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Strong Studio Growth In Secondary Cities

By JIM McCULLAUGH

LOS ANGELES—While Los Angeles, New York and Nashville remain key recording studio centers, the amount of studio growth and activity in secondary markets around the country has been substantial.

Such locations as Florida, the Northeast, the Pacific Northwest, Texas, the Midwest and the South have and are continuing to sprout as recording studio meccas.

And newer as well as upgraded existing facilities are not only servicing local productions but national and international productions as well.

The current Billboard International Recording Equipment & Studio Directory documents a measure of the activity. For example, there are 34 facilities in the state of Florida, up from 30 a year ago with 10 now concentrated in the Miami area alone; 51 facilities in Texas, up from 45 a year ago, with major emphasis in Dallas, Houston and Austin; 19 facilities in Massachusetts, up from 17 a year ago; and 19 facilities in Colorado as compared to 15 in 1976.

The combined Washington/Oregon area now lists 14 facilities while Illinois, according to the directory, lists 31 facilities with growth in other markets following similar patterns.

The reasons for the growth are
(Continued on page 58)

Cultural Quotas In Quebec May Hit Disks/Tapes

By DAVID FARRELL

MONTREAL—The Quebec government is to release a white paper in 1978 which is said to contain some of the toughest and most stringent restrictions on culture anywhere in Canada. Early news leaks already have record companies based in the province assessing future impact if the content becomes law.

The white paper guidelines involve possible quotas on out-of-province recordings and a provincial surtax applied to records and tapes from outside sources plus provincial control of cable and pay television and quotas on books and plays and movies not made in Quebec, among other things.

Michael McAndrew, press attache to Camille Lauren, minister of state and cultural development, has so far refused to discuss the contents of the white paper which is due to be published in January or February of 1978. A white paper is a preliminary outline of future governmental policy.

McAndrew does say that "quotas
(Continued on page 87)

Labels Vow Support At IBS Confab

By ED HARRISON

SAN FRANCISCO—The credibility of West Coast college radio was enhanced by the presence of 17 record companies who vowed continued college support at the first West Coast regional Intercollegiate Broadcasting System (IBS) convention Nov. 11-13 at the Jack Tar Hotel here.

The convention was hosted by KALX-FM, the Univ. of Calif., Berkeley, station.

Of those labels in attendance, which included CBS, A&M, Atlantic, Elektra/Asylum, Warner Bros., Casablanca, Mercury, Polydor/ECM, Capricorn, Fantasy, Island/RSO, Ariola, Flying Fish/Kaleidoscope, Chrysalis, United Artists and Arista (represented by MS Distributors), many were making first appearances at a college convention and recognizing the importance of the college market in terms of exposure.

Warner Bros., whose college promotion department ceased service 4½ months ago when John Montgomery exited, showed its revitalization process is underway under the auspices of Roxanne Sappenfield who hopefully will assume charge of the division in December, reporting to national album promotion director David Young. A detailed ques-

(Continued on page 30)

PASSIVE RESEARCH UPSURGE Radio Officials Calling Listeners

By CLAUDE HALL

LOS ANGELES—Record men, especially those involved in promotion at both national and local levels, feel that passive research is some kind of dark, foul ogre.

But the trend toward this kind of callout research, which is really only partially passive, is growing more extensive. Some program directors poo-poo this kind of music and audience research, but the record industry is going to have to live with it, many traders believe.

All of the Doubleday radio stations—under the guidance of research director Steve Casey—are involved in callout research. John Sebastian, program director of KDWB in Minneapolis, says that "nearly 100%" of his music decisions are based on this kind of research.

Bob Pittman, program director of WNBC in New York, reports that his music decisions are 100% based on this type of research "on any song that has any degree of familiarity." He may occasionally add tunes to his playlist because they're scoring well in other markets, but he does not use local sales and/or requests in regard to the initial decision to play or not play a song.

Kevin Methney, program director of WZZD in Philadelphia (the old
(Continued on page 30)

NASHVILLE TV COS. PROSPER

By GERRY WOOD

NASHVILLE—Two new television production companies geared to musical fare have been formed here by two key men in broadcasting: Irving Waugh and Roy Smith.

This development emphasizes the growing importance of this city's burgeoning tv production business and its effect on the music industry which has reaped major financial revenues from syndicated and network tv sources during the past year.

Irving Waugh, president of WSM, Inc. and one of the top leaders in Nashville media, is retiring from his prestigious position to join the Tree International publishing firm as president of a new division, Tree Television Productions.

And Roy Smith, former general manager of Opryland Productions and founder of 21st Century Productions which brought "Hee Haw" to Nashville, has formed his own Nashville-based tv production company, Davida Productions.

(Continued on page 73)

Autosound Field Boosting Hi Fi

By ALAN PENCHANSKY

CHICAGO—High-end audiophile autosound equipment was in the spotlight here at the Automotive Parts and Accessories Assn. expo, Monday through Wednesday (14-16), indicating that the new highway high fidelity trend has moved into high gear.

The trend, one of conceivably enormous impact on the prerecorded and blank tape market, got rolling in 1977 and here, at the McCormick Place expo, was given added impetus with introduction of
(Continued on page 92)

Home Video Market \$ Spark Hardware War

By STEPHEN TRAIMAN

NEW YORK—With more record/tape/audio outlets eyeing the home video market, the battle is rapidly heating up between the major hardware companies.

Sony's recent Betamax wholesale price cut to meet the retail levels not only of the competing VHS format machines but also its licensee Zenith; Panasonic's announcement of the first VHS duplication centers to be operational early next year, and a scramble for blank tape allocations are just a few of the recent "happenings."
(Continued on page 92)



(Advertisement)

ARISTA RECORDS: THE MUSIC INDUSTRY STORY OF THE 70's

MULL OF KINTYRE



WINGS DOUBLE A



Graham Hughes



4504

GIRLS SCHOOL



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RECORD/TAPE RETAILERS BULLISH

LOS ANGELES—There are more new chain retail outlets planned for the new year. A story in last week's issue indicated that chain operators are bullishly planning new and expanded outlets.

Mrs. Angela Singer is representative of the optimism of chain record/tape retailers who almost unanimously back their faith in the future with desire to open new stores in 1978.

She and husband Leonard, who operate Associated Distributors, Phoenix, intend to double their three-store Circles and six-store Hollywood Records & Tape chains. And they're eyeing possible 10,000 square foot locations to expand Circles, their full-line stores. The Hollywood wing will remain at between 1,000 and 1,200 square feet.

Cavage's, the 40-year-old Buffalo-based chain of 12 record/tape stores, will move into Rochester with a first store this spring.

Mrs. Elizabeth Cavage looks for three more Cavages to bow in 1978. The veteran retailer has moved into new 40,000 square foot quar-

ters, which include the new Alice's One-Stop, as well as the stores' central distribution warehouse and administration center.

Carl Rosenbaum's crystal ball contains three Flipside stores added to the greater Chicagoland retailer's seven stores next year. He will enlarge the 4,500 square foot warehouse to meet the space need.

The four Record Worlds, which stretch from Waukegan, Ill., to Chicago's south side, may well be joined by the fifth and largest first super store in 1978. Ernie Leaner has been scouting large vacant supermarket-type stores. When the right one comes along, he's ready to go.

Hear Here will add two more stores in high population areas in Chicago in 1978. Max Tuchten, owner of the chain, opines. They will be, he hopes, from 3,000 to 5,000 square feet each. More warehouse space might be required, Tuchten feels.

Music Service, the Houston rack, would like to add two more Mr. Music stores to its present seven. Al Acuna reports. He favors mall loca-

tions. The racker also operates five stores under a variety of names in the state.

Western Merchandising, the Amarillo rack giant, contemplates five more stores, added to the 10 it now operates as Hastings Book & Records. John Marmaduke envisions about 3,000 square feet strip center locations as ideal for his needs.

Dave Siebert of the Little Rock rack empire looks for three or four more additions to his Davey's Locker and Madcat stores, which stretch westward into Texas. He hopes to meld audio playback with records and tapes, as they have successfully done in Atlanta and Fort Smith.

David Burke of the 26 Recordlands out of Cleveland hopes to be a 30-store skein by December of 1978. The additional mall-oriented stores would tax present warehouse facilities. Burke and Terry Cooper, his general manager, are mapping a location change to bigger quarters in the Cleveland area.

(Continued on page 89)

More Webs Plan Store Expansion During 1978

By JOHN SIPPEL



PLATINUM HOTEL—WEA International officials present members of the Eagles with a score of overseas awards for the group's "Hotel California" LP. The key award is a double platinum for over two million units sold worldwide. At the ceremony at Chasen's Restaurant in L.A. are from the left: Don Felder and Don Henley of the band, Nesuhi Ertegun, WEA International president, Joe Walsh of the band, Phil Rose, WEA's International's executive vice president and Irv Azoff, the Eagles' manager.

No. 1 Show Firms Pre-Rock Talent

LOS ANGELES—Three of the major recording chart performers of the '50s—Frankie Laine, Patti Page and Teresa Brewer—will perform a tribute to the before-rock era in a segment of the two-hour "Billboard No. 1 Music Awards" special on NBC-TV, 9-11 p.m. Dec. 11. In addition, reports executive producer Burt Sugarman, Steve Martin and the Four Preps will perform, along with others yet to be announced.

Among the presenters already slated for the NBC "Big Event" treatment are Peter Frampton, Shaun Cassidy, Debby Boone, the Bay City Rollers, Glen Campbell, Donna Summer and Cat Stevens.

And the other artists—all nominated for awards—who have personally announced their intention to attend the live performance of the show at the Santa Monica Civic Auditorium read like a who's who of the music industry—Andy Gibb, Rod Stewart, Yvonne Elliman, England Dan & John Ford Coley, Foreigner, Teddy Pendergrass, the Emotions, Rita Coolidge, Thelma Houston and George Benson.

Also: the T-Connection, Village People, Crystal Gayle, Emmylou Harris, Kenny Rogers, Boston, Crusaders, John Klemmer, Roy Ayers Ubiquity, Natalie Cole, the Floaters, the Commodores, Bill Conti and John Williams.

Hosts already announced for the show, based on a year-end countdown of the top records from Billboard's charts, are the Bee Gees and Kris Kristofferson. Charlie O'Donnell and Casey Kasem will serve as show announcers.

The awards show is the first ever to concentrate on record sales as a barometer for success. And the winners of the awards, among the 60 finalists announced recently in Billboard (Nov. 5, 1977), are being kept

secret until the night of the show by the accounting firm of Touche Ross & Co. in Los Angeles. To guarantee security, the computer programming module for the year-end chart winners was turned over to the accounting firm Sept. 19.

CES IS SRO; NARM, RIAA SHARE PANEL

NEW YORK—Both NARM and RIAA will participate for the first time in a CES audio conference at the SRO Winter CES, Jan. 5-8 in Las Vegas as anticipated earlier.

"Outlook '78 Audio Hardware/Software Merchandising" will be the focus of talks by Joe Cohen, NARM executive vice president; Stan Gortikov, RIAA president, and John Hollands, EIA/CEG audio division chairman and head of BSR (USA) Ltd., with Steve Traiman, Billboard tape/audio/video editor, moderating the Saturday morning (7) session.

The joint presentation is long overdue, notes Jack Wayman, EIA/CEG senior vice president, and another demonstration of the expanding industry development programs

(Continued on page 69)

NOVEMBER 26, 1977, BILLBOARD

Polydor Canada, Cuba Exchange

By DAVID FARRELL

MONTREAL—Polydor Canada and EGREM (Empresa de Grabaciones Y Ediciones Musicales), the Cuban national record company, have concluded negotiations for a bilateral exchange of product.

The agreement was announced by Peter Horvath, a&r director of Polydor Canada, following a two-week business trip to Havana earlier this month.

Recent albums by Canadian artists Denise McCann, Stratavarius, and Frank Mills are scheduled for immediate release in Cuba. An additional six to eight Canadian origin albums are scheduled for release in the first year of the agreement.

Horvath also announced plans for recording some Canadian artists at EGREM's newly equipped Havana studio. The proposed sessions would tie-in with Cuban tours for these artists, in part subsidized by the Cuban cultural affairs department.

Polydor plans to release Cuban-made recordings in Canada as well as a number of selected items from Latin America.

Horvath says he was "pleasantly surprised" to discover that a good proportion of EGREM's recent recordings meet international standards.

He attributes much of the credit for the high quality recordings to modern production techniques,

combined with the revamped studio facilities which include a NEVE console coupled to Studer decks.

The Polydor EGREM pact follows a recently concluded deal between Polydor Mexico and EGREM, which gives Polydor rights to 30 Cuban recording artists.

Chicagoans Win Rock-Classical Radio Station Swap

By ALAN PENCHANSKY

CHICAGO—When General Cinema Corp. bargained for a rock radio station here six years ago, little did the company expect that it would have to underwrite classical music broadcasts on two other stations as part of the deal.

Yet such an arrangement appears to be the final result here of the historic challenge to General Cinema's license petition for station WEFM which was mounted by a citizens group supporting classical music on the airwaves.

In an agreement between General

Cinema Corp. and the Citizens Committee To Save WEFM, submitted last month to the FCC, General Cinema has agreed to subsidize classical music broadcasts on two other stations here—WBEZ and WNIB—in exchange for dropping the long-standing classical format of WEFM.

If the unprecedented agreement is approved by the FCC, as the parties anticipate, it will terminate a dispute that was twice carried to the U.S. Court Of Appeals for the District of Columbia, and is said to have estab-

lished an important precedent regarding public interest questions in format changes.

The pact, among other provisions, calls for General Cinema to make a series of continuing yearly grants to WBEZ, a non-profit PBS outlet here. The payments are required to be made for as long as General Cinema holds the WEFM license, and must be maintained for a specified period by any successive license holder.

The agreement specifies ongoing yearly grants of \$16,000 to support a

morning classical program similar to one now broadcast by WEFM, \$12,000 to staff an all-night classical broadcast, and \$10,000 to be used to purchase Parkway Productions programs currently being boardcast by WEFM.

General Cinema also will grant \$1,500 annually for WBEZ to purchase yearly-record label new release subscriptions, in addition to a one-time grant covering "500 new classical music albums and at least 75 new recordings of complete operas."

These costs may seem but a small (Continued on page 57)

Executive Turntable

Henry Droz becomes president of the WEA Corp. succeeding the late Joel Friedman. Basing in Burbank, Calif., Droz has been executive vice president of WEA for the past three years (see separate story). . . . **Bob Krasnow** assumes the new role of vice president, talent, for Warner Bros. Records and will headquarter in the label's Burbank, Calif., offices. Previously he had been instrumental in acquiring talent for Warner Bros. . . . during his three years with the label. Previously he was a founder of Blue Thumb Records.



Droz

Berry Gordy IV has been named executive vice president of the creative division of Motown Industries in Los Angeles. He was vice president of administration and will continue to handle that position. **Suzanne de Passe** is promoted to vice president of Motown Industries and staff assistant to chairman Berry Gordy. **Guy Costa** who was recording studio chief for Motown Records and **Bunky Shepard**, national promotion executive, have left the label. . . . **Herbert Taber** appointed staff vice president, marketing planning, for the RCA corporate staff in New York, a newly created position. In the new post he will review and assess the national



Krasnow



Olinick

and international marketing programs of all RCA divisions, including RCA Records. He was director, international marketing for the RCA picture tube division. . . . At RCA, Los Angeles, **Martin Olinick** named director, business affairs, West Coast. . . . At CBS Records, New York, **Paul Meyers** named vice president, a&r, Masterworks. He was director of international a&r at Masterworks. **Andrew Kazdin** becomes director of Masterworks a&r services. He has been the producer of many of Columbia's top classical performers. In other CBS changes, **Hope Antman** promoted to national director, press and public information, Columbia Records, New York, after having been associate director, press and public information, East Coast; while **Wayne Rooks** named director of business affairs at CBS Music Publishing, New York, after having been an attorney in the label's law department. . . . At CBS Records International in New York, **Robert J. Witt** named director, asset management. He comes from Paris where he supervised the activities of the Columbia House division. **Bob Schimelman** named director, budgets and analysis; he was director of accounting, a post taken over by **Philip Midiri**, who was audit manager. **Harvey Shapiro** is the new director of music publishing operations; he was senior vice president, music publishing operations. **Robert Alaburta** named manager, budgets and operational analysis. He was senior financial analyst. **Christina Otis** named manager, financial analysis; she was supervisor of accounting. **Carol Lipkin** appointed manager of accounting; she was senior auditor. **Patricia Wells** named



Rooks



Antman

supervisor, processing and controls. She was an accountant. . . . **Don Thorne**, production manager for the past 11 years at ABC Records, Los Angeles, has departed the label. **Skip Byrd**, president of ABC Records Distributing Co., has left that post. Prior to coming to Los Angeles he was manager of the Atlanta ABC branch. . . . **Ron Bledsoe** named director of Nashville operations for the Peer-Southern Organization. Bledsoe will also



Bledsoe



Waugh

continue his independent activities in broadcast management, production and artist management. **Irving Waugh** will join the Tree International music complex as president of the firm's new division, Tree Television Productions. Waugh, president of WSM, Inc. since 1968, has announced he will retire from his current position at the end of December to join the Nashville-based company as of Jan. 1. . . . **Don Gant** has been promoted to senior vice president at Tree International while **Donna Hilley** is upped to vice president of the large Nashville publishing firm. **Guerry Massey** is named president of the Great Southern Company, a merchandising and licensing firm based in Macon, Ga. . . . **Hal Kaplan** named to the newly created post of national field sales director for Capricorn Records. Kaplan will be based in Detroit. . . . **Angelia Gacesa** assumes the associate curator of education position at the Country Music Foundation in Nashville. . . . **Linda Steiner** promoted to director, East Coast artist development and publicity, at Chrysalis and will base in the label's Gotham offices. . . . **Eddie Kalicka** appointed to local promotion and sales manager at ABC Records in Los Angeles. He was at one time a regional promotion manager for Warner Bros. . . . **Roger Gordon** named vice president and general manager, West Coast, of Chappell Music in Los Angeles. He comes from Screen Gems-EMI Music where he was vice president of professional activities. . . . **Sandi Young** named assistant art director for Atlantic Records in New York. She has a background in freelance graphic work. . . . **Bob Sarlin** is the new president of White Card Record/Production Co. in Lindenhurst, N.Y., while **Karolyn P. Summo** becomes head of the publishing branch, Nic-Lyn Music Co. Sarlin was a local independent producer while Summo is one of the company's owners. . . . **Andy Colapietro** named national merchandising manager for Private Stock Records in New York. She comes from GRT Tapes. And **Sharon Rothstein** is now promotion coordinator. She comes from the sales department. . . . **Ellie Haverback** new national marketing coordinator for Jet Records in Los Angeles. She was assistant to the national promotion director. . . . **Al McNutt** appointed Midwest regional sales manager for Springboard International based in Elk Grove Village, Ill. He was a member of the Midwest sales organization. . . . **Jana Haight** now purchasing director of the Licorice Pizza retail chain in Los Angeles. She was a former manager of the Riverside, Calif., store.



Gant



Gordon



Colapietro



INFLUENTIAL OFFICIALS—The new Copyright Royalty Tribunal after the swearing-in ceremony in the Capitol. Left to right: commissioner Frances Garcia; commissioner Clarence L. James Jr.; chairman Thomas Brennan; commissioner Mary Lou Burg and commissioner Douglas E. Coulter.

New WEA Topper Plots Course Droz Says Firm To Follow Road Map Set By Friedman

By JOHN SIPPEL

LOS ANGELES—The firm groundwork planning laid by the late Joel Friedman will be followed by his successor, Henry Droz, who was elevated to the presidency of WEA last week.

Friedman, who died Nov. 8, was chief executive of the almost six-year-old distribution giant, which expects to achieve a \$300 million sales volume this year.

"Joel laid out a very solid road map for all of us, incorporating sound business principles attuned to future growth and expansion. All of us are dedicated to following that road map with the same sense of integrity, business acumen and responsibility that Joel engendered in us," Droz explains.

"One of the principles we expect to follow closely is his concept of decentralization that is maintaining and building strong street muscle. Our emphasis will continue on merchandising.

"The industry is really on the verge of a major leap forward. As examples of that, look at the increasing number of multi-platinum records, even including artists out of the box now attaining that level; the tremendous sales of playback equipment and major expansions on the part of so many of our customers.

"WEA is especially blessed by having three superstars heading our labels in Mo Ostin, Ahmet Ertegun and Joe Smith and their capable ex-

ecutive staffs, combined with a major commitment for the future by Warner Communications.

"Add to all of this the fact that we feel we have at WEA a strong executive echelon deep in talent and experience which reaches down into all of our branches. It's our feeling that based on everything I've mentioned, WEA and our industry can't miss," Droz concludes.

Droz joined WEA in 1972 as sales director and administrator of national accounts. He was promoted to executive vice president in 1974.

He started in the industry as a stockboy in the Decca Detroit branch warehouse in 1947, while he was an undergraduate at Wayne Univ., where he received a degree in business administration.

He left Decca as Detroit branch manager in 1954 to open his own independent label distributorship, Arc, which he sold in 1963 to the Handelman Co. There he served as vice president and general manager of Arc-Jay-Kay until he joined WEA.

GRT Hikes Prices Of Its Two Labels

NEW YORK—GRT Corp. is raising the retail price to \$7.98 for all LPs on its Janus and Barnaby labels. Firm also acquires music from Wes Farrell's Chelsea and Roxbury labels for its GRT Music Tapes catalog.

New price on Janus and Barnaby is effective Dec. 5. Howard Silvers, national sales manager/records, reports, but the \$7.98 price does not include the GRT Records label.

Initial releases from Chelsea include new albums from Wayne Newton and Disco Tex, plus catalog material from Newton and Hall & Oates. Other Chelsea/Roxbury releases to come include Los Angeles, Rick Springfield, Baby, Anson Williams and Fast Annie.

Agreements were concluded by Jim Levy, GRT manager, business affairs; Farrell, and Steve Bedell, vice president/general manager, Chelsea/Roxbury.

DISCO DISKS GO REGIONAL

By RADCLIFFE JOE

NEW YORK—The voracious appetite of disco deejays and their dancing audiences for new and original music in clubs is forcing labels, producers and artists specializing in disco to strive for innovative sounds.

It has resulted in the "regionalizing" of music, partly for identification purposes, thereby resulting in the emergence of such new monickers as the European sound, the Philadelphia sound, the New York sound, the Atlanta sound and the Los Angeles sound.

This relentless pressure has also literally dragged disco music from its humble beginnings with such simple tunes as the Hues Corporation's "Don't Rock The Boat" and George McCrae's "Rock My Baby"

(Continued on page 66)

BEFORE HOLIDAYS

Dock Strike Ends 'In Time'

By STEPHEN TRAIMAN & DICK NUSSER

NEW YORK—"If it had gone another six weeks everyone would have been in trouble," notes Sam Goody president George Levy, as the 44-day Atlantic/Gulf Coast dock strike ended last week.

A sampling of major import records and audio/video hardware sources brings a consensus along the same lines, with some inconvenience but no real problems during the seven-week shutdown of all ports from Boston to New Orleans and Texas.

With major record importers here

doing virtually all their business by airfreight, the dock strike caused backlogs at several key European airports, with some shipments delayed as much as two weeks, according to Peters International and Jem Distributors.

"There were plenty of flights getting out of the U.K.," comments a Peters spokesman, "because the freight forwarders there don't seem to concentrate on just a few airlines."

"The biggest delays were from Italy," he adds. "I think we're be-

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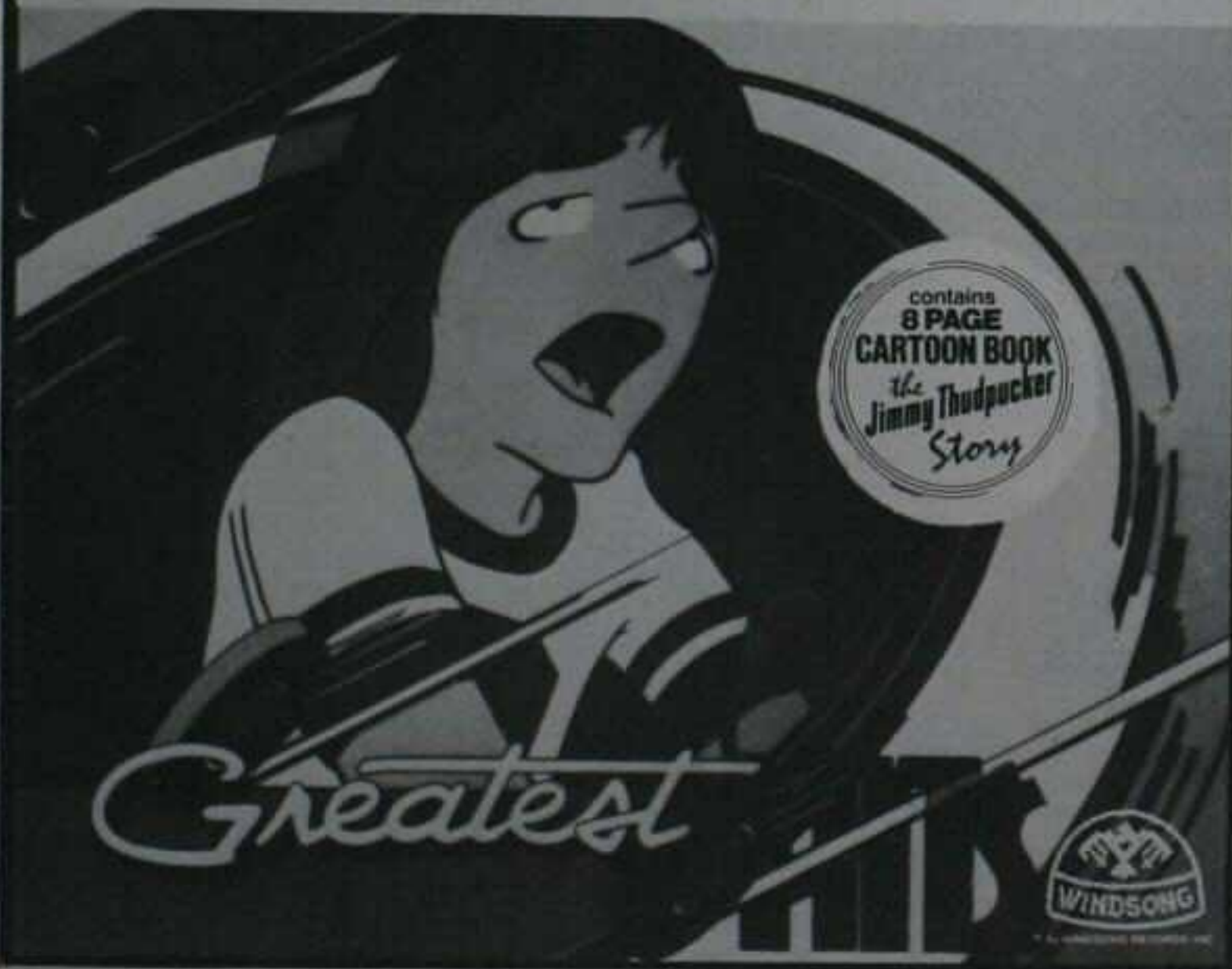
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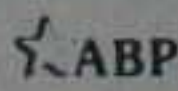
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Vol. 89 No. 47

Audiofidelity Widens Market Aim Acquires Improv, Signs Brewer, Enters Douglas Pact

By RADCLIFFE JOE

NEW YORK—In a bid for a more significant share of the pop market, Audiofidelity Records has acquired distribution rights to Tony Bennett's Improv label, has signed Teresa Brewer and French Canadian group Toulouse to its Image Records subsidiary and has entered into an agreement with television talk show host Mike Douglas, under which it will release selected product by him.

The Improv label features disks by Bennett as well as by a number of jazz artists including Marian McPartland and Charlie Byrd.

According to Audiofidelity's Irv Lichtman, most of Improv's catalog products will be re-released within the coming weeks. Early next year the label will concentrate on recording a new album by Bennett.

Lichtman explains that the Improv agreement reunites Bennett and Audiofidelity's president Bill Gallagher, with whom the artist had worked in the production and release of some of his biggest hits on Columbia Records.

The signing of Teresa Brewer establishes a close working relationship between Bob Thiele, Brewer's husband, and Audiofidelity execu-

tives. (See separate Brewer story in this week's talent section.)

Bilingual Toulouse, a trio of Heather Gauthier, Judi Richards and Lorri Zimmerman, scored with its first French-only LP recorded in Montreal. It was re-recorded at Jimmy Johnson and Barry Beckett's Muscle Shoals, Ala., studio, with original producer Steve Grossman, and will soon be released here along with a single, "APB."

The Audiofidelity/Mike Douglas agreement also developed out of the artist's friendship with Gallagher.

Douglas' first single release on Image was a concept record titled "Sleep Well My Son." Just released is a Christmas record titled "Happy Birthday Jesus," on which Douglas is backed by the children's chorus from the Broadway musical, "Annie."

And on the jazz front, Chiaroscuro, Audiofidelity's jazz label, is planning a major push into the market for the year ahead. Lichtman explains that the purpose of the expansion is to demonstrate that it is not necessary for a label to specialize in any one type of music.

The label's new thrust will span

the spectrum of modern American music, states Lichtman. "It will incorporate classical jazz performers and avant-garde musicians, and in between will be a wide cross-section of artists of all musical persuasions," he adds.

Lichtman stresses that this new emphasis does not mean the label will abandon its interest in such timeless jazz veterans as Earl Hines and Joe Venuti. Its new releases will include product by these as well as such other mainstream artists such as Ruby Braff, Lee Konitz, Jess Stacy and Teddy Wilson.

However, one of the bright new hopes for the label's new image includes South African jazz pianist Dollar Brand, whose "Cape Town Fringe" enjoyed pop crossover success. His followup album, "Soweto Is Where It's At," is expected shortly.

Other jazz releases in the offing for the new year include such artists as Ryo Kawasaki, Hamiet Bluiett, Arthur Blythe, Horace Arnold, Sam Morrison, Borah Bergman, Gerry Mulligan and Lee Konitz.

Plans are also afoot for the release of a series of LPs from modernist jazzman Marvin Hannibal Peterson.

Tortoise Intl Label Exec Bares Act Roster, Sets First Release

By PAUL GREIN

LOS ANGELES—The first major release has been set for Tortoise International Records, the new Detroit-based RCA custom label headed by Don Davis, executive vice president of Stax in 1972 and most recently producer of No. 1 pop and soul hits for Johnnie Taylor and Marilyn McCoo & Billy Davis Jr.

Davis negotiated with Epic, Arista and Mercury before signing with RCA about five months ago. The first Tortoise product, a set of previously unreleased Johnnie Taylor Stax masters, came out in August to disappointing response.

The second release is the Rockets' "Love Transfusion," the debut album by a five-man Detroit-based group of rock'n'rollers, including former members of Mitch Ryder & the Detroit Wheels, Ted Nugent's band and Little Feat. The LP was released a few weeks ago with Davis producing.

Davis also produced two other al-

bums which will be part of Tortoise's February release. He helmed the new set from the Pittsburgh-based Skyliners, which had a 1959 hit in "Since I Don't Have You" and the first effort from Bill Mueller, former guitarist for Bob Seger.

The rest of the roster is Legacy, a Detroit-originated group featuring Brenda Evans Watkins, formerly with the Undisputed Truth; Buster Brown, a Dallas-based jazz group which will be produced by Esmond Edwards; the Green Bros., a Miami-based soul duo which has a current Tortoise single in "Lack Of Attention"; and First Fire, a four-member country-rock act from L.A.

Says Davis: "That's our saturation point right now. We're going to concentrate on those seven acts."

Concerning the diversity in the talent lineup, Davis adds, "That's the thing we've set out to do—to really get a well-rounded company not specializing in just r&b or just jazz. Lyrically and structurally, you can only go so far with soul music."

The Tortoise deal is for five years, though RCA has the option at the end of two years of nullifying the agreement if Tortoise hasn't met a specified total in unit sales.

Davis must produce a minimum of four albums per year for Tortoise, and RCA has the right of first refusal on all unsigned acts he does produce. Davis reckons that he will try

to steer his independent production clients to Tortoise, but notes that Johnnie Taylor won't be free of his Columbia contract for two more years.

Tortoise will handle its own a&r, and will advise RCA on such subjects as areas in which to concentrate radio time buys. The execution of pricing, marketing and merchandising strategies is up to RCA.

Tortoise can, however, hire independent promotion men out of a budget provided by RCA which supplements Tortoise's separate fund for artist advances and record production costs.

Davis' recent independent productions have included Robin Trower's Chrysalis album "In City Dreams," Bobby Womack's upcoming Columbia LP and Albert King's new "King Albert" on Tomato, an independent label.

Will running Tortoise interfere with this outside activity? "The four albums that I have to produce for my label," Davis answers, "are going to take precedence over everything else. It's going to take away from an area that was burgeoning, but this is a risk I'm prepared to take."

The firm's principals are Davis, president; Rick Ungar, executive vice president; Davis' brother, Will, business administrator; and Irving Trentcher, vice president of sales out of the RCA headquarters in New York.

Court Ends Rift Between Agents

NEW YORK—Justice Arnold Fein of the New York State Supreme Court has issued a preliminary injunction preventing American Talent International from interfering with Premier Talent's contract with Foghat.

In March 1976, Foghat signed an exclusive agreement with Premier Talent for all bookings in the U.S. and Canada. However, in January, 1977, Bill Elson, who was the agent responsible at Premier for booking Foghat, left to join American Talent. Foghat subsequently sought to follow him to that agency.

In granting the injunction, the court upheld Foghat's contract with Premier and denied American Talent's request that the dispute be arbitrated by the AFM.

The injunction also prohibits American Talent from contracting or offering to contract concert or personal appearances by Foghat, from advertising or selling Foghat tickets, or from booking concerts or personal appearances for Foghat.

Holiday Disks Paced By Carpenters

LOS ANGELES—A new Christmas single by the Carpenters and reissues of past seasonal hits by Bing Crosby, Johnny Mathis, Emmylou Harris and Greg Lake highlight the holiday product which has been released so far this year.

The Carpenters (A&M) have issued their version of the Nat "King" Cole classic "Christmas Song" which has been arranged and orchestrated by Billy May. It is the other side of "Merry Christmas Darling," a Carpenters' original which has been released every year since the early '70s.

Other new holiday singles include "Happy Birthday, Jesus" by television personality Mike Douglas and the children's chorus from "Annie" on Image; "Christmas Is For Everyone" by Don Ho on the Hel label; and "C.B. Santa (Big Red)" / "Donde Esta Santa Claus" by the Brian Babcock Explosion with the Circle of Sound Singers on Orange Blossom, affiliated with Peter Pan Records.

Christmas singles being re-released this year include Bing Crosby's "White Christmas" on

(Continued on page 18)



DIONNE WARWICK

"Keepin' My Head Above Water"
The exceptional new single
(WBS 8501)

Love At First Sight
The stunning new album
(BS 3119)



Written by Dennis Lambert and Brian Potter
Produced by Steve Barri and Michael Omartian on Warner Bros. Records
Management: Paul Cantor Enterprises, Inc.

BOOSTS 1st QUARTER REVENUE

Arista Helps Columbia Pictures

NEW YORK—With more than doubled sales and as significant income turnaround, the Arista Group was a key factor in a solid first quarter revenue and continuing operations profit picture for parent Columbia Pictures Industries.

Overall records and music division, of which Arista Group companies represent nearly 88% of sales, produced \$14,936 million revenues in the three months ended Oct. 1, more than double the \$7,335 million in the year-ago period. More important, the bottom line before corporate expenses not allocated to divisions was \$668,000, versus a loss of \$278,000 the prior year.

As noted earlier (Billboard, Nov. 19, 1977) the Arista Group figures were \$13,094 million, a 123% gain from the \$5,869 million reported in 1976. This includes the Arista and Savoy labels, Arista Music, Careers Music, Jonan Music and Savoy Music.

Balance of the division's sales is from Columbia Pictures Music, which produced \$1,842 million in the first quarter of fiscal 1978, a 24% gain from the \$1,486 million of the year-ago period. This was 12% of total division revenues this year, versus 20% in 1976.

The records and music publishing division produced 12.8% of corporate revenues in the first quarter, versus only 8.2% a year ago, and

3.5% of total income from continuing operations, compared to a negative 3% impact in 1976.

For Columbia Pictures, Overall revenues were up 30% to \$116.797 million, from \$89.763 million in the 13 weeks ended Sept. 25, 1976. Income from operations before corporate expenses not allocated to divisions more than doubled to \$19.142 million, from \$9.401 million in the year-ago quarter.

Income from continuing operations was \$8.735 million, a solid 325% gain from the \$2,056 million noted in 1976. However, with all extraordinary items inserted, net income for the period was down 41% to \$10.935 million, from \$18.486 million the prior year.

Factors affecting the bottom line included the sale of WVUE-TV in New Orleans as of Aug. 31, 1977, for \$12.5 million in cash; sale of its Screen Gems music publishing division to EMI on Aug. 12, 1976, which

resulted in a \$14.854 million gain after taxes; results of operations of D. Gottlieb & Co., acquired in December 1976, included in the quarter ended this Oct. 1, and the benefit of net operating loss carryforwards of \$2.2 million in 1977 and \$1.576 million in 1976.

At the company's annual meeting Nov. 10, it was announced that its Fifth Ave. corporate headquarters here had been sold for about \$13.5 million, with an anticipated gain after taxes of \$9.7 million when the agreement is closed.

President Alan Hirschfeld also indicates the company is looking for additional acquisitions and investments to broaden its operating base, which saw the Gottlieb electronic games firm added for \$50 million last year. Firm recently acquired 500,000 shares of Mattel, which the chief executive officer described as a good buy at the time.

STEPHEN TRAIMAN

1st Quarter Income Up 87% At Integrity

By JOHN SIPPEL

LOS ANGELES—Integrity Entertainment Corp. followed its record-shattering annual report (Billboard,

Nov. 19, 1977) with a first-quarter 1977 fiscal report which dwarfed the same period a year ago.

Founder/president Lee Hartstone told a stockholders meeting here Thursday (17) that for the first quarter ending Sept. 30 sales were just under \$13 million, up 40% and net income rose 87% to \$174,000 for earnings of 6 cents per share against 3 cents last year.

Hartstone also announced a 5-cent dividend on approximately 2.8 million shares, the firm's first annual dividend.

"We have just completed an agreement with Paul Revere Investors, Inc., an affiliate of Paul Revere Life Insurance Co., whereby we borrowed \$2 million at 9% repayable over a 15-year period," Hartstone said. "The company gave Paul Revere a warrant to purchase 125,000 shares of Integrity common at \$1.50 per share. In addition, we have received a line of credit from Crocker National Bank of \$1.4 million with interest on borrowings at 1/4 of 1% over prime.

"As a result of the two actions, we paid off our Union Bank three-year term loan, which had a principal amount outstanding of \$670,000, which carried interest of 1 1/4% over prime. We believe we are now adequately financed to handle the needs of our currently increased store expansion plans," Hartstone reported.

Integrity expected 87 stores operational by last June. Actually 88 were finished by the end of the fiscal year, Hartstone said. It was hoped to have 100 stores opened by Christmas. Actually 98 stores are operating, with no additional outlets slated to unshutter until early in 1978, Hartstone noted.

Of the 98 stores operating, 89 are operating as The Warehouse, seven are budget stores under the name, Hits-For-All, and two are operating as 12,000 to 15,000 square foot super stores under the name, Big Ben's. All stores are located in California. Integrity is negotiating for its first outside-California lease, Hartstone reported.

By June 1978, Hartstone predicted 12 more outlets would be opened, with two units closing. (Continued on page 106)

Market Quotations

As of noon, November 10, 1977

1976		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
47 1/2	36	ABC	8	316	42 1/2	41 1/2	42 1/2	+ 1/2
41 1/2	35 1/2	American Can	7	60	38 1/2	38	38 1/2	- 1/2
11 1/2	7 1/2	Ampex	11	146	9 1/2	9 1/2	9 1/2	- 1/2
5 1/2	2 1/2	Automatic Radio	9	—	—	—	—	Unch.
28 1/2	22 1/2	Beatrice Foods	11	280	24 1/2	24 1/2	24 1/2	- 1/2
62 1/2	46 1/2	CBS	8	202	52 1/2	52	52 1/2	Unch.
15 1/2	7 1/2	Columbia Pictures	7	2506	19 1/2	18 1/2	19 1/2	+ 1/2
15 1/2	10 1/2	Craig Corp.	4	69	13 1/2	13	13	+ 1/2
48 1/2	32 1/2	Disney, Walt	16	703	40 1/2	39 1/2	40	- 1/2
4 1/2	3 1/2	EMI	8	996	4	3 1/2	4	+ 1/2
18 1/2	10	Gulf + Western	4	397	11 1/2	11 1/2	11 1/2	Unch.
10 1/2	4 1/2	Handleman	10	46	9 1/2	9 1/2	9 1/2	- 1/2
5 1/2	3	K-Int	7	1	3 1/2	3 1/2	3 1/2	- 1/2
9 1/2	5	Lafayette Radio	58	9	5 1/2	5 1/2	5 1/2	- 1/2
26 1/2	21 1/2	Matsushita Electronics	9	57	24 1/2	24 1/2	24 1/2	Unch.
44 1/2	31	MCA	8	33	35 1/2	35 1/2	35 1/2	- 1/2
25 1/2	16	MGM	10	90	22 1/2	22	22 1/2	- 1/2
57	45	3M	14	726	49 1/2	48 1/2	49 1/2	- 1/2
56 1/2	36 1/2	Motorola	11	182	38 1/2	37 1/2	38 1/2	- 1/2
36	28 1/2	North American Philips	6	18	29 1/2	28 1/2	29	Unch.
9 1/2	5 1/2	Playboy	16	76	7 1/2	7 1/2	7 1/2	- 1/2
32 1/2	24 1/2	RCA	9	509	28 1/2	28 1/2	28 1/2	Unch.
10 1/2	7 1/2	Sony	14	980	7 1/2	7 1/2	7 1/2	Unch.
22 1/2	14 1/2	Superscope	9	42	16	15 1/2	16	+ 1/2
42 1/2	21	Tandy	7	328	32 1/2	31 1/2	31 1/2	- 1/2
7 1/2	4 1/2	Telecor	6	55	6 1/2	5 1/2	6	Unch.
3 1/2	1 1/2	Telex	6	46	2 1/2	2 1/2	2 1/2	- 1/2
4 1/2	1 1/2	Tenna	10	3	2 1/2	2 1/2	2 1/2	Unch.
16 1/2	13 1/2	Transamerica	7	646	15 1/2	15 1/2	15 1/2	Unch.
25 1/2	9 1/2	20th Century	4	279	22 1/2	22 1/2	22 1/2	- 1/2
32 1/2	25 1/2	Warner Communications	6	40	30	29 1/2	30	+ 1/2
28	12 1/2	Zenith	19	177	14 1/2	14 1/2	14 1/2	- 1/2

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO INC.	54	—	4	4 1/2	Koss Corp	5	5	3 1/2	4 1/2
First Artists	—	—	—	—	Kustom Elec	7	8	2 1/2	2 1/2
Prod	3	124	7 1/2	7 1/2	M Josephson	9	14	13 1/2	14
Gates Learjet	4	10	10	10 1/2	Memorex	7	103	29 1/2	29 1/2
GRT	5	14	1 1/2	2 1/2	Orron Corp.	—	7	1 1/2	1 1/2
Goody Sam	3	43	2 1/2	3 1/2	Recoton	4	9	2	2 1/2
Integrity Ent	3	371	11 1/2	15 1/2	Schwartz Bros.	10	1	1 1/2	2 1/2

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Stable Pricing Increases Profits For Goody's Chain

By STEPHEN TRAIMAN

NEW YORK—After red ink in the first six months, Sam Goody Inc., chalked up its biggest non-holiday revenue quarter ever in the three months ended Sept. 30. Company reports a \$100,000 profit versus a \$97,000 loss a year ago, on a 13% sales increase, according to president George Levy.

"With more \$7.98 retail product available, profit margins are up due to a more stable pricing policy," he notes. "We're almost back to where we were two years ago in general pricing levels."

The 28-store chain's hard goods market also is holding up well, Levy says, and he's extremely bullish going into the industry's traditionally biggest sales quarter.

He notes heavy ad allowance programs scheduled with many labels and audio firms over the next two months, rather than the big Goody institutional campaign which used much television a year ago.

Judge To Decide On Allen Klein Retrial

NEW YORK—Following declaration of a mistrial in the income tax evasion trial of former Beatles manager Allen Klein (Billboard, Nov. 19, 1977) the case has been assigned to U.S. District Judge Vincent L. Broderick for possible retrial. He has scheduled a conference with prosecution and defense attorneys Monday (21).

Broderick is also slated to sentence former Klein associate Pete Bennett on one count of tax evasion Tuesday (22).

Bennett was permitted to plead guilty to one of six counts in exchange for his testimony at the Klein trial.

In the third quarter, net income hit \$100,016 or 15 cents a share, against a loss of \$96,890 and a similar 15 cents a share last year. Record sales level topped \$12,026 million, up 13.3% from the \$10,618 million noted in 1976.

For the first nine months of fiscal 1977, net loss has been trimmed to \$410,762 or 62 cents a share, 15% better than the \$483,212 loss or 73 cents per share in the corresponding year-ago period. Nine-month sales are up 13% to \$35,587 million, from \$31,512 million last year.

The chain's 28th store recently opened in Southern New Jersey, and its first 25,000 square foot super super store will debut in a new market for Goody in early 1978.

New Direct Disk

CHICAGO—A direct disk recording of French organ music, performed by Michael Murray, will be released this month by Telarc Records, Cleveland. The record, "Michael Murray At The Great Organ At Mathuen," is to be distributed exclusively to hi fi outlets by Audio-Technica U.S.

Audio-Technica also handles direct disks on the Umbrella and Sonic Arts labels.

TV Boosts Albums

NEW YORK—Demand for Elvis Presley soundtrack albums has increased as a result of NBC-TV's three-hour special Sunday (20), according to RCA Records.

The NBC show comprised two previous specials from which soundtrack LPs had been released, "Elvis—TV Satellite" and "Elvis—Aloha From Hawaii Via Satellite."

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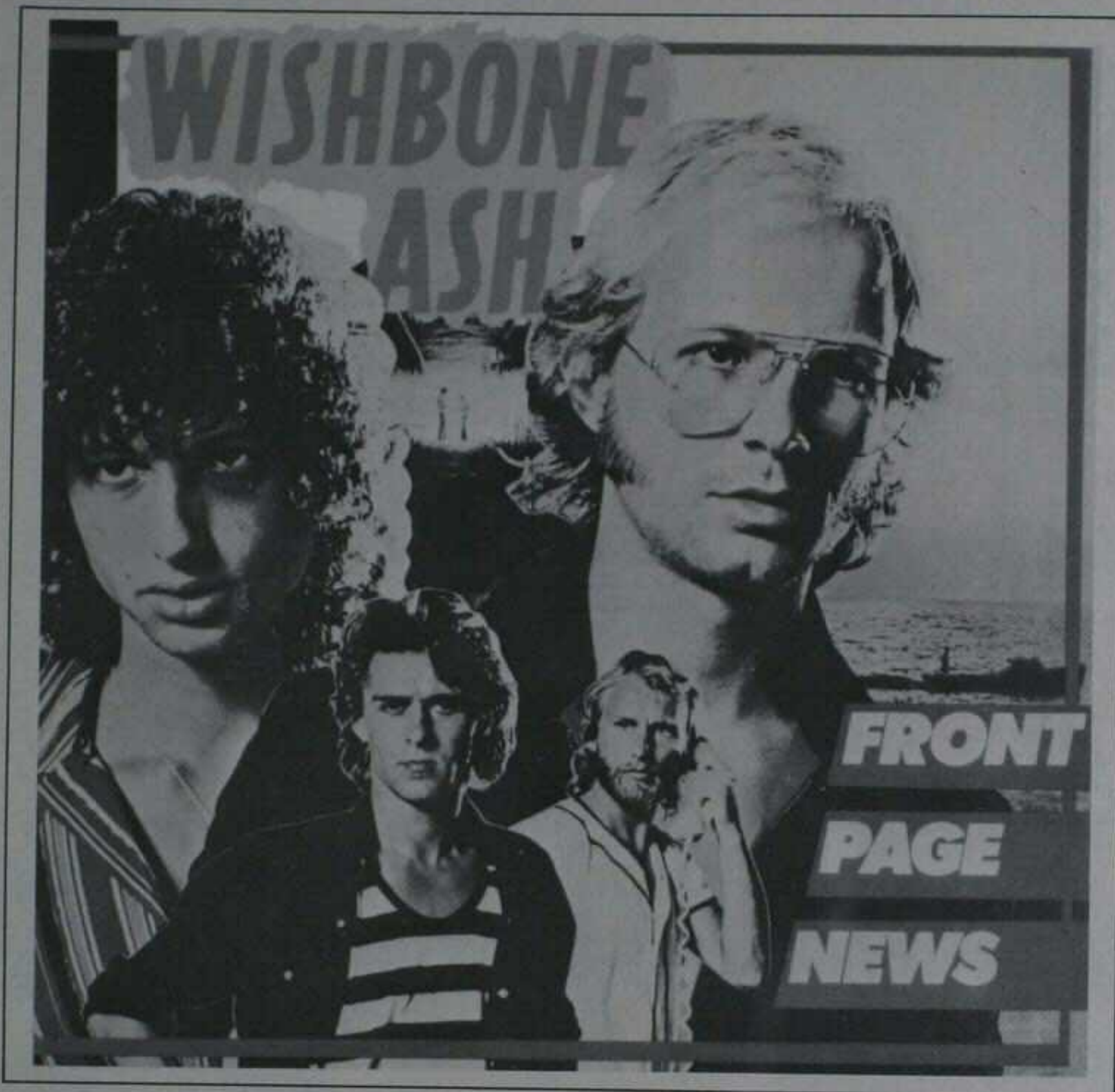
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Nov. 18	St. Louis, MO	Nov. 29*	Seattle, WA	Dec. 11*	Tulsa, OK
Nov. 19	Kansas City, MO	Nov. 30	Portland, OR	Dec. 16	Philadelphia, PA
Nov. 21*	Santa Barbara, CA	Dec. 1-2*	San Francisco, CA		(with Kansas)
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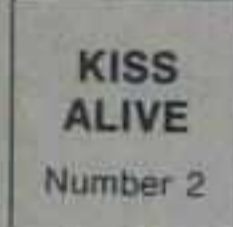
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General News

Heart Attack Claims Independent California Distrib Jack Lewerke

LOS ANGELES—Jack Lewerke, 55, a distributor/label owner/jazz fan, died here Sunday (13) of an apparent heart attack.

Lewerke, long associated with jazz

lines sold on a broad scale. It made a lot of difference."

Lewerke got into the business on the retail level in 1946 with the Record Shack, a jazz and blues 78 r.p.m. store on Wilshire Blvd. He also started publishing a jazz magazine, Clef, and then in 1949 went to work for Sues, Young & Brown, an appliance and MGM Records distributor. He met Koenig when the Record Shack became the national distributor for the Contemporary/Good Time Jazz lines.

Koenig hired Lewerke in 1950 and Lewerke got his first taste of a&r work by cutting some sides in New Orleans, Koenig recalls.

In early 1952 Koenig and Lewerke decided to start their own distributorship, California Record Distributors, with Lewerke becoming its general manager. In 1953 Ralph Kaffel started working for Lewerke in the warehouse. In 1957 Lewerke bought out Koenig's share in the firm, with Kaffel, his mother Stella and Mike Brennan all becoming partners in the company.

Lewerke and the two Kaffels remained partners until they sold their California Records, Hitsville (which handled Motown) Merit, United Tape Distributors (a tape one-stop), plus the Vault label to United Tape, Jim Tiedjen's firm in 1969.

Kaffel, Fantasy Records president since 1973, worked with Lewerke for 18 years.

In 1959, Lewerke, Koenig and the late Bill Grauer, head of Riverside Records, developed the idea for a

good rapport with the jazz manufacturers (like Atlantic).

Lewerke's five-year contract with A.K. Enterprises was up early next month. He was the firm's executive



Jack Lewerke: a knowledgeable distributor about the music he sold.

and blues, was watching television at home around 10:30 p.m. when he was stricken. Paramedics who rushed to the scene could not help.

Burial was Wednesday (16) at Woodlawn Mausoleum in Santa Monica. Chuck Inman, a long-time friend and former Columbia Records salesman, delivered a short statement about Lewerke to an overflow audience at the funeral chapel. Pallbearers included Inman, Ray Avery, Les Koenig, Mike Lushka, Ralph Kaffel and Stan and Greg Lewerke.

At the time of his death Lewerke was a partner in A.K. Enterprises with Sid Talmadge and Sammy Ricklin, a firm which operates Record Merchandising, this city's oldest independent distributorship, Record Racks, a long-time one-stop and the Jas record label.

Lewerke was an executive who related to musicians. He was a regular at the Monterey (Calif.) Jazz Festival and he recorded jazz as well as pop stars on his Vault label.

His contacts ranged from Motown's Berry Gordy to Borje Ekberg, head of Sweden's Metronome label. In between were scores of musicians and label officials for the myriad of labels which were handled by Record Merchandising and by Lewerke's own former distributorships like California Records, Hitsville and Merit, which were all sold to United Tape in 1971.

"Jack just loved people; he was interested in everything and everybody," says Les Koenig, president of Contemporary Records, who hired Lewerke in 1950 as the jazz label's general manager.

"People trusted him and they gave him their lines. Friendship was his great talent. He was a man of integrity and he knew music and those things gave him an edge in business."

Koenig says Lewerke's contribution to the business can be viewed in the way he "treated jazz as popular music rather than an esoteric collector's item. He knew music backwards and forwards and introduced it to stores that had never handled it."

"In the beginning very few jazz labels were able to have national distribution. He was able to get jazz



Lewerke supervises the filling of orders at Record Merchandising, a firm in which he was a partner.

European-based company which would sell U.S. records to Continent labels. Lewerke moved to Lugano, Switzerland, to head up the Interdisc firm, taking his family of first wife Nancy and sons Stan and Greg with him.

"The idea," Koenig now says, "was ahead of its time. We brought in American product pressed in the U.S. at cost and put it in a bonded warehouse and sold it to foreign countries. But we ran into a lot of problems and Jack came back to Los Angeles after one year."

That's when Lewerke started Merit Distributors in the same complex with California Record Distributors.

"What I know about the record business, I learned from Jack," Kaffel admits. "He was probably the most knowledgeable of the distributors and that's why he had such a

him to do things better. "He was more than a partner, he was my friend. He was irreplaceable."

Lewerke and his two partners eventually closed out their Discount Record Center chain of 11 stores and closed down a San Diego one-stop specializing in servicing the Navy and Marines. The firm did expand into the San Francisco market with a Record Merchandising branch and Lewerke was prone to admit that the company's strength had to be in distribution, not retailing.

On the morning of the funeral in Santa Monica Wednesday (16) Record Merchandising was closed until 1 p.m. Talmadge had no immediate replacement for Lewerke.

Born in nearby Venice, Calif., Lewerke is survived by sons Stan, 29, Greg, 28, widow Jacqueline, two daughters Wendy, 9, and Angela, 11, and a sister Nanette.



A familiar sight: Jack Lewerke enjoying the Monterey Jazz Festival weekend with his friends outside his Carmel hotel.

vice president. For years he competed with Ricklin and Talmadge, two older wholesaling behemoths in this market. Lewerke's aggressive ideas often ran counter to those of Talmadge and Ricklin but the trio kept itself intact.

Talmadge says Lewerke enabled

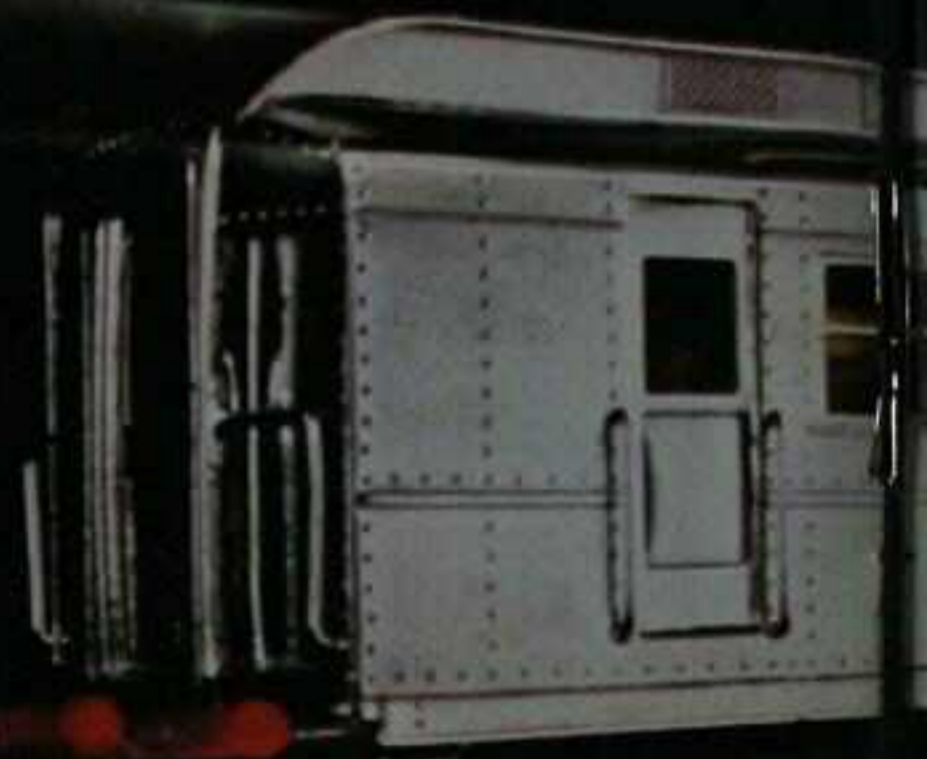
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Copyrighted material

Rules Proposed For C'right Deposit Disks

By MILDRED HALL

WASHINGTON—The Copyright Office has proposed rules for deposit of recordings for the Library Of Congress collection (due within three months of distribution), and also for deposit copies which must accompany copyright registration, as required under the new Copyright Law.

The law and the proposed rules will permit one pair of "best edition" recordings to serve both for the Library collection and for registration, provided certain procedures are followed.

The proposed regulations would make it a strict rule that if a copy-

right owner of a recording wants his Library of Congress deposit copy to serve for copyright registry also, he must do one of two things:

1. Send a copyright registration application at the same time he sends his two deposit copies for the Library collection. Or 2.—write a letter asking that the Library copy be held for a registration application being forwarded separately.

The deposit recordings must include any printed or pictorial material on sleeves and album covers, or in leaflets or booklets in the packaging.

A "best" recording, according to Library of Congress guidelines effective Jan. 1, 1978, would give preference in the following order:

Disk, rather than tape (and preferably with all enclosures); open reel rather than cartridge; cartridge rather than cassette. In sound, the preference is for quadraphonic rather than stereo; true stereo rather than monaural, and monaural rather than electrically rechanneled stereo.

Failure to provide the Library deposit copy—unless the Register of Copyrights makes an exception—can incur fines of up to \$250 for each work, with an additional fine of \$2,500 for repeated refusals.

The proposed rules would exempt a composer from the Library deposit requirement when the music has no notation in printed copy, but is fixed

(Continued on page 18)



QUACKS SELL—Irwin the Disco Duck is seen during a Peter Pan Records in-store promo at a Target Discount Store opening in Dallas. This promotion was worked in conjunction with Pickwick Rack Services.

Teaser Billboard Promoting 'Wars'

LOS ANGELES—To tease potential customers here, 20th Century Records is constructing a billboard on the Sunset Strip to promote its new "The Story Of Star Wars" album one-third at a time.

The final third of the sign, according to Arnie Orleans, senior vice president of marketing, is scheduled to go up the week the LP is released. In other cities, as well as Los Angeles, the LP is being heralded with commercials on television stations in 16 major markets and considerable radio advertising buys.

The LP contains actual dialog and music from the original soundtrack, plus a story told by Roscoe Lee Browne.

2 Intl Conferences On Home TV Dubbing

WASHINGTON—The audio/video recorder, the latest duplication problem for copyright owners of costly film and television programming, will be one of the major topics at an international copyright meeting to be held consecutively in Paris and Geneva between Nov. 28 and Dec. 6.

Register of Copyrights Barbara Ringer will head the U.S. delegation to the Intergovernmental Copyright Committee which represents 18 nations, including the U.S. A joint meeting of this committee and an executive committee of the Berne Union will follow.

Rep. Robert W. Kastenmeier (D-Wis.), Rep. George Danielson (D-Calif.) and Rep. Thomas Railsback (R-Ill.)—chairman and members of the House Subcommittee who shaped the final terms of the new U.S. Copyright Act plan to attend—unless the House takes up social security and energy bills at that time.

Other topics on the meeting agenda are copyright problems with cable tv, record piracy and computer use. Also to be discussed are prospects for the U.S. to join the Berne Union, an international convention which provides stricter mutual copyright protection for its members than the Universal Copyright Convention to which the U.S. belongs. (The new U.S. copyright law's life-plus-50 year term will help make this country eligible to join the Berne Union.)

The joint Intergovernmental

Copyright Committee and Berne committee meetings will include a committee from the Rome Convention for the protection of performances, recordings, and broadcasts—another group to which the U.S. does not belong.

In preparation for the meetings, Harvey Winter, head of the State Dept.'s division of business practices, invited members of its advisory committee of nongovernmental copyright experts to present their views on the agenda topics.

The list of invited legal advisors meeting here Nov. 9 included Ernest Meyers of RIAA, Leonard Feist of

(Continued on page 18)

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Publishers Urge C'right Form

LOS ANGELES—A combination copyright and assignment application form, intended to save thousands of dollars for music publishers annually and to conserve time and filing space for the federal Copyright Office, has been recommended to the Register of Copyrights by the Assn. of Independent Music Publishers.

The letter of recommendation, directed to Jon Baumgarten and dated Nov. 15, is an outgrowth of a discussion Nov. 11 at the NMPA-sponsored copyright workshop/forum here.

Under the new Copyright Act of 1976 a writer who commits his song to a lead sheet or demo has a statutory copyright in his work. When he assigns the work to a publisher and the publisher registers the song with the Copyright Office, the publisher has to indicate on Form PA that he has assignment from the author.

The fee for registering Form PA is \$10, up from the previous \$6. To gain full protection under the law the assignee (publisher) has to file

this assignment with the Copyright Office for an additional \$10.

It is estimated individual publishers would have to spend an additional several thousand dollars yearly under the present two-form system. In their letter to Baumgarten, the board of AIMP recommends the following procedure:

On page one of Form PA in box 4, in the lower section marked transfer, the claimants state "see form PA/CON, box C, for assignment from authors."

"On Form PA/CON, in box C, you check off box 4. In this 2 1/4 by 7-inch box, a short form assignment is typed and signed by the authors.

"We are requesting that the Copyright Office accept this as part of the registration and when it is recorded that it read as follows, copying from the copyright entries used in the past:

"Name of the song; name or names of the writers; then an encircled C; name of publisher; date of registration; PA number; includes author's assignment."



BING & BOWIE—"The Bing Crosby Christmas Special" set for Wednesday (30) on CBS-TV features RCA's David Bowie in a rare video guest shot. Seen at the taping of the late crooner's last special in London are the pair, who duet on "Little Drummer Boy" with Bowie also doing his current single hit "Heroes."

Crosby & Presley Top Nominees

LOS ANGELES—Bing Crosby and Elvis Presley, two of pop music's most revered singers who recently died within two months of each other, have topped the list of entries recommended for NARAS' Recording Hall Of Fame.

The two superstars have 10

recordings among the total of 450 submitted for Hall Of Fame consideration by Academy members.

Three famed big band leaders also showed up strongly in the nominations. Tommy Dorsey, Duke Ellington and Benny Goodman each has nine recordings submitted.

Label Fade At Playboy?

LOS ANGELES—Playboy is winding down its activity in the record/tape industry and hopes to extricate itself in the most positive financial manner, Dick Rosenzweig, the publishing empire's executive vice president, says.

The outlined plan was part of a message to stockholders at an annual meeting here Tuesday (15).

The six-year-old label, which had distributed through independents until about a year ago when CBS Records assumed manufacture and distribution, will probably continue to produce recorded product, but will concentrate on feature films, television vehicles and cable tv, Rosenzweig says.

Playboy Records is negotiating with other labels and with firms interested in getting into the music industry, Rosenzweig says the label is considering three alternatives: 1) complete sale of its music industry assets and operation, with Playboy maintaining some creative control; 2) a split label deal or 3) the sale and transfer of an artist or artists to one or more companies.

Rights To Chappell

NEW YORK—Chappell Music has acquired the print rights for Mike Douglas' Christmas single, "Happy Birthday Jesus." The song was written by Lee Pockriss and Estelle Levitt, and will be performed by Douglas on his television show backed by a children's chorus from the Broadway show "Annie." The music will be distributed by the Theodore Presser Co.

Holiday Disks

• Continued from page 6

MCA: Johnny Mathis' "When A Child Is Born" on Columbia; Emmylou Harris' "Light Of The Stable" on Reprise; Greg Lake's "I Believe In Father Christmas" on Atlantic; and Lindsey Crosby's "Christmas Won't Be The Same" (with the Nelson Riddle Orchestra) on Ariola America.

Christmas LPs include Engelbert Humperdinck's "Christmas Tyme" on Epic; the Mormon Tabernacle Choir's "White Christmas" on Columbia; "A Renaissance Christmas Celebration With The Waverly Consort" on Columbia, and Mala Powers' "Follow The Star: A Christmas Adventure" on RCA, which includes two records, a libretto and a 1978 calendar.

Deposit Rules

• Continued from page 14

directly on tape while being performed. But the separate owner of the recording must provide the deposit copies.

Since much music is now composed only on tape, the rules will accept these tape "copies" as deposits to accompany registration applications. But if both tapes and printed copies exist, the Copyright Office wants the latter for deposit.

Comment on the proposed deposit rules must be in the Copyright Office by Dec. 12, 1977.

2 Intl Conferences

• Continued from page 14

NMPA, Bernard Korman for ASCAP, Edward Chapin for BMI, Sanford Wolff for AFTRA, Albert Ciancimino for SESAC and counsels for the three networks and the NAB.

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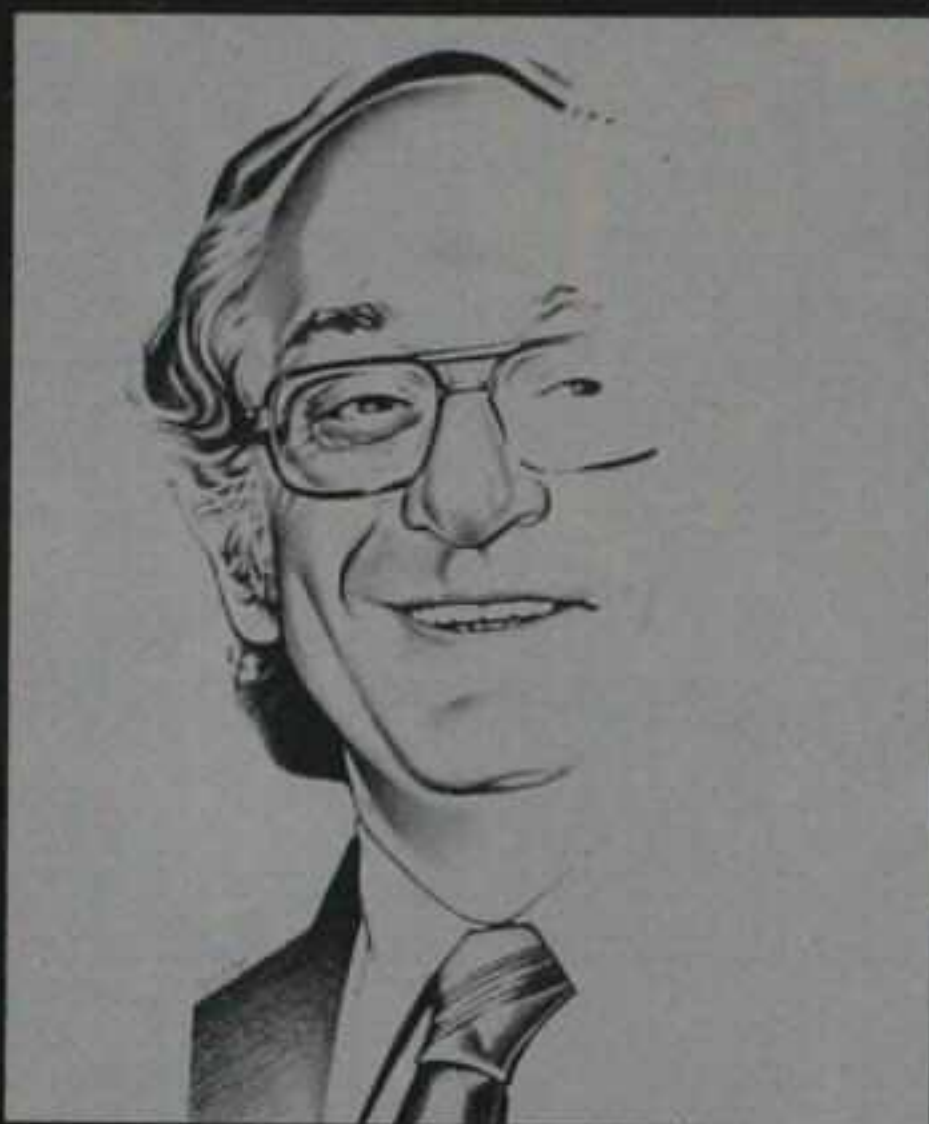
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<p>BOBBY BORCHERS Denim and Rhinestones including: What A Way To Go Cheap Perfume And Candlelight I Promised Her A Rainbow I Like Ladies In Long Black Dresses Brass Buckles</p> 	<p>Ed BRUCE The TENNESSEAN including: Man Made Of Glass Star Studded Nights/Love Somebody To Death When I Die, Just Let Me Go To Texas There Ain't No Good Chain Gang</p> 	<p>TINA RAINFORD SILVER ANGEL including: Big Silver Angel Silver Bird Guitar Man Be My Baby Come Softly To Me</p> 	<p>LITTLE DAVID WILKINS New Horizons including: Agree To Disagree/Ain't It A Shame Her Old Stomping Ground It Took A Stranger To Change Her She's Coming Back In Pieces</p> 	<p>Johnny Paycheck Take this job and shove it including: Take This Job And Shove It The Spirits Of St. Louis/Georgia In A Jug Barstool Mountain/The Fool Strikes Again</p> 
<p>Tom Jones What A Night including: The Heart/Ramblin' Man/Day To Day Affair That's Where I Belong/If This Is Love</p> 	<p>CHARLIE RICH ROLLIN' WITH THE FLOW including: Night Talk/That's What Love Is/Windson Beautiful Woman Somebody Wrote That Song For Me</p> 	<p>TAMMY WYNETTE LET'S GET TOGETHER including: Let's Get Together (One Last Time) If We Never Love Again It's Gonna Take A Long, Long Time Your Sweet Lies (Turned Down My Sheets Again) I Can Still Believe In You</p> 	<p>MARY KAY PLACE AIMIN' TO PLEASE including: Something To Brag About Even Cowgirls Get The Blues Anybody's Darlin' (Anything But Mine) Cattle Kate Don't Make Love (To A Country Music Singer)</p> 	<p>JIM OWEN ★ THE DRIFTING COWBOYS A Salute to HANK WILLIAMS A SONG FOR US ALL including: I Saw The Light/Settin' The Woods On Fire Sing Me A Sad Song, Hank Williams Move It On Over/Jambalaya (On The Bayou)</p> 

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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 (11/17/77)

TOP ADD ONS - NATIONAL

- ELECTRIC LIGHT ORCH.**—Turn To Stone (U.A./Jet)
- WINGS**—Girls' School (Capitol)
- ROD STEWART**—You're In My Heart (W.B.)

PRIME MOVERS - NATIONAL

- LINDA RONSTADT**—Blue Bayou (Asylum)
- ELVIS PRESLEY**—My Way (RCA)
- (D) LTD**—Back In Love Again (A&M)

BREAKOUTS - NATIONAL

- BOB WELCH**—Sentimental Lady (Capitol)
- DOLLY PARTON**—Here You Come Again (RCA)
- PLAYER**—Baby Come Back (RSO)

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

- **JOHN DENVER**—How Can I Leave You Again (RCA)
- **KANSAS**—Point Of No Return (Kirshner)
- ★ **STEVE MILLER BAND**—Swingtown (Capitol) 26-17
- ★ **DOBBIE BROS.**—Echoes Of Love (W.B.) 14-6

KTKT—Tucson

- **NEIL DIAMOND**—Desiree (Columbia)
- **BAY CITY ROLLERS**—The Way I Feel Tonight (Arista) 26-17
- ★ **FIREFALL**—Just Remember I Love You (Atlantic) 17-10

KQEO—Albuquerque

- **WINGS**—Girls' School (Capitol)
- **TEMPTATIONS**—In A Lifetime (Atlantic)
- ★ **LINDA RONSTADT**—It's So Easy (Asylum) 22-13
- ★ **BABYS**—Isn't It Time (Chrysalis) 18-12

KENO—Las Vegas

- D• **LTD**—Back In Love Again (A&M)
- **KANSAS**—Point Of No Return (Kirshner)
- ★ **CHEECH & CHONG**—Bloat On (ODE) 34-23
- ★ **LINDA RONSTADT**—Blue Bayou (Asylum) 28-19

KGW—Portland

- **BOB WELCH**—Sentimental Lady (Capitol)
- **ROD STEWART**—You're In My Heart (W.B.)
- ★ **STEVE MILLER BAND**—Swingtown (Capitol) 12-6
- ★ **BEE GEES**—How Deep Is Your Love (RSO) 11-7

KING—Seattle

- **JUDY COLLINS**—Send In The Clowns (Elektra)
- **ROD STEWART**—You're In My Heart (W.B.)
- ★ **FLEETWOOD MAC**—You Make Lovin' Fun (W.B.) 12-6
- ★ **BARRY MANILOW**—Daybreak (Arista) 18-12

KJRB—Spokane

- D• **SANTA ESMERALDA**—Don't Let Me Be Misunderstood (Casablanca)
- **WINGS**—Girls' School (Capitol)
- ★ **BAY CITY ROLLERS**—The Way I Feel Tonight (Arista) 25-18
- ★ **LINDA RONSTADT**—It's So Easy (Asylum) 26-19

KTAC—Tacoma

- **PLAYER**—Baby Come Back (RSO)
- **LINDA RONSTADT**—It's So Easy (Asylum)
- ★ **BARRY MANILOW**—Daybreak (Arista) 21-17
- ★ **BABYS**—Isn't It Time (Chrysalis) 24-20

KCPX—Salt Lake City

- D• **LTD**—Back In Love Again (A&M)
- **WINGS**—Girls' School (Capitol)
- ★ **RANDY NEWMAN**—Short People (W.B.) 29-19
- ★ **LINDA RONSTADT**—Blue Bayou (Asylum) 20-15

KRSP—Salt Lake City

- **WINGS**—Girls' School (Capitol)
- **ELECTRIC LIGHT ORCH.**—Turn To Stone (U.A./Jet)
- ★ **LEIF GARRETT**—Runaround Sue (Atlantic) 30-20
- ★ **SHAUN CASSIDY**—Hey Deannie (Warner/Curb) 16-8

KTLK—Denver

- **COMMODORES**—Brick House (Motown)
- **ELECTRIC LIGHT ORCH.**—Turn To Stone (U.A./Jet)
- ★ **JAMES TAYLOR**—Your Smiling Face (Columbia) 21-17
- ★ **SHAUN CASSIDY**—That's Rock & Roll (Warner/Curb) 9-6

KIMN—Denver

- **KANSAS**—Point Of No Return (Kirshner)
- **BAY CITY ROLLERS**—The Way I Feel Tonight (Arista)
- ★ **BOB WELCH**—Sentimental Lady (Capitol) 26-19
- ★ **SHAUN CASSIDY**—That's Rock & Roll (Warner/Curb) 16-10

North Central Region

TOP ADD ONS:

- ELECTRIC LIGHT ORCH.**—Turn To Stone (U.A./Jet)
- PAUL SIMON**—Slip Slidin' Away (Columbia)
- (D) LTD**—Back In Love Again (A&M)

PRIME MOVERS:

- ROD STEWART**—You're In My Heart (W.B.)
- JUDY COLLINS**—Send In The Clowns (Elektra)
- LINDA RONSTADT**—Blue Bayou (Asylum)

BREAKOUTS:

- PLAYER**—Baby Come Back (RSO)
- BOB WELCH**—Sentimental Lady (Capitol)
- WINGS**—Girls' School (Capitol)

CKLW—Detroit

- **ELECTRIC LIGHT ORCH.**—Turn To Stone (U.A./Jet)
- **NEIL DIAMOND**—Desiree (Columbia)
- ★ **CAT STEVENS**—Was Dog A Doughnut (A&M) 25-14
- ★ **EARTH, WIND & FIRE**—Serpentine Fire (Columbia) 20-10

WTAC—Flint, Mich.

- **EARTH, WIND & FIRE**—Serpentine Fire (Columbia)
- **CAT STEVENS**—Was Dog A Doughnut (A&M)
- ★ **CRYSTAL GAYLE**—Don't It Make My Brown Eyes Blue (U.A.) 23-13
- D★ **LTD**—Back In Love Again (A&M) 16-10

Z-96 (WZZM-FM)—Grand Rapids

- **PLAYER**—Baby Come Back (RSO)
- **FLEETWOOD MAC**—You Make Lovin' Fun (W.B.)
- ★ **PETER BROWN**—Do You Wanna Get Funky With Me (Drive) 22-14
- ★ **JUDY COLLINS**—Send In The Clowns (Elektra) 20-13

WAKY—Louisville

- **DOLLY PARTON**—Here You Come Again (RCA)
- **HIGH INERGY**—You Can't Turn Me Off In The Middle Of Turning Me On (Gordy)
- ★ **LINDA RONSTADT**—Blue Bayou (Asylum) 13-4
- ★ **FLEETWOOD MAC**—You Make Lovin' Fun (W.B.) 15-9

WBGW—Bowling Green

- **LYNYRD SKYNYRD**—What's Your Name (MCA)
- **ART GARFUNKEL**—Crying In My Sleep (Columbia)
- ★ **BOB WELCH**—Sentimental Lady (Capitol) 22-16
- ★ **JAMES TAYLOR**—Your Smiling Face (Columbia) 16-11

WGCL—Cleveland

- **PAUL SIMON**—Slip Slidin' Away (Columbia)
- **MEAT LOAF**—You Took The Words Right Out Of My Mouth (Cleveland Int'l)
- ★ **LINDA RONSTADT**—It's So Easy (Asylum) 19-13
- ★ **QUEEN**—We Are The Champions (Elektra) 28-23

WSAI—Cincinnati

- **PLAYER**—Baby Come Back (RSO)
- **LINDA RONSTADT**—Blue Bayou (Asylum)
- ★ **DAVE MASON**—We Just Disagree (Columbia) 16-7
- ★ **STEVE MILLER BAND**—Swingtown (Capitol) 18-10

Q-102 (WKRO-FM)—Cincinnati

- **QUEEN**—We Are The Champions (Elektra)
- **LINDA RONSTADT**—Blue Bayou (Asylum) 24-18
- ★ **BABYS**—Isn't It Time (Chrysalis) 18-14

WCOL—Columbus

- D• **LTD**—Back In Love Again (A&M)
- **BOB WELCH**—Sentimental Lady (Capitol)
- ★ **KENDALLS**—Heaven's Just A Sin Away (Ovation) 21-14
- ★ **LINDA RONSTADT**—It's So Easy (Asylum) 24-19

WNCI—Columbus

- D• **LTD**—Back In Love Again (A&M)
- **DAVE MASON**—We Just Disagree (Columbia)
- ★ **BARRY MANILOW**—Daybreak (Arista) 15-11
- ★ **BEE GEES**—How Deep Is Your Love (RSO) 20-16

WCUE—Akron, Ohio

- **WINGS**—Girls' School (Capitol)
- **ELECTRIC LIGHT ORCH.**—Turn To Stone (U.A./Jet)
- ★ **ROD STEWART**—You're In My Heart (W.B.) 33-13
- ★ **LINDA RONSTADT**—Blue Bayou (Asylum) 6-1

13-Q (WKTQ)—Pittsburgh

- **PAUL SIMON**—Slip Slidin' Away (Columbia)
- **ELECTRIC LIGHT ORCH.**—Turn To Stone (U.A./Jet)
- ★ **ROD STEWART**—You're In My Heart (W.B.) 16-11
- ★ **QUEEN**—We Are The Champions (Elektra) 20-15

WPEZ—Pittsburgh

- **WINGS**—Girls' School (Capitol)
- **ELECTRIC LIGHT ORCH.**—Turn To Stone (U.A./Jet)
- ★ **FLEETWOOD MAC**—You Make Lovin' Fun (W.B.) 20-11
- ★ **QUEEN**—We Are The Champions (Elektra) HB-26

WJET—Erie, Pa.

- **BOB WELCH**—Sentimental Lady (Capitol)
- **BAY CITY ROLLERS**—The Way I Feel Tonight (Arista)
- ★ **JUDY COLLINS**—Send In The Clowns (Elektra) 29-14
- ★ **JAMES TAYLOR**—Your Smiling Face (Columbia) 27-13

Southwest Region

TOP ADD ONS:

- NEIL DIAMOND**—Desiree (Columbia)
- BOB WELCH**—Sentimental Lady (Capitol)
- CARPENTERS**—Calling Occupants Of Interplanetary Craft (A&M)

PRIME MOVERS:

- (D) SANTA ESMERALDA**—Don't Let Me Be Misunderstood (Casablanca)
- DAVE MASON**—We Just Disagree (Columbia)
- LINDA RONSTADT**—Blue Bayou (Asylum)

BREAKOUTS:

- HIGH INERGY**—You Can't Turn Me Off In The Middle Of Turning Me On (Gordy)
- PLAYER**—Baby Come Back (RSO)
- KANSAS**—Point Of No Return (Kirshner)

KILT—Houston

- **ENGLAND DAN / JOHN FORD COLEY**—Gone Too Far (Big Tree)
- **BAY CITY ROLLERS**—The Way I Feel Tonight (Arista)
- ★ **HIGH INERGY**—You Can't Turn Me Off In The Middle Of Turning Me On (Gordy) 38-21
- D★ **SANTA ESMERALDA**—Don't Let Me Be Misunderstood (Casablanca) 22-10

KRBE—Houston

- **HIGH INERGY**—You Can't Turn Me Off In The Middle Of Turning Me On (Gordy)
- D★ **SANTA ESMERALDA**—Don't Let Me Be Misunderstood (Casablanca) 26-11
- ★ **PAUL SIMON**—Slip, Slidin' Away (Columbia) 16-12

KLIF—Dallas

- **CARPENTERS**—Calling Occupants Of Interplanetary Craft (A&M)
- **NEIL DIAMOND**—Desiree (Columbia)
- ★ **DAVE MASON**—We Just Disagree (Columbia) 22-14
- ★ **ENGLAND DAN / JOHN FORD COLEY**—Gone Too Far (Big Tree) HB-20

KNUS-FM—Dallas

- **NONE**
- **DAVE MASON**—We Just Disagree (Columbia) 17-12
- ★ **BAY CITY ROLLERS**—The Way I Feel Tonight (Arista) 18-13

KFJZ-FM (2-97)— Ft. Worth

- **CARPENTERS**—Calling Occupants Of Interplanetary Craft (A&M)
- **BOB WELCH**—Sentimental Lady (Capitol) 20-16
- ★ **DAVE MASON**—We Just Disagree (Columbia) 17-8
- ★ **BROS. JOHNSON**—Strawberry Letter 23 (A&M) 16-9

KINT—El Paso

- **KANSAS**—Point Of No Return (Kirshner)
- **HIGH INERGY**—You Can't Turn Me Off In The Middle Of Turning Me On (Gordy)
- ★ **LINDA RONSTADT**—Blue Bayou (Asylum) 23-8
- ★ **LINDA RONSTADT**—It's So Easy (Asylum) 15-5

WKY—Oklahoma City

- D• **LTD**—Back In Love Again (A&M)
- **BOB WELCH**—Sentimental Lady (Capitol)
- **PAUL NICHOLAS**—Heaven On The 7th Floor (RSO) 11-6
- ★ **LINDA RONSTADT**—It's So Easy (Asylum) HB-15

KOMA—Oklahoma City

- **PLAYER**—Baby Come Back (RSO)
- **LTD**—Every Time I Turn Around (A&M)
- ★ **LINDA RONSTADT**—Blue Bayou (Asylum) 14-7
- ★ **FLEETWOOD MAC**—You Make Lovin' Fun (W.B.) 13-8

KAKC—Tulsa

- **KANSAS**—Point Of No Return (Kirshner)
- **ELECTRIC LIGHT ORCH.**—Turn To Stone (U.A./Jet)
- ★ **DOLLY PARTON**—Here You Come Again (RCA) 13-6
- ★ **BABYS**—Isn't It Time (Chrysalis) 15-9

KELJ—Tulsa

- **SHAUN CASSIDY**—Hey Deannie (Warner/Curb)
- **ELVIS PRESLEY**—My Way (RCA)
- ★ **PLAYER**—Baby Come Back (RSO) 30-23
- ★ **CHICAGO**—Baby, What A Big Surprise (Columbia) 7-2

WTIX—New Orleans

- **ANDY GIBB**—Love Is Thicker Than Water (RSO)
- **NEIL DIAMOND**—Desiree (Columbia)
- ★ **STEVE MILLER BAND**—Swingtown (Capitol) 16-12
- ★ **BEE GEES**—How Deep Is Your Love (RSO) 17-13

KEEL—Shreveport

- D• **CHIC**—Dance, Dance, Dance (Atlantic)
- **BROOKLYN DREAMS**—Sad Eyes (Millennium)
- ★ **PLAYER**—Baby Come Back (RSO) 18-13
- D★ **LTD**—Back In Love Again (A&M) 30-26

WNDE—New Orleans

- **PLAYER**—Baby Come Back (RSO)
- **NEIL DIAMOND**—Desiree (Columbia)
- **BEE GEES**—How Deep Is Your Love (RSO) 22-15
- ★ **ELVIS PRESLEY**—My Way (RCA) 10-6

Midwest Region

TOP ADD ONS:

- STYX**—Come Sail Away (A&M)
- QUEEN**—We Are The Champions (Elektra)
- PLAYER**—Baby Come Back (RSO)

PRIME MOVERS:

- ELVIS PRESLEY**—My Way (RCA)
- FLEETWOOD MAC**—You Make Lovin' Fun (W.B.)
- BAY CITY ROLLERS**—The Way I Feel Tonight (Arista)

BREAKOUTS:

- DOLLY PARTON**—Here You Come Again (RCA)
- BOB WELCH**—Sentimental Lady (Capitol)
- SHAUN CASSIDY**—Hey Deannie (Warner/Curb)

WLS—Chicago

- **LINDA RONSTADT**—Blue Bayou (Asylum)
- **BABYS**—Isn't It Time (Chrysalis)
- **BEE GEES**—How Deep Is Your Love (RSO) 21-10
- ★ **STYX**—Come Sail Away (A&M) 11-4

WMET—Chicago

- **BOB WELCH**—Sentimental Lady (Capitol)
- **KANSAS**—Point Of No Return (Kirshner) 29-22
- ★ **PAUL NICHOLAS**—Heaven On The 7th Floor (RSO) 20-16

(Continued on page 24)

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NOVEMBER 26, 1977, BILLBOARD

Pacific Southwest Region

TOP ADD ONS:

- (D) LTD**—Back In Love Again (A&M)
- RANDY NEWMAN**—Short People (W.B.)
- NEIL DIAMOND**—Desiree (Columbia)

PRIME MOVERS:

- STEVE MILLER BAND**—Swingtown (Capitol)
- FIREFALL**—Just Remember I Love You (Atlantic)
- RITA COOLIDGE**—We're All Alone (A&M)

BREAKOUTS:

- KANSAS**—Point Of No Return (Kirshner)
- JOHN DENVER**—How Can I Leave You Again (RCA)
- BOB WELCH**—Sentimental Lady (Capitol)

KHJ—Los Angeles

- **RANDY NEWMAN**—Short People (W.B.)
- **NEIL DIAMOND**—Desiree (Columbia)
- ★ **STEVE MILLER BAND**—Swingtown (Capitol) 27-18
- ★ **DONNY & MARIE OSMOND**—You're My Soul & Inspiration (Polydor) 28-21

TEN-Q (KTNQ)—Los Angeles

- D• **LTD**—Back In Love Again (A&M)
- **BOB WELCH**—Sentimental Lady (Capitol)
- ★ **STEVE MILLER BAND**—Swingtown (Capitol) 22-16
- ★ **RANDY NEWMAN**—Short People (W.B.) 28-23

KERN—Bakersfield

- D• **LTD**—Back In Love Again (A&M)
- **JOHN DENVER**—How Can I Leave You Again (RCA)
- ★ **SEALS & CROFTS**—My Fair Share (W.B.) 22-16
- ★ **ROD STEWART**—You're In My Heart (W.B.) 27-23

KEZY—Anaheim

- **STEVE MILLER BAND**—Swingtown (Capitol)
- **ROD STEWART**—You're In My Heart (W.B.)
- ★ **FIREFALL**—Just Remember I Love You (Atlantic) AD-16
- ★ **RITA COOLIDGE**—We're All Alone (A&M) 15-10

KFXM—San Bernardino

- D• **LTD**—Back In Love Again (A&M)
- **LINDA RONSTADT**—Blue Bayou (Asylum)
- ★ **FIREFALL**—Just Remember I Love You (Atlantic) 11-4
- ★ **LITTLE RIVER BAND**—Help Is On The Way (Capitol) 21-15

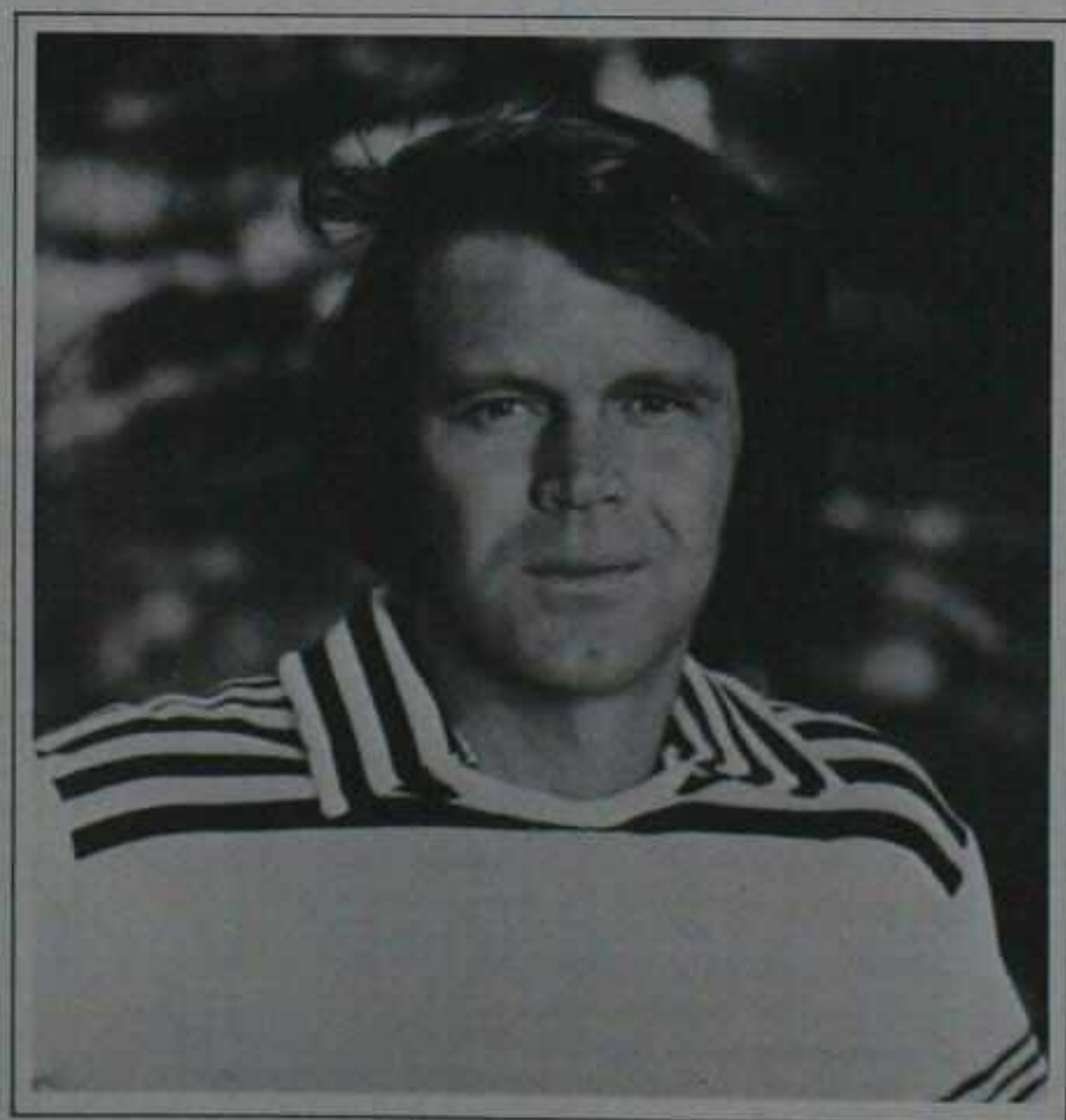
KCBQ—San Diego

GOD MUST HAVE BLESSED AMERICA

4515

A New Single
From The Team Who Brought Us
"Southern Nights..."
Writer, Allen Toussaint, and Singer,

GLEN CAMPBELL



Produced by Glen Campbell for Omnibus Productions, Inc.
Associate producer, Tom Thacker



Billboard Singles Radio Action

Based on station playlists through Thursday (11/17/77)

Playlist Top Add Ons •
Playlist Prime Movers ★

WIDE—Indianapolis

- STYX—Come Sail Away (A&M)
- SANTANA—She's Not There (Columbia)
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.) 20-12
- RITA COOLIDGE—We're All Alone (A&M) 16-11

WKY—Milwaukee

- ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./Jet)
- QUEEN—We Are The Champions (Elektra)
- PAUL SIMON—Slip Slidin' Away (Columbia) 27-20
- RITA COOLIDGE—We're All Alone (A&M) 20-14

WZUJ-FM—Milwaukee

- BROOKLYN DREAMS—Said Eyes (Millennium)
- NEIL DIAMOND—Desiree (Columbia)
- BEE GEES—How Deep Is Your Love (RSO) 8-4
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.) 12-8

WIRL—Peoria, Ill.

- AEROSMITH—Draw The Line (Columbia)
- LEIF GARRETT—Runaround Sue (Atlantic)
- BAY CITY ROLLERS—The Way I Feel Tonight (Arista) 29-22
- CARPENTERS—Calling Occupants Of Interplanetary Craft (A&M) 10-5

KSLQ-FM—St. Louis

- MILLIE JACKSON—If You're Not Back In Love By Monday (Polydor)
- QUEEN—We Are The Champions (Elektra)
- DOLLY PARTON—Here You Come Again (RCA) 33-25
- BABYS—Isn't It Time (Chrysalis) 29-23

KXOK—St. Louis

- CHIC—Dance, Dance, Dance (Atlantic)
- SHAWN CASSIDY—Hey Deannie (Warner/Curb)
- LEIF GARRETT—Runaround Sue (Atlantic) 39-25
- RANDY NEWMAN—Short People (W.B.) 40-27

KIOA—Des Moines

- PLAYER—Baby Come Back (RSO)
- STYX—Come Sail Away (A&M)
- BAY CITY ROLLERS—The Way I Feel Tonight (Arista) 22-10
- DAVE MASON—We Just Disagree (Columbia) 16-9

KDWB—Minneapolis

- PLAYER—Baby Come Back (RSO)
- DAVE MASON—We Just Disagree (Columbia)
- ENGLAND DAN/JOHN FORD COLEY—Gone Too Far (Big Tree) 27-19
- PAUL DAVIS—I Go Crazy (Bang) 28-20

KSTP—Minneapolis

- STYX—Come Sail Away (A&M)
- DOLLY PARTON—Here You Come Again (RCA)
- JAMES TAYLOR—Your Smiling Face (Columbia) 10-5
- PAUL SIMON—Slip Slidin' Away (Columbia) 22-18

WKB—Kansas City

- BAY CITY ROLLERS—The Way I Feel Tonight (Arista)
- ROD STEWART—You're In My Heart (W.B.)
- ELVIS PRESLEY—My Way (RCA) 37-4
- SANTANA—She's Not There (Columbia) 28-21

KKLS—Rapid City, S.D.

- DAN HILL—Sometimes When We Touch (20th Century)
- B.J. THOMAS—Still The Lovin' Is Fun (MCA)
- PAUL SIMON—Slip Slidin' Away (Columbia) 25-21
- BOB WELCH—Sentimental Lady (Capitol) 22-18

KQWB—Fargo, N.D.

- KENDALLS—Heaven's Just A Sin Away (Dvation)
- PAUL SIMON—Slip Slidin' Away (Columbia)
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.) 18-9
- PAUL NICHOLAS—Heaven On The 7th Floor (RSO) 11-4

Northeast Region

TOP ADD ONS:

- WINGS—Girls' School (Capitol)
- ROD STEWART—You're In My Heart (W.B.)
- ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./Jet)

PRIME MOVERS:

- LINDA RONSTADT—Blue Bayou (Asylum)
- BOB WELCH—Sentimental Lady (Capitol)
- ROD STEWART—You're In My Heart (W.B.)

BREAKOUTS:

- RANDY NEWMAN—Short People (W.B.)
- EARTH, WIND & FIRE—Serpentine Fire (Columbia)
- DOLLY PARTON—Here You Come Again (RCA)

WABC—New York

- LTD—Back In Love Again (A&M)
- LITTLE RIVER BAND—Help Is On The Way (Capitol) 13-9
- LINDA RONSTADT—Blue Bayou (Asylum) 19-5

99-X—New York

- EARTH, WIND & FIRE—Serpentine Fire (Columbia)
- ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./Jet)
- CHIC—Dance, Dance, Dance (Atlantic) 26-20
- SHAWN CASSIDY—Hey Deannie (Warner/Curb) 33-28

WTR—Albany

- ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./Jet)
- PLAYER—Baby Come Back (RSO) 13-9
- JAMES TAYLOR—Your Smiling Face (Columbia) 14-10

WTRY—Albany

- RANDY NEWMAN—Short People (W.B.)
- WINGS—Girls' School (Capitol)
- LINDA RONSTADT—Blue Bayou (Asylum) 18-13
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.) 10-6

WKBW—Buffalo

- PLAYER—Baby Come Back (RSO)
- WINGS—Girls' School (Capitol)
- STYX—Come Sail Away (A&M) 21-15
- BABYS—Isn't It Time (Chrysalis) 25-20

WYSL—Buffalo

- WINGS—Girls' School (Capitol)
- ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./Jet)
- LINDA RONSTADT—It's So Easy (Asylum) 15-4
- ROD STEWART—You're In My Heart (W.B.) 17-8

WBFB—Rochester, N.Y.

- LINDA RONSTADT—Blue Bayou (Asylum)
- STYX—Come Sail Away (A&M)
- BEE GEES—How Deep Is Your Love (RSO) 18-5
- JAMES TAYLOR—Your Smiling Face (Columbia) 22-17

WRKO—Boston

- ANDY GIBB—Love Is Thicker Than Water (RSO)
- ROD STEWART—You're In My Heart (W.B.)
- ODYSSEY—Native New Yorker (RCA) 18-10
- BOB WELCH—Sentimental Lady (Capitol) 28-21

WBZ-FM—Boston

- WINGS—Girls' School (Capitol)
- EARTH, WIND & FIRE—Serpentine Fire (Columbia)
- NONE

WVBF-FM—Boston

- BABYS—Isn't It Time (Chrysalis)
- ROD STEWART—You're In My Heart (W.B.)
- QUEEN—We Are The Champions (Elektra) 18-10
- RANDY NEWMAN—Short People (W.B.) 25-18

WDRG—Hartford

- DOLLY PARTON—Here You Come Again (RCA)
- RANDY NEWMAN—Short People (W.B.)
- BARRY WHITE—It's Ecstasy When You Lay Down Next To Me (20th Century) 21-11
- LINDA RONSTADT—Blue Bayou (Asylum) 28-20

WPRO—Providence

- ROD STEWART—You're In My Heart (W.B.)
- WINGS—Girls' School (Capitol)
- QUEEN—We Are The Champions (Elektra) 10-4
- ENGLAND DAN/JOHN FORD COLEY—Gone Too Far (Big Tree) HB-24

WPRO-FM—Providence

- DOLLY PARTON—Here You Come Again (RCA)
- DONNY & MARIE OSMOND—You're My Soul & Inspiration (Polydor)
- BOB WELCH—Sentimental Lady (Capitol) 30-15
- PLAYER—Baby Come Back (RSO) 23-14

WICC—Bridgeport

- WINGS—Girls' School (Capitol)
- NEIL DIAMOND—Desiree (Columbia)
- ROD STEWART—You're In My Heart (W.B.) 22-14
- BILLY JOEL—Just The Way You Are (Columbia) 30-24

Mid-Atlantic Region

TOP ADD ONS:

- ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./Jet)
- BOB WELCH—Sentimental Lady (Capitol)
- RANDY NEWMAN—Short People (W.B.)

PRIME MOVERS:

- FLEETWOOD MAC—You Make Lovin' Fun (W.B.)
- DAVE MASON—We Just Disagree (Columbia)
- ELVIS PRESLEY—My Way (RCA)

BREAKOUTS:

- ENGLAND DAN/JOHN FORD COLEY—Gone Too Far (Big Tree)
- DIANA ROSS—Gettin' Ready For Love (Motown)
- SHAWN CASSIDY—Hey Deannie (Warner/Curb)

WFIL—Philadelphia

- ENGLAND DAN/JOHN FORD COLEY—Gone Too Far (Big Tree)
- BOB WELCH—Sentimental Lady (Capitol)
- BEE GEES—How Deep Is Your Love (RSO) 13-8
- LINDA RONSTADT—Blue Bayou (Asylum) 14-9

WZZD—Philadelphia

- PAUL SIMON—Slip Slidin' Away (Columbia)
- WINGS—Mull Of Kintyre (Capitol)
- OLIVIA NEWTON JOHN—I Honestly Love You (MCA) 27-13
- FIREFALL—Just Remember I Love You (Atlantic) 23-15

WIFI-FM—Philadelphia

- DIANA ROSS—Gettin' Ready For Love (Motown)
- ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./Jet)
- PLAYER—Baby Come Back (RSO) 21-13
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.) 10-7

WPGC—Washington

- RANDY NEWMAN—Short People (W.B.)
- ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./Jet)
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.) 11-6
- BOB WELCH—Sentimental Lady (Capitol) 22-18

WGH—Washington

- PLAYER—Baby Come Back (RSO)
- ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./Jet)
- DAVE MASON—We Just Disagree (Columbia) AD-13
- BABYS—Isn't It Time (Chrysalis) AD-19

WCAO—Baltimore

- SHAWN CASSIDY—Hey Deannie (Warner/Curb)
- ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./Jet)
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.) 17-11
- LTD—Back In Love Again (A&M) 22-18

WYRE—Baltimore

- LEIF GARRETT—Runaround Sue (Atlantic)
- ROD STEWART—You're In My Heart (W.B.)
- JAMES TAYLOR—Your Smiling Face (Columbia) 19-11
- DOLLY PARTON—Here You Come Again (RCA) 27-20

WLEE—Richmond, Va.

- WINGS—Girls' School (Capitol)
- DOLLY PARTON—Here You Come Again (RCA)
- ELVIS PRESLEY—My Way (RCA) 30-20
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.) 21-13

Southeast Region

TOP ADD ONS:

- RANDY NEWMAN—Short People (W.B.)
- WINGS—Girls' School (Capitol)
- ROD STEWART—You're In My Heart (W.B.)

PRIME MOVERS:

- LTD—Back In Love Again (A&M)
- ELVIS PRESLEY—My Way (RCA)
- BOB WELCH—Sentimental Lady (Capitol)

BREAKOUTS:

- ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./Jet)
- BILLY JOEL—Just The Way You Are (Columbia)
- ANDY GIBB—Love Is Thicker Than Water (RSO)

WQID—Atlanta

- EARTH, WIND & FIRE—Serpentine Fire (Columbia)
- RANDY NEWMAN—Short People (W.B.)
- DOLLY PARTON—Here You Come Again (RCA) 13-6
- CHICAGO—Baby, What A Big Surprise (Columbia) 10-5

Z-93 (WZGC-FM)—Atlanta

- RANDY NEWMAN—Short People (W.B.)
- LTD—Back In Love Again (A&M) 14-5
- PLAYER—Baby Come Back (RSO) 10-3

WBBQ—Augusta

- DOLLY PARTON—Here You Come Again (RCA)
- ROD STEWART—You're In My Heart (W.B.)
- LTD—Back In Love Again (A&M) 30-23
- STILLWATER—Mind Bender (Capricorn) 25-21

WFOF—Atlanta

- EARTH, WIND & FIRE—Serpentine Fire (Columbia)
- B.J. THOMAS—Still The Lovin' Is Fun (MCA) 18-11
- LINDA RONSTADT—It's So Easy (Asylum) 24-18
- ROD STEWART—You're In My Heart (W.B.) 24-18

WPGA—Savannah, Ga.

- DOLLY PARTON—Here You Come Again (RCA)
- WINGS—Girls' School (Capitol)
- LTD—Back In Love Again (A&M) 10-2
- ANDY GIBB—Love Is Thicker Than Water (RSO) 24-16

WFLB—Fayetteville, N.C.

- BILLY JOEL—Just The Way You Are (Columbia)
- RANDY NEWMAN—Short People (W.B.)
- ENGLAND DAN/JOHN FORD COLEY—Gone Too Far (Big Tree) 10-5
- ROD STEWART—You're In My Heart (W.B.) 30-25

WQAM—Miami

- BILLY JOEL—Just The Way You Are (Columbia)
- STEVE MILLER BAND—Swingtown (Capitol)
- LTD—Back In Love Again (A&M) 17-9
- PETER BROWN—Do You Wanna Get Funky With Me (Drive) 21-17

WMJF—Miami

- PAUL DAVIS—I Go Crazy (Bang)
- ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./Jet)
- PLAYER—Baby Come Back (RSO) 19-10
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.) 23-17

Y-100 (WHYI-FM)—Miami

- BOB WELCH—Sentimental Lady (Capitol)
- LOVE & KISSES—I Found Love (Casablanca)
- STEVE MILLER BAND—Swingtown (Capitol) 20-14
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.) 12-8

WLOF—Orlando

- WINGS—Girls' School (Capitol)
- ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./Jet)
- LINDA RONSTADT—Blue Bayou & It's So Easy (Asylum) 28-16
- BOB WELCH—Sentimental Lady (Capitol) 37-25

BJ-105 (WB/FM)—Orlando

- LTD—Back In Love Again (A&M)
- WINGS—Girls' School (Capitol)
- LEIF GARRETT—Runaround Sue (Atlantic) 29-17
- Q—Feel It In Your Backbone (Epic) 38-28

WQPD—Lakeland, Fla.

- WINGS—Girls' School (Capitol)
- BOBBY ARVON—Until Now (Mercury/First Artists)
- ELVIS PRESLEY—My Way (RCA) 30-16
- PAUL SIMON—Slip Slidin' Away (Columbia) 25-14

WVFJ—Daytona Beach

- JUDY COLLINS—Send In The Clowns (Elektra)
- WINGS—Girls' School (Capitol)
- LTD—Back In Love Again (A&M) 22-12
- ROD STEWART—You're In My Heart (W.B.) 20-14

WVPE—Jacksonville

- WINGS—Girls' School (Capitol)
- LYNROY SKYNYRD—What's Your Name (MCA)
- BOB WELCH—Sentimental Lady (Capitol) 27-17
- LTD—Back In Love Again (A&M) 15-6

WAYS—Charlotte

- PAUL SIMON—Slip Slidin' Away (Columbia)
- BAY CITY ROLLERS—The Way I Feel Tonight (Arista)
- DAVE MASON—We Just Disagree (Columbia) 6-2
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.) 13-9

WORD—Spartanburg, S.C.

- ELVIS PRESLEY—My Way (RCA)
- WET WILLIE—Street Corner Serenade (Epic)
- PAUL SIMON—Slip Slidin' Away (Columbia) 23-11
- LE BLANC & CARR—Falling (Big Tree) 19-13

WLAC—Nashville

- KANSAS—Point Of No Return (Kirtlinger)
- LEIF GARRETT—Runaround Sue (Atlantic)
- ELVIS PRESLEY—My Way (RCA) 30-15
- BOB WELCH—Sentimental Lady (Capitol) 23-14

WMAK—Nashville

- ANDY GIBB—Love Is Thicker Than Water (RSO)
- JAMES TAYLOR—Your Smiling Face (Columbia)
- ELVIS PRESLEY—My Way (RCA) EX-20
- FIREFALL—Just Remember I Love You (Atlantic) 22-13

WKHQ—Memphis

- RANDY NEWMAN—Short People (W.B.)
- HIGH INERGY—You Can't Turn Me Off In The Middle Of Turning Me On (Gordy)
- DOLLY PARTON—Here You Come Again (RCA) 26-17
- BEE GEES—How Deep Is Your Love (RSO) 25-18

WMPS—Memphis

- JOHN DENVER—How Can I Leave You Again (RCA)
- ROD STEWART—You're In My Heart (W.B.)
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.) 8-4
- JOHN DENVER—How Can I Leave You Again (RCA) 11-7

WGOW—Chattanooga

- BAY CITY ROLLERS—The Way I Feel Tonight (Arista)
- ROD STEWART—You're In My Heart (W.B.)
- LTD—Back In Love Again (A&M) 20-11
- DOLLY PARTON—Here You Come Again (RCA) 15-8

WERC—Birmingham

- RANDY NEWMAN—Short People (W.B.)
- WINGS—Girls' School (Capitol)
- BABYS—Isn't It Time (Chrysalis) 20-15
- LINDA RONSTADT—Blue Bayou (Asylum) 5-2

WGSN—Birmingham

- RANDY NEWMAN—Short People (W.B.)
- HIGH INERGY—You Can't Turn Me Off In The Middle Of Turning Me On (Gordy)
- DOLLY PARTON—Here You Come Again (RCA) 22-15
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.) 11-7

WHYY—Montgomery

- ROD STEWART—You're In My Heart (W.B.)
- RONNIE MILSAP—What A Difference You Made In My Life (RCA)
- BILLY JOEL—Just The Way You Are (Columbia) 17-1
- STYX—Come Sail Away (A&M) 16-6

KAAY—Little Rock

- LINDA RONSTADT—It's So Easy (Asylum)
- CHICAGO—Baby, What A Big Surprise (Columbia) 9-5
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.) 11-7

WTMA—Charleston, S.C.

