

Billboard

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*Year-end
Double Issue!*

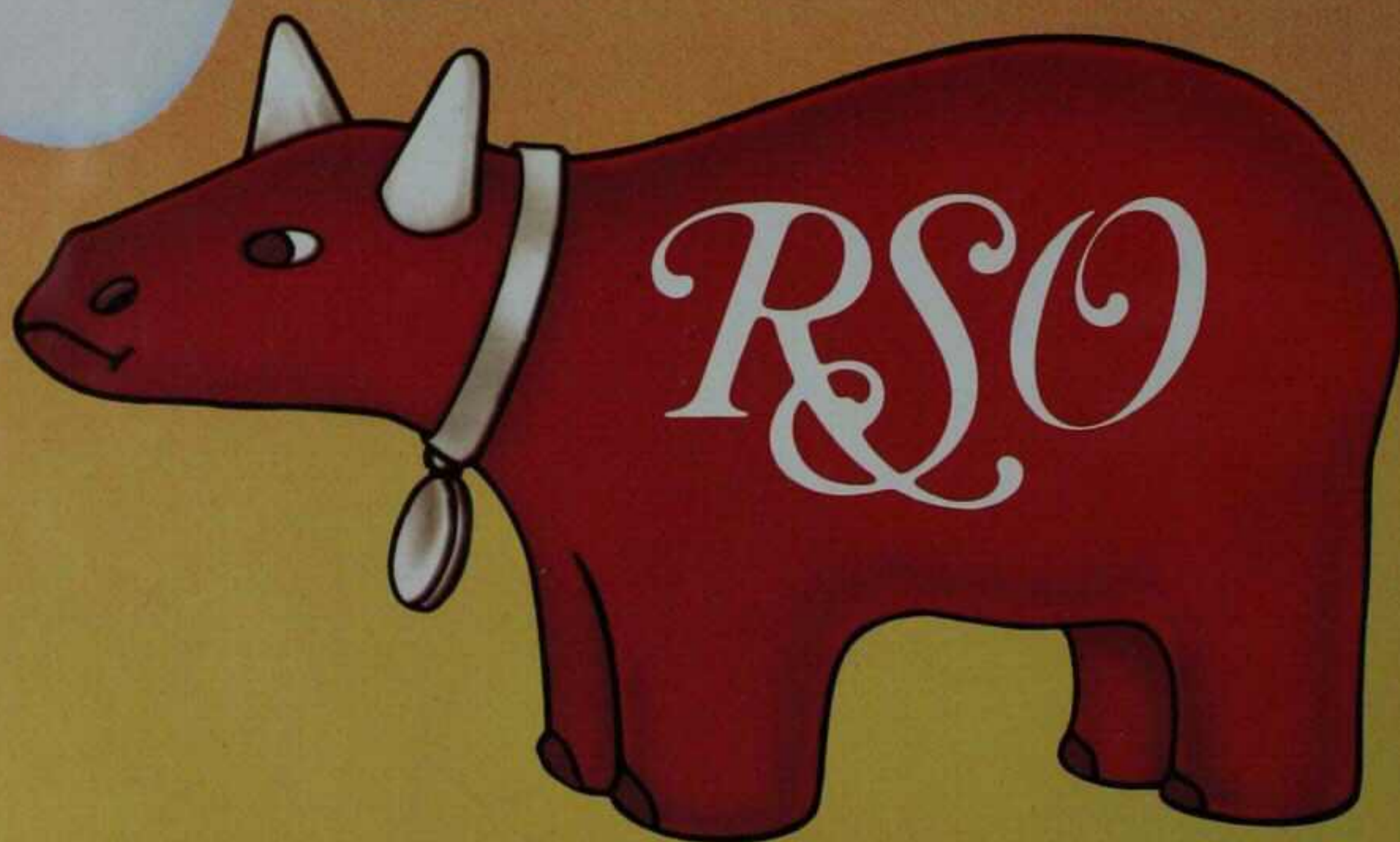


*Year-end Charts
Rock, Disco, Latin
Soul, Country, Classical
Easy Listening, Jazz, Comedy
Gospel, Soundtracks & Boxoffice*

Copyrighted material

There are large companies...
There are small companies...
And then there's **RSO** 

Have I ever
given you
a bum steer?



To all of our friends...
Thanks for the most
fantastic year imaginable.

The RSO Record Family

Goody Pegged For Merger With Pickwick

By IS HOROWITZ

NEW YORK—Pickwick International is on the brink of a major addition to its retail holdings with the signing of a memorandum of intent under which the venerable Sam Goody chain would be merged into the American Can subsidiary.

The move, still subject to further study and approval by Goody and American stockholders, would add 28 stores to Pickwick's current string of 300, and would provide the company with a significant share of the record, tape and audio market in the New York metropolitan area.

It would also pump new financial resources into the Goody operation, which has suffered losses in the past year, reversing the trend only in the quarter ending Sept. 30 when a profit of \$100,000 was reported.

(Continued on page 148)

Jazz LPs Go Digital

By ED KELLEHER

NEW YORK—The most ambitious digital recording project ever in the U.S. is underway at a Manhattan studio, courtesy of a Japan-based company which is recording a series of nine jazz albums.

The project employs the Denon PCM (Pulse Code Modulation), a highly sophisticated digital system, one of only two in existence worldwide. The current endeavor marks the system's U.S. debut.

The Denon PCM is the property

(Continued on page 142)



Billboard cartoon by Bernie Brillstein

Govt. Studies Promo Deductions

By ROMAN KOZAK

NEW YORK—Though the Carter administration has declared war on the businessman's "three martini lunch," an administration source says there is no need to panic.

The government is not suddenly going to start taxing record company parties, promotions, giveaways, trips and all the other tax exempt amenities that spark the music and record business.

The administration is now working on a tax plan that is expected to lower some corporate and personal taxes while at the same time cutting deductions for business lunches, travel, company yachts and lodges, free tickets, and other items.

The tax plan is expected to go to Congress early in the new year, though significant congressional action is not expected before the

summer. Already corporate lobbyists are geared in Congress to defend the "three martini" lunch.

According to the government source, the lunch deductions have been abused by many businessmen who write off nonbusiness or excessive luncheon expenses, forcing the "99%" who don't enjoy such perks to pick up the tax bill.

The administration is expected

(Continued on page 32)

Presley's Tomb: a Study In Emotions

By GERRY WOOD

MEMPHIS—That sudden belief-defying news bulletin, that myth about the immortal Elvis Presley dying, that tale about a rocking flame being snuffed out at age 42... it all comes home into stark reality when viewing the bronze ledger atop the grave.

Carved into the bronze with a finality and durability that will last much longer than 42 years is the name: Elvis Aaron Presley, January 8, 1935-August 16, 1977.

The biggest name in music in 1977 lies buried in an 800-pound casket, surrounded by a 3,000-pound vault,

topped by a 2,000-pound granite slab and the 400-pound coffin-length bronze plaque.

Why 6,200 pounds—more than three tons—compressing the Tennessee soil above that man who changed the course of American

(Continued on page 122)

Small Disk Dealers Making Comeback

By JOHN SIPPEL

LOS ANGELES—For the first time since the early '60s, the small independent retailer is making a comeback in lesser populated areas of the U.S., a survey of one-stops indicates.

Hutch Carlock of Music City Distributing and One-Stop, Nashville, fixed the number of new retail ac-

counts he's added in two years at about 180.

"I think we got orders from 220 new retail shops since the start about 18 months ago. Perhaps 40 of them have dropped out of sight since then. Those who remain on our books are buying heavier," Carlock adds.

(Continued on page 28)

EMI Puts Stress On Own Recordings

By MIKE HENNESSEY

ZUG, Switzerland—Escalating costs of licensing deals is given as a prime reason for the launch of EMI's new U.S. label, EMI America, a move seen as spurring still greater concentration by the international music conglomerate on EMI-owned product.

Wilfried Jung, EMI's director of music operations, Europe, predicts a gradual shift away from heavy reliance on licensed material in his markets, despite the continuing demand for American repertoire.

"I am convinced that we have now

(Continued on page 130)

POLYGRAM

Mart Analysis Sees LP Cost Up \$4 By 1986

By ALAN PENCHANSKY

CHICAGO—A Polygram Corp. market research analysis of the American recording industry in the next decade reveals a \$4 rise in LP list prices by 1986 and an industry unit growth expansion by 52%.

Gazing into the next decade, Irwin Steinberg, executive vice president of the Polygram Group, envisions the total disk and tape market at list price soaring past the \$6 billion mark.

In an exclusive interview with Billboard, Steinberg notes the Polygram Corp. is working according to these predictions in its blueprint for growth during the next decade.

According to Steinberg, Polygram, including Phonogram, Poly-

(Continued on page 139)

Canadian Sales Rise

By DAVID FARRELL

TORONTO—While many sectors of the retail industry in Canada are suffering through soft sales conditions, record and tape retailing continues to expand at a healthy rate.

Retailers are estimating pre-Christmas increases at about 15%-20%, which may be 10% less than the American counterparts, though some theorize that the Canadian gain may actually be on a par with the U.S.

Says CES Canada chairman Ar-

(Continued on page 132)



Launched out of Detroit, The Rockets are armed and airborne with a new means of vertical transportation... "LOVE TRANSFUSION"... a magnetic statement of urban rock 'n' roll fueled by one of the most powerfully gifted groups of musicians in the cosmos. Members have played with Mitch Ryder, Buddy Miles, Little Feat, Cactus, Bob Seger and Ted Nugent Bands. BE ON THE LOOKOUT! (Advertisement)



The album that Rolling Stone's Dave Marsh called "the best American rock and roll of the year" is called Rocket To Russia. The band that Interview called "the greatest rock and roll band in the world" is the Ramones. The Ramones' latest is Rocket to Russia, SR6042 featuring the rampaging single "Rockaway Beach." SRE 1008 On Sire Records. Marketed by Warner Bros. Records Inc. (Advertisement)

DECEMBER 24, 1977, BILLBOARD

ELO

"Out Of The Blue"

Double Platinum on the double.

On Jet Records and Tapes Distributed By United Artists Records.

JTLA-823-L2



KISS

ALIVE II

FIRST SINGLE

**SHOUT IT
OUT LOUD!**



**rock
steady**

PRODUCED BY KISS AND EDDIE KRAMER



Copyrighted material

Radio's Profits Negate Antiroyalty Stand

By MILDRED HALL

WASHINGTON—The FCC's Dec. 12 report of a stunning increase of nearly 100% in radio pre-tax profits for 1976 will strengthen the argument by record producers and performers that broadcasters can afford a performance royalty for playing the recordings that make up an estimated 75% of their programming.

Radio's pre-tax profitability figures will also provide music licensor accountants and attorneys with more ammunition for getting a higher percentage of certain radio station revenues for music fees—both at the bargaining table, and in the New York Federal District

Court, where ASCAP is bringing its case for an increased rate.

Broadcasters claim that any additional royalty for playing recordings—in addition to the present fees for the music owners—would put too many radio stations in the red or off the air.

These arguments will be hard to maintain in the face of the 1976 revenue report, and the broadcasters' own glowing prophecies of a continuing upward financial curve.

In round figures, the FCC reports that pre-tax profits of radio stations leaped to a \$178.6 million total over the 1975 total of \$90.7 million. The stations took in more than \$2.2 billion in advertising, up nearly 18% over 1975.

The FCC also finds that FM radio, for the first time in its history, showed profitability in 1976. The total of radio and tv revenues in 1976 is estimated at over \$7 billion, a 24% increase over 1975.

Even before the FCC confirmed the extraordinary profit leap for the radio industry in 1976, a study made for the Copyright Office's report to Congress on record performance royalty (due Jan. 3), had already demolished NAB claims that many stations would go dark if they had to pay a fee for record play (Billboard, Nov. 19, 1977).

The so-called Rutenberg report also

showed that radio stations' reported "losses" are often the result of large amounts of revenue going into owner-manager's pockets. This makes ordinary operating costs (which would include record royalty) appear so large as to cancel out station profit.

The FCC figures bear out the Rutenberg findings that things are good financially in radio. The Rutenberg report showed that in spite of "losses" reported in a study of 5,660 individual radio station financial reports from 1971-1975, less than one-tenth of one percent went out of business, even those which reported "losses" for the whole five years.

Stax Stacking Up New And Former Acts For 2d Spurt

By ELTON WHISENHUNT

MEMPHIS—In the first thrust of a major revitalization campaign, Stax Records has signed several new artists to its roster and has reacquired some of its former artists who are preparing new releases for the label.

The move comes on the heels of the purchase of the Stax catalog by the Berkeley, Calif.-based Fantasy Records earlier this year. The label's commitment to pump new blood into the Stax operation was reflected by the opening of a Fantasy branch office here, announced last month (Billboard, Nov. 5, 1977).

Pronouncing Stax Records "reborn," Fantasy Records president Ralph Kaffel told a press conference Saturday (10) that Fantasy's purpose is to maintain Stax' status as a "unique operation" within the record business.

And he formally announced the appointment of David Porter, singer/writer/producer for the old Stax label, as vice president a&r in charge of the Memphis operation. Porter had previously been listed in Billboard as joining the company.

(Continued on page 142)

Elektra's Jazz Program Starts With 6 Albums

By PAUL GREIN

LOS ANGELES—Elektra/Asylum's jazz/fusion division has set as its early 1978 releases, according to Don Mizell, general manager, product by Donald Byrd, Ubiquity, Lenny White, Dee Dee Bridgewater, Michael White and Terry Callier. All the LPs will be released on Elektra.

The division's emphasis, explains Mizell, is on expanding the concept of jazz, signing diverse acts which have as their common characteristic skill at improvisation. "We're interested in fusion—incorporating different elements with jazz. If you only have jazz airplay, you're not going to sell records, so you need to draw on other sources of airplay as well."

Most of the division's first sign-

(Continued on page 156)



FUND RAISER—Mo Ostin, Warner Bros. Records chairman, is among the industry executives attending a fund raising dinner for Mike Curb, right, in Los Angeles. Curb plans running for Lt. Governor of California. Curb's label Warner/Curb is distributed by WB.

AGAC ADDS C'RIGHT CHANGES

Publishers Peruse Rewritten Contract

By DICK NUSSER

NEW YORK—A revised version of the standard AGAC songwriters' contract, reflecting changes in the copyright law, is now in the hands of 200 of the world's leading publishers.

The old AGAC contract, introduced in 1948, had been used as a model for composers seeking the best possible deal for their songs. It was usually used as a basis for negotiations between composer and publisher, rather than the final word since it favors the former.

AGAC members won't see the new form until the contract committee receives feedback from the publishers.

"We think this is a fair way of showing the new contract to publishers and a good way of avoiding problems," claims AGAC president Ervin Drake.

"If the publishers raise a serious

objection, we'll take it under consideration by our contract committee," adds AGAC executive director Lew Bachman.

Changes have been kept to a minimum on the new form and three different type faces are used to differentiate between the language of the original form, deletions and new matter. Legalese is avoided and the wording, generally, is simplified.

Key new points in what is referred to as the "preliminary draft," include:

- Royalties are no longer based on "cents per copy" but on a percentage of the wholesale selling price of sheet music.

- In line with the provisions of the new copyright law, the contract's duration is limited to no more than 40 years from the date of the contract or 35 years from the release of a

(Continued on page 137)

Pressing Plants In Nashville Inundated

By GERRY WOOD

NASHVILLE—Turnaway business with demand exceeding supply, 24-hour shifts, newly installed machinery and new highs in production and profit levels highlight this boom period for local record pressing plants.

Its leaders predict continued success, noting that one by-product of the tremendous recent surge in the pressing business will help ensure strong first quarter 1978 action.

They claim many new releases have been postponed because of the fourth quarter crunch, and most of these records will be released in January and February.

Reasons for the dramatic upsurge in business range from the rush for Presley product to higher sales levels in the record business that would have occurred even without the deaths of several major acts.

"I don't see any end to it," says Joe

Talbot, one of the owners of Precision Record Pressing Co. and United Record Pressing. Precision, which presses albums, is still turning out thousands of Presley LPs daily for RCA, while United, geared for pressing of 45s, has pressed more than 100,000 singles for MCA on Bing Crosby's "White Christmas."

Pressing plant industry sources indicate that at the peak of the Presley product demand, RCA was using 41 outside plants. The same sources say the label is now using six outside plants.

Talbot was placed in the mixed-blessing position of turning down major label business while his presses were running full-time. One label had to go to Mexico to get its records pressed.

"November was the biggest month we've ever had at Precision."

(Continued on page 122)

Motown Mgt. Illegal, Says Supremes Leader In Suit

By JOHN SIPPEL

LOS ANGELES—The California Labor Commissioner is considering a petition by Mary Wilson Ferrer, leader and original member of the Supremes still with the group, contending Motown Records, and its management subsidiaries acted illicitly in her behalf and violated state rules governing their activity.

The petition, prepared by Mark Turk and Evanne Levin of Ervin, Cohen & Jessup here, alleges that the label, its Multi-Media Management wings and Berry Gordy Jr. violated their fiduciary duty to Wilson as agent and advisor and that they acted as artists' managers and an employment agency without being duly licensed in California.

Because they were acting illegally,

Ferrer asks that all payments made to the respondents in form of commissions and otherwise be declared null and void and returned to her.

Ferrer also seeks a ruling that Motown and Gordy were not entitled to record and release songs by "Diana Ross And The Supremes" and "The Supremes" records using artists exclusive of Wilson. She asks that the name the Supremes revert solely to her.

The petition charges Ferrer signed her first pact with Motown in 1961 when she was a minor.

Her mother, who was illiterate, co-signed. Motown appropriated the act name the Supremes, it's contended, because Ferrer claims she

(Continued on page 32)

8 RVC Direct & 'Super' Disks To Hit U.S. In January

By ALAN PENCHANSKY

CHICAGO—The rapidly growing audiophile recordings market will be expanded with the addition of direct disks and conventional "super-disk" recordings produced by the RVC company of Japan—to become available stateside beginning in January.

The recordings, eight disks initially including six direct masterings, will be distributed by Audio-Tech-

nica U.S., Inc., in a continued broadening of its offering in audiophile disk product.

Umbrella, Sonic Arts and Telarc are other direct disk labels distributed by Audio-Technica, the Fairlawn, Ohio, company trading also in an array of cartridges, microphones, headphones and record care items.

Jon Kelly, Audio-Technica nabob, says the new RVC disks will list

at \$14.95, identical with Audio-Technica's other lines. According to Kelly, audio shops, where most of the records are sold, do little discounting, and he notes that at least one store is selling above suggested list.

Scarcity of the super disks is one reason for this list price integrity, and Kelly admits that his firm has not been able to fill all orders. Over-

all pressing squeezes account for this product shortage, along with the stringent, time-consuming quality control measures endemic to this market segment.

Kelly points out that the RVC production company is a joint venture of RCA and JVC in Japan. The RVC imports, including classical and modern jazz titles, will be shown at the upcoming Winter CES.

Why a Double Issue

Each year at this time we publish Talent In Action, a special issue which features a complete recapitulation of the year's charts. We always time the issue to help broadcasters program the year's top hits the last week of the year.

But this year the last Saturday falls on the last day of 1977. Had we delayed our year-end recap until the final calendar week of Dec. 26, the chart round-ups would have only limited utility. Coming after Christmas the chart recaps would not have served their purposes.

So here is this year's Talent In Action—early enough to allow full creative use for holiday programming of the industry's most authoritative chart information.

Already, the top winners in 12 major chart categories have been made public via the two-hour television special, "Billboard No. 1 Awards Show," broadcast nationally over the NBC network Sunday (11).

Now we present the chart recaps in full, 88 charts altogether, delineating the year's activity over the entire spectrum of music in America.

This issue is our two in one holiday special. It covers a two-week span. The next issue of Billboard will be dated Jan. 7, 1978, and in your hands beginning Monday, Jan. 2.



FIRST GOLD—Paul Nicholas receives his RIAA gold record for "Heaven On The Seventh Floor" from RSO president Al Coury, left, and Rich Fitzgerald, label promotion vice president, in ceremonies in Los Angeles. Single is the singer's first U.S. gold disk.

New Names Grab Chart Awards

By PAUL GREIN

A comparison of this year's biggest pop singles with last year's shows a swing to female, new and solo acts; as well as to softer ballad hits.

Six of the top 10 singles of 1977 are by female acts, whereas none of last year's 10 biggest hits were by women. The Emotions, Hot, Barbra Streisand, Thelma Houston, Rita Coolidge and Mary Macgregor are the ladies who have led this distaff invasion of the once male-dominated pop charts.

Eight of this year's top 10 hits are by solo acts, compared with only three in last year's list. The four female soloists just named are joined here by Andy Gibb, Rod Stewart, Kenny Nolan and Alan O'Day.

Five of this year's top 10 singles are the first hits by acts which were new to the charts in 1977—Hot, Gibb, Nolan, O'Day and Macgregor. In 1976's top 10 there were only two first-time-around artists.

And six of the 10 biggest singles of '77 are ballads, a major change from last year when the top 10 was dominated by upbeat, dance-oriented rockers. Slow or medium tempo songs like "Evergreen," "Tonight's The Night," "Angel In Your Arms," "I Like Dreamin'," "Higher And Higher" and "Torn Between Two Lovers" led this swing back to softer sounds.

Another new development is that the top five pop singles artists are all basically album-oriented; equally at home on the AM and FM sides of the dial.

Rod Stewart, the Eagles, Fleetwood Mac, the Steve Miller Band and Leo Sayer have replaced last year's pop singles finalists Diana Ross, the Bee Gees, the Captain & Tennille, Wings and Silver Convention, artists on the whole more closely tied to the traditional concepts of Top 40 radio.

Fleetwood Mac and the Miller Band have been racking up chart albums since 1968, but it is only in the past few years that they have broken big on a singles level. This has happened as the acts have softened their rock sound into a slicker, more universal style which can be played on rock, pop, MOR, and in Miller's case, even soul stations.

The top singles producer of the year is Richard Perry, who moves up from number 70 last year to edge the 1976 winner, Freddie Perren, down to number two.

Perry finished in the top 10 on Billboard's top producer recaps for 1972, 1973 and 1974, but this is the first time he has won the poll. During the year he produced top 10 gold singles on Leo Sayer, Carly Simon and Burton Cummings.

Whereas five of the top 10 albums for 1976 were either greatest hits or live configurations, all of this year's top 10 LPs are studio sets.

With few exceptions, the year's biggest albums were able to spin off three or even four successful singles. Fleetwood Mac's "Rumours," Stevie Wonder's "Songs In The Key of Life," and the Bee Gees' "Saturday Night Fever" are the most successful examples.

(Continued on page 138)

General News

ABC Signs Pickwick, GRT Pacts

By JEAN WILLIAMS

LOS ANGELES—ABC Records has renegotiated its prerecorded tape agreement with GRT and has a new agreement with Pickwick International.

"There has been somewhat of a misconception as to what our agreement is with GRT," says Steve Diener, ABC Records president.

"What has happened in the new agreement is that we have the right to include our tapes in our supplementary projects, which are basically the television business and our budget line. Previously we did not have those exclusive rights."

He notes that prior to the new agreement, ABC Records was in the tape business but on a limited basis. GRT will handle tapes at the retail level only.

The label's new agreement with Pickwick, for budget LPs only, will also allow ABC to deal with the supplementary market. "Pickwick will be involved in putting out budget records of our catalog."

"At the same time, we're concentrating on marketing and merchandising our current catalog and giving a lot of the special material that goes to another audience to Pickwick, which often is repackaging, resequencing and retheming the product," says Diener.

Pickwick has agreed to release in excess of 150 LPs over the next three years, approximately 50 each year. Included in the package are pop, soul, country and other ABC product.

S.F., SEATTLE, L.A.

NARM Regionals Move West Jan. 11

NEW YORK—NARM brings its series of successful regional meetings to the West Coast Jan. 11-16.

Store managers, retail and wholesale buyers, merchandise managers and other middle management staffers will be in evidence, judging from the six previous regionals held thus far in the East.

West coast meets begin Jan. 11 at the San Francisco Hyatt on Union Square, thence to Seattle's Washington Plaza Hotel Jan. 12 and Los Angeles' New Otani Hotel Jan. 16.

Programs for all three are identical, with Dr. David Rachman opening the sessions. Rachman, consultant to Penneys, McCrorys, D.H. Holmes, Schwartz Bros., the Institute of Store Planners and the National Retail Merchants Assn., will discuss "The Management Of A Record Dept. Or Retail Store."

focusing on challenges and problems.

Lincoln M. Zonn, security expert, will follow Rachman with a presentation called "In-Store and Warehouse Security—Dollars And Sense."

Both speakers will then engage in a dialog with the audience, zeroing in on particular problems.

NARM executive vice president Joe Cohen will preside over a luncheon meeting.

The afternoon event provides each merchandiser with a 20-minute private meeting with each manufacturer in attendance, with the object of easing communication between local merchandiser, local salesmen, regional managers and national marketing executives.

NARM members may send representatives to one or all three of the regional gatherings, for which there is no charge. All meetings are free, but registration is required.

Mercury Postpones New Wave Line

CHICAGO—Debut of Phonogram/Mercury's new new wave label has been moved back one month to February, and the new line will appear with a different name than that one originally announced.

Phonogram says the name Dip Records, which it originally proposed to adopt, has been used for

three albums of religious music by Tulsa evangelist David Ingles (David Ingles Productions). A new name for the Phonogram label is being researched.

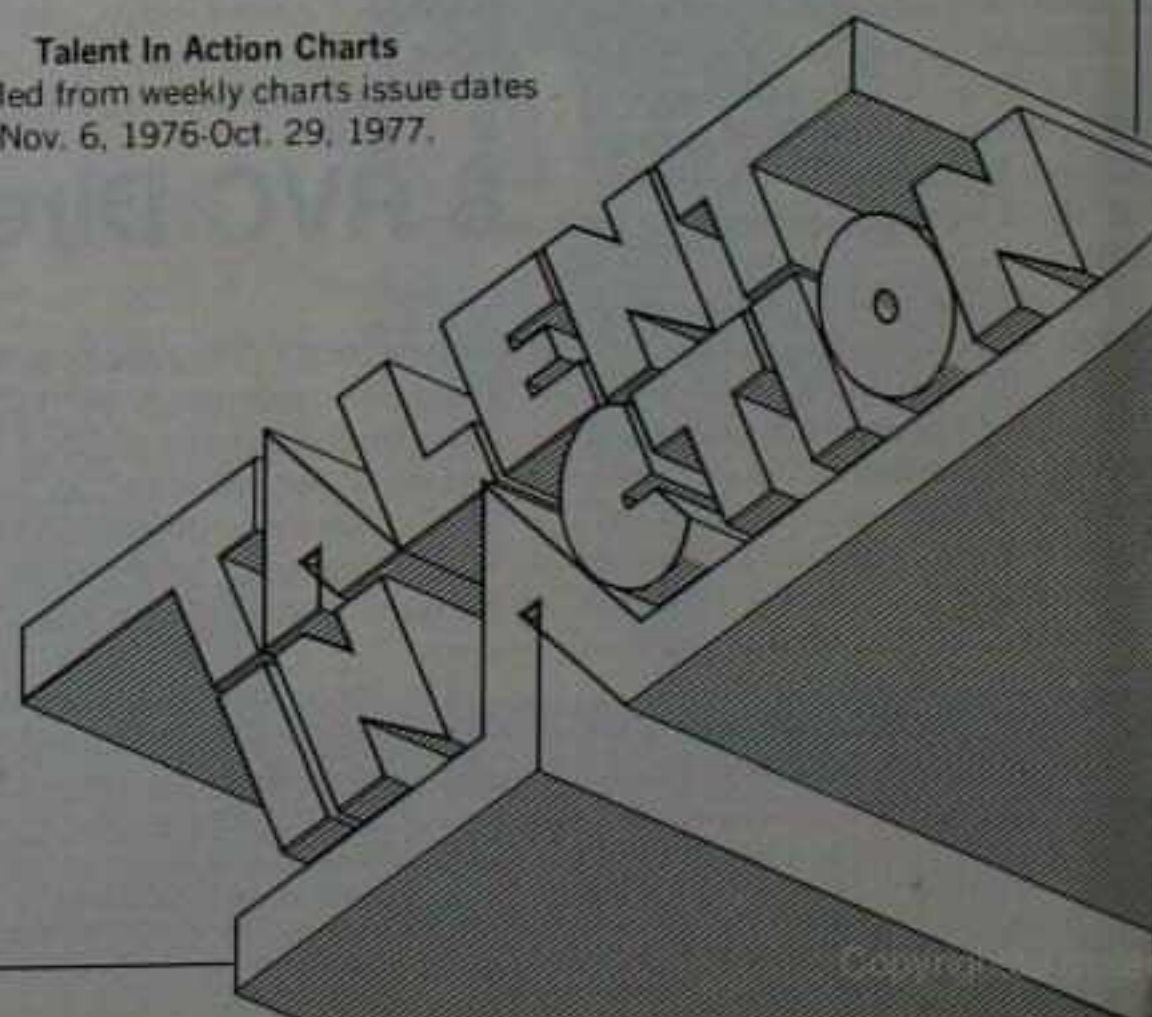
According to Cliff Burnstein, who is heading up the punk rock label, Ingles is unwilling to relinquish the

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Talent In Action Charts
Compiled from weekly charts issue dates
Nov. 6, 1976-Oct. 29, 1977.



MEAT LOAF ON THE ROAD.

"The kind of audience response that most rock performers take years to achieve. A cheering, standing ovation after his first number, and three encores that still left the audience screaming for more. He is, seemingly overnight, one of the biggest rock attractions in the country."

Mike Townsend, Newark Star-Ledger

"He doesn't look like Stewart, Frampton or any of the archtypical, skinny British rock stars—and he doesn't sing like them either. Meat Loaf and Steinman... a perfect union of creation and interpretation."

Susan Toepfer, New York Daily News

"260 pounds of solid rock... sweeping and intense... Meat Loaf was almost a one-man play."

Jane Scott, Cleveland Plain Dealer

"One hell of a spectacular show... Meat Loaf manages to take full control from the beginning and never lets go... his range is wide and he exploits it fully. The crowd loved Meat Loaf so much it pulled him back for three encores."

Lou O'Neill Jr., New York Post

"Meat Loaf live—an event to be relished!"

Theresa Allen, Aquarian

"Meat Loaf performs with all his heart as he furiously paces back and forth animating Steinman's lyrics of complicated relationships and personal struggle. His large band's Phil Spector-like sound perfectly complements the tension-filled songs. Catch him while you can."

Alan Wolmark, Record World

"There can be no denying the appeal of this kind of oratorio-rock. Mr. Steinman's themes build to thrilling climaxes in truly Springsteenian form. But it is Meat Loaf that remains the center of attention and he's worthy of it. He has a fine, fervent low rock tenor, and enough stage presence to do without a spotlight altogether."

John Rockwell, The New York Times

"Backstage, the road crew was administering him oxygen between encores. WNEW-FM's Dave Herman commented, as if he were covering heavyweight boxing, 'He's down, he's down... No, he's up!' Listeners called in to find out if Meat Loaf had died."

Cashbox

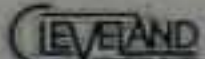


AMERICA GOES BATTY.



Even in the world of rock and roll, there's never been anything quite like this. "Bat Out of Hell." The inaugural Meat Loaf album, with songs by Jim Steinman. Featuring the single "You Took the Words Right Out of My Mouth (Hot Summer Night)." On Epic/Cleveland International Records.

8-50417

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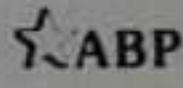
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Executive Turntable

Steven Schimp named associate director, inventory planning at CBS Records, New York. He worked in several capacities in the company's inventory management department. Also at CBS Records, New York, Eddie Sims and Don Eason appointed directors of national promotion, black music marketing for Columbia and Epic/Portrait/Associated Labels, respectively. Sims was a



Schimp

local promotion manager for Columbia in the Los Angeles market. Eason was promotion and marketing manager in the Midwest. Phonogram/Mercury in Chicago has upped three executives to vice presidential positions: Bill Haywood, national promotion director/r&b, becomes vice president/r&b product; Harry Lusk, national sales manager, now vice president/national sales, and West Coast a&r director Gerry Hoff is vice president/a&r West. In another Phonogram promotion, Doyle McCollum named to the newly created position of assistant national country promotion manager based in Nashville. He was the label's Southeast regional country promotion manager. And Jim Sotet has joined Phonogram as national secondary promotion manager based in Chicago. Rick Stevens has been named



Eason

vice president, a&r, at Polydor in New York and Hal Yoergler has joined the company in Los Angeles as vice president, a&r, West Coast. Barry Oslander has been named national creative coordinator, a&r, basing in New York. Stevens was most recently vice president, East Coast a&r; Yoergler was formerly vice president, music publishing, for ABC Records. ABC Records has made several appointments in its special markets



Stevens

promotion staff in Los Angeles. They include Tricia Steed promoted to general manager, special markets. She was formerly an administrative assistant. Sharon McClenton promoted to national coordinator, special markets. She has been with the label three years. In addition, six persons have been appointed to hold individual positions of regional promotion director, special markets. Grace Spann will cover New York having previously done independent promotion; Larry Farmer will cover the Midwest coming from RCA where he did promotion; John Hudson now covers the Michigan area having previously done independent promotion out of Detroit; Gloria Dalcour will cover the Louisiana area after having been with All South Distributors; Kermit Payne will cover Georgia and Florida coming from a radio



Gordy

background; and Michael Williams will cover Tennessee and South Carolina after having done promotion for RCA. In other ABC appointments, Jere Hausfater becomes a staff attorney in Los Angeles. He's held several positions related to marketing, sales and promotion at United Artists. And Paul Nichols becomes a sales manager for ABC based in San Francisco. He was formerly



Hall

WEA's senior salesman in the Bay Area. Michael McLeod becomes assistant director of national credit for WEA in Burbank. For the past year he has been WEA's Philadelphia regional branch manager. At the same time James Jackson becomes regional credit manager for the Philadelphia branch, replacing McLeod. He had been a member of WEA's national credit department in Burbank. Janice Whiffen named national advertising manager for A&M in Los Angeles. She was advertising and merchandise manager at Arista. In another A&M appointment, Larry Hayes will be marketing director for a new label region, the South Central area encompassing St. Louis, Dallas, Houston, New Orleans, Kansas City, Shreveport, Oklahoma City and San Antonio. Nick Stearn will become regional promotion director while Geoffrey Schulman will become regional merchandising director. All will work out of Big State Distributors in the Dallas area. Roxanne Gordy becomes a professional manager for Jobete Music in New York. She was most recently with the Harry Fox Agency specializing in publisher's rights and rates. Erin Costello joins AVI Records as production manager for the Los Angeles label. He previously served in the same capacity for Polydor/MGM as well as Chelsea where she was also assistant to the sales vice president. James L. Stewart has resigned his position as vice president, corporate relations, for Walt Disney Enterprises in Los Angeles to enter independent motion picture production. Ken Schnitzmeier, last with Musical Isle in St. Louis, has joined P.B. one-stop as a salesman in St. Louis. Stan Sulman, pioneer distributing executive in the Seattle area, departs ABC Records & Tape Sales in that city. He was in charge of national vendor relations for the national rackjobber. Bob Buziak joins Irving Azoff and Frontline Management in Los Angeles as president and partner of Full Moon Records, distributed through CBS. He had been managing director of Arista Records, U.K. in London. Big Sound Records, Wallingford, Conn., has named Peter Zlotnick as corporate comptroller and Douglas Korman Snyder to head the graphics in New Jersey. Snyder an independent record retailer in Connecticut. Patty Mack exits her full-time position as director of promotion for Philo Records, North Ferrisburg, Vt., but will continue on a contract basis in artist appearances and special promotion areas. Patty Kemp named singles records coordinator for Dallas/Houston markets, CBS Records. She was Southwest region promotions secretary. Jeff Teitelbaum joins Vornado, Inc., Garfield, N.J., as record/tape merchandise manager. He was merchandise manager for Jimmy's Music World. Alan Arluke to the Spectrum, Philadelphia, as group sales manager. He was director of marketing and sales for PML Securities. David Hall named general manager of Opryland Productions in Nashville. Pam Zimmerman is upped to membership director of

(Continued on page 142)



Hall

Zimmerman

A&M Quiz May Obtain Airplay Aid

By ED HARRISON

LOS ANGELES—A&M Records handed out survey postcards to fans following Joan Armatrading's Santa Monica Civic performance Sunday (18), optimistic that its results will encourage the three main AOR stations in Los Angeles to play her new album "Show Some Emotion."

Despite strong sales, chart position and critical plaudits, only the two adult contemporary stations here have given the album airplay.

Says Jan Basham, A&M Southern California promotion person: "Certain AOR stations feel that Joan's music doesn't fit into their formats.

"Sales and charts can't convince them, so we needed something else to persuade them that their audience wants to hear her. It's the only way to show them that Joan is a viable rock force."

In addition to age, sex and address, five questions are asked of the concertgoer: How did you hear about this concert? Did you enjoy the concert? Name your three favorite radio stations, list your three favorite recording artists, and Do you own any Joan Armatrading albums?

Basham figures names such as Aerosmith, Led Zeppelin and the like to pop up on a good percentage of the cards. And they will also serve as proof that Armatrading appeals to the same fan.

Once the questionnaires are tabulated, Basham intends on "marching" over to the three stations (KMET, KLOS, KWST) with the results—positive or negative.

As incentive for filling out the card, A&M will send a free record to all those responding. Basham says that 18-24-year-old males will probably get an EP of the Stranglers and others an EP of Nils Lofgren.

In essence, the survey card will serve three purposes, according to Basham. In addition to alerting AOR stations to Armatrading's popularity, it will also introduce consumers to other new A&M artists and become the basis of a promotion and merchandising department mailing list for whenever future opinions are needed.

MOR, JESUS, COUNTRY 45s END HOLIDAY

LOS ANGELES—The final batch of holiday single releases consists of country, Jesus rock and MOR product.

On the country front the late releases are Thurmon McKinney's "Santa Claus And The Truck Driver" on MCW Records; Paul White's "Elvis, Xmas Won't Be Xmas Without You" on Country Jubilee; Jim Hubler's "Big Bruce, The Big Blue Spruce"/"All I Want For Christmas Is A C.B." on Undun Records; and Diana Williams' "One More Christmas" on Little Gem.

The Jesus rock entry is Randy Stonehill's "Christmas Song For All Year Round"/"Christmas Time" produced by Larry Norman on Word's Solid Rock label. Representing MOR is Dick Grimes' "Christmas Eve In My Hometown"/"I'll Be Home For Christmas" on Penguin Records.

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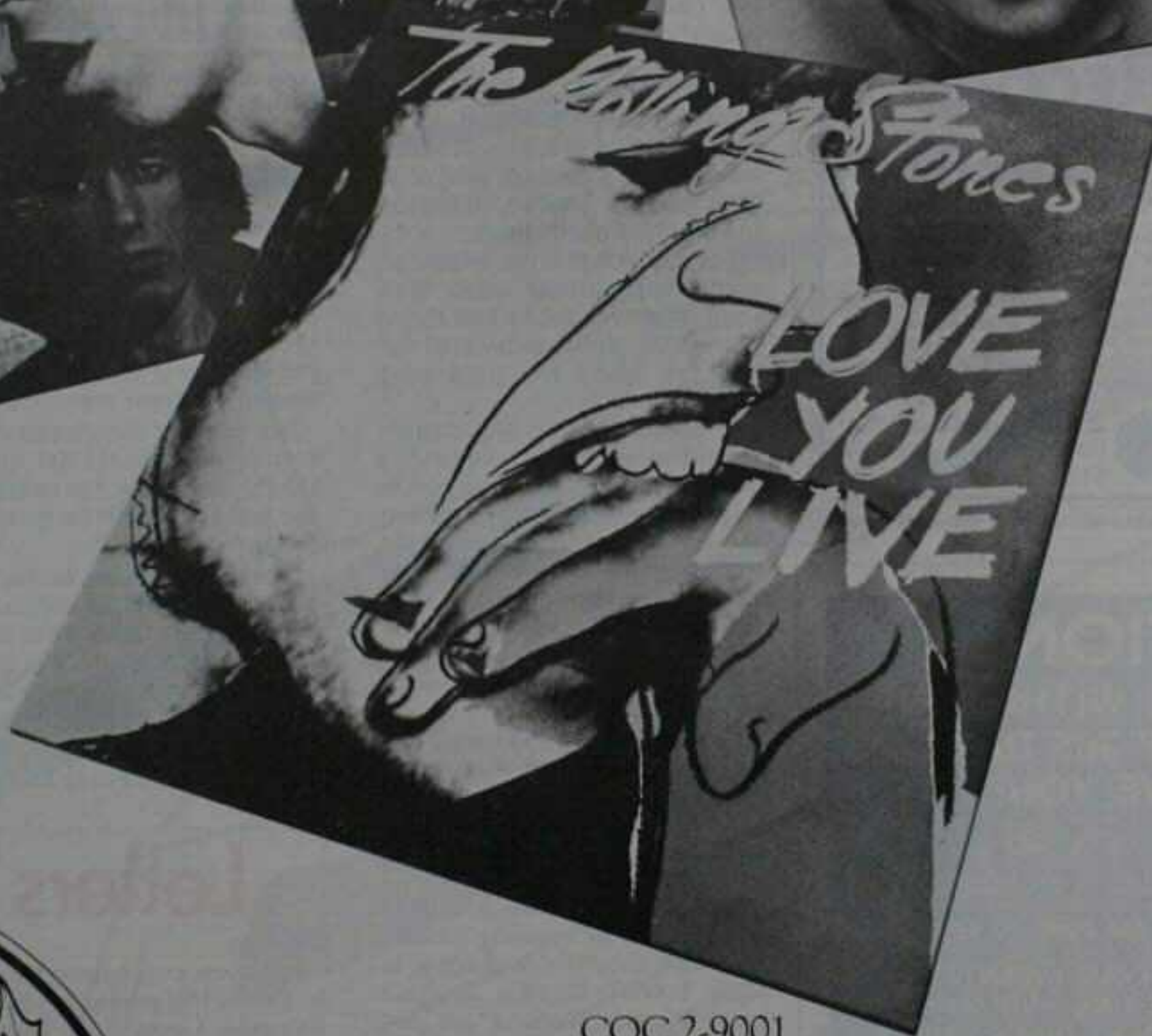
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ROCKY'N'ROLL—Daryl Hall and John Oates become a trio during an impromptu appearance onstage of Sylvester "Rocky" Stallone during the RCA's duo's recent show at the Palladium.

Earth, Wind & Fire In Benefit Gig

NEW YORK—Superstar Columbia artists Earth, Wind & Fire will donate part of the proceeds for the band's performance in Largo, Md., on Jan. 29 to the Congressional Black Caucus Internship Program. CBS Records and the Black Caucus are sponsoring the concert.

The internship program was begun earlier this year. It aims to provide minority graduate students with first-hand knowledge of the legislative processes by interning with committee staff on Capitol Hill.

Mercury Postpones

Continued from page 6

monicker, and though he has not trademarked it, Phonogram will look elsewhere for an appellation.

Albums by groups Pere Ubu and Suicide Commandos will unveil the new line. Burnstein says the groups will be paired in a label-organized tour of established new wave clubs, to get underway after the albums ship.

Financial

Ellis To Develop ID Push

By JIM McCULLAUGH

LOS ANGELES—With one full year under its belt as an independent record label, Chrysalis Records, according to president Terry Ellis, has been able to achieve one of its major goals—recognition as a U.S. company.

For 1978 the privately held company, which gained independent status from Warner Bros. in September of 1976 and which Ellis estimates will do in the neighborhood of \$11-million its first year, will now concentrate on developing its "fairly full" roster comprised of both English and American artists, strengthen its consumer link with such innovative campaigns as supplying retailers with videocassettes of its artists for in-store use, and bolster its penetration on the international level.

"I think recognition comes," notes Ellis, "when artists, managers, producers or lawyers on behalf of artists include you on their list when they are looking to talk to a label."

"I feel reasonably comfortable that that situation exists today. I think people now recognize that we are, in fact, an American company and that we represent a real alternative, certainly, to the major companies."

The year 1977 has been a year of building, adds Ellis, not only in terms of artists but personnel as well. The Chrysalis staff has swelled from virtually zero a year ago to close to 60 in both the label's Los Angeles and new New York offices.

The label has also just created an international division in its West Coast offices headed by Bob Heron who will coordinate global activities with the label's European wing based in London.

In establishing Chrysalis as an independent company, emphasizes Ellis, the label has also been able to give many of its English-based artists who felt their careers were in the U.S. the confidence to relocate. They include such acts as the Babys, UFO and Robin Trower who now live in Los Angeles.

The Chrysalis roster now numbers approximately 30 artists.

"We have a pretty full roster," observes Ellis, "and most of those artists are in a situation where they still have major careers to build. That's going to be a major direction in 1978."

During the first portion of 1978 the label will be releasing product from such recently signed artists as Mary Travers, Blondie and jazz group Auracle. Albums are also

(Continued on page 156)

Market Quotations

As of closing, December 14, 1977

1976 High	1976 Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
47%	36%	ABC	7	312	40%	40%	40%	+
41%	35%	American Can	7	79	38%	38%	38%	+
11%	7%	Ampex	9	49	9%	9%	9%	+
5%	2%	Automatic Radio	9	26	3%	3%	3%	+
28%	22%	Beatrice Foods	11	318	24%	24%	24%	+
62%	46%	CBS	8	352	50%	49%	50%	+
20%	7%	Columbia Pictures	7	1339	20%	20%	20%	+
15%	10%	Craig Corp.	4	89	12%	12%	12%	+
48%	32%	Disney, Walt	23	237	39%	39%	39%	+
4%	3%	EMI	7	151	3%	3%	3%	+
18%	10%	Gulf + Western	5	386	12%	11%	11%	+
11%	4%	Handleman	9	70	11%	11%	11%	+
5%	3%	K-tel	7	1	3%	3%	3%	Unch
9%	5%	Lafayette Radio	58	11	6%	5%	5%	+
26%	21%	Matsushita Electronics	9	33	23%	23%	23%	Unch
44%	31%	MCA	8	296	37%	36%	37%	+
57%	45%	3M	14	414	46%	45%	46%	+
56%	33%	Motorola	10	579	34%	33%	34%	+
36%	28%	North American Philips	6	29	28%	28%	28%	+
17%	9%	Pioneer Electronics	7	8	10%	10%	10%	+
9%	5%	Playboy	14	37	7%	6%	6%	+
32%	24%	RCA	9	684	27%	27%	27%	+
10%	6%	Sony	13	1222	7%	6%	7%	+
22%	14%	Superscope	8	60	15%	14%	14%	+
42%	21%	Tandy	8	217	33%	32%	33%	+
7%	4%	Telecor	6	106	6%	6%	6%	Unch
3%	1%	Telex	8	69	3%	2%	3%	Unch
4%	1%	Tenna	10	41	1%	1%	1%	Unch
16%	13%	Transamerica	6	311	15%	14%	15%	Unch
26%	9%	20th Century	4	235	26%	25%	25%	+
32%	25%	Warner Communications	7	262	32%	32%	32%	+
26%	12%	Zenith	19	523	14%	14%	14%	+

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	54	—	3%	4%	Koss Corp.	5	—	3%	3%
First Artists Prod.	3	37	6%	6%	Kustom Elec.	7	39	2	2%
GRT	5	457	2	2%	M. Josephson	9	40	15	15%
Goody Sam	3	51	5%	6%	Orrco Corp.	—	3	7/16	9/16
Integrity Ent.	3	37	1.7/16	1.11/16	Recoton	4	1	2%	3%
					Schwartz Bros.	10	10	2%	3%

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

K-tel Year-End Red Turning Pink

LOS ANGELES—K-tel International started its current fiscal year in the red, just as it ended its 1977 fiscal year (Billboard, Dec. 3, 1977). But the picture shows improvement over the first quarters of the past two fiscal years.

Net sales for the quarter ending Sept. 30 were \$18,915,000, up from \$13,255,000 for the first quarter last year and \$10,758,000 for the quarter ending Sept. 30, 1975.

The company's loss for the quarter was \$1,068,000, an improvement over last year's figure when the loss was \$1,238,000; or the first quarter figure in the previous year when the loss was \$1,095,000.

The loss per share was 30 cents, compared to a 34 cent loss in the

same quarter last year and a 27 cent loss in the first quarter of the previous fiscal year.

Casablanca Sales Setting a Record

LOS ANGELES—Encouraged by a reported 107% increase in the first two months, Casablanca Records president Neil Bogart predicts a record-shattering \$75 million in sales for the label in fiscal 1978.

For the period Oct. 1 to Nov. 30, Casablanca grossed \$15,496,000 as opposed to \$7,494,000 for the same two months in 1976. November alone topped \$10 million, Bogart says. Casablanca has backorders totaling \$3.2 million, Bogart adds.

Letters To The Editor

Dear Sir:

In reference to a letter to the editor by Dennis Hill printed in your Dec. 10th issue, I agree. I too have read your magazine for years and agree that why must a magazine of your quality (which is very high, the best) keep promoting this new wave of punk which is obviously bad, amateurish and a hype on the public?

Really now, we respect Billboard magazine—are you going to lead us on to believe that you will do anything for a buck?

Come on now, let's not lead our kids on with this violence and sado-sex music. Guitars out of tune, poor technique and very bad talent.

Hard rock was great, but it also destroyed a lot of pathetic young creatures who realized in the end that they were a hype, not a talent.

Mark Witterane,
New York City

Dear Sir:

I was amazed by your story on Jack Wilson in the Dec. 10th issue and by his claim to be the first jazz

musician to play two different kinds of piano simultaneously. I have been playing electric and acoustic pianos simultaneously for at least six years, and surely you are aware that Bill Evans made an album using the two keyboards simultaneously years ago.

To describe this as some kind of virtuoso achievement is ludicrous. Any pianist will tell you that there is nothing at all remarkable about using two keyboards simultaneously, except that it is uncomfortable.

I find it hard to understand why it would take Jack Wilson five years to develop the technique. However, I do hope that if you think Wilson's "achievement" worthy of mention in Billboard, you will give a little editorial space to my use of this two-keyboard technique, particularly as there will no doubt be Billboard readers who remember me from my spell in the States from 1962 to 1972 and my residency at New York's Hickory House.

Eddie Thompson,
Essex, London

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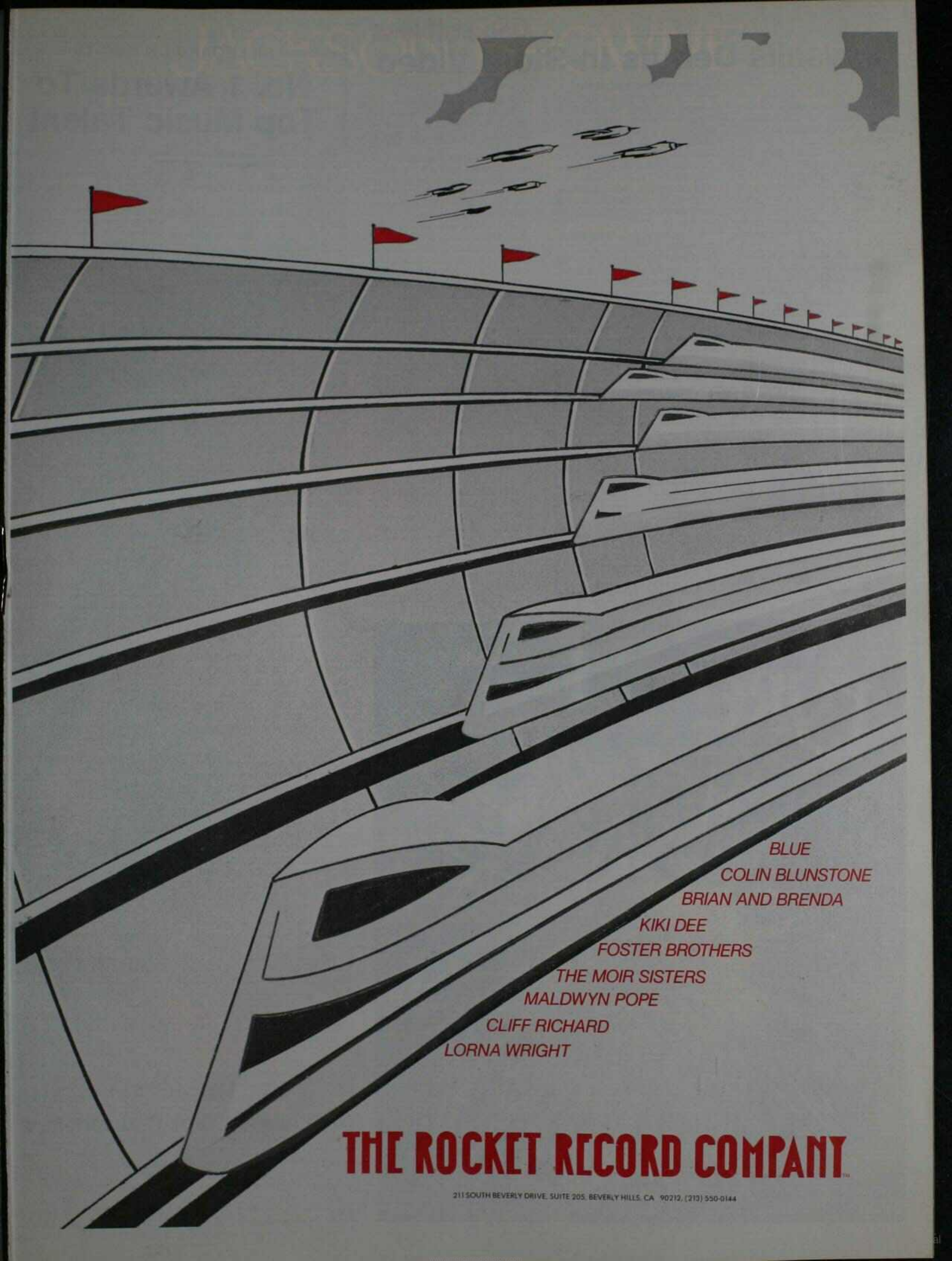
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LOS ANGELES CEDARS-SINAI SEEKS ACTS

LOS ANGELES—Cedars-Sinai Medical Center's annual children's Christmas party is set for Friday (23)—and the hospital invites entertainers to come by and cheer its young patients.

Oliya Newton-John and Rosie Grier are the first two celebrities announced who will be attending the party at 12:30 p.m.

If interested, contact Dr. Peter Waldstein at 271-5775 or Bob Morrison at the hospital at 855-4431. Entertainers need not perform. Their presence is enough of a gift for the children.



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Chrysalis Debuts In-Store Video

By JIM McCULLAUGH

LOS ANGELES—Chrysalis Records has begun to supply retailers on a national level with video presentations for in-store display as a merchandising tool.

According to Stan Layton, national sales manager for the label, a month-long test market program has just begun whereby close to 20 retail outlets will be receiving a 15-minute production featuring the Baby's, one of the label's acts, singing three songs from the recently released "Broken Heart" LP.

Layton indicates that Chrysalis, depending on the results of the program, will be making videocassettes of its acts available on a more regular basis in the future.

"Most of our acts," says Layton, "are visual in nature and we have most of them on some sort of video production anyway."

Retailers slated to show the video

which will be projected via videocassette onto large screen Advent Video Beams in each store include Sam Goody stores in New York and Philadelphia; 11 Peaches locations nationally including Seattle, two in Philadelphia, Kansas City, Dayton, Indianapolis, Denver, Detroit, Toledo, Pittsburgh and Clearwater, Fla.; the Record Factory chain in San Francisco and the Sound Town chain in Texas.

Videocassettes were shipped to retailers Dec. 6.

All stores will be playing the video at intervals for a month-long period while at the same time coordinating in-store displays and giveaways.

"I think this is where the industry is going," adds Layton, "and more and more retailers around the country have been experimenting with this type of in-store merchandising with videocassette machines and

large screen projection systems.

"It's an exciting way to sell records. It also stimulates interest in groups which are not as familiar as major artists."

Layton says that possibly seven or eight Chrysalis acts will be presented to retailers and consumers next year. As one example of the label's more visual acts, Layton cites Split Enz, an Australian avant-garde group.

The national sales manager also indicates stores are looking to present the videos in a fashion where they will be both visible from inside and outside the outlet.

"For example," adds Layton, "Sound Town stores in Texas get out tremendous mall traffic and a great deal of that traffic can be stimulated if they can see the videos from outside."

The Peaches chain is so enthused by the idea, emphasizes Layton, that they are showing the Babys video free and not considering it a form of label in-store advertising.

A Record Factory spokesman in San Raphael, Calif., comments: "I think video sells records better than any other way. It brings people's attention to less familiar artists."

Rick Ambrose, director of publicity for the label, indicates that the video, which was produced by Michael Collins and Kent Gibson for Rosebud Films, will be aired in its entirety on a January "Rock Concert."

One segment of the video featuring the single "Isn't It Time" was aired on American Bandstand Saturday (17).

BILLBOARD ON NBC-TV

No. 1 Awards To Top Music Talent

LOS ANGELES—Entertainment and music were the hallmarks of the first "Billboard No. 1 Music Awards" two-hour NBC-TV special Sunday (11).

The Burt Sugarman-produced stanza presented 12 of the magazine's No. 1 award winners to a national and subsequent global audiences.

Complete photo coverage appears on pages 14, 16 and 19.

All the participants were involved in the music and recording fields, and unlike the other award shows mounted for television, there were no pure movie or television personalities involved as a lure for grabbing viewers.

The program's content was purely and simply the music and the people in the music and disk industries who have been responsible for producing the most popular sounds over the years.

Kris Kristofferson (cleanly shaven) and the Bee Gees were the affable co-hosts, with the Bee Gees a bit more affected in their role as keeper of the time.

Appearing at the telecast from the Santa Monica Civic Auditorium were the following presenters: the Bay City Rollers, Seals & Crofts, Donna Summer, Karen Carpenter, Peter Frampton, Cat Stevens, Shaun Cassidy, Debby Boone, Marilyn McCoo and Billy Davis Jr., Rita Coolidge, Glen Campbell and George Benson, Stevie Wonder and Natalie Cole.

Artists performing included Steve Martin, Lily Tomlin, Wayne Newton, Rod Stewart and his group, Sammy Cahn, Paul Williams, the Four Preps, Rita Coolidge, George Benson, Glen Campbell, Frankie Laine, Patti Page and Teresa Brewer.

Bill Conti led a 29-piece orchestra in presenting the supporting music for the acts and for the winning artists as they were announced.

The complete rundown of No. 1 award winners and the in-depth list of the standings in all the award categories appears elsewhere in this Talent In Action issue.

The awards were based on chart performance—based on sales and radio play—during the past year up until several weeks ago when the statistics were compiled.

The 12 winners announced on the telecast included: soundtrack of the year—"A Star Is Born"; top easy listening artist—Barbra Streisand; top jazz artist—George Benson (there to accept); top disco artist—Donna Summer (there to accept); top soul artist—Stevie Wonder (there to accept); country artist—Waylon Jennings; new artist—Foreigner (there to accept); pop group—Fleetwood Mac; pop female artist—Linda Ronstadt; pop male artist—Stevie Wonder (there to accept); top pop singles—"Tonight's The Night (Gonna Be Alright)" by Rod Stewart and top

pop LP—"Rumours" by Fleetwood Mac.

The goal of coproducer Ken Ehrlich and executive producer Sugarman to provide a broad sweep of top music was reflected in recalling on camera the names of past Billboard chart winners which led into segments tributing other decades and artists.

Patti Page, Frankie Laine and Teresa Brewer reprised their hits of the mid-1950s before rock took over. The Four Preps did a devastating parody of '50s rock groups. Sammy Cahn the film songwriter and Paul Williams paid a musical tribute to each other's talents in a delightful sketch. Wayne Newton offered a tribute to Elvis Presley with "If I Can Dream."

Rod Stewart and associates blasted forth with "Hot Legs" while kicking soccer balls into the black-tied audience. Rita Coolidge sang "We're All Alone."

George Benson and Glen Campbell traded fours on "Nature Boy." Steve Martin's two bits on the show displayed his versatility, first in a parody of the importance of awards, with his arrival on a float positioned like an award statue, munching on a sandwich as he described the importance and dignity of the event, and the second bit as he "interpreted" "Mack The Knife."

Kristofferson offered a country/pop tune in his single performing slot and the entire cast of artists tributed Bing Crosby with a sing-along of "White Christmas" leading into the closing credits.

A tribute to the late Goddard Lieberson, long-time guiding light at Columbia Records, was a dignified recollection of his contributions to recordings with Leonard Bernstein, Paul Simon and Marvin Hamlisch all participating. Mrs. Lieberson was given a special accolade.

Kasey Kasem of "American Top 40" radio fame and Allison Steele of WNEW-FM were the show's two announcers.

The technical aspect of melding in the music and graphic appearance of the products up for awards was achieved by having these elements flash on the screen as the names were announced, the LP covers floating across or down a side of the screen, superimposed over a long shot of the audience and floating clouds set above the onstage orchestra.

Kenny Rogers accepted for Waylon Jennings, Kristofferson accepted for Streisand, Cat Stevens accepted for Fleetwood Mac, Donna Summer accepted for Fleetwood Mac's winning the pop LP award and Emmylou Harris accepted for Linda Ronstadt.

Stevie Wonder, making several trips to the podium, tributed the late jazz musician Rashaan Roland Kirk. Lily Tomlin's taped bit involving a souvenir infatuated fan who goes to award shows, added levity to the beginning of the program.

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Grab Alleged Tape Counterfeiters

NEW YORK—Two men in El Paso were arrested by FBI agents after they were caught loading allegedly counterfeit 8-track tapes on a truck said to be bound for Mexico.

David Vargas Acuna, 25, of El Paso, was freed on \$5,000 bail, while Benito Segovia-Alvarado, 23, of Jaurez, Mexico, was held in lieu of \$2,500 bond.

Last year the FBI seized 500 illegally duplicated tapes from Acuna's business, the Los Angeles Sales Co. of El Paso, and warned Acuna that he was violating federal laws.

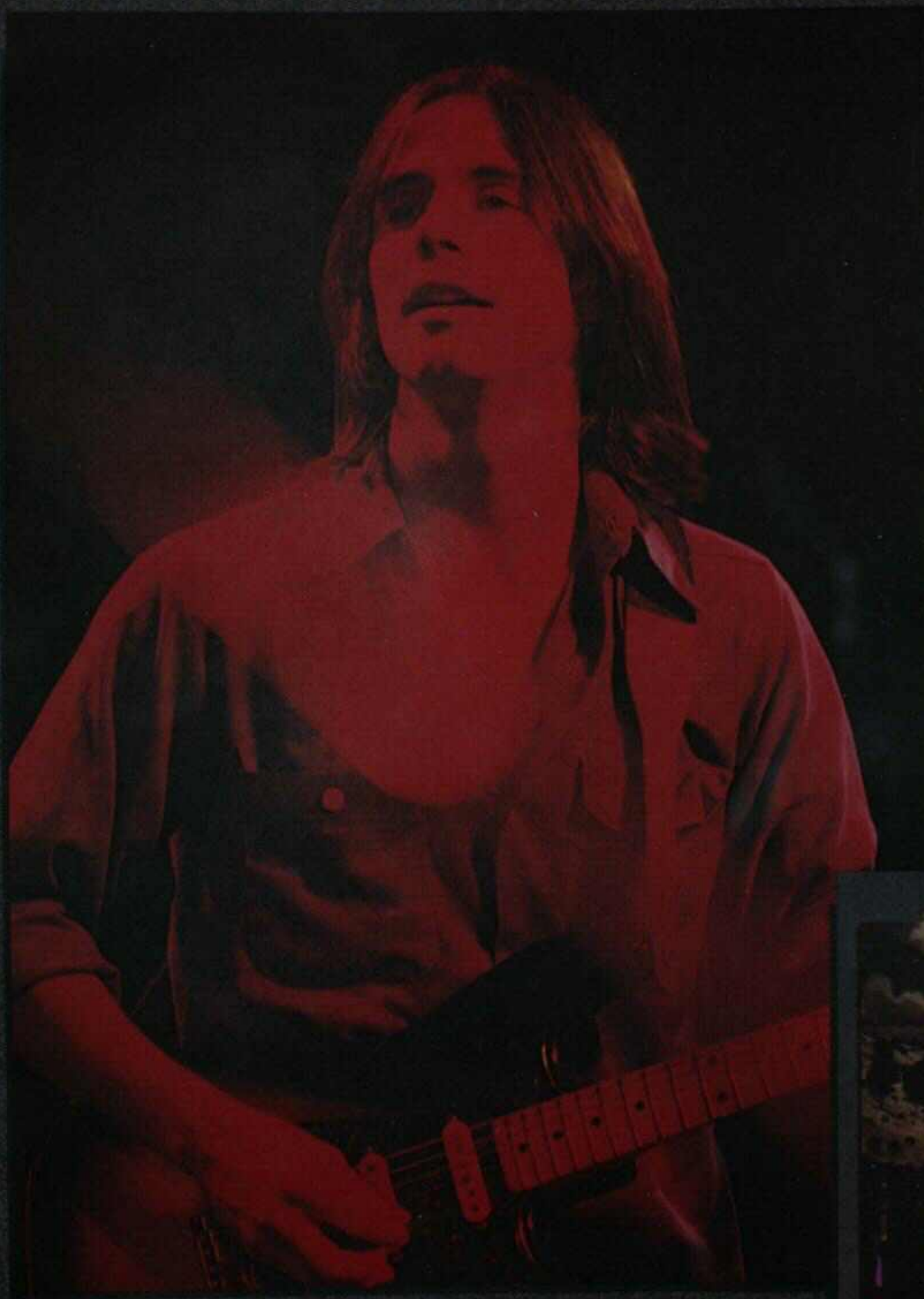
The FBI says that the tape counterfeiting, as well as the labels and packages, is usually done in Los Angeles, at a cost of about 50 cents per tape.

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Artists And Presenters Get Together At No. 1 Awards

Billboard
NUMBER 1 MUSIC AWARDS



Natalie Cole holds No. 1 award she accepted for Rod Stewart. The English star won the pop single of the year with "Tonight's The Night (Gonna Be Alright)" on the NBC-TV telecast.



Billboard photos by Sam Emerson
George Benson smiles as the recipient of top jazz artist of the year at the Santa Monica Civic Auditorium.



Donna Summer with her award as top disco artist of the year.



Members of Foreigner accept No. 1 award from Bay City Rollers presenter. The Atlantic group won as best new artist of the year.



Warner Bros. jazz artist George Benson congratulates Stevie Wonder who copped No. 1 honors as both top soul artist of the year and pop male artist of the year.



Emmylou Harris, left, accepts No. 1 award from Linda Ronstadt. The Elektra recording artist won for pop female artist of the year.



Kenny Rogers accepts the No. 1 award for RCA's Waylon Jennings as country artist of the year. Award is presented by Rita Coolidge.



Presenters Marilyn McCoo and Billy Davis surround Donna Summer.



George Benson, left, Donna Summer, Stevie Wonder and performer/presenter Glen Campbell hug each other backstage.



Presenters Debby Boone and Shaun Cassidy pause backstage.



Robert Stigwood is flanked by his group the Bee Gees, Robin, Barry, Maurice and Andy (extreme right) backstage.



Presenter Peter Frampton, left, performer comedian Steve Martin and presenter Karen Carpenter backstage.

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ARCHITECTS' SPECIFICATIONS:

From the outside, the appearances shall be those of a white rambling farmhouse and immense red barn, set adjacently on a large and picturesque countryside estate.

Inside the farmhouse there shall be constructed a comfortable and inspiring recording studio. The equipment shall be state-of-the-art, and obtained from leading suppliers such as M.C.I., Studer, and 3M. The studio shall make fine master tapes and mixes.

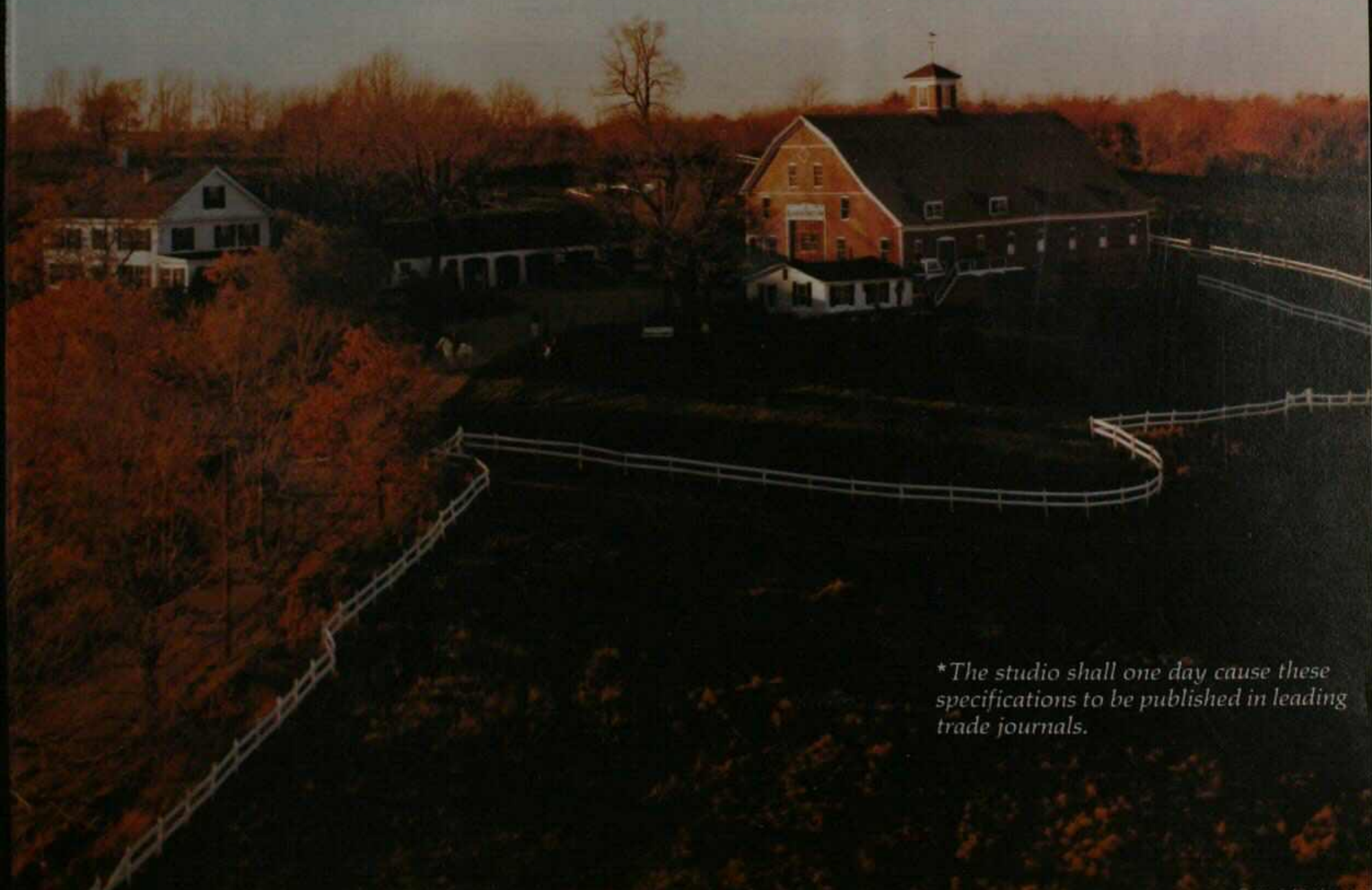
The barn shall contain a further complex of elegant recording studios, an exercise room with sauna and Jacuzzi, and attached to the barn shall be a comfortable cottage for resident clients. No reasonable excess shall be spared. The two recording facilities shall be linked by audio tie lines, and shall allow great flexibility to the recording artist.

Resident clients shall be pampered and catered to. Fine food and drink shall be readily available, and at no charge. Further, all working hours over 12 per day shall be considered free time, and advanced to the client at no additional cost.

Finally, it shall be resolved to transport potential clients to the studio complex by private plane as soon as the seriousness of their interest has been determined.

The telephone shall be toll-free during business hours. (800) 225-9055. At other times (617) 867-7662.

Long View Farm is specified. *



**The studio shall one day cause these specifications to be published in leading trade journals.*

Backstage Rehearsal Candidals For NBC-TV's Cameras



Shown left to right before the telecast are: RSO artist Paul Nicholas, Mrs. Al Coury, Andy Gibb and RSO president Al Coury. In background to the left are Tom and Bonne Campbell. Campbell is a noted San Francisco-based radio personality.



Billboard photos by Sam Emerson
Frankie Laine, left, smiles with Mrs. Shirley Boone as Pat Boone, right, stands next to laughing daughter Debby.



Enjoying a spirited moment are left to right: Atlantic president Jerry Greenberg, Bob Greenberg the label's coast vice president, John David Kalodner, label's coast a&e director, Dick Kline, label's senior vice president for promotion and David Franco, WEA International's a&e director.



Barry, Maurice and Robin Gibb of the Bee Gees during a rehearsal for the Billboard No. 1 Awards show.



James Seals and Dash Crofts rehearse their presentation.



Members of Scotland's Bay City Rollers rehearse as presenters.



Presenter Cat Stevens chats with manager Barry Krost backstage at the Santa Monica Civic Auditorium.



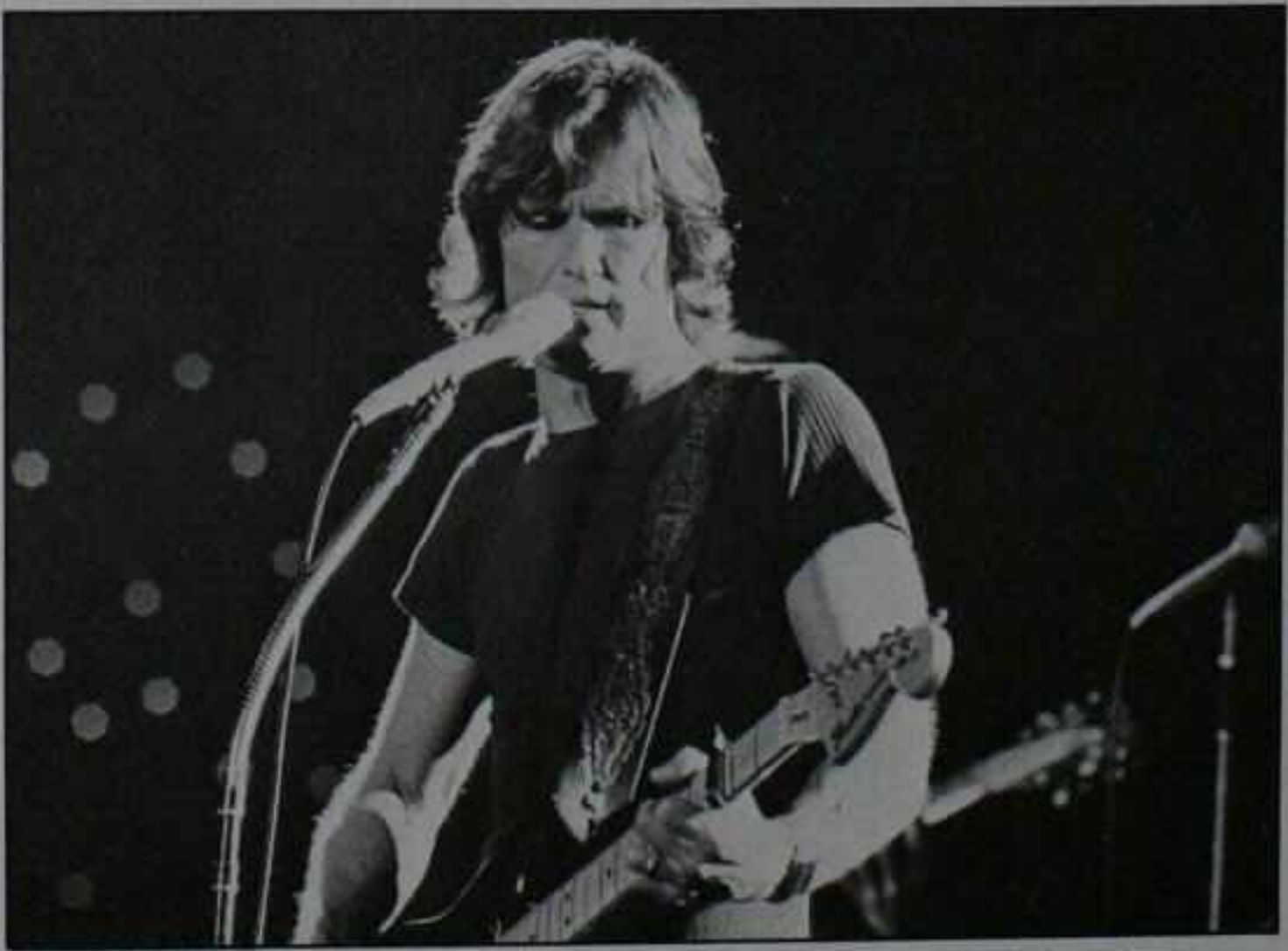
Shown left to right rehearsing "White Christmas" are Maurice Gibb, Kris Kristofferson, Robin and Barry Gibb in the top row.



Rod Stewart rehearses "Hot Legs" for his appearance.



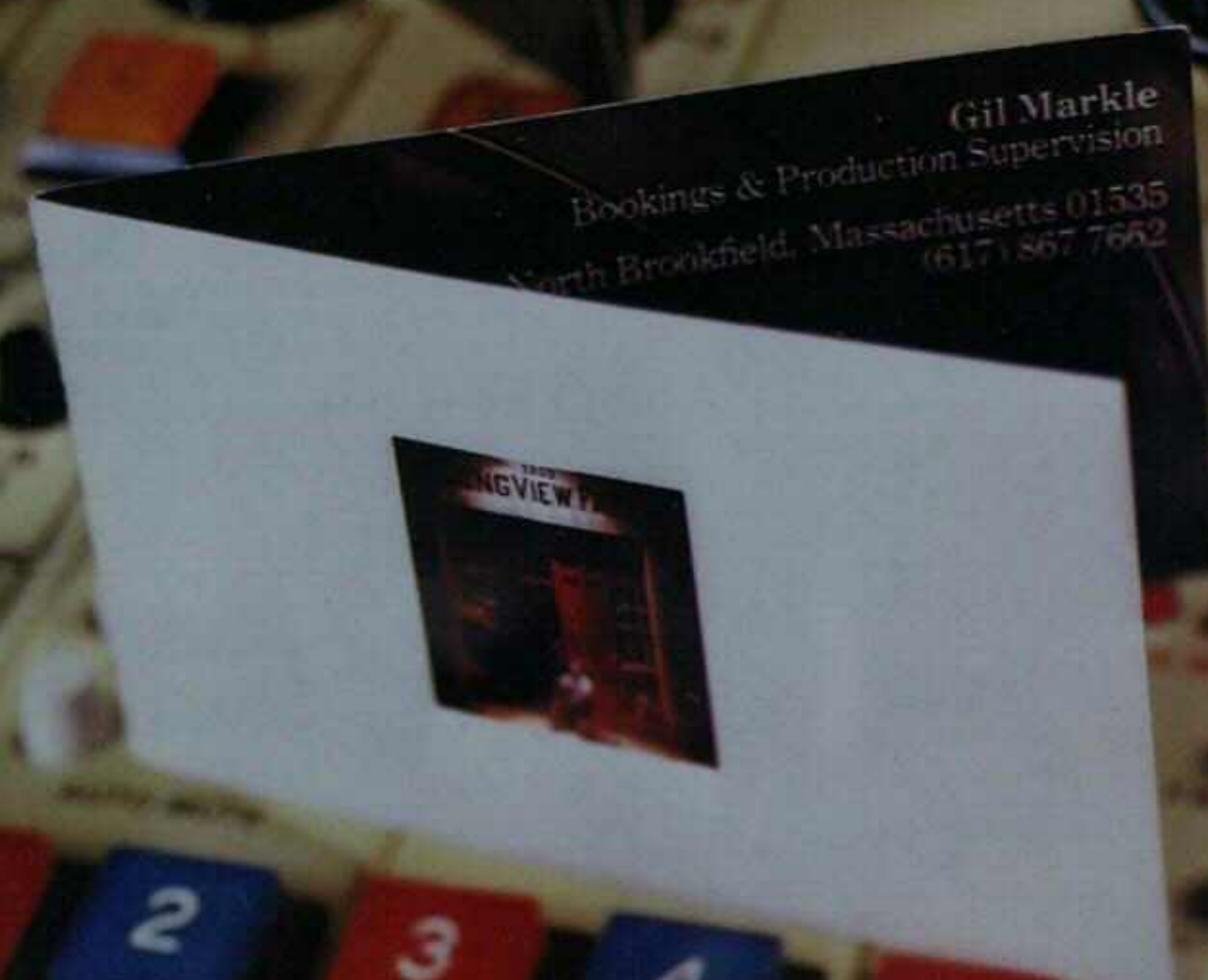
Wayne Newton is emphatic as he rehearses a tribute to Elvis Presley.



Kris Kristofferson rehearses his closing number for the No. 1 Awards.



Rita Coolidge pensively rehearses "We're All Alone."



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Year's Top Record Artists Garner TV Recognition



The Four Preps rehearse their parody of 50's rock.



Steve Martin rehearses his awards routine the afternoon of the show.



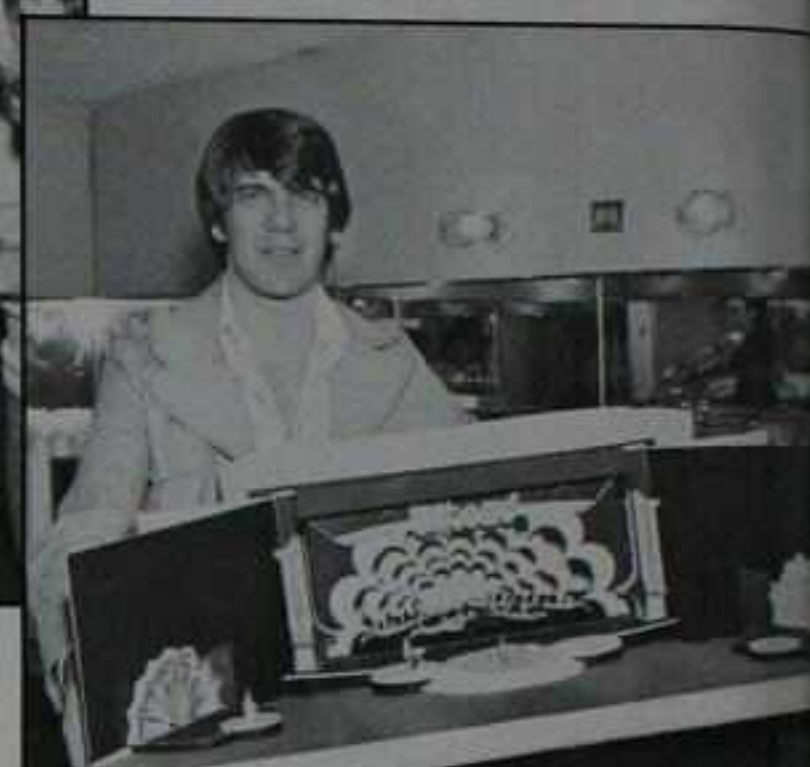
Teresa Brewer, Frankie Laine and Patti Page go over their nostalgic routine.



Bee Gees Maurice, Barry and Robin Gibb surround renowned songwriter Sammy Kahn during the rehearsal.



Bearded manager Dee Anthony, third from the left, provides a shoulder rest for client Peter Frampton backstage at the Santa Monica Civic Auditorium as members of the Bee Gees mill around as well as co-producer/director Ken Ehrlich, extreme left.



Billboard photos by Sam Emerson

No. 1 show's art director Rene Lagler with the mock up of the program's stage.



Personal manager Ken Fritz discusses a point with Ken Ehrlich, co-producer and director of the No. 1 Awards show.

General News

SUMMER THE KEYNOTER

RCAers Review Product In Desert

NEW YORK—Top RCA sales and promotion executives reviewed the old and previewed the new in two days of meetings held at Palm Springs, Calif.

At the meetings the executives discussed the introduction and merchandising of new artists, devised marketing plans for major first quarter releases, set sales and promotion incentives for the coming year, and worked on the overall marketing concepts for the whole of 1978.

Keynoting the meeting was Robert Summer, division vice president, marketing operations, who said that the "new pride based on the good

Feather, Grauer In Disk Debuts

LOS ANGELES—Vocalist Lorraine Feather and pianist Joanne Grauer and her trio make their disk debuts on an MPS LP currently being recorded here.

The sessions at Capitol team the new vocalist with the veteran pianist who has worked with Andy Williams and the Louis Bellson band. The two open at the Hong Kong Bar of the Century Plaza hotel Tuesday (20) through Friday.

The LP showcases Feather's pop and jazz capabilities and will feature two of her own compositions.

Feather has been living in L.A. since last February. She previously sang in the chorus of "Jesus Christ Superstar" on and off-Broadway and has sung backup for Grand Funk Railroad and Pet Clark. She has already performed at the Ye Little Club, Donte's, Parisian Room, Plaza Four and the Improv locally.

year in 1977... will provide a solid momentum for a strong '78."

The meetings were chaired by Mario DeFilippo, division vice president, commercial sales. DeFilippo delivered a slide presentation that covered singles and album chart activity over the past two years. He reviewed the albums released over the last year, and analyzed RCA's sales performance, advertising thrust and marketing of new product.

Ray Anderson, division vice president, promotion, played cuts from albums to be released by the label in the new year, and discussed current projects on various RCA artists.

The executives were treated to an appearance by Odyssey, now on a West Coast swing to promote "Native New Yorker" its current LP.

LONDON LP FOR GOODMAN

NEW YORK—Benny Goodman's 40th anniversary commemorative concert at Carnegie Hall Jan. 17 will be recorded by the London label for its Phase 4 stereo jazz series of LPs.

Goodman played the first jazz bash ever held at Carnegie on Jan. 16, 1938. It was recorded by Columbia and remains active in that label's catalog.

Big Play \$3.98

NEW YORK—Big Sound Records, a new wave label, is increasing the list price of its 12-inch Big Play 45 r.p.m. records to \$3.98 effective Jan. 1. Change is being made in response to new copyright laws, the label says. "BP" records contain six or more tunes.

N.Y. MusicLine Call-Ins Nearly Double In 1/2 Year

By ED KELLEHER

NEW YORK—MusicLine, the Manhattan-based phone-in service which debuted in June, has nearly doubled its programming since then and increased its average of daily callers to more than 40,000.

The service now features 21 separate taped programs, heard on a round the clock basis by callers who "tune in" simply by dialing (212) 936-4545.

During its half year of existence, MusicLine has attracted a loyal following of callers who phone in from such diverse points as Los Angeles and London.

The service has also become a trusted source of news information, according to its producer Nat Mauldin.

"The day Elvis Presley died, we got 65,000 calls," he reports. "The same thing happened on the morning that the Lynyrd Skynyrd story broke."

In the latter case, MusicLine, which subscribes to the UPI wire service, was able to furnish callers with on the scene interviews with survivors and witnesses of the rock group's tragic plane crash.

A popular feature of the service has been its "quickie quizzes," which are broadcast twice daily and attract a flood of responses.

As MusicLine has grown in public acceptance, it has veered away from the playing of music in favor of presenting information on the music.

A typical day's lineup includes "Gigline," a listing of local club and concert attractions; new album re-

(Continued on page 21)

Adelphi Revamps Foreign Distrib, Ponders Licensing

NEW YORK—Adelphi Records, the folk/blues/jazz label celebrating its 10th anniversary in 1978, says it's "revamping" its overseas distribution and considering licensing the label in territories where the catalog is hottest.

Domestically, according to label president Gene Rosenthal, Adelphi has substantially boosted its network of independent distributors. It also raises its list price to \$7.98 on Jan. 1.

Progress Records in Cleveland will now handle Ohio and Western Pennsylvania; Tara of Atlanta and County of Virginia have been added to existing wholesalers in the South. New Music Distributing of Nashville and Aquarius in New England are now handling Adelphi also.

Treble Clef of Ottawa is now handling Canadian distribution, significant in light of the label's signing of guitarist Lenny Breau, who enjoys a wide following north of the border. A solo guitar LP is due in early 1978.

The label has a diverse catalog centered around blues and folk artists, with a more recent involvement in a jazz line that has received a good critical response.

Adelphi is located in Silver Spring, Md., just outside Washington, D.C.

The label is another example of small American record manufacturers finding a greater response abroad for its artists than at home. In addition to its own roster, Adelphi is exclusive worldwide rep for Bomp, Piedmont and Skyline Records.

Jazz artist David Murray's LP, "Low Class Conspiracy," for example, garnered more critical praise in Europe (where he is now working on soundtracks) than here. Other

artists on the jazz line are Richie Cole, pianist Jessica Williams and sax player Steve Lacy.

An upcoming release by Williams will also feature cover art by Alan Rose.

Members of the Adelphi roster include Rev. Gary Davis, Patrick Sky, Gerry Goffin, the Master Musicians of Jajouka, Bukka White, Jaime Brockett, Harmonica Frank Floyd and the Nighthawks.

The Nighthawks, also recently signed to the label, are a popular rock band, based in Washington.

Schwartz Bros. Income Up 70%

NEW YORK—Schwartz Brothers reports net income up 70% for the nine months ending Oct. 31, 1977 compared to the corresponding period last year. The company's third quarter net income increased by 89% over the same quarter in 1976.

Schwartz Brothers president James Schwartz attributes the boost to higher volume in its wholesale operations and its Harmony Hut retail chain. He cites as a contributing factor the sales generated by the London Records line, which Schwartz began distributing this year.

Figures released show net income for the first nine months of 1977 up to \$101,716 on sales of \$19,656,291 compared to \$59,711 on sales of \$16,224,738 last year. In this year's third quarter, net income rose to \$53,934 on sales of \$7,460,028 from \$28,563 on sales of \$5,688,209 last year.

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RECORDS

WEA VIDTAPES 53-Minute Cassettes Push Multiple LPs For Top Acts

By JOHN SIPPET

LOS ANGELES—Vic Faraci, WEA's newly-elevated executive vice president, intends to continue a hard-hitting campaign of effectively compelling the consumer to buy multiple albums.

"Our consumer market research through ASI and the recent experience of retailers who are using audio/visuals to sell more albums caused us to produce our first 53-minute promotional videocassettes which are shipping this week," Faraci says.

The first cassette contains live footage of full-length performances of hit recordings by Emerson, Lake & Palmer, Steve Martin, Rod Stewart, Debby Boone, Leif Garrett, Alan O'Day, Randy Newman, Rose Royce and the Eagles.

