneapolis, Miami, St. Louis and Atlanta; Bib, Charlotte; Hot Line Memphis; Music City, Nashville; Progress, Cleveland; M.S., Chicago; Supreme, Cincinnati; Music Trends, Detroit; Schwartz Bros., Washington; Universal, Philadelphia; Big State, Dallas; and Daily Bros., Houston.

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TK To CBS In

• Continued from page 1

national will have rights to an new TK product, and all titles released nine months prior to the Sept. 22 date.

RCA will retain sell-off rights to items already released this year for an additional six months, says Stone. At that point foreign rights go to CBS.

Central Jersey, is the owner of Big Sounds, which, he says, will carry a full line of records, tapes and accessories as well as sheet music and instruments.

De Vre, who was with Melody for 10 years, hopes to expand into a chain operation. The Plainfield store is at 207 E. Front St.

account absolutely current and he is asked to, when possible, exchange present inventory for new merchandise.

Casablanca has informed them that there are new Kiss, Donna Summer and Parliament albums coming in the fall.

Phonodisc executives and branch

By 1977, the network of stores registered \$4 million. The brothers reached out to open a 2,500 square foot store in Shenango Valley Mall, Sharon, Pa., that year.

By 1970 the network of stores ranged as far away as Wheeling and Youngstown. Approximately 200 employees worked in some 30 stores.

the snappers don't give their merchandise away. They never have. Generally on \$7.98 LP the special is \$4.99 and they shelf at \$5.79. Tape is \$5.97 and \$6.97. And they continue to push singles at 98 cents, and three for \$2.75 for hit 45s, while oldies go for \$1.17.

JOHN SIPPEN

Photo: [unreadable]

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R O D S T E W A R T

T H E C O N C E R T

Oct. 14 New Haven, Conn.
Oct. 15 Largo, Maryland
Oct. 17 Buffalo, New York
Oct. 18 Philadelphia, Penn.
Oct. 20 New York, New York
Oct. 21 New York, New York
Oct. 23 Uniondale, New York
Oct. 24 Uniondale, New York
Oct. 25 Providence, RI.
Oct. 27 Pittsburgh, Penn.
Oct. 29 Lexington, Kentucky
Oct. 30 Indianapolis, Ind.
Oct. 31 Chicago, Ill.

Nov. 2 St. Paul, Minn.
Nov. 4 Richfield, Ohio
Nov. 5 Detroit, Mich.
Nov. 6 Detroit, Mich.
Nov. 8 Cincinnati, Ohio
Nov. 9 Roanoke, Virginia
Nov. 10 Charlotte, N. Carolina
Nov. 19 Birmingham, Alabama
Nov. 20 Atlanta, Georgia
Nov. 21 Jacksonville, Florida
Nov. 23 Hollywood, Florida
Nov. 25 Baton Rouge, LA.
Nov. 26 Houston, Tex.

Nov. 27 Fort Worth, Tex.
Nov. 29 Kansas City, Missouri
Nov. 30 Oklahoma City, OK.
Dec. 2 El Paso, Texas
Dec. 5 Denver, Colorado
Dec. 7 Tempe, Arizona
Dec. 8 Tucson, Arizona
Dec. 10 San Diego, CA.
Dec. 12 Los Angeles, CA.
Dec. 13 Los Angeles, CA.
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