- ANDY GIBB—Love Is Thicker Than Water (RSO)
- ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./Jet)
- EARTH, WIND & FIRE—Serpentine Fire (Columbia) 29-17
- LTD—Back In Love Again (A&M) 14-8

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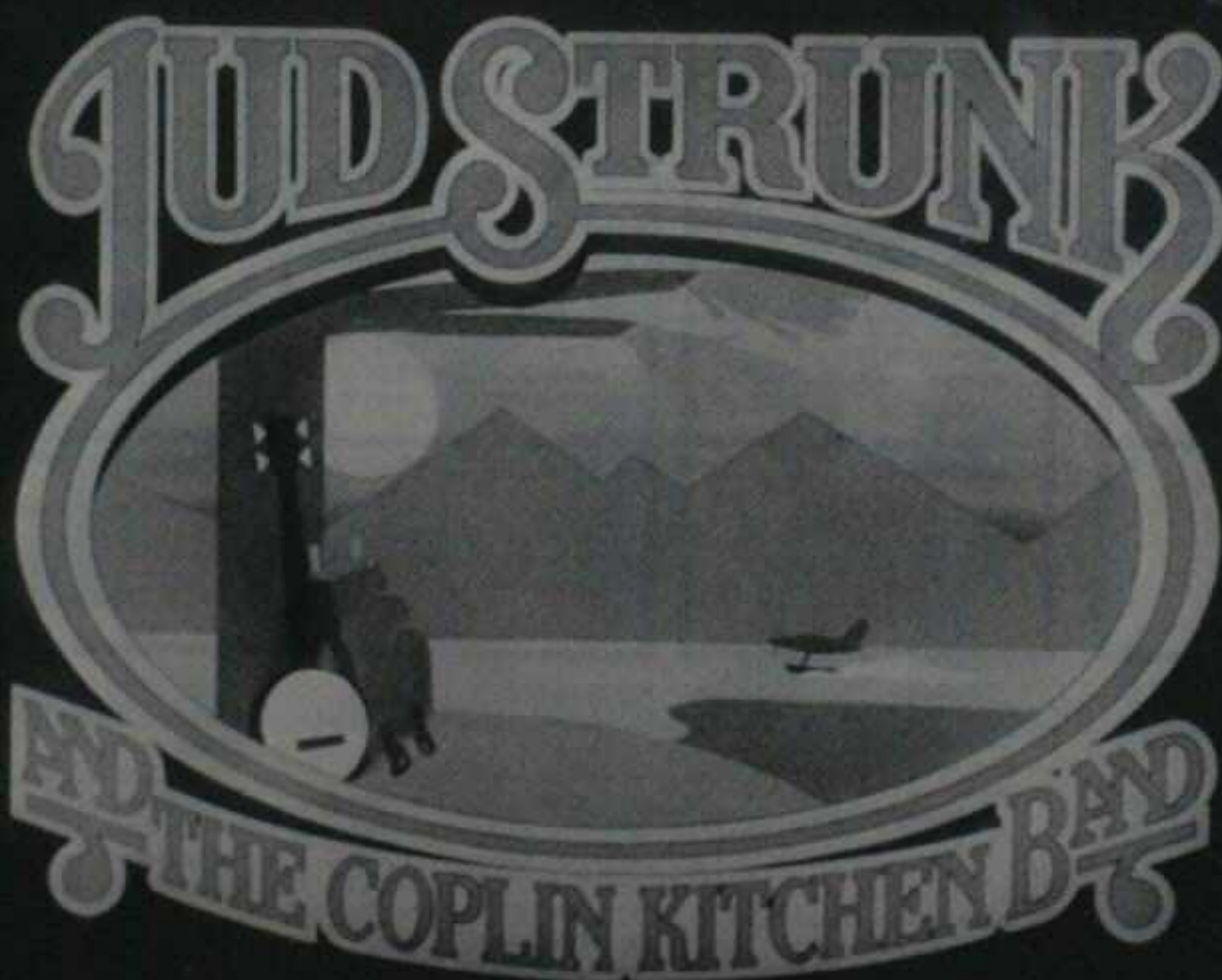
JUD STRUNK

A SEMI-REFORMED TEQUILA CRAZED GYPSY LOOKS BACK

*As I reflect a lot of things
In my erratic past
I find I've done some things too slow
And often much to fast
But it's been my own foregone conclusion
That it's nowhere in between
And the gamble's the same
Whether you play the game
At the nickle or dollar machine
I've smoked some grass
I've been coarse and crass
And I've been on my ass a lot
I've quaffed tequila by the fishbowl
And I don't regret a drop
I played Douglas Fairbanks Jr. once
On some tile roofs in Spain
Cracked my head and broke my leg
And never felt the pain
And all those times I laugh at
Except when I truly was a fool
When in lieu of understanding
I let conjecture rule
And though I like to sing and dance
A lot in discotheques and bars
I'll probably spend more time now
Somewhere beneath the stars
Snuggled by some campfire
When the moon is on the hay*

*On some warm fall night
When you'd like to write
But there's nothing you can say
Oh, a pin stripe suit and Gucci shoes
Would dress me up I guess
I could send the girls for coffee
And go and meet the press
And tell them that the deal is off
The budget's been cut back
That my boss has got some answers
That'll put us on the track
But I've been my own boss for so long
There's only me to blame
So I guess I'll sing my funky songs
And hope my kids will do the same
The college of the highway has taught me
Above all life comes first
And life's my pal
For he's stuck with me through the best times
And the worst
And we're going to meet tomorrow
Where some unknown river runs
And again we're going to go for it
This time with my three sons
And through the river's roar we'll crash
And tumble to the sea
I only hope he treats those boys
As well as he has me.*

Jud Strunk

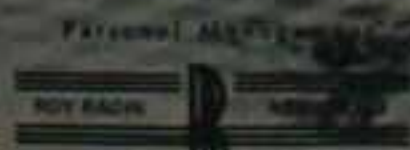


A SEMI-REFORMED TEQUILA CRAZED GYPSY LOOKS BACK



His first album for
MCA RECORDS
MCA-2309

Produced and arranged by Charles Kipp
for McCoy Klipp Productions, Inc.



ICM

INTERNATIONAL CREATIVE MANAGEMENT

Billboard Album Radio Action

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

BASED ON STATION PLAYLISTS THROUGH WEDNESDAY 11-16-1977

Top Add Ons-National

EMERSON, LAKE & PALMER—Works Volume II (Atlantic)
QUEEN—News Of The World (Elektra)
BOZ SCAGGS—Down Two Then Left (Columbia)
GARY WRIGHT—Touch And Gone (W.B.)

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

KFML-AM—Denver (Jim Sprinkle)

- RICK DANKO—(Arista)
- MICHELLE PHILLIPS—Victim Of Romance (A&M)
- BABY GRAND—(Arista)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- GENESIS—Seconds Out (Atlantic)
- CHI COLTRANE—Road To Tomorrow (Clouds)
- ERIC CLAPTON—Slowhand (RSO)
- LEVON HELM AND THE RCO ALL STARS—(ABC)
- RANDY NEWMAN—Little Criminals (W.B.)
- EDDIE MONEY—(Columbia)

KZEL-FM—Eugene (Stan Garrett)

- GARY WRIGHT—Touch And Gone (W.B.)
- GENESIS—Seconds Out (Atlantic)
- QUEEN—News Of The World (Elektra)
- GLENDA GRIFFITH—(Arista America)
- STEVE GIBBONS BAND—Caught In The Act (MCA)
- PAT TRAVERS—Putting It Straight (Polydor)
- ELVIS COSTELLO—My Aim Is True (Columbia)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (J&J)
- LYNRYD SKYNYRD—Street Survivors (MCA)
- ALLMAN & WOMAN—Two The Hard Way (W.B.)

KZOK-FM—Seattle (Mavis Mackelf)

- EMERSON, LAKE & PALMER—Works Volume II (Atlantic)
- WET WILLIE—Manorama (Epic)
- GENESIS—Seconds Out (Atlantic)
- ELVIS COSTELLO—My Aim Is True (Columbia)
- ERIC CLAPTON—Slowhand (RSO)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- FOREIGNER—(Atlantic)
- HEART—Little Queen (Portrait/CBS)
- FLEETWOOD MAC—Rumours (W.B.)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)

Top Requests/Airplay-National

ROD STEWART—Foot Loose & Fancy Free (W.B.)
STEELY DAN—Aja (ABC)
SANTANA—Moonflower (Columbia)
LYNRYD SKYNYRD—Street Survivors (MCA)

KLBJ-FM—Austin (Steve Smith)

- EMERSON, LAKE & PALMER—Works Volume II (Atlantic)
- WAR—(Galaxy) (MCA)
- EDGAR WINTERS WHITE TRASH—Recycled (Blue Sky)
- ERIC CLAPTON—Slowhand (RSO)
- PHIL MANZANERA—801 (Polydor)
- ANNIE HASLAM—Annie In Wonderland (Sire)
- GENESIS—Seconds Out (Atlantic)
- JOAN ARMATRADING—Show Some Emotion (A&M)
- SANTANA—Moonflower (Columbia)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)

WRNO-FM—New Orleans (Samba)

- EMERSON, LAKE & PALMER—Works Volume II (Atlantic)
- OZARK MOUNTAIN DAREDEVILS—Don't Look Down (A&M)
- EDDIE MONEY—(Columbia)
- BLUE OYSTER CULT—Spectres (Columbia)
- AMERICA—Live (W.B.)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- FLEETWOOD MAC—Rumours (W.B.)
- STEELY DAN—Aja (ABC)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- BOB WELCH—French Kiss (Capitol)

KY102-FM—Kansas City (Max Floyd)

- GARY WRIGHT—Touch And Gone (W.B.)
- PAT TRAVERS—Putting It Straight (Polydor)
- EMERSON, LAKE & PALMER—Works Volume II (Atlantic)
- GENESIS—Seconds Out (Atlantic)
- WET WILLIE—Manorama (Epic)
- ERIC CLAPTON—Slowhand (RSO)
- RUSH—A Fair Weather To Kings (Mercury)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- QUEEN—News Of The World (Elektra)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue

WMMS-FM—Cleveland (John Gorman)

- BOZ SCAGGS—Down Two Then Left (Columbia)
- EDDIE & THE HOT RODS—Life On The Line (Island)
- NAZARETH—Expect No Mercy (A&M)
- TREASURE—(Epic)
- EMERSON, LAKE & PALMER—Works Volume II (Atlantic)
- FLEETWOOD MAC—Rumours (W.B.)
- BOB WELCH—French Kiss (Capitol)
- MEAT LOAF—Bat Out Of Hell (Epic/Cleveland Int'l)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)

WYDD-FM—Pittsburgh (Steve Downs)

- EMERSON, LAKE & PALMER—Works Volume II (Atlantic)
- QUEEN—News Of The World (Elektra)
- GENESIS—Seconds Out (Atlantic)
- NEIL YOUNG—Decade (Reprise)
- THE MOTIONS—(Virgin)
- BROOKLYN DREAMS—(Millennium)
- PLAYER—(RSO)
- BOB WELCH—French Kiss (Capitol)
- BILLY JOEL—The Stranger (Columbia)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)

WQFM-FM—Milwaukee (Bobbin Beam)

- BOZ SCAGGS—Down Two Then Left (Columbia)
- THE RAMONES—Rocket To Russia (Sire)
- ALICE COOPER—The Alice Cooper Show (W.B.)
- BLOOD, SWEAT & TEARS—Brand New Day (ABC)
- JOHN DENVER—I Want To Live (RCA)
- EMERSON, LAKE & PALMER—Works Volume II (Atlantic)
- CHICAGO XI—(Columbia)
- KANSAS—Point Of Know Return (Krushner)
- BLUE OYSTER CULT—Spectres (Columbia)
- BOB WELCH—French Kiss (Capitol)

National Breakouts

GARY WRIGHT—Touch And Gone (W.B.)
GENESIS—Seconds Out (Atlantic)
ERIC CLAPTON—Slowhand (RSO)
RICK DANKO—(Arista)

WINZ-FM—Miami (David Souza)

- QUEEN—News Of The World (Elektra)
- EMERSON, LAKE & PALMER—Works Volume II (Atlantic)
- TRIUMPH VIRTAT—Pompey (Capitol)
- STEELY DAN—Aja (ABC)
- LYNRYD SKYNYRD—Street Survivors (MCA)
- BILLY JOEL—The Stranger (Columbia)
- KANSAS—Point Of Know Return (Krushner)

WQSR-FM—Tampa (Steve Huntington)

- ELVIS COSTELLO—My Aim Is True (Columbia)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- TRIUMPH VIRTAT—Pompey (Capitol)
- RICK WAKEMAN—Criminal Record (A&M)
- QUEEN—News Of The World (Elektra)
- EMERSON, LAKE & PALMER—Works Volume II (Atlantic)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (J&J)
- STEELY DAN—Aja (ABC)
- ERIC CLAPTON—Slowhand (RSO)
- SANTANA—Moonflower (Columbia)

WKTR-FM—Baltimore (Lou Krieger)

- QUEEN—News Of The World (Elektra)
- GARY WRIGHT—Touch And Gone (W.B.)
- COWBOY—(Capricorn)
- KISS—Alive II (Casablanca)
- DETECTIVE—It Takes One To Know One (Swan Song)
- CAMEL—Rain Dances (Janus)
- SANTANA—Moonflower (Columbia)
- THE BABYS—Broken Heart (Chrysalis)
- ROBIN TROWER—In City Dreams (Chrysalis)
- BLUE OYSTER CULT—Spectres (Columbia)

WMNR-FM—Philadelphia (Jerry Stevens)

- LILY TOMLIN—On Stage (Arista)
- NAZARETH—Expect No Mercy (A&M)
- NETWORK—(Epic)
- INTER GALACTIC TOURING BAND—(Paragon)
- STARCASTLE—Citadel (Epic)
- CAMEL—Rain Dances (Janus)
- STEELY DAN—Aja (ABC)
- BOB WELCH—French Kiss (Capitol)
- DAVID BOWIE—Heroes (RCA)
- RANDY NEWMAN—Little Criminals (W.B.)

WGIO-FM—Bohemia (John Weichoff)

- PLAYER—(RSO)
- NEIL YOUNG—Decade (Reprise)
- PAT TRAVERS—Putting It Straight (Polydor)
- EMERSON, LAKE & PALMER—Works Volume II (Atlantic)
- KISS—Alive II (Casablanca)
- RANDY NEWMAN—Little Criminals (W.B.)
- BILLY JOEL—The Stranger (Columbia)
- STYX—The Grand Illusion (A&M)

WLIR-FM—New York (Dennis McNamera)

- EMERSON, LAKE & PALMER—Works Volume II (Atlantic)
- PAT TRAVERS—Putting It Straight (Polydor)
- RICK WAKEMAN—Criminal Record (A&M)
- BOZ SCAGGS—Down Two Then Left (Columbia)
- COWBOY—(Capricorn)
- GENESIS—Seconds Out (Atlantic)
- BILLY JOEL—The Stranger (Columbia)
- STEELY DAN—Aja (ABC)
- ELVIS COSTELLO—My Aim Is True (Columbia)

WYSP-FM—Philadelphia (Matthew Cioffit)

- EARTH, WIND & FIRE—All 'N' All (Columbia)
- EMERSON, LAKE & PALMER—Works Volume II (Atlantic)
- WET WILLIE—Manorama (Epic)
- ELVIS COSTELLO—My Aim Is True (Columbia)
- RICK WAKEMAN—Criminal Record (A&M)
- EDDIE MONEY—(Columbia)
- FLEETWOOD MAC—Rumours (W.B.)
- BILLY JOEL—The Stranger (Columbia)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- STEELY DAN—Aja (ABC)

WPLR-FM—New Haven (Gordon Weingarth)

- GARY WRIGHT—Touch And Gone (W.B.)
- QUEEN—News Of The World (Elektra)
- PAUL SIMON—Greatest Hits (Columbia)
- BOZ SCAGGS—Down Two Then Left (Columbia)
- EMERSON, LAKE & PALMER—Works Volume II (Atlantic)
- GENESIS—Seconds Out (Atlantic)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (J&J)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- STARCASTLE—Citadel (Epic)

WSAN-FM—Allentown (Rick Harvey)

- BOZ SCAGGS—Down Two Then Left (Columbia)
- EMERSON, LAKE & PALMER—Works Volume II (Atlantic)
- WAR—Galaxy (MCA)
- QUEEN—News Of The World (Elektra)
- RICK WAKEMAN—Criminal Record (A&M)
- NAZARETH—Expect No Mercy (A&M)
- STYX—The Grand Illusion (A&M)
- JOAN ARMATRADING—Show Some Emotion (A&M)
- RITA COOLIDGE—Anytime Anywhere (A&M)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (J&J)

WSEN-FM—Syracuse (Ed Levine)

- MICHELLE PHILLIPS—Victim Of Romance (A&M)
- EMERSON, LAKE & PALMER—Works Volume II (Atlantic)
- WET WILLIE—Manorama (Epic)
- RICK WAKEMAN—Criminal Record (A&M)
- DETECTIVE—It Takes One To Know One (Swan Song)
- BABY GRAND—(Arista)
- JOAN ARMATRADING—Show Some Emotion (A&M)
- GENESIS—Seconds Out (Atlantic)
- LEVON HELM AND THE RCO ALL STARS—(ABC)
- WAR—Galaxy (MCA)

Western Region

TOP ADD ONS:

QUEEN—News Of The World (Elektra)
GENESIS—Seconds Out (Atlantic)
EMERSON, LAKE & PALMER—Works Volume II (Atlantic)
GARY WRIGHT—Touch And Gone (W.B.)

TOP REQUEST / AIRPLAY:

ROD STEWART—Foot Loose & Fancy Free (W.B.)
ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (J&J)
LYNRYD SKYNYRD—Street Survivors (MCA)
SANTANA—Moonflower (Columbia)

BREAKOUTS:

RICK DANKO—(Arista)
ERIC CLAPTON—Slowhand (RSO)
GLENDA GRIFFITH—(Arista America)
AMERICA—Live (W.B.)

KSAN-FM—San Francisco (Bonnie Simmons)

- EDDIE & THE HOT RODS—Life On The Line (Island)
- GARY WRIGHT—Touch And Gone (W.B.)
- QUEEN—News Of The World (Elektra)
- GENESIS—Seconds Out (Atlantic)
- PAUL SIMON—Greatest Hits (Columbia)
- EMERSON, LAKE & PALMER—Works Volume II (Atlantic)
- DAVID BOWIE—Heroes (RCA)
- THE RAMONES—Rocket To Russia (Sire)
- SAMMY HAGAR—Musical Chairs (Capitol)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)

KVST-FM—Los Angeles (Charlie Kendall)

- ERIC CLAPTON—Slowhand (RSO)
- EMERSON, LAKE & PALMER—Works Volume II (Atlantic)
- GLENDA GRIFFITH—(Arista America)
- QUEEN—News Of The World (Elektra)
- GENESIS—Seconds Out (Atlantic)
- DOUCETTE—(Mushroom)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (J&J)
- BLUE OYSTER CULT—Spectres (Columbia)
- SANTANA—Moonflower (Columbia)
- LYNRYD SKYNYRD—Street Survivors (MCA)

KPRI-FM—San Diego (Mark Williams)

- GARY WRIGHT—Touch And Gone (W.B.)
- AMERICA—Live (ABC)
- CROSBY, NASH & YOUNG—Live (ABC)
- GENESIS—Seconds Out (Atlantic)
- ERIC CLAPTON—Slowhand (RSO)
- STEELY DAN—Aja (ABC)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- SANTANA—Moonflower (Columbia)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)

KOME-FM—San Jose (Dana Jang)

- EMERSON, LAKE & PALMER—Works Volume II (Atlantic)
- GARY WRIGHT—Touch And Gone (W.B.)
- QUEEN—News Of The World (Elektra)
- RICK DANKO—(Arista)
- AMERICA—Live (W.B.)
- WET WILLIE—Manorama (Epic)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (J&J)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- LYNRYD SKYNYRD—Street Survivors (MCA)
- STEELY DAN—Aja (ABC)

KZAP-FM—Sacramento (Bruce Meier)

- RICK DANKO—(Arista)
- BOZ SCAGGS—Down Two Then Left (Columbia)
- QUEEN—News Of The World (Elektra)
- BABY GRAND—(Arista)
- EARTH, WIND & FIRE—All 'N' All (Columbia)
- TREASURE—(Epic)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (J&J)
- CAMEL—Rain Dances (Janus)
- SANTANA—Moonflower (Columbia)

Southeast Region

TOP ADD ONS:

GARY WRIGHT—Touch And Gone (W.B.)
EMERSON, LAKE & PALMER—Works Volume II (Atlantic)
QUEEN—News Of The World (Elektra)
BOZ SCAGGS—Down Two Then Left (Columbia)

TOP REQUEST / AIRPLAY:

STEELY DAN—Aja (ABC)
ROD STEWART—Foot Loose & Fancy Free (W.B.)
LINDA RONSTADT—Simple Dreams (Elektra Asylum)
SANTANA—Moonflower (Columbia)

BREAKOUTS:

FANDANGO—(RCA)
ERIC CLAPTON—Slowhand (RSO)
RICK DANKO—(Arista)
PLAYER—(RSO)

KZEW-FM—Dallas (Mike Hedges)

- GARY WRIGHT—Touch And Gone (W.B.)
- FANDANGO—(RCA)
- RICK DANKO—(Arista)
- LEVON HELM AND THE RCO ALL STARS—(ABC)
- QUEEN—News Of The World (Elektra)
- BOZ SCAGGS—Down Two Then Left (Columbia)
- STEELY DAN—Aja (ABC)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- KANSAS—Point Of Know Return (Krushner)
- SANTANA—Moonflower (Columbia)

KPWD-FM—Dallas/FL Worth (Steve Sutton)

- QUEEN—News Of The World (Elektra)
- FANDANGO—(RCA)
- BOZ SCAGGS—Down Two Then Left (Columbia)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- STEELY DAN—Aja (ABC)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- GINO VANNELLI—A Pauper In Paradise (A&M)

KLOL-FM—Houston (Jackie McCaulley)

- GARY WRIGHT—Touch And Gone (W.B.)
- EMERSON, LAKE & PALMER—Works Volume II (Atlantic)
- PAUL SIMON—Greatest Hits (Columbia)
- PLAYER—(RSO)
- DR. HOOK—Makin' Love And Music (Capitol)
- THE NEW RIDERS OF THE PURPLE SAGE—Marin County Line (MCA)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- TERENCE BOYLAN—(Asylum)
- STEELY DAN—Aja (ABC)
- IETHRO TULL—Best Of Volume II (Chrysalis)

Midwest Region

TOP ADD ONS:

EMERSON, LAKE & PALMER—Works Volume II (Atlantic)
ROD STEWART—Foot Loose & Fancy Free (W.B.)
ERIC CLAPTON—Slowhand (RSO)
NEIL YOUNG—Decade (Reprise)

TOP REQUEST / AIRPLAY:

STEELY DAN—Aja (ABC)
SANTANA—Moonflower (Columbia)
LYNRYD SKYNYRD—Street Survivors (MCA)
BOB WELCH—French Kiss (Capitol)

BREAKOUTS:

GENESIS—Seconds Out (Atlantic)
QUEEN—News Of The World (Elektra)
GARY WRIGHT—Touch And Gone (W.B.)
BOZ SCAGGS—Down Two Then Left (Columbia)

KSHE-FM—St. Louis (Ted Haebbeck)

- GARY WRIGHT—Touch And Gone (W.B.)
- EMERSON, LAKE & PALMER—Works Volume II (Atlantic)
- TRIUMPH VIRTAT—Pompey (Capitol)
- KANSAS—Point Of Know Return (Krushner)
- STEELY DAN—Aja (ABC)
- SANTANA—Moonflower (Columbia)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (J&J)

WRTT-FM—Chicago (Bob Geinif)

- ELVIS COSTELLO—My Aim Is True (Columbia)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- ERIC CLAPTON—Slowhand (RSO)
- GENESIS—Seconds Out (Atlantic)
- RICK DANKO—(Arista)
- QUEEN—News Of The World (Elektra)
- RANDY NEWMAN—Little Criminals (W.B.)
- STEELY DAN—Aja (ABC)
- LYNRYD SKYNYRD—Street Survivors (MCA)
- THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)

WBRN-FM—Cincinnati (Denton Murr)

- EMERSON, LAKE & PALMER—Works Volume II (Atlantic)
- ERIC CLAPTON—Slowhand (RSO)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- NEIL YOUNG—Decade (Reprise)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (J&J)
- CAMEL—Rain Dances (Janus)
- STEELY DAN—Aja (ABC)
- LYNRYD SKYNYRD—Street Survivors (MCA)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- SANTANA—Moonflower (Columbia)

Southwest Region

TOP ADD ONS:

QUEEN—News Of The World (Elektra)
EMERSON, LAKE & PALMER—Works Volume II (Atlantic)
ROD STEWART—Foot Loose & Fancy Free (W.B.)
ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (J&J)

TOP REQUEST / AIRPLAY:

STEELY DAN—Aja (ABC)
ROD STEWART—Foot Loose & Fancy Free (W.B.)
SANTANA—Moonflower (Columbia)
LYNRYD SKYNYRD—Street Survivors (MCA)

BREAKOUTS:

GENESIS—Seconds Out (Atlantic)
TRIUMPH VIRTAT—Pompey (Capitol)
RICK WAKEMAN—Criminal Record (A&M)
GARY WRIGHT—Touch And Gone (W.B.)

WVLS-FM—Atlanta (Keith Khan)

- EMERSON, LAKE & PALMER—Works Volume II (Atlantic)
- GENESIS—Seconds Out (Atlantic)
- BOZ SCAGGS—Down Two Then Left (Columbia)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- STEELY DAN—Aja (ABC)
- THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)
- LYNRYD SKYNYRD—Street Survivors (MCA)

WMLM-FM—Washington (Phil DeMarx)

- LYNRYD SKYNYRD—Street Survivors (MCA)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (J&J)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- QUEEN—News Of The World (Elektra)
- PAUL SIMON—Greatest Hits (Columbia)
- BOB WELCH—French Kiss (Capitol)
- KANSAS—Point Of Know Return (Krushner)
- STEELY DAN—Aja (ABC)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)

WAVI-FM—Jacksonville (Jamie Brooks)

- REVERBER—Stairway To Heaven (United Artists)
- GENESIS—Seconds Out (Atlantic)
- WET WILLIE—Manorama (Epic)
- GINO VANNELLI—A Pauper In Paradise (A&M)
- EMERSON, LAKE & PALMER—Works Volume II (Atlantic)
- STYX—The Grand Illusion (A&M)
- BOB WELCH—French Kiss (Capitol)
- ROBIN TROWER—In City Dreams (Chrysalis)
- STEELY DAN—Aja (ABC)

Southwest Region

TOP ADD ONS:

EMERSON, LAKE & PALMER—Works Volume II (Atlantic)
RICK WAKEMAN—Criminal Record (A&M)
BOZ SCAGGS—Down Two Then Left (Columbia)
QUEEN—News Of The World (Elektra)

TOP REQUEST / AIRPLAY:

STEELY DAN—Aja (ABC)
ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (J&J)
BILLY JOEL—The Stranger (Columbia)
ROD STEWART—Foot Loose & Fancy Free (W.B.)

BREAKOUTS:

PAUL SIMON—Greatest Hits (Columbia)
WAR—Galaxy (MCA)
GARY WRIGHT—Touch And Gone (W.B.)
GENESIS—Seconds Out (Atlantic)

WNEV-FM—New York (Tom Morrison)

- PAUL SIMON—Greatest Hits (Columbia)
- TREASURE—(Epic)
- GARY WRIGHT—Touch And Gone (W.B.)
- THE RAMONES—Rocket To Russia (Sire)
- RICK WAKEMAN—Criminal Record (A&M)
- TRIUMPH VIRTAT—Pompey (Capitol)
- EMERSON, LAKE & PALMER—Works Volume II (Atlantic)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (J&J)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- ERIC CLAPTON—Slowhand (RSO)

WCMF-FM—Rochester (Bernie Kimble)

- JOHNNY "GUITAR" WATSON—Funk Beyond The Call Of Duty (DJM)
- WAR—Galaxy (MCA)
- QUEEN—News Of The World (Elektra)
- ANNIE HASLAM—Annie In Wonderland (Sire)
- ERIC CLAPTON—Slowhand (RSO)
- GENESIS—Seconds Out (Atlantic)
- PLAYER—(RSO)
- HORSLIPS—Book Of Invasions (DJM)
- JESS ROGER—The Player Not The Game (Island)
- JOAN ARMATRADING—Show Some Emotion (A&M)

WVAB-FM—Babylon (Bernie Bernard)

- ALLMAN AND WOMAN—Two The Hard Way (W.B.)
- SATURDAY NIGHT FEVER—Original Soundtrack (RSO)
- PAUL SIMON—Greatest Hits (Columbia)
- QUEEN—News Of The World (Elektra)
- BOZ SCAGGS—Down Two Then Left (Columbia)
- AL STEWART—Early Treasures (Janus)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (J&J)
- STEELY DAN—Aja (ABC)
- GARY WRIGHT—Touch And Gone (W.B.)
- BILLY JOEL—The Stranger (Columbia)

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NOVEMBER 26, 1977, BILLBOARD NOVEMBER 26, 1977, BILLBOARD

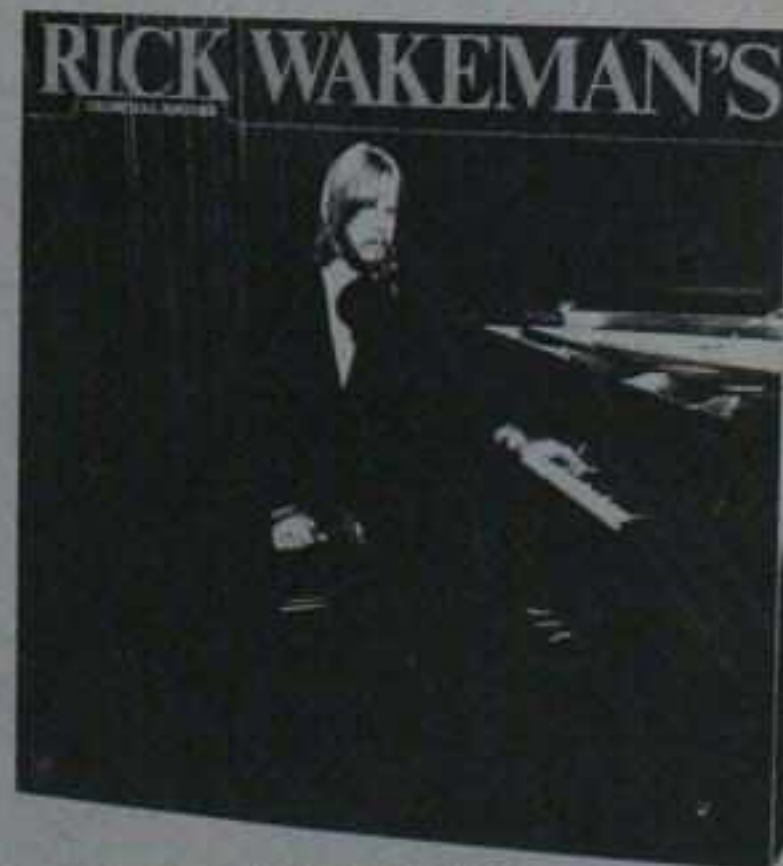
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Rick Wakeman's been stealing the thunder for years. Hear why. And how.



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RICK WAKEMAN'S "CRIMINAL RECORD" ON A&M RECORDS & TAPES

24,000 SQ. FEET IN ROCHESTER

Record Theatre Web Bows N.Y. Disco, Retail Combo Operation

By DICK NUSSER

NEW YORK—A combination retail record store and discotheque opened Friday (18) in Rochester, N.Y., as part of Leonard Silver's 21-store Record Theatre chain.

Although it's not believed to be the first such marriage, the 24,000 square foot outlet appears to be one of the most extensive and ambitious attempts by a retail chain to capture the imagination and patronage of the youthful record buyer. The disco is modeled after the interior of a 747 jetliner.

Silver, who also owns Transcontinent Record Sales, a major Northeast distributor and one-stop based in nearby Buffalo, claims an opening day inventory of \$1 million. The disco portion has been in operation for some time as the 747 Club. Silver calls the deal "a pilot project."

He is in partnership with the disco

owner, and claims to have "the insides of 30 747s in a warehouse," purchased from an airline that was converting the planes into cargo ships.

The disco occupies 40% of the available floor space, with records and tapes given the remaining space. No audio equipment or instrument sales are planned. Silver estimates the inventory breaks down into 75% for records and 25% tapes.

As a result of the opening of the new store, Record Theatre will close four stores. Three are in malls; the disco outlet is the fourth.

Billed as "the second largest

record store in the world," the Record Theatre-747 Club represents an investment of \$1.5 million, according to Silver. ("We haven't built the first largest yet," he quips, although one of Record Theatre's Buffalo outlets, with 21,000 square feet claimed, has sometimes been referred to by store officials as "the largest.")

The retail part of the Rochester operation will be open seven days a week, on a 24-hour-a-day basis for the first week. Afterwards, Silver believes the store hours will be 10 a.m.-3 a.m., with Sundays reserved for

(Continued on page 89)



TIPSY TOAST—Jet Records artist Alan Price compares glass sizes with Gre Kimmelman, general manager of East Coast operations for Jet Records, left and promoter Ron Delsener at a party at the 21 Club following a performance at Avery Fisher Hall recently.

NMPA Forums Yield New Copyright Liaison Bodies

By IS HOROWITZ

NEW YORK—Working committees to monitor and smooth relations between the music publishing community and the Copyright Of-

fice have been established in three cities in the wake of copyright workshop/forums held under the auspices of the NMPA (Billboard, Nov. 12, 1977).

In all, more than 600 publishers attended the meets here and in Nashville and Los Angeles, reports Leonard Feist, NMPA president. He views the series of two-day conferences as the most comprehensive yet mounted by the industry to examine the provisions of the new copyright act.

The meetings, which began in New York Oct. 31 and ended in Los Angeles Nov. 11, provided a platform for the dissemination of expert advice by government and trade experts on the maze of new regulations that become effective Jan. 1.

In each of the cities certain issues cropped up repeatedly as posing

(Continued on page 92)

20TH ANNIVERSARY

NARAS Kudos To Players-Founders

LOS ANGELES—The local chapter of NARAS combined its fifth annual most valuable player awards with a 20th anniversary salute to the founders of the national academy at a dinner here Sunday (13).

A total of 21 musicians and singers received the honor from their peers, including Chuck Domanico, who won both a string section award for bass and a rhythm section prize for electric bass.

The other string section winners were Jerry Vinci, violin; David Schwartz, viola; and Edgar Lustgarten, cello. The remaining rhythm section honorees were Ralph Grierson, keyboards; Dennis Budimir, guitar; Larry Bunker, percussion; and John Guerin, drums.

Winners in the brass category were Chuck Findley, trumpet; Dick Nash, trombone; Vince DeRosa, French horn; and Tommy Johnson, tuba.

The woodwinds winners were Ronny Lang, Tom Scott and Bud Shank, in a three-way tie on saxophone; Dom Fera, clarinet; Louise DiTullio, flute; and John Ellis, double reed.

Harp virtuoso Gayle Levant took the prize for miscellaneous instruments, and the top background vocalists were Tom Bahler and Sally Stevens.

The event also honored the six founders of NARAS on its 20th anniversary. Jim Conkling, president of Columbia from 1951 to 1956 and president of WB from 1958 to 1962, was the first national chairman of NARAS in 1957.

He founded the academy with representatives of the five top labels at that time: Sonny Burke, then head of West Coast a&r for Decca; Dennis Farnon, then head of West Coast a&r for RCA Victor; Paul Weston, then head of Columbia's West Coast operation; Jesse Kaye, then head of MGM's West Coast operation; and Lloyd Dunn, then vice president of advertising for Capitol.

Conkling, Weston, Kaye and Dunn were present to receive their awards at the dinner, which was also attended by past NARAS presidents F.M. Scott III, Irving Townsend and Jay Cooper in addition to new president J. William Denny.

PAUL GREIN

NARAS Moves Grammy Telecast To Thurs. Night

By AGUSTIN GURZA

LOS ANGELES—In a move which reflects a campaign by NARAS to gain wider public recognition for its Grammy Awards, next year's telecast will be moved off its usual Saturday night viewing slot to air instead on Thursday, Feb. 23.

Also 1978 marks the 20th anniversary of the awards and the ceremony will take place at the newly refurbished 6,000-capacity Shrine Auditorium here instead of the smaller 1,600-capacity Hollywood Palladium which was first used as the staging site in 1971. Additionally, the post-telecast dinner/dance is now scheduled for the Biltmore Hotel.

The location changes come in response to every-increasing demand to attend the telecast and dinner.

The new Thursday evening time slot marks the telecast's first move away from the traditional Saturday night time period since it first broadcast over CBS-TV five years ago. It

will also be moved up one half-hour, airing 9-11 p.m. instead of the previous 9:30-11:30 p.m.

The Academy's national president William Denny explains that the prime weeknight slot should capture a greater number of young viewers who comprise a prime element of the music market.

"What we are attempting to do this year is increase the level of awareness of the awards at a consumer level," says Denny.

"We are interested in letting people know that the awards are given to artists by a vote of their peers and on the basis of quality. We want to make them more aware that any Grammy-nominated recording is an outstanding product, and that as such it is worth their while to buy it."

Declaring that the "Grammy is finally coming into its own," Denny notes that the sales impact on a

(Continued on page 106)

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Singles

Donna Summer's "I Feel Love" on Casablanca. Disk is her second gold single.

Crystal Gayle's "Don't It Make My Brown Eyes Blue" on United Artist. Disk is her first gold single.

Albums

Elvis Presley's "Elvis Sings The Wonderful World Of Christmas" on RCA. Disk is his thirty-first gold LP.

Steve Miller's "Anthology" on Capitol. Disk is his fourth gold LP.

Crystal Gayle's "We Must Believe In Magic" on United Artist. Disk is her first gold LP.

Electric Light Orchestra's "Out Of The Blue" on Jet/United Artist. Disk is its fifth gold LP.

Queen's "News Of The World" on Elektra. Disk is its sixth gold LP.

Rush's "A Farewell To Kings," "2112," & "All The Worlds A Stage" on Phonogram. Disks are its first, second and third gold LPs.

Paul Simon's "Greatest Hits, Etc." on Columbia. Disk is his fifth gold LP.

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Radio-TV Programming

More Stations Embracing Passive Listener Research

• Continued from page 1

WIBG), says that perhaps 75% of his airplay is determined by research of this nature.

Jeff Salgo, program director of KFXM, San Bernardino, Calif., gives 80% of the credit for the KFXM success story to passive research. "The other 20% is due to one-liners and promotions. But if the music isn't right, they're not going to listen no matter what you give away."

Many program directors are into callout informational systems now and there are even three firms specializing in this kind of research. RAM Research is located in El Cajon, a suburb of San Diego. The two principals in the firm are Jack McCoy and Doug Herman. McCoy was once director of research for Bartell Broadcasters and prior to that was a successful program director at such stations as KCQB in San Diego; he conceived and markets "The Last Contest," a promotion that upset radio coast-to-coast. Herman is a computer expert.

The RAM system is now being used by 26 radio stations ranging from WISN in Milwaukee to KFMB-AM-FM in San Diego. John Patton, head of marketing for RAM Research, points out that a new "module" can now provide music preferences by format by zip code.

RAM, once exclusive to a station per market, is now offering its ratings aspect on a non-exclusive basis.

Since Nov. 1, all data is from a diary sampling technique.

Todd Wallace operates Radio Index out of Phoenix, a firm which offers listening preferences as well as music research.

Nick Anthony, a veteran radio program director and manager, now operates Computer Broadcast Services, Los Angeles, which specializes in analyzing Arbitron ratings as well as music preferences and rotation systems.

Pittman, Sebastian, Methney and Salgo all object to the term "passive" in regard to the type of research they're doing. "People come in varying degrees of passivity or activity in this kind of research," Methney points out.

"Actually," says Pittman, "we're just measuring 100% of our audience." In oldstyle Top 40 radio research, radio stations merely called record stores to find out what was selling. But Pittman, like the others, believes that only 5% of radio listeners actually buy records. So, while WNBC is also calling that 5% of "active" listeners, it's also calling the 95% of "passive" listeners who don't buy records.

The methodologies of research vary. Some program directors feel that programming consultant Lee Abrams, a principal in the firm of Kent Burkhardt/Lee Abrams & Assoc., Atlanta, is, in reality, doing active research since his questionnaires are passed out to buyers of records especially albums.

However, Abrams also has a small army of college students scattered on campuses coast-to-coast doing passive research on everything from music to news preferences. His questionnaire system actually involves a callback situation just to check music preferences about the cuts on the album.

Pittman at WNBC has three persons working on callout information, but the number actually varies, depending on what system he's using. One system involves playing music for the person called and asking his evaluation.

Many program directors are using a seven-step semantic differential scale on the music, ranging from "hating" to "one of my favorites."

Sebastian at KDWB feels that Doubleday may have been one of the first into callout information system. Doubleday has been using these kinds of research for about five years. Casey, the research director, put together a computer program for all of the Doubleday stations.

KDWB tests anywhere from 30-60 songs per week and gets a computer runout usually Thursday night or Friday morning.

The computer runout "tells me the overall strength of the songs, when a given song is burned out, when a song is relatively unfamiliar, and, after a certain amount of time, you can tell if a song is negative or positive," Sebastian says.

"You can also tell how good a song is and whether you should be

playing it and when during the day and how much.

"I don't believe you can locate totally new music from callout research, since you're reaching both passive and active listeners.

"No, it's not valuable at all for finding new music. But it will tell you if a record is alive in your market and if you should be playing it. 'Send In The Clowns' by Judy Collins on Elektra was alive in the market. The callout research told us that it was there and should be played."

Actually, Sebastian picked up on the record first—and this told him to do some callout research report from the Doubleday station in Denver, KXXX.

Because of the positive results of the callout research, Sebastian then tested the record on the air—and it zoomed to the top almost immediately."

Sebastian tests songs by several methods, including sometimes playing a part of the song to a listener on the phone. Casey, of course, is involved in research full time. The weekend announcer at the station does phone calls Monday through Friday.

An assistant program director at

KDWB and Casey's assistant do phone calls sporadically through the week. In all, Sebastian believes that about 200 calls are placed each week. All of the Doubleday stations share the information on a confidential basis.

He also gains input from other areas. Seeing Bread in concert, he noticed that "Mother Freedom," while never a big hit record for the group, got the biggest audience reaction of the evening. "I tested it via callout research and the results came out so big for the record, I was shaking."

Callout research is opening up a whole new world for radio, Sebastian feels. "For so long, radio has been gauging itself from only about 20% of the total programming universe—people who buy records and people who request records.

"But now, quite often, we find out that the number one song in sales is not necessarily the best song to be playing, or certainly not the best song to be playing in hot rotation. Sometimes, also, a song that peaks at mid-chart position might be the one you should play on the air more often." (Continued on page 62)

GRATIFYING IBS CONVENTION

Far West College Radio Gets Boost

• Continued from page 1

tionnaire was distributed by WB to all stations requesting product service.

And Casablanca Records made its first ever appearance in a move that will ultimately lead to a full-time college promotion department. Sean Thomas, who does promotion for the label, says the convention was an excellent way to get introduced to college programmers.

Thomas says that under the direction of vice president of pop promotion Bruce Bird, the label will undertake a major college promotion thrust.

It was also learned that Elektra/

Asylum, under the guidance of college promotion man Scott Burns, is planning on expanding its college staff to encompass local field representatives, much in the manner of A&M and CBS, the only two labels with such staffs.

With the exception of Atlantic and Island, all other labels were either first-timers or sporadic attendees of college conventions.

The support and productivity of the three-day confab was so overwhelming that it was decided to make the regional into an annual event.

Rick Askoff, executive director of IBS, told the 350 station delegates (Continued on page 54)

Prep Syndication Of Weekly Jazz Series

LOS ANGELES—A three-hour weekly jazz radio program built around Billboard's jazz charts and editorial features is projected by newly formed Orcas Productions.

The new local production firm, a partnership among Hal and Dick Cook and Rod McGrew, is gearing its syndicated effort for a Feb. 1, 1978 start.

The show, called a jazz magazine by both Hal Cook and McGrew, its host and producer, will blend in a countdown on the top selling jazz albums in the U.S. with interviews with artists, news about artist activities and inside scam about musicians and their new albums.

Cook calls the program "Billboard Magazine for the consumer." Orcas plans having the show in the 100 top Standard Rate & Data markets. The program will be made available to an additional 25 non-competitive collegiate stations plus additional noncompetitive stations in other cities.

The intention, according to the Orcas executives, is to develop a jazz radio network for the program being suggested for weekend evening play.

It is also the first effort at presenting a weekly national jazz radio program featuring a countdown of best selling jazz LPs along with ancillary jazz information.

McGrew, presently general manager and program director at KJLH-FM, Compton (a Los Angeles suburb), will put the program together, blending in musical sequences and linking musical artists who have common ties.

"The program will not utilize numerical chart sequencing," he explains. "It'll be more interesting and unique to avoid a sequential order. An album which is number 26 on the chart might go best with the album that is number six and we'll program it that way," says the popular KJLH personality.

The program will be put together (Continued on page 64)

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DR. HOOK

ENGLAND

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DAILY EXPRESS, LONDON

"Healthy fun—that's Dr. Hook's secret tonic. They could charm a smile from a rattlesnake!"

ALBUMS

A LITTLE BIT MORE—GOLD

SINGLES

A LITTLE BIT MORE—GOLD
IF NOT YOU—SILVER

DENMARK

BERLINSKE TIDENDE

"...andre amerikanske bands i samme genre og det er de syv mand alt for dygtige og specielle til. At de kan lide at optraede for et københavnsk publikum lyste ud af deres improviserede, helt ukrukkede varme sceneshow... Lad der endelig ikke gå for længe inden de vender tilbage!"

*BERLINSKE, TIDENDE,
COPENHAGEN*

"...Dr. Hook is not just another American band—they enjoyed performing for their Copenhagen audience, which showed in their easy-going, warm performance. We hope it's not too long before they come back..."

ALBUMS

BANKRUPT—SILVER
A LITTLE BIT MORE—SILVER
MAKIN' LOVE AND MUSIC—SILVER

GERMANY

MUSIC JOKER, HAMBURG

"...auffallendsten Erscheinungen... ein Theater par excellence... mit der deisjährigen Tour, der neuen LP "Makin' Love And Music"... landete das country-orientierte Septett wieder in Hit-Regionen!"

HAMBURG

"Outstanding personalities—A show "par-excellence". With their current tour of Germany and new album "Makin' Love And Music," they are a hit..."

ALBUMS

A LITTLE BIT MORE—GOLD

AUSTRALIA

RAM

"Dr. Hook is more than a band—they're a way of life... A self-help, be-of-good-cheer-no-matter-how-deep-the-gloom-appears, way of life... They're inspirational!"

ALBUMS

A LITTLE BIT MORE—DOUBLE PLATINUM
MAKIN' LOVE AND MUSIC—PLATINUM

SINGLES

ONLY SIXTEEN—GOLD
WALK RIGHT IN—GOLD

SCOTLAND

GLASGOW

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NOJE, GOTENBURG

"What a show—What a mood. Dr. Hook put on a phenomenal show in Gotenburg. Ten thousand excited fans screamed themselves hoarse..."

ALBUMS

A LITTLE BIT MORE—PLATINUM
MAKIN' LOVE AND MUSIC—GOLD

IRELAND

MUSIC SCENE

"Of all the albums we receive every year, only about a half-dozen are really great. Dr. Hook's 'A Little Bit More' is one of those, and better. Whether it's the melancholy numbers that appeal to you, or the more light-hearted songs, the whole thing adds up to one very good album, tastefully produced by Ron Hallkine..."

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NEW ZEALAND

RAM

"Dr. Hook are maestros of stage craft. They sum up their audience from the opening bars and play to them accordingly. Their aim is to get everyone up and pumpin' and smilin' by the end..."

SINGLES

ONLY SIXTEEN—GOLD

NORWAY

ADRESSEAVISEN, TRONDHEIM

"...Dr. Hooks tredje besøk i Trondheim... har innkassert en solid suksess... alt er dyktig og profesjonelt innstudert, men de har likevel plass for spontane innfall... Vi fikk naturligvis høre... den helt nye LP'n 'Makin' Love And Music,' som utkom for bare en uke siden, men som gruppen allerede har fått gullplaten for."

ADRESSAVISEN, TRONDHEIM

"Dr. Hook's third visit to Trondheim was a solid success... Although their show was strongly professional, it never lacked spontaneity... Included were songs from their new album 'Makin' Love And Music,' which has been certified GOLD in only one week after release."

ALBUMS

BANKRUPT—SILVER
A LITTLE BIT MORE—DOUBLE PLATINUM
MAKIN' LOVE AND MUSIC—PLATINUM

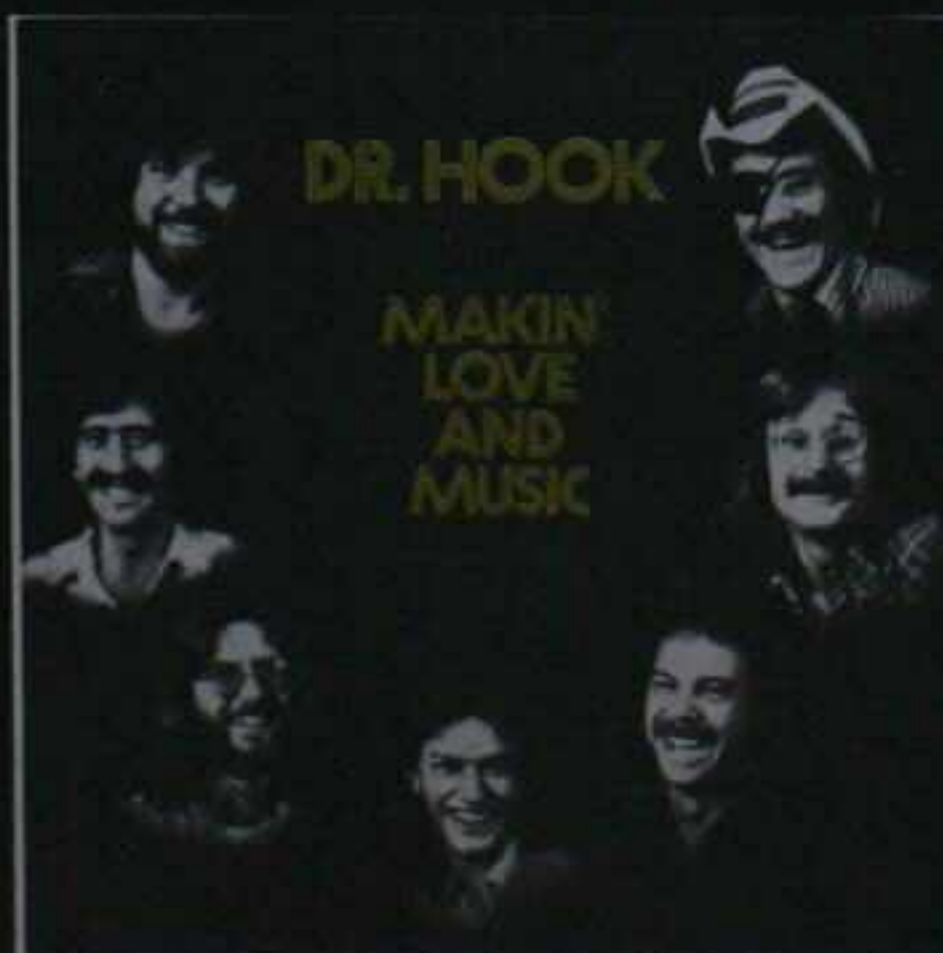
HOLLAND

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"...want hun opvoering had opnieuw een overrompend effect... Dr. Hook echter wel een onweerstaanbare dosis aanstekelijk vermaak..."

NRC HANDELSBLAD

"...their act had an overwhelming effect... Dr. Hook gave the public an irresistible amount of infectious entertainment..."



Vox Jox

By CLAUDE HALL

LOS ANGELES—Bill Ballance is the new all-night personality at KWIZ in Santa Ana, Calif., one of

the fringe markets of Los Angeles. He'll be playing music and talking about the music business. Ballance

was previously with KABC, Los Angeles, doing a talk show. . . . The legendary Hugh Cherry is now working

at Radio & Records Magazine, Los Angeles; he's sort of guiding their syndication wing, Audio Stimu-

lation, through a big documentary on the late Hank Williams. Cherry, besides being one of the great country music air personalities, has long been a collector of facts and music regarding country music.

★ ★ ★

Jack Lawyer is the new vice president and general manager of WKYE, a Top 40 station in Bristol, Va.; he's been vice president and operations director at WLW in Cincinnati. . . . WBT in Charlotte, N.C., is looking for a good production man who can also do an airshift once in a while; talk to operations manager Andy Bickel.

★ ★ ★

Tim Moore from WVOY in Charlevoix, Mich., has joined TM Productions, Dallas, as general sales manager. He's a former disk jockey and program director with about 17 years in radio. . . . Randi Landes has rejoined WBBM-FM in Chicago as operations director. She was worked for KCBS-FM, San Francisco; WBBM-TV, Chicago; and the Columbia Records division in Chicago. . . . Remember Johnny Canton, for years and years the program director of WDGY in Minneapolis? Well, he's now hosting a "Bowling For Dollars" television show for KSTP-TV, Minneapolis. He's also executive vice president for Masters and Assoc. Inc., an advertising and public relations agency in the city.

★ ★ ★

Edward R. Salamon, program director of WHN in New York, writes: "I'm quite disappointed that you only devoted one sentence to WHN's Jessie in your recent article "Women Emerging As Format DJs" when every other New York music

(Continued on page 36)

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Bubbling Under The HOT 100

- 101—JUST FOR YOUR LOVE, Memphis Horns, RCA 11064
- 102—BELLE, Al Green, Hi 7505
- 103—THE WHOLE TOWN'S LAUGHING AT ME, Teddy Pendergrass, Epic 3633
- 104—COME GO WITH ME, Pockets, Columbia 3-10627
- 105—SAN FRANCISCO, YOU'VE GOT ME, Village People, Casablanca 896
- 106—FUNK, FUNK, Cameo, Chocolate City 1011 (Casablanca)
- 107—LOVELY DAY, Bill Withers, Columbia 3-10627
- 108—EAST BOUND & DOWN, Jerry Reed, RCA 11056
- 109—WHAT'S YOUR NAME, WHAT'S YOUR NUMBER, Andrea True, Buddah 582 (Arista)
- 110—KISS ME THE WAY I LIKE IT, George McCrae, TK 1024

Bubbling Under The Top LPs

- 201—MEMPHIS HORNS, Get Up & Dance, RCA AC21-2198
- 202—STYX, Equinox, A&M SP 4559
- 203—MANHATTANS, It Feels So Good, Columbia PC 34450
- 204—SOUNDTRACK, Smokey & The Bandit, MCA 2099
- 205—POINTER SISTERS, Having A Party, Blue Thumb BT 6023 (ABC)
- 206—PATTI AUSTIN, Havana Candy, CTI 5006
- 207—MASTERMIND, Prelude 12147
- 208—OUTLAWS, Arista 4092
- 209—JERRY REED, East Bound & Down, RCA APL1-2516
- 210—PABLO CRUISE, A&M SP 4528

NOVEMBER 26, 1977, BILLBOARD

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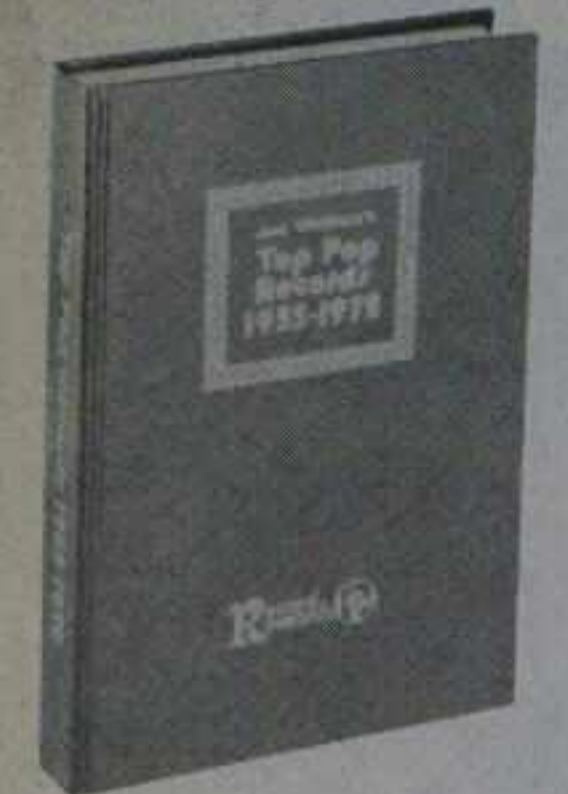
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Brooklyn Dreams "Sad Eyes"—★

Millenium Records, the hot Casablanca-distributed label founded by producer Jimmy Ienner, follows its first No. 1 single (Meco's "Star Wars") with the debut release by this three-man group from New York.

The group includes Bruce Sudano on guitar and keyboards, Joe "Bean" Esposito on guitar and Eddie Hokenson on percussion.

About eight years ago Sudano was a member of Alive And Kicking, which was playing at Manhattan's trendy Cheetah Club when it came to the attention of Tommy James. Sudano then co-wrote "Ball Of Fire," a top 20 hit for Tommy James & the Shondells in 1969, and James responded by writing and producing "Tighter And Tighter" for Alive And Kicking. The record spent the month of August 1970 in the top 10.

Joe and Eddie's previous label experience includes a stint with the Coed group Marge & the Formations.

Several years ago the members of Brooklyn Dreams came out to Los Angeles, and began working separately as studio vocalists behind the likes of Donna Summer and Ringo Starr, until they all came together at a Bobby Womack date.

The trio's first album was produced by Skip Korte, who was a member of Blues Image, the group that had a gold, top five smash in July 1970 with "Ride Captain Ride."

Brooklyn Dreams is represented by its attorney, Stan Diamond, (213) 879-3444.



Odyssey "Native New Yorker"—★

This international Latin/r&b/pop trio consists of Tony Reynolds, its Manila-born bassist, and Lillian & Louise Lopez, sisters from the Virgin Islands by way of Stamford, Conn.

Lillian won a Grammy earlier this year as one of 23 composers who collaborated on Hugo & Luigi's hit Broadway production of "Bubbling Brown Sugar," which was named the best cast show album of the year.

The Lopez ladies have toured with Duke Ellington in a show called "From Broadway To Stamford." Reynolds is a veteran of the New York metropolitan area dance band circuit.

The group's RCA debut album was co-produced by Charlie Calello, who has helmed top 10 pop hits this year by Engelbert Humperdinck, Kenny Nolan and Barbra Streisand. This track is up to number three on this week's national disco action Top 40 feature.

Odyssey is managed by Tommy Mottola of Champion Music in New York, (212) 765-8553. Mottola, who also manages Hall & Oates and the Epic act Network, is temporarily booking the group as well.

Original Soundtrack "You Light Up My Life"—80

Debby Boone has the biggest No. 1 hit of the year with her Warner-Curb cover version of "You Light Up My Life," but in the past two weeks this version from the Arista soundtrack has also hit the Hot 100.

In an effort to clarify or perhaps to confuse the situation, a sticker on the soundtrack says, "Contains both the great vocal and instrumental original versions of the Number One hit song 'You Light Up My Life' that made the movie a classic."

The film was produced, directed and written by Joe Brooks, who also composed, arranged and conducted the score; sang lead and background vocals on the songs; and produced the soundtrack as well as Debby Boone's smash hit.

Over the past seven or eight years, Brooks has won 21 Clio Awards (the Grammy of the advertising industry) for composing the music to television commercials for such companies as Pepsi-Cola, Dr Pepper, American Airlines and Pan Am Airlines.

Brooks' film music credits include "The Garden Of Finzi Continis," "Marjoe," "Jeremy" and "The Lords Of Flatbush."

The film, which is being promoted by Columbia Pictures as a "comedy drama with music," stars Didi Conn as Laurie Robinson, a young woman who earns her living by performing in commercials and hosting a children's show on public television. Ultimately, though, she forsakes the wishes of her father, her fiance and her lover to chase her true ambition: singing, writing songs and recording albums.

The song is vocalized here by Kasey Cisyk.



Stillwater "Mindbender"—82

This seven-man group's big break came in 1975, when it was tabbed to play at the annual Capricorn barbeque, which led to a contract with the label.

In the summer of '76 it was booked into a Macon concert with the Atlanta Rhythm Section, which led to ARS manager-producer Buddy Buie also helming Stillwater's debut LP.

The members of the group got started in the middle and late '60s, playing in separate bands around the big Robins Air Force Base in Warner Robins, Ga. Around 1970 several of the members teamed in the local group, Coldwater Army.

In the fall of '72 Stillwater was formed, when guitarists Bobby Golden and Michael Causey, keyboardist Bob Spearman and vocalist Jimmy Hall invited drummer Sebie Lacey to join their band. Bassist Allison Scarborough and guitarist Rob Walker were added soon after.

The group, which specializes in Southern rock, which has a mature, poetic sensibility, is managed by Phil Walden & Associates, (912) 745-8511. It is booked by the Paragon Agency, (912) 742-8931. Both are located in Macon.

Vox Jox

Continued from page 34

personality got at least a picture and a few paragraphs.

"It's especially ironic since when Jessie and Alison Steele met for the first time just last week, Alison told her: 'I always wanted to be the first lady on AM radio in New York, and you beat me to it.' Informatively, Jessie became the first lady on AM radio in New York in November 1975 when I hired her from 13-Q in Pittsburgh. The very next rating period, Jessie became the only lady to lead all New York radio stations in a major demographic—men 25-49—beating even WABC!

"Incidentally, Jessie is on the air from 8 p.m.-midnight, not from 10 p.m.-2 p.m. as you reported. Frankly, we've always thought too

much of her talent to waste it on the unrated time period after midnight. Jessie is also one of the most active female commercial announcers in America. In addition to a lot of local spots, Jessie is heard on national commercials for clients that include American Express, CBS Records (Box Scaggs, George Jones, Kris Kristofferson, Michael Murphey, Tom Jones, etc.), DuPont, Atlantic/Big Tree Records, etc.

"Of course, you could have found all this out if you would have talked to me like you talked to the program managers of Y-97, WPIX, WPLJ and WNEW-FM. Really, Claude, the first lady on AM radio in New York on a station that was the second largest radio station in the world

(Continued on page 40)

LYNN ANDERSON ON PROGRAMMING

Singer Seeking TV Innovations

By GERRY WOOD

NASHVILLE—Hoping her hour-long nationally syndicated television special becomes a network possibility, Lynn Anderson intends to institute major innovations in Nashville-based tv programming.

The first difference between the Anderson show and most others produced in Nashville thus far involves the wide diversity of musical talent—from Anderson to Tina Turner.

"Outside the CMA Awards, there hasn't been any quality tv series come out of Nashville since the Johnny Cash Show," comments Anderson. "Much of our music was being stereotyped for years and years as quantity and not necessarily quality. The tv out of Nashville was also stereotyped that way."

Anderson feels, "People expected country music shows out of Nashville to be a half-hour of quickly put together, low budget, no-production—just strum your guitar and sing."

She believes that type of show is out of date for the national market and the quality of country music. "Nashville has been ready for several years for a major quality tv show every week. We've got so many

quality people who live in Nashville and countless others who come in to record or do concerts."

Anderson believes Nashville is a

breeding ground for talented people "much like Hollywood was 20 years ago—it's where the creative people

(Continued on page 73)



Dancing Team: Lynn Anderson and Tina Turner show what happens when country meets soul on Anderson's new pilot tv special. Their duet on "I'm A Little Bit Country; I'm A Little Bit Rock 'N Roll" rocks the stage of the Grand Ole Opry House.

GOING...GOING NOW OVER 400 STATIONS



Since the initial announcement of "SOUND OF '77" on October 15, over 400 stations have locked up exclusive rights to the show in their markets.

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WASHINGTON	WINSTON SALEM	RALEIGH, DURHAM
BALTIMORE	FORT LAUDERDALE	LANSING
TAMPA,	NASHVILLE	ALBUQUERQUE
ST. PETERSBURG	NORFOLK	WICHITA
RIVERSIDE,	JACKSONVILLE	DAVENPORT
SAN BERNARDINO	BETHLEHEM-	BIRMINGHAM
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While some major markets are still available, they are going fast. If you don't see your market on this list, there may yet be an opportunity for you to get exclusive rights to this entertainment extravaganza. SOUND OF '77 can be your station's exclusive if you act now. Don't miss this Low Cost/High Return special. 5 spectacular hours packed with 50 availabilities. Your cost, a bartered 10 minutes plus \$25 handling charges. Reserve this year-end ratings booster. Write, wire or call us today.

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Binder Blames TV Music Show Stigma On Artists

By CLAUDE HALL

LOS ANGELES—One of the problems with music television shows, according to Steve Binder who is producing the two-hour CBS-TV celebration of "Rolling Stone: The 10th Anniversary" to air Friday (25) 9-11 p.m. is that major recording artists go into a tv studio and "become spineless. They fail to exercise the same artistic control on a tv show that they would on a recording session.

"Then they blame tv as being no good for music."

This special tv tribute to Rolling Stone Magazine will be a unique music show. It features an unusual format. No expense has been spared; its budget was \$1 million and Binder admits that he's over budget. It has taken several months out of the life of Binder, who has been known to not rush along with things, and considerable time of Jann Wenner, editor of Rolling Stone. Both Wenner and Binder are sharing creative control of the show. "We can cancel each other out," says Binder.

Another unique facet of the show is that it will be simulcast on 15 major market FM radio stations in stereo—including WNEW-FM in New York, WASH in Washington, WMMR in Philadelphia, KQRS in Minneapolis, KSAN in San Francisco, WBCN in Boston, KADI in St. Louis, KPOL-FM in Los Angeles, and WMMS in Cleveland.

All of the music, of course, has been recorded originally in 24-tracks. The audio for the FM stations will be fed down two 15 KC lines from either New York or Los Angeles network headquarters, depending on the location of the stations.

A spokesman for the magazine estimates that the tv show ratings will be boosted 15% because of the FM simulcasts. Rolling Stone is selling much of the FM broadcasts separately in order to offset costs.

Both CBS Records and Warner Bros. Records are advertising the show and their artists and the radio stations via consumer publications. Rolling Stone is planning a 200-page issue with at least 50 pages of photos to commemorate the occasion.

Binder assures that he's going after a mass audience. With the television show, he "went on the assumption that 95% of the people who'll be watching the show never heard of Rolling Stone."

The show will have six segments. Each of them is like a mini-show. In the "Day In A Decade" segment, Binder wanted to make a statement about the Beatles and their contributions to music as depicted by the magazine over the years.

Filming the segment took two months. Jimmy Webb, the songwriter of such hits as "Galveston," plundered through the entire Beatles catalog and found songs whose lyrics tell the story of the entire period. The visuals help paint the story. Webb arranged the music and conducted a 35-piece orchestra for the segment.

There are a total of five music coordinators involved in the show, including Webb, Dan Morehouse, Bill Holman, and Dennis Drake who was the engineer and did the mixing on the music.

There is no host on the show; it's pure concept. Each segment has a beginning, middle, and end.

"I didn't want to do just an awards show where you twist the arm of the artist and he comes up and sings a song in tribute to the magazine. I wanted to do a show that represented what the magazine stood for.

"The general rule of thumb is that music doesn't work well on tv. I've heard that cliché quoted a thousand times. And you hear people blame the audio quality or something."

But Binder hesitates to take that kind of copout.

"Rock artists go on tv for the wrong reasons, for the exposure or merely to sell a new album.

"They don't go on tv to build an entertainment show.

"And the result is that a lot of good record artists have been burnt as a result.

"Well, this show is a labor of love with me. I spent six months doing the Elvis Presley special and six months on a Barry Manilow special. It takes time to do something right. What happens on most tv shows, especially music specials, is you end up trying to get it done as fast as possible."

He reflects that if he ever finds out how to do a show fast as everyone else, "I'll make a lot more money."

The show was the brainchild of Joe Armstrong, who put Binder together with Wenner. There has been talk of putting out a soundtrack album of the show with attorney John Eastman investigating the idea.

"Why are we in this business unless you're blatantly commercial and want to own a yacht and a Rolls Royce?" Binder asks. "The kind of man hours required are too vast. The industry itself has to be its own reward, in an abstract way.

"But I've never thought that tv was any less an artform than anything else." He says that tv is not the great garbage dump some people believe; "it's another tool by which to display your wares.

"If a record artist comes on tv, he or she must block out the same amount of time as for their next album. It has to be a total commitment. A tv show can no longer be injected between a recording session and the next concert."

The show features a wide variety of recording artists, ranging from Jerry Lee Lewis and Bette Midler to Melissa Manchester, Phoebe Snow, Billy Preston, and Keith Moon, among others.

Binder is unique in that his career has involved both music and television. He was once associated with record producer Bones Howe and instrumental in the careers of the 5th Dimension and the Association. He is currently president of Steve Binder Productions, a multi-faceted firm with a personal management division which represents Shields and Yarnell, Tim Weisberg, and Roderick Falconer.

Vox Jox

Continued from page 36

among adults (25-49) in the last Arbitron sweep deserved more than one erroneous line."

You're probably right, Ed. But the drift of the article was about women in the world of rock—which for countless years was considered to be the domain of the male disk jockey, as the article pointed out. We were only mentioning her in passing, just so she wouldn't be totally ignored. I think she's a pretty good jock. And, incidentally, one of our New York reporters did call you, but couldn't get through.

"Opus 77," distributed this year by Toby Arnold and Assoc., 214-661-8201, and produced by Dick Starr and Roy Nilson, will come in two versions. It seems that Charlie Van Dyke at KLIF in Dallas wanted just a script and the music track so he could customize it and narrate it himself on KLIF. So, radio stations

this year may obtain the complete package which is narrated by Larry McKay, air personality with KHIS in Los Angeles, or the unnarrated version. It's an eight-hour year-end countdown with interviews and music. The top 100 songs of the year are featured.

Allan McLaughlin, former program director of KRIZ in Phoenix, now has a consulting firm called MAC. If you have a radio station with programming problems, call Allan at 213-703-0368.

Jody Brewer has been named music director for KRME in Hondo, Tex. He was formerly director of the Texas Gold western band. Harvey Weinstein has moved his "Harvey's Corner" show to KULA-FM, 9 p.m.-1 a.m. Tuesday through Sunday. The station is located in Waipahu, Hawaii; he'd been with KIKI in Hawaii. WHBQ in Memphis is

boasting that Rick Dees, its morning air personality, is now the highest paid broadcast employe in the history of the city. If you'd like to know how he acts, he's in the movie "Record City" that's now in your local drive in theatre. Jim Hampton at KOWL in South Lake Tahoe, Calif., would like to locate Ed Hamlin and Dean Gross. Hampton was in the Coast Guard the past four years.

KGB in San Diego has come up with its fifth "Homegrown" album which features tunes by local groups. The station expects to sell 60,000 albums by Christmas; all proceeds go to the United Way. But management at the station guards its idea rather closely, as Bartell Broadcasters' WMJX found out. WMJX had to settle. Michael J. Brown, vice president of KGB-AM-FM, comments: "You are probably aware of the number of stations that have tried to rip-off this promotion. I feel this news will discourage others from doing so by showing that we mean business."

KSTT, Davenport, Iowa, is looking for an all-night Top 40 personality with a first ticket. Talk to Greg Crawford, the program director. Bruce Collier Jr., Production And Programming Assoc., Irving, Tex., says he has a new adult-oriented ID package called "Comin' Home" which is now being used by KNUS in Dallas. "It features five modular IDs, one producer buddy and one 60-second song." He also has another package called "Variety Plus" and it's in use at KTAC in Tacoma, Wash. You can get demos of the two packages by calling Bruce at 214-253-7725.

Harry McCarthy, program director of WKOX in Framingham, Mass., writes: "I have decided to make a format change here at WKOX and could use some help. Is it possible to get copies of the top 100 tunes from

the Hot 100 Chart from 1967-76? Also, I would appreciate any help from the record promotion people. Whatever information you can provide me or my partner in crime, Charlie Fernandez at our sister station WVBF, would be fantastic."

The lineup at WJAX in Jacksonville, Fla., now features program director Butch Peiker 6-10 a.m., Robbie Robberson 10 a.m.-2 p.m., Steve Fox 2-6 p.m., Bill Cody 6-midnight, Steve Douglas all night, with weekenders Gayle Green, Larry Browdy, Terry Brower, and Bob Martin.

Dave Brooks has been appointed program director of WQIQ in Chester, Pa.; he'd been music director at WRLB in Rehoboth Beach. Station features an adult contemporary format. The lineup features Brooks 6-11 a.m., Lee Meredith 11 a.m.-4 p.m., Joy Vanderlicke 4-9 p.m., Johnny Holliday 9-midnight, and Damon Sinclair with a two-day talk show in the all night slot. Terrell (once known on the air as Mitch Michaels) Methney is back at WRIT in Milwaukee in the programming slot; he'd been manager of WJET in Beaumont, Tex. Terrell worked around Milwaukee many years ago for several years.

"60-Second L.P.," the album review syndicated radio program, is now on about 200 radio stations, reports Jeff Craig, the producer. Carrying the show are WBBM-FM in Chicago, KOMA in Oklahoma City, KSHE in St. Louis, and WDRQ in Detroit. In a unique feature of the program, listeners are being offered 50% savings on all travel costs if they write for free information from Craig's office. You can find out more by dialing Jeff at 213-703-0368. He'll probably send you a free sample of the show, too.

The next Los Angeles meeting of the Southern California Promotion (Continued on page 62)

New On The Charts

RANDY NEWMAN

"Short People"—★

Big things have been predicted for this distinctive, eccentric stylist since July 1970, when his clever pop song about a wild party, "Mama Told Me (Not To Come)" became Three Dog Night's first No. 1 single.

This funny song, which says in essence that short people have no reason to live, marks the first time Newman has ever made the Hot 100 as an artist, though his songs have been recorded over the years by such diverse performers as Barbra Streisand, Vikki Carr, Art Garfunkel, Ringo Starr, Linda Ronstadt, Joe Cocker, Bonnie Raitt and Etta James.

Newman's album career began in 1968 with "Randy Newman" and has continued through "12 Songs," "Randy Newman Live" (his first chart LP in 1971), "Sail Away," "Good Old Boys" (his first top 40 album in 1974) and "Little Criminals" (his new album which has made the Top 40 in just five weeks).

Newman was born in New Orleans but moved to California with his family at an early age, where he studied classical composition at UCLA. Three of his uncles are top film score composers. Emil Newman was nominated for an Oscar in 1941, Lionel Newman has received 10 nominations and won an Oscar in 1969 for "Hello Dolly" and Alfred Newman received 46 nominations and won the Oscar nine times.

The 33-year-old's newest album was produced by Lenny Waronker and Russ Titelman and contains more rock elements than his previous efforts and backup vocal work by the Eagles.

Newman is managed by Elliot Abbott of Renaissance Management in Los Angeles (213) 273-4162. His agent is Chel Hansen of Athena Enterprises, (213) 650-8476.

Mexico City MOR

MEXICO CITY—XEVIP here will begin broadcasting "The Entertainers" syndicated music programming service shortly, according to general manager Roberto Ordorica. The MOR format is produced by Radio Arts Inc. Los Angeles. XEVIP is an English-language station serving more than 750,000 American residents in the capitol city.

★ **BILLBOARD** ★
★ **Chart** ★
★ **Success** ★
★ **Analysis** ★
★ **Report** ★

A One-derful Evening

The Billboard #1 Music Awards TV Show

On December 11, 1977, Billboard Magazine, in conjunction with Burt Sugarman, will present the premier telecast of the Billboard #1 Music Awards in a two hour prime-time "Big Event" on NBC.

It's the first time that a music awards TV show has been based on year-end chart recapitulations, as computed from Billboard's weekly charts.

Hosts for the evening will be Kris Kristofferson and the Bee Gees; Maurice, Robin and Barry Gibb.

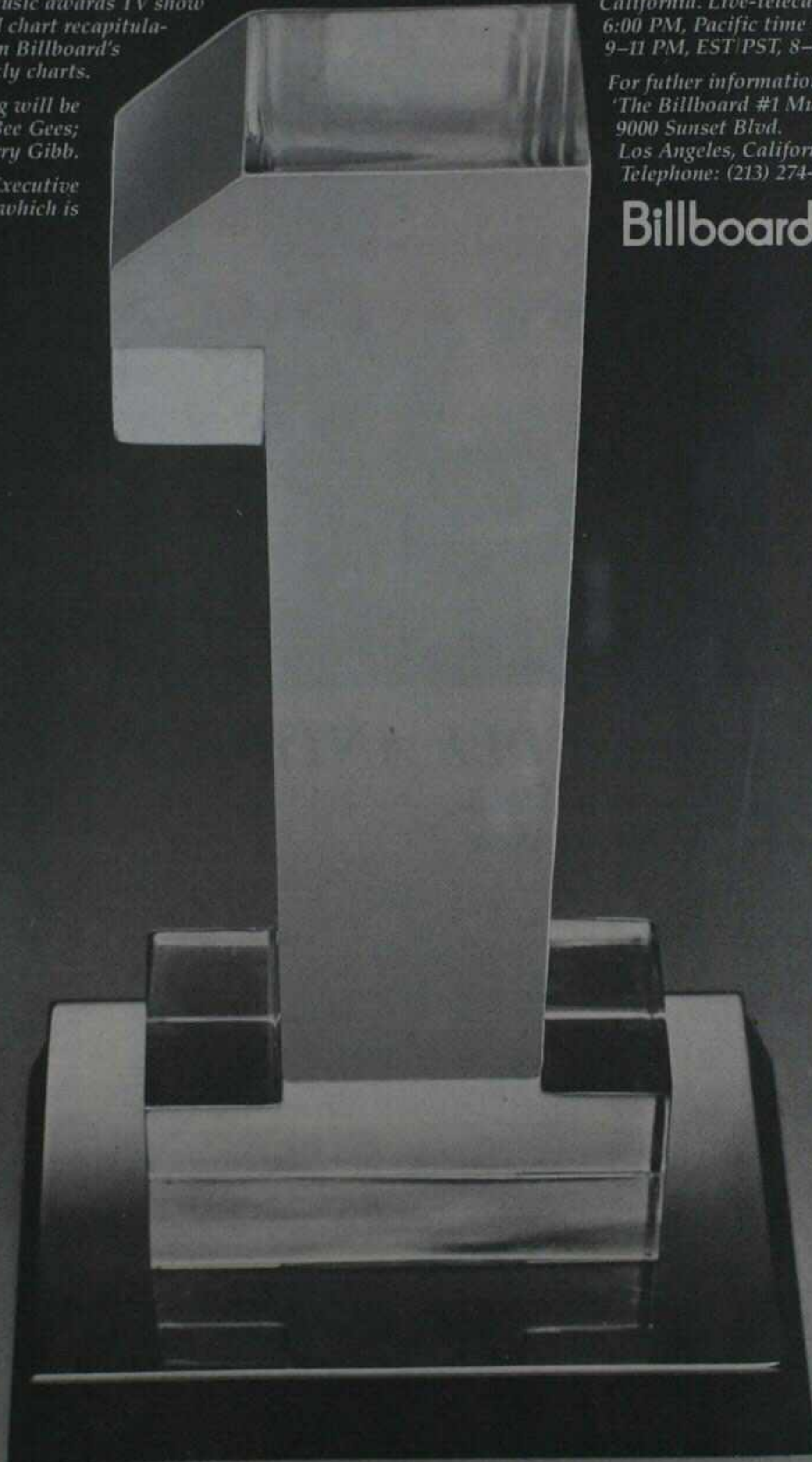
Burt Sugarman is Executive Producer of the TV show which is

being produced and directed by Bob Henry, and co-produced by Ken Ehrlich.

The show will be broadcast live on NBC, December 11, 1977 from the Santa Monica Civic Auditorium in Santa Monica, California. Live-telecast will begin at 6:00 PM, Pacific time and will be aired 9-11 PM, EST/PST, 8-10, CST.

*For further information contact:
'The Billboard #1 Music Awards Office'
9000 Sunset Blvd.
Los Angeles, California 90069
Telephone: (213) 274-8867*

Billboard



42 Dee Anthony, one of rock music's top artist managers, is in Los Angeles working on a movie which stars one of his clients, Peter Frampton. Anthony's life thus becomes more complex as he holds the reins on his talent management company while working in movieland. Billboard's Paul Grein trotted along with Anthony as he hop scotched around the MGM movie lot. This is his report:

It's 8 in the morning and Dee Anthony is relaxing in the Bel Air home he's renting while he's on the coast for four months overseeing the production of the film version of "Sgt. Pepper's Lonely Hearts Club Band."

Still wearing his robe, he is in an informal sideroom watching a perky morning television show with the sound off.

But there is no pastry tray in sight. Dee announces that he has lost 70 pounds over the past seven months on a strict

broke. Dee began "service managing" English rock acts in the U.S. on a percentage basis with the English managers. After proving himself in that capacity, he began managing acts worldwide.

In this way he brought Ten Years After, Jethro Tull, Spencer Davis, Traffic, Free, Joe Cocker, Savoy Brown, the J. Geils Band, King Crimson, Emerson, Lake & Palmer, Humble Pie, Peter Frampton, Steve Marriott, Spooky Tooth and Gary Wright into the American market.

Dee seems anxious on this morning to point out inaccuracies in a recent Los Angeles Time Calendar section piece that suggested there are problems in Pepperland.

The article noted that Frampton's manager is executive producer of the film, but also observed that the Bee Gees' manager, Robert Stigwood, is actually producing it. "It might

never quite satisfied, until he and Dee begin mugging broadly along with the records, playing up the theatrical elements of the performances.

Peter is at first somewhat reserved and polite, but becomes markedly more animated when he's around Dee, with whom he's obviously immensely comfortable.

When Dee says he's been looking at apartments on two floors of one building, Peter seems genuinely awed. "Two whole floors?" he asks incredulously. "You're not that hot," corrects Dee. "Hey listen," Peter shoots back. "I know 'Signed, Sealed And Delivered' didn't go to No. 1. . . ."

At 10 a.m., it is time to head for the beginning of the third week of shooting at MGM Lot 2 in Culver City. Peter drives on ahead; Dee rides in a car following behind.

In the car the conversation turns to Peter and Dee says, "Yes, he's a real upper in the morning. He was under a lot of pressures and demands at the beginning of this year, but now it's levelled off and he's come out of it really good. It's amazing he's come out of it half sane."

"I've managed Peter for eight years," he continues, "since he was 18. Everyone says it's a father-son relationship. I don't know, maybe it is. Maybe he's the son I never had."

"But it's also buddy-buddy, though I do try to keep some distance since I'm his manager. You can't become too close or you start to be totally sympathetic to everything he says. You have to stand back so you can be objective."

Dee also reveals that he is looking at heavy dramatic proper-



Billboard photos by Bonnie Tegen

Dee Anthony listens as Bill Graham talks about attracting big names for the all-star finale sequence in "Sgt. Pepper's."

ties for Peter. He then sums up their business relationship neatly. "I look down the pike; he deals with today and tomorrow."

As Dee arrives at the location scene, a friend greets him by saying, "The film will probably make \$100 million." "From your mouth to God's ear," responds Dee.

He guesses that the film, which will be released in the summer or Christmas of 1978, will outgross "Tommy," another Robert Stigwood production, because of its wider demographic appeal.

Dee huddles briefly with Michael Shultz, the film's director, whose previous credits include "Car Wash," "Cooley High" and "Greased Lightning."

As Dee and Peter wait in the star's deluxe dressing room, trailer during one of the many breaks on the set, Dee notes the difference between concerts and filmmaking.

"With a gig you arrive an hour before and you're on. You can't be so intense in films; it's better to be relaxed."

Peter allows that he sat in his dressing room on the first day of shooting from 7 in the morning until 4:30 in the afternoon, when he finally got his call. "It's not boring," he says, "but it is slow. I'm watching a lot of tv."

Peter notes that it took a week and a half just to shoot "A Little Help From My Friends," not counting two days of rehearsal. The sequence made use of 300 extras. Another marathon shooting session is expected on "For The Benefit Of Mr. Kite," which will use 500 extras.

One suggests that it's a gutsy career move to re-interpret Beatles' classics. Responds Dee: "Well, the songs aren't going to be changed that radically. They're basically being done the way the Beatles would probably do them today."

Adds Peter: "And as the film goes along they get progressively funkier. 'The Long And Winding Road' was going to be a kind of disco ballad, but George Martin pulled the reins on that one."

It's nearly noon and as Dee leaves Peter's trailer he comes to a sumptuous spread of baked trout and cornish game hens which has been laid out for the cast and crew. Not even tempted, Mr. Mind-Over-Matter breezes right by, heading for his next stop at his temporary offices, nearby in Culver City.

In the car again, Dee allows that he's never been creatively involved in the shooting of a film, though he had acts in the "Woodstock" and "Mad Dogs And Englishmen" concert films.

He also says that he hasn't been in touch with any of the ex-Beatles, but notes that Stigwood stays in "frequent contact" with them. He adds, "It's not a case that they're on us every day, though."

One casually suggests that George Martin's involvement in the film (as producer of the soundtrack) is enough to let Lennon and McCartney rest assured that the film will meet the standards of the landmark album.

A Day In The Life Of DEE ANTHONY

Veteran Talent Manager Finds Making 'Sgt. Pepper' Film a Demanding Role

regimen of 21 vitamins a day and periodic two ounce servings of liquid protein, or, as he puts it, "The Last Chance Diet."

He's also seeing a doctor twice a week about a problem leg, receiving acupuncture treatment, or, in his words, "Chinese torture."

This morning he wonders aloud if he should take an early morning swim, but decides against it, saying, "I'm 51 years old. If I jumped in cold water my heart could go."

The phone rings and it's Burt Sugarman wondering if Peter Frampton, Dee's top management client, can be a presenter on Billboard's upcoming NBC-TV awards show.

"It depends on who'll be the male singer and female singer," jokes Dee. "You'll only need him for a short time, right? I'll talk to him about it."

Off the phone Dee says, "Peter gets so nervous at those shows. He asks me, 'Why do you keep throwing me in deep water?' But it's good experience for him."

Sitting through his mail, Dee comes across a memo from his New York-based Bandana Management firm, where the employes want him to specify which holidays they are to have off.

"Please circle the holidays we are going to observe," he reads, and then looks at a rather long, complete list of holidays the office has sent along for his convenience.

"They might as well just take the whole year off," he exclaims. "There are more holidays here than days in the year."

Dee recalls that the last time he lived in Hollywood was 25 years ago when he lived on the Sunset Strip at a place called Garden Of Allah, which he describes as being right out of a Charlie Chan movie.

But this isn't the successful tycoon looking back with a mixture of fondness and regret on the hungry years; Dee wasn't struggling 25 years ago. He was Tony Bennett's personal manager from 1949 to 1962, and also during that time handled Jerry Vale, Buddy Greco, George Maharis, the Four Lads and Erroll Garner.

After a few rough years from 1963 to 1965 when he was

be safe to assume," concluded the writer, "that the Bee Gees lost no songs to Frampton."

Says Dee, "We had six script rewrites, but we had no jousting over songs. We did have some discussions over 'The Long And Winding Road,' which was going to go to the Bee Gees. Now Peter's going to do it, as he should, since it's about Billy Shears and Strawberry Fields."

When did Dee assume a role in the film beyond that of the star's manager? "When I demanded it," he says with a laugh, but then adds, "Well, Robert wanted input."

Stigwood has been chasing this project for three years, trying to get clearances from everyone involved; Dee came aboard in April 1976, and months later assumed the role of executive producer.

Dee explains that the soundtrack to "Sgt. Pepper's" will cover material from "Sgt. Pepper's," the White Album and "Abbey Road" in addition to a few scattered Beatles singles like "Nowhere Man" and "The Long And Winding Road."

It will be either a two or three record set, he continues, released on RSO worldwide except on A&M in the U.K. and Canada. A&M will get a percentage override on every LP sold in the U.S. and will also get any singles.

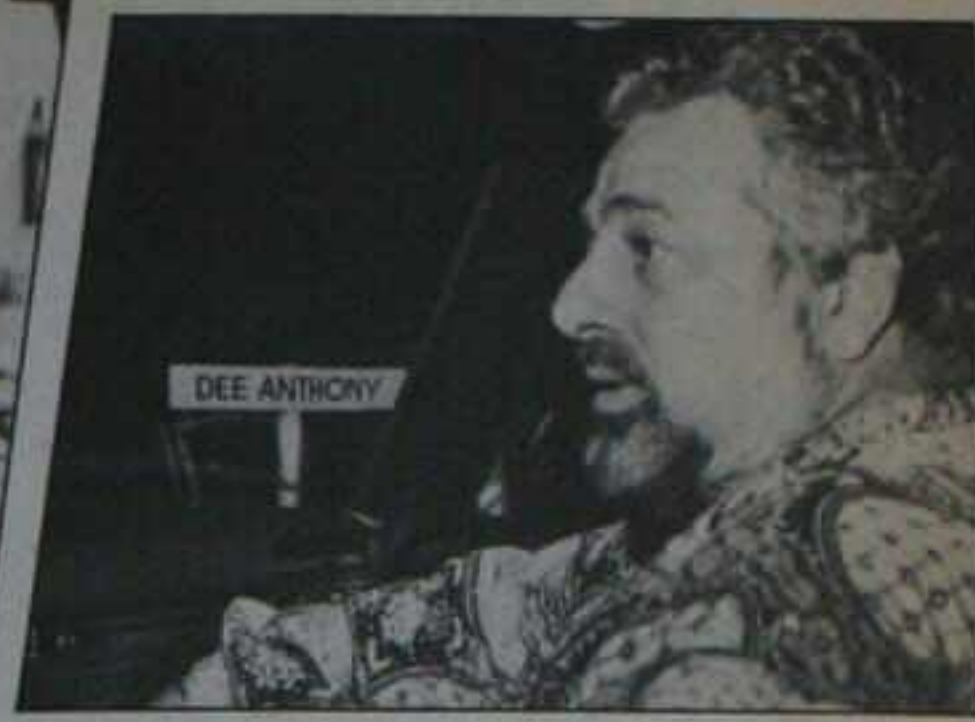
"Jerry Moss was kind and gracious enough to release Peter for the project, just as Robert Stigwood was gracious enough to allow A&M to have the album in areas where it has major branches," Dee says, diplomatically covering all the bases.

At this point Frampton arrives, looking casual in a blue Led Zeppelin jacket. He plays a remix of the third single from his "I'm In You" album, which he has been toiling over, and also puts on a rough mix of the soundtrack to the movie.

Dee shows interest in hearing once again Paul Nicholas, the Bee Gees and Peter on "Sgt. Pepper's Lonely Hearts Club Band" / "A Little Help From My Friends"; George Burns doing a very credible "Fixing A Hole"; Frankie Howard singing a fun, campy "When I'm 64"; and Peter solibing on a pretty "Golden Slumbers" and a punchy "It's Getting Better."

Throughout, Peter fusses with the knobs on the stereo,

Left: director Michael Schultz and executive producer Anthony huddle on the "Sgt. Pepper's" set. Below: The marker identifying Anthony's parking space at his temporary L.A. offices is visible through the windshield of his limo.



"Well, I'm not here to put my name on a piece of crap," says Dee, taken aback by the off-hand remark. "We didn't just go into this thinking, 'hey, a movie...'"
Dee's temporary West Coast offices were most recently rented by Norm Jewison, but before that were used by David Selznick when he produced "Gone With The Wind." As Dee climbs the stairs, he calls out playfully, "Yes Miss Lamar, Mr. Snuck will see you now."
"I expect the Confederate Army to come marching up the front steps," he continues. "This place is steeped in tradition. There were no B movies made here."
Dee's office is homey and comfortable, if not swanky, and the first Dee is almost apologetic about it. "When I first saw the place a few weeks ago," he says, "I felt like I was managing an unknown act and he was losing. I wondered, 'Do they know who I am?' But then I started to like it."
A meeting is about to start in Dee's office to map out strategy for the shooting of the "Sgt. Pepper's" finale. The scene is intended to bring the famous "Pepper" album cover to life, mixing in song 100 to 150 top names from entertainment, politics and sports.
The stars will be flown into L.A. for a couple of days around Dec. 9, put up in plush hotels and then directed to the shooting site on a suitably exclusive estate. The fees for their appearances in the film will either be waived or donated to charity.

Concert impresario Bill Graham is in charge of securing tal-



Don Mason, art director for Almo Publications, shows Anthony Deason pictures of Peter Allen, one of Dee's four management clients, for an upcoming song folio.



Anthony and Peter Frampton listen to rough mixes of the "Sgt. Pepper's" soundtrack in Anthony's home.



Concert impresario Bill Graham visits the "Sgt. Pepper's" set and chats between takes with Anthony and actor Frampton.

ent for the event, and the point of this meeting is to agree on a few superstar draws to go after, which will make other top names want to be part of the filming.
Some of the names bandied about are Sylvester Stallone, Stevie Nicks, Reggie Jackson, Marlon Brando, Johnny Carson, Joe DiMaggio, Muhammed Ali, even Gerald Ford and President Carter.
It won't be so much a party, the committee concludes, as a historical event.
The consensus is that if Stevie Wonder could be convinced to entertain at the filming that would be a virtually unbeatable draw.
Says Dee, "Well, Peter got Stevie to perform at Don Kirshner's 'Rock Awards.' It had been definite maybes all along, and then Peter called him and offered to give up the spot where he was to close the show with 'I'm In You.' So Stevie came and closed it with his Brazilian song, 'Another Star.'"
Dee is clearly protective of his top act. He tells Graham and the others of the time film producer Jon Peters used Frampton as a draw to fill a stadium in Arizona for the concert scene in "A Star Is Born."
"Jon offered us one minute in the film of Peter ending a song and going offstage, and I turned him down flat. He told me, 'Do you realize what this could mean to his career internationally?' And I told him if Frampton can draw 100,000 for a date he doesn't need 30 or 60 seconds in a film."
One of the committee members reports that the night before Paul McCartney had heard two hours of tapes to the film score and loved them. The panel is clearly elated, because this increases the chance that Paul might participate in the finale sequence.
Concludes Graham, "If we can get McCartney, this will be an 'in' thing. You put McCartney at fullback and I'll play the game."
Graham is obviously in awe of McCartney, calling him "one of the two great songwriters of our time, along with Paul Simon." Quickly realizing his oversight, Graham adds, "and of course, Peter..." Giving Graham a graceful out from his faux pas, Dee responds, "he's young yet."
Throughout the meeting, Dee is relaxed and even mellow, leaning back in his chair and speaking up only occasionally. Graham, on the other hand, is intense and dynamic, frequently jumping up to act out a point and by and large dominating the conversation.
The two men are obviously friends, but they delight in gently ribbing each other. Dee reminds Graham of the \$87,000 his acts once brought the promoter in two days of concerts. "That's not chopped liver," agrees Graham.
Later Graham recalls that he spent \$80,000 on a drawbridge to a castle set for a 1976 Day on the Green that featured Frampton. "He's not kidding," chuckles Dee.
After the meeting, Graham hand-delivers to Dee videotapes

of the Peter Frampton-Lynyrd Skynyrd-Santana Fourth of July Day on the Green which he had edited down to an hour.
Back in the car on the way over to the movie set, Dee and Bill talk about the tragic Lynyrd Skynyrd crash which had occurred the previous week.
Neither will be able to make the funeral the following day, but both have already expressed their sympathy to Peter Rudge of Sir Productions, the group's manager.
Bill sent a telegram and Dee talked to Rudge the night of the crash, before all the details were known. Dee says he wants to do something more constructive than send flowers, suggesting that Peter may do a show to raise money for the children of the survivors.
The conversation turns to a vacation Dee is planning after the filming concludes in January. Dee, agent Frank Barsalona of Premier Talent and Peter Allen will fly to the Mardi Gras in Rio De Janeiro for a week beginning Jan. 30. The plans sound so idyllic to Graham that he decides to get away from it all too, and will join them, work or no work.
Back on the set of the movie, Peter takes several pictures of Bill, Dee and John Doumanian, Dee's tour executive, with the trio cutting up during the impromptu photo session.
While the film will feature such varied stars as Frampton, the Bee Gees, Alice Cooper, Chicago, Earth, Wind & Fire and Steve Martin, the key parts of Strawberry Fields and Lucy (of "In The Sky With Diamonds" fame) will go to unknowns.
This, explains Dee, is because Olivia-Newton-John and Donna Summer turned down the respective roles.
In the car enroute to his offices, Dee relates an unpleasant apartment-shopping experience he had a few months ago in Manhattan. He had found a perfect place at 70th and Park, but was turned down.
Says Dee, "I was almost in, but then they found out that I'm in rock'n'roll. Neil Sedaka was turned down from the same place. I had even gotten recommendations from Ahmet Ertegun, the chairman of Atlantic Records; Steve Ross, the chairman of Warner Communications; and the head of the Smithsonian Institute. I could have had a letter from the President of the United States and they still wouldn't have let me in."
"I'm certain I matched their bank account requirement," he adds.

Dee also reveals that he had some bad luck at his estate in Nassau in the Bahamas, which burned down in June in an electrical fire.
Back in Dee's Culver City offices, Paul Bloch, Peter's publicist, and Dee discuss publicity plans for the film. Dee announces that he and Stigwood are going to produce a 90-minute tv special for NBC on the making of "Sgt. Pepper's."
Dee is now managing only four acts: Frampton and Peter Allen on A&M, Gary Wright on Warner Bros. and jazz guitarist Al DiMeola, former sideman with Chick Corea, on Columbia.
He is deliberately focusing on solo acts. "The market is going toward individual entities," he explains. "I tell Peter the greatest thing I did for him was give him back his name. The same thing for Gary Wright. A name has equitable value. A solo act can have a nervous breakdown, maybe, but he can't break up."
Dee also managed Steve Marriott until about seven months ago, and handled the J. Geils Band from 1971 until about two months ago, when, as Dee explains, it became clear the group wouldn't take Dee's direction.
Dee denies that Frampton takes any more of his time than he used to. "He's a big boy," Dee explains. "On his last tour I went along on maybe a dozen dates. I can certainly service four acts with 16 people working for me, 12 in New York and four in L.A."
A short time later he shows a visitor his books which reveal that Frampton made \$15 million in a recent 18-month period, of which Dee's cut is \$3 million. There have been weeks, he says, when his 20% cut amounted to \$90,000 or \$100,000 from Frampton's concert dates alone.
Dee, who figures to have been connected with 38 gold and 15 or 16 platinum records, is now in charge of eight corporations.
Ron Mason, art director for Almo Publications, enters the office to let Dee inspect pictures of Peter Allen for a song folio Almo is putting out. Dee as Allen's manager has the right of approval on the artwork.
Dee and Almo's previous dealings include the songbook to "Frampton Comes Alive," which sold a reported 175,000 copies to become the publishing company's all-time top seller.
Dee has his secretary get A&M president Gil Friesen on the phone and the two of them discuss trade ads for the new "It Is Time For Peter Allen" double live LP.
Dee has had many pleasant associations with A&M, as he recalls. "Joe Cocker, Humble Pie, Peter Frampton... we haven't done bad by them. And as big as they've gotten, I can always get through to Jerry Moss or Gil."
According to Dee, Peter Allen's option actually had been dropped earlier this year by A&M, after it had spent \$200,000 on him. Moss called Dee to ask him to take over management for Joan Armatrading, but Dee declined and instead offered to take over Allen's management (from Jeff Wald), which resulted in Allen being re-signed to the label.
Still, he allows that it wasn't that easy to sell A&M on a double-live album. Ultimately, though, his reputation for breaking acts via live LPs won out.
This has been his strategy with Humble Pie's "Performance: Rockin' The Fillmore," Emerson, Lake & Palmer's "Pictures At An Exhibition," the J. Geils Band's "Live: Full House" and, of course, "Frampton Comes Alive."
"I learned on the road," he explains. "A performance isn't just a clump of songs; you want to lay an act out right and have continuity and pacing. Unless you can offer a performance, people will just come to hear your last hit record and you'll always be only as strong as that record."
"I hope I've contributed that to rock, because it was horrendous before."
And, as he says more than once during the long day, "An act has to get to the point where his worst performance still has the audience enraptured."
At 7 p.m. Dee returns home to watch the second half of a football game on a giant Advent tv screen which is his pride and joy.
One envisions him dining on another two ounce serving of liquid protein, assuming his will power hasn't flagged during this marathon 11-hour fast.
And, if a man can have the tenacity and determination to climb to the top of the management field representing two completely different schools of artists, it's a safe bet he'll have the resolve to skip dinner.

NOVEMBER 26, 1977 BILLBOARD

Art Direction: Bernie Rollins

2 Superstars In 1 Room *Las Vegas Sahara Innovation Could Launch Double Bookings*

By HANFORD SEARL

LAS VEGAS—Split booking of two separate mainroom stars may be the wave of the future in signing acts to play this city's hotel circuit, with the Hotel Sahara making the initial move.

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"We're attempting to lean towards this policy as a full-time thing in 1978," says Eglash, who also conducts the Sahara orchestra. "At the same time we will have to go with the schedule of the acts booked," he adds.

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While Gary Naseef, who signs the acts for the Aladdin Hotel notes, "Our hotel at the present time books three different locations within the building, the Theatre For The Performing Arts, the Bagdad Theatre and the Casino Lounge. As far as I can see, split bill booking would cost more moneywise and would cause confusion here."

And Hilton Hotel entertainment boss Dick Lane agrees with Naseef and Kane that Las Vegas may not be ready at the moment to switch over to the Sahara policy.

"Even though it's been done in the past, I have no idea if we will go to that type of policy. But I can say that we will not do it right now although we may in the future," says Lane.

On the other hand, Tony Zoppi, Riviera Hotel publicity director, says his hotel's current co-headliner (two acts with equal billing) procedure is working successfully.

"As far as we can see the Sahara's new pol-

icy would be death to our hotel because in reality we would be cutting the stars' salary in half and their agents would be back within a short time asking for more money," says Zoppi.

Zoppi cites the case of Dean Martin, who five years ago demanded to play only one show nightly at the Riviera. He left the Riviera with the hotel's blessing, lost his percentage in the hotel and went to the MGM Grand where he still plays two shows a night.

The only stars ever to play Vegas in a one show a night format were Elvis Presley, who last appeared under contract at the Hilton Hotel and Frank Sinatra at Caesars Palace.

Eglash notes the reasoning behind the new policy involves luring larger audiences to each show—keeping the crowds at the hotel and boosting the casino gambling profits.

He claims other stars currently in the Sahara stable have shown an avid interest in this new program.

Another lure for mainroom names to embrace the new policy is the cutting of the acts' workload in half, which alleviates the strenuous two shows a night grind.

According to Alan Baer, Sahara publicity director, the new entertainment policy has been tried in the past, both at the Sahara and

other major Strip hotels, as far back as five years ago.

Baer notes that contributing factors for the change could be tied to skyrocketing costs of entertainment as well as the proven success of no dinner shows at Caesars Palace and the Desert Inn hotels.

Over at Caesars with Vegas' top drawing cards Frank Sinatra, Diana Ross, Bette Midler and Tom Jones, entertainment director Sid Gathrid was unavailable for comment.

Some Sahara staffers believe the hotel's new policy may also lure major rock acts to the hotel. It is widely known among hotel entertainment directors that many major rock acts refuse to perform more than one show nightly, unlike the established MOR acts.

The Hotel Sahara was the first major Strip facility to book popular rock groups into its 5,000-seat Space Center convention complex in 1975 under the guidance of then entertainment chief Lenny Martin and promoter Gary Naseef.

According to sources in Eglash's office, he had been mulling over this new direction in policy prior to the Lewis/Hackett billing, which replaced the ailing Totie Fields.

With the new entertainment policy, there is no increase in admission fee which ranges between \$12.50 and \$25, depending on the act.

Punk Rockers Start Major National Tour

By ROMAN KOZAK

NEW YORK—Punk rock fans around the country will have a chance to see some of the top names in the field when the Ramones, Talking Heads and England's Eddie & the Hot Rods embark on a joint national tour.

In St. Louis the Ramones and Eddie & Hot Rods will play on the

same bill with Elvis Costello, who is doing his own U.S. tour.

The tour is headlined by the Ramones, and while all the bands will not be playing together on all the dates, some cities where the punk show will play include Boston, Passaic, N.J., Detroit, Chicago, Milwaukee and St. Louis Sunday (27). Following that date the Ramones and the Hot Rods will be doing their own solo Western treks.

According to Mark Zuffante, agent for the Ramones and the Hot Rods at Premier Talent, which represents the two acts, the venues where the bands will be playing are from 1,500 seats to 5,000 seats in capacity.

To make the shows different from other rock shows, he says the agency is urging the promoters in the various areas to look for a younger audience by cutting ticket prices by \$1 to \$1.50, by using separate ads, not the usual strip ads; and by going with general admission. He feels this will keep the audience together in case there are no sellouts.

In Detroit, for example, the show will be billed as "the new wave invasion" featuring a local band, Romantics in addition to the Ramones, Talking Heads and Hot Rods. Gail Paventeau, associate vice president, Bamboo Productions, Inc. promoter of the show, expects a sellout for the Thanksgiving eve event.

She says ticket prices have been lowered to \$4, \$5 and \$6 for the event. Detroit is "where it all started" she says. A local television rock show "Taking It To The Streets," and WABX, the local Lee Abrams radio station, are doing punk specials.

Also the Ramones are doing in-store appearances and are giving away turkeys and a leather jacket during the band's visit.

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Teresa Brewer: Stretching out lyrically for a new label.

'TONIGHT I SLEEP ALONE' Singer Dares a New Image

LOS ANGELES—Veteran vocalist Teresa Brewer strives for a "controversial image" with the forthcoming release of the song "Tonight I Sleep Alone."

The cut has been culled from her just completed LP, "Teresa Brewer's New Album," which Audiofidelity is distributing on its Image label.

According to Bob Thiele, Brewer's husband/producer, the single's lyrical content is something which people normally do not associate with her.

Brewer and Thiele heard the song as an instrumental on a recent trip to Italy and had English lyrics written. "The subject matter," notes Thiele, "is the most provocative she's ever done."

Thiele is presently mixing the tune which features a large orchestral backing, coupled with "Gona Telephone Jesus," a gospel tune the vocalist wrote.

To promote the LP which is a December release, Brewer will go on a national promotional tour and will make special appearances at Korvette chain outlets. She will also do

other in-store appearances as well as radio-television interviews.

She taped a Merv Griffin appearance here last week, will appear on a "Sha Na Na" segment at the end of the month and pop up on the "Muppets" show Dec. 3.

She will also do a nostalgia segment of her 1950s hits on the "Billboard No. 1-Music Awards" show on NBC-TV Dec. 11.

Audiofidelity will promote its new artist with a billboard on the Sunset Strip here, with trade ads plus a half-page in People Magazine and the hiring of four additional promotion men to work the LP in the East, West, Midwest and South.

The LP was produced through Thiele's Frankenstein Productions and features a variety of musical styles, according to the producer, including "Send In The Clowns" to some country flavored tunes to a disco version of "Hello, Dolly."

The instrumentation ranges from a full orchestra to small country backing. It was cut in New York, Los Angeles and London with charts by Glenn Osser and Horace Ott.

Young is Big Draw

NASHVILLE—Faron Young drew his second record attendance crowd of the 1977 fair season at the Lake Charles, La., Jaycees Fair. Kernel Guidry, president of the event, reported more than 4,670 tickets sold for the grandstand show at which Young received a standing ovation. Young's first record breaker was at the Watertown, N.Y., fair in July.

Troubadour: Sunday Rock Showcases

LOS ANGELES—Doug Weston's Troubadour, famed as one of the country's primary nightclubs for contemporary acts emphasizing folk entertainment has begun presenting Sunday rock showcases under the booking direction of local promoter Glenn Buxton.

"This is a first attempt at providing a regular rock showcase where a specific number of bands can be seen every week," explains Weston who says he has toyed with the idea for several years.

The club's Monday night Hoots, a continuing platform for up-and-coming talent, have essentially concentrated on folk, folk rock and country rock.

Though rock bands occasionally appear, Weston cites the difficulty in accommodating them with the many other acts performing on Monday nights.

"This separate showcase will bal-

ance out the folk, country and comic acts that perform on Mondays where rock doesn't go over that well anyway," says Weston.