Director of merchandising development Fred Salem explains that Warner Bros., Elektra/Asylum and Atlantic Records actually produced the taped segments on the audio/visual presentation.

"There is no talking on the cassette. Tom Gamache, a/v director for WEA, created a series of animation and sign slides which take the record customer through the film," Faraci explains.

"Salem is in charge of actually distributing the cassettes to retail accounts which are using Betamax or Advent equipment in their stores," Faraci explains.

"This first cassette cost a fortune. The labels actually sent out taping crews, persons knowledgeable in tv and film production. For example, the Emerson, Lake & Palmer footage was produced in a huge sports arena. It took a sound crew, expert in such a venue, to come up with the best quality possible audio. Sound on tv tape through a typical set's speakers is inferior, so we had to make our audio better than average.

"We will allow the store to keep the cassette only one week until we have booked this first one into all accounts which can participate. Then we'll probably reroute it.

"Salem is scheduling the cassettes like a film distributor would. The cassette is shipped to the branch and the salesman in charge of the store account actually delivers and picks up the cassette at the week's end.

The dealer is prohibited from making a copy of this in-store promotional tape.

"WEA refuses to pay any dealer for using our promo tape on his tv playback equipment. We feel this costly promotion is reciprocating for the dealer's going to the expense of buying his store tv rig. We actually have created a mini-concert featuring top acts doing hit recordings for the dealer," Faraci says.

"WEA will consistently add to its promotional cassette library. Our first tape is a variety of acts. But we are already thinking in terms of a cassette in which a single act might be featured. In-store tv of record acts is the strongest thrust to reach the consumer right now. More and more progressive retail accounts, chain, independent and rack, are into store tv. Right now, a network of New York area and a string of West Coast accounts pace in-store use of tv. But the Midwest and South are awakening to the multiple sales stimulation it offers.

"And when our labels produce

footage of acts there are valuable byproducts available to retail. This same footage can be utilized in making more exciting tv commercials that will help sell more albums (Billboard, Dec. 17, 1977).

Faraci explains that WEA has been pretesting tv as a merchandising tool for almost a year. Branches like Cleveland experimented with leased tv monitors, equipped with WEA act footage.

Every account which used the in-store video point-of-purchase equipment accelerated its sale of the act's products, both current and catalog, Faraci adds.

"This first merchandising videocassette is a pilot for what we will do in 1978. We don't know if 10 acts on one cassette is too many.

"We expect field reports stemming from the use of this first cassette to guide us. And, too, the number of retailers who add in-store playback equipment will dictate how many of our labels' and WEA dollars go into this new medium," Salem indicates.

Grammy Show To Fete Memphis

MEMPHIS—Bill Denny of Nashville, national president of NARAS, spoke to the local chapter of NARAS Tuesday (13) and the media about the Grammy Awards show in February which will feature a four-minute segment about the Memphis music industry.

Mayor Wyeth Chandler presented Denny a key to the city and issued a proclamation designating the week of the telecast "Memphis Music Grammy Week."

Williams For Film

LOS ANGELES—John Williams, who has won an Oscar for scoring "Fiddler On The Roof" and "Jaws," has been signed to compose and conduct the score to "Superman," a film starring Marlon Brando and Gene Hackman.

Williams will record the soundtrack with the London Symphony Orchestra, with whom he teamed on the "Star Wars" album, now nearing double platinum.

There will also be additional releases, according to Steve Diener, ABC Records president.

"We started to open up relationships with the Soviet Union about a year ago and we have sold the Russians several masters," he says.

"We already distribute one of their classical catalogs (Melodiya) so now it's going the other way," says Diener.

He adds that ABC is looking to continually sell its product in the Soviet Union. "About two years ago, activity picked up over there when Roy Clark (on ABC/Dot) made an extensive tour.

"Our relationship with the Soviet Union is ever increasing. We're planning to send more acts over and we're getting requests from the Russians for more of our artists. We plan to get heavily involved in touring acts there next year," says Diener.

Under the terms of the new agreement, Mezhdunarodnaja Kniga will initially release product by the Mamas & Papas, Louis Armstrong, Beverly Sills, Count Basie, Duke Ellington and Coleman Hawkins.

Firm New Kenton Distrib; Band Reassembles Jan. 13

By DAVE DEXTER JR.

LOS ANGELES—A transaction last week which Stan Kenton terms as "the most significant move" he has made in a decade will see Earl Horwitz' California Record Distributors in nearby Glendale taking over all U.S. marketing and promotion of Kenton's Creative World record label.

The agreement, to become effective Jan. 2, will comprise the entire Creative World album catalog—about 100 packages including some 30 Testament albums which Kenton's Creative World organization has been handling this past month (Billboard, Dec. 10, 1977).

The Horwitz operation embraces supplying more than 30 subdistributors within the 50 states. It is his firm which this year has helped catapult the Concord Jazz label into prominence.

There will be another change, too.

"Since Creative World was founded almost 10 years ago," reports Audee Coke, general manager, "we have maintained the same price for our albums. In January, we are increasing the retail price from \$6.50 to \$7.98—rising costs of virtually everything connected with the recording and production of LPs has forced this decision."

Coke reports that distributing of the Kenton line—almost 100% jazz—in foreign countries will continue to be done by Creative World.

Kenton, critically injured in a fall last May, is almost fully recovered

and will resume his chores as a constantly traveling maestro Jan. 13

(Continued on page 140)

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5 ABC Masters Will Be Released In Soviet Union

LOS ANGELES—ABC International recently completed a deal with Mezhdunarodnaja Kniga of the Soviet Union, a purchasing agency for Melodiya, for an initial release of five ABC masters in the Soviet Union.

MusicLine Growing

• Continued from page 18

views; music gossip; new singles previews; and a wee hours of the morning "Where Are They Now" segment which traces the career fluctuations of popular acts.

Perhaps the service's most popular programs are its four hours daily of interviews with rock stars. To date, more than 80 top acts have chatted over the MusicLine microphones.

They include the Bee Gees, David Bowie, Chicago, Fleetwood Mac, Peter Frampton, Kris Kristofferson, Barry Manilow, Keith Richard and Barbra Streisand.

MusicLine was instituted by the New York Telephone Co. and is produced and supplied by AirTime, a media buying company.



This photograph is a collector's item. It was taken a few years ago in the "old" Yankee Stadium. The stadium has been renovated, but the message below has not changed.

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Bruce Allen	Zane Bresloff	John Doumanian	James Guercio
Bambrosia	Tony Brinsley	Driver	Sammy Hagar
Bengel	Gerry Bron	Walter Egan	Richard Halem
Bill Anthony	Charlie Brusco	Electric Light Orchestra	Hall & Oates
Lee Anthony	Jimmy Buffett	Terry Ellis	Jan Hammer
Don Arden	Norton Buffalo Stampede	Bill Elson	Lon Harriman
Dennis Arfa	Nat Burgess	Emerson, Lake & Palmer	Head East
Artful Dodger	J.J. Cale	Bob Engel	Heart
Peter Asher	Captain and Tennille	Norman Epstein	Heartsfield
Rudie Ashworth	Scott Cameron	Randy Erwin	Jerry Heller
Atlanta Rhythm Section	Nick Caris	Jay Ferguson	Ron Henry
Bill Aucoin	Eric Carmen	Kim Ferguson	Herbie Herbert
Average White Band	Budd Carr	Maynard Ferguson	Abe Hoch
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Av Azoff	Cavallo-Ruffalo	Firefall	Homeflow Management
Babys	Harry Chapin	Firesign Theatre	Mark Hyman
Bandana Management	Ernest Chapman	Fleetwood Mac	Island Artists
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Steve Barnett	Chilliwack	Foreigner	Jethro Tull
Frank Barsalona	City Boy	Wayne Forte	Billy Joel
John Baruck	Mike Clark	Peter Frampton	Elizabeth Joel
Bay City Rollers	Climax Blues Band	Dale Franklin	Bill Johnston
Jeff Beck	Ronnie Cohan	Jeff Franklin	Tom Jones
Lee Gees	Cole Tuckey	Allan Frye	David Joseph
Les Belkin	Jason Cooper	Gallagher & Lyle	Journey
Mike Belkin	John Courage	Eric Gardner	Judas Priest
Harry Bell	Crawler	Mike Gardner	Kansas
Mark Benzian	Crosby, Stills & Nash	J. Geils	Bruce Kapp
Stephen Bishop	Burton Cummings	Bernie Gelb	Stan Kenton
Black Oak	Charlie Daniels Band	Genesis	Don Kelley
Black Sabbath	Rick Danko	Jane Geraghty	Kinks
Roy Blakely	Ray Daniels	Steve Gibbons Band	Ken Kinnear
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Larry Schaeffer
John Scher
Carl Schunk
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John Sebastian
Bob Seger and the
Silver Bullet Band
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Barbara Skydel
Teddy Slatus
Steve Smith
Michael Stanley Band
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ASCAP's President Praises Copyright Act

By ROBERT ROTH

NEW YORK—The new Copyright Act was described as "a major step forward for the men and women who

write and publish American music" by ASCAP president Stanley Adams in the first of a series of monthly luncheon meetings sponsored by the New York chapter of NARAS Dec. 8.

The establishment of the life-plus-50 years term for duration of copyright is the most important change coming into effect next year, according to the ASCAP president. "No longer will creators live to see their works pass into the public domain in their own lifetimes," he emphasizes.

Adams is also happy about the Copyright Office decision to accept records as a deposit of the underlying work. He notes that young composers often have difficulty in transcribing lead sheets, especially in the case of jazz improvisations. With electronic music it is virtually impossible, he adds.

ASCAP is now negotiating with colleges and universities for blanket licenses to cover all uses of music on-campus and, Adams says, "We hope such an agreement is imminent."

With the enactment of section 110 of the new act, Adams says his organization will again license restaurants for the radio reception of music, as was done before the Aiken decision, but adds that they will not go after small mom and pop establishments.

Under the new Copyright Act, Adams told the NARAS members, (Continued on page 32)

C'right Fees For Colleges Near Accord

LOS ANGELES—An eagerly awaited announcement of pending licensing fees on copyrighted material used in campus concerts (Billboard, Nov. 5, 1977) appears nearer following negotiations in New York Dec. 9 involving ASCAP, BMI and the various educational organizations.

Comes Jan. 1, when the new copyright law takes effect, schools will no longer be exempt from paying licensing fees on contracted entertainment.

Sheldon Steinbach, staff council for the American Council Of Education, reports that judging by the tone of the recent conversations, an agreement "is not too far away." He feels it might come within a few weeks, if not sooner.

Meanwhile, as a sign of good faith, a moratorium on enforcement of any copyright liability will go into effect Jan. 1, allowing schools time to digest the law's implications.

Now It's Ariola

LOS ANGELES—Ariola Records has dropped America from its name and will be known simply as Ariola.

Xanadu To \$7.98

NEW YORK—Xanadu Records, primarily a jazz line, is upping its suggested retail list to \$7.98 on all product effective Jan. 1, 1978.



DEVINE OPENING—WEA executives are all smiles as they greet Bette Midler backstage following her opening night performance at the Roxy in Los Angeles. Striking a similar Jack Benny pose are from left, Vic Faraci, executive vice president, WEA; Midler; Henry Droz, president, WEA; and Bob Greenberg, Atlantic West Coast vice president and general manager.

Who do you have to be to join ASCAP?

Applicants for membership in the American Society of Composers, Authors & Publishers who meet the following requirements will be accepted as members:

Writers: Any composer or author of a copyrighted musical composition who shall have had at least one work of his composition or writing regularly published or commercially recorded.

Any composer or author of a copyrighted musical composition who is not found to be eligible to membership in the participating class may be elected as an associate member.

Publishers: Any person, firm, corporation or partnership actively engaged in the music publishing business whose musical publications have been used or distributed on a commercial scale, and who assumes the financial risk involved in the normal publication of musical works.

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DECEMBER 24, 1977, BILLBOARD

Promo Sign Is 14 Stories High

NEW YORK—Producers of the Broadway-bound musical, "Quasi-modo," based on Victor Hugo's "Hunchback Of Notre Dame," have embarked on a 15-month advance promotion campaign which includes a 14-story high sign on the face of the famous No. 1 Times Square.

The sign which spells out the name of the show in 10-foot letters, will tease pedestrians of this busy Manhattan city for the next 15 months. It will be accompanied by a smaller "Spectra Color" ad running (Continued on page 140)

Garrett Producing For United Artists

LOS ANGELES—Snuff Garrett has signed a non-exclusive three-year production pact with United Artists, which calls for him to deliver five completed LPs a year to the label. The emphasis will be on producing undiscovered talents.

The agreement marks Garrett's return to the UA family. In his early days as staff producer at Liberty (which was later acquired by Transamerica for UA), Garrett was responsible for hits by Bobby Vee, Gene McDaniels, Gary Lewis & the Playboys, Johnny Burnette and Walter Brennan.

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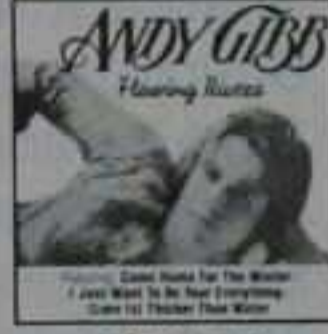
MERC 1181



SPG 6715



RSO 3027



RSO 3019



RSO 3026



MERC 3706



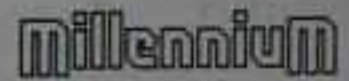
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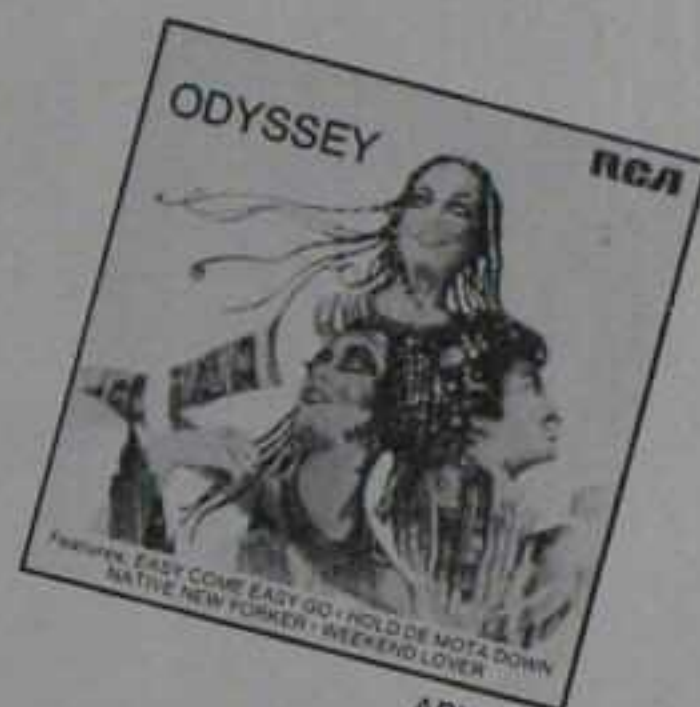
Mike Douglas Show Dec. 15th

Dick Clark Show Jan. 7th

Dinah Shore Show Jan. 20th

Merv Griffin Show Jan. 24th

Soul Train Jan. 28th



APL1-2204

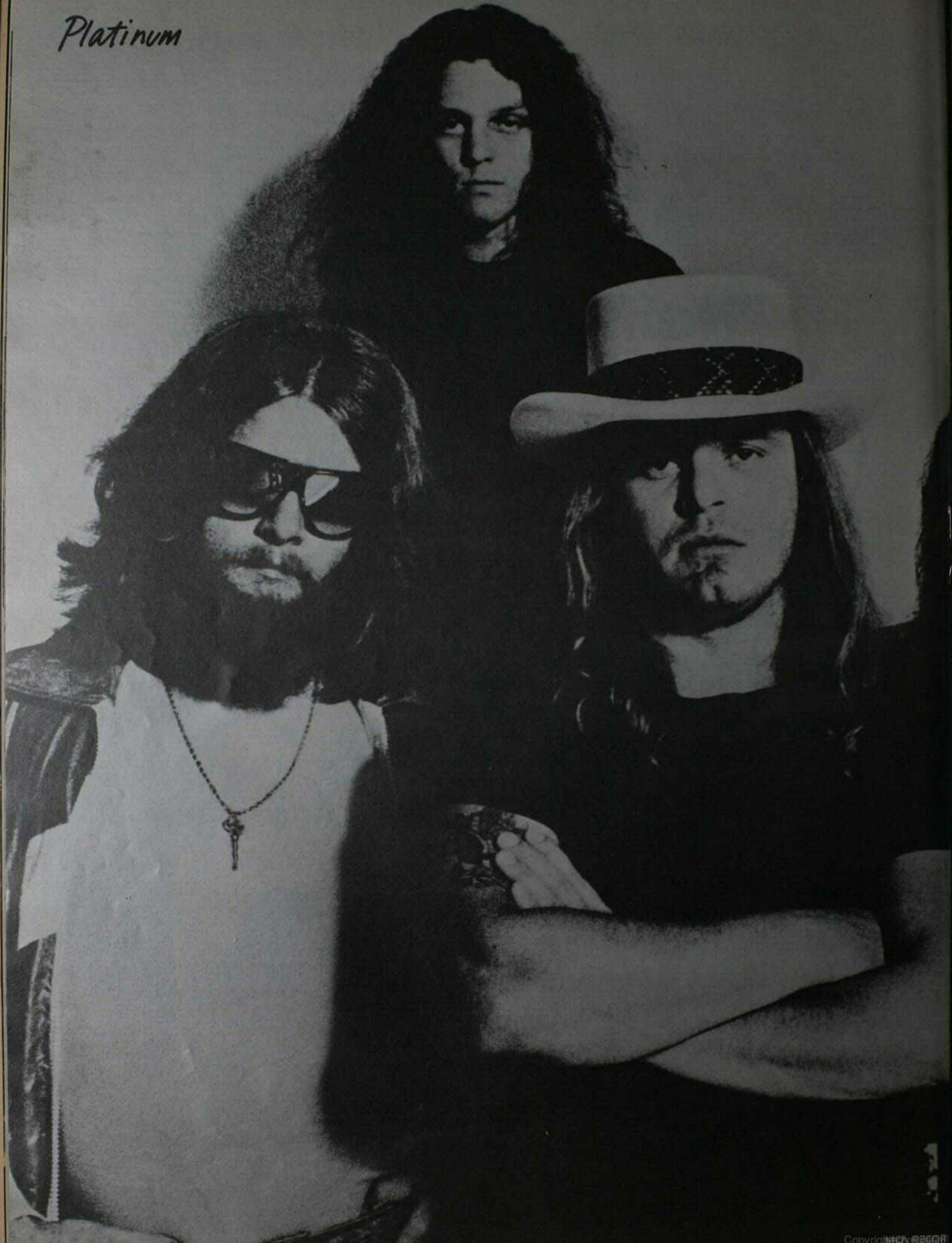


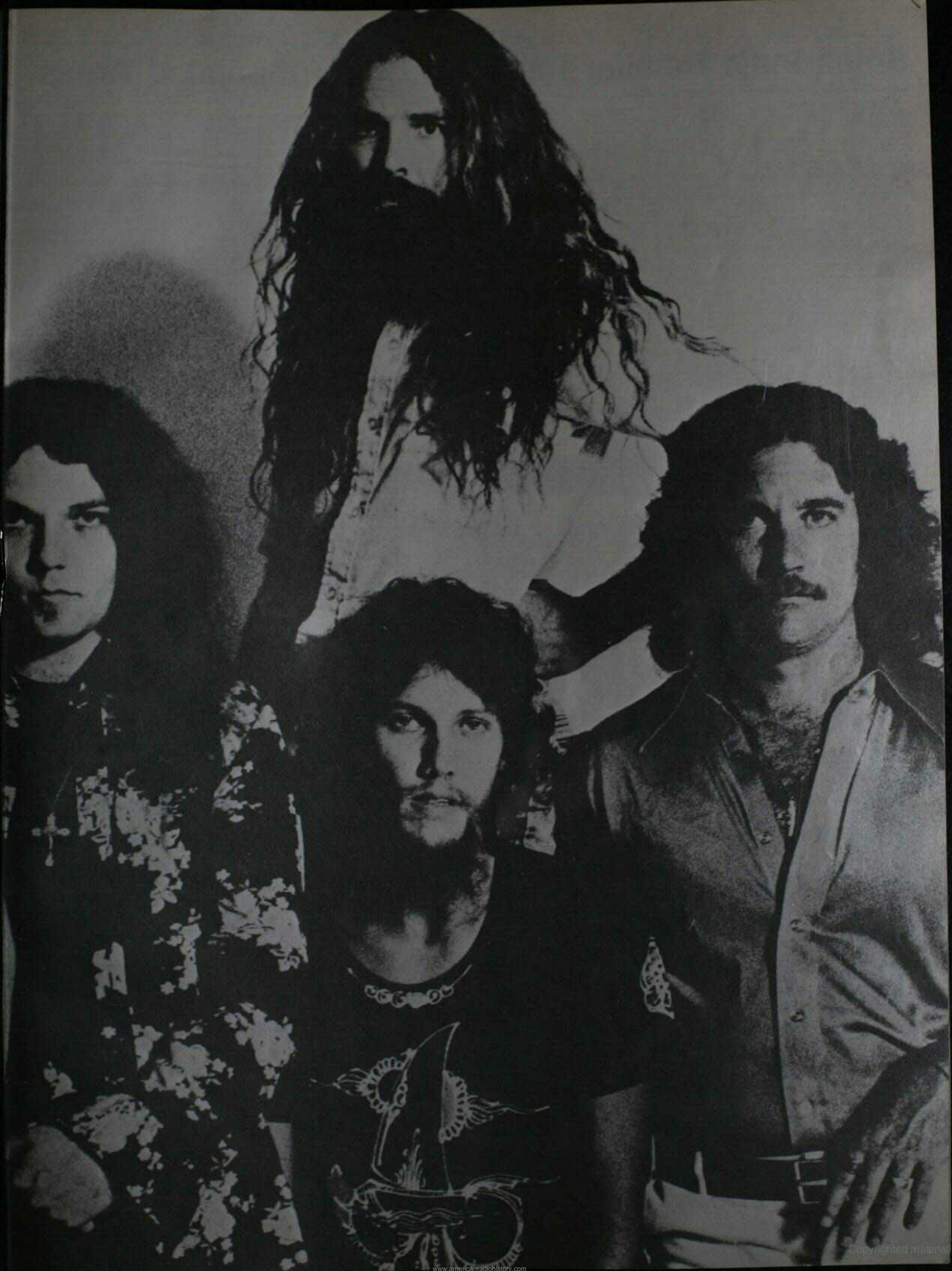
Management and Direction:
Tommy Mottola

Produced by Sandy Linzer and Charlie Calello



Platinum





Small Indie Retailer Rising In Underpopulated Areas

• Continued from page 3

"Early in 1977 we noticed a resurgence in new retailers through the Northeast," advises Dick Mitchell, Dick's One-Stop, Dedham, Mass. He backs up Carlock's contention that the smaller retailer is solidifying his position.

"They start out with a \$6,000 to \$10,000 inventory. I've visited some of them. They plow their profits back into the stores. I think the pendulum is starting to swing the other way.

"It's easier to generate early profits in a neighborhood freestanding location than in a shopping mall. These new mom and pop stores start pretty much with the hits. But then after a few months, they get the feel of their clientele and start building some catalog inventory."

"The genesis of this rebirth of small record/tape shops is in the widely publicized fact that our industry is the biggest dollar gatherer in entertainment," Joe Voynow, Bib Distributing, Charlotte, N.C., feels.

"Shopping centers are almost at a

standstill in new construction compared to some years ago. I can't put a figure on the number of new accounts we're serving in the Carolinas. But I have traveled to some of them. They are well deployed and located where the chain store isn't.

"The spurt really started about six months ago for us. After we put in their opening stock, I advise them to subscribe to Billboard as their buying guide. Their subsequent orders indicate they are following my recommendation."

Small headshops are proliferating in the five-state Midwestern area covered by one-stops like Davidson's, Kansas City, and PB, St. Louis. Pat Blunda of PB has found new customers even in his home base, St. Louis. This is unusual.

Most one-stops have found that chains tend to dominate metropolitan areas. Blunda recently opened a book dealer with an opening \$12,000 record/tape inventory. He also has one retailer who started small and now has acquired two more small stores.

The western states are dotted with more and more new small stores. Sam Billis, City One-Stop, Los Angeles, has learned over the past 12 months. Novice retailers avoid areas where there is established chain store competition. "I don't find them in Los Angeles, for example. There are more opening up in Northern California than in the southern half of the state. The farther north one goes, the less chain-operated competition there is."

In the Midwest, the small head shop continues to multiply. First noted about a year ago in the upper Midwest, Doug Ackerman, who serves retail customers for Lieberman Enterprises, Minneapolis, and who pioneered the trend, adds them monthly.

Like Harold Hassler of Davidson's, Ackerman finds that communities once hostile to shops carrying head supplies have softened and now tolerate the youth-oriented shops.

And records and tapes are grabbing a bigger percentage of the in-

ventory dollars in a head shop annually, they agree.

Al Klayman, with Supreme Distributing, independent label distributorship, Cincinnati, concurs that small new dealers are increasing in his area. "I advise them to go to one-stops to open up their businesses," he says.

"It's more simple and efficient for these small understaffed stores. The new store must concentrate on satisfying its customers to build patronage. Administration, inventorying and the other basics come second at the beginning."

In urban areas, one-stops generally point up the increasing r&b accounts which are opening. New r&b outlets have continually dotted one-stop ledgers, but they often closed out records and tapes quickly.

Now established black businesses like boutiques, beverage stores and even service stations are adding records and tapes and nurturing stronger recorded product inventories, Alex Mayewsky, manager of

Northern, the Lenny Silver Cleveland one-stop, feels.

"We've added from 20 to 25 new retailers since early 1976," says Don Stuckroe, buyer for Kent, Grand Rapids, Mich. "They are small full-line stores. We try to work with them, encouraging them to stock singles and take special orders."

"This helps meet the competition of the larger established store which tends to fluff these customer extra services. Their orders show they are building their volume monthly."

A&M Adding 5th Marketing Area

LOS ANGELES—A&M Records will have a new South Central Marketing Region encompassing St. Louis, Dallas, Houston, New Orleans, Kansas City, Shreveport, Oklahoma City and San Antonio effective Jan. 1.

The new addition brings A&M's marketing regions to five.

Bob Fead, senior vice president of marketing, says increased concentration in this area is needed due to the amount of product being released, the growth of the company and the label's commitment to its artists.

Larry Hayes is the regional marketing director for the region, Nick Stern, regional promotion director and Geoffrey Schulman, regional merchandising director. The three will work out of Big State Distributors in the Dallas area.

Jazz Label Bowed By Lionel Hampton

NEW YORK—Jazz veteran Lionel Hampton launches his Who's Who In Jazz label this month with a 12-album package of new recordings.

Initial product features recordings by Buddy Rich, Dexter Gordon, Woody Herman, Charles Mingus, Teddy Wilson, Gerry Mulligan and Earl "Fatha" Hines, among others.

According to Hampton, the label's accent will be on the jam session type atmosphere which prevailed in the 1930s and '40s. The label will be nationally distributed by Gillette-Madison, New York.

Ronstadt Filmed

HOUSTON—Linda Ronstadt's concert in the Summit Nov. 17 marked her movie debut as well. Her performance was filmed for inclusion in "FM," a behind-the-scenes comedy about a rock radio station. Joining the singer for filming during the day at the Summit were cast principals Eileen Brennan, Michael Brandon, Alex Karras, Cleavon Little, Martin Mull and Cassie Yates.

A&M Has Parley

LOS ANGELES—A&M Records' a&r staff held national meetings in Los Angeles Dec. 1-2 to discuss musical plans for A&M's artists and its producers.

Attending the meetings were Kip Cohen, vice president, a&r; Herb Alpert; John Simmons, song consultant; Barry Korkin, associate director, a&r; Artie Decker, newly named talent acquisition representative, Southeast; Michael Godin, a&r coordinator, A&M Canada; John Anthony, director of a&r, East Coast; Mark Spector, director a&r West Coast; Julia Clark, executive assistant, a&r; and Liz Hollander, a&r administrator.

DECEMBER 24, 1977, BILLBOARD

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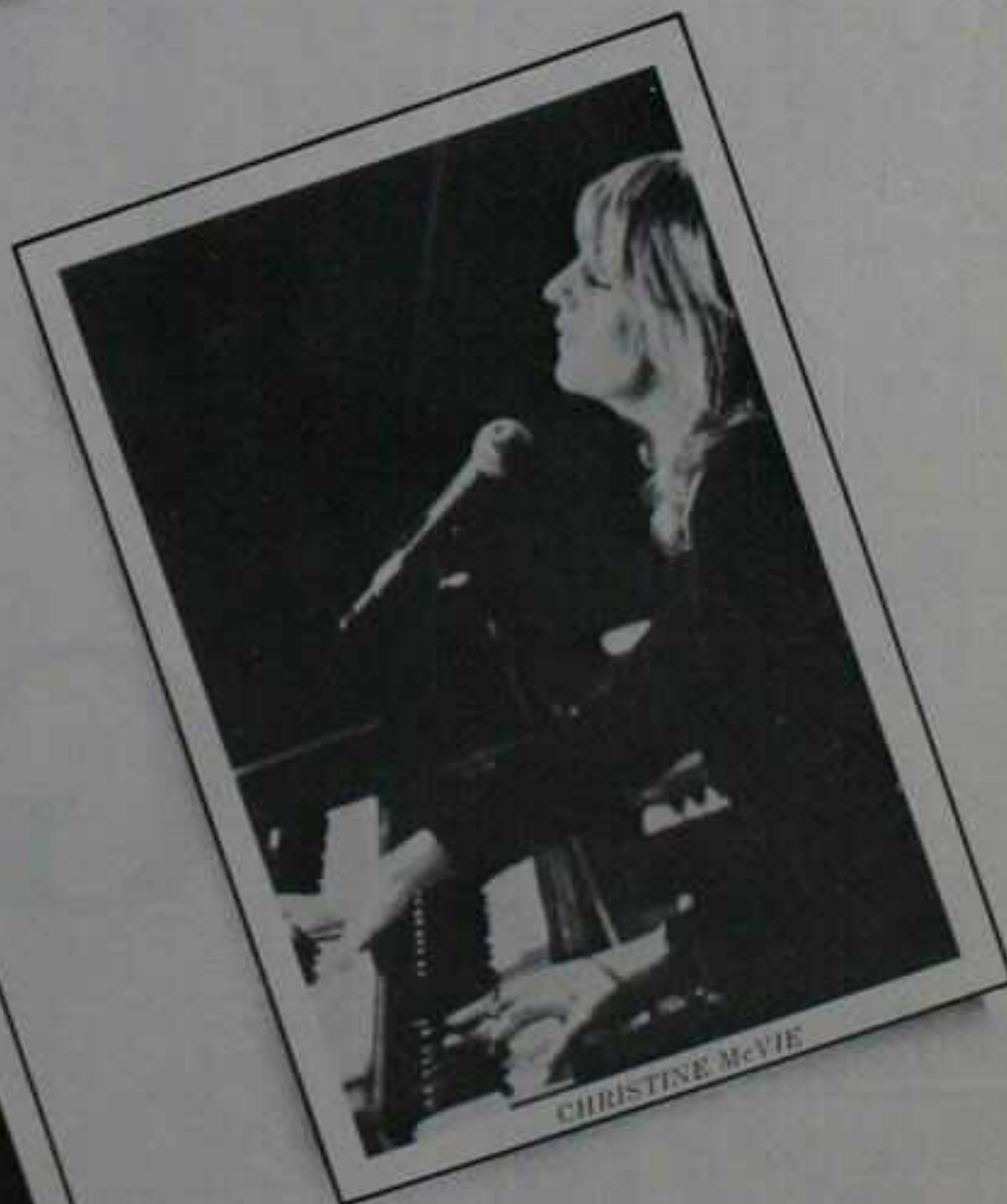
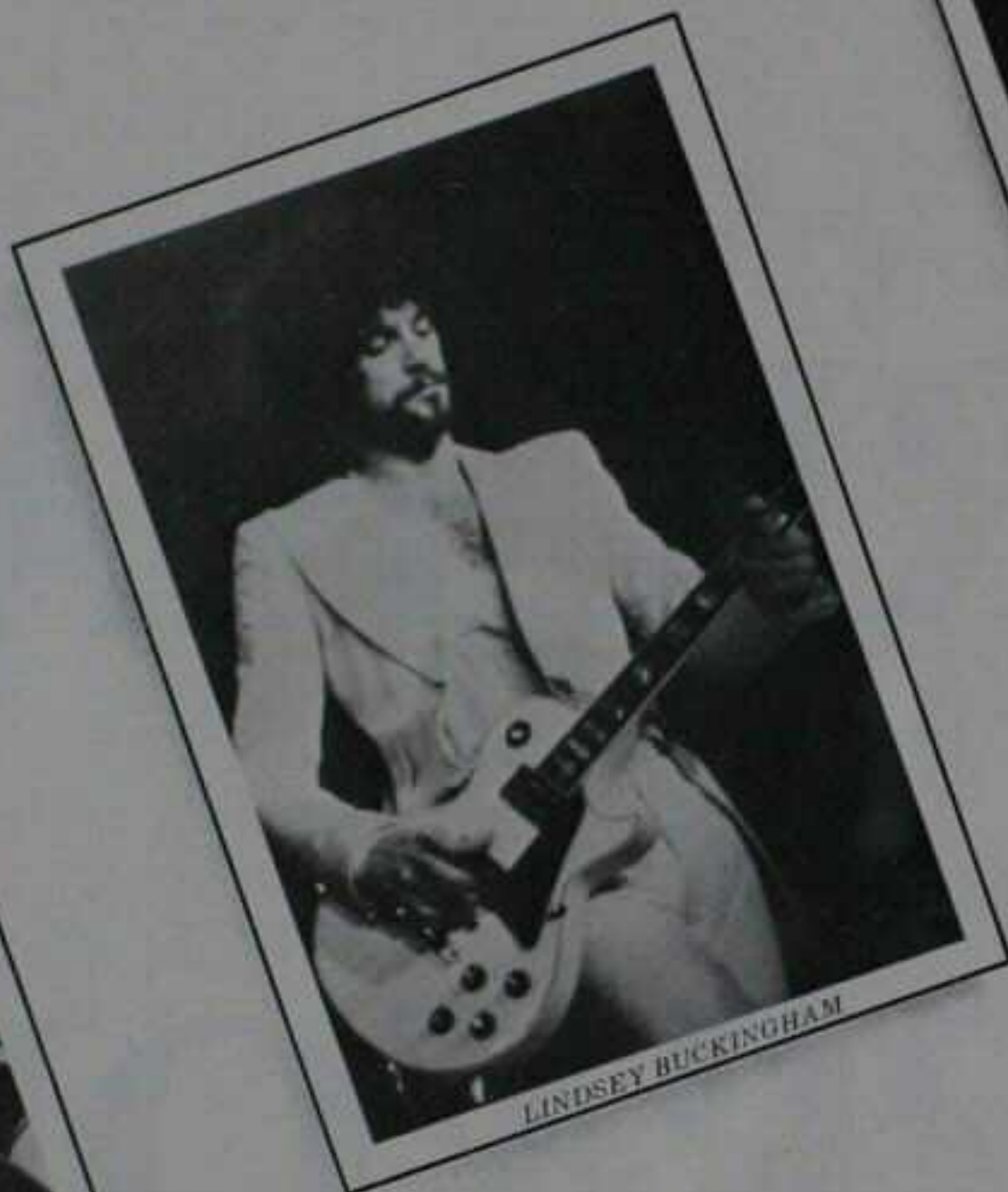
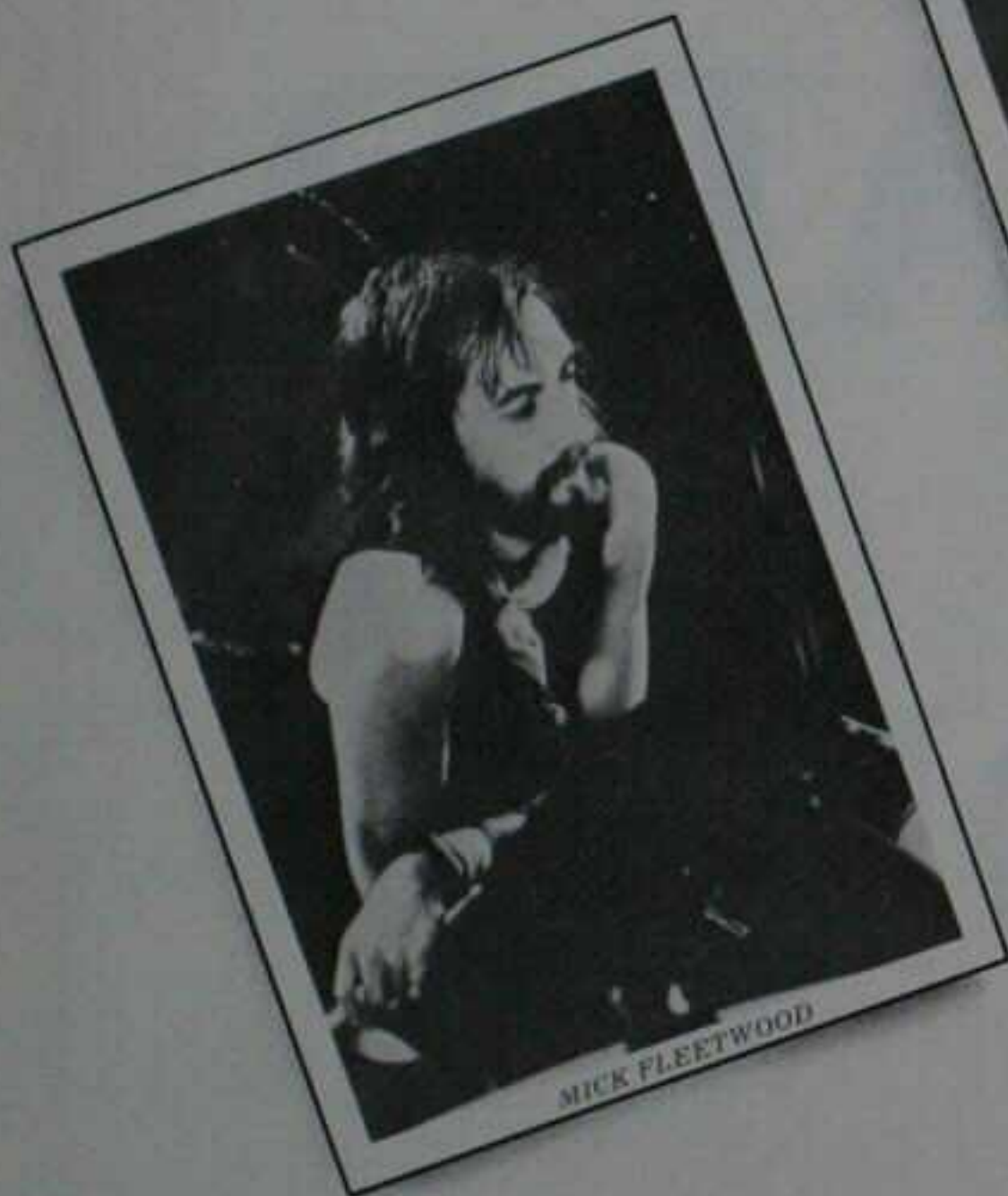
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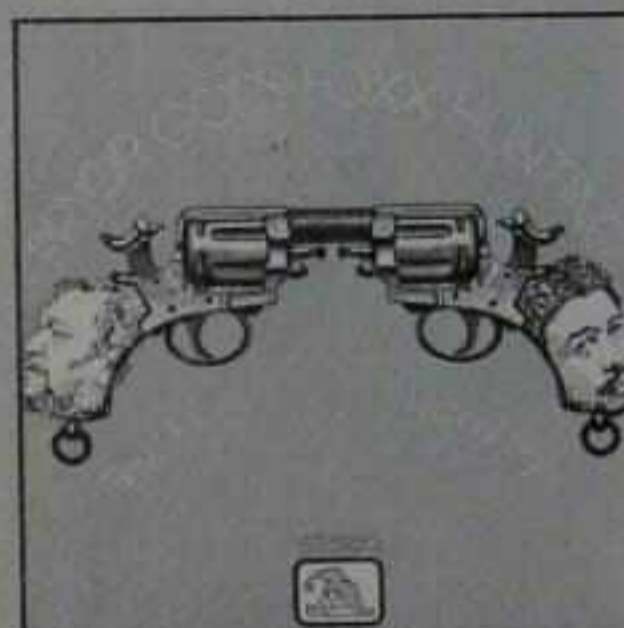
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Govt. Studies Promo Deductions

• Continued from page 3
to either put a money limit on such lunches, or allow only 50% to be deductible.

However, the source says, the rule need not apply to a company party, since they are generally rare (at least outside the record business), and those who attend them do not necessarily earn anything by going to them.

The reckoning goes that a person who eats a lunch paid for by a company, "earns" that lunch, since otherwise he would have to pay for it. If someone doesn't go to a party, then that's it: nothing is gained or lost.

In all cases "the rule of reason" applies. In the case of record companies buying tickets for reviewers, under the new tax plan that would still be a legitimate expense, the spokesman says, though there may be a grey area, if for instance, the IRS learns that the company is buying six tickets for a particular reviewer.

Also promotions may get some extra scrutiny. Giving records and T-shirts to people in the business may be a legitimate deductible promotional expense, but it may get close to the edge if record companies buy dress jackets or other items that seem

to extend beyond normal promotional practices.

Also, promotional items sent to people normally outside the business may be subject to taxes.

"Suppose your wife is smart and has two of her book reviews printed by The New York Times," says the source. "After that all the book companies start sending her review copies. The government may start looking at that as taxable income, since she is not really in the book business," the source says.

Noting that some record companies have begun to reserve ownership for themselves on promotional records, the source notes that "it's a good idea in the case that congressional committees start asking them about it."

He says that another case where the tax loopholes may be tightened is in the case of tour expenses. Legitimate tour expenses will be deductible, but "it gets into the grey area" whether all the limousines, champagne and other luxuries that touring bands require of promoters are all legitimate deductions.

Company and professional conventions will remain tax deductible, but, the source says, one area that the government will be looking at is the practice of professional associations scheduling conventions in venues far removed from the particular activity of the professional group.

For instance, he says, an association of foreign language teachers may have a valid reason for scheduling its confab in Paris or Romania, but an association of dental technicians may have some explaining to do as to why the extra expense was involved in meeting in such places.

(As for record companies which schedule their meetings in places which may not relate to their business, there may be some problems in this area.)

CBS-Peters Linkup

NEW YORK—Columbia Records has signed a production and talent acquisition deal with the Jon Peters Organization. Peters will bring new artists to Columbia, thereby building his own roster of artists.

Now producing the motion picture "Eyes" starring Faye Dunaway, Peters made his mark initially as manager and producer of Barbra Streisand.

Fender 'Villa' Role

LOS ANGELES—Freddy Fender appears as Pancho Villa in the film "She Came To The Valley," which recently completed shooting in Texas. It is his second film role of the year, following a part as a Chicano inmate in "Short Eyes."

The score to "She Came To The Valley," which stars Ronette Blakely ("Nashville"), is being composed, arranged and conducted by Tommy Leonetti. The film is set for release next April or May.

Copyright Act

• Continued from page 24

"The product of the mind will have at least the same importance as the product of the factory."

Future speakers in the monthly NARAS lunches held at Storyville, 41 East 58th St. will be David Rothfeld of Korvettes, veteran producer John Hammond and Bruce Lundvall, president of the CBS Records Division.



SELECTION PROCESS—Producer Steve Tyrell and Woody Allen go over material for an upcoming double album on United Artists. The two LP set will feature the bespectacled comedian's best previously recorded stand up routines.

Supremes Leader In Suit

• Continued from page 5

and other original act members conceived the name.

Though Motown granted her 50% of the act's name in a 1974 amendment to her binder, Ferrer claims the label continues as sole proprietor of the monicker. The amendment provided a solely fiscal interest in the name and forbids her giving any or all of her title interest to anyone, she says.

While she receives a 4% of 90% of the wholesale price of records and 20% of net profits from collateral merchandising, Ferrer alleges the pact calls for these payments to be made for a period of seven years commencing upon "(a) expiration of the agreement on its terms or (b) termination of the pact for reasons other than your breach of same."

She claims Motown attempted to coerce her into withdrawing from the act and entering into an individual recording binder with the label by threatening to effect the withdrawal of the two other performing Supremes and stop the Supremes from recording, Ferrer states in the petition.

She would be powerless to reconstitute the act unless new members were exclusively inked to Motown, she says. She further claims that Motown induced the other two girls in the act to refuse to perform under terms of their pact, a breach of their employment papers, it's claimed.

Her career was thwarted because Motown's two management wings guided her and favored the label by keeping her from contacting other labels when her contract was to be renewed, Ferrer alleges.

She claims her compensation was withheld from her at times except for from \$200 to \$300 paid her weekly. She was required to get Motown's permission when she purchased a house and a car, she adds. Gordy countersigned all withdrawals from

her personal savings accounts, she claims.

Motown favored selections from its own music publishing catalogs in providing songs for the group, Ferrer claims.

The petition outlines a number of alleged violations of the California code governing booking and management offices.

She claims the management offices of Motown operated without a license, never paid filing fees for a license, failed to post a \$1,000 surety bond and failed to submit for the commissioner's approval forms of pacts they utilized among other contentions that the firms were operating illegally in California.

Motown, its management wings and Gordy are expected to file an answer with the Commissioner soon.

N.Y. Counterfeiting Suit From London

NEW YORK—London Records has filed a civil complaint here in Federal Court, Eastern district, against Raymond Gutierrez of R & A Audio, charging copyright and trademark infringement and unfair and deceptive trade practices. Charge involves alleged counterfeit copies of a ZZ Top LP.

Gutierrez recently pleaded guilty in the same court to one count of criminal conspiracy and is awaiting sentencing on the charge, which stems from his arrest in connection with the 149-count indictment against John Donald LaMonte of House of Sounds, the Pennsylvania cutout supplier accused of masterminding a multimillion-dollar counterfeit record and tape ring (Billboard, Oct. 22, 1977).

London is seeking a permanent injunction against, and destruction of, all infringing copies of ZZ Top's "Fandango" LP. Label also seeks punitive damages of \$250,000.

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- Top Soul Singles "I Believe You"

- Facts of Life**
- Top Soul Singles "Sometimes"

- Latimore**
- Top Soul Singles "Somethin' 'Bout Cha"

- Ralph MacDonald**
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- Top Disco Audience Response Label (#8)

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Dunaway's Stormy Career

Legendary Top 40 Jockey WABC Success; Hated It

EDITOR'S NOTE: This is the first installment of an in-depth interview with Chuck Dunaway, who became a legendary Top 40 disk jockey and currently works in promotion for Bill Ham, manager of Z.Z. Top. The interview is conducted by Claude Hall, Billboard's radio-television editor.

HALL: Did you consider WABC in New York as being at the top of the heap when you were working there in 1959.

DUNAWAY: No. When I was at WABC, I was 24 years old and at age 24 everything is going to go on forever. And you don't realize that you're at a position of making a lot of money that won't be there tomorrow. And at the time WABC had called me, I had a 76 share on a Hooper, which was the only rating service we had in those days. And a 76 was the highest rating in the country. It was either a 76 or an 82, one of those.

H: Where was that at?

D: WKY in Oklahoma City. And the guy opposite me was Jim Hilliard at that time. And he had like double daggers. And so, anyway, they came after me because of the Hooper but at the same time . . .

H: What happened? Did Hilliard send them a tape of you?

D: But at the same time I was being approached by Todd Storz in Kansas City. Bud Armstrong had made contact with me. I was doing a tv show and a radio show at the same time. I would tape a tv show and then rush into a dressing room and change clothes and go upstairs and do a radio show. Normally, it worked that way. I had about five minutes leeway to get on the air.

Well, one particular day I didn't have time to change clothes. I was a character on a tv kiddy show, Hog Waller—wore overalls, baseball hat, longjohns and all that stuff. And in a voice that Jim Nabors used—same voice before Jim Nabors. And it was a pretty hot project under all those lights so when you got through taping you were tired and sweaty and I didn't have time to cool off before I went on the air. So I went upstairs to the control room to go on the air, but the disk jockey who preceded me—I did afternoon drive—had turned down the amplifier on the head set.

And back in those days we didn't have digital countdown clocks. You did everything by either counting the tempo of the music—the cymbal clashes or whatever your trick was, the beats in the music leading up to the vocal—to post on it. We just did it by feel. So without the earphones turned up, I couldn't hear the cymbals. Cymbals was what I used as my cue to know when to stop talking and let the vocal come in.

I was hot and had just gotten out from in front of those tv cameras and put on my earphones and went to introduce my first record and couldn't hear. And it threw me off. So, I jumped on the vocal. That used to be, to me, the biggest sin in the world

of the program director, which put Williams in a position . . . and Williams knew I was talking to WABC at the time, too.

So, right before I got off the air Chuck Boyles came in and said, "Danny wants to talk with you."



Chuck Dunaway: Spins records at his first job at KBST in Big Spring, Tex.

'cause we used to in those days, jam with records. You'd jump in on a vocal break and say something and jump back out and let the vocal carry on. And people didn't object to that in those days. It was a part of the "personality" of the radio station or disk jockey.

I got out of my chair when I got the record on, walked into the program director's office, Danny Williams, and I said, "Some son of a bitch turned down my amplifier on the earphones."

The amplifier was all the way downstairs on another floor. I was fuming.

And this disk jockey stood up and said, "I did it," and I hit him right in the mouth. Knocked him across the room.

I ran downstairs, turned up the amplifier on the earphones, went into the control room and finished my show, or began to finish my show. But this disk jockey ran down the hall telling everybody I had punched him in the mouth in front

I went to Danny's office and he said, "You're through. We know you're going to WABC anyway . . . the rumor's . . . out da, da, da, da. You're through."

I said, "Well, the WABC thing hasn't come through. They've talked to me, but I don't know if I want to go to New York."

And he said, "Well, I have no recourse. You punched out a man in my office and that's it."

"So I got on the phone with Bud Armstrong and said, 'Are you still interested? I have been talking with WABC but they haven't come through.'"

And he said, "You don't want to go to WABC anyway, you want to come here to Kansas City." I flew up to Kansas City, sat with Bud; he wanted me to sign a five-year contract. And I said, "Swell. No problem." We got together on money. He told me how bad the WABC organization would be, I should be with him and so forth. Then I got a phone

(Continued on page 38)

TELEVISION REVIEW

Simon Special Refreshing With 'Behind Scenes' Gag

Paul Simon: "The Paul Simon Special," NBC-TV. One hour. Lorne Michaels, producer; Dave Wilson, director; music produced by Paul Simon and Phil Ramone.

LOS ANGELES—Paul Simon successfully applied a refreshing twist to a timeworn television approach: Through a "behind-the-scenes" look at how a show is produced, he cleverly if too subtly commented on how not to produce music on tv.

Interlaced with six newly-arranged performances of Simon favorites were skits which satirized several crutches favored by tv music show producers over the years: canned audience response, audience reaction inserts, lavish production, incongruous novelty acts and scripted "ad libs."

What surfaced through comparison was the music of Simon which, after all, is what the show was supposed to present; a point often obscured through overproduction.

Onstage, Simon "rehearsed" his various numbers for a mythical tv special and appeared perfectly natural, interacting well with session musicians. Between numbers, his erstwhile "producer" Charles Grodin applied pressure in condescending style to change Simon's laid back approach.

Outstanding was the initial sequence following Simon's opener, "Something So Right." Grodin ushered Simon offstage into a control booth. There he tried to obtain an okay for canned applause and audience inserts to compensate for a lack of same on an earlier taped number. Simon logically asserted that any viewing audience "could tell the difference."

Returning for another runthrough onstage, Simon delivered a stunning new version of "I Do It For Your Love," highlighted by harmonica work from Toots Thielemans.

A skit with Chevy Chase hosting a medieval, overly lavish "Tonight Show," on which singing porpoises were to appear, preceded Simon's "Loves Me Like A Rock." Again, it was a new arrangement producing a more soulful rendition which featured the Jesse Dixon Singers and Thielemans on harmonica.

Following "Still Crazy After All These Years," Simon was driven by Grodin's infuriating demands into

NBC-AM Awards

NEW YORK—Winners of the monthly NBC-AM music awards here for November are Warner Bros. for most records played, and Columbia's Chicago for its song "Baby What A Big Surprise" which stayed in the station's "Top 5" the longest.

his dressing room. Art Garfunkel commiserated with him there via a duet on "Old Friends." But Grodin reappeared to insist on rehearsal of scripted drivel.

Lily Tomlin guested next as a friend for a brief, humorous discussion of artistic temperament versus tv production, just prior to Simon's closing number, "The Boxer."

Unfortunately, the disappointing showing (57th of 69 weekly shows rated) will go far to convince producers that its point was lost—in the ratings race. **RAY HERBECK JR.**

New Rock History To Be Aired

By CLAUDE HALL

LOS ANGELES — Drake-Chenault Enterprises is putting the final touches on its 52-hour "The History Of Rock & Roll" syndicated documentary and will begin selling it as of Jan. 16; reports James Kefford, executive vice president and general manager of the radio syndication firm.

The enormous radio documentary, which created radio history in 1969, has been 100% redone. In fact, producers Mark Ford, Bill Mouzis (who worked also on the original version) and Jim Pierce have, in many cases, created singles when there were no original stereo versions, producing the records from album cuts with exactness to match the original monaural version.

The show will be ready for airing after April 4. The first time around, more than 200 radio stations here and abroad carried the show. WLS in Chicago reportedly paid \$17,000 to air it twice.

All of the RKO Radio stations (Bill Drake of Drake-Chenault was then a programming consultant to the radio chain) carried the program free, for it was produced at the facilities of KHJ radio station in Los Angeles and KHJ program director Ron Jacobs guided the event.

Though an air personality of the radio station narrated the original, the remake features Bill Drake doing all the narration. It contains more than 800 tunes; 200 hours of script were condensed into the 52 hours. The show has 2,000 excerpts from more than 500 interviews.

"The History Of Rock & Roll" will be shipped either on disk or reels. Each hour has eight minutes of commercial avals for local sale. And D-C has prepared extensive kits and modus operandi to help radio stations sell the show in their markets.

(Continued on page 46)



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10-HOUR SHOW

Williams Program Wrapped

NASHVILLE—"Hank Williams ... The Man, The Legend," a 10-hour documentary commemorating the 25th anniversary of Williams' death, is the first completed radio special in a planned series titled "Star Stories."

Produced and marketed by Nashville-based Good Vibrations, Inc., the special is narrated by Jim Owen, a Nashvillian who began researching Williams' life more than 24 years ago.

Owen interviews dozens of knowledgeable figures in the course of the

documentary including Roy Acuff, Chet Atkins, Ernest Tubbs, Wesley Rose, Jerry Rivers and Don Helms—two of Williams' band members, Floyd Cramer, Webb Pierce and Charlie Carr—Williams' driver on night he died.

The special also includes Williams' music; sung by him and the many others that have made it famous.

Jerry Adams, president of Good Vibrations, and Ron Huntsman, vice president of the firm, began development of the project approximately two years ago.

"Owen goes beyond album covers, fan magazines and distorete recollections," Huntsman points out, "and presents a factual picture of Hank Williams."

Williams died on Jan. 1, 1953, so the special is designed for airing on New Year's Day. Each of 10 subject hours is divided into five nine-minute segments.

The radio program follows the success of Owen's theatrical musical, "An Evening With Hank Williams," now in syndication throughout the Southeast and Northeast on public television.

Label Relocates

NEW YORK — Mercury/Phonogram has moved its offices in New York to 810 Seventh Ave., 10019, (212) 399-7485.



LOSING, BUT GAME—John M. Driscoll, air personality at KTNQ in Los Angeles, pushes New York air personality Ellie Dylan of WNBC along Sunset Blvd. in Los Angeles after losing a bet on the Dodgers in the world series. Had the Dodgers won, Dylan was to have pushed Driscoll through New York's Times Square area. Driscoll does 6-9 a.m.; Dylan is also a morning personality.

NO ISSUE NEXT WEEK

LOS ANGELES—This year-end issue which features the complete results of the top selling artists for 1977 in the Talent In Action section, is our last issue for this year.

There will be no issue published next week. Our next issue will appear Monday, Jan. 2, and be dated Jan. 7, 1978.

The Jan. 7 issue will include all the complete news and features of the various industries we cover plus other special features.

KTKN Dropping Country In Favor Of Adult MOR

KETCHIKAN, Alaska—KTKN has switched formats to adult MOR. The station previously tried a country music format for about a year.

"The move to a full-time country programming idea just didn't materialize like we thought it would," says program director Neil Gray.

Prior to going to a country music format Jan. 31, 1977, the station played about 40% country mixed with MOR.

Thus, country music will not be dropped entirely. "We have found out that this area prefers, on the most part, the happy medium between traditional country and rock."

So the playlist will include the Carpenters, Bobby Vinton, Ray Conniff and Johnny Mathis, plus about 20% of the Glen Campbell, Anne Murray, Kenny Rogers type of country music. The only traditional country music will be on a Saturday night program.

The staff includes manager Bob Dorn, Larry Crockett, Pat Conley, Mike Ocean, Marsha Hanson and Rod Landis.

Summit Introducing Weekly Disco Show

LOS ANGELES—Summit Productions has launched a weekly syndicated radio show called "The American Disco Network" hosted by Kris Erik Stevens, a veteran air personality of such radio stations as KFI in Los Angeles and WLS in Chicago.

Summit vice president Derith Hansen says the 2½-hour weekend special may be aired in half-hour segments daily if radio stations wish. It features dance music similar to that in discotheques and is already on AFRN radio stations outside the U.S.

WNEW To Air Foreign Songs

NEW YORK—"The Milkman's Matinee" on WNEW-AM will begin playing foreign hits during its mid-night to 5:30 a.m. stanza.

Bob Jones is the host. Dean Tyler, the station's program director, and Jones will work on the selection of the music. The idea is to play singles and LP cuts which are deemed to have impact for an American audience.

There is no known U.S. pop station which plays overseas hits with any regularity as part of its pop format, so the WNEW move holds significance for foreign labels and music publishers who have never had a beachhead in this country or their works.



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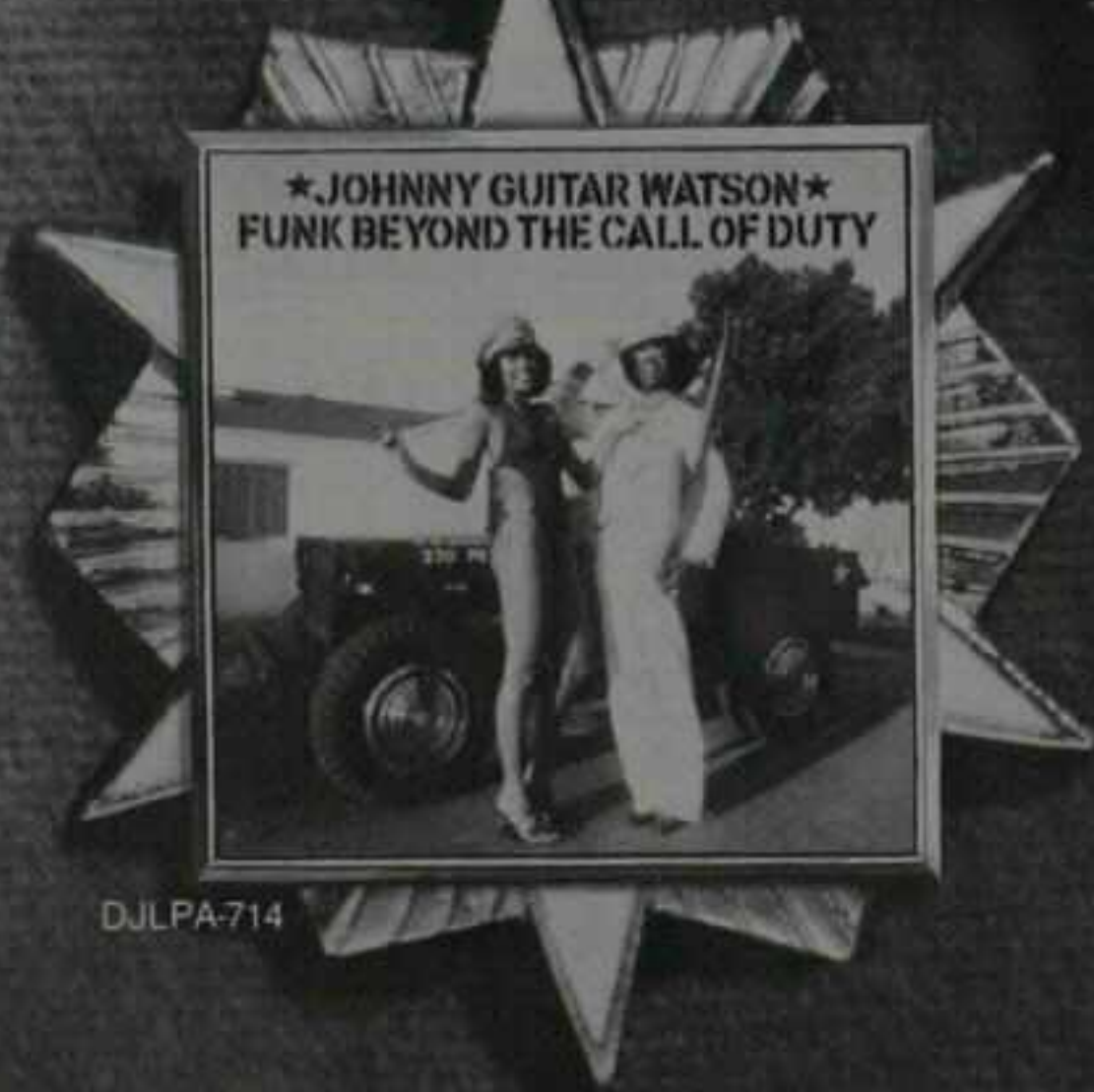
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Radio-TV Programming Dunaway's Stormy Career

• Continued from page 34

call from my wife when I went back to the hotel after I had signed the contract. And the phone calls from Mike Joseph who said, "I hear you're in Kansas City. Have you signed anything yet?"

I said, "No, I haven't signed a thing." I kept saying, "How much money does it pay?" and he said, "Don't worry about that." So, I said "Let's talk." He said, "I'll be in Kansas City in two hours."

And he flew into the Kansas City airport and I met him. I went to a movie and then drove out to the airport and met him on his way to someplace else. He said, "Why don't you come to WABC?" And the money was in the neighborhood of \$1,200, \$1,500 a week.

They wanted it to be a seven-day shot. It was 7:15 to 10 at night and a four-hour shot on Sunday and it was seven days a week. And with the turnaround—what they called turnaround was that after you worked three hours, you got paid your initial hour's wages again. It was \$66 for the first hour, \$33 for each additional hour and if you worked over three hours it became another \$66 again because we were keeping the whole network hot, WABC was fed down the whole network line. And it figured out to about \$1,500 a week. And I got paid for doing promos for the music survey and stuff like that.

H: That's a damn good salary. You were not getting scale?

D: Well, it was network scale is what it was. We got paid network scale because we kept the network hot. And that was the way that money was figured out. I didn't know. I had no idea. Twenty-four-years old, I'd been making a tremendous amount of money doing hops and stuff, so I didn't know from money. I'd always had a pocketful and it didn't matter. Anyway I decided that's what I wanted to do, that's where I wanted to go.

So I called Bud Armstrong back and I said, "I want out of my contract, I want to go to WABC." And he said, "No way. You're gonna work in Kansas City."

I go back to Oklahoma City, get my wife and kids in the car, drive to Kansas City and sit on his doorstep. He wouldn't take my phone calls. I sat on his doorstep until he came into his office. And I said, "I gotta talk to you." And he says, "I'm getting ready to leave town. You can't talk to me."

He had a door with a buzzer on it where you couldn't get through the main office. So I was out in the lobby with my wife and two kids, at that time. And I sat there for about two hours. He finally came out and he says, "Okay, let's talk."

I said, "I want out of the deal. I want to go to ABC." He said, "You're making a big mistake. You'd be better off here."

I said, "No, I really want to do this. The money's good and it's what I want to do."

He said, "Okay, will you sign a no-compete clause that you won't work in a market where there's a Storz radio station for a period of five years?"

I said, "Fine. Let's tear up the other contract, I'll sign whatever you want." So I signed the no-compete thing and went to WABC in New York. We moved into Scarsdale, which is a nice neighborhood. Paid an enormous amount for rent, lived in a big house, despised every minute of it. We were okay the first month I was there, had a record snowfall—11 inches. And being from

Texas, Oklahoma and that area I didn't know from snow.

It took eight hours to get there because of all the snow. It was just crazy. I didn't like New York at all. Despised it. Scott Muni was my best friend at WABC in the beginning. Later it became Scott and Dan Ingram. We were the big three hell raisers because we all were young and just crazy as hell. But Scott was into suits and things like that. And I was into T-shirts and blue jeans in those years and I became very close with the studio pages. And they'd bring wine up to the studio, on the fourth floor and we would just drink wine and have a good time. It was insanity. We had a ball.

H: On the air?

D: Oh, sure. Did some pretty crazy things. In those days, you got as dirty as you could without really saying anything. And that was my forte.

H: Double entendres.

D: Yeah. High energy craziness, you know.

I used to talk to Hal Neal and tell him that I didn't like New York and I wanted to leave. And he'd say, "Well, we got options. We have a 26-week guarantee and 13-week options on a five-year contract."

Everybody entered the same contract. Herb Oscar Anderson, I think, had a unique deal. He had a percentage of the commercials run on his show. But he was the only one who had a unique deal. The rest of us, the original seven, all came in on the \$66-an-hour situation.

I'd say, "Hal, I hate New York City. I don't like the cold and I don't like the attitude of the people."

And he said, "I feel the same thing."

Hal was from Detroit. He was the announcer for "The Green Hornet" and we used to tease him about that. And he said, "I'd like to go back to Detroit."

At that time he was just station manager of WABC.

And I said, "Well, I'm gonna leave. I'm gonna leave." And he said, "Stick it out a little longer, it'll be all right."

And one day I called from a speaker phone in Bob Kernheiser's office at Atlantic Records because everybody kept telling me I'd be stupid to leave New York, which is, as it turned out, correct. But at that time there was no reasoning with me. I called Hal Neal and said, "Hal, I'm through. This is it."

And he said, "Work through one more option and give us a chance to replace you." And I said, "Fine." So, I had my witness that I'd quit. That was my ego thing.

And I go back in, I go through one more option. They put me on 10 to midnight at that point because I was soppin up a big portion of money. You got, I think, \$599 a week if you just worked two hours a night and Scott had just two hours a night and I had three hours a night and I was making more money. So, he got the extra hour. I did 10 to midnight for the last three or four weeks I was there. They brought in Bruce Morrow and that was the end of WABC for me. And I was really happy to get out of there.

When I decided to leave I called a friend of mine in Atlanta, Kent Burkhardt. He and I had put together the first Top 40 sheet that was ever done which was ripped-off from us.

Anyway, I called Kent and said that I wanted to come to Atlanta, I want to come back down South. He says, "Fine. I'll send you a contract." So I sent my wife and family down to Houston, which had always been

home base. I moved into a hotel, stayed with my program director for a while.

Anyway, I told Burkhardt, "Send me the contracts, I'll be down. I'll come to work at WQXI in Atlanta." He sent me the contracts. I let them lay on my desk. Didn't sign them because I decided I didn't want to go to Atlanta. Had accepted the job in Atlanta, had accepted two or three jobs.

I can tell you one time I took four jobs in a period of two days. But that was crazy. My wife didn't know where to send the furniture.

But you know when you're hot and 24 years old and just got the biggest ego in the world and think the world is going to keep turning for you, you don't care. It doesn't matter. You're in demand. You've got 10 or 11 job offers pending almost constantly. You never think about you know, those offers fading away.

In the meantime, I had gotten homesick for Oklahoma City because I had made a lot of money. And so I said, "That market's already cushioned for me and I can go back there and take up where I left off. So I called Danny back. I said, "Danny," I said, uh, "I want to come back." So he said, "Okay, fine."

We made a deal on the phone. I never called Burkhardt. Forgot to call him.

So I moved into Oklahoma City and remembered that I'd better call Burkhardt and tell him that I'm not going to show up in Atlanta. He sent me a telegram: "That's show biz kid. . . . Burkhardt." And so I stayed in Oklahoma City and took a job, oh, I think seven or eight months later as program director at KBOX in Dallas.

H: Did Armstrong get you for coming back for a competitor?

D: No. But one of the things they made me do was go to the competition, KOMA, and say on the air, promo spots, what a great station KOMA was. Which I did. I did it in the kiddy voice from the television show. Danny Williams forgave me for doin' that; the guy who I was on tv with on the kiddy show never forgave me for doin' that. He held a grudge about that for a lot of years. And that was prior to the old crazy reputation I got because I did really dumb things sometimes. But at the time it was always what I thought was right to do.

Continued next issue

Arlington's WAVA Over To Soft Rock

ARLINGTON, Va.—WAVA, a 50,000-watt stereo station here, has adopted a soft album rock format under new program director Tim Powell and music director Donna Halpern. The station previously featured an all-news format.

Powell does the 3-7 p.m. show and Halpern does 11 a.m.-3 p.m. Other personalities include Steve Becker 7-midnight and Fred Hoffman in the morning with Steve Cockran doing swing work.

Halpern, formerly with WRVR in New York, says that station's format will be "an alternative" between the tight playlist type of Top 40 station and a totally freeform operation. "But we won't play punk rock. We'll stick to testing jazz, early folk, mixed with the mainstream bestsellers of today."

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WINGS



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Billboard Singles Radio Action

Based on station playlists through Thursday (12/15/77)

Playlist Top Add Ons
 Playlist Prime Movers

Continued from page 40

WNDE—Indianapolis

- LEIF GARRETT—Runaround Sue (Atlantic)
- RANDY NEWMAN—Short People (W.B.)
- ROD STEWART—You're In My Heart (W.B.) 24-13
- PAUL SIMON—Slip Slidin' Away (Columbia) 19-9

WOKY—Milwaukee

- JOHNNY RIVERS—Curious Mind (Soul City)
- ANDY GIBB—Love Is Thicker Than Water (RSD)
- RANDY NEWMAN—Short People (W.B.) 36-22
- ELVIS PRESLEY—My Way (RCA) 18-10

WZUU-FM—Milwaukee

- TOM PETTY & THE HEARTBREAKERS—Breakdown (Shelley)
- KENNY LOGGINS—Celebrate Me Home (Columbia)
- QUEEN—We Are The Champions (Elektra) 14-1
- PLAYER—Baby Come Back (RSD) 16-8

WIBL—Peoria

- NONE
- PAUL SIMON—Slip Slidin' Away (Columbia) 19-12
- ENGLAND DAN / JOHN FORD COLEY—Gone Too Far (Big Tree) 18-13

KSQJ-FM—St. Louis

- SHAUN CASSIDY—Hey Deannie (Warner/Curb)
- LEIF GARRETT—Runaround Sue (Atlantic)
- HIGH INERGY—You Can't Turn Me Off In The Middle Of Turning Me On (Gordy) 22-16
- QUEEN—We Are The Champions (Elektra) 12-7

KXON—St. Louis

- EARTH, WIND & FIRE—Serpentine Fire (Columbia)
- ROD STEWART—You're In My Heart (W.B.)
- LYNYRD SKYNYRD—What's Your Name (MCA) 33-24

D* LTD—Back In Love Again (A&M) 15-8

KIOA—Des Moines

- QUEEN—We Are The Champions (Elektra)
- ROD STEWART—You're In My Heart (W.B.)
- PAUL SIMON—Slip Slidin' Away (Columbia) 23-11
- PLAYER—Baby Come Back (RSD) 25-13

KDWB—Minneapolis

- PAUL SIMON—Slip Slidin' Away (Columbia)
- STEVE MILLER BAND—Swingtown (Capitol) 14-6
- PAUL DAVIS—I Go Crazy (Bang) 16-10

KSTP—Minneapolis

- ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./Jet)
- JOHN WILLIAMS—Theme From "Close Encounters Of The Third Kind" (Arista)
- PLAYER—Baby Come Back (RSD) 9-2
- BILLY JOEL—Just The Way You Are (Columbia) 14-9

WHB—Kansas City

- SAMANTHA SANG—Emotion (Private Stock)
- BEE GEES—Stayin' Alive (RSD)
- RANDY NEWMAN—Short People (W.B.) 29-10
- NEIL DIAMOND—Desiree (Columbia) 36-17

KBEQ—Kansas City

- LTD—Back In Love Again (A&M)
- BILLY JOEL—Just The Way You Are (Columbia)
- QUEEN—We Are The Champions (Elektra) 12-1
- PAUL SIMON—Slip Slidin' Away (Columbia) 26-15

KKLS—Rapid City

- LEIF GARRETT—Runaround Sue (Atlantic)
- BILLY JOEL—Just The Way You Are (Columbia) EX-17
- SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca) EX-19

KQWB—Fargo

- NO LIST
- NO LIST

WRCK—Rockford

- LEIF GARRETT—Runaround Sue (Atlantic)
- BEE GEES—Stayin' Alive (RSD)
- PLAYER—Baby Come Back (RSD) 22-15
- BABYS—Isn't It Time (Chrysalis) 13-7

Northeast Region

TOP ADD ONS:

- DOLLY PARTON—Here You Come Again (RCA)
- (D) SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- BILLY JOEL—Just The Way You Are (Columbia)

PRIME MOVERS:

- DOLLY PARTON—Here You Come Again (RCA)
- BILLY JOEL—Just The Way You Are (Columbia)
- (D) ODYSSEY—Native New Yorker (RCA)

BREAKOUTS:

- JAY FERGUSON—Thunder Island (Asylum/Capitol)
- LITTLE RIVER BAND—Happy Anniversary (Capitol)
- QUEEN—We Are The Champions (Elektra)

WABC—New York

- STYX—Come Sail Away (A&M)
- DOLLY PARTON—Here You Come Again (RCA)
- BOB WELCH—Sentimental Lady (Capitol) 22-13

D* CHIC—Dance, Dance, Dance (Atlantic) 10-7

99-X—New York

- DOLLY PARTON—Here You Come Again (RCA)
- BOB WELCH—Sentimental Lady (Capitol)
- PLAYER—Baby Come Back (RSD) 21-12
- RANDY NEWMAN—Short People (W.B.) 14-6

WFTR—Albany

- JAY FERGUSON—Thunder Island (Asylum)
- ODYSSEY—Native New Yorker (RCA) 24-19
- RANDY NEWMAN—Short People (W.B.) 22-18

WTRY—Albany

- LITTLE RIVER BAND—Happy Anniversary (Harvest)
- JAY FERGUSON—Thunder Island (Asylum)
- SHAUN CASSIDY—Hey Deannie (Warner/Curb) 21-11
- DOLLY PARTON—Here You Come Again (RCA) 10-1

WKBW—Buffalo

- FOREIGNER—Long, Long Way From Home (Atlantic)
- QUEEN—We Are The Champions (Elektra)
- BILLY JOEL—Just The Way You Are (Columbia) 17-5
- DOLLY PARTON—Here You Come Again (RCA) 29-23

WYSL—Buffalo

- LOU RAWLS—Lady Love (Epic)
- LITTLE RIVER BAND—Happy Anniversary (Capitol)
- NEIL DIAMOND—Desiree (Columbia) 20-16
- PAUL SIMON—Slip Slidin' Away (Columbia) 19-10

WBBF—Rochester

- NEIL DIAMOND—Desiree (Columbia)
- BILL WITHERS—Lovely Day (Columbia)
- STYX—Come Sail Away (A&M) 11-1
- JAY FERGUSON—Thunder Island (Asylum) 16-6

WRKO—Boston

- CHIC—Dance, Dance, Dance (Atlantic)
- BILLY JOEL—Just The Way You Are (Columbia)
- LTD—Back In Love Again (A&M) 25-16
- DOLLY PARTON—Here You Come Again (RCA) 26-18

WBZ-FM—Boston

- NO LIST
- NO LIST

WVBF-FM—Boston

- NO LIST
- NO LIST

WDRG—Hartford

- BAY CITY ROLLERS—The Way I Feel Tonight (Arista)
- QUEEN—We Are The Champions (Elektra) 9-5
- ROD STEWART—You're In My Heart (W.B.) 13-9

WPRO (AM)—Providence

- SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./Jet)
- LEIF GARRETT—Runaround Sue (Atlantic) 24-17
- ROD STEWART—You're In My Heart (W.B.) 13-7

WPRO-FM—Providence

- SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- DAN HILL—Sometimes When We Touch (20th Century)
- BILLY JOEL—Just The Way You Are (Columbia) 25-10
- ODYSSEY—Native New Yorker (RCA) 18-7

WICC—Bridgeport

- BEE GEES—Stayin' Alive (RSD)
- LYNYRD SKYNYRD—What's Your Name (MCA)
- DOLLY PARTON—Here You Come Again (RCA) 23-14
- BILLY JOEL—Just The Way You Are (Columbia) 7-2

Mid-Atlantic Region

TOP ADD ONS:

- HEATWAVE—Always & Forever (Epic)
- HIGH INERGY—You Can't Turn Me Off In The Middle Of Turning Me On (Gordy)
- BILLY JOEL—Just The Way You Are (Columbia)

PRIME MOVERS:

- RANDY NEWMAN—Short People (W.B.)
- ROD STEWART—You're In My Heart (W.B.)
- BEE GEES—How Deep Is Your Love (RSD)

BREAKOUTS:

- ANDY GIBB—Love Is Thicker Than Water (RSD)
- BEE GEES—Stayin' Alive (RSD)
- (D) SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)

WFIL—Philadelphia

- HIGH INERGY—You Can't Turn Me Off In The Middle Of Turning Me On (Gordy)
- WINGS—Mull Of Kintyre (Capitol)
- LTD—Back In Love Again (A&M) 20-15
- ELVIS PRESLEY—My Way (RCA) 18-14

WZZD—Philadelphia

- TOM PETTY & THE HEARTBREAKERS—Breakdown (Shelley)
- JOHN WILLIAMS—Theme From "Close Encounters" (Arista)
- ODYSSEY—Native New Yorker (RCA) 23-18
- ROD STEWART—You're In My Heart (W.B.) 25-20

WIFI-FM—Philadelphia

- SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- ANDY GIBB—Love Is Thicker Than Water (RSD)
- STYX—Come Sail Away (A&M) 29-22
- RANDY NEWMAN—Short People (W.B.) 21-16

WPGC—Washington

- BILLY JOEL—Just The Way You Are (Columbia)
- HEATWAVE—Always & Forever (Epic)
- ROD STEWART—You're In My Heart (W.B.) 7-2
- RANDY NEWMAN—Short People (W.B.) 12-7

WGH—Norfolk

- CHIC—Dance, Dance, Dance (Atlantic)
- BEE GEES—Stayin' Alive (RSD)
- BEE GEES—How Deep Is Your Love (RSD) 8-1
- RANDY NEWMAN—Short People (W.B.) 12-9

WCAO—Baltimore

- NEIL DIAMOND—Desiree (Columbia)
- LYNYRD SKYNYRD—What's Your Name (MCA)
- ROD STEWART—You're In My Heart (W.B.) 22-15
- BOB WELCH—Sentimental Lady (Capitol) 17-13

WYRE—Annapolis

- LTD—Back In Love Again (A&M)
- BEE GEES—Stayin' Alive (RSD)
- RANDY NEWMAN—Short People (W.B.) 20-15
- ROD STEWART—You're In My Heart (W.B.) 14-10

WLEE—Richmond

- SHAUN CASSIDY—Hey Deannie (Warner/Curb)
- ANDY GIBB—Love Is Thicker Than Water (RSD)
- DOLLY PARTON—Here You Come Again (RCA) 14-9
- HIGH INERGY—You Can't Turn Me Off In The Middle Of Turning Me On (Gordy) 21-16

WRVQ—Richmond

- HEATWAVE—Always & Forever (Epic)
- PLAYER—Baby Come Back (RSD) 10-4
- BABYS—Isn't It Time (Chrysalis) 13-8

Southeast Region

TOP ADD ONS:

- DAN HILL—Sometimes When We Touch (20th Century)
- SAMANTHA SANG—Emotion (Private Stock)
- (D) CHIC—Dance, Dance, Dance (Atlantic)

PRIME MOVERS:

- RANDY NEWMAN—Short People (W.B.)
- ROD STEWART—You're In My Heart (W.B.)
- QUEEN—We Are The Champions (Elektra)

BREAKOUTS:

- BEE GEES—Stayin' Alive (RSD)
- ABBA—The Name Of The Game (Atlantic)
- LYNYRD SKYNYRD—What's Your Name (MCA)

WQXI—Atlanta

- SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- SAMANTHA SANG—Emotion (Private Stock)
- QUEEN—We Are The Champions (Elektra) 19-8
- LYNYRD SKYNYRD—What's Your Name (MCA) 28-18

Z-93 (WZGC-FM)—Atlanta

- DAN HILL—Sometimes When We Touch (20th Century)
- LYNYRD SKYNYRD—What's Your Name (MCA)
- NEIL DIAMOND—Desiree (Columbia) 24-13
- QUEEN—We Are The Champions (Elektra) 30-20

WBBQ—Augusta

- CHIC—Dance, Dance, Dance (Atlantic)
- WET WILLIE—Street Corner Serenade (Epic)
- ROD STEWART—You're In My Heart (W.B.) 26-16
- RANDY NEWMAN—Short People (W.B.) 22-15

WFOM—Atlanta

- LITTLE RIVER BAND—Happy Anniversary (Capitol)
- ERIC CLAPTON—Lay Down Sally (RSD)
- ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./Jet) 21-15
- RANDY NEWMAN—Short People (W.B.) 24-18

WSGA—Savannah

- NEIL DIAMOND—Desiree (Columbia)
- BEE GEES—Stayin' Alive (RSD)
- QUEEN—We Are The Champions (Elektra) 20-10
- ROD STEWART—You're In My Heart (W.B.) 8-1

WFLB—Fayetteville

- JOHNNY RIVERS—Curious Minds (Soul City)
- ABBA—The Name Of The Game (Atlantic)
- SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca) 34-21
- STILLWATER—Mindbender (Capricorn) 30-20

WQAM—Miami

- LEIF GARRETT—Runaround Sue (Atlantic)
- K.C. & THE SUNSHINE BAND—Wrap Your Arms Around Me (TK)
- PLAYER—Baby Come Back (RSD) 13-1
- LINDA RONSTADT—Blue Bayou (Asylum) 14-4

WMJX (96X)—Miami

- SAMANTHA SANG—Emotion (Private Stock)
- BAY CITY ROLLERS—The Way I Feel Tonight (Arista)
- ODYSSEY—Native New Yorker (RCA) 25-10
- SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca) 16-6

Y-100 (WHYI-FM)—Miami

- ROD STEWART—You're In My Heart (W.B.)
- GENERAL JOHNSON—Let's Fool Around (Arista)
- BILLY JOEL—Just The Way You Are (Columbia) 15-7
- FIREFALL—Just Remember I Love You (Atlantic) 11-9

WLOF—Orlando

- ANDY GIBB—Love Is Thicker Than Water (RSD)
- DAN HILL—Sometimes When We Touch (20th Century)
- RANDY NEWMAN—Short People (W.B.) 34-22
- BEE GEES—Stayin' Alive (RSD) 40-29

BJ-105 (WBJW-FM)—Orlando

- STYX—Come Sail Away (A&M)
- DAN HILL—Sometimes When We Touch (20th Century)
- RANDY NEWMAN—Short People (W.B.) 32-16
- PAUL SIMON—Slip Slidin' Away (Columbia) 28-13

WQPD—Lakeland

- PABLO CRUISE—Never Had A Love (A&M)
- ABBA—The Name Of The Game (Atlantic)
- RONNIE MILSAP—What A Difference (RCA) A0-14
- QUEEN—We Are The Champions (Elektra) 45-22

WMJF—Daytona Beach

- QUEEN—We Are The Champions (Elektra)
- ABBA—The Name Of The Game (Atlantic)
- RANDY NEWMAN—Short People (W.B.) 32-22
- SAMANTHA SANG—Emotion (Private Stock) 21-15

WJPE—Jacksonville

- CHIC—Dance, Dance, Dance (Atlantic)
- SHAUN CASSIDY—Hey Deannie (Warner/Curb)
- ROD STEWART—You're In My Heart (W.B.) 18-8
- LEIF GARRETT—Runaround Sue (Atlantic) 32-23

WAYS—Charlotte

- SAMANTHA SANG—Emotion (Private Stock)
- SHAUN CASSIDY—Hey Deannie (Warner/Curb)
- BILLY JOEL—Just The Way You Are (Columbia) 14-8
- K.C. & THE SUNSHINE BAND—Wrap Your Arms Around Me (TK) 16-10

WKIX—Raleigh

- PAUL SIMON—Slip Slidin' Away (Columbia)
- QUEEN—We Are The Champions (Elektra)
- BILLY JOEL—Just The Way You Are (Columbia) 16-11
- STYX—Come Sail Away (A&M) 29-25

WTOB—Winston-Salem

- POCKETS—Come Go With Me (Columbia)
- BEE GEES—Stayin' Alive (RSD)
- ROD STEWART—You're In My Heart (W.B.) 22-14
- RANDY NEWMAN—Short People (W.B.) 28-20

WTMA—Charleston

- CHIC—Dance, Dance, Dance (Atlantic)
- ODYSSEY—Native New Yorker (RCA)
- PLAYER—Baby Come Back (RSD) 11-5
- BILLY JOEL—Just The Way You Are (Columbia) 17-13

WORD—Spartanburg

- AL MARTINO—The Next Hundred Years (Capitol)
- KENNY LOGGINS—Celebrate Me Home (Columbia)
- LEIF GARRETT—Runaround Sue (Atlantic) 30-20
- ODYSSEY—Native New Yorker (RCA) EX-22
- MILLIE JACKSON—If You're Not Back In Love By Monday (Spring)
- DAN HILL—Sometimes When We Touch (20th Century)
- EARTH, WIND & FIRE—Serpentine Fire (Columbia) 22-13
- STEVE MILLER BAND—Swingtown (Capitol) 25-17

WMAK—Nashville

- EARTH, WIND & FIRE—Serpentine Fire (Columbia)
- BEE GEES—Stayin' Alive (RSD)
- RANDY NEWMAN—Short People (W.B.) 18-7
- ROD STEWART—You're In My Heart (W.B.) 4-1

WHBQ—Memphis

- ROSE ROYCE—Ooh Boy (Whitfield)
- BOB WELCH—Sentimental Lady (Capitol)
- RANDY NEWMAN—Short People (W.B.) 23-21
- ROD STEWART—You're In My Heart (W.B.) 16-11

WMP5—Memphis

- STEELY DAN—Peg (ABC)
- DORNY & MARIE OSMOND—You're My Soul & Inspiration (Kolob)
- BOB WELCH—Sentimental Lady (Capitol) 22-17
- JOHN DENVER—How Can I Leave You Again (RCA) 23-18

WGOW—Chattanooga

- CHIC—Dance, Dance, Dance (Atlantic)
- SAMANTHA SANG—Emotion (Private Stock)
- BILLY JOEL—Just The Way You Are (Columbia) 17-7
- PAUL SIMON—Slip Slidin' Away (Columbia) 28-18

D* CHIC—Dance, Dance, Dance (Atlantic)

- SAMANTHA SANG—Emotion (Private Stock)
- BILLY JOEL—Just The Way You Are (Columbia) 17-7
- PAUL SIMON—Slip Slidin' Away (Columbia) 28-18

WERC—Birmingham

- DONNA SUMMER—I Feel Love (Casablanca)
- JOHNNY RIVERS—Curious Minds (Soul City)
- DAN HILL—Sometimes When We Touch (20th Century) 20-14
- ROD STEWART—You're In My Heart (W.B.) 5-1

WSGN—Birmingham

- BEE GEES—Stayin' Alive (RSD)
- QUEEN—We Are The Champions (Elektra)
- RANDY NEWMAN—Short People (W.B.) 11-5
- SHAUN CASSIDY—Hey Deannie (Warner/Curb) 16-11

d e n i s e
l a s a l l e

*The Bitch
Is Bad!*



DENISE
DOES IT
ALL!

*D*enise LaSalle is one lady who really knows how to express herself. Not only is she a hit songwriter and producer, but she's also one helluva performer.

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Billboard Album Radio Action

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

BASED ON STATION PLAYLISTS THROUGH TUESDAY 12-13-1977

Top Add Ons-National

- JONI MITCHELL—Don Juan's Reckless Daughter (Asylum)
- JACKSON BROWNE—Running On Empty (Asylum)
- SUPERTRAMP—(A&M)
- 10 CC—Live And Let Live (Mercury)

Top Requests/Airplay-National

- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- ELVIS COSTELLO—My Aim Is True (Columbia)
- QUEEN—News Of The World (Elektra)

National Breakouts

- GLENDIA GRIFFITH—(Ariola America)
- AL STEWART—The Early Years (Janus)
- 10 CC—Live And Let Live (Mercury)
- ROBERTA FLACK—Blue Lights In The Basement (Atlantic)

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.