Buxton, who has booked and promoted shows featuring rock and new wave acts throughout the area at such locations as the Aquarius Theatre, Whiskey, Starwood and various hotels and schools, first worked with Weston last April for a soldout evening featuring rock at the Troubadour.

"Through my past promotions and extensive association with groups in this area, I feel I can present strong shows on a regular basis," explains Buxton who projects that some of these new acts should benefit from exposure at the club in much the same way that Elton John, Carole King and others have in the past.

"I think it's an exciting new venue since it will offer these large acts to

the audience in a very close atmosphere," adds Buxton, who says he will also encourage newly signed record label artists to take advantage of appearing at the Troubadour.

Coinciding with its celebrated 20th anniversary, this move ties in with other new club policies and innovations enacted to rejuvenate and update the club's image. Plans for a radio program born from the Sunday and Monday night showcases as well as Weston's own record label are also in the works.

"This is not a departure but a progression," offers Raymond Burtlew, a Weston associate who books the club's regular acts. "It takes one person working all the time to effectively produce this weekly show."

Rock acts interested in showcasing at the Troubadour should contact Buxton through his West Coast office (213) 278-4700 or via the club's offices. **KEVIN MERRILL**

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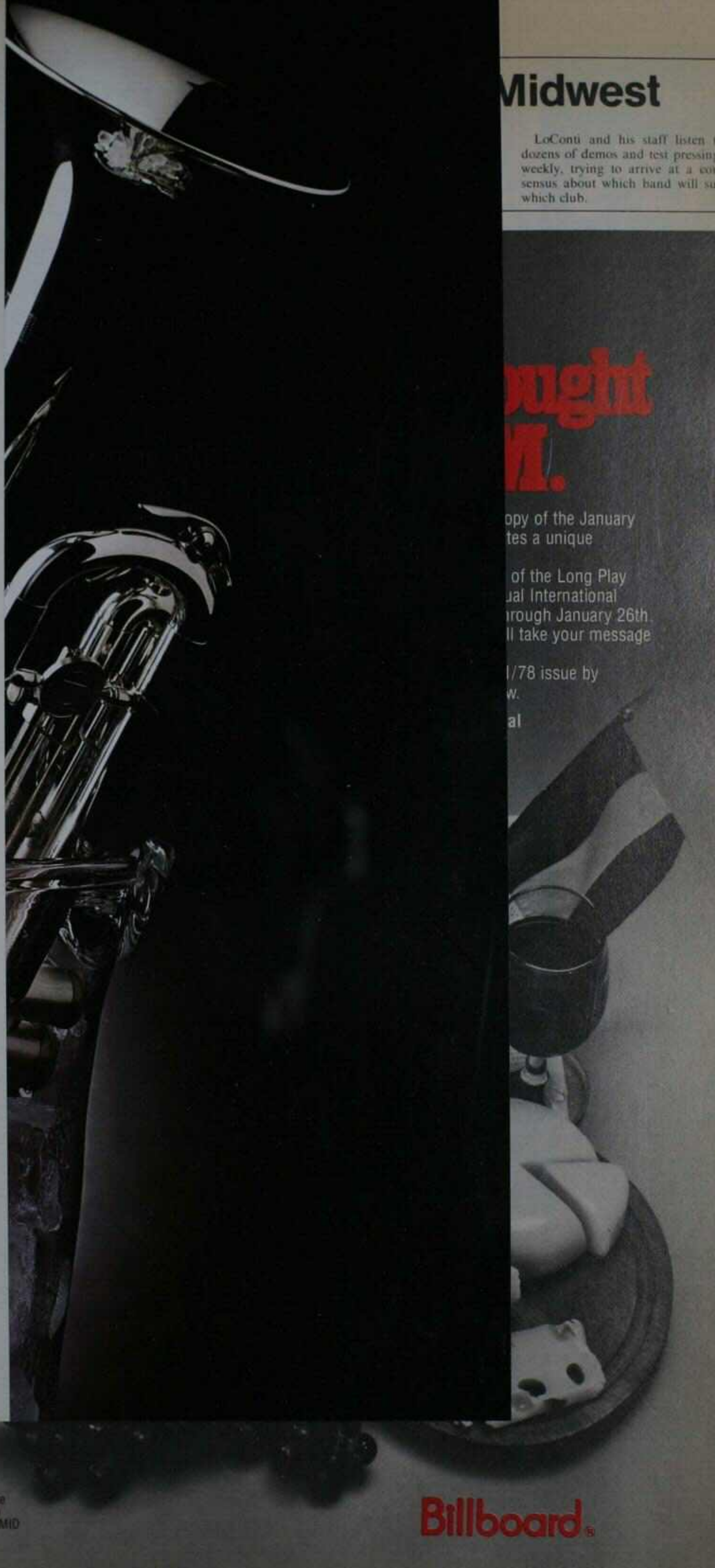
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Maynard Ferguson: New directions for new audiences. "New Vintage," his smash album on Columbia Records and Tapes. JC34971



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Billboard

2 Superstars In 1 Room Las Vegas

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Eglash notes the reason the policy involves luring the show—keeping the crowd boosting the casino game.

He claims other stars who stable have shown an attempt program.

Another lure for many to brace the new policy is to reduce workload in half, with strenuous two shows a night.

According to Alan Berman, director, the new entertainment has been tried in the past, but

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By ROMAN KOZAK

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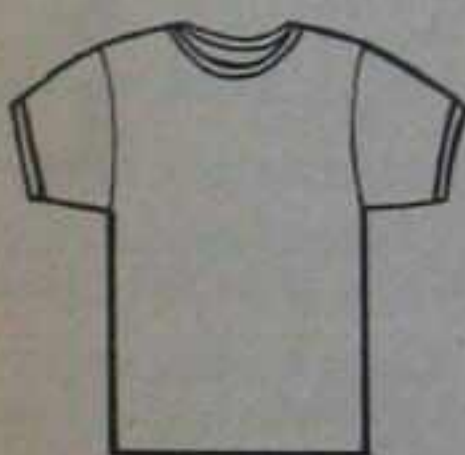
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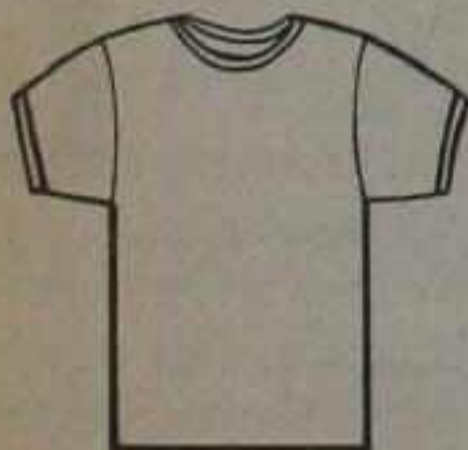
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LoConti's Agora Club Circuit Leads In the Midwest

By SCOTT EYMAN

CLEVELAND—With five thriving Agora nightspots encompassing Detroit, Cleveland and Columbus, Hank LoConti, owner of the clubs is bringing in top talent as well as providing a circuit for young bands to test their material and musicianship.

Headquartered here and mostly operating under the brand-name of Agora, LoConti's clubs are obligatory stops for acts on the way up as well as for artists attempting to re-establish themselves in the commercial market.

LoConti featured artists like Peter Frampton, Patti Smith and Boston long before it became fashionable to do so, and acts as different as Rick Nelson and Jean-Luc Ponty have recently played LoConti's clubs to enthusiastic response.

"Cleveland's a very picky music town," says LoConti. "It used to prefer a fairly heavy brand of metal, but its tastes has expanded somewhat. Sometimes even a good group with a national reputation won't draw here. However, when I played R.E.O. Speedwagon I had an advance sale of about 150 tickets.

"Sometimes booking is easy. I had a demo tape of Boston's first album and it knocked me out. Energy music with solid hooks—it couldn't miss."

The ability to choose the right band for the right club does not encompass the full range of LoConti's talents.

Agency Recording, mildly successful at best, was purchased by LoConti and is now an in-house taping service for the Agora concerts and 50-station radio network.

Twenty-four-track equipment has been installed and recording time is now booked for people like Rick Derringer, Michael Stanley and the O'Jays.

Since opening his first club 10 years ago, the former jukebox route man has standardized and institutionalized local rock to the tune of \$4 million yearly, he says.

LoConti's clubs are all similar in structure—an elevated stage fronts a U-shaped dance area. Around the perimeter are tables and chairs with seating capacities averaging about 3,000.

"Our profit comes from our cover charge," says LoConti. "The music has a high overhead and we don't make much at the bars because we don't try to hustle drinks. We don't have table service and don't even have stools at the bars. You've really got to want a drink to get one and that's the way I want it. I'm not in the bar business, I'm in the music business.

"It's like with Peter Frampton. I enjoyed his music the first time I heard it, booked him and lost a lot of money with him. Five years ago, I

played him at a stadium and lost \$28,000. Two months later, I played him at an arena plateau and lost \$10,000. I'd like to think Peter was ahead of his time."

LoConti expresses confidence in the future of musical quality, if not quantity. "I think we're growing out of the big stadium concerts that hold 80,000 people, none of whom can

hear the music. Booking patterns are going to change. You'll see a 4,000-seat hall book a group for a week and music will only get better as a result."

LoConti and his staff listen to dozens of demos and test pressings weekly, trying to arrive at a consensus about which band will suit which club.

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Billboard®

Unlicensed Peddlers Ignite Police Action

NEW YORK—Leber-Krebs, Inc., the management company which represents such acts as Aerosmith and Ted Nugent, is coordinating its efforts with local police forces to move against peddlers who sell unlicensed merchandise outside of concert halls.

The management company says that peddlers were arrested outside Madison Square Garden during recent performances by Aerosmith and Nugent.

David Krebs, president of the company, says he plans civil suits against manufacturers of the items being

(Continued on page 56)

EYES SHOWCASE CLUB, LASERS

Graham Expands S.F. Empire

By JACK McDONOUGH

SAN FRANCISCO—Bill Graham is eyeing a location to open a ballroom or nightclub to provide a showcase for artists in the early stages of their careers.

Graham hopes to find a place that will accommodate 1,000 to 2,000 people.

The Graham organization has also moved into the laser light department with the formation of a theatrical shop/laser department as one of the six "departmental profit centers" within the corporate structure.

The laser department's first contract is to build a laser show for the old Chicago Amusement Park. Graham says the shows cost up to \$500,000 to design. Ed Stewart is general manager of this operation which not only provides all the sound, lighting and stage setups for Graham's own shows, but also has these services out for hire to touring acts and theatrical revues.

Currently the Jackson Five, San-

tana, the Babys and Grateful Dead are using sound and lights from the company.

The cornerstone of Graham's operation—recently restructured—is the production department which books and produces all the Graham concerts in an ever expanding variety of venues in Northern California. Head of this department is Danny Scher.

The third department of the company is artist management. Graham is currently personal manager for Santana, Lonnie Montrose and Eddie Money, and this wing to the company also houses Wolfgang Productions, which makes records for distribution by Columbia (Billboard, Oct. 22, 1977) and Grajona Music, a publishing division.

(Wolfgang Grajona is Graham's real name, which he changed after escaping from the Germans during World War II, and came to America as a refugee at age 11.)

Eddie Money's debut album is the only product out under the Wolfgang logo so far, but Mimi Farina is currently making an album for the company which is also looking to sign a country artist because Nick Clainos, the young lawyer who heads the management division is a country music lover.

Jerry Pompili does most of the talent scouting for Wolfgang, and there

are four other principal people in the management department.

The other three departments have less to do directly with music. One of these, Winterland Productions, has been in existence for some time, and handles the retailing and wholesaling of rock 'n roll merchandise like T-shirts, posters and souvenirs. It operates several stores in the Bay Area, sells merchandise to more than 1,000 stores nationally, and are also contracted to handle sales of goods at the concerts of major acts like Fleetwood Mac, Peter Frampton, Rod Stewart, the Doobie Brothers and Crosby, Stills and Nash. This division is overseen by Del Furano.

The last two departments, Recreational Development and Focus on Fitness, involve new directions for the company.

Graham is chairman of the board, thus freeing him from the day-to-day routine of running the company and allowing him more freedom to pursue areas of special personal interest.

Serving with Graham on the board of directors are Bill Coblenz and Harold Furst, both well connected in the political and business arenas in San Francisco. Operating directly below the board members are Dave Furano, who once worked as manager of Winterland Arena, and who now becomes president of the company, and Duane Tom, till now the controller of the organization, who now becomes chief financial officer.

A seventh department, Chutzpah Advertising, will be restructured by the first of the year as a profit center that will serve all six of the other departments in an advertising/public relations capacity. Chutzpah was established in 1973 and presently provides ad services mainly for the concert production department.

Zohn Artman, who is director of press and public relations for Graham, and Queenie Taylor, who handles all of the company's advertising, will oversee Chutzpah in its new form. Artman, who handles most of Graham's personal affairs also now has the somewhat whimsical but accurate title of Charge d'Affaires to the chairman of the board.

Charges Hit N.Y. Venue

NEW YORK—The financially troubled Westchester Premier Theatre in Tarrytown, N.Y., was rocked by further woes when the New York Times reported the theatre may contain 61 more seats than is revealed in the records. The newspaper also reported that Eliot Weisman, president of the venue, has resigned.

The theatre is the subject of a federal investigation of possible violation of federal bankruptcy laws. Last December it filed for reorganization under federal bankruptcy laws, citing assets of \$7.5 million and liabilities of \$9 million. However, the theatre has continued to put on shows.

According to the Times, the accounting firm of Elmer Fox, Westheimer & Co., in a letter to the attorneys for the venue's creditors committee, said it failed to obtain any explanation of the use of the 61 extra seats and the proceeds from them, if any. A number of shows at the theatre were sellouts.

Beyond admitting that the accounting firm was checking to see who gave The Times its information, a spokesman for the accounting firm refused to comment on the report. Calls to the venue went unanswered.

According to the report the accountants also said folding chairs had been used at some of the performances, but no records have been found determining whether these seats were sold. The theatre officially has 3,510 seats.

Talent Talk

Punk rock band the **Miamis** has reportedly been booted off the bill at CBGB after the group leader **Tom Wymbrant** wrote an article for the *Soho News* describing the drug and sex habits of some of the club's patrons. CBGB owner **Hilly Kristal** reportedly fears violence should the band appear at the club.

Will the computer dialog with the alien ship in the film "Close Encounters Of The Third Kind" be released as a single? ... On a flight between New York and Providence, R.I., the Vi-count carrying **Rod Stewart** and his band lost the use of one engine, forcing it to turn back. There were no real problems. The tour is insured for about \$40 million, says Warners.

Count Basie and Friends will give a benefit performance in Freeport/Lucaya on Grand Bahama Island. The benefit will help raise funds for the Grand Bahama School for Exceptional Children. One of the "friends" will be **Oscar Peterson**. Negotiations are underway with other top jazz artists to appear at the black tie event to be held in the Camelot Room of the Bahama Princess Hotel.

Mediasound Studio in New York threw a party for punk maven **Genya Raven** following the completion of her LP with the band **Taxi** for Expo Records, a subsidiary of Mediasound. Later that night **Allison Steele** devoted half an hour of her WNEW-FM show to the LP. Raven, formerly with **Ten Wheel Drive**, produced the debut **Dead Boys** LP.

Narada Michael Walden is sharing the bill with the CBS All Stars on most stops of its national tour. ... **Stormin' Norman & Suzy** are making a return three-week engagement at Tramps in New York. The band was discovered there. Debut Polydor album is set for January.

Dr. Feelgood faced a hostile crowd during the band's appearance in New York recently fronting for **Gentle Giant**. It seemed the band was a little too rowdy and rude for the Gentle Giant crowd. ... The "I Love New York" television commercial being released as a single on Strut Records. ... **Suzi Quatro** appears on two segments of the "Happy Days" tv show and sings four songs. ... High energy rock band **Cross** debuts at Max's Kansas City Nov. 8, 14 and 17.

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Opryland In 27-City Look At New Talent

By SALLY HINKLE

NASHVILLE—Some 350 entertainers, musicians and technicians are being sought in 27 cities in 18 states to cast Opryland U.S.A.'s 13 live musical productions planned for the 1978 season.

Kicking off the talent search in Detroit on Dec. 1, Opryland's audition team will cover Texas, Massachusetts and Pennsylvania before Christmas, followed by New York, Mississippi, Florida, Georgia, Tennessee, North Carolina, Louisiana, Ohio, Indiana, Oklahoma, Illinois, Alabama, South Carolina and Kentucky in January and February.

According to John Haywood, production manager, the theme park will need singers, dancers, dance captains, musicians, musical leaders, actors, technicians and stage managers.

A piano accompanist, record player and tape cassette recorder will be available at the audition, but auditionees should bring their own material. Persons interviewing for musical leaders or technical positions should bring a typed resume.

"Opryland has added more shows to its entertainment schedule for next year, including a new Broadway show with a cast of 18 performers and 16 musicians and a new rock show," says Bob Whittaker, director of Opryland's entertainment department. "And we've added five new cities including Washington, D.C."

(Continued on page 76)

Phonodisc Film Being Planned

LOS ANGELES—Productions Two has in the planning stages a proposed film on the story of Phonodisc, the distributing arm of Polydor, Phonogram/Mercury, RSO, Casablanca and Island Records.

The firm will also film the Polydor group Atlanta Rhythm Section in concert to coincide with the release of the group's new LP. The firm is prepping to film Casablanca's the Village People for national and foreign television.

Signings

Jimmy Thudpucker to RCA distributed Wind-song Records, from Warner Bros. Thudpucker is set to go into the studio shortly. ... **Motown** artist **Willie Hutch** to Kessler/Grass Management for personal management. ... **Classical/progressive rock group Quill** to Alpha 2 for personal management. ... **Vocalist Peabo Bryson** to Capitol with a longterm exclusive contract. Bryson's first Capitol release will be a self-penned single called "Reaching For The Sky" scheduled for shipping Nov. 28.

Tuff Darts, one of the Gotham's original new wave bands, to Sire Records with a debut LP due in February, with **Tony Bonjovi** and **Bob Clearmountain** producing. ... **Major Lance**, r&b rocker who hit in the 1960s with "Monkey Time," among others, to Joe Fontana for management, with an album on Motown due for release in early 1978. Lance had been on Curtom and Okeh Records. ... **Singer/songwriter/key-board artist Randy ("Sad To Belong") Goodrum** to Chappell Music in a co-publishing agreement with Sailmaker Music of Nashville. ... **James Knight**, Canadian musical star, to Dorado Records, a Canadian label which recently opened operations in the U.S. with an album due soon. ... **Disco group called the U.S.A.-European Connection** to TK Productions via indie producers **Boris Midney** and **Peter Pelullo**. ... **Bareback Records** artists **Inner City Jam** to Inter-continental Music Corp. for management.

Steve Wariner to RCA with **Chet Atkins** producing. ... **Mundo Earwood** re-signs with True Records. ... **Buddy Wayne** to Cin/Kay Records. ... **Nashboro Records** group, the **Gospel Keynotes**, to the Rayborn Agency for exclusive representation. ... **Troy Shondell** to Commercial Records. The **Patterson Twins** also to the label. ... **United Artists** artist, **David Wills**, to Deluxe Talent. ... **Johnny McKnight** to Allied Artists Records. ... **The Thrasher Brothers** to Century II Promotions for exclusive representation. ... **Chris McMillen** to Tackhammer Music with five-year contract. ... **Honeytree** re-signs with Word, Inc.

Debbie Peters to RCA with **Roy Dea** producing. ... **Laney Smallwood** to Monument Records with **Carmol Taylor** handling production. ... **Con Brio Records** artist **Dale McBride** to Buddy Lee Attractions with exclusive booking agreement. ... **MVA** artist **Jim Glaser** to the Joe Taylor Artist Agency for exclusive bookings. ... **Billy Joe Burnette** to Gusto Records. ... **Johnny McKnight** to Allied Artists Records. ... **The Singing Christians**, recording for the Canaan label, to the Don Light Talent Agency.

BLOOD, SWEAT AND TEARS WITH DAVID CLAYTON-THOMAS

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Boost College Radio At S.F. IBS Conclave

• Continued from page 30

representing between 70-80 stations that although the East Coast has been the "hotbed of radio activity" it's about time "we got started on the West Coast."

Although the attendance at this convention was equivalent to about half the turnout at East Coast conventions, due mostly to the heavier concentration of stations in the East, Askoff was pleased with the registration numbers.

A West Coast regional newsletter is now in the process of being prepared and Askoff added that it seems likely a West Coast IBS office will be launched.

Said Tim Devine, exhibit showcase director from KALX: "Every record company is now aware of the West Coast college radio block. We made our impact with them and they made theirs with us. We had to work from the ground up and prove the credibility and need for a West Coast regional."

On hand during the convention were various recording artists who met programmers in respective hospitality suites. Present were Hummingbird, A&M; Chris Hillman, Elektra/Asylum; Danny Toan, Atlantic; Don Harrison, Mercury; Country Joe McDonald, Fantasy; and Patrick Gleeson, Mercury.

Fantasy's the Joy, featuring Terry Garthwaite and Toni Brown and the David Grisman Quintet on Flying Fish entertained during the Friday evening showcase.

Van Amburg, anchorman of San Francisco's KGO-TV "Newscene," delivered the keynote address Saturday. Amburg told broadcasters that they are the future representatives of the print and broadcast journalism media and urged them not to sellout for financial reward.

Special guest speaker Gray Davis, chief of staff for California Gov. Edmund Brown, also gave a brief speech and tackled questions from the audience.

The workshops were both lively and informative and reflected the enthusiasm and desire to air problems incurred at stations and exchange ideas for more successful formats.

The record company panel proved to be the most engaging as it touched on what information should be contained in playlists, new wave programming, and heightening station image.

On the panel were Eric Doctorow, director of the CBS college division; Bruce Tenenbaum, director of Atlantic's college promotion department; Bob Frymire, head of A&M's college department; Scott Burns, Elektra/Asylum college promotion; Augie Bloom, independent record promoter and Paul Brown, independent promoter.

All stressed the importance of college radio as the reason for being there. Insofar as playlists were concerned, Burns said he didn't like "give playlists" which hyped a label's product, and Bloom echoed similar cries that stations were attempting to please the record company by listing all releases from the past two weeks.

All panelists stressed the importance of enclosing retail reports along with playlists. "Don't tell us Fleetwood Mac is the top selling album," said Doctorow. "We don't expect you to call stores for every piece of product either. We want to know of something unusual going on that we didn't expect."

A flurry of panel interaction transpired regarding the breakdown of playlist airplay. Tenenbaum argued strongly that playlists should contain the amount of plays each record is getting, while Doctorow favored the practice of listing play according to light, medium and heavy.

"Numbers are universal," said Tenenbaum. "Light, medium and heavy is not. We don't know what heavy is in relation to the entire playlist."

Contrary to Tenenbaum, Doctorow replied: "All I need to know is if you think the record is unusual and is being played."

Said Frymire: "Playlists depend on what kind of image your station is projecting."

And Brown urged programmers to keep labels informed on personnel changes because "we want mailings to go to a person, not a title."

At the promotions panel, moderator Dan Lemos, promotions director at KXLU, Loyola Marymount College, Los Angeles, said record companies should be presented with gimmicks that will excite them.

"Act like you really believe your station is tops," he said. "Record companies want to see professionalism."

Added Lisa Epstein, promotions director at KALX: "Promote albums by breaking acts. You don't need to do promotions on Linda Ronstadt. And do promotions that are in line with your station's image."

Bonnie Simmons, program director at KSAN, San Francisco and Candi Chamberlain, programmer at the city's KYA informed a largely attended music format workshop about what it's like being a woman in a field dominated by men and progressive music formats.

Other panels dealt with progressive, Top 40 and block formats, the FCC, careers, production techniques and a special copyright revision session.

At the convention's closing, Askoff urged attendees to keep the excitement and energy level high so that the West Coast can continue making headway.

2 Jazz Shows Set For Univ. Of Mich.

LOS ANGELES—The Univ. of Michigan's Eclipse Jazz series will present saxophonist Chico Freeman and percussionist Don Moye in a series of duets Dec. 2 at the East Quad Auditorium in Ann Arbor.

Pianist Oscar Peterson appears Dec. 10 at the Univ.'s Hill Auditorium. Tickets for Freeman and Moye are \$2.50 and for Peterson tickets range from \$3.50-\$5.50.

Eclipse Jazz operates under the auspices of the Major Events Office and is supported in part by a grant from the National Endowment for the Arts.

Shawnee Emphasis

NEW YORK—Promotions and an emphasis on gospel material and the education market is what's happening at Shawnee Press these days.

Lewis Kirby, former advertising and promotion manager of Shawnee and its church music subsidiary, Harold Flammer Inc., is now director of choral and keyboard publications. He is also in charge of developing the firm's GlorySound series of publications and recordings, devoted to gospel music.

JOHN DENVER

Blaisdell Arena, Honolulu

Few people who came to Denver's first live concert in more than a year expected the kind of backup band that was featured Nov. 11.

Although tickets were priced a little higher than usual—the \$10 top was just above the normal \$7.50 high—the sellout crowd left totally satisfied from music that was dazzling beyond words.

The key to it all was the seven-piece band which Denver selected for his current four-week tour. They included James Burton, Glen D. Hardin, Emory Gordy, Hal Blaine, Herb Pederson, Mike Crum and Renne Armand. With stellar artists like that, you don't have to be a John Denver to hypnotize an audience. They could make a super-sonic jet takeoff sound gorgeous.

John was in relatively good form for his first concert in such a long time.

His voice was functional during the 2½ hour set—at times quite sharp, and at other times missing difficult notes.

He did the entire show (more than 15 tunes) without a warmup act, covering a wide array of songs that included "Welcome To My Morning," the Randy Sparks tune "Today," "It's A Sin To Tell A Lie," "Fly Away," "Looking For Space," the old Eric Anderson civil rights song "Thirsty Boots," a new song which Denver wrote about his growing interest in world hunger titled "I Want To Live," "Singing Skies And Dancing Waters," "Follow Me," the song about Alaska which he sang to Congress testifying about its environment called "To the Wild Country," "Annie's Song," "The Eagle And The Hawk," "Calypso" and "Sunshine On My Shoulder."

There was a half-hour intermission while people got ready for more music, and the entire show was paced effectively.

Throughout the performance, Denver made frequent references to his band and the quality of music it played.

Yet it was the restrained manner in which it played which showed its incredible professionalism—Hal Blaine handling percussion masterfully; Pederson, Burton and Hardin playing quietly but with surgical precision; Renee Armand looking like a country angel in her white silk blouse and long country dress—and Denver understandably felt just a little inhibited in trying to play everything exactly on key.

The tour will go on to other countries after Hawaii, beginning with New Zealand and Australia, before it winds up in early December.

DON WELLER

SARAH VAUGHAN

Teatro De La Ciudad, Mexico City

Jazz generally doesn't have "mucho impacto" in this country. But when a dynamite attraction does appear here, the reaction from the aficionados is often something else.

Vaughan is a rare treat for this land, and, for the start of her fifth or sixth Latin American trek Oct. 1-2 in this refurbished landmark theatre, it was no different than in previous appearances.

For her four concerts in the 2,000-seater (two a day), the long-time star was never better. She consistently proves that she is quite an "ambassador" of song, otherwise the U.S. Embassy wouldn't go out on the limb to officially proclaim the stint as part of its cultural exchange program.

These performances—and others to follow in seven South American nations—are being organized and personally promoted by Argentinian Alejandro Sztrenfeld.

Riding strictly on the strength of her name and all of the evergreens she renders with such taste, tonality and tradition, Vaughan mesmerized the near capacity audience.

Most didn't comprehend the lyrics, but it never really mattered when the likes of "Foggy Day In London Town," "Misty," "Our Love Is Here To Stay," "Someone To Watch Over Me," "Somebody Loves Me" and "My Funny Valentine," among a dozen others, came purring forth.

No matter how many times the audience heard them or how blasé they could ever be, it was just too fresh and fascinating for them to respond with nothing less than an ovation.

Flanked by three excellent, traveling sidemen—Carl Schroeder on piano, Walter Booker, bass, and Jimmy Cobb on drums—the people came for what they obviously considered another memorable evening.

Her impeccable phrasing and trilling might be considered as something passe in comparison with contemporary sounds, however there still is plenty of room for one of such incomparable stature.

Thus, speaking for herself and other contem-

Talent In Action

poraries, she says. "It (jazz) has to be good and accepted, otherwise the style never would have endured over the years." MARV FISHER

FRANK ZAPPA

Palladium, New York

Zappa, throughout the 13 odd years of his public career has consistently renewed his band, his show and his sound.

For his annual stay in New York he came with a new repertoire and a harder, more rock tinged band which showed off his new songs to good advantage.

Altogether, he played six SRO concerts during his New York stint, his Oct. 29 second show running more than 150 minutes.

As always, Zappa had something to attack during his songs. Calling himself "too evolved to be punk," Zappa instead went after Warner Bros. Records (whom he is suing for various things), disco and pink poodles.

For the song "Black Napkins No. 2" he had members of the audience come up and dance, much to the delight of the crowd. Later he attacked a stuffed pink poodle, which is just the stuff that the zannies who go to Zappa midnight concerts want.

Zappa in his earlier years just about invented fusion jazz/rock, and while his music is still very much in that direction, he is aware that the audience comes to see him to be amused, and slightly shocked.

So while the concert began on a strictly instrumental note, as it went on, the 15 odd songs performed became more lyric oriented and the audience began listening more attentively.

Zappa had a tight six-man band behind him as he went through such new Zappa gems as "The Conehead Song," "Titties And Beer" and "Disco Boy." Among the most striking of his backup musicians was Adrian Below, the guitarist, who played the latter part of the concert in a WAC uniform. ROMAN KOZAK

JOHN McEUEEN STARWOOD

Roxy, Los Angeles

It was an evening of melodic Colorado rhythms Oct. 7 as McEuen of the Dirt Band and Aspen-based Starwood shared the bill.

Labeling Starwood's music is no easy choice as it touches on various influences from country jazz/rock, subtle r&b, folk to mainstream rock. It's 10-song 60 minute set demonstrated just how well it can fuse these varied elements.

The seven-member aggregation also displayed strong lyrical harmonies as well as first rate lead vocals by different band members. Guitarist David Holster, keyboardist Bobby Carpenter, guitarist Bobby Mason and guitarist Hayden Gregg alternated lead, each with a distinctive voice and delivery.

Bryan Savage's sax and flute work induced a dreamy jazz undertone, with its richly textured passages. Savage showcased his stuff with a lengthy flute introduction to "Tortuga," and some fine sax work on the jazzy ballad "Almost Monte Carlo."

Most tunes were from the band's newly released Columbia LP, with the remainder of the material songs from its first album and unrecorded tunes. From beginning to end Starwood sizzled leaving no doubt that this is a band to be reckoned with.

Other standouts were "Simone," the country flavored "You Don't Have To Cry" and the high energy rocker "Dance With You."

McEuen followed with a humorous and highly musical solo set that gave him an opportunity to show his dexterity on banjo, mandolin and fiddle.

He talked about the Dirt Band's recent Russian expedition, complete with sarcastic jabs in between the musical passages. He also went through his now-patented bit of using a tape recorder as a duet partner and concluded by dueling with Starwood's Bryan Savage on Bach's "Prelude In C." McEuen played banjo and Savage flute.

Not many times does one get the opportunity for a banjo showcase, and McEuen showed just how much fun it can be. ED HARRISON

THE JAM JOHNNY COUGAR

Whiskey, Los Angeles

Somewhere out there in musicianland, there is surely something for everyone—and now for those who like the urgency and raw power of punk rock but are turned off by the maniac image, there is the Jam.

Offering its ironic appeal here Oct. 8 for a frenetic 13-song, 50 minute set, the British trio appeared decked out in Mod early 60s black

suits, pencil thin ties and razor cut hair. They said nothing to the audience beyond an occasional rapidly mumbled song title, never cracked a smile, but played with a frenzied intensity that despite its squeaky-clean neatness, would please the most hardened of straight-on rock lovers.

Headed by guitarist Paul Weller, whose style owes a great deal to Peter Townshend, the band's music cannot escape comparison with the early Who. Weller indulged in some well-executed leaps and arm-whirling, winding himself up to an intensity that could easily have gotten into guitar smashing but was stopped short.

Overall, the sound was tighter, and professionally a good cut above many of the so-called new wave groups it will unavoidably be thrown in with. There were several notable songs that were distinguishable above the ear-splitting feedback and distortion, among them originals "Modern World," "Tell The Truth," and "Around The World" (the forthcoming single), and a feverish rendition of the Beatles' "Slow Down."

Opening for the Jam, with an eight-song, 40 minute set, was Johnny Cougar, a Jagger/Springsteen style hopeful who came on in sport coat and loosened tie, looking something like Carl Bernstein on bender. He started out with some highpowered, rough-edged vocals on "I Need A Love That Won't Drive Me Crazy," and "Night Slumming."

However, as he started removing articles of clothing, the quality of the music went out the window with his jacket, shirt and tie. The band's most memorable feature was a bass player who bears a strong resemblance to MASH's Corporal Klinger. SUSAN PETERSON

PURE PRAIRIE LEAGUE

Roxy, Los Angeles

This six-man band, which utilizes at various times four lead singers, brought its straight forward brand of country-rock from the heartland to a mostly pop audience here Sept. 27.

The RCA act played a one-hour, 13-song set, which also demonstrated its bluegrass, folk and Southern blues influences, before encoring with "Dance," the title track of its most recent studio album.

The band was introduced to the nearly full house by a musky old cowpoke with a droopy mustache and a battered 10 gallon hat, who spent a couple of minutes extolling the audience to boogie and get rowdy during the show. The character, taken from the Norman Rockwell painting "Sad Luke," has been featured on a number of Pure Prairie League album covers.

Highlights of the show included the rocking opener, "Kansas City Southern," the group's 1975 single hits "Amie" and "Two Lane Highway" and a lively version of Buddy Holly's "That'll Be The Day."

Also included were upbeat rockers "Lucille Crawford" and "Louise (What I Did)," the teasing, Hall & Oates-styled rocker "Love Will Grow" and the Merle Haggard tribute "I'll Fix Your Flat Tire Merle." Rounding out the set were "Heart Of Her Own," the melodic rock of "Harvest" and a soft ballad, "Sun Shone Lightly."

The group includes lead guitarists Larry Goshorn and George Ed Powell, drummer Billy Hinds, pedal steel player John David Call, bassist Michael Reilly and pianist Michael Connor. It was also assisted on one number by a friend playing alto sax.

The group's chief strengths are its vocal diversity, the result of having four lead singers; and its smooth harmony effects, which were most noticeable on "Amie," its top 30 pop hit from 2½ years ago.

The act's effective stage show, brought about by five years of continuous touring, is reflected in the top 100 numbers greeting its new live "Takin' The Stage" LP. PAUL GREIN

DON McLEAN

Bottom Line, New York

Playing without any sidemen, McLean performed before a SRO crowd in the third of four weekend shows Oct. 15.

From the opening song "Dreidel," McLean held the audience's attention, with people beginning to hum along with his guitar. McLean continued with some of his older material like "La La Love You" and "Homeless Brother." After about a half hour of playing he broke into "American Pie," his first big hit.

Although it's been six years since "American Pie" hit the No. 1 position on the Hot 100 chart, almost everyone in the audience was singing along in the eight-minute version McLean performed.

Afterwards, he introduced the title cut from (Continued on page 56)

fact: the 702 stage monitor cuts through!

702

Made for you. The 702 was designed from scratch after a careful analysis of on-stage performance requirements — Shure tested it on stage, and Shure refined it on stage. Here's what we found:

You need . . . Clear, clean sound from your stage monitor without extra bass, and with smooth, high-end dispersion. You must hear yourself . . . above the super-amplified instruments, above the brass.

You want a monitor that cuts through! We've solved the problems, so you hear YOU — no more and no less. Where innovation was necessary, our engineers rose to the challenge. For example, the 702's unique tweeter array with three tweeters mounted in a concave, cross-firing arrangement dramatically



It's compatible with voltage — or current — source amplifiers, and is highly efficient. Handles 50 watts continuous at 16 ohms. The Model 702 Monitor is a necessary part of your act. Put it up front and you'll like what you hear.

increases high-end dispersion. This array eliminates high frequency beaming commonly found with single and double flush-mounted tweeters. This means more freedom of movement for you on stage.

You also get . . .

Super Intelligibility. Shaped response — boosted mid-range, controlled bass rolloff. Lets vocals cut through on stage.
Super Output. 114 dB sound pressure level at four feet (1.2m) with only 50 watts.

Exceptionally Wide Dispersion. 90° horizontal, 110° vertical dispersion for broad stage coverage.

"Roadie" Proof. 5/8" plywood, corner protectors, rubber feet. Built to last.

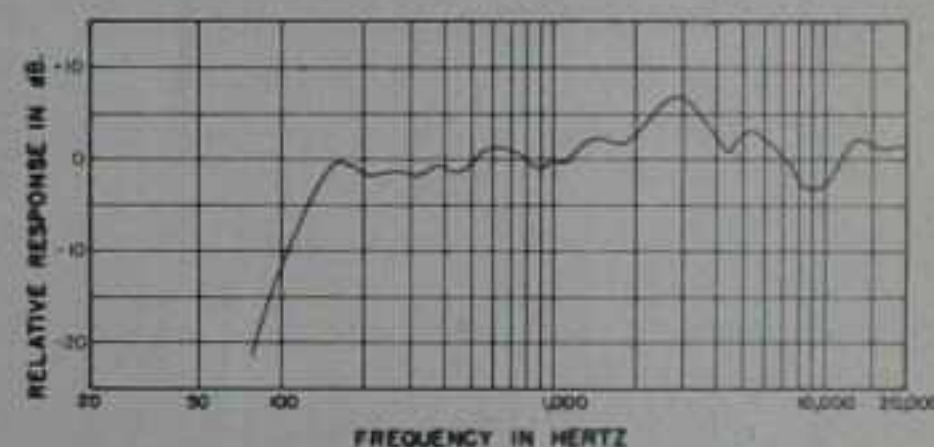
Stage Versatility. Close-up (30°) or long-throw (60°) set up positions. Great for both roomy and confined stage areas.

Portability . . . Looks. All these features in a fine-looking, low profile, and lightweight cabinet.



Unique "wide-angle" concave tweeter array — cuts through on-stage volume, eliminates "beaming" on-axis and muddy sound off-axis.

702 Frequency Response Curve — with enhanced mid-range for outstanding intelligibility.



Shure 702 Monitor Speaker

SHURE[®]

Outperforms the best of the rest.

Shure Brothers Inc., 222 Hartrey Avenue, Evanston, IL 60204, In Canada: A. C. Simmonds & Sons Limited
Manufacturers of high fidelity components, microphones, sound systems and related circuitry.

Billboard 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	KANSAS/NAZARETH —DiCesare-Engler Prod., Civic Arena, Pittsburgh, Pa., Nov. 10	17,594	\$7.50	\$131,955*
2	QUEEN —Don Law Co., Garden, Boston, Mass., Nov. 12	15,411	\$7.50-\$8.50	\$122,959*
3	AEROSMITH/NAZARETH —Jam Prod., Civic Center, St. Paul, Minn., Nov. 12	17,500	\$6.50-\$7.50	\$122,532*
4	ROD STEWART —Electric Factory Concerts/Avalon Attractions, Riverfront Col., Cincinnati, Ohio, Nov. 8	14,292	\$7.50-\$8.50	\$116,892
5	CHICAGO —Electric Factory Concerts, Spectrum, Philadelphia, Pa., Nov. 7	14,860	\$6.50-\$8.50	\$114,807
6	LINDA RONSTADT/STEPHEN BISHOP —DiCesare-Engler Prod., Civic Arena, Pittsburgh, Pa., Nov. 8	11,723	\$7.50-\$8.50	\$93,781
7	AVERAGE WHITE BAND/TOWER OF POWER —Cross Country Concert Corp., Civic Center, Hartford, Conn., Nov. 11	11,760	\$6.50-\$7.50	\$84,861
8	AEROSMITH/NAZARETH —Contemporary/Chris Fritz Prod., Civic Aud., Omaha, Neb., Nov. 13	12,000	\$7	\$84,000*
9	JETHRO TULL —Pantera Ten Prod., Col., Houston, Texas, Nov. 9	11,325	\$6.50-\$7.50	\$83,128*
10	DOOBIE BROS./PABLO CRUISE —Ruffino & Vaughn, Civic Center, Birmingham, Ala., Nov. 11	11,567	\$6.50-\$7.50	\$79,121
11	EARTH, WIND & FIRE/DENIECE WILLIAMS/POCKETS —Don Law Co., Civic Center, Springfield, Mass., Nov. 11	10,000	\$7.50-\$8.50	\$77,524*
12	LINDA RONSTADT/STEPHEN BISHOP —Brass Ring Prod., Crisler Arena, Univ., Ann Arbor, Mich., Nov. 11	9,111	\$7-\$8.50	\$75,681
13	EMERSON, LAKE & PALMER —Contemporary/Chris Fritz Prod., Civic Aud., Omaha, Neb., Nov. 11	9,831	\$7.50-\$8.50	\$74,726
14	DOOBIE BROS./PABLO CRUISE —Alex Cooley Inc., Omni, Atlanta, Ga., Nov. 10	10,573	\$5.50-\$7.50	\$73,058
15	CROSBY, STILLS & NASH —Sound 70 Prod., Murphey Center, Murfreesboro, Tenn., Nov. 10	8,709	\$8-\$9	\$73,378
16	ELLA FITZGERALD/OSCAR PETERSON/COUNT BASIE/JOE PASS , "The Greater Hartford Jazz Festival"—Civic Center, Hartford, Conn., Nov. 13	6,143	\$8-\$12	\$68,400
17	MERLE HAGGARD & MARTY ROBBINS —Concert Express, Conv. Center, Anaheim, Calif., Nov. 11	8,980	\$6-\$8	\$63,941*
18	KANSAS/CRAWLER —Sunshine Promotions, Roberts Stadium, Evansville, Ind., Nov. 12	9,250	\$6.50-\$7.50	\$63,893
19	KANSAS/NAZARETH —Sunshine Promotions, St. John's Arena, Columbus, Ohio, Nov. 11	8,518	\$6.50-\$7.50	\$61,621
20	CHARLIE DANIEL'S BAND/SANFORD & TOWNSEND/STILLWATER —Sunshine Promotions, Conv. Center, Indianapolis, Ind., Nov. 13	9,454	\$6-\$7	\$59,513
21	MERLE HAGGARD & MARTY ROBBINS —Concert Express, Col., Oakland, Calif., Nov. 13	7,759	\$5.50-\$7.50	\$56,788
22	LINDA RONSTADT/STEPHEN BISHOP —Chicago/Belkin Prod., Munn Arena, Univ., E. Lansing, Mich., Nov. 10	6,803	\$7.50-\$8.50	\$56,720*
23	QUEEN —Don Law Co., Civic Center, Portland, Me., Nov. 11	8,600	\$6.50-\$7.50	\$55,649*
24	ROBIN TROWER/CRAWLER —Sound 70 Prod., Municipal Aud., Nashville, Tenn., Nov. 11	8,844	\$6-\$7	\$55,404
25	KANSAS —Electric Factory Concerts, Riverfront Col., Cincinnati, Ohio, Nov. 13	8,459	\$6-\$7	\$53,595
26	EMERSON, LAKE & PALMER —Contemporary/Chris Fritz Prod., Henry Levitt Arena, Wichita, Kan., Nov. 13	8,880	\$7-\$8	\$53,400
27	GINO VANNELLI —Alex Cooley Inc., Omni, Atlanta, Ga., Nov. 13	7,440	\$5.50-\$7.50	\$53,335
28	KRIS KRISTOFFERSON & RITA COOLIDGE/BILLY SWAN —Feyline Presents Inc., Maybee Center, Univ. Tulsa, Okla., Nov. 11	7,205	\$6.50-\$7.50	\$52,307
29	KRIS KRISTOFFERSON & RITA COOLIDGE/BILLY SWAN —Feyline Presents Inc., Lloyd Noble Center, Norman, Okla., Nov. 12	7,131	\$6.50-\$7.50	\$51,970
30	ROBIN TROWER/LAKE/PRISM —Contemporary Prod., Kiel Aud., St. Louis, Mo., Nov. 10	10,586	\$3.95-\$4.95	\$51,115*
31	EMERSON, LAKE & PALMER —Contemporary/Chris Fritz Prod., Ahearn Fieldhouse, Manhattan, Kan., Nov. 12	7,187	\$6-\$7	\$48,515
32	AVERAGE WHITE BAND/BRICK —Festival East Inc., War Mem., Rochester, N.Y., Nov. 12	7,229	\$6-\$7	\$46,341
33	J. GEILS BAND/SAMMY HAGGAR/HEAD EAST —Wolf & Rissmiller, Arena, Long Beach, Calif., Nov. 11	6,128	\$6.50-\$7.50	\$43,693*
34	ROBIN TROWER/TARGET/EDDIE MONEY —Mid-South Concerts, Mid-South Col., Memphis, Tenn., Nov. 13	7,185	\$6-\$6.50	\$40,179

Talent

Talent In Action

• Continued from page 54

his new album, "Prime Time," which met with much applause from this young adult crowd, which sang along in the chorus. He was on for 75 minutes and performed 17 songs.

McLean broke out his banjo for a few instrumentals, and in between tuning and playing he told a few good jokes and anecdotes. After playing "Cripple Creek," "Old Joe Clark," "June Apple" and "Mule Skinner Blues," he switched back to guitar and finished the set with "Vincent," a song that had been nominated for a Grammy in 1972.

ROBERT ROTH

ANDRAE CROUCH

Grand Ole Opry House, Nashville

Crouch could be one of the biggest soul singers in the business. He could top the pop charts. Instead, he concentrates on his gospel music religiously and has become the best in that business.

Preceded by solo efforts from Carol Buckley and Harlan Rogers, Crouch made his way onto the stage after an instrumental warmup from his six-man band, reminiscent of the r&b intro of a show's star following a lively band number.

Ironically, the makeup of his band and three backup singers—five blacks and five whites—closely paralleled the audience admixture of 50% whites and 50% blacks for this Nov. 10 concert.

Launching into "We'll Be Together Again," Crouch, though slightly stuffed with a cold, ripped into a series of songs, sometimes standing up, other times seated at the piano. He surrendered the lead to one of his three outstanding background singers—two females and one male—on "I Surrender All." The harmony was excellent.

With his audience of 3,500 more than willing to erupt into rhythmic applause, Crouch blended his soul/gospel/pop sound into "Jesus Is The Answer," and worked up a good sweat by his third number.

Perhaps the most brilliant musical moment of the evening arrived when he took the melody of the Beatles' "Yesterday" and converted it, via his lyrics, to a song called "Calvary."

Crouch often ended a song, got in a gospel rap about the theme and then returned to the song for another chorus or two. Though he'd be a great soul singer, he's thoroughly dedicated to this form of music that is also his ministry. He's not above preaching or asking members of his group to testify.

Another highlight came with "Thank You, Lord," when the audience joined in the number as the song swelled with Crouch's effective narration backed by the beautiful voices of the background singers.

Before ending, Crouch performed a couple of selections from his latest Light Records album, "This Is Another Day," including the title song—a lively, rocking tune which builds beautifully, and "Soon And Very Soon" which closed the 90-minute, 13-song set.

Enthusiastic response brought Crouch back for a 15-minute encore where he once again displayed his warmth, happiness and talent. Radiating professionalism and sincerity, he sang a newly composed number tentatively titled, "Born Again," and then rendered "To God Be The Glory" with a voice like a velvet hammer.

For the final selection, this exceptional artist was joined onstage by Reba Rambo, another gospel great, for "Like He Said He Would."

GERRY WOOD

Unlicensed Peddlers

• Continued from page 49

sold and intends to organize other managers to move against what he considers a growing problem.

"Bootlegging hurts everyone, from the act, to the facility, and even the municipality in the form of lost tax revenues," says Krebs, who adds that the act usually gets blamed when the fans learn that they have purchased what is usually shoddy merchandise.

Diamond Sparkles

TROY, N.Y.—Diamond Artists Productions has incorporated rock concert promotion into its operations, primarily to service the Northeast states.

Billboard 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)				
35	AVERAGE WHITE BAND/TOWER OF POWER —Belkin Prod./All Campus Programming Board, Mem. Gym, Univ. Kent, Ohio, Nov. 13	6,032	\$5-\$6.50	\$38,298*
36	STEVE MILLER BAND/NORTON BUFFALO —Fun Prod., Comm. Center Arena, Tucson, Ariz., Nov. 12	5,446	\$5.50-\$7.50	\$38,018
37	LORETTA LYNN & CONWAY TWITTY —Country Shindig, Conv. Center, Pine Bluff, Ark., Nov. 11	5,632	\$5.50-\$6.50	\$34,234
38	CHARLIE DANIELS BAND/GRINDERSWITCH/SANFORD & TOWNSEND —Cross Country Concert Corp., Civic Center, Springfield, Mass., Nov. 9	4,931	\$6.50-\$7.50	\$33,445
39	RUSH/UFO/CHEAP TRICK —L & S Prod., Civic Center, Baltimore, Md., Nov. 13	4,665	\$6-\$7	\$32,021
40	JERRY JEFF WALKER/JOHN PRINE —John Bauer Concerts, Univ., Missoula, Mont., Nov. 10	5,282	\$4.50-\$6	\$27,974
41	HARRY CHAPIN —Brass Ring Prod., Wendler Arena, Saginaw, Mich., Nov. 9	3,910	\$6.50-\$7.50	\$23,990
42	FRANK ZAPPA —Sunshine Promotions, Gardens, Louisville, Ky., Nov. 10	3,561	\$6-\$7	\$21,628
43	ANDRAE CROUCH & HIS DISCIPLES —Bob Ferster, Col. Aud., Charlotte, N.C., Nov. 12	4,600	\$4-\$6	\$20,000
44	JERRY JEFF WALKER/JOHN PRINE —John Bauer Concerts, E. Wash. Univ., Cheney, Wash., Nov. 9	2,806	\$4.50-\$6	\$14,488
Auditoriums (Under 6,000)				
1	AVERAGE WHITE BAND/CRACKIN' —Jam Prod., Aud. Theatre, Chicago, Ill., Nov. 9 (2)	7,776	\$6.50-\$8.50	\$60,200
2	STEVE MARTIN/JOHN SEBASTIAN —Feyline Presents Inc./U.C. Program Council, Macky Aud., Univ., Boulder, Colo., Nov. 12 (2)	4,846	\$6.50-\$7.50	\$35,252*
3	DAN FOGELBERG —DiCesare-Engler Prod., College, Youngstown, Ohio, Nov. 12	3,955	\$6.50-\$7.50	\$27,248
4	DAN FOGELBERG —DiCesare-Engler Prod., Kennedy Aud., College, Latrobe, Pa., Nov. 13	3,596	\$7.50	\$26,970*
5	LINDA RONSTADT/STEPHEN BISHOP —Contemporary/Chris Fritz Prod., Mem. Hall, Kansas City, Kan., Nov. 13	3,454	\$7.50	\$25,905*
6	JANE OLIVOR —Bill Graham, Masonic Aud., San Francisco, Calif., Nov. 11	2,690	\$7.50-\$15	\$26,408
7	TOWER OF POWER/MANDRILL/NONO HENDRIX —Electric Factory Concerts, Tower Theatre, Philadelphia, Pa., Nov. 12 (2)	4,167	\$5-\$7	\$26,049
8	RANDY NEWMAN —Bill Graham, Comm. Theatre, Berkeley, Calif., Nov. 13	3,490	\$5.50-\$7.50	\$24,701*
9	BILLY JOEL —Contemporary Prod., Kiel Opera House, St. Louis, Mo., Nov. 13	3,557	\$6-\$7	\$24,045*
10	ROBIN TROWER/EDDIE MONEY —Avalon Attractions/Danny Kresky Enterprises, Vets. Mem. Aud., Columbus, Ohio, Nov. 9	3,025	\$6.50-\$7.50	\$22,650
11	WISHBONE ASH/NILS LOFGREN/BRAND X —Jam Prod., Aragon Ballroom, Chicago, Ill., Nov. 11	3,240	\$6-\$7	\$20,613
12	JERRY JEFF WALKER/MICHAEL MURPHEY —Feyline Presents Inc./U.C. Program Council, Macky Aud., Boulder, Colo., Nov. 13 (2)	2,912	\$6.50-\$7	\$20,341
13	JOAN ARMATRADING/PAT METHEY/MICHAEL KATAKIS —Electric Factory Concerts, Tower Theatre, Philadelphia, Pa., Nov. 11	3,100	\$4.50-\$6.50	\$18,196*
14	ANDRAE CROUCH & HIS DISCIPLES —Huffman Assembly Of God, Civic Center Concert Hall, Birmingham, Ala., Nov. 8	3,000	\$5-\$7	\$18,000*
15	RANDY NEWMAN/WENDY WALDMAN —Avalon Attractions, Arlington Theatre, Santa Barbara, Calif., Nov. 12	1,896	\$6.50-\$7.50	\$13,899
16	NEXTAR/CITY BOY —Avalon Attractions, Civic Aud., Santa Monica, Calif., Nov. 7	2,046	\$5.50-\$6.50	\$13,213
17	RANDY NEWMAN/JOHN STEWART —Feyline Presents Inc./U.C. Program Council, Macky Aud., Univ. Boulder, Colo., Nov. 9	1,827	\$6.50-\$7	\$12,753
18	HALL & OATES/ERIC CARMEN —Contemporary/Chris Fritz Prod., Mem. Hall, Kansas City, Kan., Nov. 12	1,846	\$6.50	\$11,999
19	J. GEILS BAND/SAMMY HAGGAR —Caravan Concerts, Comm. Center Music Hall, Tucson, Ariz., Nov. 9	1,475	\$6.50-\$7.50	\$9,586
20	PETER ALLEN/KARON BIHARI —Electric Factory Concerts, Academy Of Music, Philadelphia, Pa., Nov. 11	1,576	\$5-\$7	\$9,334
21	BILLY JOEL —Sunshine Promotions, Circle Theatre, Indianapolis, Ind., Nov. 12	1,127	\$5.50-\$6.50	\$6,283
22	BABYS/PIPER —Contemporary Prod., American Theatre, St. Louis, Mo., Nov. 13	1,199	\$2.95	\$3,537
23	CHEAP TRICK/MOTORS —DiCesare-Engler Prod., Stanley Theatre, Pittsburgh, Pa., Nov. 14	2,165	\$1.02	\$2,208
24	BABYS —Contemporary/Chris Fritz Prod., Lyric Theatre, Kansas City, Mo., Nov. 7	1,742	\$1-\$2	\$2,090*

NOVEMBER 26, 1977, BILLBOARD

ARISTA LANDMARKS: AN ILLUSTRATED CHRONOLOGY

NOVEMBER 1974: The new record company is heralded with a three-page ad in the music trade papers. Clive Davis, the label's president, promises that Arista—named after a New York City high school honor society, it also means "best" in Greek—will be a "broad, diversified label" and "a ready alternative for major artists as well as discoveries." Executives and artists for the independently-distributed label are announced, and a record industry revolution is underway.

FEBRUARY 1975: Ringo Starr, Stevie Wonder, John Denver, Nilsson, Alice Cooper are among those who help "welcome to the west" Arista Records upon the opening of its Los Angeles office on Sunset Boulevard. Clive Davis hosts the party at the Bel-Air Hotel.

Clive Davis
cordially invites you to welcome to the west
Gil Scott-Heron Melissa Manchester Barry Manilow
And
Arista Records

At The Bel Air Hotel
February 24, 1975 - 10 PM

By Invitation Only
RSVP 461-3366



MARCH 1975: Clive Davis hosts a special edition of NBC-TV's *Midnight Special* and his guests include Barry Manilow, Melissa Manchester, Gil Scott-Heron, Martha Reeves, Loggins & Messina and Blood, Sweat & Tears. A film clip of the late Janis Joplin is also shown on the late-night variety program, and millions of viewers are exposed to the new music of Arista Records. One of many highlights: Manilow doing a medley of hits by Martha & the Vandellas and sharing vocals on "Dancing In The Streets" with Ms. Reeves.

APRIL 1975: Arista and Barry Manilow both chalk up their first gold single when "Mandy" is certified as having sold over 1,000,000 copies.

Patti Smith, long a charismatic figure on the rock scene through her poetry, rock writin', word/music concerts and overall specialness of presence, signs as an artist to Arista and within minutes is the most talked-about star on the street. She performs her masterwork "Land" at a WBAI-broadcast end-of-the-war rally, and her numerous club dates that continue through the summer are a chance to see rampaging art in action. Bob Dylan is among those who seek her out, and among those who fall under her spell.



MAY 1975: An astounding New York City debut of The Outlaws takes place, as the southern rock band opens a WNEW-FM-sponsored free concert on the Great Lawn in Central Park. More than 100,000 spectators see and hear The Outlaws, opening for Jefferson Starship, for the first time. It doesn't take long for "Green Grass and High Tides" to become an FM classic, and for The Outlaws' self-titled debut Arista album (now gold) to make its steady climb up the charts.



SEPTEMBER 1975: Scotland's rock and roll sensations The Bay City Rollers make their United States television debut, beamed live via satellite from England to the Howard Cosell variety hour in NYC. Among the songs performed before screaming tartan-clad throngs is their soon-to-be #1 single "Saturday Night."



As part of Arista's first anniversary and as a boost to the tremendous renewed energy of the New York music scene, the label sponsors a two-show festival at City Center. The matinee features the progressive music of Gil Scott-Heron, The Brecker Brothers, Anthony Braxton, Harvey Mason, Ursula Dudziak and Larry Coryell, while the evening performance stars Barry Manilow, Melissa Manchester, Loudon Wainwright, Patti Smith, Eric Carmen and Linda Lewis. The sentiments behind the salute are expressed by Clive Davis: "I've always felt that there has been a special vitality to the music scene in New York, from the variety of artists who live and work here to the unique kind of excitement that the New York audience can create. After a first year like we've had at Arista, I believe it's appropriate to make a festive celebration and share our feeling of excitement with the city of New York."



DECEMBER 1975: Rock'n'roll mustang Patti Smith takes wintered New York City by storm as her fans wait anxiously in line for standing room tickets to the 2:00 A.M. show that closes out her three-day stand at the Bottom Line. The extra late-late show is added by popular demand when her six originally scheduled performances are completely sold out two weeks in advance of the dates. Those who can't get into the Line are nonetheless able to hear Patti's electrifying show live on WNEW-FM. Meanwhile, *Horses*, her debut LP is cleaning up in the end-of-the-year critics' polls, marking her as the new artist of the year.



JANUARY 1976: The new Arista year begins with a unique double play. The #1 and #2 records on the Billboard singles chart are The Bay City Rollers' "Saturday Night" and Barry Manilow's "I Write The Songs," both gold within the month. The Rollers' U.S. debut LP also goes gold, and Manilow's prior smash "Mandy" is nominated for the Record of the Year Grammy with Barry Manilow, Ron Dante and Clive Davis tapped as producer nominees.

FOR WEEK ENDING JANUARY 3, 1976

WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist	
			(Producer)	Writer, Label & Number (Distributing Label)
★	2	13	SATURDAY NIGHT—	Bay City Rollers® (Bill Martin, Phil Coulter), B. Martin, P. Coulter Arista 0149 WBM
★	6	8	I WRITE THE SONGS—	Barry Manilow (Ron Dante, Barry Manilow), B. Johnston, Arista 0157 HAR

Clive Davis, Producer

has been nominated in the
Eighty-sixth Annual Grammy Awards for:

"MANDY"

Barry Manilow

in the category of:

RECORD OF THE YEAR

Co-Nominees: BARRY MANILOW and RON DANTE, Co-Producers

The National Academy of Recording Arts & Sciences
January 1976

FEBRUARY 1976: Clive Davis' first annual post-Grammy bash at the Beverly Hills Hotel draws such show business luminaries as Elton John, Paul Simon, Louise Lasser, Peter Asher, Carly Simon and Michael Masser.

APRIL 1976: The opening of "Monty Python Live at City Center," the live American debut appearance by the British comedy troupe, is feted by Arista with a gala celebration at the New York Experience. Among those in attendance: Leonard Bernstein, Paul Simon, Robert Klein and representatives from Bad Company, Average White Band and The Not Ready For Prime Time Players. Plans are geared for immediate pressing of a live LP recorded at City Center which is in the stores in near-record time.



The initial release of historic Savoy Sessions is shipped, complete with a full-scale coordinated support campaign. This release of eight newly-assembled collections of 2-LP sets marks the initial step in a continuing commitment to make this great music available on a wide basis for the first time in more than two decades. Among the landmark jazz recordings in the first series are *Bird/The Savoy Recordings* by Charlie Parker and sets by Lester Young, John Coltrane, Milt Jackson, Yusef Lateef, Cannonball Adderley and Erroll Garner. Lavish praise and broad commercial acceptance greet the Savoy/Arista project.

"Midnight Blue" is on its way to becoming the first top five single for songstress Melissa Manchester, and the self-penned hit helps make a gold disc out of her *Melissa* album, propelling her into the top ranks of the country's vocalists.

MAY 1976: Eric Carmen's solo career on Arista is off to an auspicious start, as his first single for the label, the aptly titled "All By Myself," is certified gold for selling over 1,000,000 copies. Carmen is presented with the gold 45 after performing in front of nearly 20,000 people at Nassau Coliseum. The eponymous album also yields two other hits, "Never Gonna Fall In Love Again" and "That's Rock'n'Roll."

JUNE 1976: "This all came about because Clive Davis, Elliot Goldman and myself were having lunch. I was having a simultaneous conversation with both Clive and Elliot—Clive asked me if I wanted to sign the contract and Elliot asked me if I wanted any tossed salad. I said yes. As a result I have made my first and only decision of 1976." The speaker is Ray Davies, and the subject is The Kinks' signing with Arista. The venerable and vital British band inks with the label and almost immediately, with *Sleepwalker*, finds its popularity at new heights.



JULY 1976: Arista Records is named "Record Company of the Year" at the Bobby Poe Annual Music Business Convention held in Nashville. The award is based on the tabulation of ballots from record companies and radio stations all over the country. Upon receiving the award, Davis remarks, "It is just great to feel the respect and recognition within the industry that Arista has achieved during the brief period since its inception. This award means a great deal to all of us at Arista."

Clive Davis participates in four afternoon dialogues with the nation's major retailers to discuss the direction of today's music and Arista's role in the changing direction of music and the marketplace. Sessions are held in Los Angeles, New York, and Chicago, and at the Heilicher Brothers' annual Musicland Convention. The purpose of the meeting is to give the country's retailers the opportunity to talk with Mr. Davis about the industry and about the tremendous explosion of the music scene of Arista Records in just two years.

The company moves into the Arista Building at 6 West 57th Street.

AUGUST 1976: Clive Davis, addressing a New York meeting of all Arista representatives, ushers in a "new level of penetration" for the company. "Because of our track record of success over these past two years, our ability to launch long term careers, artists of quality and distinction want to be with us. They want a creative haven, the fire of a new industry force working with imagination, taste and power to advance their careers still further." Welcomes to Arista Records: Lou Reed, "one of the true innovators and most significant musical influences in rock during the past decade;" Alan Parsons, "that rare artist who will break new musical barriers;" Rick Danko, "one of the major forces in The Band;" Mandrill, Don McLean and Randy Edelman. "It is obvious that the newly acquired artists alone could constitute a major new company," Davis says. "Our future is very much ahead of us and our artists will demonstrate through their music that there are no limits to what we can achieve."

Arista holds a series of sales/promotion meetings in Scottsdale, Arizona attended by all Arista executives, promotion and marketing people as well as representatives from many of the company's international licensees. New policies are outlined, seminars, panel discussions and product previews held, and the announcement of the signing of The Alpha Band, who perform live at the convention, is made. One highlight of the evening concert is a spontaneous rendition of Jack Tempchin's "Already Gone" as performed by the musicians and a group of Arista executives.



NOVEMBER 1976: Marlo Thomas and Friends' *Free To Be... You and Me* album, a steadily popular collection of songs and stories for free children, and Barry Manilow's first album for Arista are certified gold by the R.I.A.A.

The cast of the NBC show *Saturday Night Live*, 90 quasi-weekly minutes of inspired lunacy that brings new excitement to late-night television, are signed to bring their not-ready-for-prime-time comedy to Arista Records. In addition to the regular players—Chevy Chase, John Belushi, Gilda Radner, et.al.—the resultant elpee has cameo guest spots by stars like Richard Pryor, Lily Tomlin and Peter Boyle, and becomes the best-selling comedy album of 1976.



JANUARY 1977: The signing of The Grateful Dead to an exclusive long term worldwide agreement is announced. The San Francisco-based musical institution is set to record their first LP in Los Angeles under producer Keith Olson.

The contract extends to both the Jerry Garcia Band and to Bob Weir's new group. Garcia says, "The band and I are very enthusiastic about our relationship with Clive and the people at Arista. We are looking forward to working closely with everyone there and breaking new ground for the Dead."



FEBRUARY 1977: Arista Music Publishing Group comprised of Arista Music (ASCAP), Careers Music (BMI) and other affiliated companies is formed. Described as a major expansion step, the company's thrust is geared to "the individual attention that can be offered and supplied to writers and a significant professional level. Arista Music will mean to writers what Arista Records has come to mean to artists: sensitive and professional career building." Among the composers who have since been signed to the Arista Publishing Group are Michael Masser, The Sex Pistols, Stomu Yamashta and Gregg Diamond.

Anthony Braxton, the multi-instrumentalist, sweeps Melody Maker's first International Jazz Critics' Poll, winning top honors for Alto Saxophone, Clarinet, Composer and Miscellaneous Instrument and placing in five other categories. The newspaper says, "If there was a musician of the year award, it would surely go to Anthony Braxton." His *Creative Orchestra Music 1976* receives the "Oscar 77 Award" from the French Academie du Jazz."



Following the 1976 Grammy Awards, Clive Davis hosts the party of the year at the Beverly Hills Hotel, with the list of attendees reading like a "Who's Who" of the music business. Included among the guests are Linda Ronstadt, Brian Wilson, Ray Davies, Paul Simon, Barry Manilow, Eric Carmen, Leonard Cohen, George Benson, Shelley Duvall, Jon Landau, Mandrill, Jennifer Warnes, David Geffen, Jann Wenner, Bernie Taupin.



Please join us for afternoon brunch
at the Capital Room
Beverly Hills Hotel
Sunday, February 20th
Cocktails 12:30pm
There'll be no business,
no announcements, no auditions.
Just a lovely afternoon feast
in a beautiful setting, for our friends.
Clive Davis
Arista Music Publishing Group

Arista Records completes its most successful two week period in their history, with a domestic sales gross of almost 3 million dollars. Spearheading the sensational achievement are Manilow, the Kinks, Jennifer Warnes and the *Saturday Night Live* album.

MARCH 1977: A smash hit single for Jennifer Warnes, "The Right Time of the Night" from her debut album for Arista. In addition to being a giant pop hit, establishing Jennifer as a major female singing star and personality, "Right Time" becomes the first Arista 45 to crossover to the country charts.

Months of speculation throughout the music industry as to the label affiliation of a pivotal member of the Allman Brothers Band are ended as Arista announces the signing of Dickey Betts and his new band Great Southern. The first Arista album by the premier rock guitarist-composer is scheduled for release in April, coinciding with a coast-to-coast tour of the U.S. and a promotional softball game in Central Park.



APRIL 1977: A special matinee performance of Lily Tomlin's *Appearing Nightly* show at the Biltmore Theatre on Broadway is held for company and press as the signing of Tomlin to Arista is revealed. Her debut for Arista, *On Stage*, is recorded during the SRO extended engagement that receives the warmest, most laudatory reviews of any one-person show in recent memory. In announcing the signing of the Emmy, Tony and Grammy winner and Oscar nominee, Clive Davis says, "Lily Tomlin is one of a kind. She's one of the genius talents of our time, and the full depth and diversity of that talent is just beginning to be revealed. Beyond these accurate statements, I can only add that I'm very proud for Arista to be associated with her."



Clive Davis presents superstar Barry Manilow with the first Double-Double Platinum Albums Award in the history of the music industry at a surprise ceremony at the MGM Grand Hotel. The award signifies that in this one week, two of Manilow's albums, *This One's For You* and *Tryin' To Get The Feeling*, simultaneously pass the 2 million unit mark, a totally unprecedented occurrence. Manilow receives these awards during the closing minutes of his dinner show in the Celebrity Room of the MGM Grand at the end of the 98-city 10-month American tour.



JUNE 1977: To launch *I Robot* by the Alan Parsons Project, Arista initiates its biggest album promotion. Without a live act on the road to stir up interest in the Parsons LP, Arista takes Parsons, collaborator Eric Woolfson and the album itself on a ten-city "playback tour" that includes interviews and premiere performances of the record. This "tour," which involves coordinated promotion devices such as extensive advertising, in-store displays and a fleet of robots making numerous and far-reaching appearances, attracts enormous press, radio and consumer response, making *I Robot* one of the hottest albums in the country. Sales, to date, have surpassed 800,000 units.



AUGUST 1977: Arista holds its annual convention in San Diego. The agenda is highlighted by a Clive Davis keynote speech on Arista's "Revolutionary Birth," product presentations and live shows spotlighting label artists including tough young rockers The Dwight Twilley Band, recently signed to Arista. Gold records are presented to The Outlaws, Alan Parsons and Eric Carmen. Among the announcements made at the convention was the signing of Al Stewart and the new distribution deals with Buddah and Passport Records. The first product to be released under the new arrangements are previewed, as Gladys Knight and the Pips make an unannounced appearance and Clive Davis plays tracks from *Intergalactic Touring Band* and Brand X's *Livestock*.



SEPTEMBER 1977: The Grateful Dead play on Labor Day Weekend for the largest audience ever to see and hear a concert in the state of New Jersey. As *Terrapin Station*, the band's label debut, tops all previous sales records for the Dead, they prove that their live draw is as potent as ever by attracting nearly 150,000 people to Englishtown Raceway. The Dead, headlining a bill that also featured The Marshall Tucker Band and The New Riders of the Purple Sage, performed for 3 1/2 hours, playing songs that spanned the decade-plus of their career. Fans came from as far away as Colorado and Maine to hear the band that has one of the most vociferously loyal followings in rock.



OCTOBER 1977: Arista rush-releases the soundtrack album from the hit movie *You Light Up My Life*, featuring the original version of the title song that became an immediate standard. Within less than three weeks the LP of the Joe Brooks score is certified gold by the R.I.A.A. and has sold more than 700,000 units, making it one of the fastest-breaking records in Arista's three-year history.

As Arista concluded its third year and began its fourth, net revenue figures showed that the first quarter of fiscal 1978 was by far the biggest first quarter for Arista, topping the previous year's figure by over 123%. Included in this sales surge was the precedent-setting *Barry Manilow Live* package, nudging triple platinum at a list price of \$11.98. In releasing these figures, Executive Vice President and General Manager Elliot Goldman said, "With new artists hitting high sales plateaus, and established artists joining Arista and measurably bettering the sales success they had at other labels, we have every reason to expect that 1978 will be a year of continual new peaks for Arista."



THE CITY OF NEW YORK
OFFICE OF THE MAYOR
NEW YORK, N.Y. 10007

November 10, 1977

Mr. Clive Davis, President
Arista Records, Inc.
Arista Building
6 West 57th Street
New York, New York 10019

Dear Mr. Davis:

It is a pleasure for me to join "Billboard Magazine" and music industry representatives in wishing Arista Records a happy third anniversary.

Not only has your company contributed enormously to the growth and vitality of the record industry, it has also had a positive impact on the overall business fabric of the Big Apple.

The very fact that "Billboard," a leading trade paper, is saluting you in its November 26th issue is proof of the accomplishments you have attained and the recognition you have earned.

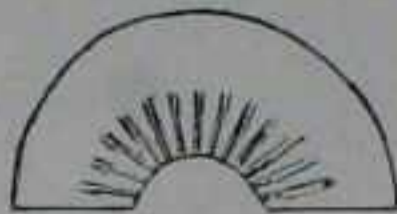
I am particularly pleased that Arista joins a multitude of other prominent and prestigious companies which have international influence while operating from headquarters here in Manhattan.

The fact that you have concentrated on recording and promoting New York-born and New York-based artists such as Barry Manilow, Melissa Manchester, Patti Smith and Lou Reed is another indication of your pride and faith in our City.

Arista's success is New York's gain and we are proud to have you as part of our corporate life and our cultural scene. Congratulations!

Sincerely yours,

Abraham D. Beame
Abraham D. Beame
Mayor



Columbia Pictures Industries, Inc.

ALAN J. HIRSCHFIELD
PRESIDENT AND CHIEF EXECUTIVE OFFICER

November 21, 1977

Mr. Clive Davis
Arista Records
Arista Records Building
6 West 57th Street
New York, N.Y. 10019

Dear Clive:

From a cold Chicago night and "Mandy" to sunshine and success only one man could have accomplished so much so soon.

There have been very few parallels -- in the record industry or industry in general -- to Arista's growth over the past three years.

The rare technique in the world of entertainment of developing new talent and re-invigorating the careers of veteran artists has established Arista Records as a haven for all recording artists.

Columbia is very proud of the association with Arista -- you, the man, make it possible to Write the songs.

It's still only the golden beginning for my friend, my associate, and my partner.

Sincerely,

Alan J. Hirschfield

We're proud
to be part of
the Arista family.

Love
and
continued good luck.

Barry Manilow
Ron Dante
Miles Lourie



CLIVE DAVIS: A 1977 PROFILE

by Claude Hall

Like a modern day Aladdin out of the mystic myths of "A Thousand and One Nights," Clive Davis seems to have a golden touch . . . and he doesn't need a lamp to rub or even three wishes from some genie.

He is, to the contrary, the man who often grants wishes . . . because just about every major recording artist in the world would easily ask in his first wish to be on his label . . . Why? Because Arista Records has its own kind of magic about turning unknown artists such as Barry Manilow or Melissa Manchester into superstars or revitalizing the Kinks or Grateful Dead, bringing sales of their records to new and higher plateaus.

Arista Records is, indeed, the place to be in 1977 if you're a recording artist.

"Currently, Arista has gone from nothing to where last year we did \$36 million and this year, based on present trends, will do more than \$50 million. How much more than \$50 million remains to be seen, depending on how well a couple of albums do."

The company has exploded through a "tremendous upward swerve." Net revenues for the last fiscal year were \$36,261,000, up 19.1% over the year before.

"It's not that it's come by luck . . . it's come by a combination of luck, hard work, and high musical standards," says Davis.

But to put the record label into historical perspective, it is necessary to focus a sharp spotlight on the man.

Like the movie moguls of the heyday of Hollywood, Clive Davis is constantly in the forefront of public attention. He doesn't seek attention—though he says he enjoys it—but he has undoubtedly had more press devoted to him than any record man that has yet existed, including Edison and Emile Berliner.

Like the recording artists on his label—and you can count Manilow, Eric Carmen, the Bay City Rollers, and others in that fabled domain—Davis also has his cult following, he is constantly asked for his autograph, he is constantly written about in magazines ranging from the Rolling Stone to the New Yorker, from Newsweek to Forbes.

Recently when he gave a speech at UCLA in Los Angeles, he outdrew a football rally on campus two-to-one.

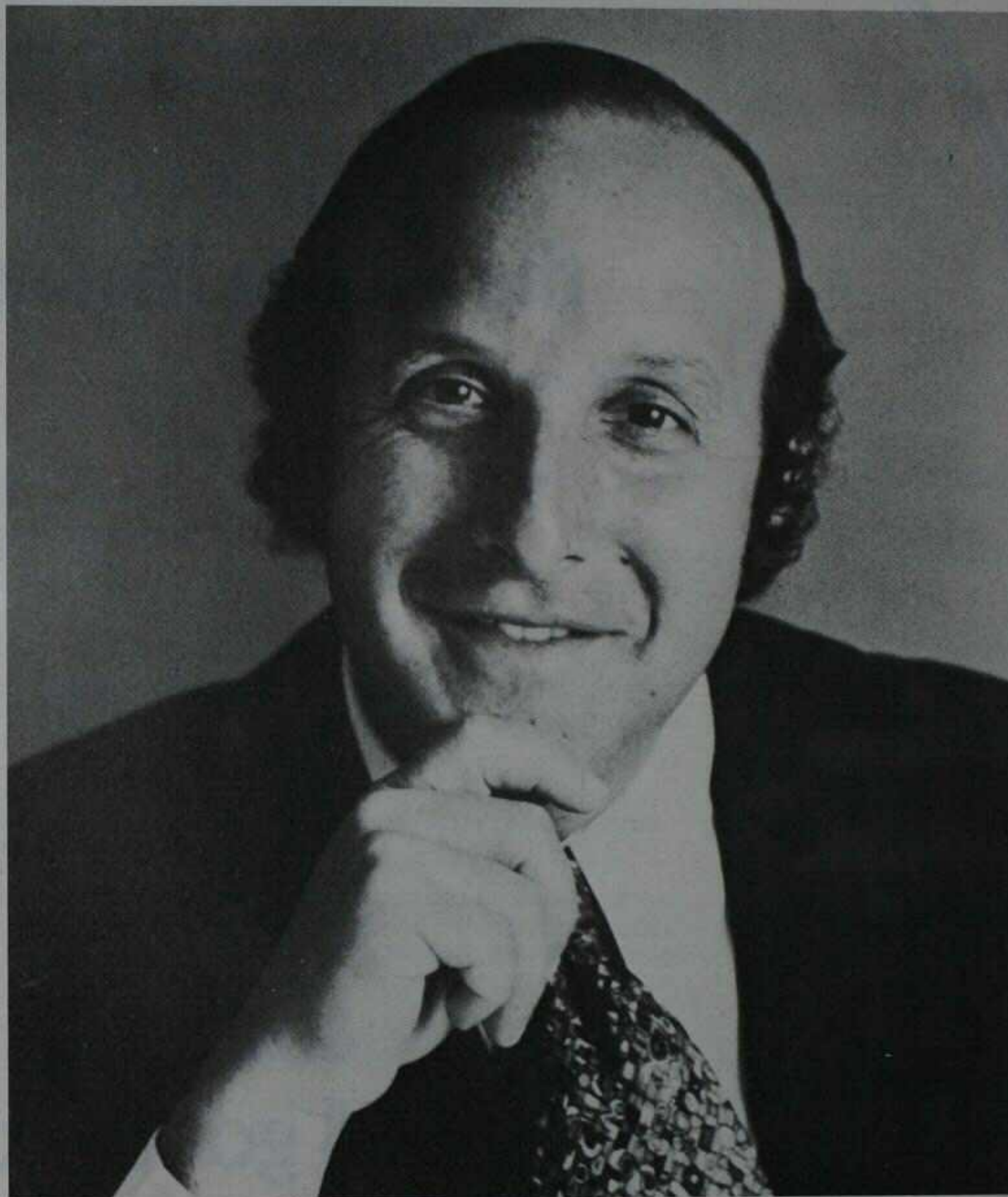
And when it comes to a royal signing of some enormous superstar in music, Clive Davis is also in the center of attention.

The story of Arista Records is a unique adventure, worthy of anything out of some forgotten archive of ancient Baghdad. The label is just three years old. And it was just about three years ago that Clive Davis, after leaving Columbia Records, had to, effectively, start over in the record business.

His tenure at Columbia Records had been sometimes chaotic, sometimes against the grain, often with temporary problems, but always with considerable forward strength and forward progress.

In a speech given this last July at a convention called "Radio 78" in Sydney, Australia, Davis spoke of his early days as president of Columbia Records. The label was primarily devoted to MOR artists, Broadway cast albums, and classical albums. "Times, indeed, were changing. But what I took was a gradual route, which was very painful as it turned out. Painful, because I did not come with the experience necessary to make radical changes." He spoke of Mitch Miller, then head of a&r at Columbia, taking "a very strong position against rock," that Columbia Records was "stultified in this area, and the question was how long could the company live on catalog?"

Trying to get the company into the modern record age was exceedingly difficult, he told a meeting of Australia and New Zealand record company and radio executives at the Pedlar Promotions convention.



And then, suddenly, a crisis developed. "I'd had a year of grace and that year was up." Original Broadway cast albums such as "Cabaret," instead of selling like "My Fair Lady," only sold around 300,000 units. "The Broadway show era had exhausted itself." And Mitch Miller's sing-a-long albums, after 11 gold records, suddenly sank in sales. Furthermore, MOR music started riding a rough road. Johnny Mathis left to join Mercury records at two-and-a-half times the going royalty rate. "Classical music was clearly going to become a breakeven operation."

He said it was luck "that I found myself at the Monterey Pop Festival in 1967" where he subsequently discovered and signed such acts as Janis Joplin.

In a keynote speech he gave at the seventh annual International Radio Programming Forum at the Plaza Hotel in New York in August 1974, Davis said of the pop festival, "It's there I was overwhelmed by a strutting, shouting, vibrant, soul-searching belter named Janis Joplin, who as an unknown, took the place by storm." Speaking of her and the Electric Flag headed by Buddy Miles and Mike Bloomfield, "these artists plus Jimi Hendrix, Steve Miller, the Who, Quicksilver

Messenger Service—they all heralded a new trend in music: loud amplification and instrumental virtuosity involving lengthy passages. It is the artists who create trends in music, not executives of record companies. But executives can spot them and I was luckily there for this one."

Within a few months, he was involved in a massive artist-signing campaign to revitalize the record label. With the advent of FM progressive radio happening almost at the same time, the label gained immediate exposure and appreciation for Joplin, Sly and The Family Stone, Chicago; Blood, Sweat & Tears and others. Blood, Sweat & Tears, originally formed by Al Kooper, sold 3.8 million copies. Santana's "Abraxas" album hit 3.5 million copies. Every Chicago album package, usually two-to-four albums in one package, hit well into seven figures in sales. And in later years there were Aerosmith, Boz Scaggs, Blue Oyster Cult, Billy Joel and many more.

Amazingly, he did this great exploration into the rock music business without sacrificing the careers of such MOR artists as Andy Williams and Barbra Streisand. In his book "Clive," Davis points out his per-

sonal involvement in guiding not only the selection of songs for these artists and others, but personal involvement in the production of their records.

Columbia Records climbed from earnings of 97 million in 1967 to \$450 million in 1973 and from profits of \$3 million to close to \$50 million.

There were pitfalls along the way, but Davis had the knack of adjusting and profiting from each change in the public mood. When it became difficult to break new artists, he launched phenomenal showcases for his artists in Madison Square Garden, Radio City Music Hall in New York and the Ahmanson Theatre in Los Angeles. Like no other person in the music business, he has become identified as a leader, as a spokesman for the industry, as a driving force.

"I do what's natural to me. There are certain things that I plot which I think, historically, have had an effect in music. From the sense that when I think something should be said on a statesman basis, I've said it. In the areas where I've hosted music showcases, I did it for, obviously, a complicated variety of purposes, the prime one of which is to showcase the vitality of music, whether it be MOR music in Madison Square Garden, classical music in a midnight concert at Radio City Music Hall, or the dazzling variety of contemporary music at Ahmanson Theatre for a full week when promoter Bill Graham and everyone else thought rock was dying.

"I guess you might say that I've done those things that have led to public visibility with showcases, speeches at conventions, colleges. It's hard work. The cynical might claim it's ego gratifying but so what. I know that initial impulses for doing these things are purposeful from a business point of view. The public visibility just happens."

But, in spite of considerable fame and success at Columbia Records, in May 1973 Davis was ousted. He'd joined the label in 1960 in the legal department and climbed to the top of the label in 1965. But now all of that was over. Here was a man who'd effectively given the best years of his life to the company, but now was left to start at the bottom in the record industry.

For the next year, he worked on his book "Clive" while rumors dashed back and forth across the Atlantic and the Pacific—he was going to start a new label with Bob Dylan and Paul Simon and George Harrison; he was thinking of getting involved with Chris Blackwell of Island Records in a new U.S. label; he was talking with Robert Stigwood about a new record company. In an interview with Brian Mulligan in Europe, Davis admitted that these were not rumors; there were discussions.

But a year later, as soon as the book was finished, Davis announced a new deal with Columbia Pictures to launch a new record company.

Columbia Pictures agreed to provide "up to \$10 million of capital for the record company," recalls Davis. Under the agreement he could not only draw from that \$10 million, but choose any of the recording artists on their soon-to-be-defunct Bell Records roster and/or executives.

"It was unique, what did occur. Because the first record we really came out with was 'Mandy' by Barry Manilow and it became a gold disk. It launched Barry's career."

Davis had culled the artist roster of the label, dropping many well-known acts. Not because they weren't good, but because he wanted artists around him that he could relate to. Manilow, Melissa Manchester, and the Bay City Rollers, a British act who'd done well in England but were unknown in the U.S., were the focus of his attention. Based on his own track record in the industry and the success of the Bay City Rollers in Europe, Davis made a \$3 million plus guarantee deal with EMI for rights outside England and the U.S.

"And, based on expectations, we made a \$1 million deal with GRT for tape rights.

"So, we never had to call upon the money. No reason to. Because the first year, we were profitable. We had tremendous success."

Only recently did he dip into his storehouse of capital to acquire a combination of the Grateful Dead, Alan Parsons, Al Stewart, and the Savoy Records deal.

But his roster is still eclectic, he believes. He feels that too many major labels sign everyone in sight. The goal of Arista is to be selective, "to associate ourselves with quality."

This applies also to executives. For his staff is hand-picked executives "who eat, breathe, live and love the record business." And his aim for the company is to "emphasize, certainly with a&r, certainly with promotion, and hopefully in sales as well, the necessity of creative rapport . . . understanding the creative mind, the creative spirit.

"I did keep a few executives who'd been with the record company that previously existed. Today, I would say there's only one or two left from the old staff." The trade press initially associated the new Arista with the old Bell label, "but from my point of view, from my mentality, from my idea of what my objective, mission, goal was, it had no relationship to Bell Records. It was the formation of a brand new company. We indeed started from scratch from an executive point of view. Because all of the key executives that I chose about me were new people. That I, in effect, selected from other record companies around the industry. There was tremendous interest in the new company and it was gratifying to see that people felt something special was in the process of being formed. So, whether it was Elliot Goldman who'd been administrative vice president of Columbia Records and who became my executive vice president; whether it was Barry Reiss, vice president of business affairs for Columbia Records who became my administrative vice president; whether it was Aaron Levy, who'd been executive vice president of Paramount and who became my chief financial man; whether it was Bob Feiden, a&r RCA who became head of a&r, east coast for me; we took executives who met my standards of excellence, of dedication, and love of music; we were able to attract the best of executive talent that I felt existed . . . to show that this would not be a one man show, that this would be a team operation even though admittedly I might be the most visible. Still, you can't build an Arista by yourself."

He spoke of Jerry Wexler. "Jerry, today, approaches the business with that kind of enthusiasm I wish everybody that worked with me would have. It's so great to see the kind of enthusiasm that Jerry brings to the business, his love of music, his awareness. If you go to visit him, he forces you to listen to his cassettes or some tape on a new artist."

Davis felt (though this may not have been actually the case) that he couldn't sign major acts immediately after starting Arista.

"So, we set out to use the importance of the song . . . to use a song to break new artists. And it was through a succession of songs that we come up with such as 'Mandy,' such as 'I Write the Songs,' and such as 'Weekend in New England,' Barry Manilow is now, without question, the No. 1 selling individual artist in the United States."

And, increasingly, he wants to be involved with artists. Especially, with their future and their future product. "I didn't just sign Ray Davies without getting into what he's going to do. Without spending a substantial amount of time in seeing what his current vitality was going to be in the future. I'm not interested in signing groups for their past glitter. Or past celeb-

erity. The question is: Are they vital for the future?

"It's always a very delicate balance, because if you're dealing with people who've had a past record—and a lot of artists over the past few years have been major names who've flattered me by calling up and saying they wanted to be on Arista. If they're a writer, you might say: What are your new songs? Then they come back with: Hey, I'm way past the stage when I audition.

"And you know, you don't want to insult them.

"On the other hand, you try to tell them that if they come and audition, they can gauge what kind of degree of enthusiasm we might have toward their career. Unless we hear what they're into, there's no way that we can tell them whether we're enthused or not. You have to let them know that it's for their own protection.

"I talk very candidly upfront about it. I don't know any other way to do it. I just have to tell them that I don't want to insult them, but there's no way I could tell what kind of artistic rapport we'd have unless I heard them.

"Now that's just with respect to any artist that's song-oriented. If it comes to a rock group, you have to see them in performance in order to judge their vitality, their energy level. I didn't say to the Grateful Dead: Hey, let me hear new songs. I might have said that to Neil Sedaka three years ago. He didn't call me, but if he had I might have asked at the time, to hear his new songs. With the Grateful Dead, it was a different issue. And I met with them right here in the Beverly Hills Hotel in Los Angeles.

"I met with Jerry Garcia and Bob Weir and I said: 'Listen, there are vital things to me. Your studio albums have never sold as much as they should. You've always created much more excitement live than you've created on records. It seems to me that there are three basic things you need. If you're in agreement, then, from my point of view, I'd love for you to be with us. And I'll audition for you. Because, why should you pick us as compared to CBS or Warners? Any company would be interested in the Grateful Dead, depending on the price.

"But from my point of view, I wanted them to record outside of San Francisco to get into a fresh environment because they were around too many backslapping people. Second, they should work with an outside producer because there'd been just too much self-production. Three, they should start touring again as the Grateful Dead. They couldn't just stop touring; they would become a relic.

"I don't rest on my laurels, they couldn't rest on theirs."

Without any questions, they said yes. Davis said that he would submit producers to them, one after another and no less than three. That a producer was not a marriage he could legislate.

Different situations take different solutions.

"I did submit songs to the Kinks, interestingly enough. That impressed someone like Ray Davies. Other artists might have become offended. I didn't care if he recorded the songs. I just wanted the group to think about the songs. I pointed out that if the Kinks were going to continue with concept albums, I really wasn't interested. I told Ray it would then be a bitch of a job to break you. But if you see the magic in songs, you're brilliant in person, unique, and the future of the Kinks would be brighter than ever."

Ray listened to all three songs that Davis had for him, then said he wasn't offended, that he would have loved someone at RCA Records to submit songs for him; second, that he wouldn't promise to record any particular one of the three songs; third, that if he couldn't write songs as good, he would record whatever Arista might pick.

(Continued on page A-34)

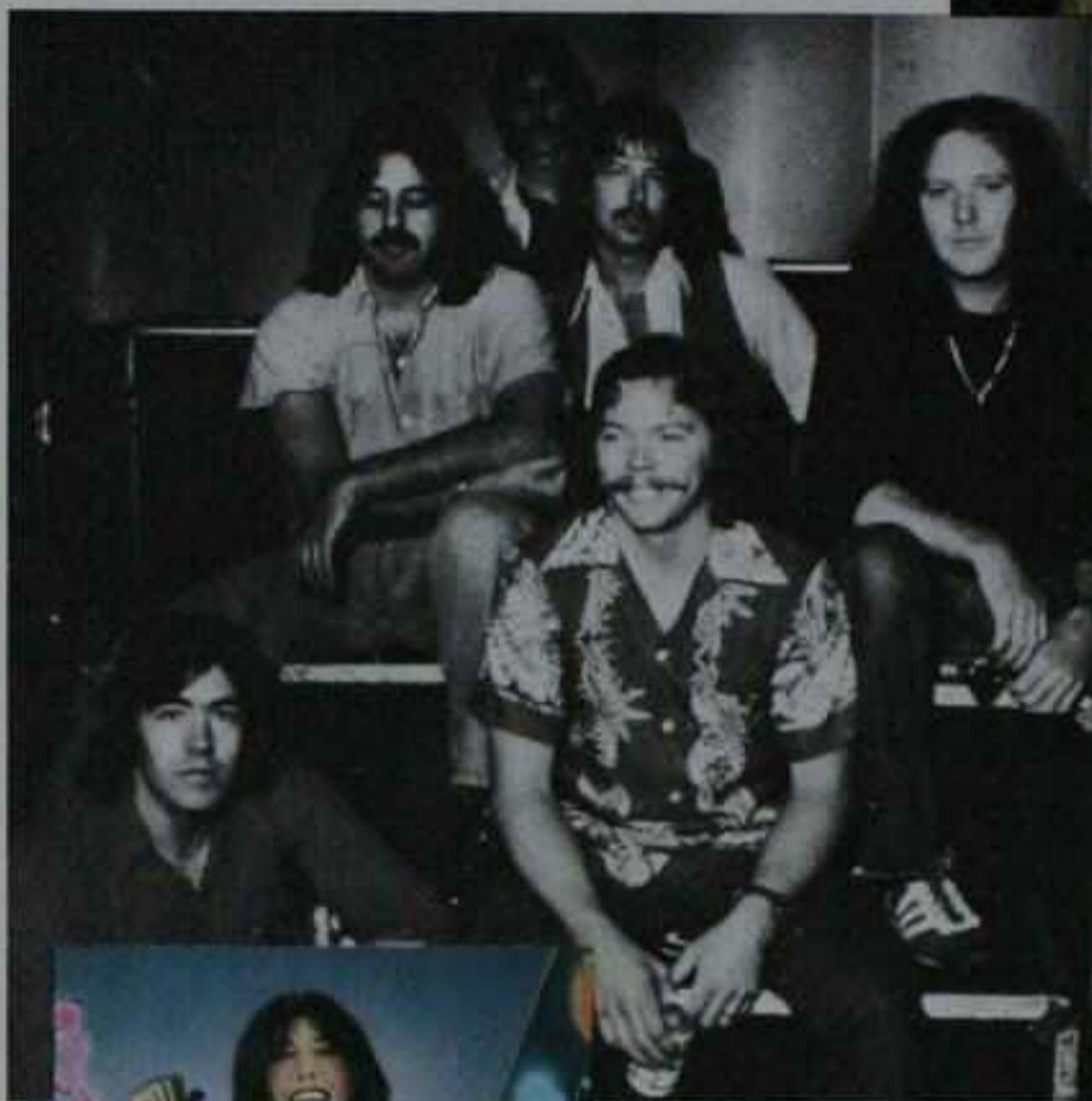
THE GROWING FAMILY OF ARISTA ARTIST SUCCESS*

Grateful Dead



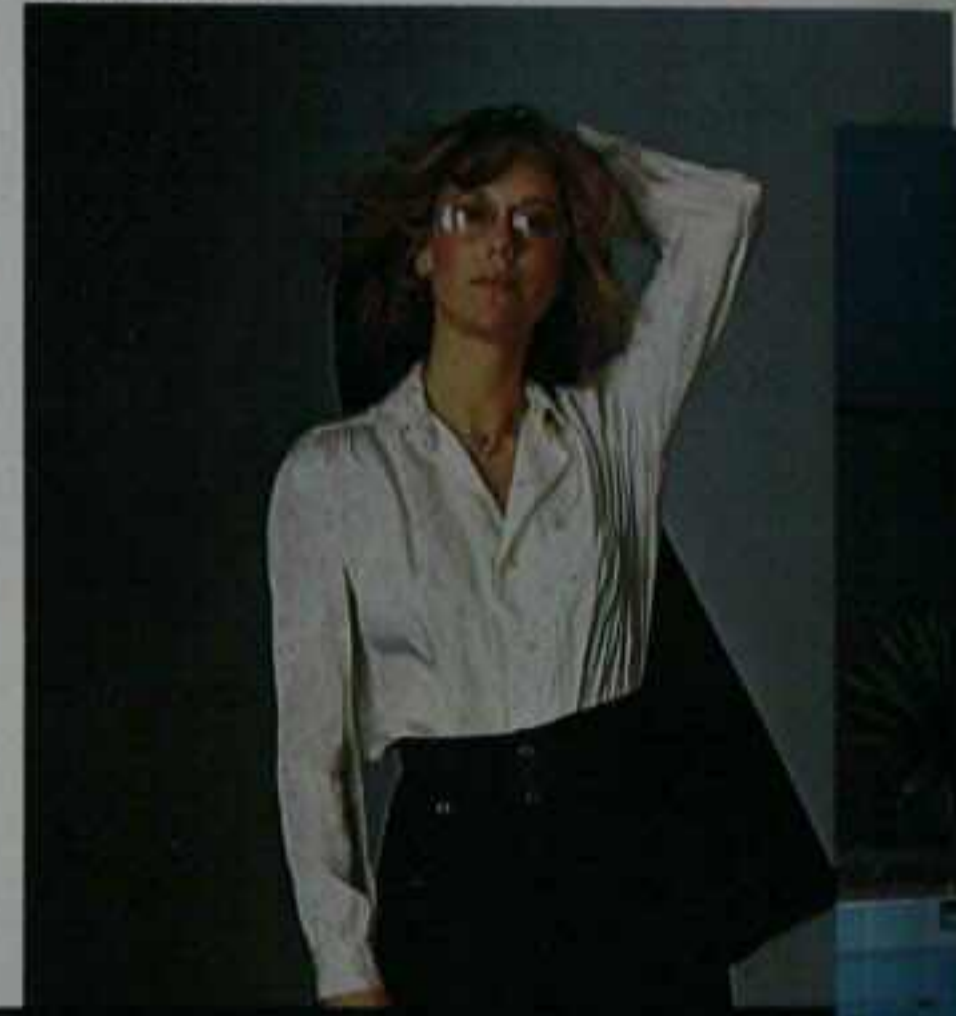
Dwight Twilley Band

Barry Manilow



Outlaws

Jennifer Warnes



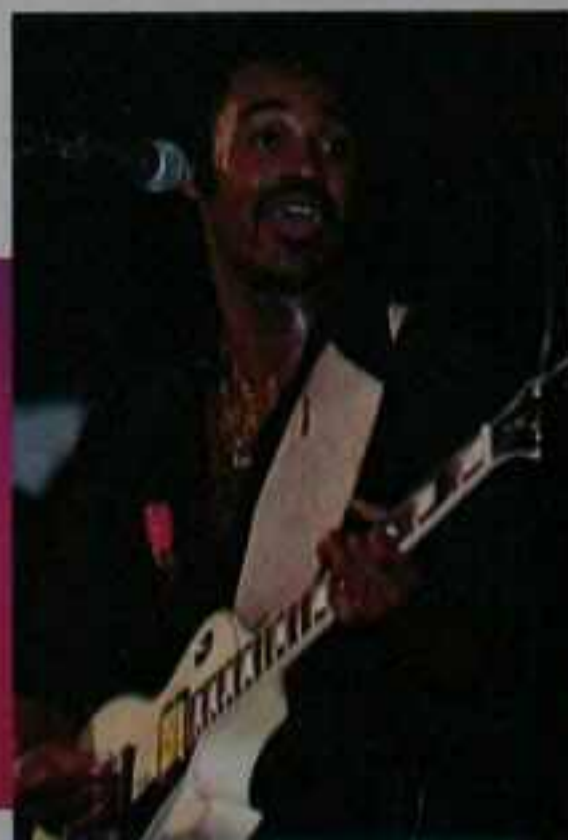
Kinks



Lily Tomlin



Don McLean



Aalon



Harvey Mason



Lou Reed



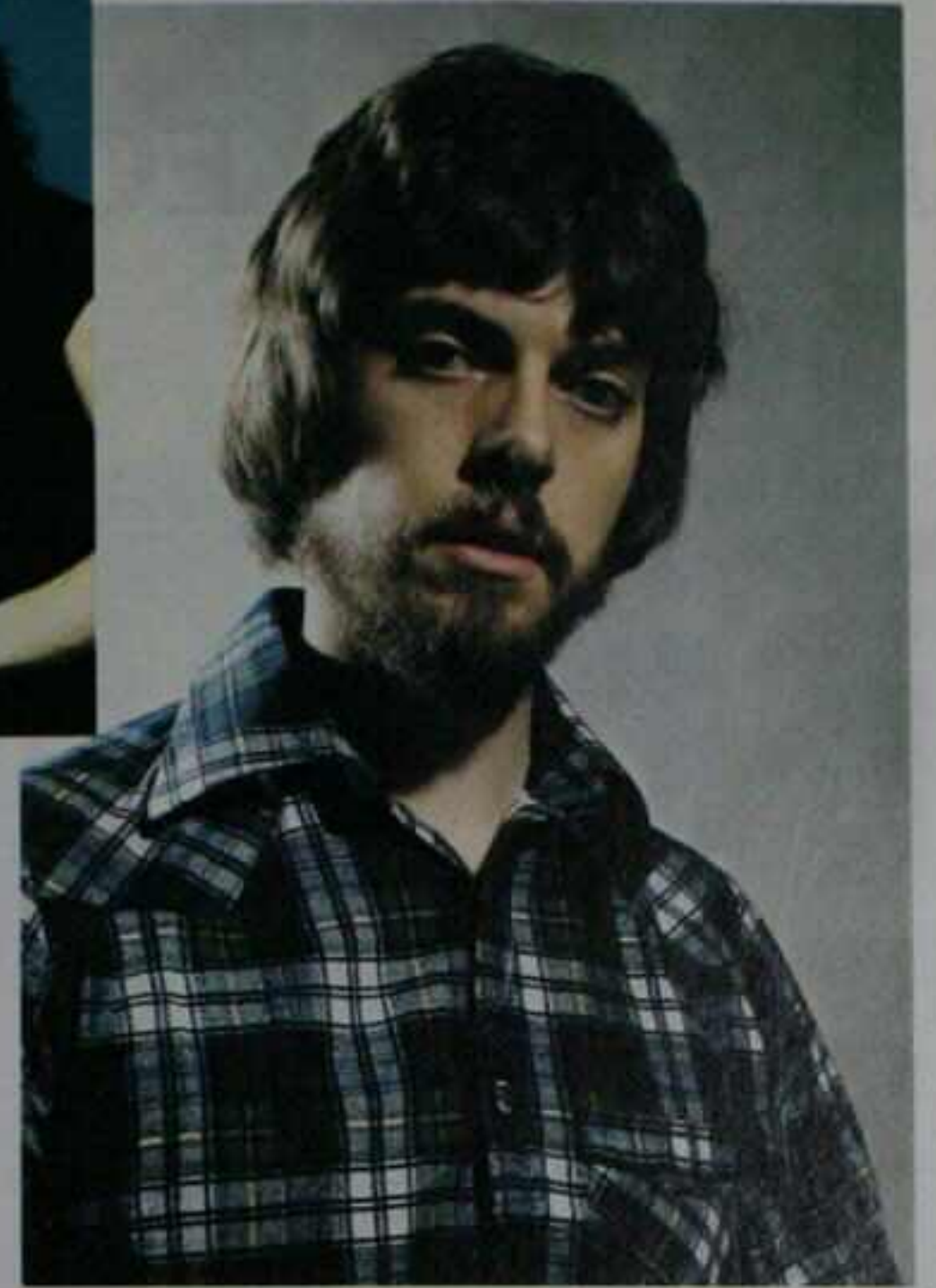
Rick Danko

*Each of these artists has achieved top 75 ranking on the Billboard Top 200 album chart or Top 50 on the R&B album chart.

Patti Smith



Alan Parsons Project



Al Stewart



The Brecker Brothers



Gil Scott-Heron



Dickey Betts & Great Southern



Norman Connors

Melissa Manchester



Mandrill



Eric Carmen



Bay City Rollers



Eddie Kendricks

ARISTA'S EXECUTIVE TEAM



Clive Davis,
President



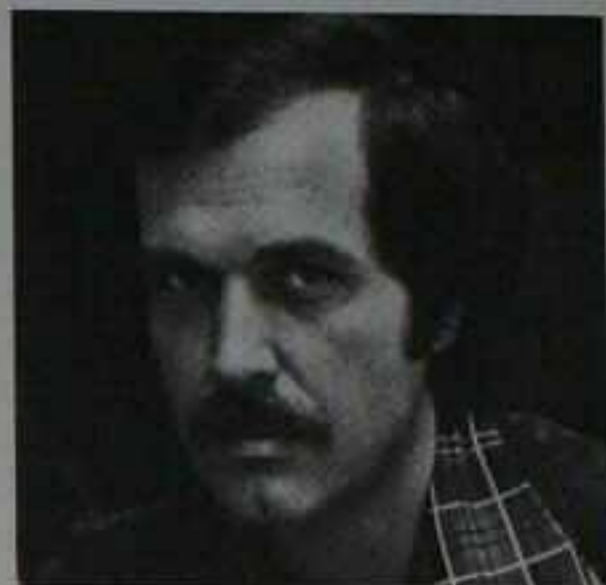
Elliot Goldman,
Executive Vice President & General Manager



Steve Backer,
Director of Progressive Product



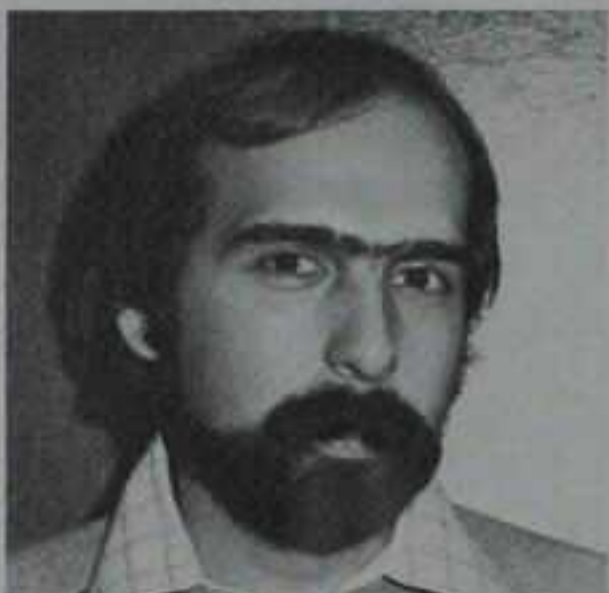
Roger Birnbaum,
Vice President, West Coast A&R



Bob Buziak,
Managing Director of Arista, United Kingdom



Rick Chertoff,
Staff Producer



Rick Dobbis,
Vice President, Artist Development



Robert Feiden,
Vice President, East Coast A&R



Dennis Fine,
Director, National Publicity



Vernon Gibbs,
A&R Director for R&B



Robert Holmes,
Vice President, Business Affairs, Columbia-Arista Music Publishing Group



Michael Hutson,
Director, Product Management & Coordinator Distributed Labels



Scot Jackson,
Vice President, National Promotion



Sam Karamanos,
National Promotion Administrator



Aaron Levy,
Vice President, Finance and Treasurer



Michael Lippman,
Vice President, West Coast Operations



Billy Meshel,
Vice President & General Manager, Music Publishing Group



Richard Palmese,
Vice President, National Promotion



Artie Patsiner,
Director, Product Management



Barry Reiss,
Administrative Vice President



Judd Siegal,
Vice President, Sales and Distribution



Bob Scerbo,
Director, Manufacturing & Purchasing



Hank Talbert,
Vice President, National R&B Product



Chris Tobey,
National Sales Coordinator



Alan Watson,
Director International Operations

ELLIOT GOLDMAN: THE CREATIVE BUSINESS SIDE OF A CREATIVE COMPANY

When the company was formed in '74, did you and Clive have some long-range prognosis about the way artists would be obtained and the way Arista would proceed economically, or did you just think you'd build from this core and see where it takes you?

Certainly there were some very clear choices that we had when the company was formed, particularly with Clive's association with so many major artists in the industry and so on. The speculation was rampant about Arista starting its operations by signing a major artist. The talk was that we were going to sign a major major artist and that was the way we were going to build the company. I was of the very firm opinion that if we were going to build a record company, that to really establish the validity of the company and to re-establish it as a home for new recording artists and to build on a solid base, we should really do it with emphasis on totally new artists. I felt if we did it that way, we would establish the validity of the record company in a way that you could never ever establish it by starting with signing a major artist. The latter way, people would always point to that major artist and say that Arista's successful because they signed so and so, a superstar.

Clive and I discussed it extensively and agreed on the approach that would be taken. And we studiously avoided trying to make that one big deal that would establish the company. And it worked. It was very hard but it worked. And I think nine months later Arista had a validity in the marketplace for artists and in the record business that could never ever have been established in any other way. Within a year we had very significant artists approaching us as to whether we were interested in them.

This was an economic risk though, because you were working essentially with a core of artists, none of whom had any established track record.

At the time the company was formed literally the entire roster was shaved to two artists. Melissa Manchester and Barry Manilow were the only artists that we kept. Tony Orlando and Dawn went to go to Elektra. A lot of production deals, individual artists were dropped. And then, of course, we started to work with The Bay City Rollers who were signed through our English company. In breaking Barry and Melissa on the singles charts on Arista really established them and us. The Outlaws came out, their first album, boom up to 300,000-400,000. So that the company was really established that way. It was a lot of hard work. I look back on it and wonder how we came through that. But it happened quickly, thank goodness. And it was a very valid way. And I think looking back, it's nice and easy to say now it was the right way to do it.

Once you were out there and built up an economic base you went after higher priced established artists.

First of all, in about nine months we were about where I thought we would be in two years after formation. And Clive and I decided that we really had built a very successful situation here, and we were now being approached by various artists in the middle range. We could not take these artists on responsibly without having an organization that could service them properly. And that was the toughest part.

I would say the second year of Arista was much much more difficult than the first for the simple reason that when we started we could keep a very tight ship and see what would happen. During that second year, we already had enough success and we were being approached by enough significant situations, whether it be the Kinks, or Lou Reed, or the Grateful Dead, artists of that ilk, and we couldn't take these artists on unless we had a full fledged record company, as Clive and I understand a full fledged record company which means artist development, full staff of promotion, full press and publicity department, full produc-



tion, etc., all of the services that need to be out there for the artists to be handled correctly as they are entitled to be.

That meant making a major major commitment from a dollar point of view and expanding the operations of the company so that you would be in a position to handle that product when it came in. And that was difficult. That was much more difficult as it turned out than forming a company in the first instance. At the beginning you just took your shots and you worked hard at it. Now it was up front making a major commitment.