- KFBL-AM—Denver (Jim Sprinkle)**
- TRIVAMP—Pompey (Capitol)
 - THE JAM—This Is The Modern World (Polydor)
 - LAMONT CRANSTON BAND—(Shadow)
 - DOUCETTE—Mama, Let Him Play (Mushroom)
 - SEAWIND—Window Of A Child (CTI)
 - ROBERTA FLACK—Blue Lights In The Basement (Atlantic)
 - EDDIE MONEY—(Columbia)
 - ELVIS COSTELLO—My Aim Is True (Columbia)
 - LEVIN HELM AND THE RCO ALL STARS—(ABC)
 - ERIC CLAPTON—Slowhand (RSO)
- KMEL-FM—San Francisco (Bobby Cole)**
- JACKSON BROWNE—Running On Empty (Asylum)
 - JONI MITCHELL—Don Juan's Reckless Daughter (Asylum)
 - DETECTIVE—It Takes One To Know One (Swan Song)
 - ROD STEWART—Foot Loose & Fancy Free (W.B.)
 - LYNYRD SKYNYRD—Street Survivors (MCA)
 - ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
 - KANSAS—Point Of Know Return (Kirshner)

- KLBI-FM—Austin (Steve Smith)**
- ROBERTA FLACK—Blue Lights In The Basement (Atlantic)
 - DETECTIVE—It Takes One To Know One (Swan Song)
 - GEORGE DUKE—Reach For It (Epic)
 - STEVE KAHN—Tightrope (Columbia)
 - AEROSMITH—Draw The Line (Columbia)
 - AUSTIN ALL STARS—(ThumbUp)
 - SANTANA—Moonflower (Columbia)
 - ROD STEWART—Foot Loose & Fancy Free (W.B.)
 - ERIC CLAPTON—Slowhand (RSO)
 - EMERSON, LAKE & PALMER—Works Volume II (Atlantic)
- WRNO-FM—New Orleans (Sambo)**
- AEROSMITH—Draw The Line (Columbia)
 - DOUCETTE—Mama, Let Him Play (Mushroom)
 - PAT TRAVERS—Putting It Straight (Polydor)
 - AL STEWART—The Early Years (Janus)
 - FANDANGO—(RCA)
 - WAR—Galaxy (MCA)
 - ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
 - ERIC CLAPTON—Slowhand (RSO)
 - BOZ SCAGGS—Down Two Then Left (Columbia)
 - SANTANA—Moonflower (Columbia)

- WMMS-FM—Cleveland (John Gorman)**
- JONI MITCHELL—Don Juan's Reckless Daughter (Asylum)
 - GI NO VANNELLI—A Pauper In Paradise (A&M)
 - JACKSON BROWNE—Running On Empty (Asylum)
 - JAN HAMMER—Melodies (Nemperor)
 - TROUBLE—(United Artists)
 - QUEEN—News Of The World (Elektra)
 - AEROSMITH—Draw The Line (Columbia)
 - BOB WELCH—French Kiss (Capitol)
 - ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
- WYDF-FM—Pittsburgh (Steve Downs)**
- 10 CC—Live And Let Live (Mercury)
 - THE STEVE GIBBONS BAND—Caught In The Act (MCA)
 - PAT TRAVERS—Putting It Straight (Polydor)
 - AEROSMITH—Draw The Line (Columbia)
 - ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
 - ROD STEWART—Foot Loose & Fancy Free (W.B.)
 - KANSAS—Point Of Know Return (Kirshner)
 - BLUE OYSTER CULT—Spectres (Columbia)

- WAV-FM—Jacksonville (Jamie Brooks)**
- JONI MITCHELL—Don Juan's Reckless Daughter (Asylum)
 - JACKSON BROWNE—Running On Empty (Asylum)
 - ROBERTA FLACK—Blue Lights In The Basement (Atlantic)
 - FANDANGO—(RCA)
 - LYNYRD SKYNYRD—Street Survivors (MCA)
 - QUEEN—News Of The World (Elektra)
 - ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
 - THE BABYS—Broken Heart (Chrysalis)
- WINZ-FM—Miami (David Sousa)**
- 10 CC—Live And Let Live (Mercury)
 - FANDANGO—(RCA)
 - DOUCETTE—Mama, Let Him Play (Mushroom)
 - JACKSON BROWNE—Running On Empty (Asylum)
 - JONI MITCHELL—Don Juan's Reckless Daughter (Asylum)
 - SUPERTRAMP—(A&M)
 - ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
 - BILLY JOEL—The Stranger (Columbia)
 - RANDY NEWMAN—Little Criminals (W.B.)
 - STEELY DAN—Aja (ABC)

- WSAB-FM—Babylon (Bernie Bernard)**
- JACKSON BROWNE—Running On Empty (Asylum)
 - JONI MITCHELL—Don Juan's Reckless Daughter (Asylum)
 - SUPERTRAMP—(A&M)
 - STEELY DAN—Aja (ABC)
 - ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
 - THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)
 - ERIC CLAPTON—Slowhand (RSO)
 - WMMR-FM—Philadelphia (Jerry Stevens)
 - EDDIE & THE HOT RODS—Life On The Line (Island)
 - AL GREEN—The Belle Album (Hi)
 - ROBERTA FLACK—Blue Lights In The Basement (Atlantic)
 - ROD STEWART—Foot Loose & Fancy Free (W.B.)
 - ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
 - ELVIS COSTELLO—My Aim Is True (Columbia)
 - GENESIS—Seconds Out (Atlantic)

Western Region

- TOP ADD ONS:**
- JACKSON BROWNE—Running On Empty (Asylum)
 - JONI MITCHELL—Don Juan's Reckless Daughter (Asylum)
 - DOUCETTE—Mama, Let Him Play (Mushroom)
 - DETECTIVE—It Takes One To Know One (Swan Song)
- TOP REQUEST/AIRPLAY:**
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
 - EDDIE MONEY—(Columbia)
 - ROD STEWART—Foot Loose & Fancy Free (W.B.)
 - ELVIS COSTELLO—My Aim Is True (Columbia)

- BREAKOUTS:**
- AEROSMITH—Draw The Line (Columbia)
 - ROBERTA FLACK—Blue Lights In The Basement (Atlantic)
 - 10 CC—Live And Let Live (Mercury)
 - GLENDIA GRIFFITH—(Ariola America)

- KZDX-FM—Seattle (Max Mackoff)**
- AEROSMITH—Draw The Line (Columbia)
 - AL STEWART—The Early Years (Janus)
 - DOUCETTE—Mama, Let Him Play (Mushroom)
 - GARY WRIGHT—Touch And Gone (W.B.)
 - JONI MITCHELL—Don Juan's Reckless Daughter (Asylum)
 - JACKSON BROWNE—Running On Empty (Asylum)
 - THE ALAN PARSONS PROJECT—Robot (Arista)
 - FOREIGNER—(Atlantic)
 - STYX—The Grand Illusion (A&M)
 - QUEEN—News Of The World (Elektra)

- KY102-FM—Kansas City (Max Floyd)**
- AEROSMITH—Draw The Line (Columbia)
 - ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
 - AEROSMITH—Draw The Line (Columbia)
 - QUEEN—News Of The World (Elektra)
 - ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
 - AEROSMITH—Draw The Line (Columbia)
 - BILLY JOEL—The Stranger (Columbia)

- WFWM-FM—Milwaukee (Bobbin Beam)**
- JACKSON BROWNE—Running On Empty (Asylum)
 - LEVIN HELM AND THE RCO ALL STARS—(ABC)
 - PAT METHENY GROUP—Live (Polydor)
 - JONI MITCHELL—Don Juan's Reckless Daughter (Asylum)
 - GABRIEL BONDAGE—Another Trip To Earth (Dharma)
 - JAN HAMMER—Melodies (Nemperor)
 - BOB WELCH—French Kiss (Capitol)
 - STEELY DAN—Aja (ABC)
 - THE ALAN PARSONS PROJECT—Robot (Arista)
 - LYNYRD SKYNYRD—Street Survivors (MCA)
 - ELVIS COSTELLO—My Aim Is True (Columbia)
- KSHF-FM—St. Louis (Ted Hanbeck)**
- SUPERTRAMP—(A&M)
 - RICK DANKO—(Arista)
 - TROUBLE—(United Artists)
 - ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
 - KANSAS—Point Of Know Return (Kirshner)
 - ROD STEWART—Foot Loose & Fancy Free (W.B.)
 - ERIC CLAPTON—Slowhand (RSO)

- WQSR-FM—Tampa (Steve Huntington)**
- 10 CC—Live And Let Live (Mercury)
 - TREASURE—(Epic)
 - STEVE KAHN—Tightrope (Columbia)
 - BETTE MIDLER—Broken Blossom (Atlantic)
 - METRO—(Sire)
 - THE MOTORS—(Virgin)
 - BOZ SCAGGS—Down Two Then Left (Columbia)
 - STEELY DAN—Aja (ABC)
 - LYNYRD SKYNYRD—Street Survivors (MCA)
 - ELVIS COSTELLO—My Aim Is True (Columbia)
- WKTK-FM—Baltimore (Lou Krieger)**
- JACKSON BROWNE—Running On Empty (Asylum)
 - GLENDIA GRIFFITH—(Ariola America)
 - JAY FERGUSON—Thunder Island (Asylum)
 - PAT TRAVERS—Putting It Straight (Polydor)

- WLIR-FM—New York (Donis McNamera)**
- JONI MITCHELL—Don Juan's Reckless Daughter (Asylum)
 - JACKSON BROWNE—Running On Empty (Asylum)
 - CLOVER—Love On The Wire (Mercury)
 - SUPERTRAMP—(A&M)
 - IAN HUNTER—Over Night Angelia (CBS/Import)
 - PILOT—Two's A Crowd (Arista)
 - JONI MITCHELL—Don Juan's Reckless Daughter (Asylum)
 - JACKSON BROWNE—Running On Empty (Asylum)
 - EDDIE MONEY—(Columbia)
 - ELVIS COSTELLO—My Aim Is True (Columbia)
- WYSP-FM—Philadelphia (Matthew Clemoff)**
- JONI MITCHELL—Don Juan's Reckless Daughter (Asylum)
 - JACKSON BROWNE—Running On Empty (Asylum)
 - JAN HAMMER—Melodies (Nemperor)
 - GLENDIA GRIFFITH—(Ariola America)
 - 10 CC—Live And Let Live (Mercury)
 - GROVER WASHINGTON JR.—Live (Audi)
 - FLEETWOOD MAC—Rumours (W.B.)
 - BILLY JOEL—The Stranger (Columbia)
 - LINDA RONSTADT—Simple Dreams (Elektra)
 - ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)

DECEMBER 24, 1977, BILLBOARD

- KSAN-FM—San Francisco (Bontie Simmons)**
- JACKSON BROWNE—Running On Empty (Asylum)
 - JONI MITCHELL—Don Juan's Reckless Daughter (Asylum)
 - JACKSON BROWNE—Running On Empty (Asylum)
 - DAVID BOWIE—Heroes (RCA)
 - EDDIE MONEY—(Columbia)
 - SAMMY HAGAN—Musical Chairs (Capitol)
- KHST-FM—Los Angeles (Charlie Kendall)**
- JACKSON BROWNE—Running On Empty (Asylum)
 - LEVIN HELM AND THE RCO ALL STARS—(ABC)
 - PAT TRAVERS—Putting It Straight (Polydor)
 - BOZ SCAGGS—Down Two Then Left (Columbia)
 - SANTANA—Moonflower (Columbia)
 - ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
 - ERIC CLAPTON—Slowhand (RSO)
 - AEROSMITH—Draw The Line (Columbia)

Southwest Region

- TOP ADD ONS:**
- AEROSMITH—Draw The Line (Columbia)
 - JACKSON BROWNE—Running On Empty (Asylum)
 - DOUCETTE—Mama, Let Him Play (Mushroom)
 - GEORGE DUKE—Reach For It (Epic)
- TOP REQUEST/AIRPLAY:**
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
 - QUEEN—News Of The World (Elektra)
 - STEELY DAN—Aja (ABC)
 - LINDA RONSTADT—Simple Dreams (Elektra)

- BREAKOUTS:**
- THE OZARK MOUNTAIN DAREDEVILS—Don't Look Down (A&M)
 - GLENDIA GRIFFITH—(Ariola America)
 - ROBERTA FLACK—Blue Lights In The Basement (Atlantic)
 - AL STEWART—The Early Years (Janus)

Midwest Region

- TOP ADD ONS:**
- JONI MITCHELL—Don Juan's Reckless Daughter (Asylum)
 - AEROSMITH—Draw The Line (Columbia)
 - SUPERTRAMP—(A&M)
 - RICK DANKO—(Arista)
- TOP REQUEST/AIRPLAY:**
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
 - QUEEN—News Of The World (Elektra)
 - ROD STEWART—Foot Loose & Fancy Free (W.B.)
 - KANSAS—Point Of Know Return (Kirshner)

- BREAKOUTS:**
- TROUBLE—(United Artists)
 - 10 CC—Live And Let Live (Mercury)
 - JACKSON BROWNE—Running On Empty (Asylum)
 - JAN HAMMER—Melodies (Nemperor)

Southeast Region

- TOP ADD ONS:**
- JACKSON BROWNE—Running On Empty (Asylum)
 - JONI MITCHELL—Don Juan's Reckless Daughter (Asylum)
 - 10 CC—Live And Let Live (Mercury)
 - FANDANGO—(RCA)
- TOP REQUEST/AIRPLAY:**
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
 - STEELY DAN—Aja (ABC)
 - ROD STEWART—Foot Loose & Fancy Free (W.B.)
 - QUEEN—News Of The World (Elektra)

- BREAKOUTS:**
- DOUCETTE—Mama, Let Him Play (Mushroom)
 - SUPERTRAMP—(A&M)
 - BETTE MIDLER—Broken Blossom (Atlantic)
 - GLENDIA GRIFFITH—(Ariola America)

Northeast Region

- TOP ADD ONS:**
- JONI MITCHELL—Don Juan's Reckless Daughter (Asylum)
 - JACKSON BROWNE—Running On Empty (Asylum)
 - SUPERTRAMP—(A&M)
 - 10 CC—Live And Let Live (Mercury)
- TOP REQUEST/AIRPLAY:**
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
 - ELVIS COSTELLO—My Aim Is True (Columbia)
 - JONI MITCHELL—Don Juan's Reckless Daughter (Asylum)
 - JACKSON BROWNE—Running On Empty (Asylum)

- BREAKOUTS:**
- RICK DANKO—(Arista)
 - CLOVER—Love On The Wire (Mercury)
 - EDDIE & THE HOT RODS—Life On The Line (Island)
 - AL STEWART—The Early Years (Janus)

- KFPM-FM—San Diego (Cecile)**
- JACKSON BROWNE—Running On Empty (Asylum)
 - JONI MITCHELL—Don Juan's Reckless Daughter (Asylum)
 - AEROSMITH—Draw The Line (Columbia)
 - RICK WALKERMAN—Criminal Record (A&M)
 - RICK DANKO—(Arista)
 - BOZ SCAGGS—Down Two Then Left (Columbia)
 - SANTANA—Moonflower (Columbia)
 - ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
 - ROD STEWART—Foot Loose & Fancy Free (W.B.)
- KOME-FM—San Jose (Dana Jang)**
- JACKSON BROWNE—Running On Empty (Asylum)
 - JONI MITCHELL—Don Juan's Reckless Daughter (Asylum)
 - DETECTIVE—It Takes One To Know One (Swan Song)
 - DOUCETTE—Mama, Let Him Play (Mushroom)
 - GLENDIA GRIFFITH—(Ariola America)
 - THE OZARK MOUNTAIN DAREDEVILS—Don't Look Down (A&M)
 - EDDIE MONEY—(Columbia)
 - ROD STEWART—Foot Loose & Fancy Free (W.B.)
 - STEELY DAN—Aja (ABC)
 - ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)

- F-94-FM—Houston (Michael Jones)**
- QUEEN—News Of The World (Elektra)
 - BANDY NEWMAN—Little Criminals (W.B.)
 - EMERSON, LAKE & PALMER—Works Volume II (Atlantic)
 - AEROSMITH—Draw The Line (Columbia)
 - LITTLE RIVER BAND—Diamonds Cocktail (Capitol)
 - GARY WRIGHT—Touch And Gone (W.B.)
 - QUEEN—News Of The World (Elektra)
 - ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
 - RANDY NEWMAN—Little Criminals (W.B.)
 - LINDA RONSTADT—Simple Dreams (Elektra)

- WVVV-FM—Detroit (Joe Urbien)**
- TOM PETTY & THE HEARTBREAKERS—(Shelby)
 - AEROSMITH—Draw The Line (Columbia)
 - RICK DANKO—(Arista)
 - AL STEWART—The Early Years (Janus)
 - QUEEN—News Of The World (Elektra)
 - LINDA RONSTADT—Simple Dreams (Elektra)
 - ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
 - ROD STEWART—Foot Loose & Fancy Free (W.B.)
- WXRT-FM—Chicago (Bob Geim)**
- JONI MITCHELL—Don Juan's Reckless Daughter (Asylum)
 - EDDIE & THE HOT RODS—Life On The Line (Island)
 - SUPERTRAMP—(A&M)
 - JOHN HARTFORD—All In The Name Of Love (Flying Fish)
 - AEROSMITH—Draw The Line (Columbia)
 - 10 CC—Live And Let Live (Mercury)
 - ELVIS COSTELLO—My Aim Is True (Columbia)
 - KANSAS—Point Of Know Return (Kirshner)
 - STEELY DAN—Aja (ABC)
 - QUEEN—News Of The World (Elektra)

- WRLS-FM—Atlanta (Keith Allen)**
- TOM PETTY & THE HEARTBREAKERS—(Shelby)
 - NAZARETH—Expect No Mercy (A&M)
 - JAY FERGUSON—Thunder Island (Asylum)
 - CHUCK MANGIONE—Feels So Good (A&M)
 - JACKSON BROWNE—Running On Empty (Asylum)
 - JONI MITCHELL—Don Juan's Reckless Daughter (Asylum)
 - STEELY DAN—Aja (ABC)
 - ROD STEWART—Foot Loose & Fancy Free (W.B.)
 - QUEEN—News Of The World (Elektra)
 - ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
- WRQJ-FM—Washington (Phil DeMara)**
- BOB WELCH—French Kiss (Capitol)
 - PLAYER—(RSO)
 - JACKSON BROWNE—Running On Empty (Asylum)
 - THE BABYS—Broken Heart (Chrysalis)
 - SATURDAY NIGHT FEVER—Original Soundtrack—(RSO)
 - PAUL SIMON—Greatest Hits (Columbia)
 - QUEEN—News Of The World (Elektra)
 - LINDA RONSTADT—Simple Dreams (Elektra)
 - ROD STEWART—Foot Loose & Fancy Free (W.B.)
 - ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)

- WREW-FM—New York (Tom Morrera)**
- EARTH, WIND & FIRE—All 'N' All (Columbia)
 - ROOM FILL OF BLUES—(Island)
 - THE JAM—This Is The Modern World (Polydor)
 - SUPERTRAMP—(A&M)
 - JACKSON BROWNE—Running On Empty (Asylum)
 - JONI MITCHELL—Don Juan's Reckless Daughter (Asylum)
 - ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
 - EMERSON, LAKE & PALMER—Works Volume II (Atlantic)
- WCWF-FM—Rochester (Bernie Kimble)**
- CLOVER—Love On The Wire (Mercury)
 - AIR SUPPLY—Love And Other Bruises (Columbia)
 - JONI MITCHELL—Don Juan's Reckless Daughter (Asylum)
 - 10 CC—Live And Let Live (Mercury)
 - EDDIE & THE HOT RODS—Life On The Line (Island)
 - AEROSMITH—Draw The Line (Columbia)
 - HORSLIPS—Book Of Invasions (Rhinehart)
 - PLAYER—(RSO)
 - ERIC CLAPTON—Slowhand (RSO)
 - LYNYRD SKYNYRD—Street Survivors (MCA)

- WFLR-FM—New Haven (Gordon Weingarth)**
- JACKSON BROWNE—Running On Empty (Asylum)
 - TRIVAMP—Pompey (Capitol)
 - JONI MITCHELL—Don Juan's Reckless Daughter (Asylum)
 - RICK DANKO—(Arista)
 - QUEEN—News Of The World (Elektra)
 - AEROSMITH—Draw The Line (Columbia)
 - ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
 - STARCASTLE—Cidade (Epic)
- WSAR-FM—Allentown (Rick Harvey)**
- AL STEWART—The Early Years (Janus)
 - RICK DANKO—(Arista)
 - PAT TRAVERS—Putting It Straight (Polydor)
 - THE SEX PISTOLS—Never Mind The Bollocks (Virgin)
 - CAMEL—Rain Dances (Janus)
 - STEELY DAN—Aja (ABC)
 - RANDY NEWMAN—Little Criminals (W.B.)
 - BILLY JOEL—The Stranger (Columbia)
 - ELVIS COSTELLO—My Aim Is True (Columbia)

- KZAP-FM—Sacramento (Bruce Meier)**
- JACKSON BROWNE—Running On Empty (Asylum)
 - JONI MITCHELL—Don Juan's Reckless Daughter (Asylum)
 - 10 CC—Live And Let Live (Mercury)
 - THIRD WORLD—95% In The Shade (Island)
 - AL GREEN—The Belle Album (Hi)
 - ELVIS COSTELLO—My Aim Is True (Columbia)
 - EDDIE MONEY—(Columbia)
 - CAMEL—Rain Dances (Janus)
 - ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)

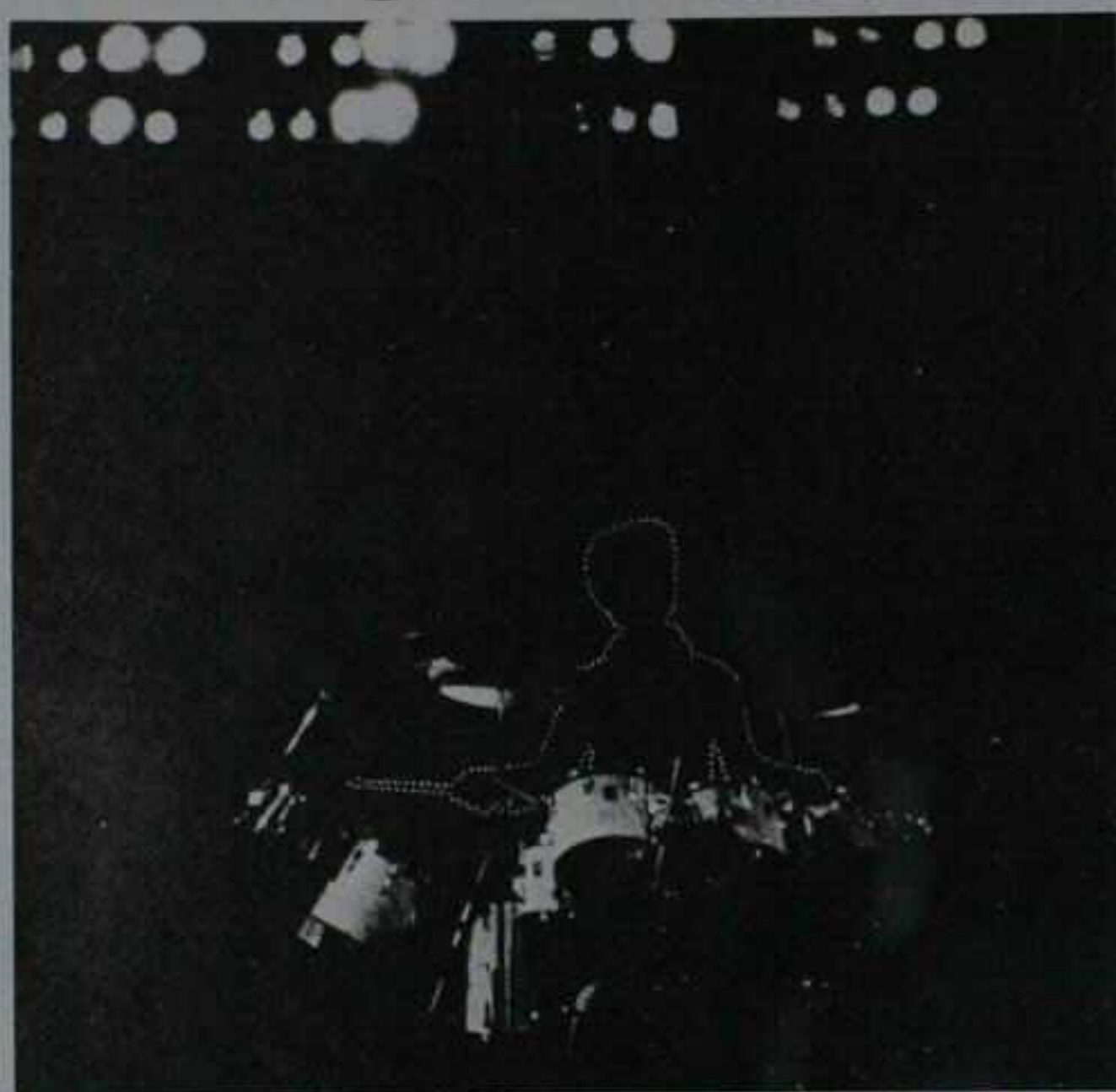
- KLKL-FM—Houston (Jackie McCauley)**
- JONI MITCHELL—Don Juan's Reckless Daughter (Asylum)
 - JACKSON BROWNE—Running On Empty (Asylum)
 - TERENCE BOYLAN—(Asylum)
 - JOAN ARMATRADING—Show Some Emotion (A&M)
 - ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
 - STEELY DAN—Aja (ABC)

- WEBR-FM—Cincinnati (Denton Marx)**
- NO REPORT

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Billboard photos by Bonnie Tiegel

SEXY STORY—B. B. regales a UCLA audience with one of his stock in trade blues stories about a cheating wife.

Avant-Garde Series In Washington Flops

By BORIS WEINTRAUB

WASHINGTON—A planned two-night festival of avant-garde music, featuring leading performers in the genre from both the jazz and the classical worlds, closed here one hour into its first performance because of a dearth of customers.

The "Two Nights Of New Music" festival, held in Constitution Hall, ended up with only one group, that of alto saxophonist Marion Brown, performing. When Brown and his group finished, promoter Earl Bateman announced from the stage that the rest of the festival had been canceled, and that those who did buy tickets would get their money back.

Constitution Hall seats 3,700. About 700 tickets had been sold for the first performance Nov. 25.

"Washingtonians aren't ready for this kind of music," Bateman announced from the stage.

Among those scheduled to perform at the festival were pianist Cecil Taylor and his band; saxophonist Anthony Braxton; composers John Cage and Philip Glass; trumpeter Don Cherry, and others whose music generally falls under the category of avant-garde.

Bateman's announcement of the cancellation brought some angry reaction from those who were present, but there were no further difficulties. Bateman says the artists had

received an average of 50% of their fees in advance, which accounted for more than half of the festival's budget of \$40,000.

The promoter, who directs a downtown Washington visual arts center, blamed rainy weather, the Thanksgiving holiday weekend and the absence of ads in Washington's newspapers on the day of the festival's onset for the poor attendance.

The inexperienced Bateman says he had received a \$6,500 stake in the form of donations and investments. He said that a professional promoter, whom he did not name, told him to expect that advance sales would account for 20% to 40% of total ticket sales. He says this led him to expect a crowd of between 1,500 and 3,500 for the first night. Instead, he says, only about 300 tickets were sold at the door, and most of the advance ticket buyers didn't show up.

A crowd of 2,200 would have been necessary to break even, Bateman and his associates claim.

Despite the cancellation, several of the performers managed to show up at hastily arranged impromptu performances at artists' lofts in downtown Washington, and organizers of these sessions said they were optimistic that such performances could be repeated, raising the hopes of the few avant-gardists in town.

Concerts At NYU Popular

By ED KELLEHER

NEW YORK—A New York State government attorney, who promotes jazz concerts as a sideline, is the man behind one of Gotham's most popular and durable series of live jazz performances.

The attorney, Jack Kleinsinger, launched "Highlights In Jazz" nearly five years ago. Since then, the attraction, based at NYU's Washington Square campus, has blossomed to include a regular schedule of eight concerts per year.

Focus of the series, in keeping with Kleinsinger's own musical preferences, is on traditional forms of jazz rather than fusion music, jazz rock, or other newer categories.

Says Kleinsinger: "We try to book the gut players, the musicians who have been out there year after year paying their dues. Each show has a basic theme. We don't just throw musicians out on the stage."

Recent themes have included a salute to swing, a tribute to Hoagy Carmichael and a Clifford Brown memorial concert.

"The shows become happenings," reports Kleinsinger. "We tell people if you're in town, drop by and bring your horn."

Musicians are paid at a rate slightly above scale. Break even point for the 720-seat Loeb Student Center is approximately 500 paid sales, with average attendance now hovering around the 550 figure.

Tickets are priced from \$3 to \$5.50, with subscribers allowed \$1 discount.

The concerts draw a genuine cross section of jazz buffs, ranging from long-time aficionados to college students. The latter group, admitted at discount rates, generally accounts for about a third of the audience.

"Highlights In Jazz" boasts a 1,500-person mailing list which is kept informed regarding future events.

The concerts are produced in association with the NYU program board, staff members of which also help to promote them. A small advertising budget concentrates on Village Voice print ads, WRVR radio spots and posters.

"I walk around like a beggar a lot," confesses Kleinsinger. "I turn

(Continued on page 58)

Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	10	FEELS SO GOOD Chuck Mangione, A&M SP 4658
2	4	7	HEADS Bob James, Columbia JC 34896
3	5	7	QUINTET V.S.O.P., Columbia C 234976
4	6	10	RUBY, RUBY Gato Barbieri, A&M SP 4655
5	2	10	JEAN-LUC PONTY Enigmatic Ocean, Atlantic SD 19110
6	11	7	NEW VINTAGE Maynard Ferguson, Columbia JC-34971
7	3	16	NIGHTWINGS Stanley Turrentine, Fantasy F-9534
8	14	5	MAGIC Billy Cobham, Columbia JC 34939
9	7	14	BLOW IT OUT Tom Scott, ODE BL-34966 (Epic)
10	16	5	SOPHISTICATED GIANT Dexter Gordon, Columbia JC 34989
11	9	29	FREE AS THE WIND Crusaders, ABC/Blue Thumb BT 6029
12	12	27	LIFELINE Roy Ayers Ubiquity, Polydor PD-1-6108
13	8	10	BUNDLE OF JOY Freddie Hubbard, Columbia JC 34902
14	13	10	PICCOLO Ron Carter, Milestone M 5504
15	NEW ENTRY		TEQUILA MOCKINGBIRD Ramsey Lewis, Columbia JC 35018
16	15	27	LOOK TO THE RAINBOW—AL JARREAU LIVE IN EUROPE Warner Bros. 2BZ 3052
17	10	29	LIFESTYLE (Living & Loving) John Klemmer, ABC AB 1007
18	NEW ENTRY		THE MONTREUX SUMMIT (VOL. 1) Various Artists, Columbia JG 35005
19	19	5	MANHATTAN SPECIAL Terud Nakamura & The Rising Sun, Polydor PD 1-6119
20	17	7	SURVIVORS SUITE Keith Jarrett, ECM 11085 (Polydor)
21	21	33	FRIENDS & STRANGERS Ronnie Laws, Blue Note BN-LA730-H (United Artists)
22	22	37	HEAVY WEATHER Weather Report, Columbia PC 34418
23	25	5	AFRICAN VIOLET Blue Mitchell, ABC AS 9328
24	20	19	MORE STUFF Stuff, Warner Bros. BS 3061
25	23	25	FINGER PAINTINGS Earl Klugh, Blue Note BN-LA737-H (United Artists)
26	29	5	SENIOR BLUES Urbic Green, CTI 7079 (Creed Taylor)
27	32	5	SUMMIT MEETING AT BIRDLAND Charlie Parker & The All-Stars, Columbia JC 34831
28	28	29	PHANTAZIA Noel Pointer, Blue Note BN-LA736-H (United Artists)
29	18	10	BYABLU Keith Jarrett, ABC/Impulse AS 9331
30	36	5	BRAND NEW THING Doc Severinsen, Epic PE 34925
31	31	5	EYE OF THE BEHOLDER Ray Barretto, Atlantic SD 19140
32	NEW ENTRY		MULTIPLICATION Eric Gale, Columbia JC 34938
33	33	3	PARIS FESTIVAL INTERNATIONAL DE JAZZ Miles Davis/Tadd Dameron Quintet, Columbia JC 34804
34	NEW ENTRY		LIVE AT THE BIJOU Grover Washington Jr., Kudu KUX 3637 (Motown)
35	34	3	CAPTOWN FRINGE Dollar Brand, Chiaroscuro CR 2004
36	NEW ENTRY		TIGHTROPE Steve Kahn, Columbia JC 34857
37	26	23	LIVE! LONNIE LISTON SMITH RCA APL1-2433
38	35	7	GRAZING DREAMS Collin Walcott, ECM 11096 (Polydor)
39	30	10	ELLINGTON IS FOREVER Vol. 2 Kenny Burrell, Fantasy F 7900
40	24	14	CTI SUMMER JAZZ AT THE HOLLYWOOD BOWL Vol. 1 CTI 7076

Jazz Beat

LOS ANGELES—"Jazz Alive," the National Public Radio series of taped concerts, goes live New Year's Eve from two Manhattan clubs.

The shows will be beamed from the Cookery and the Village Gate commencing at 10 p.m. and running through 3 a.m.

Vocalists Helen Humes and Alberta Hunter and pianist/vocalist Rose "Chi Chi" Murphy will be performing at the Cookery. Stanley Turrentine will be starring at the Village Gate.

Billy Taylor, the series' regular host along with singer Barbara Lea will host from the Cookery, Ed Williams will host from the Village Gate.

The New Year's program caps the series first 13 weeks of broadcasts. The first week of January will see broadcasts featuring the Crusaders and Sonny Rollins.

Jazz Album Countdown, new projected syndicated radio series presented by Orcas Productions out of L.A., has sent out its formal presentation to 300 stations in the top 100 Standard Rate and Data Markets, reports producer Hal Cook. Show is a three-hour countdown of the top selling LPs on Billboard's jazz survey. The show is slated to bow Feb. 1, 1978. The pro-

gram, hosted by Rod McGrew, is the first attempt to line up a network of jazz radio outlets to play music reported as being the nation's top selling albums.

St. Peter's Church in New York unveiled its new sanctuary by hosting an all-night 12-hour jazz marathon Dec. 4, commencing at 6 p.m. Among the artists performing at the church for the Rev. John Gensel, known as New York's "jazz priest" were Billy Taylor, Joe Newman, Frank Foster, Howard McGhee, Dick Hyman and others.

There is a group in Detroit trying to save the 50-year-old Graystone Ballroom which is falling apart. Midge Ellis is fronting a local group trying to get city fathers to put some dough into the building. . . . There is a class starting up at the UCLA extension involving going to Donte's and digging live performances. Critic Charles Weisenberg is the teacher for the course which starts Jan. 4 and is scheduled for Wednesdays from 7:30 to 10:30 p.m. The class is called "Jazz Alive: Then And Now." . . . vocalist Ruth Olay is back on the boards, working the Smoke House in Burbank, Calif.

KVOO's All-Night Singing Deejay Keeps On Truckin'

Continued from page 47.

Parker is quick to explain the difference between all-night and daytime programming. Besides the obvious pressure from the standpoint of the all-night disk jockeys health—living, working, trying to eat at night, that's a completely different game if you're not used to it—request patterns and audiences differ at night.

Requests, Parker points out, might all be local one night while the next night they might come in from all over the western half of the nation. "In its own way, night is every bit as hectic as daytime programming, though on the surface it seems more relaxed."

Parker finds that daytime audiences usually work while they listen and listen mainly for relaxation. "But people listening all-night will phone in and can tell you exactly what you've said earlier. It's a much more attentive audience."

Who is Parker's audience? "People from all over the U.S. and some parts of Canada," he answers, praising his listeners as "faithful people and good followers, truckers, security guards, law enforcement officers, invalids, and especially the elderly, who call in to discuss the music they like and sometimes their past and their illnesses." Most of those elderly listeners, Parker says, "like all kinds of music."

Parker regards each listener as vital to his and KVOO's success. "No matter what my listeners do in the way of work, whether they're truckers, travelers, retired people, or those who just can't sleep, they buy product, recorded and sponsored, just like anyone else."

He theorizes that for each listener his program loses from dissatisfaction, the program could easily lose thousands of listeners for the same reason, so Parker strives "to satisfy everybody in our audience, though you always know that's an impossible task. Every single listener is important."

He concedes that the commercial CB fad glutted the market and "put a damper on all-night radio for awhile, whether anyone wants to admit it or not." The slump occurred several years ago, however, and he now predicts that all-night radio is coming back better now than in the past, and the past, according to Parker, was good even with the adverse commercialized CB influence.

"As the channels crowded and the newness of the CB thing wore off, listeners began to lower the volume of their CBs and turn up the volume of their all-night radio programs," he says.

Over the past seven years, Parker has conducted live in-studio interviews on his all-night show with friends and performers Ernest Tubbs, Buck Owens, Crystal Gayle, Cal

Smith, Bob Luman, Sonny James, Jim Halsey, Jerry Clower, and fellow Tulsans Roy Clark, Johnnie Lee Wills (Bob's brother), and Gaylord Sartain.

Parker is firmly committed to exposing new talent and helps do so through on-air phone interviews with new personalities and stars. "So many entertainers call in from the

road, people like Mundo Earwood, Kenny Dale, Randy Corner and Donna Fargo. We like to think that we help promote their careers in this way, along with radio play."

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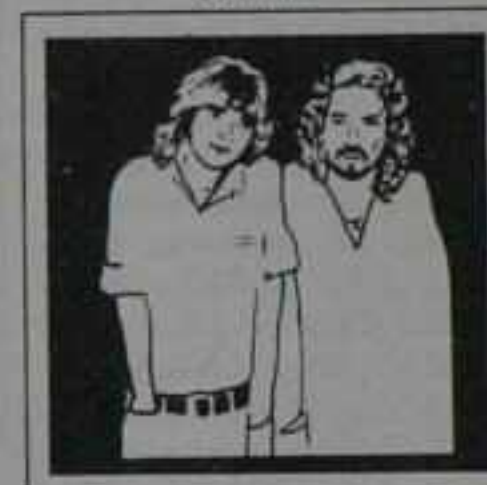
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 "Pop Top"—SE 1039
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 "In Concert—Robert Farnon" SE 1047
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Vox Jox

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and jazz. Prices seem extremely reasonable, considering the date and type of some of the records. Would you believe Joey Dee with "Peppermint Twist" and "Shout?" There are a ton of Vic Damone records listed and just as many by Fred Warling, but also a lot of newer disks. Write Walter Smith, Memory Lane Records, 12592 Warwick Blvd., Newport News, Va. 23606, or call him at 804-595-5709, if you'd like a copy of the catalog. It's free.

Jonathan Rhodes of WEEP, Pittsburgh, reports he's looking for a strong morning personality. The salary's open he says.

If anyone knows the whereabouts of Mike Deeson, have him call me.

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Soul Sauce

Prescription Soundtracks At Dr. Rock

By JEAN WILLIAMS

LOS ANGELES—Movie and television soundtracks have been overlooked as a means of breaking new r&b acts.

So says Walter Ainsworth, chief of Dr. Rock Productions in L.A., who also says he plans to capitalize in these areas.

Ainsworth, former vice president/general manager of Whitfield Records, recently left the label as an executive, taking up a consultancy role in order to activate his three-year-old production company.

The first act signed to Dr. Rock is Stargard with its initial MCA single "Which Way Is Up," theme from the Richard Pryor film of the same name.

According to Ainsworth, he has entered into a production agreement with MCA Records whereby he will supply the company with four LPs yearly. Stargard is the first.

He notes he does not have an exclusive arrangement with MCA and will possibly take acts to Whitfield.

Ainsworth claims he will use the same method used by Whitfield when Whitfield set out to break Rose Royce.

"Norman (Whitfield) had always turned down offers to do soundtracks," says Ainsworth, "and he initially turned down the offer to do 'Car Wash.'"

"After thinking about the soundtrack situation, Norman decided he would use the film to break Rose Royce. He told the producer of the film he would write the score if he could choose the act to perform it.

"His idea was to do an album that could stand on its own, with or without a film, and he wrote 90% of the music before even the first scene was shot for the film."

"The way it was done," he continues, "was that Michael (Schultz) producer of the film, went through the script with Norman, scene by scene, which is how Norman wrote the tunes."

"In fact, during the actual filming, Schultz played the soundtrack as the actors played out their parts. This is the exact opposite of the way this type of arrangement is usually handled."

According to Ainsworth, this idea only works if the product is capable of holding its own. "The film and score absolutely can not be dependent on each other for success," he says. "Car Wash" is the LP that launched Rose Royce.

He notes that not only will he get totally involved in trying to break his acts via soundtracks, but with Whitfield, he's looking for his own film projects to establish his acts.

Ainsworth believes this is a relatively new concept. "Usually soundtrack music is merely source music, background music. If the LP from the soundtrack becomes successful, it's usually because the film is gigantic."

Michael Schultz, Whitfield and Ainsworth have their heads together about producing a film.

Ainsworth notes he has brought on as staff producer of Dr. Rock, Mark Davis, former independent producer, who worked with both Whitfield and Ainsworth when the trio was at Motown.

With Davis, he will also use inde-

(Continued on page 51)

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	1	11	SERPENTINE FIRE—Earth, Wind & Fire (M. White, V. White, S. Burke), Columbia 3-10625 (Sagittari/Free Delivery, BMI)	24	44	6	WRAP YOUR ARMS AROUND ME—K.C. & The Sunshine Band (H.W. Casey, R. Finch), T.K. 1022 (Sherlyn/Hamrick, BMI)	69	61	8	WHAT I DID FOR LOVE—Inner City Jam Band (M. Hamish, E. Kleban), Barback 535 (American Compass, ASCAP/Wren, BMI)
2	3	9	FFUN—Con Funk Shun (M. Cooper), Mercury 73959 (Val-Le Joe, BMI)	25	45	7	SHOUTING OUT LOVE—Emotions (Wilkes, Smith), Sals 3200 (Fantasy)	70	80	2	ESPECIALLY FOR YOU—Manchild (C. Bush), Chi-Sound 1112 (United Artists)
3	4	7	REACH FOR IT—George Duke (G. Duke), Epic 850463 (Myconac, ASCAP)	26	43	6	JACK AND JILL—Kaydie (R. Parker, Jr.), Arista 0283 (Raydio, ASCAP)	71	81	3	SPANK YOUR BLANK 'N' BLANK—Morris Jefferson (I. Shelton, M. Commander), Parachute 504 (Casablanca/Skydiver/Lu-Car, ASCAP)
4	7	6	OOH BOY—Rose Royce (N. Whitfield, Whitfield 8491 (Warner Bros.) (May Twelfth/Warner-Tamerlane, BMI)	27	34	12	JOY TO HAVE YOUR LOVE—Patti LaBelle (R. Parker, Jr., J. Cohen, B. Ellison), Epic 850445 (Raydio, ASCAP/Poligrunds/Gospel Birds, BMI)	72	72	16	I'M AT THE CROSSROADS—Vernon Garratt (F. Robertson, Z. Tee), ICA 003 (Azzert, BMI)
5	2	17	YOU CAN'T TURN ME OFF (In The Middle Of Turning Me On)—High Energy (P. Sawyer, M. McLeod), Goody 7155 (Motown) (Jobete, ASCAP)	28	33	14	SEND IT—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8453 (Nic-O-Va!, ASCAP)	73	83	2	IF YOU DON'T GIVE A DOGONE ABOUT IT—James Brown (J. Brown, B. Brown), Polydor 14438 (Dynamone/Belinda/Unichappell, BMI)
6	5	16	BACK IN LOVE AGAIN—L.T.D. (L.R. Hanks, Z. Grey), A&M 1974 (Iceman, BMI)	29	39	7	MORE THAN A WOMAN—Tavares (Gibb, Gibb, Gibb), Capitol 4500 (Slywood/Unichappell, BMI)	74	84	3	ONLY THE STRONG SURVIVE—Billy Paul (K. Gamble, L. Huff, J. Butler), Philadelphia International 83635 (CBS)
7	10	6	OUR LOVE—Natalie Cole (C. Jackson, M. Yancy), Capitol 4509 (Jay's Enterprises/Chappell, ASCAP)	30	30	17	DO YOU DANCE Pt. 1—Rose Royce (N. Whitfield, D. Turner), Whitfield 8440 (Warner Bros.) (May Twelfth/Warner-Tamerlane, BMI)	75	53	15	DON'T BE AFRAID—Runnie Dylon (C. Jackson, M. Yancy), Columbia 310599 (Jay's/Chappell, ASCAP)
8	6	11	NATIVE NEW YORKER—Odyssey (S. Liner, D. Randell), RCA 11129 (Featherbed/Desiderata/Unichappell, BMI)	31	51	4	WITH PEN IN HAND—Dorothy Moore (B. Goldsboro), Malaco 1047 (T.K.) (Unart, BMI)	76	86	2	SOFT AND EASY—The Blackbyrds (O. Saunders), Fantasy 809 (Blackbyrd, BMI)
9	11	9	BELLE—Al Green (A. Green, F. Jordan, R. Fairlay), Hi 77505 (Cream) (Jec/Al Green, BMI)	32	42	19	SHAKE IT WELL—Dramatics (Eddie Robinson, Don Davis), ABC AB 12299 (Groovesville Music, BMI/Conquistador Music, ASCAP)	77	87	2	I LOVE YOU—Donna Summer (D. Summer, G. Moroder, P. Bellotte), Casablanca 907 (Ricks, BMI)
10	14	6	GALAXY—War (S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oakar, H. Scott, J. Goldstein), MCA 40820 (Far Out, ASCAP)	33	43	7	AS—Stavie Wonder (S. Wonder), Tamla 54291 (Motown) (Jobete/Black Bull, ASCAP)	78	87	2	I CAN SEE CLEARLY NOW—Ray Charles (J. Nash), Atlantic 3443 (Clayman, ASCAP)
11	15	9	DANCE, DANCE, DANCE—Chic (K. Lehman, B. Wards, N. Rodgers), Atlantic 3435 (Gottlieb/Arismers, BMI)	34	44	10	YOU DON'T HAVE TO SAY YOU LOVE ME—Floaters (V. Wickham, S. Napierbell), ABC 12314 (Miller, ASCAP)	79	88	2	LADY LOVE—Low Raws (V. Gray, S. Marshall), Philadelphia International 83634 (CBS) (Mighty Three, BMI)
12	8	11	SOMEBODY'S GOTTA WIN, SOMEBODY'S GOTTA LOSE—Controllers (D. Camon), Juane 3414 (T.K.) (Every Knight, BMI)	35	55	5	LOVE ME RIGHT—Denise La Salle (D. LaSalle), ABC 45-17231 (Warner-Tamerlane/Ordina, BMI)	80	80	14	ONE STEP AT A TIME—Joe Simon (T. Randazzo), Spring 176 (Polydor) (Teddy Randazzo, BMI)
13	13	10	LOVELY DAY—Bill Withers (B. Withers, S. Scarborough), Columbia 310627 (Golden Withers/Chappell, BMI)	36	46	17	RUNNING AWAY—Roy Ayers Ubiquity (R. Ayers, E. Birdsong), Polydor 4415 (Roy Ayers Ubiquity/Michelle Bird, ASCAP)	81	63	8	VOYAGE TO ATLANTIS—The Isley Brothers (R. Isley, O. Isley, R. Isley, E. Isley, M. Isley, C. Jasper), T-Neck 2270 (Columbia) (Bovina, ASCAP)
14	9	17	IF YOU'RE NOT BACK IN LOVE BY MONDAY—Millie Jackson (G. Morton, S. Throckmorton), Spring 175 (Phonogram) (Tree, BMI)	37	47	7	A PIECE OF THE ACTION—Mavis Staple (C. Mayfield), Curton 0132 (Warner Bros.) (Mayfield/Phonogram Artists/Vendon, BMI)	82	82	4	WON'T YOU BE MINE—Michael Henderson (K. Peterson), Buddah 586 (Arista) (Seta, not listed)
15	12	16	IF IT DON'T FIT DON'T FORCE IT—Koolhae Patterson (C. Johns, L. Farrow), Shadyside 451041 (Sutton Miller) (Funks Bump, BMI)	38	58	5	ON FIRE—T-Connection (T. Cookley), Dash 5041 (T.K.) (Sherlyn/Dotzel, BMI)	83	68	10	HAVING A PARTY—Painter Sisters (S. Cook), Blue Thumb 275 (ABC) (Kags, BMI)
16	18	8	GETTIN' READY FOR LOVE—Diana Ross (T. Snow, F. Gold), Motown 1427 (Bramtree/Snow/Gold's Gold, BMI)	39	69	3	BABY, BABY MY LOVE'S ALL FOR YOU—Deniece Williams (V. White, R. Wright), Columbia 310648 (Vendango/Kee Drick, BMI)	84	NEW ENTRY	AIN'T GONNA HURT NOBODY—Brick (R. Hargis), Bang 735 (Caliber Music/Good High Music, ASCAP)	
17	21	9	BOP GUN (Endangered Species)—Parliament (G. Clinton, G. Shuler, W. Collins), Casablanca 900 (Ricks/Malibu, BMI)	40	NEW ENTRY	TOO HOT TA TROT—Commodores (T. McClary, M. Williams, W. Orange, L. Richie, R. LaFread, W. King), Motown 1432 (Jobete/Commodores Entertainment, ASCAP)	85	85	3	THE NIGHT THE LIGHTS WENT OUT—Trammps (A. Felder, N. Harris, R. Tyson), Atlantic 3442 (Six Strings/Golden Fleece, BMI)	
18	20	8	COME GO WITH ME—Pockets (A. McKinney, V. White, R. Wright), Columbia 310632 (Vendango/Pocket, BMI)	41	52	13	ALL YOU GOT—Tyronne Davis (L. Graham), Columbia 3-10604 (Blackwood/Contant, BMI)	86	64	10	MELODIES—Made In The U.S.A. (F. Noriega, B. Britton), Delite 1594 (Deliteful/Capricorn, BMI)
19	19	12	DON'T ASK MY NEIGHBORS—Emotions (S. Scarborough), Columbia 310622 (Unichappell, BMI)	42	53	13	I GOT TO HAVE YOUR LOVE—Fantastic Four (L. Perry, J. Epps, D. Coffey), Westbound 55403 (Atlantic) (Bridgeport, BMI)	87	NEW ENTRY	ALWAYS AND FOREVER—Heatwave (R. Tempton), Epic 850370 (Rondor/Alma, ASCAP)	
20	17	20	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White (N. Piggford, E. Paris), 20th Century 2350 (Sa Vette, BMI)	43	54	48	FUNKY MONKEY—Mandrill (C. Wilson, L. Wilson, R. Wilson, M.D., C. Cave II, W. Wilson), Arista 0274 (Mandrill, ASCAP)	88	79	6	WONDERFUL—Marilyn McCoo And Billy Davis Jr. (H. Banks, C. Hampton), ABC 12316 (Irvin, BMI)
21	16	11	ANYWAY YOU WANT ME—Sylvers (L. Sylvers, E. Sylvers), Capitol 4493 (Rony, ASCAP)	44	55	3	SHOUT IT OUT—B.T. Express (B. Nichols, M. Romer, A. Williams), Columbia 310649 (Triple O/Bilke/B.T. BMI)	89	NEW ENTRY	THE END OF THE RAINBOW—McKinley Mitchell (Not listed), Chimneyville 10219 (T.K.) (Not listed)	
22	22	18	DUSIC—Brick (R. Ransom, R. Hargis, J. Brown), Bang 734 (Web W) (Caliber/Good High, ASCAP)	45	66	5	LE SPANK—Le Pampelmouse (W.M. Lewis, L. Rinder, G. Karson, D. Williams), Equinox, BMI (AVI 12154)	90	94	2	DON'T TAKE AWAY YOUR LOVE—Hodges, James & Smith (H.B. Barnum, J. Clay), London 280 (E. Patricia, BMI)
23	23	12	GOIN' PLACES (No Time Given)—Jacksons (Gamble & Huff), Epic 850458 (Mighty Three, BMI)	46	67	6	CHEATERS NEVER WIN—Love Committee (R. Tyson, A. Felder, T.G. Conway), Gold Nerd 1264003 (Salsoul)	91	91	5	SHAKE DOWN Pt. 1—Black Ice (E. Horan, H. Murrell, D.J. Emile), HDM 503 (Amherst), (H & H Team, ASCAP)
24	24	8	IN A LIFETIME—Temptations (R. Baker, R. Tyson), Atlantic 3436 (Burma East/Dayone/Goldenfleece, BMI)	47	58	60	I'M GONNA MAKE YOU MY WIFE—Whispers (Wayne Bell), Soul Train 11129 (RCA) (Spectrum VII, ASCAP)	92	NEW ENTRY	GOOD LUCK CHARM—Ohio Players (W. Beck, I. Williams, M. James, M. Pierce, R. Middlebrooks, C. Satchell, L. Bonner), Mercury 73974 (Phonogram) (Play One/Unichappell, BMI)	
25	27	8	SORRY DOESN'T ALWAYS MAKE IT RIGHT—Gladys Knight & The Pips (T. Camilio, M. Sawyer), Buddah 584 (Arista)	48	60	3	25TH OF LAST DECEMBER—Roberta Flack (E. McDaniels), Atlantic 3441 (Sky Forest, BMI)	93	93	2	WE GOT OUR OWN THING Pt. 1—C.J. & Co. (Durdin, Clark, Brown, Tolbert, Theodore, Durkin, Coffey), Westbound 55406 (Atlantic) (Bridgeport, BMI)
26	26	17	JUST FOR YOUR LOVE—Memphis Horns (J. Gadson, C. McDonald, A. Abrahams), RCA 11064 (Penne Ford, ASCAP)	49	71	5	DANCE TO THE MUSIC—Muscle Shoals Horns (M. Stokes, E. Johnson), Arista America 7674 (Desert Moon/Wilow Got, BMI)	94	90	5	MASTER BOOTY—Fatback Band (B. Curtis), Spring 177 (Polydor) (Clita, BMI)
27	25	11	I'M HERE AGAIN—Thelma Houston (K. Wakefield, B. Sutton, M. Sutton), Tamla 54287 (Motown) (Jobete, ASCAP/Stone Diamond, BMI)	50	62	5	TAKE ME AS I AM—Philippe Wynne (J. Jefferson, B. Hawes, C. Simmons), Cotillion 44227 (Atlantic) (Wynn's World/Sacred Pen/Mighty Three, BMI)	95	95	3	IF YOU FEEL LIKE DANCIN'—Al Hudson & The Soul Partners (Soul Partners), ABC 12317 (Peick's, BMI)
28	28	26	BOOGIE NIGHTS—Heatwave (R. Tempton), Epic 850370 (Rondor/Alma, ASCAP)	51	73	4	CHOOSING YOU—Lenny Williams (L. Williams), ABC 12289 (Len-Lon, BMI)	96	92	3	COSMIC LUST—Mass Production (G. McDay), Cotillion 44225 (Atlantic) (Pepper, ASCAP)
29	29	9	RUNNIN' FOR YOUR LOVIN'—Brothers Johnson (G. Johnson, L. Johnson), A&M 1982 (Midada/Gouligys, BMI)	52	64	4	BLOAT ON—Cheech & Chong (M. Willis, A. Ingram, J. Mitchell), DDE 850471 (Epic) (ABC/Dunhill, WoodSongs, BMI)	97	NEW ENTRY	YOU AND I—Lavin' Prude (V. Bollock, C. Gardner), Juper 532 (Lenese/Black Girl, BMI)	
30	40	8	EASY COMIN' OUT (Hard Goin' In)—William Bell (W. Bell, P. Mitchell), Mercury 73961 (Phonogram) (Bell-Rat/Belinda, BMI)	53	75	4	BABY COME BACK—Playa (P. Beckett, J.C. Crowley), RSO 879 (Polydor) (Touch of Gold/Crowbeck/Stigwood, BMI)	98	NEW ENTRY	FROM NOW ON—Linda Clifford (B. Sigler), Curton 0133 (W.B.), (Mighty Nine, BMI)	
31	41	6	COCOMOTION—D. Cocc (W.M. Lewis, L. Rinder, M. Ross), A&M 187 (Equinox, BMI)	54	76	4	WAS DOG A DOUGHNUT—Cat Stevens (C. Stevens, J. Rousmal, B. Lynch), A&M 1971 (Calgins/EMI, ASCAP)	99	99	6	THE SHOW MUST GO ON—Four Tops (L. Payton, F. Bridges, L.R. Payton), ABC 12315 (ABC Dunhill, Natl. BMI)
32	31	11	DO DO WAP IS STRONG IN HERE—Curtis Mayfield (C. Mayfield, Curton 0131 (Warner Bros.) (Mayfield/Short Eyes, BMI)	55	57	7	KISS ME (The Way I Like It)—George McCrae (S. Kari), T.K. 1024 (Sherlyn)	100	97	4	GET YOUR STUFF OFF—Ingram (I.M. Ingram), H & L 4689 (Raton Songs/Family Productions, BMI)
33	37	6	WIDE STRIDE—Billy Preston (B. Preston), A&M 1380 (Irving/W.E.P., BMI)	56	78	5	LET ME LIVE THE LIFE I LOVE—Lafimore (B. Lafimore), Glades 1744 (C.T.R.) (Sherlyn, BMI)				LOVE HAVING YOU AROUND—First Choice (S. Wonder, S. Wright), Gold Mine 4099 (Salsoul) (Stein Van Stock/Black-Bell, CAP)

DECEMBER 24, 1977, BILLBOARD

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	3	3	ALL 'N ALL Earth, Wind & Fire, Columbia JC 34905	31	24	5	SONGBIRD Deniece Williams, Columbia JC 34911
2	2	6	LIVE Cimindores, Motown MB94	32	34	4	DON'T LET ME BE MISUNDERSTOOD Santa Esmeralda, Casablanca NBLP 7080
3	3	18	IN FULL BLOOM Rose Royce, Whitfield WH 3074	33	32	6	WE ARE ONE Mandill, Arista AB 4144
7	9	9	REACH FOR IT George Duke, Epic IE 34861	34	31	27	LIFELINE Roy Ayers Ubiquity, Polydor PD 1-4108
5	5	16	FEELIN' BITCHY Millie Jackson, Spring SP106715 (Polydor)	35	NEW ENTRY	THE BELLE ALBUM Al Green, Hi HLP0064	
6	4	14	BARRY WHITE SINGS FOR SOMEONE YOU LOVE Barry White, 20th Century 1-543	36	36	8	BEHOLD THE MIGHTY ARMY New Birth, Warner Bros. BS 3071
7	6	10	TURNIN' ON High Energy, Gordy G-978	47	2	SPINNERS 8 Spinners, Atlantic SD 19146	
8	8	16	BRICK Brick, Bang BLP 409 (WEBI)	38	40	3	HERE TO TEMPT YOU Temptations, Atlantic SD 19143
12	3	3	GALAXY War, MCA MCA 3030	39	37	8	COCOMOTION El Coco, A&I 6012
10	11	6	FLYING HIGH ON YOUR LOVE Bar Kays, Mercury SRM 11181 (Polydor)	40	28	20	SHAKE IT WELL Dramatics, ABC AB 1010
11	9	22	SOMETHING TO LOVE LTD, A&M SP 4646	41	NEW ENTRY	THE HARDNESS OF THE WORLD Slave, Capitol S05201 (Atlantic)	
12	14	13	SECRETS Coo Funk Shun, Mercury SRM-1-1180	42	30	5	THE DEVIL IN ME Theiny Houston, Tamla 358 (Motown)
13	10	23	TOO HOT TO HANDLE Heatwave, Epic PE 34761	43	NEW ENTRY	FUNK BEYOND THE CALL OF DUTY Johnny "Guitar" Watson, DIM DILPA714	
29	2	2	WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL Lou Rawls, Philadelphia International JZ 35036 (CBS)	44	44	22	CHOOSING YOU Lenny Williams, ABC AB 1023
15	15	11	ACTION Blackbyrds, Fantasy F9535	45	43	5	NEW HORIZONS Slyees, Capitol ST 11705
33	2	2	THANKFUL Natalie Cole, Capitol SW 11708	46	46	38	COMMODORES Motown M7 884R1
17	16	11	ODYSSEY Odyssey, RCA APL1-2204	47	38	7	GET UP AND DANCE Memphis Horns, RCA APL1-2198
18	13	5	ONCE UPON A TIME Donna Summer, Casablanca NBLP 7075-2	48	51	4	SUNSHINE Emotions, Stax 4100 (Fantasy)
19	17	11	SENT IT Ashford & Simpson, Warner Bros. BS3088	49	49	2	WHOLE NEW THING Billy Preston, A&M 4656
20	20	8	MENAGERIE Bill Withers, Columbia JC 34903	50	NEW ENTRY	NOW IS THE TIME Harold Melvin and the Blue Notes, ABC AP1041	
21	18	26	REJOICE Emotions, Columbia PC 34762	51	42	8	BEST OF TAVARES Tavarez, Capitol ST-11701
22	22	6	BRASS CONSTRUCTION III Brass Construction, United Artists UA755H	52	52	4	PORTFOLIO Grace Jones, Island ILPS 9470
23	21	15	PATTI LABELLE Epic PE 34847 (Columbia)	53	39	10	BE HAPPY Kellie Patterson, Shadybrook SB 33-007
24	19	12	BABY IT'S ME Diana Ross, Motown M7 890R1	54	54	3	GOT TO GIVE IT UP Most Requested Rhythm Band, Magic Disc MD 114
25	25	11	COME GO WITH US Pockets, Columbia PC34879	55	NEW ENTRY	CHIC Drc, Atlantic SD19153	
35	3	3	NEW HORIZONS Isaac Hayes, Polydor PD 16120	56	41	32	RIGHT ON TIME Brothers Johnson, A&M SP 4644
27	27	3	TRAMMPS III Trammps, Atlantic SD 19148	57	45	7	NEVER LETTING GO Phenix Snow, Columbia JC 34875
28	23	9	TRUE TO LIFE Ray Charles, Atlantic SD 19142	58	50	15	STAR WARS & OTHER GALACTIC FUNK Mass. Millennium MNL7 8001 (Casablanca)
29	26	8	GOIN' PLACES Jackson, Epic PE 34855	59	57	12	EDDIE KENDRICKS Slick, Tamla T-354
30	NEW ENTRY	FUNKENTELECHY VS. PLACEBO SYNDROME Parliament, Casablanca NBLP 714	60	58	27	LOOK TO THE RAINBOW AL JARREAU LIVE IN EUROPE Warner Bros. 252 3052	

General News

20-STORE GOAL

VIP Retail Chain Adds 3 More

LOS ANGELES—The VIP retail record chain of eight stores has opened three additional outlets, with nine more outlets projected in the near future, according to owner Cletus Anderson.

VIP with seven stores in Los Angeles and environs and one in Jackson, Miss., has recently opened outlets in Prentiss, Miss., Carson, Calif., and Los Angeles.

In addition to being a retail outlet, VIP's newest 6,500 square foot L.A. facility will also serve as the firm's general warehouse.

The company currently has three small warehouses. "We have been storing different things in each," says Anderson, adding that everything will now be brought together under one roof.

"We plan to open 20 stores," he continues, "but have been slow in doing so because we have been waiting for a location large enough to store and ship product."

"Since we have found that location, we'll be opening more stores in Los Angeles, and surrounding areas such as Santa Ana and San Ber-

nardino and maybe more out of state."

All VIP outlets are r&b-oriented and according to Anderson, his locations are carefully selected. "We try hard not to open a shop where there are other stores similar to our operation nearby."

The new L.A. outlet will also replace VIP's present headquarters on Crenshaw Blvd., L.A. This store will be expanded to stock more product, says Anderson.

VIP stores stock limited accessories. "But with our new warehouse, we plan to get into a full line of accessories by the first of the year in all of our shops."

The new stores will carry the same hours as other VIP outlets, Monday-Saturday 10 a.m.-10 p.m. and 10 a.m.-8 p.m. on Sunday.

Anderson says his sales are up more than 12% over last year. VIP's Prentiss, Miss. store officially opened a few months ago; the Carson shop opened Dec. 2 and the L.A. store is expected to open this week.



NEW HONOR—Bill Cosby and wife Camille observe Cosby's star set on Hollywood Blvd., the 1,690th to be installed on the Walk Of Fame.

7 Lawsuits Hit Simtek

NEW YORK—Seven lawsuits by publishers charging willful infringement of copyrighted musical compositions were brought in federal court here last week against D. Richard Kraus and his companies, Simtek Tape, Inc. and Simtek Communications.

The suits charge the defendants with the manufacture of records without obtaining a license from the publishers and paying royalties.

Plaintiffs in the cases are Northern Songs, Combine Music, ABKCO Music, Songfest Music, Donna Music, Hollis Music and Ludlow Music, all of whom demand a permanent injunction against the defendants, an accounting of all profits from the alleged infringements, and actual or statutory damages of not less than \$1 per copy manufactured and \$5,000 per infringement.

Simtek Tape also figured in an FBI raid eight months ago when \$500,000 in tape and equipment was seized (Billboard, March 5, 1977).

Counsel for all plaintiffs is Alan Shulman of Silverman & Shulman.

N.Y. Neisner Web Filing For Bankruptcy

NEW YORK—Neisner Bros. Inc., a 37-store retail variety chain racked by Bee Gee Distributors of Albany, has filed a Chapter XI proceeding for restructuring in Federal Court here.

Lawrence Smith, Bee Gee manager, says his company will continue supplying records to the stores since

the law requires that new debts have preference over old ones. Smith estimates that Neisner's Big N stores owe Bee Gee approximately \$250,000.

Neisner Bros. reports assets of \$59.8 million and liabilities of \$46 million.

Soul Sauce

Continued from page 50

pendent producers, and he is actively looking for writers for his firm. He is also looking to sign other acts.

He points out that Stargard, consisting of Rochelle Runnells, Debra Anderson and Janice Williams, in addition to being singers are also songwriters.

Rochelle wrote a couple of tunes on Whitfield Records Undisputed Truth LP "Method To The Madness" and has written some tunes on her group's upcoming LP "Stargard Featuring Theme From Which Way Is Up."

Alvin John Waples, former announcer at KGFJ (now KKT) in Los Angeles is relocating to Oakland to take over the afternoon drive-time slot 3-7 p.m. at KDIA. Waples had been at KGFJ five years.

The Ohio Players, who scored and recorded the soundtrack LP for Fred Williamson's film "Mr. Mean," will be on hand to help promote the film when it opens in Atlanta Friday

(23). The film also has simultaneous openings in Baltimore, Detroit, Las Vegas, Birmingham and Columbia, S.C.

"Brewtown Soul" is set to air on WAWA, Milwaukee, the Christmas weekend beginning Friday (23).

"Brewtown Soul" is a four-hour spotlight on local artists such as the Esquires, who recorded "Get On Up"; Harvey Seals, co-writer of Johnny Taylor's "Disco Lady"; and the Quadrophonics of "Be'cha If You Check It Out." Hosts of the show are Cal Monegar, who is also producer, and Mannie Mauldin Jr.

Aretha Franklin, who recently completed a tv special in Paris, has arranged to have the special released in the U.S.

The Atlantic recording artist is currently talking to Telly Savalas about appearing in the special. Charles Aznavour, originally set to appear in the special was unable to get to Paris. Aretha plans to integrate Savalas into the spot which was originally Aznavour's.

UCLA Law Review Covers Copyrights

NEW YORK—The latest edition of the UCLA Law Review is devoted almost entirely to copyright.

The lead article, entitled "The Unfinished Business Of Copyright Revision" is by Register of Copyrights Barbara Ringer and is followed by one on the subject matter of copyright under the new law by professor Melville Nimmer.

Other articles discuss the end of common law copyright, the beginning of termination of transfers and the new requirements of notice, deposit and registration.

AMOA Installs Ohioan As Chief

CHICAGO—Don Van Brackel is the new president of the AMOA, the jukebox and games operators national trade association. A Defiance, Ohio operator, Van Brackel was installed at the association's recent International Expo here. The Expo had attendance of 5,487 this year with representation from 32 foreign countries.



DISKING DIRECT—The Toronto Chamber Orchestra records direct to disk at Nimbus 9 Studios, Toronto for release on Umbrella Records. Two albums by the orchestra, under conductor Boyd Neel, will be introduced at the Winter CES by Audio-Technica, Umbrella's U.S. distributor.

AMELIA HAYGOOD'S PHILOSOPHY

Acts Reign Supreme With Delos Founder

By ALAN PENCHANSKY

CHICAGO—Amelia Haygood, founder and president of Delos Records, remembers well that the artist is the most important component in the entire record manufacturing and marketing process.

Perhaps all labels have cherished this truism. However, Haygood's devotion to the idea is exceptional, and in her speech there is the spirit of rediscovery.

"I'm not interested in just signing someone to record if the music doesn't suit the performer enough to put it into his performing repertoire.

"Actually, I like to hear someone in performance and go up and say, 'How would you like to record?' That way I know ahead of time what his feelings are about the music."

"So many artists have had pressures in the recording situation, where they thought they weren't playing their best. I like to avoid that and help them get their best performance.

"I think it's important to match producers and engineers to artists. An artist can pick up—even through the double glass of the control room—whether the full support of the control room is there.

"I try to tailor the recording circumstances to the artist's tastes, if they want family around, or if they want no one around.

"I produce, but there's a co-producer. I usually have someone else too, otherwise I could get too close to the thing and neglect some element.

"The artist goes into the studio and that's the last thing he knows until he gets his complimentary copies in the mail. The artist is the most important component and he should have a say about alternate takes, and even the pressings.

"There are literally hundreds of artists worthy of fine recordings, but instead we might go to somebody who sells well.

"We're over-recording the big names. I hate the way they're being used up. I hate the tendency not to give them breathing room. Many of our name artists don't have a chance to breathe."

This intense focus upon the artist, a heightened appreciation of the creative personality, may stem from Haygood's background as a clinical psychologist, a career she forsook almost five years ago to a life-long interest.

The first Delos recordings, issued about four years ago, featured pianist Carol Rosenberger, harpsichordist Malcolm Hamilton and viola da gambist Eva Heinitz. Others who are working with Delos are John Brownning, pianist; Celedonio Romero, guitarist; James De Preist, conductor; George Baker, organist; the Montagnana Trio and the Sequoia Quartet.

Haygood says she will continue recording with this roster, as Delos has made a commitment to artist development.

However, none of the performers is exclusively contracted to Delos, and Haygood would prefer to concentrate on results. "I actually believe in a handshake. I believe if you give an artist a good record and follow up with another one, you don't have to worry about loyalty."

Haygood says she has an understanding with her artists that they will clear any other offers with her.

As with most of the independent classical labels, Delos plans recorded explorations far off the congested repertorial highways.

"I feel there's a lot of repertoire which needs to be done. The majors are staying away from anything that's not going to sell in pop numbers."

Delos explorations will include "quite a few things" with the Montagnana Trio, a group whose unusual constituency—clarinet, cello and piano—necessitates digging for material.

Haygood says Carol Rosenberger will continue her survey of the keyboard works of Szymanowski, the great Polish composer, and there are plans for the pianist to record the late Beethoven sonatas—one of the artist's specialties.

Working on foundation monies, Haygood has committed her label to several female composers. An album of chamber works by Ellen Taffe Zwilich awaits pressing.

Further recordings with black conductor De Preist are planned, though Haygood mentions no repertoire. "He's a fine conductor, and one temperamentally I'm attracted to. I think that's important, having an empathy with artists you have on the label."

Delos' latest release included an album pairing De Preist and Rosenberger in music of Hindemith. The

Belgians Name Their Favorite Disks Of 1977

BRUSSELS—The Assn. of the Belgian Music Press has announced its Caecilia prize winners for 1977. No award was made in the instrumental recital section but the main section winners were as follows:

Symphony: "Seven Symphonies Of Sibelius," by the Boston Symphony Orchestra, conducted by Colin Davis (Philips); Beethoven Concertos: "Piano Concerto And Choral Fantasy," London Symphony Orchestra, directed by Bernard Haitink (Philips); Middle Ages And Renaissance: "Stationen Europaischer Musik," volume 5 of the Reflexe series, by the studio Der Fruhen Musik (EMI); Chamber Music: "Mozart—Early Spring Quartets," by the Amadeus Quartet (DGG).

Also—Chamber Orchestras: "Haydn: Symphonies No. 48 And 85," by the Academy of St. Martin-in-the-Fields, conducted by Neville Marriner (Philips); Organ and Harpsichord: "Handel and Harpsichord Suites," by Kenneth Gilbert (Harmonia Mundi); Choir Music: Honnegger's "Jeanne d'Arc Au Buischer," by the choir and orchestra of the Czechoslovakian Philharmony, directed by Serge Raudo (Supraphon); Opera: "Verdi Simone Boccanegra," soloists and orchestra of the Scala Theatre, directed by Claudio Abbado (DGG); Song Recitals: Schumann's "Frauenliebe Und Leben, Lieder Opus 39," Jessye Norman and Irwin Gage (Philips).

And—Historical Recordings: "The Nine Beethoven Symphonies," by the Concertgebouworkest, directed by Willem Mengelberg (Philips); Various: Gershwin's "Rhapsody In Blue," Columbia Jazz Band (Columbia); Rene Snepvangers Prize; "Historical Flemish Harpsichords In Antwerp," by Jos Van Immerseel (CBS); Special Section: "Haydn: Orlando Paladino," by the Orchestra Lausanne, directed by Antal Dorati (Philips).

Classical Notes

"Grand Fantasy On Airs from Porgy And Bess," a 27-minute concert paraphrase composed by pianist Earl Wild, was given its world premier performance Saturday (17). The pianist played the work for the first time in public at Ambassador College, Pasadena. Quintessence Records will release the premier recording in February.

Thomas Z. Shepard, vice president of RCA's Red Seal division, will provide the music for an operatic adaptation of "The Last Of The Just," a novel dealing with the plight of a Jewish family caught in the Nazi holocaust. Gerald Walker, cultural editor of The New York Times Sunday Magazine will adapt the libretto and the project has been awarded a \$10,000 National Foundation for the Arts grant.

A recording of Lotte Lehmann's last public lieder recital has been issued in Canada by Acquitaine Records. The disk, which derives from a previously unknown transcription, documents a 1951 benefit program for the Music Academy of the West, Santa Barbara, the great soprano's adopted home.

Meanwhile, U.S. release of Acquitaine's new complete recordings of the Beethoven piano sonatas has been postponed by CBS. The performances by pianist Anton Kuerti will be completely remastered for the American release, originally scheduled for early fall '77.

Film buffs will be pleased to note that Phonogram has reissued the original soundtrack music from Alfred Hitchcock's "Vertigo" in stereo. The label had to return to a print of the motion picture, since Mercury's original pressing of the Bernard Herrmann film score was in mono, with no stereo master tape dubbed. Clyde Allen, Phonodisc's Midwest classical specialist, instigated the reissue after noticing that a number of accounts did steady trade in a mono pressing from Japan. The soundtrack is performed by Muir Mathieson conducting the Sinfonia Of London.

disk was recorded in London. Also highlighting that release was pianist John Browning's version of the Musorgsky "Pictures At An Exhibition."

As part of its commitment to the performer, Haygood's label is producing color portrait posters for use in retail outlets. Rosenberger, Hamilton and the Montagnana Trio have been pictured thus, and Haygood says posters for the entire roster are planned.

The label, independently distributed, is headquartered at 855 Via de la Paz, Pacific Palisades, Calif.

Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	13	HOW DEEP IS YOUR LOVE Bee Gees, RSO 882 (Polydor) (Stigwood/Unichappell, BMI)
2	4	4	JUST THE WAY YOU ARE Billy Joel, Columbia 3-10646 (Joelongs, BMI)
3	3	6	HOW CAN I LEAVE YOU AGAIN John Denver, RCA 11036 (Cherry Lane, ASCAP)
4	2	10	HERE YOU COME AGAIN Dolly Parton, RCA 11123
5	5	16	BLUE BAYOU Linda Ronstadt, Asylum 45431 (Acuff-Rose, BMI)
6	7	7	MY WAY Elvis Presley, RCA 11165 (Spanka, BMI)
7	6	11	SLIP SLIDIN' AWAY Paul Simon, Columbia 3-10630 (Paul Simon, BMI)
8	8	12	YOUR SMILING FACE James Taylor, Columbia 3-10602 (Country Road, BMI)
9	12	4	DESIRE Neil Diamond, Columbia 3-10657 (Stonebridge, ASCAP)
10	11	8	GETTIN' READY FOR LOVE Diana Ross, Motown 1427 (Brintree/Snow/Golden's Gold, BMI)
11	9	14	WE'RE ALL ALONE Rita Coolidge, A&M 1965 (Boz Scaggs, ASCAP)
12	10	16	YOU LIGHT UP MY LIFE Debbie Boone, Warner Brothers 8446 (Big Hill, ASCAP)
13	14	8	SENTIMENTAL LADY Bob Welch, Capitol 4479 (Warner Bros., ASCAP)
14	17	7	THE NEXT HUNDRED YEARS Al Martino, Capitol 4508 (Silver Blue, ASCAP)
15	13	8	STILL THE LOVIN' IS FUN B.J. Thomas, MCA 40812 (Home Sweet Home, BMI)
16	19	4	EMOTION Samantha Sang, Private Stock 45178 (Barry Gigg/Flamm/Stigwood, BMI)
17	16	11	GONE TOO FAR England Dan & John Ford Coley, Atlantic 16102 (Dawnbreaker/Cold Zinc, BMI)
18	15	13	BABY, WHAT A BIG SURPRISE Chicago, Columbia 3-10620 (Polish Prince, ASCAP)
19	18	19	DON'T IT MAKE MY BROWN EYES BLUE Crystal Gayle, United Artists 1016 (United Artists, ASCAP)
20	26	3	LADY LOVE Lou Rawls, Philadelphia International 8-3634 (CBS), (Mighty Three, BMI)
21	22	9	BABY COME BACK Player, RSO 879 (Polydor)
22	28	5	YOU'RE MY SOUL AND INSPIRATION Donny & Marie Osmond, Polydor 14439 (Screen Gems-EMI, BMI)
23	27	8	THE WAY I FEEL TONIGHT Bay City Rollers, Arista 272 (Rosewater/Careers, BMI)
24	20	13	DAYBREAK Barry Manilow, Arista 0273 (Kamokozi/Angel dust, BMI)
25	25	5	SHORT PEOPLE Randy Newman, Warner Bros. 8492 (Hightree, BMI)
26	21	11	SEND IN THE CLOWNS Judy Collins, Elektra 45253 (Beautiful/Recreation, ASCAP)
27	23	7	DON'T LET THE FLAME BURN OUT Jackie De Shannon, Amherst 725 (Halwill/Plain and Simple, ASCAP)
28	36	4	NEVER MY LOVE Address Brothers, Buddha 587 (Not Listed)
29	30	5	YOU'RE IN MY HEART Rod Stewart, Warner Bros. 8475 (Riva, ASCAP)
30	35	4	25th OF LAST DECEMBER Roberta Flack, Atlantic 3441 (Sky Forest, BMI)
31	32	5	LOVE IS THICKER THAN WATER Andy Gibb, RSO 883 (Stigwood/Andy Gibb/Joye/Hugh & Barbara Gibb/Unichappell, BMI)
32	24	8	AS Stevie Wonder, Tamla 4231 (Motown) (Jobete/Black Bull, ASCAP)
33	29	12	WE JUST DISAGREE Dave Mason, Columbia 3-10575 (Manitowoc, BMI)
34	40	2	SOMETIMES WHEN WE TOUCH Dan Hill, 20th Century 2355 (McCaughey/Wolbeck, CAPAC/ASCAP/Algee, BMI)
35	34	6	SWEET MUSIC MAN Kenny Rogers, United Artists 1095 (Jolly Rogers, ASCAP)
36	31	20	JUST REMEMBER I LOVE YOU Firefall, Atlantic 3420 (Stephen Stills, BMI)
37	46	3	GOODBYE GIRL David Gates, Elektra 45450 (Warner Brothers, ASCAP)
38	33	24	NOBODY DOES IT BETTER Carly Simon, Elektra 45413 (United Artists, ASCAP/Unart, BMI)
39	41	4	RUN TO ME Flower, United Artists 1092 (Casseroles/Front Wheel, BMI)
40	38	17	MY FAIR SHARE Seals & Crofts, Warner Bros. 8405 (Warner Bros., ASCAP/Warner-Tamerlane, BMI)
41	39	8	YOU MAKE LOVIN' FUN Fleetwood Mac, Warner Bros. 8483 (Gem Too, BMI)
42	37	6	IT'S SO EASY Linda Ronstadt, Asylum 45438 (MPL Communications, BMI)
43	45	2	UNTIL NOW Bobby Aron, First Artists 41000 (Phonogram) (Colgems-EMI/First Artists, ASCAP)
44	47	2	IT'S JUST ANOTHER NEW YEAR'S EVE Barry Manilow, Arista 11 (Not Listed)
45	42	11	CALLING OCCUPANTS OF INTERPLANETARY CRAFT Carpenters, A&M 1978 (Klaaton/Welbeck, ASCAP)
46	43	8	I GO CRAZY Paul Davis, Bang 733 (Web IV) (Web IV, BMI)
47	NEW ENTRY		CURIOUS MINDS (UM, UM, UM, UM, UM) Johnny Rivers, Big Tree 15106 (Warner-Tamerlane, BMI)
48	50	3	RUNAROUND SUE Leif Garrett, Atlantic 3440 (Rust/Schwartz, ASCAP)
49	NEW ENTRY		CANDLE ON THE WATER Helen Reddy, Capitol 4521 (Walt Disney/Wonderland, ASCAP)
50	NEW ENTRY		STORYBOOK CHILDREN Betty Midler, Atlantic 3431 (ATV/Sasha Song/Warner-Tamerlane/Upward Spiral, BMI)

The
Billboard Winners from
20th Century-Fox Records

Barry White

Kenny Nolan

Love Unlimited Orchestra

The London Symphony Orchestra
(Star Wars Soundtrack)

Congratulations



Las Vegas Enjoys Unexpected Holiday Business Boom

Casino-Resorts Predicting All-Time High

By HANFORD SEARL

LAS VEGAS—The year-end holiday season of Thanksgiving, Christmas and New Year's is setting new records for showroom attendance, hotel occupancy and gambling profits here, as revealed in a recent survey.

Most of the 12 casino-resorts along the Strip report that these increases in the traditionally slow tourist period will push 1977's statistics to yet another new high.

Convention bookings, yearly hotel anniversary celebrations and strong, concentrated campaigns by hotel sales and advertising departments are credited with the upbeat conclusion to the year.

But, most hotel representatives are quick to add, the strength of main showroom stars, a co-equal lure of gambling and escape from cold, winter-ridden states, helped to bring about the upswing in business.

"We've experienced our best year

in the hotel's history," claims Tony Zoppi, the Riviera's publicity boss. "Our shows have been drawing SRO crowds and the hotel's booked solid through New Year's."

The Riviera's 860-capacity Versailles showroom offered Engelbert Humperdinck at Thanksgiving and Tony Orlando for the Christmas season along with Debbie Reynolds and the Lettermen.

Both the Riviera and MGM Grand Hotels celebrated anniversaries, the 22nd year for the Riviera and the fourth year for Kirk Kerkorian's MGM Grand. The Carpenters and David Brenner will reopen the Grand's Celebrity Room Saturday (24).

A special \$50 dinner-dance with Harry James and his orchestra will

be housed in MGM's grand ballroom. Likewise, the Riviera's New Year's Eve show will be a special 10 p.m. slot for Debbie Reynolds.

Most other major hotels, from Caesars Palace to the Aladdin, will offer similar one-show specials for New Year's Eve. Alan King and Manhattan Transfer will be at Caesars while the Aladdin has signed Loretta Lynn and Lonnie Shore in the Bagdad Theatre.

Jim Seagrave, Caesars publicity chief, confirms a busy Thanksgiving holiday, which found Paul Anka and French disco queen Regine drawing large crowds in the 1,100-capacity Circus Maximus showroom.

Last year, the Aladdin attracted a small turnout for a New Year's Eve

concert by Gladys Knight & the Pips in its 7,500-seat theatre for the Performing Arts.

During the Loretta Lynn debut in the 800-capacity Bagdad theatre, the plush concert hall is showcasing Queen Thursday (15), Jean-Luc Ponty Saturday (17) and the "Nutcracker Suite" performed by the San Francisco Theatre Ballet Friday (23).

"This has been one of our best holiday periods in a long time," reports Bob Brackett, Aladdin's publicity head. "We had Boz Scaggs in the big theatre Nov. 23-24, Aerosmith the next night and Gabe Kaplan with Ann Murray in the Bagdad." drew crowds of 4,500 each night while Aerosmith sold out. The Kaplan-Murray pairing recorded decent counts, adds Brackett. Isaac Hayes and Tina Turner are set for Jan. 16.

Meanwhile, such large holiday crowds are anticipated at the Hotel Sahara that the mainroom acts for New Year's, Buddy Hackett and Donald O'Connor, have been moved from the 640-seat Congo Room to the 5,000-capacity Space Center convention room.

"Like the Riviera, we too are experiencing our best year ever," says Alan Baer, Sahara publicity boss. "Early indications support new holiday season records for hotel occupancy and entertainment count."

The Sahara schedule will shift regular showtimes to 10:30 p.m. and 12 a.m., at \$42.50 and \$20, respectively, for the Dec. 31 dinner and cocktail show.

Jerry Lewis, Sid Caesar and Sue Ann Langdon will continue the hotel's successful split-bill booking Friday (23) through Friday (30) for the dinner show, while Hackett-

O'Connor will be at the midnight show.

Liberace will be at the Las Vegas Hilton during the Christmas holidays, Dec. 27-Jan. 16. As one of the top drawing Hilton names, hotel officials anticipate excellent turnouts.

Ann-Margret and Capitol artist Helen Reddy appeared at the Hilton's cavernous, 2,100-capacity showroom the Thanksgiving season, drawing respectable audiences.

Downtown casino-center is bracing for the New Year's Eve rush, with the Union Plaza's current-run "The Last Of The Red Hot Lovers" and Kenny Rogers with Dancing Machine at the Golden Nugget.

Elvis look-and-sound-alike Johnny Harra will be appearing at Del Webb's Mint Hotel Thursday (15)-Jan. 2 in the Merri-Mint Lounge. The hotel, like other facilities downtown is in negotiations to sign singer-comedian packages for New Year's Eve.

Summa Corp., the Howard Hughes chain of hotel-casinos, reports brisk holiday traffic with country music shows re-installed at the Landmark with current headliner Leroy Van Dyke.

Although no shows have been booked for the Christmas-New Year's period yet at the Landmark, hotel officials are confident a show will be set within the week.

However, another Summa property, the Sands reports an extremely busy December with Wayne Newton settled into an eight-week engagement from Thanksgiving through Christmas.

Lola Falana and Doc Severinsen are scheduled for Dec. 27-29, Sands officials add, while Newton will take over duties New Year's Eve in the 625-capacity Copa Room.

And neighboring Summa hotel, the Frontier, has experienced an above average count for the Thanksgiving booking of Robert Goulet

(Continued on page 58)

WITH OWN NUMBERING SYSTEMS

Mehta And L.A.'s Philharmonic Undergo London's Pop Promotion

LOS ANGELES—In addition to being marketed to the classical audience, Zubin Mehta and the L.A. Philharmonic Orchestra will now be promoted to pop record buyers.

The dual categories come via the orchestra's recent recording of a suite from "Star Wars" and suite from "Close Encounters Of The Third Kind."

London Records recorded the ensemble at UCLA's Royce Hall, with the suites especially written for the orchestra by John Williams, composer of the original film scores.

According to Bob Palva, West Coast branch office manager at

London, "This will be the first Mehta LP to be marketed as a pop album." To insure the LP will not be classified as classical, the label has changed the numerical series for this LP, ZM-1 (for Zubin Mehta 1) as opposed to the label's usual CS classical number series.

He explains this album is the first in a projected series of LPs in which Mehta will go into other than strictly classical types of LPs. Plans for the second LP have also been formulated.

The suite from "Star Wars" was originally performed by Mehta at the Hollywood Bowl Nov. 19. "It was such a tremendous success, Mehta requested we record the suite," says Palva.

The Bowl concert was billed as a rock concert featuring Mehta and the L.A. Philharmonic. The concert was promoted to the young rock-oriented audience via progressive Top 40 radio spots.

"We're going to promote this LP in an entirely different way than we promote our classical LPs. This LP will get the full pop treatment. The new numbering series means it won't be stocked in the stores with classical albums.

"We changed the numbering system because the stores may see that it's a Mehta LP and automatically stock it with classical albums. The clerks must check the numbers for inventory purposes and when they hit ZM-1, it won't fit into the regular CS classical slots," says Palva.

He notes that London will also bring in window banners, posters and the usual merchandising aids

associated with the marketing of pop product.

"We're also planning to have autograph parties at some of the major retail stores for Zubin. This will be the first time Mehta has ever done anything like this.

"Another area we're dealing with is radio spots. We're buying FM progressive radio time to introduce that audience to Zubin and the orchestra.

"We have set a precedent. Last year we had an LP called "Pachelbel: Cannon" that sat in our catalog 17 years. Suddenly, some DJs picked up on a five-minute cut from the LP and it ended up as Billboard's No. 1 classical LP of the year, 17 years after its release.

"The DJs picked up on it and introduced it to a whole generation of FM record buyers, who have matured from rock'n'roll to jazz and the classics.

"That precedent," continues Palva, "is what we're basing our Mehta promotion on. We know there is a tremendous growth of young people whose tastes have matured and sophisticated to where they accept jazz and classical music as art forms they can relate to. These people were rock'n'rollers in the '60s."

London will initially press 100,000 copies of the LP, with its major concentration going in the Los Angeles, San Francisco and New York areas. "These are also our biggest markets for classical sales," he says.

Palva explains the LP will also be promoted to the classical audience. "We think this audience will buy it as a Zubin Mehta LP. And the pop audience will buy it because it's a well done version of 'Star Wars.'"

The album, to list at \$6.98, will be released around Jan. 15. According to Palva, tapes, both 8-track and cassette will be available shortly after the release of the LP.

Engineers from British Decca, London's parent company were flown in to record the LP at Royce Hall. "All of Mehta's LPs are recorded at the auditorium. There is a platform built out over the staging area where the orchestra is seated. Then the hall is draped into a recording studio and our people have found they can get the kind of fidelity they want with our own equipment," says Palva.

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Personal Mgrs. Who Book Acts Must Have License

LOS ANGELES—Personal managers who seek placement and employment for their clients are subject to state license.

That's what the California Labor Commission determined Dec. 8 when it ruled that personal managers who are not merely advisors to acts are subject to being licensed.

Due to the ruling, a contract between the group Burlesque and its personal management firm Management Tree was voided.

It seems Burlesque believed its

OK N.J. Agent Bill

TRENTON, N.J. — Legislation that would create a state board to regulate and license professional theatrical booking agents has been given final legislative approval by the state Assembly here.

The measure, sponsored by Assemblyman James Bornheimer of Middlesex County, passed by a 46-0 vote. The measure, passed earlier by the Senate, now awaits the expected signature of Gov. Brendan T. Byrne.

Under a Senate amendment to the bill which was approved by the Assembly, the licensing will be handled by a nine-member board which will expire after five years unless its continued existence is justified by a legislative study committee.

agreement with Management Tree included the management firm getting it a recording contract.

According to Larry Ball, attorney for the Labor Commission, this task by law cannot be undertaken by a personal manager; it's the job of the artist's manager or booking agent.

Ball notes that any contract between an artist's manager and his client must be approved by the Labor Commission.

"The case that came before us was that a personal manager was really acting as an artist manager as the code defines it," says Ball.

He states that a lot of people are calling themselves personal managers, claiming they are not agents, and only advise and counsel.

Ball further states the commission feels it's difficult to be so related to an act's career as is the personal manager and not seek employment for the act.

While the Labor Commission will act on any complaints brought before it, it will not actively seek out personal managers who are serving as artists managers.

"The thing is that a person can give his money away to anyone he feels he wants to give it to," says Ball.

The Labor Commission's decision is appealable to Los Angeles Superior Court.

THANKS

Our young team would like to say thank you to all artistes and their managements, who worked with us during the past year.

We all hope to see you again soon.

With the best wishes for a merry X-mas and a happy new year

for the sunrise crew
Werner Kuhls

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STANLEY CLARKE BAND
RY COODER
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JERRY LEE LEWIS
COUNTRY JOE McDONALD

RALPH McTELL
MANFRED MANN's EARTH BAND
MINK DE VILLE
BOB MARLEY AND THE WAILERS
TED NUGENT
LEON REDBONE
LOU REED
DEMIS ROUSSOS
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INSTANT SERVICE

Computers For Talent Agency

By JEAN WILLIAMS

LOS ANGELES—Headliners Talent Agency Ltd. is being set up to offer instant service to its clients through computers.

The firm, with offices in New York and L.A., is headed by Mike Martineau, Rand Stoll, both formerly of Gemini, along with Chuck Barnet, former head of Headquarters talent agency.

Barnet, who has merged Headquarters with Headliners, will head up the West Coast office, while Stoll and Martineau will handle the East Coast.

"The things we have heard acts complain about through the years are the things we are trying to eliminate with this company, much of them through computers," says Martineau.

He notes that his firm is installing a new IBM computerized accounting system. "At any given time, an artist can see the financial status of his tours through printed readouts.

"We're also looking at a system we will have by the first of the year, in which I'll be able to show the record sales in each particular tour market, the size of the venues available and other information about that market.

"The people who are setting up the computers are working with record companies. Other informa-

tion we'll be dealing with will be much like a talent booking guide, with every city, DJ and radio station listed.

"This information will vary from week to week as to who is becoming more influential in the market, who is falling away and where the strength is in the market plus record sales," says Martineau. He estimates the entire system will cost in excess of \$50,000.

Several different departments are being formed within Headliners, according to Stoll, including college, one-nighters, concert, facility and television.

All of its departments are already active with the exception of its tv division. "We're going to have the tv department ready by the spring of next year," says Martineau.

The firm has about 20 acts including Melba Moore, Commodores, Mandrill, Ramsey Lewis, Little River Band, Average White Band and others.

"With an artist like Melba Moore, we feel that she would be a good summer replacement variety hostess. Our tv department will work on special packages and areas such as replacement series.

"It will also work on guest shots and generally anything that will be

(Continued on page 104)

Foreigner's Shrewd Strategy

By DICK NUSSER

NEW YORK—Extensive touring, radio support and being able to meet the demand for product are the factors responsible for the success conclusion of Foreigner's first LP journey.

The Atlantic recording artists, who last week won top honors as new group of the year on "Billboard's No. 1 Music Awards" show on NBC-TV, chose the group's name to suggest "travelers going from one unknown place to another," according to leader Mick Jones.

Jones, Foreigner manager Bud Prager and Atlantic officials agree that teamwork among all parties paid off handsomely in taking the group from relative obscurity to award winner.

After a stint with Spooky Tooth, guitarist Mick Jones was headed home to England when Leslie West asked him to join his band. Jones met Prager at this time, and when the Leslie West band folded, Prager asked Jones if he'd be interested in forming a new group.

"Mick had a modest concept in mind," Prager recalls. "He thought we could finance a new band for a maximum of \$4,000. I told him that wouldn't pay rehearsal costs."

Prager and Jones spent much time together working out a concept for the group, with Jones writing songs and Prager making suggestions for changes.

"Bud isn't a rah-rah manager," says Jones. "But he was a hard rock person who loved the music and we always thought his instincts were right."

While Jones put together a group consisting of himself, Dennis Elliott, Al Greenwood, Ian McDonald, Ed Gagliardi and Lou Gramm on lead vocals, Prager began borrowing money to finance a proper launch for the group.

"Mick has basically a low-key, guarded attitude," Prager notes, "but he has an aggressive side, musically. When I thought the music was starting to take shape we began label shopping."

"We wanted a certain type of label," Prager says. "We wanted one where the music would be appre-

ciated and where Foreigner would fit. The idea was to match the group against this criteria. It was more important for us to have the right label than the greatest deal."

Prager liked Atlantic's work with Cream, Led Zeppelin and Bad Company bands comparable in style to Foreigner. What's more, Atlantic hadn't signed that type of band in a while. "CBS had Boston and Warner Bros had Fleetwood Mac," Prager says, "so we thought we'd fill a void."

Atlantic president Jerry Greenberg liked what he heard when the Foreigner tapes were played and a deal was signed in March 1977, just prior to the LP's release.

At first, Atlantic wanted the group to tour in advance of the release of an album but Prager refused. "I knew a record was the way to break this group," he says. "We had confidence in ourselves by now and we just decided that was the way to go."

Prager first drummed up enthusiasm within the company, convincing what he calls Atlantic's "young turks" that Foreigner was going to travel far and fast.

"Our product was exposed to a lot of energetic people on the label and a lot of radio people at the same time," Jones recalls. "Promotion, advertising and publicity were on our side."

Within a month the record was on Billboard's Top LP & Tape charts, and radio response was building.

"I remember Jerry Michaelson of Jam Productions in Chicago calling us to book a concert after he heard the album on radio," Prager says.

Bolstered by radio airplay, the group began taking concert dates, moving from small clubs to major venues. "It was pretty much non-stop after that," Jones says. "I never had the incentive to tour that hard before."

Atlantic's merchandising team helped design in-store displays around the basic concept of a group of travelers that made the LP cover so distinctive.

"Initially, the main thrust of support came from Chicago and the Midwest," Prager says. "It's a real rock'n'roll town with some real alert promoters and radio people. Then the pattern repeated itself as we toured."

One of the most important stops on Foreigner's concert tour was the WEA sales convention in October in Florida.

"We had to juggle things around to make that appearance," Jones recalls, "but those were the people who had knocked themselves out for us for almost a year."

Rock Amphitheatre Planned For N.J.

MALAGA, N.J.—A 3,000-seat outdoor amphitheatre specifically designed for the promotion of rock concerts is in the planning stage at Bullwinkles here. Planning the facility is Steve Benson, former stage manager at the Other Side, a rock room near Wilmington, Del., where rock shows were produced by Rick Green's Midnight Sun Productions.

The amphitheatre is expected to be ready to start the summer season with Nazareth.

A popular summer spot for rock fans, Benson has turned Bullwinkles into The Rock Farm as a gig spot for area rock groups. Coming in for one and two-night stands this month are Johnny's Dance Band, Squeeze, Robert Gordon with Link Wray, Leslie West, Detective, AC/DC, Happy the Man, Good Rats and Michael Stanley.

Freda Payne Up With New Sound, Label

SAN FRANCISCO—After a quiet period, Freda Payne, best remembered for her early 1970s gold singles "Band Of Gold" and "Bring The Boys Home" on the Invictus label, is back with a new label, Capitol, and a new sound—the full-bodied romantic disco rhythms of "Love Magnet."

Payne's nightclub performances as they were seen here recently at the Mocambo club rely little on either her hits or the material from her current album "Stares And Whispers."

Instead, Freda's is a cabaret-style act which emphasizes her talents as a jazz singer and her ability to handle classic material, tunes like "The Lady Is A Tramp" and "Carousel."

"I've always been a cabaret singer, a jazz singer," says Payne. "I have been since I started singing at 17, six years before I signed with Invictus. I sang in a lot of good supper clubs, but of course I wasn't a commercial success.

"So I started doing material that would get my name out there. I was recorded one way while in actuality my act was something else. The music that was on the charts, like 'Band Of Gold' or 'Bring The Boys Home' wasn't necessarily what I was doing in my nightclub act.

"I've seen acts go out and do only their records. They don't experiment, they don't do other material. Of course a lot of acts do just one thing and fill auditoriums. But I feel if people pay to hear Freda Payne sing they should be willing to accept what I want to sing.

"If someone calls for 'Bring The Boys Home,' I'll put it in the show. The point is that I don't like to be maneuvered into fashioning myself into just one mold. Just this year I've added a medley of impersonations to the act because I wanted to be even more versatile, and I find people like what I'm doing. I have many people comment on 'Carousel' or 'Little Girl Blue' or other songs like that."

The current "Stares And Whispers" album, Payne's first under her new Capitol contract (the Invictus label was distributed by Capitol) was produced by Frank Wilson.

Two of the tracks, "High On Your Memory" and "Bring Back The Joy," were produced by Tony Ca-

(Continued on page 58)

Olivor Returning

LOS ANGELES—Jane Olivor returns to Studio One's Backlot when the club reopens Monday (26). The Backlot has been closed in recent weeks for remodeling. Olivor will play through New Year's Eve, two shows nightly, 9:30 and 11:15 p.m.

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Vegas Resorts Enjoying Holiday Surge

Continued from page 54 and comedian Fred Trazalena in its 900-seat Music Hall showroom. Closed until Dec. 31, the room's stage is undergoing major founda-

tion repairs, keeping the multi-tiered room dark for three weeks until Roy Clark and Barbara Fairchild reopen the facility. A special, invited guests only New

Year's Eve show is set for the Clark-Fairchild show, at \$42.50, say Frontier hotel officials. Across the street, the Desert Inn remains closed for construction-expansion work.

Most large, spectacular productions, from the Tropicana's "Follies Bergere" to the Dunes' "Casino De Paris" will have special New Year's Eve shows.

The Stardust Hotel will debut a new edition of its in-house show "Lido De Paris," an original French review, the first ever to play the Strip. A gala opening is scheduled Friday (23).

And the MGM Grand's award-winning "Hallelujah Hollywood" will increase its New Year's Eve costs to \$50 for its 8 p.m. dinner show and \$20 for the 2 a.m. cocktail show.

Christo's In S. F. Important New Club

By JACK McDONOUGH

SAN FRANCISCO—Six months after its inception, Christo's club here is establishing itself as an important jazz venue for both local and national bands.

Todate Pharaoh Sanders, Cal Tjader, Joe Henderson, Eddie Henderson and the Jon Hendricks Family have performed here, with local KJAZ broadcasting live.

In addition, local groups like Listen (featuring Mel Martin) with an album on the Inner City label, has also done well here.

Christo's is small—140 seats—but is possibly the most handsome club in San Francisco, a city with its share of highly attractive rooms. The bar is decorated with brasswork which dates back to the early 1900s. Skylights, plants, rich woods and comfortable sofas all add to the appeal of the upstairs room.

The club is operated by Chris Mouroufas, a native of Messini, Greece, who immigrated to America at age 20. He intends his club as primarily a jazz—and particularly Latin/jazz venue, but is also interested in trying "suitable" rock groups "from time to time. Some people warn me there will be a con-

flict there, but I don't believe that, not if we have the right act. I'd like to expose the room to more variety."

He decided to get into the live music end of the business (he also operates a topless bar, Pandora's Box, in the downstairs room of the building) after scouting around San Francisco and observing what he thought to be bad management at other jazz spots.

"I feel a good jazz club can make it here. The people in this area are intelligent and they deserve to hear this music in a nice environment." Mouroufas cites his downtown location as a distinct advantage.

"At a downtown location I can draw tourists and convention people as well as locals, and of course there are many conventions in San Francisco." Since most conventioners are men Mouroufas feels female singers will draw well and he is seeking acts like Esther Philips and Morgana King.

He is also interested in bringing in jazz giants like Oscar Peterson, Miles Davis and McCoy Tyner. "Of course they would be expensive," Mouroufas acknowledges, but I'd be willing to lose a little on artists like that to expose the club."

Lawyer Offers Concerts

Continued from page 48 up at every jazz event with flyers in one hand and tickets in the other." The tax-exempt, non-profit series recently benefitted from a New York State Council On The Arts grant of \$2,000, which helped absorb some of the losses already incurred, mostly out of Kleinsinger's pocket. A lifelong jazz fan, the attorney takes special pride in the series' annual salute to a living jazz musician.

This year's guest of honor, who also performed, was tenor saxophonist Al Cohn, saluted Thursday (15).

Says Kleinsinger: "In assembling the artists for one of these shows, I usually contact a wife or agent of the person being honored. I want to find out the musicians who are closest to the artist and line up as many as possible."

For the Cohn concert, the lawyer had commitments from saxophonist Zoot Sims, pianist Barry Harris, bassist Milt Hinton, guitarist Jimmy Raney and baritone saxophonist Pepper Adams, among others.

Previous artists honored in the series included Lionel Hampton, Zoot Sims and Milt Hinton. Each was awarded a "Highlights In Jazz" plaque before joining his friends onstage for an evening-ending jam session.

Kleinsinger is looking forward to spring events which will include appearances by Marian McPartland, and Lee Horwin along with a program devoted to "Jazz In Films."

The attorney admits the series is primarily a labor of love but derives such satisfaction from it that he doesn't really care.

"I lose between \$1,000 and \$2,000 a year from this, but I have a good time and it's a whole lot cheaper than analysis."

'Oxygene' LP Rates Natl Promo

LOS ANGELES—Polydor is reser- vicing French composer Jean Michel Jarre's "Oxygene" with a heavy radio and print advertising blitz underway.

The album, which peaked at number 78 on Billboard's Top LP chart, is currently at 169. However, its European success has been somewhat of a phenomenon as it reached the top of the charts in France, England, Holland and Belgium and hit number three in Germany.

According to a Polydor spokesman, the album is getting "priority" treatment with the label hoping to break a single. Polydor claims European sales of 2.5 million units.

The spokesman adds that alternative methods of promotion must be considered since Jarre as of yet has not toured.

Because of the unusual nature of the recording—cut solely on synthesizer—the album has defied categorization.

Jarre calls the album "an intellectual approach to music for the elite." Says Jarre: "I don't make pop songs of three minutes. Everyone knows the sound of the piano or guitar, but no one really knows the sound of the synthesizer."

Jarre's background is rooted in the classical field as he studied classical music at the Paris Conservatory and worked at the Musical Research Center in Paris, where he learned to play the synthesizer.

Before his pre-occupation with electronic instrumentation, Jarre worked in various French pop groups playing guitar and organ as well as scripting jingles and arranging and producing.

He is currently preparing his stage show with a U.S. tour tentatively scheduled for the summer. His main concern is finding a workable way of transforming "Oxygene" from vinyl to the stage. ED HARRISON

Freda Payne

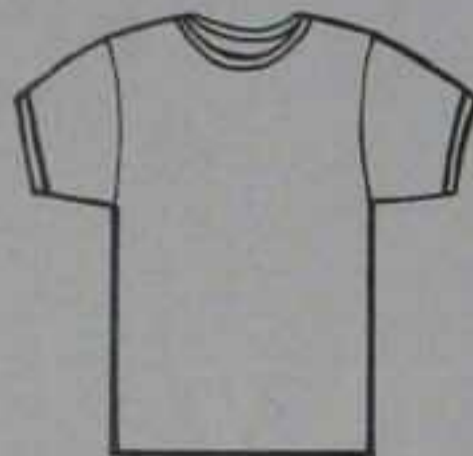
Continued from page 56 nillo and were selected by Wilson from among five tunes recorded by Payne in Meadowbrook, N.J., five months earlier.

This is the 10th LP of Payne's career. Her first was for ABC/Impulse in 1963, followed by an LP recorded in Stockholm, and then one MGM package. There were four Invictus LPs in a four-year period, (including a "Best Of" collection) and immediately preceding her Capitol contract she did two LPs for ABC.

JACK McDONOUGH

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TEMPTATIONS

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In what might easily be termed the best group of Temptations to date, the five-man ensemble held an SRD audience in a captive state Nov. 25.

It appeared that several patrons didn't know exactly how to deal with the veteran group, as it was not the old Temptations they were viewing.

Two new members, Louis Price, who handled most lead parts, and Glenn Leonard displayed fire, new choreography, new costumes and tighter, larger, more involved harmony.

The Temptations, backed by a 15-piece orchestra with Benjamin Wright conducting, hit the stage with a force that carried throughout its one-hour, 11-tune set. It didn't permit the audience to dwell on or savor any one tune—there wasn't time as the show moved so swiftly.

Price took the lead on "No Stoppin'" and "Who Are You," turning the spotlight over to Leonard who sings in what appeared to be a natural tenor voice for "Put Your Trust In Me."

The group pulled out its prize material, both dated and new, and even offered a solo rendition of "A Song For You" featuring Price.

While most were apparently unfamiliar with the group's newer tunes from its debut Atlantic LP "Hear To Tempt You," it was a sing-along with the Temps session when it dug down into its nostalgia bag. A medley of "The Way You Do The Things You Do," "My Girl," "Get Ready," "Ain't Too Proud To Beg," "Cloud Nine," "Can't Get Next To You" and others brought roaring responses.

The band was so well integrated into the group one didn't realize it was present. The enthusiasm and stage presence of Price as he took each number, transforming it into a major production, gave the Temptations an added dimension.

The "new" Temptations are also showcasing the individual talents of its members as solo artists. Richard Street handled what appeared to be a difficult novelty tune, "China Doll" with ease and style. "In A Lifetime," from its new LP took the house by storm—the audience swung in full force with the group as the Temptations continued to excite by utilizing every inch of the stage.

JEAN WILLIAMS

(Continued on page 104)

BRASS PROUD/TRUMPET CHOIR

Co-led by trumpeter/composer MALACHI THOMPSON and trumpeter NORMAN SPILLER may turn out to be one of the most important new groups to emerge from the Loft-Jazz scene.

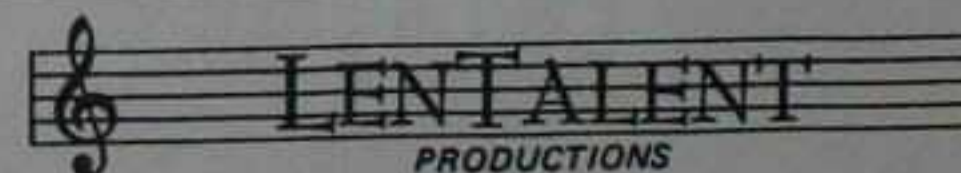
Brass Proud is highly acclaimed by both musicians and critics alike, and has moved from the lofts into some of New York's top clubs.

The group's personnel reads like "Who's Who on Trumpet." With at least four trumpets as a minimum, it can expand to eight. Lester Bowie, Kamal Alim, Olu Dara, Ahmed Abdul-Lah, Frank Gordon, Tommy Turrentine, Norman Spiller and Malachi Thompson all have shared the bandstand together, and with a rhythm section of Rafik Raheem (piano), Brian Smith or Hakim Jami (bass) and Victor Lewis (drums), Brass Proud can be a very exciting experience.

As Robert Palmer of the N.Y. Times put it "... one can well imagine the walls of Jericho tumbling down."

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HOW DEEP IS YOUR LOVE (Barry, Robin, & Maunce Gibb) performed by the Bee Gees
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MORE THAN A WOMAN (B,R&M Gibb) performed by Tavares
I JUST WANT TO BE YOUR EVERYTHING (Barry Gibb) performed by Andy Gibb and covered by Connie Smith
(LOVE IS) THICKER THAN WATER (Barry & Andy Gibb) performed by Andy Gibb
EMOTION (B & R Gibb) performed by Samantha Sang
EDGE OF THE UNIVERSE (B&R Gibb) performed by the Bee Gees
TO LOVE SOMEBODY (B&R Gibb) covered by Narvel Felts
NIGHTS ON BROADWAY (B,R & M Gibb) performed by the Bee Gees and covered by Candi Staton
LOVE SO RIGHT (B,R & M Gibb) performed by the Bee Gees
BOOGIE CHILD (B,R & M Gibb) performed by the Bee Gees
LOVE ME (B&R Gibb) covered by Yvonne Elliman

BEETLES



Single Of The Year—TONIGHT'S THE NIGHT (GONNA BE ALRIGHT)—Rod Stewart.*



Album Of The Year—RUMOURS—Fleetwood Mac.*



Male Artist Of The Year—STEVIE WONDER.



Female Artist Of The Year—LINDA RONSTADT.

Artists of the Year

Awards From Combined Singles & Albums Charts



New Artist Of The Year—FOREIGNER.



Group Of The Year—FLEETWOOD MAC.



Easy Listening Artist Of The Year—BARBRA STREISAND.*



Soundtrack Of The Year—A STAR IS BORN.*



Soul Artist Of The Year—STEVIE WONDER.



Jazz Artist Of The Year—GEORGE BENSON.*



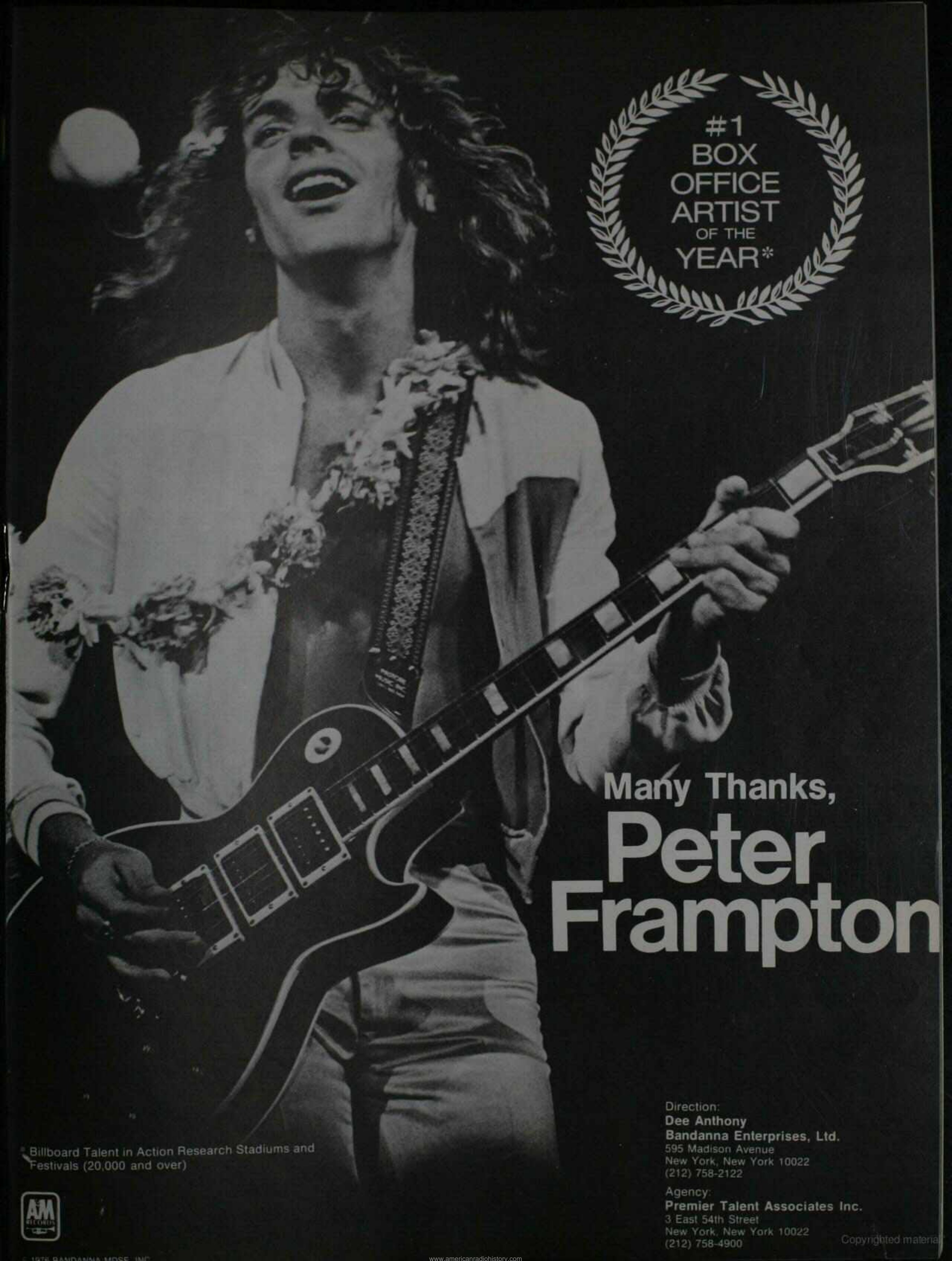
Country Artist Of The Year—WAYLON JENNINGS.



Disco Artist Of The Year—DONNA SUMMER.*

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*Full depth charts inside.



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Pop Male Artists

HOT 100 & TOP LPs COMBINED

1. STEVIE WONDER (5) Tamla (1) Motown
2. BARRY MANILOW (9) Arista
3. PETER DINKlage (6) A & M
4. GEORGE BENSON (4) Warner Bros. (1) Arista (1) CTI (Motown)
5. LEO SAYER (6) Warner Bros.
6. ELVIS PRESLEY (10) RCA
7. BOZ SCAGGS (6) Columbia
8. ROD STEWART (6) Warner Bros. (1)
9. JIMMY BUFFETT (4) ABC
10. JOHN DENVER (6) RCA
11. WAYLON JENNINGS (5) RCA
12. JAMES TAYLOR (3) Columbia (2) Warner Bros.
13. AL STEWART (4) Janus
14. TED NUGENT (5) Epic
15. ALICE COOPER (4) Warner Bros.
16. MARVIN GAYE (3) Tamla
17. SHAUN CASSIDY (3) Warner/Curb
18. GEORGE HARRISON (3) Dark Horse (1) Capitol
19. JACKSON BROWNE (3) Asylum
20. ELTON JOHN (1) Rocket (2) MCA/Rocket (2) MCA
21. KENNY ROGERS (4) United Artists
22. ANDY GIBB (2) RSO
23. JOHNNY "GUITAR" WATSON (3) DJM
24. GLEN CAMPBELL (4) Capitol
25. DAVID SOUL (4) Private Stock (1) Passport



Pop Female Artists

HOT 100 & TOP LPs COMBINED

1. LINDA RONSTADT (8) Asylum (1) Capitol
2. DONNA SUMMER (5) Casablanca
3. THELMA HOUSTON (1) Motown (4) Tamla
4. RITA COOLIDGE (4) A & M
5. BARBRA STREISAND (3) Columbia
6. OLIVIA NEWTON-JOHN (5) MCA
7. NATALIE COLE (5) Capitol
8. DENIECE WILLIAMS (2) Columbia
9. JENNIFER WARNES (3) Arista
10. DIANA ROSS (3) Motown
11. JOAN BAEZ (1) A&M (1) Portrait
12. JUDY COLLINS (3) Elektra
13. YVONNE ELLIMAN (3) RSO
14. HELEN REDDY (5) Capitol
15. BONNIE RAITT (2) Warner Bros.
16. ARETHA FRANKLIN (5) Atlantic
17. PHOEBE SNOW (3) Columbia (1) Shelter
18. EMMYLOU HARRIS (1) Warner Bros.
19. JONI MITCHELL (1) Asylum
20. JOAN ARMATRADING (2) A&M
21. MELISSA MANCHESTER (2) Arista
22. CAROLE KING (2) Capitol
22. ANDY GIBB (2) RSO
23. VICKI SUE ROBINSON (4) RCA
24. DOLLY PARTON (4) RCA
25. CRYSTAL GAYLE (2) United Artists



Pop New Artists

HOT 100 & TOP LPs COMBINED

1. FOREIGNER (3) Atlantic
2. SHAUN CASSIDY (3) Warner/Curb
3. ANDY GIBB (2) RSO
4. DAVID SOUL (4) Private Stock (1) Passport
5. TEDDY PENDERGRASS (2) Philadelphia International
6. MARY MACGREGOR (4) Ariola America
7. STEPHEN BISHOP (3) ABC
8. SLAVE (2) Cotillion
9. KENNY NOLAN (4) 20th Century
10. FLOATERS (2) ABC
11. KENNY LOGGINS (2) Columbia
12. MAZE FEATURING FRANKIE BEVERLY (2) Capitol
13. JENNIFER WARNES (3) Arista
14. MECO (2) Millennium
15. HOT (3) Big Tree
16. HEATWAVE (2) Epic
17. ALAN O'DAY (1) Pacific (2) Atlantic
18. C. J. & CO. (2) Westbound
19. PETER MCCANN (2) 20th Century
20. SANFORD & TOWNSEND (2) Warner Bros.
21. SHALAMAR (2) Soul Train
22. PETER GABRIEL (2) Atco
23. RAM JAM (2) Epic
24. ENCHANTMENT (2) Roadshow (2) United Artists
25. JUSTIN HAYWARD (1) Deram



Pop Groups

HOT 100 & TOP LPs COMBINED

1. FLEETWOOD MAC (6) Warner Bros. (1) Reprise
2. KISS (11) Casablanca
3. EAGLES (5) Asylum
4. STEVE MILLER BAND (8) Capitol
5. BEE GEES (9) RSO
6. ELECTRIC LIGHT ORCHESTRA (5) Jet/United Artists
7. DARYL HALL AND JOHN OATES (6) RCA (1) Atlantic
8. HEART (3) Mushroom (3) Portrait
9. COMMODORES (6) Motown
10. K.C. & THE SUNSHINE BAND (5) TK
11. BOB SEGER & THE SILVER BULLET BAND (4) Capitol
12. BOSTON (4) Epic
13. ABBA (6) Atlantic
14. CAPTAIN & TENNILLE (6) A&M
15. FOREIGNER (3) Atlantic
16. EMOTIONS (5) Columbia
17. DOOBIE BROTHERS (6) Warner Bros.
18. AEROSMITH (5) Columbia
19. KANSAS (2) Kirshner (1) Epic
20. SUPERTRAMP (4) A&M
21. FIREFALL (5) Atlantic
22. CHICAGO (6) Columbia
23. PABLO CRUISE (4) A&M
24. ATLANTA RHYTHM SECTION (5) Polydor (1) MCA
25. PINK FLOYD (1) Columbia (1) Harvest



Country Artists

COMBINED SINGLES & LPs

1. WAYLON JENNINGS (7) RCA
2. ELVIS PRESLEY (15) RCA
3. EMMYLOU HARRIS (4) Warner Bros. (1) Reprise
4. KENNY ROGERS (6) United Artists
5. CRYSTAL GAYLE (6) United Artists
6. CONWAY TWITTY (8) MCA (1) RCA
7. WILLIE NELSON (6) Columbia (2) RCA (1) RCA Victor
8. DONNA FARGO (4) Warner Bros. (2) ABC/Dot
9. MERLE HAGGARD (4) MCA (6) Capitol
10. CHARLEY PRIDE (6) RCA (1) RCA Victor
11. LORETTA LYNN (8) MCA
12. MEL TILLIS (6) MCA (1) Polydor
13. GLEN CAMPBELL (4) Capitol
14. MICKEY GILLEY (5) Playboy
15. RONNIE MILSAP (4) RCA (1) RCA Victor
16. LARRY GATLIN (6) Monument
17. DON WILLIAMS (6) ABC/Dot
18. JOHNNY DUNCAN (6) Columbia
19. EDDIE RABBITT (4) Elektra
20. STATLER BROTHERS (7) Mercury
21. TANYA TUCKER (7) MCA (1) Columbia
22. JOHNNY RODRIGUEZ (6) Mercury
23. FREDDY FENDER (6) ABC/Dot
24. MOE BANDY (8) Columbia
25. JIM ED BROWN & HELEN CORNELIUS (4) RCA (1) RCA Victor



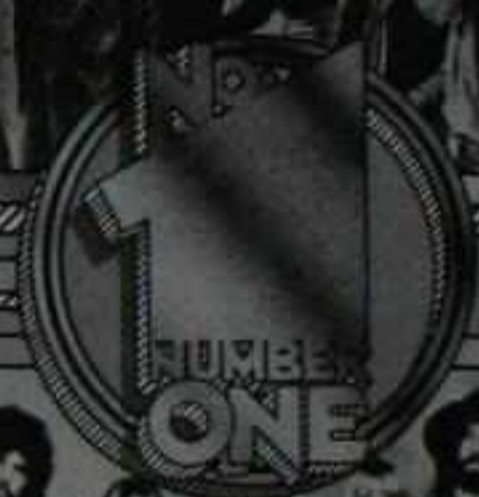
Soul Artists

COMBINED SINGLES & LPs

1. STEVIE WONDER (4) Tamla
2. COMMODORES (6) Motown
3. NATALIE COLE (5) Capitol
4. EMOTIONS (5) Columbia
5. FLOATERS (3) ABC
6. MARVIN GAYE (3) Tamla
7. BRICK (5) Bang
8. DRAMATICS (6) ABC
9. K.C. & THE SUNSHINE BAND (5) TK
10. ROSE ROYCE (3) MCA (1) Whitfield (1) Warner Bros.
11. RUFUS FEATURING CHAKA KHAN (4) ABC
12. ISLEY BROTHERS (6) T-Neck
13. O'JAYS (5) Phil Int.
14. MANHATTANS (4) Columbia
15. ARETHA FRANKLIN (7) Atlantic
16. OHIO PLAYERS (7) Mercury (1) Westbound
17. ENCHANTMENT (2) United Artists (1) Roadshow
18. DONNA SUMMER (5) Casablanca (1) Oasis
19. BARRY WHITE (5) 20th Century
20. BROTHERS JOHNSON (6) A&M
21. JOHNNY "GUITAR" WATSON (4) DJM (1) Amherst
22. GEORGE BENSON (5) Warner Bros. (1) Arista (1) CTI (Motown)
23. THELMA HOUSTON (4) Tamla (1) Motown
24. JACKSONS (4) Epic
25. SPINNERS (6) Atlantic



Artists of the Year



Fairytales Do Come True...



*Thank You,
Donna Summer*

Personal Management:
Wald, DeBisio, Nunn & Associates
in association with Joyce Bogart

Produced by:
GIORGIO MORODER AND
PETE BELLOTTE

Casablanca Record and
FilmWorks, Inc.






Pop Singles

Pos. TITLE—Artist—Label

1. **TONIGHT'S THE NIGHT** (Gonna Be Alright)—Rod Stewart—Warner Bros.
2. **I JUST WANT TO BE YOUR EVERYTHING**—Andy Gibb—RSO
3. **BEST OF MY LOVE**—Emotions—Columbia
4. **LOVE THEME FROM "A STAR IS BORN"**—Barbara Streisand—Columbia
5. **ANGEL IN YOUR ARMS**—Hot—Big Tree
6. **I LIKE DREAMIN'**—Kenny Nolan—20th Century
7. **DON'T LEAVE ME THIS WAY**—Thelma Houston—Tamla
8. **(Your Love Has Lifted Me) HIGHER AND HIGHER**—Rita Coolidge—A&M
9. **UNDERCOVER ANGEL**—Alan O'Day—Pacific
10. **TORN BETWEEN TWO LOVERS**—Mary Macgregor—Ariola America
11. **I'M YOUR BOOGIE MAN**—K.C. & The Sunshine Band—TK
12. **DANCING QUEEN**—Abba—Atlantic
13. **YOU MAKE ME FEEL LIKE DANCING**—Leo Sayer—Warner Bros.
14. **MARGARITAVILLE**—Jimmy Buffett—ABC
15. **TELEPHONE LINE**—Electric Light Orchestra—United Artists/Jet
16. **WHATCHA GONNA DO?**—Pablo Cruise—A&M
17. **DO YOU WANNA MAKE LOVE**—Peter McCann—20th Century
18. **SIR DUKE**—Stevie Wonder—Tamla
19. **HOTEL CALIFORNIA**—Eagles—Asylum
20. **GOT TO GIVE IT UP (PT. 1)**—Marvin Gaye—Tamla
21. **THEME FROM ROCKY (Gonna Fly Now)**—Bill Conti—United Artists
22. **SOUTHERN NIGHTS**—Glen Campbell—Capitol
23. **RICH GIRL**—Daryl Hall & John Oates—RCA
24. **WHEN I NEED YOU**—Leo Sayer—Warner Bros.
25. **HOT LINE**—Sylvers—Capitol
26. **CAR WASH**—Rose Royce—MCA
27. **YOU DON'T HAVE TO BE A STAR (To Be In My Show)**—Marilyn McCoo & Billy Davis Jr.—ABC
28. **FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
29. **DON'T GIVE UP ON US**—David Soul—Private Stock
30. **ON AND ON**—Stephen Bishop—ABC
31. **FEELS LIKE THE FIRST TIME**—Foreigner—Atlantic
32. **COULDN'T GET IT RIGHT**—Climax Blues Band—Sire
33. **EASY**—Commodores—Motown
34. **RIGHT TIME OF THE NIGHT**—Jennifer Warnes—Arista
35. **I'VE GOT LOVE ON MY MIND**—Natalie Cole—Capitol
36. **BLINDED BY THE LIGHT**—Manfred Mann's Earth Band—Warner Bros.
37. **LOOKS LIKE WE MADE IT**—Barry Manilow—Arista
38. **SO IN TO YOU**—Atlanta Rhythm Section—Polydor
39. **DREAMS**—Fleetwood Mac—Warner Bros.
40. **ENJOY YOURSELF**—Jacksons—Epic
41. **DAZZ**—Brick—Bang
42. **I'M IN YOU**—Peter Frampton—A&M
43. **LUCILLE**—Kenny Rogers—United Artists
44. **THE THINGS WE DO FOR LOVE**—10 cc—Mercury
45. **DA DOO RON RON**—Shaun Cassidy—Warner/Curb
46. **HANDY MAN**—James Taylor—Columbia
47. **JUST A SONG BEFORE I GO**—Crosby/Still/Nash—Atlantic
48. **YOU AND ME**—Alice Cooper—Warner Bros.
49. **SWAYIN' TO THE MUSIC (Slow Dancin')**—Johnny Rivers—Big Tree
50. **LONELY BOY**—Andrew Gold—Asylum
51. **I WISH**—Stevie Wonder—Tamla
52. **DON'T STOP**—Fleetwood Mac—Warner Bros.
53. **BARRACUDA**—Heart—Portrait
54. **STRAWBERRY LETTER 23**—Brothers Johnson—A&M
55. **NIGHTMOVES**—Bob Seger & The Silver Bullet Band—Capitol
56. **YOU'RE MY WORLD**—Helen Reddy—Capitol
57. **HEARD IT IN A LOVE SONG**—Marshall Tucker Band—Capricorn
58. **CARRY ON WAYWARD SON**—Kansas—Kirshner
59. **NEW KID IN TOWN/VICTIM OF LOVE**—Eagles—Asylum
60. **MY HEART BELONGS TO ME**—Barbra Streisand—Columbia
61. **AFTER THE LOVIN'**—Engelbert Humperdinck—Epic
62. **JET AIRLINER**—Steve Miller Band—Capitol
63. **STAND TALL**—Burton Cummings—Portrait
64. **WAY DOWN**—Elvis Presley—RCA
65. **WEEKEND IN NEW ENGLAND**—Barry Manilow—Arista
66. **IT WAS ALMOST LIKE A SONG**—Ronnie Milsap—RCA
67. **SMOKE FROM A DISTANT FIRE**—Sanford & Townsend—Warner Bros.
68. **COLD AS ICE**—Foreigner—Atlantic
69. **ARIEL**—Dean Friedman—Lifesong
70. **LOST WITHOUT YOUR LOVE**—Bread—Elektra
71. **THEME FROM STAR WARS**—Meco—Millennium
72. **FLOAT ON**—Floaters—ABC
73. **JEANS ON**—David Dundas—Chrysalis
74. **LIDO SHUFFLE**—Boyz Scaggs—Columbia
75. **KEEP IT COMIN' LOVE**—K.C. & The Sunshine Band—TK
76. **YOU MADE ME BELIEVE IN MAGIC**—Bay City Rollers—Arista
77. **LIVIN' THING**—Electric Light Orchestra—Jet/United Artists
78. **GIVE A LITTLE BIT**—Supertramp—A&M
79. **THAT'S ROCK'N'ROLL**—Shaun Cassidy—Warner/Curb
80. **LOVE SO RIGHT**—Bee Gees—RSO
81. **RUBBERBAND MAN**—Spinners—Atlantic
82. **I NEVER CRY**—Alice Cooper—Warner Bros.
83. **NOBODY DOES IT BETTER**—Carly Simon—Elektra
84. **HIGH SCHOOL DANCE**—Sylvers—Capitol
85. **LOVE'S GROWN DEEP**—Kenny Nolan—20th Century
86. **AIN'T GONNA BUMP NO MORE (With No Big Fat Woman)**—Joe Tex—Epic
87. **I WANNA GET NEXT TO YOU**—Rose Royce—MCA
88. **SOMEBODY TO LOVE**—Queen—Elektra
89. **MUSKRAT LOVE**—Captain & Tennille—A&M
90. **WALK THIS WAY**—Aerosmith—Columbia
91. **WHISPERING/CHERCHEZ LES FEMMES/C'EST SI BON**—Dr. Buzzard's Original Savannah Band—RCA
92. **YEAR OF THE CAT**—Al Stewart—Janus
93. **BOOGIE NIGHTS**—Heatwave—Epic
94. **GO YOUR OWN WAY**—Fleetwood Mac—Warner Bros.
95. **SORRY SEEMS TO BE THE HARDEST WORD**—Elton John—MCA/Rocket
96. **DON'T WORRY BABY**—B.J. Thomas—MCA
97. **KNOWING ME, KNOWING YOU**—Abba—Atlantic
98. **HOW MUCH LOVE**—Leo Sayer—Warner Bros.
99. **THEME FROM STAR WARS**—London Symphony Orch.—20th Century
100. **DEVIL'S GUN**—C.J. & Co.—Westbound



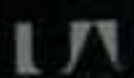
At United Artists, It's Working!



Brass Construction
Donald Byrd
Bill Conti
Electric Light Orchestra
Enchantment
Crystal Gayle
Bobbi Humphrey
Earl Klugh
Ronnie Laws
Barbara Pennington
Noel Pointer
Rocky
Kenny Rogers
Billie Jo Spears
War
Dottie West

Congratulations to all our winners and nominees from everyone

at United Artists and Blue Note Records.



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Pop Albums

Pos. TITLE—Artist—Label

1. RUMOURS—Fleetwood Mac—Warner Bros.
2. SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
3. A STAR IS BORN/SOUNDTRACK—Barbra Streisand, Kris Kristofferson—Columbia
4. HOTEL CALIFORNIA—Eagles—Asylum
5. BOSTON—Epic
6. A NEW WORLD RECORD—Electric Light Orchestra—United Artists
7. PART 3—K.C. & The Sunshine Band—TK
8. SILK DEGREES—Boz Scaggs—Columbia
9. NIGHT MOVES—Bob Seger & The Silver Bullet Band—Capitol
10. FLEETWOOD MAC—Warner Bros.
11. FLY LIKE AN EAGLE—Steve Miller Band—Capitol
12. THEIR GREATEST HITS 1971-1975—Eagles—Asylum
13. BIGGER THAN BOTH OF US—Daryl Hall & John Oates—RCA
14. FRAMPTON COMES ALIVE—Peter Frampton—A&M
15. THIS ONE'S FOR YOU—Barry Manilow—Arista
16. ENDLESS FLIGHT—Leo Sayer—Warner Bros.
17. LEFTOVERTURE—Kansas—Kirshner
18. YEAR OF THE CAT—Al Stewart—Janus
19. ROCK AND ROLL OVER—Kiss—Casablanca
20. GREATEST HITS—Linda Ronstadt—Asylum
21. CHANGES IN LATITUDES—CHANGES IN ATTITUDES—Jimmy Buffett—ABC
22. DREAMBOAT ANNIE—Heart—Mushroom
23. COMMODORES—Motown
24. CHILDREN OF THE WORLD—Bee Gees—RSO
25. FOREIGNER—Atlantic
26. BREEZIN'—George Benson—Warner Bros.
27. IN FLIGHT—George Benson—Warner Bros.
28. ANYWAY YOU WANT IT—Thelma Houston—Tamla
29. PRETENDER—Jackson Browne—Asylum
30. BEST OF THE DOOBIES—Doobie Brothers—Warner Bros.
31. A NIGHT ON THE TOWN—Rod Stewart—Warner Bros.
32. A ROCK & ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
33. A PLACE IN THE SUN—Pablo Cruise—A&M
34. ARRIVAL—Abba—Atlantic
35. WINGS OVER AMERICA—Capitol
36. CAROLINA DREAMS—Marshall Tucker Band—Capricorn
37. ROCKY/SOUNDTRACK—United Artists
38. DESTROYER—Kiss—Casablanca
39. DR. BUZZARD'S ORIGINAL SAVANNAH BAND—RCA
40. CAR WASH—Soundtrack—MCA
41. EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
42. GO FOR YOUR GUNS—Isley Brothers—T-Neck
43. ANYTIME . . . ANYWHERE—Rita Coolidge—A&M
44. BOOK OF DREAMS—Steve Miller Band—Capitol
45. MARVIN GAYE LIVE AT THE LONDON PALLADIUM—Tamla
46. LITTLE QUEEN—Heart—Portrait
47. RIGHT ON TIME—Brothers Johnson—A&M
48. ANIMALS—Pink Floyd—Columbia
49. LIVE—Barry Manilow—Arista
50. TEDDY PENDERGRASS—Phil. Int.
51. HERE AT LAST . . . LIVE—Bee Gees—RSO
52. SPIRIT—Earth, Wind & Fire—Columbia
53. UNPREDICTABLE—Natalie Cole—Capitol
54. TOYS IN THE ATTIC—Aerosmith—Columbia
55. THIS IS NIECY—Deniece Williams—Columbia
56. A REAL MUTHA FOR YA—Johnny "Guitar" Watson—DJM
57. MAZE FEATURING FRANKIE BEVERLY—Capitol
58. CELEBRATE ME HOME—Kenny Loggins—Columbia
59. THE SONG REMAINS THE SAME/SOUNDTRACK—Led Zeppelin—Swan Song
60. WORKS VOLUME I—Emerson, Lake & Palmer—Atlantic
61. I HOPE WE GET TO LOVE IN TIME—Marilyn McCoo & Billy Davis Jr.—ABC
62. ALIVE—Kiss—Casablanca
63. I REMEMBER YESTERDAY—Donna Summer—Casablanca
64. STAR WARS/SOUNDTRACK—20th Century
65. SLAVE—Cotillion
66. FOUR SEASONS OF LOVE—Donna Summer—Casablanca
67. OL' WAYLON—Waylon Jennings—RCA
68. NETHERLANDS—Dan Fogelberg—Full Moon/Epic
69. FIREFALL—Atlantic
70. ASK RUFUS—Rufus Featuring Chaka Khan—ABC
71. GOLD PLATED—Climax Blues Band—Sire
72. I'M IN YOU—Peter Frampton—A&M
73. SHAUN CASSIDY—Warner/Curb
74. REJOICE—Emotions—Columbia
75. CONQUISTADOR—Maynard Ferguson—Columbia
76. AHH, THE NAME IS BOOTSY, BABY—Bootsy's Rubber Band—Warner Bros.
77. DON'T STOP BELIEVIN'—Olivia Newton-John—MCA
78. BURNIN'SKY—Bad Company—Swan Song
79. CAT SCRATCH FEVER—Ted Nugent—Epic
80. BLUE MOVES—Elton John—MCA/Rocket
81. IZITSO—Cat Stevens—A&M
82. SONGS FROM THE WOOD—Jethro Tull—Chrysalis
83. CSN—Crosby/Stills/Nash—Atlantic
84. SUPERMAN—Barbra Streisand—Columbia
85. GREATEST HITS—Abba—Atlantic
86. JT—James Taylor—Columbia
87. LIGHTS OUT—UFO—Chrysalis
88. SONG OF JOY—Captain & Tennille—A&M
89. ONE MORE FOR THE ROAD—Lynyrd Skynyrd—MCA
90. CHICAGO X—Columbia
91. EXODUS—Bob Marley & The Wailers—Island
92. AFTER THE LOVIN'—Engelbert Humperdinck—Epic
93. HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
94. FLOATERS—ABC
95. 33½—George Harrison—Dark Horse
96. JACKSONS—Epic
97. HOT ON THE TRACKS—Commodores—Motown
98. TRYIN' TO GET THE FEELIN'—Barry Manilow—Arista
99. ROARING SILENCE—Manfred Mann's Earth Band—Warner Bros.
100. HEAVY WEATHER—Weather Report—Columbia



Pop

1977


In Atlantic Records was hot.
Hot enough to place 118 times in Billboard's Artists of the Year selections.

We'd like to congratulate our artists, their management
and everyone connected with their success.

And wish them, and the entire industry, a happy

1978

TOP POP SINGLES, Angel In Your Arms—Hot, Undercover Angel—Alan O'Day, Dancing Queen—Abba, Feels Like The First Time—Foreigner, Just A Song Before I Go—Crosby, Stills & Nash, Swayin' To The Music—Johnny Rivers, Cold As Ice—Foreigner, Rubberband Man—Spinners, Knowing Me, Knowing You—Abba, Devil's Gun—C.J.&Co., TOP POP SINGLES LABELS, Atlantic, Big Tree, TOP SINGLES ARTISTS, Abba, Foreigner, England Dan & John Ford Coley, Hot, Firefall, Alan O'Day, Crosby, Stills & Nash, Spinners, Johnny Rivers, HONOR ROLL OF NEW SINGLES ARTISTS, Foreigner, Hot, Alan O'Day, TOP POP ALBUMS, Foreigner—Foreigner, Arrival—Abba, The Song Remains The Same—Led Zeppelin, Works Vol. 1—Emerson Lake & Palmer, Slave—Slave, Firefall—Firefall, Burnin' Sky—Bad Co., CSN—Crosby, Stills & Nash, Greatest Hits—Abba, TOP POP ALBUM LABELS, Atlantic, TOP POP ALBUM ARTISTS, Abba, Foreigner, Firefall, Led Zeppelin, AWB, Emerson Lake & Palmer, Slave, England Dan & John Ford Coley, Crosby, Stills & Nash, Bad Co., HONOR ROLL OF NEW ALBUM ARTISTS, Foreigner, Slave, Peter Gabriel, C.J.&Co., TOP POP SINGLES DUOS & GROUPS, Abba, SINGLES INSTRUMENTALISTS, Cerrone, ALBUMS INSTRUMENTALISTS, Jean-Luc Ponty, NEW INSTRUMENTALISTS—SINGLES, Cerrone, POP SINGLES—NEW DUOS, GROUPS, Foreigner, Hot, TOP EASY LISTENING SINGLES, It's Sad To Belong—England Dan & John Ford Coley, Just A Song Before I Go—Crosby, Stills & Nash, Dancing Queen—Abba, Knowing Me, Knowing You—Abba, Swayin' To The Music—Johnny Rivers, You're Moving Out Today—Bette Midler, Just Remember I Love You—Firefall, Angel In Your Arms—Hot, TOP EASY LISTENING LABELS, Atlantic, Big Tree, TOP EASY LISTENING ARTISTS OF YEAR, England Dan & John Ford Coley, Abba, Crosby, Stills & Nash, Firefall, Johnny Rivers, Hot, GOSPEL LABELS, Atlantic, GOSPEL ALBUMS, Amazing Grace—Aretha Franklin/James Cleveland, TOP JAZZ ALBUMS, Imaginary Voyage—Jean-Luc Ponty, TOP JAZZ ARTIST, Jean-Luc Ponty, Herbie Mann, Billy Cobham/George Duke Band, TOP JAZZ ALBUM LABEL, Atlantic, POP ALBUMS, NEW DUOS, GROUPS, Foreigner, TOP SOUL SINGLES, Slide—Slave, Devil's Gun—C.J.&Co., Do It To My Mind—Johnny Bristol, Break It To Me Gently—Aretha Franklin, TOP SOUL SINGLES LABEL, Atlantic, TOP SOUL SINGLES ARTIST, Aretha Franklin, Spinners, Johnny Bristol, SOUL—NEW ARTISTS, Slave, C.J.&Co., Hot, TOP SOUL ALBUMS, Slave—Slave, Sweet Passion—Aretha Franklin, Person To Person—AWB, Devil's Gun—C.J.&Co., TOP SOUL ALBUM ARTISTS, Slave, Aretha Franklin, AWB, Spinners, TOP SOUL ALBUM LABELS, Atlantic, TOP POP COMEDY ARTISTS, George Carlin, TOP DISCO AUDIENCE RESPONSE, Trammps, Cerrone, TOP DISCO ARTIST, Trammps, Cerrone, TOP DISCO AUDIENCE RESPONSE LABELS, Westbound, Atlantic, POP FEMALE ARTIST OF YEAR, Aretha Franklin, POP GROUP OF YEAR, Abba, Foreigner, Firefall, NEW ARTIST OF THE YEAR, Foreigner, Slave, Hot, Alan O'Day, C.J.&Co., TOP SOUL ARTIST OF THE YEAR, Aretha Franklin, Spinners

ATLANTIC RECORDS AND CUSTOM LABELS 

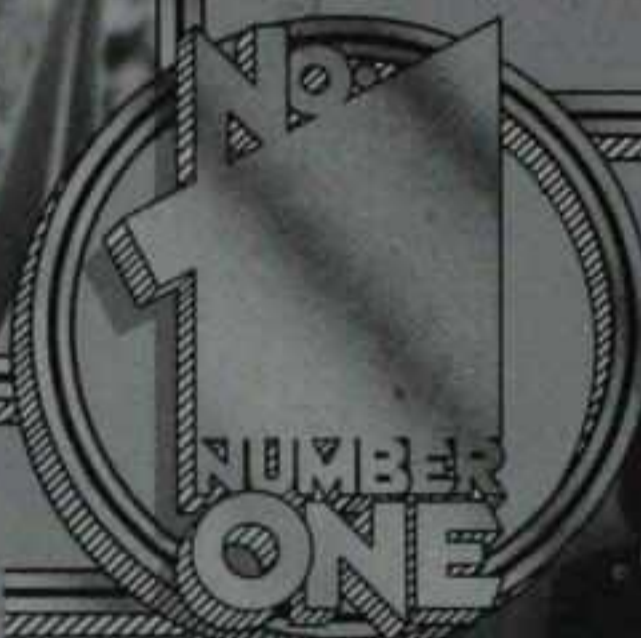
Pop Singles Artists

Pos.	ARTIST (No. of charted singles)	Label
1.	ROD STEWART (4)	Warner Bros.
2.	LEO SAYER (4)	Warner Bros.
3.	STEVE MILLER BAND (5)	Capitol
4.	FLEETWOOD MAC (4)	Warner Bros. (1) Reprise
5.	EAGLES (3)	Asylum
6.	K.C. & THE SUNSHINE BAND (4)	TK
7.	KISS (5)	Casablanca
8.	BARBRA STREISAND (2)	Columbia
9.	STEVIE WONDER (3)	Tamla
10.	ELECTRIC LIGHT ORCHESTRA (3)	Jet/United Artists
11.	COMMODORES (4)	Motown
12.	ABBA (4)	Atlantic
13.	BEE GEES (4)	RSO
14.	BARRY MANILOW (4)	Arista
15.	ROSE ROYCE (3)	MCA (1) Whitfield

16.	KENNY NOLAN (3)	20th Century
17.	PETER FRAMPTON (3)	A&M
18.	DARYL HALL AND JOHN OATES (3)	RCA
19.	FOREIGNER (2)	Atlantic
20.	ANDY GIBB (1)	RSO
21.	SYLVERS (2)	Capitol
22.	EMOTIONS (3)	Columbia
23.	SHAUN CASSIDY (2)	Warner/Curb
24.	MARILYN McCOO & BILLY DAVIS JR (3)	ABC
25.	ALICE COOPER (2)	Warner Bros.
26.	HEART (2)	Portrait (2) Mushroom
27.	STEPHEN BISHOP (2)	ABC
28.	THELMA HOUSTON (2)	Tamla
29.	RITA COOLIDGE (2)	A&M
30.	MARY MACGREGOR (3)	Ariola America
31.	BOZ SCAGGS (4)	Columbia
32.	BAY CITY ROLLERS (5)	Arista
33.	ENGLAND DAN & JOHN FORD COLEY (4)	Big Tree
34.	DAVID SOUL (3)	Private Stock
35.	HOT (2)	Big Tree
36.	CAPTAIN & TENNILLE (3)	A&M
37.	JACKSONS (3)	Epic
38.	FIREFALL (3)	Atlantic

39.	BOSTON (3)	Epic
40.	KENNY ROGERS (2)	United Artists
41.	GLEN CAMPBELL (2)	Capitol
42.	ATLANTA RHYTHM SECTION (4)	Polydor
43.	BRICK (2)	Bang
44.	JIMMY BUFFETT (2)	ABC
45.	ELVIS PRESLEY (2)	RCA
46.	YVONNE ELLIMAN (2)	RSO
47.	ALAN O'DAY (2)	Pacific
48.	PABLO CRUISE (2)	A&M
49.	10 cc (3)	Mercury
50.	BOB SEGER & THE SILVER BULLET BAND (2)	Capitol
51.	MANFRED MANN'S EARTH BAND (2)	Warner Bros.
52.	JENNIFER WARNES (2)	Arista
53.	NATALIE COLE (3)	Capitol
54.	JAMES TAYLOR (2)	Columbia
55.	CROSBY/STILLS/NASH (2)	Atlantic
56.	PETER McCANN (1)	20th Century
57.	MARVIN GAYE (1)	Tamla
58.	BILL CONTI (1)	United Artists
59.	BURTON CUMMINGS (2)	Portrait (1) Epic
60.	LINDA RONSTADT (5)	Asylum
61.	CLIMAX BLUES BAND (1)	Sire
62.	DONNA SUMMER (3)	Casablanca
63.	AEROSMITH (3)	Columbia
64.	MARSHALL TUCKER BAND (2)	Capricorn
65.	HELEN REDDY (2)	Capitol
66.	BROTHERS JOHNSON (2)	A&M
67.	SPINNERS (3)	Atlantic
68.	BREAD (2)	Elektra
69.	AL STEWART (2)	Janus

70.	JOHNNY RIVERS (1)	Big Tree (1) Soul City
71.	ANDREW GOLD (1)	Asylum
72.	ELTON JOHN (2)	MCA/Rocket
73.	QUEEN (3)	Elektra
74.	LITTLE RIVER BAND (1)	Capitol (2) Harvest
75.	ENGELBERT HUMPERDINCK (2)	Epic
76.	TAVARES (2)	Capitol
77.	KANSAS (1)	Kirshner
78.	GEORGE HARRISON (2)	Dark Horse
79.	RONNIE MILSAP (1)	RCA
80.	SANFORD & TOWNSEND (1)	Warner Bros.
81.	CHICAGO (3)	Columbia
82.	DEAN FRIEDMAN (1)	Lifesong
83.	MECO (1)	Millenium
84.	FLOATERS (1)	ABC
85.	OLIVIA NEWTON-JOHN (3)	MCA
86.	DAVID DUNDAS (1)	Chrysalis
87.	SUPERTRAMP (1)	A&M
88.	CARLY SIMON (1)	Elektra
89.	SMOKIE (2)	RSO
90.	JOE TEX (1)	Epic
91.	RUFUS FEATURING CHAKA KHAN (2)	ABC
92.	DR. BUZZARD'S ORIGINAL SAVANNAH BAND (1)	RCA
93.	GEORGE BENSON (1)	Arista (2) Warner Bros.
94.	EARTH, WIND & FIRE (3)	Columbia
95.	HEATWAVE (1)	Epic
96.	B. J. THOMAS (1)	MCA
97.	LONDON SYMPHONY ORCHESTRA (1)	20th Century
98.	BARRY DEVORZON & PERRY BOTKIN JR. (2)	A&M
99.	FOGHAT (3)	Bearsville
100.	ADDRISI BROTHERS (2)	Buddah



Pop Albums Artists

Pos.	ARTIST (No. of charted singles)	Label
1.	FLEETWOOD MAC (2)	Warner Bros.
2.	KISS (6)	Casablanca
3.	STEVIE WONDER (3)	Tamla
4.	EAGLES (2)	Asylum
5.	BARRY MANILOW (5)	Arista
6.	BEE GEES (4)	RSO
7.	STEVE MILLER BAND (3)	Capitol
8.	LINDA RONSTADT (3)	Asylum (1) Capitol
9.	GEORGE BENSON (2)	Warner Bros. (1) CTI (Motown)
10.	ELECTRIC LIGHT ORCHESTRA (2)	United Artists
11.	PETER FRAMPTON (3)	A&M
12.	HEART (1)	Mushroom (1) Portrait
13.	DARYL HALL AND JOHN OATES (3)	RCA (1) Atlantic
14.	BOB SEGER & THE SILVER BULLET BAND (2)	Capitol
15.	BARBRA STREISAND/KRIS KRISTOFFERSON (1)	Columbia
16.	BOSTON (1)	Epic
17.	COMMODORES (2)	Motown
18.	ELVIS PRESLEY (8)	RCA
19.	K.C. & THE SUNSHINE BAND (1)	TK
20.	BOZ SCAGGS (2)	Columbia
21.	ABBA (2)	Atlantic
22.	JOHN DENVER (4)	RCA
23.	CAPTAIN & TENNILLE (3)	A&M
24.	WAYLON JENNINGS (4)	RCA

25.	DONNA SUMMER (2)	Casablanca
26.	DOOBIE BROTHERS (3)	Warner Bros.
27.	PINK FLOYD (1)	Columbia (1) Harvest
28.	JIMMY BUFFETT (2)	ABC
29.	LEO SAYER (2)	Warner Bros.
30.	KANSAS (1)	Kirshner (1) Epic
31.	TED NUGENT (3)	Epic
32.	AEROSMITH (2)	Columbia
33.	SUPERTRAMP (3)	A&M
34.	JAMES TAYLOR (2)	Warner Bros. (1) Columbia
35.	AL STEWART (2)	Janus
36.	CHICAGO (3)	Columbia
37.	WINGS (3)	Capitol
38.	ISLEY BROTHERS (3)	T-Neck
39.	FOREIGNER (1)	Atlantic
40.	EMOTIONS (2)	Columbia
41.	ROD STEWART (2)	Warner Bros. (1) Mercury
42.	OLIVIA NEWTON-JOHN (2)	MCA
43.	FIREFALL (2)	Atlantic
44.	THELMA HOUSTON (1)	Tamla
45.	PABLO CRUISE (2)	A&M
46.	JACKSON BROWNE (1)	Asylum
47.	ATLANTA RHYTHM SECTION (1)	Polydor (1) MCA
48.	BROTHERS JOHNSON (2)	A&M
49.	BEATLES (5)	Capitol (3) Apple (1) Atlantic
50.	MARSHALL TUCKER BAND (2)	Capricorn
51.	RITA COOLIDGE (2)	A&M
52.	LED ZEPPELIN (2)	Swan Song

53.	DR. BUZZARD'S ORIGINAL SAVANNAH BAND (1)	RCA
54.	JOHNNY "GUITAR" WATSON (2)	DJM
55.	PARLIAMENT (2)	Casablanca
56.	GEORGE HARRISON (1)	Dark Horse (1) Capitol
57.	MARVIN GAYE (2)	Tamla
58.	NEIL DIAMOND (2)	Columbia (3) MCA
59.	NATALIE COLE (2)	Capitol
60.	ELTON JOHN (1)	Rocket/MCA (2) MCA
61.	MARILYN McCOO & BILLY DAVIS JR. (2)	ABC
62.	OHIO PLAYERS (2)	Mercury
63.	EARTH, WIND & FIRE (2)	Columbia
64.	O'JAYS (2)	Phil. Int.
65.	ALICE COOPER (2)	Warner Bros.
66.	TEDDY PENDERGRASS (1)	Phil. Int.
67.	BRICK (2)	Bang
68.	DENICE WILLIAMS (1)	Columbia
69.	ALAN PARSONS PROJECT (1)	Arista (1) 20th Century
70.	CAT STEVENS (4)	A&M
71.	MAZE FEATURING FRANKIE BEVERLY (1)	Capitol
72.	DAVE MASON (2)	Columbia
73.	KENNY LOGGINS (1)	Columbia
74.	AVERAGE WHITE BAND (2)	Atlantic
75.	KENNY ROGERS (2)	United Artists
76.	EMERSON, LAKE & PALMER (1)	Atlantic

77.	BOB MARLEY & THE WAILERS (2)	Island
78.	SLAVE (1)	Cotillion
79.	DAVID BOWIE (2)	RCA
80.	DAN FOGELBERG (1)	Full Moon/Epic
81.	STYX (2)	A&M
82.	BEACH BOYS (2)	Capitol (2) Brother/Reprise
83.	RUFUS/CHAKA KHAN (1)	ABC
84.	ENGLAND DAN & JOHN FORD COLEY (2)	Big Tree
85.	CLIMAX BLUES BAND (1)	Sire
86.	FOGHAT (2)	Bearsville
87.	LTD (2)	A&M
88.	SHAUN CASSIDY (1)	Warner/Curb
89.	MAYNARD FERGUSON (1)	Columbia
90.	LITTLE RIVER BAND (1)	Capitol (1) Harvest
91.	BOOTSYS RUBBER BAND (1)	Warner Bros.
92.	WAR (1)	Blue Note (1) United Artists
93.	CROSBY/STILLS/NASH (2)	Atlantic
94.	RICHARD PRYOR (2)	Warner Bros. (1) Laff (1) Tiger Lily
95.	BAD COMPANY (1)	Swan Song
96.	DIANA ROSS (3)	Motown
97.	SALSOUL ORCHESTRA (3)	Salsoul
98.	BAY CITY ROLLERS (2)	Arista
99.	LOU RAWLS (2)	Phil. Int.
100.	JETHRO TULL (2)	Chrysalis

**DON'T YOU THINK IT'S TIME
THERE WAS AN AGENCY THAT
COULD TAKE CARE OF ALL
YOUR TRAVEL NEEDS WITH
JUST ONE CALL?**

Rod Stewart

Sammy Davis, Jr.

Rufus

AWB

Olivia Newton-John

C. J. & Co.

20th Century Records

And many more think so. We thank
all of them for a great '77. And
we invite you to join us in '78.

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(213) 478-0427

And thanks to our stars—Darlene, Diane, Helen, Ken and Steve.

Pop Producers

Pos. PRODUCER—(No. of Charted Singles)

1. RICHARD PERRY (7)
2. FREDDIE PERREN (6)
3. TOM DOWD (6)
4. STEVE MILLER (5)
5. BILL SZYMZYK (4)
6. PETER ASHER (6)
7. MAURICE WHITE (5)
8. STEVIE WONDER (3)
9. JEFF LYNNE (3)
10. NORMAN WHITFIELD (4)
11. MICHAEL LLOYD (4)
12. NORBERT PUTNAM (4)
13. PETER FRAMPTON (3)
14. GARY KLEIN (5)
15. ALBY GALUTEN (5)
16. CHRISTOPHER BOND (3)
17. EDDIE KRAMER (6)
18. KYLE LEHNING (6)
19. MIKE FLICKER (4)
20. DON DAVIS (3)
21. BOB EZRIIN (3)
22. KARL RICHARDSON (5)
23. JIM ED NORMAN (3)
24. LARRY BUTLER (2)
25. JOE WISSERT (4)
26. TONY MACAULEY (3)
27. ALAN PARSONS (4)
28. CORY WADE (2)

29. BUDDY BUJE (3)
30. BILL SCHNEE (2)
31. 10cc (3)
32. MANFRED MANN'S EARTH BAND (2)
33. BOOKER T. JONES (1)
34. JACK DOUGLAS (5)
35. JOHN BOYLAN (4)
36. BARRY MANILOW (4)
37. BARRY BECKETT (4)
38. QUINCY JONES (3)
39. COMMODORES (4)
40. PAUL WILLIAMS (2)
41. BENNY ANDERSSON (3)
42. BJORN ULVAEUS (3)
43. FLEETWOOD MAC (5)
44. RICHARD DASHUT (4)
45. ART STEWART (1)
46. BILL CONTI (1)
47. BEE GEES (4)
48. KENNY NOLAN (3)
49. CLIMAX BLUES BAND (1)
50. RON DANTE (3)
51. DAVID GATES (2)
52. JOHNNY RIVERS (2)
53. GUS DUDGEON (3)
54. THOM BELL (2)

55. PHIL RAMONE (4)
56. PAUL HORNSBY (1)
57. JEFF GLIXMAN (1)
58. QUEEN (2)
59. JIM MASON (2)
60. CHARLIE CALELLO (5)
61. JAMES CARMICHAEL (3)
62. HARRY MASLIN (3)
63. H. W. CASEY (3)
64. RICHARD FINCH (3)
65. CLAYTON IVEY (3)
66. JAMES WILLIAM GUERCIO (3)
67. ROB STEVENS (1)

68. BARBRA STREISAND (2)
69. JOHN FARRAR (3)
70. CHARLES STEPNEY (4)
71. ROGER GREENAWAY (1)
72. JOHN SINCLAIR (3)
73. STEPHEN BISHOP (2)
74. GARY LYONS (2)
75. SUPERTRAMP (1)
76. LEON HUFF (6)
77. BUDDY KILLEN (1)
78. MIKE CHAPMAN (3)
79. PAUL McCARTNEY (2)
80. RUFUS (2)
81. PETER YARROW (3)
82. SANDY LINZER (1)
83. DAVID MATTHEWS (2)
84. BARRY BLUE (1)
85. KENNY GAMBLE (5)
86. TERRY WOODFORD (2)
87. CHRIS CHRISTIAN (1)
88. GEORGE LUCAS (1)
89. DARYL DRAGON (2)
90. MIKE THEODORE (1)
91. JOEL DIAMOND (4)
92. GORDON MILLS (1)
93. SIMON SOUSSAN (1)
94. ELVIS PRESLEY (2)
95. FELTON JARVIS (2)
96. MICHAEL MASSER (2)
97. BARRY WHITE (3)
98. ARIF MARDIN (5)
99. TED TEMPLEMAN (3)
100. BOBBY MANUEL (2)



Pop

Honor Roll Of New Pop Singles Artists



Pos. ARTIST, Label: Titles on Hot 100 Chart

1. KENNY NOLAN, 20th Century: My Eyes Get Blurry; I Like Dreamin'; Love's Grown Deep
2. FOREIGNER, Atlantic: Feels Like The First Time; Cold As Ice
3. ANDY GIBB, RSO: I Just Want To Be Your Everything
4. SHAUN CASSIDY, Warner/Curb: That's Rock 'N' Roll; Da Doo Ron Ron
5. STEPHEN BISHOP, ABC: On And On; Save It For A Rainy Day
6. MARY MACGREGOR, Ariola America: For A While; Torn Between Two Lovers; This Girl (Has Turned Into A Woman)
7. DAVID SOUL, Private Stock: Silver Lady; Don't Give Up On Us; Going In With Your Eyes Closed
8. HOT, Big Tree: Angel In Your Arms; The Right Feeling At The Wrong Time
9. ALAN O'DAY, Pacific, Atlantic: Undercover Angel; Started Out Dancing; Ended Up Making Love
10. PABLO CRUISE, A&M: A Place In The Sun; Watcha Gonna Do?
11. JENNIFER WARNES, Arista: I'm Dreaming; Right Time Of The Night
12. PETER McCANN, 20th Century: Do You Wanna Make Love

13. BILL CONTI, United Artists: Theme From Rocky (Gonna Fly Now)
14. CLIMAX BLUES BAND, Sire: Couldn't Get It Right
15. AL STEWART, Janus: On The Border; Year Of The Cat
16. KANSAS, Kirshner: Carry On Wayward Son
17. SANFORD & TOWNSEND, Warner Bros.: Smoke From A Distant Fire
18. DEAN FRIEDMAN, Lifesong: Ariel
19. MECO, Millenium: Theme From Star Wars
20. FLOATERS, ABC: Float On
21. HEATWAVE, Epic: Boogie Nights
22. LONDON SYMPHONY ORCHESTRA, 20th Century: Theme From Star Wars
23. DEBBY BOONE, Warner/Curb: You Light Up My Life
24. DENIECE WILLIAMS, Columbia: Free
25. RAM JAM, Epic: Black Betty

Honor Roll Of New Pop Albums Artists

Pos., ARTIST, Label: Titles On Top LP Chart

1. FOREIGNER, Atlantic: Foreigner
2. TEDDY PENDERGRASS, Philadelphia International: Teddy Pendergrass
3. BRICK, Bang: Good High; Brick
4. MAZE—FEATURING FRANKIE BEVERLY, Capitol: Maze Featuring Frankie Beverly
5. KENNY LOGGINS, Columbia: Celebrate Me Home
6. SLAVE, Cotillion: Salve
7. SHAUN CASSIDY, Warner/Curb: Shaun Cassidy
8. BURTON CUMMINGS, Columbia: Burton Cummings; My Own Way To Rock
9. FLOATERS, ABC: Floaters
10. DAVID SOUL, Private Stock: David Soul; Playing To An Audience Of One
11. LONNIE LISTON SMITH, ABC: Renaissance; Live Lonnie Liston Smith
12. ANDY GIBB, RSO: Flowing Rivers
13. MARY MACGREGOR, Ariola America: Torn Between Two Lovers
14. STEVE WINWOOD, Island: Steve Winwood
15. BARRY DE VORZON & PERRY BOTKIN JR., A&M: Nadia's Theme
16. BAR-KAYS, Mercury: Too Hot To Stop
17. JEFF BECK WITH THE JAN HAMMER GROUP, Epic: Live
18. JUSTIN HAYWARD, Deram: Songwriter
19. PETER GABRIEL, Atco: Peter Gabriel
20. MECO, Millenium: Star Wars And Other Galactic Funk
21. HEATWAVE, Epic: Too Hot To Handle
22. JENNIFER WARNES, Arista: Jennifer Warnes
23. KLAATU, Capitol: Klaatu; Hope
24. ROSE ROYCE, Whitfield: In Full Bloom
25. C.J. & CO., Westbound: Devil's Gun



Country Artist of the Year
WAYLON



Country Singles Artist of the Year

Country LP Artist of the Year

**Top Country Single of the Year—
“Luckenbach, Texas”**

**Top Country LP of the Year—
“Ol’ Waylon”**

Thanks, Waylon, from all of us.

RCA
Records



Pop Singles Female Artists

- Pos. ARTIST (No. of charted singles) Label
1. BARBRA STREISAND (2) Columbia
 2. THELMA HOUSTON (2) Tamia
 3. RITA COOLIDGE (2) A&M
 4. YVONNE ELLIMAN (2) RSO
 5. JENNIFER WARNES (2) Arista
 6. NATALIE COLE (3) Capitol
 7. LINDA RONSTADT (5) Asylum
 8. DONNA SUMMER (3) Casablanca
 9. HELEN REDDY (2) Capitol
 10. OLIVIA NEWTON-JOHN (3) MCA



Pop Albums Female Artists

- Pos. ARTIST (No. of charted albums) Label
1. LINDA RONSTADT (3) Asylum (1) Capitol
 2. DONNA SUMMER (2) Casablanca
 3. OLIVIA NEWTON-JOHN (2) MCA
 4. THELMA HOUSTON (1) Tamia
 5. RITA COOLIDGE (2) A&M
 6. NATALIE COLE (2) Capitol
 7. DENIECE WILLIAMS (1) Columbia
 8. DIANA ROSS (3) Motown
 9. BARBRA STREISAND (1) Columbia
 10. JOAN BAEZ (1) A&M (1) Portrait

Pop Singles Male Artists

- Pos. ARTIST (No. of charted singles) Label
1. ROD STEWART (4) Warner Bros.
 2. LEO SAYER (4) Warner Bros.
 3. STEVIE WONDER (3) Tamia
 4. BARRY MANILOW (4) Arista
 5. KENNY NOLAN (3) 20th Century
 6. PETER FRAMPTON (3) A&M
 7. ANDY GIBB (1) RSO
 8. SHAUN CASSIDY (2) Warner/Curb
 9. ALICE COOPER (2) Warner Bros.
 10. STEPHEN BISHOP (2) ABC

Pop Albums Male Artists

- Pos. ARTIST (No. of charted albums) Label
1. STEVIE WONDER (3) Tamia
 2. BARRY MANILOW (5) Arista
 3. GEORGE BENSON (2) Warner Bros. (1) CTI Motown
 4. PETER FRAMPTON (3) A&M
 5. ELVIS PRESLEY (8) RCA
 6. BOZ SCAGGS (2) Columbia
 7. JOHN DENVER (4) RCA
 8. WAYLON JENNINGS (4) RCA
 9. JIMMY BUFFETT (2) ABC
 10. LEO SAYER (2) Warner Bros.



Pop



Pop Singles Instrumentalist Duos/Groups

- Pos. ARTIST (No. of Charted Singles) Label
1. LONDON SYMPHONY ORCHESTRA (1) 20th Century
 2. BARRY DEVORZON & PERRY BOTKIN JR. (2) A&M
 3. WALTER MURPHY & BIG APPLE BAND (2) Private Stock
 4. SALSOUL ORCHESTRA (2) Salsoul
 5. LOVE UNLIMITED ORCHESTRA (2) 20th Century

Pop Singles Duos/Groups

- Pos. ARTIST (No. of Charted Singles) Label
1. STEVE MILLER BAND (5) Capitol
 2. FLEETWOOD MAC (4) Warner Bros. (1) Reprise
 3. EAGLES (3) Asylum
 4. K.C. & THE SUNSHINE BAND (4) TK
 5. KISS (5) Casablanca
 6. ELECTRIC LIGHT ORCHESTRA (3) Jet/United Artists
 7. COMMODORES (4) Motown
 8. ABBA (4) Atlantic
 9. BEE GEES (5) RSO
 10. DARYL HALL & JOHN OATES (3) RCA

Pop Albums Duos/Groups

- Pos. ARTIST (No. of Charted Albums) Label
1. FLEETWOOD MAC (2) Warner Bros.
 2. KISS (6) Casablanca
 3. EAGLES (2) Asylum
 4. BEE GEES (4) RSO
 5. STEVE MILLER BAND (3) Capitol
 6. ELECTRIC LIGHT ORCHESTRA (2) United Artists
 7. HEART (1) Mushroom (1) Portrait
 8. DARYL HALL & JOHN OATES (3) RCA (1) Atlantic
 9. BOB SEGER & THE SILVER BULLET BAND (2) Capitol
 10. BOSTON (1) Epic

Pop Albums Instrumentalist Duos/Groups

- Pos. ARTIST (No. of Charted Albums) Label
1. SALSOUL ORCHESTRA (3) Salsoul
 2. ROY AYERS UBIQUITY (3) Polydor
 3. WEATHER REPORT (1) Columbia
 4. CRUSADERS (2) ABC/Blue Thumb
 5. BARRY DE VORZON & PERRY BOTKIN JR. (1) A&M

Pop Singles Instrumentalists

- Pos. ARTIST (No. of Charted Singles) Label
1. MAYNARD FERGUSON (2) Columbia
 2. CERRONE (2) Cotillion
 3. HENRY MANCINI (2) RCA
 4. QUINCY JONES (2) A&M
 5. DEODATO (EUMIR) (2) MCA



Pop Albums Instrumentalists

- Pos. ARTIST (No. of Charted Albums) Label
1. MAYNARD FERGUSON (1) Columbia
 2. QUINCY JONES (2) A&M
 3. RONNIE LAWS (1) Blue Note
 4. LONNIE LISTON SMITH (2) RCA
 5. JEAN-LUC PONTY (2) Atlantic

Thanks Neil - for another great year!