I give the Columbia Pictures people a great deal of credit because they had to support us in that. We told them what we were going to do and we told them we were going to make this major input. Luckily, we had been so successful that basically we were using our own profits. We were generating, we were ploughing our own profits back into the company rather than having to do all totally on a risk basis. But still that's dangerous, you know, because you don't know what the end result is going to be.

Fortunately, it's all fallen into place now. Because this coming year is just going to be enormous. I mean our last fiscal year showed in the just published figures, net revenues in excess of 37 million dollars and this year is going to be well beyond it. In fact, our revenues for the first quarter of this fiscal year will be up 124% over the first quarter of last year. And those figures do not include the month of October, which we are presently in, and the month of October alone is probably almost going to be equivalent to the whole first quarter. So that we're talking about of building up the organization and getting the fruits of that in the way we're breaking the artists.

How do you decide whether to put a major push behind an artist?

The simplistic answer to that is the record and the public, but that requires some amplification. When an artist finishes a record, the a&r, artist development, sales and promotion people listen to the record and that record either excites them, moves them musically and commercially, or it doesn't. In essence, there is a degree of excitement that is created by an artist, by what he or she has created in the studio. That initial reaction will, to a considerable extent, dictate the road the company will initially take. Thereafter, it's up to the public. But let me back up a bit. The initial position or approach the company is going to take will be dictated by the music to the extent that it really doesn't make any sense to spend advertising, promotion, merchandising dollars unless you have something to say.

Just yesterday some managers were in, talking about another record company and quoted executives at that company as saying that trade ads are just for an artist's ego. Now to me that's an uninformed and formula response to an important issue. It has got to be the most antagonistic thing that an artist or a manager can hear. I can think of many instances in which the correct response as a record person, as a record man, whether on the business side or the creative side, would be, no we should not take a trade ad. But that is not because trade ads are only to satisfy an artist's ego. It's because a trade ad serves a very particular purpose. Any particular piece of advertising or merchandising that you do with an artist or his music is really keyed to that music, is keyed to whether there is something to say about the music. If you don't then you don't take the trade ad. A trade ad that doesn't say anything is a negative to those seeing it. It shouts to the people you're trying to reach that you don't have anything to say. But if that trade ad can say some-

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CAREERS ARE OUR BUSINESS:

The Interrelationships at Arista

The theme of Arista's 1977 convention was "Careers Are Our Business"; the heads of the various departments within the company spoke to that point at the opening session, stressing above everything else the strong sense of interdependency at the label that contributes so heavily to the ability to build careers. This theme was reemphasized and expanded on when a group of top executives—Rick Dobbis, vice president, artist development; Judd Siegal, vice president, sales and distribution; Scot Jackson and Richard Palmese, vice presidents of national Promotion; Dennis Fine, director, national publicity; and Arthur Patsiner, director, product management—were asked to reflect on the emergence of Arista as a music industry force on the occasion of the label's third anniversary. While it's difficult to sum up a record company's philosophy in a few words, all agree that the cooperation of the various departments toward the fulfillment of career goals for the artists on the label is a primary reason for Arista's extraordinary success.

Jackson: There are a few things going on simultaneously which really make our task particularly challenging in a way that's really exciting. Not only do we have the task of all the individual projects that we have to do, and how we go after them, but knitting together the various elements of the company and each of the individual efforts that all of us put forth. Every day, every month, every few months, the nature of our company changes because of the way of life, because of our success and because of our growth. So the way in which we did our business yesterday and our ability to get together as a small unit has changed to where we really have had to build staffs of people that communicate that way on another level, so we can still feel the closeness which is paramount.

Dobbis: When we look at other companies and the way they do business, it seems that when you get to a point where you are very large in any industry, it's extremely difficult for department heads, for people with supervisory as well as direct responsibility to communicate well enough with each other. That's something we've succeeded at to a large degree.

Palmese: It's true. A lot of record companies have such separations between departments that they

create all kinds of unnecessary divisions before you can even start a project.

Dobbis: As far as the management team here and the way we approach projects, there are a wealth of record people heading all of the departments, record men who understand the business, who deal with artists and can relate to the various aspects of the business although their primary expertise may be in one field. Dennis is the best at what he does, and he understands publicity better than anyone else, but at the same time Dennis or anybody else at this table can sit and participate in a conversation that can focus closely on a sales problem or a promotion problem or an advertising problem and make the kind of contribution that really builds the team up.

Fine: There is a bizarre minimum of politics at every level, and a lot of freedom within the different areas that flows back and forth, which is the way things can get done. There is no line saying this is marketing and this is artist development and this is promotion and this is publicity and never should you cross over.

BREAKING NEW ARTISTS

Siegal: To establish new acts every year, there isn't much time for the nonsense. Independent distributors are the prime movers in establishing new acts, the best means to break new artists. They can expand much quicker, they aren't as rigidly structured as branch operations. We can take full advantage of their experience and presence in the marketplace over a long period of time and that is a reflection of an ability to break artists, to understand them and respond very quickly to market conditions. They don't have to look around for constant supervision as to what they should be doing.

Patsiner: There is an interplay between the various departments in this area. For example, when we're dealing with new artists—which is the core of what we do—and trying to break them, for obvious reasons that's extremely difficult. There are many reasons, not the least of which is that they, or their management or agency, lack experience. Of course there are exceptions, but where we become involved at that point is when an artist is signed.

Dobbis: Certainly from the vantage point of the product management area with Artie Patsiner, and Michael Hutson in New York, and Michael Lippman on the west coast, we get involved in trying to figure out with a&r what the career goals are and what the direction is, cover the management situation as best we can and give them the viewpoint of what the company has in mind so that we work together from the start.

Patsiner: You take as an example a Danny Peck, who as a young artist has no history in the marketplace. An extremely unique talent, a difficult talent. Any time an artist is unique it's hard to get people to pay attention even if it's wonderful. So you try various means to understand it and work on tours; should he perform, what is the right way for this artist to perform, how do we actually help him to accomplish that. That's the direction the record business is taking. It's going to be a full service music business really.

THE NUMBERS GAME

Jackson: It is still a business of numbers. Numbers on the charts, LP numbers, numbers of total sales, tickets sold, returns, numbers of dates an artist has, clips, plays in rotation, and it's a funny situation, you know. Certainly somebody can look at the area of promotion as though it was a grid, and you've got this many holes in it and you fill up the holes in the grid and that's how you make a hit record. But that has nothing to do with whether or not you get to put the little X in that hole. Doing that is a combination of knowing what's going on, being able to show reasons why it's right for a station, why it's doing well in this or that market—all those tools in promotion that we use to make out. But at the same time, and in some cases more importantly, there is a tremendous human element of whether or not a promotion man knows his product well enough, and his stations well enough to convince somebody that this is the right thing for him to do.

Siegal: It's the same thing in sales, where it's numbers. In order to fill the pipeline I've got to get out this many, or have this kind of program. I've got to give or not give a discount. The fact is that at some point only

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THE ARISTA A&R ROUNDTABLE:

The Company's Ears Speak

Early in its three years of existence, Arista Records accrued a reputation as one of the most astute a&r as well as artist-oriented labels extant. The reputation was earned not only because of its numerous ingenious signings, but also because of its creative use of the a&r functions to assist artists in finding hit songs and proper producers.

To get an insight into Arista's a&r philosophies and methodologies, an informal roundtable discussion was set up with members of Arista's A&R department in attendance, either in-person or via speaker phones, with Billboard's Roman Kozak acting as moderator. Present at the roundtable discussion were Robert Feiden, vice president, East Coast a&r; Rick Chertoff, staff producer; and Vernon Gibbs, a&r director for r&b. Present via speaker phones were Roger Birnbaum, vice president, West Coast a&r, and Steve Backer, director of progressive product.

Kozak: What is the philosophy of a&r at Arista, and what is the Arista sound, if there is such a thing?

Feiden: Generally, there is no one Arista sound. Our label incorporates a broad range of tastes from a Patti Smith to a Bay City Rollers. I think that it's a song-oriented company, very musical, and I think that the



first thing we all look for is quality when we listen to demo tapes. The first question I always try to ask myself is, is it good? Of course, the other question is, is it commercial? We all are very much aware of the pragmatic problems of breaking new artists, and therefore, in seeing new acts, one also has to consider the methods that the act may or may not operate from, and how the act might break, and we always try to temper our enthusiasm with that kind of realistic point of view. It seems that the public's become much, much more song-conscious, more so today than ever before. Hence, it's important to be very song-oriented, whether or not it's finding artists who write their own material and who have their own songs, or supplying artists who don't write their own material with songs that we get from publishers.

Chertoff: There are three main ways an artist can break. One is through a hit song, another is through extended FM play (which is very rare), and lastly, there are those artists who break on the road. For the most part, it's a combination of two or three. One of the ways we've been very successful has been helping our artists—when it applies—pick the right material.

Feiden: I think that Barry Manilow would be the best example of that. Because he's really gone from virtually unknown, as an arranger for Bette Midler, to one of the great recording stars of the world today, it has been accomplished by hit record after hit record.

Kozak: I think he would have extensive dialogue with the publishing companies.

Feiden: Definitely, we're all in touch. They're very, very important.

Chertoff: When you ask, is there an Arista sound, I would say that the Arista sound is not Barry Manilow. He is an incredible artist who has had great success, and there are those out there, because he was the first immensely successful artist that we had, who say that's the sound of Arista. It's not. Evidence: Alan Parsons, the Outlaws, the Brecker Brothers, the Alpha Band, or Baby Grand. It really comes down to music, no quotas and categories, whether it's a thrilling jazz artist, or a dynamic r&b artist, or a powerful progressive rock band.

Feiden: We have also gone into an area that is very special with comedy. "Saturday Night Live," which was a tremendous success, and Lily Tomlin, the Muppets, and Monty Python, who had success here.

Kozak: Since Arista does have a wide spectrum of artists, from Anthony Braxton to Patti Smith to Barry Manilow to Lily Tomlin, is there an effort made in your department to continually get your foot in various doors?

Feiden: Of course, and I don't think there are any quotas on any of those various doors. You take each act as you find it, and appraise it as such. If, for instance, you hear five rock and roll bands that you think are exceptional, you might sign those five rock and roll bands. It depends on what one hears at any given time.

Birnbaum: I could add that Arista and its a&r department would never preclude any artist in any genre from finding a home on the label. Our only criteria is that our standards for signing an act be kept extremely high. For example, while Arista has no country artists on the label at present, that does not mean that we would not sign a country act if the act was of the highest quality.

Backer: On the jazz level, I think we're incredibly selective. At the same time, with the exception of crossover music, I'm concerned with an overview of the entire spectrum of what we are putting out. We want it to be first-rate and incredibly qualitative. But you know the players that you want, and you know what their

significance is artistically and commercially, and you move on it from that vantage point. Is there an Arista-type jazz player, yeah, there is. How do you put that into words, I don't know. I know we reject an awful lot of tapes, and I think that the approach is undoubtedly on the pure jazz level, quality, incredible quality, innovation, musicianship. There's validity and significance on all almost timeless level.

Kozak: I know that progressive, electronic fusion jazz rock has been quite successful recently. Do you find any pressure to sign bands like this?

Backer: Absolutely. The original approach that we had three years ago, regarding jazz, was centered around balance and diversity. It was a multi-faceted, a multi-dimensional, wide-spectrum approach, treating jazz as a commercial entity, and an art form as well. On the commercial end of it, there is absolutely pressure, because those projects pay for, or at least partially pay for, the corporate experimentation with artists who are either true innovators, or whose music we feel has to be documented. There's absolutely pressure on that level, and our original premise in that area was to go after acts that had not a great level of career acceptance, and to build careers for them. Now, basically the only change in three years has been on this commercial side of the jazz roster. We've altered it to approaching artists from the point of view of going after relatively accepted artists, taking their careers and expanding upon that; in other words, we were dealing with artists of relatively unknown acceptance in the beginning and developing them. Now we're dealing with middle level acceptance artists; for instance, we signed Norman Connors, Brand X, Stomu Yamashta, all of whom had some acceptance, and there are several more signings imminent.

Gibbs: We also have Pharoah Sanders, produced by Norman Connors.

Kozak: Let me ask you this; a lot of budding musicians will be reading this. What is the best and most practical for them to reach any and all of you?

Feiden: The best way is usually to send in a demo tape of their material, or a sample of their material. I know I make it a practice to listen to the material that comes in from all sources, whether they be known or unknown, and I find that it's a tremendous concern of all musicians out there, throughout America, worrying that the quality of the tape will not be good enough to represent what their sound is like. Yet, initially, what one listens for in a demo tape is really the quality of

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CONGRATULATIONS

ON YOUR THIRD BIRTHDAY

FROM ALAN ERIC AND HIM



WENNER AND HAMMOND: PERSPECTIVES ON ARISTA

Jann Wenner



Like everybody else in the industry, we at Rolling Stone are all impressed with what Clive has done at Arista Records. I don't think that anyone expected less. He's done it against all sorts of odds, up against his old employers and everybody else who was consolidating. Clive is actually doing better than anyone anticipated. He's put together a major label in three years. It's a remarkable achievement, and the proof of how good Clive was and is. And everyone knew that. He's done it with hard work, drive, enthusiasm, and his understanding of the music.

Clive has been a great friend of Rolling Stone's from the very beginning of the publication when he was head of Columbia Records. Columbia was the first company to take a contract for regular ads in Rolling Stone and Clive had the head of advertising design ads specifically for Rolling Stone, which was really a far seeing, far reaching policy.

At the point where Rolling Stone almost went into bankruptcy in 1970, I went around looking for money. Clive gave us an advance on our advertising from Columbia Records which was instrumental in saving the publication. In spite of all the nasty things we ever wrote about Clive and his acts (and probably will continue to do), he's always taken it in somewhat good humour.

He hasn't failed to call up on the phone or write a letter to let me know exactly what he thinks, but he's never threatened once to withdraw advertising or some other attempt at intimidation. It's always been verbal.

And Clive is remarkable. He's one of the major figures in the industry. Nobody thought he could survive the kind of legal beating from the various people who

did what they did to him, without naming names. But he has.

I called Clive up as soon as we moved to New York and said, "Clive, look out your window. I think I can see you. You're on 57th Street, right?" He said, "Yes." "Well, look, we're above F.A.O. Schwartz. And I think I can see you. What building are you? Are you the third building in?" He said, "Yes." "What floor are you on?" And he said the ninth. I said, "Do you have white curtains?" He said, "Yes." So I said, "Well, I can see your office." He said, "No, you can't." I said, "Yes I can. Clive, drag your phone over to the window, open your curtains and look out." So he did. I leaned out my window and waved. He's the kid on the corner.

I think that with Clive's position at Arista he's got to take risks. He's got to sign and promote new artists. He's gone from overdog to underdog and back up again. Top dog to underdog and back. Clive loves music and loves the industry. He's always given me valuable suggestions about Rolling Stone: things to do and marketing ideas, ways to go. There's been a handful of five to nine people in the industry who really make a difference to Rolling Stone, and he's been a leader. So it's wonderful to see Arista prosper. Congratulations, Clive! Congratulations, Arista!

John Hammond



I've been around the record business for something like 45 years, and I was tempted to say that the incredible growth and success of Arista in three years is an unprecedented event in our business. I think back to 1934 when Decca first started, against the most terrific odds anyone could conceive of, an English company with a miserable factory and two artists trying to buck the companies that had been established in a business which had no future.

The second time it happened, in my memory, was when Ted Wallerstein became president of Columbia Records in January of 1939 and absolutely revolutionized the record business with a change in price structure and with daring manipulations that finally toppled RCA Victor from its throne. The third time it happened was sometime in the '60s (and I don't even remember exactly what year) when A&M Records started on the West Coast and suddenly erupted, continuing to erupt all these years.

Arista, however, under Clive Davis, has done it to a degree that's absolutely unprecedented certainly in this decade with a consistency that has astounded almost all of us who can look dispassionately at the business. Of course, to me it was no surprise because I had worked under Clive at CBS for some eight years, and before that, he had been of the most enormous help to me in some of my artists' negotiations, particularly in regard to Bob Dylan in 1961.

Arista is awfully lucky that Clive was available because I've never known him to put in anything less than an 18 or 19 hour day, and I know that when the opportunity came to have his own company that he probably even exceeded the man hours that he worked at CBS. He still adventures, he listens not only with his own but with other people's ears, he is flex-

ible, and there's no way that you can keep a good man down.

To be a little personal, I've just finished my autobiography, and I wrote an awful lot about Clive in it. But mysterious things happen in the publishing business and things that you know are in the book suddenly disappear what with editors, libel lawyers and all the other impedimenta that confront a fledgling author like myself. It had been my intention to set the record straight about the last days of Clive at CBS. I wrote them all down, and when I finally got the book they weren't in. So let me just put in here a few of the things that were left out of my book.

As far as I know, nothing that Clive ever did at Columbia was in any way unethical, and I can't conceive of how a sensitive and dedicated employee could have been treated the way he was after 12 years of truly devoted work. But it happened and I knew darn well that no matter how terribly Clive might have been treated that, within a year, he'd bounce right back, that he would take his time and make plans for a company that would not ever be a flash in the pan.

Arista has certainly proven that, and I hope that one of these days it's going to be even a more completely rounded company, including a classical repertoire as well as the jazz and pop and adventurous music that it's doing today. In other words, Clive, good luck to you on the third anniversary of Arista Records.

SAVOY

#1 in Gospel

The world's #1 gospel label brings you recordings by the biggest names in gospel music. The newest albums by artists like James Cleveland, The Williams Brothers, Rev. Maceo Woods, The Swan Silvertones, Myrna Summers, The Caravans, The Gospelaires, and many more.

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Two of the most potent names
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ARISTA EXPANDS

West Coast Operations

Almost immediately after setting up shop in New York, Clive Davis and Arista Records came west, opening an office on Sunset Blvd. in Los Angeles. It stood to reason that a new record label devoted to the building of careers would have a strong identity in a city with one of the most thriving artistic communities in the world. A reception was held in February 1975 to launch the expansion move, and the Bel Air Hotel was filled with the industry's major luminaries who extended themselves to welcome Arista to the west. Since then, and especially within the last year, Arista in Los Angeles has been a vital creative center.

The Music Publishing Group

Although the Arista Music Publishing Group wasn't formed until early in 1977, the idea of Arista becoming involved in that aspect of the industry was alive almost from the beginning. Discussions were held with Columbia Pictures about the feasibility of Arista's absorbing the Screen Gems operation, but considering the rapid growth of the record label itself, the sheer size of Screen Gems made that difficult. But Clive Davis and Elliot Goldman still felt it was important to be involved on that creative level, to have access to good songwriters and to valuable copyrights for placement with artists both on Arista and on other

The International Story

When Arista started in the United States, its sister company in the United Kingdom was primarily known as a hit singles machine: its reputation was made primarily through the churning out of seven-inch pop product. Three years later, Arista is still an ever-present factor on the British singles charts, but it is as disposed toward building careers as making top ten singles, and is entering into innovative areas that have given the label visibility and credibility beyond what it had earlier in the decade. The company has been restructured, new business arrangements have been made, and Arista's progress has continued apace

Savoy/Freedom Labels

Almost from the moment Arista Records began operating in late 1974, it has been involved with all kinds of jazz—vintage bop to the most advanced avant-garde. Its first two label acquisitions covered the spectrum of the music—in purchasing Savoy Records, it obtained a treasure house of jazz's past and, in signing a distribution arrangement with Freedom Records, it gained a foothold into jazz's boldest frontiers.

With the invaluable creative guidance of Steve Backer, director of progressive product, both of Arista's jazz lines have been standard bearers in the world of jazz, old and new. Elliot Goldman, Arista's executive

Passport and Buddah Records

Buddah and Passport Records are the new kids on Arista's block, but as recent as these additions are, past track records and immediate response indicate that both are, as Clive Davis said at the 1977 convention, "an integral part of Arista's future." Distribution agreements were announced for the two labels at the convention held in August in San Diego, and the first product under the arrangements has just been released within the last two months. Reactions have been instant and positive to the eclectic scope of music represented by the newly issued records and the

In February of this year, Michael Lippman was named vice president, West Coast operation for Arista, and Lippman has been involved in coordinating relationships with all West Coast artists as well as participating actively in the negotiation and implementation of artist contracts.

According to Lippman, the California office works very closely with New York on career development and the establishing of artists, and has to be strong, visible and effective to enable its west coast based artists, who make up almost 40% of Arista's roster, to receive treatment equivalent to that in the home office.

To cement the importance of Arista's West Coast office as a force on the musical scene there, Roger Birn-

baum was named vice president of West Coast a&r earlier this year, responsible for talent acquisition and the evaluation of product for Arista on the West Coast, as well as the creative coordination of recording activities and selection of songs and producers for the roster. Birnbaum has made a substantial contribution in providing the label with talent. His dealings with the artists, managers and publishers have been of immeasurable benefit in Arista's growth.

One major function of the LA office is acting as liaison between Arista's parent company Columbia Pictures and the record company in the obtaining of soundtracks for release as albums—this year Arista re-

labels. So over the years a decision was formulated to build their own operation, the Arista Music Publishing Group, comprised of Arista Music (ASCAP), Careers Music (BMI) and other affiliated companies. In less than one year, the division has made an important impact, signing major composers, scoring hit songs and making international subpublishing deals with the best performing publishers in the world.

The formation of the group was, according to a statement made by Clive Davis, an important commitment and a major expansion step by Arista Records. "We have high hopes and strong goals for our exciting new music publishing venture," he said. "Under Billy Meshel's vigorous and energetic leadership, it will be a musical haven for writers who want creative rapport and commercial results."

Meshel, who came to Arista from Famous Music and who has had long experience in the music business, was named vice president and general manager, and immediately set to work developing staffs on both coasts and establishing subpublishing affiliations.

Within the first month of Arista Music's existence came the division's first hit song, Andrea True's "New York, You've Got Me Dancing," a huge disco record written by Gregg Diamond, the writer and producer of "More, More, More" who Meshel promptly signed as one of Arista Music's first exclusive writers. Simul-

the nature of the labels and their product being complementary in many areas.

The resultant sales company was given the neutral name of Tandem. The company is exclusively responsible for the selling of Arista and Chrysalis records; however, the two labels remain independent record operations. At the time of the announcement last May, Buziak commented, "This forceful entry into the retailing world comes at an optimum time for Arista, with our expanding roster and widening activities. It will greatly contribute toward the development of our new artists while increasing the sales of our established artists." A new deal has also recently been

with American growth. According to Bob Buziak, managing director, there was some resistance when the label name was changed to Arista, but the company has now established an image more representative of Arista in the U.S.

Along with the change in image came a number of changes in staff and operations, all related to the growth of Arista as a career-development oriented label in the U.K. To be more effective and visible on the retail level, the choice was made in 1977 to form a sales force, and with a variety of options open, it was decided that a joint sales force with Chrysalis would be most workable. Compatibility was a prime factor,

vice president and general manager, commenting on the the two label deals, said: "Savoy had a vast catalog of classic performances that was not being make available, and Freedom's exciting avant-garde product lacked the exposure in the U.S. that it had in the rest of the world. In addition to the fact that this important music deserved exposure, which was the major consideration in both instances, we felt that the projects could be economically viable as well. So our investment was made, based on creative and commercial reasoning, and it has proven sound in both areas."

The prestigious and highly sought-after Savoy Records was purchased by Arista in 1975, and from the initial release of eight double album sets in April 1976,

and new LPs by the multi-million selling group and by Knight as a soloist are expected within the next months. Other acts making up the label's potent lineup include composer-producer-musician Norman Connors, whose previous albums have gone gold, songstresses Phyllis Hyman and Melba Moore, progressive a&r artist Michael Henderson, and the Andrea True Connection. The latter's "What's Your Name, What's Your Number" has been released as a 12-inch disco disk.

Among the albums just issued or soon forthcoming are the latest from Melba Moore ("A Portrait of Melba"), Alexander Harvey ("Purple Crush") and a

(Continued on page A-44)

(Continued on page A-47)

(Continued on page A-38)

†
FIELD MARSHALL
(Live)



a natural gambler in the hand
of code

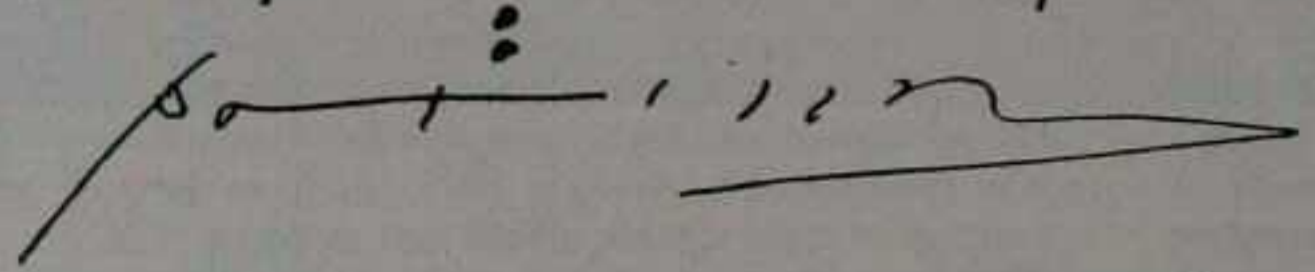
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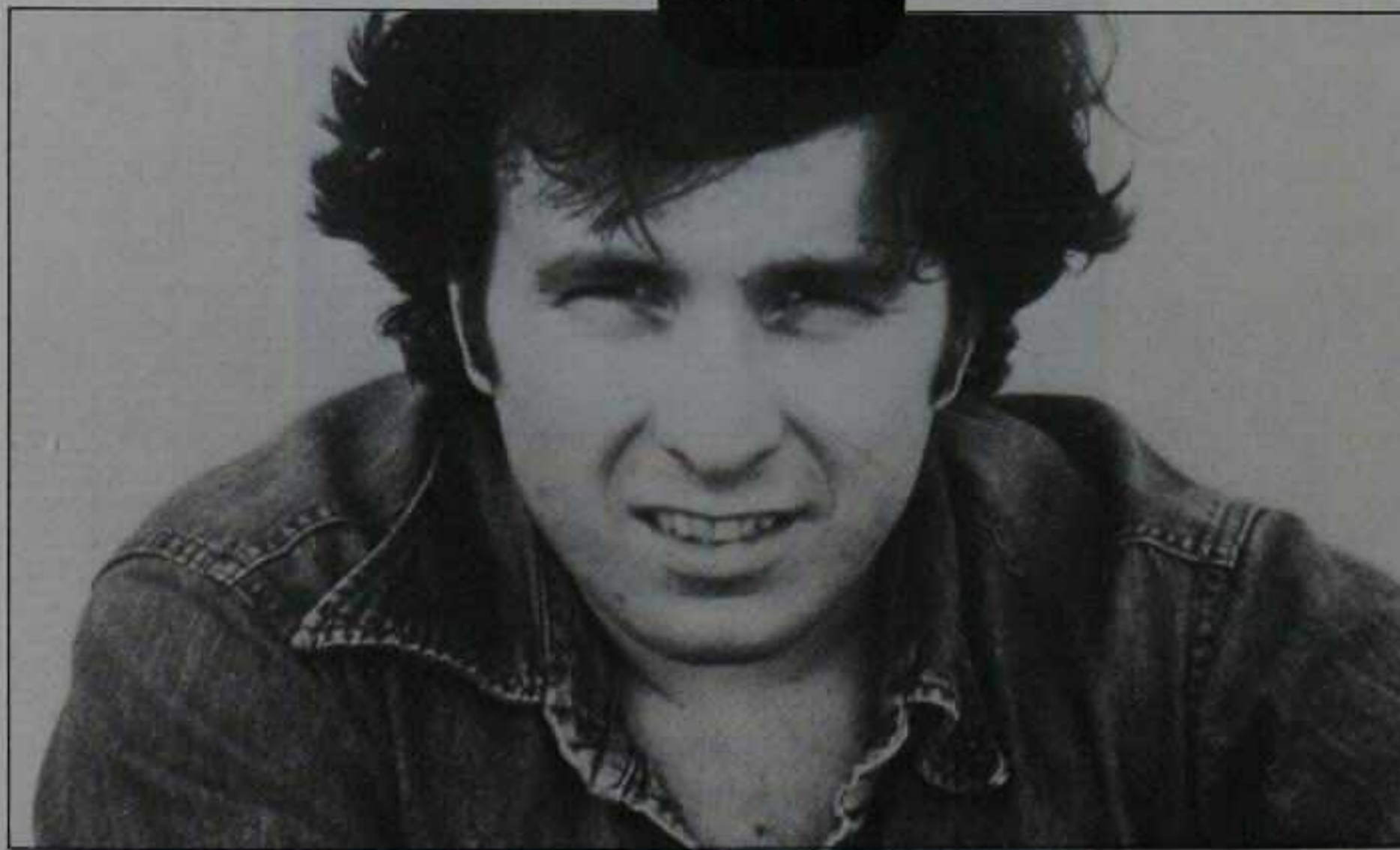


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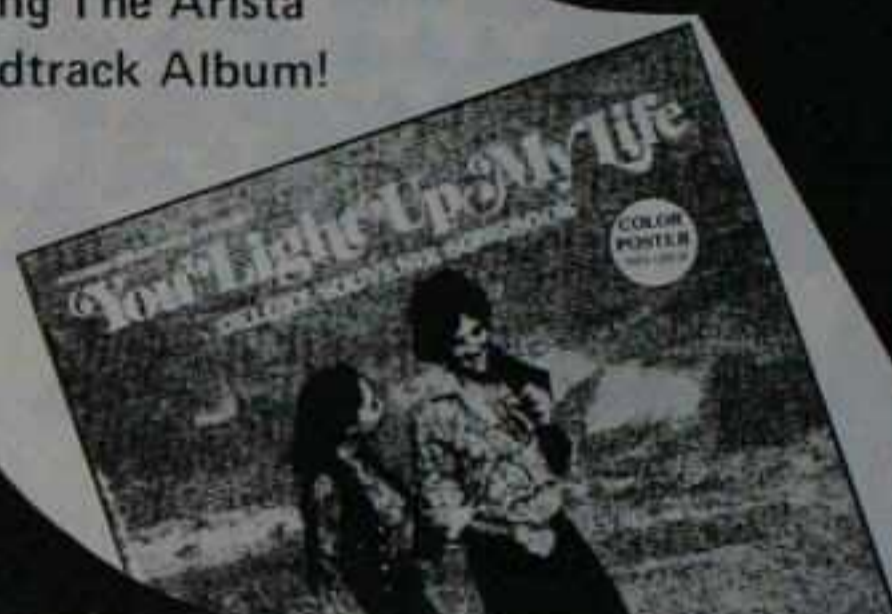




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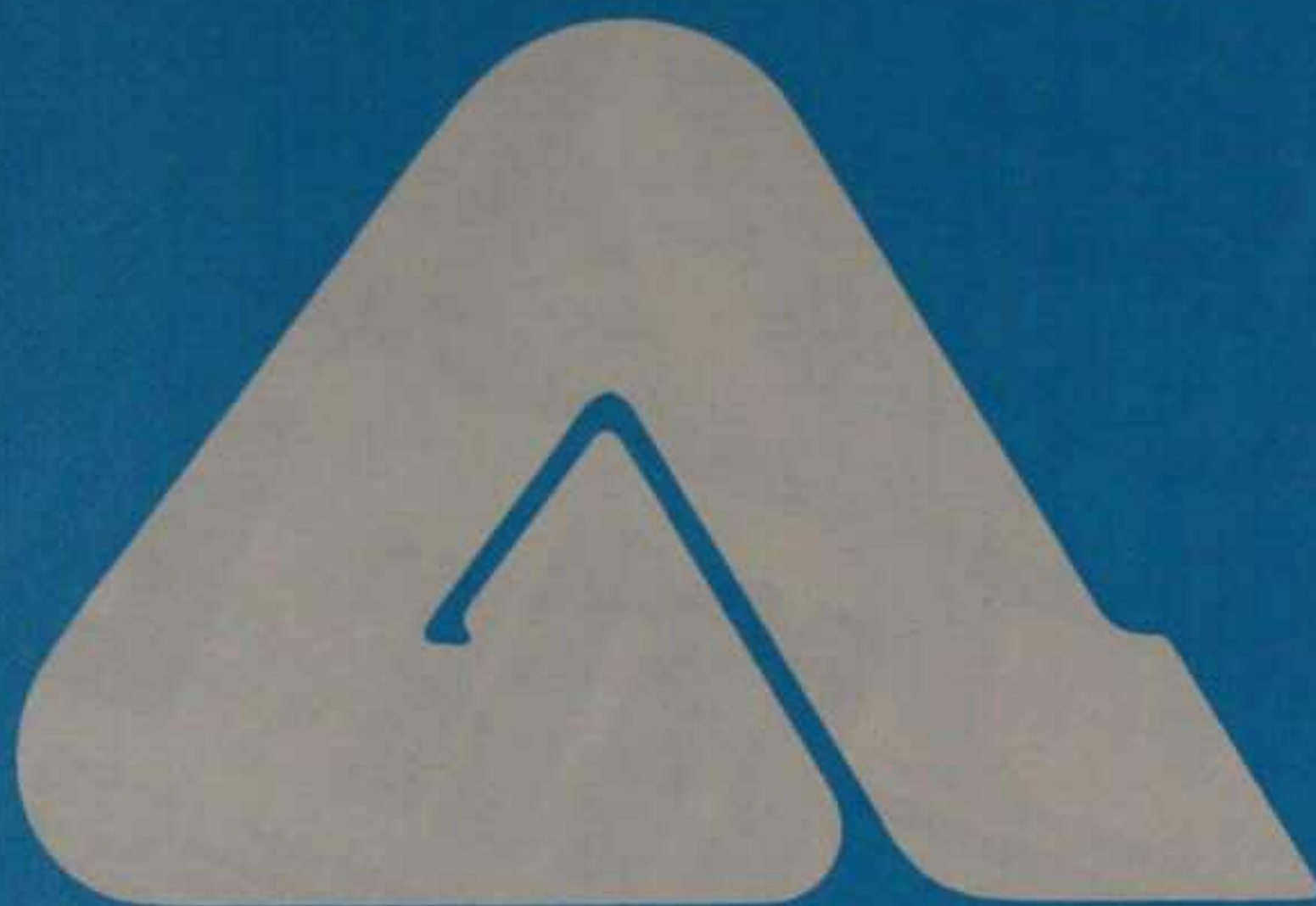


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Clive Davis

Clive inside the record business William Morrow & Co. Inc.

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Davis' comeback sends record industry spinning

Clive Davis, as president of Columbia Records, was the most powerful man in the recording business until he was fired in 1972. Alleged misuse of company funds, embezzlement from payola and drug charges, he has made a comeback in the past few months.

A couple close their eyes and tap time to music with pen. Clive likes that. "One day at Columbia, Albert Hammond came in to play one of his new songs for us, and it was one of those songs that you can't get out of your head."

The New York Times Magazine/April 24, 1977

Clive's Comeback

Fired four years ago by CBS, Clive Davis is setting record-business records with his Arista label.



By Geoffrey...

BOSTON HERALD AMERICAN, TUESDAY, FEBRUARY 8, 1977

Arista label is seen heading toward No. 1

ARISTA, the new kid in town in the record business, is seen heading toward No. 1. Clive Davis is signing up everybody and breaking acts everywhere. His album "The Bay City Rollers" has already taken the top spot on occasion. The new kid in town is seen heading toward No. 1.

Mr. Big

In the Sixties he nurtured the careers of Bob Dylan, Miles Davis and Santana. In the Seventies he has built up Arista to a major label, signing artists as diverse as Lou Reed. The Bay City Rollers and Anthony Braxton. This is the man in an interview offers his insights on the music business.



"The man" who has been called "Mr. Big" in the music business is Clive Davis. He is the man who has nurtured the careers of Bob Dylan, Miles Davis and Santana. In the Seventies he has built up Arista to a major label, signing artists as diverse as Lou Reed. The Bay City Rollers and Anthony Braxton. This is the man in an interview offers his insights on the music business.

MELODY MAKER, April 16, 1977—Page 31

"The biggest mislabel of creative talent for worthwhile artists and their music to the largest possible audience." Clive Davis would like that to be his epitaph. But it will be a long time before it needs to be written. After all, he's from Brooklyn. And he's a fighter. He has to be. Three years ago he was fired from CBS Records, where he had spent 15 years as the president and managing director of the division. He was a record of change in the music business. He was a record of change in the music business. He was a record of change in the music business.

Billboard

EMPHASIZE NEW NAMES Arista Flourishes In Hands Of Davis

LOS ANGELES—Arista's growth in its first year under production by Clive Davis is reflected in its 1977 album which is starting 40 names in the top 100. Clive Davis is the man in charge of the label. He is the man in charge of the label. He is the man in charge of the label.

Clive's story: up, down, up

By Wayne Robbins

A large crowd was gathered around the smartly dressed figure in the elegant Hotel Toronto in Ontario. They held cameras, asked for autographs, pressed closely for a look, a touch, a word from the star. As a distance, he has been said to resemble Mr. Steel, the suave de-grooder of the British-made television series "The Avengers." Clive Davis is the man in charge of the label. He is the man in charge of the label. He is the man in charge of the label.



Clive Davis

He's powerful and image-conscious This record mogul identifies with artists

By PETER GODDARD

Four years ago it seemed that Clive Davis was finished. The executive who turned Columbia Records into one of the most successful companies in the recording industry was fired from his \$250,000-a-year job and faced a civil suit for allegedly misbanding \$94,000 of Columbia's money. Davis was the record executive credited with bringing Janis Joplin, Laura Nyro and Blood Sweat and Tears to Columbia and with turning such established artists as Miles Davis into even bigger stars. He was powerful, arrogant, and very conscious of his own image. He was the man in charge of the label. He is the man in charge of the label. He is the man in charge of the label.

recording executive. "He may take some falls but he knows how to land like a pro. Most boys in this business like to be famous. They like power, they like to know they're doing it. Not Clive. He's always his company, his artist, his success." The Brooklyn-born former lawyer, who joined Columbia in 1961, is something of a throwback — not to any earlier time in the history of the recording industry, but to the Hollywood era when studio heads craved movies after their own tastes. Arista, Davis likes to point out, has gone from nowhere to being the sixth largest company based in North America in less than three years, recording everyone from Barry Manilow to the Bay City Rollers.

where they're used to recording, to use a producer, and to tour. "Then there are the kids. Before they joined us they weren't doing much. So I visited with Ray Davis (the lead singer) and brought him a record. I thought he might want to record. Then he started writing and told me because he was writing the best material of his life." Whether or not Davis has an interest for what will sell. During his time at Columbia he was encouraged by Miles Davis to head in a new direction — the new direction being electric and remaining in the famous "Bitches Brew" album, the biggest selling album in the hero player's career.

At Arista Davis is once again taking an active interest in jazz, releasing the Savoy and Freedom jazz labels and recording such first-rate players as Anthony Braxton. "It's just a continuation of what I was doing at Columbia," he said. "And I don't expect we will lose money on it."

His methods often seem capricious, though. When the Bay City Rollers were the biggest thing to hit England since the Beatles, they had signed to Arista. Yet Davis...

The rise, fall and resurrection of Clive Davis have combined to make him a myth in the record business

By Wayne Robbins

A large crowd was gathered around the smartly dressed figure in Ontario's elegant Hotel Toronto. They held cameras, asked for autographs, pressed closely for a word from the star. As a distance, he has been said to resemble Mr. Steel, the suave de-grooder of the British-made television series "The Avengers." Clive Davis is the man in charge of the label. He is the man in charge of the label. He is the man in charge of the label.

ZAR

Arista Records, Only 14 Mos. Old, Eyes A 700% Boost In Earnings

By FRED KIRBY

Also hitting for the first time in the charts are The Outlaws, Gil Scott Heron, Muddy Pytkin, The Howlin' Wolf Band and currently, New Orleans, Louisiana. Arista signed up the band, a New York group, and the Howlin' Wolf Band, a New Orleans group, and the Howlin' Wolf Band, a New Orleans group.

FINAL

Vol. 28, No. 2

DAILY NEWS

New York, Tuesday, June 28, 1977

Clive Davis finds disc success in

By MARIE MOORE

IF THE music scene is a pre-recorded formula, Clive Davis has been using it more just about everything he touches into gold or pre-gold. "It's an after successful formula," answers Davis. "I've been using it more just about everything he touches into gold or pre-gold. 'It's an after successful formula,' answers Davis. 'I've been using it more just about everything he touches into gold or pre-gold.'"



Clive Davis' optimism about the records of the future is not shared by some of the industry's top executives. "There's got to be a new sound," says one executive. "There's got to be a new sound," says one executive. "There's got to be a new sound," says one executive.

CLIVE DAVIS: BRINGING THE STAR-MAKER MACHINERY... AGAIN

A conversation with Arista's brightest star



Rise, fall, and rise of Clive Davis

After what Davis called a period of "silence and reflection" from his dismissal from CBS Records, he is back in the music business. Davis, 57, is now president of Arista Records, a position he took over in April 1974. Davis's career in the music industry spans more than 20 years, from his early days at Decca and Capitol to his rise to the top of CBS Records. He is known for his ability to identify and nurture talent, and for his role in the success of many major acts.

Arista's Global Take In Yr. Jumps 56% To \$30,408,000

Net revenues for Arista Records worldwide were up to \$30,408,000 for the fiscal year, which ended June 30, a 56% hike over the reported \$19,490,000 for the previous fiscal year. The fourth quarter, however, registered an 11% worldwide net revenue drop to \$8,394,000 from the \$9,400,000 of the previous quarter.

Arista Int'l Net Soars To \$36-Mil During Fiscal '77

San Diego, Aug. 30. Arista Records held its international convention here Wednesday through Saturday, amid waves of optimism keyed by figures showing the disk division of Columbia Pictures Industries had wound its biggest year, half year and quarter since 1973. Arista's general manager, Bill Goldman, exec v.p. and chief operating officer, said the company's international sales were up 56% over the previous year.

The superstars jive with Clive



Davis and singer Patti Smith, a good ear in the executive suite.

By STANLEY MIESES
It was already early evening. The room was dimly lit. Davis, 57, was sitting at a desk, looking thoughtful. He had just finished a long day of work. The room was filled with stacks of records and papers. Davis was known for his attention to detail and his ability to identify talent. He had just finished a meeting with several artists. He was looking at a stack of records on his desk. He was looking at a stack of records on his desk. He was looking at a stack of records on his desk.

Davis seemed to have the right instinct for what was going to be a big success. He had just finished a meeting with several artists. He was looking at a stack of records on his desk. He was looking at a stack of records on his desk. He was looking at a stack of records on his desk.

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THE MUSIC BIZ: Conversations with Clive Davis



HE WRITES THE CHECKS, BUT DOES HE WRITE THE SONGS?

by Ransom Donniphin

It's not surprising to hear that Clive Davis is one of the most powerful men in the music business. He is the president of Arista Records, a position he took over in April 1974. Davis is known for his ability to identify and nurture talent, and for his role in the success of many major acts. He is also known for his role in the success of many major acts.

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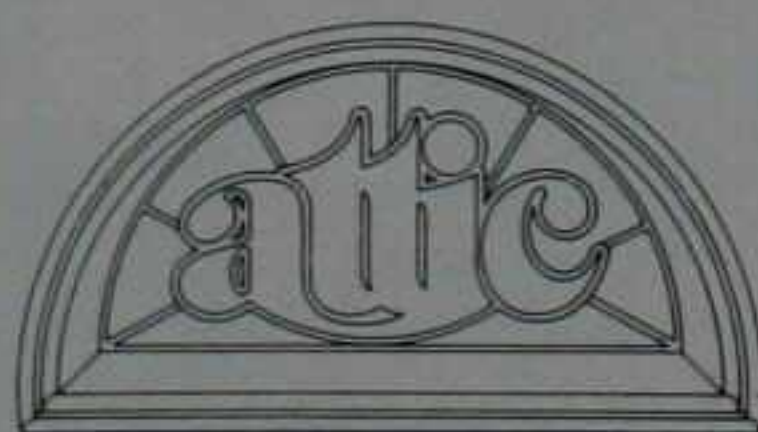


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AGI

Clive Davis: A Profile

• Continued from page A-9

"That enabled us to start a creative dialogue," says Davis. "So that when he did come with a 'Sleepwalkers' album, it was great."

Davis says that if an artist is writing hit songs for himself, he had no need to be involved. "But if a Jennifer Warnes submits an album which is great, but lacks a hit single, I and my a&r staff will say: Listen, you need a hit. Because you're not really going to break off of FM airplay. It's a great album, but you always have to determine where you will break from. So, we gave her 'Right Time of the Night.'"

Davis is constantly visiting nightclubs and concerts to see artists, constantly having breakfast or lunch or dinner with songwriters and recording artists and record producers. Once for a party celebrating a hit record by the team of Hall and Oates, Clive Davis showed up. RCA Records had failed to send a major executive to the event, staged in Los Angeles. But Davis, just for pleasure was there at the concert and the party. Years and years ago, when Al Kooper first formed Blood, Sweat & Tears, Clive Davis and his staff were in the audience at the Cafe a Go Go in Greenwich Village for the first show.

"I'm seeing acts all of the time. Sometimes it's business oriented. Sometimes it's for pleasure."

"But I'm amazed that anyone in the record business operates differently. It's amazing how many do not go. Or they go under duress. But seeing artists perform is a necessary tool of the business. The business is so fast changing that you have got to be out there to see what is going on. If New Wave is coming, if Punk Rock is coming, you have to be out there in order to make your appraisal. I don't like a bandwagon approach. I see record companies, because New Wave is happening in England, signing five, six, and seven acts at a time, which is absurd."

"I see record companies, in other cases, signing 10 acts in general and throwing their records up against the wall . . . and if one becomes a hit, they trumpet that hit to the exclusion of what their ratio of success might be. They don't talk batting averages."

When you appraise a record company or a record man, it's much wiser to talk about a ratio of success, he feels.

"What I do, as we have been growing, and we have been growing so fast and the artist roster exploding up and out, I do wonder how to preserve that ratio of success."

"I'm not interested in preserving intimacy. I didn't come from an intimate past. I mean my background is not necessarily that of running an intimate company. This doesn't have anything to do with personal touch. Yes, I felt that I brought a personal touch to what I did before and I love the idea of a family atmosphere or family enthusiasm. But you can still do that in a major, major record company. Warner Bros. Records does it the best of all. Warner Bros. encourages an enormous family spirit. It's not size that gives friendliness or enthusiasm or energy within a company, it's feeling and involvement and attitude."

"So, as we will grow larger, as we are growing larger, I study carefully to make sure that our ratio of success is maintaining itself. Because, if it goes down materially, I will realize that our standards for acquisition of new artists are not as high as it should be. And that will make me pause. Not the size of the company, because I will just keep hiring people to do the work loads that develop. But the ratio of success is most essential to keep in mind."

To maintain a creative level of communication between artists and the label, Davis has a staff of a&r people headed by Bob Feiden, vice president of East Coast a&r, Roger Birnbaum, vice president West Coast a&r, Rick Chertoff who is staff producer and Vernon Gibbs who is r&b, a&r. Rick Dobbis heads artist development that includes Artie Patsiner, as producer manager, and Michael Hutson now serves as liaison with the outside labels that Arista now distributes—Buddah and Passport Records. Michael Lippman, vice president of West Coast operations, also works on artist development matters.

"I grant you there is more personalized association with the artists when you're nurturing new artists . . . there is more personal involvement in the careers of each artist." With the artists of the 1960's there was personal involvement with some and not with others. He played more of a professional guiding role

(Continued on page A-16)



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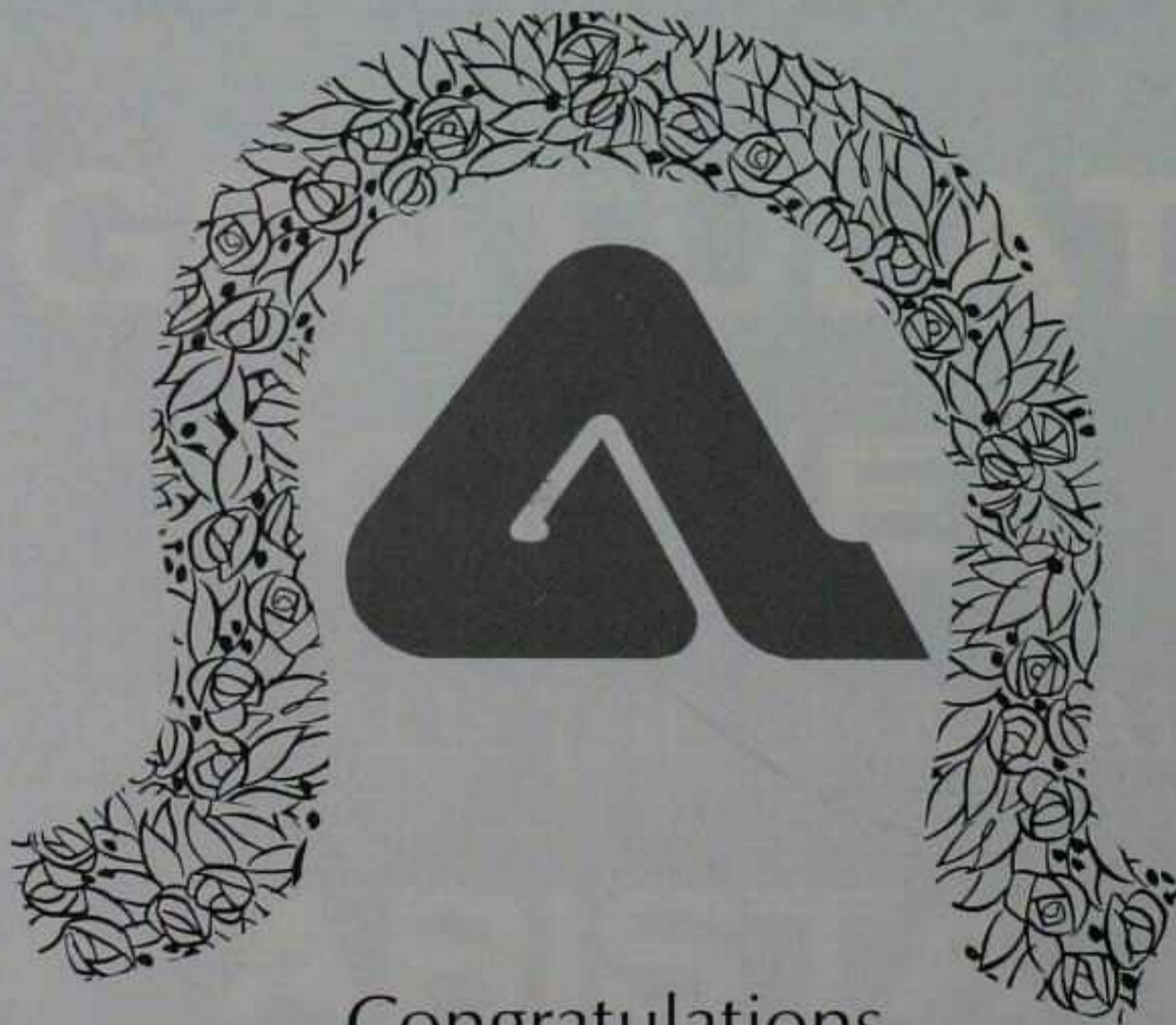
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Sha Na Na repackage. About to be reissued through Arista are a number of popular albums from the Buddah catalog: five by Knight & the Pips (including "Best of"), three by Melba Moore, "You Are My Starship" and "Romantic Journey" by Norman Connors, Michael Henderson's "Solid," and the electrifying original cast album from the award-winning Broadway show "For Colored Girls Who Have Considered Suicide When The Rainbow Is Enuf."

Passport, a division of Jem Records, the country's largest importer of foreign records since 1971, also came to Arista from a distribution arrangement with another company. Begun as the label arm of Jem in 1973, Passport gained attention with its product that placed them in the vanguard of the new rock and progressive music in Europe and in the United States. Passport, helmed by Marty Scott, introduced such varied artists as Larry Fast's Synergy, an electronic project; Brand X, an all-star jazz fusion band from England who hit with "Unorthodox Behavior" and "Moroccan Roll"; progressive rock bands Nektar and Fireballet; and pop-rock up-and-comers Pezband. In its mere four years since its formation, the label has earned, and deserved, a reputation as a company with individualism, foresightedness and the willingness to take creative chances. Arista prides itself on those qualities as well, and when the opportunity came to provide distribution for Passport and thus offer its staff and experience to broaden Passport's commercial base, the match seemed a likely and fortuitous one.

Only about eight weeks old, the Passport-Arista combine has already produced a pair of albums that have received the kind of multilevel (radio, press, consumer) interest that bodes extremely well for the partnership: "Livestock," a live LP from Brand X, and a spectacular science-fiction concept album, "Intergalactic Touring Band," that has among its luminous musical participants Rod Argent, Dave Cousins, Status Quo, Annie Haslam, Ben E. King, Clarence

(Continued on page A-43)



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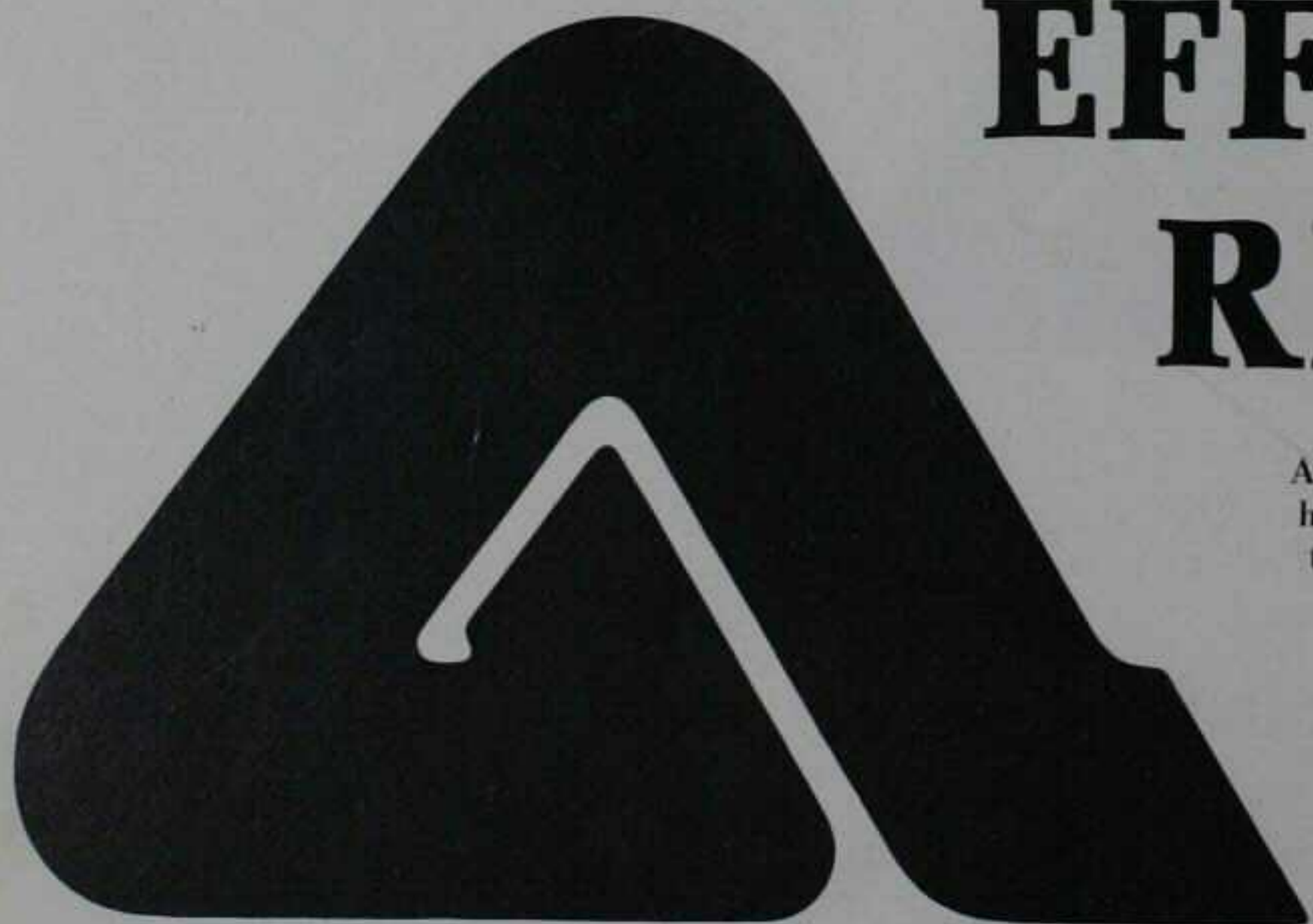
• Continued from page A-13

thing, then it's important to take that trade ad because trade ads do have a value. Time buys, consumer ads, television, all have value, but each is limited to a particular situation, and you've got to know when to use each. Sometimes a radio time buy is totally unnecessary, a total waste of money. If you put a time buy on a radio station where the record has never been played that time buy, even if heard 18 times, is still not going to mean anything to the listener. However, if an FM station is playing two or three cuts from an album in strong rotation or if a top 40 station is playing a particular single in top 15 or top 10 rotation, then to the consumer who is listening to that radio station, the time buy is a recognizable piece of music that he identifies with immediately. He listens to it and the connection is made with that album. The identification is made. The time buy has validity. It has meaning.

So in all instances it's how you want to use the particular piece of advertising or the media or whatever it is that you are doing that makes it valid or invalid. There is no formula approach. So that in the very first instance, yes, it is going to be the company that will decide on the basis of the music whether there is a story to tell. But as soon as an album is released, it is going to be the record market or it's going to be the consumer who will tell you, and it's going to be the reviewers and the radio stations, they're going to tell you whether you have another story to tell. And if you've got one, then you go all out, then you go full out with that artist. Because the market is telling you, you've got the potential to reach two million albums or three million albums. So that I think it is a two stage process. You've got to make the judgment up front. The record company has got to be able to sit with that artist, listen to what he's given them and say do we have something here, do we really have something to work with. And then having taken that first step, wait for critics, radio stations, consumers to tell you whether you then take those five or six steps that really put you on that road because you have something to say.

I know that at CBS they say, and maybe I'm overstating it, that if an artist won't tour behind an album,

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They're hesitant to release it. What's Arista's position in coordinating tours with album releases?

I'm laughing only because I immediately think of the Alan Parsons Project which is now well over 100,000 units and obviously there has never been an artist tour.

But I think the answer to your question is that it is important for an artist to tour behind an album. It's really almost essential today. I don't know that I'd make so dogmatic a statement as to say that if an artist is not going to tour, we wouldn't release the album. I think that would be dictated largely by the album. If the goods are on that album, you're going to release that album and you will find a way to market and expose it. You will find a way to bring that album to the public's attention via another route if the artist is not going to tour, something that will substitute for that tour. Because that's what separates the men from the boys in the record industry. And that is knowing how to do that. You can't simply say, well if the formula approach isn't going to work, then I can't do the project. You've got to be creative enough to come up with another method of bringing that record home, bringing it to the attention of the public. Tours undoubtedly are important and—yes, we coordinate them very very carefully. But you really have to be very careful in terms of how you do it. The tour has got to be the right tour. It's got to be in the right venues. It's got to be with the right acts so that you're exposing your artist to the kind of audience that is going to be receptive to that music and will go out and buy the album. There is no sense, obviously, in trying to promote a heavy metal band to a teeny-bopper audience and vice versa. So you have to be aware of the situations and the kinds of music you're working with. But touring I think undoubtedly is important. There have been many acts who I think have broken strictly from their willingness and their dedication to tour constantly. Chicago is a prime example of a group that did that. The Outlaws are a prime example of a group that did that as well. They worked and worked and created the excitement out there for their music before their first album was ever out.

How extensive is your market research to find out about the critics and consumers?

Well I would say it's very extensive. When I say extensive, I mean it's on several levels. I don't think there is any other business that requires the total involvement of the people in the company the way the record business does. And our first level of market research is really the people within the company and their exposure to the music, their sensitivity to what's happening in the street; our promotion people, our local marketing people, our own executives who are into music, who are out looking to see that's happening. The publicity department that obviously runs with the artist to the extent of both soliciting and obviously cataloging all of the coverage of that artist so that we're out there seeing what's happening with the artist, what the reviews are. We know instantly. All this information comes back daily. It's compiled and comes around to every executive in the company. I get every single article from across the country that's written about our artists, good and bad, what is happening and what the reviewers think. And then of course you have your own promotion people in the field, your own local marketing people in every major territory. All of that feedback comes in. We insist upon weekly, at most bi-weekly, reports from every single member of our field force, whether it be promotion, sales, marketing, whatever it may be, giving us this feedback because it all fits into a mosaic of what's happening. So we do a lot of that.

We probably don't have as sophisticated a market research situation as a CBS or a Warners because just from an expense point of view, that's something you've got to build to. I think Clive and I both very strongly believe in market research. I know that a lot of the things that CBS is doing today are things that were instituted by Clive when he was at CBS only because of his extreme sensitivity to getting a total and complete reading of the marketplace. Actually you're really touching upon the nub of a point that is very essential. Arista has accomplished an enviable track record in the signing and breaking of new artists and that doesn't happen by waving a magic wand. It comes from an absolutely total involvement in the record business and obviously an ability to discern the good from the bad and the wheat from the chaff. And that obviously is the key. But having that talent, as im-

portant as it is, would mean nothing if Clive and the rest of the executives here were not totally involved in the record business. Because all of that information gets filtered through and we come out with the right moves. That's what market research is all about. In essence we probably do less technical market research than some of the corporate giants but we more than make up for it by the total involvement of the people who work here.

By being distributed through independent distributors, do you have an intrinsic disadvantage of not getting a very quick market response?

Good question. It cuts both ways. Actually our relationship with the independent distributors has evolved into very much a hybrid kind of situation.

We are not totally dependent on independent distributors, not because they don't do the job but because we have the kind of total involvement view of the record business that dictates that we not rely totally on anyone else. So, very early on we evolved a system of local marketing managers which I don't think had ever been done before by people using independent distribution. We have one and perhaps two local marketing people in all the major markets across the country. They work on Arista product only. They work out of the distributor but they are Arista employees and spend all their time in the retail stores and racks working Arista product through displays, reports, in-store play, etc. So they are there in all the key markets and they are a source of original information. So we do have that hybrid situation. But in terms of the independent distributor it's interesting. In many respects I think we get back better information than the branches do because we're dealing with a network of independent distributors who have over the years developed enormous expertise in their marketplace. And their input back to us is extremely valuable. It's original. It's not self serving.

They're not reporting back to us what they think we want to hear because from their point of view, they're running their own business. We're important to them, they're important to us but they have an independent view.

The independent distributors that are out there to-

(Continued on page A-49)

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Career Development

• Continued from page A-14

the consumer makes the choice to lay down \$5, and that's a totally emotional decision.

Fine: The truth is that all those numbers only contribute partially to the reality, which is that it's all very human, and it's all a matter of understanding the product, understanding the artist, selling the product, selling the artist. That's what separates our business from others: we deal with a product that's alive in that it represents people's lives and their work and their whole being.

And we as record people share that. Otherwise you can't be a good record person.

MANILOW

Palmese: To establish a gigantic artist like Barry Manilow in less than three years is one of those situations where we were able to, number one, have the belief that ultimately we were into a talent of amazing proportions who would deliver. Manilow is an artist who does contribute, who is extremely talented and also has good foresight and a fix on where he's taking his career. And he's worked with us all along. So when you have all the elements working in the right direction, just as we have to coordinate our efforts within the company, that's when the tumblers fall into place. Certainly the biggest factor is that he has hit records and makes great music, but the fact of the matter, taken a step further, is that there are people who have hit records who don't become the biggest star on records in the country.

Siegal: That comes down to his visibility and his talent. We always pursued it, we always went after it. And we never felt that we did a good job, no matter what we accomplished.

Jackson: It's also helped with Barry that his music is very much in tune with mass appeal radio. He captures what they're looking for on hit music radio. His demographics are astoundingly wide.

Dobbis: Yes, it's his records, but it's also the fact that he has been properly positioned in the way that his career has been pursued on each level; the management level, agency level, and certainly in the record marketing world. We've kept him as visible as possible, and with dignity and style.

Fine: Taking Manilow from the Troubador in 1975 to an SRO stand on Broadway in 1976, selling almost nine million albums of his last three releases combined, these are the kind of achievements that are only possible through the tactical combination of individual efforts. It is all got to go right. When you think about it, Barry is really the newest single superstar selling those kinds of numbers; compared to Boz and Nugent, or Ronstadt and Streisand, he's still a newcomer. He hasn't peaked yet.

JENNIFER

Patsiner: It's not only a question of dollars, because there have been artists in our business who have had fortunes and fortunes of dollars spent on advertising, store programs, promotions, discounts, merchandising, tour supports, whatever, and they don't happen because they don't have the goods. When the goods are there, you've got to go after it and stay after it. And you've got to stick with a piece of product for as long as it takes to prove you right or wrong.

Palmese: Jennifer Warnes represents a very interesting project to look at as an example of career development. There were some people who had an initial awareness of her, so the ball first went into Rick's court, and for some time within the company you developed the artist product for a year and a half. So when the record came out, it made an entry into the marketplace that we could believe in and that the artist could believe in and feel comfortable with. Based on Jennifer's appeal, we proceeded on a radio level and did the things that were necessary, appropriate and meaningful in that area. We worked it hard over radio. We pursued the single because we believed in her, but at the same time we held back suggesting that she go on the road until we felt we had a hit.

Fine: We took our shots, timed it right with publicity and advertising and marketing and tour coordination, pursued it on AOR and country radio and came up a winner.

THE PARSONS PROJECT

Fine: I think what we did with Alan Parsons was just a masterpiece from top to bottom. It was a difficult situation where we had to introduce a project that we knew was special, and do it without a performing artist and without over-hyping it.

Dobbis: Just imagine that. We put together that

layback tour which really popped him immediately. and it was an extremely unique example of the interlay between the departments within the company. Jackson: I think we penetrated at every single level. Each stage of that record, each department here controlled that record at certain periods of time and every department really functioned. It shows a music company working at full throttle. Siegal: I've got a couple of my marketing people going around stores, they're talking to people that are picking up "I Robot." The majority of sales right now are word of mouth—at one point it was at least 50% MOR airplay—and it's getting stronger and stronger. The record is still holding and its growing.

YOU LIGHT UP MY LIFE

Siegal: With "You Light Up My Life" we were involved in a very competitive situation, and the way we cracked that album was the way we do everything else: on the run. Even though they had all the systems, and all the people, and probably one person working for three weeks on nothing but that one campaign, we were out there faster, and more visibly. The advertising was absolutely timed and coordinated to perfection, on the run between fourteen other projects.

SUMMING UP

Patsiner: The thing is each of us does have an "artist relations" responsibility which more than anything else is just being able to understand the artist and the product and being able to relate to it, to focus on the important stuff and to exchange the information and expertise to build something total and solid.

Siegal: This business is very simple: product, promotion and sales. You have to have all three.

Palmese: It's no secret that options are narrowing in radio, that space on the air is as limited as space on the racks, or column inches in a newspaper's review section, and that increased efforts are needed to get that space, especially for a new artist, and that's something I think Arista does very well.

Fine: A new artist comes into your office when they're signed, and you first have to start figuring out how to proceed from that. We know we're going to get a piece of product, we know that we're going to have to promote that product. Aside from what's on that record, we have to determine what we're dealing with in terms of personality, image. What we actually have to build on for a campaign. A Baby Grand gets a different kind of treatment than an Alpha Band, who get a different kind of treatment than a Danny Peck. In each case we have to deal with different tangibles and intangibles to set a career plan in motion.

Dobbis: We have now a burgeoning roster of r&b acts who have to be treated not necessarily differently, but you have to hone in specifically on the problems and realities of that marketplace and then try to cross over for mass appeal where appropriate. And you have all the new artists which the company has been built on since it started from practically zero. How do you break new artists, go after a group like Baby Grand, The Bay City Rollers, The Outlaws, which is to say nothing of the special projects like You Light Up My Life, the Muppets, Lily Tomlin, Saturday Night Live, each of which has to be dealt with in an individual way. Our growth has been tremendous, and I believe that much of it is because of the closeness of top management and the way that things get done here.

Jackson: As I said at the convention, my perception of the Arista philosophy is based on the concept of synergy: the whole is greater than the sum of its parts. When everyone gives 100%, the result is 120%. Arista's a perfect example of a 120% record company.

Passport And Buddah

Continued from page A-38

Clemons, Arthur Brown and Larry Fast. New albums due from Passport include the label debut of Long Island's Good Rats ("From Rats To Riches," produced by Flo and Eddie), a second Pezband LP, Synergy's "Cords" and Anthony Phillips' "Well After The Event." Two previous Synergy and Brand X albums, and Eric Idle comedy set and Anthony Phillips' first are tapped for reserving.

Like Arista, Passport and Buddah each views itself as an artist's label that encourages originality and innovation, and all parties are looking forward to making a distinctive contribution to contemporary music through these mergers of creative and marketing teams.

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Publishing Group

• Continued from page A-19

taneously, the company had two songs, "Earth Song" and "Better Days" on the Rufus platinum album "Ask Rufus." The same week that "New York . . ." started to break nationally, Arista Music announced the signing of a major composer, Michael Masser, known for his film score work ("Mahogany," "Pipe Dreams"), and songs like "The Last Time I Saw Him" for Diana Ross. His "Do You Know (Where You're Going To)," written with Gerry Goffin, was an Oscar nominee in the Best Song category. Most recently, Masser wrote the score for "The Greatest" (including "The Greatest Love Of All" hit for George Benson on Arista) and the new Arista-distributed Buddah single by Gladys Knight and the Pips, "Sorry Doesn't Always Make It Right." As Clive Davis said when making this major announcement, "No one is writing more beautiful songs, more lasting copyrights today than Michael Masser."

Early in the company's formation, a deal with Jim Johnson, the Houston-based producer and publisher, gave birth to the top-10 country smash performed by Kenny Dale, and written by W.W. Wimberly, entitled "Bluest Heartache Of The Year," followed by "Shame Shame On Me," by the same artist and writer.

Other Arista Music Publishing Group successes include the signing of a major administration agreement with Mike Dolan's Arnakata Music, Ltd., which catalog includes compositions written by the Strawbs, Be-Bop-Delux, Judas Priest, Dave Lambert and Hudson-Ford; Stomu Yamashta, the highly praised Japanese born composer-performer and motion picture scorer; Arista recording artists, Happy The Man; an arrangement with Jeff Lane (the producer of Brass Construction, BT Express, and Mandrill); Big Boro Music Publishing Co., by which Arista obtains compositions owned by Big Boro and recorded by Garnett Mimms; an administration deal with the English-based recording group Pilot; a sub-publishing agreement with State and Ladysmith Music (the massively successful music operation created by Wayne Bickerton and

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International Story

• Continued from page A-19

negotiated with Phonodisc, the most advanced operation in the market, according to Buziak, to manufacture and distribute Arista product, giving Arista extremely broad exposure throughout the U.K.

Arista has continued to have tremendous success in the United Kingdom with a diverse roster of artists. Alan Parsons' "I Robot" has topped 50,000 units sold, while the newest LP by Showaddywaddy (who have had three consecutive top 3 singles) had an advance order of 75,000. The Rollers continue as best-selling artists, as do Burlesque, Caravan, and the Drifters. Domestic stars making an impact in England include Patti Smith, the Outlaws, Lou Reed, Eric Carmen and the Grateful Dead. Arista has also been getting increasingly involved with new wave music "on a qualitative level with potential for longevity." The first Arista acts in this genre include Johnny DuCann (produced by Status Quo's Frances Rossi), the Secret and the Pleasers.

Throughout the rest of the world, the Arista catalog is licensed by EMI companies: Capitol-EMI in Canada, Toshiba-EMI Limited in Japan, and EMI for the remaining countries. As Elliot Goldman says, there was no plan to rely exclusively on EMI for international representation, but the arrangements have worked extraordinarily well on all levels. With a significant amount of time remaining under the original agreements, all the EMI companies came to Arista to renegotiate multimillion-dollar deals based on Arista's extraordinary growth over a short time. With Allen Watson as director of international operations, Arista has made its mark rapidly around the world, breaking new artists and bringing a new level of international acceptance for established acts on the label.

The Bay City Rollers were, of course, the initial worldwide success for the label, and as the Rollers' immense popularity has sustained and in some countries (notably Japan, where they're the #1 group) even increased, they have been joined by an array of other Arista artists who have sparked interest over many continents. In just the past few months, "I Robot" by the Alan Parsons Project has become a major inter-

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the songwriting and the quality of playing. It can be something as simple as a piano, guitar, and voice demo. It's impractical to expect kids with limited funds to make an elaborate demo, and it's also unnecessary because all it's ever going to do is serve as a demo.

Bibbs: One thing acts who are looking for a label should remember, at Arista we listen to everything. I think some people get the idea that tapes come into record companies and they don't get listened to. But we make it a practice in our department to listen to absolutely everything that comes in, and it is the quality of the songs and the performances that are really the criteria.

Lozak: Who have you signed from unsolicited tapes?

Thertoff: We've just signed a great new progressive band in the Earth Wind & Fire tradition because of a tape. The tape came in, I saw them live, then brought live to see them. It definitely happens.

Birnbaum: I signed Danny Peck without a tape. As a matter of fact, he was brought into my office one day by an acquaintance, and he even had to borrow a guitar to audition. The only other act that I have signed that was not actually brought to my attention specifically as an artist was Ray Parker Jr. Carole Pinckes, who now works as my assistant, was working for Richard Perry, heading his music publishing division. Carole played me a song entitled "Jack and Jill," wondering if there was any artist on our label who would record this song. I asked her who was signing on the demo, and she told me about Ray. I said, "Let's do it with him." Ray and his group Raydio have the song out now as their first single on Arista.

Bibbs: It does help if groups or individual musicians are in pictures so you get an idea of what they look like, because, believe it or not, that can be a factor. How a person looks can be a factor later on in their career, if they do get a hit.

Becker: Tapes are vital in the progressive area as well. I try to eliminate the visual dimension here, because this area is not nearly as much about entertainment as it is about music. So I don't really want to see a band without listening to the tape first. That goes for the better-known players as well, because many of their approaches are constantly evolving and shifting, so you have to hear what their most current music is about. Tapes were used in the signing of most of the players and bands currently on our crossover roster.

Feiden: David Forman, Happy the Man, and Jennifer Barnes are three people who I remember we initially heard through tapes. Jennifer, of course, may have been making records and had a career going back years, but I don't think anybody was pretty much aware of what she was doing, what she was about. Producer-musician Jim Price sent in a demo tape which consisted of only one song, and it was the quality of the singing of that one song that initially interested us at Arista. David Forman came up here with a tape recommended by Stephen Holden, a writer formerly with RCA's a&r department.

Lozak: How extensive is your involvement with an artist once he signs?

Feiden: Very extensive. I'd say that here we really are in tune to almost every aspect of an artist's career. I think that with each artist that we deal with, we function as in-house managers in a sense, because there are so many crucial factors involved in an artist's career, whether it's the right tour, the right agency, the right management, the best material, or the appropriate producer to align them with, since many times acts come to you with uncertain ideas as to whom should produce them. We each also have to be aware of the administrative part of a&r as well, which is keeping track of artists in the studio as to how much they spend. If they go over budget, we try to find out why and if we can be of any constructive help.

Bibbs: One thing we don't do is just turn over an act to a producer and hope for the best. We really try to stay on top of development of the product, make suggestions in terms of things that we'd like to hear, and create a constant flow of information and ideas between the producer, the artist, and ourselves.

Lozak: You're in effect an artist development department, too.

Thertoff: There is a separate artist development department, but on the musical end, from album to album, whether it be finding a song, or matching the artist with the right producer, or even just talking about

(Continued on page A-50)

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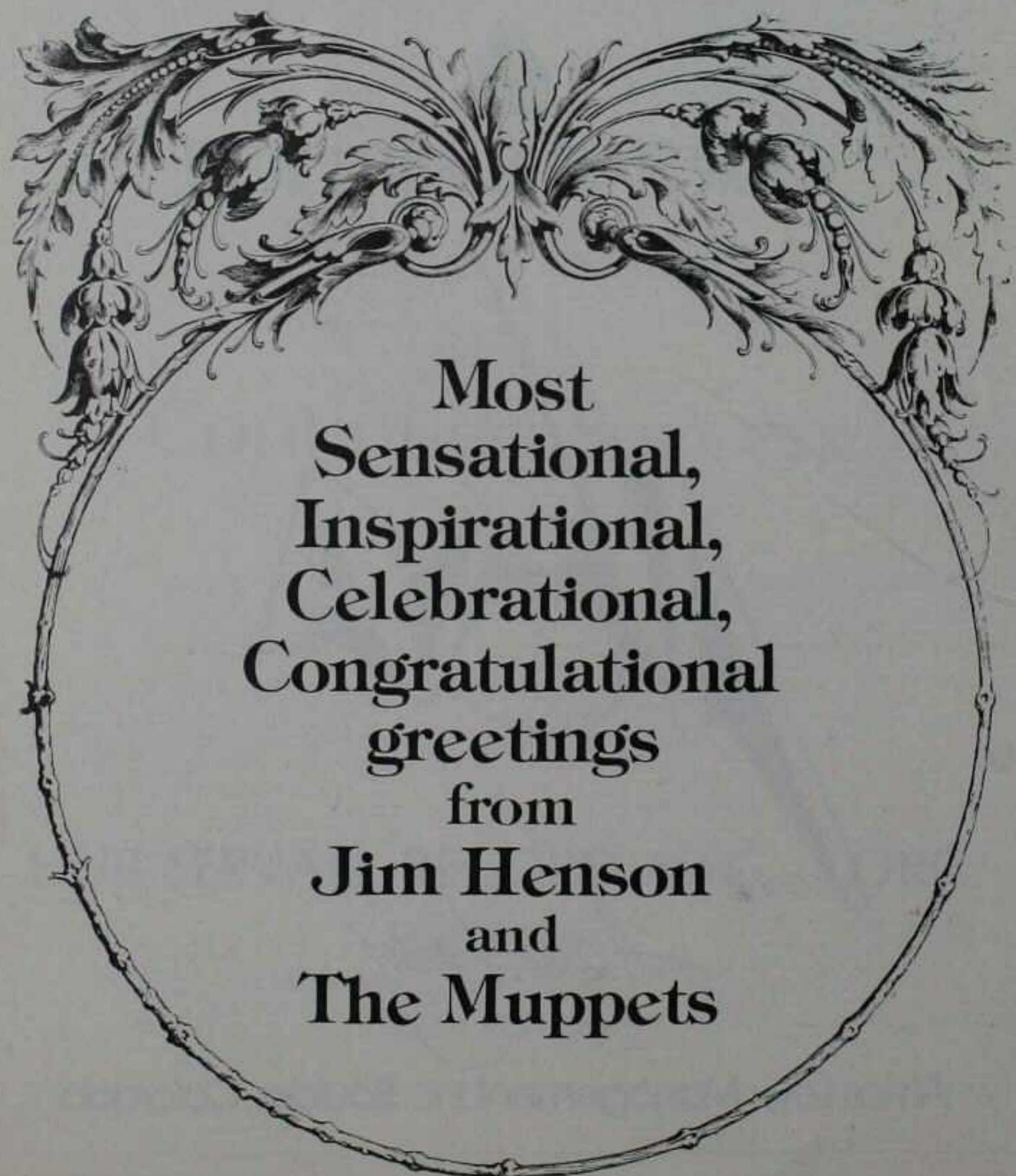
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Clive Davis: A Profile

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mostly—picking out the singles to be released, editing a record by Janis Joplin, and such things.

"But it depends on the type of artist you're dealing with. And in the start of a record company, there has to be careful attention to the careers of the artists you have. When we started Arista, everyone thought we'd sign Paul Simon or Bob Dylan, which is absurd. First, these people were not free to leave their record companies. Second, you can't presume on friendship—Paul Simon is one of my closest friends—but I couldn't ask him to join the label unless it was a fully competitive deal.

"So we had to prove ourselves before I would even go after a major artist for the label.

"And, from the success that we had, which was basically a song-oriented beginning, we targeted two points of view: one was to have hits; the other was to launch long-term careers. It was a song-oriented beginning where we established a historic string of hits with Barry Manilow, to the point where he's now the best-selling individual artist in the United States today. And his 'Barry Manilow Live' \$11.98 album package is triple platinum.

People just don't realize the enormous penetration in the marketplace that Manilow has made. When you show that you can come up with six hit singles and with advertising and marketing expertise explode an artist like this, every other artist in the world has to take notice and be impressed with the record company.

"Now, with the Bay City Rollers, our point of view was to keep alive a career that nobody thought could be launched in the United States. And maintained. And, again, we gave them songs to record, such as 'I Only Want To Be With You,' 'You Made Me Believe In Magic' and 'The Way I Feel Tonight.' It was songs, once again, that had done it.

"The other route we took was a qualitative approach to music with respect to progressive music whereby we showed that we were going to be an album oriented record company. We signed Anthony Braxton, we bought the Savoy Records catalog, we showed that we were going to be in all areas of music."

When a new company is formed, it's an evolving embryo that will take shape and after a few years you see the real company—the company that exists now, Davis says. "In the first days, I was not just Top 40 oriented. I was not just jazz oriented or gospel-flavored. But you had to start somewhere. Since then, the various music tastes that I had been into at Columbia Records—forming the Mahavishnu Orchestra, initiating Weather Report, working with Miles Davis, rock music, progressive music, r&b music—all of the kinds of music that I was into at Columbia Records, with the exception of classical music and country music, which really require totally separate concentrated efforts, are now represented on Arista.

"And, after a year and a half, after we launched several new artists like Patti Smith, the Outlaws, and Eric Carmen, we had the credibility to say to the Kinks and the Grateful Dead, to say to Alan Parsons who is the biggest of them all right now . . . his album is going platinum . . . to say most recently to Al Stewart, but also to Dickey Betts and Mandrill and Don McLean. We have something very special here. We feel we can make a meaningful contribution to your career. Choose us, not because we're going to outbid CBS, not because we're going to outbid Warner Bros., but choose us because your career will be in more sensitive hands.

"And we were fortunate. These artists all came to us.

"So that now, when you flesh out the roster with original artists such as Patti Smith, the Outlaws, whose album has just gone gold, Eric Carmen, Melissa Manchester, well . . . I consider Melissa Manchester and Barry Manilow totally homegrown artists; they may have had an album out before, but their career really began with our new record company, Arista Records."

The real goal at Arista, he said, is to build the career of the artist. "I don't take novelty records. I steer away from them. And it's very hard to turn down a record you know is a hit. To say if you miss it, that's okay. But there are times when you just have to tell the artist involved that he's going to have a hit record, but so what? There's no album in it, there's no career in it. It might even hurt you in the long run.

"I'm much more interested in careers. Much more so." (Continued on page A-51)

Savoy And Freedom

• Continued from page A-19

Headlining the first release was "Bird/The Savoy Recordings," a collection of peak-period Charlie Parker tracks that have long since entered the jazz language as reference points for creativity and virtuoso sax expression. The 2-lp set was greeted wildly by the music press (Rolling Stone said, "There has never been a twofer like 'Bird/The Savoy Recordings,' nor is there likely to be another.") Also released at that time were the complete Savoy recordings of Lester Young, as well as top-notch sessions by John Coltrane, Cannonball Adderley, Milt Jackson, Yusef Lateef and Erroll Garner. Subsequent collections focused on Dizzy Gillespie, Stan Getz, Don Byas, Red Norvo, Art Pepper, Fats Navarro. . . . in short, most of the great names in the idiom from the '40s and '50s. Just this year, Savoy began a series of benchmark r&b cuts with "Roots of Rock'n'Roll," a highly praised anthology that will be followed by sets starring Joe Turner and The Ravens.

Upon the release of two live albums in 1977, "Bird At The Roost" by Charlie Parker and "Pres-Lives" by Lester Young, Arista/Savoy instituted the unprecedented policy of paying royalties for sessions not recorded under the royalty system. Besides forwarding payments to the estates of the deceased leaders, the policy extended to the sidemen who had never been compensated at all upon the original release of the records. Other albums have been affected by the decision, which covers all Savoy packages. In the case of "Roots of Rock'n'Roll," for example, this meant an attempt to track down the members of obscure and/or ephemeral r&b vocal and instrumental groups.

Besides being the repository of indisputably classic jazz, Savoy also houses the most extensive catalog of gospel recordings in the field, spanning more than three decades, and has for years been named in the Billboard Annual Awards as the "#1 Gospel Label." This year, NATRA gave Savoy that same honor. Under Fred Mendelsohn, Savoy has, since being acquired by Arista, gone on to an even higher position of pre-eminence in gospel through the recordings of artists like Rev. James Cleveland (gospel's top-selling performer), Rev. Maceo Woods, Dorothy Norwood, the Caravans, Swan Silvertones, Dorothy Love Coates and others.

On the Freedom side, Steve Backer and Michael Cuscuna have been responsible for the direction of the release of discs on "the cutting edge" of modern jazz. Nearly fifty albums have come out on Arista/Freedom since the distribution deal with Alan Bates' Freedom Records was set in 1975. Soon after the first batch of albums shipped, these words were written in the San Francisco Chronicle: "The most newsworthy event in jazz recording continues to be the dramatic entry into the more adventurous strongholds of the music by Arista Records. The first major Freedom release includes classic performances by some of the most uncompromising and enduringly electrifying voices in modern music." Critical encouragement like that has continued to come frequently, and has been matched, some say remarkably, by commercial profitability. Some of the avant-garde leaders who have had their work presented on Arista/Freedom are Cecil Taylor (whose "Silent Tongues" was named "Jazz Album of 1975" in Downbeat), Archie Shepp, Paul Bley, Randy Weston, Roland Hanna and Albert Ayler. Upcoming are LPs by giants like Anthony Braxton, Miroslav Vitous, Stefan Grapelli and Ornette Coleman. No matter what the recording dates of these pieces of music, it is always visionary music, always music that proves Arista cares as much about the future of jazz as it has proven, through Savoy, that it cares about its illustrious past. And Arista will be taking further steps along the cutting. Steve Backer says, "Our qualitative track record of success in exploring the most sophisticated side of the jazz aesthetic has us currently examining a couple of incredibly exciting new approaches to pure jazz. We will most probably be able to make some significant announcements in the very near future."

Credits

Editor of section, Earl Paige, Claude Hall is Billboard's Radio-TV Editor; Roman Kozak is a Billboard staff writer. Design coordination, Jean Marcellino and Howard Fritzon; Copy coordination, Mitchell Cohen; Joel Borowka, Hit Man.

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Sandy Powers

Publishing Group

• Continued from page A-44

Tony Waddington); and Arista Music is looking forward to the growth of its present relationship with the writers Billy Thorpe and Phil O'Kelsey.

Currently the group is flying high with the Bay City Rollers international hit recording of Harvey Shield's composition "The Way I Feel Tonight."

The most recent of the Arista Music Group's key signings is the just-completed co-publishing agreement with Eric Woolfson and Woolfsongs Limited covering material by the Alan Parsons Project. The deal includes "I Robot," the Project's blockbuster gold LP on Arista, as well as Parson's next eight albums.

The publishing division also recently announced the signing of the Sex Pistols, the premier English quartet that has become the spearhead of the U.K. and international punk movement. The Arista deal includes all of the band's European chart hits: "Anarchy In The U.K.," "God Save The Queen," "Pretty Vacant" and the new "Holiday In The Sun," as well as all other original Pistol material.

The company has grown with the addition of Motown's former general counsel, Robert Holmes, as vice president of business affairs and administration, and Judy Spreen, as general professional manager. Present plans call for increased involvement with music used in Columbia motion pictures and television.

The extraordinary one year of the Arista Publishing Group has, as Elliot Goldman predicted when the operation began in January, been conducted "with the same attention to professionalism, taste and commitment that so distinctly marks Arista Records," and it is achieving comparable results.

International Story

• Continued from page A-44

national success story: gold in Canada, the biggest LP of the year in Spain, platinum in many territories, and instant leap to #4 on the New Zealand charts. Patti Smith also has a far-reaching following; her "Horses" album won the Grand Prix du Disc in France, and was the second-biggest album in Spain (trailing only Dylan's "Desire"). Eric Carmen and Showaddywaddy both had worldwide #1 singles, Carmen with "All By Myself" and Showaddywaddy with "Under The Moon Of Love."

There are many other comparable instances across the globe: The Outlaws breaking out of Holland and becoming established stars in Europe; Lou Reed setting records on his tour of Australia; Linda Lewis in Brazil; "Right Time Of The Night" reaching the top in Italy; the Heart "Magazine" album going gold in Scandinavia. And Arista expects its penetration of the international market to spread as more of the artists on the roster tour overseas; the arranging of such tours, the increase in live and television appearances in other countries by acts on Arista is described by the company as "the prime situation to pay attention to" as Arista continues to duplicate its domestic triumph in country after country.

West Coast Operations

• Continued from page A-19

leased hit LPs of the scores from "You Light Up My Life" and "The Greatest" and is about to release an album of the John Williams' score of "Close Encounters of The Third Kind," one of this year's major motion picture events.

Among the departments housed in the new well-equipped Century City offices are publicity, promotion, sales and marketing, production and creative services. The Arista Music Publishing Group is also located in the LA office.

Overall, the record and music operation has tripled in size, both in physical space in Century City and in the number of people working out of the Los Angeles office. "Our strength continues to grow on the West Coast," Lippman says. "We've built a first class operation here, reflecting the excitement of this city and the image of Arista as a company that makes its artists feel at home."



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Elliot Goldman

Continued from page A-41

lay are ones who have really come through over the course of the years. They are hard nosed, steeled men who have, for the most part, very good organizations. We value their input.

However the other side of the coin in terms of what our question was, is I do think that when you're working with independent distributors you are not going to get the instantaneous response to national direction that you might get in a branch distribution where the branch obviously is an employee totally beholden to the parent in a national organization. It's understandable that when you're dealing with individual entrepreneurs who are running their own business, they may have their own thoughts about what's right for their market and there might be a little more pushing back if they don't agree with what you want to do. It has never really, in our instance, been a problem, but it's there.

All in all, I've learned a great deal from the independent distributors. I think we get a much clearer reading of the marketplace working through independent distributors because there aren't all those layers of salesmen between us and what's happening in the marketplace. And the independent distributor is going to be much more prone to come back and tell us we're not operating right on that and this was wrong. You've got to evaluate that because they have their own business to run, and their interests may not always coincide with ours. Generally, obviously, they do. So the answer would be, as a source of information, the independent distributors are excellent. In terms of reaction time, maybe it's a trifle slower to the extent that they're not wholly controlled by us.

Do you think it's easier or harder to break a new artist through independent distribution?

I don't really think it's a factor—independent as to branch . . . I think it's a matter of the record company. I think it's the approach that the company takes. I've said before—I do believe it's true—that it's going to be a factor if you are one of many many artists that are being signed, then you're going to have your allotted

space of time in which to break. And if not, then the big company has got to go on to the next artist and the next round of releases and that's the price you pay for being part of a very large organization. When it's smaller as we are, then we have more time. You have the time to sit and work with an artist. You have time to spend, as Clive did, a year finding the right material for a Jennifer Warnes. You have time to sit with an artist and work with him on his album, and, when that album comes out to spend the time working on it, doing the kind of campaign individually crafted to the individual artist. It doesn't mean every single one of them is going to be successful. But I don't think the factor of breaking an artist has anything to do with independent as opposed to branches. I think that has strictly to do with the record company itself, the nature of the record company, the nature of the national leadership that's provided and the attitude of the record company.

I know of many record company executives who throw up their hands and say, whatever the artist wants, he gets. But somehow it doesn't seem to be the case at Arista. You were saying that Clive spent a year finding the right material for Jennifer Warnes and so forth. It seems that this company is much more involved in the making of the product.

Well, we offer that. I think it's something unique that we do offer. We have the people here who can do that in Clive, Bob Feiden, Roger Brinbaum, Rick Chertoff and Vernon Gibbs and also other people in the company who are interested in the artists and who love to listen to the material and go to the studio and are willing to, if called upon, step up and offer advice. What is offered to them—and I stress offered to them—is input on what producer to work with, the material that is going to be recorded, creative and commercial reaction to the record when it's finished or half finished. If the artist wants that input he gets it and he gets it straight. There are some who don't want that input. There are some who prefer to come in and say here's my product, this is what I did and I believe in and this is what I want out. And then we go ahead and release it that way. That's fine, I mean that's fine because next time around it it isn't as commercially successful as they thought it was going to be, they might

come in and say well, why wasn't it. The tendency might be to say that it's the fault of the record company, they didn't work it. But they know that it's not true here because each piece of product, if it comes out, is worked and they know it's worked and they know it's given a shot. And so then they have to sit back and say well let's talk about why it didn't make it. And then we'll get into it. So from a creative point of view, yes I think we give the artist as much freedom if not more freedom as any other record company would. We offer, at the same time, involvement. We don't just say go make your record, give it to us and we'll put it out. I think an artist is ill served by a record company if they are simply a repository for material and then they market it. Because I don't think they can really understand what that artist is doing or what the material is about unless they've gotten involved in some way with that music.

So, I guess we do get much more involved with our artists, much more involved with their music to the extent that the artists want us to.

Other areas that people may talk about as being artist controlled are business aspects of our industry. I don't accept that. True, the creative demands of the artist have increased enormously over the years and many of those demands have significant business and/or financial impact. However, I don't operate on the theory that anything an artist asks for he gets, any more than an artist operates on the theory that he'll record anything the company tells him is commercial. Nor, on the other hand, do I allow a contract to rule the business relationship with an artist. To be candid with you, I rarely look at an agreement after it's signed. I don't think, except for the fact that you need an agreement to know how much you're paying somebody initially and what you're going to pay them when you sell a record, a record contract is the basis of the working relationship with an artist. There are artists and managers who come in three weeks after a contract is signed and say we really underestimated something. It's going to cost \$10,000 more. Well, I'm not going to go to the contract and say hey the contract says I'm not supposed to do that for you so I'm not going to do it. What you're going to do is sit there and

(Continued on page A-52)

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Arista Roundtable

• Continued from page A-45

future musical plans, we are very involved. That kind of feedback is essential, and one of the reasons artists choose this company.

Feiden: There are instances I know where at any other record company, a record delivered as complete per scheduling would be released as delivered. However, we very often, almost with a magnifying glass, go over what has been delivered to see if what has been recorded is as viable as it can be. Clive and a&r work closely with the producers and the artists towards that end. In most cases, the results are such that the artist, manager, and producer are really appreciative of that extra ability and concern, to be sure to check very carefully before the record released is as strong as it can be.

Kozak: How many acts are there in Arista now?

Feiden: Approximately 70. But some of those artists are singles deals, or acts on label or production deals.

Kozak: How has the role of the a&r department changed as Arista's roster has grown and expanded in different areas? Bob and Rick, you two were here in the beginning. How have you seen your roles change?

Chertoff: It's basically the same role. You just get more experience, learn more, meet new producers, and have more facility for the job.

Feiden: I think that when any new label begins, one has to establish credibility. I think when Arista began, everyone wondered would Clive Davis be able to do it again. As success has come to the label, I think just the quantity of our work has increased tremendously, because of the great quantity of people approaching us on all levels. I think probably more and more demands are made on us, and, of course, one's tastes become tempered as one sees different kinds of successes from year to year.

Kozak: Can Arista now afford to take more chances than they could two, three years ago? As far as an artist is concerned.

Feiden: I think that with every artist you sign you're taking a chance. I really believe, and it's becoming more and more evident each week, if you look at the

charts and see what's coming out on every label, there are very, very few so-called sure things. And I think our standards are as high as ever. We like to believe that everything we sign has our complete enthusiasm.

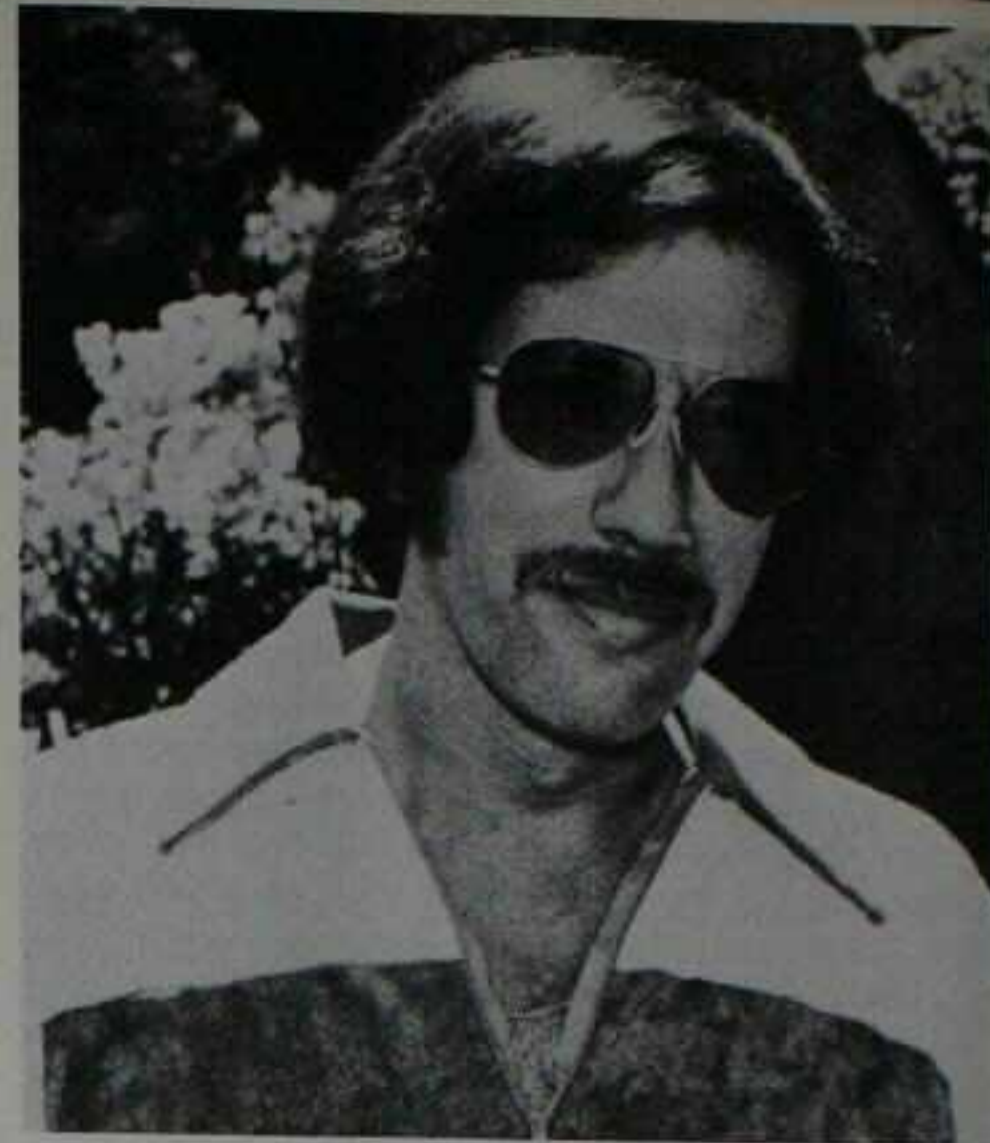
Kozak: How do you in Arista's a&r department view "punk-rock"?

Chertoff: For me, the music business is based on music, and as much as the essence of rock and roll is defiant and rebellious, I think the common denominator of all great artists is simply music. It makes no sense to sign a band just because they are a punk band. I understand the importance of the punk bands on a cultural level, but there really has to be a basic musical foundation. I think that the punk bands that will happen in a commercial sense are those bands that bring the attitudes and fashions of the new wave together with real music. The "Talking Heads" and "The Stranglers" are two such bands. They're important because they're musical. It's all about music, and no matter what happens, it has to have a musical foundation to endure.

Feiden: The common denominator in our business has always been music and song, and the artists that lasted have been the ones who had great songs. I remember when the new wave started happening, when the punk bands started happening at CBGB's, and I would tell various friends of mine that I didn't care for some of those bands, they'd say, "Well, you wouldn't like the early Rolling Stones, or the Beatles either." That's absolutely not true, because one goes back to even those early records, and especially the early Rolling Stones, as raw as that rock and roll was, aside from the energy and musical ability, there were wonderful songs too. And I think that many of these new wave bands are really putting melody aside, and I think their music will have a tough time lasting, or being meaningful in a longterm sense if it's not more musically interesting.

Kozak: Then how would you view the future of popular music?

Chertoff: If you take a historical look at music as it relates to the people that buy and listen to records, one sees it is a constantly evolving process. The audience grows more sophisticated each year. Just look at the resurgence of jazz. There are more people understanding and listening to jazz now than ever before.



That's real important to me, it's people learning how to listen. Just being alive and listening to sounds, whether it's a fog horn or a bus, or whatever, they're becoming more tuned into their aural senses. Over a period of time, people naturally become more sophisticated and take more chances with their listening. What was dissonant or atonal at one point eventually becomes acceptable. For this reason, it's essential to keep pace with the modern classical and jazz composers.

Kozak: You're still not going to find that in today's rock music.

Chertoff: But you will find a Paul Buckmaster string line on an Elton John record that presents a cello or viola line with Bartok harmonies. Something that years ago was considered dissonant.

Gibbs: I think that the good thing about punk rock bands is that they shake up the music scene, and the

(Continued on page A-53)

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Clive Davis: A Profile

Continued from page A-46

And Clive Davis is positive he can take an act now on another label and expand its career. "We have shown that we can do it. When the Kinks came to us, their first album on Arista quadrupled what they had averaged with the last three albums on RCA Records. And when the Grateful Dead came to us, the sales of its 'Terrapin Station' album doubled what it had before... meaningfully increased the sales. And Alan Parsons. Without a hit single or a concert tour, his first album sold 350,000 units. But we're going to be well over a million units."

"Now, I'm not claiming that if a Chicago were on Arista or if an Earth, Wind and Fire were on Arista, that we would outsell what Columbia is doing. I think we would sell as much. But if an act is being neglected or overlooked at Columbia or anywhere else, we could do much better for them, focus a spotlight on them, help them. I think our a&r department has outperformed any a&r department in the industry in attention to the careers of the individual artists, and in long awareness."

Besides the necessary funds to acquire an act such as the Grateful Dead, the Kinks, or Al Stewart, Arista Records is willing to invest considerable funds into the production of an album or a concert tour for the artist's promotion.

"It's more expensive today than ever before. And recording costs keep going up. There are certain albums that are being made now—not on Arista, fortunately—that involve tremendous outlays of cash. We've had one album costing in excess of a quarter of a million dollars. It's well known that the Eric Carmen album was very expensive. But he's a successful artist, it's a successful album, and it will do well."

"But yes, the costs of doing business today are substantially more from the point of recording support, tour support, advertising support. It should require a record company to be very selective in whom they sign."

However, he knows that the lifeblood of the music industry is in finding and building new artists. That is the primary focal point of Arista and himself. "Because established artists are more of a banking proposition. With new acts, the return on the investment of a record company can be so much greater. Your royalty rates are lower. You're signing them for \$20,000 on signing and \$60,000 for an album which is distinguishable from the \$250,000 that it might cost for a major established act, as advanced guarantee."

"I will always be looking for new artists. That's what we do, primarily. And, occasionally, you pause and look around and see acts who might have peaked on another label or whom some label executives might have thought peaked and who are available because there's this tremendous energy level in front of them."

"What's unbelievable to us today is how large Arista would be if we'd been able to obtain the services of three acts who were ready in 1975 to sign with us. We had them all ready to be signed within six months and amazingly, in each case a quirk of fate intervened."

"The acts were the Electric Light Orchestra, Fleetwood Mac, and the Jefferson Starship."

"Fleetwood Mac was very unhappy at Warner Bros. Album sales were around 200,000 copies each. I remember seeing the group at the Beacon Theater; this was in 1975. I met with Fleetwood Mac right before I made the Kinks deal. The group felt it was getting lost on a very large label, that it was not being given the attention that its new infusion of energy and new personnel warranted, that it was not being respected. And we made a deal. I took the group to lunch at Maxwell's Plum, which I remember to this day. We had come to a deal. I still have the contract."

"But the point is: They still owed Warner Bros. two albums, which was the same situation with the Starship who were unhappy at RCA Records. And we came to terms with them as well."

But, unfortunately for Arista, the two acts came out with albums on their current labels and, instead of the Fleetwood Mac selling 200,000 albums and the Starship 400,000 or 500,000, boom! "As you know, singles came out, the albums went to a million, two million, and more."

Davis had been offering a royalty of a dollar per album. He says their current labels offered a dollar also, but made the deals retroactive to the hit albums. "So, based on what the albums sold, they were able to

make \$2 million dollars or more just from the existing album... which I could not compete with because I had no existing hit albums to draw the profits out of. And then the next album of Fleetwood Mac was "Rumours" which is a 6 million unit seller. So, Fleetwood Mac, just out of bonus money alone, made probably \$5 million."

"Well, it's just luck. If their current album hadn't then broken, Arista would have had Fleetwood Mac and the Starship. These are not hypothetical cases. The Fleetwood Mac contract was in preparation and ready for signature."

"The ELO situation was different."

However, even without these three major acts, Arista is doing superbly. And this in a period when many record companies are losing money.

Davis, too, is doing well. He claims that he did not have to take a salary cut when he left Columbia Records. And he owns 20% of the Arista label as well. His stock options for Columbia Pictures, the parent firm, could prove very beneficial. "Columbia's situation has turned around dramatically. Its bank debt has been reduced from around \$200 million down to, perhaps, I don't know, \$75 million. It's on much more solid ground and has done extremely well, as its stock indicates. When I came to them, the stock was \$3 a share. The stock now is \$18-plus. Faced with the proposition of exercising my stock options, I would today. There's certainly no lack of faith in the parent company."

But don't think he doesn't earn his salt, to use a cliché that dates back to the days of Baghdad and Aladdin. A work day in New York would involve him getting to the office between 9 a.m. and 9:30 a.m. He leaves the office between 8:30 p.m. and 9 p.m. "either to go home, which is usually during the week, maybe one night a week, and even then I usually go out to dinner with someone at 9 p.m., or go to a recording studio or audition. That's from Monday through Thursday and they're usually business nights. Friday night, I go out with my wife and friends. Saturday I usually work a half day and spend the other half with my family and go out socially in the evening. Sunday I spend with my family except that I do read the trade press. They're all delivered at home on Sunday so I don't have to read them Monday."

"You try to resolve this hectic life. Because frequently you're out until one, two or three in the morning. But I try to resolve it with some family life. I certainly have a very strong sense of responsibility to my children."

On the road, his life is even more hectic. His day begins with meetings at breakfast. On a given day, he had breakfast with John Williams, who did the score for "Star Wars" and "Close Encounters Of The Third Kind," and Michael Phillips, the producer of the movie "Close Encounters Of The Third Kind."

At that time, the deal for the soundtrack album had not been set; it was between Arista and two other companies. It was a Columbia Pictures film. But EMI in Europe had invested in the film, thus bringing in Capitol Records. And A&M was vitally interested also.

Davis then spent a few hours in a recording studio, monitoring an album in progress. From then on, there was a series of meetings throughout the afternoon and evening, including one with the manager of Dwight Twilley.

Usually, he wakes up early on the road and spends 7:30-9 a.m. on the phone regarding company business. Then comes the breakfast meeting. On a give morning, he broke free at 10:30 a.m. and came back to his bungalow at the Beverly Hills Hotel and listened to some tapes until noon. One tape was from a new artist, another was from an existing album in production. And he also listened to some demos of songs. At noon, he went to a recording studio to listen to the progress of an album. At 2 p.m. he met with Stan Poses, Eric Carmen's manager. At 2:30 p.m. he met with Billy Meshel, who was bringing him songs for Gladys Knight to go over. At 6 p.m. someone else about a tour. At 7 p.m. Tony MacAuley, the producer of the Hudson Brothers.

At 8 p.m. he had dinner slated with Michael Masser, the writer of "Touch Me In The Morning," "The Greatest Love Of All" and "The Theme From Mahogany."

"He's since become a very good personal friend, so it's not just purely business."

"But it is, in the sense that you sometimes become very good friends with the people you do business with and then he's going to come back and play for me some of his new songs."