NDRT

LARRY WILLIAMS / PAUL WASSERMAN / JOE BROWN / TOM MOONEY / JERRY KERNIS / STEVE MATTY / NEIL DIAMOND / VAL LANE / STAN MILLER / VINCE CHARLES
ART MACNOW / NICK DORNAN / MARCIA / JOE FLAHERTY / ALAN LINDGREN / PATRICK STANSFIELD / JERRY MURPHEY / SCOTT JOHNSON / TIM CHARLES / REIN PRESS / LINDA PRESS / DOUG POPE
SAL BONAFEDE / KING ERRISSON / EMORY GORDY / JESSE / TOM HENSLEY / DENNIS ST. JOHN / SAM COLE / DOUG RHONE / TINA BENNETT / RICHARD BENNETT



New Pop Singles Female Artists

- Pos. ARTIST
(No. of Charted Singles) Label
1. JENNIFER WARNES (2) Arista
 2. MERI WILSON (1) GRT
 3. KATE TAYLOR (1) Columbia

New Pop Albums Female Artists

- Pos. ARTIST
(No. of Charted Albums) Label
1. MARY MACGREGOR (1) Ariola America
 2. JENNIFER WARNES (1) Arista
 3. YVONNE ELLIMAN (1) RSO



New Pop Singles Male Artists

- Pos. ARTIST
(No. of Charted Singles) Label
1. KENNY NOLAN (3) 20th Century
 2. ANDY GIBB (1) RSO
 3. SHAUN CASSIDY (2) Warner/Curb



New Pop Albums Male Artists

- Pos. ARTIST
(No. of Charted Albums) Label
1. TEDDY PENDERGRASS (1) Phil. Inter.
 2. KENNY LOGGINS (1) Columbia
 3. SHAUN CASSIDY (1) Warner/Curb



New Pop Singles Instrumentalists

- Pos. ARTIST
(No. of Charted Singles) Label
1. CERRONE (2) Cotillion
 2. MAYNARD FERGUSON (2) Columbia
 3. IDRIS MUHAMMAD (2) Kudu (Motown)

New Pop Albums Instrumentalists

- Pos. ARTIST
(No. of Charted Albums) Label
1. LONNIE LISTON SMITH (2) RCA
 2. PATRICE RUSHEN (1) Prestige
 3. STOMU YAMASHTA (1) Arista (1) Island



New Pop Singles Duos/Groups

- Pos. ARTIST
(No. of Charted Singles) Label
1. FOREIGNER (2) Atlantic
 2. HOT (2) Big Tree
 3. JACKSONS (3) Epic



New Pop Albums Duos/Groups

- Pos. ARTIST
(No. of Charted Albums) Label
1. FOREIGNER (1) Atlantic
 2. BRICK (2) Bang
 3. MAZE FEATURING FRANKIE BEVERLY (1) Capitol

Pop Singles Labels

- Pos. LABEL (No. of Charted Singles)
1. WARNER BROS. (34)
 2. CAPITOL (35)
 3. COLUMBIA (42)
 4. A&M (26)
 5. ATLANTIC (31)
 6. RSO (15)
 7. ABC (19)
 8. EPIC (21)
 9. ARISTA (22)
 10. RCA (20)
 11. ASYLUM (15)
 12. UNITED ARTISTS (14)
 13. TAMLA (6)
 14. 20TH CENTURY (12)
 15. BIG TREE (13)
 16. CASABLANCA (12)
 17. MCA (11)
 18. ELEKTRA (13)
 19. MERCURY (14)
 20. MOTOWN (8)
 21. PRIVATE STOCK (12)
 22. TK (5)
 23. ARIOLA AMERICA (11)
 24. PORTRAIT (4)
 25. WARNER/CURB (4)



Pop Albums Labels

- Pos. LABEL (No. of Charted Albums)
1. WARNER BROS. (56)
 2. COLUMBIA (67)
 3. A&M (48)
 4. CAPITOL (54)
 5. ATLANTIC (44)
 6. RCA (49)
 7. EPIC (35)
 8. ARISTA (29)
 9. ASYLUM (13)
 10. CASABLANCA (16)
 11. ABC (26)
 12. UNITED ARTISTS (20)
 13. TAMLA (6)
 14. MCA (20)
 15. RSO (15)
 16. MOTOWN (13)
 17. MERCURY (18)
 18. ELEKTRA (12)
 19. PHIL INT (8)
 20. CHRYSALIS (11)
 21. CAPRICORN (9)
 22. 20TH CENTURY (9)
 23. POLYDOR (11)
 24. TK (2)
 25. PORTRAIT (4)



MC/DC
JAY BOY ADAMS
ANGEL
THE BABYS
BLUE BOP DELUXE
BE BOP OYSTER CULT
CITY BOY TRICK
JOE COCKER
DETECTIVE
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LEVON HELM
THE JAM
KISS
JUDAS PRIEST
MAX WEBSTER
JONI MITCHELL
THE NETWORK
PIPER BLANK
POINT BLANK
THE RCO ALLSTARS
ROCKETS
TODD RUNDGREN
RUSH
SEGER & THE SILVER BULLET BAND
STEWART
TOBY BEAU
UFO
UTAH HEEP
NEIL YOUNG
ZZ TOP

THE SILVER BULLET BAND
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ANGEL
THE BABYS
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BE BOP OYSTER CULT
CITY BOY TRICK
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AM THANKS ALL OF YOU FOR MAKING THIS OUR MERRIEST OF YEARS

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ZZ TOP

Easy Listening Singles

Pos. TITLE—Artist—Label

1. **NOBODY DOES IT BETTER**—Carly Simon—Elektra
2. **LOVE THEME FROM "A STAR IS BORN"**—Barbra Streisand—Columbia
3. **IT'S SAD TO BELONG**—England Dan & John Ford Coley—Big Tree
4. **MY HEART BELONGS TO ME**—Barbra Streisand—Columbia
5. **SOUTHERN NIGHTS**—Glen Campbell—Capitol
6. **ON AND ON**—Stephen Bishop—ABC
7. **LOOKS LIKE WE MADE IT**—Barry Manilow—Arista
8. **MARGARITAVILLE**—Jimmy Buffett—ABC
9. **HELLO STRANGER**—Yvonne Elliman—RSO
10. **HANDY MAN**—James Taylor—Columbia
11. **RIGHT TIME OF THE NIGHT**—Jennifer Warnes—Arista
12. **YOU'RE MY WORLD**—Helen Reddy—Capitol
13. **DON'T WORRY BABY**—B. J. Thomas—MCA
14. **JUST A SONG BEFORE I GO**—Crosby/Stills/Nash—Atlantic
15. **AFTER THE LOVIN'**—Engelbert Humperdinck—Epic
16. **HIGHER & HIGHER**—Rita Coolidge—A&M
17. **SAY YOU'LL STAY UNTIL TOMORROW**—Tom Jones—Epic

18. **SAM**—Olivia Newton-John—MCA
19. **TORN BETWEEN TWO LOVERS**—Mary Macgregor—Ariola America
20. **WHEN I NEED YOU**—Leo Sayer—Warner Bros.
21. **I JUST WANT TO BE YOUR EVERYTHING**—Andy Gibb—RSO
22. **DON'T GIVE UP ON US**—David Soul—Private Stock
23. **NEW KID IN TOWN**—Eagles—Asylum
24. **I LIKE DREAMIN'**—Kenny Nolan—20th Century

25. **IT WAS ALMOST LIKE A SONG**—Ronnie Milsap—RCA
26. **LOST WITHOUT YOUR LOVE**—Bread—Elektra
27. **MUSKRAT LOVE**—Captain & Tennille—A&M
28. **DANCING QUEEN**—Abba—Atlantic
29. **ALL YOU GET FROM LOVE IS A LOVE SONG**—Carpenters—A&M
30. **YOU DON'T HAVE TO BE A STAR**—Marilyn McCoo & Billy Davis Jr.—ABC
31. **WEEKEND IN NEW ENGLAND**—Barry Manilow—Arista
32. **LOVE ME**—Yvonne Elliman—RSO

33. **LOVE'S GROWN DEEP**—Kenny Nolan—20th Century
34. **WAY DOWN**—Elvis Presley—RCA
35. **HOOKED ON YOU**—Bread—Elektra
36. **SUNFLOWER**—Glen Campbell—Capitol
37. **KNOWING ME, KNOWING YOU**—Abba—Atlantic
38. **SORRY SEEMS TO BE THE HARDEST WORD**—Elton John—MCA/Rocket
39. **LUCILLE**—Kenny Rogers—United Artists
40. **YEAR OF THE CAT**—Al Stewart—Janus
41. **MOODY BLUE**—Elvis Presley—RCA
42. **SWAYIN' TO THE MUSIC (Slow Dancin')**—Johnny Rivers—Big Tree
43. **SIR DUKE**—Stevie Wonder—Tamla
44. **STAR WARS**—London Symphony Orch.—20th Century
45. **DREAMS**—Fleetwood Mac—Warner Bros.
46. **YOU'RE MOVING OUT TODAY**—Bette Midler—Atlantic
47. **I'M DREAMING**—Jennifer Warnes—Arista
48. **JUST REMEMBER I LOVE YOU**—Firefall—Atlantic
49. **SAVE IT FOR A RAINY DAY**—Stephen Bishop—ABC
50. **ANGEL IN YOUR ARMS**—Hot—Big Tree



Easy Listening

Soundtrack



Soundtrack Albums

Pos. TITLE—Label

1. **A STAR IS BORN**—Columbia
2. **ROCKY**—United Artists
3. **CAR WASH**—MCA
4. **THE SONG REMAINS THE SAME**—Swan Song
5. **STAR WARS**—20th Century



Easy Listening Singles Artists

Pos. ARTIST (No. of Charted Singles) Label

1. **BARBRA STREISAND** (2) Columbia
2. **BARRY MANILOW** (4) Arista
3. **YVONNE ELLIMAN** (3) RSO
4. **ENGLAND DAN/JOHN FORD COLEY** (2) Big Tree (1) Atlantic
5. **GLEN CAMPBELL** (2) Capitol
6. **CAPTAIN & TENNILLE** (4) A&M
7. **CARLY SIMON** (1) Elektra
8. **ABBA** (4) Atlantic
9. **STEPHEN BISHOP** (2) ABC
10. **JENNIFER WARNES** (2) Arista

11. **OLIVIA NEWTON-JOHN** (3) MCA
12. **KENNY NOLAN** (3) 20th Century
13. **HELEN REDDY** (3) Capitol
14. **BREAD** (2) Elektra
15. **JAMES TAYLOR** (2) Columbia (1) Warner Bros.
16. **ENGELBERT HUMPERDINCK** (4) Epic
17. **ELVIS PRESLEY** (2) RCA
18. **DAVID SOUL** (3) Private Stock
19. **LEO SAYER** (3) Warner Bros.
20. **EAGLES** (2) Asylum
21. **JIMMY BUFFETT** (1) ABC (1) ABC/Dot
22. **RITA COOLIDGE** (2) A&M
23. **KENNY ROGERS** (2) United Artists
24. **MARY MACGREGOR** (3) Ariola America

25. **CROSBY/STILLS/NASH** (2) Atlantic
26. **NEIL SEDAKA** (2) Elektra (1) MCA/Rocket
27. **MARILYN MCCOO & BILLY DAVIS JR.** (3) ABC
28. **TOM JONES** (2) Epic
29. **BURTON CUMMINGS** (3) Portrait
30. **B. J. THOMAS** (1) MCA
31. **FLEETWOOD MAC** (3) Warner Bros.
32. **FIREFALL** (3) Atlantic
33. **STEVIE WONDER** (2) Tamla (1) Motown
34. **JOHN DENVER** (3) RCA
35. **AL STEWART** (2) Janus
36. **ANDY GIBB** (1) RSO
37. **SEALS & CROFTS** (3) Warner Bros.
38. **CARPENTERS** (2) A&M
39. **RONNIE MILSAP** (1) RCA
40. **ELTON JOHN** (1) MCA/Rocket
41. **JOHNNY RIVERS** (1) Big Tree
42. **BEE GEES** (2) RSO (1) Polydor
43. **GEORGE BENSON** (1) Warner Bros. (1) Arista
44. **LONDON SYMPHONY ORCH.** (1) 20th Century
45. **HOT** (2) Big Tree
46. **BETTE MIDLER** (1) Atlantic
47. **NEIL DIAMOND** (2) Columbia
48. **GORDON LIGHTFOOT** (2) Reprise
49. **MAC DAVIS** (3) Columbia
50. **10cc** (2) Mercury

Easy Listening Singles Labels

Pos. LABEL (No. of Charted Singles)

1. **COLUMBIA** (25)
2. **A&M** (17)
3. **ARISTA** (11)
4. **ABC** (16)
5. **ATLANTIC** (16)
6. **WARNER BROS.** (19)
7. **RCA** (15)
8. **CAPITOL** (16)
9. **ELEKTRA** (8)
10. **BIG TREE** (6)

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Easy Listening Singles

Pos. TITLE—Artist—Label

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2. **LOVE THEME FROM "A STAR IS BORN"**—Barbra Streisand—Columbia
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9. **HELLO STRANGER**—Yvonne Elliman—RSO
10. **HANDY MAN**—James Taylor—Columbia
11. **RIGHT TIME OF THE NIGHT**—Jennifer Warnes—Arista
12. **YOU'RE MY WORLD**—() Capitol
13. **DON'T WORRY BABY**—Thomas—MCA
14. **JUST A SONG BEFORE**—Crosby/Stills/Nash—Arista
15. **AFTER THE LOVIN'**—Epic
16. **HIGHER & HIGHER**—A&M
17. **SAY YOU'LL STAY UNTIL TOMORROW**—Tom Jones—Polygram

18. **SAM**—Olivia Newton-John—MCA
19. **TORN BETWEEN TWO LOVERS**—Mary Macgregor—Ariola America
20. **WHEN I NEED YOU**—Leo Sayer—Warner Bros.
21. **I JUST WANT TO BE YOUR EVERYTHING**—Andy Gibb—RSO
22. **DON'T GIVE UP ON US**—David Soul—Private Stock
23. **NEW KID IN TOWN**—Eagles—Asylum
24. **I LIKE DREAMIN'**—Kenny Nolan—20th Century

25. **IT WAS ALMOST LIKE A SONG**—Ronnie Milsap—RCA
26. **LOST WITHOUT YOUR LOVE**—Bread—Elektra
27. **MUSKRAT LOVE**—Captain & Tennille—A&M
28. **DANCING QUEEN**—Abba—Atlantic
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36. **SUNFLOWER**—Glen Campbell—Capitol
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38. **SORRY SEEMS TO BE THE HARDEST WORD**—Elton John—MCA/Rocket
39. **LUCILLE**—Kenny Rogers—United Artists
40. **YEAR OF THE CAT**—Al Stewart—Janus
41. **MOODY BLUE**—Elvis Presley—RCA
42. **SWAYIN' TO THE MUSIC (Slow Dancin')**—Johnny Rivers—Big Tree
43. **SIR DUKE**—Stevie Wonder—Tamia
44. **STAR WARS**—London Symphony Orch.—20th Century



DECEMBER 24, 1977, BILLBOARD



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(No. of Charted Singles) Label

1. **BARBRA STREISAND** (2) Columbia
2. **BARRY MANILOW** (4) Arista
3. **YVONNE ELLIMAN** (3) RSO
4. **ENGLAND DAN/JOHN FORD COLEY** (2) Big Tree (1) Atlantic
5. **GLEN CAMPBELL** (2) Capitol
6. **CAPTAIN & TENNILLE** (4) A&M
7. **CARLY SIMON** (1) Elektra
8. **ABBA** (4) Atlantic
9. **STEPHEN BISHOP** (2) ABC
10. **JENNIFER WARNES** (2) Arista

11. **OLIVIA NEWTON-JOHN** (3) MCA
12. **KENNY NOLAN** (3) 20th Century
13. **HELEN REDDY** (3) Capitol
14. **BREAD** (2) Elektra
15. **JAMES TAYLOR** (2) Columbia (1) Warner Bros.
16. **ENGELBERT HUMPERDINCK** (4) Epic
17. **ELVIS PRESLEY** (2) RCA
18. **DAVID SOUL** (3) Private Stock
19. **LEO SAYER** (3) Warner Bros.
20. **EAGLES** (2) Asylum
21. **JIMMY BUFFETT** (1) ABC (1) ABC/Dot
22. **RITA COOLIDGE** (2) A&M
23. **KENNY ROGERS** (2) United Artists
24. **MARY MACGREGOR** (3) Ariola America

25. **CROSBY/STILLS/NASH** (2) Atlantic
26. **NEIL SEDAKA** (2) Elektra (1) MCA/Rocket
27. **MARILYN MCCOO & BILLY DAVIS JR.** (3) ABC
28. **TOM JONES** (2) Epic
29. **BURTON CUMMINGS** (3) Portrait
30. **B. J. THOMAS** (1) MCA
31. **FLEETWOOD MAC** (3) Warner Bros.
32. **FIREFALL** (3) Atlantic
33. **STEVIE WONDER** (2) Tamia (1) Motown
34. **JOHN DENVER** (3) RCA
35. **AL STEWART** (2) Janus
36. **ANDY GIBB** (1) RSO
37. **SEALS & CROFTS** (3) Warner Bros.
38. **CARPENTERS** (2) A&M
39. **RONNIE MILSAP** (1) RCA
40. **ELTON JOHN** (1) MCA/Rocket
41. **JOHNNY RIVERS** (1) Big Tree
42. **BEE GEES** (2) RSO (1) Polydor
43. **GEORGE BENSON** (1) Warner Bros. (1) Arista
44. **LONDON SYMPHONY ORCH.** (1) 20th Century
45. **HOT** (2) Big Tree
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48. **GORDON LIGHTFOOT** (2) Reprise
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9. **ELEKTRA** (8)
10. **BIG TREE** (6)

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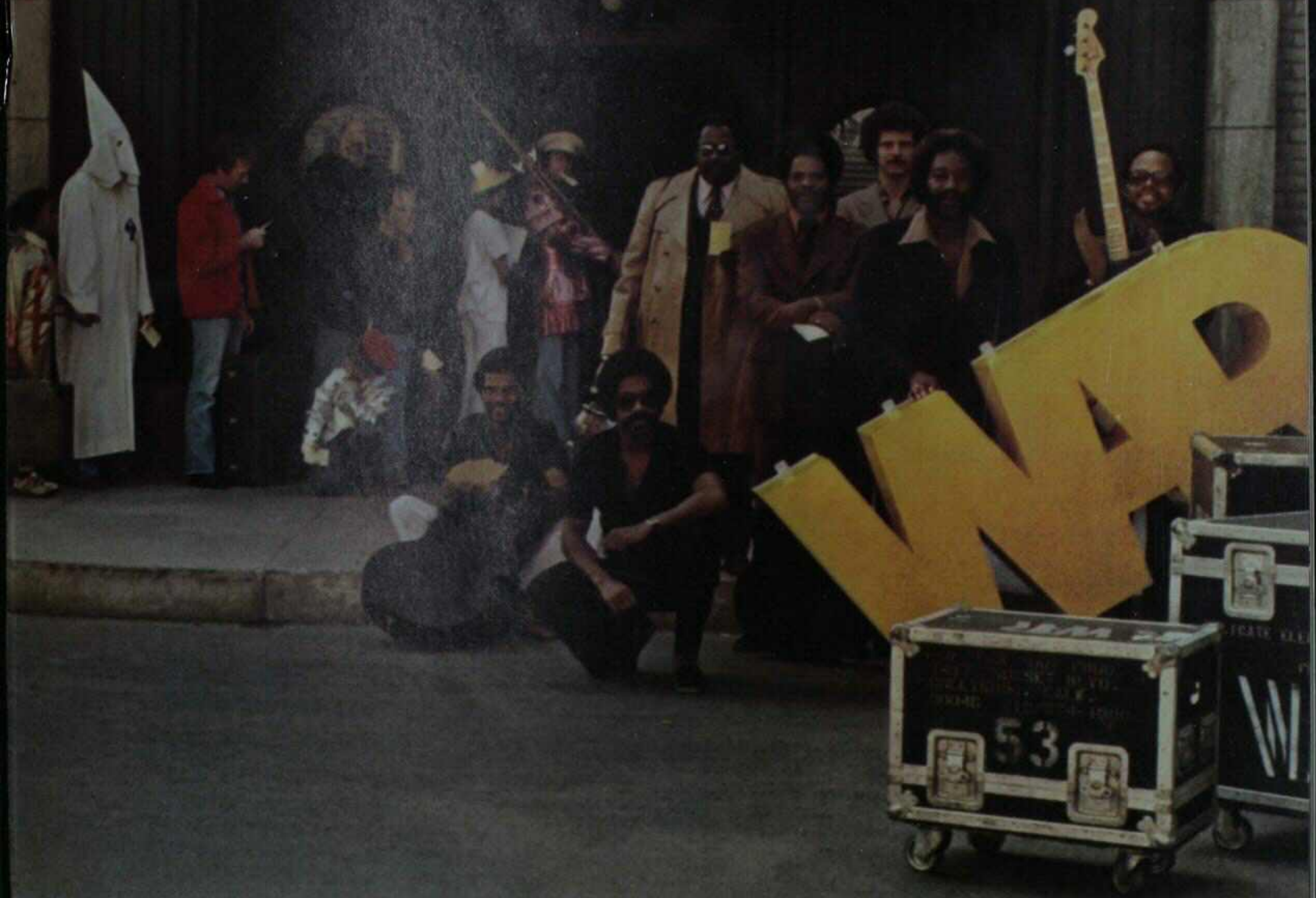
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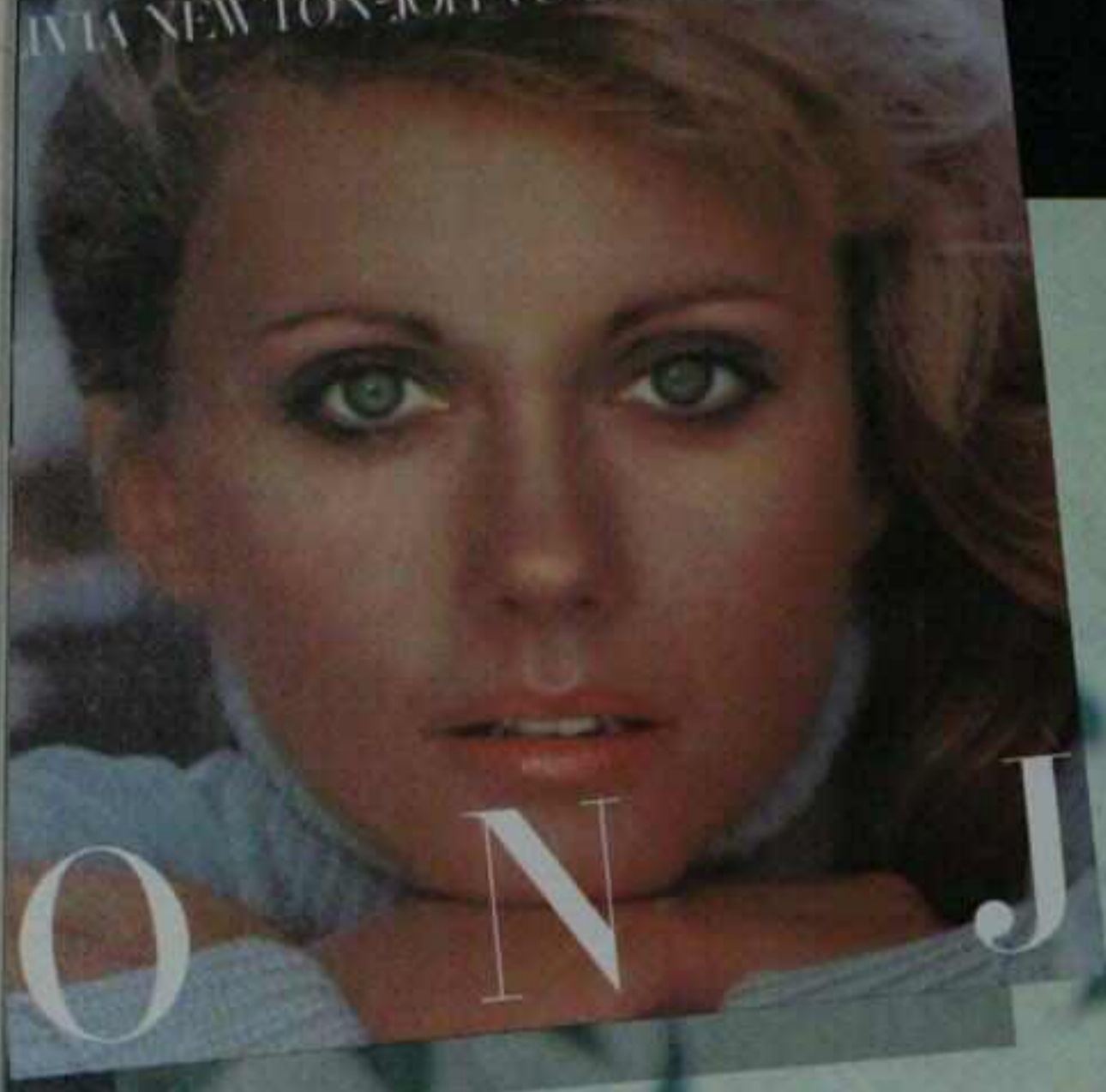


OLIVIA NEWTON-JOHN

SAM / CHANGES / IF NOT FOR YOU / LET ME BE THERE / COME ON
SOMETHING BETTER TO DO / HAVE YOU NEVER BEEN MELLOW

A DREAM COME TRUE

OLIVIA NEWTON-JOHN'S GREATEST HITS



O

JOAN'S GREATEST HITS

OVER / IF YOU LOVE ME (LET ME KNOW) / I HONESTLY LOVE YOU
/ PLEASE MR. PLEASE / DON'T STOP BELIEVIN' / LET IT SHINE

COME TRUE



O N J

Pop Singles Publishers

Pos. PUBLISHER, Licensee (No. of Charted Singles)

1. JOBETE, ASCAP (29)
2. UNICHAPPELL, BMI (14)
3. ALMO, ASCAP (27)
4. WARNER BROS., ASCAP (11)
5. SHERLYN, BMI (10)
6. UNITED ARTISTS, ASCAP (14)
7. MIGHTY THREE, BMI (13)
8. IRVING, BMI (8)
9. UNART, BMI (16)
10. SAILOR, ASCAP (6)
11. DUCHESS, BMI (6)
12. GENTOO, BMI (5)
13. SAGGIFIRE, BMI (5)
14. SCREEN GEMS-EMI, BMI (14)
15. COCK AND TRUMPET, BMI (1)
16. SOUND OF NOLAN, BMI (4)
17. BULL PEN, BMI (6)
18. SOMERSET, ASCAP (5)
19. COUNTLESS, BMI (2)
20. RED COW, ASCAP (3)
21. CAFE AMERICANA, ASCAP (7)
22. BOZ SCAGGS, BMI (8)
23. CHAPPELL, ASCAP (6)
24. FIRST ARTISTS, ASCAP (6)
25. FOX FANFARE, BMI (6)
26. STEPHEN BISHOP, BMI (2)
27. SONG TAILORS, BMI (6)
28. AMERICAN BROADCASTING, ASCAP (4)
29. GEAR, ASCAP (3)
30. AHAB, BMI (2)
31. LOW-SAL, BMI (4)
32. DAWN BREAKER, BMI (5)
33. CORAL REEFER, BMI (3)
34. CAM-USA, BMI (3)
35. MAN-KEN, BMI (3)
36. LAUREL CANYON, ASCAP (2)
37. CASSEROLE, BMI (6)
38. CHEVIS, BMI (2)
39. MAGICLAND, ASCAP (4)
40. BRAINTREE, BMI (6)
41. TOP BOUND, BMI (2)
42. RICK'S, BMI (7)
43. MUSIC WAY, BMI (4)
44. GROOVESVILLE, BMI (3)
45. WARNER-TAMERLANE, BMI (3)
46. KIPALULU, ASCAP (3)
47. JAY'S ENTERPRISES, ASCAP (4)
48. IRAZU, BMI (3)
49. CHRYSALIS, ASCAP (5)
50. MACAULAY, BMI (1)
51. SILVER BLUE, ASCAP (5)
52. BLEU DISQUE, ASCAP (3)
53. NO EXIT, BMI (2)
54. KIDADA, BMI (4)

55. COVERED WAGON, ASCAP (2)
56. BROUGHAM HALL, BMI (2)
57. DAKSEL, BMI (4)
58. TRIO, BMI (2)
59. BIG PIG, ASCAP (5)
60. THIN ICE, ASCAP (1)
61. EZRA, BMI (2)
62. DESERT MOON, BMI (5)
63. LUCKYU, BMI (1)
64. DICK JAMES, BMI (2)
65. QUEEN, BMI (5)
66. STIGWOOD, BMI (3)
67. AUSTRALIAN TUMBLEWEED, BMI (3)
68. WILSON, ASCAP (3)
69. DON KIRSHNER, BMI (1)

70. ABC-DUNHILL, BMI (4)
71. SWALLOW TURN, ASCAP (2)
72. GANGA, BMI (2)
73. BLENDINGWELL, ASCAP (3)
74. DOUBLE PLAY, BMI (1)
75. BIG ELK, ASCAP (6)
76. SALMON, BMI (3)
77. MOTH, BMI (2)
78. MACLEN, BMI (2)
79. COLGEMS-EMI, ASCAP (4)
80. TREE, BMI (2)
81. GLENWOOD, ASCAP (2)
82. ROSY, ASCAP (1)
83. ARC, BMI (2)
84. WISHBONE, ASCAP (1)
85. FISHER, ASCAP (3)
86. PURE, ASCAP (2)
87. PEPPER, ASCAP (2)
88. RONDOR, ASCAP (2)
89. CHINNICHAP, BMI (3)
90. LUCKY THREE, BMI (11)
91. KIKI, BMI (2)
92. LE BILL, BMI (1)
93. KEE-DRICK, BMI (1)
94. HOBBY HORSE, BMI (1)
95. CASTLERIDGE, BMI (1)
96. ROBERT MELLIN, BMI (1)
97. ELECTROCORD, ASCAP (2)
98. PEER INTERNATIONAL, BMI (2)
99. COTILLION, BMI (5)
100. STAFREE, BMI (3)

Publishers



Easy Listening Singles Publishers

Pos. PUBLISHER, Licensee (No. of Charted Songs)

1. UNART, BMI (11)
2. IRVING, BMI (6)
3. DAWN BREAKER, BMI (8)
4. UNITED ARTISTS, ASCAP (6)
5. STEPHEN BISHOP, BMI (2)
6. CHERRY LANE, ASCAP (6)
7. UNICHAPPELL, BMI (11)
8. COUNTLESS, BMI (3)
9. KIPAHULU, ASCAP (2)
10. AMERICAN BROADCASTING, ASCAP (2)
11. STONEBRIDGE, ASCAP (3)
12. MACAULY, ASCAP (3)
13. TWENTIETH CENTURY, ASCAP (3)
14. CORAL REEFER, BMI (2)
15. WARNER-TAMERLANE, BMI (5)
16. DICK JAMES, BMI (2)
17. JOBETE, ASCAP (7)
18. SHILLELAGH, BMI (3)
19. AHAB, BMI (2)
20. WARNER BROS., ASCAP (4)
21. EMANUEL, ASCAP (3)
22. FAMOUS, ASCAP (3)
23. KIPPELMAN-BANDIER, BMI (2)
24. THIN ICE, ASCAP (1)
25. FINE ARTISTS, ASCAP (1)
26. WISHBONE, ASCAP (1)
27. SILVER BLUE, ASCAP (5)
- TIE IRONSIDE, ASCAP (1)
29. FOX FANFARE, BMI (2)
30. SCREEN GEMS-EMI, BMI (9)
31. DEJAMUS, ASCAP (3)
32. CHELSEA, BMI (2)
- TIE SOUND OF NOLAN, BMI (2)
34. GROOVESVILLE, BMI (1)
35. SILVER DAWN, ASCAP (3)
36. MARSAIN, BMI (1)
37. ALMO, ASCAP (6)
38. GENTOO, BMI (3)
39. STIGWOOD, BMI (3)
40. COLGEMS, ASCAP (5)
41. DIVINE, BMI (1)
42. SONG TAILORS, BMI (2)
43. MOOSE, CAPAC (2)
44. PAULANNE, BMI (3)
45. BRAINTREE, BMI (3)
46. STEPEHN STILLS, BMI (1)
47. MAN-KEN, BMI (2)
48. CHURN, ASCAP (1)
49. OCEANS BLUE, BMI (1)
50. CHAPPELL, ASCAP (7)



Country Singles Publishers

POS. PUBLISHER—(No. of Charted Singles)

1. TREE, BMI (48)
2. ACUFF ROSE, BMI (22)
3. JACK AND BILL, ASCAP (22)
4. HALL-CLEMENT, BMI (21)
5. CHAPPELL, ASCAP (25)
6. CHESS, ASCAP (8)
7. FIRST GENERATION, BMI (6)
8. BEN PETERS, BMI (8)
9. TWITTY BIRD, BMI (11)
10. ALGEE, BMI (14)
11. MAPLEHILL, BMI (8)
12. BABY CHICK, BMI (3)
13. AL GALLICO, BMI (17)
14. BRIAR PATCH, BMI (5)
15. SAWGRASS, BMI (5)
16. BROUGHAM HALL, BMI (15)
17. AMERICAN COWBOY, BMI (4)
18. HOUSE OF GOLD, BMI (6)
19. BLUE ECHO, ASCAP (10)
20. ALMO, ASCAP (6)
21. DUCHESS, BMI (5)
22. UNITED ARTISTS, ASCAP (7)
23. SINGLETREE, BMI (10)
24. AHAB, BMI (4)
25. WARNER-TAMERLANE, BMI (7)
26. PI-GEM, BMI (4)
27. MILENE, ASCAP (8)
28. SHADE TREE, BMI (5)
29. PUBLICARE, ASCAP (2)



30. WILJEX, ASCAP (6)
31. CRAZY CAJUN, BMI (4)
32. DICK JAMES, BMI (2)
33. HOUSE OF BRYANT, BMI (4)
34. SCREEN GEMS-EMI, BMI (10)
35. STARSHIP, ASCAP (3)
36. LORVILLE, SESAC (1)
37. DEB DAVE, BMI (4)
38. WILLIE NELSON, BMI (3)
39. FRED ROSE, BMI (3)
40. INTERSONG USA, ASCAP (2)
41. RAY STEVENS, BMI (4)
42. WARNER BROS., ASCAP (4)
43. NARVEL THE MARVEL, BMI (4)
44. VOGUE, BMI (8)
45. SUPREME, ASCAP (1)
46. PRIMA-DONNA, BMI (1)
47. MUSIC CITY, ASCAP (5)
48. FOUR STAR, BMI (2)
49. DOUBLE PLAY, BMI (2)
50. CORAL REEFER, BMI (3)

Soul Singles Publishers

Pos. PUBLISHER, Licensee (No. of Charted Singles)

1. JOBETE, ASCAP (32)
2. MIGHTY THREE, BMI (33)
3. SHERLYN, BMI (22)
4. ABC-DUNHILL, BMI (6)
5. JAY'S ENTERPRISES, ASCAP (4)
6. DESERT MOON, BMI (7)
7. SAGGIFIRE, BMI (4)
8. UNICHAPPELL, BMI (19)
9. BULL PEN, BMI (6)
10. GROOVESVILLE, BMI (5)
11. RICK'S, BMI (14)
12. ELECTROCORD, ASCAP (5)
13. WARNER-TAMERLANE, BMI (13)
14. DELIGHTFUL, BMI (9)
15. KIDADA, BMI (11)
16. PLAY ONE, BMI (8)
17. STONE DIAMOND, BMI (11)
18. DUCHESS, BMI (7)
19. TREE, BMI (4)
20. DYNATONE, BMI (11)
21. BOVINA, ASCAP (3)
22. HOTEL, ASCAP (2)
23. JEC, BMI (11)
24. VAN McCOY, BMI (13)
25. SCREEN GEMS-EMI, BMI (9)
26. BUSHKA, ASCAP (3)
27. RUBBER BAND, BMI (3)
28. AMERICAN BROADCASTING, ASCAP (5)
29. BELL-KAT, BMI (3)
30. MAYFIELD, BMI (5)
31. LUCKY THREE, BMI (11)
32. VIR-JON, BMI (3)
33. WEB IV, BMI (3)
34. SPURTREE, BMI (1)
35. FAR OUT, ASCAP (4)
36. PECIE, BMI (2)
37. CASSEROLE, BMI (5)
38. KEE-DRICK, BMI (2)
39. NICK-O-VAL, ASCAP (3)
40. SA-VETTE, BMI (6)
41. BARKAY, BMI (3)
42. MUSIC WAY, BMI (2)
43. STALLION, BMI (1)
44. BETTER DAYS, BMI (3)
45. IRVING, BMI (12)
46. ALMO, ASCAP (4)
47. INTERIOR, BMI (3)
48. ATV, BMI (3)
49. RAZZLE DAZZLE, BMI (1)
50. SIX STRINGS, BMI (2)

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THE RIVER'S LO
by Johnny Swendel
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*Who's Cheatin' Who? is from Van Trevor's soon to be released album "Van Trevor's Greatest Hits" CI-130

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Pop Singles Publishers

Pos. PUBLISHER, Licensee (No. of Charted Singles)

1. JOBETE, ASCAP (29)
2. UNICHAPPELL, BMI (14)
3. ALMO, ASCAP (27)
4. WARNER BROS., ASCAP (11)
5. SHERLYN, BMI (10)
6. UNITED ARTISTS, ASCAP (14)
7. MIGHTY THREE, BMI (13)
8. IRVING, BMI (8)
9. UNART, BMI (16)
10. SAILOR, ASCAP (6)
11. DUCHESS, BMI (6)
12. GENTOO, BMI (5)
13. SAGGIFIRE, BMI (5)
14. SCREEN GEMS-EMI, BMI (14)
15. COCK AND TRUMPET, BMI (11)
16. SOUND OF NC
17. BULL PEN, BMI
18. SOMERSET, A
19. COUNTLESS, I
20. RED COW, AS

21. CAFE AMERICANA, ASCAP (7)
22. BOZ SCAGGS, BMI (8)
23. CHAPPELL, ASCAP (6)
24. FIRST ARTISTS, ASCAP (6)
25. FOX FANFARE, BMI (6)
26. STEPHEN BISHOP, BMI (2)
27. SONG TAILORS, BMI (6)
28. AMERICAN BROADCASTING, ASCAP (4)
29. GEAR, ASCAP (3)
30. AHAB, BMI (2)
31. LOW-SAL, BMI (4)
32. DAWN BREAKER, BMI (5)
33. CORAL REEFER, BMI (3)
34. CAM-USA, BMI (3)
35. MAN-KEN, BMI (3)
36. LAUREL CANYON, ASCAP (2)
37. CASSEROLE, BMI (6)
38. CHEVIS, BMI (2)
39. MAGICLAND, ASCAP (4)
40. BRAINTREE, BMI (6)
41. TOP BOUND, BMI (2)
42. RICK'S, BMI (7)
43. MUSIC WAY, BMI (4)
44. GROOVESVILLE, BMI (3)
45. WARNER-TAMERLANE, BMI (3)
46. KIPALULU, ASCAP (3)
47. JAY'S ENTERPRISES, ASCAP (4)
48. IRAZU, BMI (3)

55. COVERED WAGON, ASCAP (2)
56. BROUGHAM HALL, BMI (2)
57. DAKSEL, BMI (4)
58. TRIO, BMI (2)
59. BIG PIG, ASCAP (5)
60. THIN ICE, ASCAP (1)
61. EZRA, BMI (2)
62. DESERT MOON, BMI (5)
63. LUCKYU, BMI (1)
64. DICK JAMES, BMI (2)
65. QUEEN, BMI (5)
66. STIGWOOD, BMI (3)
67. AUSTRALIAN TUMBLEWEED, BMI (3)
68. WILSON, ASCAP (3)
69. DON KIRSHNER, BMI (1)

70. ABC-DUNHILL, BMI (4)
71. SWALLOW TURN, ASCAP (2)
72. GANGA, BMI (2)
73. BLENDINGWELL, ASCAP (3)
74. DOUBLE PLAY, BMI (1)
75. BIG ELK, ASCAP (6)
76. SALMON, BMI (3)
77. MOTH, BMI (2)
78. MACLEN, BMI (2)
79. COLGEMS-EMI, ASCAP (4)
80. TREE, BMI (2)
81. GLENWOOD, ASCAP (2)
82. ROSY, ASCAP (1)
83. ARC, BMI (2)
84. WISHBONE, ASCAP (1)
85. FISHER, ASCAP (3)
86. PURE, ASCAP (2)
87. PEPPER, ASCAP (2)
88. RONDOR, ASCAP (2)
89. CHINNICHAP, BMI (3)
90. LUCKY THREE, BMI (11)
91. KIKI, BMI (2)
92. LE BILL, BMI (1)
93. KEE-DRICK, BMI (1)
94. HOBBY HORSE, BMI (1)
95. CASTLEFRIDGE, BMI (1)



Easy Listening Singles Publishers

Pos. PUBLISHER, Licensee (No. of Charted Songs)

1. UNART, BMI (16)
2. IRVING, BMI (8)
3. DAWN BREAKER, BMI (5)
4. UNITED ARTISTS, ASCAP (14)
5. STEPHEN BISHOP, BMI (2)
6. CHERRY LANE, BMI (1)
7. UNICHAPPELL, BMI (14)
8. COUNTLESS, IRVING, BMI (8)
9. KIPALULU, ASCAP (3)
10. AMERICAN BROADCASTING, ASCAP (4)
11. STONEBRIDGE, BMI (1)
12. MACAULY, ASCAP (2)
13. TWENTIETH CENTURY FOX, BMI (1)
14. CORAL REEFER, BMI (3)
15. WARNER-TAMERLANE, BMI (3)
16. DICK JAMES, BMI (2)
17. JOBETE, ASCAP (29)
18. SHILLELAGH, BMI (3)
19. AHAB, BMI (2)
20. WARNER BROS., ASCAP (11)
21. EMANUEL, ASCAP (3)
22. FAMOUS, ASCAP (3)
23. KIPPELMAN-BANDIER, BMI (2)
24. THIN ICE, ASCAP (1)
25. FINE ARTISTS, ASCAP (1)
26. WISHBONE, ASCAP (1)
27. SILVER BLUE, ASCAP (5)
- TIE IRONSIDE, ASCAP (1)
29. FOX FANFARE, BMI (6)
30. SCREEN GEMS-EMI, BMI (14)
31. DEJAMUS, ASCAP (3)
32. CHELSEA, BMI (2)
- TIE SOUND OF NOLAN, BMI (2)
34. GROOVESVILLE, BMI (3)
35. SILVER DAWN, ASCAP (3)
36. MARSAIN, BMI (1)
37. ALMO, ASCAP (27)
38. GENTOO, BMI (5)
39. STIGWOOD, BMI (3)
40. COLGEMS, ASCAP (5)
41. DIVINE, BMI (1)
42. SONG TAILORS, BMI (6)
43. MOOSE, CAPAC (2)
44. PAULANNE, BMI (3)
45. BRAINTREE, BMI (6)
46. STEPEHN STILLS, BMI (1)
47. MAN-KEN, BMI (3)
48. CHURN, ASCAP (1)
49. OCEANS BLUE, BMI (1)
50. CHAPPELL, ASCAP (6)

Pos. PUBLISHER—(No. of Charted Singles)

1. TREE, BMI (48)
2. ACUFF ROSE, BMI (22)
3. JACK AND BILL, ASCAP (22)
4. HALL-CLEMENT, BMI (21)
5. CHAPPELL, ASCAP (25)
6. CHESS, ASCAP (8)
7. FIRST GENERATION, BMI (6)
8. BEN PETERS, BMI (8)
9. TWITTY BIRD, BMI (11)
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13. AL GALLICO, BMI (17)
14. BRIAR PATCH, BMI (5)
15. SAWGRASS, BMI (5)
16. BROUGHAM HALL, BMI (15)
17. AMERICAN COWBOY, BMI (4)
18. HOUSE OF GOLD, BMI (6)
19. BLUE ECHO, ASCAP (10)
20. ALMO, ASCAP (6)
21. DUCHESS, BMI (5)
22. UNITED ARTISTS, ASCAP (7)
23. SINGLETREE, BMI (10)
24. AHAB, BMI (4)
25. WARNER-TAMERLANE, BMI (7)
26. PI-GEM, BMI (4)
27. MILENE, ASCAP (8)
28. SHADE TREE, BMI (5)
29. PUBLICARE, ASCAP (2)



30. WILJEX, ASCAP (6)
31. CRAZY CAJUN, BMI (4)
32. DICK JAMES, BMI (2)
33. HOUSE OF BRYANT, BMI (4)
34. SCREEN GEMS-EMI, BMI (10)
35. STARSHIP, ASCAP (3)
36. LORVILLE, SESAC (1)
37. DEB DAVE, BMI (4)
38. WILLIE NELSON, BMI (3)
39. FRED ROSE, BMI (3)
40. INTERSONG USA, ASCAP (2)
41. RAY STEVENS, BMI (4)
42. WARNER BROS., ASCAP (4)
43. NARVEL THE MARVEL, BMI (4)
44. VOGUE, BMI (8)
45. SUPREME, ASCAP (1)
46. PRIMA-DONNA, BMI (1)
47. MUSIC CITY, ASCAP (5)
48. FOUR STAR, BMI (2)
49. DOUBLE PLAY, BMI (2)
50. CORAL REEFER, BMI (3)

20. DYNATONE, BMI (11)
21. BOVINA, ASCAP (3)
22. HOTEL, ASCAP (2)
23. JEC, BMI (11)
24. VAN McCOY, BMI (13)
25. SCREEN GEMS-EMI, BMI (9)
26. BUSHKA, ASCAP (3)
27. RUBBER BAND, BMI (3)
28. AMERICAN BROADCASTING, ASCAP (5)
29. BELL-KAT, BMI (3)
30. MAYFIELD, BMI (6)
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32. VIR-JON, BMI (3)
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46. ALMO, ASCAP (4)
47. INTERIOR, BMI (3)
48. ATV, BMI (3)
49. RAZZLE DAZZLE, BMI (1)
50. SIX STRINGS, BMI (2)

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WHO'S CHEATIN' WHO?*
by Van Trevor
126

LOVE ON BORROWED TIME
by Jo Ann Steele
127

HEY JESUS, DON'T YOU WORRY
by Van Trevor
128

THE RIVER'S LOW
by Johnny Swendel
129

*Who's Cheatin' Who? is from Van Trevor's soon to be released album "Van Trevor's Greatest Hits" CI-130



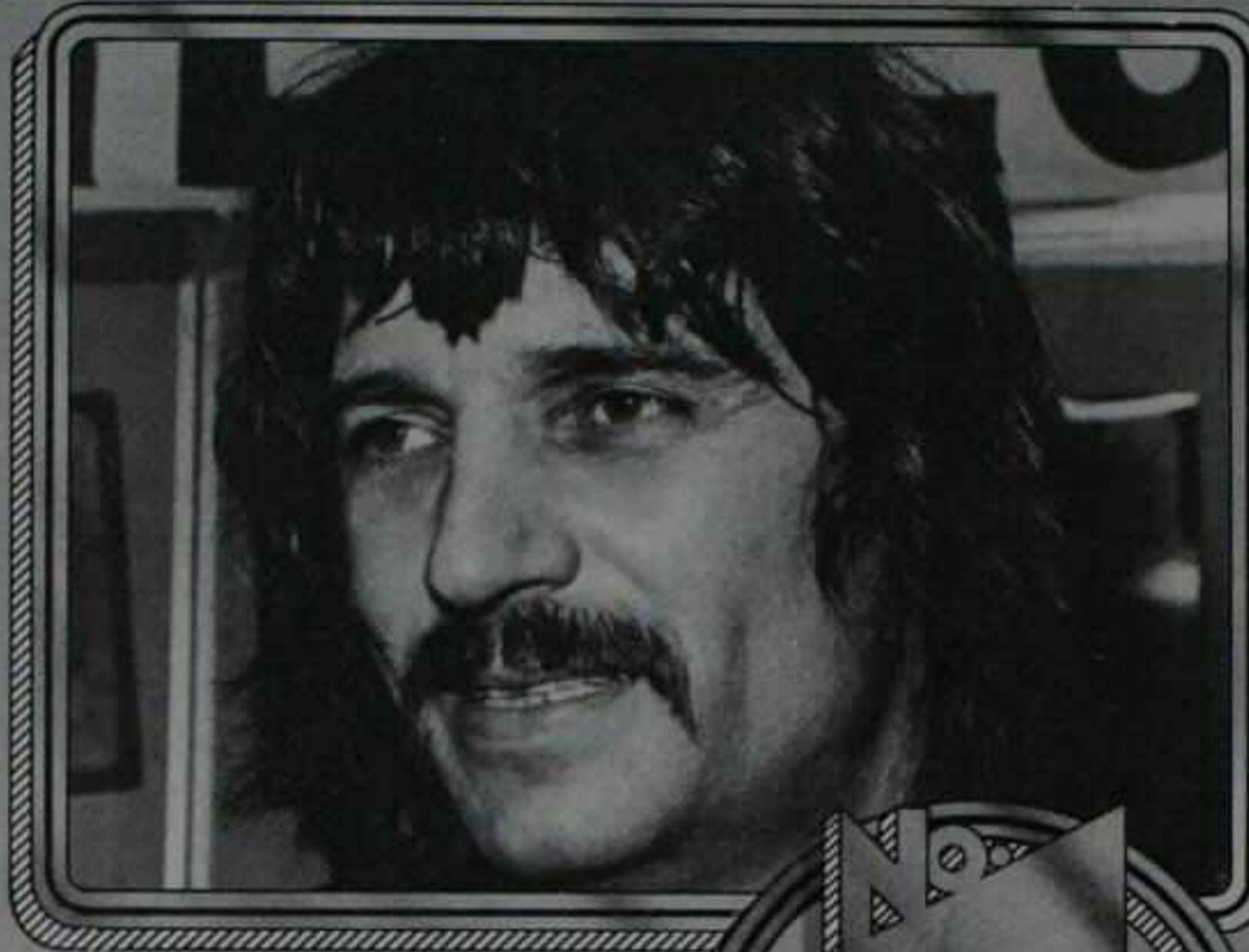
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Country Singles

Pos. TITLE—Artist—Label

1. LUCKENBACH, TEXAS (BACK TO THE BASICS OF LOVE)—Waylon Jennings—RCA
2. DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle—United Artists
3. LUCILLE—Kenny Rogers—United Artists
4. HEAVEN'S JUST A SIN AWAY—Kendalls—Ovation
5. IT WAS ALMOST LIKE A SONG—Ronnie Milsap—RCA
6. ROLLING WITH THE FLOW—Charlie Rich—Epic
7. SHE'S PULLING ME BACK AGAIN—Mickey Gilley—Playboy
8. SOUTHERN NIGHTS—Glen Campbell—Capitol
9. WAY DOWN/PLEDGING MY LOVE—Elvis Presley—RCA
10. SHE'S GOT YOU—Loretta Lynn—MCA
11. NEAR YOU—George Jones & Tammy Wynette—Epic
12. SOME BROKEN HEARTS NEVER MEND—Don Williams—ABC/Dot
13. PLAY GUITAR PLAY—Conway Twitty—MCA
14. IT COULDN'T HAVE BEEN ANY BETTER—Johnny Duncan—Columbia
15. THAT WAS YESTERDAY—Donna Fargo—Warner Bros
16. I'LL BE LEAVIN' ALONE—Charley Pride—RCA Victorla
17. DAYTIME FRIENDS—Kenny Rogers—United Artists
18. PAPER ROSIE—Gene Watson—Capitol
19. THINKIN' OF A RENDEZVOUS—Johnny Duncan—Columbia
20. I'VE ALREADY LOVED YOU IN MY MIND—Conway Twitty—MCA
21. I CAN'T HELP MYSELF—Eddie Rabbitt—Elektra
22. I'LL DO IT ALL OVER AGAIN—Crystal Gayle—United Artists
23. I DON'T WANNA CRY—Larry Gatlin—Monument
24. I CAN'T LOVE YOU ENOUGH—Conway Twitty & Loretta Lynn—MCA
25. SAYING HELLO, SAYING I LOVE YOU, SAYING GOODBYE—Jim Ed Brown & Helen Cornelius—RCA
26. MARRIED BUT NOT TO EACH OTHER—Barbara Mandrell—ABC/Dot
27. LET MY LOVE BE YOUR PILLOW—Ronnie Milsap—RCA
28. I CAN'T BELIEVE SHE GIVES IT ALL TO ME—Conway Twitty—MCA
29. DON'T BE ANGRY—Donna Fargo—ABC/Dot
30. A SONG IN THE NIGHT—Johnny Duncan—Columbia
31. IF WE'RE NOT BACK IN LOVE BY MONDAY—Merle Haggard—MCA
32. Y'ALL COME BACK SALOON—Oak Ridge Boys—ABC/Dot
33. MOODY BLUE/SHE THINKS I STILL CARE—Elvis Presley—RCA
34. YOU NEVER MISS A REAL GOOD THING (TILL HE SAYS GOODBYE)—Crystal Gayle—United Artists
35. SAY YOU'LL STAY UNTIL TOMORROW—Tom Jones—Epic
36. SLIDE OFF OF YOUR SATIN SHEETS—Johnny Paycheck—Epic
37. RAMBLIN' FEVER—Merle Haggard—MCA
38. TWO DOLLARS IN THE JUKEBOX—Eddie Rabbitt—Elektra
39. THE RAINS CAME/SUGAR COATED LOVE—Freddie Fender—ABC/Dot
40. BROKEN DOWN IN TINY PIECES—Billy Crash Craddock—ABC/Dot
41. SHE'S JUST AN OLD LOVE TURNED MEMORY—Charley Pride—RCA
42. YOUR MAN LOVES YOU, HONEY—Tom T. Hall—Mercury
43. I'M THE ONLY HELL (MAMA EVER RAISED)—Johnny Paycheck—Epic
44. HEART HEALER—Mel Tillis—MCA
45. BLUEST HEARTACHE OF THE YEAR—Kenny Dale—Capitol
46. SUNFLOWER—Glen Campbell—Capitol
47. TILL THE END—Vern Gosdin—Elektra
48. (AFTER SWEET MEMORIES) PLAY BORN TO LOSE AGAIN—Dottie West—RCA
49. A TEAR FELL—Billy Crash Craddock—ABC/Dot
50. YESTERDAY'S GONE—Vern Gosdin—Elektra



Country



Country Singles Artists

Pos. PUBLISHER—(No. of Charted Singles)—Label

1. WAYLON JENNINGS (3) RCA
2. CRYSTAL GAYLE (3) United Artists
3. CONWAY TWITTY (4) MCA (1) RCA
4. MEL TILLIS (4) MCA
5. DONNA FARGO (3) Warner Bros. (1) ABC/Dot
6. JOHNNY DUNCAN (4) Columbia
7. KENNY ROGERS (4) United Artists
8. MERLE HAGGARD (3) MCA (2) Capitol
9. LARRY GATLIN (4) Monument
10. LORETTA LYNN (3) MCA
11. EDDIE RABBITT (3) Elektra
12. CHARLEY PRIDE (3) RCA (1) RCA Victorla
13. MICKEY GILLEY (3) Playboy
14. JOHNNY RODRIGUEZ (4) Mercury
15. JOE STAMPLEY (5) Epic (1) ABC/Dot
16. DON WILLIAMS (3) ABC/Dot
17. CHARLIE RICH (2) Epic (1) RCA
18. BILLIE JO SPEARS (4) United Artists
19. STATLER BROTHERS (4) Mercury
20. VERN GOSDIN (4) Elektra
21. RONNIE MILSAP (1) RCA Victorla (1) RCA
22. TANYA TUCKER (5) MCA
23. EMMYLOU HARRIS (2) Warner Bros. (1) Reprise
24. WILLIE NELSON (2) Columbia (1) RCA Victorla (1) RCA
25. JIM ED BROWN & HELEN CORNELIUS (2) RCA (1) RCA Victorla
26. MOE BANDY (4) Columbia
27. BILLY (CRASH) CRADDOCK (3) ABC/Dot
28. TOMMY OVERSTREET (4) ABC/Dot
29. DAVE & SUGAR (4) RCA
30. FREDDIE HART (4) Capitol
31. ELVIS PRESLEY (2) RCA
32. TOM T. HALL (3) Mercury
33. FREDDY FENDER (3) ABC/Dot
34. BARBARA MANDRELL (3) ABC/Dot
35. JOHNNY PAYCHECK (3) Epic
36. BOBBY BORCHERS (3) Playboy
37. GLEN CAMPBELL (2) Capitol
38. MARTY ROBBINS (4) Columbia
39. NARVEL FELTS (4) ABC/Dot
40. GEORGE JONES & TAMMY WYNETTE (2) Epic
41. LYNN ANDERSON (4) Columbia
42. BILL ANDERSON (4) MCA
43. DICKEY LEE (4) RCA
44. RAY PRICE (3) ABC/Dot (1) Columbia
45. GENE WATSON (3) Capitol
46. MARGO SMITH (3) Warner Bros.
47. RONNIE SESSIONS (3) MCA
48. JERRY REED (4) RCA
49. DOTTIE WEST (4) United Artists
50. RANDY BARLOW (4) Gazelle



Country Singles New Artists

- Pos. TITLE (No. of Charted Singles) Label
1. VERN GOSDIN (4) Elektra
 2. KENNY DALE (2) Capitol
 3. MARY MACGREGOR (3) Ariola America
 4. CHRISTY LANE (3) LS
 5. TOM JONES (2) Epic
 6. PAL RAKES (2) Warner Bros.
 7. MARY KAY PLACE (2) Columbia
 8. JENNIFER WARNES (1) Arista, (1) Prairie Dust
 9. RAYBURN ANTHONY (4) Polydor
 10. TINA RAINFORD (2) Epic
 11. SUSIE ALLANSON (1) Warner/Curb
 12. ROD HART (1) Plantation
 13. ENGELBERT HUMPERDINCK (2) Epic
 14. JIM WEATHERLY (1) ABC
 15. RAY SAWYER (1) Capitol

Country Singles Labels

- Pos. LABEL (No. of Charted Singles)
1. RCA (69)
 2. MCA (62)
 3. ABC/DOT (59)
 4. COLUMBIA (57)
 5. EPIC (46)
 6. CAPITOL (42)
 7. UNITED ARTISTS (35)
 8. MERCURY (27)
 9. WARNER BROS. (28)
 10. ELEKTRA (24)



Factors, Etc. Inc. Pays Lasting Tribute to

Elvis



Elvis - 50's



Elvis - 60's



Elvis - 70's

If you were listening to the radio in the spring of 1956 you heard it happen. The birth of a legend. The song was "Heartbreak Hotel". The singer, Elvis Aron Presley. And with that one song, the course of American music was changed forever!

As a lasting tribute to the man and his music, Factors, Etc., Inc. in cooperation with the Presley family has commissioned a series of pewter sculptures, each representing one of three decades spanned by the man's remarkable career. Elvis of the 50's, the 60's and the 70's. The sculptures stand 5" high, weigh approximately 453 grams (1 full lb.) and display outstanding craftsmanship. Pewter has been chosen for its lustrous beauty, its ageless durability and because it allows us to offer these remarkable works at a price that can be afforded by Elvis fans, and collectors of fine pewter alike.

As a strictly limited edition, each statue will be signed in the mold by the artist numbered consecutively, and registered. Each purchaser's name will be displayed in the memorial volume at the official Presley Museum. Furthermore, each is hand-finished, so that no two are identical. And, each statue will be accompanied by a certificate of authenticity endorsed by Elvis' father, Vernon Presley.

Orders will be accepted through January 8, 1978 (the day Elvis would have celebrated his 43rd birthday). After the processing of all orders, the molds will be destroyed thereby insuring the value of this limited series forever.

Factors Etc., Inc.

Route 40, Bear, Delaware 19701

The Elvis Presley Memorial Series

Factors, Etc. Inc. P.O. Box 484 Bear, Delaware 19701 U.S.A. Valid only if postmarked by January 8, 1978

Please accept my reservations to the Elvis Presley Memorial Series. I understand that the series consists of three 5" high pewter sculptures. Please ship me the following statue(s) for which I agree to pay \$49.95 each, plus \$2.00 shipping and handling for each statue.

Elvis - 50's Elvis - 60's Elvis - 70's

Name _____

Address _____

City _____

State _____ Zip _____

I am enclosing my check or money order for \$ _____

Charge my () Master Charge  () Visa/Bank Americard 

Card # _____ Signature _____

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BB 1

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Country Albums

Pos. TITLE—Artist—Label

1. OL' WAYLON—Waylon Jennings—RCA
2. LUXURY LINER—Emmylou Harris—Warner Bros.
3. MOODY BLUE—Elvis Presley—RCA
4. KENNY ROGERS—United Artists
5. WAYLON LIVE—Waylon Jennings—RCA
6. CRYSTAL—Crystal Gayle—United Artists
7. SOUTHERN NIGHTS—Glen Campbell—Capitol
8. GREATEST HITS—Linda Ronstadt—Asylum

9. CHANGES IN LATITUDES—CHANGES IN ATTITUDES—Jimmy Buffett—ABC
10. NEW HARVEST . . . FIRST GATHERING—Dolly Parton—RCA
11. CONWAY TWITTY'S GREATEST HITS VOLUME II—MCA
12. ARE YOU READY FOR THE COUNTRY—Waylon Jennings—RCA
13. THE TROUBLEMAKER—Willie Nelson—Columbia
14. THE BEST OF CHARLEY PRIDE, VOL. III—RCA
15. RONNIE MILSAP LIVE—RCA
16. VISIONS—Don Williams—ABC/Dot
17. GILLEY'S SMOKIN'—Mickey Gilley—Playboy
18. SOMEBODY SOMEWHERE—Loretta Lynn—MCA

19. FARGO COUNTRY—Donna Fargo—Warner Bros.
20. SHE'S JUST AN OLD LOVE TURNED MEMORY—Charley Pride—RCA
21. TO LEFTY, FROM WILLIE—Willie Nelson—Columbia
22. DAYTIME FRIENDS—Kenny Rogers—United Artists
23. RABBITT—Eddie Rabbitt—Elektra
24. RAMBLIN' FEVER—Merle Haggard—MCA
25. THE BEST OF GLEN CAMPBELL—Capitol
26. I REMEMBER PATSY—Loretta Lynn—MCA
27. WILLIE/BEFORE HIS TIME—Willie Nelson—RCA
28. PLAY GUITAR PLAY—Conway Twitty—MCA

29. WE MUST BELIEVE IN MAGIC—Crystal Gayle—United Artists
30. THE BEST OF FREDDY FENDER—ABC/Dot
31. WANTED: THE OUTLAWS—Waylon Jennings, Jessi Colter, Willie Nelson, Tom Pall Glaser—RCA
32. DAVE & SUGAR—RCA
33. HOTEL CALIFORNIA—Eagles—Asylum
34. DON'T STOP BELIEVING—Olivia Newton-John—MCA
35. SAY YOU'LL STAY UNTIL TOMORROW—Tom Jones—Epic
36. HEART HEALER—Mel Tillis—MCA
37. HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
38. YOU AND ME—Tammy Wynette—Epic
39. I DON'T WANT TO HAVE TO MARRY YOU—Jim Ed Brown & Helen Cornelius—RCA
40. DYNAMIC DUO—Loretta Lynn & Conway Twitty—MCA
41. THE BEST OF DONNA FARGO—ABC/Dot
42. CRASH—Billy Crash Craddock—ABC/Dot
43. WELCOME TO MY WORLD—Elvis Presley—RCA
44. TONIGHT AT THE CAPRI LOUNGE—Mary Kay Place—Columbia
45. EL PASO CITY—Marty Robbins—Columbia
46. TORN BETWEEN TWO LOVERS—Mary Macgregor—Ariola America
47. ADIOS AMIGO—Marty Robbins—Columbia
48. HERE'S SOME LOVE—Tanya Tucker—MCA
49. GOLDEN RING—George Jones & Tammy Wynette—Epic
50. FIRST CLASS—Mickey Gilley—Playboy

Country Albums Labels

Pos. LABEL—(No. of Charted Albums)

1. RCA (55)
2. MCA (29)
3. WARNER BROS. (9)
4. UNITED ARTISTS (10)
5. COLUMBIA (34)
6. ABC/DOT (26)
7. CAPITOL (20)
8. EPIC (14)
9. ASYLUM (4)
10. MERCURY (11)



DECEMBER 24, 1977, BILLBOARD

Country

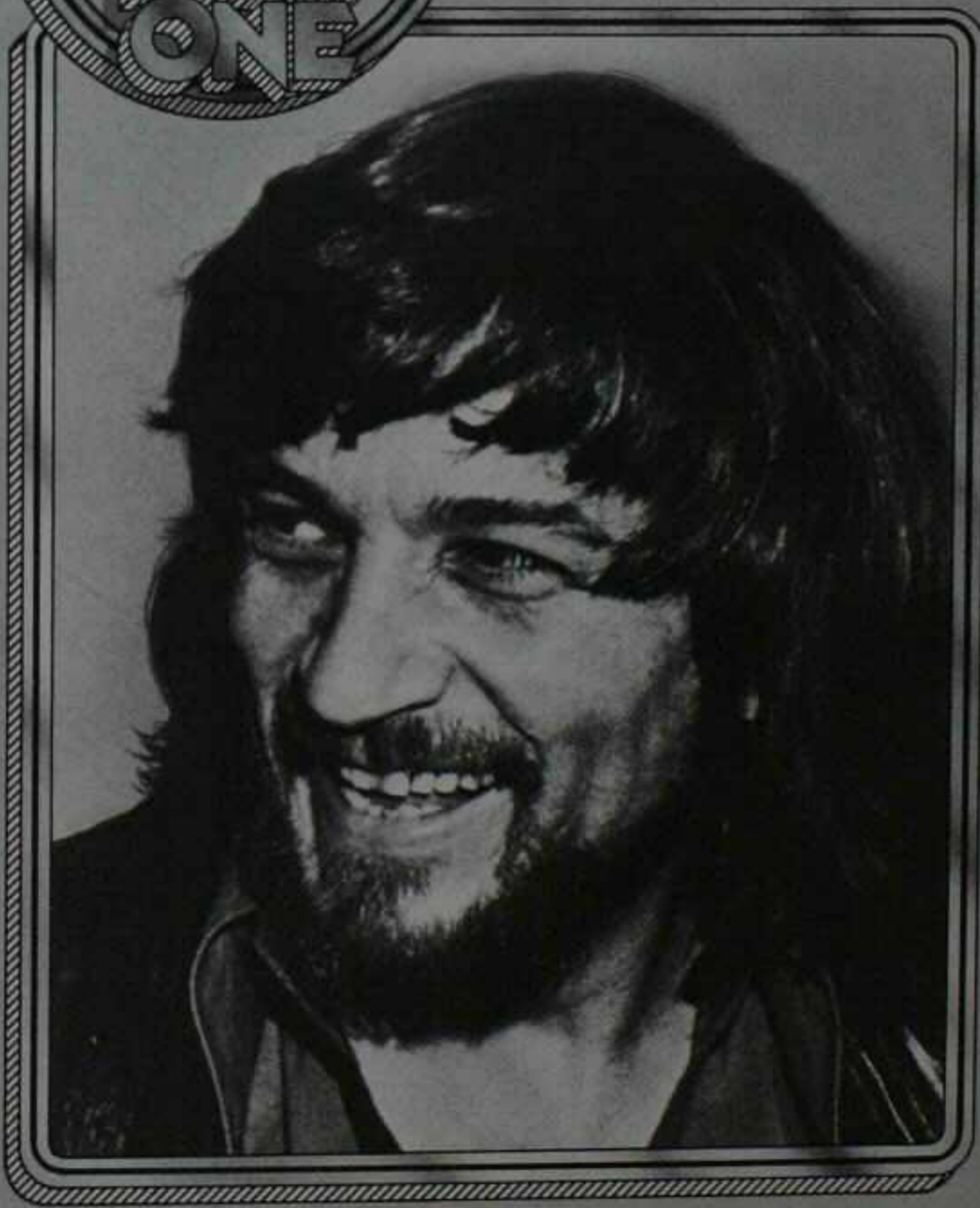


Country Albums Artists

Pos. ARTIST—(No. of Charted Albums) Label

1. WAYLON JENNINGS (4) RCA
2. ELVIS PRESLEY (13) RCA
3. EMMYLOU HARRIS (2) Warner Bros.
4. KENNY ROGERS (2) United Artists
5. WILLIE NELSON (4) Columbia (1) RCA
6. CRYSTAL GAYLE (3) United Artists
7. CONWAY TWITTY (4) MCA
8. GLEN CAMPBELL (2) Capitol
9. LINDA RONSTADT (3) Asylum (1) Capitol
10. CHARLEY PRIDE (3) RCA
11. DOLLY PARTON (4) RCA
12. LORETTA LYNN (5) MCA
13. RONNIE MILSAP (3) RCA
14. MERLE HAGGARD (4) Capitol (1) MCA
15. DONNA FARGO (1) Warner Bros. (1) ABC/Dot
16. MICKEY GILLEY (2) Playboy
17. JIMMY BUFFETT (1) ABC
18. FREDDY FENDER (3) ABC/Dot
19. MARTY ROBBINS (2) Columbia
20. MOE BANDY (4) Columbia
21. DON WILLIAMS (3) ABC/Dot
22. TANYA TUCKER (2) MCA (1) Columbia)

23. JOHN DENVER (2) RCA
24. OLIVIA NEWTON-JOHN (2) MCA
25. BILLY CRASH CRADDOCK (2) ABC/Dot
26. DAVE & SUGAR (2) RCA
27. MEL TILLIS (2) MCA (1) Polydor
28. JIM ED BROWN & HELEN CORNELIUS (2) RCA
29. STATLER BROTHERS (3) Mercury
30. TAMMY WYNETTE (2) Epic
31. EDDIE RABBITT (1) Elektra
32. LORETTA LYNN AND CONWAY TWITTY (2) MCA
33. EAGLES (1) Asylum
34. JOHNNY RODRIGUEZ (2) Mercury
35. TOM JONES (1) Epic
36. TOM T. HALL (2) Mercury
37. MARY KAY PLACE (1) Columbia
38. MARY MACGREGOR (1) Ariola America
39. GEORGE JONES (3) Epic
40. GEORGE JONES & TAMMY WYNETTE (1) Epic
41. LARRY GATLIN (2) Monument
42. KRIS KRISTOFFERSON (1) Monument
43. SONNY JAMES (3) Columbia
44. MARSHALL TUCKER BAND (1) Capricorn
45. JERRY JEFF WALKER (1) MCA
46. VERN GOSDIN (1) Elektra
47. BARBARA MANDRELL (2) ABC/Dot
48. BILL ANDERSON (1) Columbia
49. GARY STEWART (2) MCA
50. JOHNNY PAYCHECK (1) RCA



YOU LIGHT UP OUR LIVES, DEBBY.

Debbie Boone



PAT and SHIRLEY
CHERRY
LINDY
LAURY

OURS TOO: JACK SPINA & DON HENLEY

Soul Singles

Pos. TITLE—Artist—Label

1. FLOAT ON—Floaters—(ABC)
2. I'VE GOT LOVE ON MY MIND—Natalie Cole—Capitol
3. GOT TO GIVE IT UP—Marvin Gaye—Tamla
4. I WISH—Stevie Wonder—Tamla
5. BEST OF MY LOVE—Emotions—Columbia
6. DAZZ—Brick—Bang
7. TRYING TO LOVE TWO—William Bell—Mercury
8. IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century
9. STRAWBERRY LETTER 23—Brothers Johnson—A&M
10. SLIDE—Slave—Cotillion
11. GOOD THING MAN—Frank Lucas—ICA
12. DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla
13. CAR WASH—Rose Royce—MCA
14. EASY—Commodores—Motown
15. SUNSHINE—Enchantment—Roadshow
16. FREE—Deniece Williams—Columbia
17. AIN'T GONNA BUMP NO MORE (With No Big Fat Woman)—Joe Tex—Epic
18. GLORIA—Enchantment—United Artists
19. I BELIEVE YOU—Dorothy Moore—Malaco

20. SOMETIMES—Facts Of Life—Kayvette
21. ENJOY YOURSELF—Jacksons—Epic
22. DARLIN' DARLIN' BABY (Sweet, Tender Love)—O'Jays—Phil. Int.
23. THE PRIDE (Part 1)—Isley Brothers—T-Neck
24. WHODUNIT—Tavares—Capitol
25. AT MIDNIGHT—Rufus Featuring Chaka Khan—ABC
26. HOT LINE—Sylvers—Capitol
27. IT FEELS SO GOOD TO BE LOVED SO BAD—Manhattans—Columbia
28. DEVIL'S GUN—C.J. & Co.—Westbound
29. SIR DUKE—Stevie Wonder—Tamla

30. BE MY GIRL—Dramatics—ABC
31. DO IT TO MY MIND—Johnny Bristol—Atlantic
32. I'M YOUR BOOGIE MAN—K.C. & The Sunshine Band—TK
33. THE GREATEST LOVE OF ALL—George Benson—Arista
34. LET'S CLEAN UP THE GHETTO—Philadelphia International All-Stars—Phil. Int.
35. BOOGIE NIGHTS—Heatwave—Epic
36. I DON'T LOVE YOU ANYMORE—Teddy Pendergrass—Phil. Int.
37. L.A. SUNSHINE—War—Blue Note
38. O-H-I-O—Ohio Players—Mercury
39. I KINDA MISS YOU—Manhattans—Columbia

40. KEEP IT COMING LOVE—K.C. & The Sunshine Band—TK
41. SOMETHIN' 'BOUT 'CHA—Latimore—Glades
42. SEE YOU WHEN I GIT THERE—Lou Rawls—Phil. Int.
43. OPEN SESAME (PART 1)—Kool & The Gang—Delite
44. THERE WILL COME A DAY (I'm Gonna Happen To You)—Smokey Robinson—Tamla
45. YOU DON'T HAVE TO BE A STAR—Marilyn McCoo & Billy Davis Jr.—ABC
46. I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia
47. SATURDAY NITE—Earth, Wind & Fire—Columbia
48. BODY HEAT—James Brown—Polydor
49. BREAK IT TO ME GENTLY—Aretha Franklin—Atlantic
50. A REAL MUTHA FOR YA—Johnny "Guitar" Watson—DJM



Soul

DECEMBER 24, 1977, BILLBOARD



Soul Singles Artists

Pos. ARTISTS (No. of Charted Albums) Label

1. NATALIE COLE (3) Capitol
2. FLOATERS (2) ABC
3. STEVIE WONDER (3) Tamla
4. ROSE ROYCE (3) MCA (1) Whitfield
5. EMOTIONS (3) Columbia
6. COMMODORES (4) Motown
7. BRICK (3) Bang
8. DRAMATICS (4) ABC
9. MARVIN GAYE (1) Tamla
10. MANHATTANS (3) Columbia
11. K.C. & THE SUNSHINE BAND (4) TK
12. BARRY WHITE (3) 20th Century
13. ARETHA FRANKLIN (4) Atlantic
14. ENCHANTMENT (1) Roadshow (1) United Artists
15. RUFUS FEATURING CHAKA KHAN (3) ABC

16. TAVARES (3) Capitol
17. OHIO PLAYERS (4) Mercury
18. O'JAYS (3) Phil Int
19. SPINNERS (4) Atlantic
20. MARILYN MCCOO & BILLY DAVIS JR (3) ABC
21. TYRONE DAVIS (4) Columbia (1) Dakar
22. THELMA HOUSTON (3) Tamla (1) Motown
23. JACKSONS (3) Epic
24. BROTHERS JOHNSON (4) A&M
25. DONNA SUMMER (3) Casablanca (1) Oasis
26. ISLEY BROTHERS (3) T-Neck
27. BAR-KAYS (3) Mercury
28. SYLVERS (3) Capitol
29. SMOKEY ROBINSON (3) Tamla
30. GEORGE BENSON (1) Arista (3) Warner Bros.
31. JOHNNY BRISTOL (3) Atlantic
32. WILLIAM BELL (2) Mercury

33. LTD (3) A&M
34. BOOTSY'S RUBBER BAND (4) Warner Bros.
35. EARTH, WIND & FIRE (3) Columbia
36. KOOL & THE GANG (2) Delite
37. JOHNNY "GUITAR" WATSON (3) DJM
38. LOU RAWLS (3) Phil Int
39. ASHFORD & SIMPSON (4) Warner Bros.
40. ARTHUR PRYSOCK (3) Old Town
41. WALTER JACKSON (3) Chi Sound
42. HAROLD MELVIN & THE BLUENOTES (2) ABC
43. JAMES BROWN (3) Polydor
44. DENIECE WILLIAMS (3) Columbia
45. DOROTHY MOORE (2) Malaco
46. CANDI STATON (3) Warner Bros.
47. GLADYS KNIGHT & THE PIPS (2) Buddah
48. JOHNNIE TAYLOR (2) Columbia
49. PEABO BRYSON (3) Bullet
50. TEDDY PENDERGRASS (2) Phil Int

Soul Singles New Artists

Pos. ARTIST (No. of Charted Singles) Label

1. FLOATERS (2) ABC
2. SLAVE (1) Cotillion
3. MAZE FEATURING FRANKIE BEVERLY (2) Capitol
4. FRANK LUCAS (1) ICA
5. BRAINSTORM (2) Tabu
6. C.J. & Co. (1) Westbound
7. HEATWAVE (1) Epic
8. SHALAMAR (2) Soul Train
9. HOT (2) Big Tree
10. PETER BROWN (1) Drive
11. Z.Z. HILL (1) Columbia
12. T-CONNECTION (1) Dash
13. EUGENE RECORD (1) Warner Bros.
14. IDRIS MUHAMMAD (2) Kudu (CTI)
15. JEAN CARN (1) Phil. Int'l.

Soul Singles Labels

Pos. LABEL (No. of Charted Singles)

1. ABC (30)
2. COLUMBIA (40)
3. CAPITOL (22)
4. TAMLA (12)
5. ATLANTIC (29)
6. WARNER BROS. (34)
7. MERCURY (23)
8. PHIL INT (15)
9. MOTOWN (18)
10. EPIC (15)



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.

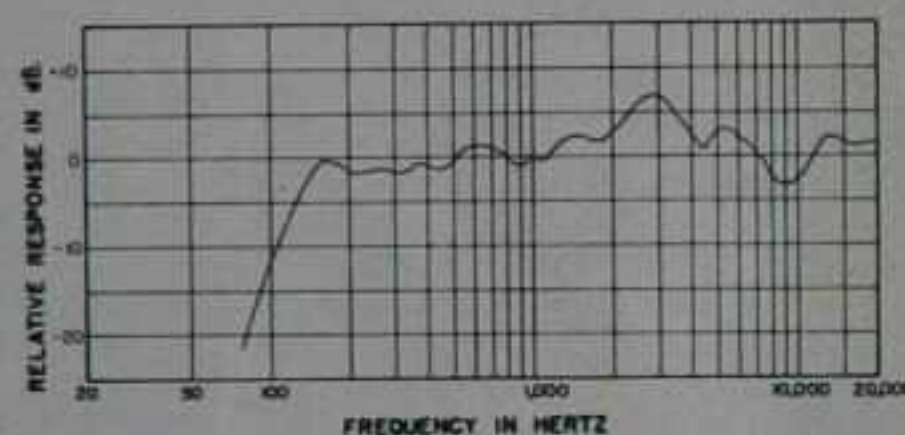
Stage Versatility. Close-up (30°) or long-throw (60°) set up positions. Great for both roomy and confined stage areas.

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.

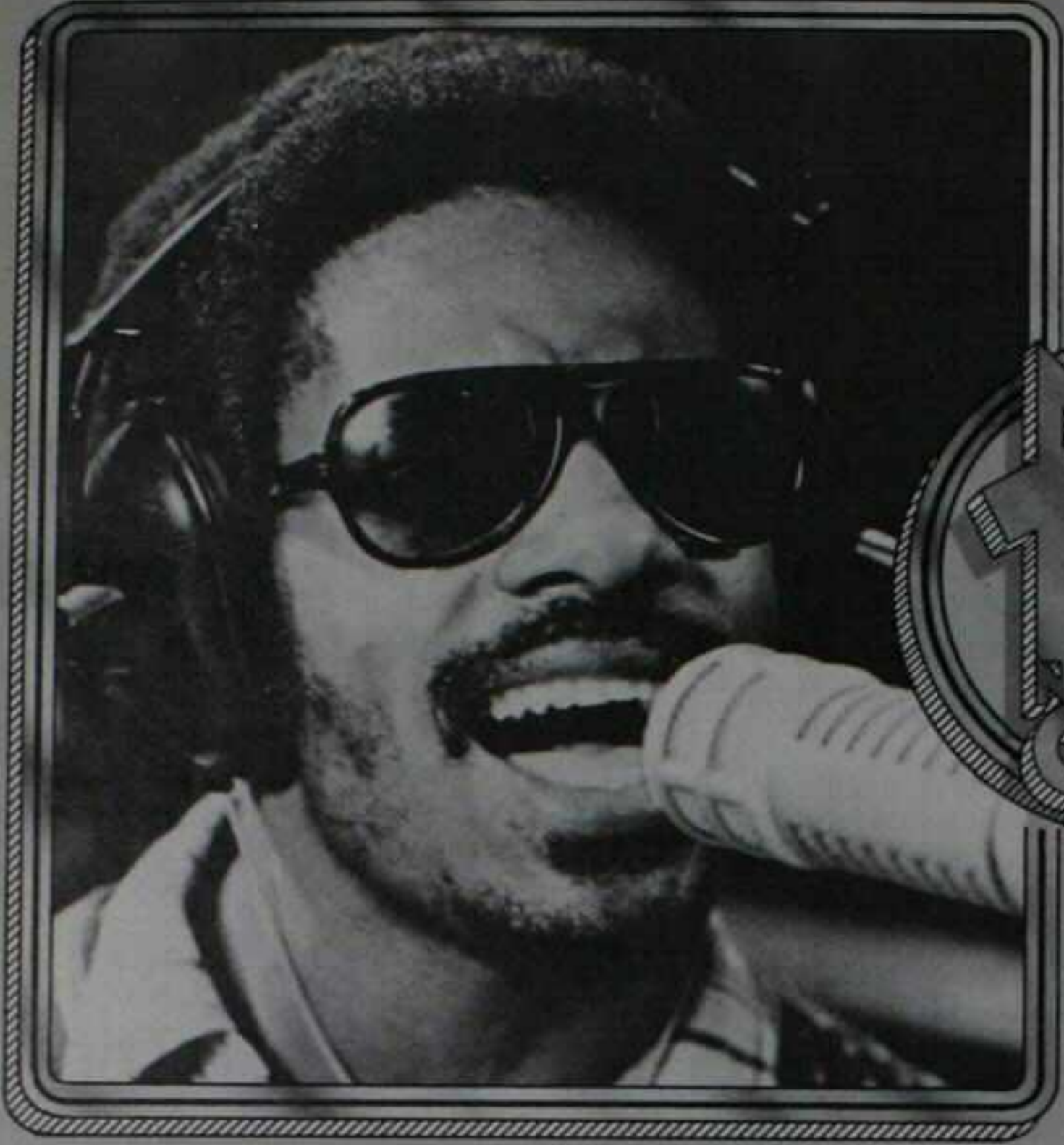


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SHURE®

Outperforms the best of the rest.

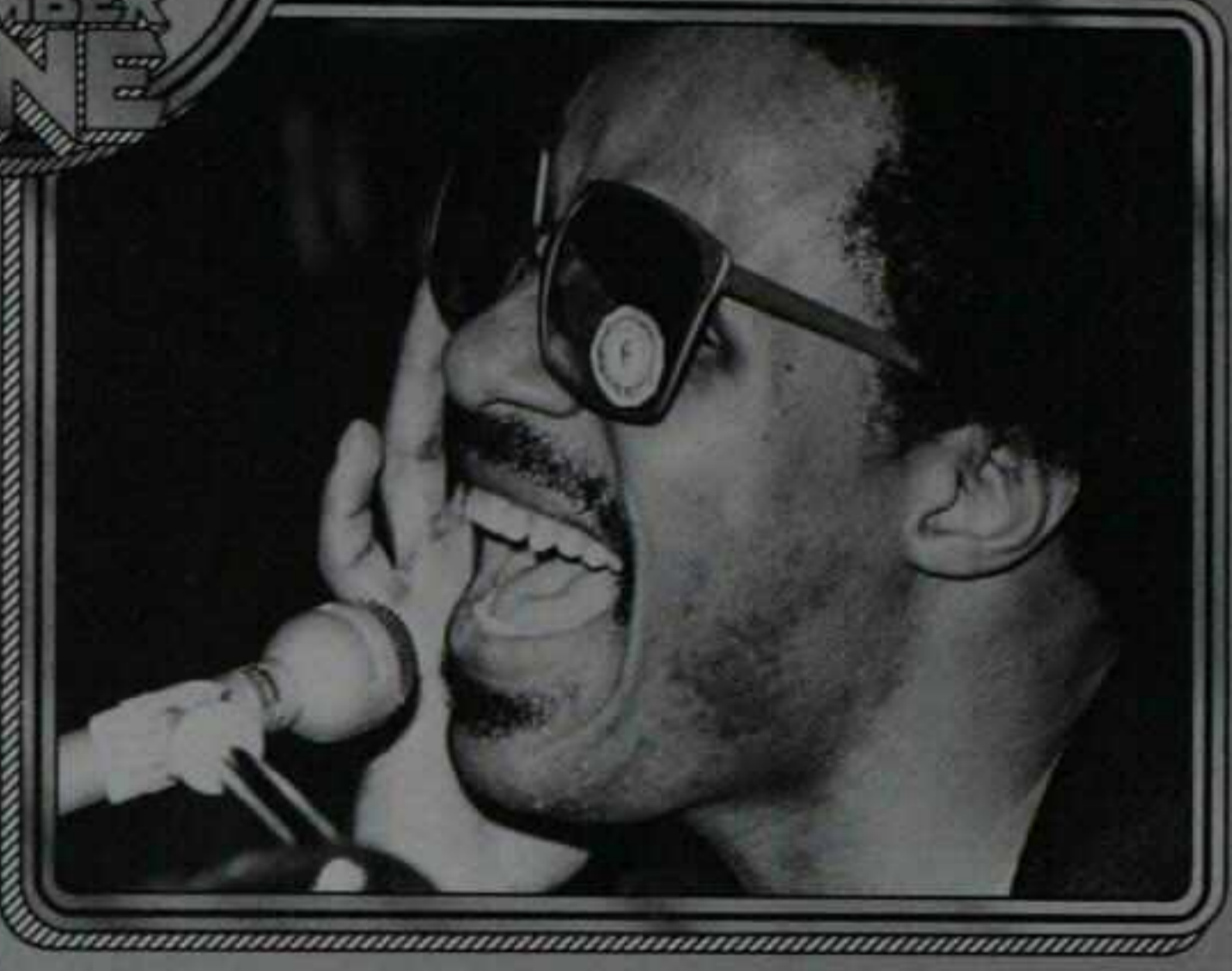
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Manufacturers of high fidelity components, microphones, sound systems and related circuitry.



Soul Albums Labels

- Pos. LABEL
(No. of Charted Albums)
1. TAMLA (8)
 2. MOTOWN (11)
 3. COLUMBIA (24)
 4. ABC (15)
 5. WARNER BROS. (19)
 6. PHIL. INT. (10)
 7. CAPITOL (10)
 8. ATLANTIC (14)
 9. A&M (7)
 10. CASABLANCA (7)

Soul



Soul Albums

- Pos. TITLE—Artist—Label
1. SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
 2. COMMODORES—Motown
 3. REJOICE—Emotions—Columbia
 4. GO FOR YOUR GUNS—Isley Brothers—T-Neck
 5. LIVE AT THE LONDON PALLADIUM—Marvin Gaye—Tamla
 6. FLOATERS—Floaters—ABC
 7. ASK RUFUS—Rufus Featuring Chaka Khan—ABC
 8. CAR WASH—Soundtrack—MCA
 9. PART 3—K.C. & The Sunshine Band—TK
 10. UNPREDICTABLE—Natalie Cole—Capitol
 11. SPIRIT—Earth, Wind & Fire—Columbia
 12. TEDDY PENDERGRASS—Phil. Int.
 13. A REAL MUTHA FOR YA—Johnny "Guitar" Watson—DJM
 14. RIGHT ON TIME—Brothers Johnson—A&M
 15. AHH . . . THE NAME IS BOOTSY, BABY—Bootsy's Rubber Band—Warner Bros.
 16. MAZE FEATURING FRANKIE BEVERLY—Maze Feat. Frankie Beverly—Capitol
 17. SLAVE—Slave—Cotillion
 18. IN FLIGHT—George Benson—Warner Bros.
 19. THIS IS NIECY—Deniece Williams—Columbia
 20. GOOD HIGH—Brick—Bang
 21. UNFINISHED BUSINESS—Blackbyrds—Fantasy
 22. THE JACKSONS—Epic
 23. ENCHANTMENT—United Artists
 24. FRIENDS AND STRANGERS—Ronnie Laws—Blue Note

25. ANYWAY YOU LIKE IT—Thelma Houston—Tamla
26. ANGEL—Ohio Players—Mercury
27. TRAVELIN' AT THE SPEED OF THOUGHT—O'Jays—Phil. Int.
28. BRASS CONSTRUCTION II—United Artists
29. JOY RIDE—Dramatics—ABC
30. IT FEELS SO GOOD—Manhattans—Columbia
31. THE CLONES OF DR. FUNKENSTEIN—Parliament—Casablanca
32. SWEET PASSION—Aretha Franklin—Atlantic
33. MESSAGE IN THE MUSIC—O'Jays—Phil. Int.
34. I REMEMBER YESTERDAY—Donna Summer—Casablanca
35. TOO HOT TO STOP—Bar-Kays—Mercury
36. LIFELINE—Roy Ayers Ubiquity—Polydor
37. FLOWERS—Emotions—Columbia
38. SOMETHING TO LOVE—LTD—A&M
39. OPEN SESAME—Kool & The Gang—Delite
40. SOLID—Michael Henderson—Buddah
41. UNMISTAKABLY LOU—Lou Rawls—Phil. Int.
42. TURN THIS MUTHA OUT—Idris Muhammad—Kudu (CTI)
43. SWEET BEGINNINGS—Marlena Shaw—Columbia
44. FOUR SEASONS OF LOVE—Donna Summer—Casablanca
45. FREE AS THE WIND—Crusaders—ABC/Blue Thumb
46. PLATINUM JAZZ—War—Blue Note
47. PARLIAMENT LIVE-P. FUNK EARTH TOUR—Casablanca
48. TOO HOT TO HANDLE—Heatwave—Epic
49. PERSON TO PERSON—Average White Band—Atlantic
50. DEVIL'S GUN—C.J. & Co.—Westbound

Soul Albums Artists

- Pos. ARTIST
(No. of Charted Albums) Label
1. STEVIE WONDER (1) Tamla
 2. COMMODORES (2) Motown
 3. EMOTIONS (2) Columbia
 4. ISLEY BROTHERS (3) T-Neck
 5. MARVIN GAYE (2) Tamla
 6. JOHNNY "GUITAR" WATSON (1) DJM (1) Amherst
 7. O'JAYS (2) Phil Int
 8. FLOATERS (1) ABC
 9. RUFUS FEATURING CHAKA KHAN (1) ABC
 10. NATALIE COLE (2) Capitol
 11. GEORGE BENSON (2) Warner Bros (1) CTI (Motown)
 12. BRICK (2) Bang
 13. PARLIAMENT (2) Casablanca
 14. K.C. & THE SUNSHINE BAND (1) TK
 15. DONNA SUMMER (2) Casablanca
 16. EARTH, WIND & FIRE (1) Columbia
 17. DRAMATICS (2) ABC
 18. ROY AYERS UBIQUITY (3) Polydor
 19. OHIO PLAYERS (3) Mercury (1) Westbound
 20. BROTHERS JOHNSON (2) A&M
 21. TEDDY PENDERGRASS (1) Phil Int
 22. LTD (2) A&M
 23. BOOTSY'S RUBBER BAND (2) Warner Bros.

24. MAZE FEATURING FRANKIE BEVERLY (1) Capitol
25. SLAVE (1) Cotillion
26. BLACKBYRDS (2) Fantasy
27. RICHARD PRYOR (2) Warner Bros. (1) Laff (1) Tiger Lily
28. DENIECE WILLIAMS (1) Columbia
29. ARETHA FRANKLIN (3) Atlantic
30. MICHAEL HENDERSON (2) Buddah
31. JACKSONS (1) Epic
32. ENCHANTMENT (1) United Artists
33. RONNIE LAWS (1) Blue Note
34. THELMA HOUSTON (1) Tamla
35. BRASS CONSTRUCTION (1) United Artists
36. AVERAGE WHITE BAND (2) Atlantic
37. MANHATTANS (1) Columbia
38. BEE GEES (2) RSO
39. MARILYN McCOD & BILLY DAVIS JR. (2) ABC
40. SPINNERS (2) Atlantic
41. LOU RAWLS (2) Phil Int (1) Polydor
42. BAR-KAYS (1) Mercury
43. WALTER JACKSON (2) Chi-Sound
44. GLADYS KNIGHT & THE PIPS (2) Buddah
45. QUINCY JONES (2) A&M
46. WAR (1) Blue Note (1) United Artists
47. KOOL & THE GANG (1) Delite
48. NORMAN CONNORS (2) Buddah
49. CRUSADERS (2) ABC/Blue Thumb
50. IDRIS MUHAMMAD (1) Kudu (CTI)

DECEMBER 24, 1977, BILLBOARD



THERE'S MORE TO RECORDING AT THE A&M STUDIOS THAN MEETS THE EAR.

Long before we moved into our present location, it was an industry landmark. We occupy the lot Charlie Chaplin built to make movies. In fact, his footprints are still in the cement outside our doors.

In the '50s, Superman took over, waging his never-ending battle for truth and justice until Perry Mason and Della Street set up their long-running

legal practice.

And in 1966, Herb Alpert and Jerry Moss turned the lot into A&M Records. Since then our studios have become a major state-of-the-art facility where many of the world's finest performers and producers make tracks: people like The Brothers Johnson, Captain & Tennille, Carpenters,

Rita Coolidge, Peter Frampton, Quincy Jones, Chuck Mangione, Billy Preston, Cat Stevens, Supertramp and Rick Wakeman.

For more than an earful, call Sandi Smart or Denise Porter at (213) 469-2411.