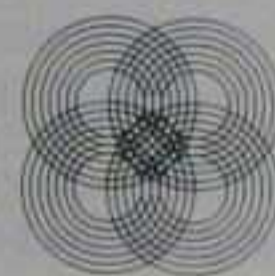
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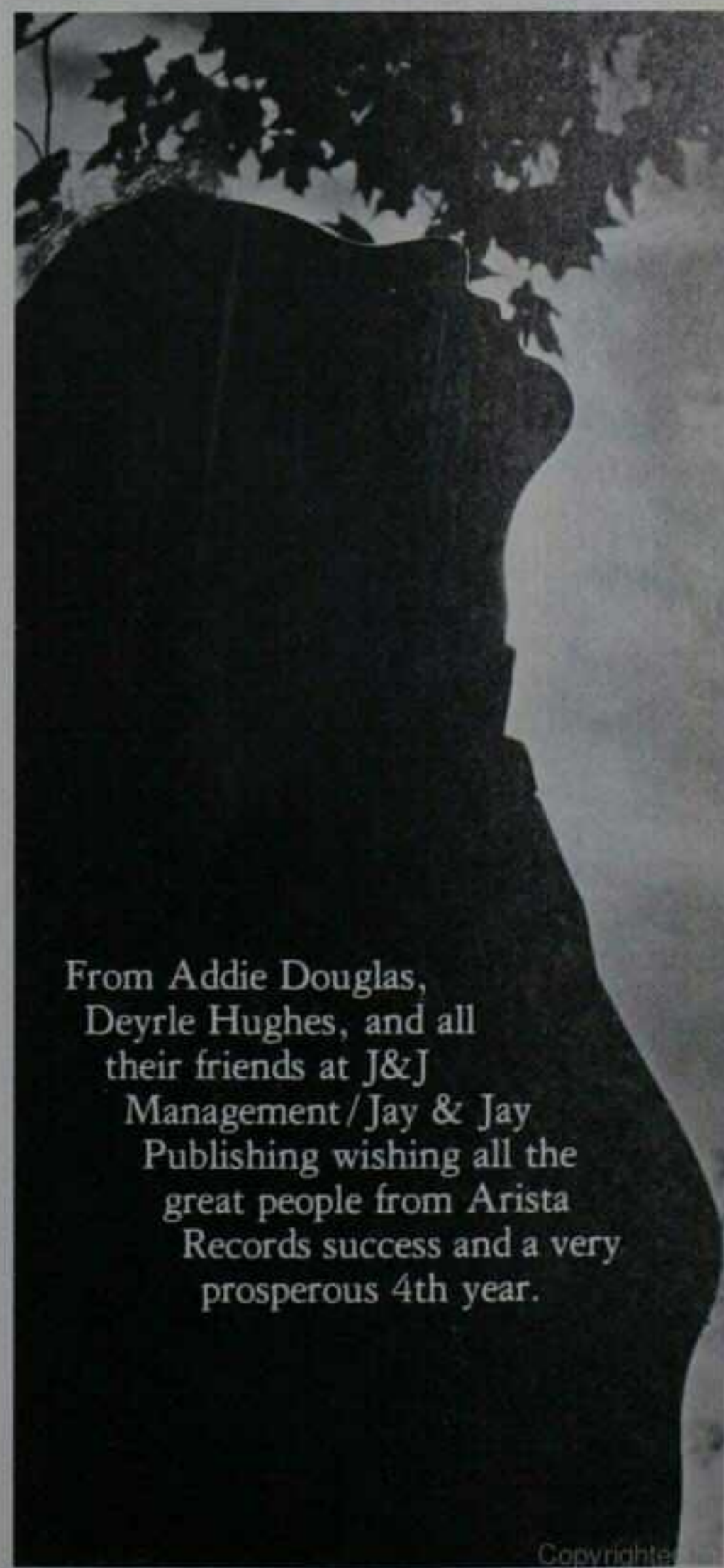
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Elliot Goldman

• Continued from page A-49

relate to the problem. Can we handle it or can't we? Is it prudent or isn't it prudent? What's the best way to try to do it? What's the fair way? What's equitable? Is there something I need in return because you're substantially increasing my risk? You try to accommodate the situation as best you can but I don't think you allow artists to simply take or do whatever they want. I don't think any well-run record company does that. **I heard a speech Clive gave last year about this time. He said if you sign an artist, before the first record gets out on the street, it's at least a \$100,000 investment on your part. Now that goes I suppose into artist development, etc. Could you give me an idea of what your program is like at Arista?**

Well I think Clive was really talking about—and I think it's accurate, today it might even be low—I think he was reflecting the fact that when you sign an artist, you are going to pay an advance to that artist to sign them. That advance plus the recording of an album with an artist today, particularly a new artist who may be new in the studio, can very easily run over \$100,000. And if you add tour support advances to that total, you're up to well over one \$100,000. That's without counting what the record company itself is going to invest in taking advertisements or time buys or inviting the press to come to showcases for them or inviting radio stations and reviewers to come and see them at an appearance and picking up those tabs, etc. I would say the investment in an artist by the time you get through with an album is closer to \$150,000.

Are artists' lawyers destroying the business like some people think?

I don't think so. I guess that really comes up because the cost of recording, the advances paid to artists, the royalties paid to artists have escalated so enormously. I've said that those kinds of escalations come when you have majors in the business who are going out and competing so strenuously that perhaps they lose some perspective on what's happening to their profits margins and are only looking at market share. There is no secret about the very strenuous war going on between CBS and Warners and that is having its effect. It's

driving prices of artists and royalties up. By the same token, the record business in the last 10 years has come of age to an enormous extent. When you see that Fleetwood Mac can sell six million albums and Barry Manilow is selling three million units of a double album and that Boston sells five million units, you know the top end of the record business has come back. The record business has become an enormous business. With the upside potential growing and with the increase in retail price, artists and their representatives feel that guarantees and royalties can be higher. Maybe so, maybe not, but they don't make the final decisions. People who run the record companies are the ones who make those decisions. So if the industry gets hurt in this area, it's going to be because the people who are running the record companies are not using some business sense about what you can afford to do and what you can't afford to do.

Do you get involved with the booking agencies?

Absolutely, we work very very closely with them. A large part of artist development is doing that, working with the agencies. Of course a lot of that is dependent upon how effective the management of the group is. If you have effective management, that's a job that they can do well and that's a great load off the record company's back. If a manager can really handle that well, it leaves the record company free to work in the music areas and leave the touring and the agency situation to good management. Not every artist is going to come to you with good management or any management sometimes. And therefore that responsibility will sometimes unfortunately fall to the record company. There is just no way of avoiding it.

How many and what kinds of artistic chances are good business for the record company? Punk music is attracting a lot of attention and Clive's response has essentially been "We have the best punks in Lou Reed and Patti Smith." So my question is, is it good business sense to have an image as somebody who tries something new and goes into uncharted territory?

Actually, I think Clive's response is still pretty valid. Because I think when you talk about uncharted waters, I mean taking a Patti Smith and putting her on records was certainly uncharted waters at that time, Lord knows. But I think the essence of what he was

saying is true. It's the artistry, it's the talent of the individual and the group, whichever it may be, rather than the label you put on the music. You can call it punk rock, you can call it new wave, you can call it what you will. I love the idea that it's happened in England. I love the idea that it's perhaps going to get its shot here and that it's created some real ferment in England in the creative area which that country needed very badly. The social connotation to it in England doesn't have a receptive ground here. So if any of those bands are going to make it here, they have to make it on musical validity. They're not going to make it because somebody here is disenfranchised or disenchanted with their social life or their way of life or the culture in which they're living. We went through that, you know, in the late sixties. And England is going through that now.

I think we will be doing some things that people will be able to label new wave or punk rock. And if they're characterized in that way, fine. I don't think it's important which way they're characterized. All we're concerned about is can we get behind it, can we understand what the artist is trying to do, do we think there is a statement to be made and there is some musical validity to it that we can sink our teeth into and run with.


In the jazz area we had no hesitancy about supporting Steve Backer and his efforts, getting involved in the whole jazz catalogue, getting involved with Mike Mainieri, Anthony Braxton and other artists of that nature who are very experimental, very avant-garde. So we do that. We do that when the artists seem to be important to us and things that we can work with. I think that's the only test that we can really bring to anything. You know, I saw Sire come out with their whole release of new wave music. To me, I don't think it's valid. I would think if I were one of the artists, I would rather be treated as an artist individually, not as part of a group. And that's the way I would prefer to see it and that's the way I think we'll continue to operate.

Was there ever a conscious decision to take on an entire spectrum of music from a standpoint of having one or more artists in every musical style?

(Continued on page A-56)

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Arista Roundtable

Continued from page A-50

music scene needs to be shaken up about every ten years, and the punks are right on time. Ten years ago, you had flower power, and ten years before, the beginning of the Elvis Presley era, so punk rock bands are right on time. But I don't think that they're going to last just on the virtue that they wear torn jeans on stage. That'll go out of style within six or eight months. Simply, the basic criterion of their success is that they're going to have to start making some good music.

Feiden: What's so attractive about the new wave music is, of course, what's attractive about most new things—its energy, vitality, and tremendous enthusiasm. But yet, there's just so much of it, just in terms of numbers; for instance, at CBGB's at any given week, there are many new bands. And that's just New York City, on that one street. Realistically, how many of those new bands can be special?

Backer: The point is, there is timeless and timely music. The criteria for timeless music is that it speaks to people for decades, even centuries. New wave rock is rather timely to me, because it speaks to a narrow demographic segment of our 70's youth. It will be successful commercially if it truly communicates viscerally, primarily through its lyrics, to those people, because they are the record-buying public. But in my opinion, if it is successful, it will be rather short-lived relative to other forms of more lasting music, because I don't think it has the kind of transcendent depth necessary to sustain it.

Kozak: Vernon, in respect to r&b, what is your function as far as signing acts in this area?

Gibbs: My function is pretty much the same as every other a&r person. I have to get quality product in the r&b area; it's paramount that you get a hit to get an artist started. With the rock bands, like we were just discussing, the impact of image can help you get started. With an r&b act, a hit is absolutely necessary to attract fans, and what I've been trying to do is to make contacts with the people that I've known in the business for the last seven or eight years. Of course, we are looking for established acts, but we're not just looking exclusively for that. We're looking for new acts, too. I'm also always looking for songs to give our artists.

Kozak: Arista has never really got seriously into disco music, has it?

Feiden: There's no aversion to disco at Arista, if we have not had it, it's just that we've not been fortunate enough to come upon a viable record in that area. We have had several master purchases in the disco area, and some didn't make it, but we would love to find a great disco record. I think it's fun, and can be great fun.

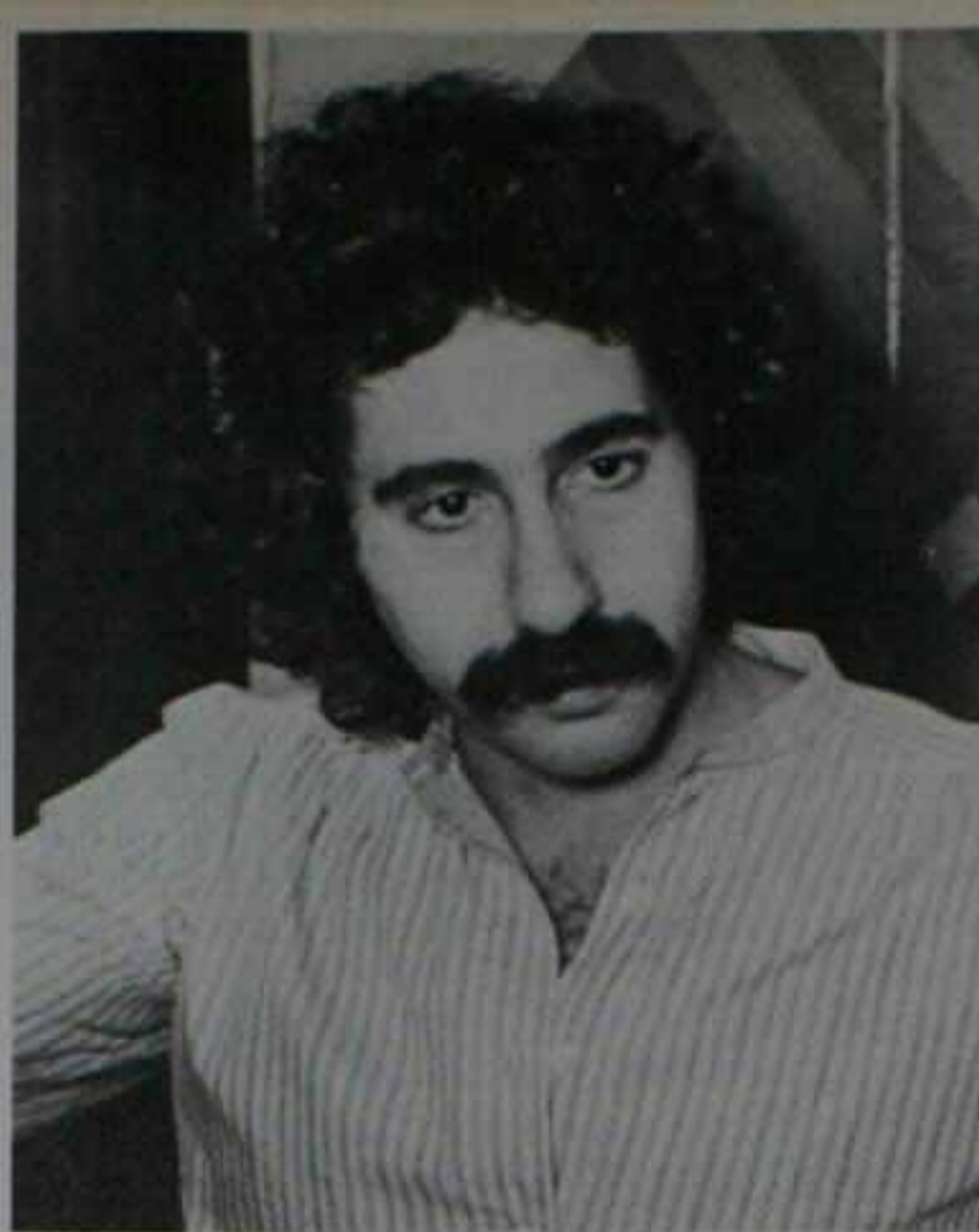
Kozak: How much do you try to steer artists in distinctly different musical or image direction than they are presenting?

Chertoff: It's different with each artist, the kind of dialogue that you have, but you have a dialogue with everyone, and you lend whatever expertise is missing. Sometimes it's not an a&r function, but if we feel something deeply, there's no reason why we don't let them know our feelings.

Feiden: It's interesting how often the artist is concerned with just that aspect. In terms of career direction, an interesting case is the Kinks. I was at RCA before I came here, and I got to know Ray Davies quite well, and that was during the period of time when he was making one concept album after another. We would have talks with Ray about the fact that in pursuing just these concepts, he had perhaps left behind some of the songwriting capabilities that he had shown so incredibly years ago. And I think certainly on our "Sleepwalker" album, the first album he did for Arista, the result of those conversations and those discussions with him was evident. Musically, it was a much stronger album, and the unprecedented sales and FM airplay reflected it.

Kozak: How does it feel to work for the most famous a&r man in the business?

Feiden: Great. I think it's terrific, and I'm sure that it's the same for everybody who does a&r work with Clive. I am passionate about music, exhilarated by it, and to have somebody who shares completely that same sense of excitement and enthusiasm and energy is rare, particularly at the level of the president of a company. I can call Clive even on the weekends and we can just talk music or sometimes go to the record



stores in New York just to see what's selling, how our records are doing, and how other records are doing in comparison. I think it's fabulous to have a label president who's that involved. I end up giving much more of myself to that kind of man than I might normally because I know it's a shared joy.

Gibbs: If there were more presidents like Clive in the business, the business would be better for it. My image of Arista Records has always been very good because of Clive Davis, I've always respected Clive, and to me, it's really a thrill to be working for him now, because he's really totally involved in the music.

Backer: From my vantage point, I have a great deal of latitude, and the input that I get from Clive in the progressive area is almost primarily from an extramusical point of view. And it's great input, it's fantastic. It's from a business acumen point of view; it gives me a perspective that truly broadens my approach to things, and I've learned a great deal from it. I think Clive's musical expertise primarily lies in the pop and rock area, and he is known for that. I think he's the best at what he does. He gives people enough latitude to create, and his input is invaluable. So it feels good, still feels good after three years, which is saying something.

Chertoff: Besides the musical input, I've learned an immense amount just from spending time with Clive, and it's really been a multi-leveled learning experience for me, and continues to be, which is one of the great things about working with him.

Birnbaum: Every time I think I've learned it all, Clive Davis also teaches me something new. It is the most exhilarating career experience of my life to work with a man who loves music as much as Clive does. That actually also holds true for the entire a&r staff at Arista who equally love this thing called music that is so entwined into our jobs.

Kozak: Where is Arista going musically over the next five years?

Feiden: I could hear a tape tomorrow that excites me very much, and I could say, well that sounds like where we might be going, a good place for us to be going, or a logical place, but it's sort of hard to think that there is a definitive formula, because there isn't a formula. I think today more than ever the charts are reflective of a broader range of taste, and I think that will continue, that you see more and more of a fusion of various elements of various kinds of music.

Chertoff: I think that the direction of music will follow the virtuoso players in the jazz realm and in the classical realm, and, as I said before, I think that the public will become more and more ready for it. It's evolving and it's a slow process, but the average listeners will eventually end up where the virtuoso players have been years before. The two great forces are really the modern classical movement, which is a little bit more removed, and of course the jazz thing, which is to me the most exciting. American jazz is something to be proud of, and if you look at the great young composers or the young virtuoso musicians, that's the area they gravitate to, the area in which you find the really breathtaking new artists.

Backer: It is a very slow process, and a lot of great vir-

(Continued on page A-55)

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Clive Davis: A Profile

• Continued from page A-51

"And that'll be today."

Davis views the business from the standpoint of many revolutionary developments. One is distribution.

Because of the vast mergers that have taken place in rackjobbing and distribution, the independent record distributor now frequently outsells the branch distributor, says Davis.

While admitting that he contributed to the myth of the branch distribution process as the best for mass marketing of product during his tenure as president of Columbia Records, Davis says that, "The system as it exists today from the point of view of volume sales of records, does not favor branch distribution at all. Because with the mergers that have taken place in rackjobbing and within independent distribution, the major rackjobbers are now our independent distributors. As distributors, they buy cheaper. So that there's no way that a branch operation can sell more of a given album to them. If you analyze it, the answer is clear."

Davis said that there are endless examples of this as a fact, but points specifically to the battle between Warner Bros. and Arista over "You Light Up My Life." Arista has the soundtrack album. Warner Bros. has the Debby Boone album which includes the No. 1 hit single "You Light Up My Life" by Boone.

"Handleman bought more of the soundtrack album from us than the Debby Boone album from Warners," says Davis. "Pickwick also bought more of the soundtrack. Because they're our distributors. So there's no accident that our album is Number 8 and Number 9, respectively, on the Handleman and Pickwick charts this week, and the Warner Bros. version is behind us."

"And it's also no accident that we're ahead of Warner Bros. on the Billboard album chart, notwithstanding the fact that it has the hit single on its album. They'll catch up but they've already lost a platinum album to us."

One of his most interesting observations since leaving Columbia Records, which was a branch operation, and joining the ranks of the independent distribution

labels, he says, is that previously one of his sales points in signing up a record artist or group was to point out the advantages of branch distribution.

"The thing that I've noticed in trying to put this into some kind of larger context, is that branch operations have had a stronger album reputation than the companies that have been independently distributed in the past. This is because for the most part major record companies were very album-oriented. They had not participated to any great extent in the early single business... they were not into r&b, they were not into rock'n'roll, they never had the early rock hits of the Presley era.

"And therefore independently distributed record companies and their distributors grew up very singles-oriented and had no expertise from an aesthetic point of view, from an album graphics point of view, from an advertising point of view, never really built up the know-how in the areas of career development of an artist. That was always the province of the branch operation."

Columbia Records, RCA, and Capitol were heavily dominating the album charts during those years.

But now, several independent labels have begun to make serious inroads into the album charts in a meaningful way.

"I would submit at this point that there are two companies within independent distribution that are very album conscious. I think that Motown is a marvelous company. I think that Motown is historic in its success. But it has never seemed to me to have successfully grappled with the elements of album graphics and the various tools of the trade on a comparable level with the majors. So, I'm basically talking about A&M Records and ourselves. I would take my hat off to A&M's ability to be aware and have marketing know-how and advertising skill in the album field.

"A&M and Arista have every bit of the marketing expertise and know how to sell albums as does any branch distributed record label, and we can act quicker and focus a spotlight better."

One of the marketing trends helping, of course, is the growth and proliferation of the large retailer. He thinks the larger retailer such as Tower and Peaches

and others are very healthy for the record industry. "It's exciting to see that new store which recently opened in Buffalo by Lenny Silver, the Record Theatre store. A store like this makes shopping for record a wonderful experience."

He feels that over the next five years, retailing will give rackjobbing a "very healthy run for its money and probably right the scale to 50-50 or even better."

"I love the rackjobber. Rackjobbing takes record into areas where they might not otherwise be available. But I also love the large retailers who have knowledgeable store clerks and who stock large numbers and all kinds of records."

Asked if he thought the independent distributor would grow and survive, Davis said he didn't know. "But I think they're very healthy now."

"I think their future is tied to the growth of the labels with them. I mean the major companies are not returning to independent distribution. ABC Records came back, but Casablanca was taken away from their independent fold so that balances things out. The major growth of the independent distributor in recent times has been because of the explosion of Arista Records on the scene and the growth of A&M Records."

Regarding trends in music today, Davis has been emotionally involved in all kinds of trends. And today is studying the New Wave, or Punk Rock scene.

"But there is really no trend in the record business today. There's just no trend. Which is healthy. I think it's very healthy."

"You can see what happens when a revolution takes place. Everything else is obliterated. Even great stuff doesn't get to see the light of day."

"Critics keep asking for the new trend. It's not such a healthy thing. It's nice when it happens... as long as it doesn't obliterate everything else."

"If New Wave happens here, fine. But don't let it obliterate all of the other areas of music, as it has in England. You can't pick up an English music paper without reading about it. Artists can't get exposure unless they're New Wave. Nobody wants to listen to you. Circulation of some of those semi-rags (music newspapers) are greatly dependent upon new gossip of New Wave bands. And it's unhealthy when that happens."

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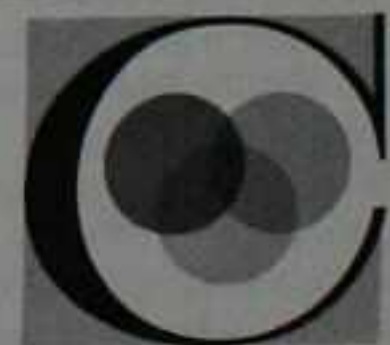
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"And yet, it's good for music. It's good for music in the sense that it's nice to have a new energy level and new artists coming out of New Wave. But when it obliterates everything else, it has its negative side."

Personally, he likes a few of the artists coming out of New Wave or Punk Rock. "Almost anybody coming out of England with shortcropped hair is calling themselves Punk Rock and it's really not so." He spoke of one act he would have signed. "Not too much else, but there will be others."

However, he thought the most exciting artist to come out of England in several years is Graham Parker. "I think Graham Parker will be around for many years. Graham Parker and the Rumour, Mercury Records. He's on the charts right now. He's a major talent. He's had three albums out, but he has a giant future."

As for Arista, he says that he never sets goals for himself. His business goals haven't changed. "I enjoy very much what I do. I take each day as it comes. I don't plot out long-range goals on a graph or any of those things. I just believe that if you try to attract people to work with you who love music as much as you do, with high standards of performance and with know-how, if you are careful whom you sign and are prepared to give up yourself to work with them, the rest takes care of itself."

"So, I don't plot out and decide that Arista has to delve into this or that area of music."

"If it turns out that 90% of our artists live in Los Angeles or New York, that's just by accident."

"The rest seems to take care of itself."

"You can go six months without signing an artist and then sign five in three weeks."

"But the key common denominator is to keep the standards high, to look for originality, to look for major talent, to constantly check your ratio of success, and to, hopefully, attract to the company people that you really genuinely like."

"Because, in this really omniverous business, you're spending more time with them than with anybody else. And it sure helps if you like them."

And as for the facts about Arista?

"Am I proud of them? Yes. Very much so. I'm certainly proud of it. And I'll state that as a fact."

Arista Roundtable

• Continued from page A-53

tuosos, and a lot of great players suffer in the lag, let me just get back to that. I agree wholeheartedly with Rick that the basic common denominator is significant music, and that it's incumbent on all of us in a&r to be totally aware of the historical perspective and the evolution of where it's been and where it's going, as opposed to trends. And to deal with the music industry as music, as well as just records. In terms of where the music is going, on the jazz level, it's very complex, and I have to break it down into two areas, one is crossover music, the other is pure jazz. For instance, the crossover players, if you talk to the great virtuosos who have made it commercially, Chick Corea, Herbie Hancock, or Michael Brecker, Michael has made it in the music community—he is a virtuoso, and you ask them who their inspirations are, you'll find that the pure players are their inspirations. Michael Brecker might say Coleman Hawkins or Stan Getz or Anthony Braxton is a great inspiration to him.

And so on. But the future of this music is very dependent upon variables beyond our control. I don't want to get too philosophical, but it's dependent upon political, social, economic variables. There are direct correlations between social events, recession, troubled times, that connect with what people want to listen to in the area of jazz. The whole evolution of disco is tied into the recession of whatever year that was. People wanting to dance, to get away from the troubles. The high energy of both the fusion music and the avant-garde of the '60s and the early '70s is really a much harder sell at this juncture. Just because of the way the country is. To give you an example, Pharoah Sanders, who we have just signed, and has had no recordings released in five years, was a very high selling artist in the mid and late '60s, as was John Coltrane's music.

Coltrane in fact had a couple of gold records, as hard as it is hard to believe. Pharoah Sanders sold a couple of hundred thousand records on his "Karma" album. Today, the leaders of the avant garde, all of whom are on Arista, by the way, can't approach those figures. And it's not that they are less innovative, it's not that



they are less quality virtuosos, they're just as qualified from a musicianship point of view; it's simply what people want to hear and the facts are more socio-economic than musical.

Feiden: I think that even has a corollary today in popular music, I think back to the late '60s and the early '70s with the tradition of the singer/songwriter, particularly the folk movement, where so many important artists broke out of that, out of those times, artists who represented the world about them in particular lyrical way. Today even though some of those artists may still be making records, they certainly are not selling the kinds of quantities they used to.

Chertoff: One common thread that will always be im-

(Continued on page A-56)

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Elliot Goldman

• Continued from page A-52

No. No, not really. I think the only thing that we have probably consciously stayed away from at this point in our development is the straight country field. Clive and I are both very familiar with country music and have a great admiration for it and a love for it but the country music field is one that you really have to go into with both feet, both legs, both hips, and both arms. You don't do it with a toe. And it really requires a major commitment of its own that you have to gear yourself up for and be prepared to make. And we felt that right now we should forego that and concentrate on the contemporary music field in all of its aspects.

But we don't say, well we've got all MOR artists so let's go after a heavy metal band. That's going to be determined by the artists we see. Nor do we have a theory that we can sign three artists this month and three artists next month. We'll sit here and sign three or four artists over a one month period and not sign an artist for three months. It's strictly dictated by what artists are available and what artists are discovered in our talent searches as they come up. We don't set any quota. To some extent I guess that's maddening to the budgeting people because it's very hard to predict where the money is going and when it's going.

You recognize what's happening in the marketplace and what's developing in music. You don't in the face of the punk rock-new wave heavier music that's now coming to the fore in England say, well I'm now going to go contrary. You might keep your eye on some of the best of those artists because they will continue to have great appeal in Germany and in Europe, in Holland, in Japan, etc.; for the foreign market you might do that. But that's a matter of just knowing the marketplace and knowing what you're doing.

At Arista you have almost one of each. You have a male MOR artist, one southern rock band and two token punks. Is that a reflection of Clive's taste?

Yes, I guess to some extent it's a reflection of Clive's taste but I don't think Clive signs on this taste, in terms of what records he puts on the turntable at home. What it is reflective of is that if there is a spectrum of

music that is popular and that is salable and is commercial, what you do is try to determine which are the best artists who are doing the best thing in what they're doing.

It's interesting because what your question really reflects is that our choices have been good because you recognize that they are major MOR artists. That the Outlaws are a major southern rock band. That's reflecting the spectrum of music and it's good to know that we've been able to select if not the best, very close to the best in all of the spectrums of music without going consciously and saying that we need a southern rock band. We don't do that. You don't go out and say you need a southern rock band because that would mean a large disaster. We would end up signing the wrong people because a good southern rock band may not be available when you say that. The tendency would then be to just go sign the one that's available. It would be terrible if we ever started doing that.

What directions are you expanding in?

I don't think we're expanding in any particular direction. I think we've shown now that we can attract and can compete for the major major artists, those on our roster and others that will come along. We've shown that we can compete in that league and will compete. So that I don't think there is any artist that might become available on the market that we would back off of going after. We might prudently decide that the deal that's being requested is not one that we want to make but it's not going to be because we can't handle it. It's not going to be because we don't want to risk. It will be just simply a matter of saying that it's not a prudent business arrangement to make. So I don't think there is any specific direction. We will continue to build the company.

This is the third anniversary of Arista. Do you look ahead to where Arista will be on your tenth anniversary?

Well I'll tell you, it's very funny, when you stop and think about the fact that when we started this company, it was doing somewhere in the neighborhood of 13 million dollars a year. Within three years, it's doing 37 and I would estimate that we will do on a worldwide basis over 50 this year. It's very hard to say where we'll be because it's hard for me to think now where

we'll be in two years. Obviously I do think about that and I have some plans for it. There is little doubt in my mind that if we all keep working as we are and we keep building the organization with the kinds of artists and people we'll be attracting, I guess maybe it looks silly in print, but I think by our tenth anniversary Arista Records will be one of the top two record companies in the world.

Arista Roundtable

• Continued from page A-55

portant and transcendent is composition. Whether it's a pop song or a progressive song, a top 40 hit, or a Chick Corea composition, an Eagles tune or a Yes song, composition as essence, as a pure musical form will separate the greats from the ordinary. Composition is the basis of communication between artist and audience. The idea is to recognize the great composers in all different genres of music.

Gibbs: Bob said it earlier. But I think that eclecticism is going to be really the continued way of things. As far back as '68, I think I remember an ad by CBS which said rock was into jazz and rock was into r&b; they just made the point that everybody was being influenced by everything around them. I think we're definitely going to see more and more of that with each new band that comes out, and you're also going to see a lot of opposites in that Fleetwood Mac is going to be able to coexist with the Sex Pistols for at least the next few years. And another thing that we're going to see more of is Black rock bands; I think there's going to be quite a lot of those. There are a few already on the market. We have Aalon, who is influenced by Jimi Hendrix. There's also a group out now called Marcus, Parliament-Funkadelic, and Mothers' Finest.

Birnbaum: Rather than to try to predict where Arista Records will be musically in the future, or where music in general will be, I would just say that it's every a&r person's responsibility to stay as current and as musically aware in all genres as possible. That will ensure Arista's future as a growing and innovative company. Furthermore, companies don't create trends, they discover them.

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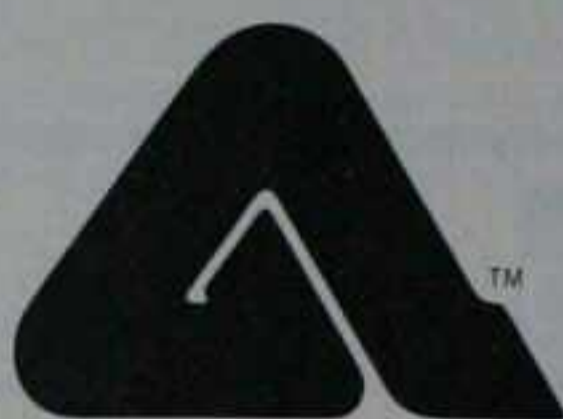
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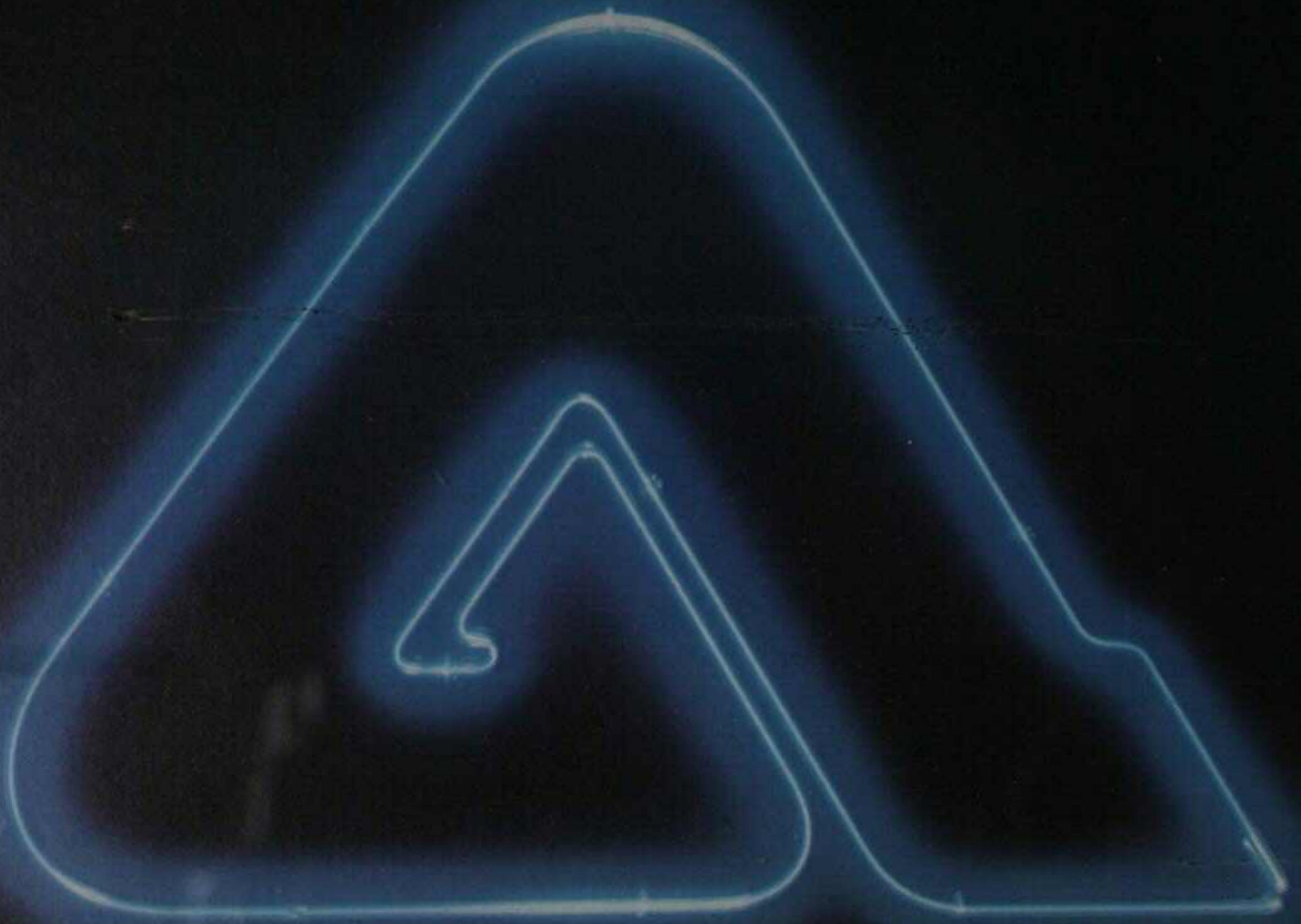
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Easy Listening

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This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	9	HOW DEEP IS YOUR LOVE Bee Gees, RSO 882 (Polydor) (Stigwood/Unichappell, BMI)
2	3	10	WE'RE ALL ALONE Rita Coolidge, A&M 1965 (Bar Scaggs, ASCAP)
3	4	12	BLUE BAYOU Linda Ronstadt, Asylum 45431 (Acuff-Rose, BMI)
4	6	6	HERE YOU COME AGAIN Dolly Parton, RCA 11123
5	1	12	YOU LIGHT UP MY LIFE Debbie Boone, Warner Brothers 8446 (Big Hill, ASCAP)
6	7	8	YOUR SMILING FACE James Taylor, Columbia 3-10602 (Country Road, BMI)
7	5	7	SLIP SLIDIN' AWAY Paul Simon, Columbia 3-10630 (Paul Simon, BMI)
8	10	7	GONE TOO FAR England Dan & John Ford Coley, Atlantic 16102 (Dawbreaker/Cold-Zinc, BMI)
9	9	9	DAYBREAK Barry Mandow, Arista 0273 (Kamokozi/Angel dust, BMI)
10	8	16	JUST REMEMBER I LOVE YOU Ft. Malt, Atlantic 3420 (Stephen Stills, BMI)
11	20	3	MY WAY Elvis Presley, RCA 11165 (Spanka, BMI)
12	17	4	STILL THE LOVIN' IS FUN B.J. Thomas, MCA 40812 (Home Sweet Home, BMI)
13	21	4	GETTIN' READY FOR LOVE Diana Ross, Motown 1427 (Braniff/Snow/Golde's Gold, BMI)
14	12	9	BABY, WHAT A BIG SURPRISE Chicago, Columbia 3-10620 (Polish Prince, ASCAP)
15	40	2	HOW CAN I LEAVE YOU AGAIN John Denver, RCA 11036 (Cherry Lane, ASCAP)
16	13	15	DON'T IT MAKE MY BROWN EYES BLUE Crystal Gayle, United Artists 1016 (United Artists, ASCAP)
17	11	13	MY FAIR SHARE Seals & Crofts, Warner Bros. 8405 (Warner Bros., ASCAP/Warner-Tamerlane, BMI)
18	15	7	SEND IN THE CLOWNS Judy Collins, Elektra 45253 (Beautiful/Reclamation, ASCAP)
19	16	20	NOBODY DOES IT BETTER Carly Simon, Elektra 45413 (United Artists, ASCAP/Unart, BMI)
20	22	4	SENTIMENTAL LADY Bob Welch, Capitol 4479 (Warner Bros., ASCAP)
21	14	8	THE HAPPY GIRLS Helen Reddy, Capitol 4487 (Almo/Irving, ASCAP/Buggerlugs, BMI)
22	18	7	CALLING OCCUPANTS OF INTERPLANETARY CRAFT Carpenters, A&M 1978 (Klaatsen/Welbeck, ASCAP)
23	25	3	DON'T LET THE FLAME BURN OUT Jackie DeShannon, Amherst 725 (Halwell/Plain and Simple, ASCAP)
24	23	8	WE JUST DISAGREE Dave Mason, Columbia 3-10575 (Manitowoc, BMI)
25	33	3	THE NEXT HUNDRED YEARS Al Martino, Capitol 4508 (Silver Blue, ASCAP)
26	19	10	CHANGES IN LATITUDES, CHANGES IN ATTITUDES Jimmy Buffett, ABC/Dot 12305 (Coral Reefer/Outer Banks, BMI)
27	41	4	AS Stevie Wonder, Tamla 4231 (Motown) (Inbeta/Black Bull, ASCAP)
28	26	8	LOVER'S HOLIDAY Engelbert Humperdinck, Epic 8-50447 (Silver Blue, ASCAP)
29	24	8	FAIR GAME Crosby, Stills & Nash, Atlantic 3432 (Gold Hill, ASCAP)
30	35	4	THE WAY I FEEL TONIGHT Bay City Rollers, Arista 272 (Rosewater/Careers, BMI)
31	34	5	BABY COME BACK Player, RSO 879 (Polydor)
32	28	4	YOU MAKE LOVIN' FUN Fleetwood Mac, Warner Bros. 8483 (Gm Too, BMI)
33	27	12	CIRCLES Captain And Tennille, A&M 1970 (Moonlight and Magnolia)
34	43	2	SWEET MUSIC MAN Kenny Rogers, United Artists 1095 (Jolly Rogers, ASCAP)
35	36	4	I GO CRAZY Paul Davis, Bang 733 (Web IV) (Web IV, BMI)
36	30	10	CRYING IN MY SLEEP Art Garfunkel, Columbia 3-10608 (Cahopy, ASCAP)
37	42	2	SIMPLE THINGS Carole King, Capitol 4497 (Colgems-EMI, ASCAP)
38	38	5	MONEY, MONEY, MONEY Abba, Atlantic 3434
39	31	14	THE LIGHT OF MY LIFE Starland Vocal Band, RCA 11067 (Cherry Lane, ASCAP)
40	32	32	ON AND ON Stephen Bishop, ABC 12260 (Stephen Bishop, BMI)
41	29	23	IT WAS ALMOST LIKE A SONG Ronnie Milsap, RCA 10976 (Chess/Casa David, ASCAP)
42	NEW ENTRY		YOU'RE MY SOUL AND INSPIRATION Donny & Marie Osmond, Polydor 14439 (Screen Gems-EMI, BMI)
43	37	12	HEAVEN ON THE 7th FLOOR Paul Nicholas, RSO 878 (Polydor) (Keyboard Pendulum/Chappell, ASCAP)
44	NEW ENTRY		YOU'RE IN MY HEART Rod Stewart, Warner Bros. 8475 (Riva, ASCAP)
45	44	11	SILVER LADY David Soul, Private Stock 45163 (Almo/Macaulay, ASCAP)
46	45	10	MY EYES GET BLURRY Kenny Nolan, 20th Century 2352 (Kenny Nolan, ASCAP)
47	48	2	IT'S SO EASY Linda Ronstadt, Asylum 45438 (MPL Communications, BMI)
48	NEW ENTRY		LOVE IS THICKER THAN WATER Andy Gibb, RSO 883 (Stigwood/Andy Gibb/Joey/Hugh & Barbara Gibb/Unichappell, BMI)
49	49	2	WHAT A NIGHT Tom Jones, Epic 8-50468 (Al Gallico/Alger, BMI)
50	NEW ENTRY		SHORT PEOPLE Randy Newman, Warner Bros. 8492 (Hightree, BMI)

CBS Preps Ad Blitz On Its Fall Classical Disks

CHICAGO—CBS Records is readying a major last quarter classical advertising campaign, to follow what it says was the largest billing month in Columbia Masterworks history.

The campaign, to run from Thanksgiving through Christmas, is said to take impetus from October Masterworks billing reportedly \$1 million in excess of any previous monthly level.

According to Mike Kellman, Masterworks director of product management, the ad campaign will center around "saturation" radio advertising on classical stations in Philadelphia, Dallas, Cleveland, Washington, San Francisco, Los Angeles, New York, Boston, Chicago, Seattle and Atlanta.

CBS also will take full-page newspaper ads in major markets, to include photos of and season's greeting from Masterworks artists.

As in all CBS advertising, says Kellman, dealers will be tagged.

Two Masterworks releases, "White Christmas," with the Mormon Tabernacle Choir, and Tilton Thomas conducting "Gershwin On Broadway" receive intensive individual ad support throughout the campaign, the former to be advertised for four weeks on the Mormon Tabernacle radio network.

Classical



ORIGINAL OPERA—Three banks of performers record Donizetti's "Lucia di Lammermoor" for Philips in a new edition based on the composer's autograph. Performance corrects details of scoring, tempi, dynamics, etc., and restores composer's original key signatures in three scenes. Title role is taken by Montserrat Caballe, seen far left on the mid-level.

NOVEMBER 26, 1977, BILLBOARD

GENERAL CINEMA UNDERWRITING

Chi Citizens Win 2 For WEFM

Continued from page 3
price to General Cinema, which claims to have lost \$1.5 million in operating WEFM under a classical format between January 1973 and November 1975. The company (through its GCC Communications Of Chicago, Inc. subsidiary) applied to purchase the station license in May of 1972 from Zenith Radio Corp., which founded WEFM as an experimental station in 1940.

In December of 1972 the FCC ruled that there had not been sufficient questions raised to grant a public hearing on the license transfer, and in March 1973 denied reconsideration of the issue.

The matter was then brought by the citizens group to the U.S. Appeals Court, which in November of 1973 in a three-man ballot, decided in favor of General Cinema and Zenith.

However, the Citizens Committee again approached the Federal court asking that the case be re-heard with the entire 10-judge panel, and in October of 1974, in an 8-2 decision, the court held that there was sufficient

grounds for public hearings on the license transfer.

Lawyers for the citizens group here say that the decision sets an important precedent by establishing that the threatened replacement of a minority broadcast format constitutes an issue of substantial public interest.

Following the Appeals Court ruling a series of public hearings here have resulted in decisions favoring General Cinema, yet the prospect of years more litigation reportedly was at hand when the parties sat down at the bargaining table this fall.

If the proposed settlement is accepted, General Cinema also will contribute \$60,000 to the Citizens Committee to be used to pay legal expenses, and \$3,500 for use in advising committee supporters of the settlement and "future availability of classical music programming on Chicago-area radio stations." And the pact calls for the company to make a one-time payment of \$12,500 to WBEZ for purchase of technical equipment to allow the stations to begin broadcasting 24 hours per day.

Radio station WNIB, as part of the deal, receives all of WEFM's stereo classical recordings acquired prior to the station's takeover by General Cinema.

According to the agreement General Cinema must go off the air for six hours, commencing at midnight, between the time it ends classical programming and launches any new format.

The Citizens Committee, under the pact, agrees to terminate its complaint before the FCC.

Chain Promotes D.C. Sales With Classic Catalogs

WASHINGTON — Customers shopping the Discount Records And Books stores here make their classical selections with the help of a series of discographies specially prepared by the chain.

The illustrated 12 and 16-page catalogs list preferred disk versions of classical repertoire, as determined by Matt Prestone, chain's classical buyer.

Prestone has prepared discographies covering opera, and baroque and pre-baroque music, and his selection of the 500 most outstanding budget classical titles will appear in time for Christmas shopping.

The classical specialist says the catalogs have proven a valuable tool for the chain's pop-oriented sales personnel. "It gives the pop salesman something he can go to and sell from," Prestone explains.

The guides are distributed free in Discount's three D.C. area stores, and the chain promotes them in conjunction with its print and radio advertising. Each new discography is introduced with a sale on the titles listed.

Cutout Firm Has 64 Masterworks LPs

CHICAGO—Sixty-four long-deleted CBS Masterworks LPs are finding their way back to the marketplace this Christmas through a new repressing agreement between CBS special products division and Surplus Record and Tape Distributors, a giant cutout supplier here.

The deal, which calls for Surplus to dip again into the Masterworks vaults, rehabilitates recordings long vanished from dealers' shelves, including disks by such conductor/orchestra teams as Artur Rodzinski and the Cleveland Orchestra, Dimitri Mitropoulos conducting the Minneapolis Symphony, and the Pittsburgh Symphony under Fritz Reiner. Reiner's historic first record-

ing of the Bartok Concerto for Orchestra is among the titles.

The repressings, manufactured exclusively for Surplus, feature individual packaging—including many new covers—and extensive stereo enhancing, since the majority of the material originally was mono. Surplus will ask \$1.50 per title, with orders filled out of its Rochelle Park, N.J., warehouse.

The Budapest String Quartet, pianists Gyorgy Sandor, Charles Rosen and Robert Casadesus, and vocalists William Warfield, Eleanor Steber and Bidu Sayao are among artists featured in the repressings. One disk offers Bach on the harmonica performed by John Sebastian.

Sound Business

Studio Growth 'Explosion' Seen In Nation's Secondary Markets

• Continued from page 1

multi-fold. In many instances local music scenes have matured rapidly with entrepreneurs or producer/musicians constructing state-of-the-art facilities to cater to the local groundswell of talent, but with an eye also on attracting name producers and artists.

In some instances name producers and artists have decided to base in these areas, thus stimulating the amount of recording activity generally in the market. Prime examples of this would be Eagles producer Bill Szymczyk, who recently constructed his own 24-track complex in Coconut Grove, Fla., called Bayshore for his own productions, or Thom Bell and Heart producer Mike Flicker who headquartered out of Seattle.

In addition, artists continue to build their own facilities in out-of-the-way markets such as a Steve Miller who's nearing completion of a state of the art 24-track complex in Southern Oregon for his own productions.

Other artists have found comfortable recording studio "homes" in these markets such as the Bee Gees or Crosby, Stills & Nash who do a great deal of work out of Miami's Criteria complex.

One interesting offshoot of the increased activity is that many newer complexes in secondary and "out of the way" markets are able to offer a lower rate—even factoring in travel and per diem living expenses—which labels, producers and artists are finding attractive considering the high cost of cutting an album in a major market.

One obvious lure also of these newer studios is that many of them have an environmental feel to them, shrouded in scenic, non-urban surroundings.

Comments Peter Pelullo, owner of Alpha International Recording Studios, a major new facility in Philadelphia with two 24-track rooms: "We are the third or fourth largest city in the U.S. and I looked around and there was really only one major facility in this market, Sigma Sound. "There was no reason why this area couldn't support another complex and draw on name artists as well as local talent."

Open only seven months, Alpha's client list has been impressive. A contact with a member of the Rolling Stones sound crew, recounts Pelullo, led to a phone call from group member Keith Richards who came in to listen to tapes. Subsequently Richards and Mick Jagger spent 13 days mixing live tapes for the recently released "Love You Live" LP.

"We also now do all of Salsoul Records material," adds Pelullo, "and I'd say 70% of my business is out of state. A key reason for that is that I can deliver a 40% lower budget."

"I house and feed clients and provide limousine service and the hourly rate is \$110 an hour for 24-track. Even considering traveling here we can offer a lower budget. "Let's say, for example," he continues, "that Salsoul needs 2,000 studio hours this year. If they can save \$50 a hour, that adds up to quite a bit of money that can be channeled elsewhere for the label."

Pelullo and chief engineer Boris Midney have also inked a production deal with T.K. Productions as independent producers for domestic and worldwide distribution of a

disco album featuring a group called U.S.A. Connection.

Pelullo also maintains that although based in Philadelphia, the studio specializes in all forms of music including country.

In Miami, Bob Ingria has just completed a major new 24-track facility called Quadrail which boasts, in addition to state-of-the-art MCI automated 24-32 track machines, an interior built with Honduras mahogany, petrified wood, stained glass windows and lead filled walls.

"As far as I was concerned," says Ingria, "Florida was a virgin market to build another studio. Up until recently there weren't any major facilities except for Criteria. I think the area is being recognized more as a busy studio center."

"Certainly Bill Szymczyk has done a great deal to stimulate the market by building his own studio here and drawing talent into the area. And Criteria has always been a hotbed of recording activity but the area can obviously support more studios."

Quadrail's first client is Dickey Betts, who is cutting his next Arista album there.

Obvious attraction for the area, besides high caliber facilities and engineers, Ingria points out, is the climate as well as proximity to the Caribbean.

"We decided to be an alternative recording studio," says Jerice Bergstrom of Suntreader, a major 24-track farm studio-like complex in Central Vermont.

"We don't charge by the hour," she explains, "but by the day. It's \$800 and that includes all extra out-board equipment."

Foghat recently mixed its live album there and Bergstrom adds that they are in the process of building another mixing room as well as housing facilities for clients.

Suntreader's focus is on national as well as local talent and is now the only 24-track complex in the state.

"I think there's an increasing allure," says Gil Markle, of Long View Farm, a young 24-track and 16-track complex on a 142-acre preserve in North Brookfield, Mass., "to recording in a non-urban environment."

While catering to local talent, Long View's focus is also on national acts, with Don McLean recently completing a project there, with Cat Stevens due in shortly to begin an album.

Markle also adds that he just formed a production company with Twiggy's manager Justin de Villeneuve called Cousins with the studio as a base for that.

"Most clients who come here," ads Markle, "live and work in a manner that they are not accustomed to and it has a very energizing, creative effect. And we are only 20 minutes by plane from New York."

A major new 24-track complex in the Chicago area is Mantra with the studio's Ron Bennett emphasizing, along with other studio owners, "A lot of acts' tours bring them into this market as well as secondary markets and there's no reason why a good facility can't exist in those markets for the act to do some work in. There's a vacuum for that."

Mantra has been calling attention to itself with an innovative promotional concept called the "Studio Jam," a series of live concerts with major acts in the studio playing to a live radio audience.

The Seattle area has also become a hotbed of activity recently, with

Elton John recording his next album at the city's Kaye-Smith complex produced by Thom Bell, as well as the recent explosion of local band Heart, produced by Mike Flicker who is also producing Wendy Waldman's upcoming album at Seattle's Sea-West Studios.

"Since the beginning of this year," notes Melinda Britt, operations manager for Kaye-Smith, "we have been busy and bookings are solid into the next few months also."

"Management companies have been coming to us exploring the idea of having their acts record here and possibly Los Angeles, and some of the other major recording markets are becoming distracting."

"Whatever the reason we are seeing a lot more recording activity here in this market." One newer "environmental" studio recently completed in a Seattle suburb, Woodenville, is Bear Creek Recording, a barn transformed into a 16-track facility by local producer/artist Joe Hadlock.

When the time is appropriate, indicates Hadlock, the facility will become 24 track, adding, "We are certainly interested in the local market which is exploding but we have our eyes on attracting national talent and I think we will get our fair share of it."

Studio Track

By JIM McCULLAUGH

LOS ANGELES—Chick Corea in at Kendun working on a new LP project, Bernie Kirsch at the board, helped by Bob Bullet, Steve Barri also in producing projects for Manhattan Transfer and Rhythm Heritage.

Henry Mancini in at Music Recorders Inc., working on the film score of "The Revenge Of The Pink Panther."

Roy Thomas Baker producing Journey for Epic at Cherokee. Bob Monaco producing Michelle Wiley for 20th Century and Jelly for Elektra at Conway studios.

Hal Davis producing tracks for the Fifth Dimension for Motown at Paramount Recording Studios, Sye Mitchell engineering and Dennis Moody assisting.

Mike Stewart, Fantasy producer, in at Sally Dog, working with Angelo on an LP project, Rick Ruggieri at the board. Also, Melissa Manchester in with producer Ron Hitchcock, Ron and Tom Seufert at the board.

Gene McDaniels producing Afreka Trees at Star Track. Jeff Barry also in cutting tracks with Andy Kim.

Peppermint Choo-Choo Records artists Joanie Sommers completed a single at Music Grinder, Bill Marx producing and Gary Skardina and John Kovarek behind the console. Out Of Town Notes: RCA's Valentine, featuring Sylvester Stallone's brother Frank, finishing up an LP at Venture Sounds, Somerville, New Jersey.

Lou Teicher producing CBS Records' 50th Anniversary album at Columbia's 30th St. Studios, New York. Frank Laico at the board, A 34 piece orchestra for the project is being conducted by Eliot Lawrence. In other activity there, Bobby Scott producing and recording his second Columbia album with Laico engineering.

Tammy Grimes working on a single project at New York's Big Apple Recording Studios with Richard Bell producing and Kurt Munkaszi at the console.

Boomer Castleman and Jim Rutledge producing Meri Wilson for GRT at LSI Studios, Nashville. Steve Messer engineering.

Terry Wood and Clayton Ivey producing Mac McAnally for Ariola at Wishbone, Sheffield, Ala. Steve Moore behind the board. In other activity there, Phil Jarrell producing himself for Motown and the LeBlanc Carr Band cutting an LP for Big Tree. Pete Carr producing.

Rock Singles Best Sellers

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As Of 11/14/77

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

- 1 YOU LIGHT UP MY LIFE—Debby Boone, Warner/Curb 8446
- 2 DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle—United Artists 1016
- 3 I FEEL LOVE—Donna Summer—Casablanca 884
- 4 HEAVEN ON THE 7TH FLOOR—Paul Nicholas—RSO 878 (Polydor)
- 5 WE'RE ALL ALONE—Rita Coolidge—A&M 1965
- 6 STAR WARS—Meco—Millennium 604 (Casablanca)
- 7 THAT'S ROCK-N-ROLL—Shaun Cassidy—Warner/Curb 8423
- 8 BABY, WHAT A BIG SURPRISE—Chicago—Columbia 3-10620
- 9 BOOGIE NIGHTS—Heatwave—Epic 8 50370
- 10 SWAYIN' TO THE MUSIC (Slow Dancin')—Johnny Rivers—Big Tree 16094
- 11 KEEP IT COMING—K.C. & the Sunshine Band—TK 1023
- 12 SHE DID IT—Eric Carmen, Arista 0266
- 13 BLUE BAYOU—Linda Ronstadt—Asylum 45431
- 14 HOW DEEP IS YOUR LOVE—Bee Gees—RSO 882
- 15 COLD AS ICE—Foreigner—Atlantic 3410
- 16 DAY BREAK—Barry Manilow—Arista 273
- 17 YOU MAKE LOVIN' FUN—Fleetwood Mac—Warner Bros. 8483
- 18 WE JUST DISAGREE—Dave Mason—Columbia 3-10575
- 19 NOBODY DOES IT BETTER—Carly Simon—Elektra 45413
- 20 SEND IN THE CLOWNS—Judy Collins—Elektra 45253
- 21 HEAVEN'S JUST A SIN AWAY—T. Kendells—Ovation 1103
- 22 SHE'S NOT THERE—Santana, Columbia 310616
- 23 BRICK HOUSE—Commodores—Motown 1425
- 24 ISN'T IT TIME—Babys—Chrysalis 2173
- 25 SENTIMENTAL LADY—Bob Welch—Capitol 4479
- 26 IT'S SO EASY—Linda Ronstadt, Asylum 45438
- 27 MY FAIR SHARE—Seals & Crofts—Warner Bros. WBS 8405
- 28 GONE TOO FAR—England Dan & John Ford Coley—Big Tree 161 (Atlantic)
- 29 HANDY MAN—James Taylor—Columbia 3-10557
- 30 JUNGLE LOVE—Steve Miller—Capitol 4466
- 31 SLIP SLIDIN' AWAY—Paul Simon, Columbia 3-10630
- 32 JUST REMEMBER I LOVE YOU—Firefall—Atlantic 3420
- 33 HERE YOU COME AGAIN—Dolly Parton—RCA 11123
- 34 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century 2350
- 35 ON AND ON—Stephen Bishop—ABC 12260
- 36 A PLACE IN THE SUN—Pablo Cruise—A&M 1976
- 37 CALLING OCCUPANTS OF INTERPLANETARY CRAFT—Carpenters—A&M 1978
- 38 EDGE OF THE UNIVERSE—Bee Gees—RSO 880
- 39 HELP IS ON THE WAY—Little River Band—Capitol 4428
- 40 STAR WARS (Main Title)—London Symphony Orchestra—20th Century 2345

Rack LP Best Sellers

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As Of 11/14/77

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

- 1 SIMPLE DREAMS—Linda Ronstadt—Asylum 6E-104
- 2 ELVIS IN CONCERT—Elvis Presley—APL2-2587
- 3 SHAUN CASSIDY—Shaun Cassidy—Warner/Curb BS 3067
- 4 STAR WARS/SOUNDTRACK—20th Century 2T 541
- 5 FOREIGNER—Foreigner—Atlantic SD 18215
- 6 GREATEST HITS VOLUME II—Elton John—MCA 3027
- 7 RUMOURS—Fleetwood Mac—Warner Bros. BSK 3010
- 8 YOU LIGHT UP MY LIFE—Debby Boone—Warner-Curb WBS 8455
- 9 LIVE—Barry Manilow—Arista AL 8500
- 10 YOU LIGHT UP MY LIFE—Soundtrack—Arista AB-4158
- 11 ANYTIME . . . ANYWHERE—Rita Coolidge—A&M SP 4616
- 12 STREET SURVIVORS—Lynyrd Skynyrd, MCA 3029
- 13 BOOK OF DREAMS—Steve Miller Band—Capitol SO 11630
- 14 MOODY BLUE—Elvis Presley—RCA AFL 1-2428
- 15 BOSTON—Epic PE 34188
- 16 POINT OF KNOW RETURN—Kansas, Kirshner JZ 34929 (Epic)
- 17 LIVE—Foghat, Bearsville BRK 6971 (WB)
- 18 ELVIS GOLDEN RECORDS—RCA LSP-1707
- 19 HOTEL CALIFORNIA—Eagles—Asylum 7E-1084
- 20 WE MUST BELIEVE IN MAGIC—Crystal Gayle—U.A. UA-LA771G
- 21 THEIR GREATEST HITS 1971-1975—Eagles—Asylum 7E-1052
- 22 LIVE—Commodores—Motown M9 894 A2
- 23 CHICAGO XI—Chicago—Columbia JC 34860
- 24 ALIVE—Kiss II—NBLP 7076
- 25 GREATEST HITS—Linda Ronstadt—Asylum 7E-1092
- 26 JT—James Taylor—Columbia JC 34811
- 27 COMMODORES—Motown—M7-884 R1
- 28 PART 3—K.C. & The Sunshine Band—TK 605
- 29 AJA—Steely Dan—ABC AB 1006
- 30 BEATLES—Love Songs—Capitol SKBL 11711
- 31 LET'S GET SMALL—W.B. BSK 3090
- 32 ELVIS SINGS "THE WONDERFUL WORLD OF CHRISTMAS"—Elvis Presley—RCA ANL1-1936
- 33 STAR WARS & OTHER GALACTIC FUNK—Meco, Millennium MNLP 8001 (Casablanca)
- 34 BRICK—Bang—BLP-409 (Web IV)
- 35 I'M IN YOU—Peter Frampton, A&M 4704
- 36 ELVIS AS RECORDED LIVE AT MADISON SQUARE GARDEN—Elvis Presley—RCA LSP-4776
- 37 LOVE GUN—Kiss—Casablanca NBLP 7057
- 38 SONGS FOR SOMEONE YOU LOVE—Barry White—20th Century T-543
- 39 CAT SCRATCH FEVER—Ted Nugent—Epic PE 34700
- 40 SUPERMAN—Barbra Streisand—Columbia JC 34830

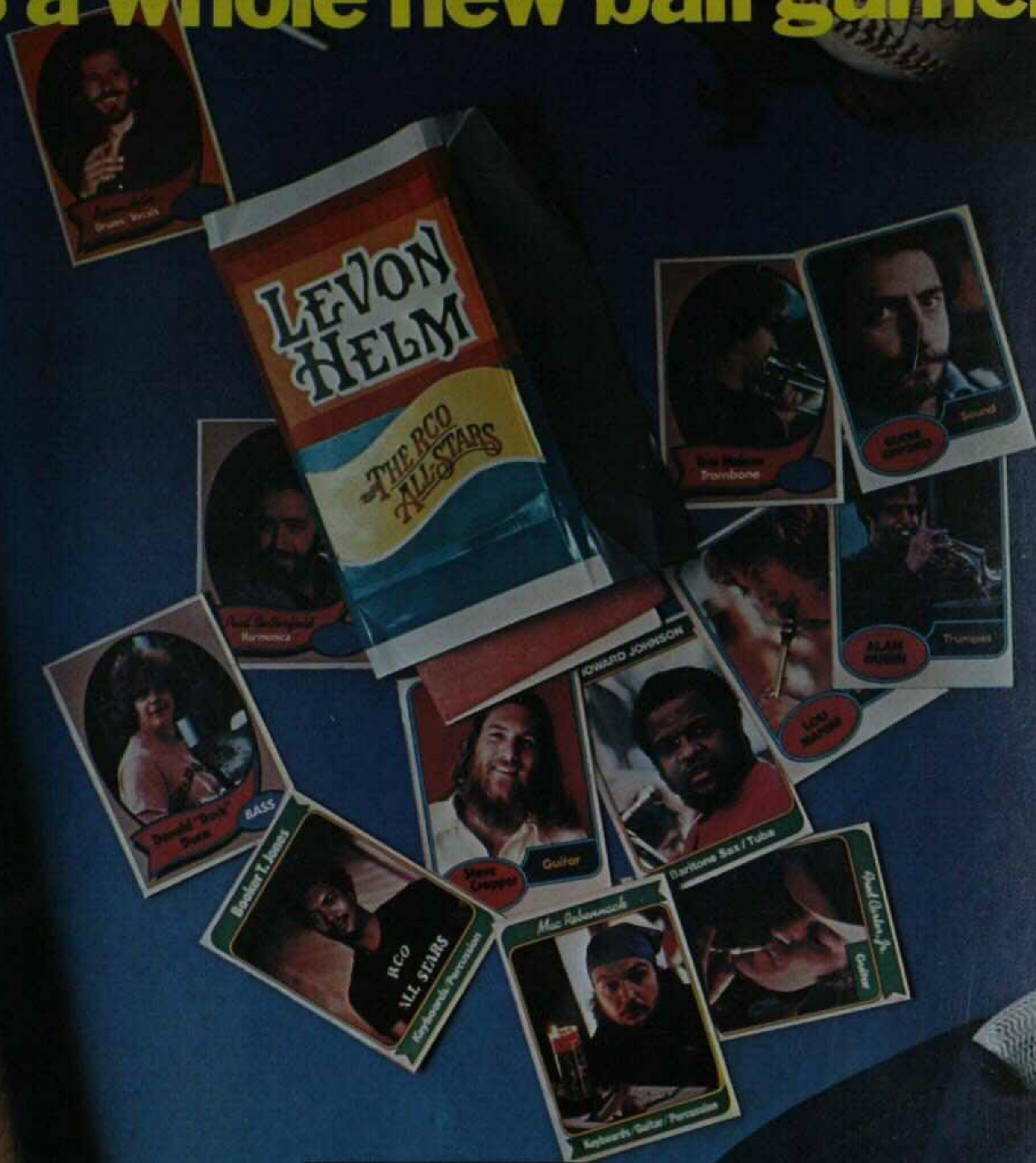
Boutwell To Merchandise Blue Oyster Cult

NEW YORK—Boutwell International will merchandise and license Blue Oyster Cult products worldwide following an agreement between Ron Boutwell, president of Boutwell, and Murry Krugman and Sandy Perlman, managers of the band.

Boutwell, which also merchan-

dises Kiss, Mac Davis and Barry Manilow, will represent Blue Oyster Cult in a variety of merchandising levels including total product package, and concert sales, mail-order merchandising and issuing licenses to manufacturers who wish to utilize the artist on a royalty basis.

It's a whole new ball game.



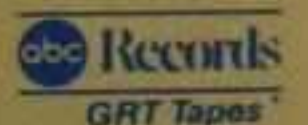
AB-1017

Levon Helm: Lead vocals on *The Night They Drove Old Dixie Down*, *Rag Mama Rag*, and is the drummer with The Band.

Booker T. Jones, Mac "Dr. John" Rebennack.

There's not a stronger team of Rock Superstars anywhere. Hear them in action on their premiere ABC album. Watch them in action on their 50-date tour.

The RCO All-Stars: Paul Butterfield, Fred Carter, Jr., Steve Cropper, Donald "Duck" Dunn,



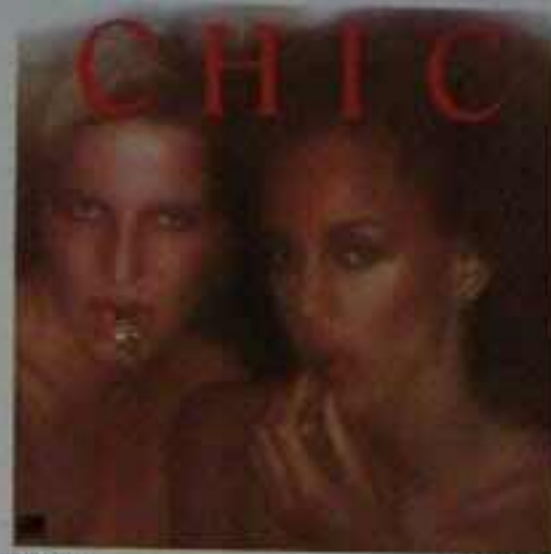
YOUR CHRISTMAS



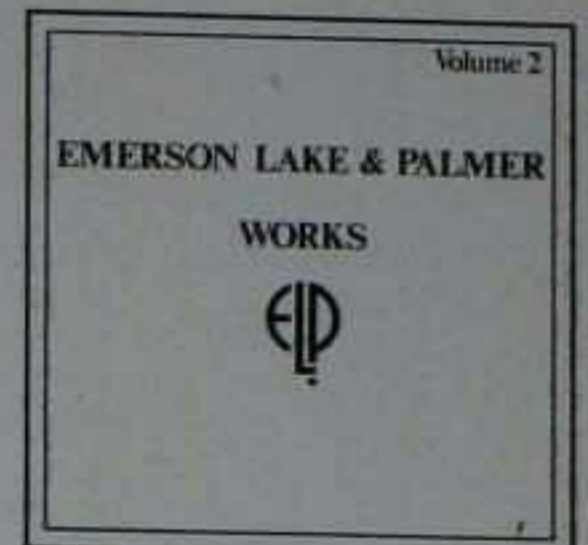
BONEY M
"LOVE FOR SALE" SD 19145



JIMMY CASTOR BUNCH
"MAXIMUM STIMULATION" SD 19111



"CHIC" SD 19153



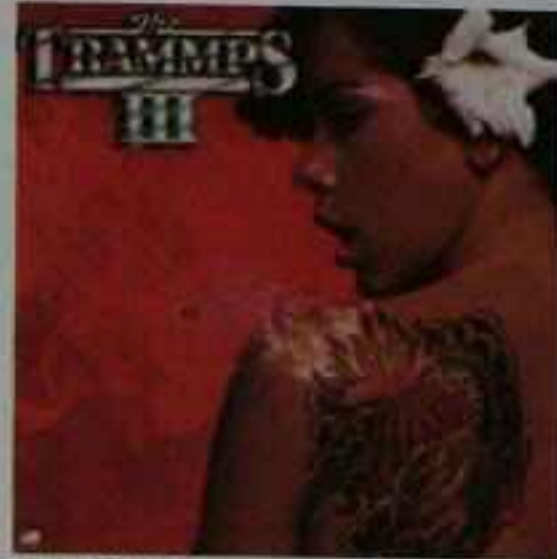
ELP
"WORKS VOLUME 2" SD 19147



SPINNERS
"SPINNERS 8" SD 19146



THE TEMPTATIONS
"HEAR TO TEMPT YOU" SD 19143



THE TRAMMPS
"THE TRAMMPS III" SD 19148



GRINDER SWITCH
"REDWING" SD 36-152



DETECTIVE
"IT TAKES ONE TO KNOW ONE"*** SS 8504



FAZE-O
"RIDING HIGH" + SH 740

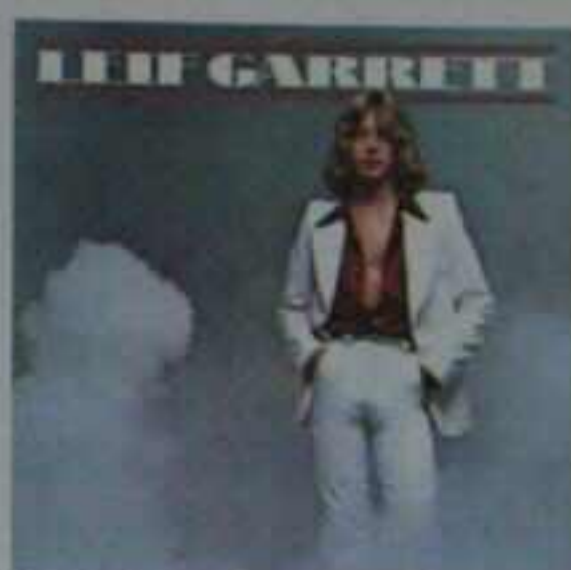
THE NEW RELEASE FROM ATLANTIC



PROFIT IS HERE.



ROBERTA FLACK
"BLUE LIGHTS IN THE BASEMENT" SD 19149



"LEIF GARRETT" SD 19159



GENESIS
"SECONDS OUT" SD 2.9002



BETTE MIDLER
"BROKEN BLOSSOM" SD 19151



ROXY MUSIC
"GREATEST HITS" SD 38.103



CERRONE
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More Stations Embracing Passive Listener Research

• Continued from page 30

But there are certain ironic pitfalls involved in callout research. Sebastian believes. "It's become an 'in' phrase now in the industry, and with the record companies, too, in their hype about records. I think maybe we can go too far with this kind of research."

"Because if you gave five different program directors the same data that I get every week, not everyone would reach the same conclusion. Bob Pittman, for instance, says he's doing this kind of research, but his station sounds quite different from mine."

"So, evidently, he's not coming to the same conclusions, above and beyond the fact that we're in two different markets."

"Callout research is not an automatic answer to programming problems."

Sebastian, like some other program directors, says that he has had a few run-ins with record company executives. He points out that there's a difference between the radio and record industries. "Their job is to get record sales, mine is to get radio listeners." But he also believes that callout research helps as many songs as it hurts and it's songs that sell a lot of albums.

Callout research, in the beginning, may have been the brainchild of programming consultant Buzz Bennett. One person tells the story of three or four radio people sitting around one evening a few years ago with Bennett. Supposedly, Bennett, who has a master's degree in marketing, postulated theories about various kinds of research.

It had long been known that, with the album gaining more and more impact in the marketplace and singles sales declining slowly, that other forms of research were going to have to be developed in order for program directors to determine which cut on a given album was causing the album to sell.

As long as nine or 10 years ago, a few radio stations, including WFUN in Miami, began listing songs on their playlists because certain albums in their markets were selling like singles though there actually was no single available yet.

Rick Sklar, then program director of WABC in New York, once spoke at an International Radio Programming Forum on album selection problems. When the progressive rock format developed on FM radio, the album cut selection was usually based on the personal preference of the disk jockey.

This type of evaluation wasn't

considered scientific by many program directors. As enough product became available and as the so-called album rock format came into being as an out-growth of progressive rock (which was free form in nature), callout research became invaluable.

Jeff Salgo of KFXM says that he can find the burnout factor on a given record almost instantly via callout research. "Undercover Angel" was in his primary rotation pattern for almost 20 weeks "with no negative responses from adults. But now it's a burnout. We keep testing it, however, every week."

"It's beginning to come back with a few 'likes' and a few 'loves' again." When it comes back far enough, he'll put it into his recurrent rotation pattern.

"But I have fresh information on music every four days. I'll know exactly when to play it again."

In San Bernardino, "Send In The Clowns" is still an unfamiliar record because there is no album rock station (which is where Judy Collins received airplay initially on this record months ago).

Salgo uses callout research in another unique fashion—he finds good album cuts to play during ratings. These are added a few weeks before the Arbitron ratings or Pulse ratings survey takes place so as to peak in popularity during the ratings period.

Too, there are many songs today that are passive hits rather than active hits. "There are records that were not store hits, but were passive, passive, of course, being the wrong term because people liked them but perhaps didn't go buy them."

"Reasons" by Earth, Wind, & Fire was a hit elsewhere, but not in San Bernardino. Callout research shows it can be played. "You Are The Woman" by Firefall never cleared number 25 in our market. After we tested and found that everyone loved it, we added as a new current, even though it was actually an oldie. We're just now backing off airplay of this record. It was a hit all this year on the air. And there are lots of records like that."

"Actually, it's a whole false premise about looking at just record sales to determine what to play on the air. Sales, of course, are a great initial indication of when to start playing a record, but no way to tell when to stop playing it. You may need to keep playing it long after sales have stopped or tapered off."

Callout research often shows some interesting facets about people and music, Salgo says. "I found out

in calling back people who've made requests for records that their request was not necessarily their favorite record; they made the request for something else. This indicates that we hadn't played that particular record in a while, that's all."

One of 10 calls made by Salgo is to adults. Most of the requests are, conversely, from teens. "We don't play teen records unless those records also test well with adults. And all of our promotions are adult-oriented."

The No. 1 record overall in the San Bernardino market is still "If You Leave Me Now" by Chicago—13 months after its release. "We just can't have a chart that reflects airplay totally, because 'If You Leave Me Now' would be No. 1. So, our playlist is a mixture of everything."

Methney in Philadelphia uses the RAM Research system, but adds that he has taken it a step farther, but doesn't want to divulge all of the details. He has two people doing research and helps himself. In addition, a part-time person and his programming assistant, Mark Serpass, also helps. WZZD calls people first to find out what radio station they listen to, then later calls a certain which music preferences they might

have. He doesn't advocate separating these two phone calls. "It's just the way I do it."

Methney believes that you can use callout research to discover new music, to a degree.

At WZZD, Methney pays a lot of attention to persons over 18. He feels the station is getting a lot of listeners in the above 18 age groups who do seem to be trendsetter types in the mid-day and late evening.

The format of WZZD is more contemporary than anything else. But, essentially, Methney is using callout research to determine the irritants.

"And, as soon as we find something irritates listeners, we either remove it from the air or refine it until it no longer irritates. We're so into input here, and we try to keep the sound consistent, but because of the input, it's always changing."

WNBC in New York is still in a building pattern, it's relatively new as a rock station. Thus, research is still extremely critical. Pittman estimates that between 100 and 200 phone calls are being made each week, each carefully controlled as to geographics and types of listeners.

Listener samples are preselected. Pittman has been into callout re-

search for several years. He first got involved as research director for Jerry Clifton, then program director of WDRQ in Detroit, in 1972.

At WKQX in Chicago, an album rock station, and WMAQ, Chicago, a country music station, he became even more involved. "I use callout, but I'm looking for potential hit records. A sizable number of people in Chicago, close to 50%, indicated a certain preference for hearing new material. So as a result in Chicago we played a lot of new product."

In any case, callout research is growing in use and in importance as a programming tool. "I think it's going to be used more and more," says Pittman. "And I think you're going to see the use spreading to other formats."

Pittman believes in zero-based programming. You start out by doing research, then build each element of the radio station to respond to that research. "Research gives me information to use in the building process. Of course, what I do with the information is up to me."

And, of course, that's why program directors are still needed and the computer is still merely a programming tool.

Vox Jox

• Continued from page 40

Men's Unassn. will be at 6:30 p.m. Thursday (17) at Martoni's Restaurant. Callout Research will be discussed by **Bob Harlow** of KAFY in Bakersfield, Calif.; **Jeff Salgo**, program director of KFXM in San Bernardino, Calif.; and **Bob Hamilton**, program director of KRTH, Los Angeles. There will also be a mystery person in the audience who doesn't want his name known because all of the record promotion people who don't ordinarily attend this meeting for its social or educational values will descend en masse to try to hype him on records.

Scott Seiden, music director of WCOS in Columbia, S.C., employs two full-time "fearless females, **Roxanne Marshall** on afternoon drive and **Terri Oyer** 10 p.m.-2 a.m." And I have a hunch I'm going to get about a thousand "me, too" letters.

Greg Howard is the new music director at KUTY in Palmdale, Calif., replacing **Mike Edwards**. **Rory Markas** has joined the rock station in the 10 a.m.-1 p.m. shift from KNUU in Las Vegas. Markas is also the news director of the station.

New music director of KFYV, country station in Arroyo Grande, Calif., is **Frank Lee**. **Van Radford** has joined WRJZ, in Knoxville, Tenn.; he'd worked at WAYS in Charlotte, N.C. and WAPE in Jacksonville, Fla. **KSJO** in San Jose, Calif., is featuring new wave music and interviews 10-midnight Sundays. **Chris "Crass" Knapp** of Aquarius Records, San Francisco, was a guest the other night on the show hosted by **Kate Ingram** and **Frank Martin**.

Marlin Taylor, president of Bonneville Broadcast Consultants, the radio programming syndication firm operating out of Tenafly, N.J., has called for record companies and music publishers to get back involved in producing and marketing records for the over-30 market. He says that 17% of all radio listening via Arbitron is to station programming beautiful music.

"With these kinds of numbers, the

potential for record sales has got to be tremendous. What is needed is for recording manufacturers to produce and release the right material, put some promotion efforts behind it, and for dealers to stock and display the albums."

Lee "Baby" Simms, once with KRLA in Los Angeles as well as dozens of other radio stations over the years, phoned in from Honolulu: 808-395-4912. Does any radio station need a personality with a proven track record? ... I have printed the lineup at WKYS in Washington in a while; it's a pretty stable staff. **Stoney Richards** does 6-10 a.m., **Joe Cipriano** 10 a.m.-3 p.m., **Donnie Sipson** 3-7 p.m., **Kevin James** 7-midnight. Engineer **Skip McKloskey** and **Stoney Richards** and the rest of the staff did a drama for Halloween. It's available for syndication, if you want to get a head start on next year's goblins.

Chuck Martin from WIVY in Jacksonville, Fla., has joined KHJ, Los Angeles, as swingman. Former swing personality **Bob Anthony** has moved into the all-night spot. Leaving the Top 40 operation is **Sally Adams**. **Steve Rosenthal**, Atlantic Records, 9229 Sunset Blvd., Los Angeles, Calif. 90069, has a new newsletter out (free for the asking) called "The A Train" and it features information on the label's artists, etc.

Chuck White at WJBO, P.O. Box 496, Baton Rouge, La. 70821, says, "Mature sounding jocks and newsmen needed for present and future openings at several small and medium market stations in Texas. Good pay and benefits. Minorities urged to apply."

Charley Donovan writes: "Some good things have happened since your 1975 trip through Houston and your kind remarks about my work at KXYZ. A stint at KENR there was very gratifying. Now, I'm excited as hell about this past week's move to Baltimore and the evening show at WFBR under **Dale Andrews**." **Paul Wells**, music director of KSJO in San Jose, Calif., says the station

has just received FCC permission to increase power from 20,000 watts to 50,000 watts FM. This will give the station an even better chance at the San Francisco audience than before.

Bill Lowe, program director of WFBL in Syracuse, N.Y., writes that the station has firmed up its lineup with the addition of **Todd Parker** from Syracuse Univ.'s campus station WJPZ. He replaces **Terry "The Coyote" O'Shea**, who left to join KIKI in Honolulu. So the lineup now runs: **Jack Mindy** 6-10 a.m., **Joe Galuski** 10 a.m.-3 p.m., **Morgan** 3-7 p.m., **Todd Parker** 7-midnight, and **Skip Clark** all-night.

Johnnie Walker, music director, WBIT, P.O. Box 508, Adel, Ga. 31620, asks for Christmas albums from any and all record labels. The station was destroyed by fire in December 1975 and still suffers from lack of Christmas music. **Curt Quesnell**, program director of KKAJ in Aberdeen, S.D., writes: "Now that a busy summer is over, I have five minutes before a busy fall begins. KKAJ is 5,000 watts of full-time country music. We don't have problems with the hassle over what is country music. If it's good and sounds country, we play it. A good music director will solve a lot of problems for country stations that find themselves in a music bind." Lineup features **Ray Smith** 6-9:30 a.m., music director **Merle (Merle Otis) Frisad** until 3 p.m., **Curt Quesnell** 3-8 p.m., "and one of the top gals I've heard, **Stella**, 8 p.m.-1 a.m." **Don Godell**, **Greg Scott**, **Dwight Douglas**, and **Cristy Lee** do week-ends and nights.

Bobby Harper is now doing the morning show at WKLS, Atlanta. He'd been at WGST in Atlanta, which recently went all-news. **Gary Gibbons**, program director of KROZ in Tyler, Tex., reports that **John Duncan** has joined the FM station from Palestine, Tex. Format is easy country. Rest of staff now includes **Bo Renfro** in the morning, **Bill Taylor** in mid-day, **Gibbons** does afternoon drive, and **Dave Mitchell** 7-midnight.

**BILLBOARD SPECIAL
SINGLES & SPECIAL
ALBUM RESEARCH
REPORTS**



CBS RECORDS INTERNATIONAL
CONGRATULATES JOHNNY MATHIS
ON HIS RECEIPT OF THE CRYSTAL GLOBE,
FOR SALES OF OVER FIVE MILLION ALBUMS
OUTSIDE THE UNITED STATES.





Happy Times: Vocalist Helen Humes, above, shows her vocal strength at the one-night Birdland reunion. Left, trombonist Slide Hampton, who recently moved back to New York after several years living in Berlin, and tenorman Dexter Gordon, who still calls Copenhagen home, jam during the celebration. CBS taped the proceedings, but there are no plans for a commercial recording.

CBS Lights Up N.Y.'s Birdland

Famed Jazz Club One-Night Site Of Marketing Kickoff

By LEONARD FEATHER

NEW YORK—Further evidence of the marketing power CBS Records plans to put behind its growing output of jazz releases was the unique party held here Nov. 3 on the site of the original Birdland to celebrate the release of Columbia's "Contemporary Masters" series.

Three of the seven LPs involved were partially or wholly taped off the air from the once powerful night club.

Dreamed up by Bob Altschuler of CBS and approved by president Bruce Lundvall, the evening was staged in the same premises on Broadway between 52nd and 53rd Sts. where jazz flourished from December 1949 until the club folded in 1964.

It has been through several changes since then and presently is a Latin disco, the Casa Blanca. The canopy sign was changed to read Birdland for this evening. Birdland's one-night resuscitation drew wide television and print coverage.

None of the actual leaders represented in the series was present. Charlie Parker and Lester Young died in the 1950s, Tadd Dameron in 1965; Miles Davis has been sidelined by illness for 2½ years. Gerry Mulligan, an album of whose arrangements is included in the set, was expected but did not show.

The performers who did appear,

either to play or just to greet one another and reminisce with fellow artists and music business friends, were numerous enough to make for an evening of heady nostalgia.

Kicking off the show on the bandstand was CBS' own Dexter Gordon, with a group featuring Slide Hampton, Woody Shaw, George Cables, Rufus Reid and veteran drummer Kenny "Klook" Clarke.

On his way back to France after giving a seminar at the Univ. of Pittsburgh, Clarke, an expatriate since 1956, enjoyed one of the biggest hands of the evening when Gordon introduced him.

Helen Humes, absent from the scene for many years before returning via a CBS album last year, took the room by storm with her powerful blues singing, backed by tenor saxophonist Buddy Tate (a colleague when she sang in the Basie band 37 years ago) and pianist Barry Harris.

Harris later struck an appropriate note with the evening's only rendition of George Shearing's "Lullaby Of Birdland," a song commissioned by the club in 1952 and a jazz standard ever since.

Old-line beboppers such as the muscular baritone sax man Cecil Payne offered reminders of the club's original significance (it was named for Charlie "Bird" Parker) by playing such Parker standards as

"Billie's Bounce" and "Now's The Time." A song once recorded by Parker with a vocal by Earl Coleman, "This Is Always," was performed by Coleman himself.

Symphony Sid Torin, who for years operated a disk jockey and interview show out of a booth at Birdland, flew in from Florida to take part in the ceremonies. Once the only New York deejay to propagandize for the then radical bop jazz of the '40s and '50s, Torin most recently had a program on a Miami station, but went off the air when the station went Top 40 in 1976 and has been inactive since then.

(Torin is heard in an interview with Parker on one of the CBS releases, "Bird With Strings.") Bob Garrity, long Torin's associate deejay, also dropped by.

Pee Wee Marquette, the diminutive greeter who served as emcee at Birdland during the halcyon years,

(Continued on page 90)

Jazz Beat

LOS ANGELES—Anthony Braxton's new band includes trombonist Ray Anderson, Thurman Barker, a drummer, and Brian Smith, a bassist. Rejoining is violinist Leroy Jenkins. Smith blows cello which works nicely with the violin, reports out of New York indicate.

Bill Gerber, the young jazz concert promoter who recently left Fun Productions in L.A., is back with the firm to do select dates. He's also managing a jazz/rock band which has been getting local dates.

Thad Jones is going to spend the next six months in Copenhagen as conductor of the Danish Radio big band. Jones will have time off to tour with the Thad Jones-Mel Lewis band when it does select foreign tours.

If you lived in England you could have the 28-volume "That's Jazz" series available to you. It's from the Atlantic vaults and features such power names as the Modern Jazz Quartet, Charles Mingus, Chick Corea, Ray Charles & Mill Jackson, Wilbur DeParis, Freddie Hubbard, Woody Herman, Herbie Mann & Bill Evans, John Coltrane, Ornette Coleman, Lavern Baker, Gary Burton & Keith Jarrett, Erroll Garner, Joe Turner, Lennie Tristano, Nat Adderley, Shorty Rogers, Art Blakey & Thelonious Monk, Jimmy Witherspoon & Ben Webster, Chico Hamilton, Lee Konitz & Warner Marsh, Charles Lloyd, Sonny Stitt, Paul Desmond, Mose Allison, the Art Ensemble of Chicago and Herbie Hancock. Thus far the series is not available in the U.S.

Chick Corea and Herbie Hancock are supposed to do an LP together. Corea's forthcoming LP is slated to feature Steve Gadd, Harvey Mason, Eddie Gomez, Joe Farrell and a string quartet. The title: "Mad Hatter."

Art Farmer quartet's slated to play the Jazz Masters Series at the Berklee College of Music.

(Continued on page 90)

Billboard SPECIAL SURVEY For Week Ending 11/26/77
(Published Twice A Month)

Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	2	6	JEAN-LUC PONTY Enigmatic Ocean, Atlantic SD 19110
2	3	6	FEELS SO GOOD Chuck Mangione, A&M SP 4658
3	1	12	NIGHTWINGS Stanley Turrentine, Fantasy F-9534
4	8	6	RUBY, RUBY Gato Barbieri, A&M SP 4655
5	22	3	QUINTET V.S.O.P., Columbia C 234976
6	5	10	BLOW IT OUT Tom Scott, DDE BL 34966 (Epic)
7	4	25	FREE AS THE WIND Crusaders, ABC/Blue Thumb BT 6029
8	19	6	BUNDLE OF JOY Freddie Hubbard, Columbia JC 34902
9	25	3	HEADS Bob James, Columbia JC 34896
10	6	25	LIFESTYLE (Living & Loving) John Klemmer, ABC AB 1007
11	15	6	BYABLU Keith Jarrett, ABC/Impulse AS 9331
12	10	23	LIFELINE Roy Ayers Ubiquity, Polydor PD-1-6108
13	14	6	PICCOLO Ron Carter, Milestone M 5504
14	31	3	SURVIVORS SUITE Keith Jarrett, ECM 11085 (Polydor)
15	9	23	LOOK TO THE RAINBOW—AL JARREAU LIVE IN EUROPE Warner Bros. 2B2 3052
16	7	15	MORE STUFF Stuff, Warner Bros. BS 3061
17	11	29	FRIENDS & STRANGERS Ronnie Laws, Blue Note BN-LA730-H (United Artists)
18	12	21	FINGER PAINTINGS Earl Klugh, Blue Note BN-LA737-H (United Artists)
19	35	3	NEW VINTAGE Maynard Ferguson, Columbia JC-34971
20	17	10	CTI SUMMER JAZZ AT THE HOLLYWOOD BOWL Vol. I CTI 7076
21	13	33	HEAVY WEATHER Weather Report, Columbia PC 34418
22	NEW ENTRY		MAGIC Billy Cobham, Columbia JC 34939
23	20	19	LIVE! LONNIE LISTON SMITH RCA APL1-2433
24	NEW ENTRY		MANHATTAN SPECIAL Teru Nakamura & The Rising Sun, Polydor PD 1-6119
25	24	6	ELLINGTON IS FOREVER Vol. 2 Kenny Burrell, Fantasy F 7900
26	26	25	PHANTAZIA Noel Pointer, Blue Note BN-LA736-H (United Artists)
27	21	10	TIM WEISBERG BAND Tim Weisberg, United Artists LA-7336
28	NEW ENTRY		SOPHISTICATED GIANT Dexter Gordon, Columbia JC 34989
29	NEW ENTRY		SENIOR BLUES Urbic Green, CTI 7079 (Creed Taylor)
30	16	12	SERENGETI MINSTREL Sonny Fortune, Atlantic SD 18225
31	28	10	TICO RICO Hank Crawford, Kudu 35
32	NEW ENTRY		AFRICAN VIOLET Blue Mitchell, ABC AS 9328
33	NEW ENTRY		EYE OF THE BEHOLDER Ray Barretto, Atlantic SD 19140
34	29	10	CTI SUMMER JAZZ AT THE HOLLYWOOD BOWL Vol. II CTI 7077
35	33	10	INSIDE THE GREAT PYRAMID Paul Horn, Mushroom 5507
36	39	3	GRAZING DREAMS Collin Walcott, ECM 11096 (Polydor)
37	27	12	MUSIC IS MY SANCTUARY Gary Bartz, Capitol ST 11647
38	NEW ENTRY		BRAND NEW THING Doc Severinsen, Epic PE 34925
39	NEW ENTRY		SUMMIT MEETING AT BIRDLAND Charlie Parker & The All-Stars, Columbia JC 34831
40	36	12	SWEET LUCY Raul De Souza, Capitol ST 4470

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Prepare Weekly Jazz Show

• Continued from page 30

at a studio here and will be supplied to stations on three 12-inch disks.

Input from around the country will be provided by a network of correspondents, according to Cook, and the first fieldmen include Al "Jazzbo" Collins of KYA who will report on the San Francisco area; Leigh Kammen, 3M Co. consultant, who will report on the Minneapolis/St. Paul area, and Monk Montgomery who will report on Las Vegas activity.

Cook has been making presentations to record companies around the country which will be solicited as sponsors along with high fidelity, audio tape and beer companies, among others.

Potential sponsors are being quoted an estimated audience of 400,000 for the weekly program.

The show will be cross promoted between the radio outlets and retailers in their markets. Special in-store

displays will be made available listing the station's call letters.

How will McGrew select the proper cut from an LP which is listed on Billboard's top selling national survey? He says he'll use his programming experience to cull the best tracks, adding that different cuts from that product will be aired each week so as to expose more of the LP for as long as it remains on the survey.

The program will generally feature 40 minutes of music each hour plus eight minutes of chatter and 12 minutes of commercials.

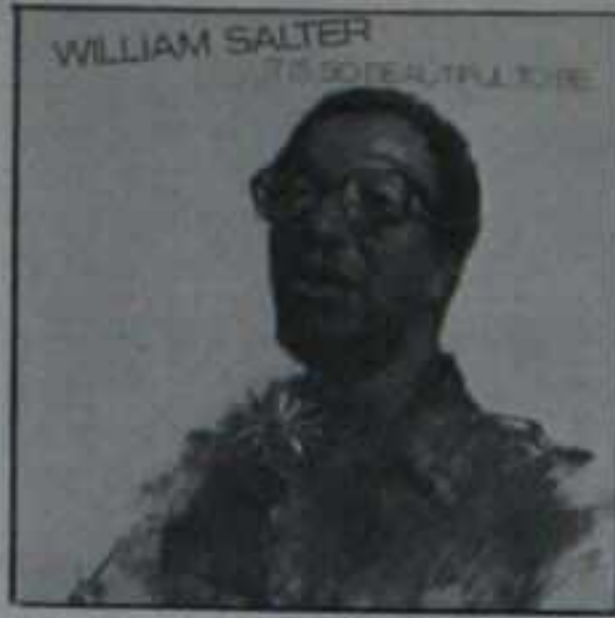
A telescoped version of the program will shortly be made available to potential sponsors and broadcasters.

Albums reviewed in Billboard's LP department will be showcased in the program, thus giving the product additional national exposure. The series will also utilize stories appearing in Billboard's twice-monthly jazz department as the basis for comments by McGrew.

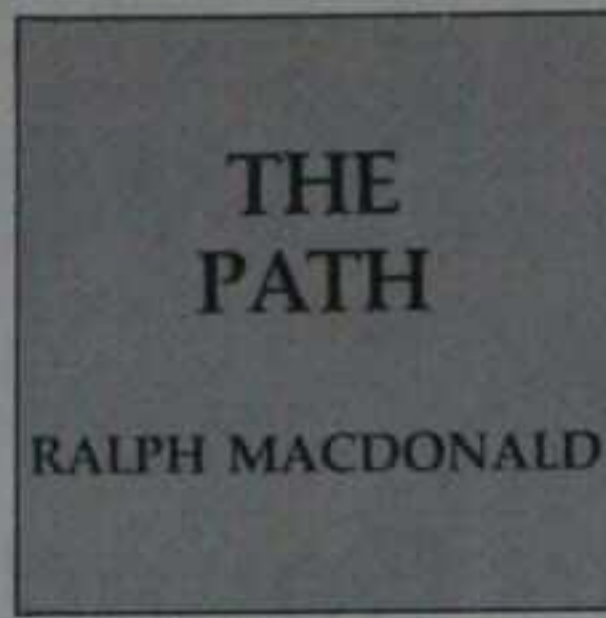
T.K. The Best of Today's Jazz

T. K. PRODUCTIONS

on Marlin Records



It Is So Beautiful To Be
William Salter MARLIN 2205



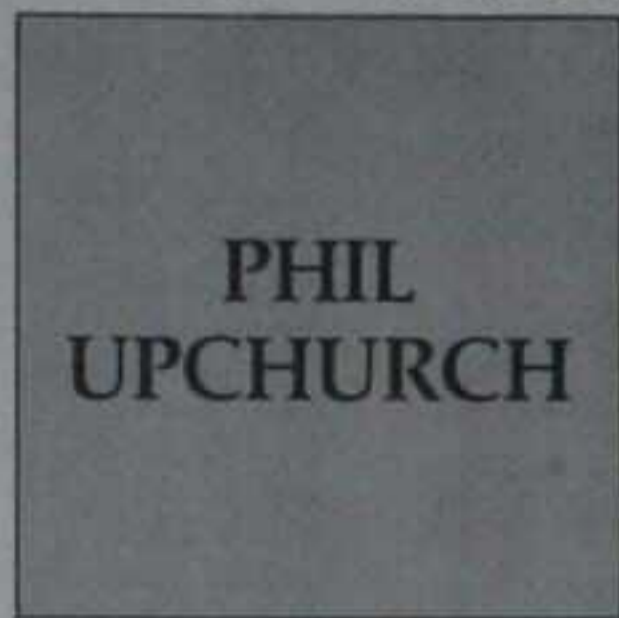
Coming Soon
MARLIN 2210



Struggle Buggy
William Eaton MARLIN 2211



Sound Of A Drum
Ralph MacDonald MARLIN 2202



Coming Soon
MARLIN 2209



Short Trip To Space
John Tropea MARLIN 2204

on LRC Records



Time Has Changed
O'Donel Levy LRC 9319



Tailgunner
Jimmy McGriff LRC 9316



Funk Reaction
Lonnie Smith LRC 9317

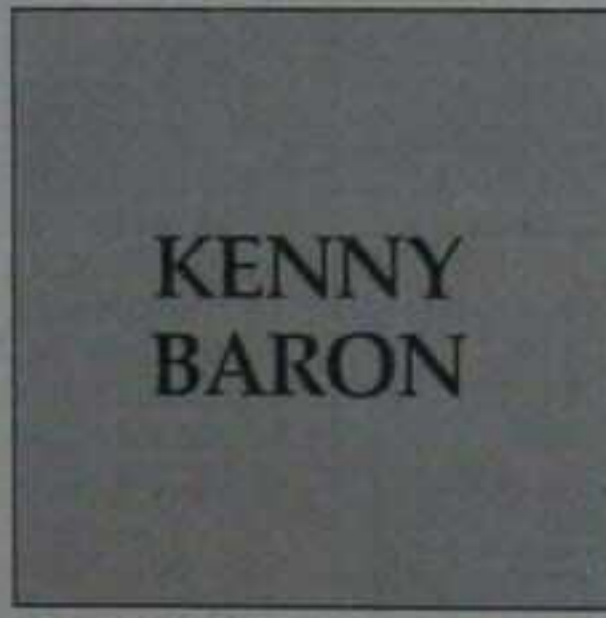


Here I Come
Joe Thomas LRC 9318

on Wolf Records



After The Dance
Harold Vick WOLF 1202



Coming Soon
WOLF 1203

CATALOGUE

John Tropea
Tropea
MARLIN 2200

Lonnie Smith
Keep On Lovin
LRC 9312

O'Donel Levy
Windows
LRC 9313

Jimmy McGriff
Red Beans
LRC 9314

Joe Thomas
Feelings From Within
LRC 9315



THE MIAMI SOUND EXPLOSION

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Demand Creates Supply Of Innovative Regional Disks

• *Continued from page 4*
to increasing levels of sophistication as evidenced in Lou Rawls' "You'll Never Find Another Love Like Mine" and some of the newer Trammps and Marvin Gaye tunes.

According to Tom Moulton, a leading disco music producer in the U.S., the most sophisticated of all these is the Philadelphia sound, developed and polished by Kenny Gamble and Leon Huff. Moulton explains that this sound, with its lush strings and muted horns and classy r&b tempo, had its beginnings with early Gerry Butler and the Intruders.

Although in Moulton's opinion the Philadelphia school is still the recognized leading sound in disco music, it is being challenged by the European sound.

Moulton credits Henry Stone and T.K. Records of Florida with play-

ing an important role in the creation of the European sound. "It all began with George McCrae's 'Rock Your Baby,' which was a worldwide hit," he states. "French and German producers like Cerrone, Henri Belolo, Jacques Morali and Giorgio Moroder took hold of that percussion-base accentuated sound and embellished it, using many synthesizers to create a danceable music form."

Moulton's major complaint about the European sound, which he claims is a formula that is disturbingly close to its innovative limit, is that it is very "structured, very mechanical."

"They start off with the rhythm aces and then lay everything else in a very structured manner," he complains. Yet he does not fault the success of the formula.

Moulton is less kind in his appraisal of the newly emerged Los Angeles sound. He defines the L.A. sound as being a combination of all other existing influences. "Unlike the European sound which still leaves room for excitement, the L.A. sound is contrived and precise and leaves no room for innovation. It is as though the musicians read their notes off an inflexible music sheet," he states.

Moulton naturally likes the New York sound. He calls it earthy. It is a funky/soul music. "It is an energetic street sound reminiscent of Kool & the Gang and the Fatback Band. It is like a rough diamond, but it is honest and enjoyable," he states.

Whereas the New York sound is seen by Moulton as funky and full of life, its Atlanta counterpart is described as being softer, more in the ballad and r&b genre. "The sort of sound you would hear from a Loleata Holloway," he states.

Moulton feels that within the framework of all these formats, the talented and innovative producer is

still left a lot of room for creativity, like putting breaks in a record as he has done; and utilizing the bass drum effectively without having it dominate a tune.

Moulton does not see all the sounds merging, nor does he see a tapering off of styles and formats. "As long as there are talented producers and artists, and as long as there remains demanding disco deejays and audiences, there will be changes in styles and sounds. Some will be better than others, but ultimately there will be room for most."

Allege Canada AFM Trying To Eliminate Hotel Discos

By ALAN PENCHANSKY

CHICAGO—The Canadian wing of the AFM is said to be "pressuring" hotel catering managers who book entertainment for private parties—in a move aimed at keeping disco operators out of the hotels.

Confirmation of this charge comes from a number of sources including Syd Hopkinson, head of the 250-member mobile Disc Jockey Unlimited Co., with more than 27 offices spread across the country from Vancouver to Halifax.

Hopkinson claims the AFM is alarmed because more than 80% of the entertainment for private hotel parties is going to mobile disco operators. "This," he states, "has aggravated relations between the AFM and Ontario hotelkeepers."

Hopkinson adds with self-assurance that the AFM's main target is the independent mobile deejay, who can easily be intimidated. "However," he adds, "our Disc Jockey Unlimited Co. is too big and too well-entrenched for intimidation."

Hopkinson steadfastly denies that his organization is putting good mu-

sicians out of work. "We only displace the bad ones," he says with a smile.

Scott McCay, an Ontario hotelier and owner/manager of Toronto's Hotspurs discotheque, agrees with

More disco news on page 90.

Hopkinson. He states that it is inevitable that disco entertainment will come to Canada in general and to the hotels in particular.

He explains that with the exception of a few outstanding groups and

solo entertainers, the quality of live entertainment is poor. "And most still price themselves right out of the market," he says sadly.

McCay, who operated Hotspurs when it was the Generator Room featuring live talent exclusively, spent in excess of \$18,000 a week on entertainment, he claims. Today, his entertainment expenses as a discotheque are down to a fraction of that cost, he says.

McCay would "dearly love to get out of live entertainment entirely" at

(Continued on page 106)

OVER LIQUOR BAN LIFT

New Controversy Snares Studio 54

By RADCLIFFE JOE

NEW YORK—Studio 54, one of New York's most popular but beleaguered discotheques, is once more in the center of controversy.

The new one stems out of last May's closing of the club by the State Liquor Authority for allegedly selling liquor to the public without proper licenses.

In a bitter attack on State Supreme Court Judge Hyman Korn, Michael, Roth, outgoing chairman of the Liquor Authority, charges that Korn was influenced by the club's chic clientele when he ordered the organization to lift the ban and grant the disco a liquor license last September (Billboard, Oct. 15, 1977).

At the time, Justice Korn argued the organization's decision to refuse issuance of a liquor license to Studio 54 "was too severe a penalty" and was tantamount to a "death sentence" for the club.

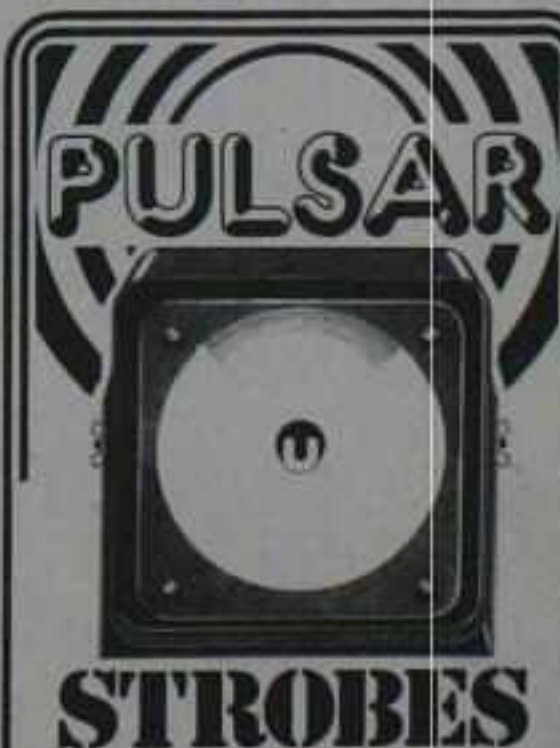
During the September hearing before Justice Korn, Roy Cohn, attorney for Studio 54, included in his petition a long list of actors, actresses, politicians and society figures whom he claimed had been or were patrons of the chic nitery.

The list included Jacqueline Kennedy Onassis, Jack Nicholson, Liza Minnelli, Frank Sinatra, Truman Capote, Woody Allen, "members" of the Kennedy, Rockefeller and Carey families and politicians Bella Abzug and Percy Sutton.

Supporting affidavits signed by Andy Warhol, New York Magazine editor; James Brady, newspaper columnist Liz Smith and fashion designer Calvin Klein were also presented for the court's perusal.

Roth, who had until now deliberately withheld public comment on the case, but has relaxed his stance because he is relinquishing his position at the end of this month, states he had never seen such a long list of celebrities used to support a petition for a liquor license.

(Continued on page 90)



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NEW YORK—Disconet, the new music programming service which packages top disco hits programmed by leading disco deejays for use in discos throughout the country, has released its first program.

The inaugural program, prepared by key New York disco deejay, Tom Savarese, was premiered at the New York, N.Y. discotheque here.

Side A of the program features "Dance, Dance, Dance (Yowsah, Yowsah, Yowsah)" by Chic, courtesy of Atlantic Records; "Love Me Baby" by Sheila B. Devotion, courtesy Carrere Disques, and "Telegram of Love" by the Hues Corpora-

(Continued on page 90)

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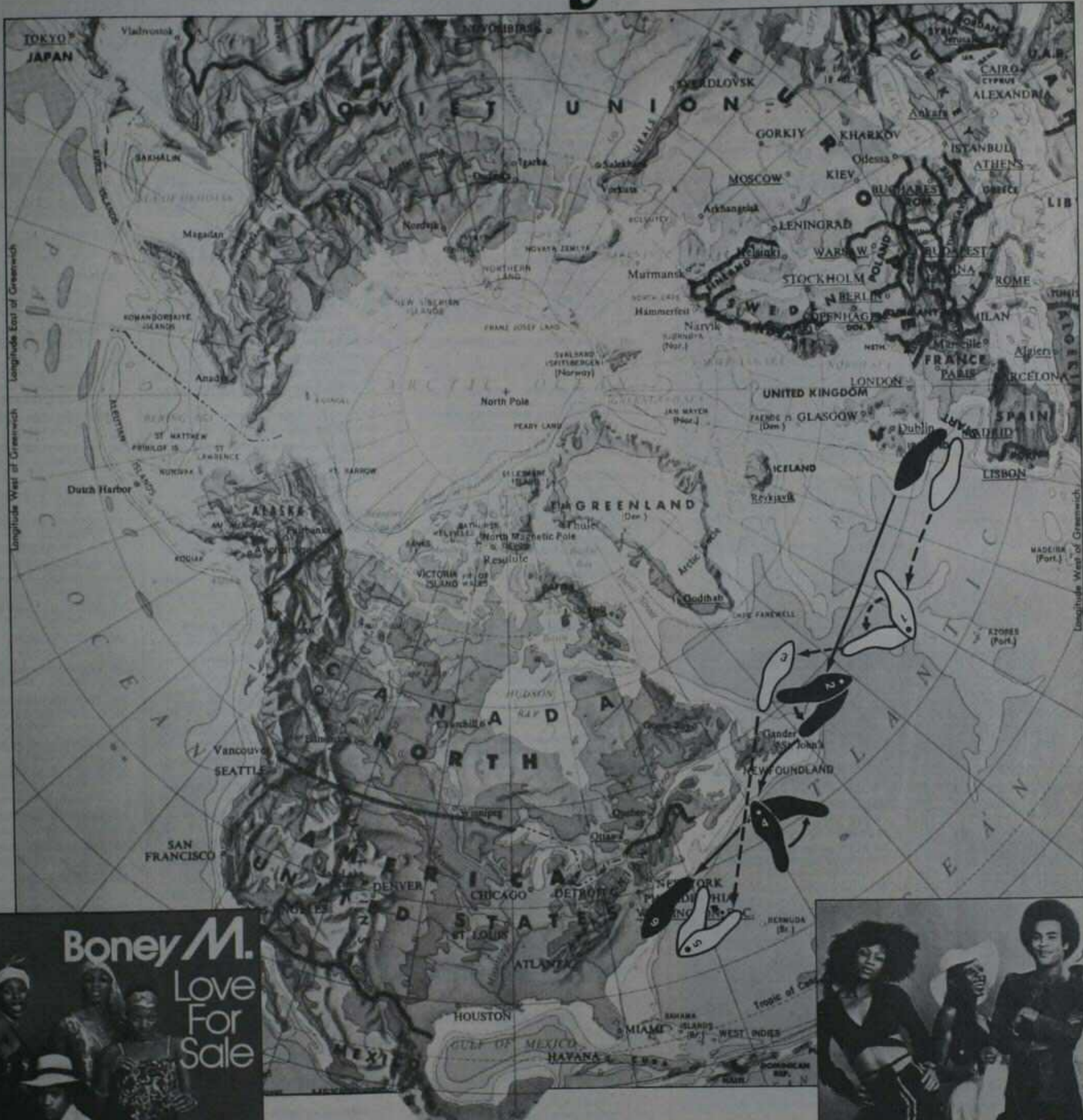
- ANDREA TRUE**
New York, New York You Got Me Dancing
- BILLY PAUL**
Me & Mrs. Jones
- CROWN HEIGHTS AFFAIR**
Dancin' Searchin' For Your Love
- LOLITA HOLLOWAY**
Dreaming
- THE ORIGINALS**
6 Million Dollar Man
Down To Love Town
- DOROTHY MOORE**
Misty Blue
- BRICK**
That's What It's All About
- LOU RAWLS**
This Song Will Last Forever
- GEORGE MCRAE**
Rock Your Baby
Love In Motion
- MELBA MOORE**
You Make Me Feel So Good
- RITCHIE FAMILY**
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- CAROL DOUGLAS**
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National Disco Action Top 40

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- 1 DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
- 2 I GOT TO HAVE YOUR LOVE/THERE'S FIRE DOWN BELOW/DISCO POOL BLUES—Fantastic Four—Westbound (LP/12-inch)
- 3 NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP/12-inch)
- 4 GIRL DON'T MAKE ME WAIT/LOVE SHOOK/POP COLLAGE (Medley)—Pattie Brooks—Casablanca (LP)
- 5 ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
- 6 CAN'T YOU FEEL IT/MAGIC LOVE/HOLD ME, SQUEEZE ME/DISCO DANCE—Michele—West End (LP)
- 7 LE SPANK—Le Pamplemousse—AVI (12-inch)
- 8 DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
- 9 MANHATTAN LOVE SONG/WELL HAVE A NICE DAY/SAL SOUL SISTER—King Erison—Westbound (LP)
- 10 WHAT I DID FOR LOVE/TOMORROW/LA VIE EN ROSE—Grace Jones—Island (LP)
- 11 BLOCK PARTY/I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12-inch)
- 12 ON FIRE (Getting Higher)—T-Connection—TK (12-inch)
- 13 WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12-inch)
- 14 MOON BOOTS—Orlando Riva Sound—Salsoul (12-inch)
- 15 COSMIC WIND/THE BULL/BELLY BOOGIE—Mike Theodore Orchestra—Westbound (LP)
- 16 SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
- 17 YOU'VE GOT MAGIC—Rice & Beans Orchestra—TK (12-inch)
- 18 I'M HERE AGAIN—Thelma Houston—Motown (LP)
- 19 KISS ME (The Way I Like It)—George McCrae—TK (12-inch)
- 20 YOUR LOVE IS SO GOOD FOR ME/TOP OF THE WORLD—Diana Ross—Motown (LP)
- 21 BACK IN LOVE AGAIN—LTD—A&M (LP/12-inch)
- 22 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (LP/12-inch)
- 23 KING OF CLUBS/EL CARAVANERO—Chocolat's—Salsoul (LP)
- 24 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
- 25 RUNNING AWAY—Roy Ayers Ubiquity—Polydor (LP)
- 26 HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12-inch)
- 27 KEEP IT UP—Olympic Runners—London (12-inch)
- 28 FUNKY STARDUST/ZODIACS/LOVE SIGN—Roberta Kelly—Casablanca (LP)
- 29 COCOMOTION—El Coco—AVI (LP)
- 30 LIVING FOR TODAY/INVITATION TO THE WORLD—Jimmy Briscoe & the Little Beavers—TK (LP/12-inch)
- 31 SPEAK WELL—Philly U.S.A.—West End (12-inch remix)
- 32 DANCE A LITTLE BIT CLOSER—Charo—Salsoul (LP)
- 33 LOVE MAGNET—Freda Payne—Capitol (12-inch)
- 34 RUN TO ME—Kelly Marie—Vanguard (12-inch)
- 35 YOU'RE SO RIGHT FOR ME—East Side Connection—Rampart (12-inch)
- 36 LET THE MUSIC PLAY—Dorothy Moore—TK (12-inch)
- 37 MUSIC—Montreal Sound—TK (12-inch)
- 38 WATCH OUT—Trax—Polydor (LP)
- 39 I DON'T WANT TO FORGET YOU—Denise McCann—Polydor (12-inch import)
- 40 THE NIGHT THE LIGHTS WENT OUT—The Trammps—Atlantic (12-inch)

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

PITTSBURGH

- This Week
- 1 DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
 - 2 WHAT I DID FOR LOVE/TOMORROW/LA VIE EN ROSE/SEND IN THE CLOWNS—Grace Jones—Island (LP)
 - 3 NATIVE NEW YORKER—Odyssey—RCA (LP)
 - 4 I GOT TO HAVE YOUR LOVE/THERE'S FIRE DOWN BELOW—Fantastic Four—Westbound (LP)
 - 5 ON FIRE (Getting Higher)—T-Connection—TK (12-inch)
 - 6 DISCO DANCE/MAGIC LOVE/HOLD ME, SQUEEZE ME—Michele—West End (LP)
 - 7 LE SPANK—Le Pamplemousse—AVI (12-inch)
 - 8 YOU'RE SO RIGHT FOR ME—East Side Connection—TK (12-inch)
 - 9 BLOCK PARTY—Anthony White—Salsoul (12-inch)
 - 10 SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 11 POP COLLAGE (Medley)/GIRL DON'T MAKE ME WAIT/LET'S MAKE LOVE TO THE MUSIC—Pattie Brooks—Casablanca (LP)
 - 12 DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
 - 13 I'M HERE AGAIN—Thelma Houston—Motown (LP)
 - 14 RUNNING AWAY—Roy Ayers Ubiquity—Polydor (LP)
 - 15 YOU'VE GOT MAGIC—Rice & Beans Orchestra—TK (12-inch)

SAN FRANCISCO

- This Week
- 1 BACK IN LOVE AGAIN—LTD—A&M (LP/12-inch)
 - 2 ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
 - 3 CAN'T YOU FEEL IT/MAGIC LOVE/DISCO DANCE—Michele—West End (LP)
 - 4 WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12-inch)
 - 5 DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
 - 6 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - 7 NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP)
 - 8 ON FIRE (Getting Higher)—T-Connection—TK (12-inch)
 - 9 MOON BOOTS—Orlando Riva Sound—Salsoul (12-inch)
 - 10 KEEP IT UP—Olympic Runners—London (12-inch)
 - 11 LE SPANK—Le Pamplemousse—AVI (12-inch)
 - 12 I GOT TO HAVE YOUR LOVE/THERE'S FIRE DOWN BELOW/DISCO POOL BLUES—Fantastic Four—Westbound (LP)
 - 13 BLOCK PARTY/I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12-inch)
 - 14 POP COLLAGE (Medley)/LOVE SHOOK/GIRL DON'T MAKE ME WAIT/LET'S MAKE LOVE TO THE MUSIC—Pattie Brooks—Casablanca (LP)
 - 15 KING OF CLUBS/EL CARAVANERO—Chocolat's—Salsoul (LP)

SEATTLE/PORTLAND

- This Week
- 1 DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
 - 2 DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
 - 3 SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 4 I GOT TO HAVE YOUR LOVE/DISCO POOL BLUES—Fantastic Four—Westbound (LP/12-inch)
 - 5 I DON'T WANT TO FORGET YOU—Denise McCann—Polydor (12-inch import)
 - 6 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (LP/12-inch)
 - 7 POP COLLAGE (Medley)/GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)
 - 8 I'M HERE AGAIN—Thelma Houston—Motown (LP)
 - 9 ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
 - 10 KING OF CLUBS—Chocolat's—Salsoul (LP)
 - 11 MUSIC—Montreal Sound—TK (12-inch)
 - 12 LA VIE EN ROSE—Grace Jones—Island (LP)
 - 13 YOUR LOVE IS SO GOOD FOR ME—Diana Ross—Motown (LP)
 - 14 WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12-inch)
 - 15 WATCH OUT—Trax—Polydor (LP)

MONTREAL

- This Week
- 1 THEME FROM "STAR WARS"—Meco/Galaxy—Quality/London
 - 2 DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
 - 3 JOHNNY JOHNNY/DANCING FEVER—Claudia Barry—London (12-inch)
 - 4 SAN FRANCISCO—Village People—Polydor (12-inch)
 - 5 OUI SONT LES FEMMES—Patrick Juvet—Polydor (12-inch)
 - 6 CITATIONS ININTERROMPUES—Cale Crews—TC (12-inch)
 - 7 I WOULD'NT GIVE YOU UP—Galilei Alexander—DR (12-inch)
 - 8 TONIGHT COULD BE THE NIGHT—The Exits—London (12-inch)
 - 9 DANCE, DANCE, DANCE—Chic—Quality (12-inch)
 - 10 LE SPANK—Le Pamplemousse—Quality (12-inch)
 - 11 ONCE UPON A TIME—Black Light Orchestra—RCA
 - 12 ONCE UPON A TIME—Donna Summer—Polydor
 - 13 COSMIC WIND—Mike Theodore Orchestra—WEA
 - 14 PORTFOLIO—Grace Jones—RCA (LP)
 - 15 ZODIAC LADY—Roberta Kelly—Polydor (LP)

NEW ORLEANS

- This Week
- 1 DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
 - 2 I GOT TO HAVE YOUR LOVE/CASH MONEY/DISCO POOL BLUES—Fantastic Four—Westbound (LP)
 - 3 GIRL DON'T MAKE ME WAIT/LOVE SHOOK/POP COLLAGE (Medley)—Pattie Brooks—Casablanca (LP)
 - 4 SEND IN THE CLOWNS/WHAT I DID FOR LOVE/LA VIE EN ROSE—Grace Jones—Island (LP)
 - 5 BLOCK PARTY/I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12-inch)
 - 6 LE SPANK—Le Pamplemousse—AVI (12-inch)
 - 7 MAGIC LOVE/DISCO DANCE—Michele—West End (LP)
 - 8 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (LP/12-inch)
 - 9 ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
 - 10 THE BULL/COSMIC WIND—Mike Theodore Orchestra—Westbound (LP/12-inch)
 - 11 DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
 - 12 YOU'VE GOT MAGIC—Rice & Beans Orchestra—TK (12-inch)
 - 13 SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 14 HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12-inch)
 - 15 NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP)

NEW YORK

- This Week
- 1 DANCE, DANCE, DANCE/EVERYBODY DANCE/EST-CE QUE C'EST CHIC—Chic—Atlantic (LP/12-inch)
 - 2 LOVE SHOOK/GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)
 - 3 I GOT TO HAVE YOUR LOVE/THERE'S FIRE DOWN BELOW/CASH MONEY—Fantastic Four—Westbound (LP/12-inch)
 - 4 NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP)
 - 5 ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
 - 6 WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12-inch)
 - 7 SAL SOUL SISTER/WELL HAVE A NICE DAY/MANHATTAN LOVE SONG—King Erison—Westbound (LP)
 - 8 LE SPANK—Le Pamplemousse—AVI (12-inch)
 - 9 KISS ME (The Way I Like It)—George McCrae—TK (12-inch)
 - 10 CAN'T YOU FEEL IT/MAGIC LOVE/DISCO DANCE—Michele—West End (LP)
 - 11 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - 12 KEEP IT UP—Olympic Runners—London (12-inch)
 - 13 YOUR LOVE IS SO GOOD FOR ME/TOP OF THE WORLD—Diana Ross—Motown (LP)
 - 14 DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
 - 15 COCOMOTION/I'M MAD AS HELL—El Coco—LP/12-inch (remix)

PHILADELPHIA

- This Week
- 1 DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
 - 2 I GOT TO HAVE YOUR LOVE/THERE'S FIRE DOWN BELOW/CASH MONEY/DISCO POOL BLUES—Fantastic Four—Westbound (12-inch)
 - 3 LE SPANK—Le Pamplemousse—AVI (12-inch/LP)
 - 4 MOON BOOTS—Orlando Riva Sound—Salsoul (12-inch)
 - 5 POP COLLAGE (Medley)/LOVE SHOOK/GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)
 - 6 NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP)
 - 7 SPEAK WELL—Philly U.S.A.—West End (12-inch remix)
 - 8 CAN'T YOU FEEL IT/MAGIC LOVE/HOLD ME, SQUEEZE ME—Michele—West End (LP)
 - 9 BACK IN LOVE AGAIN—LTD—A&M (LP/12-inch)
 - 10 DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
 - 11 DISCO CONGO/MANHATTAN LOVE SONG—King Erison—Westbound (LP)
 - 12 THE BULL/COSMIC WIND/BELLY BOOGIE—Mike Theodore Orchestra—Westbound (LP)
 - 13 COCOMOTION—El Coco—AVI (LP)
 - 14 WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12-inch)
 - 15 YOUR LOVE IS SO GOOD FOR ME/TOP OF THE WORLD—Diana Ross—Motown (LP)

PHOENIX

- This Week
- 1 DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
 - 2 LE SPANK—Le Pamplemousse—AVI (12-inch)
 - 3 DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
 - 4 I GOT TO HAVE YOUR LOVE/THERE'S FIRE DOWN BELOW—Fantastic Four—Westbound (LP/12-inch)
 - 5 LA VIE EN ROSE/WHAT I DID FOR LOVE—Grace Jones—Island (LP)
 - 6 THE BULL/BELLY BOOGIE/BRAZILIAN LULLABY—Mike Theodore Orchestra—Westbound (LP)
 - 7 POP COLLAGE (Medley)/LOVE SHOOK/GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)
 - 8 ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
 - 9 KING OF CLUBS/EL CARAVANERO/ORFEU NEGRO—Chocolat's—Salsoul (LP)
 - 10 LOVE MAGNET—Freda Payne—Capitol (12-inch)
 - 11 ON FIRE (Getting Higher)—T-Connection—TK (12-inch)
 - 12 YOU'VE GOT MAGIC/COCONUT GROOVE—Rice & Beans Orchestra—TK (12-inch)
 - 13 NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP)
 - 14 I'M HERE AGAIN—Thelma Houston—Motown (12-inch)
 - 15 MANHATTAN LOVE SONG/LA BOUND/WELL HAVE A NICE DAY/SAL SOUL SISTER—King Erison—Westbound (LP)

DALLAS/HOUSTON

- This Week
- 1 DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
 - 2 NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP)
 - 3 DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
 - 4 BLOCK PARTY/I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12-inch)
 - 5 LE SPANK—Le Pamplemousse—AVI (12-inch/LP)
 - 6 POP COLLAGE (Medley)/LOVE SHOOK/GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)
 - 7 HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12-inch)
 - 8 KISS ME (The Way I Like It)—George McCrae—TK (12-inch)
 - 9 ON FIRE (Getting Higher)—T-Connection—TK (12-inch)
 - 10 YOU'VE GOT MAGIC—Rice & Beans Orchestra—TK (12-inch)
 - 11 I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (LP/12-inch)
 - 12 RUN TO ME—Kelly Marie—Vanguard (12-inch)
 - 13 BACK IN LOVE AGAIN—LTD—A&M (LP/12-inch)
 - 14 SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 15 YOUR LOVE IS SO GOOD FOR ME/TOP OF THE WORLD—Diana Ross—Motown (LP)

DETROIT

- This Week
- 1 NATIVE NEW YORKER—Odyssey—RCA (12-inch)
 - 2 DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
 - 3 MANHATTAN LOVE SONG/WELL HAVE A NICE DAY—King Erison—Westbound (LP)
 - 4 THE BULL/COSMIC WIND/BRAZILIAN LULLABY—Mike Theodore Orchestra—Westbound (LP)
 - 5 LOVE SHOOK/GIRL DON'T MAKE ME WAIT/POP COLLAGE (Medley)/LET'S MAKE LOVE TO THE MUSIC—Pattie Brooks—Casablanca (LP)
 - 6 I GOT TO HAVE YOUR LOVE/THERE'S FIRE DOWN BELOW—Fantastic Four—Westbound (LP)
 - 7 RUNNING AWAY—Roy Ayers Ubiquity—Polydor (LP)
 - 8 MOON BOOTS—Orlando Riva Sound—Salsoul (12-inch)
 - 9 DISCO DANCE/CAN'T YOU FEEL IT—Michele—West End (LP)
 - 10 ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
 - 11 LOVE MAGNET—Freda Payne—Capitol (12-inch)
 - 12 LA VIE EN ROSE—Grace Jones—Island (LP)
 - 13 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (LP/12-inch)
 - 14 YOUR LOVE IS SO GOOD FOR ME/TOP OF THE WORLD—Diana Ross—Motown (LP)
 - 15 SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)

LOS ANGELES/SAN DIEGO

- This Week
- 1 DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
 - 2 WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12-inch)
 - 3 MOON BOOTS—Orlando Riva Sound—Salsoul (12-inch)
 - 4 MAGIC LOVE/DISCO DANCE/CAN'T YOU FEEL IT/HOLD ME, SQUEEZE ME—Michele—West End (LP)
 - 5 ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
 - 6 LE SPANK—Le Pamplemousse—AVI (LP)
 - 7 DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
 - 8 BLOCK PARTY/I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12-inch)
 - 9 I'M HERE AGAIN—Thelma Houston—Motown (LP)
 - 10 POP COLLAGE (Medley)/GIRL DON'T MAKE ME WAIT/LOVE SHOOK/LET'S MAKE LOVE TO THE MUSIC—Pattie Brooks—Casablanca (LP)
 - 11 ON FIRE (Getting Higher)—T-Connection—TK (12-inch)
 - 12 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - 13 SAL SOUL SISTER/MANHATTAN LOVE SONG—King Erison—Westbound (LP)
 - 14 KING OF CLUBS/EL CARAVANERO—Chocolat's—Salsoul (LP)
 - 15 I GOT TO HAVE YOUR LOVE/THERE'S FIRE DOWN BELOW—Fantastic Four—Westbound (LP/12-inch)

MIAMI

- This Week
- 1 DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
 - 2 LOVE SHOOK/LET'S MAKE LOVE TO THE MUSIC—Pattie Brooks—Casablanca (LP)
 - 3 DISCO CONGO/MANHATTAN LOVE SONG/SAL SOUL SISTER—King Erison—Westbound (LP)
 - 4 NATIVE NEW YORKER—Odyssey—RCA (LP)
 - 5 TOMORROW/LA VIE EN ROSE—Grace Jones—Island (LP)
 - 6 I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (LP/12-inch)
 - 7 KISS ME (The Way I Like It)—George McCrae—TK (12-inch)
 - 8 LIVING FOR TODAY/INVITATION TO THE WORLD—Jimmy Briscoe & the Little Beavers—TK (LP/12-inch)
 - 9 ON FIRE (Getting Higher)—T-Connection—TK (12-inch)
 - 10 CAN'T YOU FEEL IT/DISCO DANCE/MAGIC LOVE—Michele—West End (LP)
 - 11 ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
 - 12 WHAT I DID FOR LOVE—Inner City Jam Band—Bareback
 - 13 LE SPANK—Le Pamplemousse—AVI (12-inch)
 - 14 SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 15 DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)

ATLANTA

- This Week
- 1 FUNKY STARDUST/LOVE SIGN—Roberta Kelly—Casablanca (LP)
 - 2 NATIVE NEW YORKER—Odyssey—RCA (12-inch)
 - 3 I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (LP/12-inch)
 - 4 DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
 - 5 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (LP/12-inch)
 - 6 ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
 - 7 MOON BOOTS—Orlando Riva Sound—Salsoul (12-inch)
 - 8 THE BULL/COSMIC WIND/AIN'T NOTHING TO IT—Mike Theodore Orchestra—Westbound (LP)
 - 9 DANCE A LITTLE BIT CLOSER—Charo—Salsoul (LP)
 - 10 HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12-inch)
 - 11 RUNNING AWAY—Roy Ayers Ubiquity—Polydor (LP)
 - 12 KING OF CLUBS/EL CARAVANERO/ORFEU NEGRO—Chocolat's—Salsoul (LP)
 - 13 LE SPANK—Le Pamplemousse—AVI (12-inch)
 - 14 ON FIRE (Getting Higher)—T-Connection—TK (12-inch)
 - 15 WE—Beas Construction—United Artists (LP)

BALT./WASHINGTON D.C.

- This Week
- 1 CAN'T YOU FEEL IT/MAGIC LOVE/HOLD ME, SQUEEZE ME/DISCO DANCE—Michele—West End (LP)
 - 2 DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
 - 3 I GOT TO HAVE YOUR LOVE/THERE'S FIRE DOWN BELOW—Fantastic Four—Westbound (LP/12-inch)
 - 4 MANHATTAN LOVE SONG/SAL SOUL SISTER—King Erison—Westbound (LP)
 - 5 POP COLLAGE (Medley)/LOVE SHOOK/GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)
 - 6 KISS ME (The Way I Like It)—George McCrae—TK (12-inch)
 - 7 MOON BOOTS—Orlando Riva Sound—Salsoul (12-inch)
 - 8 ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
 - 9 BLOCK PARTY/I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12-inch)
 - 10 LET THE MUSIC PLAY—Dorothy Moore—TK (12-inch)
 - 11 NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP)
 - 12 LE SPANK—Le Pamplemousse—AVI (12-inch)
 - 13 YOUR LOVE IS SO GOOD FOR ME/TOP OF THE WORLD—Diana Ross—Motown (LP)
 - 14 YOU'VE GOT MAGIC—Rice & Beans Orchestra—TK (12-inch)
 - 15 THE BULL/BELLY BOOGIE/COSMIC WIND—Mike Theodore Orchestra—Westbound (LP)

BOSTON

- This Week
- 1 CAN'T YOU FEEL IT/MAGIC LOVE/HOLD ME, SQUEEZE ME/DISCO DANCE—Michele—West End (LP)
 - 2 DANCE, DANCE, DANCE—Chic—Atlantic (12-inch/LP)
 - 3 ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
 - 4 DISCO CONGO/MANHATTAN LOVE SONG/LA BOUND/SAL SOUL SISTER—King Erison—Westbound (LP)
 - 5 THERE'S FIRE DOWN BELOW—Fantastic Four—Westbound (LP)
 - 6 YOU'VE GOT MAGIC—Rice & Beans Orchestra—TK (12-inch)
 - 7 WHAT I DID FOR LOVE/TOMORROW/LA VIE EN ROSE—Grace Jones—Island (LP)
 - 8 THE NIGHT THE LIGHTS WENT OUT—The Trammps—Atlantic (12-inch)
 - 9 COCOMOTION—El Coco—AVI (LP)
 - 10 ZODIACS/LOVE SIGN/FUNKY STARDUST—Roberta Kelly—Casablanca (LP)
 - 11 NATIVE NEW YORKER—Odyssey—RCA (12-inch)
 - 12 DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
 - 13 BLOCK PARTY/I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12-inch)
 - 14 WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12-inch)
 - 15 YOUR LOVE IS SO GOOD FOR ME/TOP OF THE WORLD—Diana Ross—Motown (LP)

CHICAGO

- This Week
- 1 DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
 - 2 DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
 - 3 I GOT TO HAVE YOUR LOVE/THERE'S FIRE DOWN BELOW/DISCO POOL BLUES—Fantastic Four—Westbound (LP/12-inch)
 - 4 NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (12-inch)
 - 5 LE SPANK—Le Pamplemousse—AVI (12-inch)
 - 6 SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 7 POP COLLAGE (Medley)/LOVE SHOOK/GIRL DON'T MAKE ME WAIT/LET'S MAKE LOVE TO THE MUSIC—Pattie Brooks—Casablanca (LP)
 - 8 ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
 - 9 THE BULL/COSMIC WIND/BRAZILIAN LULLABY—Mike Theodore Orchestra—Westbound (LP)
 - 10 DISCO DANCE/CAN'T YOU FEEL IT—Michele—West End (LP)
 - 11 I'M HERE AGAIN—Thelma Houston—Motown (LP)
 - 12 BLOCK PARTY/I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12-inch)
 - 13 RUNNING AWAY—Roy Ayers Ubiquity—Polydor (12-inch)
 - 14 ON FIRE (Getting Higher)—T-Connection—TK (12-inch)
 - 15 YOU'VE GOT MAGIC—Rice & Beans Orchestra—TK (12-inch)



Billboard photos by Robert Roth

AES 58th meet Nov. 4-7 in New York was biggest ever, with Waldorf ballroom, above, and 47 demo rooms filled.

AES HIGHLIGHTS



Digital innovations pulled crowds to 3M booth, above, to see new recorder developed with BBC, in background, and for Mitsubishi, with Takao Mizuki pointing out features of rotary head PCM cassette deck, and PCM laser disk and player developed with TEAC and Tokyo, Denka.



Demonstrating Sony PCM audio adapter that utilizes Betamax VTR is H. Nakajima, above left, while the Soundstream 4-channel digital tape recorder (approximately \$50,000) gets attention, below.



Eve Moon uses Schaffer Vega Diversity System X-10 wireless mike (about \$3,300) at left. Agfa-Gevaert, above, bowed new expanded cassette bulk pancakes and space-saving interlocking stacking hubs.

NOVEMBER 26, 1977, BILLBOARD

CES Is SR0; NARM, RIAA On 1st Panel

Continued from page 3

in the audio field funded by CES revenues.

Following the recent meeting of NARM, RIAA and CEG members during the EIA fall conference in San Francisco, development of a model retail audio hardware/software merchandising program was announced. (Billboard, Oct. 22, 1977), with a prototype display hopefully ready by the Summer CES next June in Chicago.

While the Winter event, first ever in Las Vegas, has more than 350,000 square feet for 550 exhibitors and 73 on a waiting list—double the companies and more than triple the space at this year's Chicago event—plans for the Summer CES are well along, with exhibitors mailed new floor plans last week.

At the January event, some 350 exhibitors will occupy the Las Vegas Convention Center's new east hall, audio complex and rotunda, with another 200 companies in the new pavilion exhibit hall and grand ballroom of the adjacent Las Vegas Hilton. Also set are about 40 audio demo rooms in both sites, notes show manager Bill Glasgow.

The 1978 run marks the return of major television companies with large-space exhibits, all highlighting the new home video systems. For their total corporate displays, RCA, JVC, Quasar, Sony and Magnavox each have 2,500-square feet, while Sanyo and Panasonic both have 5,400-square-foot areas.

Also grouped are autostand and CB, featuring the merging of the Personal Communications Show (PC-78) originally set as a separate February event; hi fi component

(Continued on page 72)

Goody Disco/Bazaar Aids N.Y. Hi Fi Expo To 'Best' Rogers' Run

By STEPHEN TRAIMAN

NEW YORK—With a big boost from the Sam Goody disco and record/tape/audio bazaar, the New York Hi Fi Stereo Music Show pulled more than 41,000 public admissions for its Nov. 10-13 Statler Hilton run—the biggest show ever in their 24 years, according to co-producers Teresa and Bob Rogers.

While there was a definite adverse consumer reaction to the relatively high "suggested list" prices on much of the equipment, interest was high for all the 70-plus exhibitors. Bob Rogers reported an additional 4,500 free promo attendees, and some 1,200 dealer personnel from 500-plus firms across the Northeast.

For Sam Goody, which took the entire Penn Top Room penthouse area with more than 12,000 square feet of space, it was a smash hit. "We got a tremendous amount of p.r. plus substantial retail business that we just didn't expect," notes George Levy, president of the 28-store record/tape/audio chain.

"We'll be a lot better prepared for the next one, and if they return as planned next November, we'll be there," he emphasizes.

The disco itself, utilizing all Technics by Panasonic audio compo-

nents and Meteor Light & Sound custom lighting effects, drew turn-away crowds all four nights, according to Barry Goody, who coordinated the setup.

Opening night live show featured Crown Heights Affair, Jeanne Napoli and Made In U.S.A., courtesy of De-Lite, while the Trammps from Atlantic made an unexpected appearance and couldn't get off the stage. On hand for autograph signing sessions were Vicki Sue Robinson and Odyssey from RCA, and David Clayton-Thomas of ABC's Blood, Sweat & Tears.

Participating stations taped remotes for later broadcast, with on-air personalities on hand from WNEW-FM, WYNY-FM and WLIR. Joe Siegel of WABC-TV Channel 7 videotaped show highlights that were edited into a five-minute report Friday night.

Special feature of the Centennial of Recorded Sound exhibit was a working model of the original Edison phonograph, with Renato Scotto and Robert White of the Metropolitan Opera both recording into the machine.

While there was little really "new" (Continued on page 72)

BEFORE HOLIDAYS Dock Strike Ends 'In Time'

Continued from page 4

hind about two weeks there. Germany and France weren't so bad, only four or five days there."

A spokesman for Jem indicates that "airport hassles" were mostly evident in Germany, so far as his company is concerned. Both emphasize the tie-up hasn't affected their ability to meet customer demand here.

"We were pretty well stocked with audio before it hit," notes Levy of the 28-store Goody chain. "While the strike held up goods from some suppliers, we were able to handle things okay. We just ran the specials on what we knew was well stocked."

With much of the audio supply in the Far East, most importers were able to reroute any ships to West Coast ports, and were forced to swallow the extra freight costs to get goods across the continent to the big Eastern markets.

Virtually all the new home video-cassette recorders are being air-shipped to meet initial dealer/distributor allocations. The VHS-format blank tapes in particular also are coming by air, according to reports from RCA, Magnavox, Panasonic and JVC who are getting OEM supplies in Japan and arranging shipping there.

Ken Kohda of TDK Electronics, which is a major supplier of VHS cassettes on an OEM basis, emphasizes that the firm is bringing in no video blanks of its own until early next year.

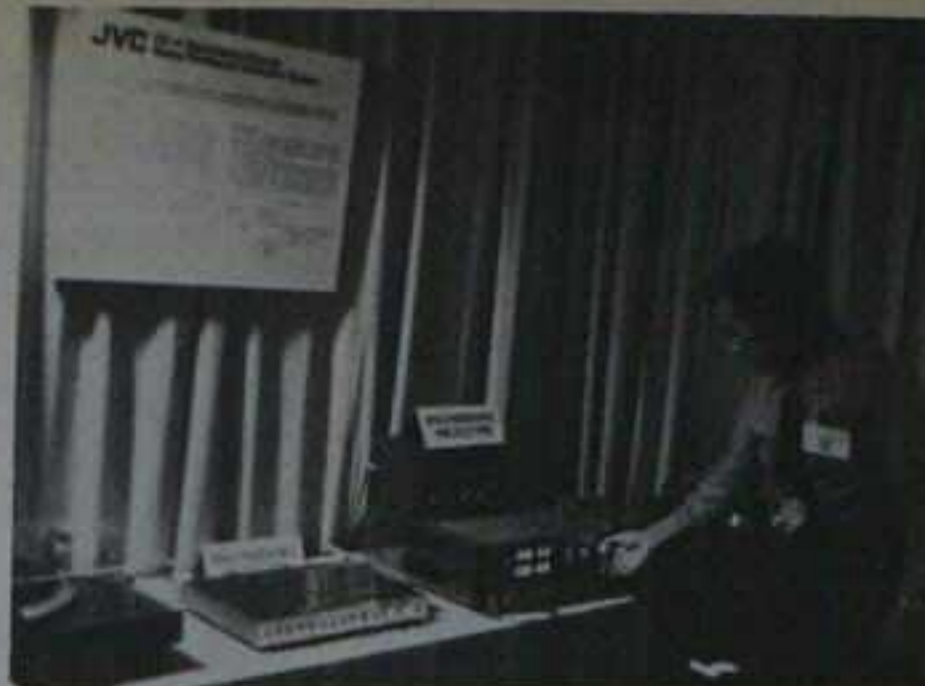
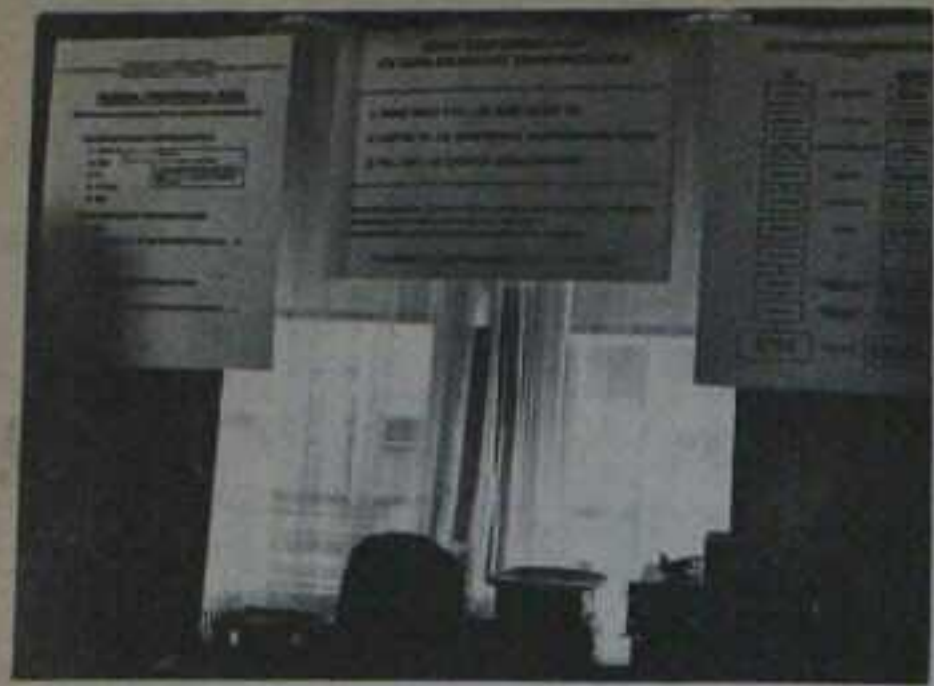
All audio and computer products from abroad have been directed to the West Coast warehouse, and one ship enroute to New York as the strike began was redirected to Los Angeles. Today, everything has been transported from that location.

The EIA/CEG, sponsor of the (Continued on page 72)

Labyrinth Label A Musiccorp Div.

TORONTO—Labyrinth Records, one of the newer direct-to-disk labels, is a division of Musiccorp Ltd. and utilizes Phase One Studios here for its mastering only, the label's Gordon Pedwell notes (Billboard, Oct. 29, Nov. 5, 1977).

The label will debut early next year, and reportedly has signed the Climax Jazz Band and Canadian pianist Moe Kauffman. Musiccorp is at 3015 Kennedy Rd., Unit 10, Scarborough, Ont. M1V 1E7.



Quad refuses to die, with CBS Labs offering SQ listening test and questionnaire to be sent to FCC on 4-channel broadcast standardization, above left. JVC's Hiroyasu "Jim" Kawada shows prototype of CD-4 demodulator, right.

JVC College Hi Fi Show Perking Along

NEW YORK—After success last fall and earlier this year in the East, West and South, the JVC College Hi Fi Show has been chalking up solid draws in the Midwest, with at least five more 10,000-plus campuses to be visited this fall.

Also reporting excellent response to the tour are the other co-sponsoring audio hardware and software/

accessory firms involved in the promotion. Included are TDK blank tapes, Koss headphones, dbx noise reduction and signal processing units, Pickering cartridges, Pixoff (Sonic Research) disk cleaners, Discwasher record care kits, ABC and A&M Records.

Biggest support for the touring expo comes from local dealers who jointly promote the event in their campus locales, with Ben Loughrin, JVC sales promoter, heading up each show.

Typical of comments is that of Vince Straus of Audio Plus, who was involved in the recent Univ. of Wisconsin, Oshkosh, event. "We've had a considerable number of students in here since the show, and they're buying. They did their browsing at the expo, and they come into the store prepared to spend money. It was a great way to promote the store and JVC, and we'd do it again in a minute."

The student interest and their "discerning consumer" attitude as Loughrin puts it, bears out the success of campus hi fi promotional efforts. The recent third annual Indi-

ana Univ. of Pennsylvania Hi Fi/Stereo Expo (Billboard, Nov. 5, 1977) saw more than 8,000 on hand for a purely educational display of more than 50 manufacturers. Success was the result of consumer services instructor Frank Viggiano's belief that such an event would benefit both students, the local public and the hi fi industry as well.

"The students are very receptive," notes JVC's Loughrin. "Many of them are into live recording and are particularly fascinated by the binaural recording techniques we show them. In general they're eager and determined to purchase their sound systems knowledgeably."

Remaining dates on the itinerary kicked off with Indiana Univ. Purdue Extension, Fort Wayne, Nov. 8-9, with Audio City; followed by Ohio State Univ., Columbus (14-15), with Palmer Stereo; Univ. of Michigan, Ann Arbor, Dec. 1-2, with Hi Fi Buys; Western Michigan Univ., Kalamazoo (5-6), with Sound Room, and Michigan State Univ., East Lansing (8-9), with Hi Fi Buys.

Earlier Midwest stops in addition to the Univ. of Wisconsin, Oshkosh, included Univ. of Wisconsin, Milwaukee, with Sound State; Mankato (Minn.) State College, with TEAM Electronics; Univ. of Minnesota, Minneapolis, with Schauk Electronics; Univ. of Illinois, Champaign, with Radio Doctors; Northwestern Univ., Evanston, Ill., with Musicraft, and Eastern Illinois Univ., Charleston, with Dales.

Macy's Seeking U.K. Audio Lines

LONDON—As part of its expanding audio merchandising efforts, Macy's, the U.S. department store giant, is on the lookout for British hi fi which might sell well across the Atlantic.

The store group with more than 76 major outlets and smaller subsidiaries apparently is concerned at the quantities of Far East equipment which are flooding the U.S. market. Macy's wants to redress the balance a bit by bringing in U.K.-made separates, music centers (compacts), accessories and disco products.

Macy's U.K. staff is currently contacting companies that want to get a foothold in the States and are willing to sell equipment direct (bypassing any U.S. distributor).

In New York, however, a senior official with the Macy's/New York division directly concerned with consumer electronics denies any knowledge of the U.K. activity.

Initially, the chain is likely to organize a number of "climate-testing" all-British displays at some of its big stores. If these arouse enough

(Continued on page 72)

AES HIGHLIGHTS



MCI's Wally Watkins, right at left, shows new JH-528 board with VU-meter panel. New dbx model 158 8-channel record/play mainframe noise reduction unit (about \$2,400) is demonstrated by Joe Fahey, above.



Among new recorders: Gotham Audio's Russ Harms, above right, shows Telefunken 32-track Magnetophon 15A; co-designer Suzanne Hines, left below, with Stephens' 821A-104 40-track unit; Ampex's new multi-point search-to-cue and tape timing accessory, right below, is seen atop ATR-100 recorder.



Shure's Paul Bugielski, left above, shows off new 702 floor monitor; Studer's Brian Tucker pitches A80RC automatic return to zero recorder.



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4. Employees of TEAC Corporation of America (distributor of Accuphase), affiliated companies, and sales agents, and the families of any such employees are not eligible. Void where prohibited or restricted by law.

5. Any request for the name of the winner should be mailed after February 28, 1978, to:
Accuphase Super System
TEAC Corporation of America
7733 Telegraph Road
Montebello, California 90640

Goody Disco/Bazaar Boosts Hi Fi Expo

• Continued from page 69

equipment on view, the show did feature the first public demonstration of the B.I.C. Beam Box FM antenna, and Goody reported sales of several dozen at a discounted \$79.95 (\$89.95 suggested list).

CM Laboratories showed its new CM607 disco control console aimed for portable applications and the growing home market, at suggested \$159.95, and Nakamichi debuted its "black box series" of audiophile add-ons—BA-150 bridging adaptor, PS-100 power supply, MB-150 MC booster amp, SG-100 subsonic filter, LA-100 line amplifier, EC-100 electronic crossover and MX-100 mic mixer.

Bozak had the first public showing of its Listener Series of new

speakers recently bowed at the New York AES. Actually it's the lowest priced LS-200 at \$109.50 with 70 watts RMS power capacity that's designed as a small studio monitor unit, with the step-up LS-250 at \$179 and LS-400 at \$289. Both offer 80 watts RMS power capacity, with the LSL-250 incorporating a 4-inch midrange driver (45 to 20,000 Hz) and the LS-400 a 6-inch midrange driver and two tweeters (20 to 20,000 Hz).

Also showing new speaker systems, designed for consumer audiophile use, were JBL with its L-110 debuted at the Summer CES, and Advent. One of the biggest monitor units on the floor was the TLS 8011 from IMF Electronics of the U.K., shown by Lyric Hi Fi among participating retailers (\$925 each).

In addition to Lyric and Goody, also in the show were Harmony House, Harvey Sound, Stereo Warehouse (Rabson's), Audio Breakthroughs and Designatron's Stereo. All were enthusiastic about the quantity and quality of traffic, but also acknowledged the skepticism and resistance to the generally high level of "list prices."

(Whether the audiophile retailer really understands what has happened since the end of fair trade is a big question mark. The attitude of most of the participating dealers was hard to understand, especially in the metro area where realistic pricing is a key factor in the generally solid sales picture.)

Software was a big hit throughout the show, particularly at the several direct-to-disk displays and the Mark Levinson Acoustic Recordings Ltd. exhibit that was part of the Polk Audio lineup.

All the retailers in the high-end category are carrying a growing number of direct-disk lines, and a wider range of audiophile recordings from Levinson, Gale, Burwen and other suppliers.

With its first organ release bowing this past February, the Levinson catalog now has four volumes, with two more in the works notes Rond Halling, new sales manager. In mid-December a classical guitar album and a jazz quartet (featuring Levinson and brother Doug) will ship to a growing list of 50-plus dealers, with each selling at suggested \$15 list.

In the direct-disk area, WP Distributing Corp. had the Crystal Clear catalog on display, including the just released Peter Nero "The Wiz" album. Coming soon are an organ release with Virgil Fox and the first with Arthur Fiedler and the Boston Pops—both produced by Bert Whyte and also done in the digital recording process.

WP's Don Grimes is off to London soon to establish the first international branch of the company as Orinda Ltd., with the initial U.K.-produced direct-disk recordings expected early next year.

Equally active is Nashville-based Direct Disk Records, with its new "Spectrum" album featuring Direct Flight bowed at the show. The label's Tom Semmes also previewed the company's next featured group the Nuphonic String Band, best described as a "hip bluegrass band of Nashville studio pickers."

Barry Imhoff Products bowed its mirror album covers, with the firm's John Readey reporting solid interest from visiting dealers and the public. Some 70 acts are licensed now, with 30 more "negotiating," he says.

While a final decision hasn't been made on a repeat next November, the Rogers indicate that their first Manhattan effort is well worth an encore, and a sizable sampling of most exhibitors would indicate that the rerun will be even bigger.

Next up for the Rogers duo are Detroit, Feb. 17-19 at Cobo Hall, and San Francisco, March 17-19 at the downtown Civic Center.

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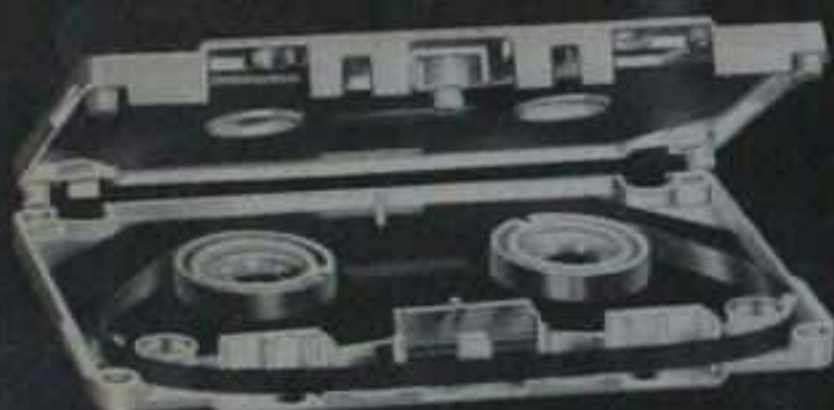


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- Keyhole holds tape
- Perfectly round
- No gate marks
- Fits all machines

Jan. CES Solid; Summer Expands

• Continued from page 69

and compact systems; video systems including personal computers and video games; phone devices and allied products and accessories.

In addition to the audio conference, also set are a personal communications session featuring CB radio Thursday (5); television and video systems panel Friday (6); autosound seminar prior to the NARM/RIAA/CEG talks Saturday, and a personal computer conference Sunday (8).

The expanded Summer CES next June 10-13 will run Saturday-Tuesday for the first time, giving exhibitors a straight time setup period to ease labor costs. More than 400,000 square feet of space is set aside for an anticipated 750-plus exhibitors who will utilize McCormick Place, McCormick Inn and the downtown Conrad Hilton Hotel.

In its continuing moves to accommodate the hi fi and esoteric audio companies (and compete with the first IHF Show set three weeks before the CES in Atlanta), the CES management is making some 175 audio demo rooms available, Wayman notes.

More than \$250,000 is being spent to provide 35 "acoustic environments" at McCormick Place, at a \$2,000 turnkey fee, he reports.

Another 65 rooms will be blocked out at McCormick Inn, across the road from the giant exhibit hall, no higher than the third floor. Smaller and more audiophile-oriented companies will be able to utilize 75 rooms at the Conrad Hilton, for as little as \$500 for six days covering all costs, up to \$1,000 for larger 3rd and 5th floor sites.

The Summer CES is adding "International" officially to its name, though it has had expanding foreign participation for some time, with grouped exhibits from the U.K., Hong Kong and elsewhere, drawing buyers from more than 35 countries last year.

Aided by the U.S. Commerce Dept., the CES will feature an international buyers center staffed with bilingual personnel, and an export seminar designed to bring U.S. producers and foreign buyers together.

Participants will include U.S. and overseas officials and international marketing executives. A multilingual brochure is in the works, along with an ad program in major foreign countries to attract more visitors.

Also new to the June event will be expanded product and marketing sessions, with three 500-seat theatres to be used for afternoon retail-oriented seminars in audio components, home video and personal communications.

Dock Strike Ends 'In Time'

• Continued from page 69

semi-annual CES events, had no "crisis" reports from any of its member companies, a staffer notes, but only those importers with U.S. manufacturing facilities are full members, so the impact wouldn't hit as much with these firms.

U.S. Pioneer's Jon Petty points out that with the firm's large volume it could have weathered an even longer dock shutdown, but it had to affect smaller importers who were less able to absorb the increased air-freight and cross-country shipping costs. The strike did dent one promo program for the SX-650 receiver, but Pioneer chartered some planes and extended the program to compensate.

BSR's David Feir, whose firm is the largest OEM supplier of turntables and record changers, reports it was able to cover all its customers on an allocation basis by working off a built-up inventory and bringing in

units from Canada. "Had it continued any longer, it would have been really rough," he admits.

With a buildup of inventory in its distribution center in Secaucus, N.J., Ray Gates of Panasonic reports little effect of the strike on goods from the Far East.

"We had more of a problem getting raw materials to Puerto Rico where a growing number of home stereo units are produced, and then getting them back here," he notes. During the strike, the company wound up its biggest month ever in the U.S., with October revenues \$10 million ahead of any prior monthly business.

However, he sees the dock strike and anticipated increases in shipping costs to cover the new three-year agreement between the union and ship owners as just another factor in anticipated audio and video price increases by early next year.

Noting that the Japanese yen had gained more than 8% against the dollar since September (it hit a record low 245 Nov. 15), he expects price hikes at wholesale between 6%-10% across the board, probably toward the lower side. Panasonic is expected to announce its hikes before the Winter CES.

U.K. Audio Lines

• Continued from page 70

interest, the equipment is likely to go on sale throughout the U.S.

"It's a great opportunity for British firms to make their mark in the States," a Macy's spokesman here notes. "We've already seen several things which we reckon should sell well there—Dynatron's imitation-antique music centers for one."

Macy's contact here for further information is Des Edmans in the London staff headquarters.

New Import Distrib

NEW YORK—Import Records, a division of JEM Records, has named Pacific Record and Tape Distributors of Emeryville, Calif., to handle its product in Northern California.

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Country

Nashville's Importance In TV Production On the Rise

Waugh And Smith Debut New Firms

Continued from page 1

Waugh, a nationally known figure in the tv industry, has been involved executive producer of specials for BC, ABC and CBS.

He's credited with the creation of the Friday night "Opry" show, the annual Grand Ole Opry birthday celebration, the concept of Opryland USA, the Opryland Hotel and the Country Music Fan Fair.

Waugh's new position at Tree, effective Jan. 1, was announced by Jack Stapp, chairman of the board and chief executive officer of the giant Nashville publishing firm. Stapp, who first brought Waugh to Nashville at WSM where Stapp was once program director, combined with Waugh in 1968 to make possible the first network tv show for the CMA awards.

The Tree publishing venture into production is a first for Nashville, and perhaps the nation.

Waugh notes the production company will concentrate on network specials, centered in the area of music, with possible later activity in indicated specials.

The company, operating as a division of Tree International with Waugh as president, will be housed in the Tree building in Nashville where Waugh will package ideas and act as executive producer for specials dealing with the networks.

"We're presently working on some joint venture projects and the first one will be announced before too long," comments Waugh.

Waugh predicts "a hell of a lot of changes" in the Nashville production scene, especially with the ability to wire homes through satellite distribution. "WSM is making a study of program distribution by satellite," he reveals.

"Nashville will be wired," he predicts, referring to an experiment in Ohio in which wired homes can participate in the programming and communicate back to the source of the broadcast.

Waugh plans to utilize Nashville talent whenever possible, but at least one project is being planned for the West Coast. And he's quick to point out the major problem facing Nashville tv production; the lack of a strong pool of script writers.

"Nashville has exceedingly talented writers in the music area and a severe lack of creative writing in concept and script writing." For this reason he feels Nashville still "has a long way to go because it doesn't have all of the creative elements."

Smith also realizes the problem, noting, "We have a lot of songwriters and liner note writers and

magazine writers, but we have a lack of people to put together a comprehensive, effectual script. I hope to bring some of these people into town and cultivate them."

On the positive side, Smith cites Nashville's pool of talent: "A lot of good people who can do a lot of different things—not just picking and singing, but the ability to emcee shows, act and do things of consequence in the tv production field live here."

Smith's new Davida Productions has already co-produced nationally syndicated specials by Lynn Anderson and Wayne Newton in association with the J. Walter Thompson agency in New York and the Syd Winnedge Co. in L.A.

Smith is preparing presentations on five projects for syndication and network broadcasting, including a series.

The tv growth has boosted the intake of Nashville musicians dramatically, maintains Johnny DeGeorge, president of the AFM local 257. "It's a pretty sizeable chunk of business, and the future is even better," says DeGeorge.

Not counting studio income, singers, engineers and stagehands, the payroll to the AFM, Nashville, has jumped \$135,000 to a total of \$326,067 for the first six months of 1977, according to DeGeorge.

He feels the magic million dollar annual figure from Nashville productions could be achieved next year—small by New York or L.A. comparisons, but significant in terms of Nashville which reached only \$258,000 through the AFM local just three years ago.

One of the biggest success stories in Nashville tv is "Hee Haw," which, carried on some 212 stations, hits more markets than it did when carried on CBS-TV. It's heading into its 10th year as one of the nation's favorite shows.

"We just did a pilot of "Hee Haw Honey's," advises Harold Crump, executive vice president and general manager of 21st Century Productions and WTVF-TV, Nashville. The pilot has already been accepted by five NBC owned and operated stations, including New York, L.A. and Washington, to run in late January or early February.

"Hee Haw Honey's" is a half hour situation comedy with music which, like "Hee Haw," is handled by Yongestreet Productions through 21st Century Productions.

Besides "Hee Haw," the firm is

producing an increasing amount of regular productions and religious syndicated series such as the "Jimmy Swaggart Show." 21st Century also produced a half hour Elvis Presley special that was aired in Japan after its broadcast in Nashville. Some of the company's old programs, such as the "Ray Anthony Show," are still being syndicated worldwide by Worldvision.

recently co-produced a 90-minute ABC-TV network special, "Alan King Goes Nashville."

"Just in terms of money for the musicians, it's got to mean a lot," he says of the growth of Nashville syndicated and network tv. "It's an extra way to pick up the equivalent of several sessions."

Kostyk has plans for more activ-



JOB SHOVE—Johnny Paycheck gets some help from some Teamster friends in promoting his latest Epic single.

"I expect Nashville to be a major force in the tv programming business in the next decade," asserts Reg Dunlap, president of Show Biz, Inc., proclaimed by TV Guide as the "General Motors of the music syndication business" because of the amount of programs it originates.

One of the largest producers of music programming in the nation, Show Biz handles the "Porter Wagoner Show," "Pop Goes The Country," "Marty Robbins Spotlight," Nashville On The Road" and "Gospel Singing Jubilee"—all syndicated to more than 100 stations.

Dennis Kostyk, head of DMK Productions, was involved in the production of the "Bill Anderson Show" for three years and more

ity: "We've got three more network specials scheduled for next year."

Kostyk would like to see a network series emanate from Nashville but complains about the lack of "trained support people." He notes the "Johnny Cash Show" carried several years ago over ABC-TV imported many of its staff from L.A. "Every time one of those shows—like Cash—comes in, one or two people stay behind. This is gradually beginning to build up a pool of talented people."

"We just finished two of the busiest months we've had in the history of Opryland Productions," comments Tom Griscom, WSM's vice president of broadcasting. He cites such shows as the CMA awards show, WNET "Dance In America"

Singer Seeking TV Innovations

• Continued from page 36

go because they feel comfortable."

The Columbia Records artist hopes to capitalize on the growth of Nashville as an entertainment center with many kinds of music. "It doesn't matter anymore what kind of music you sing or what kind of talent you convey—from Frank Sinatra to Wayne Newton."

The spectrum of talent she mentions was reflected on the lineup for her pilot show which will be aired later this year in more than 120 mar-

Stars Join Cash

NASHVILLE—Jerry Lee Lewis, Roy Orbison, Carl Perkins, Roy Clark and the Statler Bros. will join Johnny Cash and June Carter on "The Johnny Cash Christmas Special" set to air Wednesday (30) at 10 p.m.

Taped in Nashville and Israel, the one-hour show will highlight various important years in Cash's career including 1958 when he signed with Sun Records.

Besides her co-host Tina Turner, Anderson's guests include Dean Martin, Chet Atkins, England Dan & John Ford Coley, Bob Hope and Eddie Rabbitt.

Anderson is getting much cooperation from the stars she has met while appearing on network tv shows. "People like Dean Martin, Bob Hope, Red Skelton and Lawrence Welk—many of them agreed to just walk on and help me."

The show's format allows the viewer, and the out-of-town guest stars to discover the different facets of Nashville and its music. "Tina is obviously not country at all. We went from Chet Atkins, who's the creative-production end, into England Dan and John Ford Coley, a pop-oriented group, then to Eddie Rabbitt."

Maintaining a good balance without driving off either segment of the fragmented audience remains a major problem. "It's hard trying to walk the line," says Anderson. "With Tina on the show, we're bringing in an element that's unknown to people

series, syndicated shows and specials by Lynn Anderson and Wayne Newton.

Heading into its third year, Opryland Productions produced five times as many shows this past year than it did during the first year. The firm handled some 150 productions compared to 27 the year before.

New talent in the industry is one of the reasons for Griscom's optimism, plus the growing national reputation of the Opryland facilities.

Opryland Productions was the site of the "Music Hall America" series and a planned "fourth network" type of program that—if its backers get it off the ground—will air live from the Opry stage 5 a.m.-6 a.m. Monday through Friday and be relayed to participating stations by network lines and satellite. Air date, postponed once, has now tentatively been set for Jan. 2.

In dollars and cents, the approximate income to Nashville's AFTRA members from the Nashville tv industry is believed to be more than \$500,000 during the past year, ending Sept. 30.

David Maddox, AFTRA's Nashville local executive secretary, believes income from tv productions represents some 20% of the \$2.5 million gross earnings through the Nashville office during that period, and he feels the percentage and total will rise in the future.

Jo Walker, executive director of the CMA, considers the trailblazing CMA awards shows as "a forerunner to all that's happening now" because of its consistent high national ratings.

Still another budding production operation in Nashville is Country TV Productions headed by Buddy Prince. He's hoping to land a contract for a 12-program series on heritage music with PBS. The pilot, "America Sing-Out," starring Minnie Pearl was shot on location in Nashville and is now in Washington being scrutinized by PBS officials.

Over the past seven years, WNGE-TV, Nashville, has produced some 21 different syndicated and network programs, including "Country Music U.S.A.," a summer replacement for the "Dean Martin Show."

WNGE's production wing still handles "Gospel Singing Jubilee" on a syndication basis.

who listen only to country music. I don't want to alienate those people."

"I'm trying to bring in people who are not used to watching country music, to show people who only listen to country music that there are other things, too."

The ultimate goal is a regular network series. Officials are optimistic since the pilot was quickly fully sponsored by Scott Paper Co. Before the pilot airs, it will be shown to networks for a possible series.

Paycheck Tour

NASHVILLE—Johnny Paycheck is on a two-month national tour in support of his latest Epic LP "Take This Job And Shove It." The 18-state trek culminates with a New Year's Eve appearance in Tulsa and will include major market engagements in Salt Lake City, Seattle, Los Angeles, Chicago, Evansville, Ind., Cleveland, St. Louis, Dallas, Atlanta and Houston as well as various secondary consumer markets.

Alan King Tapes Nashville TV Special

NASHVILLE—After spending a week in Nashville shooting a television special, Alan King wants to develop more scripts for production in Nashville.

The comedian taped "Alan King Goes Nashville," an idea developed by DMK Productions that draws heavily on Nashville's music industry. King had taped shows in Italy and Las Vegas and was considering doing the next show in Paris when Dennis Kostyk, head of DMK, approached him with the Nashville proposal.

"The King venture is another indication of how the excitement in Music City over the last five years has made Nashville a tremendous drawing card for television and motion picture production," comments Kostyk.

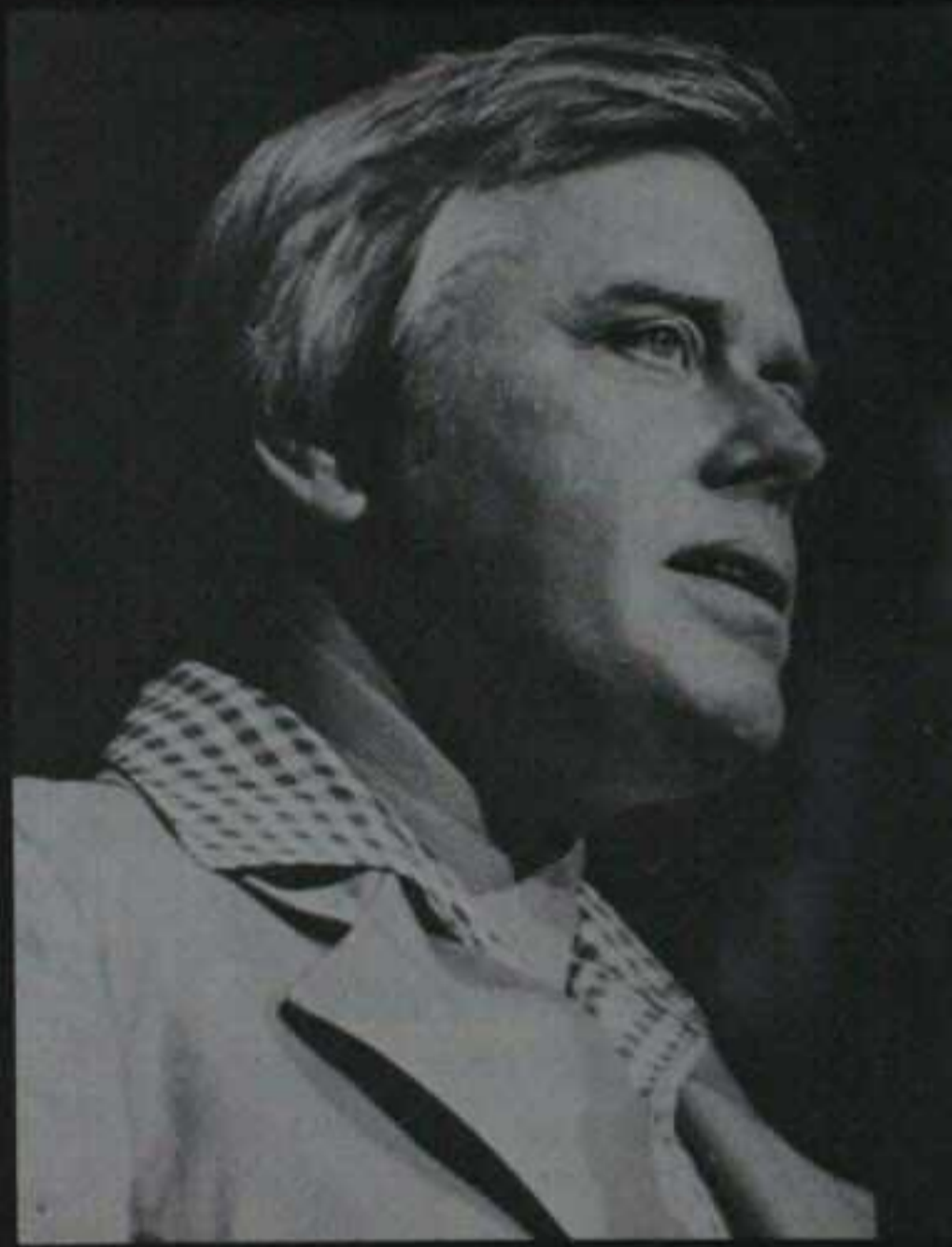
DMK co-produced the 90-minute

special to be shown over ABC-TV in December as part of the "Wide World Of Entertainment" series.

The King special will take a behind the scenes look at the Nashville music industry, its executives and stars. One segment, shot at Jeannie Seeley's farm, features songs and conversations about songwriting from such artists as Bill Anderson, Tammy Wynette, John Hartford, Ray Stevens, Bobby Bare and Del Reeves.

Other parts of the show were taped backstage at the Grand Ole Opry House in Roy Acuff's dressing room; at Woodland Sound Studios with Barbara Mandrell; around Webb Pierce's guitar-shaped pool; at Loretta Lynn's store; at George Jones' Possum Holler Club, backstage at "Hee Haw" and at Tootsie's Orchid Lounge.

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TOM T. HALL

HIS NEW SINGLE



RCA
Records

Talent For Opryland Show

• Continued from page 50

to our audition schedule to find the versatile talent we'll need.

"Also, requests from booking agents and convention planners looking for shows are increasing each year. Last year, Opryland groups entertained at more than 250 special events, travel shows and conventions, including the Canadian National Exhibition in Toronto and the National Assn. of Broadcasters in Washington, D.C.

"With our television production center right here, producers are using our talent for national and syndicated shows throughout the year. When the Opryland Hotel and Convention Center opens at the end of this month, they'll be booking our park talent for the hotel lounge and entertainment areas."

The audition schedule is slated to include the following cities: Ann Arbor, Mich., Dec. 2; Dallas, Dec. 5; Boston, Dec. 6; Pittsburgh, Dec. 7; New York, Jan. 4-5; Hattiesburg, Miss., Jan. 9; Tallahassee, Fla., Jan. 10; Athens, Ga., Jan. 11; Knoxville, Tenn., Jan. 12; Winston-Salem,

N.C., Jan. 13; Greenville, N.C., Jan. 16; Chapel Hill, N.C., Jan. 18 and Memphis, Tenn., Jan. 19.

Others include New Orleans, Jan. 20; Cincinnati, Jan. 22; Bloomington, Ind., Jan. 23; Washington, D.C., Jan. 25; Miami, Jan. 26; Norman, Okla., Jan. 30; Tulsa, Okla., Jan. 31; Champaign, Ill., Feb. 1; Tuscaloosa, Ala., Feb. 2; Birmingham, Ala., Feb. 3; Columbia, S.C., Feb. 6, and Louisville, Ky., Feb. 7.

Nashville auditions will be held Jan. 7, 8, 14, 15, 28 and 29 at Opryland.

Agency Suing

NASHVILLE—Circle T Entertainment, Inc., a Nashville-based booking agency, has filed a complaint against artist Barbara Allen seeking a \$2,045.68 judgment.

According to the complaint, filed in the Circuit Court of Davidson County in Tennessee, "in total disregard of the agreement between plaintiff and defendant, defendant has willfully failed and refused to pay plaintiff for services rendered on behalf of defendant."



TOP TEXANS—Floyd Tillman, left, and Ray Price share a humorous moment after being honored at an event in Houston saluting the "Born In Texas, Best Of Texas" winners. Benefitting the Leukemia Society, the black tie event was sponsored by Mr. and Mrs. Bernard Sakowitz.

Plaques To No. 1 Acts

NASHVILLE—In a salute to the talent behind No. 1 records on the Billboard Hot Country Singles chart, Billboard is now offering the Billboard Star Award.

The award plaques will be given to the artists of all records reaching the coveted No. 1 position on the country chart. Recognizing the significant contributions made to the record by others, the award will also be offered—for \$15—to songwriters, publishers, producers, record label, performing rights organization, and recording studio involved.

Signed by Lee Zito, Billboard editor in chief and publisher, and Gerry Wood, Southern editor, the plaques feature the recipient's name within a large red star—symbol of strong upward movement on the Billboard charts.

The first recipients of Billboard's Star Award are the Kendalls for "Heaven's Just A Sin Away," Don Williams for "I'm Just A Country Boy," Charley Pride for "More to Me" and Waylon Jennings for "The Wurlitzer Prize."

Distrib Firm Faces \$250,000 Label Suit

NASHVILLE—A \$250,000 damage suit has been filed by Republic Records against International Record Distribution Associates.

According to the suit, Republic alleges that the defendant "has willfully breached the distribution agreement between the parties and improperly and fraudulently appropriated the funds due Republic to their own uses, rather than to be applied to the account of Republic."

Republic claims that at the time of the existence and full operation of the agreement, it was the largest single customer of the defendant and its record sales "constituted a substantial single account of the defendant's business operation."

TV Show Delayed

NASHVILLE — "Nashville U.S.A.," the new syndicated country music variety show scheduled to begin airing live from the Grand Ole Opry stage Oct. 31, has been postponed.

According to the show's executive producer, Lester Vanadore of Vanadore Productions, technical problems and the fact that they were unable to clear telephone lines for the show caused the delay. Vanadore says the program is tentatively rescheduled to begin Jan. 2, 1978.

Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 11/26/77

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	5	ELVIS IN CONCERT—Elvis Presley, RCA APL22587
2	2	19	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA LA 771 G
3	3	12	IT WAS ALMOST LIKE A SONG—Ronnie Milsap, RCA APL1-2439
★	4	7	SIMPLE DREAMS—Linda Ronstadt, Asylum 8E104
5	5	11	HEAVEN'S JUST A SIN AWAY—The Kendalls, Quaker OY 1719
6	6	5	HERE YOU COME AGAIN—Dolly Parton, RCA APL12544
7	7	15	DAYTIME FRIENDS—Kenny Rogers, United Artists UALA 754C
8	9	4	YOU LIGHT UP MY LIFE—Debby Boone, Warner Bros. 9E3118
9	10	7	COUNTRY BOY—Don Williams, ABC/Dol. D02988
★	12	7	Y'ALL COME BACK SALOON—Oak Ridge Boys, ABC/Dol. D02093
11	8	20	MOODY BLUE—Elvis Presley, RCA AFL 1-2428
★	34	2	MY FAREWELL TO ELVIS—Merle Haggard, MCA 2314
★	17	2	GREATEST HITS—Olivia Newton-John, MCA 3028
14	11	9	HOW GREAT THOU ART—Elvis Presley, RCA LTP 3758
15	14	28	OL' WAYLON—Waylon Jennings, RCA APL 1-2317
16	13	12	EASTBOUND AND DOWN—Jerry Reed, RCA APL1-2516
17	15	12	WELCOME TO MY WORLD—Elvis Presley, RCA APL1-2274
18	18	13	I'VE ALREADY LOVED YOU IN MY MIND—Conway Twitty, MCA 2293
19	16	12	HIS HAND IN MINE—Elvis Presley, RCA ANL1-1319
★	28	4	SHAME ON ME—Donna Fargo, Warner Bros. BS 3099
★	29	2	LOVES TROUBLED WATERS—Mel Tillis/MCA 2288
22	27	32	KENNY ROGERS, United Artists UA LA689 G
23	23	37	CHANGES IN LATITUDES ... CHANGES IN ATTITUDES—Jimmy Buffett, ABC AB 990
24	21	23	RABBITT—Eddie Rabbitt, Elektra 7E1105
25	19	7	ROLLIN' WITH THE FLOW—Charlie Rich, Epic 34891
26	20	12	PURE GOLD—Elvis Presley, RCA ANL1-0971
27	26	6	THE KING IS GONE—Ronnie McDowell, Scorpion 8021 (GRT)
28	30	64	CRYSTAL—Crystal Gayle, United Artists UA LA614 G
★	37	47	GREATEST HITS—Linda Ronstadt, Asylum 7E 1092
30	32	7	A WORKING MAN CAN'T GET NOWHERE TODAY—Merle Haggard, Capitol ST11693
31	35	13	LOVE IS JUST A GAME—Larry Gatlin, Monument MG 7676 (Phonogram)
32	25	12	LEGENDARY PERFORMER, VOL. 2—Elvis Presley, RCA CPL1-1349
33	22	11	LEGENDARY PERFORMER, VOL. 1—Elvis Presley, RCA CPL 1-0341
34	33	6	WANTED: THE OUTLAWS—Waylon Jennings, RCA APL 1-1321
35	38	12	THAT'S THE WAY LOVE SHOULD BE—Dave & Sugar, RCA APL1-2477
36	24	12	TODAY—Elvis Presley, RCA APL1-1039
37	36	7	IF YOU DON'T LOVE ME—Freddy Fender, ABC/Dol. D02090
38	31	25	RAMBLIN' FEVER—Merle Haggard, MCA 2267
39	39	4	BEAUTIFUL COUNTRY—Gene Watson, Capitol SP11715
40	43	21	TO LEFTY FROM WILLIE—Willie Nelson, Columbia KC 34695
41	41	12	BLUEST HEARTACHE—Kenny Dale, Capitol ST11673
42	NEW ENTRY		JUST FOR YOU—Johnny Rodriguez, Mercury SRM 15003
43	40	10	JOHN WESLEY RYLES, ABC/Dol. D0 2089
44	46	3	LUXURY LINER—Emmylou Harris, Warner Bros. BS 2998
45	44	3	HANGIN' 'ROUND—Tommy Overstreet, ABC/Dol. D0 2086
46	48	18	TILL THE END—Vern Gosdin, Elektra 7E-1112
47	47	2	16 GREATEST HITS—Red Sovine, Starline SD-991R (Testo)
48	NEW ENTRY		COUNTRY MEMORIES—Jerry Lee Lewis, Mercury SRM 15004
49	49	2	GENTLE TO YOUR SENSES—Mel McDaniel, Capitol ST 11694
50	NEW ENTRY		24 GREATEST HITS, VOLUME 1—Hank Williams, MGM 4755



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Opry Trust Fund Aids Needy Musicians

NASHVILLE—During the past year the Opry Trust Fund has distributed \$53,274.40 to 20 recipients. Made up of contributions to the annual "Grand Ole Opry" Birthday Celebration, the fund has distrib-

uted \$548,901.82 since being established in 1965, according to "Opry" officials. The fund gives financial assistance in time of need or emergency to country musicians or their families.

Texas Label Chief Barton Backs Into Disk Business

By SALLY HINKLE

DALLAS—Using Texas as a base for producing and recording country music, Bart Barton, better known as the "General" has molded his Sunshine Country Records into a successful new label.

Formerly a management consultant dealing primarily with hospitals and doctors, Barton backed into the music business on a doctor's request.

"I was always checking into some type of business or another for doctors looking for something to put their money into," notes Barton, "and one asked me to look into the music business as an investment venture."

After three months of research, Barton concluded that the business could be a worthwhile investment if handled in the right way and saw it as one of the few businesses that could be compared to the oil business.

"In drilling for oil wells, you can drill a lot of dry holes, but when you hit one good hole, you've got your money back," says Barton.

"The music business is comparatively the same in that you can have 20, 30 or even 50 bad records, but if you can get a couple of good ones, you can generally make your investment back."

Sinking sufficient capital into what was to become Sunshine Country, Barton entered into the music business in 1970 with intentions to develop a substantial firm.

Now in its seventh year of operation, the label has produced a steady stream of chart records and increased its artist roster from three to 12, proving its stability in the industry.

"A lot of distributors and radio stations don't want to work with someone who is just going to put out one record," notes Barton.

"They want to know that you're going to be around next week and next year. So we put \$500,000 into Sunshine Country, based on what I figured would be sufficient capital to break into the business, and we have shown that we intend to stay around for awhile by continuing to put out product."

Barton chose Dallas over other bigger music centers as a launching pad for his label in order to maintain creative freedom.

"I felt if I was putting that much money into it, I wanted to make it on my own, whether good or bad," says Barton. "And after checking around in the industry, I felt like our creative ability wouldn't be accepted."

"We've cut in Nashville at such studios as Clement, Bradley's and Woodland, but the musicians are so set up that they pretty much arrange everything you have, and they've got their own ideas. I'm not saying that it's bad because they do put out good product, but I didn't feel like I had a free hand."

"Here, since we've been in business, we've worked primarily with our own musicians, developing them over the years to where we can get any kind of sound we want, and we hope a sound that everybody will like."

Barton produces all of the artists on the label, including deejay/artist Billy Parker, who has proven to be a consistent charter; Dick Hammonds, John Wells, Doug Poteet, Bruce Lea, Frances Lea, Ben Sanders, Charlie Douglas, a deejay/artist, Dale Noe, Don Reeves, Janet Sue and Maggie Bowers, as well as artists Dugg Collins, another deejay/artist; Jess Hudson and Dave Farley on Yatahey, an associated label.

Besides being president and chair-

man of the board for the company, Barton is also involved in two publishing companies, Sunshine Country and Friends of the General.

In the future, Barton would like to

see Sunshine Country become a nationally accepted label by establishing five or six artists.

"We have reached the point to where we're accepted nationally—

achieving airplay on at least 90% of all of Billboard's reporting stations at one time or another. Unfortunately it's not been all at the same time, but they're aware of our label.

"Now, we're trying to keep on top of market studies, what will fit and be accepted in various markets, so we can develop a product that will fit nationally."

Thanks.

You made the Grand Ole Opry's 52nd Birthday Party our greatest ever!

Never before have so many of you come to our annual celebration. And never before have so many of you contributed so much time, talent, and enthusiasm toward making this event such a rousing success!

Just for the record, we had:

- 587 DJs (over twice as many as 1976) representing 34 states and 7 countries.
- 127 artists and 15 participating record labels at the Artist/DJ Tape Session.
- 25 hours of exciting star performances.
- TV coverage by NBC's "Today," featuring Jane Pauley in live "feeds" from the Opry House.
- Press coverage by all major trade publications.
- Entertainment by the Opry's own Ronnie Milsap, CMA "Entertainer Of The Year," and Jim Ed Brown with Helen Cornelius, "Vocal Duo Of The Year," and other Opry artists nominated for various CMA Awards—Grandpa Jones, Hank Snow, Dolly Parton, Loretta Lynn, Barbara Mandrell, Larry Gatlin, Don Williams, Bill Anderson, Tammy Wynette and George Jones.
- Total attendance that included 645 musicians, recording artists and songwriters; 692 promoters, agents, and managers; 512 publishers, PR reps, and representatives of record-

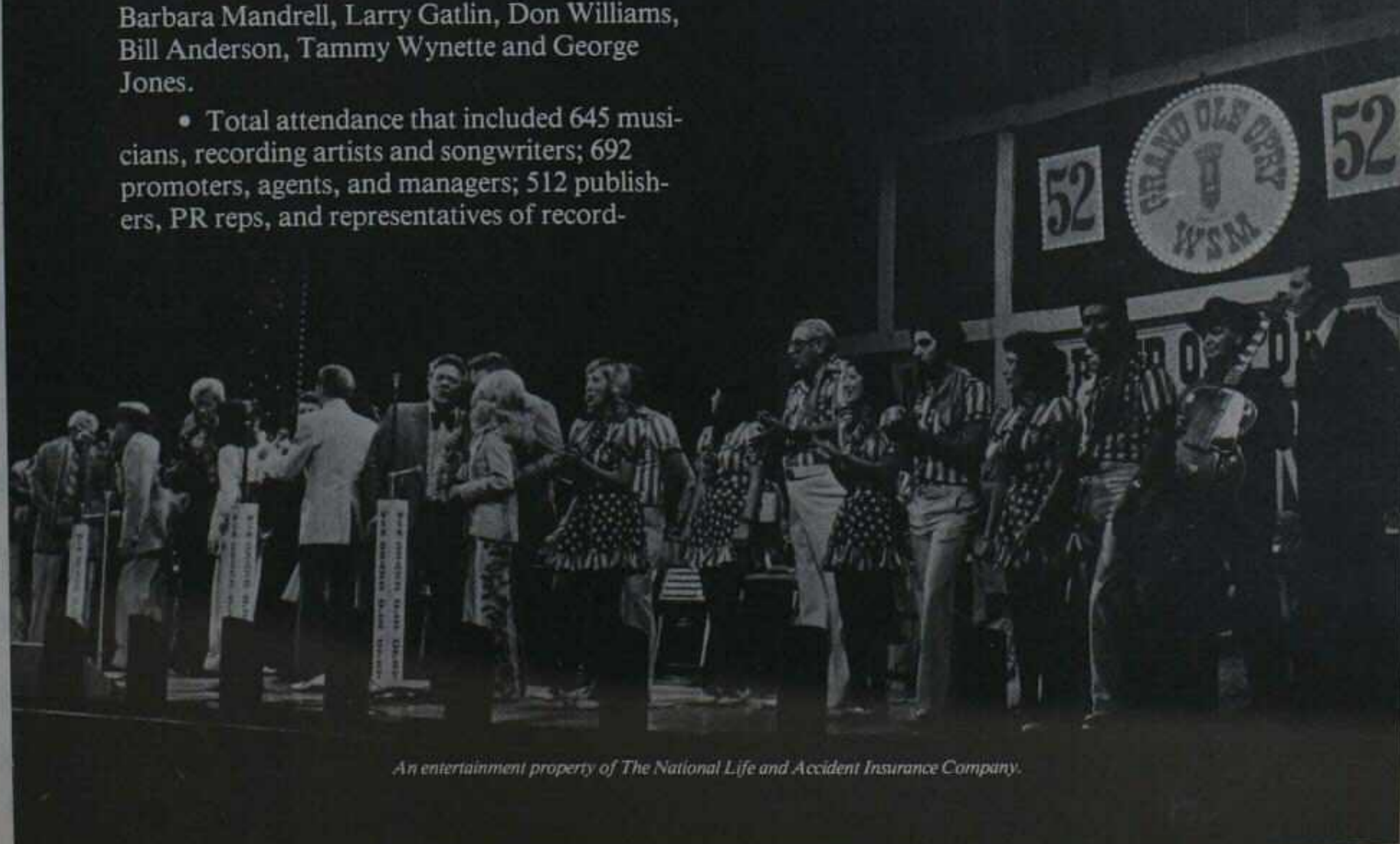
ing companies, ASCAP, BMI, and CMA; and 758 radio, TV, and trade press people (not including DJs!).

As you can imagine, all these fine people made a very gratifying contribution to the Opry Trust Fund, which receives half of each \$35.00 registration fee.

Since its incorporation in 1965, the Opry Trust Fund has provided \$548,901.82 in financial assistance to country musicians (Opry members and non-Opry members alike) or their families in time of need, emergency, or catastrophe. The Opry Trust Fund exemplifies the country music industry helping its own to overcome financial and emotional crises.

We thank you for your contribution, and for making WSM Grand Ole Opry's 52nd Birthday an occasion we'll never forget.

WSM Grand Ole Opry



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Soul Sauce

Teen Disco Seeks Acts For Kid Aid

By JEAN WILLIAMS

LOS ANGELES — Roberta Woods, daughter of Bob Lucas, West Coast representative of Jet Magazine, plans to solicit aid from recording artists and radio personalities to give direction to black teens in the L.A. and surrounding areas.

She is doing this through her new teenage disco called Funkicity, set to open this Christmas season in Pasadena, an L.A. suburb.

Woods notes that the club, which will accommodate more than 300, will be set up with platforms and areas for "roundtable" discussions with artists.

"We are taking special care in setting up the club so that music and broadcast people can come in and talk to the kids about their personal experiences," she says.

According to Woods, she is also scheduling talent shows at the club, inviting agents and label reps to look over Funkicity's talent.

She plans to launch the club Dec. 12 with a party at the Disco 9000, possibly L.A.'s number one black-owned disco.

In addition to announcing the opening of Funkicity, the \$10 event will serve to recognize and award 12 acts that have influenced and inspired teenagers.

Among the recipients of the "Tenni Award" are Stevie Wonder for his time and energy spent talking to and encouraging young people; Aretha Franklin for her many years of musical inspiration; Minnie Riperton for her courageous fight against cancer; and Motown's new group High Energy.

According to Woods, the club will operate on weekends only when school is in session, and full-time during school vacation periods. Admission will be about \$3.

To make the teens feel more at home in the disco, guest DJs will be the teenagers themselves, says Woods.

★ ★ ★

Our sincere appreciation to a good friend, G. Fitz Bartley of the New York based BD&B, Inc. firm, for advising us of the error in last week's issue concerning Teddy Pendergrass singing background vocals and Kenny Gamble and Leon Huff producing Melba Moore's newest Buddah LP "A Portrait Of Melba."

The fact is that Gene McFadden, John Whitehead and Victor Carstarphen of the Gamble & Huff Philadelphia International family produced the LP, and Pendergrass did not sing at all; he merely stopped by the studio to visit Melba while she was recording the LP.

★ ★ ★

Some of the cast on Ralph MacDonald's new TK Productions LP "The Path" includes members from "IPI Tombi" (the African musical), the Brecker Brothers and saxophonist David Sanborn.

★ ★ ★

ZIV International will now handle all merchandising and licensing agreements for Capitol recording group the Sylvers on a worldwide basis.

The firm is seeking manufacturers and distributors in the textile, publishing novelty and toy areas, and expects to have on the market by

(Continued on page 89)

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))		
★	1	7	SERPENTINE FIRE—Earth, Wind & Fire (M. White, V. White, S. Burke), Columbia 3-10625 (Sagittaire/Fret Delivery, BMI)	34	18	13	BRICK HOUSE—Commodores (Commodores), Motown 1425 (Jubete, Commodores, ASCAP)	69	65	6	HAVING A PARTY—Painter Sisters (S. Cook), Blue Thumb 275 (ABC) (Kaps, BMI)		
★	3	13	YOU CAN'T TURN ME OFF (In The Middle Of Turning Me On)—High Energy (P. Sawyer, M. McLeod, Gordy 7155 (Motown) (Jubete, ASCAP)	★	45	4	SORRY DOESN'T ALWAYS MAKE IT RIGHT—Gladys Knight & The Pips (T. Camilo, M. Sawyer), Buddah 584 (Arista)	70	69	8	LAY IT ON ME—Sylvia (S. Robinson, T. Keith, M. Moore, R. Tate), Vibration 570 (All Platinum) (Gamb, BMI)		
	3	2	BACK IN LOVE AGAIN—L.T.D. (L.R. Hanks, Z. Grey), AAM 1974 (Cerman, BMI)		36	25	13	71	67	12	I'VE NEVER BEEN TO ME—Nancy Wilson (R. Miller, K. Herold), Capitol 4476 (Stone Diamond, BMI)		
	4	4	14	DUSIC—Brick (R. Ransom, R. Hargis, J. Brown), Bang 734 (Web W) (Caliber/Good High, ASCAP)		37	27	20	72	66	13	HEAVEN ON EARTH (So Fine)—Spinners (T. James), Atlantic 3425 (Mighty Three, BMI)	
	5	5	16	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White (N. Pigford, L. Paris), 20th Century 2350 (Sa-Vette, BMI)	★	52	5	DANCE, DANCE, DANCE—Chic (K. Lehman, R. Ward, N. Rodgers), Atlantic 3435 (Columbia/Kimera, BMI)	73	75	11	GLAD YOU COULD MAKE IT—Archie Bell & The Drells (V. Carstarphen), Philadelphia International 85632 (CBS) (Mighty Three, BMI)	
	6	6	13	IF YOU'RE NOT BACK IN LOVE BY MONDAY—Millie Jackson (G. Murbin, S. Throckmorton), Spring 125 (Phonogram) (Tree, BMI)	★	39	36	13	74	70	8	COULD HEAVEN EVER BE LIKE THIS—Idris Muhammad (D. Matthews, Kudo 939 (CTI) (Warner Bros. ASCAP)	
	7	7	8	DON'T ASK MY NEIGHBORS—Emotions (S. Scarborough), Columbia 310672 (Umichappell, BMI)	★	54	4	COME GO WITH ME—Pockets (A. McKinney, V. White, R. Wright), Columbia 310632 (Ventangel/Pocket, BMI)	★	NEW ENTRY	TAKE ME AS I AM—Philippe Wynne (J. Jefferson, E. Hayes, C. Simmonds, Caribean 44277 (Atlantic) (Wynne's World/Sacred Pen/Mighty Three, BMI)		
	8	8	8	GOIN' PLACES (No Time Given)—Jacksons (Gamble & Huff), Epic 850454 (Mighty Three, BMI)		41	37	9	★	NEW ENTRY	ON FIRE—T-Connection (T. Coakley), Dade 5041 (T.K.) (Shirley/Dorcel, BMI)		
★	13	5	FFUN—Con Funk Shun (M. Cooper), Mercury 73958 (Val Le Joe, BMI)	★	62	2	OOH BOY—Rose Royce (N. Whitfield, Whitfield 8491 (Warner Bros.) (Max Wyatt/Warner-Tamela, BMI)	★	87	2	JACK AND JILL—Radyo (R. Parker, Jr.), Arista 0783 (Raydola, ASCAP)		
★	14	7	SOMEBODY'S GOTTA WIN, SOMEBODY'S GOTTA LOSE—Controllers (D. Cannon), Juana 3414 (T.K.) (Every Knight, BMI)	★	53	4	IN A LIFETIME—Temptations (R. Baker, R. Tyson), Atlantic 3436 (Barma East/ Dajaye/Goldenfever, BMI)	★	78	4	YOU NEED TO BE LOVED—Jermaine Jackson (J. Jackson, K. Wakefield, M. McGlothy), Motown 1408 (Jubete, ASCAP) (Stone Diamond, BMI)		
	11	11	12	IF IT DON'T FIT DON'T FORCE IT—Kellee Patterson (C. Johns, L. Farrow), Shadybrook 451041 (Sutton Miller) (Funks Bump, BMI)		44	41	8	★	89	2	COCOMOTION—El Coco (W.M. Lewis, L. Rinder, M. Ricci), AW 147 (Epic, BMI)	
	12	12	22	BOOGIE NIGHTS—Heatwave (R. Tempton), Epic 850370 (Bandit/Abco, ASCAP)	★	55	5	FUNKY MONKEY—Mandrill (C. Wilson, J. Wilson, R. Wilson, M.D., C. Cave II, W. Wilson), Arista 0274 (Mandrill, ASCAP)		80	79	9	IT TOOK A WOMAN LIKE YOU—Mystique (J. Boyce), Carlton 0130 (Warner Bros.) (Song Tables, BMI)
	13	10	15	SHAKE IT WELL—Dramatics (Eddie Robinson, Don Davis), ABC AB 12299 (Groovesville Music, BMI/Conquistador Music, ASCAP)	★	60	2	OUR LOVE—Natalie Cole (C. Jackson, M. Vincy), Capitol 4509 (Jay's Enterprises/Chappell, ASCAP)	★	81	90	3	A PIECE OF THE ACTION—Mavis Staples (C. Mayfield), Carlton 0132 (Warner Bros.) (Mayfield/Promus Artists/Verdon, BMI)
★	21	7	NATIVE NEW YORKER—Odyssey (S. Liner, D. Randell), RCA 11129 (Feathered/ Desiderata/Umichappell, BMI)	★	47	42	11	DON'T BE AFRAID—Ronnie Dyson (C. Jackson, M. Vincy), Columbia 310599 (Jay's/Chappell, ASCAP)	★	82	80	9	I BELIEVE IN MUSIC—Mass Production (R. Williams), Capitol 44221 (Atlantic) (Fupper, ASCAP)
	15	9	13	DO YOU DANCE Pt. 1—Rose Royce (N. Whitfield, D. Turner), Whitfield 8440 (Warner Bros.) (Max Wyatt/Warner-Tamela, BMI)	★	58	2	GALAXY—War (S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein), MCA 40820 (Far Out, ASCAP)	★	83	3	MERRY GO ROUND—Ohio Players (W. Beck, J. Williams, M. Jones, M. Pierce, H. Middlebrooks, C. Satchell, L. Bonner), Mercury 73956 (Phonogram) (Playtone, BMI)	
★	22	7	ANYWAY YOU WANT ME—Sylvers (L. Sylvers, E. Sylvers), Capitol 4493 (Ritey, ASCAP)		49	43	10	ONE STEP AT A TIME—Joe Simon (T. Randazzo), Spring 176 (Polygram) (Teddy Randazzo, BMI)	★	NEW ENTRY	I'M GONNA MAKE YOU MY WIFE—Whispers (Not Listed), Soul Train 11139 (RCA) (Spectrum VII, ASCAP)		
	17	15	10	SEND IT—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8452 (Nici-G.W., ASCAP)		50	44	12	★	NEW ENTRY	LOVE HAVING YOU AROUND—Furd Chance (S. Wonder, S. Wright), Gold Mine 4009 (Salsoul) (Stem Van Stock/Black Bull, ASCAP)		
	18	16	20	DO YA WANNA GET FUNKY WITH ME—Peter Brown (P. Brown, R. Ross), Drive 6258 (TK) (Sheryl/Dorcel, BMI)		51	38	17	★	NEW ENTRY	LOVE MAGNET—Freda Payne (Wieder, Fortman Wilson), Capitol 4494 (Screen Gems, EMI/Columbia, EMI-TRACO/Spice-D Lite/ BMI, ASCAP)		
	19	17	13	JUST FOR YOUR LOVE—Memphis Horns (J. Gadson, C. McDonald, A. Abraham), RCA 11064 (Penne Ford, ASCAP)		52	49	12	★	NEW ENTRY	SOLO FLIGHT (Opus I)—Mandre (A. Lewis, M. Jovan 1429 (Jubete, ASCAP)		
	20	20	5	RUNNIN' FOR YOUR LOVIN'—Brothers Johnson (G. Johnson, L. Johnson), AAM 1982 (Kidada/Goulgou, BMI)		53	47	11	★	NEW ENTRY	THE SHOW MUST GO ON—Fear Taps (L. Payton, F. Bridges, L.R. Payton), ABC 12315 (ABC Dunhill, BMI, BMI)		
★	31	5	BOP GUN (Endangered Species)—Parliament (G. Clinton, G. Shider, W. Callieri), Casablanca 800 (Ricks/Malibu, BMI)	★	64	4	4	★	NEW ENTRY	WONDERFUL—Marijane McCoo And Billy Davis Jr. (H. Banks, C. Hampton), ABC 22316 (Irwin, BMI)			
★	32	6	LOVELY DAY—Bill Withers (B. Withers, S. Scarborough), Columbia 310627 (Golden Withers/Chappell, BMI)	★	65	3	3	★	NEW ENTRY	MASTER BOOTY—Fatback Band (B. Curtis), Spring 177 (Polygram) (CIR, BMI)			
	23	23	7	I'M HERE AGAIN—Thelma Houston (K. Wakefield, B. Sutton, M. Sutton), Tania 54287 (Motown) (Jubete, ASCAP) (Stone Diamond, BMI)	★	56	56	4	★	NEW ENTRY	SHAKE DOWN Pt. 1—Black Ice (T. Horan, H. Russell, D.J. Emile), HDM 503 (Amstar), (H & H Team, ASCAP)		
★	34	3	REACH FOR IT—George Duke (G. Duke), Epic 850463 (Myenas, ASCAP)	★	57	57	9	★	NEW ENTRY	WRAP YOUR ARMS AROUND ME—K.C. & The Sunshine Band (H.W. Casey, R. Futch), T.K. 3022 (Shirley/Harrick, BMI)			
★	35	4	GETTIN' READY FOR LOVE—Diana Ross (F. Snow, F. Gold), Motown 1427 (Brainfree/ Snow/Golden, Gold, BMI)	★	58	50	13	★	NEW ENTRY	LISTEN TO THE MUSIC—Candi Staton (T. Johnston), Warner Bros. 8477 (Warner-Tamela, BMI)			
	26	19	13	STAR WARS THEME/CANTING BAND—Meco (J. Williams), Millennium 604 (Casablanca) (Fox Fanfare, BMI)	★	59	48	10	★	NEW ENTRY	RUNAWAY—Salsoul Orchestra featuring Lela Schultz Holloway (B. James, V. Moore, H. J. Gagliardi), Salsoul 2045 (Salsoul/Vicent Montana, ASCAP)		
	27	24	13	RUNNING AWAY—Roy Ayers Ubiquity (R. Ayers, E. Brethong), Polygram 4415 (Roy Ayers Ubiquity/Michelle Bird, ASCAP)	★	60	59	17	★	NEW ENTRY	DANCE TO THE MUSIC—Muscle Shoals Horns (M. Stokes, E. Johnson), Arista America 7674 (Desert Moon/Willow Gap, BMI)		
	28	28	6	YOU DON'T HAVE TO SAY YOU LOVE ME—Flowers (V. Wickham, S. Napierbell), ABC 12314 (Miller, ASCAP)	★	71	3	3	★	NEW ENTRY	LE SPANK—Le Pampelousse (W.M. Lewis, L. Rinder, C. Karson, D. Williams), Equinox, BMI (AVI 12134)		
	29	29	7	DO DO WAP IS STRONG IN HERE—Curtis Mayfield (C. Mayfield), Carlton 0131 (Warner Bros.) (Mayfield/Short Eyes, BMI)	★	72	3	3	★	NEW ENTRY	LOVE ME RIGHT—Denore La Salle (D. LaSalle), ABC 45 17231 (Warner-Tamela/ Dibena, BMI)		
★	40	5	BELLE—Al Green (A. Green, F. Jordan, R. Fairlay), Hi 77505 (Green) (Jec/Al Green, BMI)	★	73	4	4	★	NEW ENTRY	THIS TIME WE'RE REALLY THROUGH—Eleanor Grant (J. Weper), Columbia 310617 (Muscle Shoals, BMI)			
	31	33	8	JOY TO HAVE YOUR LOVE—Patti LaBelle (R. Parker, K. J. Cohen, B. Edison), Epic 850445 (Ravdin, ASCAP/Polygram/Gospel Birds, BMI)	★	76	2	2	★	NEW ENTRY	IF I HAD A GIRL—Di-Lite (P. Coniff), Mercury 73954 (Phonogram) (Jovak, BMI)		
	32	26	17	I FEEL LOVE—Donna Summer (D. Summer, G. Monod, P. Belletta), Casablanca 884 (Pick's, BMI)	★	77	4	4	★	NEW ENTRY			
	33	30	9	I GOT TO HAVE YOUR LOVE—Fantastic Four (L. Ferry, J. Epps, D. Coffey), Westbound 55403 (Atlantic) (Bridgeport, BMI)	★	78	3	3	★	NEW ENTRY			

NOVEMBER 26, 1977, BILLBOARD

Billboard Soul LPs

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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)
2	10		BARRY WHITE SINGS FOR SOMEONE YOU LOVE Barry White, 20th Century T-543	31	NEW ENTRY		ONCE UPON A TIME Donna Summer, Casablanca NBLP 7076-2
3	14		IN FULL BLOOM Rae Farrow Rusk, Whittier WW 3074	32	32	22	CARDIAC ARREST Cameo, Chocolate City CCLP 2903 (Casablanca)
1	12		BRICK Brick, Bang BLP 409 (WEA)	33	37	3	GET UP AND DANCE Memphis Horns, RCA APL1 2198
4	18		SOMETHING TO LOVE LTD, A&M SP 4646	34	27	30	FRIENDS & STRANGERS Romeo Lane, Blue Note BN LA730-H (United Artists)
18	2		LIVE Commodores, Motown M294	35	31	18	CHOOSING YOU Lenny Williams, ABC AB 1023
6	19	★	TOO HOT TO HANDLE Heatwave, Epic PE 34761	44	44	3	NEVER LETTING GO Phenix Snow, Columbia JC 34875
7	8	★	BABY IT'S ME Diana Ross, Motown M7-890R1	56	56	2	FLYING HIGH ON YOUR LOVE Bar-Kays, Mercury SRM 11181 (Polydor)
5	12		FEELIN' BITCHY Millie Jackson, Spring SP160715 (Polydor)	38	NEW ENTRY		THE DEVIL IN ME Thelma Houston, Tamla J58 (Motown)
8	7		ACTION Blackbyrds, Fantasy F9535	39	26	23	LOOK TO THE RAINBOW AL JARREAU LIVE IN EUROPE Warner Bros. 282 3052
10	7		SENT IT Aulford & Simpson, Warner Bros. 853088	40	NEW ENTRY		SONGBIRD Deniece Williams, Columbia JC 34911
11	4		GOIN' PLACES Jackson, Epic PE 34835	41	28	23	FLOATERS ABC AB 1030
12	6		TURNIN' ON High Energy, Gordy G-578	42	36	5	VILLAGE PEOPLE Village People, Casablanca 7064
24	5		REACH FOR IT George Duke, Epic JE 34883	43	48	4	COCOMOTION El Coco, A&I 6112
13	22		REJOICE Emotions, Columbia PC 34762	44	41	16	GOIN' PLACES Michael Henderson, Buddah B05 5693 (RCA)
9	16		SHAKE IT WELL Dramatics, ABC AB 1010	45	45	6	BE HAPPY Kellie Patterson, Shadybrook SB 33-007
20	9		SECRETS Con Funk Shun, Mercury SRM 1-1186	46	43	4	BEST OF TAVARES Tavares, Capitol ST 11701
22	7		COME GO WITH US Pockets, Columbia PC34879	47	53	2	NIGHTWINGS Stanley Turrentine, Fantasy 9534
17	11		PATTI LABELLE Epic PE 34847 (Columbia)	48	39	33	GO FOR YOUR GUNS Isley Brothers, T-Neck PZ 34422 (Epic)
14	11		STAR WARS & OTHER GALACTIC FUNK Meco, Millennium MNL P 8001 (Casablanca)	49	49	18	BENNY AND US Average White Band & Her E. King, Atlantic SD 19105
35	2		BRASS CONSTRUCTION III Brass Construction, United Artists LA255H	50	42	17	DOROTHY MOORE Malaco 6353 (TK)
25	7		ODYSSEY Odyssey, RCA APL1 2204	51	47	4	LOVE IN ALL FLAVORS Blennie Dyon, Columbia PC 34866
29	4		MENAGERIE RB Nippers, Columbia JC 34907	52	40	6	FOREVER GOLD Isley Brothers, T-Neck PZ 34452 (Epic)
23	23		LIFELINE Ray James Ubiquity, Polydor PD-1 6128	53	NEW ENTRY		HAVING A PARTY Painter Sellers, Blue Thumb BT5023 (ABC)
16	25		I REMEMBER YESTERDAY Donna Summer, Casablanca NBLP 7076	54	NEW ENTRY		NEW HORIZONS Slyers, Capitol ST 11705
30	5		TRUE TO LIFE Ray Charles, Atlantic SD 19142	55	51	3	A PIECE OF THE ACTION Mavis Staples, Curtom 5019 (Warner Bros.)
21	28		RIGHT ON TIME Brothers Johnson, A&M SP 4644	56	54	4	THE SHOW MUST GO ON Four Tops, ABC AB 1034
15	34		COMMODORES Motown M7-884R1	57	57	8	EDDIE KENDRICKS Slick, Tamla T-356
46	2		WE ARE ONE Mendril, Arista AB 6144	58	58	3	STARTING ALL OVER Phillippe Wynne, Coblain SD 9970
33	4		BEHOLD THE MIGHTY ARMY New Roots, Warner Bros. WS 3071	59	60	2	SHORT EYES Curtis Mayfield, Curtom CU 5017 (Warner Bros.)
19	38		MAZE featuring FRANKIE BEVERLY Capitol ST 11607	60	50	19	PLATINUM JAZZ War, Blue Note BN-LA890-C (United Artists)



MELBA RECORDS—Teddy Pendergrass drops by the studio to visit friend Melba Moore while the singer records her newest LP "A Portrait Of Melba." Pictured from left: LP coproducer/writer Gene McFadden; Melba; coproducer/writer John Whitehead and Pendergrass.

DENIECE WILLIAMS ACTIVE Singer Into A&R, Songs, Publishing

By JEAN WILLIAMS

LOS ANGELES—Vocalist Deniece Williams is actively involved in publishing, writing and producing other acts.

Williams has three active publishing firms, Rose Bud, New Bag and Kee-Drick with partners Clarence McDonald, Lani Groves and Fritz Baskett.

She encourages acts seeking to build their own publishing firms to first investigate and learn the business, but she seems to feel acts that

April. "I want to go back to Europe because I have two platinum singles (Continued on page 90)



FRIENDS MEET: Deniece Williams is visited backstage by Michael McDonald of the Doobie Brothers during a recent performance at Riverfront Coliseum in Cincinnati.

are also writers should have their own firms.

New Bag has produced such tunes as "That's What Friends Are For," "Slip Away," "It's Important To Me" among others. "Slip Away" has been recorded by the Emotions, who have recorded several other Williams tunes as has Frankie Valli and Merry Clayton.

She notes that when touring, McDonald, Baskett and Groves operate the firms. Groves and Williams joined forces when both were members of Stevie Wonder's group Wonderlove.

Williams points out that she started her career as a writer with about eight tunes being recorded prior to her own LP.

"I met Maurice White (of Earth, Wind & Fire and producer of her LPs) because I was trying to get the group to record some of my tunes," she says.

"He was just getting into producing," she continues, "and had already gotten the Emotions and was looking for a single female vocalist to produce. I was that singer."

She is currently on tour with Earth, Wind & Fire. "We're doing about 70 concerts and should be winding up sometime in February," Williams plans a European tour in

PHONOGRAM SHIPS FIRST DE-LITE LPs

NEW YORK—New LPs by Kool & the Gang and Made In U.S.A. are the premier releases to be shipped by Phonogram following its distribution agreement with De-Lite Records (Billboard, Nov. 19, 1977).

The marketing and promotion of De-Lite Records will be coordinated by Phonogram's Charlie Fach, executive vice president, general manager; Jules Abramson, senior vice president/marketing; and Jim Taylor, national promotion director; with Gabe Vigorito, vice president; Bernie Block, sales and marketing director; and Stan Price, national r&b promotion, all from De-Lite.

The agreement includes all future releases from De-Lite, as well as select catalog items. Some of the catalog LPs include "Open Sesame" by Kool & the Gang as well as two twin record sets by the group taken from four previously released LPs, and listing for \$7.98 each.

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U.K. DEVELOPMENT

Trade Eyes Impact Of Folio Sales By Chain

By ADAM WHITE

LONDON—Boots, the multiple chain, is expanding its music interests to sell music folios in 50 of its largest branches. The scheme initially involves six titles from the Chappell catalog.

This move, within a market sector experiencing rapid growth, will be watched by the industry for parallels with the multiples' development of record retailing, and the contentious

issues that has raised, including discounting.

Boots sells recorders, guitars and organs in selected stores but, apart from books on the instruments stocked, it has not previously sold music folios.

There are some 1,200 outlets for printed music in the U.K. and a large percentage also stock records. The Boots scheme, according to Robin Wood, general manager of the Chappell publishing division which approached the multiple, is to "create greater consumer awareness of folios and the whole home-music area."

The Chappell view is that there is an increasing interest in home music, with the company showing a "very substantial" increase in folio sales this year.

Wood accepts the fact that some specialist dealers may be unhappy about the development, but emphasizes that "it will stimulate the whole music market." He does not expect any wide trade antagonism.

As to the eventual prospect of Boots discounting folios, Wood admits it is "a worry—and Chappell would be unhappy about any such moves. Any price-cutting would have to come out of their margins, not ours."

U.K. Radio Web Hit Hard During Power 'Go Slow'

By JOHN HAYWARD

LONDON—Britain's commercial radio network was hardest hit by the recent wave of blackouts caused by the unofficial go slow of the nation's power workers.

Stations all over the country went off the air for periods because of an Independent Broadcasting Authority ban on generators for its transmitters.

Individual stations managed for the most part to keep going because of their own power sources, but when local transmitters were hit, programs often had to be beamed out only on VHF.

Apart from the radio problem, the power cuts had little effect on the music industry which appears to have learned a lesson from previous power crises in the past decade.

Record pressing plants, retailers and promoters all read the signs early and those who did not already possess generators quickly bought or rented them. The pressing plants were barely affected by the cuts.

For their five-night concert booking at London's Roundhouse the new wave group, the Stranglers, hired a generator. All clubs are required by law to have a standby lighting system to avoid danger and panic during blackouts.

UA, Ricordi In New Italy Pact

MILAN—United Artist Records has entered into an exclusive foreign licensing agreement with Dischi Ricordi, SPA, for distribution of all UA product in Italy. The recently signed three-year pact is already in effect.

At the signing here were Guido Rignano, Dischi Ricordi managing director, Lucio Salvini, the firm's general manager, and Harold Seider, president, international division, UA Music and Records Group.

U.K.'s Rage, Japan Twist Share Tokyo Fest Honors

TOKYO—Rags, representing the U.K., and the Twist of Japan won the grand prix award in the finals of the eighth World Popular Song Festival at Nippon Budokan Hall here.

Rags, a trio of two girls and a boy, won the \$5,000 prize with its composition "Can't Hide My Love" by Richard Gillinson and David Hayes.

The festival drew 40 artists representing 24 countries. They were selected from among more than 1,780 entries from 61 countries plus approximately 30,000 from Japan. All songs at the festival were original unpublished compositions.

The most outstanding performance award was shared by Mia Martini of Italy and Johnny Monte of Paraguay. Martini sang "Un Ritratto Di Donna" ("Portrait Of Woman"). Monte sang "Torbellino" ("Whirlwind").

In addition there were 11 other awards.

A total of 38,000 fans crowded the festival hall to enjoy the performances. Judging was done by a panel of 23 led by Genichi Kawakami, president of the Yamaha Music Foundation and executive producer of the festival.

DUTCH DRIVE

Ariola Focus On Punk

By WILLEM HOOS

AMSTERDAM—Ariola-Holland is mounting a massive promotion campaign to further Dutch acceptance of new wave and punk music.

The campaign, which will run until the middle of January, is making somewhat tongue-in-cheek use of a slogan borrowed from charity organizations—"Give for the new wave."

Ariola is releasing a special sampler album with this title which features the Rubinoos, the Motors, Johnny Moped, Eddie and the Hot Rods, the Adverts, Generation X, Tom Petty and the Heartbreakers, X-Ray Spex, Jonathan Richman and the Modern Lovers, the Sex Pistols, Motorhead, the Dwight Twilley Band, the Radiators From Space, the Radiostars and Earth Quake.

Labels represented on the album are Beserkley, Virgin, Chiswick, Island, Anchor, Chrysalis and Shelter, all distributed in Holland by Ariola.

At the end of November Ariola will distribute 100,000 copies of a special punk magazine produced by Peter van Bruggen, staff editor of Oor, Holland's leading music paper, and an expert on new wave music. Ariola is also running a competition

as part of the campaign, first prize for which is a "punk weekend" in London.

Ariola executives say there are a lot of misunderstandings about new wave music and their aim is "to make the man in the street aware of the true nature of the punk idiom."

Meanwhile, Dureco is planning a campaign the end of this month to promote the U.K. Stiff label acts Elvis Costello, Nick Lowe, Ian Dury, the Damned and Wreckless Eric.

And EMI-Bovema has signed the Flyin' Spiders, Holland's first punk band. The debut album, produced by former Kayak drummer Pim Koopman, is being released this week. One of the tracks, "City Boy," has already been issued on a single. The Flyin' Spiders recently came in for some good reviews when they worked as a supporting act to the British punk bands the Clash and the Damned.

Negram has signed the punk band Silverstone and the debut single, "So What?" has been produced by Henk "Hank the Knife" Bruysten, former bass player with the rock and roll group Long Tall Ernie and the Shakers.



IAN ABROAD—Following a virtual SRO Japanese tour, Janis Ian was feted at Maxim's in Tokyo where Norio Ogha, CBS/Sony president, presents two special awards—artist of the year for "Aftertones," and brightest hope of the year for her "Between The Lines" LP.

Dealers Weigh Reprisals For Sex Pistols Display

LONDON—Following police action against record retailers carrying displays of Sex Pistols' albums, U.K. dealers must make their own decisions about promoting the disk in their windows and so risking prosecution.

That is the view of Harry Tipple, secretary of the Gramophone Record Retailers Committee, following talks with fellow members and with Geoffrey Bridge, director general of the British Phonographic Industry.

After widespread fears that the police would prosecute dealers over the controversial posters and sleeves, action generally has slowed down. Only one case of a police visit to a record shop has been reported to Virgin Records.

That one case was at Barking, in Essex, where the shop of Guy Norris Ltd. was visited and an album cover on display was confiscated by police.

Tipple, however, says: "The problem is that people within the Music Trades Assn. and the GRRC feel that they should stock the album because people are asking for it. Some stock it, but don't display it."

"My personal view is different. I would like to see the GRRC and dealers drop it like a hot cake. I'm not stocking in my own shop, but I can't get support from the GRRC for that view. If Virgin and the BPI won't do anything of their own voli-

tion, there is nothing the GRRC can do about it."

He adds that he has had calls from concerned dealers, but his only advice had to be that the situation was similar to news agents making personal decisions about stocking magazines which could bring obscenity prosecutions.

But Virgin has repeated its offer of legal support for dealers wishing to keep Sex Pistols' displays in the windows. John Mortimer, leading Queen's Counsel, is defending the Nottingham shop owner and will defend others prosecuted under these acts for keeping displays on show. And Virgin will pay any defense costs or resultant fines.

Special MIDEM Deal For Indie Tunersmiths

PARIS—In an effort to attract independent composers and writers to MIDEM in January next year, Bernard Chevry, commissaire general, has announced special registration rates.

Provided they are truly independent and without regular contract, participation will cost them just \$125, instead of the usual \$500.

Also from MIDEM advance planning is the news that the Watanabe Music Foundation of Japan is staging a gala on Jan. 23. It will include Kenji Sawada, the first Japanese singer to sing Johnny Hallyday's "Hamlet" in Japanese. Nalo Kinome will also take part, with a Japanese band and Japanese dancers.

The U.K. contingent to the 1978 event grows with registrations from Jet Records, Dynamite, Unigram, Shelly Productions and Seabreeze.

Golembo Is Named

JOHANNESBURG—Percy Golembo has been named managing director of Gramophone Record (Pty) Co., Ltd., the South African partnership company between CBS Records International and the Gallo Group. He replaces his brother, Arthur Golembo, who died earlier this year.