Tom May, Director



Disco



Disco Audience Response

Pos.—TITLE—Artist—Label

1. ANYWAY YOU LIKE IT/DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla
2. DO WHAT YOU WANNA DO—T-Connection—TK
3. SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND—Village People—Casablanca
4. DEVIL'S GUN/WE GOT OUR OWN THING/SURE CAN'T GO TO THE MOON—C.J. & Co.—Westbound
5. FOUR SEASONS OF LOVE—Donna Summer—Oasis
6. DISCO INFERNO/STARVIN' BODY CONTACT—Trammps—Atlantic
7. I FEEL LOVE/I REMEMBER YESTERDAY/LOVE UNKIND/THEME FROM THE DEEP—Donna Summer—Oasis
8. QUIET VILLAGE/AFRICAN QUEENS/SUMMER DANCE—Ritchie Family—Marlin
9. I FOUND LOVE/ACCIDENTAL LOVER—Love + Kisses—Casablanca
10. UPTOWN FESTIVAL/INKY DINKY WANG DANG/BEAUTIFUL NIGHT/FOR—Shalamar—Soul Train
11. I NEED A MAN—Grace Jones—Beam Junction
12. MAGIC BIRD OF FIRE/GETAWAY/RUNAWAY—Salsoul Orchestra—Salsoul
13. LOVE IN C MINOR/MIDNIGHT LADY—Cerrone—Cotillion
14. GOT TO GIVE IT UP—Marvin Gaye—Tamla
15. DR. LOVE—First Choice—Salsoul
16. HOLD TIGHT—Vicki Sue Robinson—RCA
17. ANOTHER STAR/I WISH/SIR DUKE/ISN'T SHE LOVELY—Stevie Wonder—Tamla
18. WHY MUST A GIRL LIKE ME/SWEET DYNAMITE—Claudia Barry—London
19. DOWN TO LOVE TOWN—Originals—Motown
20. DREAMIN'/HIT & RUN/RIPPED OFF—Loleatta Holloway—Gold Mind



21. DANCING/SEARCHING FOR LOVE/FAR OUT—Crown Heights Affair—Delite
22. FROM HERE TO ETERNITY/TOO HOT TO HANDLE/FIRST HAND EXPERIENCE—Giorgio—Casablanca
23. YOU CAN'T HIDE FROM YOURSELF/I DON'T LOVE YOU ANYMORE—Teddy Pendergrass—Phil Int
24. I GOTTA KEEP DANCING—Carrie Lucas—Soul Train
25. TWENTY-FOUR HOURS A DAY—Barbara Pennington—United Artists



Disco Artists

Pos. ARTIST
(No. of Charted Products) Label

1. DONNA SUMMER (2) Oasis (1) Casablanca
2. THELMA HOUSTON (1) Tamla
3. T-CONNECTION (1) TK
4. VILLAGE PEOPLE (1) Casablanca
5. C J & CO. (1) Westbound
6. TRAMMPS (1) Atlantic
7. RITCHIE FAMILY (3) Marlin
8. GRACE JONES (2) Beam Junction (1) Island
9. CERRONE (2) Cotillion
10. LOVE & KISSES (1) Casablanca
11. VICKI SUE ROBINSON (2) RCA
12. SHALAMAR (2) Soul Train
13. ORIGINALS (2) Motown
14. SALSOUL ORCHESTRA (2) Salsoul
15. JOHN DAVIS & MONSTER ORCHESTRA (2) Sam
16. LOLEATTA HOLLOWAY (2) Gold Mind
17. EMOTIONS (2) Columbia
18. BARBARA PENNINGTON (2) United Artists
19. MARVIN GAYE (1) Tamla
20. LOVE UNLIMITED ORCHESTRA (2) 20th Century
21. FIRST CHOICE (1) Salsoul
22. STEVIE WONDER (1) Tamla
23. ROSE ROYCE (1) MCA (1) Whitfield
24. CROWN HEIGHTS AFFAIR (2) Delite
25. CLAUDJA BARRY (1) London

Comedy



Comedy Albums Artists

Pos. ARTIST—Label

1. RICHARD PRYOR—Warner Bros. (2), Laff (1), Tiger Lily (1)
2. STEVE MARTIN—Warner Bros.
3. GEORGE CARLIN—Little David
4. MARTIN MULL—ABC
5. FIRESIGN THEATRE—Butterfly

Disco Labels

Pos. LABEL (No. of Charted Products)

1. CASABLANCA (10)
2. TK (15)
3. TAMLA (6)
4. WESTBOUND (7)
5. SALSOUL (13)
6. RCA (15)
7. ATLANTIC (4)
8. MARLIN (4)
9. OASIS (2)
10. MOTOWN (13)

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-Nat Freedland, Billboard



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Jazz Albums

- Pos. TITLE—Artist—Label
1. **IN FLIGHT**—George Benson—Warner Bros.
 2. **FREE AS THE WIND**—Crusaders—ABC/Blue Thumb
 3. **BREEZIN'**—George Benson—Warner Bros.
 4. **IMAGINARY VOYAGE**—Jean-Luc Ponty—Atlantic
 5. **HEAVY WEATHER**—Weather Report—Columbia
 6. **A SECRET PLACE**—Grover Washington Jr.—Kudu (Motown)
 7. **CALIENTE**—Gato Barbieri—A&M
 8. **CONQUISTADOR**—Maynard Ferguson—Columbia
 9. **MAIN SQUEEZE**—Chuck Mangione—A&M
 10. **FRIENDS & STRANGERS**—Ronnie Laws—Blue Note
 11. **FOUR**—Bob James—CTI (Motown)
 12. **SCHOOL DAYS**—Stanley Clarke—Nemperor
 13. **I HEARD THAT/THE MUSICAL WORLD OF QUINCY JONES**—A&M
 14. **UNFINISHED BUSINESS**—Blackbyrds—Fantasy
 15. **MY SPANISH HEART**—Chick Corea—Polydor
 16. **LIFESTYLE**—John Klemmer—ABC
 17. **BAREFOOT**—John Klemmer—ABC
 18. **THE MAN WITH THE SAD FACE**—Stanley Turrentine—Fantasy
 19. **VIBRATIONS**—Roy Ayers Ubiquity—Polydor
 20. **V.S.O.P.**—Herbie Hancock—Columbia
 21. **ROMEO & JULIET**—Hubert Laws—Columbia
 22. **GINSENG WOMAN**—Eric Gale—Columbia
 23. **ELEGANT GYPSY**—Al Dimeola—Columbia
 24. **RIGHT ON TIME**—Brothers Johnson—A&M
 25. **RENAISSANCE**—Lonnie Liston Smith & The Cosmic Echoes—RCA
 26. **BOB JAMES THREE**—Bob James—CTI (Motown)
 27. **MUSIC MAGIC**—Return To Forever—Columbia
 28. **LOOK TO THE RAINBOW—AL JARREAU LIVE IN EUROPE**—Warner Bros.
 29. **FINGER PAINTINGS**—Earl Klugh—Blue Note
 30. **LOVE NOTES**—Ramsey Lewis—Columbia

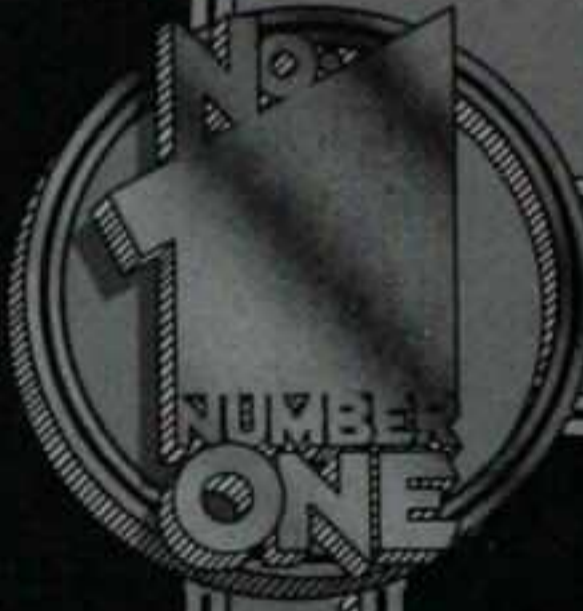
31. **SECRETS**—Herbie Hancock—Columbia
32. **LIVING INSIDE YOUR WORLD**—Earl Klugh—Blue Note
33. **PHANTAZIA**—Noel Pointer—Blue Note
34. **LIFELINE**—Roy Ayers Ubiquity—Polydor
35. **BENSON & FARRELL**—CTI (Motown)
36. **CARICATURES**—Donald Byrd—Blue Note
37. **SWEET BEGINNINGS**—Marlena Shaw—Columbia
38. **TURN THIS MUTHA OUT**—Idris Muhammad—Kudu (Motown)
39. **STAIRCASE**—Keith Jarrett—ECM/Polydor
40. **ROOTS**—Quincy Jones—A&M
41. **LIVE—LONNIE LISTON SMITH**—RCA
42. **YOU ARE MY STARSHIP**—Norman Connors—Buddah
43. **IN CONCERT—CARNEGIE HALL**—George Benson—CTI (Motown)
44. **IT LOOKS LIKE SNOW**—Phoebe Snow—Columbia
45. **ROMANTIC JOURNEY**—Norman Connors—Buddah
46. **NIGHTWINGS**—Stanley Turrentine—Fantasy
47. **FOCAL POINT**—McCoy Tyner—Milestone
48. **PLATINUM JAZZ**—War—Blue Note
49. **NOTHING WILL BE AS IT WAS TOMORROW**—Flora Purim—Warner Bros.
50. **THE BEST OF THE CRUSADERS**—ABC/Blue Thumb



Jazz Albums Labels

- Pos. LABEL (Number Of Charted Albums)
1. **COLUMBIA** (19)
 2. **WARNER BROS.** (12)
 3. **A & M** (7)
 4. **BLUE NOTE** (11)
 5. **CTI (Motown)** (9)
 6. **POLYDOR** (5)
 7. **ABC/BLUE THUMB** (3)
 8. **ATLANTIC** (8)
 9. **FANTASY** (5)
 10. **KUDU (Motown)** (4)

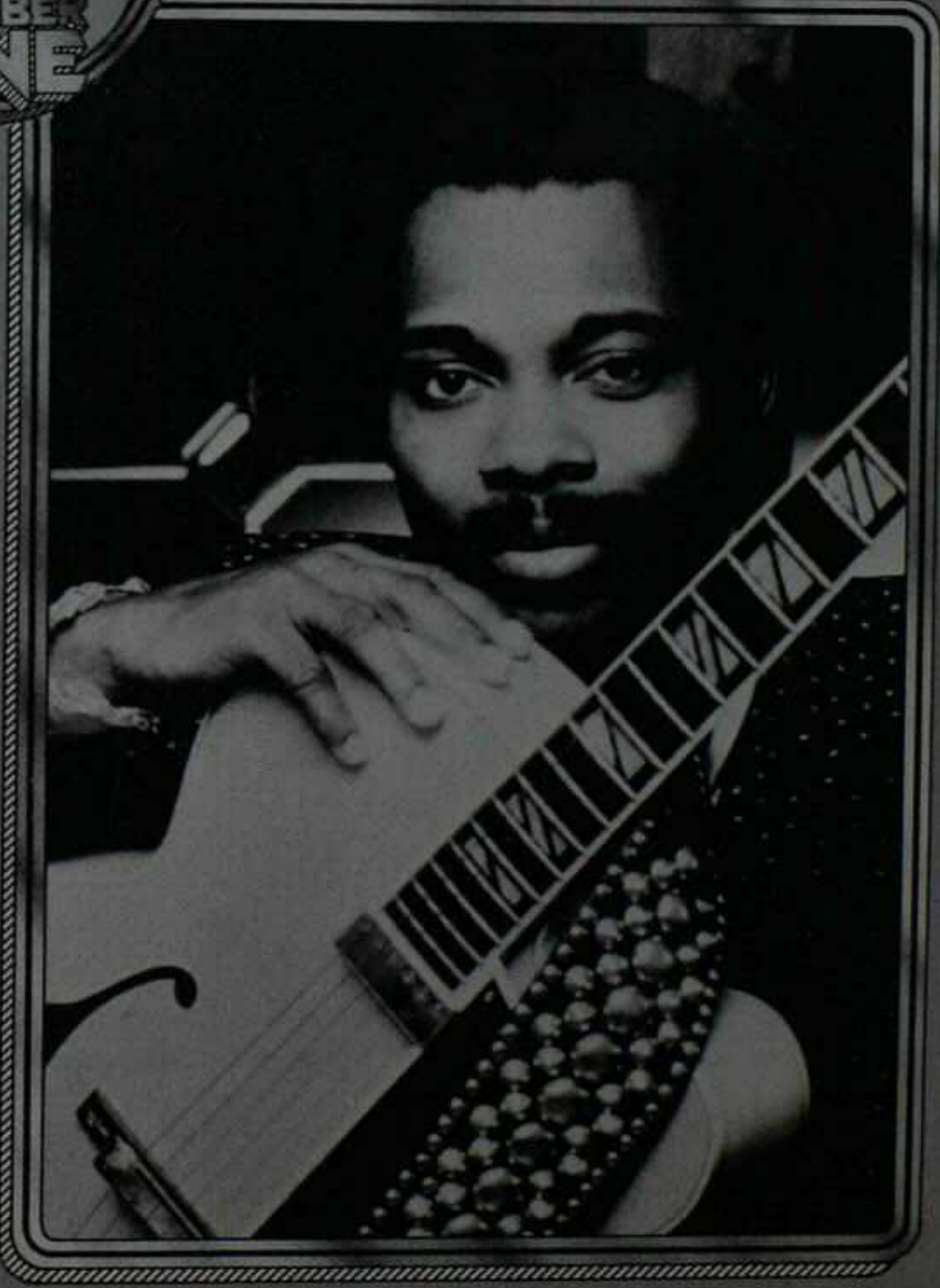
DECEMBER 24, 1977, BILLBOARD



Jazz

Jazz Albums Artists

- Pos. ARTIST (No. of Charted Albums) Label
1. **GEORGE BENSON** (2) Warner Bros. (2) CTI (Motown) (1) Polydor
 2. **CRUSADERS** (3) ABC
 3. **JOHN KLEMMER** (3) ABC
 4. **BOB JAMES** (2) CTI (Motown)
 5. **ROY AYERS UBIQUITY** (3) Polydor
 6. **CHUCK MANGIONE** (2) A&M (1) Mercury
 7. **JEAN-LUC PONTY** (3) Atlantic
 8. **QUINCY JONES** (2) A&M
 9. **HERBIE HANCOCK** (2) Columbia
 10. **WEATHER REPORT** (1) Columbia
 11. **GROVER WASHINGTON JR** (1) Kudu (Motown)
 12. **GATO BARBIERI** (2) A&M
 13. **STANLEY TURRENTINE** (2) Fantasy
 14. **EARL KLUGH** (2) Blue Note
 15. **RONNIE LAWS** (2) Blue Note
 16. **MAYNARD FERGUSON** (1) Columbia
 17. **STANLEY CLARKE** (1) Nemperor
 18. **HUBERT LAWS** (1) Columbia (1) CTI (Motown)
 19. **AL JARREAU** (1) Warner Bros (1) Reprise
 20. **BLACKBYRDS** (1) Fantasy
 21. **CHICK COREA** (1) Polydor
 22. **NORMAN CONNORS** (2) Buddah
 23. **KEITH JARRETT** (3) ECM/Polydor (2) ABC/Impulse
 24. **FLORA PURIM** (1) Warner Bros. (2) Milestone
 25. **ERIC GALE** (1) Columbia
 26. **BROTHERS JOHNSON** (2) A&M
 27. **AL DIMEOLA** (1) Columbia
 28. **LONNIE LISTON SMITH & THE COSMIC ECHOES** (1) RCA
 29. **DONALD BYRD** (2) Blue Note
 30. **RETURN TO FOREVER** (1) Columbia
 31. **RAMSEY LEWIS** (1) Columbia
 32. **STUFF** (2) Warner Bros.
 33. **MCCOY TYNER** (2) Milestone
 34. **NOEL POINTER** (1) Blue Note
 35. **BENSON & FARRELL** (1) CTI (Motown)
 36. **MARLENA SHAW** (1) Columbia
 37. **MICHAEL HENDERSON** (2) Buddah
 38. **IDRIS MUHAMMAD** (1) Kudu (Motown)
 39. **LONNIE LISTON SMITH** (1) RCA
 40. **PHOEBE SNOW** (1) Columbia
 41. **BOBBI HUMPHREY** (1) Epic (1) Blue Note
 42. **WAR** (1) Blue Note
 43. **DEXTER GORDON** (1) Columbia
 44. **HERBIE MANN** (1) Atlantic
 45. **HANK CRAWFORD** (1) Kudu (Motown) (1) Kudu (CTI)
 46. **BILLY COBHAM/GEORGE DUKE BAND** (1) Atlantic
 47. **GEORGE DUKE** (1) Epic (1) BASF
 48. **DEODATO (Eumir)** (1) MCA
 49. **JEFF BECK & JAN HAMMER GROUP** (1) Epic
 50. **RALPH MACDONALD** (1) Marlin



Billboard sure knows how to pick 'em



Abba (STIM)



Led Zeppelin



Joan Baez



Boston



Perry Botkin, Jr.



Brick



Jackson Browne



Shaun Cassidy



Judy Collins



Commodores



Andrae Crouch



John Denver



Deodato



Eagles



Peter Frampton



Yvonne Elliman



Foreigner "PRS/SACEM"



Marvin Gaye



Bob James



Heart



Hot



Isley Brothers



Elton John (PRS)



Kiss



Kenny Loggins



Henry Mancini



Steve Miller Band



Ronnie Milsap



Martin Mull



Olivia Newton-John



Kenny Rogers



Rufus/Chaka Khan



Sal Soul



Leo Sayer



Boz Scaggs



Bob Seger & The Silver Bullet



Carly Simon



Phoebe Snow



Rod Stewart



Barbra Streisand



Grover Washington



Roy Ayers Ubiquity



Stevie Wonder



Roger Kellaway

ASCAP

We've Always Had the Greats

Latin Pop National

- JULIO IGLESIAS—America, Alhambra 27
- JUAN GABRIEL—Con Mariachi, Vol. 2, Arcano 3353
- JULIO IGLESIAS—A Mexico, Alhambra 21
- CAMILO SESTO—Memorias, Pronto 1021
- JULIO IGLESIAS—El Amor, Alhambra 23
- LOS TERRICOLAS—En Mexico, Discolando 8240
- MANOLO MUNOZ—Llamarada, Gas 4153
- CHELO—La Voz Ranchera, Musart 10638
- LOS CADETES DE LINARES—Una Lagrima & Un Recuerdo, Ramex 1012
- LOS HUMILDES—Numero 4, Fama 541
- RAPHAEL—Canta, Pronto 2017
- VICENTE FERNANDEZ—La Muerte De Un Gallero, Caytronics 1492
- VICENTE FERNANDEZ—El Hijo Del Pueblo, Caytronics 1441
- LOS FELINOS—Los Felinos, Musart 1701
- VICENTE FERNANDEZ—A Tu Salud, Caytronics 1464
- RICARDO CERRATTO—Me Estoy Acostumbrando A Ti, Latin International 5042
- CHELO—Con Mariachi, Musart 10585
- EYDIE GORME/DANNY RIVERA—Muy Amigos/Close Friends, Gala 2003
- EYDIE GORME—La Gorme, Gala 2001
- GRUPO MIRAMAR—Una Lagrima & Un Recuerdo, Accion 4014
- COSTA CHICA—Tapame, Fama 549
- JUAN GABRIEL—Con Mariachi, Arcano 3283
- ROBERTO CARLOS—En Espanol, Caytronics 1487
- CAMILO SESTO—Amor Libre, Pronto 1013
- LISSETTE—Quiereme, Borinquen 1302
- ALMA—Alma, Alhambra 148
- LOS CADETES DE LINARES—Los Dos Amigos, Ramex 1003
- LUCHA VILLA—No Me Dejes Nunca, Nunca, Musart 1705
- NELSON NED—La Magia De Nelson Ned, West Side Latino 4076
- CARLOS TORRES VILA—Muchas Veces Por Ti Lloro, Microfon 76076
- MIAMI SOUND MACHINE—Renacer, Audiofon 5426
- BROWN EXPRESS—La Maquina 501, Fama 542
- SOPHY—Te Pido Que Te Quedes Esta Noche, Velvet 1517
- EYDIE GORME/TRIO LOS PANCHOS—Amor, Caytronics 1316
- LOLITA—Abrazame, Caytronics 1489
- ELIO ROCA—Contigo Y Aqui, Miami 6042
- NYDIA CARO—Nydia Caro, Alhambra 147
- PERLA—Hipocresia, Audio Latino 5020
- NELSON NED—Por La Puerta Grande, West Side Latino 4077
- LOS SOBRINOS DEL JUEZ—Los Sobrinos Del Juez, Audio Latino 5000
- RIGO TOVAR—El Truifador Internacional, NovaVox 318
- YNDIO—Herida De Amor, Miami 6165
- LOS TIGRES DEL NORTE—Vivan Los Mojados, Fama 554
- MARIO QUINTERO—Normas Contigo, Orfeon 12-973
- DANNY RIVERA/ALBORADA—Danny Rivera & El Grupo Alborada, Graffiti 3001
- AMALIA MENDOZA—Con Mariachi, Gas 4151
- LOS ANGELES NEGROS—Despacito, International 910
- LEO DAN—Leo Dan, Caytronics 1442
- MIGUEL GALLARDO—Hoy Tengo Ganas De Ti, Latin International 6904
- JIMMY EDWARDS—Solo, GC 128

Latin Salsa National

- CELIA, JOHNNY, JUSTO & PAPO—Recordando El Ayer, Vaya 52
- HECTOR LAVOE—De Ti Dependes, Fania 492
- WILLIE COLON/RUBEN BLADES—Metiendo Mano, Fania 500
- JOHNNY PACHECO—The Artist, Fania 503
- ORQUESTA BROADWAY—Pasaporte, Coco 126
- PETE CONDE—Este Negro Si Es Sabroso, Fania 489
- PUERTO RICO ALL STARS—Puerto Rico All Stars, Pras 001
- BOBBY RODRIGUEZ & LA COMPANIA—Salsa At Woodstock, Vaya 58
- JOHNNY PACHECO—El Maestro, Fania 485
- FANIA ALL STARS—Tribute To Tito Rodriguez, Fania 493
- EL GRAN COMBO—Mejor Que Nunca, EGC 013
- RAY BARRETTO—Tomorrow, Barretto Live, Atlantic SD2.509
- LARRY HARLOW/ISMAEL MIRANDA—Con Mi Viejo Amigo, Fania 494
- VARIOUS ARTISTS—Jerry Masucci Presents Salsa Greats, Vol. 1, Fania 495
- JUSTO BETANCOURT—Distinto & Diferente, Fania 502
- ISMAEL RIVERA—De Todas Maneras Rosas, Tico 1415
- CHARANGA 76—Charanga 76, TR 119
- FANIA ALL STARS—Rhythm Machine, Columbia 34711

- CHARANGA 76—Encore, TR 128
- CHEO FELICIANO—The Singer, Vaya 48
- RALFI PAGAN—With Love/Con Amor, Fania 397
- ORCHESTRA HARLOW—El Jardinero Del Amor, Fania 499
- WILLIE COLON—El Baquino De Angelitos Negros, Fania 506
- LA SONORA PONCENA—Conquista Musical, Inca 1052
- ISMAEL MIRANDA—No Voy Al Festival, Fania 508
- LIBRE—Con Salsa, Con Ritmo, Vol. 1, Salsoul/Salsa 4109
- ROBERTO ROENA—La Octava Maravilla, International 914
- LA DIMENSION LATINA—Presentando A Andy Montanez, TH 2018
- WILFRIDO VARGAS—Wilfrido Vargas & Sus Beduinos, Karen 28
- EDDIE PALMIERI—Palmieri Gold, Coco 133
- CHEO FELICIANO—Cheo's Rainbow, Vaya 55
- TIPICA 73—Two Sides Of Tipica 73, Inca 1053
- LA SONORA PONCENA—El Gigante Del Sur, Inca 1054
- ROBERTO ROENA—Luck 7, International 907
- TITO PUENTE—La Leyenda, Tico 1413
- RICARDO RAY/BOBBY CRUZ—Reconstruccion, Vaya 57
- GRUPO FOLKLORICO EXPERIMENTAL NUEVAYORQUINO—Lo Dice Todo, Salsoul/Salsa 4110
- EDDIE PALMIERI—Unfinished Masterpiece, Coco 120
- CELIA CRUZ/JOHNNY PACHECO—Tremendo Cache, Vaya 37
- CELIA CRUZ/WILLIE COLON—Only They Could Have Made This Album, Vaya 66
- MONGO SANTAMARIA—Sofrito, Vaya 53
- SAOCCO—Siempre Sere Guajiro, Mericana 144
- JOHNNY PACHECO/PUPI LEGARRETA—Los Dos Mosqueteros, Vaya 63
- EL CIEGUITO DE NAGUAS—El Cieguito De Naguas, Karen 27
- BOBBY VALENTIN—Afuera, Bronco 104
- CELIA CRUZ/JOHNNY PACHECO—Celia & Johnny, Vaya 31
- TOMMY OLIVENCIA—El Negro Chombo, Inca 1055
- ANGEL CANALES—Angeles Canales Con Sabor, TR 125
- JOSE FAJARDO—El Talento Total, Coco 135

DECEMBER 24, 1977, BILLBOARD



Latin

Regional Action

Miami Pop

- RAPHAEL—Canta, Pronto 2017
- JULIO IGLESIAS—America, Alhambra 27
- ALMA—Alma, Alhambra 148
- CAMILO SESTO—Memorias, Pronto 1021
- MIAMI SOUND MACHINE—Renacer, Audiofon 5426
- ROBERTO CARLOS—En Espanol, Caytronics 1487
- LISSETTE—Quiereme, Borinquen 1302
- LOS SOBRINOS DEL JUEZ—Los Sobrinos Del Juez, Audio Latino 5000
- JULIO IGLESIAS—El Amor, Alhambra 23
- EYDIE GORME—La Gorme, Gala 2001
- VICENTE FERNANDEZ—El Hijo Del Pueblo, Caytronics 1441
- VICENTE FERNANDEZ—La Muerte De Un Gallero, Caytronics 1492
- YNDIO—Herida De Amor, Miami 6165
- LOS FELINOS—Los Felinos, Musart 1701
- JULIO IGLESIAS—America, Alhambra 27
- COSTA CHICA—Tapame, Fama 549
- JULIO IGLESIAS—A Mexico, Alhambra 21

San Antonio Pop

- LOS CADETES DE LINARES—Una Lagrima & Un Recuerdo, Ramex 1012
- JUAN GABRIEL—Con Mariachi, Vol. 2, Arcano 3353
- LUCHA VILLA—No Me Dejes Nunca, Nunca, Musart 1705
- CHELO—La Voz Ranchera, Musart 10638
- VICENTE FERNANDEZ—A Tu Salud, Caytronics 1464
- AMALIA MENDOZA—Con Mariachi, Gas 4151
- LOS CADETES DE LINARES—Los Dos Amigos, Ramex 1003
- JIMMY EDWARDS—Solo, GC 128
- LOS TERRICOLAS—En Mexico, Discolando 8240
- MANOLO MUNOZ—Llamarada, Gas 4153

Chicago Pop

- LOS HUMILDES—Numero 4, Fama 541
- LOS TERRICOLAS—En Mexico, Discolando 8240
- JUAN GABRIEL—Con Mariachi, Vol. 2, Arcano 3353

Los Angeles Pop

- CHELO—La Voz Ranchera, Musart 10638
- CHELO—Con Mariachi, Musart 10585
- MANOLO MUNOZ—Llamarada, Gas 4153
- JUAN GABRIEL—Con Mariachi, Vol. 2, Arcano 3353
- LOS TERRICOLAS—En Mexico, Discolando 8240
- GRUPO MIRAMAR—Una Lagrima & Un Recuerdo, Accion 4015
- LOS FELINOS—Los Felinos, Musart 1701
- JULIO IGLESIAS—A Mexico, Alhambra 21
- VICENTE FERNANDEZ—La Muerte De Un Gallero, Caytronics 1492
- VICENTE FERNANDEZ—El Hijo Del Pueblo, Caytronics 1441

Los Angeles Salsa

- CELIA, JOHNNY, JUSTO & PAPO—Recordando El Ayer, Vaya 52
- PETE CONDE—Este Negro Si Es Sabroso, Fania 489
- HECTOR LAVOE—De Ti Dependes, Fania 492
- WILLIE COLON/RUBEN BLADES—Metiendo Mano, Fania 500
- JOHNNY PACHECO—El Maestro, Fania 485
- BOBBY RODRIGUEZ & LA COMPANIA—Salsa At Woodstock, Vaya 58
- JOHNNY PACHECO—The Artist, Fania 503
- ORQUESTA BROADWAY—Pasaporte, Coco 126
- CHEO FELICIANO—The Singer, Vaya 48
- RALFI PAGAN—With Love/Con Amor, Fania 397

New York Pop

- JULIO IGLESIAS—El Amor, Alhambra 23
- CAMILO SESTO—Memorias, Pronto 1021
- JULIO IGLESIAS—America, Alhambra 27
- EYDIE GORME/DANNY RIVERA—Muy Amigos/Close Friends, Gala 2003
- CARLOS TORRES VILA—Muchas Veces Por Ti Lloro, Microfon 76076
- RICARDO CERRATTO—Me Estoy Acostumbrando A Ti, Latin International 5042
- DANNY RIVERA/ALBORADA—Danny Rivera & El Grupo Alborada, Graffiti 3001
- NYDIA CARO—Nydia Caro, Alhambra 147
- FELITO FELIX—El Cantautor, Dix 001
- JULIO IGLESIAS—A Mexico, Alhambra 21

New York Salsa

- WILLIE COLON/RUBEN BLADES—Metiendo Mano, Fania 500
- HECTOR LAVOE—De Ti Dependes, Fania 492
- PUERTO RICO ALL STARS—Puerto Rico All Stars, Pras 001
- CELIA, JOHNNY, JUSTO & PAPO—Recordando El Ayer, Vaya 52
- JOHNNY PACHECO—The Artist, Fania 503
- ORQUESTA BROADWAY—Pasaporte, Coco 126
- ISMAEL RIVERA—De Todas Maneras Rosas, Tico 1415
- CHARANGA 76—Charanga 76, TR 119
- LA SONORA PONCENA—Conquista Musical, Inca 1052
- ISMAEL MIRANDA—No Voy Al Festival, Fania 508

THANKS TO THE ARTISTS

JANUARY '77

Frank Zappa.
Al Jarreau.
Procol Harum.

FEBRUARY '77

Chicago.
Manhattan Transfer.
Daryl Hall
& John Oates.

MARCH '77

Nana Mouskouri.
Bryan Ferry.
Jack Bruce Band.
Doldinger Passport.
Barbados Music
Festival.

APRIL '77

Shirley MacLaine.
Jethro Tull.
Fleetwood Mac.
Bad Company.
Michael Heltau.

Great Ester
Rock'n Blues Express:

Status Quo.
Harry Chapin.
Small Faces.
John Mayall.
Dr. Feelgood.
Scorpions.

MAY '77

Pablo Jazz Festival:
Ella Fitzgerald.
Oscar Peterson.
Count Basie.
Joe Pass.

Eagles.
Queen.
George Benson.
J.J. Cale.
Chuck Berry.

Jazz Rock Meeting:

Jean-Luc Ponty.
Philip Catherine.
Larry Coryell.
Glenn Miller
Orchestra.

JUNE '77

Neil Diamond
Eric Clapton

JULY '77

Boz Scaggs

AUGUST '77

Santana
Chicago

SEPTEMBER '77

Open Air Rock
Festival '77
Nürnberg and
Karlsruhe:
Santana.
Chicago.
Rory Gallagher.
Thin Lizzy.
Udo Linderberg.
Lake.
Cliff Richard.
Weather Report.
United Jazz
+ Rock Ensemble.
Iggy Pop.

OCTOBER '77

Keith Jarrett.
Oregon.
Blackmore's Rainbow.
Peter Gabriel.
Dr. Hook.
La Singla—Festival
Flamenco Gitano.

NOVEMBER '77

Joan Baez.
Johnny Cash.
Al Jarreau.
Charles Aznavour.
Cher + Gregg Allman.
Pasadena Roof
Orchestra.

DECEMBER '77

Nazareth.
Be Bop de Luxe.

(Artists named
in chronological
order of
their tours)

FOR 1977

Fritz Rau

Michael Scheller

Horst Lippmann

Classical

Classical Albums

- Pos. TITLE—Artist—Label
1. **THE GREAT PAVAROTTI**
Luciano Pavarotti, London
 2. **SUITE FOR FLUTE AND JAZZ PIANO**
Jean-Pierre Rampal & Claude Bolling, Columbia
 3. **HOLST: THE PLANETS**
Isao Tomita, RCA Red Seal
 4. **CARUSO: A LEGENDARY PERFORMER**
Caruso, RCA Red Seal
 5. **BOLLING: CONCERTO FOR CLASSIC GUITAR AND JAZZ PIANO**
Lagoya, RCA
 6. **PACHELBEL CANON: TWO SUITES; FASCH: TWO SYMPHONIES**
Paillard Chamber Orch. (Andre), RCA
 7. **GERSHWIN: PORGY & BESS**
Houston Opera Co., RCA Red Seal
 8. **LUCIANO PAVAROTTI: THE WORLD'S FAVORITE TENOR ARIAS**
Luciano Pavarotti, London
 9. **BEETHOVEN: SYMPHONY NO. 5**
Vienna Philharmonic Orch. (Kleiber), DGG (Polydor)
 10. **RAVEL: BOLERO**
Chicago Symphony Orch. (Solti), London
 11. **THE CONCERT OF THE CENTURY**
Columbia
 12. **MEYERBEER: LE PROPHETE**
Horne, Royal Philharmonic (Lewis), Columbia
 13. **GO FOR BAROQUE**
Paillard Chamber Orch., RCA Victor

14. **MAHLER: SYMPHONY NO. 9**
Chicago Sym. Orch. (Solti), DGG (Polydor)
- Tie **PARKENING & THE GUITAR: MUSIC OF TWO CENTURIES**
Angel, (Capitol)
16. **VAUDEVILLE: SONGS OF THE GREAT LADIES OF THE MUSICAL STAGE**
Morris, Bolcom, Nonesuch (Elektra)
17. **PACHELBEL CANON: THE RECORD THAT MADE IT FAMOUS AND OTHER BAROQUE FAVORITES**
Stuttgart Chamber Orch. (Munchinger), London

18. **PUCCHINI: TOSCA**
Montserrat Caballe, Carreras, Royal Opera House Covent Garden (Gardell), Philips (Phonogram)
19. **PAVAROTTI IN CONCERT**
Luciano Pavarotti, London
20. **THE HOROWITZ CONCERTS 1975-1976**
RCA Red Seal
21. **PUCCHINI: LA BOHEME**
Pavarotti, Berlin Phil. Orch. (Karajan), London
22. **MASSENET: ESCLARMOND**
Sutherland, National Phil. Orch. (Bonyng), London
23. **CHOPIN POLONAISES:**
Pollini DGG (Polydor)
24. **FRENCH OPERA ARIAS**
Van Stade, London Phil. Orch. (Pritchard), Columbia
25. **GERSHWIN: RHAPSODY IN BLUE**
Gershwin, Columbia Jazz Band, Columbia
26. **CHARPENTIER: LOUISE**
Cortrubas, Domingo, Ambrosian Opera Chorus and New Philharmonia Orch. (Pretrc), Columbia

- Tie **GIORDANO: ANDREA CHENIER**
RCA Red Seal
28. **SIBELIUS: SYMPHONY #2**
Boston Symphony Orch. (Davis), Philips (Phonogram)
 29. **BEETHOVEN: NINE SYMPHONIES**
Chicago Symphony Orch. (Solti), London
 - Tie **LUCIANO PAVAROTTI: PRIMO TENORE**
Luciano Pavarotti, London
 31. **VIVALDI: FOUR SEASONS**
I Musici, Philips (Phonogram)
 32. **MUSSORGSKY-PICTURES AT AN EXHIBITION**
Chicago Sym. Orch. (Giulini), DGG (Polydor)
 33. **TCHAIKOVSKY: THE NUTCRACKER (COMPLETE)**
Concertgebouw Orch. (Dorati), Philips (Phonogram)
 - Tie **BIZET: CARMEN SUITES**
National Philharmonia Orch. (Stokowski), Columbia
 35. **LAZAR BERMAN PLAYS BEETHOVEN**
Lazar Berman, Columbia



Classical Labels

- Pos. LABEL
(No. of Charted Albums)
1. COLUMBIA (19)
 2. LONDON (31)
 3. RCA (Red Seal) (11)
 4. ANGEL (Capitol) (21)
 4. DGG (Polydor) (12)
 6. PHILIPS (Phonogram) (16)
 7. RCA (9)
 8. RCA (Victrola) (1)
 9. NONESUCH (Elektra) (1)
 10. DG (1)
 - TIE PHASE 4 (London) (1)

DECEMBER 24, 1977, BILLBOARD

Soul-Gospel

Soul-Gospel Artists

1. **ANDRAE CROUCH & THE DISCIPLES**
2. **JAMES CLEVELAND & THE CHARLES FOLD SINGERS**
3. **WALTER HAWKINS & THE LOVE CENTER CHOIR**



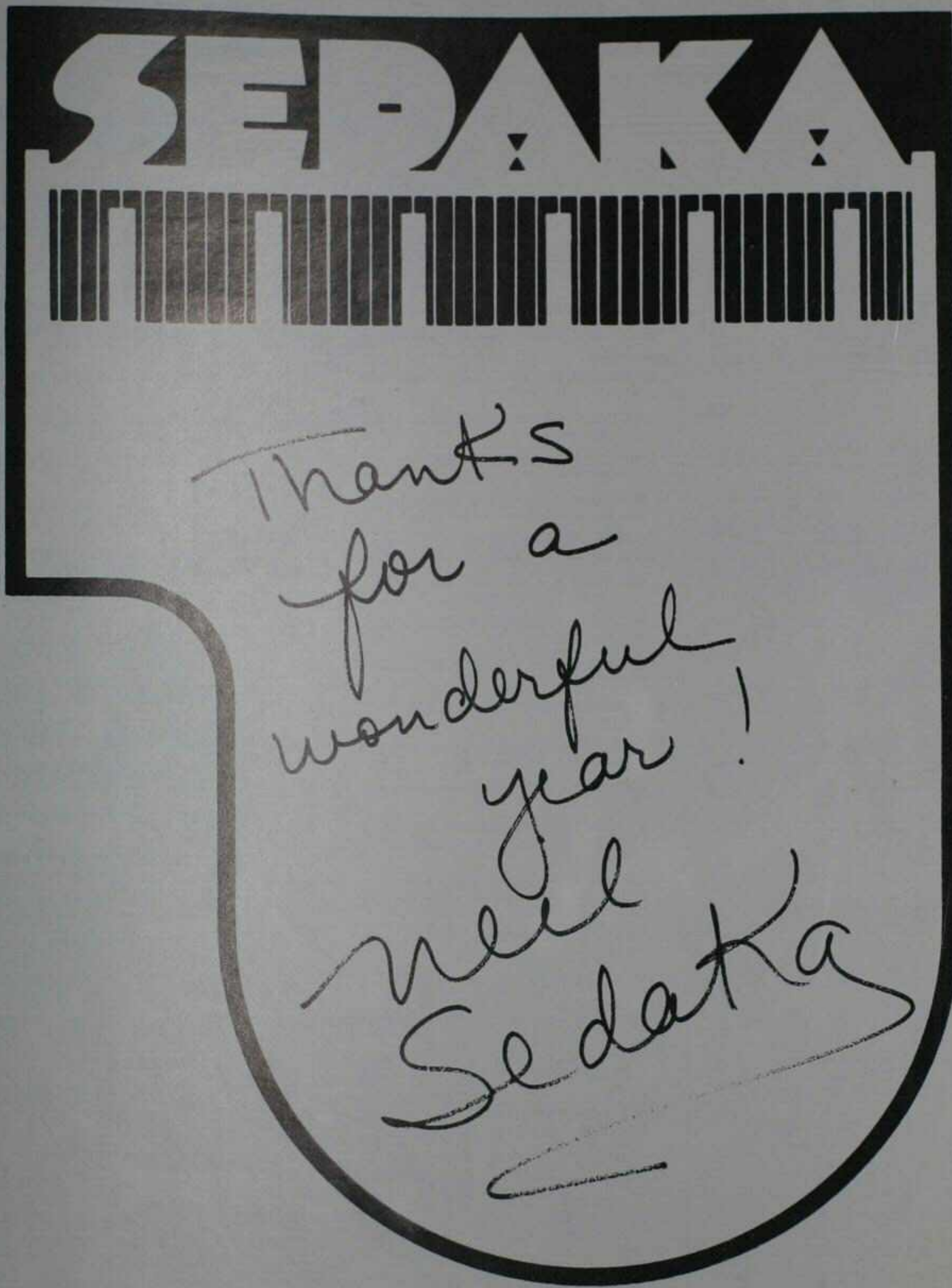
Soul-Gospel Albums

Pos. TITLE—Artist—Label

1. **LOVE ALIVE**—Walter Hawkins & The Love Center Choir—Light (ABC/Word)
2. **WONDERFUL**—Edwin Hawkins & The Edwin Hawkins Singers—Birthright (Ranwood)
3. **JAMES CLEVELAND & CHARLES FOLD SINGERS, VOL. II**—Savoy (Arista)
4. **RIDE THE SHIP TO ZION**—Gospel Keynotes—Nashboro
5. **THIS IS ANOTHER DAY**—Andrae Crouch & The Disciples—Light (ABC/Word)
6. **JESUS IS THE BEST THING THAT EVER HAPPENED TO ME**—James Cleveland & The Charles Fold Singers—Savoy (Arista)
7. **GIVE IT TO ME**—James Cleveland & The So. Calif. Community Choir—Savoy (Arista)
8. **THE BEST OF ANDRAE**—Andrae Crouch & The Disciples—Light (ABC/Word)
9. **I FOUND JESUS & I'M GLAD**—Myrna Summers & The Combined Choir Of The Refreshing Springs—Savoy (Arista)
10. **TAKE ME BACK**—Andrae Crouch & The Disciples—Light (ABC/Word)
11. **LIVE AT CARNEGIE HALL**—Andrae Crouch—Light (ABC/Word)
12. **REACH OUT**—The Gospel Keynotes—Nashboro
13. **AMAZING GRACE**—Aretha Franklin/James Cleveland—Atlantic
14. **SEE YOU IN THE RAPTURE**—Sensational Nightingales—ABC/Peacock
15. **GOD HAS SMILED ON ME**—James Cleveland & The Voices Of Tabernacle—Savoy (Arista)
16. **GOSPEL WORKSHOP MASS**—Recorded in N.Y.—Savoy (Arista)
- TIE **TESSIE HILL**—Tessie Hill—ABC/Peacock
18. **JESUS IS THE WAY**—Walter Hawkins—Light (ABC/Word)
19. **TAKING GOSPEL HIGHER**—Sensational Williams Brothers—Savoy (Arista)
20. **THE SOUL & SPIRIT CONCERT**—Rev. Maceo Woods & The Christian Tabernacle Choir—Savoy (Arista)
21. **THE PRIEST & THE MISSIONARY**—Angelic Choir—Savoy (Arista)
22. **ALL GOD'S CHILDREN**—Jackson Southernaires—Malaco (TK)
23. **BE CAREFUL OF STONES YOU THROW**—Shirley Caesar—Hob (Scepter)
24. **DONALD VAILS CHORALEERS**—Donald Vails Choraleers—Savoy (Arista)
25. **LORD HELP ME TO HOLD OUT**—James Cleveland Presents Harold Smith Majestics—Savoy (Arista)
26. **DESTINY**—Gospel Keynotes—Nashboro
- TIE **JESUS CAN WORK IT OUT**—Rev. Maceo Woods & The Christian Tabernacle Concert Choir—Savoy (Arista)
- TIE **THE HARVEST IS PLENTIFUL**—Rev. Isaac Douglas With The Johnson Ensemble—Creed (Nashboro)
29. **GOTTA FIND A BETTER HOME**—Angelic Gospel Singers—Nashboro
- TIE **NO CHARGE**—Shirley Caesar—Hob (Scepter)
- TIE **ROOTS**—Quincy Jones—A&M
32. **DOWN HOME**—Jackson Southernaires—Malaco (TK)
33. **TRUTH IS THE POWER**—Mighty Clouds Of Joy—ABC
34. **GOD'S GOODNESS**—Willies Banks & Messengers—HSE
35. **TO THE GLORY OF GOD**—James Cleveland & The So. California Community Choir—Savoy (Arista)

Soul-Gospel Labels

- Pos. LABEL
(No. of Charted Singles)
1. SAVOY (Arista) (22)
 2. LIGHT (ABC/Word) (6)
 3. NASHBORO (13)
 4. CREED (Nashboro) (10)
 5. BIRTHRIGHT (Ranwood) (4)
 6. ABC/PEACOCK (4)
 7. HOB (Scepter) (4)
 8. MALACO (TK) (2)
 9. ATLANTIC (1)
 10. JEWEL (4)





Boxoffice

Stadiums & Festivals (20,000 & OVER)

ARTIST—Promoter, Facility, Dates (No. of Performers)	GROSS RECEIPTS
1. PETER FRAMPTON/LYNYRD SKYNYRD/SANTANA/THE OUTLAWS, "Day On The Green" #4 & #5—Bill Graham, Stadium, Oakland, Calif., July 2 & 4 (2)	\$1,129,879
2. GRATEFUL DEAD/MARSHALL TUCKER BAND/NEW RIDERS—Monarch Entertainment, Raceway Park, English Town, N.J., Sept. 3	\$1,091,790
3. EAGLES/STEVE MILLER BAND/HEART/ATLANTA RHYTHM SECTION/FOREIGNER—"Day On The Green" #2 & #3—Bill Graham, Stadium, Oakland, Calif., May 28 & 30 (2)	\$1,026,183
4. PETER FRAMPTON/LYNYRD SKYNYRD/J. GEILS BAND/DICKIE BETTS & GREAT SOUTHERN—Electric Factory Concerts, JFK Stadium, Phila., Pa., June 11	\$ 913,610
5. LED ZEPPELIN—Concerts West, Stadium, Pontiac, Mich., April 30	\$ 790,555
6. PETER FRAMPTON/FOGHAT/J. GEILS BAND/BLONDIE CHAPLIN—John Bauer Concerts, Kingdome, Seattle, Wash., June 27 & 28 (2)	\$ 772,382
7. PINK FLOYD—Danny Kresky Enterprises/Celebration/Flipside Prod., Soldier Field, Chicago, Ill., June 19	\$ 670,000
8. EMERSON, LAKE & PALMER/FOGHAT/J. GEILS BAND/CLIMAX BLUES BAND—Celebration Prod./Flipside Prod., Soldier Field, Chicago, Ill., June 4	\$ 647,172
9. TED NUGENT/LYNYRD SKYNYRD/REO SPEEDWAGON/JOURNEY/38 SPECIAL—Celebration Prod., Soldier Field, Chicago, Ill., July 10	\$ 627,995
10. PETER FRAMPTON/STEVE MILLER BAND/STYX/RICK DERRINGER—Contemporary Prod./Cowntown Prod./Chris Fritz/Kansas City Chiefs, Arrowhead Stadium, Kansas City, Mo., July 31	\$ 583,315
11. WILLIE NELSON/WAYLON JENNINGS/LYNYRD SKYNYRD/JESSI COLTER/JERRY JEFF WALKER/ASLEEP AT THE WHEEL—Feyline Presents Inc., Expo Sq., Speedway, Tulsa, Okla., July 3	\$ 580,062
12. FLEETWOOD MAC/DOBBIE BROS./GARY WRIGHT/STEVE GIBBONS—"Day On The Green" #1—Bill Graham, Stadium, Oakland, Calif., May 7	\$ 575,000
13. LYNYRD SKYNYRD/TED NUGENT/FOREIGNER/REO SPEEDWAGON/REX—Wolf & Rissmiller, Anaheim Arena, Anaheim, Calif., August 27	\$ 565,505
14. PINK FLOYD—Landmark Prod., County Stadium, Milwaukee, Wisc., June 15	\$ 540,000
15. FLEETWOOD MAC/BOB SEGER & THE SILVER BULLET BAND/FIREBALL/JOHN SEBASTIAN/COUNTRY JOE McDONALD—Feyline Presents Inc./C.U. Program Council, Folsom Field, Boulder, Colo., May 1	\$ 481,166

Arenas (6,000 TO 20,000)

ARTIST—Promoter, Facility, Dates (No. of Performances)	GROSS RECEIPTS
1. PINK FLOYD—Ron Delsener, Madison Sq. Garden, N.Y.C., July 1, 2, 3, & 4 (4)	\$608,000
2. EMERSON, LAKE & PALMER—Ron Delsener, Madison Sq. Garden, N.Y.C., July 7, 8, & 9 (3)	\$597,000
3. BEACH BOYS—Ron Delsener, Madison Sq. Garden, N.Y.C., Nov. 24, 25, & 26 (3)	\$462,000
4. FLEETWOOD MAC/SANFORD & TOWNSEND—Avalon Attractions, Forum, Inglewood, Calif., Aug. 29, 30, & 31 (3)	\$433,853
5. NEIL DIAMOND—Alpine Valley Music Theatre, Alpine Valley Music Theatre, East Troy, Wisc., Aug. 24 & 25 (2)	\$395,343
6. EMERSON, LAKE & PALMER/JOURNEY—Wolf & Rissmiller, Arena, Long Beach, Calif., Aug. 11, 12, & 14 (3)	\$325,765
7. ELVIS PRESLEY—Mgmt. III/RCA Record Tours, Lyod Noble Centre, Norman, Okla., March 25, & 26 (2)	\$325,460
8. ARROWSMITH/NAZARETH—Pace Concerts, Summit, Houston, Texas, June 24 & 25 (2)	\$314,350
9. LED ZEPPELIN—Concerts West, Riverfront Col., Cincinnati, Ohio, April 19 & 20 (2)	\$309,604
10. NEIL DIAMOND—Concerts West, Market Sq. Arena, Indianapolis, Ind., April 22 & 23 (2)	\$303,000
11. EAGLES/JIMMY BUFFETT—Ron Delsener/Concerts West, Col., Uniondale, L.I., N.Y., March 15 & 16 (2)	\$300,338
12. FLEETWOOD MAC/KENNY LOGGINS—Cedric Kushner, Madison Sq. Garden, N.Y.C., June 29 & 30 (2)	\$287,270
13. BOB SEGER & THE SILVER BULLET BAND/JAY BOY ADAMS—Nederland Prod., Pine Knob Theatre, Detroit, Mich., July 27, 28, 30, & 31 (4)	\$283,824
14. BOB SEGER/HEART/NAZARETH/LITTLE RIVER BAND/WOLFMAN JACK—"Chicago Jam"—Chicago Prod., U.S. 131 Dragway, Martin, Mich., July 2	\$280,379
15. PETER FRAMPTON—Wolf & Rissmiller, Forum, Inglewood, Calif., Dec. 6 & 7 (2)	\$277,831

Auditoriums (UNDER 6,000)

ARTIST—Promoter, Facility, Dates (No. of Performances)	GROSS RECEIPTS
1. JOHNNY MATHIS—Ron Delsener, Avery Fisher Hall, N.Y.C., April 1, 2, & 3 (3)	\$108,300
2. BARRY MANILOW/LADY FLASH—Electric Factory Concerts, Academy Of Music, Phila., Pa., Feb. 6, 7, 8 & 9 (4)	\$100,019
3. GRATEFUL DEAD—Bill Graham, Winterland, San Francisco, Calif., March 18, 19, 20 (3)	\$ 99,500
4. GRATEFUL DEAD—Bill Graham, Winterland, San Francisco, Calif., June 7, 8, & 9 (3)	\$ 97,534
5. BARRY MANILOW/LADY FLASH—Mid-South Concerts, Dixon Myers Hall, Memphis, Tenn., Feb. 25, 26 & 27 (3)	\$ 87,431
6. GRATEFUL DEAD—Monarch Entertainment, Capitol Theatre, Passaic, N.J., April 25, 26 & 27 (3)	\$ 85,163
7. HOT TUNA—Ron Delsener, Palladium, N.Y.C., Nov. 24, 26, & 27 (4)	\$ 84,800
8. HEART/JOHN McEJEN—Universal Amphitheatre, Amphitheatre, Universal City, Calif., July 15 & 16 (2)	\$ 79,790
9. HALL & OATES/ANDREW GOLD—Danny Bramson, Amphitheatre, Universal City, Calif., July 12 & 13 (2)	\$ 76,857
10. JOHNNY MATHIS—Electric Factory Concerts, Academy Of Music, Phila., Pa., March 29, 30, & 31 (3)	\$ 75,627
11. ENGELBERT HUMPERDINCK/DICK CAPRI—Alex Cooley Inc., Civic Center, Atlanta, Ga., March 25 (2)	\$ 73,563
12. BILLY JOEL—Ron Delsener, Carnegie Hall, N.Y.C., June 2, 3, & 4 (3)	\$ 71,000
13. BOZ SCAGGS/SOUTHSIDE JOHNNY & THE ASBURY JUKES—Don Law Co., Music Hall, Boston, Mass., July 16 & 17 (2)	\$ 68,500
14. JOHNNIE TAYLOR/VITAMIN E—Cable Car Prod., Circle Star Theatre, San Carlos, Calif., Aug. 19 & 20 (3)	\$ 65,985
15. AL STEWART/WENDY WALDMAN—Electric Factory Concerts, Tower Theater, Phila., Pa., Feb. 17, 18, & 19 (3)	\$ 64,853

DECEMBER 24, 1977, BILLBOARD

Artists

- PETER FRAMPTON
- FLEETWOOD MAC
- PINK FLOYD
- TED NUGENT
- EAGLES
- GRATEFUL DEAD
- BOB SEGER & THE SILVER BULLET BAND
- WILLIE NELSON
- LYNYRD SKYNYRD
- WAYLON JENNINGS

Promoters

- BILL GRAHAM
- CELEBRATION PROD.
- FEYLINE PRESENTS
- MONARCH ENTERTAINMENT
- CONTEMPORARY PROD.
- ELECTRIC FACTORY CONCERTS
- FLIPSIDE PROD.
- JOHN BAUER CONCERTS
- LANDMARK PROD.
- STAR DATE PROD.

Artists

- ELVIS PRESLEY
- FLEETWOOD MAC
- YES
- PETER FRAMPTON
- EMERSON, LAKE & PALMER
- BOSTON
- LYNRD SKYNYRD
- TED NUGENT
- PARLIAMENT FUNKADELIC
- KISS

Promoters

- BILL GRAHAM
- ELECTRIC FACTORY
- ALEX COOLEY INC.
- RON DELSENER
- CONTEMPORARY PROD.
- MONARCH ENTERTAINMENT
- WOLF & RISSMILLER
- NORTHWEST RELEASING
- FUN PROD.
- ENTAM

Artists

- GEORGE BENSON
- KANSAS
- HEART
- GRATEFUL DEAD
- CHICK COREA RETURN TO FOREVER FEATURING STANLEY CLARK
- JEAN-LUC PONTY
- BILLY JOEL
- RUSH
- DAVE MASON
- AL STEWART

Promoters

- ELECTRIC FACTORY CONCERTS
- WOLF & RISSMILLER
- FEYLINE INC.
- MGMT. III/RCA RECORD TOURS
- RON DELSENER
- CONCERTS WEST
- ALEX COOLEY INC.
- ENTAM
- STAR DATE PROD.
- CROSS COUNTRY CONCERT CORP.

Facilities

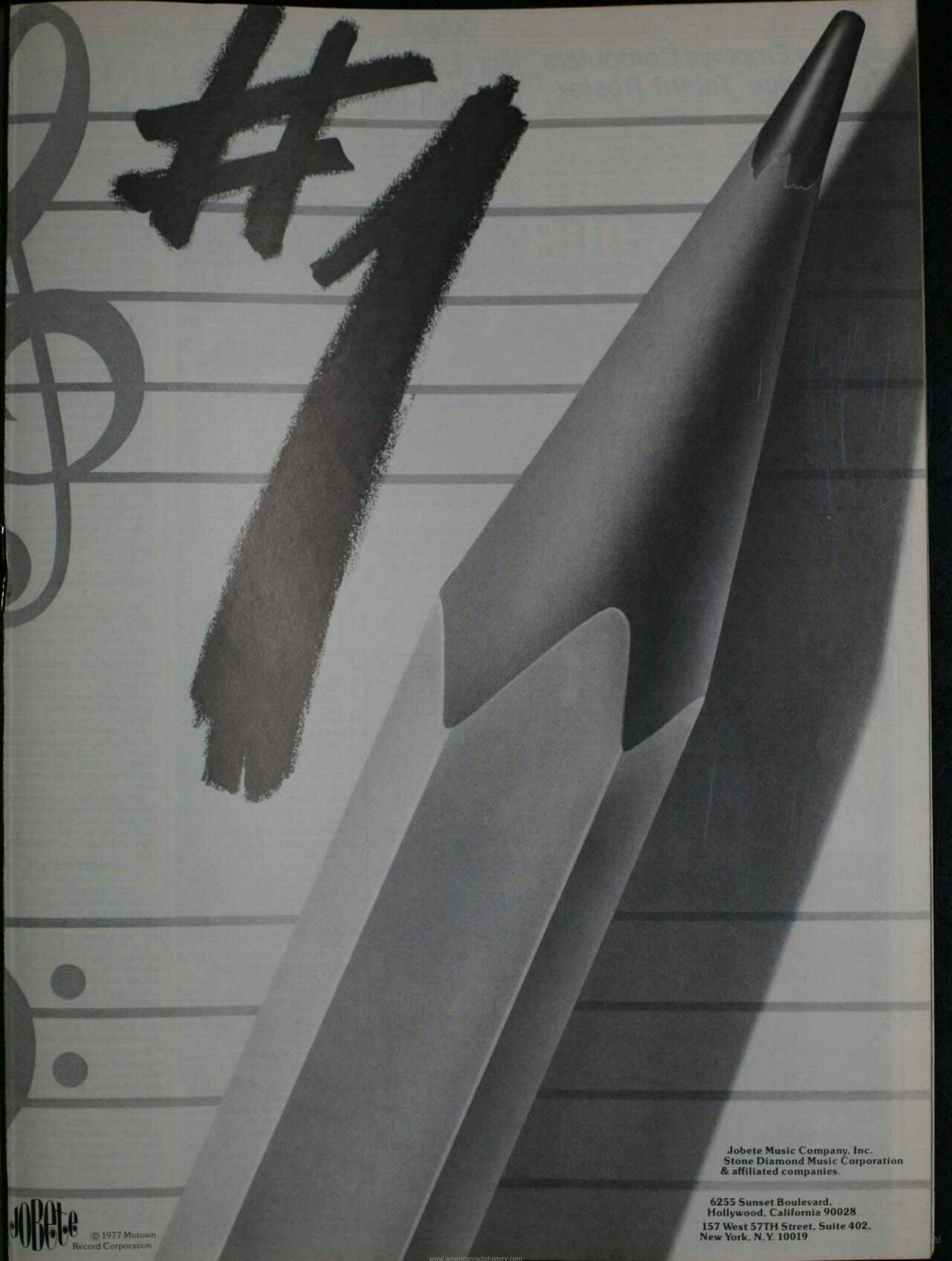
- STADIUM, Oakland, Calif.
- SOLDIER FIELD, Chicago, Ill.
- RACEWAY PARK, Englishtown, N.J.
- COUNTY STADIUM, Milwaukee, Wisc.
- ARROWHEAD STADIUM, Kansas City, Mo.
- JFK STADIUM, Phila., Pa.
- KINGDOME, Seattle, Wash.
- EXPO SQ. SPEEDWAY, Tulsa, Okla.
- FOLSOM FIELD, Boulder, Colo.
- BUSCH MEM. STADIUM, St. Louis, Mo.

Facilities

- SPECTRUM THEATER, Phila., Pa.
- RIVERFRONT COL., Cincinnati, Ohio
- FORUM, Inglewood, Calif.
- MADISON SQ. GARDEN, N.Y.C.
- SPORTS ARENA, San Diego, Calif.
- CIVIC ARENA, Pittsburgh, Pa.
- OMNI, Atlanta, Ga.
- McNICHOLS SPORTS ARENA, Denver, Colo.
- COLISEUM, Seattle, Wash.
- COLISEUM, New Haven, Conn.

Facilities

- TOWER THEATER, Phila., Pa.
- WINTERLAND, San Francisco, Calif.
- CIVIC AUDITORIUM, Santa Monica, Calif.
- PALLADIUM, N.Y.C.
- CAPITOL THEATER, Passaic, N.J.
- FOX THEATER, Atlanta, Ga.
- CIVIC CENTER AUD., Atlanta, Ga.
- ACADEMY OF MUSIC, Phila., Pa.
- PARAMOUNT NORTHWEST THEATRE, Seattle, Wash.
- CENTURY II, Wichita, Kansas.



Jobete Music Company, Inc.
Stone Diamond Music Corporation
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Hollywood, California 90028
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Record Corporation

Agency Employs Computers To Service Talent Roster

• Continued from page 56
good for the career of our clients," says Martineau.

Headliners' staff consists of seven agents, four in New York and three in L.A. with Barnett, Stoll and Martineau. Other agents are Bill Hahn, John Marx, Randy Greenfield and Irene Minetti.

When asked if seven agents with a new firm can properly handle 20 acts, Martineau notes: "We have all done this for a lot of years, and if you do something long enough, it becomes an automatic process."

"When you get involved with an artist, you know what his needs are for the stage, his personal needs and

just generally what it takes for the act. The whole idea is to deal with the longevity of the artist.

When booking an act on a show, we have to know if other acts on the program will be cosmetically good for our act and is the audience going to be the right audience. We know better than to put a soft, romantic singer before an audience that's going to get loaded.

"We must also know the promoter and if he will pay the artist and does he know how to produce shows?"

"We must also be careful when packaging shows," he continues. "It's my philosophy that when we overstaff a show, although it might cost the artist, promoters and us dollars, we're better off turning people away and having the press see that than having a half-empty house because that's the way the press is going to write in its reviews."

"It seems like an obvious thing, but time and time again, acts fail because this is not done. Good press helps to create longevity for an act."

Dylan For Japan

LOS ANGELES—At least 11 concerts are being set up for Bob Dylan's premier two-week concert tour of Japan. Eight of the concerts will be held at Tokyo's 11,000-seat Budokan sports arena.

Following Dylan's tour Feb. 20-March 5, there is a possibility he will also tour Australia.

Mgr. Explains Campbell Exit

LAS VEGAS—Stan Schneider, Glen Campbell's business manager, says his client refused to perform at the Riviera Hotel Oct. 25 because Pia Zadora (wife of Meshulam Riklis, chairman and chief executive of Rapid America Corp., which owns and operates the hotel) was an inappropriate act for country/pop Campbell.

It was originally reported that Campbell was cancelled because he refused to hire the boss' wife as his opening act.

"Her act was not compatible with Glen's, that's all there was to it," claims Schneider. "This conflict had been brewing as much as six months in advance."

Schneider admits, however, that neither he nor Campbell have seen Zadora's musical-variety act to base any judgment on. He also admits both sides had talked about combining Zadora with Campbell's opening act, comedian Lonnie Shore, but that made the show too long.

As Campbell's business manager for more than 15 years, Schneider strongly refutes earlier reports (Billboard, Nov. 19, 1977) that his client had been dropped by the Las Vegas Hilton.

According to Schneider, a new contract had been signed and offered by the Hilton, but Campbell left of his own free will to play the Riviera.

Signings

Joe Cocker to Elektra/Asylum after eight years on A&M. He had a number two LP in 1970 with "Mad Dogs & Englishmen" and also reached the top five in 1975 with the single hit "You Are So Beautiful." No producer or release date for the first product is set. . . . Capitol artists the Sylvers to International Creative Management for worldwide booking representation.

Lee Dorsey to ABC Records with a debut LP "Night People" set for early January. Dorsey is working with Allen Toussaint who produced the LP and wrote all of the material. . . . Songwriter Bill House to Doris Day and Barry Comden's Biggest music publishing firm. . . . Keni St. Lewis to MVP/Polydor with his initial release "Record City" produced by Freddie Perren, who also heads the label.

Singer Etta James to Warner Bros. Records. She is working with Jerry Wexler on her first album for the label which is set for early 1978. . . .

Dee Dee Bridgewater to Elektra/Asylum from Atlantic. . . . Flying Burrito Bros. after a two-year layoff to Lloyd Siegel Management. . . . Mickey Deme and Ken Gold, British artists/songwriters/producers, to MCA Records. The duo is expected to have a January LP release. . . . The Heaters, formerly Emerald City, to newly formed Zombie Records, distributed by Ariola.

Martha Reeves, formerly of Martha & the Vandellas, to Fantasy Records with her long-time friend Hank Cosby producing. Reeves worked with Cosby when both were at Motown.

Strawbs to Arista Records worldwide, with its first LP by the veteran English group called "Deadlines" due in February. A concert tour is also set. . . . Gene Pitney to Epic with first single "It's Over/It's Over (Medley)." Pitney has been working abroad since 1970. . . . Georgie Faith to Mango Records. The debut LP, "To Be A Lover," is now being released. . . . Singer Barbara Hall to Joe Fontana Associates. A recording contract is being negotiated.

Talent In Action

• Continued from page 58

THE BABYS PIPER

Civic Auditorium, Santa Monica, Calif.

This four-piece, high energy English rock band has had to live with an enormous public umbrella first begun with its introductory Christmas LP and tour last year. Admittedly, that's a hard task for any new group.

Making a second U.S. tour on the heels of a hot selling second album which has already gone Top 40, while containing a Top 20 single, the Babys proved Nov. 30 during an 11-song, 90 minute set that it can, indeed, rock 'n' roll in top fashion.

And like its recently released "Broken Heart" LP, the band demonstrates a greater maturity, texture and potential.

Certainly group members John Waite on bass and lead vocals, Michael Corby on rhythm guitar and keyboards, Wally Stocker on lead guitar and Tony Brock on drums have a goodly amount of individual talent. Brock was outstanding on percussion while Corby proved himself a formidable keyboard player, and Waite's vocal style has a certain raw, soulful edge to it.

The band playing to an almost full house mixed in material from both albums which included a nice balance of driving, rhythmic rockers with blues overtones to more slower ballads with an emphasis on vocals.

The uptempo category consisted of "Broken Heart," "Give Me Your Love," "A Piece Of The Action," "If You've Got The Time," and "Looking For Love," with ballads including the hit single "Isn't It Time" and "Silver Dreams."

Three female backup vocalists joined the group for "Isn't It Time" and provided the same dimension this spirited ballad receives on record.

Particularly outstanding was when Brock stepped out from behind his drum kit to play piano and sing lead on "Silver Dreams," demonstrating another fine vocal source the group might tap more often.

One new song was premiered in the set called "Please Don't Let Me Down," a powerful r&b rocker.

For the encore the group turned in a pounding and effective rendition of the Beatles' "Money."

Also of note were some interesting visuals such as long shafts of lights emanating upwards from the base of Brock's drum kit—as well as a swirling fire projected on the rear stage wall, adding to the rhythmic intensity of many of the songs.

Opening with a 30-minute, nine-song set was PIPER, a unit which bases its sound on a wall of four guitars and drums. All of its selections were decibel bending rock, mainly from its recently released A&M album. **JIM McCULLOUGH**

JOHNNY MATHIS

Terraza Jardin, Mexico City

It's been several years since Mathis made his last appearance here, and, though time has diminished his popularity and record sales to some degree, he can still hold a Mexican audience with impeccable grace and charm.

What is basically important is that Mathis has brought a style of romantic interpretation which gets to the people immediately. He is an attraction sorely needed to balance the entertainment fare of foreign personalities fulfilling engagements in these parts.

For a slick one-hour show at this 1,000-plus seater showcase Nov. 29, Mathis soothed, excited and generated applause throughout.

Perhaps the only complaint by the public was that it wanted to hear more of Mathis. But the singer, perhaps wisely, left them wanting more—and obviously a few would become repeat customers during the balance of his stand in the country.

Supported by a 35-piece orchestra (one of the largest for niter attractions), most hand-picked from the local musicians' union, and the balance his own personal musicians, Mathis swung through a superb 20 or so numbers.

Among his songs, all brilliantly arranged and perfectly tailored were—"Faces," "A Beautiful Evening For Falling In Love," "Misty," "We've Only Just Begun," "A Certain Smile," "Feelings," plus several more which included some entries with Brazilian beats. **MARV FISHER**

(Continued on page 105)

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Talent Talk

At the Robert Gordon-Link Wray show at NYU Loeb Student Center recently, Bruce Springsteen came up from the audience to join in "Heartbreak Hotel." Springsteen reportedly is writing "two or three" new songs for Gordon's next LP, due out by early February. . . . Steve Mackay, saxophone player for new Amherst Records band, the Moonlighters, is veteran of legendary punk band, the Stooges. The Moonlighters is a county rock band. . . . Jimmy Buffett joins the cast of "FM." . . . Home Box Office is offering a Christmas gift to cable subscribers, with telecasts of the films "Network" and "Demon Seed," with an hour devoted to Helen Reddy between the two flicks.

Brand X keyboardist Robin Lumley plans to program a mellotron with a variety of esoteric sounds to produce a composition written in the five-tone pentatonic scale found on prehistoric bone flutes. He and his partner Jack Lancaster are recording the sounds of wind whistling through the boulders near the Gulf of Akkaba, water dripping in England's Cheddar Gorge, the sound of moist sand being squished in the Shetland Islands, the booming of glacier cracks in Iceland, the thundering of sand falls in the Sahara, and the pure notes being produced by certain rare gasses when exposed to light.

RCA artists Odyssey on the West Coast for two weeks of radio and press spots, television shows, and store appearances to promote "Native New Yorker," the band's single and "Odyssey," its album. . . . On its English tour the Tubes are doing a parody of punk, with the song "I Was A Punk Before You Were A Punk," as sung by Johnny Bugger & the Shits. The Tubes has had success in Britain with the "White Punks On Dope" single.

Even distributors who normally handle punk product are reportedly leery of "Death To Disco" by Jimi LaLumia & the Psychotic Frogs, on Death Records with even Jem at first hesitant about moving such an item. The song attacks disco in no uncertain terms, and "names names" says LaLumia. . . . Cathy Chamberlain's Rag 'N' Roll Revue has added bass and lead guitar for a little more punch to the rag. The revue features 77-year-old drummer Fred Moore, and is playing at New York's Remo Sweeney cabaret.

Some of the folks who came to see Bill Quateman at Trax in New York included Alice Cooper, Rick Derringer, Bob Ezrin and Vicki Sue Robinson.

Talent In Action

Continued from page 104

DARRYL HALL & JOHN OATES

Palladium, New York

The music was better than on their records in second of two weekend concerts by Hall & Oates Dec. 3 because of some sterling extra mu-

...ing before an almost full-house, Hall & Oates did 14 mostly new songs in a set which lasted about 90 minutes.

Although "Rich Girl" was the second song performed, the group did not get much response until it did "Is It A Star?" against the backdrop of a lighted eight-pointed star lighted in orange and red.

After that, the audience began to stand and applaud to "I'm Just A Kid," "Back Together," "Sara Smile" and "She's Gone."

By leaving the hits for the end, Hall & Oates anticipated the crowd would demand an encore. Superlative guitar playing by Kenny Passarella and Caleb Quaye were important too.

Both Passarella and Quaye formerly played with Elton John but Passarella has been with the band since June and Quaye has been on the tour for three months.

Quaye was highly visible at the concert with occasional solo guitar playing drawing big cheers from the crowd. It is unfortunate that the recognition he received was to have his name mentioned along with the sidemen, Roger Mason, drums; Charles DeChant, saxophone and bassoon, and David Kent, keyboards, all of whom were adequate.

Hall & Oates came back for two encore songs, "I Just Be Good For Something" and "Bad Hearts And Infections." On the latter, Oates acted as a physician carrying a four-foot long syringe filled with a red-looking substance, and Hall around the stage while screaming "the doctor."

ROBERT ROTH

EDDIE & THE HOT RODS

Max's Kansas City, New York

It took a while for Eddie & the Hot Rods to build up an SRO crowd Nov. 11, but by the end of the 50-minute set the audience was up and ready to pogo.

The Rods is a five-man English new wave band fronted by singer Barrie Masters. While the band is young and raw, it is not nearly as violently punky as the Sex Pistols, Clash, Vipers and others.

Masters, dressed in white (certainly not a punk color) has more the looks and moves of a pop star.

Also keeping enthusiasm down, at least at the start, was the seating policy of the venue which crammed as many chairs and tables as possible onto the floor, not giving the fans any room to jump up and down to the music.

The Rods began with "Teenage Depression," the title track of its debut Island LP, then paid tribute to its roots with the Who's "The Kids Are Alright."

As the show went on, the music got progressively more intense and the demeanor more raging, though there was the idea that some of Masters' anger is a pose.

However, he was nicely offset by lead guitarist Graeme Douglas, who stalked the side of the stage, occasionally banging his guitar against the amplifier, knocking over equipment when he didn't like the sound.

Altogether the band performed 15 songs, including its reworking of "Johnny B. Goode."

It may be that it was a matter of getting used to the sound as each song sounded better than the one before. However, even to the end, there was the feeling that this was not the best that Eddie & the Hot Rods could do.

ROMAN KOZAK

TONY ORLANDO

Riviera Hotel, Las Vegas

It promised to be an emotional, high-energy performance to the Strip for Orlando Dec. 1 and it was nothing short of an evening to remember.

With his self-exile of three months behind him, Orlando overcame opening night jitters and microphone difficulties in recapturing his familiar brand of cabaret entertainment, namely audience participation.

In his 14-song set, the nervous Orlando was aided by Paul Anka and Wayne Newton, both performers at other hotels. Anka sang while Newton bantered with Orlando, to the delight of the SRO Versailles Room audience.

Under the musical direction of Bob Rozario, Orlando opened his somewhat loose show with "Lipid" and "Funny Valentine."

Those two melodies, plus "Always Something to Remind Me" consisted of Orlando's sa-

lute and only reference to friend Freddie Prinze, a tasteful handling.

The more than 65-minute program included the inevitable old hits, recorded with Dawn, who are now pursuing a separate career. Dawn's absence was noticeable but not damaging as Or-

lando's five-piece rhythm section, four backup vocals and the 25-piece Dick Palombi orchestra proved adequate support.

Orlando was unsure in his first vocal attempts, but gained confidence as he continued, scoring his best musical efforts on Paul

McCartney & Wings' "Let 'Em In." This song became a personal statement in his dramatic interpretation, while "You Are So Beautiful," was a reaffirmation of Orlando's feelings towards his fans.

A salute to friend Bobby Darin was yet an-

other emotional segment as he poured out "Mack The Knife" and "Up A Lazy River." Orlando's frequent audience forays and contact were effective, adding to the Mardi Gras-type atmosphere of the evening when Palombi's or-

(Continued on page 106)

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DECEMBER 24, 1977, BILLBOARD

Talent In Action

• Continued from page 105

chestra marched en masse into the showroom and through the casino. And the sing-a-longs reinforced the casual approach of the show.

HANFORD SEARL

QUEEN

Madison Square Garden, New York

Last year when Queen played the Garden, vocalist Freddie Mercury announced that maybe this year the band would come back with an orchestra.

It didn't. Instead, for its two SRO shows Dec. 1-2, the band brought a riveting heavy metal sound, closer in approach to its latest "News Of The World" LP. There was no opening act to the shows, but Queen itself was onstage for a solid 2½ hours, performing about 15 of its compositions, some strung together in medleys.

Performing under a mass of lights and a can-

opy fashioned to look vaguely like the giant UFO of "Close Encounters Of A Third Kind," the band tightened up its choir-of-heavens productions into meaty, solid music that found instant favor with the enthusiastic crowd.

The band opened with "We Are The Champions," its current single, then brought the song back as a reprise for its first encore. A medley built around Elvis Presley's "Jailhouse Rock," was the second encore and ended the show.

The band provided a break in the hard rock midway through its set with a short acoustic interlude, including an adept piano solo by Mercury saluting Ella Fitzgerald in the song "Melancholy Blues."

As always, Mercury was the focus of the show. Though looking a bit silly, and not punkish at all, with a black leatherette jacket over black and white striped leotards, Mercury's musicianship and stage presence provided the show's excitement.

More than just a vocalist and performer, Mercury's piano playing was a pleasant surprise, and coupled with Brian May's guitar work was what gave the show its spark and its fire.

Included in the show were, of course, Queen's hits and some standout album cuts including a rocking version of "Bohemian Rhapsody," a new song called "It's Late," and such tunes as "In Love With My Car," "Liar," "Machine Of Dream" and "Sheer Heart Attack."

The punk influence in England, which has little use for extended orchestral arrangements, may have been a good thing for Queen. Where last year the show lagged, this year it cooked.

ROMAN KOZAK

CAPTAIN & TENNILLE

Palladium, London

The Captain & Tennille brought their own brand of enthusiasm and professionalism, in a near capacity performance Nov. 30. On this their first performance in London they gave solid entertainment for 70 minutes, fully delighting an appreciative audience.

Starting on the appropriate opening lines of "Come In From The Rain," Toni Tennille was in fine form singing with control and style. She and her husband, the Captain—Daryl Dragon, with their own array of keyboard instruments were well aided by the vocal backing group which included Toni's sister Louisa and a four-piece band that included bassist/writer Jack Conrad.

Tennille introduced her songs with an infectious enthusiasm and the familiar tunes seemed to come through without pause, "Shop Around," "Muskrat Love," "The Way You Want To Touch Me," "Love Will Keep Us Together," and a Neil Sedaka trio: "Lonely Nights (Angel Face)," "Let Mommy Know" and "Sad Eyes" encoring with an exciting "I Can't Stop Dancing."

Dragon took the spotlight with some fine low key humor wrapped around some even finer rock and boogie piano. He showed too he has a pretty good singing voice.

Surrounded by and exuding talent coupled

with a great deal of hard work, the Captain & Tennille gave memorable performance to some good material.

JEREMY GADBURY

GROVER WASHINGTON JR.
RANDY CRAWFORD

Avery Fisher Hall, New York

Backed by a fine new six-piece band called Locksmith, Washington delivered his most impressive New York offering to date. This Dec. 2 performance showed that Washington is improving rapidly as a saxophonist, a leader and a live attraction.

The eight-song, 75-minute set was captivating throughout and the 80%-filled house seemed to love every minute. Washington's playing, always tasteful, has become more powerful and distinctive of late. His solos, particularly those on tenor sax, were ingenious and entertaining.

Washington received a great deal of support from his band, particularly drummer Millard Vinson and keyboardist/violinist John Blake. Besides being deft musicians, Vinson and Blake are excellent composers with Vinson's pensive "Juffure" and Blake's intricate "Paradise" being among the set's highlights.

The show also featured a smoking version of Washington's best known tune, "Mr. Magic," which brought the crowd to its feet.

The opening act, song stylist Randy Crawford, also had little trouble touching the audience. Crawford is an attractive lady with a strong but undistinguished voice. Her biggest asset is her taste in material and arrangements.

Crawford's nine-song, 35-minute set was buoyed by some interesting treatments of such familiar material as "When Love Touches Your Life," "I'm Easy" and "At Last." Her five-piece backup band was competent and unobtrusive as she displayed her wares to an attentive crowd.

ROBERT FORD JR.

CHUCK MANGIONE

Roxy, Los Angeles

Seeing Mangione anytime is an ear's delight but to hear the talented flugelhorn player in an intimate setting like the Roxy is magic.

Mangione's Nov. 29 soldout appearance featured songs from his four A&M albums as well as a poignant sneak preview of the love theme from his first film score, "The Children Of Sanchez."

The artist also showed warmth and personality as he interspersed some humorous dialog between songs.

During the course of his nine-song, 90-minute set with an intermission, he alternated between horn and piano and played such crowd-pleasers as "Chase The Clouds Away," "Belavia," "Main Squeeze," "Feels So Good" and "The Xlth Commandment."

Not to be selfish, Mangione allowed members of his backing quartet to show their stuff as bassist Charles Meeks, sax and flute player extraordinaire Chris Vadala, drummer James Bradley Jr. and guitarist Grant Giessman all had the opportunity to spend time in the limelight with superb solos.

What is so heartwarming about Mangione's music is the sensitivity with which he plays. On the tender, mellow arrangements, a soothing air of tranquility dominates while his funky boogie-based compositions evolve into full-scale jams.

ED HARRISON

STEVE GOODMAN
MAC McANALLY

Roxy, Los Angeles

Performing before a packed house for one night only Dec. 5, these two acoustic guitarists shined with their zany humor and well honed skill at playing off the warmly responsive audience.

Goodman's one-hour set included two of his better known songs written for other artists: Arlo Guthrie's "City Of New Orleans" and David Allan Coe's "You Never Even Call Me By My Name."

Also included were an a capella, slowed-down, gently moving version of Sam Cooke's "Havin' A Party" and a wildly animated rendition of Tommy James & the Shondells' "I Think We're Alone Now," with Goodman humorously acting out the lyric.

Other delights in the 17-song set were the sexually intriguing "Men Who Love Women Who Love Men," "This Hotel Room," which simply enumerates the contents of a typical room at a Holiday Inn and "You Never Even Call Me By My Name," which combined in one verse all the ingredients necessary for a country hit: dead dogs, mama, prison, farms, Christmas, trucks and trains.

The only awkward moment in the set was the rather maudlin song which closed the show,

"Now The Old Man's Gone," a nonetheless sincere and well-meant tribute to Goodman's father.

But that was more than made up for by a series of songs which featured Goodman on acoustic guitar playing off Jethro Burns (and Homer & Jethro fame) on mandolin. Their charming duets were highlighted by the Burns & Jethro oldie, "Don't Let The Stars Get In Your Eyes (When You've Got Water On The Brain)."

Arlo America's McAnally opened the show with a 40-minute set which included his recent chart hit "It's A Crazy World." Performing without vocal or instrumental backup (as did Goodman except for the assist by Burns), McAnally created an effective contrast between his low key folkie style and his self-acknowledged "documented" lyric matter.

The subjects of his dry, black humor ranged from barbecuing a dog, to attending a friend's funeral, to an examination of a man whose girlfriend is (literally) a doll.

Also in the 11-song set were "People Call Me Jesus (People Call Collect)" and "I'm Just A Country Boy," a genial poke at rhinestone cowboy types. McAnally was also effective on less novel, more philosophical ballads.

PAUL GREIN

PETE SEEGER

Carnegie Hall, New York

Seeger's annual concert was held Nov. 26 drawing the usual full-house of folkies, political activists, diplomats, music scholars and plain Seeger fans. It was a remarkable show, stripped of pretense and full of good feeling.

About 75 members of the audience were seated onstage, flanking a stool, mike stand, two guitars, a banjo and the singer himself. Seeger stood surrounded by people on all sides, while he sang simple songs from many lands which carried ageless messages.

Dressed in an old flannel shirt and jeans, his ever present cap on his head, the Pied Piper of perseverance entered, acknowledged the applause, picked up his banjo, and whistled a non-sense tune that immediately charmed all present.

For nearly two hours and about 20 tunes Seeger was a constant reminder that a song doesn't have to be complicated, musically or lyrically, to be effective. Some of his "message" songs are merely children's ditties, with fairy tale renderings of good and evil, big guys against small guys, ugly ducklings and making gardens grow and bloom.

Other tunes in Seeger's bottomless songbag included the traditional Cuban nightclub melody "Guantanamera," turned into a plea for understanding and a desire for the simple life, adapted from poet Jose Marti's verses.

A song for women, "I'm Gonna Be An Engineer" written by Seeger's sister, Peggy, is a new addition to his repertoire, as is "Maple Sugar Time."

Diplomats from Cuba, Vietnam and the Chinese Republic were in the audience, Seeger announced, prior to launching into a children's tune he claimed he had sung on television on a visit to Hanoi.

Other songs dealt with Seeger's involvement with restoring the Hudson River to its unpolluted state, the Spanish Civil War and Maine songwriter Dave Mallett's wonderful anthem, "The Gardening Song."

Seeger, at 57, is a national institution, a singer, picker and story teller of the old school.

DICK NUSSE

LEE HORWIN

Ballroom, N.Y.

After years of paying dues in small cabarets and coffee shops up and down the East coast, Horwin is just about ready for the big time, which she proved to the SRO crowd Nov. 30.

This pert, winsome entertainer with the full-bodied, sensuous voice has a potential for achieving show business excellence that needs but a little help through more suitable and/or original material, and a producer who understands and is capable of harnessing and directing her overwhelming talent.

In this era of labels, Horwin can loosely be described as a singer of ballads; but she is much more than that. Her seemingly limitless range, backed by a trio consisting of drums, guitar and piano, allowed for a repertoire that spanned blues, folk, jazz and pop.

In spite of her tendency to be somewhat theatrical—a la Shirley Bassey—Horwin is a sincere, intense entertainer, with that off-elusive ability to reach out and really touch her audience.

Her program of a dozen tunes, spread over about 45 minutes, included the defiant and self-

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TIFFY

TIFFY

Talent In Action

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assertive "No More," and the melancholy "If You Won't See Me." Other tunes included "Solitaire," "Mood Indigo," "Deep In The Night," "Taxi Dancer," "Isn't It Nice," and some pretty little French folk tunes.

RADCLIFFE JOE

MARI TRINI

Teatro De La Ciudad, Mexico City

The flow of super talents for the year-end fare started Nov. 30 with the limited concert appearances of Spanish stylist Trini, someone who can be aptly described as having a little something of Joan Baez, the late Edith Piaf and her own dynamite jazz-like manner.

She sings practically everything she has personally composed and the tunes, approximately

a dozen were all delivered with an expertise which came across in the same way as her popular (in this country) disks.

In this refurbished 2,500-seat landmark theatre in the heart of the old commercial district, Trini during one of her 90-minute shows deftly exhibited a range which went from normal highs to a few octaves below most. She has clefled songs particularly suited for her cool delivery, mostly done in lilting rhythms.

What is particularly interesting about Trini is that even though all of her repertoire is done entirely in Spanish, it is the type of material which could be enjoyed in almost any land. Her forte is strictly for the stage, appealing basically to people of college age and a little beyond.

If it is not a whispered lullaby, it is a driving,

bouncy entry which goes up, around and over the notes. She is unequivocally a gifted performer who has a lot of career to go in her native Spain and just about everywhere in Europe and the Western hemisphere.

Just about everything she did was blended with pinpoint precision along with her expert sidemen—bass, guitar, piano and drums. The thunderous applause tells the story of this pixied performer's musical exhibition. She's a definite crowd pleaser.

MARV FISHER

ANNE MURRAY

Aladdin Hotel, Las Vegas

Some six years absent from the Las Vegas scene, Murray made a strong debut at the Bag-

(Continued on page 109)

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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	EARTH, WIND & FIRE —Bill Graham, Col., Oakland, Calif., Dec. 9, 10, 11 (3)	42,000	\$6.50-\$8.50	\$297,293*
2	AEROSMITH/STYX —Cross Country Concert Corp., Col., New Haven, Conn., Dec. 7, 8 (2)	20,015	\$6.50-\$7.50	\$144,972*
3	ROD STEWART/AIR SUPPLY —Avalon Attractions, Sports Arena, San Diego, Calif., Dec. 10	14,217	\$8.75-\$9.75	\$134,000*
4	KISS/DETECTIVE —Contemporary Prod., Checkerdome, St. Louis, Mo., Dec. 7	13,478	\$6.50-\$7.50	\$98,912
5	KISS —Mid-South Concerts/Beaver Prod./Electric Factory Concerts, Mid-South Col., Memphis, Tenn., Dec. 9	11,493	\$8	\$91,944*
6	KISS/DETECTIVE —Contemporary/Chris Fritz Prod., Henry Levitt Arena, Williamsburgh, Va., Dec. 10	10,724	\$7-\$8	\$76,318*
7	KANSAS/MOTORS —Cross Country Concert Corp., Civic Center, Springfield, Mass., Dec. 11	9,072	\$7-\$8	\$64,647
8	STEVE MARTIN —Artist Consultants, Convention Center, Anaheim, Calif., Dec. 9	8,552	\$6.50-\$8.50	\$63,355*
9	BOB SEGER & THE SILVER BULLET BAND/RUSH/NICK JAMISON —Sidney Drashin's Jet Set Enterprises, Mem. Col., Jacksonville, Fla., Dec. 11	8,474	\$6-\$7	\$57,988*
10	ROD STEWART/AIR SUPPLY —Avalon Attractions, Activity Center, Univ., Tempe, Ariz., Dec. 7	6,500	\$6.50-\$8.50	\$51,808
11	BOZ SCAGGS/PLAYER —Whisper Concerts, William Mary Hall, Williamsburgh, Va., Dec. 10	6,930	\$6.50-\$7.50	\$50,123
12	BLUE OYSTER CULT/BLACK OAK ARKANSAS/MOTORS —Avalon Attractions, Selland Arena, Fresno, Calif., Dec. 6	5,868	\$7.50-\$8.50	\$45,027
13	WAYLON JENNINGS/JESSI COLTER/HANK WILLIAMS JR. —Feyline Presents Inc., Convention Center, Pine Bluff, Ark., Dec. 9	5,790	\$6.50-\$7.50	\$42,317
14	CHARLIE DANIELS BAND/EDGAR WINTER/WET WILLIE —Entam, Col., Hampton, Va., Dec. 9	6,356	\$6-\$7	\$41,575
15	WAYLON JENNINGS/JESSI COLTER/HANK WILLIAMS JR. —Feyline Presents Inc., Gallagher Fieldhouse, Stillwater, Okla., Dec. 10	4,545	\$6.50-\$7.50	\$33,527
16	BOZ SCAGGS/PLAYER —Whisper Concerts, Col., Roanoke, Va., Dec. 11	4,567	\$6.50-\$7.50	\$32,445
17	STYX/APRIL WINE —Entam, Freedom Hall, Johnson City, Tenn., Dec. 10	5,026	\$6-\$7	\$31,893*
18	GINO VANNELLI/JUSTUS —Contemporary/Chris Fritz Prod., Municipal Aud., Kansas City, Mo., Dec. 10	3,865	\$6.50-\$7.50	\$28,708
19	CHARLIE DANIELS BAND/EDGAR WINTER/WET WILLIE —Entam, Civic Center, Raleigh, N.C., Dec. 8	3,696	\$6-\$7	\$23,702

Auditoriums (Under 6,000)

1	STEVE MARTIN —Artist Consultants/Northwest Releasing, Aud., Portland, Ore., Dec. 6 (2)	6,084	\$6-\$8	\$45,370*
2	STEVE MARTIN —Artist Consultants, Paramount Theatre, Seattle, Wash., Dec. 7 (2)	5,952	\$6-\$8	\$43,900*
3	CHUCK MANGIONE —Brass Ring Prod., Music Theatre, Royal Oak, Mich., Dec. 10, 11 (2)	2,724	\$7.50-\$8.50	\$23,011
4	DAN FOGELBERG —Star Date Prod., Dane County Col., Madison, Wisc., Dec. 6	3,400	\$5.50-\$7.50	\$23,000
5	DOLLY PARTON/JOHN McEUEEN —Feyline Presents Inc., Regis Fieldhouse, Denver, Colo., Dec. 7	2,539	\$7-\$7.50	\$18,233
6	JEAN-LUC PONTY —John Bauer Concerts, Queen Elizabeth Theatre, Vancouver, B.C., Dec. 8	2,218	\$6-\$7	\$15,177
7	JEAN-LUC PONTY —John Bauer Concerts, Paramount, Seattle, Wash., Dec. 9	1,883	\$6-\$7	\$13,039
8	JEAN-LUC PONTY —John Bauer Concerts, Paramount, Portland, Ore., Dec. 7	1,480	\$6-\$7	\$9,891
9	NEW RIDERS/DAVID BROMBERG —Brass Ring Prod., Music Theatre, Royal Oak, Mich., Dec. 9	1,140	\$6.50-\$7.50	\$8,529
10	CHUCK MANGIONE —Reggae Ltd., Uptown, Kansas City, Mo., Dec. 5	1,230	\$6-\$7	\$8,425
11	J.J. CALE/PAUL CRAFT —Feyline Presents Inc./C.U. Program Council, Glen Miller Ballroom, Univ. Boulder, Colo., Dec. 7	1,000	\$5.50-\$6	\$5,750*
12	BABYS/PIPER —John Bauer Concerts, Paramount, Seattle, Wash., Dec. 5	2,856	\$1	\$2,856*
13	ELVIS COSTELLO —Cross Country Concert Corp., Oxford Ale House, New Haven, Conn., Dec. 11	400	\$4	\$1,600*

'Jamboree' Clicks Big

NEW YORK—A survey sent to 1,600 country music buffs following WWVA's "Jamboree In The Hills" last July reveals 94% of them would hope to return next year for a similar festival.

The two-day affair drew 26,000 country fans. The survey drew a response from 64% of the sample group, and indicates that 80% purchased advance tickets through the mail; 84% heard of the event on the radio; and 99% thought the entertainment was good to excellent.

"The results have been important

in determining plans for 'Jamboree In The Hills—1978,'" says Glenn Reeves, executive producer of the event. "The survey guided us in the selection of stars and the timing of the festival announcement, which as been planned to allow opportunity to make reservations for local accommodations." Although campgrounds were within driving distance of the event, the majority of the country fans chose to stay at hotels and motels, the survey notes. A majority of fans indicate they want concerts held day and night, also.

Booking And Producing Is Simplified By Calif. Firm

By ED HARRISON

LOS ANGELES—Star West Productions in Sunset Beach, Calif., has devised a method of simplifying booking and producing campus shows, says Dan Teckenoff, a principal in the firm.

As initial contact with the schools, Teckenoff prepares a complete package consisting of a cover letter, a two-page questionnaire requesting all pertinent data regarding facilities, budgets, dates, talent desired and accessible media outlets.

Campus entertainment coordinators receive cost breakdown, concert record and concert evaluation forms.

"Once the schools have returned the questionnaires, we try to match their budgets, facilities and available dates with talent and dates which have been made available to us by national agencies," says Teckenoff.

Teckenoff feels that by presenting schools with advance details, many problems which arise in campus promotions will be eliminated.

"It also serves as a teaching aid to show college concert coordinators how shows are to be produced, the right way, something agents and agencies don't usually have time to do," he says.

According to Teckenoff, Star West is actually working for the

schools, representing them to the agencies and buying their talent. For some schools, Star West simply fills a date while for others, an entire package is assembled which includes, sound/light, security and advertising.

Star West's take varies on the type of package and can range from a percentage of the gate or a guarantee of \$500 plus a percentage depending on how well the show sells.

Star West produces approximately 25 shows a year which includes noon shows at schools like USC, Santa Monica College and UC Irvine.

Says Teckenoff: "We plug in at every level from dances to concerts and provide entertainment the school needs."

Because of competition among the Los Angeles promoters, Star West is strictly booking secondary markets in Southern California, specifically Orange County. "Los Angeles is tied up with the major promoters," says Teckenoff. "We're laying the groundwork through, to get there eventually."

"We want to make Orange County a separate market from Los Angeles. Many acts playing Los Angeles won't play Orange County. They'd rather do five Los Angeles

(Continued on page 148)

• Continued from page 148

dad Theatre Dec. 1. The Toronto-based singer moved easily through her 14-song, 50-minute set which was based in country pop styles. The Capitol recording artist's powerful, controlled voice was a pleasing surprise, as was her friendly stage presence.

Her program began with rockers "What About Me?" and "Blue Finger Love." An easy country-oriented "Davy's Song" followed with nicely arranged soft rock "Dream Lover." Surrounded by hanging plants, her six-member troupe of musicians and the Al Alvarez orchestra, Murray worked into gospel song "Rabbie's Song For Jesus" in her powerful vocal style.

Easy listening "Love Song" was next, prior to comical, jazz-type "Everything Old Is New Again." "Snowbird," which went to the top of the country charts in 1970, capsuled Murray's re-entry into the music scene as did George Jones' hit song "He Thinks I Still Care," in her personable delivery.

Murray got back into the rock mood with "Break My Mind," which featured Don Thompson on sax. "The Call," "Biding My Time" and "Put Your Hand In The Hand" were all included in a salute to Murray's close friend Gene MacLellan. A Beatles song, "You Won't See Me," in Murray's driving country style, completed her segment.

Stage and lighting by Warren Baker, Murray's show can play anywhere from small clubs to major concert halls because of its tight, cohesive direction. Much credit goes to arranger-conductor Pat Riccio Jr. and Murray's band, composed of guitarist Aidan Mason, Paul Dedham on drums, bassist Peter Cardinali, Butch Watahade on trombone/mouth harp with vocalists Debby Schall and Rickie Yorke.

HANFORD SEARL

JACK BRUCE BAND HAROLD PAYNE

Roxy, Los Angeles

Bruce's appearance was a throwback to the good old days of Cream. The legendary Cream

Talent In Action

bassist proved he is still in top form as his nimble fingers plucked away at his transparent bass at an intense pace Dec. 3.

While the music got excessively loud at times, Bruce maintained a cool, steady composure throughout his 60-minute, eight-song set, wailing through Cream oldies such as "Born Under A Bad Sign" and "Politician."

Bruce's vocals were also in tune as his gutsy, blues-tinged chops soared and descended gracefully.