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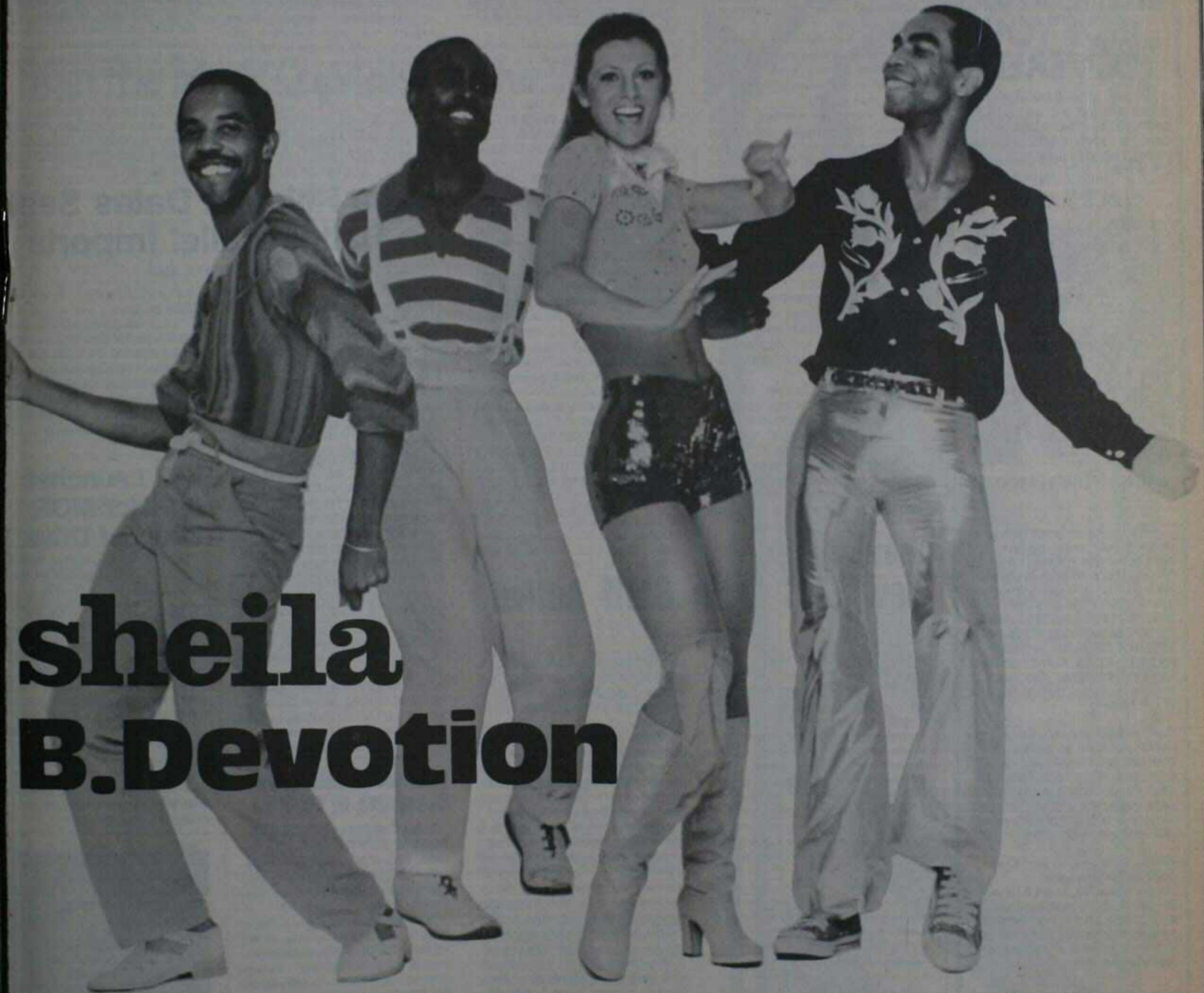
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EMI-Electrola, No. 1 In Germany, Gears For 20% Increase In Sales

By MIKE HENNESSEY

COLOGNE—EMI-Electrola celebrates its 25th year in Cologne by maintaining its position as the No. 1 West German company in terms of turnover, according to managing director Friedrich Wottawa.

"And what is particularly encour-

aging," he says, "is that only a small proportion of that turnover comes from low-price product."

While the 1960s were a period of consolidation and of slow but continuous growth, Wottawa says that the last seven years have seen a rapid expansion.

"In that period we have invested 20 million marks (\$9 million) in a rebuilding program. Now we are the only major record company in Germany to have all our divisions grouped in one complex—factory, warehouse, studios and administration. We have just finished installing our second studio and our fully automated factory came into operation last July.

"We have doubled the size of our premises in six years and we are now producing in one week as much product as we manufactured in an entire year in 1952."

The factory can produce 140,000 albums, 60,000 singles and 35,000 cassettes a week, the record division being equipped with double presses, six of which can be operated by just one man.

"We are in a particularly good position when it comes to rush releases," says Wottawa. "If necessary, a single recorded in our studio can be in the shops in 48 hours. Being in the center of Germany we are well placed for fast distribution and promotion. All the major centers are only four or five hours away by car and we have two local international airports in Dusseldorf and Cologne."

EMI-Electrola, whose market share is about 22%, is anticipating a turnover increase of 20% this year, compared with last year's gain of 15%.

EMI's strength as far as international repertoire is concerned is reflected in the fact that 60% of pop turnover comes from this material

and 40% from national production. Classical music sales are healthy and are expected to account for 15% of total turnover this year.

One of EMI's biggest international success stories is that of the British group Smokie whose last album sold 250,000 copies within six weeks of release and qualified for a gold disk. The group's last single, "Next Door To Alice," sold 700,000 copies. Also high on the best-seller list are the Bay City Rollers, Showaddywaddy, Pink Floyd and—even though the group no longer exists—Deep Purple. Leading U.S. artists are Stevie Wonder, Thelma Houston, Glen Campbell and Dr. Hook.

In the field of national production, EMI's top sellers are Heino, Howard Carpendale—a South African who has been with EMI for 10 years—Irene Sheer, Katja Ebstein, Kraftwerk, Can and Peggy March.

An initiative in the audio/visual area begun by Wottawa's predecessor, Wilfried Jung, is the creation of a small company to produce music segments for television shows. The company is now starting to make its own complete music shows.

Says Wottawa: "The audiovisual area provides another outlet for music and, since we are a music company, we must prepare ourselves to work in this medium. I don't dare to predict just when the big breakthrough will come, but we must be ready for it when it does happen. Meanwhile our audio-visual company offers an excellent means of promoting our artists."

One major development in the last year has been the growth of the autonomous Crystal label, a line which grew out of the Music For Pleasure operation. It has been a deliberate policy of EMI-Electrola to pull out of the low-price budget

(Continued on page 89)

MIAMI BASE

New CBS Latin Staff Active

By AGUSTIN GURZA

LOS ANGELES—Though CBS Records International formally christened its new Latin American regional offices in Miami less than a month ago, the new staff (now 15 strong) has been in the thick of its stepped-up activity on the Latin continent for quite some time.

Even as the furniture and decor were being put in place, the new regional administration (moved to Coral Gables from Mexico earlier this year) had already begun tackling its intensified Latin American obligations.

Its activities over the past few months have included meeting and working with artists, visiting several Latin nations, and providing counsel on everything from manufacturing and finance to merchandising and product release policy.

As an indication that Columbia is serious about its intensified plans for Latin America, a company-owned jet was used for the first time on a management review trip that took top executives from New York to Miami to Mexico, Costa Rica, Colombia, Venezuela and back to Miami in time for the recent office inauguration ceremonies Oct. 29.

"It was a tremendous trip," declares vice president for Latin Amer-

ican operations Nick Cirillo. "It was the first time a CBS-owned jet was used in Latin America, and that in itself reflects a change in our thinking."

"We've been in many of these countries for many years, but now it's a matter of concentration of effort. We're looking closer at the region than ever before, and expecting more from it than ever before."

Accompanying Cirillo on that trip, which constituted a review of a manager's meeting held in Curacao last March, were Columbia Records International president Dick Asher and members of his New York staff, along with Ron Chaimowitz, named director of planning and administration for the Latin American region.

The remainder of the regional staff positions in Miami have been filled as follows: Jorge Fernandez, director of finance; Fritz Hentschel, director of marketing; Juan Estevez, business affairs director, and Julie Sayres, manager of a&r administration. The only key position still open is director of manufacturing.

Cirillo views his staff's function as two-fold: to serve as a communications center for the region, and to provide the various affiliates with

(Continued on page 86)

GIANNINI TRIP REPORT

U.S. Reaction Seen Strong To New CGD Indie Status

By DANIELE CAROLI

MILAN—Giuseppe Giannini, CGD international operations vice president, back from a hectic U.S. trek, says U.S. companies received with "goodwill and enthusiasm" the reversal of CGD to independent status following its split from the old CBS-Sugar joint venture with CBS International.

He adds: "The U.S. visit was highly useful, with many meetings with publishers, record companies, artist managers and independent movie company representatives. Licensing agreements were renewed with CTI and ABC, and we signed Les Chocolats, a group very popular in Italy via television appearances."

"Our policy of signing international acts with exclusive contracts for Italy has already showed its value in the case of Les Rockets, a French group which hit the charts here with both single and album."

Recently, CGD has had six albums in the Italian top 25, three by domestic acts—Adriano Celentano, Umberto Tozzi and I. Pooh—and three by foreign acts—Village

People, Richie Family and Les Rockets. Others, including prod from Les Chocolats and local sim Marcella are bubbling under.

At the same time, CGD Italian artists are figuring in international charts, notably Marcella in Brazil and Tozzi in Germany, Belgium and Spain.

After the CBS-Sugar split, CGD staff was reshuffled as the company merged with the distribution wing Messaggerie Musicali.

Leading executive roster reads: Ladislao Sugar, chairman of the board; Piero Sugar, president; Franco Crepax, finance vice president; Giuseppe Giannini, international operations vice president; Sandro Delor, promotion vice-president; Sergio De Gennaro, distribution vice president.

In addition to records and tapes the Sugar group of companies deals with audio equipment and accessories, musical instruments, a book publishing, and runs a chain of retail stores.

Abba Release Dates Seek To Balk Parallel Imports

By LEIF SCHULMAN

STOCKHOLM—After several changes of plan, the new Abba album, "Abba—The Album," is set for release in Scandinavia on Dec. 12, with the U.S., U.K. and France following in mid-February.

Main reason for having a two-month gap in the release schedule is to beat the parallel import problem which originates largely from these territories.

Meanwhile the single "The Name Of The Game," taken from the album, tops charts in Europe and in Australia, selling 140,000 in the first two weeks in Sweden alone.

The LP was originally scheduled for November release, then postponed to February next year, prior to the December decision.

The album features nine songs, five included in the upcoming full-length movie "Abba—The Movie," a semi-documentary partly shot during the group's sell-out Australian tour in February. The film opens in Australia (Dec. 16), going to Holland and Finland before Christmas and with a Dec. 26 opening in Sweden, Denmark and Norway.

Release dates for the other terri-

tries, including the U.S. and U.K. follow soon.

Production costs on the movie, which was directed by Lasse Hallstrom, totalled \$700,000. On Nov. 22, about 100 representatives of record, film and publishing companies from Europe, the U.S., Japan, Australia and other territories are invited to Stockholm for a movie preview.

EMI Launches A Major MOR Voucher Drive

LONDON—A so-called "revolutionary" voucher scheme involving an equivalent 80 cents off three new albums is being launched here by EMI's MOR division.

Involved are LPs by Max Boyce, the Wurzels and Pam Ayres. Consumers are offered the chance to save a total of about \$2.50 on a three via coupons appearing in the national press.

It is said to be the first time here that a major record company has offered discount vouchers on such a large scale to the general public. Each newspaper advertisement contains the vouchers which can be exchanged for the albums.

Warner Music Now Separate In France

PARIS—Warner Bros. music publishing in Paris has now split from WEA Filipacchi Music and is running as a separate unit called Warner Bros. Production, Editions, Cinema, France.

Jean Davoust, who produced a French song record edition of the Warner "Tweety Pie-Sylvester" cartoon series under the title "Tweety Gros Minou," which was released by WEA and has sold 3.2 million units since 1973, is heading up the new setup. Babette Jones, formerly with Johnny Hallyday's Tandy Music, is professional manager.

The new division will handle 50 Warner catalogs and is free to sign new artists and writers. The aim is to push Warner publishing in France. Already Neil Sedaka's "A Song" from the Kirshner catalog, has been recorded here.

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IN THE USSR



VADIM YURCHANKOV

...who is not only a respected musical journalist, but has also achieved prominence as an organizer of jazz festivals. He was the managing director of the 1965, 1966 and 1967 International Jazz Festivals in Tallinn, Estonia and between 1967 and 1971 was general manager of the Kamerton Jazz Club in Leningrad, the most successful jazz club in Russia at the time.

Yurchankov became Billboard's correspondent in 1970, concentrating on music journalism, contributing to High Fidelity, Jazz Forum (the International Jazz Federation music magazine) and the Czechoslovakian jazz magazine Melodie.

With an interest in jazz that goes back 20 years, Yurchankov, 39, is on of the Soviet Union's leading jazz authorities and is well known among numerous national jazz and pop writers, musicians and composers.

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PLE GOLD GIFTS—U.K. group Supertramp picked up a trio of awards during their recent SRO gigs at London's Wembley Empire Pool. Unique to the music industry is a gold entrance ticket for more than \$1.5 million business the tour; promoter Andrew Miller provided a gold dart board for the group's favorite hobby, and a more conventional gold disk was presented for their album *The Quietest Moments*. From left are John Helliwell, Roger Hodgson, A&M's Tony Burfield, Rick Davies, Bob Benberg, Dougie Thomson, and engineer Russell Pope and, in foreground, manager Dave Margerison.

LP At 45 r.p.m. Is First In U.K. Says Chiswick

LONDON—Chiswick Records, a new wave independent label here, is putting out what it believes is the U.K.'s first 45 r.p.m. LP.

It is "All Skewed Up," by the Skrewdrivers, and the record contains 13 titles and has a 26-minute playing time.

Roger Armstrong, company director and the LP producer, says: "The 45 r.p.m. concept just seemed to fit with the feel of the album. The idea actually came from a Dutch bootleg we unearthed and which was produced in the same way.

"The sound we've got is slightly different from a normal 33 r.p.m. disk, with a better overall level and a bit more edge. It's definitely no effort to short change anybody."

The album retails at around \$4.35.

From The Music Capitals Of The World

LONDON

Surge of independent new wave labels shows no sign of slowing down and two re-releases are Can't Eat, from Croydon in London, licensed to EMI; and Rainy City, Manchester, with first product from The

Skrewdriver's "All Skewed Up." Chiswick albums in two versions, the first 3,000 with 13 tracks at 45 r.p.m. and running time of 26 minutes, and the second 3,000 at full price, two extra tracks and running at 33 1/4 r.p.m. New production company, as yet unnamed, run by producer Roger Easterby and former Feeling member David Green.

The Who's John Entwistle has produced the short, Wales, Male Voice Choir on a Polydor release of the Elvis Presley classic "Love Me Tender" with Entwistle's father singing second part.

Big release schedule up to Christmas. Creole Records here as a bid to help people who it is not just a reggae label. Power prevented usual use of laser beams at the Roussos's spectacular opening at the London Palladium.

Celebrating chart entry, Magnet group Darts topped company managing director Michael and turned fire extinguisher on him.

Ray Everett recipient of Imperial Tobacco's awards for his Captain Kremmen serial on local Radio in London. PBR International signed erstwhile hitmaker Billy Howard, first artist taken up by the Patrick Boyle-led, California-based company.

VEA has worldwide licensing deal with Target Records, effective immediately, and first single by the Nolan Sisters, five-strong Irish team recently regularly featured on the Two Ronnies.

Jim McLean, head of Nevis Records, indie involved in ethnic Scottish recordings, could have one of the big Christmas sellers in a comedy version of Meri Wilson's "Telephone Man," recorded by Little and Large.

Highly touted new wave band Penetration, with Pauline as lead singer, gained inspiration from fellow Virgin act the Sex Pistols.

Julie Dring, who chart-topped with "Don't Cry to Me Argentina" to appear in the English National Opera's production of Brecht and Weill's *Seven Deadly Sins*.

Special Christmas production on two RCA albums, "The Snow Goose" by Spike Milligan and the London Symphony Orchestra, and the songs from Harry Nilsson's musical "The Point" which this year on the London stage stars ex-Monkees Micky Dolenz and David Jones.

Distribution of 500 dog collars, identical to those worn by the band's lead singer, is a big part of Valer Records' promotion for the new album by the Drones. EMI licensed repertoire to London acquired world rights to the winning entry "Can't Hide My Love" by Rags, of the Tokyo World Popular Song Festival.

David Chapman Management here, already representing Nashville-based producer Papa Don Schreoder, is now signed U.S. producer Bob Monaco.

Spending around \$75,000 on Fleetwood Mac's "Rumours" album in a pre-Christmas push, though the LP has already sold more than a million copies worldwide.

Rush-release on new David Soul single, "I've Got A Quiet Night In," written by Tony Macaulay, with one of his own songs on the flip side. This Private Stock production. And Soul

returns for concert dates in the U.K. in March as part of a world trek to link with his feature movie "The Stick Up" filmed here. Music Trades Assn. looking for a record dealer who doesn't like the organization, so he can explain "Why I'm not a member of the MTA" at the first Music Industries Conference here next spring.

Disk jockey Emperor Rosko has signed with Radio Luxembourg here to host two shows a week from his U.S. base—"Rosko In Exile." Durin his short U.K. visit Stevie Wonder jammed with Elton John and Kiki Dee at Wembley and took in the Smokey Robinson concert at Hammersmith and the Four Tops' appearance at Coventry.

CBS has acquired the back catalog of the Sutherland Brothers from Island. Jazz invasion of the U.K. recently with concerts by Keith Jarrett, Billy Butterfield, the Duke Ellington Orchestra, the Woody Herman Orchestra, Freddie Hubbard, George Duke, Mumps, Alphonze Mouzon and Charles Mingus. RCA on a big-budget campaign for Mecca's "Music Inspired By Star Wars" album to capitalize on the single disco hit version of the film theme. PETER JONES

PARIS

Tim Blake, ex-Gong group synthesizer player, has signed a three-year contract with Barclay's new EGG label, which has been set up specifically to promote possible international acts, and first release includes a set of live tapes from his Paris concerts earlier this year.

A file of principal Gregorian music for the Liturgical year, including Christmas, Easter, Whitsun, Epiphany and other religious events, comes from IPG, the recordings coming from a choir of monks of the St. Pierre de Solesmes Abbey.

Paris staged a Festival of Opera Films at the Studio Mangny, the program including "Madame Butterfly," and "La Boheme," both directed by Herbert von Karajan.

Vogue has released a collection of Johnny

SACEM SETS TESTS FOR EUROVISION

PARIS—Copyright society SACEM, convinced that public choice is the best way to find a song to win the 1978 Eurovision Song Contest, has set up a selection system for the event.

Songwriters are invited to send in previously unrecorded songs. Fourteen will be chosen by jury, a process to be completed by Dec. 14. Public choice then starts through radio and television exposure.

A first selection of six songs will be made on March 12 next year, and the semi-final follows on March 19. The eventual winner will be picked on March 26, though the date could be switched to avoid a clash with the French General Election.

Winning country last year, France stages the 1978 contest.

Hallyday's early hits under the title "The First Years." The Friends of Edith Piaf have set up an exhibition here of portraits and documents associated with the singer. The Richard Smallwood Singers featuring a program of progressive Gospel at the autumn Festival here.

Tomas Koutnik, of Czechoslovakia, and Ali Rbhari, of Iran, tied in the annual international competition for young conductors. Altogether there were 35 entrants from 20 countries. A congress of bell ringers was held in Castres, with representatives of the U.S., Belgium and Holland taking part. Adriano Celentano's "Don't Play That Song" looks like being the fall hit, having sold 300,000 in just three weeks and hitting all the local charts.

Charles Aznavour to make a film, "Hanging On," in Hollywood. Regine, who runs a New York nitery and is to figure with Paul Anka in a new show in Nevada, has invited Paris friends to a special weekend in Las Vegas.

First meeting of the newly formed French National Musical Federation was held here with Lucien Ades, president, saying the aim is the promotion of music in every field, ranging from instrument manufacture to record production.

Pathe Marconi EMI has released a Beatles album called "Love Songs."

An exhibition of paintings by Edith Piaf has opened here, and a book by her younger sister Denise Gassion is due out soon, along with a special tv production on the life of the singer who died 13 years ago. Unanimous praise for the Rolling Stones among media critics here for the album "Love You Live." Eric Burdon has signed a new Polydor contract which covers the world excluding the U.S.

"Night Club Cantata," produced by Elizabeth Swados, staged at the Palais Chaillot, one of the most important halls in Paris. Show Magazine published a special supplement to celebrate the 25th anniversary as writer and conductor of Franck Pourcel. A student of Paris and Marseille conservatoires, and a fan of jazz, Pourcel emigrated to the U.S. in 1952, returning a year later to cut his first disk, "Blue Tango," for Ducretet. Today he is signed to Pathe Marconi EMI.

Cajun group Echo du Bayou organized a Mississippi night out on the River Seine, the main reason being a presentation to Marie-Paule Belle, new French singer, of a gold disk for her album "La Parisienne." HENRY KAHN

OSLO

Disco here has presented the Salsoul Orchestra on "Short Shorts"/"Getaway" but there is no real reaction to this kind of music in Norway as yet. Disco has also put out a complete roundup of Elvis Presley product, some 90 albums in all.

U.K. group Smokie has sold more records than Abba in Norway, with two current albums, "Bright Lights And Black Alley" and "Greatest Hits," in the local chart, and the group's single "It's Your Life" is second only to Baccara's "Yes Sir, I Can Boogie" in the 45 chart.

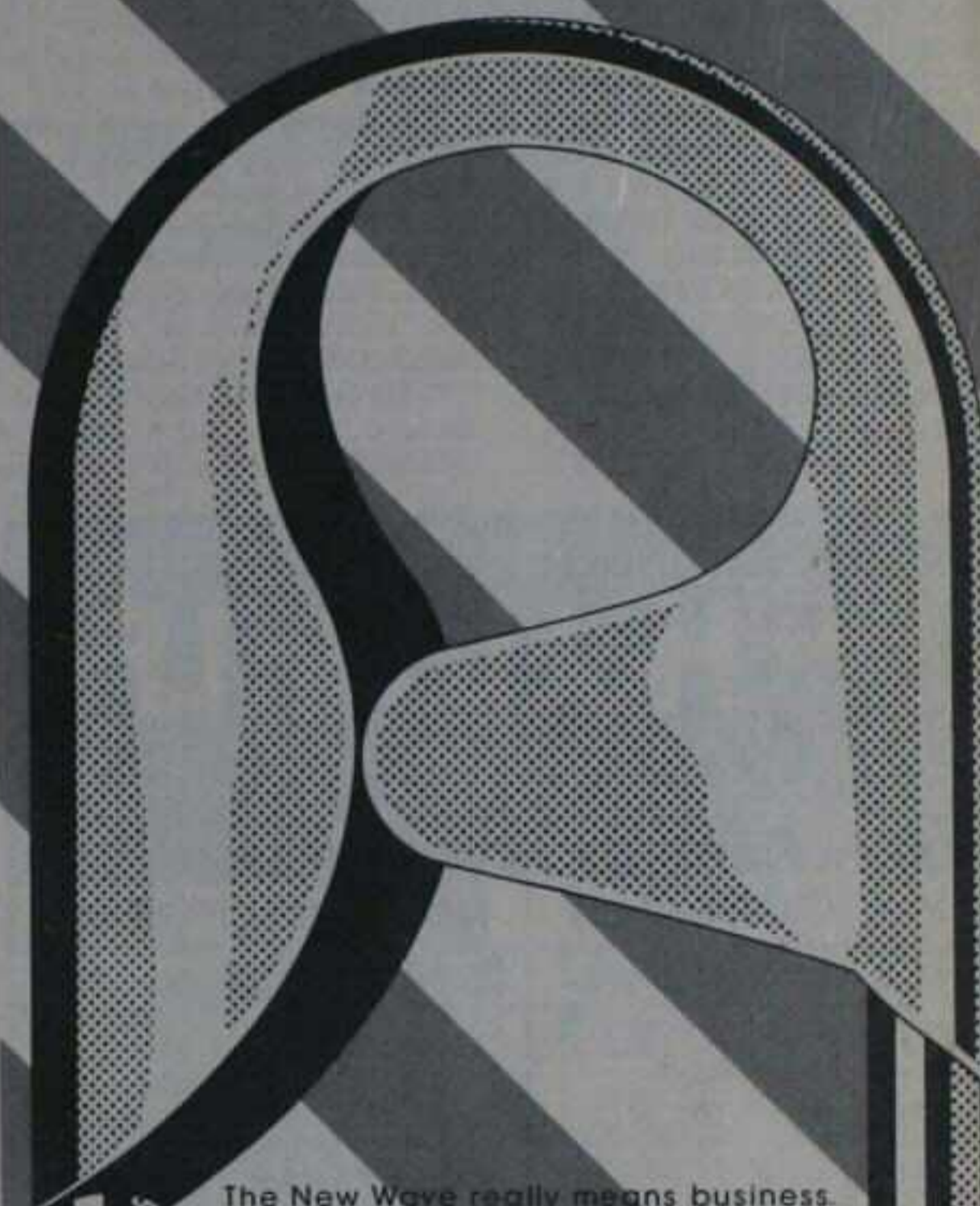
Trond Granlund, Norwegian rock artist, in Manchester, U.K., to record with Tor Langbraaten. Arne Bendiksen on a trip to the U.S., while a local Left wing paper "Klassekampen" is complaining that his company "engages" young

(Continued on page 87)

PINNING DOWN THE

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FORCE NOW 15 STRONG

CBS Records International Gets Into Swing Of Things In Miami

• Continued from page 84

modern, functional tools in areas such as marketing, merchandising, sales, finance and administration.

Says Cirillo: "Our job, really, is to provide a regional perspective. Many times, a subsidiary is concerned with only its own territory and its obligations to its own artists. But we have a little broader view of things, and we don't have to get caught up in the day-to-day problems of each country."

That regional perspective, Cirillo explains, has already paid off in the regional's recent effort to extend the success of some of its artists in Spain to other areas like Mexico, Colombia and Peru, where only a few months ago their activity was negligible, according to Cirillo.

Specifically, he cites Spanish artists Ana & Johnny whose popularity in Spain was spread to Argentina with the help of the regional staff.

"We're trying to move product throughout the region," says Cirillo.

"And we can accomplish this by exerting a subtle influence. In the case of Ana & Johnny we tried to make the Argentina affiliate more aware of the artists' success in Spain.

"We asked them to release and promote the record, and tried to convince them that it would be worth their effort.

"We're asking the affiliates to experiment more. We try to convince them that if a record is a success in another territory, there's a reason for it. Perhaps it has something that could appeal in their area, and we ask them to at least give it a try."

The regional's persuasive powers are also aimed at each subsidiary in its capacity as producer of the product. With the goal of creating more cross-continental artists, Cirillo explains, the affiliates are asked to produce records which have potential outside their own territories.

"This becomes difficult at times," he says, "because the expertise of each affiliate is designed to produce

records for their own area. But more and more, we are realizing that the difference between international and local success is only a matter of slight changes.

"The difference is subtle many times, but if you make the changes, before you know it an artist will begin to sell in areas outside his own."

When persuasion and advice don't do the trick, Cirillo says, the regional office is now prepared to flex its newly developed muscle.

He explains: "If we reach an impasse with a subsidiary, which can happen, and if we feel strongly enough about a particular situation, we'll put our money where our mouth is.

"We'll say, okay, we can support this. And then we may say you've got to push this artist, or you've got to get into this particular way of making records.

"But we don't like to resort to this. We like our people to be convinced that what we're recommending is worth a shot."

And what Columbia Records International is recommending with top priority this month is the simultaneous release in all territories of the new Roberto Carlos LP, a goal that is also set for every major CBS artist in Latin America.

Cirillo comments on some of the tactical problems posed by the simultaneous release policy:

"Latin America is an immense place and you have to deal with great distances. So you have problems in getting the parts from one place to the other, and you have customs problems and the like.

"Then you have to consider the release schedule of each affiliate which has its responsibility to its own roster of artists. We know they have their release plans set over a period of six months and we try not to disrupt them.

"We know we can't intervene and ask them to release something every week. This can create havoc within a particular company."

To facilitate the matter, Cirillo

NICARAGUAN TUNE WINNER

U.S. Song Grabs Third At Madrid OTI Festival

By ABELARDO HERNANDEZ

LOS ANGELES—In a surprise finish, an American entry in the sixth annual OTI song festival in Madrid finished third in the international competition.

The tune is "Si Hay Amor, Volvera," written and performed by Lissette Alvarez. This unusually strong showing came amidst rumors that the host nation for next year's festival would be the U.S.

Nicaragua emerged from the field of 21 competing Latin nations as the winner of the song festival held Saturday (12) and televised into the U.S.

Titled "Quincho Barrilete," the song was written by Carlos M. Godoy and enthusiastically performed by Eduardo Gonzalos.

The moving theme of Nicaragua's winning entry dealt with the struggle and perseverance of a young boy (Quincho) to overcome the personal and national disaster which befell his country when a recent earthquake converted much of the capital city of Managua to rubble.

A simple but crucial element of the song's presentation was the use of an all-boy vocal chorus.

Like some of the other songs submitted in the increasingly important musical event, the winning tune symbolized a growing tendency among Latin American songwriters to reflect in their themes the human, social or cul-

tural realities of their continent.

Significantly, Gonzalez and the child chorus appeared well-dressed but informal, much like last year's winner, Maria Ostiz, and much in contrast to the de rigueur formal attire usually associated with the festival.

Both in style and substance then, there were certain refreshing elements of this year's affair which was broadcast live by satellite to most Spanish-speaking nations.

Underscoring the growing status of the OTI festival, more countries than ever before submitted tunes for consideration.

Sponsored by the Mexico-based Organizacion de la Television Iberoamericana headed by Guillermo Canedo, the festival this year was marked by smooth and efficient pacing and improved technical direction.

The second-place winner was an entry from the Dominican Republic titled "Al Nacer Cada Enero," composed by Zheo Zorrilla and sung by Fernando Casado.

Spain's well-known composer Juan Carlos Calderon came in fourth with his tune "Rompe-me, Mateme" performed by Trigo Limpio.

Ecuador placed fifth with a tune titled "Quiero Llorar" written by Luis Padilla and sung by Marielisa.

says the regional office has asked each subsidiary to provide its release schedule, allowing central planning.

In the area of finance, the office has been particularly active, explaining modern techniques, helping develop budgets and introducing methods (such as return-on-investment analysis) to aid in performance evaluation and capital investment decision-making.

Cirillo makes an important concluding point: "All of these methods and techniques are only tools that we can help provide. The business

judgment of individual executives still the important thing.

"The U.S. may be further advanced in developing some of the things, but that doesn't mean that the techniques will work in every area.

"You have to study each market individually, and we place heavy reliance on what our affiliates have to say. Our job, of course, is to transfer our know-how to them, and make them constantly aware of what is happening in areas outside their own."

Microfon's Target: the Pacific Coast

By AGUSTIN GURZA

LOS ANGELES—With the opening here recently of a branch office where it will maintain stock, Microfon America plans to resolve its principal West Coast problem—the chronic unavailability of product.

Guillermo Santiso, named branch manager after having served as label manager for Microfon in Mexico City, reports demand for his firm's product had steadily increased in this area, partly as a reflection of the firm's success in Mexico.

But the persistent complaint of dealers who could not get supplied and the firm belief that the western U.S. market will be of growing importance convinced Microfon management to invest in a West Coast office and warehouse.

Santiso believes that Microfon's substantial success in Eastern markets, particularly Miami and New York, can be duplicated in the West with the greater service and attention to the market which the branch office allows.

Already he says, the label has begun to sell to a greater number of California distributors.

Santiso hopes also to shape up the label's price structure which had

gotten out of control in recent months. He says he will attempt to establish a firm price applied evenly to all distributors, \$2.10 for \$4.98 list LPs and \$3 for 8-tracks. The label is contemplating a \$5.98 list series for the future.

The post he abandoned as label representative in Mexico has been left vacant, Santiso says, with Melody Records continuing to represent the label there under a license that pays 14% royalty.

Santiso says that despite good sales in Mexico, Microfon barely "recuperated its costs" incurred by promotion efforts and his own salary.

In contrast, he says Microfon's U.S. operation has been most profitable.

To strengthen its West Coast position, Santiso says the label will rely on new product by Los Pasteles Verdes, recently acquired for U.S. distribution from Peru's Infopesa.

Alvaro Davila, a Melody artist in Mexico, will also be promoted heavily here. Santiso says the artist's Melody contract had freed the U.S. territory from a standing license held by

Caytronics for Melody distribution here.

In addition, Santiso says the label hopes to expand its repertoire with the acquisition of Mexican lines for U.S. distribution.

This move will help the label bolster its catalog sales which have been well below expectations in the U.S.

Eunice Valle, West Coast correspondent for a small trade publication and local radio personality, will work promotion and sales in the branch here along with Santiso.

French Police Blast Rock After Shooting

PARIS—Rock music was severely criticized by French police following a shooting incident which ended in the death of Lucien Melyon, a 17-year-old from Guadaloupe. The violence happened after a rock concert in a hall on the fringe of Paris.

While the police would find it difficult to ban these concerts, the aim is for ever stronger and tighter controls on those attending.

Billboard SPECIAL SURVEY For Week Ending 11/26/77

Billboard Special Survey Hot Latin LPs™

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LOS ANGELES (Pop)

NORTH CALIF. (Pop)

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CHELO La Voz Ranchera, Musart 10638	1	NAPOLÉON Vive, Raff 9055
2	NAPOLÉON Vive, Raff 9055	2	COSTA CHICA Tapame, Fama 549
3	CAMILO SESTO Razgos, Pronto 1025	3	CAMILO SESTO Razgos, Pronto 1025
4	JUAN GABRIEL Siempre En Mi Mente, Arcano 3388	4	LOS TERRICOLAS En Mexico, Discolando 8240
5	LOS TIGRES DEL NORTE Vivan Los Mojados, Fama 554	5	JUAN GABRIEL Siempre En Mi Mente, Arcano 3388
6	CEPILLIN La Feria De Cepillin, Orfeon 16 005	6	JULIO IGLESIAS A Mis 33 Años, Alhambra 38
7	CHELO Con Mariachi, Musart 10585	7	LOS BABYS Regresa Ya, Peerless, 1999
8	LOS BABYS Regresa Ya, Peerless 1999	8	CHELO La Voz Ranchera, Musart 10638
9	VICENTE FERNANDEZ La Muerte De Un Gallero, Caytronics 1492	9	VICENTE FERNANDEZ La Muerte De Un Gallero, Caytronics 1492
10	MANOLO MUNOZ Llamarada, Gas 4153	10	GRUPO MIRAMAR Una Lagrima & Un Recuerdo, Accion 4014
11	LOS HUMILDES Besitos, Fama 560	11	MIGUEL GALLARDO Otro Ocupa Mi Lugar, Latin International 6912
12	LOLITA Abrazame, Caytronics 1489	12	LOS HUMILDES Besitos, Fama 560
13	LOS FELINOS Los Felinos, Musart 1701	13	LOS FELINOS Los Felinos, Musart 1701
14	JUAN GABRIEL Con Mariachi, Vol. 2, Arcano 3353	14	RITMO 7 Viejas Canciones, Fama 555
15	GRUPO MIRAMAR Una Lagrima & Un Recuerdo, Accion 4014	15	RIGO TOVAR Dos Tardes De Mi Vida, Mericana/Melody 5610
16	MARIO QUINTERO Normas Contigo, Orfeon 12 973	16	MANOLO MUNOZ Pesares, Gas 4164
17	LOS TERRICOLAS En Mexico, Discolando 8240	17	NELSON NED El Romantico De America, West Side Latino 4114
18	LEO DAN Leo Dan, Caytronics 1442	18	EMIR BOSCAN & SUS TOMASINOS El Quinto Compas, TH 2013
19	JUAN GABRIEL Con Mariachi, Arcano 3283	19	LOS POTROS Cantando Llega El Amor, Peerless 10037
20	COSTA CHICA Tapame, Fama 549	20	LOS CADETES DE LINARES Una Lagrima & Un Recuerdo, Ramex 1012
21	FELIPE ARRIAGA Caytronics 1498	21	FELIPE ARRIAGA Caytronics 1498
22	MIGUEL GALLARDO Hoy Tengo Ganas De Ti, Latin International 6904	22	JUAN GABRIEL Con Mariachi, Vol. 2, Arcano 3353
23	JULIO IGLESIAS A Mexico, Alhambra 21	23	VICENTE FERNANDEZ El Hijo Del Pueblo, Caytronics 1441
24	RICARDO CERRATTO Me Estoy Acostumbrando A Ti, Latin International 5042	24	EDUARDO NUNEZ Amor Secreto, Raff 9057
25	YOLANDA DEL RIO La Hija De Nadie, Arcano 3202	25	YOLANDA DEL RIO La Hija De Nadie, Arcano 3202

From The Music Capitals Of The World

Continued from page 85

to entertain visiting pop groups. Bendt describes the charge as "nonsense" and he has invited feminine company to meet groups to avoid the "bad ones" hanging out.

In the Talent label, concert pianist Kjell Skjelund has released a series of popular discs, featuring the works of Bach, Beethoven and others. Also on Talent: "Sun" by Stein Ingebrigtsen, who is often on the organ radio Top 10.

Eyeleye Span a recent visiting group to the season in the Chateau Neuf Concertplace, impresario Gunnar Eide handling most of artists on the roster. Al Jarreau gigged at Chateau Neuf. Club 7 arranging a special with Oregon, Ralph Towner, Jan Garbarek, Jarrett, Terje Rypdal among the attractions. Rypdal played with his new group, Danish trumpet player Palle Mikkelborg, and Sveinung Hovensko and drummer Jon Stensens. Later guests at the club: Elvin Jones, Cecil Taylor, Dick Jordan.

Jon Raddbone performed at the new Oslo club. Norwegian Salt and Pepper banding to the U.K. on a two-week tour. The Jordal Swingers recipients of two gold discs, with their recording "Flashback" now released in Holland with other European territories to follow.

New recording, "Handle With Care," for Alex already has gone silver (10,000 units) for the girl singer and her group of the same name. The Alex tv-program building interest in various countries, has already been seen in West Germany and Sweden, and she is catching up with the act's talent.

Karin Krog here has made her 16th album, then with bassist Red Mitchell, who is planning to return to the U.S. after many years in Sweden. The "Ipi Tombi" South African song and dance ensemble visiting the Norway Conthouse. Jan Eggum, one of the most talented local folksingers, has a new album "Hekens," or "Dance Of The Witches," on CBS. EMI promoting Harmonia Mundi records of classical music, pressed on Electrola, instead of LP as before. Karin Krog for the Baden-Jazz Festival, and probably for the Turku Festival as well. RANDI HULTIN

AMSTERDAM

The debut of Champagne, the Dutch chart top with the Abba-slanted sound, was certified gold within 10 days and one of the tracks "Valentino," in honor of actor Rudolph Valentino, was an immediate Top 40 hit. Group Caputt recorded a single of comment on the disco craze, "Disco Njet-Wodka Da."

U.S. labels Ode and T.K., along with Nempert, now handled here by CBS. And Munich records has signed a distribution deal with the K. Mulligan folk label. Willem Duys, Holland's best-known radio and tv presenter, moving to the south of France for tax and health reasons.

Two gold awards for rock band Long Tall Ernie and The Shakers, one for the album "I Remember" and one for the title track single, which will be released in the U.S. via RSO to a big promotional bid. Platinum disk for Robert Long, for sales of more than 150,000 of his solo album "Proeger Of Later." Golden Earring, Holland's top rock band, started U.S. tour (15) as support act to Ted Nugent and Aerosmith.

The Willem Breuker Collective, a trail-blazing force on the Dutch modern jazz scene, starting Dec. 6) a nine-concert U.S. tour at the Univ. of Pennsylvania. Ex-Shocking Blue lead guitarist Robbie van Leeuwen has set up studio group Nutral, its debut single "Jamie" out through N.R.

Monique van Dorp is new press officer for WEA-Holland, replacing Henk Penseel, now back again as manager of the Bintangs rock group.

New biweekly pop magazine here is Camilla. And jeans-making company Lois has started Poster, a monthly pop publication, with disk-jockey Klaas Vaak as editor-in-chief. CBS pumping big promotion into Italian actress-singer Raffaella Carrà, whose single is "A Far Amore Comincia Tu." An English cover of Carrà hit, "Feed The Fire," is a debut 45 for local singer Carly Bergman, signed by Ariola. Popular composer-conductor Harry Van Hoof has formed his Gala Orchestra, for special-occasion shows.

Hedy Lester, Dutch representative on the 1977 Eurovision Song Contest show, appeared in a two-week season at the Keio Plaza Hotel in

Tokyo. New single from the Cats is a cover of the Kris Kristofferson composition "Loving You Is Easier." "Galleons of Passion," new album from symphonic rock group Finch, for release in the U.K. on the Rockburg label. New solo album of singer Barbara Nielsen is based on Polish poems of the 18th and 19th century.

Phonogram production company Born Free signed gypsy orchestra Romanes. Harry van der Velde, leader of accordion trio The Three Jacksons, died here aged 68. New album of Jack Jersey, "Asian Dreams," to be featured in an AVRO television special (Dec. 4), the LP having been launched at a party hosted by the Indonesian ambassador in Holland.

Singer Patricia Paay visiting the U.S. end of November for promotion tour and will present the first copy of her new album "The Lady Is A Champ" to Barry Gibb of the Bee Gees because the LP includes a cover of the Bee Gees' "The Love Of A Woman." WILLEM HOOS

STOCKHOLM

Lars Berghagen, former Phonogram artist now recording for Bohus, in Germany for a tv show (26) filmed in Saarbruecken. Government education organization ABF has set up record company A-Disc to feature "labor" songs, the label having "no ambitions to compete with commercial companies" and with a planned output of four or five LPs in the first year.

Polar releasing "Twenty Golden Hits" by Svenne and Lotta, including tracks from the duo's previous Polar albums, plus two new tracks "Ramona" and "Mona Lisa." The duo has several gold disks from Sweden and Denmark, and has had several singles released in Europe and the U.S.

Runaways' current tour here coincided with Phonogram's release of group's new album "Waitin' For The Night," and the band is included in the medium-priced "Rock On" series (Philips) just out here, along with product from Hawkwind, Rush, Graham Parker and the Ramones. Among acts touring Sweden, November and December: 10cc, Tubes, Joan Baez and the Duke Ellington Orchestra, with Mercer Ellington.

Country Road, voted most popular C&W group this year by the magazine Kountry Korral, has a new album, "Rock 'n' Roll," featuring 14 songs made famous by Elvis Presley, including a version of his latest chart single "Moody Blue."

Just out here is the first Swedish book about Presley, "From Vaesteraas to Memphis—A Book About Elvis and the Swedish 1950s," written by Sten Berglund, a journalist on daily newspaper Expressen.

Only one production, Donna Summer's "I Feel Love," of U.K. or U.S. origin in the local Top 10, with four of local origin, two from Germany and France and one from Holland. Phonostatic, label specializing in jazz, has released an album "Vital Wilber," featuring U.S. saxophonist Bob Wilber, with Swedish musicians including Ove Lind on clarinet. LEIF SCHULMAN

BUCHAREST

Sellout concert in the 7,000-seater Sport and Culture Palace here by Greek composer Mikis Theodorakis and his orchestra, a benefit performance for victims of the March 4 earthquake. The show was filmed by Romanian TV.

New catalog from the Electrecord record company now out, containing 184 pages and including records produced up to February 1977.

A new Pontica Festival was staged in Constanta and other Black Sea resorts, organized in conjunction with the Composers' Union. Some years back Electrecord put out an album in tribute to Laurentiu Profeta, composer and secretary of the Composers' Union, and now a new 11-track LP of his songs is out, with an introduction by musicologist George Sbarcea.

The National Theater here staging the premiere of the musical comedy "Columbus' Egg," from the play "Behave Well, Cristofor," by Aurel Baranga. Music is by Richard Stein, author of evergreen song "Sanie Cu Zurgalai," sometimes known in English as "Johnny Is The Boy For Me."

New product from Electrecord: the album "Basorelief," a jazz-pop poem by keyboard player Adrian Enescu, with lyrics by Ioan Alexandru, read by actress Irina Petrescu and sung by Cezar Tataru to a background of Oriental music instruments; and "Zenes Karavan," in conjunction with Romanian TV, and with Hungarian-language artist Metropoli, Acoustic T-74, Mikron, Harmat and Napraforgo.

(Continued on page 89)

CHFI Turns To Soft Rock After MOR

TORONTO—Easy listening station CHFI is moving into a soft rock format in its bid to attract a broader cross-section of money markets, namely listeners between the ages of 25 to 35.

While station management is reluctant to comment, Jim Sward, president of the Rogers Radio Group, admits that the candlelight and wine format is on the way out the door and "the target of the station is to push more aggressively toward a 25 to 35 grouping."

Sward says that the changes will become more apparent after Jan. 1 when a number of promotions are unveiled which will continue through until spring.

The station has already undergone a number of personnel changes and recently installed a sophisticated and costly cartridge dubbing machinery designed to upgrade the quality of sound. The station is opting for all broadcast material to be played off tape rather than records.

By mixing adult contemporary tracks with softer rock material from acts such as Fleetwood Mac and Steve Miller, it is possible that CHFI can continue to operate under its present license without submitting format policy changes to the CRTC. The blend does not cross directly over into AOR-styled formats exhibited at three FM stations in this market presently.

Polydor Mulls \$1 Increase On Classical LPs

MONTREAL—Polydor-Canada is considering increasing the suggested list price on the Deutsche Grammophon and Philip classical catalog in the new year by \$1.

Now carrying an \$8.98 list price, the weakening of the Canadian dollar in international money markets, combined with increased shipping costs are cited as the two chief reasons behind the increase.

All DG and Philips classical works are imported directly from Europe and although Polydor Canada has considered domestically pressing classical lines, labels officials are cautious about changing for quality and prestige reasons.

Early retail reaction bears out Polydor's reasoning that a dollar increase won't deter "serious" classical buyers from purchasing a DG or Philips recording. According to Ellis McDonald, classical buyer for Sam's Records, European lines such as Ariola Urodisc and BASF are retailing at \$12.98 for a single album title and continue to sell at a steady rate.

Polydor is watching the movement of the Canadian dollar and is to make an official announcement shortly pertaining to record and tape prices on these two lines.

PSO Consolidates

HELSINKI—Pohjoismaiden Sahko Osakeyhtio (PSO), has sold some 60% of its business operation to Sahkoliikkeiden Oy and Stromberg Oy.

The backbone of PSO's business will now be its music department and retail outlets in Helsinki, Vaasa and Oulu. PSO, with a long tradition as a record and musical instrument wholesale operation, also represents several prominent international trademarks.



GOLD HILL—Dan Hill accepts a platinum plaque for sales of his 20th Century LP, "Longer Fuse." Presenting the award is Ross B. Reynolds, president of GRT of Canada. Seen, from left, are: Reynolds; Mathew McCauley, coproducer of the LP; Hill; and Burnie Fiedler, Hill's manager.

Cultural Quotas Sought In Quebec White Paper

Continued from page 1

in music, theatre, motion picture and book industries, are quite foreseeable.

The effects of such legislation would greatly increase the commercial value of the Quebec recording industry, which has significantly boosted its market share in the past five years or so.

The Quebec market is not designated as a geographic region by Statistics Canada (it is lumped in with Eastern Ontario), but it is generally considered to be the second largest prerecorded music consumer market in Canada next to Ontario.

At present, the white paper is being prepared by ministry officials, but leaks occurred as far back as June, when it was noted that a possible surtax on out-of-province recordings was being considered by the Parti Quebecois government which came to power in November of 1976.

It is too early to assess the impact of the paper's content on the recording industry, but at least one major

Polydor Imports Beethoven Set

MONTREAL—The new Deutsche Grammophon recordings of nine Beethoven symphonies with Herbert von Karajan and the Berlin Philharmonic Orchestra have been released in Canada as an eight-album set, with the suggested list of \$100.

Polydor-Canada has imported 500 of the limited edition set for this market, with national sales demand for this item described as "overwhelming," by a company spokesman.

SEGARINI EP ON A&M

TORONTO—A&M Records in Canada plans to introduce an extended play disk to the market this fall by Montreal rock'n'roll figure Bob Segarini. Signed to Costly Productions, Segarini has a number of credentials in his portfolio, including co-writing "Cuddly Toy" with Harry Nilsson and fronting recording acts the Wackers and the Dudes in the past.

Promotion director Doug Chappell explains the EP concept offers the label a valuable chance to experiment with a configuration rarely used in this country. To add a further twist, Chappell plans to cull a live track from the disk for radio use.

label, based in the heart of Montreal, is known to have looked at commercial properties in the Toronto area, should the political environment in Quebec prove too difficult to work within.

The Quebec government is continuing its fight with Ottawa federal officials for control of the electronic media. The white paper is expected to intensify this battle which the province is fighting on the grounds that television and radio services are vital to the ongoing cultural fabric of the province.

19 Records Hit Gold, Platinum During October

TORONTO—The CRIA reports 19 certifications for October, including three double platinum albums which indicate sales of 200,000 units or more.

Double platinum certifications are awarded to the Electric Light Orchestra for "A New World Record"; Steve Miller, "Fly Like An Eagle" and Rod Stewart, "A Night On The Town."

Platinum albums include Elvis Presley, "Moody Blue"; Kenny Rogers, "Kenny Rogers"; Steve Miller, "Book Of Dreams"; Elton John, "Greatest Hits Vol. 11"; London Symphony Orchestra, "Star Wars."

Gold albums are: Shaun Cassidy, "Shaun Cassidy"; Chicago, "Chicago XI"; Dan Hill, "Longer Fuse"; Billy Vaughn, "Original 20 Hits"; Olivia Newton-John, "Making A Good Thing Better"; Dr. Hook, "A Little Bit More"; Kenny Rogers, "Daytime Friends"; Buck Owens, "20 Greatest Hits (Tee Vee Records)."

No platinum singles were awarded but Shaun Cassidy, ELO and Patsy Gallant each achieved gold status for the singles "Da Doo Ron Ron," "Telephone Line" and "Sugar Daddy," respectively.

Johnston To WEA

TORONTO—Bill Johnston has been appointed product manager for the Warner Bros. label in Canada and is responsible for product coordination and development of marketing programs for Warner's in this market.

Johnston joins WEA Music of Canada from the Muntz Corp. where he was music product manager for eight years and editor of the Muntz Tape Guide.

Billboard Hits Of The World

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FRANCE

(Courtesy Groupement d'Interet Economique de l'Edition Phonographique et Audiovisuelle) As Of 11/16/77 SINGLES

- This Week
- 1 LA JAVA DE BROADWAY—Michel Sardou (Trema/RCA)
 - 2 GOODBYE ELVIS—Ringo (Carrere/Formule)
 - 3 MILLE COLOMBES—Mireille Mathieu (Philips/Phonogram)
 - 4 SALMA YA SALAMA—Dalida (Sonopresse)
 - 5 CITATIONS ININTERROMPUES—Cafe Creme (Pithe Marconi/EMI)
 - 6 AINSI SOIT-IL—Demis Roussos (Philips/Phonogram)
 - 7 DON'T PLAY THAT SONG—Adriano Celentano (Eurodisc/WEA)
 - 8 DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda (Philips/Phonogram)
 - 9 THE NAME OF THE GAME—Abba (Vogue/Melba)
 - 10 TOI ET LE SOLEIL—Claude Francois (Fleche/Carrere)
 - 11 ENLACES SUR LE SABLE—Romina Power and Al Bano (Carrere)
 - 12 SI MAMAN SI—France Gall (WEA)
 - 13 MA BAKER—Boney M (Carrere)
 - 14 IL A HEIGE SUR YESTERDAY—Marie Laforet (Polydor)
 - 15 BLACK IS BLACK—Belle Epoque (Carrere) LPs

- This Week
- 1 DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda (Philips/Phonogram)
 - 2 ELVIS FOREVER—Elvis Presley (RCA)
 - 3 OXYGENE—Jean-Michel Jarre (Polydor/Motors)
 - 4 SINGING IN THE RAIN—Sheila B. Devotion (Carrere)
 - 5 LOVE YOU LIVE—Rolling Stones (WEA)
 - 6 MOODY BLUE—Elvis Presley (RCA)
 - 7 HOLLYWOOD—Veronique Sanson (WEA)
 - 8 AU-DELA DES REVES—Gerard Lenorman (CBS)
 - 9 RACONTE MOI DES MENSONGES—Dave (CBS)
 - 10 HOTEL CALIFORNIA—Eagles (WEA)

JAPAN

(Courtesy of Music Labo, Inc.) As Of 11/14/77 *Denotes local origin SINGLES

- This Week
- 1 PROOF OF THE MAN—*Joe Yamanaka (Atlantic)—Kadokawa
 - 2 WANTED—*Pink Lady (Victor)—NTVM, Nichion
 - 3 AI NO MEMORY—*Shigeru Matsuzaki (Victor)—Bond
 - 4 COSMOS—*Momoe Yamaguchi (CBS/Sony)—Tokyo
 - 5 KAZE NO EKI—*Goro Noguchi (Polydor)—NP
 - 6 NIKUMIKIRENAI ROKUDENASHI—*Kenji Sawada (Polydor)—Watanabe
 - 7 COSMOS KAIKO—*Karyudo (Warner Brothers)—JCM, Nichion
 - 8 KUGATSU NO AME—*Hiromi Ohta (CBS/Sony)—Watanabe
 - 9 BIDORO KOZAIKU—*Mizue Takada (Union)—Fuji, PMP
 - 10 WAKAREUTA—*Miyuki Nakajima (Aard Verki)—Yamaha
 - 11 SHISHUKI—*Hiromi Iwasaki (Victor)—NTVM, Geion
 - 12 SAKE TO NAMIDA TO OTOKO TO ONNA—*Eigo Kawashima (Elektra)—Shinwakamonoshiko
 - 13 UN, DEUX, TROIS—*Candies (CBS/Sony)—Watanabe
 - 14 KIKYO—*Hiromi Goh (CBS/Sony)—Burning
 - 15 DANRYU—*Sayuri Ishikawa (Columbia)—Top
 - 16 WINE COLOURED DAYS—*Man Arai (King)—Sound, PMP
 - 17 AKARIGA HOSHII—*Hiroshi Itsuki (Minoruphone)—Noguchi
 - 18 KIZETSU SURUHODO NAYAMASHII—*Char (See Saw)—Nichion, Intersong
 - 19 SHIAWASESHIBAI—*Junjo Sakurada (Victor)—Yamaha, Sun
 - 20 MY LUXURY NIGHT—Hatsumi Shibata (Columbia)—J&K

ITALY

(Courtesy of Germano Ruscitto) As Of 11/1/77 SINGLES

- This Week
- 1 DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda (Phonogram)
 - 2 L'ANGELO AZZURRO—Umberto Balsamo (Phonogram)
 - 3 TOMORROW—Amanda Lear (Phonogram)
 - 4 TI AMO—Umberto Tozzi (CGD—MM)
 - 5 ROCKCOLLECTION—Laurent Voulzy (RCA)
 - 6 SAMARCANDA—Roberto Vecchioni (Phonogram)
 - 7 PROFETA NON SARO—Demis Roussos (Phonogram)
 - 8 IL CIELO IN UNA STANZA—Franco Simone (RIFI)
 - 9 MI VENDO—Renato Zero (RCA)
 - 10 MA BAKER—Boney M. (Durium)
 - 11 ZODIACS—Roberta Kelly (Durium)
 - 12 FROM HERE TO ETERNITY—Giorgio Moroder (Durium)

- 13 I FEEL LOVE—Donna Summer (Durium)
- 14 DAMMI SOLO UN MINUTO—I Pooh (CGD—MM)
- 15 SOLO TU—Matia Bazar (Ariston—Ricordi) LPs

- This Week
- 1 DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda (Phonogram)
 - 2 BURATTINO SENZA FILI—Edoardo Bennato (Ricordi)
 - 3 I REMEMBER YESTERDAY—Donna Summer (Durium)
 - 4 FROM HERE TO ETERNITY—Giorgio Moroder (Durium)
 - 5 SAMARCANDA—Roberto Vecchioni (Phonogram)
 - 6 ROTOLANDO RESPIRANDO—I Pooh (CGD—MM)
 - 7 TECADISK—Adriano Celentano (CGD—MM)
 - 8 I'M A PHOTOGRAPH—Amanda Lear (Phonogram)
 - 9 ZEROFOBIA—Renato Zero (RCA)
 - 10 MALGRADO TUTTO... L'ANGELO AZZURRO—Umberto Balsamo (Polydor/Phonogram)
 - 11 E' NELL'ARIA... TI AMO—Umberto Tozzi (CGD—MM)
 - 12 LOVE FOR SALE—Boney M. (Durium)
 - 13 IMAGES—Lucio Battisti (Numero Uno—RCA)
 - 14 SAN FRANCISCO—Village People (CGD—MM)
 - 15 ZODIAC LADY—Roberta Kelly (Durium)

AUSTRALIA

(Courtesy of Top Twenty Chart) *Denotes local origin As Of 11/11/77 SINGLES

- This Week
- 1 I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb (Int.)
 - 2 HIGHER & HIGHER—Rita Coolidge (A&M)
 - 3 THE MORE I SEE YOU—Peter Allen (A&M)
 - 4 STAR WARS—*Meco (RCA)
 - 5 SO YOU WIN AGAIN—Hot Chocolate (RAK)
 - 6 MAHNAHMAHNA—Muppets (Astor)
 - 7 IT'S ALL OVER NOW BABY BLUE—Graham Bonnet (Merc.)
 - 8 WAY DOWN—Elvis Presley (RCA)
 - 9 YOU'RE MOVING OUT TODAY—Carole Bayer Sager (Elek)
 - 10 IT'S YOUR LIFE—*Smokie (RAK)
 - 11 THE BEST OF MY LOVE—Emotions (CBS)
 - 12 SILVER LADY—*David Soul (PVT)
 - 13 DON'T FALL IN LOVE—Farrats (Mush)
 - 14 SILVER BIRD—Tina Rainford (CBS)
 - 15 I FEEL LOVE—Donna Summer (Casablanca)
 - 16 BARRACUDA—Heart (Fort.)
 - 17 FANFARE FOR THE COMMON MAN—Emerson, Lake & Palmer (All.)
 - 18 IN THE FLESH—*Blondie (Chry.)
 - 19 HARD ROCK CAFE—Carole King (Cap)
 - 20 YOU'RE IN MY HEART—Rod Stewart (Warn.) LPs

- This Week
- 1 RUMOURS—Fleetwood Mac (Warner Bros.)
 - 2 SILK DEGREES—Boz Scaggs (CBS)
 - 3 SIMPLE DREAMS—Linda Ronstadt (Asylum)
 - 4 CAROLE BAYER SAGER—Carole Bayer Sager (Elektra)
 - 5 ANYTIME, ANYWHERE—Rita Coolidge (A&M)
 - 6 AJA—Steely Dan (ABC)
 - 7 I REMEMBER YESTERDAY—Donna Summer (Casablanca)
 - 8 DIAMANTINA COCKTAIL—Little River Band (EMI)
 - 9 FOOTLOOSE & FANCY FREE—*Rod Stewart (Warner Bros.)
 - 10 TAUGHT BY EXPERTS—Peter Allen (A&M)

HOLLAND

(Courtesy Stichting Nederlands Top 40) SINGLES

- This Week
- 1 TSMURFENLIED—Vader Abraham (ELF Provincien)
 - 2 WE ARE THE CHAMPIONS—Queen (EMI Bovera)
 - 3 BELFAST—Boney M (Hansa Int)
 - 4 THE NAME OF THE GAME—Abba (Polydor)
 - 5 VALENTINO—Champagne (Ariola)
 - 6 SPANISH STROLL—Mink de Ville (Capitol)
 - 7 BLACK IS BLACK—Belle Epoque (Carrere)
 - 8 NEEDLES AND PINS—Smokie (RAK)
 - 9 STAR WARS TITLE THEME—Meco (RCA)
 - 10 YOU'RE IN MY HEART—Rod Stewart (Warners) LPs

- This Week
- 1 EVEN IN THE QUIETEST MOMENTS—Supertramp (A&M)
 - 2 DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda (Philips)
 - 3 NEWS OF THE WORLD—Queen (EMI Bovera)
 - 4 LITTLE CRIMINALS—Randy Newman (WEA)
 - 5 ROMANTIEK EN LASSIEK—Various Artists (Omega)
 - 6 INTROSPECTIONS—Tjss van Leer (CBS)
 - 7 HEROES—David Bowie (RCA)
 - 8 DIAMANTINA COCKTAIL—Little River Band (EMI Bovera)
 - 9 FOREVER—Elvis Presley (RCA)
 - 10 DO YOU REMEMBER—Long Tall Ernie and Shakers (Polydor)

SWEDEN

(Courtesy of Radio Sweden) *Denotes local origin SINGLES

- This Week
- 1 YES SIR I CAN BOOGIE—Baccara (RCA)
 - 2 THE NAME OF THE GAME—*Abba (Polar)
 - 3 VARNING PA STAN—*Magnus Uggla (CBS)
 - 4 SORRY I'M A LADY—Baccara (RCA)
 - 5 I REMEMBER ELVIS PRESLEY—Danny Mirror (EMI)
 - 6 ROCK COLLECTION—Laurent Voulzy (RCA)
 - 7 SHENANDOAH—*Jan Lindblad (RCA)
 - 8 HOSTVISA—*Cumulus (RCA)
 - 9 MAGIC FLY—Space (Ariola)
 - 10 I FEEL LOVE—Donna Summer (Casablanca) LPs

- This Week
- 1 VA SKA MAN TA LIVET AV SIG FOR—*Magnus Uggla (CBS)
 - 2 GREATEST HITS—Smokie (RAK)
 - 3 BRIGHTS LIGHTS & BACK ALLEYS—Smokie (RAK)
 - 4 MOODY BLUE—Elvis Presley
 - 5 MAKIN' LOVE AND MUSIC—Dr. Hook (Capitol)
 - 6 NARA NATUREN—*Jan Lindblad (RCA)
 - 7 FLAMINGO B—*Flamingokvintetten (Flam)
 - 8 OXYGENE—Jean Michel Jarre (Polydor)
 - 9 SUPER HITS ORIGINAL—Baccara s.o. (RCA)
 - 10 LOVE FOR SALE—Boney M (Ariola)
 - 11 SAXPARTY 4—*Ingemar Nordstroms (Frituna)
 - 12 ELVIS IN CONCERT—Elvis Presley (RCA)
 - 13 HEROES—David Bowie (RCA)
 - 14 HOSTKANNING—*Ola Magnell (Metronome)
 - 15 CUMULUS—*Cumulus (RCA)

MEXICO

(Courtesy of Radio Mil) As Of 11/4/77 SINGLES

- This Week
- 1 HOMBRE—Napoleon (Raff)
 - 2 PAJARILLO—Napoleon (Raff)
 - 3 TARDE—Rocio Durcal (Ariola)
 - 4 STAR WARS TITLE THEME—Meco (RCA)
 - 5 GAVILAN O PALOMA—Jose Jose (Ariola)
 - 6 QUEDATE—Los Joao (Musart)

- 7 ERES TODA UNA MUJER—Raul Vale (Melody)
- 8 TE VAS, TE VAS—Los Sonadores (Yuriko)
- 9 YOU'RE MY WORLD—Helen Reddy (Capitol)
- 10 AMOR SIN FINAL—Emmanuel (RCA)
- 11 I FEEL LOVE—Donna Summer (RCA)
- 12 DILE—Fernando Allende (Orfeon)
- 13 I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb (Polydor)
- 14 MI BUEN AMOR—Camilo Sesto (Ariola)
- 15 VIVE—Napoleon (Raff)

SWITZERLAND

(Courtesy of Radio-Television Suisse Romande) As Of 10/29/77 SINGLES

- This Week
- 1 WAY DOWN—Elvis Presley
 - 2 OU SONT LES FEMMES?—Patrick Juvet
 - 3 DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda
 - 4 EST-CE PAR HASARD?—Dave
 - 5 GOOD BYE ELVIS—Ringo
 - 6 LES BLEUS AU COEUR—Patrick Juvet
 - 7 CAROLINE ET MOI—C. Jerome
 - 8 UN AMI—Gerard Lenorman
 - 9 LA JAVA DE BROADWAY—Michael Sardou
 - 10 MA BAKER—Boney M

ARGENTINA

As Of 10/27/77 SINGLES

- This Week
- 1 MORIRI AL LADO DE MI AMOR—Demis Roussos (Philips)
 - 2 VESTIDA DE NOVIA—Pomada (RCA)
 - 3 DONDE ESTAN TUS OJOS NEGROS—Santabarbara (EMI)
 - 4 UNA NOCHE COMO ESTA—Los Bukis (Microfon)
 - 5 CON EL VIENTO A TU FAVOR—Camilo Sesto (RCA)
 - 6 OLVIDALO PEQUENA—Los Moros (RCA)
 - 7 FIESTA—Rafaela Carra (CBS)
 - 8 HOY ME TOCA REIR—Mario Echeverria (EMI)
 - 9 EL RELOJ—Los Pasteles Verdes (Microfon)
 - 10 AMAME... ME GUSTA AMANECER EN TI—Barbara & Dick (RCA)
 - 11 UN HIJO EN FEBRERO—Aldo Monges (Microfon)
 - 12 TE QUIERO PERO ME ARREPIENTO—Trocha Angosta (Music Hall)

- 13 CADA VEZ QUE SALE EL SOL—Segrio Denis (Philips)
- 14 PON TU CABEZA EN MI HOMBRO—Paul Anka (CBS)
- 15 QUIERO UN PUEBLO QUE BAILE—Cach Castana (Polydor)
- 16 TE NECESITO—Joe Dolan (Music Hall)
- 17 QUE TENDRAS EN ESOS OJOS—Juan Eduardo (RCA)
- 18 SI ME DEJAS AHORA—Chicago (CBS)
- 19 ODIAME—Dyango (EMI)
- 20 DAME UN BESO Y DIME ADIOS—Yndio (Philips) LPs

- This Week
- 1 LOS EXITOS DEL AMOR—Selection (Microfon)
 - 2 LOS PRIMEROS DEL RANKING—Selection (CBS)
 - 3 RUIDOS EN ESPANOL—Selection (Philips)
 - 4 MUSICA PODEROSA—Selection (EMI)
 - 5 HITS DE PRIMAVERA—Selection (RCA)
 - 6 LO MEJOR—Alberto Cortez (Microfon)
 - 7 A STAR IS BORN—Soundtrack (CBS)
 - 8 RECUERDO EL AYER—Donna Summer (Microfon)
 - 9 GOLDEN RECORDS—Elvis Presley (RCA)
 - 10 BOLERISIMO—Angeles Negros (EMI)

SOUTH AFRICA

(Courtesy of Springbok Radio) As Of 10/29/77 SINGLES

- This Week
- 1 ANGELO—Brotherhood Of Man (Pye)—Reveille Music
 - 2 DO YOU WANNA MAKE LOVE—Peter McCann (20th Century)
 - 3 WE SALUTE YOU—Rag De Beer (SABC)—Chappell & Co.
 - 4 LUCILLE—Kenny Rogers (United Artists)—Plymouth Music
 - 5 OH ME OH MY GOODBYE—Bubbly (Pye)—SDRM
 - 6 AFTER THE FIRE IS GONE—Barbara Ray Lance James (RCA)—Tree Music
 - 7 LET GO—Dobie Gray (Gallo)—Contagious Music
 - 8 I NEED YOU—Joe Dolan (Pye)—EMI Brigadiers Music
 - 9 STAR WARS THEME—Meco (RCA)—M.P.
 - 10 I WANNA DO IT WITH YOU—John Paul Young (EMI)—EMI Brigadiers Music

International Turntable

A series of major appointments has been announced by Phonogram U.K. in London, involving the sales, commercial and marketing divisions.

In sales, two regional managers have been promoted: Gordon Davis to sales manager, north, and Joe Colquhoun to sales manager, south. They report to commercial director Glyn Williams. The post which Fil Towers recently left at Phonogram as national sales manager will not be filled.

On the commercial side, Dave Scoppie, formerly marketing services manager, has been made commercial manager. He is the sales force head office representative and also heads up marketing services, sales administration, display, tape and classical divisions. He reports to Glyn Williams and will work with Barry Griffiths who will liaise the various functions involved.

In marketing, Terry Bartram, general manager, has appointed Alan Philips to product manager. He replaces Betty Burns and his artist roster includes Rush, the Runaways, Stylistics, and Bang, H & L, and All Platinum labels.

Bob Newby has resigned his directorship of Panache Music in London. He set up the company more than two years ago with Malcolm Forrester and Mountain Management. Newby says his reasons for leaving involved "fundamental disagreements on company policy." He is now working from home on various projects.

MCA Records U.K. has appointed John Gould as London promotion manager, and he will work with Dave Brown and have special

responsibility for television. He joins from EMI Records where he was promotions manager for the group pop repertoire division, working with such artists as Queen, Cliff Richard, Wings and BeBop de Luxe. He had previously worked for Magnet Records and EMI Music.

Harvey Cazaly has joined Contemporary Music Consultants as marketing director. Formerly sales group head at Radio Luxembourg, he now controls U.K. planning policy, coordination of releases and dealer liaison.

New international manager of Andrew Heath Music in London is Carolynne Wyper, former personal assistant to Heath. Prior to joining the company, she was Tony Macarthur's assistant at Charles Aznavour's CTA management company.

Former Island Records chairman David Betteridge, who left in September after a 15-year association, has joined Bronze Records in London as managing director, succeeding Lilian Bron who becomes international director of the record company. This means the Bronze label becomes totally autonomous under Betteridge, but remains part of the Bron Organization.

Lilian Bron now assumes overall responsibility as international director of Bronze, with the help of international manager Robert Lemon. She became the first woman managing director of a record company in the U.K. in July 1975. Irving Teitelbaum, company business affairs director and a director of Bronze, will take on greater responsibilities within the company.

Michael Lehr has been named director, finance and administration,

with additional responsibilities for distribution, of Music for Pleasure. He replaces Hasan Akhtar in the budget label set up, the latter having become managing director of Record Merchandisers. Lehr, who EMI, since 1972, has just returned from France, where he was director of finance and administration, of Sonopresse.

Charles Webster has been appointed manager, press and public relations of EMI's group repertoire division reporting to general manager Peter Buckleigh. Webster was former publicity manager for Capitol.

Geoff Grimes has been appointed promotion manager of WEA U.K. overseeing the regional promotion staff. Alan Philips has been appointed product manager in Phonogram's marketing division, reporting to marketing general manager Terry Bartram.

Paul McNally has moved to Phonogram as product manager for the Sire label. He worked for Warner Brothers Music, before becoming promotion manager for Elektra/Asylum. And in recent weeks, the Phonogram London-based promotion team has been strengthened by the addition of Kenny Barker and Stan Haldene.

Mike Everett, formerly manager of RCA's U.K. a&r division, and international director based in New York, has joined Pye in London as deputy director of a&r, reporting to Peter Prince. Alan McLachan, until now in charge of U.S. licensed product for Pye, moves over to the domestic division as a&r manager. He will work with Brian Justice in looking for talent and also reports to Prince.

From The Music Capitals Of The World

Continued from page 87

... success here for the Greek movie "The Sun In Night" with a main attraction singer **Tois Vaskopoulos** and the music of **Phasas**. ... There were 22 concerts and dances given during Romanian Music on the Romanian Black Sea resort circuit. ... the magazine "Saptamina" published a of three articles on the life of **Elvis Presley**. ... the Musical Edition here, the biography of **Musicescu**, top star of the Romanian Eu- was published, the author being **Martha**. ... The **Doina Ensemble** of the Romanian touring China. ... Young folk singers **Ben-Popescu** and **Adrian Ivanitki** took part in Carnation international festival in Soci. ... jazz activity here in Brasov, at the Jazz led by **Alexandru Sipa**, and Sibiu, the Club being organized by **Nicolae Ionescu**. ... Romanian chart headed on the Romanian "Zi Cu Zi" **FFN**; "Clepsidra," **Progresiv** Decelbal. **Azur R**; and on the international "Moody Blue," **Elvis Presley**; "C'est La Emerson, Lake and Palmer"; "Rhapsody In **Walter Murphy**. **OCTAVIAN URULESCU**

EMBURG

... **Wilfried Sikorski**, local music publisher, introduced his "Evergreen Cassette," a collection of popular melodies aimed at musicians producers, and Sikorski says it shows in the "recent unqualified attacks on publishing a publishing house is effective in exchanging copyrights. ... **Hansa** recording artist, off his German tour with his **Riki Tiki Boss** because he wants first to work out mus- references with the group. He put back the until the fall of 1978. ... **Dr. Krajewski**, ing director of Crystal Records in Pul- denies that the company is cutting back budget, saying it is still expanding, but staff changes had been made necessary. ... **Ende**, product manager of DGG, is the international director of Intersong in Ham- taking over the role of **Volker Spielberg**, is now managing director. ... **Rene Carol**, of forgotten singer of the 1950s, released million-seller "Rote Rosen, Rote Lippen, Ro- ren," on the WPL label and the company says it can be a hit all over again. ... **Seeger** has delivered the manuscript of opera encyclopaedia to Henschel publishing. It contains detailed information, with an of more than 3,000 names of GDR and in- tional opera artists. It will be available next and links up with a theater encyclopaedia published by Henschel. ... **Harald Banter**, of the light music division of WDR, has ac- cepted a professorship for "light music in the tical music business and arranging," the time this area of music has been taught this at a German Conservatory. ... **Brummel**, of Magazine Music, finding his immediately with his new partner **Hans**. First is the Crystal single of **Henry Valen- and Uschi**, "Im Wagen Vor Mir," which sold more than 70,000 units and was a charted hit. ... former RCA artist **David Steinacker** has released "I'm The Drummer" on Crystal, and out is **Juan Mochi's** second Crystal single "Be Lat," all with lyrics, music, arrangements production by Blum. **WOLFGANG SPAHR**

ELSINKI

... Music Shop, leading import and mail firm here, starts its own record production fall and has signed **Teddy and Tigers** as the act. ... Special **Woody Guthrie** memorial concert staged here (Oct. 4). **Dave Lindholm** heading the bill. ... **Marion** (EMI) has won the annual Syksyn Autumn Melody competition with the **Hyden-Johansson** song "Rakkaus On Hei- la," with **Erkki Liikonen** (RCA) taking second place. ... Finnlevy is the new distributor for pass, the label owned by singer-songwriter **W. Mortenson**. ... **Hona Horne** to appear at the Hespene Night. ... Latest edition of the **Suomikki** pop magazine features 33 pages devoted to **Elvis Presley**, and its arch rival **Help** published a sep- Presley poster magazine selling at \$1.90. ... "Hoesivisa," new single by Finnish folk **Cumulus** (RCA) hit the Swedish Top 10. ... Finnish concert of **Richie Blackmore's** Rain- was cancelled at the last minute because band's equipment, three truckloads, missed Sweden-Finland ferry. ... TV-2 here showing

Chi NARM Meet Wins Approbation

CHICAGO—The new NARM regional meeting format was greeted favorably by wholesalers and retailers attending the October stand here. Of NARM regular members in attendance, all who were interviewed said they planned to participate again, and many here say they'll bring more people to the next meeting. One-stops in particular seemed pleased with the concept, which gives them the opportunity to introduce accounts to label higher-ups. Indications are that even more one-stop customers will be brought to future sessions. Retailers and one-stops both say they'll sponsor more of their middle management people. About the only sour note was sounded by a major one-stop owner here, who says certain key executives left the tour by the time it reached Chicago. "In Cleveland they had higher people, and a lot of us want to see these executives. I don't want to get there and be surprised," he explains. Participants here seemed only moderately interested in the morning speakers' presentations, with some attending only the afternoon one-on-one meetings with label representatives. Eighteen regular members participated, according to NARM, as well as 15 associate members. A cocktail party sponsored by Phonogram capped the meeting at the Ritz-Carlton hotel.

LISBON

Portuguese viola player **Ana Bela Chaves** took first prize at the annual Geneva international music contest. She played music by Brahms, Muller, Hindemith and Enesco, accompanied by Portuguese pianist **Olga Prats**. **Odetta** and the **Sammy Price** group top the bill for the 7th Cascais Festival of Jazz (11-13), other guests include **Art Blakey** and the **Messengers**, the quintets of **Clifford Thornton**, **Freddie Hubbard**, **George Duke**, **Goykovich/Sal Nistico**, and the quartets of **Johnny Griffin**, **Shelly Manne** (with **Lee Konitz**) and **Rao Kyao**. **Toni Raposo**, 14, won the 27th world accordion championship in Paris.

Jorge Lima Barreto, jazz musician and teacher at Oporto University, has formed, with guitarist **Rui Reininho**, the **Anar Band**, much-praised for its debut LP on the Alvorada label. Portuguese record manufacturers facing big trouble with the lack of raw material due to import restrictions. And imported Christmas product is being held by tough controls in clearing masters and samples through Customs.

Radio action on product from Orfeu artists **Eunice Munoz**, "Floribela Espanca"; **Teresa Silva Carvalho**, "O Rama, O Que Linda Rama"; **Fausto**, "A Madrugada Dos Trapeiros"; and Warner Bros. artist **Emmylou Harris** and "Luxury Liner."

The Phonogram hit compilation, "Polystar 77," which includes tracks by **Julie Covington**, **John Miles**, **Cat Stevens**, **Boney M** and **Gal Costa** is topping the Portuguese LP charts. ... The Alvorada label has released an album, "Searas," which features a studio symphony orchestra conducted by **Cesar Batalha**. ... Following her success at a contest in Geneva, viola player **Ana Bela Chaves** has been invited to perform in West Germany, Holland, Bulgaria and Switzerland. ... East German singer **Sonja Kebler** toured Portugal giving interpretations of **Brecht** songs.

Maxim Shostakovitch, son of the famous Soviet composer, conducted the Portuguese Radio Orchestra in performances of works by Tchaikovsky, Rimsky-Korsakov, Borodin and Shostakovitch. The concert, held in the Teatro Pax Julia in Evora, was one of the highlights of a two-week program of Russian music. ... The music of **Carlos Seixas**, a Portuguese composer of the 18th century, played by Armenian pianist **Awo Koumoudjian** was one of the main attractions of the closing concert of a two-week cultural season promoted by the Portuguese embassy in Vienna. Other guests included guitarists **Carlos Paredes** and **Fernando Alvin** and composer **Vitorino de Almeida**, the embassy's cultural attache. **FERNANDO TENENTE**.

Electrola Gains

Continued from page 84 market, where competition is severe, and to create an auxiliary label with a wide range of product, including locally produced material. In this way EMI is bucking the general trend towards profitless prosperity. Says Wottawa: "When I came to this company 20 years ago the recommended retail price for a pop album was 26 marks, with a wholesale price of 18 marks. Today, full price product sells for under 18 marks, and is wholesaled at 11.50. This means that it is taking more and more unit turnover to make the same money. So the low-price market becomes less and less attractive."

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LP Contest Deadline At WNBC Set

NEW YORK—Deadline for sending original tapes to NBC's AM outlet here for inclusion in its special "Hometown Album" promotion is Dec. 15, program director **Bob Pittman** reminds musicians in the greater New York area. "There are a lot of outstanding musicians in the New York, New Jersey and Connecticut area that deserve more recognition than they are currently receiving," Pittman says. "We want to help them get that recognition." Participants may not be under a recording contract in order to enter the contest. Reel-to-reel 7 1/2 or 15 i.p.s. recordings should be sent to WNBC Hometown Album, P.O. Box 660, New York, N.Y. 10019. If you want the tape back, send a stamped, self-addressed envelope along. Major label a&r staffers and music critics will select 10 cuts from all entries. New York area graphic artists will then be invited to design a cover. Upon completion, the album will sell for \$1.66, with all proceeds to charity. Winners will retain all rights to their songs and select the charities which will benefit. A similar promotion, staged in Chicago, at NBC's WKQX-FM outlet, resulted in 15,000 copies of the hometown concept LP being sold. MS Distributors there handled the distribution. "No plans have yet been set for marketing the New York album," Pittman notes.



DOUBLE SHOT—Meco Mondar Monardo, second left, receives gold records for the single "Star Wars Theme/Cantina Band" and the LP "Star Wars And Other Galactic Funk" during ceremonies at the Millennium Records office. From the left: Irv Biegel, label's executive vice president; Meco, Jimmy Jenner, label president and Bruce Bird, promotion vice president for Casablanca which distributes the line.

Retail Chains Grow

Continued from page 3 Jason Gilman, who left Banana Records to open his first Rainbow Records store in Northern California, will add three stores in 1978 to his present two. The first Rainbow is in downtown San Francisco, a 2,000 square footer on Mission, managed by Dennis McCaffery, while the second is a 2,600 square foot free-stander managed by Tim McCaffery in Stockton. Both stores buy direct presently. Gilman ponders a large central warehouse if the three additional outlets are opened to afford central buying. Budget Tapes & Records, which now has 76 franchised outlets in a 14-state area from Kansas westward, will add 10 to 15 franchises, Evan Lasky says. The first Alaska store opens before Christmas as does the first Las Vegas store. Phil Lasky feels the chain will have to about double its present 6,000 square foot warehouse in Seattle, while there's a good possibility that a Midwest warehouse might be opened to supplement the Denver homebase, now supplying those stores. Don Daily of Daily Bros. Distributors, Houston, sees no definite openings to add to the present three

Cactus stores in the Houston area. He and brother Bud are working overtime so they can move from their 30-year-old 14,000 square foot base to new 33,000 square foot housings. Licorice Pizza, which recently opened a store in Orange and Anaheim, Calif., both 3,100 square foot strip center sites, forecasts five more in 1978. This would bring the total to 25 in greater Los Angeles. Joe Estrada manages Orange, while Barry Hydeman directs Anaheim. John Houghton, director of marketing, says he's looking for at least 3,000 square foot strip center stores.

Ray Watson of Worldwide, Seattle, would like to double in 1978 from his present five stores in Alaska, Washington and Oregon. He'd prefer his new Music Menus be around 1,400 square feet in malls. The seven Brass Ear stores out of Seattle would increase to nine, if plans work out, Dave Arnold says. He favors 2,500 square foot regional shopping center locations. Stores would be opened in Oregon and Washington.

Roy Imber of Elroy Enterprises, Freeport, N.Y., sees two more Record Worlds in his future. He intends to boost the number of stores in upstate New York. He likes malls. Paul Pennington, president of the Eucalyptus 13-store chain out of Fairfield, Calif., forecasts possibly two more stores for the six-year old chain. Just before Christmas, the Reno outlet moves from its present 1,800 square foot location to a 4,000 square foot freestanding location.

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Soul Sauce

Continued from page 78

January Sylvers products including T-shirts, puzzles, photo albums, stationery and wearing apparel. A tie-in with a major food manufacturer is also being negotiated by ZIV.

The Sylvers recently released their newest LP "New Horizons," with its first self-produced single from the LP "Any Way You Want Me."

A host of entertainers is expected to be onhand for "A Tribute To Outstanding Mothers" presented by the Broadway Multi-purpose Center at the Biltmore hotel Dec. 11. Slated to appear are Lou Rawls, Redd Foxx, Maxine Weldon, Barbara McNair (who will also serve as mistress of ceremonies), Slappy White, Michael D. Roberts and Rosalind Miles. Roy Milton and his band will provide the music.

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

NOVEMBER 26, 1977, BILLBOARD

Disco Mix

By TOM MOULTON

NEW YORK—Atlantic Records held a preview presentation of its new albums at New York's Studio 54 discotheque Nov. 11 and invited heads of most disco record pools around the country to the event.

Among the albums premiered was the new Trammps LP titled "Trammps 3," featuring the group's new disco disk "Where Were You When The Lights Went Out." Also featured on this LP are "People Of The World" and "Love Per Hour."

Also previewed was Cerrone's new LP "Cerrone 3." This product features several strong cuts. Among them are "Supernature" which sounds like Donna Summer's "I Feel Love," with its vocals which begin half way into the song.

The approach is, however, much harder and r&b sounding. The break, affectionately called, "sweet drums" is a long drum break, with a wind instrument interwoven between the drums.

"Give Me Love" is the strongest cut and certainly the most commercial. It starts off with a percussion break, then a soulful horn is introduced. This is backed up by the Cerrone sound on strings that set up this catchy song. The approach here is an interesting mix of tracks that cooks, coupled with sweet, laidback vocals. The break on this tune sounds like "Love In C Minor," Cerrone's big hit.

Next on the album is "Love Is Here" which is faster and more dramatic in its arrangement. This is connected to the song which follows by a clever string bridge. "Love Is The Answer" (not the Van McCoy classic) takes the medley another step higher. Cerrone has outdone himself with this clever and original approach to a European formula that has just about reached its limit.

Also from Atlantic Records comes Chic's LP titled, "Chic." It contains the group's successful disco hit, "Dance, Dance, Dance," plus one other strong cut that will probably be the follow-up single. The tune "Everybody Dance," unlike the group's current hit, has warmth and beauty.

The arrangement is kept in the background, but still manages to come through, and there is a break which comes on at a fast tempo, creating the impression that it could have been mixed by a deejay in a club.

Polydor Records has released a new Isaac Hayes LP titled "New Horizon." It is the enter-

tainer's debut album for the label, and there are two strong cuts. "Stranger In Paradise" is a 10-minute cut which is one of the most exciting things Hayes has done in years.

It starts off with a lot of effects and conjures images of being on a South Sea island. The tune moves into a swirling strings and horns intro which sets up the song. This is another standard which has been given new life with updated arrangements and interpretations. It builds to an exciting and energetic groove with overtones of old Hollywood movie musicals.

"Moonlight Lovin' (Menage A Trois)" is the strongest cut. It incorporates a subtle driving beat and a beautiful melody. There are several short interludes in the form of a break that set up each mood before taking the listener into a beautiful full-orchestrated string and horn instrumental which is like an elixir.

This is the most commercial thing Hayes has done in a long time, and it is good to have him back. Another cut which merits mention is "Out Of The Ghetto," reminiscent of the Isley Bros. style, especially with its use of guitars.

Salsoul Records has released its first 12-inch 33 $\frac{1}{3}$ r.p.m. disco disk titled "Moon Boots" by DRS. The label has released advance test pressings in the hope of creating some excitement prior to the disk's release.

The sound is quite different, and features synthesizers and guitars over a driving rhythm with voices singing "Boots." There are a number of interesting breaks which add to the song's excitement.

TK Records has released the new T-Connection 12-inch 33 $\frac{1}{3}$ r.p.m. disco disk "On Fire Getting Higher." As with all Cory Wade productions, the breaks are unique. This time Wade uses a classical approach. The song itself leans toward rock with a driving guitar, then the break occurs and there is a complete turnaround. This tune should do well in the clubs.

Through advance pressings, a lot of disco deejays have been playing the now released King Errisson's LP on Westbound Records titled "L.A. Bound." There are a number of strong cuts on this product. Among them are "Manhattan Love Song" which incorporates that New York soul/Latin sound, coupled with a sweeping, Broadway musical style arrangement, and an unbelievably funky track, and a break with strings and a lot of Latin percussion instruments

with a gong. If ever there was a song that sounded like New York this is it.

"Disco Congo" is almost self-explanatory. It sounds like it was recorded in Africa at a tribal dance with street drums and a large vocal group on chants. There are some interesting breaks, and over-all a lot of excitement is generated.

"Sal Soul Sister" again incorporates the soul/Latin sound with horns adding the accents. This tune also features a good break. "Well, Have A Nice Day" and the title tune are also good.

Butterfly Records has released Toronto's own THP Orchestra. The LP is titled "Two Hot For Love." The album is done in white plastic like that of the rock group Granmax. "Two Hot For Love" fills the entire A side of the album, and is done in medley form starting with "For-Play," then "Excitement, Part One," "Excitement, Part Two," "Climax," and "Resolution."

The medley starts off instrumentally with the emphasis on percussion. Then the story, told in moans and groans, begins to unfold and the temperature rises as the medley progresses. There are a lot of instrumental interludes between each song, and the energy keeps getting stronger.

The group's music is an interesting combination of the Philadelphia and European sound, and there seems little doubt that this LP will be popular in the clubs. Also included is the group's first Canadian hit, "Early Riser," from the LP of the same title.

Disconet Service

• Continued from page 66
tion, courtesy Warner Bros. Records. It runs for 18:45 minutes.

The flipside features "Jack & Jill" by Raydio, courtesy Arista Records; "What's Your Name, What's Your Number," by the Andrea True Connection, courtesy Buddah Records; "You've Got Magic," by the Rice & Beans Orchestra, courtesy T.K. Records, and "The Beat Goes On and On," by Ripple, courtesy Salsoul Records. It runs 17:45 minutes.

The inaugural program was presented by Kevin Guilmet, a Disconet deejay and producer of the WBLS-FM disco show.

The Disconet service is designed to provide subscribing discos, spinners and mobile disco operators with a weekly 40-minute recording of the best of 40 or 50 new releases which reach the market each week. Subscriber cost is \$250 for 13 weeks of programming.

The company has entered into licensing agreements with T.K. and Audiofidelity Records and the latter's subsidiaries, Hidden Sign and Image. Three top disco deejays, Tom Savarese, Bobby "Deejay" Guttagaro and Kevin Guilmet have been signed to assist in the selection, mixing and recording of the programs.

Disconet is headed by Mike Wilkinson, former chairman of the American Assn. of Advertising Agencies, who claims it was developed following a nationwide research study which showed that 95% of the country's more than 15,000 discotheques could not be served by promotional representatives or record pools.

More than 200 club owners and disco deejays across the country have subscribed to the service, according to Wilkinson.

Brumley Succumbs

NASHVILLE—Albert Brumley, who wrote "I'll Fly Away" and other major songs, died Tuesday (15) in a Springfield, Mo., hospital. Death was apparently due to a heart attack.

Composer of more than 1,000 gospel songs, Brumley was a member of the Gospel Music Hall of Fame. He has also received SESAC awards for his songs which have included "Turn Your Radio On" and "If We Never Meet Again."

AT '78 PRODUCT PREVIEW Atlantic Enlists Pool Help To Open Radio, Retailing

NEW YORK—More than 18 heads of disco pools around the country have been urged by Atlantic Records to get into the fight to eliminate barriers to disco found in radio and retailing.

The pool heads have been urged to forward their playlists and make personal appearances to radio stations, record retailers and even news organizations in their areas.

The suggestion by Israel Sanchez, head of disco promotions for Atlantic Records, was made here Nov. 11 when the label raised its "Salute To Disco '77-'78," with a special preview of its new disco products.

Sanchez feels the pool operators and their members can play an important role in turning around existing indifference to disco radio and record retailers by presenting themselves as ambassadors of goodwill and helping to educate the industry on the positive aspects of disco and what's hot and viable.

Among the pool heads promising to lend their support to the idea were John Luongo, Boston Record Pool; Jackie McCloy, Long Island Disco Deejays;

Stuart Neal, New Orleans Disco Assn.; Marty Torgul, New Jersey Assn. of Disco Deejays; Bob Crane, Florida Record Pool; A. J. Miller, Los Angeles Record Pool; Frank Lembo, Pocono Record Pool; John Hedges, Bay Area Disco Deejays Assn.; Ram Rocha, Disco Tex Record Pool; Howard Metz, Dallas/Ft. Worth Record Pool; John Bush, Northwest Disco Pool; Jack Witherby, Southwest Record Pool; Larry Adams, Seemingly Better Productions; as well as representatives of the Dogs of War Record Pool in Chicago, and the Southern Florida Record Pool.

Product presented at the salute, held at the Studio 54 discotheque, included new LPs by the Trammps, Cerrone, Boney M, the Temptations, Chic and King Errisson.

The disco salute, the first extravaganza of its kind staged by Atlantic, was designed to re-emphasize the label's commitment to disco, according to Sanchez.

Also invited to the preview were independent promoters and representatives from WEA International from such far-flung regions as Japan, Belgium and France.

Deniece Williams' Roles

• Continued from page 79

over there for 'Free' and 'That's What Friends Are For.'

Her first effort as a producer is with a group called the Lollies. She notes that she and Baskett have cut three tracks on the group and are looking to sign it to Columbia, her own label.

"I'm now trying to develop producing techniques, learning from Maurice (White). I got into producing myself a little on the 'Songbird' album, especially on the gospel tune 'God Is Amazing' (which she also wrote)."

In addition to the gospel tune, Williams penned or co-wrote three tunes on her "Songbird" LP, "The Paper," "Time" and "Be Good To Me." She composed or co-wrote her entire "This Is Niecey" LP.

She explains that the Lollies LP, which she hopes will be ready for re-

lease next June, will not only feature tunes by herself and Baskett, but will have songs written by the group itself, which ranges in age from 9-16.

Williams is presently studying acting, dancing and modeling, which she says enhances her live performances. She also feels these classes will prepare her for films. "My interest is in the area of musical comedies like the type of films which Sid Poitier and Bill Cosby are doing."

Kingston On Staff

LOS ANGELES—Larry Kingston has joined the staff of writers at the Nashville office of Hall-Clemens Publications, a division of Lawrence Welk's Vogue Music, Inc.

Kingston has written songs for Roy Clark, Kenny Price, Johnny Paycheck, George Morgan, Jim E. Brown, Little Jimmy Dickens and Del Reeves.

Nostalgic Birdland Bash

• Continued from page 64

was borrowed from a nearby Hawaiian restaurant to take part in the reunion.

Musicians who packed the basement room and posed for publicity pix included Gil Evans, Don Elliott, Dick Hyman, Horace Silver, Billy Taylor, Walter Bishop Jr., Jimmy Rowles, Buck Clayton, Dick Katz, Percy Heath, Jimmy Heath, Helen Merrill, Ted Curson, Remo Palmier, George Wallington, Henri Renaud, George Wein and Randy Weston.

Impressed with the music and the enthusiastic response, Casa Blanca operators told Lundvall they would consider holding a Birdland night every Monday if a tie-in with CBS could be arranged. Lundvall indicated interest.

With New York now by far the busiest city in the world in terms of jazz club activity, it would seem likely and logical that Birdland, long the most influential room of all, should once again become a part of

the scene. Altshuler's brainstorm, if any event, proved decisively that as long as men of the caliber of Dexter Gordon et al are still around, you can indeed go home again.

RCA Plant Moves To Supply Crosby

NEW YORK—RCA's Indianapolis pressing plant, still stamping fresh copies of Elvis Presley catalog, is now scrambling to move two Bill Crosby LPs which RCA owns.

The first Crosby LP covers De Bingle's early career as well as side recorded for RCA later in the singer's life. The label is also reissuing a 1958 Crosby-Rosemar Clooney collaboration, "Fare Meeting You Here." The first LP, part of RCA's legendary performance series and has been in general release. The latter LP is set to ship late in November.

Studio 54 Liquor License

• Continued from page 66

The authority chairman, who is returning to private law practice, is convinced that Justice Korn's decision was influenced by the prominence of the people who frequent Studio 54. He states, "I am astonished that it would enter into a legal decision, and I think it's a double standard of justice."

Justice Korn shrugs Roth's charges off as being ridiculous. He admits that letters and affidavits from prominent people were presented to support the petition, but denies that he was influenced by them.

"I do what my conscience tells me," he says, "and closing the place would have put a lot of people out of

work and jeopardized a large investment by the owners."

Roth also charges the office of Manhattan District Attorney Robert Morgenthau with impeding the organization's crackdown on unlicensed bottle clubs in the city by refusing to prosecute Studio 54's owners on charges of allegedly selling liquor without a license.

These charges against club owners Ian Schragr and Stephen Rubell were technically dropped when the DA's office agreed to "an adjournment in contemplation of dismissal" of the charges.

Members of the DA's office involved with the decision counter that theirs was an appropriate resolution of the matter "that had nothing to do with deals or favoritism."

Jazz Beat

• Continued from page 64

Dec. 3 at 8 p.m. Other acts booked for the series by the Boston school include the bands of Stan Kenton, Mercer Ellington and Woody Herman.

Clark Terry played the Walt Disney World's Village Lounge in late October in Florida. Lee Magid's Cafe Concert in Tarzana, Calif., keeps bringing back Seawind, the Hawaii jazz-tinged band which Herbie Mann boasts about. Upcoming bookings will feature Laurindo Almeida, Art Pepper, Mark Murphy, Supersax and Bill Holman.

Donte's in North Hollywood just celebrated its 11th anniversary. SC Jazz, an ensemble featuring students and faculty members at the Southern California college has made its debut on campus. Thom Mason, a saxophonist, is in the band and is also a visiting professor heading up the school's new jazz studies program.

Las Vegas may get its own jazz show if the folks at channel 10 KLVX bow to the influences of members of the Las Vegas Jazz Society.

Pharoah Sanders is in the studio cutting a new LP. So too is Mike Manieri, the excellent vibist. Upcoming for trumpeter Woody Shaw is a new LP for Columbia. Sam Jones and Charles McPherson are due for new titles on Xanadu. Lee Konitz and Warne Marsh are teamed on a new Pausa LP out of Italy.

Jim Galloway's Metro Stompers out of Toronto have cut their first LP on the Sackville label. The North Texas State Univ. 1 O'Clock Lab Band's new LP, "Lab '77," is now available through mail-order at the school for \$5. Vanguard claims a jazz/disco release via "Born To Dance" by the Players Association.

Send items for Jazz Beat to Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

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Home Video Mart Triggers Hardware War

• Continued from page 1

The music industry's growing involvement in video distribution now, and programming later, was the focus of a highlight panel at last week's International Videodisk/Home Video Programming Conference, chaired by Joe Cohen, NARM executive vice president.

Taking a conference-taped videocassette featuring octogenarian jazz artist Alberta Hunter, the group put together a total marketing plan—acting as key segments of a mythical record label.

Floyd Glinert of Shorewood handled packaging; Bob Mitchell of Pickwick International, distribution; Dave Rothfeld of Korvettes, retailing; Joe Baumstein of Young & Rubicam (CBS consultant), advertising allowances and Billboard's Steve Traiman, a&r.

Recent announcements of involvement in video blank tape and program sales and distribution by Pickwick, Korvettes, Sam Goody and other major music marketers

serve to underscore the profit potential of the emerging consumer video mart.

Sony's decision to trim its suggested Betamax list price to \$1,095 from \$1,300 Monday (14), preserving the same distributor/dealer profit margins, saw an immediate ad from Macy's in New York: "Price break . . . \$305 less . . . sale \$995 . . . originally \$1,300."

The move came in the wake of Zenith's prior week announcement of a list price cut to \$995 from \$1,300 for the Betamax decks it buys from

Sony, and Sears' announcement that its Sanyo-built Beta decks would initially be available in five major markets by the end of November at \$995.

In the competitive VHS area, JVC trimmed its two-hour Vidstar wholesale price by \$200 (to about \$740) but left the suggested list at \$1,280, while RCA has been \$1,000 list from the start, with both Panasonic and Magnavox \$1,095 for the two/four-hour Matsushita-built VHS units.

Indications are that GE soon will

announce a license for a four-hour VHS for early 1978, and Quasar is expected to bow a four-hour VHS at the Winter CES, a step-up from its own two-hour incompatible Quasar "Time Machine" now listing at \$795.

On the Beta side, Shin-Nippon Electric signed a Sony license and is expected to debut a two-hour Beta-format machine under the NEC label in the U.S. during 1978.

While consumer purchases of home VTRs continue to build, the Universal/Disney Studios copyright infringement suit against Sony, its Betamax and three sales outlets has been postponed to May 2 from Jan. 10 in U.S. District Court, Los Angeles. Both sides agreed to the delay, with the studios' attorneys indicating the complaint may be amended to broaden the issues.

Program duplicators got a boost with the news from Panasonic that the first PD-600 VHS real-time systems would be delivered early in 1978. Limited to the two-hour format only, the new 20-slate systems will go to four initial distribution centers.

These include Magnetic Video Corp., Farmington, Mich., already operational with a standby duplication system using existing machines; Bell & Howell, Evanston, Ill.; Video Software Productions, Yonkers, N.Y., and a Los Angeles location to be announced.

The D-600 eventually will be supplanted by a high-speed duplication system now being developed from the Matsushita bifilar 10-times machinery used for the ½-inch videocartridge format in Japan, but no firm date is set for that introduction.

Record/tape retailers already into the blank videotape business acknowledge that supplies are tightening, particularly for the relatively newer two/four-hour VHS machines.

With 3M not yet into VHS production full-time, and TDK and Fuji supplying tapes on an OEM basis in Japan with expanded production lines, the cassettes are definitely on an allocation basis to dealers of the various VHS brands.

The Beta format situation is better, with Sony production in Dothan, Ala., expanding daily, and 3M gearing up its volume as well. But even here there are signs of tightened supplies, going into the heavy holiday season where as many as 100,000 Beta and VHS machines may be sold in the U.S.

WASHINGTON SUES TAYLOR, OTHERS

Saxophonist Seeks Freedom & Damages

PHILADELPHIA—A preliminary injunction that will free him from recording and music publishing ties plus compensatory damages in the amount of \$5 million is asked by Grover Washington Jr., from Creed Taylor, Inc., his CTI label, Three Brothers Music, Inc., all of New York City, and from Motown Record Corp., Detroit, which has an exclusive label distribution agreement for his records.

The action was taken in a suit filed Nov. 2 in the U.S. District Court here by Lloyd Zane Remick, of the local law firm of Barsky, Golden & Remick. A hearing on the suit will be held before Judge Raymond Broderick on a date to be set by the Federal judge.

The \$5 million damages is for alleged improper accounting and payment of recording and music publication royalties, lost record sales and a decline in the number of personal appearances, a decline in the quality of record performances and personal performances "due to the diminishment of creative time and artistic control caused by defendants' conduct," damage to Washington's career and career potential, and his loss of prestige within the music and recording industry.

Washington's own publishing affiliate, G. W. Jr., Music, Inc., based here, is joined with the jazz star as plaintiff in the suit.

Washington is also asking the Federal Court for a declaratory judgment that agreements have been breached so he and his music firm can be released from his exclusive recording artist's agreement with CTI and the publishing agree-

ment with Three Brothers Music. Washington first went under the Taylor/CTI wing in June 1974 with options taking it now until June 24, 1978, with the final one-year option as yet unexercised by the defendants.

The suit also alleges that Washington is being used as a pawn by CTI/Taylor in its own disputes with Motown. The Detroit label has an exclusive label distribution agreement with CTI/Taylor for Washington's records. Alleging that the agreement has been breached by both defendants, Washington is asking for an injunction to restrain Motown from interfering with his right to enter into contracts with other recording and distributing companies.

Washington contends that from almost the very start of his affiliation with the label, a number of disputes have arisen between CTI and Taylor and Motown over the exclusive distribution agreement as well as collateral and related agreements between the parties.

These disputes, the suit avers, resulted in wide-ranging litigation which terminated in a settlement agreement between the two record companies in May 1976.

However, it is charged, in spite of the apparent settlement the disputes continued, culminating in a lawsuit filed by Motown against CTI and Creed Taylor in Los Angeles in September 1977.

The \$5 million damages is asked of all the defendants, leaving it to the judge to assess the amounts in event judgment is entered in favor of Washington.

Firms Developing Auto High-End Hi Fi

• Continued from page 1

a range of new and sophisticated audio componentry for the car.

"Highway Hi Fi," "Highway Fidelity" and "Autophile Series" are some of the designations under which the new generation of products are being pitched to consumers. New high-end units seen here included car stereo power boosters, graphic equalizers, Dolby tape decks, LED readout amps and four-way speakers.

The new equipment in many cases takes its appearance from home stereo componentry and the marketing argument to consumers is that they will get the same sound enjoyment in their car as they do in their easy chair.

The new componentry has auto parts dealers talking an unfamiliar language, one loaded with complex audio performance specifications.

Says one auto sound manufac-

turer: "The consumer obviously wants something to match the sound of his home unit and is willing to pay for it."

Howard Yefsky, president of Inland Dynatronics, which bowed an entirely new lineup of sophisticated car components, notes: "The car is being pictured as a cabinet speaker, with sound quality like that available for the home."

Green light to the stepup boom, manufacturers say, has been the widespread acceptance of car stereo "power boosters," which have done very well through auto parts outlets and mass merchandisers.

Indeed, suppliers here expressed surprise generally at the success mass merchants are having with much of the new car component gear.

Combined with a graphic equalizer which "balances" the sound, these add-on power boosters promise to be the leading item in the auto

sound upsurge. Firms introducing one-unit booster/equalizers included Boman, Kraco, Tenna, IDJ and Automatic Radio. Audiovox showed a 32-watt model, to list under \$100, with on-off, volume and three equalization controls arranged on a remote, hand-held module. The unit's boost sound system output and allows the sound to be "custom tailored" to the auto's interior.

Big stepups in car speaker designs also were in evidence here, with four-way, frequency-adjustable units now at hand. Motorola's new "Professional" series three-way model, part of the firm's initial venture in auto speakers, will list at \$119 a pair.

Suppliers here also look to CB installers to give impetus to the car component boom. The two-way radio shops are likely to pick up the new autosound ball and run with it, in light of the collapse of the CB market.

DiMartino Countersuit

LOS ANGELES—Record producer Andrew DiMartino has filed countersuit for cumulative damages of \$10 million in Los Angeles County Superior Court against K-tel, Imperial Music, Dave Miller and Freddie Cannon.

DiMartino claims malicious prosecution, intentional infliction of emotional distress and punitive damages.

The countersuit stems from a 1977 trial in which DiMartino alleged to have forged Cannon's signature to obtain masters of "Pasadena Park," "Tallahassee Lane" and "Way Down Yonder In New Orleans."

Imperial Music, K-tel and Miller, an employe of K-tel were alleged to have acted maliciously in instigating criminal prosecution against DiMartino who was found innocent June 1977.

Cannon's alleged purpose was to escape payment of royalties due DiMartino, per the suit. The other defendants allegedly threatened DiMartino to wrongfully return monies due them for use of the masters, the suit claims.

Fleetwood Mac, Muni Are Feted

NEW YORK—Fleetwood Mac was the top winner and Scott Muni program director of WNEW-FM New York, the recipient of a special award at the first annual National American Rock Radio Awards to be broadcast by 258 FM radio stations on Thanksgiving Day.

The awards show is presented by DIR Broadcasting and will be hosted by Grace Slick, with cohost Mike Harrison, managing editor of Rock and Records and air personality of KMET in Los Angeles.

Fleetwood Mac is the recipient of four awards for best group, best album, for "Rumours," best song and best single for "Dreams." Best male singer is Peter Frampton. Best female singer is Linda Ronstadt. Best debut LP is for "Boston." Best singer/songwriter is Stevie Wonder. Muni receives the Tom Donahue Memorial Award for being a leader in progressive free-form radio since his days with WOR-FM in 1967.

NMPA Workshop

• Continued from page 28

particular problems under the new law. Receiving major attention notes Feist, were the following:

• Potential controversy between publishers and record companies over mechanical royalties on product whose manufacture and sale brackets the effective date of the increase Jan. 1 of the rate to 2½ cents.

• The new legal relationship foreseen, particularly in foreign song material, of the onset of statutory copyright at fixation rather than publication.

• Divisibility of copyright under the new law, with separate rights for each use now possible.

• The narrowed definition of derivative works in the context of termination.

"We are entering an entirely new era of copyright," says Feist, "and everybody in the music business has a lot to learn and to get used to."

Heading the NMPA copyright committee in New York is John McKellen of MCA Music. Dean May, of Acuff-Rose, is chairperson of the Nashville group and Al Kohn of Warner Music, is chairman in Los Angeles.