Aiding Bruce was a first rate band with guitarist Hugh Burns, in particular, shining. Burns did a solo number, "Baby Jane," which showed that he has enough vocal flair as well as guitar prowess to be spotlighted on a few more tunes in the future.

Surprisingly enough, Bruce didn't draw heavily from his RSO album "How's Tricks." The majority of songs were from his various other affiliations and solo projects. Included in his repertoire was a stirring rendition of Mountain's "Theme For An Imaginary Western," which did justice to the original, sung by Felix Pappalardi.

The jam-packed crowd of Bruce fanatics hailed and applauded each tune as if it was familiar with even the remotest of material. It was a welcome experience to have the famed bassist back performing again.

Acoustic guitarist Harold Payne opened the show with some mediocre tunes that lagged on after a while. Payne's claim to fame is writer of George Benson's "Breezin'" which he performed quite well. While some tunes showed potential, Payne is clearly better at writing than performing.

ED HARRISON

CAMILO SESTO

Salon Versailles, Mexico City

Sesto's engagement in late November was the best ever for the young, rangy singer-composer.

He played 10 consecutive sellout nights in this 500-seat cabaret (two shows nightly), including an extra performance Nov. 26.

With an assurance rarely seen in a young per-

former, Sesto demonstrated what it is to show-case confidence, style, vocal excellence and sheer talent. He ranks in the same class with his peers from native Spain, notably Julio Iglesias and Raphael.

Like his peers, Sesto is proving that he has great durability not only in this country, but throughout all of Latin America.

Backed by an eight piece instrumental group plus three vocalists, Sesto captured all on hand with close to two dozen tunes.

His repertoire ranged from soft ballads to dramatic tempos, often hitting some pretty tricky semitonalities. The pacing was flawless, as was his projection.

What makes Sesto a favorite to crack the English-speaking market, is his near-perfect articulation and feeling on several tunes, one in particular, "Don't Tell My Mamma," a cut from an LP to be released in the American market in early 1978.

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Univ. of Richmond Okd To Begin Pop Concerts

LOS ANGELES—After a two-year ban on major concerts because they competed too heavily with city-run shows, the Univ. of Richmond in Virginia has been given the green light to stage shows as long as they're done without an outside promoter.

According to Max Vest, director of student activities, the conflict began in 1974 with the zoning of the 10,000-seat Robins Center as an athletic facility.

Apparently Vest's predecessor abused the Center with a full-scale concert program which caused city officials to question the role of the school. The city's beef was that it was losing money on its Coliseum shows. The school is tax-exempt.

Also, because the university is located in a residential neighborhood, there were complaints registered that the school was bringing "undesireables" into the neighborhood.

However, in 1976 Bob Hope did a scholarship benefit which received no complaints or as Vest sees it, "how can anyone complain about Bob Hope?" The event got the ball rolling and paved the way for future activities.

Says Vest: "We assured the city that we wouldn't use the Center as a major concert facility. The agreement worked out stated that the school would use its judgment in staging events at the facility and that no outside promoter would use it."

This semester Richmond presented Kenny Loggins and Dave Mason, the only show thus far. Vest says he averages about two or three a year, but being located in a metropolitan area has

curtailed artist availability. The Loggins/Mason show was supported by \$2,500 in radio spots and newspaper advertising.

Last year, reports Vest, the university made an attempt to get Boston but it would have had to be done by a promoter.

"The university backed down," says Vest, "because it didn't want to go to court."

Before any shows are booked, careful research is done to make sure the date doesn't compete with a city event.

Although Richmond has a modest budget of \$5,000-\$6,000 a year, Vest says he can still do a \$30,000 show if he puts the entire sum on the line.

And to break even on a show, 60% of the grosses would have to come from outside the university's 3,000 enrollment. Therefore the shows presented are low risk acts.

Also, 50% of the enrollment is out-of-towners, many from the North. Vest believes that because many of these students have gotten a taste of most acts, there hasn't been a great demand for any more than two or three shows. And besides, downtown Richmond is only 15 minutes away.

Supplementing the concerts are local bands every two weeks as well as dances and pub nights which feature mimes, comedians and hypnotists.

The university has also established a special fund (\$1,700 yearly) enabling the school to purchase tickets to various cultural events in the city. These tickets are distributed free to students who enjoy but can't afford to attend.

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NITTY GRITTY SOUND TRIUMPH

Plenty Of Problems In Russia, But 'Reinforcement' Passes Test

By RAY HERBECK JR.

LOS ANGELES—Two weeks before the Nitty Gritty Dirt Band embarked on its historic tour of the U.S.S.R., road and sound manager Gary Mullen returned from an advance trip to face potentially disastrous news. The sound reinforcement system he had lined up prior to

his departure was no longer available.

How he solved the problem turned the Dirt Band tour into a triumph. And in the best traditions of free enterprise, his solution helped transform communist Russia into a gigantic consumer testimonial

for Hartley Peavey, head of Peavey Electronics in Meridian, Miss.

Additionally, modifications made in Peavey equipment specifically for Soviet stages are being extended throughout the entire line, according to design engineer L.A. Krause. "I'm changing my design philosophy to make it easier to use different voltages," says Krause, who sees the U.S.S.R. as a looming tour mecca for U.S. groups.

Says Peavey: "The Dirt Band's system was merely a different way of putting together things we already had in our line, with some modifications." But the tour spurred entry of his \$20 million a year firm, known primarily for guitar amps, into sound reinforcement.

"It all started with the State Dept., you see," Mullen explains, "which has absolutely no concept of what it takes to put a rock band on the road." The band was told to bring its own p.-a. system, plus guitar amps, guitars, lighting and personal luggage. "But it all could weigh no more than 6,000 pounds total."

The Dirt Band tours domestically with 10-12,000 pounds of p.-a. system alone, provided by Gopher Baroque Audio, Albuquerque. Mullen had been working with Gopher to trim the system down to State Dept. size when he was informed that the



Testing Ground: Dirt Band road and sound manager Gary Mullen mixes performances at Russian dog racing track, where a last minute, patchwork Peavey sound system more than covered the 6,800 seats. Mullen claims the militia men, seated behind him, were an intimidating influence on audiences throughout the tour.

government had set up an advance tour.

"At the time I left, we had it down to where everything would weigh in at about 10,000 pounds," he says. "And Gopher would do the tour for about \$600 a show." The band was scheduled then for 20 performances. They performed 24, which would have totaled \$14,400 in sound reinforcement expenses. "That was a little steep for us," Mullen adds, "but I'd decided we'd go ahead with it."

He and stage and lighting manager David Burbank left for the advance trip "with the understanding that Gopher was going to do the sound," Mullen says. "On the trip, we were supposed to check out hotels, theatres and electrical systems. But it was kind of a washout."

The problem was communication. Russian is not spoken universally

throughout the Soviet Union, yet Mullen and Burbank were provided an interpreter who spoke only Russian.

Mullen and Burbank returned to the U.S. not knowing whether they would find what they needed at the various venues. "I'd also been guaranteed 240 volts, which is standard European electrical, 220 to 240," he says.

"And we figured that if their 240 was even as low as 220, we could split that and still come out with 110." Also, Mullen had insisted on halls seating no more than 3,000. "They tried booking us into some at 9,000," he says, "but I had to turn them down because we couldn't bring enough equipment to do more."

When Mullen phoned Gopher to discuss the power situation, he

(Continued on page 111)

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Dirt Band's Sound

Continued from page 110

earned the company would be unable to do the tour. According to Brian Hauck of Gopher, "routing and equipment problems" had arisen while Mullen was gone and nothing could be done.

But at the time, Mullen says, "I was under the gun and had to do something fast." Thoughts of cancellation crossed his mind, however briefly. "We wanted to do the tour really bad, but we also wanted to do it right."

He decided to call Hartley Peavey, provider of the band's guitar amps since 1971 and with whom Mullen had worked closely over the years. "Gary called us in a panic about two weeks before they had to leave," recalls Peavey. "It was awfully short notice. So we dropped everything we were doing and put together a kind of SWAT team to deal with the crisis."

Coincidentally, Peavey had been putting finishing touches on a prototype sound reinforcement cabinet, first to be built by him entirely in-house.

"Earlier, we'd made the decision to break out of primarily guitar amplifier production," he says. "We felt we could put together as good a sound system as anyone."

Forced to design and build his own, Peavey relied on aluminum and one-piece construction.

Mullen had no time to check behind Peavey's assurances, which fit within his weight and cost restrictions as if tailor-made. He had eight cabinets shipped to the band's Den-

ver home base "for under \$10,000," according to Peavey. Mullen also had some electrical changes performed on the band's amps.

"I knew what they would need even before they came in," says Krause, who earlier had helped Roy Clark on his Russian tour. So Krause installed overseas transformers and changed wiring taps to handle 100, 110, 220 or 240 volts.

"This way, their equipment could work in Japan, Scandinavia and Central Europe," he says. "Problem is, all those voltages and any number in between could apply in Russia."

Peavey and Krause suggested Mullen also take along an AC distribution system, called by Peavey an "autoformer," to handle anticipated voltage fluctuations. "It would automatically make up for the Russian lack of standards," Peavey explains. "In the U.S. we have a 60-cycle distribution system and things are constant. Over there it's a free-for-all."

Mullen ordered eight cabinet cases built and shipped from Los Angeles to Denver, along with a 120-foot control snake shipped from New York.

At the airport for departure, Mullen figured his sound system at 3,500 pounds; Burbank, the stage gear at 2,500. The United Airlines official weighed it at 9,100 pounds.

"We couldn't believe it!" Mullen says. "We'd been too careful. So we had them do it over." There had been a 3,000-pound error in addition. The entire system totaled 6,100 pounds, only 100 more than the State Dept. request.

Studio Track

By JIM McCULLAUGH

LOS ANGELES—Jennifer Warnes beginning a new Arista LP at Cherokee, Harry Maslin producing. Also there, Jerry Wexler finishing final mixes on Allen Toussaint's upcoming LP, engineered by Dee Robb. Wexler also producing Etta James with Bruce Robb at the board. Bob Dylan, a long-time James fan, attended one of the sessions.

Norman Connors starting a new Arista LP at Kendun with Rick Heenan and Bob Bullock, Kendun staffers, behind the board. Sergio Mendes also starts a new LP for his Serrich Productions with Geoff Gillette at the board.

In other activity, Gladys Knight and Barry Hankerson supervising vocal sessions for artist Dennis Edwards, formerly of the Temptations, with Rick Heenan engineering, while Brian Auger cut his new Warner Bros. LP in the mastering room with John Golden.

Rufus mixing its upcoming ABC LP at the ABC Studios, Roy Halee producing. In other action there: Martin Mull doing vocals for his album project, Bill Wolf and Jay Ampista engineering; Jerry Goldstein producing Tanya Tucker; Jermaine Jackson recording with engineers Barney Perkins and Zoli Johnson; while Wayne Henderson producing himself for At Home Productions with Reggie Dozier engineering.

Freddie Perren wrapping up Tavares at his own Mom & Pop Country Store Studio for Capitol. A second 24-track room has been added to the producer's complex in Studio City, Calif., and Barry Steinpress is now studio manager.

The Crusaders preparing to go into Hollywood Sound to produce B.B. King's upcoming LP. Earlier this year the group produced Ray Barreto for Atlantic.

At Star Track, Frank Cook producing the score for the upcoming film "Shimmering Light" which features Lloyd and Beau Bridges.

Robert Miller producing Bob Grabeau for M&B Records at Noble Studios.

Ken Scott producing Dixie Dregs at Chateau. Out Of Town Notes:

Cat Stevens recently departed Long View Farm, North Brookfield, Mass. after two weeks of recording and mixing with friends Alun Davies and Jean Rousel, Jesse Henderson at the board.

In other activity there, Frank Carillo doing overdubs on the upcoming Zonkaraz LP. Steve Satter engineering for producers Bill Halverson and Justin de Villeneuve.

Jefferson Starship's Marty Balin producing Jesse Barish's upcoming RCA album at Wally Heider Recording, San Francisco, Steve Malcolm engineering with Bob Enochs assisting. The Jefferson Starship at the mixing stage of its RCA/Grunt LP. Larry Cox engineering, assisted by

Dave Frazer with Pat Ieraci coordinating. Skip Drinkwater also producing the Nielsen/Pearson Band for Epic with Don Murray engineering, assisted by Allen Sudduth.

In Muscle Shoals, Ala., Steve Buckingham cutting tracks on Danna Morris as well as Chris Isenberg at Broadway Sound with David Johnson at the board. Mixing the product in Atlanta's RKM Studio and Sound Pit are Pete Turbiville and Tony Reale.

Mountain Bars Sound Studios, Boulder, Colo., was the location recently for the Towne & Country Revue's live recording of its Bluegrass album.



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SKATING RINKS *Problem Arise For Sound And Lighting Manufacturers*

By RADCLIFFE JOE

NEW YORK—As many of the nation's estimated 6,000 roller skating rinks convert to the unique concept of discos on wheels, they are sending disco sound and lighting equipment manufacturers back to their drawing boards to modify existing products for use in this new hybrid area.

Caught unaware, the phenomenal resurgence of roller skating rinks as disco's newest attraction is creating a major challenge for equipment manufacturers, and club designers who are confronted with enormous spaces. Most rinks occupy about 50,000 square feet of space and the technical challenge is to modify

existing sound equipment so that the music can be heard above the thundering roar of hundreds of skaters doing their hair-raising versions of the latest disco dances.

At Design Circuit, president Bob Lobi is trying to meet the challenge by appointing Jon Alestra, his national sales director, to study roller skating environments nationwide, and offer recommendations on the most feasible technical approaches which can be utilized in the professional conversion of rinks to discotheques.

Design Circuit's first major roller disco project was the giant Empire Rollerdom in Brooklyn, N.Y. The firm's technicians learned a lot from working on that arena, and Lobi observes that the major challenge at Empire and other rinks at which they have since worked, was in trying to create an atmosphere of warmth and intimacy in large, open, basically cold spaces.

Lobi also states that the lighting equipment must be designed in a way that dancing skaters are not affected by glare that would cause accidents on the rink.

Geranium Labs which was one of the first disco sound companies to get in on the roller disco revolution, has found that at the roller skating rinks the emphasis on bass is not as essential, as it is in conventional discos.

Paul Friedman, sales manager for the company, states that in order to raise the sound levels above the din

of the skaters, Geranium Labs has had to concentrate on modifications to the midranges in speakers.

In the past, conventional roller skating rinks, used either live organists, or some form of piped music for their patrons.

Lobi explains that as a result of those conventional music formats, most rinks are equipped with some form of sound system. "What we are doing," states Lobi, is assisting rink operators in upgrading their equipment to meet the rigorous demands of today's disco sounds.

"We are using a module type approach to this, as many operators have operated in the red for so long, they can ill-afford the expenditure needed to convert an entire rink at one go."

Most disco industry observers see the rinks as a trend in the future for their business. They state that the success of the roller disco concept is assured through several built-in factors working in their favor. These factors include the attraction rinks hold for entire families, instead of certain segmented groups.

This, coupled with the uniqueness of the concept, low admission, (prices average \$2.50 per person) and lack of hassles (no dress code or membership fees required) make the roller discos attractive to a broad cross-section of the entertainment-seeking public.

To further strengthen this appeal, the music offered in roller discos spans a broad range of formats embracing waltzes, pop, rock, MOR, soul, disco, country and almost everything else in between.

Sensing the potential gold mine on which they are sitting, the Roller Skating Rink Operators Assn. of America, is encouraging its more than 6,000 members to convert to the disco concept, in an effort to recoup their losses suffered through declining patronage over the years.

Although the suggestion to convert is being widely accepted, old-time rink operators like Hank Abrami of the Empire Rollerdom here confesses that in spite of his success he still doesn't quite comprehend what it's all about.

He misses the sounds of the old familiar organ, and the sight of figure skaters gliding gracefully by. Instead, he is today confronted by the bellowing sounds of today's hot disco artists, and the indescribable contortions of the dancers as they do the roller skate version of the bus stop, and the hustle.

Still, he admits wistfully, it is a trend, a wave of the future, "and we must keep abreast of the times if we are to survive."

Balanced Mix Helps Pa. Club

PHILADELPHIA—A mix of live music and conventional disco sounds is playing an important role in the survival of the Library, a major disco in nearby Bala-Cynwyd, which celebrates its fifth anniversary this week.

The club owned by Leonard Stevens enjoys continued success even though other clubs in the area, including its own branches in New Jersey and Allentown, Pa., have folded.

The club which features book-lined walls as part of its decor is adding the glitter of mirrors and a fancy light show in celebration of the anniversary. "We are bringing a little piece of New York to Bala-Cynwyd," says Stevens of the redecoration move.



ON CAMERA—Donna Summer belts out one of her more popular tunes on the set of "Thank God It's Friday," a joint venture disco movie on which Casablanca Records and Filmworks and Motown Records collaborate. The film, for which an elaborate disco set was constructed on the site of the old Millionaires Club in Hollywood, features Summer and Motown's the Commodores. It is scheduled for release in the spring of 1978.

Dance Marathon Aids Retarded Folk

NEW YORK—A 16-hour disco dance marathon to raise funds for small community-based homes for the mentally retarded, will be held at the Copacabana discotheque here Feb. 1, 1978.

The show, sponsored by One To One, a New York-based charitable organization, is inviting dancers and sponsors to participate in the event. Sponsors can donate as little as \$1 per hour for each dancer.

There is no ceiling on the amount of money a sponsor can donate. Dancers can have as many sponsors as they can find who are willing to underwrite them. They will also be expected to collect their sponsors' pledges.

The show is open to anyone willing to take part. According to Ana Maria Braga, director of the marathon, dancing skills are not a prerequisite. "The elements we seek are energy and commitment."

Prizes will be awarded to dancers based on the number of hours they remain active on the floor, and for the number of sponsors they are capable of securing. Top prizes will include a weekend, all-expenses paid trip to Paradise Island in the Ba-

hamas for the couple raising the most money; and a night on the town with dinner, theatre tickets and a chauffeured Rolls Royce for the longest dancing couple.

However distribution of prizes will depend on the dancers' ability to collect their pledges.

The dancers will be provided with free food and beverages. Their guests will be asked to provide a \$5 donation. Interested dancers should contact One To One in Manhattan.

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Disco Mix

By TOM MOULTON

Also included is a version of "Johnny, Johnny Please Come Home," which is only available in this country and only on an LP.

The producers have added a break featuring a Fender Rhodes solo with strings. Some additional background vocals have also been added.

"Dancing Fever," originally available only as an import, is on the LP in an entirely different version. It now sounds very campy with the use of saxophones and the Sweethearts of Sigma singing in a 1940s style. There is also a nice instrumental section with the chorus harmonizing with the saxes.

"Take It Easy" is the most soulful cut, and is done with an r&b touch. This song is uptempo and quite different for Barry. It also emerges as one of the strongest cuts. "Love Machine" is done with a number of electronic instruments, and is probably the most commercial of the collection of tunes offered.

Incorporated is a haunting Moog line played throughout the song and has an almost hypnotic effect on listeners. "Open The Door" also features the electronic sounds of the synthesizers, and though done in a slower tempo is still effective.

"When Life Was Just A Game" is a medium tempo ballad which is already enjoying some club play through the release of advance test pressings. Overall this is much stronger and more appealing than Barry's last.

Polydor Records has released the debut LP by Bionic Boogie, another studio-created group consisting of some of New York's top session players. The LP is the brainchild of the Diamond Bros. (Godfrey & Gregg). There are several strong cuts with the strongest being "Risky Changes," which promises to spiral into being one of the hottest songs around.

The song features the distinct piano stylings of Gregg Diamond. This is evidenced on all the tunes. The lyrics aptly describe the tune. All though the changes are not all risky, they are effective and tend to catch the listener off guard.

"When Must Believe In Magic" is another excellent track with the vocals playing the minor role, and some exciting percussion changes. "Dance Little Dreamer" is more funky, and the vocals enjoy prominence. This will be a strong overall disco LP.

NORMA GOODRIDGE

Fem Club Operator Becoming Manager

NEW YORK—After two years of success as New York's only known female mobile disco operator, Norma Goodridge is expanding her Disco-Van 2000 facility to offer managerial services to lesser-known portable disco operators.

She is also offering total disco packages for parties and dance instructors to clients who need them.

Through Disco-Van 2000, Goodridge has, in the past couple years, catered hundreds of disco parties for businesses, non-profit organizations, night-clubs, hotels, restaurants, caterers,

schools and colleges, country clubs, churches and synagogues.

In the process she claims that she discovered an alarmingly high rate of exploitation of minority portable disco operators and deejays. She states that until now the minority operator's marketplace was an uncertain one, with a pay scale that was often well below union standards.

Goodridge hopes to play an important role in altering this situation by negotiating jobs and wages for both conventional club spinners and portable operators. She states that Disco-Van 2000

(Continued on page 148)

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National Disco Action Top 40

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- ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
- DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (LP/12-inch)
- SUPERNATURE/GIVE ME LOVE/LOVE IS HERE/LOVE IS THE ANSWER—Cerrone—Cotillion (LP)
- TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
- ON FIRE (Getting Higher)—T-Connection—TK (12-inch)
- THE NIGHT THE LIGHTS WENT OUT—The Trammps—Atlantic (12-inch)
- CAN'T YOU FEEL IT/MAGIC LOVE/DISCO DANCE—Michele—West End (LP)
- MOON BOOTS—ORS—Salsoul (12-inch)
- WHAT I DID FOR LOVE/LA VIE EN ROSE/SEND IN THE CLOWNS—Grace Jones—Island (LP)
- LE SPANK—Le Pamplemousse—AVI (12-inch)
- THE NIGHT THE LIGHTS WENT OUT—The Trammps—Atlantic (12-inch)
- NATIVE NEW YORKER—Odyssey—RCA (LP)
- I GOT TO HAVE YOUR LOVE/THERE'S FIRE DOWN BELOW—Fantastic Four—Westbound (LP)
- CHRISTMAS MEDLEY—The Salsoul Orchestra—Salsoul (12-inch)
- DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
- RUNNING AWAY—Roy Ayers Ubiquity—Polydor (LP)
- WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah
- L.A. BOUND/(all cuts)—King Errisson—Westbound (LP)
- I GOT TO HAVE YOUR LOVE/THERE'S FIRE DOWN BELOW/DISCO POOL BLUES—Fantastic Four—Westbound (LP/12-inch)
- NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP/12-inch)
- LE SPANK—Le Pamplemousse—AVI (12-inch)
- KISS ME (The Way I Like It)—George McCrae—TK (12-inch)
- DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
- GIRL DON'T MAKE ME WAIT/LOVE SHOOK/POP COLLAGE (Medley)—Pattie Brooks—Casablanca (LP)
- DANCE LITTLE DREAMER/RISKY CHANGES—Bionic Boogie—Polydor (LP)
- MOONLIGHT LOVIN' (Menage a Trois)/STRANGER IN PARADISE—Isaac Hayes—Polydor (12-inch)
- LOVE MAGNET—Freda Payne—Capitol (12-inch)
- DANCE A LITTLE BIT CLOSER—Charo—Salsoul (LP/12-inch)
- WHAT I DID FOR LOVE/TOMORROW LA VIE EN ROSE—Grace Jones—Island (LP)
- SHAME—Evelyn King—RCA (12-inch remix)
- I'M HERE AGAIN—Thelma Houston—Motown (LP)
- COCOMOTON/I'M MAD AS HELL—El Coco—AVI (12-inch remix/LP)
- IT'S IN YOUR BLOOD—Linda Hopkins—Columbia (12-inch)
- I DON'T WANT TO FORGET YOU—Denise McCann—Polydor (12-inch import)
- BACK IN LOVE AGAIN—LTD—A&M (LP/12-inch)
- BLOCK PARTY/I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (LP)
- IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (12-inch/LP)
- RUNNING AWAY—Roy Ayers Ubiquity—Polydor (LP)
- COSMIC WIND/THE BULL/BELLY BOOGIE—Mike Theodore Orchestra—Westbound (LP)
- KING OF CLUBS/EL CARAVANERO—Chocolat's—Salsoul (LP)
- SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
- YOU'VE GOT MAGIC—Rice & Beans Orchestra—TK (12-inch)
- HARLEN NOCTURNE—Wildflower—TK (12-inch)
- WE/CELEBRATE—Brass Construction—United Artists (LP)
- YOUR LOVE IS SO GOOD FOR ME/TOP OF THE WORLD—Diana Ross—Motown (LP)

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

PITTSBURGH

- This Week
- DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (12-inch/LP)
 - ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
 - TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - ON FIRE (Getting Higher)—T-Connection—TK (12-inch)
 - SUPERNATURE/GIVE ME LOVE/LOVE IS HERE/LOVE IS THE ANSWER—Cerrone—Cotillion (LP)
 - WHAT I DID FOR LOVE/LA VIE EN ROSE/SEND IN THE CLOWNS—Grace Jones—Island (LP)
 - MOON BOOTS—ORS—Salsoul (12-inch)
 - DISCO DANCE/MAGIC LOVE/HOLD ME, SQUEEZE ME—Michele—West End (LP)
 - LE SPANK—Le Pamplemousse—AVI (12-inch)
 - THE NIGHT THE LIGHTS WENT OUT—The Trammps—Atlantic (12-inch)
 - NATIVE NEW YORKER—Odyssey—RCA (LP)
 - I GOT TO HAVE YOUR LOVE/THERE'S FIRE DOWN BELOW—Fantastic Four—Westbound (LP)
 - CHRISTMAS MEDLEY—The Salsoul Orchestra—Salsoul (12-inch)
 - DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
 - RUNNING AWAY—Roy Ayers Ubiquity—Polydor (LP)

SAN FRANCISCO

- This Week
- TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - SUPERNATURE/GIVE ME LOVE/LOVE IS HERE/LOVE IS THE ANSWER—Cerrone—Cotillion (LP)
 - ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
 - DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (12-inch)
 - CAN'T YOU FEEL IT/MAGIC LOVE/DISCO DANCE—Michele—West End (LP)
 - THE NIGHT THE LIGHTS WENT OUT/PEOPLE OF THE WORLD, RISE—The Trammps—Atlantic (LP)
 - ON FIRE (Getting Higher)—T-Connection—TK (12-inch)
 - MOON BOOTS—ORS—Salsoul (12-inch)
 - NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP)
 - WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12-inch)
 - DISCO CONGO/MANHATTAN LOVE SONG/SAL SOUL SISTER—King Errisson—Westbound (LP)
 - KEEP IT UP—Olympic Runners—London (12-inch)
 - SHAME—Evelyn King—RCA (12-inch remix)
 - MOONLIGHT LOVIN' (Menage a Trois)/STRANGER IN PARADISE—Isaac Hayes—Polydor (12-inch)
 - LE SPANK—Le Pamplemousse—AVI (12-inch)

SEATTLE/PORTLAND

- This Week
- I DON'T WANT TO FORGET YOU—Denise McCann—Polydor (12-inch import)
 - DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
 - ON FIRE (Getting Higher)—T-Connection—TK (12-inch)
 - ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
 - WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12-inch)
 - DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
 - MOON BOOTS—ORS—Salsoul (12-inch)
 - I'M HERE AGAIN—Thelma Houston—Motown (LP)
 - TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - I WOULDN'T GIVE YOU UP—Goldie Alexander—Amour (12-inch import)
 - MAGIC LOVE/DISCO DANCE/CAN'T YOU FEEL IT—Michele—West End (LP)
 - SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - I GOT TO HAVE YOUR LOVE/THERE'S FIRE DOWN BELOW—Fantastic Four—Westbound (LP)
 - KING OF CLUBS—Chocolat's—Salsoul (LP)
 - JOHNNY JOHNNY PLEASE COME HOME—Claudia Barry—Salsoul (LP)

MONTREAL

- This Week
- DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—TK
 - SAN FRANCISCO—Village People—Polydor
 - CITATIONS ININTERROMPUES—Cafe Creme—TK (12-inch)
 - I'M HERE AGAIN—Thelma Houston—Alfa (12-inch)
 - I WOULDN'T GIVE YOU UP—Goldie Alexander—TK (12-inch)
 - SOMETHING'S UP—Wayne St. John—RCA
 - DANCE, DANCE, DANCE—Chic—WEA/Quality (12-inch)
 - ONCE UPON A TIME—Black Light Orchestra—RCA (LP)
 - THEME FROM "STAR WARS"—Meco/Galaxy 42—Quality/London
 - LOVE BUG—Tina Charles—CBS
 - LE SPANK—Le Pamplemousse—Quality (12-inch)
 - MOVE LIKE A SUPERSTAR—Amadeo—London (12-inch)
 - COCOMOTON—El Coco—Quality (12-inch)
 - JOHNNY JOHNNY DANCING FEVER—Claudia Barry—London (12-inch)
 - GET UP, GET DOWN—Vince Tempera—Capitol (12-inch)

NEW ORLEANS

- This Week
- ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
 - TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - ON FIRE (Getting Higher)—T-Connection—TK (12-inch)
 - SUPERNATURE/GIVE ME LOVE/LOVE IS HERE/LOVE IS THE ANSWER—Cerrone—Cotillion (LP)
 - DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (12-inch/LP)
 - MOON BOOTS—ORS—Salsoul (12-inch)
 - MAGIC LOVE/DISCO DANCE/CAN'T YOU FEEL IT—Michele—West End (LP)
 - THE NIGHT THE LIGHTS WENT OUT—The Trammps—Atlantic (LP)
 - NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP)
 - SAL SOUL SISTER/L.A. BOUND—King Errisson—Westbound (LP)
 - LE SPANK—Le Pamplemousse—AVI (12-inch)
 - I GOT TO HAVE YOUR LOVE/CASH MONEY/DISCO POOL BLUES—Fantastic Four—Westbound (LP)
 - IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (LP/12-inch)
 - DON'T COST YOU NOTHING—Ashford & Simpson—Warner Bros. (LP)
 - HEY, YOU SHOULD BE DANCING—Gene Farrow—United Artists (12-inch)

NEW YORK

- This Week
- SUPERNATURE (entire LP)—Cerrone—Cotillion (LP)
 - ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
 - DANCE, DANCE, DANCE/EVERYBODY DANCE/EST CE QUE CEST CHIC—Chic—Atlantic (LP/12-inch)
 - TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - RISKY CHANGES/DANCE LITTLE DREAMER/DON'T LOSE THAT NUMBER—Bionic Boogie—Polydor (LP)
 - THE NIGHT THE LIGHTS WENT OUT/PEOPLE OF THE WORLD, RISE—The Trammps—Atlantic (LP)
 - MOON BOOTS—ORS—Salsoul (12-inch)
 - LOVE SHOOK/GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)
 - WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12-inch)
 - KISS ME (The Way I Like It)—George McCrae—TK (12-inch)
 - I GOT TO HAVE YOUR LOVE/THERE'S FIRE DOWN BELOW—Fantastic Four—Westbound (LP)
 - ON FIRE (Getting Higher)—T-Connection—TK (12-inch)
 - CAN'T YOU FEEL IT/MAGIC LOVE/DISCO DANCE—Michele—West End (LP)
 - I'M MAD AS HELL—El Coco—AVI (12-inch remix)
 - LE SPANK—Le Pamplemousse—AVI (12-inch/LP)

PHILADELPHIA

- This Week
- GIVE ME LOVE/LOVE IS HERE/LOVE IS THE ANSWER—Cerrone—Cotillion (LP)
 - ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
 - DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (12-inch/LP)
 - TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - THE NIGHT THE LIGHTS WENT OUT—The Trammps—Atlantic (LP)
 - WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12-inch)
 - MOON BOOTS—ORS—Salsoul (12-inch)
 - DISCO CONGO/MANHATTAN LOVE SONG—King Errisson—Westbound (LP)
 - POP COLLAGE (Medley)/LOVE SHOOK/GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)
 - I GOT TO HAVE YOUR LOVE/THERE'S FIRE DOWN BELOW/CASH MONEY/DISCO POOL BLUES—Fantastic Four—Westbound (12-inch/LP)
 - LE SPANK—Le Pamplemousse—AVI (12-inch)
 - CAN'T YOU FEEL IT/MAGIC LOVE/HOLD ME, SQUEEZE ME—Michele—West End (LP)
 - NBODDY LOVES A COMPUTER BECAUSE A COMPUTER CAN'T DANCE—Computer—A&D (LP import)
 - LA VIE EN ROSE—Grace Jones—Island (LP)
 - NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP)

PHOENIX

- This Week
- DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (12-inch/LP)
 - ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
 - TWO HOT FOR LOVE/EARLY RISER—THP Orchestra—Butterfly (LP)
 - ON FIRE (Getting Higher)—T-Connection—Buddah (12-inch)
 - DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
 - THE NIGHT THE LIGHTS WENT OUT/PEOPLE OF THE WORLD, RISE—The Trammps—Atlantic (LP/12-inch)
 - LOVE MAGNET—Freda Payne—Capitol (12-inch)
 - MOONLIGHT LOVIN' (Menage a Trois)/STRANGER IN PARADISE—Isaac Hayes—Polydor (12-inch)
 - LE SPANK/COME ON INSIDE/CAFE AU LAIT—Le Pamplemousse—AVI (LP)
 - MANHATTAN LOVE SONG/SAL SOUL SISTER/DISCO CONGO—King Errisson—Westbound (LP)
 - I'M HERE AGAIN—Thelma Houston—Motown (12-inch)
 - DISCO DANCE/HOLD ME, SQUEEZE ME/CAN'T YOU FEEL IT/MAGIC LOVE—Michele—West End (LP)
 - I GOT TO HAVE YOUR LOVE/THERE'S FIRE DOWN BELOW/DISCO POOL BLUES—Fantastic Four—Westbound (LP/12-inch)
 - COCOMOTON—El Coco—AVI (LP)
 - SUPERNATURE/GIVE ME LOVE/SWEET DRUM/LOVE IS HERE—Cerrone—Cotillion (LP)

DALLAS/HOUSTON

- This Week
- DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
 - DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
 - SUPERNATURE/GIVE ME LOVE/LOVE IS HERE/LOVE IS THE ANSWER—Cerrone—Cotillion (LP)
 - NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP)
 - ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
 - ON FIRE (Getting Higher)—T-Connection—TK (12-inch)
 - TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - BLOCK PARTY/I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12-inch)
 - L.A. BOUND (all cuts)—King Errisson—Westbound (LP)
 - POP COLLAGE (Medley)/LOVE SHOOK/GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)
 - DISCO DANCE—Michele—West End (LP)
 - LE SPANK—Le Pamplemousse—AVI (12-inch/LP)
 - KISS ME (The Way I Like It)—George McCrae—TK (12-inch)
 - I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (LP)
 - MOONLIGHT LOVIN' (Menage a Trois)/STRANGER IN PARADISE—Isaac Hayes—Polydor (12-inch)

DETROIT

- This Week
- ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
 - SUPERNATURE/GIVE ME LOVE/LOVE IS HERE/LOVE IS THE ANSWER—Cerrone—Cotillion (LP)
 - DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (12-inch/LP)
 - THE NIGHT THE LIGHTS WENT OUT/PEOPLE OF THE WORLD, RISE/LOVE PER HOUR—The Trammps—Atlantic (LP)
 - KISS ME (The Way I Like It)—George McCrae—TK (12-inch)
 - TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - WELL, HAVE A NICE DAY/DISCO CONGO/MANHATTAN LOVE SONG—King Errisson—Westbound (LP)
 - MOON BOOTS—ORS—Salsoul (12-inch)
 - WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12-inch)
 - MOONLIGHT LOVIN' (Menage a Trois)/STRANGER IN PARADISE—Isaac Hayes—Polydor (12-inch)
 - I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (LP)
 - LOVE SHOOK/GIRL DON'T MAKE ME WAIT/POP COLLAGE (Medley)/LET'S MAKE LOVE TO THE MUSIC—Pattie Brooks—Casablanca (LP)
 - DANCE A LITTLE BIT CLOSER—Charo—Salsoul (LP/12-inch)
 - THE BULL—Mike Theodore Orchestra—Westbound (LP)
 - DISCO DANCE/CAN'T YOU FEEL IT/MAGIC LOVE—Michele—West End (LP)

LOS ANGELES/SAN DIEGO

- This Week
- ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
 - SUPERNATURE/GIVE ME LOVE/LOVE IS THE ANSWER—Cerrone—Cotillion (LP)
 - WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12-inch)
 - ON FIRE (Getting Higher)—T-Connection—TK (12-inch)
 - TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (LP/12-inch)
 - MOON BOOTS—ORS—Salsoul (12-inch)
 - IT'S IN YOUR BLOOD—Linda Hopkins—Columbia (12-inch)
 - BACK IN LOVE AGAIN—L.T.D.—A&M (12-inch)
 - THE NIGHT THE LIGHTS WENT OUT/LOVE PER HOUR/PEOPLE OF THE WORLD, RISE—The Trammps—Atlantic (LP)
 - KISS ME (The Way I Like It)—George McCrae—TK (12-inch)
 - MAGIC LOVE (entire LP)—Michele—West End (LP)
 - DISCO DANCE/L.A. BOUND/SAL SOUL SISTER—King Errisson—Westbound (LP)
 - NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP/12-inch)
 - LE SPANK—Le Pamplemousse—AVI (LP)

MIAMI

- This Week
- ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
 - SUPERNATURE/GIVE ME LOVE/LOVE IS HERE/LOVE IS THE ANSWER—Cerrone—Cotillion (LP)
 - DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (12-inch/LP)
 - TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - ON FIRE (Getting Higher)—T-Connection—Buddah (12-inch)
 - KISS ME (The Way I Like It)—George McCrae—TK (12-inch)
 - WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12-inch)
 - CAN'T YOU FEEL IT/DISCO DANCE/MAGIC LOVE—Michele—West End (LP)
 - THE NIGHT THE LIGHTS WENT OUT—The Trammps—Atlantic (LP)
 - DISCO CONGO/MANHATTAN LOVE SONG/SAL SOUL SISTER—King Errisson—Westbound (LP)
 - DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
 - DANCE A LITTLE BIT CLOSER—Charo—Salsoul (LP/12-inch)
 - NATIVE NEW YORKER—Odyssey—RCA (LP)
 - TOMORROW/LA VIE EN ROSE—Grace Jones—Island (LP)
 - LOVE SHOOK/LET'S MAKE LOVE TO THE MUSIC/GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)

ATLANTA

- This Week
- ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
 - DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (LP/12-inch)
 - MOON BOOTS—ORS—Salsoul (12-inch)
 - NATIVE NEW YORKER—Odyssey—RCA (12-inch)
 - ON FIRE (Getting Higher)—T-Connection—TK (12-inch)
 - DISCO DANCE/MAGIC LOVE—Michele—West End (LP)
 - SUPERNATURE/GIVE ME LOVE/LOVE IS HERE/LOVE IS THE ANSWER—Cerrone—Cotillion (LP)
 - TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - LOVE MAGNET—Freda Payne—Capitol (12-inch)
 - L.A. BOUND/SAL SOUL SISTER—King Errisson—Westbound (LP)
 - DANCE A LITTLE BIT CLOSER—Charo—Salsoul (LP)
 - PHILADELPHIA CLASSICS (LP)—Various Artists—Philadelphia International (LP)
 - DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
 - LET'S MAKE LOVE TO THE MUSIC—Pattie Brooks—Casablanca (LP)
 - I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (LP/12-inch)

BALT./WASHINGTON, D.C.

- This Week
- THE NIGHT THE LIGHTS WENT OUT/PEOPLE OF THE WORLD, RISE/LOVE PER HOUR—The Trammps—Atlantic (LP)
 - ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
 - TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - SUPERNATURE—Cerrone—Cotillion (LP)
 - DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (12-inch/LP)
 - CAN'T YOU FEEL IT/MAGIC LOVE/DISCO DANCE—Michele—West End (LP)
 - KISS ME (The Way I Like It)—George McCrae—TK (12-inch)
 - RISKY CHANGES/WE MUST BELIEVE IN MAGIC/BOOGIE BOO—Bionic Boogie—Polydor (LP)
 - ON FIRE (Getting Higher)—T-Connection—TK (12-inch)
 - MOON BOOTS—ORS—Salsoul (12-inch)
 - MANHATTAN LOVE SONG/SAL SOUL SISTER—King Errisson—Westbound (LP)
 - MASTER BOOTY/MILE HIGH—Fattback Band—Spring (LP)
 - WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12-inch)
 - I GOT TO HAVE YOUR LOVE/THERE'S FIRE DOWN BELOW—Fantastic Four—Westbound (LP)
 - POP COLLAGE (Medley)/LOVE SHOOK/GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)

BOSTON

- This Week
- THE NIGHT THE LIGHTS WENT OUT/LOVE PER HOUR/PEOPLE OF THE WORLD, RISE—The Trammps—Atlantic (LP/12-inch)
 - ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
 - CAN'T YOU FEEL IT/MAGIC LOVE—Michele—West End (LP)
 - TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - DANCE, DANCE, DANCE/EVERYBODY DANCE/EST CE QUE CEST CHIC—Chic—Atlantic (12-inch/LP)
 - SUPERNATURE/GIVE ME LOVE—Cerrone—Cotillion (LP)
 - SHAME—Evelyn King—RCA (12-inch remix)
 - DISCO CONGO/MANHATTAN LOVE SONG—King Errisson—Westbound (LP)
 - FROM NOW ON—Linda Clifford—Curton (LP)
 - DANCE A LITTLE BIT CLOSER—Charo—Salsoul (LP)
 - GALAXY—Wai—MCA (LP)
 - KISS ME (The Way I Like It)—George McCrae—Buddah (12-inch)
 - MOON BOOTS—ORS—Salsoul (12-inch)
 - MOONLIGHT LOVIN' (Menage a Trois)/STRANGER IN PARADISE—Isaac Hayes—Polydor (12-inch)
 - WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12-inch)

CHICAGO

- This Week
- ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
 - DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (12-inch/LP)
 - ON FIRE (Getting Higher)—T-Connection—TK (12-inch)
 - TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - SUPERNATURE/GIVE ME LOVE/LOVE IS HERE/LOVE IS THE ANSWER—Cerrone—Cotillion (LP)
 - LE SPANK/MONKEY SEE, MONKEY DO—Le Pamplemousse—AVI (12-inch/LP)
 - I GOT TO HAVE YOUR LOVE/THERE'S FIRE DOWN BELOW—Fantastic Four—Westbound (LP/12-inch)
 - THE NIGHT THE LIGHTS WENT OUT/PEOPLE OF THE WORLD, RISE/LOVE PER HOUR—The Trammps—Atlantic (LP)
 - WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12-inch)
 - LOVE MAGNET—Freda Payne—Capitol (12-inch)
 - NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (12-inch)
 - THUNDER IN MY HEART—Leo Sayer—Warner Bros. (12-inch)
 - MOONLIGHT LOVIN' (Menage a Trois)/STRANGER IN PARADISE—Isaac Hayes—Polydor (12-inch)
 - MOON BOOTS—ORS—Salsoul (12-inch)
 - DISCO DANCE/CAN'T YOU FEEL IT—Michele—West End (LP)



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SALES ACCELERATE

Specialty Units In Home Video Mart

By L. NEIL LUCHTER

NEW YORK—As predicted by many in the industry, the video specialty store has arrived to join record/tape/audio outlets, appliance stores, mass merchandisers and others in the accelerating drive to market home video equipment.

Videomart, one of the first in this new breed of retailers, recently held a consumer open house here to display the three-month-old operations's new wave of videotape recorders, cameras, blank tapes and prerecorded programming.

On display were a Sony Betamax two-hour unit at \$995 (with a con-

sole model at \$1,895); Zenith's two-hour Beta-format for \$895; RCA's two/four-hour VHS-format Select-a-Vision and JVC's two-hour VHS-format Vidstar, each at \$925, and Panasonic's two-hour industrial VHS unit for \$995.

Both Beta-format models were priced \$100 below list; the RCA unit, \$75 under list, and the JVC recorder \$125 below list, with the net dealer cost of the latter recently trimmed \$200 to about \$740.

"We have very little markup on hardware," explains Bob Lipp, sales vice president for MPC Video Industries, Videomart's parent firm and one of the largest industrial video suppliers and pre/post-production houses in the U.S.

"Our profit is basically on software," he notes, "both blank tapes and a growing amount of prerecorded programming."

Blank videotapes for sale include Sony and 3M Scotch Beta-tapes, and a Zenith-brand OEM Beta-format, plus VHS-format RCA, JVA and Panasonic brand cassettes, supplied in Japan by TDK and Fuji for the most part.

According to Videomart's Al Bender, Sony blanks are sold at \$15 for the straight one-hour and \$16 for the new one/two-hour formula.

(Continued on page 121)

NO ISSUE NEXT WEEK

LOS ANGELES—This year-end issue which features the complete results of the top selling artists for 1977 in the Talent In Action section, is our last issue for this year.

There will be no issue published next week. Our next issue will appear Monday, Jan. 2, and be dated Jan. 7, 1978.

The Jan. 7 issue will include all the complete news and features of the various industries we cover plus other special features.

'BUDGET TAPES' Advertising & Promos Key To Chain's Tape, Accessory \$

By GRIER LOWRY

(This concludes a two-part profile on the 80-outlet Budget Tapes & Records web that began last week with a focus on the Kansas City, area stores success formula.)

KANSAS CITY, Mo. — An ongoing and innovative mix of advertising, promotion and merchandising programs has aided Budget Tapes & Records here in achieving high-volume LP, prerecorded and blank tape, and audio accessory, sales and profits.

Mark Olson, who set up three of the four locations in this market—one of the Denver-based chain's first expansion areas—manages one of the units which in many ways is a prototype of many other Budget locations.

Prerecorded tape shares equal billing with LPs, and blank tape—both audio and video—gets the full promotional treatment, as do disk and tape accessories.

The firm gets at least two factory blank tape promotions on the dock every month. That means these offers get equal billing in radio spots run on KWKI, KFEZ and KY102. A spot may herald a 20% off Maxell offer or a BASF buy-one-get-one-free deal. Customers who make dozen-lot purchases are given the 12th tape free and this deal is played up heavy on the radio.

A heavy portion of radio ad time is utilized for the "Bargain of the Week" which frequently involves the \$4.99 sale price on \$7.98 albums



Billboard photo by Grier Lowry

Carrying cases for cassettes and 8-tracks are displayed both on top and in showcases, providing Budget Tapes & Records with brisk sales.

and may include either a headliner artist or a lesser-known who clicked in a recent personal appearance.

Budget for the radio-preponderant advertising budget is shared by the four stores in the Kansas City market. Olson writes copy for the 60-second spots. He says he likes to

launch copy "with a few tidbits about Budget's low-prices, friendly service, and 'budget corner plan and then go into the main sale item routine."

Showcases devoted to blank tape and accessories front the open

(Continued on page 119)

Colo. Price-Fixing Inquiry Vs. B&O, Dahlquist, Rep

By ROBERT ROTH

NEW YORK—An antitrust suit filed in Denver federal court may have important ramifications for audio/video equipment manufacturers and distributors throughout the U.S.

The Colorado Attorney General's Office is seeking to recover triple damages on behalf of consumers who purchased Bang & Olufsen equipment after July 1, 1975—the date the state's fair trade law expired.

This is one of the first suits to be brought under the Hart-Scott-Rodino Antitrust Improvements Act of 1976 which amended the Clayton Act to permit states to sue alleged price-fixing companies. Should other states decide to follow it is not certain if their claims would be consolidated or tried separately.

According to Assistant Attorney General Larry Theis, named as defendants in the action are Bang & Olufsen of America, U.S. distributor of the line; Dahlquist, Inc., a Freeport, N.Y., manufacturer of speaker

systems, and George S. Grant of Parker, Colo., a manufacturer's rep. for both B&O and Dahlquist.

The complaint, brought by First Assistant Attorney General Robert Hill, alleges that the defendants, along with unindicted co-conspirators, violated antitrust laws by agreeing to fix the resale prices at which equipment is sold in Colorado.

Additional violations alleged include: "policing the established prices by threats to terminate dealer franchises," and "prohibiting interdealer sales of B&O products."

Theis says that the case, filed in June, is now in "early discovery" proceedings and the Colorado officials will attempt to learn the names of B&O equipment owners through subpoenaing the list of warranty registrations, if such a list has been made.

Additionally, he says, the class action suit seeks to determine what the selling price of the B&O equipment would have been had the alleged resale prices not been fixed.

Racal-Zonal Bows 2-Inch Master Tape

LONDON—Racal-Zonal, magnetic recording media arm of the Racal electronics group, has brought out a two-inch version of its highly successful Triple Eight audio tape.

Designed to meet the ever-increasing demands of professional recording studios producing multi-channel mastering tapes, the new tape combines high output and low noise levels, while keeping the all-important print-through problem to a minimum, a spokesman claims.

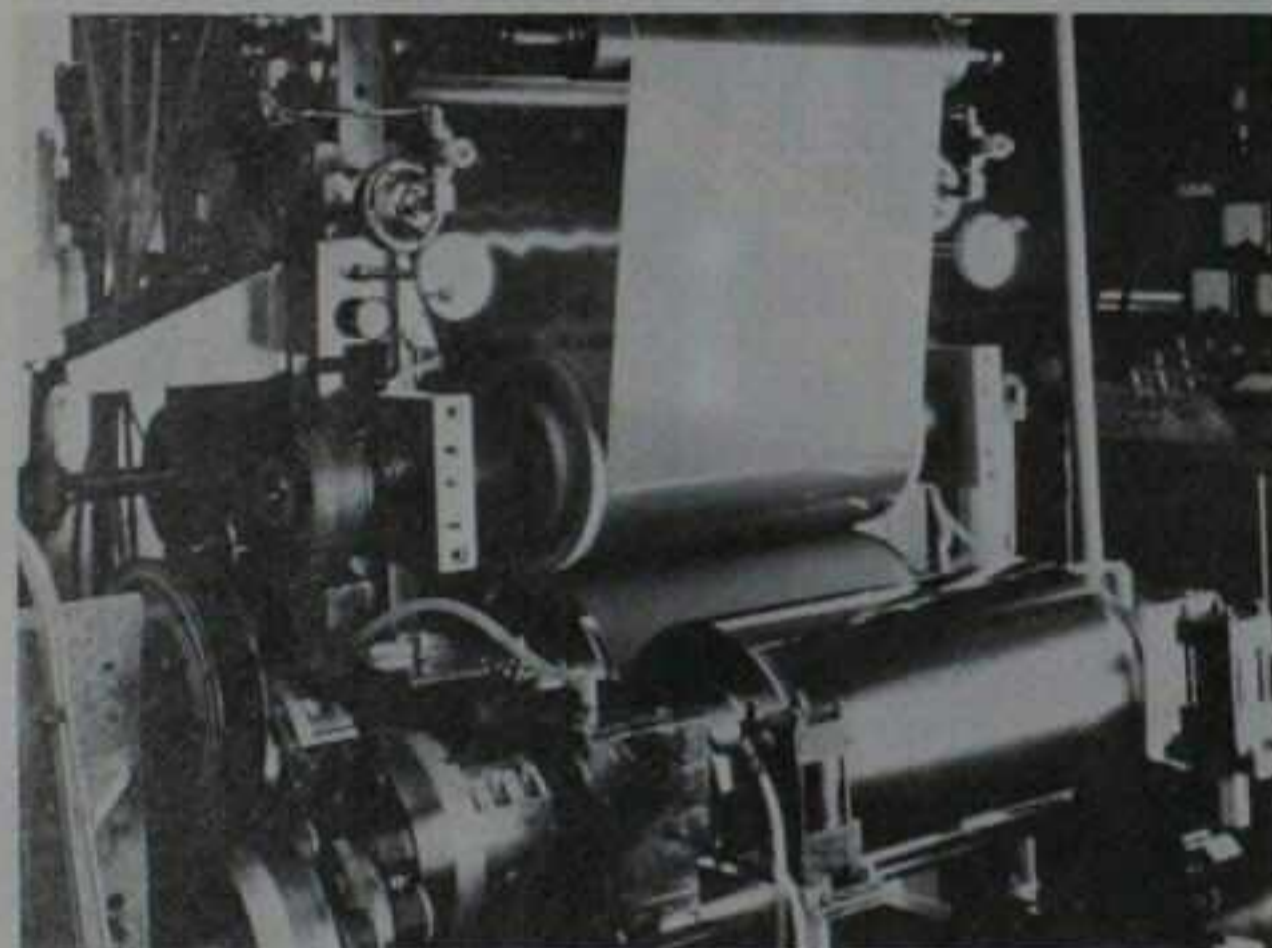
Triple Eight has a unique matt blue backing to ensure minimum layer to layer adhesion, which in turn gives much improved fast-winding properties.

Production of the two-inch Triple Eight is moving over to a new \$800,000 high performance coating machine at Racal-Zonal's Redhill, Surrey, factory.

Meanwhile, Stanley Productions, London distributor of Racal-Zonal's audiovisual products, has opened a new showroom on Wardour St., London's filmland center. There they sell the full range of magnetic sound recording films, tapes, custom-wound cassettes and other accessories.

Racal-Zonal joined the Racal electronics group in October 1971, adding knowhow in the magnetic recording fields. But it has been in existence for 20 years altogether, has been a leading supplier of tape to the BBC for 13 years and its low noise tape is extensively used by the U.K. commercial radio stations, by studios for music mastering and educational publishers in the mass duplicating field.

(Continued on page 130)



Racal-Zonal's new 2-inch master tape will be manufactured on this new \$800,000 coating machine in the U.K., designed to meet the critical manufacturing tolerances expected in the 1980s.

Fast, fully automatic* reliable, priced right

*Semi-automatics can be retrofitted

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Corporex Joint Venture Set On India Blank Tape Plant

LOS ANGELES—Corporex, Inc., a locally-based tape consulting and manufacturing firm, will joint venture a magnetic tape manufacturing and assembly facility in India.

The new facility to be based in Calcutta will be 40,000 square feet with construction set to start in 1978 and production beginning in early 1979.

Corporex India, Ltd. will produce videotape for the domestic market, supply magnetic tape to government agencies, service All India Radio and manufacture products for the professional market. It's expected that a majority of the tape products produced at the facility will be exported.

Other partners in the joint venture include the G.S. Emporium Agency, Ltd., a Calcutta chemical manufacturing firm, and a group of Indian interests led by T.K. Chakraborty, managing director, Indian Mineral and Chemical Industries.

In addition, the joint venture has backing, according to Corporex partners Anthony P. Cunha and Edward P. Koeppel, of West Bengal Electronic Industries Corp., a state government-owned body, which will participate in the operation.

The U.S. Dept. of Commerce as

well as the U.S. Consulate in Calcutta are also cooperating.

The new facility is also seen by co-principals as adding stimulus to India's small tape industry since the

country depends for the most part on imported tape.

According to P. Deb, management and technical consultant for Indian Mineral and Chemical In-

dustries, production will be limited to high quality products.

The company will also sublicense other companies to manufacture in India and Asia.

Pioneer Adds Pair

LOS ANGELES—Joining Pioneer Electronics of America are Jim Oblak as product manager, car sound systems, from Audio Magnetics, and Howard Krivoy as sales promotion supervisor, from JBL Sound.

TEAC, Maxell Tie On Blank Tape & Decks

LOS ANGELES—TEAC Corp. is mailing to all its dealers a sample record that relates to consumers the advantages of owning a tape recorder.

Included with the 45 r.p.m. single is an order form for additional records as well as an offer from Maxell, the blank tape manufacturer, to buy any mix of up to 12 UD C-90 cassette or UD 35-90 7-inch open reel tapes at reduced prices.

According to Allen Novick, TEAC vice president of marketing, "We have found that only 15% to 20% of stereo systems owners have a tape recorder and we're using a rifle-not, direct-mail approach to interest the other 85% to enjoy the pleasures of a tape deck."

Since dealers keep customer lists and addresses, the store owner may order as many copies of the record as he desires to send to potential tape deck purchasers, adds Novick, with the records chargeable to his advertising account.

The Maxell tape offer includes four cassette and/or open reel tapes within 30, 60 and 90-day segments from the consumer's receipt date. The cassette tapes, with a suggested retail of \$4.25, sell for \$2.97, and the open reel tapes, regularly priced at \$7.50, are offered at \$5.25.

"The Maxell tapes are the icing on the cake because they will provide store traffic and repeat business to each dealer," Novick adds.

Univ. Of Miami Consumer Audio

MIAMI—Audio For Consumers, a three-credit course designed as a practical guide to selection and use, begins at the Univ. of Miami School of Music in January. It will cover evaluation and analysis of equipment specs, techniques for the home recordist, noise reduction, component interfacing, microphone and speaker placement, and the impact of microprocessors on home audio.

ON AUGUST 1, 1973,
AMPEX INVENTED A TAPE
ONLY RECORDING ENGINEERS
WERE READY FOR.

ON JANUARY 5, 1978,
WE THINK YOU'LL BE READY
FOR IT.



Hear it at the Ampex booth at the Winter CES.

Blank Tape Tax Proposal Faces Hurdles In France

By HENRY KAHN

PARIS—Opposition from the general public is expected when the government bill on taxing blank tape comes up for discussion.

A letter published in "Artists and Varietes" here, sums up the objections. It claims that a supplementary tax on blank tape, if the recording is for private use, would be an abuse because "no law covers private recording."

Recordings made privately are either from records or tapes, or from radio or television. In these cases

SACEM, the copyright society, has received royalties and would still receive those payments when reproduction is in public.

The view is advanced that the imposition of a tax in place of such royalties, which cannot be controlled, would be abusive. Inspectors could not enter private homes, so one would pay a tax simply on the supposition that a recording would be publicly reproduced.

The letter suggests that if the law is passed, then whistling in the bath

Magnetic Video Corp. is upping its monthly current duplication rate to 20,000 from 12,000 for its feature film videocassette library offered in both Betamax and VHS format (Billboard, Oct. 29, 1977), due to dealer demand, according to Andre Blay, president of the Farmington, Mich., custom duplicator.

Already having expanded its Beta-format

should also be taxed. The tune whistled is for an individual's pleasure, just as if it were recorded for personal convenience on tape. No public performance is intended or carried out.

duplication capability, the company is designated as one of the first VHS duplicating centers to be operational with the new Panasonic equipment early next year. Meanwhile, Magnetic Video has been using an expanding bank of VHS machines as real-time "slaves" to keep up with orders in the format being used in machines from RCA, Magnavox, Panasonic and GTE Sylvania, among others—now running about 25% of overall movie volume.

Initial catalog of 50 films licensed on a non-exclusive basis from 20th Century-Fox will be doubled at least, with 50 more in the deal with Fox and talks ongoing with other companies. Between 500 and 600 dealers, most on the hardware side of the business, have shown interest

and are being franchised through a rep group.

Dealers must buy one of each title at \$33 for up to two-hour films, \$48 for longer flicks in Beta-format and an added \$2 for a VHS tape. Most are offering retail prices of \$49.95 for under 120 minutes, and \$69.95 for longer films.

The duplicator also reports success with the recently announced Video Club of America direct-mail operation launched with major media ads. The \$10 membership fee is used as a discount on the first purchase, with prices \$39.95 and \$59.95 for under two-hour films and longer ones, respectively.

Club also is offering VTRs at significant discounts, with RCA and JVC VHS machines at \$850 each and the Sony two-hour model at \$895, plus \$16 shipping charge on each unit.

Studio Magnetics, Farmingville, N.Y. based audio and duplicator accessory manufacturer has a new aerosol magnetic tape head and transport cleaner that uses Freon solvents to dissolve and remove grease, dirt and oxide buildup without any harmful residue. It is recommended for all magnetic recording equipment, according to the firm's Craig Balaban, including audio video, digital and transcription machines.

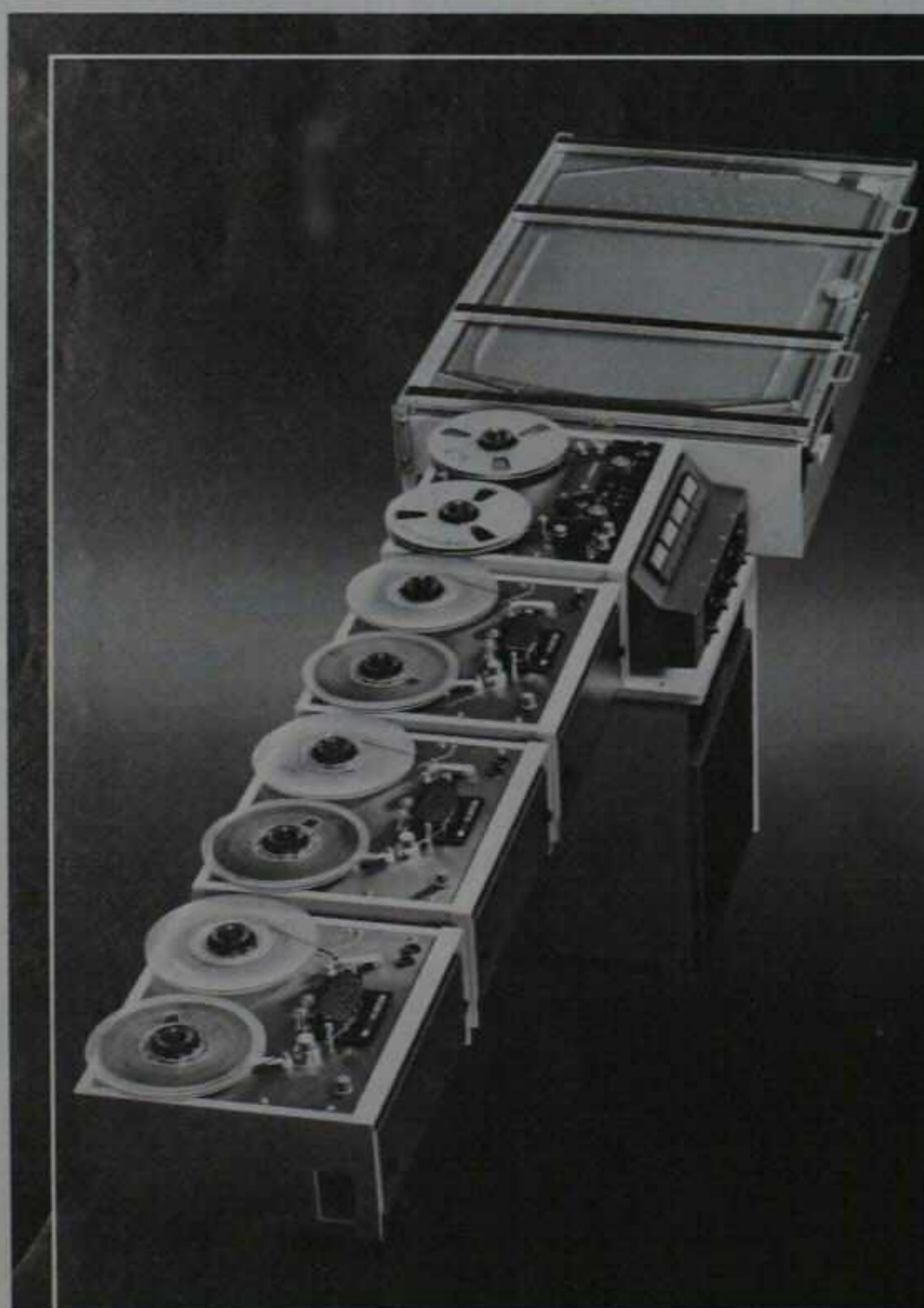
The 3M Sight & Sound series of instructional videotapes on television production techniques will be offered under a new user acquisition plan effective Jan. 1, according to Jack Bondus, market development manager, magnetic audio video products division.

In a reduction from the current \$800 tape purchase requirement, a 1/4-inch U-Matic or 1/2-inch EIAJ copy of the program will be supplied on proof of purchase for \$500 of Scotch helical video tape and \$25 to cover cost of duplication and distribution.

Additional information is available on the series from Dept. Ma7-53, 3M Co., 224-45W, St. Paul, Minn. 55101.

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Otari DP-1010 for top quality duplications at 16:1. For those who don't need the largest system.



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Performance-wise the system might exceed your requirements: master reproducer and slaves with less than 0.1% flutter, greater than 55dB S/N and crosstalk; undisputable reliability and durability proven in hundreds of critical applications. For the full story about this unique and compact duplicating system, get in contact with your nearest Otari.

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U.S.A.: Otari Corporation, 981 Industrial Road, San Carlos, California 94070
Singapore: Otari Singapore Representative Office, 2701-A 27th Floor, International Plaza, Anson Road, Singapore 2

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Billboard

Memorex Adding High-End Tape & Disk Accessories

LOS ANGELES—Blank tape manufacturer Memorex will be introducing a new line of high-end record and tape accessories at the upcoming CES Jan. 5-8 in Las Vegas.

Among the new products are a tracking record cleaner which will have a suggested list price of \$7.99, a deluxe record cleaner which will have a suggested list of \$14.99, a stylus care kit with a suggested list of \$7.99 and tape recorder care kit of \$8.99.

The tracking record cleaner will fit all standard turntables and changers and automatically remove dust from records, while reducing static build up, according to the company. In addition, a bottle of specially formulated cleaning fluid is provided.

The stylus care kit will come with tools to measure tonearm tracking force and inspect and clean the stylus. Cleaning fluid will also be included.

The deluxe record cleaner will feature a specially designed brush which applies cleaning fluid to the record while cleaning and drying the surface as well as reducing static electricity.

The tape recorder care kit will provide tools to clean dirt and debris from tape recorder heads, capstan and guides. Included are a pad and wand, inspection mirror and cleaning brush. It can also be used on all cassette, 8-track and open reel equipment.

The Santa Clara, Calif., firm intends positioning the four new products as a high-end complement to its existing line of tape and record accessories. All new products will be packaged in black and silver boxes.

Blanks, Accessories Boost 'Budget' Chain \$\$

Continued from page 116

shelved backwall display of prerecorded tapes and cassettes. Neither category is immediately accessible to the customer. A handicap?

"No," says Olson, "we think showing blank tape in a showcase is more effective than using standup racks. We can spread them out and show the different brands and types stocked. It's a more impressive arrangement in our book."

"And using a back-shelf setup for prerecorded tape doesn't slow sales," he adds. "Our customers know that if it's on LP and humanly possible to get it on 8-track or cassette, we'll have it."

Selection and focal-point display are the keys to surging carrying case sales. The Le-Bo line is stocked from low to high end. The outstanding seller is a 24-unit case, a \$15.95 list item for \$10.99. A case holding 32 tapes, which lists at \$18.95, is tagged at \$11.

"A top-heavy portion of our carrying case sales comes off the display

arranged on top of the blank tape showcase," says Olson. "They're right there where the customer who is buying either prerecorded or blank tape can't overlook them. But we also stock a selection of cases in a pyramid mid-aisle display."

"We're not doing a bad job on a home storage rack holding 20 records for \$5.99," he says. "It's another Le-Bo product and we show several different styles."

Carded products in the Watts line dominate the selection of care products shown in a 12-foot showcase. Watts' "Disc Preener," a \$4.99 item, is a top seller along with "Dust Bug" an anti-static fluid. "Disc Cleaner" is another good-turnover product, according to Olson.

"We have a little act we go through to encourage sales of record and tape care products," smiles Olson. "We'll be standing there talking about music and we'll casually take an LP out of the sleeve and start cleaning it. No big deal. But it'd surprise you how many customers get the message."

Superiority of rock music is reflected in the devotion of a series of three 12-foot open rack displays for this category. Jazz is coming on strong in sales, says Olson, with artists such as George Benson. Weather Report and Chuck Mangione pulling more business every day.

"Our stock-in-trade is to take a little-known, play him a lot in the store, build him up in encounters with customers, promote him on a few spots and show his LP, or tape, on our front-entrance pyramid fixture," Olson says.

"We give people like Eddie Money, Nick Jameson, and Graham Parker this treatment and the reward comes in building an image for getting on the lesser-known bandwagons and riding them, hopefully, to the top. It's good business for us."

Magnavox Asks Recall On MX 4 Tuner/Amps

FORT WAYNE, Ind.—Four models of its MX brand component tuner/amplifiers are being recalled by Magnavox due to a possible circuitry malfunction that could ignite the speaker cone in non-MX speakers.

Approximately 11,200 units of models 1580, 1581, 1620 and 1630 tuner/amplifiers manufactured and sold since May 1974 are subject to the recall, according to a spokesman for Magnavox Consumer Electronics Co. here. The model number is adjacent to the MX brand name above the tuning knob on the front panel.

Dealers are asked to check their inventories, and to contact their customers if possible to alert those using speakers other than MX brand to unplug the tuner/amplifier.

Consumers and dealers can make arrangements for corrective modifications to their equipment by calling to toll-free outside Indiana (800) 348-3863. With Indiana residents calling (219) 432-6511, and asking for Dept. 761.



TOP DISTRIBS—At a recent meeting of Panasonic car audio custom sales team, Eastern and Southeastern distributors are honored with sales awards. Top, from left, are Joe Kinder, Eastern regional manager; John Stanley, Larricks, Dayton, Ohio; Mike Matsushita, assistant general manager. Bottom, from left, are Hisao Yamauchi, marketing manager; Tim Takasugi, general manager; Bob Blumenthal, Robert Nash, Glenside, Pa.; Bot Kuttruf, Dalis Marketing, Long Island City, N.Y.; Sid Kovens, Kovens Distributing, Baltimore, and Charles Larrick, Larricks. Kovens and Larricks hit \$2 million sales, Nash and Dalis \$1 million.

Radio Sales Up

WASHINGTON—U.S. market sales of home and auto radios to dealers continued to rise in November, and put 11-month totals farther ahead of 1976, according to the EIA marketing services departments. November sales were \$4.925 million units, a 36% gain, including 1.066 million auto units, a 2.3% increase. For 11 months, 49.3 million units were sold to dealers, up 31%, including 11.373 million car radios, about a 4% increase.

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RepRap

This year's Southeastern DMR (distributor manufacturer-rep) conference drew 469 to the electronic industry's first floating event of its kind, Nov. 14-18 aboard the T/S Leonardi Da Vinci that cruised the Caribbean.

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Represented were 41 distributors, 75 manufacturers and 28 rep firms, according to Paul Hayden, president of the tri-chapter ERA group (Dixie, Piedmont and Sunshine).

It claimed three firsts—breaking the ice for a DMR outside the U.S., aboard a cruise ship and with its own daily newspaper.

In addition to daily business conferences, the group heard industry talks by A.D. Adams, who heads his own New York-based advertising-p.r. firm, on "Is Co-op Advertising A Hoax?" and by consultant Ed Althshuler who gave a television-like preview of tomorrow's electronics industry.

Ronald Lyons, co-owner of P.S.A., Inc., Treviso, Pa., was to be formally installed as president of the ERA Mid-Lantic Chapter with other officers at the annual Christmas party and dinner dance, Dec. 16 at the Bala Golf Club, Philadelphia.

Louis W. Keller & Assoc. has moved to new and larger headquarters at 1174 Route 109, Lindenhurst, N.Y. 11757, phone (516) 888-7790. The firm had been in North Bellmore, L.I.

Its Components Specialties Inc. subsidiary is now known as SPECO and has relocated from Hempstead, N.Y. The new 40,000 square foot complex includes material handling, packaging

and private labeling facilities. The SPECO phone is (516) 888-7788.

At University Sound division of Altec Corp., Ron Means has been promoted to national sales manager, handling the firm's U.S. and Canadian rep network in addition to responsibility for marketing the entire product line. He was most recently a field rep and district manager at the firm's Kansas City, Mo., office and is relocating to Anaheim, Calif., headquarters.

KLH home and auto speakers and Burwen Research signal processors and stereo headphones have named three new reps. Leathers and Assoc., Memphis, will handle the lines in Tennessee, Mississippi and Alabama; El Rep, Marketing Sales Div., Tucker, Ga., for North and South Carolina and Georgia; Al Moskau & Assoc., Dallas, for Oklahoma, Louisiana and Texas excluding El Paso.

Bettan Sales, Inc., 77-15 164th St., Flushing, N.Y. 11366, has named A.D. Adams Advertising, Inc., to handle advertising, promotion and p.r. programs of the 24-year-old firm.

Zenith Closing
Pa. Audio Plant

WATSONTOWN, Pa.—The audio products division at the Zenith Radio Corp. plant here will be closed down completely by the end of next April, according to division manager Jerome Nunn.

Some 500 employees have already been laid off since last summer when Zenith announced it will phase out its audio manufacturing division here and have the work done at plants in Mexico and Taiwan, where labor is cheaper. Some 1,200 workers are still employees here.

Nunn also says that while it was originally announced that cabinet manufacturing would be continued here, the plan was dropped because of the cost of transporting the cabinets to final assembly plants in Chicago and Springfield, Mo., was too great. The company will get its cabinets from other producers or from Zenith plants closer to its assembly locations.

He reports the company also investigated manufacturing other Zenith products at its 888,000-square-foot plant here, but there was nothing available under the Zenith name. Zenith has operated the plant since Jan. 1, 1975, when it was purchased from Philco-Ford. During peak production last August, the plant employed as many as 1,900 workers.

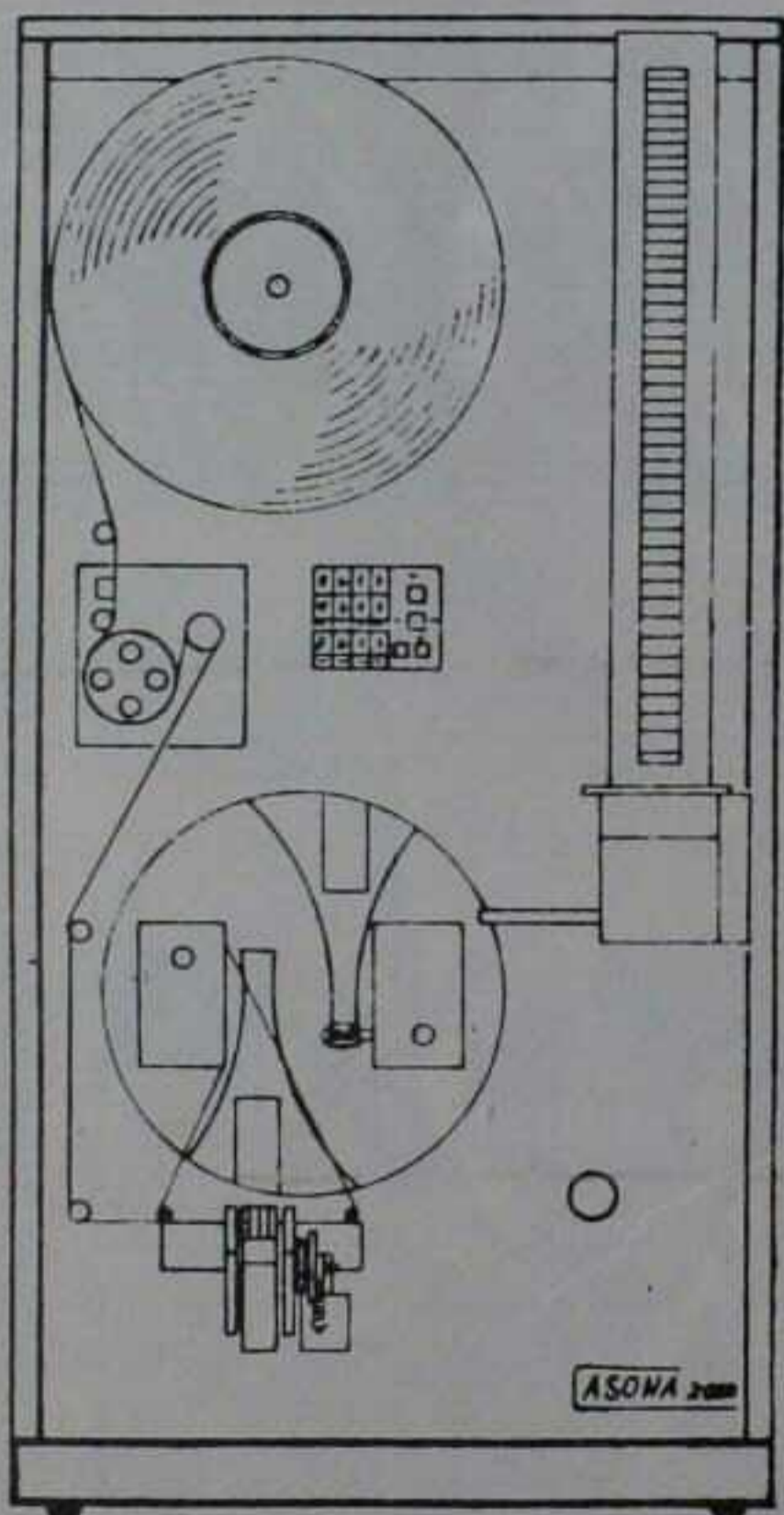


Billboard photo by Grier Lowry

INDIE SUCCESS—President Dave Summers of St. Joseph (Mo.) Auto Sound (left) shows off wall display of 86 car speaker systems that has helped boost sales over \$800,000 annually (Billboard, Dec. 12, 1977).



CALIFORNIA REP EXPO—Recent third annual San Diego Electronics Show hosted by the local ERA chapter, with booths also manned by the Southern California chapter, drew over 625 engineering and purchasing people, reports Jim Daniels of Daniels & Doty Sales, expo chairman. San Diego firms on hand included The Rep Co., above, with Sharron Hayward; Basic Systems, Celtec Co., Clemick-Neenan & Assoc., Daniels & Doty, DeAngelo/Rothman & Co., Earle Assoc., Golden West Electronics, Hadden Assoc., Harvey King Inc., M. A. Stolaroff Co., Mesa Engineering & Sales Assoc., Qualtronic, Reed Electronic Marketing, SR Electronics, Tauber & Assoc., Varigon Assoc., El-Com Inc., and Cirolia Electronic Sales, with Andy Cirolia, right. Southern California reps included Moxon Electronics, Balzer/Wolf Assoc., Jack Berman Co., Dyna Sales, GRU Assoc., Halber Assoc., High Voltage Sales, HMC Inc., Jewett Co., W. Bert Knight Co., Luscombe Engineering, Measurement Assoc., Ezra Mintz Assoc., O'Halloran Assoc., M.W. Riedel & Co., Spectrum Assoc., TRITEK, Dick West & Assoc., Western Electromotive/Shephard. Next year's show already is being planned.

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Specialty Stores New To Expanding Home Video Mart

Continued from page 116

with the 12th tape free in the latter case; two-hour 3M Beta-format, \$19.95, and two-hour JVC VHS-format, \$19.95.

The latter is in "rare supply," under notes, reflecting the tight situation across the country, with JVC locating up to 10 with each Vidstar purchase. Videomart limits its customers to 10 tapes with purchase of a machine and five on current recorders. Other "branded" tapes from Smith, Panasonic and RCA are sold only on special request. Videomart also carries DuPont and Memorex 1/2-inch U-Matic blanks.

The complete line of Magnetic Video's 50 20th Century-Fox movies available on Beta and VHS is carried, at \$49.95 for under two hours, and \$69.95 for longer flicks. "Everyone's selling them for list price," under emphasizes.

For consumers with home movies, Videomart also offers its own 8 m.m. in-to-videotape transfer service, which Sony began earlier this year. Price for one copy of a half-hour of Super 8 to Beta-tape is \$65.60, and a discounted \$40.50 each for two to six copies.

Lipp of MPCs observes that the outlet is now offering all the consumer black and white cameras, and will carry the new color models when they become more readily available. He estimates that 30% of VTR buyers also purchase a camera at the same time.

Despite the emphasis the store places on VTRs, regular television sets have been the sales leaders thus far. Videomart also carries several types of radios, compact stereo and tape recorders, but these are seen basically as sideline to the store's video business.

Projection television is conspicuously absent from prominent display in this video specialty outlet. "The market is a little too uncertain," Lipp maintains. "There are no big manufacturers involved, other than Advent." The store is waiting for the new units promised next year by Sony and Matsushita (Panasonic), among others.

Representatives of five VTR manufacturers were on hand to answer technical questions and explain the different features of their similar looking equipment. They also had some apropos comments on the significance of video specialty stores to their expanding business.

Dick Quinlan, East Coast regional sales manager for JVC video products, sees VTRs as "an adjunct to their home entertainment systems."

3M Boosts For Retail Tape Div.

ST. PAUL—Continuing to expand its retail organization in the magnetic audio/video products division, 3M has announced five marketing and sales advancements.

Steve Frederickson has a new position as market development manager, mass retail markets, splitting marketing responsibility with Bob Barnett, now concentrating on the rapidly expanding music/hi fi, military and OEM markets.

Don Ruehle is sales supervisor, responsible for specified national account programs; and three new area sales managers for retail markets are John Maye, Northcentral area, Chicago; Frank Caravitis, Northeastern, West Caldwell, N.J.; and John Overton, Southeastern, Atlanta.

such as hi fi, tv and video games.

Specialty outlets like Videomart "will grow in significance," maintains Ernie Matthews, metro New York district sales manager for Panasonic video systems. "They furnish

something that department stores can't—not only knowhow in using the equipment, but also innovative setups and services such as dubbing."

The expanding home video mar-

ket offers "room for everyone, including record/tape/audio stores and the new video locations," believes Larry Diamond of Bruno, RCA's metro New York distributor. "As consumers become more

aware of the different products available in the home VTR market," he says, "they may well gravitate to those dealers who they consider to be 'experts.' They'll sacrifice some price if they can get good service."



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Billboard photos by Gerry Wood
Elvis At Rest: A young fan (left) places a bouquet on the Presley grave. Right: Dick Grob adjusts the flowers atop the Presley marker.



Elvis Presley's Grave: a Study In Human Emotions

• Continued from page 3

music? It's a grim reminder of the abortive attempt to steal the body when it was entombed in a mausoleum at Forest Hill Cemetery.

"You'd need a crane and a bulldozer to get that coffin out of there now," says Dick Grob who, once charged with protecting Presley in life as his chief of security, is now protecting him in death.

The passing of the larger-than-life Presley still hasn't seemed to register on Grob and the other close Presley confidants, one of whom—Charlie Hodge, Elvis' guitarist—sleeps snugly at 2 p.m. inside the protective walls of Graceland. The Memphis mansion and its 13 acres of trees and pasture is where Elvis lived... and died.

"I'd take you inside, but Charlie's asleep," Grob apologizes, then

points to a field where a beautiful palomino leads a group of darker horses toward a fence. "That's Elvis' horse. He rides over there."

Rides? It all adds to the disbelief of Presley's death that is powerfully dispelled with the viewing of the grave alongside the similarly protected grave of his mother Gladys Love Presley.

It's a touching scene. Fans of all ages and colors wait in line outside the gates of Graceland along Elvis Presley Blvd., across from a shopping center which houses many souvenir shops hawking every imaginable type of junky Presley knick-knack.

In groups of 25, they're allowed to pass through the metal gates bearing the ornamental figure of a guitar-playing man.

Somber-faced, apprehensive, in

awe of the mansion and the impending gloom of the sight they are about to see, they proceed up the quarter mile driveway, turn right near the huge house—more grim than grand—and enter the Meditation Garden.

"That's the trophy room in there," Grob says, pointing to an obviously new wing of the mansion. "He had it built to house his slot-car racers. It's a 40-foot track."

Besides Elvis' mini-Indianapolis Speedway, the room holds almost every possible award that could be given a recording artist.

"Last Sunday we had 2,200 persons come through here," advises Grob. Immediately, the mind ponders about another life cut short: how many people paid their respects to John F. Kennedy by visiting his grave last Sunday? And, to put it into a time-perspective, how many

will be visiting Elvis' grave 14 years after his death?

Judging from the sorrow on the faces—the confused purity of a seven-year-old girl to the tear slipping down from the face of a grandmother—one quickly concludes that these two giants of American morals, mores, manners and tastes—Kennedy and Presley—just might be running neck and neck come 1991.

When Elvis wanted to think things out, gain some peace, lose himself in thought, he came to the Meditation Garden. It's only appropriate that his final resting place is a place that afforded him a little rest in a restless life.

At the foot of Elvis' swimming pool, the garden features a fountain and a semi-circle walkway that curves past the grave of Elvis and his mother.

A Corinthian-type temple with

four stained glass windows and eight white columns bracket the twin graves of Elvis and Gladys Presley.

From 9 a.m. to 4 p.m. every day except Mondays and bad weather days, the fans pour through the gates and curve around the graves. Idle, nervous conversations that while away the minutes it takes to get to the grave suddenly fragment into silence.

They take pictures. They pray. They remember. They mourn this once raw redneck from Tupelo, Miss. They come from New York, Canada, Germany, Australia, England.

Many bring flowers, gently placing a rose or a dozen roses at the foot of the grave, suddenly closer to their idol in death than they had ever been able to be in life.

Grob points to a heart-shaped dis-

(Continued on page 127)

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Nashville Pressing Plants Face Inundation

• Continued from page 5

comments Talbot who expects annual profits could rise as much as 50%.

United Pressing set a record in August for yielding 1.5 million singles, and followed with 1.3 million in November, causing Talbot to praise the strength of the singles market. A good month for United is considered 1.1 million. Both the LP and singles operations have been running nearly 24 hours a day, six days a week, for several months.

Precision expects to press more than 400,000 LPs during December, similar to last month's figure. Previously, 275,000 was considered a decent month at Precision.

Talbot's operations expanded press capacity by a reported 25% a year ago, and the surge has him considering further expansion. He attributes the rise to several factors, including the Presley and Crosby material demand, strikes at European pressing plants for RCA and CBS, and a general climb in record sales.

The first quarter of 1978 should be a busy one, maintains Talbot: "A number of new releases were postponed because of capacity business—they'll be coming out in January. That'll continue to keep business high at the first part of the year. The second part of the year is always booming."

Terming the situation an "artificial boom," Talbot believes when it subsides the record industry will be at a higher level than it was a year ago. As reasons, he notes, "Record

companies have matured in their approach to doing business, women—with their new freedom—are now in the marketplaces as employees and consumers, and retail record stores are expanding their consumer appeal, especially to adult buyers."

GRT Record Pressing has enjoyed its best year ever, according to Chuck Duncan, general manager. "We've increased capacity by 300%, have been running seven days a week since September, and we've still had to turn down some very big orders," Duncan notes.

The year progressed from "slow work production to overtime activity almost overnight," explains Duncan. Some of that work was for RCA on Presley product.

With new automatic equipment, GRT went from 10,000 LPs a day to a reported 30,000. He expects to add "a couple more presses" before mid-1978.

"Next year should be good for record pressing plants," says Duncan. "We're scheduled through June. Even without the Presley death, we would have had a capacity problem because music is a good bargain and you've got a lot of companies selling a lot of records."

Duncan joins Talbot in believing that releases delayed because of the Presley and Christmas product demands will create a healthy January and February when they're finally released.

"Every plant in Nashville that can make a record is busy," comments James Cann, president and general manager of Dixie Record Pressing.

Gann voices an opinion shared by others in his industry: buyers going into record stores for Presley product are noticing, and buying, other albums.

Dixie's 750,000 LP capacity per month on a six-day schedule has been stretched to an estimated 790,000 by running the plant on Sundays.

Running at capacity for four years, Gann decided to add two LP presses for a total of 12. "We figured we'd be ready for the fall business. Apparently, we weren't ready enough."

Dixie, which presses LPs only, expects a good 1978. "We've got all we can do through the first quarter, and when business does drop off, it'll stay at a higher level than previously," predicts Gann.

Now with four LP presses and two for 45s, Southern American Record Pressing Co. Inc. plans to install four new LP presses and two for 45s and "run them around the clock," according to John Ivanits, owner.

"We've acquired new customers and the demand for custom pressing has gone up," remarks Ivanits, whose firm can presently manufac-

ture up to 15,000 LPs per week and about the same number of 45s. "People are going in to buy Presley or Crosby, and they're buying other records, too."

Nashville Album Productions, Inc. has been running its two LP presses two shifts a day and plans to add two new automatic presses "by midyear if possible."

"We doubled capacity and put on the second shift four weeks ago," comments Mary Farr, who owns the company with June Black.

VPS Pressing in nearby Murfreesboro, a TK pressing plant, also will be adding more machinery if the boom continues.

"We run LPs around the clock and 45s in two shifts," comments Jim Lenahan of VPS. The firm can crank out a reported 12,000 LPs and 27,000 singles daily. Though most of the work is for TK, outside clients, including Cream Records, have recently been handled.

Officials at VPS expect the momentum to continue. Ralph Pate, general manager of VPS, cites another cause for the business rise: "The independent labels are coming back and making more noise."

'Elviry' Weaver Dead In Calif.

LOS ANGELES—One of the earliest country music stars, Elvira June "Elviry" Weaver, 86, died recently in Ventura, Calif.

She was a major personality with the Weaver Brothers and Elviry troupe, which traveled the U.S. in the 1920s and 1930s and which

played sold-out engagements in London, Stockholm, Paris and other overseas countries. A Missourian, Weaver also appeared in motion pictures with Humphrey Bogart, Roy Rogers and Roy Acuff. The act was featured on national radio networks heavily.