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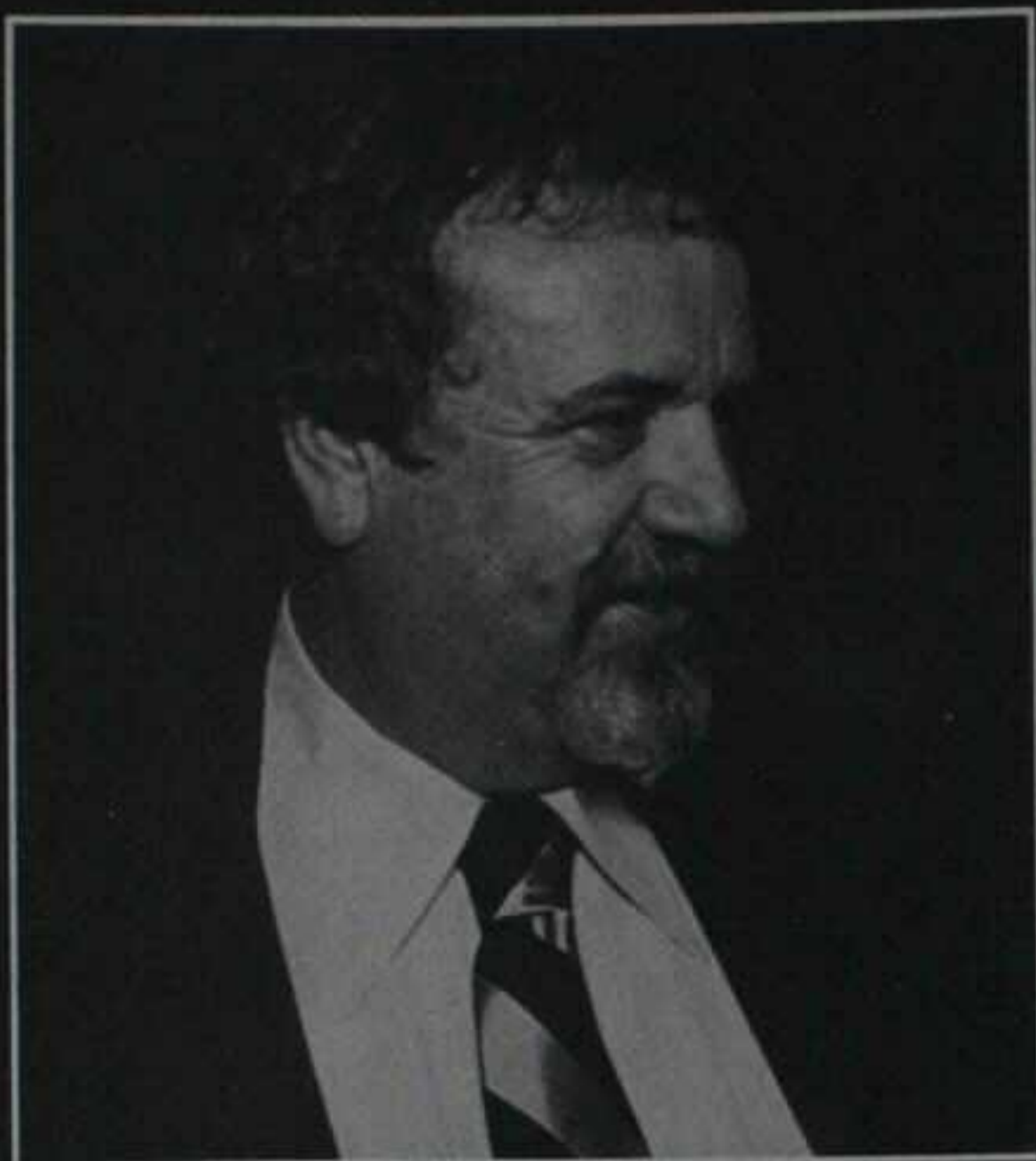
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Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 11/26/77

Number of LPs reviewed this week **84** Last week **34**

Pop

EMERSON, LAKE & PALMER—Works, Volume 2, Atlantic SD19147. Produced by Greg Lake, Keith Emerson, Carl Palmer. The trio's second volume of sophisticated orchestral works is a continuation of the first twin-set although this is a single album with four cuts previously released on past albums. While the previous album highlighted each member individually with its own side, Vol. 2 showcases the collective multiple talents of ELP. Emerson's keyboards are as riveting as ever, while Palmer on drums and guitarist Greg Lake have ample opportunity to demonstrate their own talents. The orchestrations and arrangements allow the trio the flexibility to be lavish.

Best cuts: "Tiger In A Spotlight," "So Far To Fall," "Watching Over You," "Bullfrog," "I Believe In Father Christmas," "Brain Salad Surgery."

Dealers: ELP is a consistent seller.

GENESIS—Seconds Out, Atlantic SD29002. Produced by David Hentschel, Genesis. An excellent 12-cut primer for the six-man English group's rich, multi-textured blend of keyboard/synthesizer wizardry and 12-string harmonics, captured in the medium from which it emerged nine years (and LPs) ago—in concert. Production values are nearly studio perfect in this two-record set, highlighted by precision arrangements and exacting vocals. Unfortunately, the energetic harmonies are so well mixed with the ethereal Genesis sound as to be difficult to understand.

Best cuts: "Robbery, Assault & Battery," "I Know What I Like," "The Lamb Lies Down On Broadway," "Supper's Ready."

Dealers: Genesis' popularity in the U.S. is growing. Audiences double whenever it plays a return engagement.

CAPTAIN & TENNILLE—Greatest Hits, A&M SP4667. Produced by Daryl Dragon, Toni Tennille, Morgan Cavett. This is a spectacular package that fully documents the meteoric rise of this duo with an almost staggering amount of hit singles—all the way from "Love Will Keep Us Together" to "Can't Stop Dancin'." Each tune, now a contemporary pop classic in its own right, is highlighted by Toni Tennille's crisp, contralto vocal style, whether on uptempo fare or ballads, and Daryl Dragon's infectious, upbeat arrangements. An irresistible collection.

Best Cuts: "Love Will Keep Us Together," "Muskrat Love," "Lonely Nights," "The Way That I Want To Touch You," "Can't Stop Dancin'."

Dealers: The Captain & Tennille, household words, are among the pop world's leading and most popular sellers.

AMERICA—America Live, Warner Bros. BSK3136. Produced by George Martin. Thirteen tracks all taken from the last night of a Greek Theatre, Los Angeles, performance comprise the LP. This is solid capturing of this group's soft rock approach, chock full of angelic-like harmonizing and pleasing melodies. Interwoven into the set are many of the band's standards that have had such an influential impact on other groups. Also apparent on this stellar outing is the band's extraordinary songwriting capabilities.

Best cuts: "Tin Man," "Sergeant Darkness," "Ventura Highway," "Sister Golden Hair," "Horse With No Name."

Dealers: A legitimate superstar act that needs no introduction.

GARY WRIGHT—Touch and Gone, Warner Bros. BSK3137. Produced by Gary Wright. With the exception of drums and percussion, this is a nine-cut LP using only keyboard instruments, beautifully played and arranged. But throughout, Wright seems to be searching for the successful appeal of his hits "Dream Weaver" and "Love Is Alive." Openings, breaks, arrangements—all are reminiscent of earlier Wright material, yet no cut emerges to break new ground. Vocals and lyrics are exceptional, but the melodies are uninspired.

Best cuts: "Touch and Gone," "Something Very Special," "The Love It Takes."

Dealers: Wright's fans have been waiting for this one.

THE RAMONES—Rocket To Russia, Sire SR6042 (WB). Produced by Tony Bongioni, T. Erdelye. The Ramones' straightforward and most primitively basic of all rock deliveries magically contains an implied and endearing sense of melody. The group's third album, together with its slight but elemental tongue and cheekiness and themes of rebellion, escape and basic nuances of American life, offers an outlet for both thoughtful and invigorating release. The same formula rigidly holds throughout and a sharper focus illuminates most of the 14 songs for special individual appeal.

Best cuts: "Rockaway Beach," "I Don't Care," "Teenage Lobotomy."

Dealers: Currently the Ramones stand as America's premiere punk rock outfit.

ROXY MUSIC—Greatest Hits, Atco SD38103 (Atlantic). Produced by Roxy Music, Christ Thomas, John Punter, Peter Sinfield, John Anthony. Roxy Music never achieved the success in the U.S. that it did abroad, so some of these greatest hits will not be familiar to American audiences. As it stands, this LP is an excellent sampler of one of the best bands of the '70s. Roxy has a brittle electronically tinged sound built around Bryan Ferry's larger-than-life vocals and chic lyrics. The songs included here come from each of Roxy's six previous LPs.

Best cuts: "Love Is The Drug," "A Song For Europe," "Do The Strand."

Dealers: This should boost the whole Roxy catalog.

RICK WAKEMAN—Criminal Record, A&M MSP4660. Produced by Rick Wakeman. Keyboard wizard Wakeman contin-

Spotlight



BOZ SCAGGS—Down Two Then Left, Columbia JC34729. Produced by Joe Wissert. Boz's eagerly awaited followup to "Silk Degrees" is much more r&b flavored. Much of the album is comprised of midtempo ballads, graced by the harmonic vocals of various lineups of background singers. Scaggs' vocals are as strong and textured as ever, whether gently delivering a tender love ballad or letting loose in a gutsy, energetic rocker. The two guitars fronting Scaggs supply rhythmic punch as well as a few striking solos. Generous use of horns and strings, arranged and conducted by Michael Omartian, play a major part in the production. Wissert's flawless production helps in making this album a natural progression for Scaggs: easy and unstrained.

Best cuts: "Still Falling For You," "Then She Walked Away," "Hard Times," "We're Waiting," "Tomorrow Never Came."

Dealers: Scaggs' last album went triple platinum.



EARTH, WIND & FIRE—All 'N All, Columbia JC34905. Produced by Maurice White. An even blend of funky r&b energized rockers and some straight ahead pop-oriented tunes makes EWF's newest one of its most appealing efforts. Maintaining its novel percussive sound, much in the manner of War, each tune jumps to a pounding rhythm. The group's trademarked smooth harmonies are intact and fronted by Maurice White's clean lead vocals which manage to sound both soulful and pop. Some tasty sax solos within the top notch horn section spice up the arrangements. And there are also a few guitar solos that deserve honorable mention.

Best cuts: "Serpentine Fire," "Fantasy," "Runnin'," "Be Ever Wonderful," "I'll Write A Song For You."

Dealers: Cover makes for attractive display.



QUEEN—News Of The World, Elektra 6E112. Produced by Queen, Mike Stone. Queen's characteristic use of grandness rising from a basic rock lineup drives the group's latest LP as before through its soundtrack-like song structure. Alternating between clear melodic piano, to its solid driving rock guitar force the songs range from a strolling acoustic samba/ballad to a heavy dose of punk frenzy. Freddie Mercury's crystal operatic voice spearheads vocal contributions from the entire quartet featuring moments of rich harmonic texture. Songs of self-potential realization, youthful searching and frustration and love memories comprise the group's writing and production efforts.

Best cuts: "We Are The Champions," "Sheer Heart Attack," "It's Late."

Dealers: Album release coincides with group's national tour.



WAR—Galaxy, MCA MCA3030. Produced by Jerry Goldstein. This seven-man group moves from UA to MCA with its distinctive brand of heavily percussive Latin-rock-jazz. The five selections here range from the funky, raucous title song to "The Seven Tin Soldiers," a 14-minute number which recalls the sleepy soul styling of Isaac Hayes' best work. The three other cuts are also generally mellower than past War efforts. The group's dynamics still come across, but in a more restrained, intense way than in the old funky boogie approach.

Best cuts: "Baby Face (She Said Do Do Do Do)," "Sweet Fighting Lady," "The Seven Tin Soldiers."

Dealers: Make a sign identifying this as War's first all-new studio album in more than two years. The cover almost makes it appear that Galaxy is the name of the group.

ues the rock/classical fusion he helped pioneer with Moogs, pianos, church organs, choirs and a basic, hard-rocking rock trio are all skillfully blended to produce imaginative melodies and thunderous choruses Wakeman's fans will be hearing. The music ranges from lush, introspective pieces to ecclesiastical rockers, with some comedic blues a lark.

Best cuts: "Judas Iscariot," "Birdman of Alcatraz," "Chamber of Passion," "Stature of Justice," "Chamber of Horrors."

Dealers: Pitch this to adults bring of rock, as well as to Wakeman fans.

JOE COCKER—Greatest Hits, A&M SP4670. Produced by Denny Cordell, Leon Russell, Jim Price, Nigel Thomas, Fraboni. Twelve powerful tunes from the Cocker vault: in case the gravel-voiced singer at his best from spirited rock to ballads. What is apparent, since most songs are clear from others, is this performer's unique interpretive ability he imparts an undeniable intensity to each selection makes it his own.

Best cuts: "With A Little Help From My Friends," "Cry A River," "You Are So Beautiful," "Delta Lady," "The Letter."

ZZ TOP—The Best Of ZZ Top, London PS706. Produced by Bill Ham. Hard core Texas boogie fans will love this collection of 10 ZZ Top favorites. The trio of guitarist Billy Gibbons, lead singer Dusty Hill and drummer Frank Beard get down to a raucous picking that best exemplifies the raucous, driving Lone Star approach to rock 'n' roll. The gutsy vocal Gibbons and Hill are robust and highly conducive to the drinking set that the group appeals to. This compilation of tunes, none of them really large commercial singles, is representative of Texas boogie at its best.

Best cuts: "La Grange," "Francine," "Blue Jean Bop," "Beer Drinkers And Hell Raisers," "Tush."

Dealers: ZZ Top fans, and there are many, will want their collection.

ANNIE HASLAM—Annie In Wonderland, Sire SR6046 (WB). Produced by Roy Wood. Haslam, the backbone vocalist of Renaissance, steps out on her own under the direction of dunder/guitarist Wood. Haslam's voice has always been a delight to the ear, and here she maximizes her vocal delivery on a lively, percussive flavored rockers. Wood's stinging work fronts the instrumentation that also includes his playing of everything from the sax to moog. In essence, this album is also a showcase for Wood's diverse talents. Yet the focal point is Haslam's vocals: an instrument in itself, which emit a somewhat willowy, surrealistic effect.

Best cuts: "If I Were Made Of Music," "Rockalisc," "Hiccoco," "Inside My Life."

Dealers: Rock with Renaissance.

WET WILLIE—Manorisms, Epic JE34983. Produced by Gary Lyons. After seven years and as many foot stomping LPs, this six-man band has developed a new formula for blending rock's hard-driving vocal energy with r&b's melodic soul through the usual two-guitar, bass and drums lineup is a dense, unusual and effective use through the 10 cuts of monica, sax and even harpsichord is outstanding.

Best cuts: "Make You Feel Love Again," "Street Car Serenade," "One Track Mind," "How 'Bout You."

Dealers: Producer Gary Lyons was involved in production of the "Foreigner" and "Crawler" LPs.

PETE'S DRAGON—Original Motion Picture Soundtrack, Capitol SW-11704. Produced by Irwin Kostal. The soundtrack to Disney's biggest musical since 1964's "Mary Poppins" features Helen Reddy on seven songs and her co-stars Mike Rooney, Red Buttons, Shelly Winters and Charlie Callas one or two numbers each. For the most part Reddy has traditional ballads, with the more novelty-oriented tunes handled by the comedians. The songs were written by double Oscar winners Al Kasha and Joel Hirschhorn, including "Candle On The Water," which is presented here in two versions, one tabbed a "specially re-recorded single version."

Best cuts: "Candle On The Water," "Brazzle, Dazzle Dazzle," "It's Not Easy," "There's Room For Everyone."

Dealers: Note that this is on Capitol, not Disney's V label.

Soul

TEMPTATIONS—Hear To Tempt You, Atlantic SD19147. Produced by Baker/Harris/Young. This LP goes a long way recapturing the sound which initially launched this group. Harmony is tighter and different lead vocalists give this LP an interesting balance which seems new to the Tempts. Instrumentals are soft, orchestral, jazz-oriented, driving disco with a heavy bottom. Mini do-wap insertions of the 50's blend with today's contemporary musical trend makes for an excellent mixture. Each voice is distinct and easily identifiable.

Best cuts: "In A Lifetime," "Think Of Yourself," "She's I've Got," "Snake In The Grass," "It's Time For Love."

Dealers: With this LP, the Temptations should not only maintain its past following but could easily capture a new audience.

(Continued on page 9)

Spotlight—The most outstanding new product of the week's release and that with the greatest potential for top of the chart placement—picked 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 edited by Ed Harrison; reviewers: Eliot Tiegel, Gerry Wood, Is Horowitz, Jean Williams, Dave Dexter Jr., Pat Nelms, Sally Hinkle, Agnes Gurza, Ruman Kozak, Dick Nusser, Jim McCullough, Paul Greer, Ed Killeher.

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FEATURES

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FROM THE ROBERT STIGWOOD PRODUCTION
"SATURDAY NIGHT FEVER"
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Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 11/26/77

Number of singles reviewed
this week **104** Last week **101**

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PETER FRAMPTON—Tried to Love (3:25); producer: Peter Frampton, writer: Peter Frampton; publishers: Almo/Fram-Dee, ASCAP. A&M 1988S. Frampton's newest is a raucous rocker with a mild talking box intro. His vocals maintain a driving intensity as the guitar riffs wait its way throughout the tune, in an unslack and powerful manner.

STEELY DAN—Peg (3:58); producer: Gary Katz; writers: Walter Becker, Donald Fagen; publisher: ABC/Dunhill, BMI, ABC, AB12320. This is a jazz flavored rocker that has a stinging instrumental break in the middle. The chilling piano work sets the mood while horns and guitar back Dan's distinctive vocal style. Lyrics are in the sarcastic vein which Dan has mastery of.

LYNYRD SKYNYRD—What's Your Name (3:31); producer: not listed; writers: Gary Rossington, Ronnie VanZant; publishers: Duchess/Get Loose, BMI, MCA, MCA40819. This dynamic boogie rocker has a strong, accessible melody and excellent instrumentation, topped by piano, brass and an electric guitar break. The first single from the top 10 "Street Survivors" LP; this is at once exhilarating and moving, in light of recent, tragic events.

recommended

ALAN O'DAY—Soldier Of Fortune (3:15); producers: Steve Barr, Michael Omartian; writer: Alan O'Day; publisher: WB, ASCAP, Pacific PC003 (Atlantic).

ALAN PARSONS—Don't Let It Show (3:37); producer: Alan Parsons; writers: Woolfson, Parsons; publisher: Woolfson, BMI, Arista AS0288.

PHOEBE SNOW—Love Makes A Woman (3:23); producer: Phil Ramone; writers: E. Record, G. Simms, C. Davis, W. Sanders; publisher: BRC/Warner-Tamerlane, BMI, Columbia 310654.

DAVID GATES—Goodbye Girl (2:44); producer: David Gates; writer: David Gates; publisher: WB/Kipahulu, ASCAP, Elektra 45450A.

STEVE MARTIN—Grandmother's Song (3:00); producer: William E. McEuen; writer: Steve Martin; publisher: Colorado, ASCAP, Warner Bros. WBS8503.

ROBERTA FLACK—25th Of Last December (3:35); producer: Rubina Flack; writer: Eugene McDaniels; publisher: Sky Forest, BMI, Atlantic 3441.

GRINDERSWITCH—Redwing (2:57); producer: Paul Hornsby; writers: Grinderswitch; publisher: No Exit, BMI, Atco 7087 (Atlantic).

GROUP WITH NO NAME—Roll On Brother (3:31); producer: Richard Podolor; writers: Burnette, Smotherman; publisher: Little Foot, BMI, Elektra E45451A.

EDDIE & THE HOT RODS—Do Anything You Wanna Do (2:55); producer: Ed Hollis; writers: Hollis/Douglas; publishers: Island/Anglo-Rock, BMI, Island IS093A.

SAINTS—(I'm) Stranded (3:29); producer: Rod Coe; writers: Kuepper, Bailey; publisher: Sinners, BMI, Sire SRE1005.

COYOTE—Marley Purt Drive (3:45); producer: Spencer Proffer; writers: B. Gibb, R. Gibb, M. Gibb; publisher: Casserole, BMI, Capitol P4483.

MERRILEE RUSH—Rainstorm (3:07); producer: Denny Diante; writer: C. Andrews; publisher: Chrysalis, ASCAP, United Artists UAXW1103.

JELLY—I Want You To Dance (3:25); producer: Chuck Plotkin; writer: Jesse Roe, Tobias Coe; publisher: Temporary Secular, BMI, Asylum E45449 (Elektra/Asylum/Nonesuch).

BEAVERTEETH—Mystic Notions And Magic Potions (3:10); producers: Rodney Justo, Beaverteeth; writers: Rodney Justo, John Rainey Adkins; publisher: Paul Cochran, BMI, RCA JH11167.



DENIECE WILLIAMS—Baby, Baby My Love's All For You (3:51); producer: Maurice White; writers: V. White, R. Wright; publishers: Verdangei/Kee Drick, BMI, Columbia 310648. The highlight of this track is Williams' high-pitched but extraordinary soulful vocal. Producer White has crafted a full but unobtrusive orchestration on this midtempo ballad that churrs in perfect counterpoint to the almost ethereal singing.

AWB AND BEN E. KING—Fool For You Anyway (3:35); producers: Arif Mardin, Jerry Greenberg; writer: Mick Jones; publishers: Somerset/Evansongs, ASCAP Atlantic 3444. AWB and King team on this soulful love ballad. Background harmonies enhance the delivery while the lead vocal is powerful and packed with emotion. Guitar and bass stand out over the vocals.

recommended

NORMAN CONNORS—For You Everything (3:20); producers: Skip Drinkwater, Jerry Peters; writers: Jerry Peters, Lynn Mack; publisher: Golden Cornflake, BMI, Buddha BDA580.

O.V. WRIGHT—Precious, Precious (3:30); producer: Willie Mitchell; writers: D. Crawford, J. Moore; publisher: Cotillion, BMI, HI H77506 (Cream).

STARGARD—Theme Song From "Which Way Is Up" (3:10); producer: Mark Davis; writer: Norman Whitfield; publishers: Warner-Tamerlane/May 12th/Duchess, BMI, MCA, MCA40825.

RAUL DE SOUZA—Wires (3:18); producer: George Duke; writer: George Duke; publisher: Mycenae, ASCAP, Capitol P4519.

CRACKIN'—Don't You Wish You Could Be There (3:18); producer: Michael Omartian; writers: R. Chudacoff, A. Lucas, L.O. Smith; publishers: Big Ears/Crackin', ASCAP, Warner Bros. WBS8505.

LARRY WILLIAMS—Doing The Best I Can (With What I Got) (3:36); producer: Larry Williams; writer: Larry Williams; publisher: Neichell, BMI, Fantasy F806AS.

ART WEBB—You Can't Hide Love (3:20); producers: Jerry Schoenbaum; writer: Skip Scarborough; publishers: Unichappell/Alexscar, BMI, Atlantic 3446.

GREG PERRY—Come Fly With Me (3:45); producer: Greg Perry; writers: Z. Perry, Perry; publishers: PeaBody, ASCAP/Proofs In The Pudding, BMI, RCA JH11172.

GREEN BROTHERS—Sweet Lovin' Woman (3:01); producer: Don Davis; writer: Ronnie McNeir; publisher: Groovesville, BMI, Tortoise JB11130 (RCA).



BOB LUMAN—A Christmas Tribute (3:07); producer: Jim Vienneau; writers: Jerry Foster-Bill Rice; publisher: Jack and Bill, ASCAP, Polydor PD14444. A tasteful tribute—done with skill and meaning—to the fallen singers who gave us "Blue

Christmas" and "White Christmas." Strings and soft touch production bolster Luman's powerful performance and make it a song with definite crossover capabilities.

LORETTA LYNN—Out Of My Head And Back In My Bed (2:40); producer: Owen Bradley; writer: Peggy Forman; publisher: Hello Darlin', SESAC, MCA 40832. Lynn belts out another slightly bawdy ballad in her solid country style. "I want you out of my head/and back in my bed/before the morning sun comes up," she wails with passion.

TOM T. HALL—May The Force Be With You Always (2:47); producers: Roy Dea and Tom T. Hall; writer: Tom T. Hall; publisher: Hallnote, BMI, RCA JH11158. Hall's debut disk with his new label is a song bearing the universal message aired in "Star Wars." It's a polished number with delicate production and a subtle, yet strong, singing effort.

STATLER BROTHERS—Some I Wrote (2:20); producer: Jerry Kennedy; writers: Don Reid Harold Reid; publisher: American Cowboy, BMI, Mercury DJ528. The Statlers' four part harmony is surrounded by smooth instrumentation. The emphasis is on the voices, but there's some effective guitar and string work for balance.

EMMYLOU HARRIS—To Daddy (2:45); producer: Brian Ahern; writer: Dolly Parton; publisher: Dweper, BMI, Warner Bros. WBS8498. A Dolly Parton song is given a fine interpretation by Harris. Excellent guitar and vocal backup accompanies the finely honed voice of Harris.

LYNN ANDERSON—We Get Love (2:55); producer: Steve Gibson; writers: L. Keith-S. Pippin-H. Forness R. Culbertson; publisher: Tree, BMI, Columbia 310650. A moving number with plenty of musical momentum. The lively chorus makes for an extremely catchy song and paves the way for an upbeat ending.

CRISTY LANE—Shake Me I Rattle (2:59); producer: Chaz; writers: H. Hackady C. Naylor; publisher: Regent, BMI, LS Records GRT148. Lane offers a lilting ballad that's sided by a memorable melody on the refrain. Piano, strings and voices merge for an effective rendering of the story song with a seasonal slant.

RONNIE SESSIONS—I Like To Be With You (3:03); producer: Chip Young; writers: Bobby Wood-Johnny Christopher; publisher: Chriswood, BMI, MCA 40831. A rollicking record, prodded by some crafty banjo work, gives Sessions a fast-paced, enjoyable song that gives programmers an uptempo option. Bright production and crisp voices add a sparkle to the Sessions single.

recommended

EVEN STEVENS—A Piece Of The Rock (medley) (3:28); producers: Jim & David Malloy; writers: Even Stevens-Eddie Rabbitt; publishers: Debdave-Briarpatch, BMI, Elektra E45448A.

EDDIE MIDDLETON—What Kind Of Fool (Do You Think I Am) (2:34); producer: Sonny Limbo-Mickey Buckins; writer: R. Whitley; publisher: Low-Twi, BMI, Epic/Cleveland International 850481.

JOHNNY RUSSELL—Leona (3:37); producer: Roy Dea; writers: Jimmy Hall-Jack Hall; publisher: No Exit, BMI, RCA JH11160.

BOBBY GOLDSBORO—He'll Have To Go (3:34); producer: Bobby Goldsboro; writers: J. Allison-A. Allison; publisher: Central Songs, BMI, Epic 850480.

CRYSTAL GAYLE—I've Cried (The Blues Right Out Of My Eyes) (2:42); producer: Owen Bradley; writer: Loretta Lynn; publisher: Sure-Fire, BMI, MCA MCA40837.

REBA McENTIRE—One To One (2:40); producer: Jerry Kennedy; writers: Jerry Foster-Bill Rice; publisher: Jack & Bill, ASCAP, Mercury DJ529.

Billboard LPs

Continued from page 94

BILLY PAUL—Only The Strong Survive, Columbia 34923. Various producers. Paul has had several successes in the past and this LP may be his next. It's a strong collection of pop/soul message songs representing the talents of top ranked producers, arrangers, composers and musicians from the TSOP hit farm in Philly. Paul sings up a storm on this one, with smooth orchestration backing him up.

Best cuts: "Only The Strong Survive," "Don't Give Up On Us," "Takin' It To The Streets," "Sooner Or Later."

Dealers: This could be a big seller, a stock pop and soul, play in-store, appeal to romantics.

MFSB—End Of Phase I, A Collection Of Their Greatest Hits, Philadelphia International P234658 (CBS). Produced by Kenneth Gamble, Leon Huff, Bruce Hawes, John Whitehead, Gene McFadden, Victor Carstophen, Vice Montana, Bobby Martin. This is a collection of songs that made famous the MFSB orchestra, a musical conglomeration whose sound has had as big an influence on soul music as anything since Motown. The music is smooth as silk, but funky nonetheless. MFSB is a full-scale soul orchestra and its use of rhythm, horns and strings has been much copied, especially in disco.

Best cuts: "Philadelphia Freedom," "TSOP," "Back Stabbers."

Dealers: Stock disco, soul and pop.



HANK WILLIAMS, JR.—The New South, Warner Bros. (Curb) BS3127. Produced by Richie Albright, Waylon Jennings. Surrounded by some of the best musicians from Nashville and Muscle Shoals, Williams has an album that successfully merges the best elements of traditional and progressive country music. Jennings also lends a hand with guitar work and background vocals as Williams plays guitar, fiddle, dobro and keyboards. Williams wrote four of the songs himself, including the autobiographical "Feelin' Better." His vocal style seems to change somewhat with each LP, and the evolution continues here.

Best cuts: "Feelin' Better," "Montgomery In The Rain," "Looking At The Rain," "Uncle Pen," "Once And For All," "New South."

Dealers: Williams should spark sales from both country purists and those admiring his progressive direction.

JOHNNY DUNCAN—Come A Little Bit Closer, Columbia KC35039. Produced by Billy Sherrill. A hard driving country set, well placed with its mixture of uptempo songs and slower

ballads. Sherrill adds plenty of guitar, steel and strings to bracket Duncan's smooth voice. The montage comes together effectively on such cuts as "Cheatin' In The Key Of C" with the addition of some timely piano licks and background voices from the Nashville Edition. Duncan also gets some able vocal assistance from Janie Fricke who is beginning to gain success in her solo career.

Best cuts: "Come A Little Bit Closer," "Cheatin' In The Key Of C," "Red, Red Wine," "A Song In The Night," "The Cowboy And The Lady," "Last Night Made My Day."

Dealers: Duncan will maintain his hot sales streak.

BOBBY BORCHERS—Denim And Rhinestones, Playboy K235027. Produced by Eddie Kilroy. With steel guitar adding the distinct country flavor, solid bass lines setting the tempos and electric guitars and strings alternating the moods, Borchers offers a varied blend of ballad and uptempo selections characterized by his low ranged Texas-country vocals. "I Promised Her A Rainbow" and "I Like Ladies In Long Black Dresses," both penned by hit writer Rory Bourke, are two impressive cuts on the LP which Borchers renders effectively. Background vocals also complement most of the album cuts.

Best cuts: "What A Way To Go," "Cheap Perfume And Candlelight," "I Promised Her A Rainbow."

Dealers: Contains two singles which have been Top 10 and Top 20 items for Borchers.

ROGER MILLER—Oklahoma Woman (3:15); producer: M. Okun; writer: Roger Miller; publisher: Roger Miller, Windsong JH11166.

DEBBIE PETERS—I'd Rather Give It Away (2:43); producer: Roy Dea; writer: Ben Peters; publisher: Ben Peters, BMI, JH11159.

PEGGY FORMAN—Dance Girl (2:08); producer: Snuffy Miller; writer: Peggy Forman; publisher: Hello Darlin', SESAC, MCA40823.

LINDA PLOWMAN—I'm So Lonesome I Could Cry (2:23); producer: Snuffy Miller; writer: Hank Williams; publishers: Rose, BMI, Gusto-Starday SD171.



Easy Listening recommended

FLOYD CRAMER—Looking For Mr. Goodbar (2:36); producer: Owen Bradley; writer: Arnie Kane; publisher: Epic, BMI, RCA JH11163.



KARLA BONOFF—I Can't Hold On (3:11); producer: Ken Edwards; writer: K. Bonoff; publisher: Seagrape, BMI, Columbia 310618. Bonoff is better known as a songwriter who penned material for Linda Ronstadt. But here she proves able singer and interpreter of her own material. This bouncy, folk/rock number with Bonoff's vocals crystal clear and bright over basic but catchy guitar/bass/drum instrumentation.

MICHELLE PHILLIPS—Aching Kind (3:16); producer: Nitzsche; writer: John Martin; publishers: Bug/Rocks, BMI, A&M 1996S. Phillips, the former member of the Mamas & Papas, returns to the recording scene with a mellow ballad that gracefully flows to a soft beat. Phillips' vocals are richly textured and supported by unobtrusive arrangement and instrumentation.

LOL CREME/KEVIN GODLEY—Five O'Clock In The Morning (3:27); producer: Godley, Creme; writers: Godley, Creme; publisher: Man-Ken, BMI, Mercury 73965 (Phonogram). This is a soft melodic ballad from the triple-record "Consequences" LP by the two former members of 10cc. The instrumentation is uncluttered as is the arrangement. The duo employ its own creation—the gizmo—which allows them flexibility to create multiple sounds from the guitar.

STUART SLATER—This Time Love's For Real (3:37); producer: Barry Leng; writer: S. Slater; publisher: Goblet, United Artists, UAXW1106. This is a romantic ballad in the Barry Manilow tradition, with full, lush orchestration and big choral effect backing up the lyrical sentiments.

Picks—a top 30 chart tune in the opinion of the review panel voted for the selections released this week; recommended—a predicted to land on the Hot 100 between 31 and 100. Review editor Ed Harrison.



GERRY MULLIGAN—The Arranger, Columbia JC34803. Produced by Gerry Mulligan, Henri Renaud. This is one of the major discoveries to come out of any label's vaults. For her the oft forgotten arranging skills of jazz's foremost baritone player when he was writing charts circa 1946-1957 for Gerry Krupa, Elliot Lawrence and his own band, among others. The cuts are a memory trip of familiar works ("How High The Moon," "Disc Jockey Jump") coupled with several unknown works by Mulligan himself. The playing during this period reflects the controlled, crisp harmonic and melodic hallmark of the post swing era bands. Naturally Gerry's warm, rich harmonies grace many of the compositions.

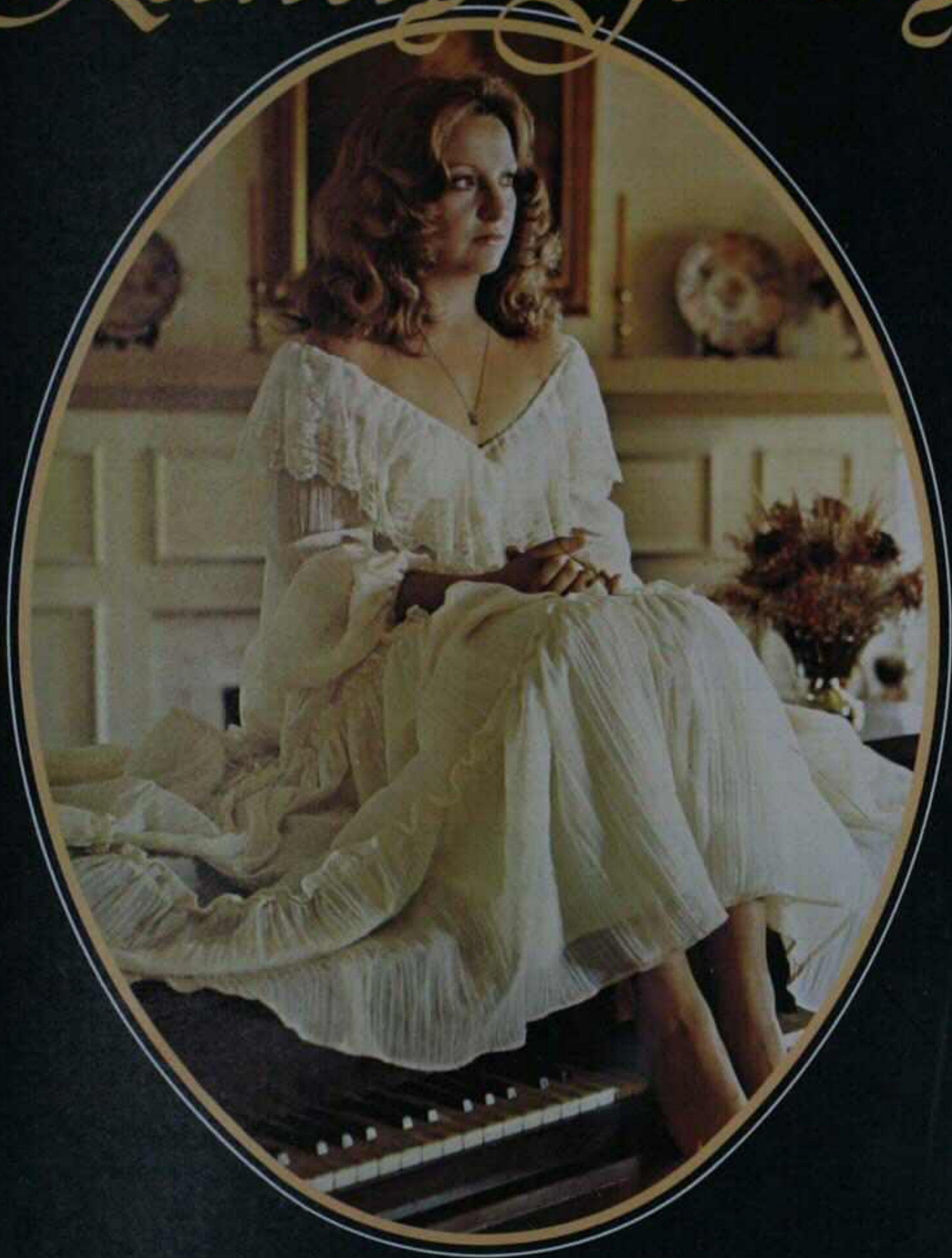
Best cuts: "Disc Jockey Jump," "All The Things You Are," "Mullenum," "Motel."

Dealers: A worthwhile collage of orchestral colors which showcases an often forgotten chart master.

WILLIAM EATON—Struggle Bunny, Merlin 2211 (TK). Produced by Ralph MacDonald, William Salter, William Eaton. This is a very friendly and very well wrought LP by the crew.

(Continued on page 95)

Randy Gurley



a classic debut with
“Heartbreaker”

(DOA-17728)

Produced by Harold Bradley

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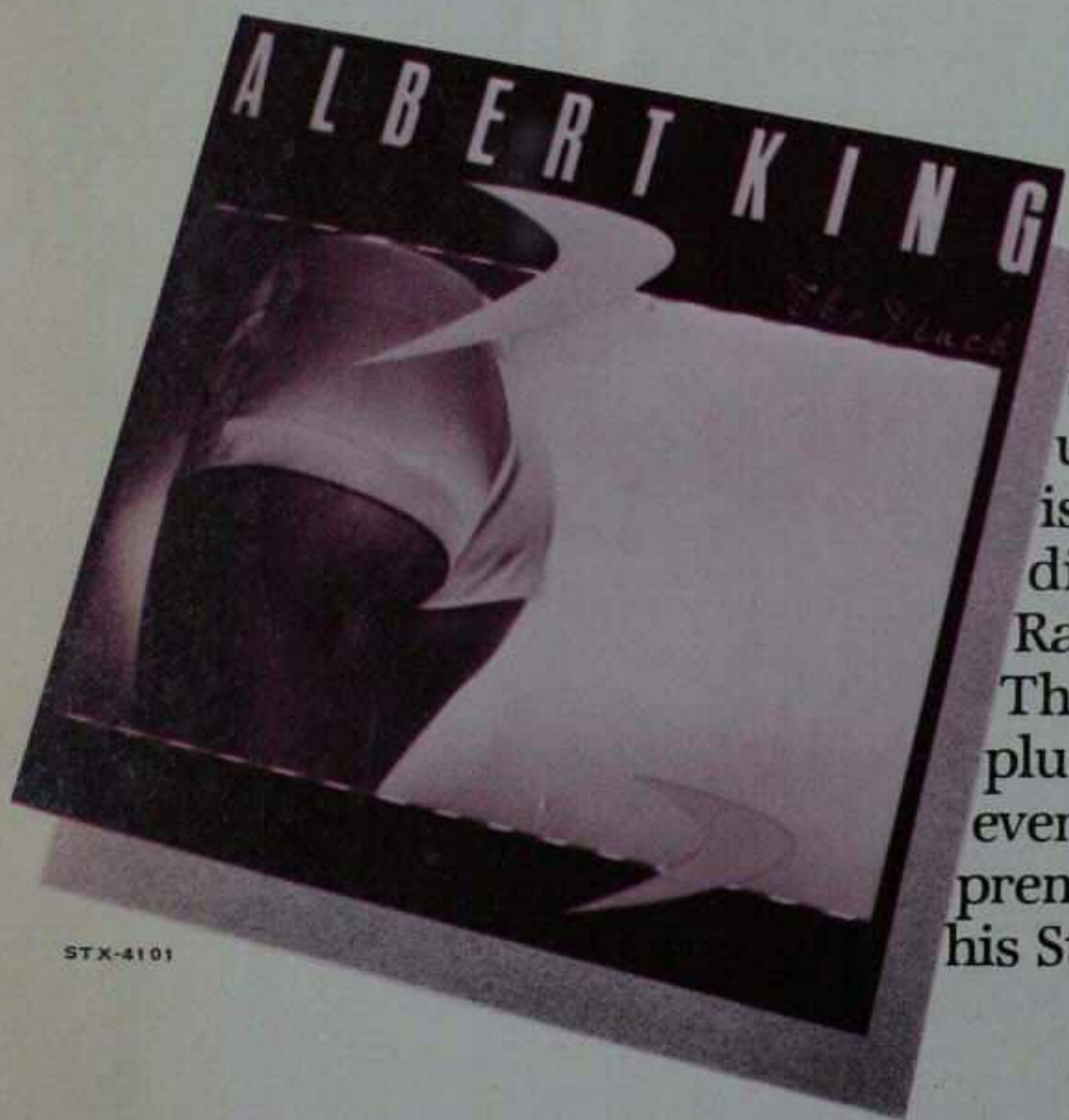
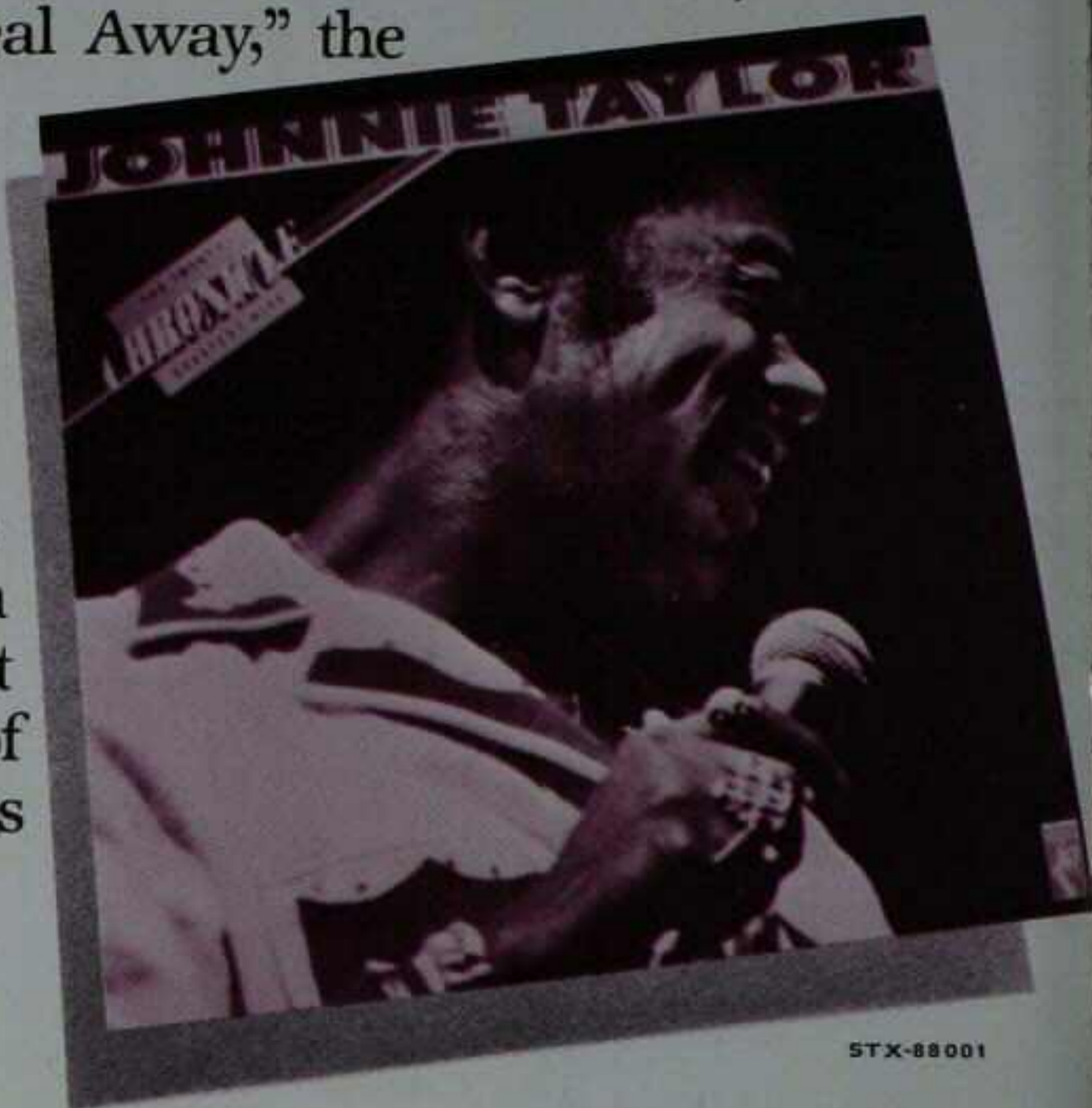
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MEMPHIS FIREPOWER

Johnnie Taylor and Albert King were two of the heaviest guns in the arsenal during Memphis's glorious Stax Records days.

Johnnie Taylor's album, — *Chronicle: The 20 Greatest Hits* — assembles the cream of the singer's Stax output, starting with the phenomenal three-million seller "Who's Makin' Love," moving on through "Take Care of Your Homework," "Testify," "Love Bones," "I Am Somebody," "Steal Away," the two-million-selling "Jody's Got Your Girl and Gone," and the sequel "Standing in for Jody," the number one smash "I Believe in You," "Cheaper to Keep Her," and others... truly 20 greatest hits, including the previously unreleased, current hit single "Just Keep on Lovin' Me."

Johnnie Taylor has come a long way since his early days as the replacement for Sam Cooke in the Soul Stirrers, but as Robert Palmer points out in his liner notes for *Chronicle*: "... In terms of emotional power and consistency, his Stax singles remain unsurpassed."



Albert King is a master of the slow-walking, story-telling blues, and his new album, *The Pinch*, is a classic of that genre. It takes Albert over eight minutes to tell how "The Pinch Paid Off," and it isn't a second too long. There's a brilliant rendition of the old favorite "I Can't Stand the Rain," a gem called "Nice to Be Nice (Ain't That Nice)," the instrumental "King of Kings," plus six other great songs, none of which have ever been released in albums. Albert King is supreme as the nation's foremost blues guitarist, as his Stax LP *The Pinch* attests.



Johnnie Taylor

Who's Makin' Love • Take Care of Your Homework • Testify (I Wanna) • I Could Never be President
Love Bones • Steal Away • I Am Somebody, Part I • Jody's Got Your Girl and Gone • I Don't Wanna
Lose You • Hijackin' Love • Standing in for Jody • Doing My Own Thing, Part I • Stop Doggin'
Me • I Believe in You (You Believe in Me) • Cheaper to Keep Her • We're Getting Careless with
Our Love • I've Been Born Again • It's September • Try Me Tonight • Just Keep on Lovin' Me

Albert King

The Blues Don't Change • I'm Doing Fine • Nice to be Nice (Ain't That Nice) • Oh, Pretty Woman
King of Kings • Feel the Need • Firing Line (I Don't Play with Your Woman, You Don't Play with Mine)
The Pinch Paid Off, Part I • The Pinch Paid Off, Part II • I Can't Stand the Rain • Ain't It Beautiful



On Stax Records • Distributed by Fantasy Records • GRT Tapes



Closeup



John Denver

JOHN DENVER—I Want To Live, RCA AFL 12521. Produced by Tom Ockun. Though the cover of this album features a stark black and white image of Denver in a rather somber mood, his songs traditionally have a rosy-hued, sentimental look at entry roads, sunshine, home and family. But this LP includes a couple of songs which allow Denver to explore the darker hues. These include "Bet On The Blues," a funky, bluesy number written by Tom Paxton, who also wrote "Whose Garden Is This," the title track of an early Denver album. The song features slow, sleepy vocal work from Denver and Renee Ford, a fine background vocalist who is featured in several songs on the album.

Another funky, blues-edged tune is Denver's own "Druthers," which is perhaps more solidly rooted in the country and folk elements which have long characterized his work. The song still has an appealing, folk sound, summed up when Denver says at the song's fade, "I ain't sit down/I'm goin' fishin'." The best song on the album is "It Amazes Me," which is basically a cover as Denver sings, "It amazes me and I'm so very grateful that I've made the world this way." But the song is a vital rousing number in which Denver's lyrical optimism is matched by the joyousness and energy of the music, a perfect synergy he has not always managed. The powerful number allows Denver's top-notch band to really shine, as does "I Want To Live," the album's assertive, dynamic title

song. This, though, is not quite as effective as "It Amazes Me" because it takes a bit too long to take off.

"Tradewinds" is a melodic, pretty song which features Armand on background vocals in much the same way that Olivia Newton-John backed Denver on one of his major hits, 1975's "Fly Away."

The song returns Denver to the oceanic imagery of "Calypso" with its lazy, tropical sensuality replacing the brisk, cool sound of his earlier nautical hit. It is a credit that Okun avoided obvious production gimmicks that would suggest the tropics, and achieved the desired balmy atmosphere simply by accentuating the song's lovely swaying rhythm.

"Singing Skies And Dancing Waters" is another accessible, easy tempo song that spotlights Armand. It is pleasant and soothing, though

perhaps not as distinctive and captivating as "Tradewinds."

One of the album's strongest tracks is Jimmy Ibbotson's country-ish "Ripplin' Waters," a somewhat moody ballad which has many unexpected twists and turns in its excellent, sophisticated melody. While the song celebrates the simple, traditional values which have long been associated with Denver, its melody is actually quite complex and challenging; Denver, though, handles it with ease.

"Thirsty Boots," a tune by Eric Anderson, makes the most thorough use of Denver's background vocalists, Armand, Herb Pederson and Mike Crumm. Toward the end of the song they join Denver as in a sing-along around a campfire, establishing a calming, settling mood. Here too it may be that they don't come in quite soon enough, but when they do, a most special feeling is created.

"How Can I Leave You Again," the album's first single, is an easy tempo, rather sad ballad which features some of Denver's most poignant, emotional singing to date against a slick instrumental background. His voice cracks as he sings lines like "I must be clear out of my mind" and "I'm doubtful and deep in despair."

This is a positive development for Denver, and should help to dispel the media image of him as unblinkingly optimistic and somehow free from ordinary worries and cares.

"To The Wild Country" and "Dearest Esmeralda," the album's remaining cuts, are somewhat ordinary, lacking the colorful, distinctive hooks the rest of the songs here have.

A&M Develops Versatile Christmas Retailer Display

By ED HARRISON

LOS ANGELES—A&M's merchandising department has developed a Christmas display that allows retailers to utilize it in accordance with its own in-store requirements.

And to sweeten the display's appeal, A&M is offering individually shrink wrapped candy canes with the A&M logo imprinted on them along with the campaign slogan "Give 'Em The Good Stuff."

The display contains eight different module sets with the potential of featuring 24 pieces of A&M product. Each kit also contains a three-dimensional standup base capable of holding 75 pieces and visible from any angle.

Any or all of the eight "good stuff" modules can be stacked on the standup base and interchanged with any product all within four square feet of floor space. Each individual module is about 24 inches in length.

Bob Reitman, director of advertising and merchandising, explains that the display was purposely con-

structed to meet the varied demands of retailers.

Says Reitman: "We needed flexibility. Some stores won't put anything on the walls. Others won't use anything on the floor, or window, or ceiling or countertop. We designed something that does it all."

Reitman says that the candy canes were another incentive to get the first time buyer over to the display.

Three million candy canes will be serviced to the 3,000 retailers being serviced with the display by A&M representatives. Accounts were chosen by regional merchandising directors and the independent distributors.

All displays shipped (flat to meet UPS shipping requirements) last week with A&M reps servicing the candy canes this week.

The display module will feature current product by Peter Frampton, Joan Armatrading, Gato Barbieri, Rita Coolidge, Cat Stevens, Piper Brothers Johnson, Ozarks, Gino Vannelli, Supertramp, Captain & Tennille, Paul Williams, Pablo Cruise, Nils Lofgren, Chuck Mangione, LTD, Rick Wakeman, Richie Havens, Carpenters, Nazareth, Peter Allen, Styx, Billy Preston and Michelle Phillips.

Accompanying the modular display will be ad mats and radio spots, along with videocassettes for in-store play of the top selling artists.

Upon assuming his position six months ago, Reitman surveyed 150 stores with the intention of putting his finger on which displays are successful and which are not.

Billboard LPs

Continued from page 96

New York session musicians. In addition to the producers, some of the names on this include Steve Gadd, Eric Gale, Michael Brecker, Randy Brecker and Patti Austin. Eaton arranged, conducted and wrote all the songs. The music is funky jazz, using vocals and sometimes instrumental conversation.

Best cuts: "Struggle Buggy," "Brand New Lover," "Con-Woman."

Dealers: This is a toss-up between r&b and jazz.



THE TRAMMPS III, Atlantic SD19148. Produced by Ron Kersey, Norman Harris, Ron Kersey. The third album by this East Coast-based disco group is filled with more stylistic funk tunes that flow smoothly and without any contrived gimmick. The vocals are soulful and delivered smoothly on more midtempo numbers. The musicianship is also above average with fine guitar, keyboard and synthesizer interaction. An orchestral sound production, Don Renaldo's strings and horns adds a polished luster to the arrangements. Fred Wesley & The Horny Horns contribute on one cut. Other solid Tom Moulton mix.

Best cuts: "The Night The Lights Went Out," "Living The Life," "Seasons For Girls," "People Of The World."

Dealers: Group is a disco favorite.



RICK DANKO—Arista AB4141. Produced by Rick Danko, John Trapani. Danko, the Band bassist, becomes the second member of the group to step out on his own since the group disbanded. The songs reflect much of the Band's influences, with its subtle country and blues undertones. As a featured soloist of the group, Danko's vocals are easily identifiable as characteristic of the Band sound. The four other Band members make appearances along with Eric Clapton, Ronnie Wood and other notable sidemen. Danko's writing is also noteworthy in that he establishes himself as a credible songwriter in his own right.

Best cuts: "Brainwash," "Sip The Wine," "Java Blues," "Feel Romance," "What A Town."

Dealers: Rock with the Band.

BRUCE ROBERTS, Elektra 7E1119. Produced by Tom

Dowd, Roberts proves himself a skillful interpreter of his own material after a successful track record of writing and co-writing songs for others. Many of the selections here were co-written with Carol Bayer Sager. While much of the material is upbeat pop and mellow ballads, Robert's pleasing vocal style and incisive lyrics combined with veteran producer Dowd's keen production elements makes for a rich debut tapestry. Strings and horns interweaved behind the basic guitar, bass, keyboard and drum instrumentation set perfect moods.

Best cuts: "I Don't Break Easily," "Our Night," "Star-maker," "Me And My Love," "The Car Song."

Dealers: Clever album art.



pop

THE ORIGINAL FLEETWOOD MAC, Sire SR6045 (WB). Produced by Mike Vernon. Rare recordings dated from 1967 by the original Fleetwood Mac are by comparison to the 1977 lineup, a completely different sound. Here it is a blues/rock group in the truest sense as Peter Green, Jeremy Spencer, John McVie and Mick Fleetwood wail through a series of previously unreleased tracks that sound outdated and uncommercial according to today's standards. Yet it is still a collector's item for Fleetwood Mac and blues fans. **Best cuts:** "Drifting," "Leaving Town Blues," "Fleetwood Mac," "Worried Dream."

ARLO GUTHRIE—Best Of, Warner Bros. BSK3117. Produced by Arlo Guthrie. LP consists of seven songs covering this folk singer's career from 1972. All are classics in the Guthrie fashion including the legendary talk/song "Alice's Restaurant," as well as moving acoustic ballads and spirited social commentary renderings. **Best cuts:** "Alice's Restaurant," "Motorcycle Song," "Coming Into Los Angeles," "City Of New Orleans," "Darkest Hour."

ALLMAN AND WOMAN—Too The Hard Way, Warner Bros. BSK3120. Produced by Johnny Sandlin, Gregg Allman. Two different vocal styles jell into a belting and gutsy mix as Cher and Gregg sing together both in unison and back and forth. The LP's Southern gospel r&b flavor works from an easy going and free flowing MOR feel with instrumentation of studio slickness that includes horns, strings and a punching rhythm section. **Best cuts:** "Move Me," "You've Really Got A Hold On Me."

AL STEWART—The Early Years, Janus 20X57026. Produced by Roy Guest, John Anthony. It took "Year Of The Cat" to bring Stewart to the front of American audiences, but this LP shows

that as early as 1967 Stewart was in command of his distinctive folk style, and that he always had a penchant for complex narrative lyrics. The first album of this two-LP set is a compilation of three LPs released in England only. They are "Bedsetter Images," "Zero She Flies," and "Orange." The second LP is a reissue of "Love Chronicles." **Best cuts:** "Electric Los Angeles Sunset," "You Don't Even Know Me," "Love Chronicles."

DAVE GRUSIN—... One Of A Kind, Polydor PD16118. Produced by Dave Grusin, Larry Rosen. Grusin is a veteran composer, conductor, arranger, producer and pianist whose main credits come from film and television. The album is a jazzy pop pastiche that features the talents of such musicians as Grover Washington, Ron Carter, Steve Gadd, Ralph MacDonald and others. Instrumental throughout, the LP is a soundtrack for many kinds of moods. **Best cuts:** "Motage," "Modapi."

VARIOUS ARTISTS—Music From The Soundtrack Of Record City, Polydor PD18002. Produced by Freddie Perron. If "Car Wash" can work, why not this, a comedy about a record store? Perron is the force behind the music here, using a variety of vocalists to create the range of sounds heard in retail stores. Mostly the music is soul, disco and Top 40. **Best cuts:** "Mucho Macho," "X Sight Me," "Gorilla Man."

MARTIN MULL—No Hits, Four Errors: The Best Of Martin Mull, Capricorn CPN0195. Produced by Martin Mull, Robert Regehr, Keith Spring, Johnny Sandlin. Twelve of comedian/musician Mull's wacky tunes are presented in this compilation. Mull's lyrics border on ridiculous and are as offbeat and sarcastic as much of Randy Newman's material. Often overlooked is Mull's surprising guitar which fronts a modest backing band. **Best cuts:** "Licks Off Of Records," "The Blacks Are Giving Me The Blues," "Margie The Midget," "Miami."

soul

BILLY PRESTON—A Whole New Thing, A&M SP 4656. Produced by Billy Preston. Good mix of a few cheery, funky instrumentals with vocal cuts which range from funky soul to intense balladry. Preston fronts the instrumental attack by handling keyboards, guitars, bass and percussion. **Best cuts:** "Disco Dancin'," "Attitudes," "Happy."

ISAAC HAYES—New Horizon, Polydor PD16120. Produced by Isaac Hayes. This LP, while musically sound, has too long intros that demand total concentration. Vocals are excellent, backed by pleasing large orchestral string arrangements and equally pleasing female background singers. The inclusion of several tempos on any given number is an interesting change. **Best cuts:** "Stranger In Paradise," "Don't Take Your Love Away," "Moonlight Lovin' (Menage A Trois)."

FATBACK BAND—Man With The Band, Spring SP16717. Produced by the Fatback Band. This LP is packed with funky,

often disco-oriented instrumentation—mostly large, always high energy. Vocals are blended well with the heavy instruments, which takes at least half of this LP time. There are no creative musical innovations but this LP's sheer energy makes up for the lack of creativity. **Best cuts:** "The Man With The Band," "Funk Backin'," "Mile High," "Zodiac Man."

MASEKELA—You Told Your Mama Not To Worry, Casablanca NMLP7079. Produced by Hugh Masekela, Stanley Todd. Piano player and trumpeter Masekela fronts a rhythmic backup unit in these seven ethnic-oriented tunes that are filled with dashes of African lyrics and lots of percussion. Masekela receives vocal backup support from Waters as well as other vocalists including Miriam Mekeba. The arrangements are funky and have appeal to a wide range of music enthusiasts. **Best cuts:** "You Told Your Mama Not To Worry," "The Mandingo Man," "Hangover."

CISSY HOUSTON, Private Stock PS2031. Produced by Michael Zager. Zager also arranged and conducted this showcase for Houston's vocal talents. The album pretty much sticks to a soul/MOR format, with Houston singing with much more force than her low-key backup. Houston has a large voice, and here she gets a chance to use it. **Best cuts:** "Tomorrow," "He Ain't Heavy, He's My Brother," "Your Song."

JIMMY McGRUFF—Tailgunner, Lester Radio Corp. LRC9316 (TK). Produced by Sonny Lester. McGruff plays keyboards and he gets good orchestral support from a soul band with a full complement of horns and strings. The result is an interesting jazz funky sound that could easily fit into a disco. McGruff's organ fripps carry it all. **Best cuts:** "Tailgunner," "Starlight Ballroom Hot Licks Stamp Band."

country

DORSEY BURNETTE—Things I Treasure, Calliope CAL7006. Produced by Dorsey Burnette. An accomplished singer/songwriter/musician and producer, Burnette has assembled a mixture of folk, country rock and ballad material drawn mostly from his own catalog. Vocally flexible, Burnette is accompanied by an assortment of instrumentation, including fiddles, banjo, guitars and strings. **Best cuts:** "Things I Treasure," "Hey Little One," "Hideaway," "Soon As I Touched Her."

TINA RAINFORD—Silver Angel, Epic KE35034. Produced by Sonny Limbo, Mickey Buckins, Drafu Duetscher. Spawned from the accidental success of "Silver Bird," Rainford, a CBS International artist, has joined forces with the sounds of Muscle Shoals and Atlanta for her debut LP. Flanked by strings, guitars and keyboard, Rainford's vocals are clear and mellow as she balances the mixture of material between pop and country with a tad of international flavor. **Best cuts:** "Silver Bird," "Lovely Daughter," "Tell Me A Lie," "Dance," "Leave Me The Way You Found Me."

NOVEMBER 26, 1977, BILLBOARD

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PEG—Steely Dan (ABC 12320) HOW CAN I LEAVE YOU AGAIN—John Denver (RCA 11036) SEE TOP SINGLE PICKS REVIEWS, page 95

Main chart table with columns: THIS WEEK, LAST WEEK, WAS ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label), and corresponding data for 100 songs.

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

Single music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; BP = Brady Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Magull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensee)

A-Z index table listing song titles and artists, such as 'As I Love It (Black Bull)', 'Baby Come Back', 'Baby What A Big Surprise', etc.

A reflection of national sales and programming activity by selected retailers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

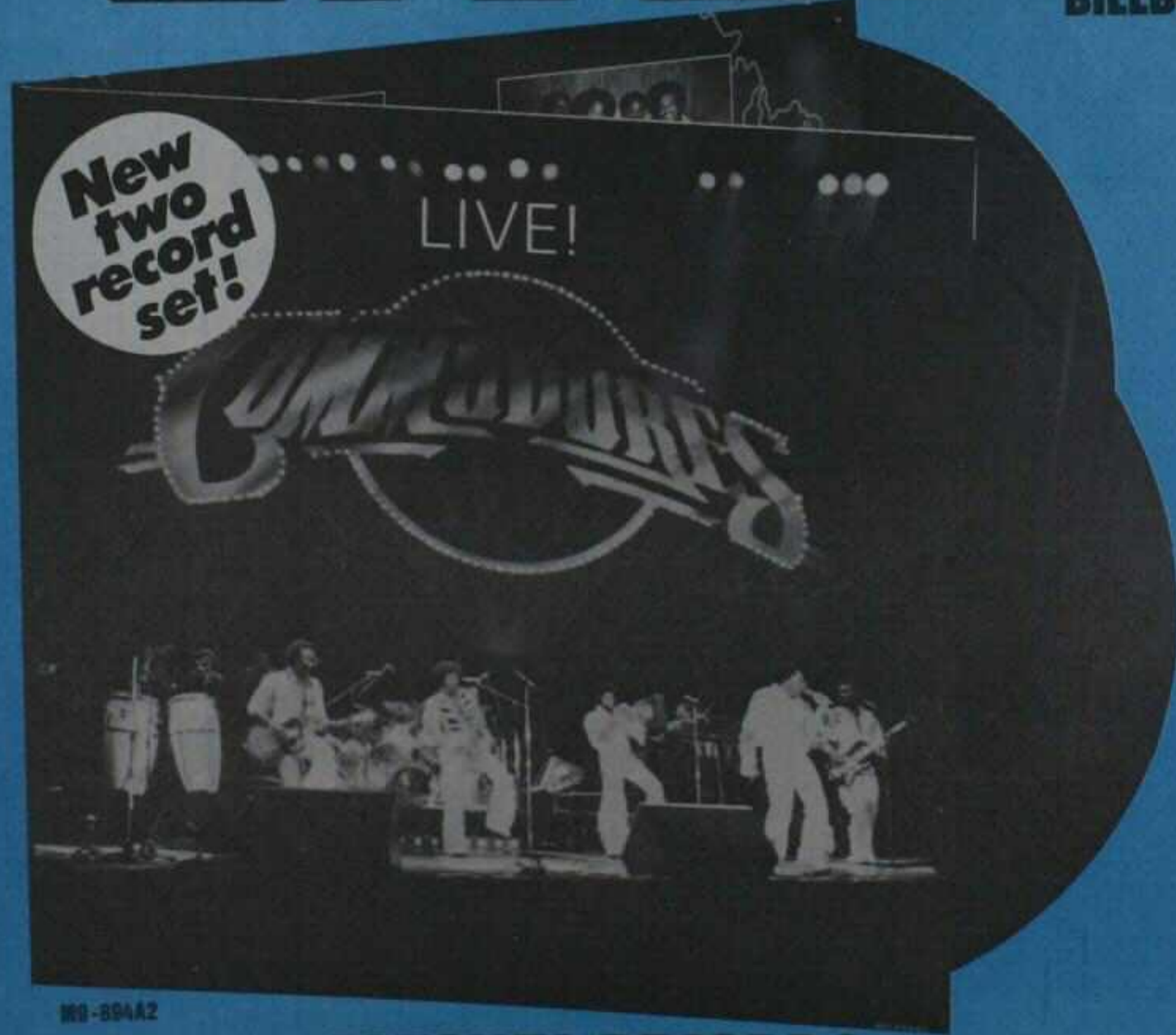
"TOO HOT TA TROT"

M 1432F

THE HOT NEW SINGLE!

FROM

"LIVE!"



M 9-89442

ON MOTOWN RECORDS



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COMMODORES

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Billboard TOP LPs & TAPE

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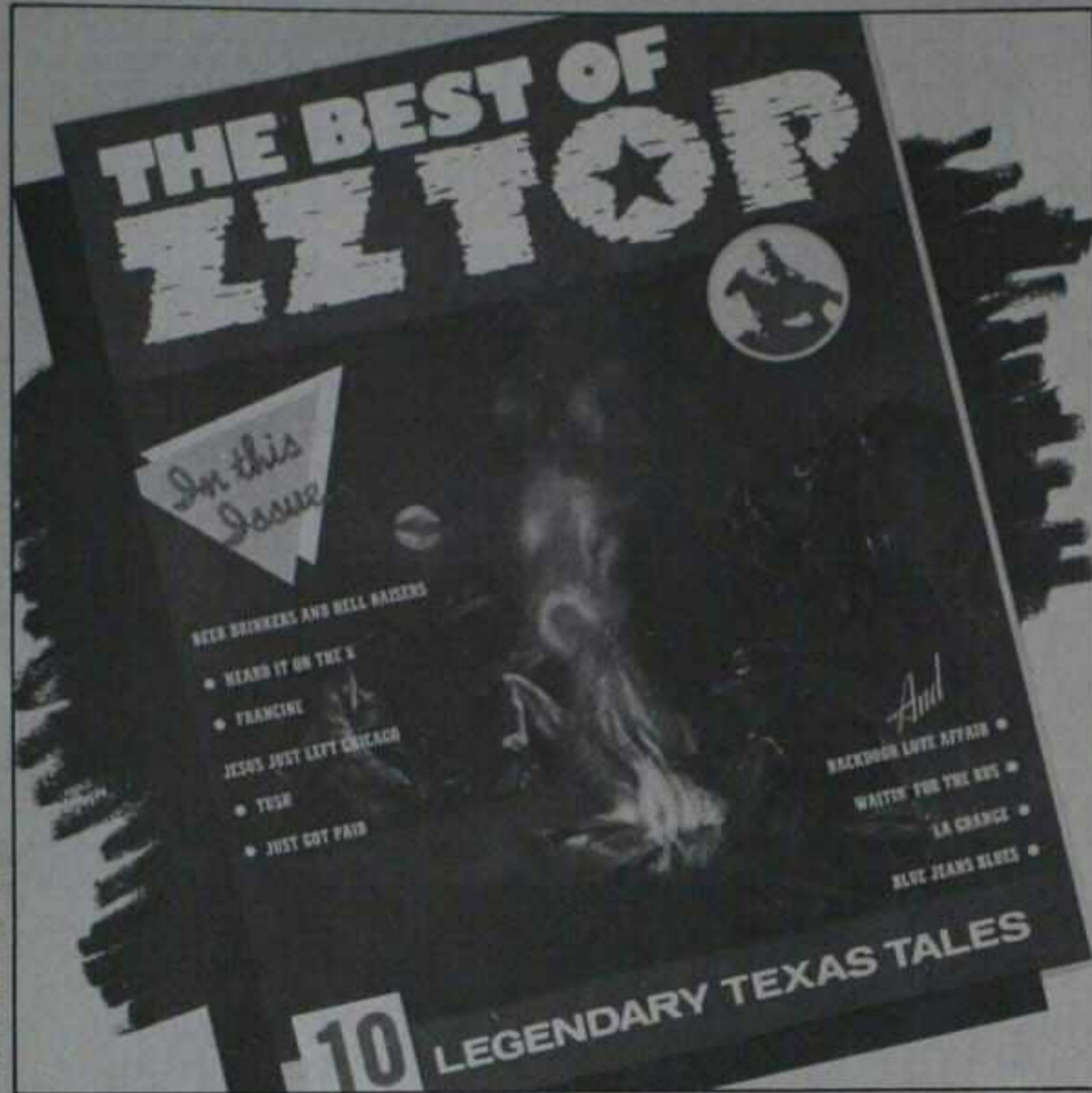
THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK
★	1	40	FLEETWOOD MAC Rumours Warner Bros. BSK 3010	▲	7.98	7.98	7.98	8.95	36	30	21	CROSBY, STILLS & NASH CSN Atlantic SD 19104	▲	7.98	7.98	7.98	71	73	26	DAN FOGELBERG Nether Lands Full Moon/Epic PE 34185	●	6.98	7.98	7.98		
★	2	10	LINDA RONSTADT Simple Dreams Aylum GE 104	▲	7.98	7.98	7.98		★	39	16	L.T.D. Something To Love A&M SP 4646	●	7.98	7.98	7.98	★	82	7	TAVARES Best Of Tavares Capitol ST 11701	●	6.98	7.98	7.98		
	3	7	STEELY DAN Aja ABC AB 1006	●	6.98	7.95	7.95		★	40	23	EMOTIONS Rejoice Columbia PC 34762	▲	6.98	7.98	7.98	73	75	6	PHOEBE SNOW Never Letting Go Columbia JC 34835	●	7.98	7.98	7.98		
★	19	3	COMMODORES Live Motown M9 894 A2	●	9.98	9.98	9.98		★	41	3	DAVID BOWIE Heroes RCA A&L 2527	●	7.98	7.98	7.98	74	74	9	VILLAGE PEOPLE Casablanca NBLP 7064	●	7.98	7.98	7.98		
	5	5	ELVIS PRESLEY Elvis In Concert RCA APL2 2587	▲	13.98	13.98	13.98			40	35	24	STAR WARS/SOUNDTRACK 20th Century 21 541	▲	9.98	9.98	9.98	75	31	28	BROTHERS JOHNSON Right On Time A&M SP 4644	▲	7.98	7.98	7.98	
★	7	4	LYNYRD SKYNYRD Street Survivors MCA 3029	●	7.98	7.98	7.98		★	71	5	GEORGE DUKE Reach For It Epic IL 34882	●	7.98	7.98	7.98	★	88	3	THELMA HOUSTON The Devil In Me Tama T 7358 R1 (Motown)	●	7.98	7.98	7.98		
	7	4	FOREIGNER Atlantic SD 19109	●	7.98	7.98	7.98		★	49	5	DOLLY PARTON Here You Come Again RCA APL1 2544	●	6.98	7.95	7.95	77	38	26	DONNA SUMMER I Remember Yesterday Casablanca NBLP 7056	●	7.98	7.98	7.98		
	8	9	KANSAS Point Of No Return Kirtcher LZ 34829 (Epic)	●	7.98	7.98	7.98			43	47	8	BLACKBYRDS Action Fantasy F 9525	●	7.98	7.98	7.98	78	80	7	JEAN MICHEL JARRE Oxygene Polydor PD1 6112	●	7.98	7.98	7.98	
	9	10	ROSE ROYCE In Full Bloom Wildflower WM 3074 (Warner Bros.)	●	6.98	7.98	7.98		★	50	5	NILS LOFGREN Night After Night A&M SP 4707	●	8.95	8.95	8.95	★	94	2	GINO VANELLI A Pauper In Paradise A&M 4664	●	7.98	7.98	7.98		
★	12	8	STEVE MARTIN Let's Get Small Warner Bros. BSK 3090	●	7.98	7.98	7.98		★	55	8	ODYSSEY RCA APL1 2204	●	6.98	7.95	7.95	★	91	5	GATO BARBIERI Ruby, Ruby A&M SP 4655	●	7.98	7.98	7.98		
★	15	5	DEBBY BOONE You Light Up My Life Warner/Curb BS 3118	●	6.98	7.98	7.98		★	65	4	HIGH INERGY Turnin' On Gandy GG 97951 (Motown)	●	6.98	7.98	7.98	81	61	21	C.J. & CO. Devil's Gun Westbound WB 4100 (Atlantic)	●	7.98	7.98	7.98		
	12	6	CHICAGO XI Chicago XI Columbia JC 34860	▲	7.98	7.98	7.98		★	NEW ENTRY	SOUNDTRACK Saturday Night Fever RSD RS 2 4001	●	12.98	12.98	12.98	82	84	23	TED NUGENT Cat Scratch Fever Epic IL 34708	●	7.98	7.98	7.98			
★	14	4	SANTANA Moonflower Columbia C2 34914	●	9.98	9.98	9.98		★	NEW ENTRY	DONNA SUMMER Once Upon A Time Casablanca NBLP 70782	●	11.98	11.98	11.98	83	87	3	LOGGINS & MESSINA Finale Columbia JC 34167	●	8.98	8.98	8.98			
	14	8	BARRY WHITE Songs For Someone You Love 20th Century T-543	●	7.98	7.98	7.98		★	62	13	DAVE MASON Let It Flow Columbia PC 34680	●	6.98	7.98	7.98	84	64	11	MANDRE Motown M6 88531	●	6.98	7.98	7.98		
	15	16	BRICK Bang BLP 409 (Web IV)	●	7.98	7.98	7.98			50	56	6	CARPENTERS Passage A&M SP 4703	●	7.98	7.98	7.98	85	85	57	ELECTRIC LIGHT ORCHESTRA A New World Record United Artists/AT UA-LA579-G	▲	7.98	7.98	7.98	
★	18	13	CRYSTAL GAYLE We Must Believe In Magic United Artists UA LA771-G	●	6.98	7.98	7.98			51	51	50	LINDA RONSTADT Greatest Hits Aylum GE 106	▲	7.98	7.98	7.98	86	90	6	JANE OLIVOR Chasing Rainbows Columbia PC 34917	●	6.98	7.98	7.98	
	17	17	SOUNDTRACK You Light Up My Life Arista AB 4158	●	7.98	7.98	7.98		★	52	54	9	KARLA BONOFF Columbia PC 34152	●	6.98	7.98	7.98	★	100	2	DENIECE WILLIAMS Song Bird Columbia JC 34921	●	7.98	7.98	7.98	
★	NEW ENTRY		ELECTRIC LIGHT ORCHESTRA Out Of The Blue J&R (J&R 823 (United Artists)	●	11.98	11.98	11.98		★	63	3	BLUE OYSTER CULT Spectres Columbia JC 35019	●	7.98	7.98	7.98	★	109	3	SANTA ESMERALDA Don't Let Me Be Misunderstood Casablanca NBLP 7090	●	7.98	7.98	7.98		
★	NEW ENTRY		KISS Alive II Casablanca NBLP 7076-2	●	11.98	11.98	11.98		★	NEW ENTRY	SHAUN CASSIDY Born To Late Warner/Curb BSK 3124	●	7.98	7.98	7.98	89	42	35	COMMODORES Motown M7-884R1	●	7.98	7.98	7.98			
★	22	8	DIANA ROSS Baby, It's Me Motown M 7890R1	●	7.98	7.98	7.98		★	66	8	THE BABYS Broken Heart Chrysalis HR 1130	●	7.98	7.98	7.98	★	101	10	TOM PETTY & THE HEARTBREAKERS Shelter/ABC SRL 52006	●	6.98	7.95	7.95		
	21	21	BOSTON Epic IE 24188	▲	7.98	7.98	7.98			56	32	12	FOGHAT Live Bearsville BRN 6971 (Warner Bros.)	●	7.98	7.98	7.98	91	43	18	STYX The Grand Illusion A&M SP 4637	●	7.98	7.98	7.98	
★	24	6	ELTON JOHN Greatest Hits Volume II MCA 3027	▲	7.98	7.98	7.98			57	59	5	CHUCK MANGIONE Feels So Good A&M SP 4658	●	7.98	7.98	7.98	92	44	12	DOOBIE BROTHERS Livin' On The Fault Line Warner Bros. BSK 3045	▲	7.98	7.98	7.98	
★	25	8	BOB WELCH French Kiss Capitol ST 11663	●	6.98	7.98	7.98			58	33	19	ELVIS PRESLEY Moody Blue RCA APL1 2428	▲	7.98	7.98	7.98	93	93	11	DARYL HALL & JOHN OATES Beauty On A Back Street RCA APL1 2306	●	7.98	7.98	7.98	
★	28	8	BILLY JOEL The Stranger Columbia JC 34987	●	7.98	7.98	7.98		★	NEW ENTRY	QUEEN News Of The World Elektra EE 112	●	7.98	7.98	7.98	94	45	15	FIREBALL Luna Sea Atlantic SD 18181	●	7.98	7.98	7.98			
	25	26	ROBIN TROWER In City Dreams Chrysalis CHR 1148	●	7.98	7.98	7.98			60	60	7	ASHFORD & SIMPSON Send It Warner Bros. WS 3088	●	6.98	7.98	7.98	95	46	10	RUSH A Farewell To Kings Mercury 38M 11184	●	7.98	7.98	7.98	
	26	20	ROLLING STONES Love You Live Rolling Stone COC 29001 (Atlantic)	●	11.98	11.98	11.98			61	69	28	STEVE MILLER BAND Book Of Dreams Capitol SO 11630	▲	7.98	7.98	7.98	★	NEW ENTRY	ERIC CLAPTON Slowhand RSD RS1 3030	●	7.98	7.98	7.98		
★	34	3	OLIVIA NEWTON-JOHN Greatest Hits MCA 3028	●	7.98	7.98	7.98		★	72	7	CON FUNK SHUN Secrets Mercury SRM1 1180 (Phonogram)	●	6.98	7.98	7.98	★	116	89	BOZ SCAGGS Silk Degrees Columbia JC 33920	▲	7.98	7.98	7.98		
	28	11	HEATWAVE Too Hot To Handle Epic PE 34761	●	6.98	7.98	7.98			63	68	7	PETE TOWNSHEND WITH RONNIE LANE Rough Mix MCA 7295	●	6.98	7.98	7.98	98	98	11	ELVIS PRESLEY Legendary Performer Volume 1 RCA CPL1 0341	▲	7.98	8.95	8.95	
	29	13	RITA COOLIDGE Anytime... Anywhere A&M SP 4616	▲	6.98	7.98	7.98		★	96	2	CROSBY/NASH Live ABC 1042	●	7.98	8.98	8.98	99	99	14	SPY WHO LOVED ME/ SOUNDTRACK United Artists UA LA774-H	●	7.98	7.98	7.98		
★	36	3	BEATLES Love Songs Capitol SKBL 11711	▲	11.98	11.98	11.98			65	67	5	JACKSONS Going Places Epic PE 34935	●	6.98	7.98	7.98	★	111	2	BRASS CONSTRUCTION Brass Construction III United Artists UALA 775H	●	7.98	7.98	7.98	
★	NEW ENTRY		ROD STEWART Foot Loose & Fancy Free Warner Bros. BSK 3092	●	7.98	7.98	7.98		★	76	6	JOAN ARMATRADING Show Some Emotion A&M SP 4663	●	7.98	7.98	7.98	101	103	26	BEE GEES Here At Last... Live RSD RS-2-3901 (Polydor)	●	11.98	12.98	12.98		
	32	23	ALAN PARSONS PROJECT I Robot Arista AB 7002	▲	7.98	7.98	7.98		★	79	6	POCKETS Come Go With Us Columbia PC 34879	●	6.98	7.98	7.98	102	102	49	EAGLES Hotel California Aylum GE 103	▲	7.98	7.98	7.98		
★	37	6	RANDY NEWMAN Little Criminals Warner Bros. BSK 3079	●	7.98	7.98	7.98			68	77	17	MECO Star Wars & Other Galactic Funk Millennium MNLP 8001 (Casablanca)	●	6.98	7.98	7.98	★	114	59	STEVIE WONDER Songs In The Key Of Life Tama T13-340C2 (Motown)	▲	12.98	15.98	15.98	
	34	27	SHAUN CASSIDY Warner/Curb BS 3067	▲	6.98	7.98	7.98		★	89	6	MILLIE JACKSON Feelin' Bitchy Spring SP 1-6715 (Polydor)	●	7.98	7.98	7.98	104	104	17	JUDY COLLINS So Early In The Spring—The First 15 Years Elektra EE 6002	●	9.98	9.98	8.98		
	35	29	JAMES TAYLOR JT Columbia JC 34811	▲	7.98	7.98	7.98			70	70	8	DWIGHT TWILLEY BAND Twilley Don't Mind Arista AB 4140	●	7.98	8.98	8.98	105	97	39	PABLO CRUISE A Place In The Sun A&M SP 4626	▲	7.98	7.98	7.98	

★ STAR PERFORMERS: Stars are awarded on the Top LP's & Tape chart based on the following upward movement, 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.) ● Recording Industry Assn. Of America seal audit available and optional to all manufacturers

NEW from ZZ TOP

All material on this album has been previously released

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- ★ Waitin' For The Bus
- ★ Jesus Just Left Chicago
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- ★ La Grange
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LONDON
RECORDS & TAPES

TOP LPs & TAPE

POSITION
106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	9-8 TAPE	CASSETTE	REEL TO REEL
106	108	3	CHARLIE DANIELS BAND Midnight Wind Epic PE 34970	6.98	7.98	7.98			
★	132	5	BILL WITHERS Menagerie Columbia JC 34903	7.98	7.98	7.98			
★	121	22	ROY AYERS UBIQUITY Lifeline Polydor PD 16108	6.98	7.98	7.98			
109	48	9	JEAN-LUC PONTY Enigmatic Ocean Atlantic SD 19110	7.98	7.98	7.98			
★	NEW ENTRY		NEIL YOUNG Decade Reprise JRS 2217 (Warner Bros.)	14.98	14.98	14.98			
★	123	6	GRACE JONES Portfolio Island ILPS 9470 (RSD)	7.98	7.98	7.98			
112	95	12	ELVIS' GOLDEN RECORDS VOL. 3 RCA LSP-2765	6.98	6.98	6.98			
113	52	27	BARRY MANILOW Live Arista AL 8500	11.98	11.98	11.98			
114	119	23	LITTLE RIVER BAND Diamantina Cocktail Capitol SW 11645	7.98	7.98	7.98			
115	115	32	SUPERTRAMP Even In The Quietest Moments A&M SP 4634	7.98	7.98	7.98			
116	53	122	FLEETWOOD MAC Reprise MGR 2281 (Warner Bros.)	7.98	7.98	7.98			
117	117	54	DOOBIE BROTHERS The Best Of The Doobies Warner Bros. BSN 3112	7.98	7.98	7.98	9.95		
118	122	5	MEAT LOAF Bat Out Of Hell Epic/Cleveland International BL 34947	6.98	7.98	7.98			
119	125	12	ELVIS' GOLDEN RECORDS VOL. 1 RCA LSP 1707	6.98	6.98	6.98			
120	120	3	LILY TOMLIN Lily Tomlin Arista AL 4142	7.98	7.98	7.98			
121	126	11	ELVIS PRESLEY Welcome To My World RCA APL1-2274	6.98	7.95	7.95			
122	127	58	K.C. & THE SUNSHINE BAND Part 3 TK 605	7.98	7.98	7.98			
★	134	3	VSOP The Quintet Columbia C2 34978	9.98	9.98	9.98			
★	137	4	CHICAGO Chicago IX Greatest Hits Columbia PC 33900	6.98	7.98	7.98			
125	129	4	GRAHM PARKER & THE RUMOUR Stick To Me Mercury SRM 1-3706 (Phonogram)	7.98	7.98	7.98			
126	86	12	CRAWLER Epic PE 34900	6.98	7.98	7.98			
127	105	86	HEART Dreamboat Annie Mercury MRS 5005	7.98	7.98	7.98			
128	128	30	KENNY LOGGINS Celebrate Me Home Columbia PC 34635	6.98	7.98	7.98			
★	139	7	EL COCO Cocomotion A&M 6012	7.98	7.98	7.98			
★	140	5	GEORGIO From Here To Eternity Casablanca NBLP 7065	7.98	7.98	7.98			
★	167	4	PLAYER RSD RS-1-3026	7.98	7.98	7.98			
132	57	22	ANDY GIBB Flowing Rivers RSD RS-1-3019 (Polydor)	7.98	7.98	7.98			
★	147	2	NAZARETH Expect No Mercy A&M 4666	7.98	7.98	7.98			
134	138	8	THE TALKING HEADS Talking Heads: 77 Sire SR 6036 (Warner Bros.)	6.98	7.98	7.98			
135	135	23	PETER FRAMPTON I'm In You A&M 4704	7.98	7.98	7.98			

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	9-8 TAPE	CASSETTE	REEL TO REEL
136	136	3	CAMEL Rain Dances Janus JKS 7035	6.98	7.98	7.98			
137	142	11	ELVIS PRESLEY World Wide 50 Gold Awards Volume 1 RCA LPM-6401	22.98	19.95	19.95			
★	150	2	MERLE HAGGARD My Farewell To Elvis MCA 2314	6.98	7.98	7.98			
139	58	27	HEART Little Queen Parade/CBS JR 34791	7.98	7.98	7.98			
★	151	3	MANDRILL We Are One Arista AB 4144	7.98	7.98	7.98			
★	152	3	THE GRATEFUL DEAD What A Long Strange Trip It's Been Warner Bros. 2W 3091	11.98	11.98	11.98			
142	78	3	RAY CHARLES True To Life Atlantic SD 19147	7.98	7.98	7.98			
143	81	6	LEO SAYER Thunder In My Heart Warner Bros. BSN 3089	7.98	7.98	7.98			
144	148	40	MAZE Featuring FRANKIE BEVERLY Capitol ST 11607	6.98	7.98	7.98			
145	83	18	YES Going For The One Atlantic SD 19106	7.98	7.98	7.98			
146	149	10	CHEAP TRICK In Color Epic PE 34884	6.98	7.98	7.98			
147	92	10	PATTI LABELLE Epic PE 34847	6.98	7.98	7.98			
148	106	19	STEPHEN BISHOP Careless ABC ABCD 354	6.98	7.95	7.95			
★	NEW ENTRY		JOHN STEWART Fire In The Wind RSD RS-1-3027	7.98	7.98	7.98			
★	NEW ENTRY		BOB JAMES Heads Columbia/Tappan Zee IC 34296	7.98	7.98	7.98			
151	155	15	GRATEFUL DEAD Terrapin Station Arista AL 7001	7.98	7.98	7.98			
152	154	91	EAGLES Their Greatest Hits 1971-1975 Arista AL 6105	7.98	7.98	7.98			
153	153	5	FREDDIE HUBBARD Bundle Of Joy Columbia JC 34902	7.98	7.98	7.98			
★	NEW ENTRY		MAYNARD FERGUSON New Vintage Columbia JC 34971	7.98	7.98	7.98			
155	156	9	PRISM Arista America ST-50023	6.98	7.98	7.98			
★	176	2	STARCASTLE Citadel Epic PE 34935	6.98	7.98	7.98			
157	107	16	DRAMATICS Shake It Well ABC AB 1010	6.98	7.95	7.95			
158	165	79	STEVE MILLER BAND Fly Like An Eagle Capitol ST 11493	7.98	7.98	7.98			
159	110	10	THIN LIZZY Bad Reputation Mercury SRM 11186	7.98	7.98	7.98			
★	170	2	LEVON HELM & THE RCO ALL STARS ABC 1017	7.98	8.98	8.98			
161	141	12	ERIC CARMEN Boats Against The Current Arista AB 4174	7.98	7.98	7.98			
★	NEW ENTRY		ST. TROPEZ Je T'aime Butterfly FLY 002	6.98	N.A.	N.A.			
163	163	22	BARBRA STREISAND Superman Columbia JC 34830	7.98	7.98	7.98			
164	145	15	BE BOP DELUXE Live! In The Air Age Harvest SAB 11666 (Capitol)	7.98	7.98	7.98			
165	169	37	REO SPEEDWAGON Live (You Get What You Play For) Epic PE 34494	7.98	8.98	8.98			
166	164	33	ISLEY BROTHERS Go For Your Guns T-Neck PZ 34432 (Epic)	6.98	7.98	7.98	7.98		
167	118	28	WAYLON JENNINGS Of Waylon RCA APL1-2317	6.98	7.98	7.98			
168	168	12	RONNIE MILSAP It Was Almost Like A Song RCA APL1-2439	6.98	7.95	7.95			

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	9-8 TAPE	CASSETTE	REEL TO REEL
169	113	6	TOM WAITS Foreign Affairs Arista AL 4117	6.98	7.98	7.98			
★	NEW ENTRY		CHARO & THE SALSOUL ORCHESTRA Cuchi-Cuchi Salsoul S2S-5519	6.98	7.98	7.98			
★	189	2	OZARK MOUNTAIN DAREDEVILS Don't Look Down A&M 4667	7.98	7.98	7.98			
★	184	2	DAVID BROMBERG Reckless Abandon Fantasy 9540	7.98	7.98	7.98			
173	173	17	LENNY WILLIAMS Choosing You ABC AB 1073	6.98	7.95	7.95			
174	180	27	THE OUTLAWS Hurry Sundown Arista AL 4135	7.98	7.98	7.98			
★	NEW ENTRY		RAMONES Rocket To Russia Sire SR 8042 (Warner Bros.)	6.98	6.98	6.98			
★	NEW ENTRY		STYLERS New Horizons Capitol ST 17705	6.98	7.98	7.98			
177	177	55	BOB SEGER & THE SILVER BULLET BAND Night Moves Capitol ST 11557	6.98	7.98	7.98			
178	178	15	LAKE Columbia PC 34763	6.98	7.98	7.98			
★	190	2	GRINDERSWITCH Red Wing Rico SD 36-152 (Atlantic)	6.98	7.98	7.98			
180	183	21	KISS Love Gun Casablanca NBLP 7057	7.98	7.98	7.98			
181	160	7	KLAATU Hope Capitol ST 11633	6.98	7.98	7.98			
182	112	12	RAM JAM Epic PE 34885	6.98	7.98	7.98			
183	124	42	JIMMY BUFFETT Changes In Latitudes— Changes In Altitudes ABC AB 590	6.98	7.95	7.95			
★	NEW ENTRY		VARIOUS ARTISTS Looking For Mr. Goodbar Columbia JS 35029	6.98	8.98	8.98			
185	185	25	FIREFALL Atlantic SD 19101	7.98	7.98	7.98			
186	131	23	FLOATERS ABC AB 1030	6.98	7.95	7.95			
187	192	2	ALAN PRICE See IRLA 8090 (United Artists)	6.98	7.98	7.98			
188	188	51	A STAR IS BORN/ORIGINAL SOUNDTRACK RECORDING Barbra Streisand & Kris Kristofferson Columbia JS 34403	8.98	8.98	8.98			
189	157	12	TOM SCOTT Blow It Out Epic PE 34966 (Epic)	6.98	7.98	7.98			
190	130	7	GENTLE GIANT The Missing Piece Capitol ST 11696	6.98	7.98	7.98			
191	187	96	PETER FRAMPTON Frampton Comes Alive A&M SP 3703	9.98	9.98	9.98			
192	133	8	AUTOMATIC MAN Visitors Island ILPS-9429 (RSD)	7.98	7.98	7.98			
193	199	182	PINK FLOYD Dark Side Of The Moon Harvest SMMS 11163 (Capitol)	7.98	7.98	7.98	7.98		
194	158	19	AVERAGE WHITE BAND & BEN E. KING Benny And Us Atlantic SD 19105	7.98	7.98	7.98			
195	143	7	KRAFTWERK Trans-Europe Express Capitol ST 11603	6.98	7.98	7.98			
196	159	15	KENNY ROGERS Daytime Friends United Artists UA 14754 G	6.98	7.98	7.98			
197	175	15	CAMEO Cardiac Arrest Chocolate City CCLP 2803 (Casablanca)	7.98	7.98	7.98			
198	198	132	BEACH BOYS Endless Summer Capitol SVBB 11307	7.98	8.98	8.98			
199	166	4	WISHBONE ASH Front Page News MCA 2311	6.98	7.98	7.98			
200	200	49	WINGS OVER AMERICA Capitol SWG2-11593	14.98	14.98	14.98			

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Armatrading	66	Carpenters	50	Patti La Belle	147	Pockets	156
Ashford & Simpson	60	Shawn Cassidy	34, 54	Lake	178	Jean-Luc Ponty	109
Automatic Man	192	Ray Charles	142	Little River Band	114	Prism	155
AWB/Ben E. King	194	Charo & Salsoul Orchestra	170	Nils Lofgren	44	Alan Price	187
Roy Ayers Ubiquity	108	Chicago	12, 124	Kenny Loggins	128	Elvis Presley 5, 58, 112, 98, 119, 121, 137	59
Babys	55	Cheap Trick	146	Loggins & Messina	83	Queen	59
Barbers	80	Eric Clapton	96	L.T.D.	37	Ram Jam	182
Beach Boys	198	C.J. & Co.	81	Mandré	84	Ramones	175
Beatles	35	Judy Collins	104	Mandrill	140	REO Speedwagon	165
Be Bop Deluxe	164	Commodores	4, 89	Chuck Mangione	57	Kenny Rogers	196
Bee Gees	101	Con Funk Shun	62	Barry Manilow	113	Rolling Stones	26
Blue Oyster Cult	148	Rita Coolidge	29	Steve Martin	49	Linda Ronstadt	2, 51
Debby Boone	11	Crawler	126	Dave Mason	10	Rose Royce	9
David Bowie	39	Crosby & Nash	64	Steve Martin	10	Diana Ross	20
Black Byrds	43	Crosby, Stills & Nash	36	Maze	144	Rush	95
Karla Bonoff	52	Pablo Cruise	105	Meatloaf	118	Santa Esmeralda	88
Boston	21	Charlie Daniels Band	106	Meco	68	Santana	13
Brass Construction III	100	Doobie Brothers	92, 117	Steve Miller	61, 158	Leo Sayer	143
Brick	15	Dramatics	157	Nazareth	97	Bez Scaggs	97
David Bromberg	175	Eagles	102, 152	Randy Newman	33	Tom Scott	189
Jimmy Buffett	183	E.L.O.	18, 85	Ted Nugent			

21-0224

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EDISON QUARTET—Taking turns reciting "Mary had a little lamb" into a working model of Edison's first phonograph at the recent New York Hi Fi Stereo Music Show, from left, are the Met's Renana Scotto, Penthouse Pet Cheryl Rixon who hosted the Sam Goody super disco, RCA Red Seal artist Robert White and Reid "Daddy Warbucks" Shelton of Broadway's "Annie."

REPORTED 1.8 MILLION UNITS SOLD MCA Twofers Yield \$8 Mil Over 3 Years

By ED HARRISON

LOS ANGELES—Now in its third year, the MCA Records "Best Of" twofers series has accumulated in excess of \$8 million in sales, equivalent to 1.8 million units, according to Sam Passamano, MCA's vice president of national sales.

The twofers are priced at \$7.98. Passamano explains that three years ago the label took its catalog of \$5.98 releases that were uncompetitive with current product and consolidated them into two-record best of albums.

In its initial year the series' foundation was built at the retail level, keying in on ma and pa stores and multiple chains which helped maintain high inventory levels.

In its second year, the series was expanded to encompass racks which helped increase turnover on catalog items.

This year alone, from Aug. 8-Sept. 16, says Passamano, the twofers program totaled \$2.3 million in sales. Each program is accompanied by discounts, advertising campaigns and radio tie-ins.

There are now 110 twofers in the series. The latest additions are three volumes of "Bloopers."

Says Passamano: "We're always watching out for acts that are break-

ing now that we have catalog on."

A solid example of this is the Atlanta Rhythm Section, now on Polydor and achieving its highest success level. The MCA two-record Atlanta Rhythm Section twofers has sold 55,000 units, according to Passamano.

After a breakdown of twofers sales according to markets, Passamano has found Los Angeles ranking as the strongest.

"Los Angeles is the best because of all the multiple chains which realize they must carry inventory on catalog," says Passamano.

Among the best sellers in the series are Judy Garland, Buddy Holly, Ink Spots, Mills Brothers, Pete Fontaine, Lawrence Welk, Bert Kaempfer, Bing Crosby, Liberace, Louis Armstrong, Guy Lombardo, Roger Williams, Billie Holiday, Ella Fitzgerald and Benny Goodman.

"The big bands and vocalists of old," says Passamano, "are proving to be the top sellers."

Also new to the series is the addition of the 23 best sellers in cassette form and 15 in 8-track, both priced at \$9.98.

The next twofers program is slated for June or July.

Canadian Disco Dispute

• Continued from page 66

all the hotel properties he owns. It cost him \$300,000 to convert his old Generator Room into the Hotspurs disco, and he feels the investment was well worth it.

Maurice Shpur, owner of two Toronto clubs and operator of Mo Mo's Portable Disco Systems, stresses that musicians' resistance to discotheques is far greater in Canada than it is in the U.S.

However, he notes that in spite of this resistance, Toronto's hoteliers and tavern keepers are "warmly embracing" the disco concept.

Shpur states that this defiance of the AFM can be explained through the move made by the Broom and Stone Tavern, a giant pub with five large private banquet rooms which decided to turn to disco after realiz-

ing that without even trying, close to 85% of all music used in its various party rooms was recorded.

Hopkinson, whose organization provides deejays for weddings, banquets and other private parties and installs semipermanent discos in hotels, states he cannot understand all the fuss being made over disco in Canada.

The presence of disk jockeys at parties in this country began in Toronto as far back as 1932 by a team named Warner and Merryfield, he explains. Hopkinson's own Disc Jockey Unlimited Co. was formed in 1964.

A response to the disco operators' "beef" is expected shortly from AFM's Canadian vice president Alan Wood, who cites their case as unfounded.

Premier Talent president Frank Barsalona, Rick Wakeman, Peter Frampton, Mick Jagger and Paul Simon reportedly are backers of the new Philadelphia soccer squad. And Elton John has sold off his holdings in the Los Angeles Aztecs soccer team. . . . GRT continues its gambling ways, promotionally. The tape firm scored heavily at a recent record/tape retail chain convention with its unique version of a gambling casino, using play money to auction off prizes for those who won at the tables. Now they are holding a poker championship. Bosses and employees of Hot Line, Memphis, Music City, Nashville and Big State, Dallas, will play off by distributorship and then the champs of each organization will draw and stud poker to an individual champion. GRT will supply the play money and prizes.

And GRT is mulling an early year fishing expedition down Mexico way for its next customer/distributor function. . . . 20th Century Records readying a central organizational meeting Dec. 4-10 at Del Webb's Newporter Inn, Newport Beach. . . . Like father like son: Pete Keepnews of CBS Records' jazz department is the son of Orrin, Fantasy/Milestone boss who's been a&r'ing ad lib sessions for 25 years. . . . Integrity Entertainment Corp., parent company of the almost 100 store California chain headed by Lee Hartstone, has hired a financial p.r. firm, Financial Sciences of America. . . . PR stroke of the last quarter of 1977: the personally autographed Mary Kay Place 1978 calendars Chuck Thaggard of Columbia Records distributed.

20th Century-Fox sewed up Bette Midler to do the title role in "Rose," the film about the tragic rock singer who meets an early end. . . . Bill Cosby warrants brass star number 1,690 in the Hollywood Blvd. Walk Of Fame, to be unveiled Wednesday (23). . . . Jerry Lee Lewis, Chuck Berry and Screamin' Jay Hawkins will do guest slots in Paramount's "American Hot Wax," the film bio of the late Alan Freed. . . . Morris Diamond, inadvertently omitted as tennis tourney chairman of the recent Music Industry Palm Springs event, stages his own annual tennis industry competition at San Vicente Country Club, Ramona, Calif., May 26-28.

Smith & Hemion are doing an Irving Berlin tv special starring Steve Lawrence and Eydie Gorme, with Lawrence as executive producer. . . . The Odyssey store in Albuquerque, managed by Brad Singer, recently pulled extra customers when it arranged to tether a seven-story-high hot-air balloon beside the store. . . . North American Liturgy Resources, Phoenix, a leader in Christian ecclesiastical music, has produced a four-color consumer Christmas catalog which features an Epatone 33 1/2 r.p.m. sampler of its music and 10 pages on its record/tape product, which includes some kidisk 45 r.p.m's.

Jon Peters reportedly has an a&r deal with CBS Rec-

ords, separate from his production chores for B Streisand.

Impact Records, a division of the Benson Co., got first gold LP certification from the RIAA for "All A Praise Gathering For Believers" which has sold more than 700,000, it's claimed. It features words and music by Bill and Gloria Gaither and Ron Huff. . . . John D. Tapes his 90-minute ABC-TV special, which airs in February, late this month in Australia after he finishes his bookings there. Debby Boone is also on the air. . . . Is Crystal Gayle talking with CBS Records about switch from UA Records?

Barbra Streisand is in New York cutting her new Columbia LP at Media Sound Studios where the sign "absolutely no visitors." Gary Klein of the Entertainment Co. is the producer. . . . We hear an efficiency test studying the entire MCA Records operation and w hanging around until Jan. 1.

An internal dispute at Gemini artists management firm has left some doubt as to who's in charge. President Mike Martineau and vice president Rand resigned, but owner James Salinas claims he's not accepting Martineau's resignation. Martineau and told Inside Track they have no contractual obligations to Gemini. "The contract I had expired Oct. 1 of this year," Martineau claims. Stoll says he never had a contract with MCA Inc., which owns MCA Records, plans to purchase New Times magazine as the keystone for a new music magazine. . . . Arista may well have a winner with soundtrack to "Close Encounters Of The Third Kind" judging from the tremendous critical reception the film has received in its opening week. The fact John ("Jaws") Williams wrote the score won't hurt either. . . . Pacific Records' Alan O'Day cut a videotape recently featuring three new tunes for distribution overseas. WEA International a&r director David Franco says the taping was done in response to repeated requests from foreign marts for material on the singer/songwriter.

TK Records will release a single featuring Farrah Fawcett-Majors breathlessly providing an English translation background of French singer Jean-Paul Viguier's ballad "You." The disk had been marketed via mail order by the Nelson Barry Corp. 'til Henry Stone picked it up. . . . Jimmy's Music World dwindled to three stores. Sutton Distributors conducted a liquidation sale of Jimmy's inventory last week. Pursuant to an order of U.S. Bankruptcy Judge John J. Galgay, the two companies will now be treated as the same entity for the purpose of proposing a plan of arrangement to pay off creditors. . . . Arista president Clive Davis is listed in the issue of "Who's Who." It is the first time he has made the famed directory.

NARAS Moves Its '78 Grammy Telecast

• Continued from page 28

Grammy-winning product has become increasingly noticeable.

With that in mind, NARAS is planning to extend the Grammy's commercial impact to all nominated product as well, Denny says.

NARAS will print special Grammy stickers for labels to place on the shrink wrap of all nominated product just as they now do for the Grammy winner.

This will allow the labels to exploit the commercial benefits of the awards in the five to six weeks between nomination announcement and award granting.

There will also be a sticker this year for the Hall Of Fame winners, and NARAS will allow the labels to

sticker their product for an entire year.

The push behind the Grammy this year, says Denny, is linked to the celebration of its 20th anniversary.

"The Grammy deserves a lot more promotion than it gets," concludes

Demands \$23,846

LOS ANGELES—Music Distributors Inc., Long Beach wholesaling wing of the Leo's Stereo stores chain here, is suing the now defunct Discount Record Center Inc., Record Tape Merchandisers doing business as Jet Sounds of Denver and Mr. Weiss in Superior Court here.

The pleading charges that the one-time retail chain in Colorado and its warehousing facility owe \$23,846.50.

Denny, promising that NARAS plans to meet with record labels soon to map out further details of the campaign.

Atlantic In Revision Of Promo Execs

NEW YORK—In order to increase its ability to pinpoint regional breakouts in pop album activity, Atlantic Records has combined its promotion and artist development staffs and added three new regional promotion managers to coordinate the new system.

The gist of the managerial shuffle is to reduce the size of the territories in which Atlantic promotion men had been operating, with a commensurate increase in their ability to concentrate on one act.

According to Dick Kline, the label's senior vice president of promotion, the three new men (Steyn Leeds, Sam Kaiser and Mike Prince) will function as "advance men" for certain groups, responding each week to what is happening in the territories.

Airplay, concert support, in-store appearances and making sure albums are in stock in stores are part of the new team's responsibilities, Kline notes.

Integrity Net Income Rise

• Continued from page 8

bringing the Integrity total to at least 108. This growth would continue Integrity's long-time position as the nation's second largest record/tape retailer and the largest concentrated-in-one-area store network in the world.

"If satisfactory locations can be found, we plan to open a net of not less than 20 units in fiscal 1979, bringing the planned total in operation by June 1979 to 128 with a sales volume of approximately \$80 million," Hartstone said.

There has been no substantial change in Integrity's Los Angeles Superior Court suit against its insurance carrier, in which it seeks a judgment of \$800,000 to cover 1974-1975 theft losses incurred by pilferage from organized booster gangs. Hartstone noted that the loss is reflected in Integrity's statement, while possible insurance recoveries are not reflected.

Integrity now employs more than 1,000, which includes a management and supervisory staff of 50 and nearly 100 store managers, Hartstone disclosed.

"Tried To Love" AXI 1988

The third single
from Peter Frampton's
multi-million-selling
album, "I'm In You" SP 4704



Produced by Peter Frampton. Direction: Dee Anthony Bandina Inc. Ltd.

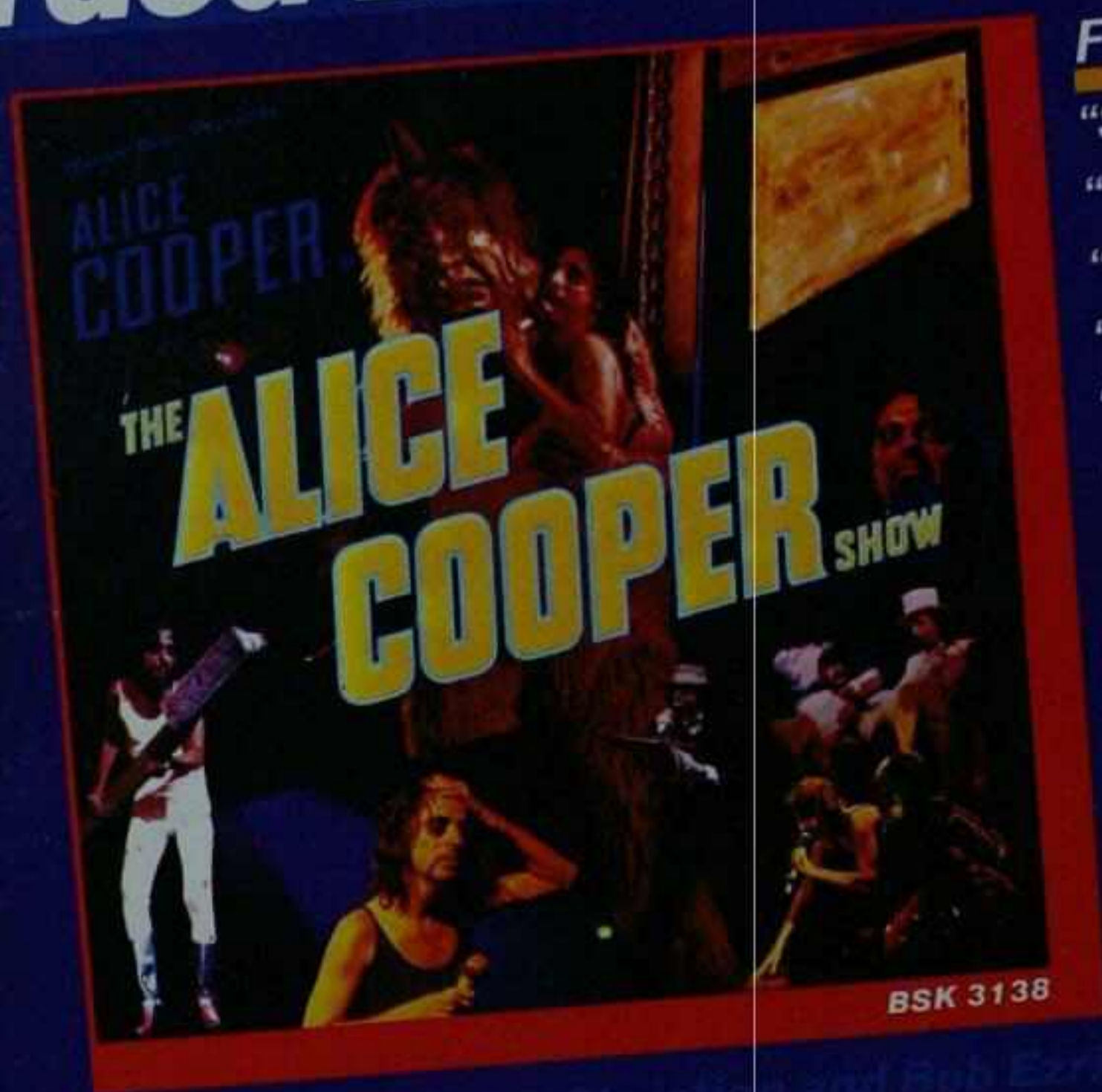
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FEATURING:

- "School's Out"
- "You And Me"
- "Eighteen"
- "Billion Dollar Babies"
- "Is It My Body"
- "I Never Cry"
- "Under My Wheels"
- "Only Women Bleed"
- "Sick Things"
- "Devil's Food/
The Black Widow"
- "I Love The Dead/
Go To Hell/Wish
You Were Here"

Produced by Brian Christian and Bob Ezrin
For Migration Records, Inc. A Black Widow/KRU Production
on Warner Bros. records & tapes.