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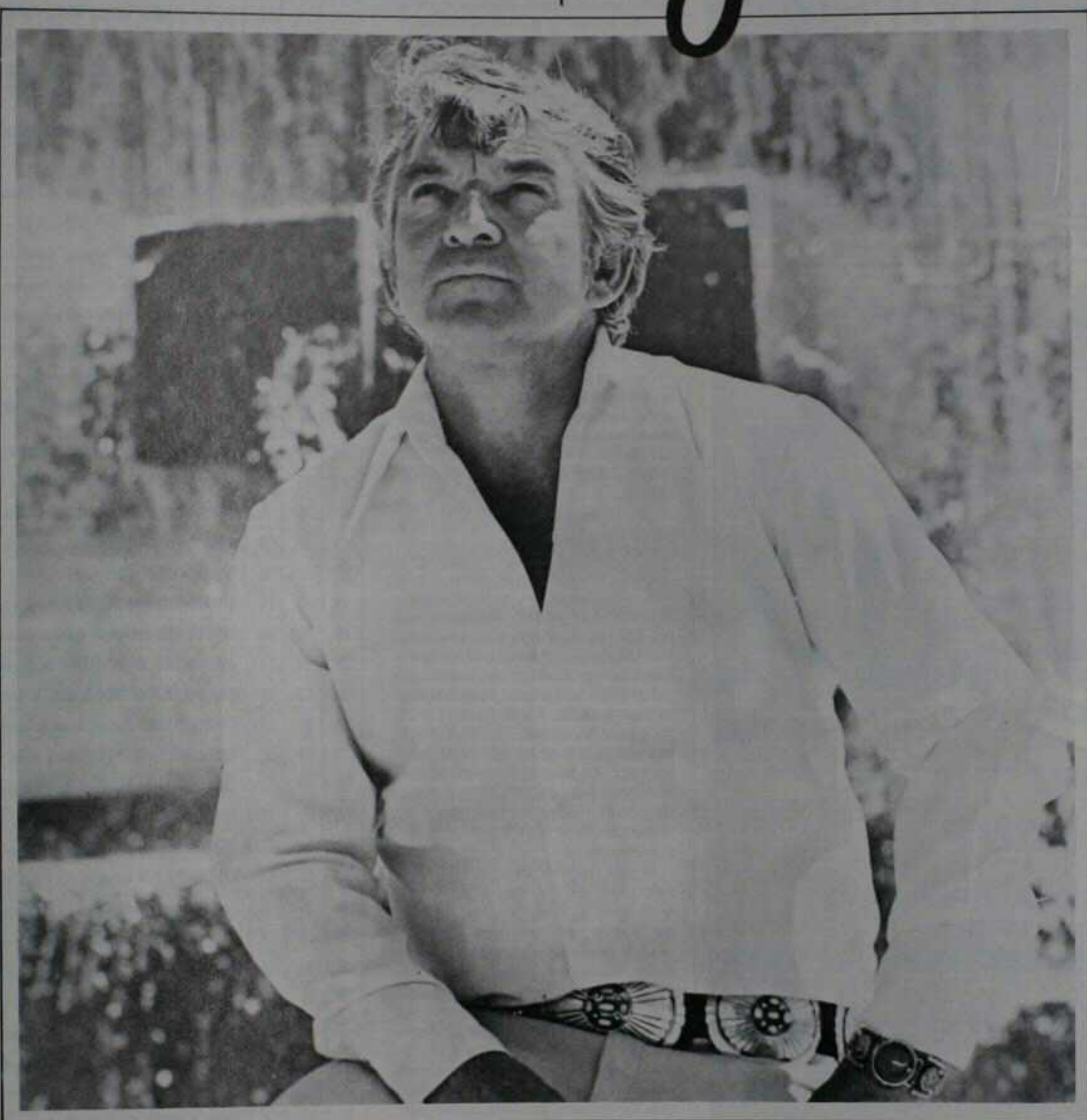
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NATIONAL MARKETING CAMPAIGN

Paycheck's 'Shove It' Sparking Promo Shove From Epic & CBS

NASHVILLE—The anatomy of the CBS Records/marketing campaign for the new Johnny Paycheck single reflects any attitude except the

one expressed in its title "Take This Job And Shove It."

Rick Blackburn, vice president of marketing for the label, and Billy

Sherrill, vice president of a&r, joined forces on Paycheck's behalf with the production and release of the single and LP.

Epic Records designated a full scale national marketing and merchandising campaign to make the most of the release.

The decision to devote so much time, money and energy to the Paycheck program came after CBS officials viewed several positive aspects . . . the release of the single followed two consecutive strong Paycheck hits, his show was strong and receiving favorable reviews, he was willing to coordinate efforts with Epic, and his manager, Glen Ferguson, and agent, Alan Lawler of the Lavender-Blake Agency, had developed a national two-month tour for him in conjunction with the release of the single and LP.

Results? The LP is selling a reported 500% more units than the previous Paycheck album, while the single is a reported 400% higher, according to Roy Wunsch, national director of sales and promotion for Epic and CBS Associated labels. "It's so seldom that you get this kind of excitement level—not only from radio and accounts—but from executives within the company," says Wunsch.

Wunsch combined Epic's assets with Paycheck's agency, creating a total media mix tailored for each performing market.

CBS Records branch sales offices became involved with radio visits and attendance at performances, major and secondary accounts tie-ins, television tapings and coverage, printed media features and reviews and label-sponsored receptions.

Paycheck's soldout performance in Seattle at the Steak Factory was promoted in advance by Ben Peyton, program director of KAYO, and his staff. An Epic sponsored dinner before the performance hosted more than 50 key radio and accounts representatives and the CBS/Seattle office executives.

In Los Angeles, two soldout performances at the Palomino Club were taped by Filmways, Inc. for airing. Executives from the CBS/L.A. branch attended with multi-format radio executives, local and trade press representatives and regional and national accounts personnel. Paycheck also guested on the "Merv Griffin Show."

WDEE, Detroit, sponsored an hour long live broadcast of Paycheck's private performance from the Lorio Recording Studio. The private show and reception hosted radio, label, accounts and press representatives from the Detroit area.

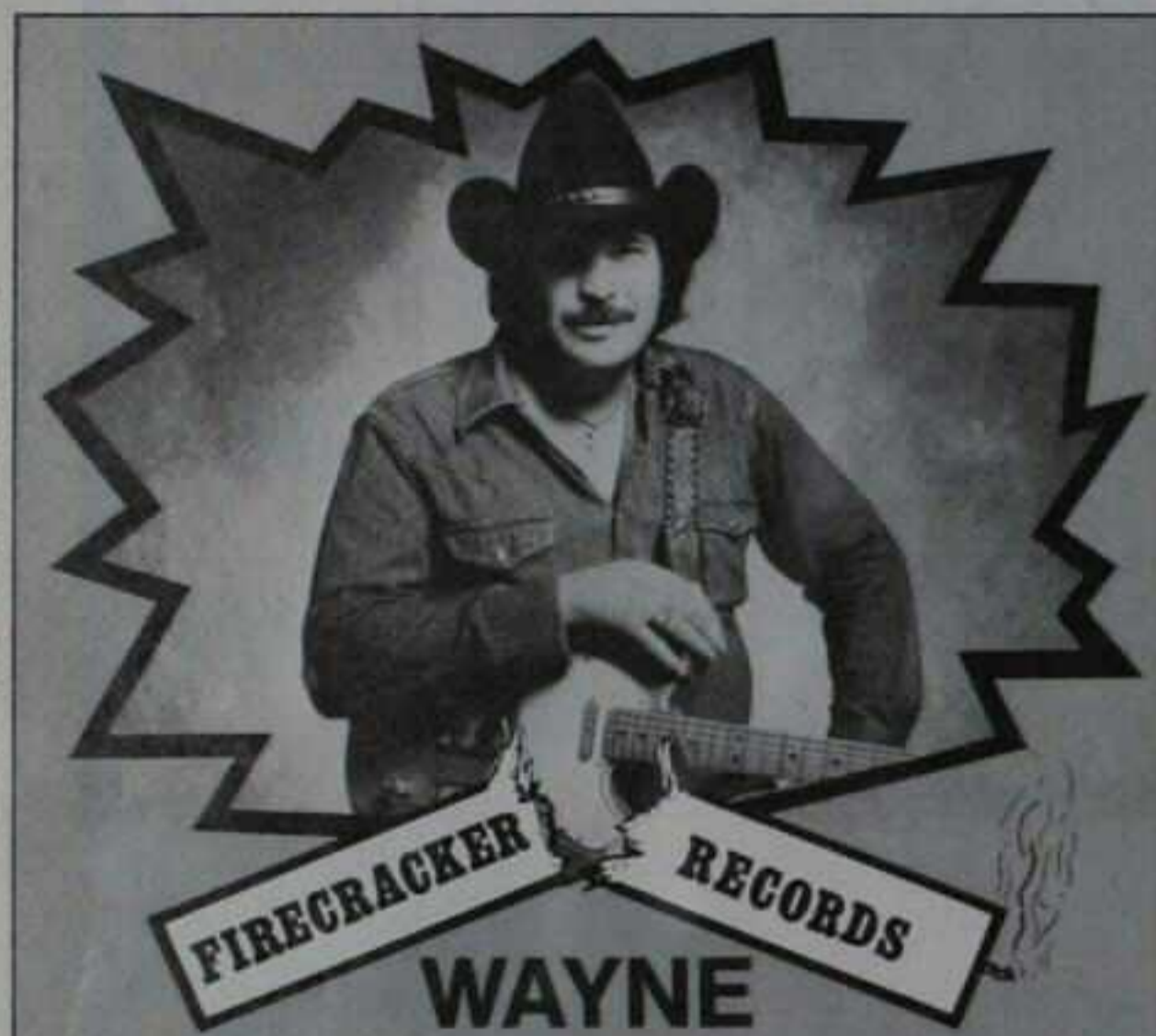
In St. Louis, Paycheck's two SRO shows at the Downspout were promoted by WIL and its program director Walt Turner. "Shove It" bumper stickers and T-shirts were distributed during a reception that also included major accounts and label executives.

The record was receiving multi-format airplay in Atlanta where WPLO broadcast the Paycheck performance from the Great Southeast Music Hall—the first time the station has ever broadcasted a live performance. On hand for the show were daily newspaper feature writers, radio, accounts and some members of the Atlanta Falcons pro football team.

Two packed performances at the Longhorn Ballroom in Dallas were held for Epic-invited guests from



Shoving It: Tom Collins, right, program director of WDEE, introduces Johnny Paycheck for his live broadcast from Detroit's Lorio Studio.



Gets Firecracker Records Off With A Bang In 1978 With His New Release. . . .

"YOU PICKED A BAD TIME TO COME ON BACK MAXINE"

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SAN JOAQUIN
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RUTH QUINLAN
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Billboard Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 12/24/77

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★ 2	9	2	HERE YOU COME AGAIN—Dolly Parton, RCA APL12544
2	3	9	ELVIS IN CONCERT—Elvis Presley, RCA APL22587
★ 4	23	4	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA LA 771 G
4	1	11	SIMPLE DREAMS—Linda Ronstadt, Asylum 6E104
5	5	16	IT WAS ALMOST LIKE A SONG—Ronnie Milsap, RCA APL1-2439
★ 12	6	6	MY FAREWELL TO ELVIS—Merle Haggard, MCA 2314
7	7	19	DAYTIME FRIENDS—Kenny Rogers, United Artists UALA 7546
8	8	6	GREATEST HITS—Olivia Newton-John, MCA 3028
9	6	8	YOU LIGHT UP MY LIFE—Debby Boone, Warner Bros. BS311B
10	9	15	HEAVEN'S JUST A SIN AWAY—The Kendalls, Ovation OV 1719
★ 16	4	4	TAKE THIS JOB AND SHOVE IT—Johnny Paycheck, Epic KE 35045
★ 23	16	16	THAT'S THE WAY LOVE SHOULD BE—Dave & Sugar, RCA APL1-2477
13	11	24	MOODY BLUE—Elvis Presley, RCA AFL 1-2428
14	10	13	HOW GREAT THOU ART—Elvis Presley, RCA LSP 3758
★ 19	51	19	GREATEST HITS—Linda Ronstadt, Asylum TE 1092
★ 20	3	20	I WANT TO LIVE—John Denver, RCA AFL12521
17	17	32	OL' WAYLON—Waylon Jennings, RCA APL 1-2317
18	18	4	ELVIS SINGS "THE WONDERFUL WORLD OF CHRISTMAS"—Elvis Presley, RCA ANL1 1936
19	14	11	Y'ALL COME BACK SALOON—Oak Ridge Boys, ABC/Dot DD2093
20	13	11	COUNTRY BOY—Don Williams, ABC/Dot DD2588
21	15	6	LOVES TROUBLED WATERS—Mel Tillis, MCA 2288
22	22	8	SHAME ON ME—Donna Fargo, Warner Bros. BS 2099
★ 31	36	31	KENNY ROGERS, United Artists UA-LA689-G
24	25	16	HIS HAND IN MINE—Elvis Presley, RCA ANL1-1319
25	26	68	CRYSTAL—Crystal Gayle, United Artists UA-LA614-G
26	24	16	WELCOME TO MY WORLD—Elvis Presley, RCA APL1 2274
27	29	15	LEGENDARY PERFORMER, VOL. 1—Elvis Presley, RCA CPL 1-0341
28	28	4	GREATEST HITS—George Jones & Tammy Wynette, Epic KE 34716
29	21	16	EASTBOUND AND DOWN—Jerry Reed, RCA APL1-2516
30	30	3	GREATEST HITS, Vol. 2—Mickey Gilley, Playboy KZ34881
★ 39	17	39	LOVE IS JUST A GAME—Larry Gatlin, Monument MG 7516 (Phonogram)
32	36	16	PURE GOLD—Elvis Presley, RCA ANL1-0971
33	38	16	LEGENDARY PERFORMER, VOL. 2—Elvis Presley, RCA CPL1-1349
34	34	5	COUNTRY MEMORIES—Jerry Lee Lewis, Mercury SRM 15004
35	35	5	JUST FOR YOU—Johnny Rodriguez, Mercury SRM 15003
36	32	4	ONE OF A KIND—Tammy Wynette, Epic KE 35044
37	37	16	TODAY—Elvis Presley, RCA APL1-1029
38	44	11	ROLLIN' WITH THE FLOW—Charlie Rich, Epic 34891
★ 47	2	47	LIVE AT THE ROYAL FESTIVAL HALL—Glen Campbell, Capitol SWBC 11707
★ 40	NEW ENTRY	40	AIMIN' TO PLEASE—Mary Kay Place, Columbia PC 34908
41	43	2	COME A LITTLE BIT CLOSER—Johnny Duncan, Columbia KC 35039
42	42	4	MIDNIGHT WIND—Charlie Daniels Band, Epic KE 34970
43	27	17	I'VE ALREADY LOVED YOU IN MY MIND—Conway Twitty, MCA 2293
44	NEW ENTRY	44	DON'T LET ME TOUCH YOU—Marty Robbins, Columbia KC 35040
45	45	8	BEAUTIFUL COUNTRY—Gene Watson, Capitol SP11715
46	NEW ENTRY	46	THE FIRST TIME—Billy "Crash" Craddock, ABC/Dot DD 2097
47	48	3	THE BEST OF REX—Rex Allen Jr., Warner Bros. BS3122
48	50	2	SONGS OF KRISTOFFERSON—Kris Kristofferson, Columbia KZ 34687
49	33	41	CHANGES IN LATITUDES . . . CHANGES IN ATTITUDES—Jimmy Buffett, ABC AB 990
50	40	3	COWBOYS AIN'T SUPPOSED TO CRY—Moe Bandy, Columbia PC 34874

KBOX who had been sent "Shove It" business cards for admittance. Merchandising displays decorated the ballroom.

In Houston, the Paycheck performance was heralded by sandwich boards during heavy traffic hours. His two performances, again sold-out, at the Fool's Gold drew strong

interest from major accounts, label and press personnel and KENR.

The tour will end New Year's Eve in Tulsa.

"Single and LP sales are reflecting unprecedented figures for Paycheck," comments Blackburn who points out the tour greatly enhanced Paycheck's media marketing base.

Elvis Presley's Grave Draws Fans

Continued from page 122
 lay of carnations in front of the Presley plaque: "We get one of those every Tuesday. They're sent by two girls in California."

A constant stream past the grave emphasizes the loss. The faces are sad, contemplative, respectful. There is some crying, but not as much as encountered the first week that the remains of Presley were transported to Graceland.

There is still shock. Some move slowly away from the grave with faces contorted as though they had

just witnessed a fatal accident. The talent that had turned on the world might have been an accident. But the scene here in the Garden of Meditation is definitely fatal.

It not only brings home the death of Elvis, it brings home the power of music.

The man reached people. Born into a poverty-ridden, ignorance-inclined Southern household, he rose above it with his individuality and talent, carrying his parents and a coterie of friends to new heights.

It was Vernon Presley, his father,

who wrote the epitaph for Elvis. Describing his son as "a precious gift from God," the elder Presley's words are immortalized in bronze on the grave of his son:

"He had a God-given talent that he shared with the world... He revolutionized the field of music and received its highest awards..."

Also on the plaque, which features a lightning bolt design and TCB (Taking Care of Business, one of Elvis' favorite sayings), is Vernon's final ode to his son: "God saw that he needed some rest and called him home to be with Him."

By now it has come home. It has sunk in. It's true.

Elvis is dead. It's a long walk down the sloping driveway of Graceland. Even though it's downhill, the steps come a little harder. Once past the protective gates of the Presley mansion, the world seems just a bit slower and less vibrant.

PLAQUES TO COCHRAN, TWITTY Awards Given At Tree Intl Brunch

NASHVILLE—Reviewing the past year's accomplishments, outlining future goals and rewarding its top writers with certificates and plaques, Tree International held its annual awards brunch Dec. 10 at Nashville's Hillwood Country Club.

"We've signed nine new writers this year and we're adding 9,000 square feet to our building," revealed Jack Stapp, chairman of the board. The addition includes a new studio with 16-track facilities that can be converted to 24-track. Stapp introduced Irving Waugh who takes over Jan. 1 as president of the new Tree Television Productions.

Buddy Killen, president of the Nashville publishing firm, and Don Grant, senior vice president, presented the awards with help from Donna Hilley, the newly named vice president.

Receiving plaques for No. 1 chart songs in 1977 were Hank Cochran for "She's Got You" and Conway Twitty for "I Can't Believe She Gives It All To Me." "Play Guitar, Play" and "I've Already Loved You In My Mind."

"Conway Twitty as an artist has had 37 No. 1 records," announced Killen. The MCA artist writes most of the songs he records.

A new award was presented to six writers, saluting songs that have gained more than a million performances logged by BMI. Dubbed the Million Air Award, Tree gave the plaques to "Green, Green Grass Of Home" written by Curly Putman, "My Elusive Dreams" written by Putman and Billy Sherrill, "Heartaches By The Number" by Harlan Howard, "Make The World Go Away" by Hank Cochran, "It's Only Make Believe" by Conway Twitty

and "King Of The Road" by Roger Miller.

Award certificates went to the writers and producers of top 10 songs during 1977: "I'm The Only Hell My Mama Ever Raised" written by Wayne Kemp, Mack Vickery and Bobby Borchers and produced by Billy Sherrill; "Ain't Gonna Bump No More" written and produced by Killen; "Cheap Perfume & Candlelight," written by Sterling Whipple, produced by Eddie Kilroy; "Don't Go City Girl On Me" by Rafe Van Hoy and Mike Kosser, produced by Ron Chancey; and "Crazy" by Willie Nelson, produced by Peter Asher.

Also: "Head To Toe" by Bobby Braddock, produced by Killen; "If Love Was A Bottle Of Wine" by Sterling Whipple, produced by Chancey; "If We're Not Back In Love By Monday" by Glenn Martin and Sonny Throckmorton, produced by Fuzzy Owen and Ken Nelson (for Merle Haggard) and Brad Shapiro and Millie Jackson (for Millie Jackson); and "Sometimes" by Bill Anderson, produced by Shapiro.

"Liars One, Believers Zero" by Glenn Martin, produced by Killen; "Middle Age Crazy" by Sonny Throckmorton, produced by Jerry Kennedy; "Why Can't He Be You" by Hank Cochran, produced by Owen Bradley; and "I'm Knee Deep In Loving You" by Throckmorton, produced by Jerry Bradley also received Tree top 10 award certificates.

Meanwhile, Tree was on the receiving end of one award: Billboard's No. 1 Country Publisher Award presented to Stapp and Killen. **GERRYWOOD**

Canadian Country Group Shoots For \$

By GERRYWOOD

NASHVILLE—The Academy of Country Music Entertainment, the new organization based in Toronto, plans to launch some immediate fund-raising projects.

Plans are underway for a coast-to-coast tour headlining at least three acts of national stature. The tour will be tested in a Western Canadian city, according to the group's president Dave Charles and secretary-treasurer R. Harlan Smith.

Besides the touring headliners, the group's National Country Concert will add regional attractions for individual performances. Ted Daigle, program director of

CKBY-FM, Ottawa, is coordinating another fund-raising project. He will approach fellow programmers of country music stations to produce and promote a series of regular concerts in their respective coverage areas.

The Canadian organization's board of directors also discussed a fund-raising banquet, possibly a roast for a prominent member of the industry.

The Academy of Country Music Entertainment's immediate goal of 700 members has been declared "within reach" by Charles. He cites (Continued on page 132)

Nashville Scene

By PAT NELSON

Loretta Lynn is set to guest on "The Phil Donahue Show" this month in Baton Rouge during the show's week-long taping engagement on the "Mississippi Queen." Lynn joins fashion designer Oleg Cassini and author Ashley Montague for the special river taping. ... The majority of **Danny Davis'** concerts on his 12-day tour of Saudi Arabia were performed to all-male audiences and only 3% of them could speak English. ... **Asleep At The Wheel** band members **Ray Benson** and **Tony Garneir** dropped by the newly-completed Laurel Tree Studios to catch the **Rio Grande Band's** final recording session for Rounder Records. The Western swing group's debut LP, cut almost completely live, is slated for January release. **Bucky Meadow**, former piano man in Willie Nelson's band, handles keyboards for Rio Grande along with **Craig Chambers** on guitar and lead vocals, **Ernie Reed** on fiddle, **Doug Jerigan** on pedal steel, **Ben Brogdon** on bass and **Chris Laird** on drums.

Humorist **Jerry Clower's** seventh MCA album "Jerry Clower On The Road," featuring his "Hot Steel Ball" single, is set for release Jan. 3. Produced by **Sauffy Miller**, the album was recorded on location at the Builders Marts of America's annual convention in Atlanta and the All Sports Assn. of North Florida's annual banquet in Fort Walton Beach.

Lee Stoller, president of LS Records, advises that **Cristy Lane's** new single is "Shake Me, I Rattle." Stoller kept a sharp eye on the market to see if the release was going to be treated as a seasonal holiday song or a tune that could last through the holiday period. On the new pressings, the B-side, "Pretty Paper," is being replaced by "I Can't Tell You."

Billy Joe Shaver tapes his first nationwide tv appearance, Tuesday (27), co-starring with **Dickie Betts** on "Austin City Limits." The PBS music special is set to air in early spring. ... The **Marshall Tucker Band** begins work on its next album in January to be released by Capricorn Records in March or April. The group's last LP, "Carolina Dreams," is on the verge of platinum certification according to the label.

NO ISSUE NEXT WEEK

LOS ANGELES—This year-end issue which features the complete results of the top-selling artists for 1977 in the Talent In Action section, is our last issue for this year.

There will be no issue published next week. Our next issue will appear Monday, Jan. 2, and be dated Jan. 7, 1978.

The Jan. 7 issue will include all the complete news and features of the various industries we cover plus other special features.



THANKS FOR 1977
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HOT REQUESTS & SALES

SHAKE ME I RATTLE

LS GRT 148

NOT JUST A SEASONAL RECORD. A SMASH

BY

CRISTY LANE

BB (52) CB (51) RW (62)

WE AGREE
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WPOR	WYNK	KCUB	WITL	WYDE
WWOK	WVOJ	KIKK	KBIL	WPIK
WBAM	WPNX	KBUC	WBAL	WSLC
WESC	WDEN	KEEN	WMAD	WWOL
WHIM	WEMP	KVOO	WDDD	KOOO
WFAI	WUNI	KERE	WBIL	KOYN
WIRE	WIL	KXOL	KIKN	KTTS
WIVK	WHK	KMPS	WMBD	KAYO
WBAP	WSB	KSON	KSO	KHEY
WNYN	WLW	KLAK	KNIX	WRCP
WKKN	WGN	KFTN	KXLR	WGTO
WGMA	KGA	KWMT	KVET	KTIB
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\$1.8 MIL DEAL**Island Drops Indie Status In U.K., Joins EMI As a Licensed Label**

By PETER JONES

LONDON—Island Records has decided to give up its independent status here and to become a licensed label of EMI. It is thought the deal is worth around \$1.8 million over three years.

Alan Kaupe, EMI's licensed repertoire division chief, clinched the agreement in the face of strong competition from other majors, including Polydor International.

Island has been experiencing cash flow problems for 18 months and this has led to a cutback on manufacturing and distribution. A move

to sell its pressing plant is expected soon.

New deal is for the U.K. only, for Island has outstanding European license agreements which still have some time to run. EMI will be responsible for sales, manufacturing, distribution and regional promotion from Jan. 1. EMI also picks up Island's market share—some 2% to 3%—and this will be invaluable at a time when the British major is under severe pressure from both CES and WEA.

Island was licensed to Philips early on, but has been strongly associated with EMI since the mid-1960s. Though it has fiercely defended its independence, founder Chris Blackwell twice came close to

selling out to WEA in recent years.

Tim Clark, Island managing director, says: "The new deal reflects our determination to concentrate on the development and marketing of our artist roster. The deal gives us freedom to sign artists and develop their careers. We have autonomy in all creative areas of a&r and marketing."

First product comes in January, with singles from Robert Palmer, John Martyn and Ultravox scheduled. Island plans to retain strong direct links with record dealers in the specialist rock and reggae areas, but its telephone sales service will be axed.

Clark adds: "We aim to be the best small record label in the world."



FAREWELL, TONY—Tony Morris, left, is saluted by a crowd of office well-wishers, at a Phonogram U.K. farewell party prior to his taking over as managing director of Polydor in London. Replacing Morris as Phonogram managing director is Ken Maliphant, center.

French Best-Seller Chart Dropped As Support Ebbs

By HENRY KAHN

PARIS—The national best-seller chart, published in France by SNEPA, the Syndicat Nationale de l'Edition Phonographique et Audio-visuelle, is to be stopped.

This follows the withdrawal of support by Pathe Marconi-EMI, CBS and Phonogram.

Cost of the chart has been estimated at several million dollars a year in its recent form, which used a professional market research organization compiling information culled from both the public and from record retail outlets. With just 15 member record companies on the SNEPA roster, this meant a substantial financial burden to each one.

Michel Bonnet, director-general of Pathe Marconi and chairman of the SNEPA economic group, explains the stoppage: "We decided our chart had to be absolutely reliable and the chart was therefore

compiled by a specialist research group, and a trial period was considered necessary before a final decision to issue four singles charts and one album chart on a monthly basis.

"The trial period was not unsatisfactory but very expensive. Several of the companies involved had doubts about the situation, bearing in mind that France now has too many charts published by radio stations and groups, all of which are different.

"It was evident that even at high cost the national chart's reliability could be subject to doubt and because of this, and expense, several companies withdrew from the scheme."

Bonnet adds that the advantages of a national chart would be seriously jeopardized if a whole list of other charts, all different, were regularly published.

TAKES U.S. POST**Arista U.K. Chief Resigns**

LONDON—Bob Buziak has resigned as managing director of Arista Records U.K., a position he

took up just 18 months ago. He is to return to the U.S. to work.

His decision clearly came as a surprise to staff at the company's London headquarters. It came after a discussion with Arista chief Clive Davis.

There has not yet been time to appoint a successor, though Buziak stresses the company is running smoothly and can function without a managing director for a period.

Buziak leaves to join Irving Azoff and Frontline Management in Los Angeles and is to be president and partner of Full Moon Records, a small label distributed through CBS. The roster includes Dan Fogelberg, Bill Champlain, and Coal Kitchen.

Buziak says: "It saddens me to leave Arista at this time, particularly as we are celebrating our third anniversary. But the break has been made with the full understanding of Clive Davis and there is no question of a dispute or personal bad feeling."

Arista is said to be looking for a British executive to replace Buziak.

Tishchenko Honored

MOSCOW—Boris Tishchenko, noted Russian Soviet composer, is to be given Russia's State Prize for his recent works, "Symphony Of Courage," a concerto for flute, piano and strings, and "Death of Pushkin," in the dramatic music field.

FETES 5th YEAR**Irish Wing Of K-tel Maps Further Growth**

By KEN STEWART

DUBLIN—K-tel celebrated its fifth anniversary in Ireland with a party to launch Christmas product and to emphasize further its commitment to manufacturing and exporting.

The company entered the Irish market in 1972 with a compilation "Dynamite." Over the years it has found that country music is popular in Ireland but soul music is not, mainly because of the lack of a black community.

Top-sellers have included "Perry Como's 40 Greatest" and "Petula Clark's 20 All-Time Greatest." Two new albums—"Disco Fever," and "Feelings"—look set to become its biggest-ever sellers here.

Also out for the Christmas market are "Soul City," "Herman's Hermits 20 Greatest Hits"; a double album from Gladys Knight and the Pips; "Classic Rock," by the London Symphony Orchestra with the Royal

Choral Society; "Joy To The World," by the Nigel Brooks Singers; "40 Numer Ones"; and a double album from Herb Alpert and the Tijuana Brass.

Brendan Harvey, K-tel Ireland managing director, recalls that when the company first moved into Ireland, the industry attitude was that it couldn't last because of the cost of television campaigns. In fact the company successfully came through one of the greatest recessions experienced in the record business here.

Harvey is a member of K-tel's European product development team and has built a growing base here for the company's leisure and domestic products, including a record selector, a cassette selector, and non-record items such as a multi-sharpener and a clothes cleaner.

Now the operation has blossomed from a small import agency into a major export organization which manufactures in Ireland and exports to a total of 16 different markets.

RETAILER GUIDE**Computer Tracks Buying Patterns**

LONDON—Claims that the computer used by the Harlequin record retail chain has produced a kind of "rationale of pop buying habits" are accepted by Harlequin managing director Laurie Krieger, but he still feels his buying team has to play their own hunches.

But he adds: "Instinct has to play a big part in a high-risk business like record retailing, but the computer's advice does make me feel a little safer."

The computer's basic job is stock control, making sure that the 61 outlets in the Harlequin chain are supplied with required big-sellers. But it is said it has also produced a kind of sociology of the various seasons.

The computer shows that summer is the time to go all out on teenage rock/pop, linked with the school holidays and increased teenage disk buying.

In the fall, the emphasis falls on the disco sound, particularly records which help vacation nostalgia of holiday resort dancing. The spring favors the more unusual releases and is a time when the public will go

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IN GREECE**LEFTY KONGALIDES**

...who is cultural and music editor of daily newspaper *Hellinikos Vorras*. Well-known on radio and tv, he presents the nationwide radio show *Golden Discotheque*, the longest running pop/rock show on the air.

In addition to his work as a writer and deejay, Kongalides is editor in chief of news services at YENED, northern Greece's tv network.

We're proud of the years of experience that each of our foreign correspondents contribute to the most up-to-date and vital International section of any music business paper. Our team of experts insure you of the fact that when it comes to International news, **BILLBOARD'S GOT YOU COVERED!**

CBS To Issue Top OTI Song

MADRID—The winning song in the recent OTI Song Festival will be released on disk in all OTI territories by CBS.

First prize in the international contest went to the Nicaraguan entry, "Quincho Barilete," written by Carlos Mejia Godoy and sung by Eduardo "Guayo" Gonzalez (Billboard, Nov. 26, 1977).

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abc Records International

EMI Patents Test System As Aid To Quality Control

LONDON—EMI has patented a production-line, disk-testing system which should ensure that fewer records spoiled by crackling and distortions will leave the factory.

PRS May Face Monopoly Probe

LONDON—An indication that the activities of the Performing Rights Society will be referred to the Monopolies Commission was made here in the House of Commons.

Replying to questions from Terence Higgins, a conservative member of Parliament, and from Hugh Jenkins, former labor arts minister, the minister of state for prices and consumer protection, John Fraser, said "The director general of fair trading has informed me that, in light of complaints he has received, he is considering the possibility of a monopoly reference of certain activities of the Performing Rights Society Ltd."

In a supplementary question, Jenkins said it was not so much the monopolistic position that was in question but the administrative practice of the society, and he asked if the minister would give an assurance that this would be looked into.

The minister said he would draw this matter to the attention of the director general "for inclusion in the consideration he is now giving to the complaints he has received."

Court Halts Imports Sans Prior License

LONDON—A move against Contempo International by the Mechanical Copyright Protection Society resulted in an order from a Judge here that the company should stop importing records from the U.S. without a prior license and subsequent payment of copyright royalties.

John Abbey, Contempo managing director, says: "Through our lawyers we are working to comply with MCPS wishes. We don't want to avoid the copyright payment. The records involved were imported quite a while ago and did not have the Mecolico stamp, but we now have agreed on a sum to pay, and have, in fact, paid it."

"Having paid for what we have already imported, we intend paying in future for anything we bring in."

Most automatic test systems involve playing a pressing and electronically detecting any sharp peak likely to indicate a fault. EMI currently plays its pressings backwards to distinguish symmetrical clicks from asymmetrical musical peaks which should be there.

But some small faults pass unnoticed and some musical peaks like drum rim-shots can still register as faults.

The newly patented system works by comparing the pressed disk to the original master tape. The tape is played on high-quality equipment with a sensor capable of detecting any peaks. The sensor readings are stored and time-logged.

Because the master tape is assumed to be free of "snap, crackle and pop" faults, the store-log is then used as a quality yardstick. A sample pressed record is played on a high-quality deck and its peaks detected.

While the detection is in progress, the stored tape log is read out in synchronization and the two outputs fed to a comparator. Only when a pulse is detected on the disk where none existed on the tape does the system register a pressing fault.

GOVT. APPEALS

'Pirate' Radio Station Winner In Court Test

PARIS—A French judge, sitting in Montpellier, threw out a complaint by the French Radio and Television Authority against the pirate radio station Fil Bleu. He said there was no case for prosecution.

Judicial action had been taken after police raided the premises in which the pirate's equipment was installed and the doors had been sealed. Similar action was ordered against other stations where they could be located. In other cases, instructions were to jam the stations.

But now the first case brought has failed. The judge said the liberty of expression and free exchange of information were fundamental principles guaranteed by the Declaration of the Rights Of Man.

Within three minutes of the ruling, the authority lodged an appeal. But whatever happens next, the position here has changed. For the first time a court in France has found against a complaint by the government monopoly.

By its action, the government has placed itself in a difficult position because Fil Bleu was set up not by an ecological group, or opposition party political group, but by local personalities who are members of the existing majority party.

It was a difficult decision for the government as it was forced into taking action against its "friends." But if the higher court finds against it,

Racal-Zonal In U.K. Bows 2-Inch Tape

• Continued from page 116

Its current expansion program is backed up by substantial research, particularly in new oxide formulations, coating techniques and base materials. Its goods are exported round the world, notably to the U.S., Australia, Japan and Canada.

A subsidiary is Racal-Zonal Cassettes Ltd., created after the acquisition of Hellermann Cassettes.

International MIDEM Session On Legal Issues Set As Highlight

PARIS—The international lawyers meeting at this year's MIDEM will be held Saturday, Jan. 21 in the Majestic Hotel, Cannes.

Main subject will be comparative legislation on authors' rights in different countries, with particular attention to be given to judicial practices for show business obtaining in all countries.

This subject was selected here by a working party presided over by Frederic Chartier.

Principal countries concerned are Belgium, Brazil, Canada, France, Holland, West Germany, the U.K. and the U.S. But altogether 11 countries will be represented.

A new breakdown of representation of the top 10 countries at MIDEM this year shows: 1) U.K., 140; 2) U.S., 138; 3) France, 102; 4) West Germany, 61; 5) Italy, 35; 6) Japan, 28; 7) Holland, 27; 8) Spain, 21; 9) Australia, 21; 10) Belgium, 20. New countries represented are El Salvador and Colombia.

The Canadian Ministry of Commerce has announced that 15 Canadian companies will be represented on a joint stand.



SOUND INAUGURAL—Leslie Hill, left, managing director of EMI Records in London, officially "pulls the first pint" with several associates to inaugurate new gramophone-room bar at the Dog and Trumpet public-house opposite the London Palladium stage door. The bar commemorates the centenary of recorded sound with a display of early machines and photos on permanent loan from the EMI collection.

TOURS U.K. & U.S. ACTS

Danish Promoter Hot On Continent

By KNUD ORSTED

COPENHAGEN—While European tours are normally set up by U.K. promoters, many top U.S. names have been organized on through-Europe trips by the Danish-based International Concert Organization, which has Arne Worsoe as director.

He travels regularly to the U.S. and to London, setting up deals on a multi-country basis. In 1977, acts booked have included Frank Zappa, J.J. Cale, Harry Belafonte, Chicago, Emmylou Harris and the Hot Band, Barbi Benton, Lou Reed and Stanley Clarke, from the U.S., along with Eric Clapton, Jack Bruce, Cliff Richard, the Shadows, Ritchie Blackmore's Rainbow, Boney M and Charles Aznavour.

Says Worsoe: "We opened the year with Zappa selling out 17 con-

certs from Oslo in Norway, through to Paris in the south. Eric Thomsen and I started big-scale promotion in 1971 and other names playing for us over the years have been Elton John, Wings, David Bowie, Led Zeppelin, Fleetwood Mac, Andy Williams and Benny Goodman."

He points to constant expansion in booking top U.S. acts, often having three or four main tours moving round at the same time.

The recent Belafonte tour took in 45 concerts, covering Holland, Belgium, Switzerland, Austria, Germany, France, Denmark, Norway and Sweden. The Weather Report itinerary took in 41 concerts, through Finland, Norway, Holland, Denmark, Sweden, Germany, France, Switzerland, Austria, Yugoslavia and the U.K.

RETAILING CUT BACK

EMI Stress On Own Product In Europe As Costs Escalate

• Continued from page 3

reached the absolute ceiling in royalty rates for third party repertoire with the 20% level," he says.

"Add to this the continental European mechanical royalty of 8%, the mounting overheads of operating companies and the fact that price increases are impossible—either because of government restrictions or competition from direct imports—and you can see that even when you are dealing with high quality, big-selling product, you are getting dangerously near to that old industry bogey of profitless prosperity."

Jung, whose group's major licensing deals are with Arista, Rak and Motown, says: "We look back fondly to the 1960s when it was usual to pay 12% royalty on third party repertoire and if the company asked for 13% you had a nervous breakdown."

He adds that EMI is looking to Capitol to generate through EMI America more international product so that EMI can have a bigger stake in the continuing growth in importance of U.S. repertoire in Europe.

"Forgetting the classical sector, which on average accounts for 10% of sales, the revenue of our operating companies in Europe is derived in three equal parts from international

third party repertoire, EMI-owned international repertoire and local repertoire," he says.

"Our aim is to increase the domestic product share of market to 40%, the EMI-international share to 40%, and have the third party repertoire account for 20%. However, this is difficult for European companies because they depend very much on U.S. repertoire."

Jung also comments that artist royalties are becoming higher and higher and that some artists are demanding "fanciful" advances to sign with a record label. "The advances are being escalated by companies outbidding each other and are in danger of becoming totally unrealistic. Funnily enough, this is a direct result of the current shortage of superstars on the international music scene."

One manifestation of EMI Europe's intention to develop local repertoire, both domestically and internationally, is the long-term plan to establish studio complexes in all major centers. The new five-year plan provides for a phased withdrawal by the music division from all areas of commerce not directly related to the production of music.

"We shall concentrate on record production and distribution, music

publishing and recording studios and, except for well-established stores in major European cities, we shall pull out of the record retail business. We have already sold the Fona chain in Norway and Sweden," Jung says.

He admits that this phasing out of retail outlets represents a turn-round in policy and says: "There is no point in continuing with a policy when you recognize it to have been wrong. We are a music company and we intend to concentrate on music with a particular emphasis on strengthening local production."

541 French Writers Earn Royalty Rubles

PARIS—SACEM has revealed that over the past two years during which royalties have been collected on its behalf by the Soviet Union society, 541 members of the French copyright society have had works performed on a royalty collected basis in Russia.

During the same period, 115 Soviet composers and writers had works performed in France, a higher figure than in any other country.

Emilio Baccarani welcomes all MIDEM

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THANKS TO STEPHEN GOLDBERG, JAKE, PAULINE, ANN, BERNIE, ALEX & MARTIN.

EXPANSION PLANNED

Retailers See Healthy Christmas Disk Sales

• Continued from page 3

nold Gosewich, recently elected to the label with a mandate to beef up the company-owned A&A record chain: "Remember that on a year to year basis, the U.S. is behind on the \$7.98 suggested list price. Canadian operations adopted the pricing structure last year, whereas the U.S. counterparts introduced it in 1977. Go on a dollar increase the statistics could be misleading."

While specifics on A&A's expansion of franchises have yet to be announced, it is expected that at least six new stores in the Maritime and western Canada markets will be opened next year. The chain's 30th franchise was recently opened in St. Johns, New Brunswick, and new sites could include Manitoba and Saskatchewan.

Says vinyl baron Sam Sniderman, owner of the Sam's record chain: "In times of economic hardship the dollar-for-dollar value of a record just can't be beat for sheer entertainment value. You spend \$3.75 to see a movie and you come out empty-handed. Buy a book and once you've read it what do you do? But you buy a record and, hopefully, you have something you can sit down and listen to, and enjoy for a lifetime."

While the thought has been echoed before, depressed areas such as the Maritimes are yielding top-dollar profits for record retailers.

In Newfoundland's capital of St. John's independent Fred's Records is optimistic enough about business to plan opening a new store in the

city in 1978. His competitor, Hickman's, is similarly happy with cash register sales. And this is in an area where unemployment is close to 25%.

In the west, oil rich Alberta is equally hard hit with unemployment but cassette and album sales continue to flourish and several major chains are eyeing the province for exploitation in the next 12 months.

Chain operators downplay the attractiveness of Vancouver for further store development, however, despite being the only major western seaboard city in Canada.

Similar to Toronto in the central-east, the city has become overly developed by independents and chains which has resulted in cutthroat pricing policies and lower profits.

Roblan Distributors is now in the retail business on a direct basis via a compact module unit in franchises to retailers with dead retail space in their locations.

The marketing concept is only starting to be felt in the secondary and hinterland areas, but owner Bob Sniderman allows that the first two units are now operational in Gander and Glace Bay, Newfoundland, Cape Breton Island, respectively.

The Records On Wheels franchise chain also plans heavy expansion in the coming year with the main thrust of new openings in western Canada, practically doubling the existing 30 stores, according to one head office person.

Funds Sought By Country Academy

• Continued from page 127

several methods to boost the membership rolls.

An active membership committee has been formed with activities coordinated by board member Bill Anderson with Joe Lefresne of CFGM and Penny Turner of CILQ named as the first members.

A recruiting kit is being prepared for present members, assisting in the enrollment of new members. A membership kit is also being compiled. Membership fees remain at \$10 until Dec. 31 when they increase to \$20.

The directors are also working on developing different membership categories.

Styx Tour Garner Half Million Gross

TORONTO—A&M rock act Styx has wound up a record-setting \$500,000 plus grossing tour of Eastern Canada for co-promoters Donald K. Donald and Concert Productions International with seven out of 12 markets selling out.

Opening act on the tour was GRT's successful newcomer from Vancouver, Prism. The label supported Prism's presence on the road with full-line, in-store and radio promotions around the band's single, "Space Ship Superstar."

The Styx tour kicked off with back-to-back sellouts at the Ottawa Civic Center (10,000) and McMaster University in Hamilton (2,738). In Montreal, Styx played to the largest headline crowd in the group's history with 14,497 at the Montreal Forum.

Musicians Union Split In Quebec

MONTREAL—The Quebec Music Industry Workers' Movement is the working name for a new organization of Quebec musicians who are seeking a separation from the *Guilde des Musiciens de Montreal*, the local of the AFM.

More than 150 Quebec musicians are involved in the Workers' movement. A provisional committee has been given a vote of confidence to pursue three major objectives commonly sought by the membership.

The major objectives are: the promotion of mutual aid among members; the support of any initiative aimed at taking over organizations involved in the production and promotion of music; preparations for the formation of a Quebec musician's union.

According to one report, the movement has the full support of the Quebec government, appealing to the cultural affairs branch to set up a commission of inquiry into the state of the entertainment business and the record industry.

Schools Given Early Recording Disks By CRIA

TORONTO—Representatives of the Canadian Recording Industry Assn. recently presented the Council of Ministers of Education with 13,000 copies of a Canadian historical recording EP for free distribution to schools across the country.

The record was produced as part of the Canadian celebration of the centenary of recorded sound. The seven-inch record includes a historic recording by Baron Stanley in 1888, early music recordings such as Guy Lombardo's first session in 1924 and MacKenzie King speaking at the Diamond Jubilee in 1927.

The record was produced by Eleanor Sniderman and Edward Moogk for the National Library of Canada. The presentation was made jointly by Sniderman and Terry Lynd, past president of the CRIA.

From The Music Capitals Of The World

MONTREAL

Beau Dommage made a rare appearance at the Theatre St-Denis, Dec. 8-14. Capitol has released the band's new LP "Passagers" and chief-lyricist Michel Rivard's solo work "Mehez-Vous du Grand Amour" in Quebec only at present. No plans are set for promo or dates outside of the province. Gino Vannelli recently played to 6,000 plus at the Montreal Forum Concert Bowl to strong applause but was slammed in both English speaking dailies by critics who underplayed the crowd numbers by 2,000 odd people.

Nanette Workman has finished a tour of the Quebec north country and played to overflow crowds at the Hotel Nelson with a number of Quebec stars making appearances with her on stage. Punker Stanley Frank is insured for \$1 million according to manager Thor Todoruk. Justin Hayward of the Moody Blues has bought a residence in Westmount, a suburb of Montreal. A new vedette born with some success is Quebec Rock, distributed free of charge.

Lol Creme and Kevin Godley, ex of 10 CC, made a 2 1/2 hour appearance at CHOM-FM in interview form to promote the "Consequences" set on release by Mercury.

From The Music Capitals Of The World

LONDON

In a new deal, Phonogram U.K. is to market Phil Wainman's Utopia Records worldwide, excepting North America and Japan, and first product will be singer Richard Myhill and Scottish band U.K. Upstarts. Comedy Christmas hit this year is "Live In Trouble" by the Barron Knights, including merciless takeoffs of Meri Wilson, Minnie Riperton and David Bowie recent hits.

Joan Baez in, following her leadership of the Copenhagen Anti-Nuclear Protest March, for Scottish and English concerts. Rubettes' new single is "Sometime In Old Church," title track from the group's new album due out in February. Having sung along with the original single by Brighthouse and Rastrick Band on his BBC shows, disk jockey Terry Wogan has now recorded his own vocal version of "Floral Dance," produced by Chappell songwriter Mike Redway.

Twenty-third Kathleen Ferrier Memorial Scholarship Fund competition for singers between 21 and 28 to be held in London next April, with \$1,750 prizes for both the memorial scholarship and the Decca-Kathleen Ferrier prize sections. Following departure of Hilary Barritt, Ariola U.K. boss Robin Blanchflower appointed Jennie Halsall PR Consultants to handle label press affairs.

Chick Corea expected in for concerts at the end of February for a show featuring just himself on acoustic piano in duets with Herbie Hancock. Polydor group Sweet's European tour starts in Madrid (Jan. 28) and runs five weeks. Otway and Barrett, both members of actors' union Equity, had to take out hurried Musicians' Union membership before being allowed on BBC-TV's "Top Of The Pops."

Jim Capaldi, former drummer with Traffic in the 1960s, now solo performer signed to Polydor U.K. for the world outside North America, and debuts with a February album. Gordon Collins, assistant director, production and distribution, EMI Records Ltd., appointed to the boards of Music for Pleasure and World Records, both EMI Records subsidiaries.

Stephen James, managing director of DJM Records, on a reported signing of an Israeli/Arab disco band called Abu Hafa, says it includes a 10-piece Arab classical orchestra which had never boogied before, but loved to "sheikh" it.

Mick Ronson producing first album by EMI group the Rich Kids. Stevie Lillywhite has joined Island Records' team as a house producer. And Island now has a long-term pressing and distribution deal with British-based reggae label Grove Records. Elton John's "Greatest Hits Volume 2," already platinum in the U.S., now gold in U.K.

Lem Lubin, former bassist with Mike Cotton, Unit 4 Plus 2 and Christie, now head of a&r for Rocket Records here. Delegation from CBS here in Stockholm for the premiere of Abba's semi-documentary movie, "Abba-The Film." Extra date added at the Rainbow here for the Clash, following fast sellout of the two planned shows.

EXPORTS GROW

Discos Buy French Sound

By HENRY KAHN

PARIS—Growing export sales figures for what the disco magazine Discobox called "the French sound" is giving French music a new dimension.

Though as yet not represented in the charts, it is said that thanks to Henri Belolo, formerly with Caribine Music, and Jacques Moreli, this "French sound" is carving its way into the very heart of both U.S. and U.K. disco-land.

But if the music is French, the artists performing it are generally either British or American. Among them are the Ritchie Family and the Village People, the latter now released by Barclay in France.

A further example of local success is "Love In C Minor," which resulted from a meeting between Marc Cerrone and Alec B. Constandinos. A writer and producer for Demis Roussos, Dalida and Claude

Second excursion into children's records from EMI's commercial development division features three two-tape albums, narrated by Noel Purcell with full backup casts, non-traditional and introducing new characters like "Augustus Ant." Gold Records signed Frank Muir to a recording deal, his debut having his read "What A Mess," his best-seller children's book about an Afghan puppy.

According to Sun newspaper, a poll showing only 80 of 1,000 teenagers thought records 1977 were generally "fantastic," 100 "exciting," 230 "boring" and 150 "terrible." John Lennon's 14-year-old son Julian, at school in North Wales, has formed a four-piece rock band with a repertoire of old Beatles songs.

PETER JONES

AMSTERDAM

Several Dutch artists have recorded "tribute" songs aimed at persuading soccer star Johan Cruyff to stay with the international team in the World Cup finals in Argentina next year, but he is said to be sticking to his resolution to retire in a few weeks.

Because of a communications mixup between Dutch record company CNR and Barclay in Paris, the actual "world premiere" of Jacques Brel's new solo album turned out to be Willem Duys' tv show here. Mink DeVil from the U.S., is the first new wave act to hit the top three of the singles chart here, with "Spanish Stroll."

WEA pumping much promotion into the record output of Bette Midler, featured here in a two-hour VPRO television special. Media interest in the new solo album of Alexander Cur based on fairy tale characters. Polydor signed singer Sari Martin, and her debut single is "No Other Love."

Classical organist Piet van Egmond celebrated his 65th birthday here and it is also 50th anniversary as a professional musician, marked by a church concert in Rotterdam. The 6th international country show of Dutch radio company TROS held in Utrecht, with acts from Nashville—Ray Pillow and Jamie Ryan, billtopping. Phonogram production company Born Free signed new group Teenage with a debut single "Baby Hold On." And other Born Free acts have made a joint single "Jukebox," in medley form.

Holland first country in the world to release the new live album of Jonathan Richman and the Modern Lovers. VIP released an album of the Muppets' tv show, both disks and program gaining a hold here. Gold disk for U.K. group Brotherhood of Man for its "greatest hits" package. On his way to Holland to promote single "I Need You," Irish singer Joe Dolan involved in car smash.

Singer Mieke Telkamp, 25 years in the music business, featured in an AVRO tv special. Dutch Swing College Band, also 25 years active commemorated by a Phonogram double album "The Band's Best." Rave reviews for the

(Continued on page 133)

Latin

MORENO: EXPANSION INEVITABLE

Top Hits Label Splurge; Signs 3 Salsa Acts; Into Puerto Rico

By AURORA FLORES

NEW YORK—In its first major thrust within the U.S. Latin music market, Top Hits Records has embarked on an expansion program with the opening of a branch office in Vista Mar, Puerto Rico, and the signing of three established salsa acts from the island: vocalist Paquito Guzman and the bands of Tommy Olivencia and Willie Rosario.

General manager Tony Moreno calls the expansion inevitable, in light of the boost that salsa music has been enjoying lately in Venezuela.

T.H. Records is headquartered in Miami and acts as licensee and independent branch of the parent company in Venezuela owned by Wilhelm Rickens.

The plans for the branch office in Puerto Rico call for a staff of five persons including branch manager Frank Torres who was part-owner of Pana Records there (a label catering to jibaro, country music), as well as promoter. The branch is scheduled to open this month.

Added to the company's already healthy roster of 75 artists are three acts formerly signed to, but recently released from the Fania Label.

Vocalist Paquito Guzman pacted an exclusive contract at a reported \$48,000. Tommy Olivencia was signed for a reported \$100,000 and Willie Rosario for a reported \$50,000. All three contracts are for five-year terms. Moreno states the

artists were signed at a flat fee with Olivencia, for example, to receive \$10,000 per LP.

Also included in the deal was the purchasing of the Puerto Rico All-Stars' LP to be licensed in Venezuela and throughout Central and South America at a one-shot deal.

Moreno points out future plans for further expansion but is currently just concentrating on this move. As Moreno puts it, "we are not interested in signing any more acts. We want to equally thrust all the artists we have and give each an opportunity for major exposure."

"This was their main problem with their former company. Although they are grateful for the giant steps that Fania has taken in exposing salsa, because of the company's large stable of artists, they feel they got lost in the shuffle."

The independent T.H. office in Miami was established one year ago

after the parent company encountered difficulties with its previous licensee, Discolando Records which handled the Venezuelan product for three years.

The company is already working on its promotional material and package for the new acts which includes posters and heavy radio advertisement.

They have also begun to gather new material for the artists who have their first scheduled releases due in February.

Already on T.H.'s salsa roster are Puerto Rican vocalist Andy Montañez with La Dimension Latina, Oscar D'Leon, Billo Caracas Boys, Emir Boscan and a new salsa band from Venezuela, La Critica.

T.H. does not plan to drop its international pop acts which include Tanya, Jose Luis Rodriguez, Trino Mora, Rudy Marques, Fernando Touzont and others.



RECEPTION—CBS Records International inaugurates its new Miami regional offices for Latin American operations with an official reception dinner attended by top CBS executives as well as prominent Latin industry figures. In the photo above, CBS Records International president Dick Asher right, chats over cocktails with Fritz Hentschel, director of marketing/a&r, Latin American operations, and Mrs. Hentschel. Below, CRI vice president, Nick Ciriolo left, who is in charge of the Latin American office, goes over initial plans with staff members Julie Sayres, a&r manager, and Ron Chaimowitz, director of planning and administration.



Latin Scene

NEW YORK

Dominican vocalist **Hilda Salana** on Discolando records won first place in the female vocalist category at Puerto Rico's International Festival Song and Voice sponsored by the Institute of Puerto Rican Culture where more than 60 countries participated. The winning song interpreted by Salana was "Lamento" by **Maximo Polanco** of Trujillo.

The **Fania All-Stars** are in town to begin recording their third LP for Columbia Records. Executive producer is **Jerry Masucci** and producer is **Jay Chattarway**.

Another large concert scheduled for Saturday, 18 in Puerto Rico's Roberto Clemente Coliseum by **RMM** featuring the orchestra of **Willie Colón** with **Celia Cruz**, **Hector LaVoe**, **Ruben Blades**, **Mon Rivera** and **Yomo Toro**. Colón has one LPs with each of these artists in his 10-year career.

Larry Harlow will make his first appearance in Panama on New Year's Eve at the Univ. of Panama. His latest LP "Salsa Suite" is scheduled for release at the end of the year featuring a new vocalist **Nestor Sanchez**.

AURORA FLORES

MIAMI

Raul Lemes, local Caytronics executive, is distressed over reports that involve rampant piracy of his label's product. Illegal 8-track duplications of **Juan Gabriel**, **Los Alegres de Teran**, **Camilo Fernandez**, **Lucha Villa** and **Antonio Machin** are being sold in most of Miami's flea markets at \$1.98. According to **Omar Marchena**, of Peer International, **CeliBee's** new single will be released around the first of January. The vocal section and voice tracks are being recorded in New York at Media Sound Studio. After this stage is completed **CeliBee** and her arranger-conductor, **Hector Garrido**, will fly to Puerto Rico where rhythm section and mixing will complete the product.

Dimarco Valdescastilla, newly appointed vice president in charge of sales at Southeastern Records, announces plans for expansion in its facilities due to recently signed contracts with **AA** and **United Artists**. This commitment involves pressing all product, as well as the use of new warehouse facilities for storage. **Daniel Soberano**, a talented Argentinian vocalist who is returning last in his own country, will see his first al-

bum released in the U.S. on the Tono-Disc label by the end of December.

Willy Chirino has completed a successful engagement at the Gran Hotel Paris in La Ceiba, Honduras. He is now in Mexico City where he will tape five programs for Televisa and make an appearance on **Raul Velasco's** popular show "Siempre En Domingo." On (13) he leaves for Aruba and Curacao, and on Dec. 31 he will be back in town to perform in a New Year's Eve dance with the **Judge's Nephews** and comedian **Guillermo Alvarez Guedes** at the Everglades Hotel.

Alhambra Records has announced that as of January, **Ricky Correoso**, well-known columnist for *Diario de las Americas* newspaper, will be in charge of the label's public relations and promotion department. He was formerly associated with Latin International, where he served in the same capacity, and resigned his post to accept Alhambra's attractive offer.

Marco Antonio Muniz' latest LP, "Canta Para Usted," on the Arcano label, is finally out. It is expected to fare well despite the fact that there has not been a preceding single, a move that is beginning to give record companies more than one headache. Local music programmers refuse to plug the same cut that a competitor might have chosen, destroying the effect of unified airplay. One of the radio stations responsible for this is FM-92, the only Latin FM in this area. Its music programmer, **Betty Pino**, habitually premieres an album by playing a minimum of three cuts.

MIMI KORMAN

3 Artists Appear On WABC, TV

NEW YORK—**Celia Cruz**, **Cheo Feliciano** and **Tito Puente** taped a segment for Stanley Siegal's local morning television program on ABC's channel 7 to be aired Dec. 26.

The show will award the artists for their winning the Daily News Music Poll in the best female Latin vocalist, best male Latin vocalist and best Latin band categories, respectively. The polls were held for a six-week span, two weeks in each category with an estimated total participation of 350,000 votes cast.

DISTRIBUTION

Movieplay Of Spain Going To Caytronics

By AGUSTIN GURZA

LOS ANGELES—Caytronics has made a licensing deal for U.S. distribution of Spain's Movieplay record line which was formerly represented by Alhambra Records.

The agreement, as described by Caytronics president Joe Cayre, is for a three-year term beginning Jan. 1, 1978. Cayre says Alhambra retains only the Puerto Rican territory for a period of one year under the new contract.

Thus, beginning Jan. 1, 1979, Caytronics will have rights to the line in the continental U.S., Canada and Puerto Rico.

Miguel Estivill, Alhambra's general manager in Miami, was not immediately available to confirm details of the new pact. But it is known that the Movieplay line has been in negotiation for some time.

Cayre says the newly acquired product will be released by his firm under the new Mericana/Movieplay logo.

The acts slated for immediate release, he says, will be **Pablo Abaira**, **Maria Jimenez**, **Juan Baptista Himet** and **Max B.** The latter artist, however, will appear on Cayre's Salsoul disco label.

An intense push, says Cayre, will be mounted for young Spanish vocalist **Pablo Abaira** whose popularity is on the rise.

Billboard SPECIAL SURVEY For Week Ending 12/17/77

Billboard Special Survey Hot Latin LPs™

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CHICAGO (Pop)		MIAMI (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CHELO La Voz Ranchera, Musart 10638	1	JULIO IGLESIAS A Mis 33 Años, Alhambra 38
2	JUAN GABRIEL Siempre En Mi Mente, Arcano 3388	2	NELSON NED El Romantico De America, West Side Latino 4114
3	YOLANDA DEL RIO La Hija De Nadie, Arcano 3202	3	MARIO ECHEVERRIA En Este Momento Y A Estas Horas, Latin International 6036
4	LOS TIGRES DEL NORTE Vivan Los Mojados, Fama 554	4	ALMA Alma, Alhambra 148
5	LOS HUMILDES Besitos, Fama 560	5	JOSE-JOSE Reencuentro, Pronto 1026
6	COSTA CHICA Tapame, Fama 549	6	HUGO BLANCO Bailables, West Side Latino 4112
7	VICENTE FERNANDEZ La Muerte De Un Gallero, Caytronics 1492	7	CAMILO SESTO Rasgos, Pronto 1025
8	CHELO Con Mariachi, Musart 10585	8	LOS SOBRINOS DEL JUEZ The Judge's Nephews, Audio Latino 5030
9	GRUPO MIRAMAR Una Lagrima & Un Recuerdo, Accion 4014	9	MIAMI SOUND MACHINE Renacer, Audiofon 5421
10	JUAN GABRIEL Con Mariachi, Vol. 2, Arcano 3353	10	LUIS GARDEY Nosotros, Miami 6193
11	JULIO IGLESIAS America, Alhambra 27	11	DANNY DANIEL Nunca Supe La Verdad, Borinquen 1327
12	LOS HUMILDES Numero 4, Fama 541	12	ELIO ROCA El Show De Elio Roca, Miami 6200
13	GERARDO REYES Ya Vas Carnal, Caytronics 1494	13	LOLITA Abrazame, Caytronics 1489
14	EDUARDO NUNEZ Amor Secreto, Ralf 9057	14	RICARDO CERRATTO El Sol Nace Para Todos, Latin International
15	LOS FELINOS Los Felinos, Musart 1701	15	SUSY LEMAN Vico 722
16	LUCIA MENDEZ Frente A Frente, Arcano 3362	16	YOLANDITA MONGE Reflexiones, Coco 129
17	ELIO ROCA Quiero Dibujarte, Miami 6042	17	TOMAS DE SAN JULIAN Pronto 1023
18	MARIO QUINTERO Nomas Contigo, Orefeun 12-973	18	ROCIO JURADO Amor Marinero, Arcano 3382
19	JUAN GABRIEL Con Mariachi, Arcano 3283	19	YOLANDITA MONGE Florienciando, Coco 123
20	NELSON NED En Accion, West Side Latino 4075	20	TANIA Increible, Top Hits 2014
21	LOS HUMILDES Un Pobre Nomas, Fama 524	21	LISSETTE Justo Yo, Borinquen 1306
22	JULIO IGLESIAS El Amor, Alhambra 23	22	JULIO IGLESIAS America, Alhambra 27
23	YNDIO Henda De Amor, Miami 6165	23	JULIO IGLESIAS El Amor, Alhambra 23
24	LA CRUZ ROJA DE SAN MARCOS Rumbo A Colombia, Miami 6198	24	LISSETTE Quiere, Borinquen 1302
25	LOS TIGRES DEL NORTE Pueblo Querido, Fama 538	25	EYDIE GORME/DANNY RIVERA Muy Amigos/Close Friends, Gale 2003

DECEMBER 24, 1977, BILLBOARD

Billboard Hits Of The World

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BRITAIN

(Courtesy Music Week)
SINGLES

This Week	Last Week	Artist	Title
1	1	MULL OF KINTYRE/GIRLS SCHOOL—Wings (Parlophone)—McCartney/ATV (Paul McCartney)	
2	2	FLORAL DANCE—Brighthouse & Rastrick Band (Transatlantic)—Chappell (Ivor Raymonde)	
3	3	HOW DEEP IS YOUR LOVE—Bee Gees (RSO)—RSO/Chappell (Bee Gees/Richardson/Galuten)	
4	5	I WILL—Ruby Winters (Creole)—April (S.J. Prod./Keyseven Music)	
5	9	EGYPTIAN REGGAE—J. Richman & the Modern Lovers (Beserkley)—Modern Love Song/WB (Kaufman/Kolotkin)	
6	6	DADDY COOL—Darts (Magnet)—Jewel/Big 3 (T. Boyce/R. Hartley)	
7	4	DANCIN' PARTY—Showaddywaddy (Arista)—Carlin (Showaddywaddy)	
8	10	BELFAST—Boney M (Atlantic/Hansa)—ATV/Hansa (Frank Farian)	
9	13	LOVE OF MY LIFE—Dooleys (GTO)—Black Sheep/Heath Levy (Ben Findon)	
10	7	WE ARE THE CHAMPIONS—Queen (EMI)—EMI/Queen (Queen)	
11	8	ROCKIN' ALL OVER THE WORLD—Status Quo (Vertigo)—Intersong (Pip Williams)	
12	25	WHITE CHRISTMAS—Bing Crosby (MCA)—Chappells (-)	
13	16	LOVE'S UNKIND—Donna Summer (GTO)—Heath Levy (Moroder/Bellotte)	
14	19	IT'S A HEARTACHE—Bonnie Tyler (RCA)—Mighty Music/RAK (Macay/Scott/Wolfe)	
15	15	MARY OF THE FOURTH FORM—Boomtown Rats (Ensign)—Sewer Fair Hits (Robert John Lange)	
16	20	WATCHIN' THE DETECTIVES—Elvis Costello (Stiff)—Street (Nick Lowe)	
17	12	PUT YOUR LOVE IN ME—Hot Chocolate (RAK)—Chocolate/Rak (M. Most)	
18	11	NAME OF THE GAME—Abba (Epic)—Bocu (B. Andersson/B. Ulvaeus)	
19	26	MY WAY—Elvis Presley (RCA)—Shapiro (Bernstein)	
20	21	DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle (United Artists)—United Artists (Allen Reynolds)	
21	18	TURN TO STONE—Electric Light Orchestra (Jet)—UA/Jet (Jeff Lynne)	
22	22	DANCE DANCE DANCE—Chic (Atlantic)—Warner Bros. Music (Rodgers, Lehman, Edwards)	
23	27	GETTIN' READY FOR LOVE—Diana Ross (Motown)—Rondor (Richard Perry)	
24	17	LIVE IN TROUBLE—Barron Knights (Epic)—Various (Peter Langford/Lem Lubin)	
25	33	I LOVE YOU—Donna Summer (Casablanca)—Heath Levy	
26	34	ONLY WOMEN BLEED—Julie Covington (Virgin)—Warner Bros. (Joe Boyd/John Wood)	
27	40	REALLY FREE—John Otway/Wild Willy Barrett (Polydor)—And Son Music (Wild Willy Barrett)	
28	14	SHE'S NOT THERE—Santana (CBS)—Marquis (David Rubinson)	
29	45	AS TIME GOES BY—Dooley Wilson (United Artists)—Chappells (Alan Warner)	
30	38	RUN BACK—Carl Douglas (Pye)—ERM Int. (K. Rossiter/S. Elson)	
31	-	LET'S HAVE A QUIET NIGHT IN—David Soul (Private Stock)—Macauley (T. Macauley)	
32	24	YES SIR I CAN BOOGIE—Baccara (RCA)—Louigny Marquee (Rolf Soja)	
33	41	JAMMING/PUNKY REGGAE PARTY—Bob Marley and the Wailers (Island)—Bob Marley/Rondor	
34	-	WHO PAYS THE FERRY MAN—Yannis Markopoulos (BBC)—BBC (Y. Markopoulos)	
35	23	2.4.6.8. MOTORWAY—Tom Robinson Band (EMI)—Copyright Control (Vic Maile)	
36	43	SLIP SLIDIN' AWAY—Paul Simon (CBS)—Deshufflin' (Paul Simon/Phil Ramone)	
37	48	HOLLYWOOD—Boyz Scaggas (Epic)—Heath Levy	
38	36	ONLY THE STRONG SURVIVE—Billy Paul (Philadelphia)—Famous Chappell (K. Gamble/L. Huff)	
39	28	GOIN' FOR THE ONE—Yes (Atlantic)—Topographic/WB Music (Yes)	
40	29	YOU'RE IN MY HEART—Rod Stewart (Riva)—Riva (Tom Dowd)	
41	-	KEEP DOIN' IT—Showdown (State)—State (Monardo/Ellis)	
42	-	DON'T DILLY DALLY ON THE WAY/WAITING AT THE CHURCH—Muppets (Pye)	
43	32	GEORGINA BAILEY—Nousha Fox (GTO)—Lazy Lizard/Heath Levy (Kenny Young)	

This Week	Last Week	Artist	Title
44	31	L.A. RUN—Carvells (Creole)—R.O. Music/Otations (Ron O'Shea/Spook Productions)	
45	46	SAN FRANCISCO—Village People (DJM)—Scorpio (J. Morali)	
46	-	LITTLE GIRL—The Banned (Harvest)—Ardmore and Beechwood/KPM (T. Keating)	
47	39	YOU'RE FABULOUS BABE—Kenny Williams (Decca)—Sparta Florida (Chris Denning)	
48	50	GET ON THE FUNK TRAIN—Munich Machine (Oasis)—Heath Levy	
49	-	AIN'T DOIN' NOTHIN'—Jet Bronx/The Forgiven (Lightning)—Copyright Control (L. & N. Grossman/G. Haslam)	
50	30	GOIN' PLACES—Jacksons (Epic)—Carlin (K. Gamble/L. Huff)	

This Week	Last Week	Artist	Title
1	1	DISCO FEVER—Various (K-Tel)	
2	2	THE SOUND OF BREAD—(Elektra)	
3	4	30 GREATEST—Gladys Knight & The Pips (K-Tel)	
4	8	FEELINGS—Various (K-Tel)	
5	5	FOOT LOOSE AND FANCY FREE—Rod Stewart (Riva)	
6	3	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS (Virgin)	
7	12	GREATEST HITS—Paul Simon (CBS)	
8	7	NEWS OF THE WORLD—Queen (EMI)	
9	9	OUT OF THE BLUE—Electric Light Orchestra (United Artists)	
10	6	ROCKIN' ALL OVER THE WORLD—Status Quo (Vertigo)	
11	14	40 GOLDEN GREATS—Cliff Richard (EMI)	
12	10	30 GOLDEN GREATS—Black & White Minstrels with Joe Loss (EMI)	
13	16	20 GOLDEN GREATS—Diana Ross & The Supremes (Motown)	
14	15	RUMOURS—Fleetwood Mac (Warner Bros.)	
15	11	MOONFLOWER—Santana (CBS)	
16	13	GET STONED—Rolling Stones (Arcade)	
17	-	20 COUNTRY CLASSICS—Tammy Wynette (CBS)	
18	17	GREATEST HITS—Abba (Epic)	
19	21	ARRIVAL—Abba (Epic)	
20	26	RED STAR—Showaddywaddy (Arista)	
21	22	GREATEST HITS VOL. 2—Elton John (DJM)	
22	29	ROXY MUSIC GREATEST HITS—(Polydor)	
23	34	THE MUPPET SHOW—The Muppets (Pye)	
24	33	100 GOLDEN GREATS—Frankie Vaughan (Ronco)	
25	-	SEASONS—Bing Crosby (Polydor)	
26	43	THE JOHNNY MATHIS COLLECTION—(CBS)	
27	32	THUNDER IN MY HEART—Leo Sayer (Chrysalis)	
28	23	SECONDS OUT—Genesis (Charisma)	
29	18	NO MORE HEROES—Stranglers (United Artists)	
30	55	LIVE AND LET LIVE—10CC. (Mercury)	
31	20	WORKS VOL 2—Emerson, Lake & Palmer (Atlantic)	
32	41	A STAR IS BORN—Soundtrack (CBS)	
33	27	CRIMINAL RECORD—Rick Wakeman (A&M)	
34	25	ECHOS OF THE 60'S—Phil Spector (Phil Spector)	
35	28	GOING FOR THE ONE—Yes (Atlantic)	
36	24	SLOW HAND—Eric Clapton (RSO)	
37	31	ONCE UPON A TIME—Donna Summer (Casablanca)	
38	46	HEART 'N' SOUL—Tina Charles (CBS)	
39	40	ENDLESS FLIGHT—Leo Sayer (Chrysalis)	
40	19	HEROES—David Bowie (RCA)	
41	60	THE BEST OF BING CROSBY—(MCA)	
42	38	PLAYING TO AN AUDIENCE OF ONE—David Soul (Private Stock)	
43	-	100 GOLDEN GREATS—Max Bygraves (Ronco)	
44	56	JOHN HANSON—(K-Tel)	
45	36	BLACK JOY—Various (Ronco)	
46	-	DECADE—Neil Young (Reprise)	
47	30	JOHNNY NASH COLLECTION—(Epic)	
48	42	EXODUS—Bob Marley & The Wailers (Island)	
49	-	LOVE SONGS—Beatles (Parlophone)	
50	39	HOME ON THE RANGE—Slim Whitman (United Artists)	
51	48	ELVIS IN CONCERT—Elvis Presley (RCA)	
52	-	DARTS (Magnet)	
53	35	DEATH OF A LADY'S MAN—Leonard Cohen (CBS)	
54	51	OXYGENE—Jean Michel Jarre (Polydor)	
55	-	SWEET SURRENDER—Johnny Mathis (CBS)	
56	-	FALLING FOR YOU—Boyz Scaggas (CBS)	
57	-	THE BEST OF ROD STEWART (Mercury)	
58	-	TONIGHT—Neil Diamond (CBS)	
59	-	A NEW WORLD RECORD—Electric Light Orch. (Jet)	
60	-	ALIVE—Kiss (Casablanca)	

GERMANY

(Courtesy of Der Musikmarkt)
As Of 12/1/77
LPs

This Week	Last Week	Artist	Title
1	1	SANTA ESMERALDA—Leroy Gomez (Philips)	
2	2	AUF LAST GEHT'S LOS—James Last (Polydor)	
3	3	HIT-KISTE—Diverse (K-Tel)	
4	4	HITHAUS MIT FREUNDEN—Diverse (Philips)	
5	20	GROBTEN HITS—The Beach Boys (Capitol)	
6	6	DISCO FEVER—Diverse (K-Tel)	
7	7	DIE NEUE SUPER 20—Diverse (Ariola)	
8	8	BRIGHT LIGHTS & BACK ALLEYS—Smokie ((RAK))	
9	9	SUPER 20 INTERNATIONAL—Diverse (Ariola)	
10	10	ELVIS FOREVER—Elvis Presley (RCA)	

SPAIN

(Courtesy of "El Gran Musical")
*Denotes local origin
As Of 12/3/77
SINGLES

This Week	Last Week	Artist	Title
1	1	ROCKCOLLECTION—Laurent Voulzy (RCA)	
2	2	YES SIR, I CAN BOOGIE—Baccara (RCA)	
3	3	MA BAKER—Boney M (Ariola)	
4	4	MAGIC FLY—Space (Hispavox)	
5	5	OXYGENE—Jean Michel Jarre (Polydor)	
6	6	CLODOMIRO EL NAJO—"Carlos Mejia Godoy y los de Palacaguina (CBS)	
7	7	CREDO—"Elsa Baeza (CBS)	
8	8	I FEEL LOVE—Donna Summer (Ariola)	
9	9	COMO DOS NIÑOS—Collage (Hispavox)	
10	10	SON TUS PERJUMENES MUJER—"Carlos Mejia Godoy y los de Palacaguina (CBS)	

LPs

This Week	Last Week	Artist	Title
1	1	LOS SUPER 30—Various Interpretes (CBS)	
2	2	EVEN IN THE QUIETEST MOMENTS—Supertramp (Epic/CBS)	
3	3	LOVE FOR SALE—Boney M (Ariola)	
4	4	OXYGENE—Jean Michel Jarre (Polydor)	
5	5	I REMEMBER YESTERDAY—Donna Summer (Ariola)	
6	6	ROCKCOLLECTION—Laurent Voulzy (RCA)	
7	7	MAGIC FLY—Space (Hispavox)	
8	8	LOVE YOU LIVE—The Rolling Stones (Hispavox)	
9	9	EL SON NUESTRO DE CADA DIA—"Carlos Mejia Godoy y los de Palacaguina (CBS)	
10	10	STAR WARS—Banda Original Pelicula (Movieplay)	

ARGENTINA

(Courtesy Prensario)
As Of 12/7/77
SINGLES

This Week	Last Week	Artist	Title
1	1	MORIR AL LADO DE MI AMOR—Demis Roussos (Philips)	
2	2	OLVIDALO PEQUENA—Los Moros (RCA)	
3	3	SOLEDADES—Jose Luis Perales (Microfon)	
4	4	FIESTA—Rafaela Carra (CBS)	
5	5	CARA DE GITANA—Daniel Magal (CBS)	
6	6	HOY ME TOCA REIR—Mario Echeverria (EMI)	
7	7	VESTIDA DE NOVIA—Pamada (RCA)	
8	8	DONDE ESTAN TUS OJOS NEGROS—Santabarbara (EMI)	
9	9	TE QUIERO PERO ME ARREPIENTO—Trocha Angosta (Music Hall)	
10	10	QUE PENA ME DA—Danny Daniel (Microfon)	
11	11	NO PUEDO OLVIDAR TU AMOR—Marcelo Dupre (Music Hall)	
12	12	TE JURO POR MI VIDA—Los Linceos (RCA)	
13	13	UNA NOCHE COMO ESTA—Los Bukis (Microfon)	
14	14	AMAME... ME GUSTA AMANECER EN TI—Barbara & Dick (RCA)	
15	15	UNA LAGRIMA Y UN RECUERDO—Grupo Miramar (Microfon)	

This Week	Last Week	Artist	Title
16	16	EL TIEMPO PASA Y SE VA LA VIDA—Palito Ortega (RCA)	
17	17	SIN TI—Manolo Otero (EMI)	
18	18	CADA VEZ QUE SALE EL SOL—Sergio Denis (Philips)	
19	19	PON TY CABEZA EN MI HOMBRO—Paul Anka (CBS)	
20	20	EL RELOJ—Los Pasteles Ventes (Microfon)	

This Week	Last Week	Artist	Title
1	1	PARA BAILAR EN JEANS—Selection (EMI)	
2	2	LOS EXITOS DEL AMOR—Selection (Microfon)	
3	3	RUIDOS EN ESPANOL—Selection (Philips)	
4	4	ROMANTICOS DE HOY—Selection (EMI)	
5	5	A STAR IS BORN—Soundtrack (CBS)	
6	6	I REMEMBER YESTERDAY—Donna Summer (Microfon)	
7	7	SERPENTINA 78—Conjunto Serpentina (RCA)	
8	8	LA MAGIA—Demis Roussos (Philips)	
9	9	LOS PRIMEROS DEL RANKING—Selection (CBS)	
10	10	LOVE TRILOGY—Donna Summer (Microfon)	

SOUTH AFRICA

(Courtesy of Springbok Radio)
As Of 11/26/77
SINGLES

This Week	Last Week	Artist	Title
1	1	BARRACUDA—Heart (Copyright Control)	
2	2	I NEED YOU—Joe Dolan (EMI Brigadiers Music)	
3	3	ANGELO—Brotherhood Of Man (Reveille Music)	
4	4	I NEVER LOVED A MAN (The Way I Love You)—Margaret Singana (Clan Music)	
5	5	STAR WARS THEME—Meco (M.P.A.)	
6	6	BUCCANEER—McCully Workshop (Yackam Music)	
7	7	AFTER THE FIRE IS GONE—Barbara Ray/Lance James (Tree Music)	
8	8	WE SALUTE YOU—Reg De Beer (Chappell & Co.)	
9	9	MASSA MASSA—Frank Valdor (Laetrec)	
10	10	LET GO—Dobie Gray (Contagious Music)	

DECEMBER 24, 1977, BILLBOARD

CZECH LICENSING

2-Way Product Flow Is Fostered By Opus

By LUBOMIR DORUZKA

PRAGUE—The international activities of Opus here, supplementing already established connections of Supraphon (Billboard, Dec. 17, 1977), are opening up new avenues for license deals between Czechoslovakia and foreign companies.

In import deals, Opus is preparing for release selected masters from the catalogs of RCA, Polydor, Phonogram, Amadeo, Fonit Cetra and other companies.

From RCA, Opus has picked out three complete opera sets, as well as a piano album by pianist Artur Schnabel.

Polydor has supplied Opus with two albums featuring Herbert von Karajan, and Mahler's 6th and 7th symphonies will be released by Opus from the Phonogram recordings with Bernard Haitink conducting the Concertgebouw Orchestra. Fonit Cetra is represented here by "La Traviata" with Maria Callas, and Amadeo by two albums of Beethoven sonatas played by Friedrich Gulda.

On the pop side, RCA supplied two albums from the "Pure Gold" series, dedicated to hits by Glenn Miller and Elvis Presley. This is the first time Presley product has been released in Czechoslovakia.

After prolonged negotiations, Polar Music authorized another pressing of 70,000 copies of an album with selected tracks by Abba.

On the export side, Opus has a faithful partner in Victor Japan. Since the start of the Opus-Victor link in 1974, there have been 45 titles of Opus classical product on the Japanese market. A new deal from January 1978, opens up prospects for co-productions.

Opus violin virtuoso Aladar Mozi is to spend a year in Tokyo and will be featured as soloist in a first co-production recorded in Tokyo. The Slovak Chamber Orchestra, scheduled for a summer tour of Japan next year, is also expected to record there under the same deal.

German RCA Schallplatten has so far released nine albums of Slovak music, including all major works by local composer Eugen Suchan. Prepared for release is the latest Slovak opera, "Coriolanus," by Jan Cikker. At MIDEM, RCA will choose 10 other titles from the Opus repertoire for German release.

Peters International, U.S., has already selected four titles, including the anthology "Musica Antiqua Slovaca." In addition to classical music, Peters is interested in ethnic folk and pop recordings.

Meanwhile, Slovak rock groups Fermata and Collegium Musicum are already released in Germany through the Jupiter organization. Anticipated sales of future albums by these groups there are in the 40,000-60,000 category.

In France, where there is as yet no Opus representation, the chances are of a deal with Arcade, a company now planning expansion into the commercial record market.

Publicity Firm Folds

LONDON—Tony Barrow International, pop publicity company set up eight years ago by one-time Beatles' press representative Barrow, has gone into voluntary liquidation. He and co-director Bess Coleman will now work as freelance publicists, though retaining involvement with Tony Barrow Management.

'Star Wars' Peppers Spain In 10 Versions Paced By Soundtrack

MADRID—A series of premieres of the movie "Star Wars" in Madrid, Barcelona and other Spanish cities has given the double album and cassette of the original soundtrack (Movieplay) a tremendous sales boost.

It has already hit the album charts and further promotional help is coming from the main theme being used regularly on radio and tv. The film here is shown as "La Guerra de las Galaxias."

So far there have been 10 different versions of the "Star Wars" theme by Spanish record companies. RCA has released the Meco version as a 12-inch single which has received heavy disco play.

Movieplay organized a series of advance showings of the film for media and retail representative promotion for the double-album includes special window displays in more than 100 record stores.

UA Ships ELO LPs To Holland

TORONTO—United Artists Canada shipped 50,000 copies of the Electric Light Orchestra double album "Out Of The Blue" to its Dutch affiliate recently to fill customer demands.

According to label president Stan Kulin, factory presses were working to capacity in Holland and overwhelmed response to the new ELO package meant instant records to capture the sales demand. The order was placed with UA in Los Angeles and passed on to the Canadian affiliate, which sent the product air-express out of Montreal.

"Out Of The Blue" shipped platinum in Canada day of release.

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General News

Publishers Peruse AGAC

Continued from page 5
commercial sound recording, whichever is shorter.

Emphasis is now placed on having the publisher "cause a commercial sound recording to be made and released" within a year of the contract date or 18 months thereafter if the publisher pays "not less than \$250" to secure the extension. Otherwise, the contract terminates. A print obligation is still maintained, but it is no longer the primary issue.

If a writer is owed more than 5% of royalties due, the publisher is obliged to pay for an audit of the publisher's books and records.

No derivative works may be used by the publisher after the contract terminates. (AGAC is also inaugurating a panel to decide what constitutes derivative works.)

Provision is made for the writer or his agent to audit the books of publishers who are affiliates of record companies not monitored by the Harry Fox Agency.

Instead of a three-man arbitration panel of the old contract, provided for in case of disputed con-

tracts, a sole arbitrator appointed by the America Arbitration Assn. is now called for.

Countersignature of AGAC as a party to the contract is eliminated. AGAC, founded in 1931 as The Songwriters' Protective Assn. has approximately 4,000 members ranging from Broadway composers to contemporary pop writers.

The influence or negotiating clout of a writer is sometimes judged by how much of the standard AGAC contract is used as the basis for a deal.

Rodgers Records 'Hobo' Film Theme

LOS ANGELES—Jimmie Rodgers, now on the Scrim Shaw label, has recorded the theme song to "The Billion Dollar Hobo," a film comedy starring Tim Conway and Will Geer which premiered Nov. 19.

The musical score, including Rodgers' record, "Half Sung Song," was composed and arranged by Michael Leonard, whose credits include co-composing and arranging "Grease" on Broadway.

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Rack Singles Best Sellers

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As Of 12/12/77

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

- | | |
|--|---|
| 1 YOU LIGHT UP MY LIFE —Debbie Boone, Warner/Curb 8446 | 21 YOUR SMILING FACE —James Taylor, Columbia 3-10602 |
| 2 HOW DEEP IS YOUR LOVE —Bee Gees—RSO 882 | 22 COME SAIL AWAY —Styx, A&M 1977 |
| 3 HEAVEN ON THE 7TH FLOOR —Paul Nicholas—RSO 878 (Polydor) | 23 GONE TOO FAR —England Dan & John Ford Coley—Big Tree 16102 (Atlantic) |
| 4 DON'T IT MAKE MY BROWN EYES BLUE —Crystal Gayle—United Artists 1016 | 24 SHORT PEOPLE —Randy Newman, Warner Bros. 8492 |
| 5 BLUE BAYOU —Linda Ronstadt—Asylum 45431 | 25 YOU MAKE LOVIN' FUN —Fleetwood Mac—Warner Bros. 8483 |
| 6 BABY, WHAT A BIG SURPRISE —Chicago—Columbia 3-10620 | 26 THE WAY I FEEL TONIGHT —The Bay City Rollers, Arista 0272 |
| 7 STAR WARS —Meco—Millennium 604 (Casablanca) | 27 TURN TO STONE —Electric Light Orchestra, Jet 1099 |
| 8 WE'RE ALL ALONE —Rita Coolidge—A&M 1965 | 28 I FEEL LOVE —Donna Summer—Casablanca 884 |
| 9 HERE YOU COME AGAIN —Dolly Parton, RCA 11123 | 29 WE ARE THE CHAMPIONS —Queen, Elektra 45441 |
| 10 BABY COME BACK —Player, RSO 879 | 30 YOU'RE IN MY HEART —Rod Stewart, Warner Bros. 8475 |
| 11 HEY DEANNIE —Shaun Cassidy, Warner/Curb 8488 | 31 KEEP IT COMING —K.C. & the Sunshine Band—TK 1023 |
| 12 IT'S SO EASY —Linda Ronstadt, Asylum 45438 | 32 THAT'S ROCK-N-ROLL —Shaun Cassidy—Warner/Curb 8423 |
| 13 SLIP SLIDIN' AWAY —Paul Simon, Columbia 3-10630 | 33 RUNAROUND SUE —Leif Garrett, Atlantic 3440 |
| 14 SWINGTOWN —Steve Miller, Capitol 4496 | 34 ISN'T IT TIME —Babys—Chrysalis 2173 |
| 15 MY WAY —Elvis Presley, RCA 11165 | 35 BRICK HOUSE —Commodores, Motown 1425 |
| 16 SENTIMENTAL LADY —Bob Welch—Capitol 4479 | 36 WE JUST DISAGREE —Dave Mason—Columbia 3-10575 |
| 17 BOOGIE NIGHTS —Heatwave—Epic 8-50370 | 37 NOBODY DOES IT BETTER —Carly Simon—Elektra 45413 |
| 18 HEAVEN'S JUST A SIN AWAY —The Kendells—Ovation 1103 | 38 JUST REMEMBER I LOVE YOU —Firefall, Atlantic 3420 |
| 19 GIRLS SCHOOL —Wings, Capitol 4504 | 39 SHE DID IT —Eric Carmen, Arista 0266 |
| 20 CALLING OCCUPANTS OF INTERPLANETARY CRAFT —Carpenters—A&M 1978 | 40 ON AND ON —Stephen Bishop—ABC |

Rock LP Best Sellers

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As Of 12/12/77

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- | | |
|---|---|
| 1 RUMOURS —Fleetwood Mac—Warner Bros. BSK 3010 | 21 NEWS OF THE WORLD —Queen, Elektra 6E-112 |
| 2 ALIVE II —Kiss—NBLP 7076 | 22 THEIR GREATEST HITS 1971-1975 —Eagles—Asylum 7E-1052 |
| 3 SIMPLE DREAMS —Linda Ronstadt—Asylum 6E-104 | 23 HOTEL CALIFORNIA —Eagles—Asylum 7E-1084 |
| 4 STAR WARS/SOUNDTRACK —20th Century 2T 541 | 24 FOOT LOOSE & FANCY FREE —Rod Stewart—Warner Bros. BSK 3092 |
| 5 SHAUN CASSIDY —Shaun Cassidy—Warner/Curb BS 3057 | 25 GREATEST HITS —Bay City Rollers, Arista AB 4158 |
| 6 BORN LATE —Shaun Cassidy, Warner/Curb BSK 3126 | 26 STREET SURVIVORS —Lynyrd Skynyrd, MCA 3029 |
| 7 I'M GLAD YOUR HERE WITH ME TONIGHT —Neil Diamond, Columbia JC 34900 | 27 I'M IN YOU —Peter Frampton, A&M 4704 |
| 8 BOOK OF DREAMS —Steve Miller Band—Capitol SO 11630 | 28 LIVE —Commodores—Motown M9 894 A2 |
| 9 YOU LIGHT UP MY LIFE —Debbie Boone—Warner/Curb WBS 8455 | 29 DOWN TWO THEN LEFT —Boyz n the City, Columbia JC 34729 |
| 10 MERRY CHRISTMAS —Bing Crosby, MCA 15024 | 30 LOVE GUN —Kiss, Casablanca NBLP 7057 |
| 11 LIVE —Barry Manilow—Arista AL 8500 | 31 ELVIS GOLDEN RECORDS —Elvis Presley—RCA LSP-1707 |
| 12 ELVIS IN CONCERT —Elvis Presley—APL2-2587 | 32 OUT OF THE BLUE —Electric Light Orchestra, Jet JTLA 823 (United Artist) |
| 13 ELVIS SINGS "THE WONDERFUL WORLD OF CHRISTMAS" —Elvis Presley, RCA LSP-4579 | 33 LOVE SONGS —The Beatles, Capitol SKBL 11711 |
| 14 THE GRAND ILLUSION —Styx, A&M SP 4637 | 34 ALOHA, FROM HAWAII —Elvis Presley, RCA VPSX 6089 |
| 15 GREATEST HITS —Olivia Newton-John, MCA 3028 | 35 LET'S GET SMALL —Steve Martin, Warner Bros. BSK 3090 |
| 16 POINT OF KNOW RETURN —Kansas, Kirshner JZ 34929 (Epic) | 36 YOU LIGHT UP MY LIFE —Soundtrack—Arista AB-4158 |
| 17 BOSTON —Epic PE 34188 | 37 GREATEST HITS —Linda Ronstadt—Asylum 7E-1092 |
| 18 FOREIGNER —Foreigner—Atlantic SD 18215 | 38 AJA —Steely Dan—ABC AB 1006 |
| 19 GREATEST HITS VOLUME II —Elton John—MCA 3027 | 39 ALL 'N' ALL —Earth, Wind & Fire, Columbia JC 34905 |
| 20 MOODY BLUE —Elvis Presley—RCA AFL 1-2428 | 40 JT —James Taylor, Columbia JC 34811 |

Capricorn Ties Rabbit To VW Version

NASHVILLE—A unique tie-in between the Capricorn Records group Rabbit and the new Volkswagen Rabbit car has proved successful, according to officials of the Macon-based label.

Capricorn and Volkswagen Central of Macon co-sponsored the weeklong promotion. Anyone who

came in to test drive the new VW Rabbit was given a free copy of the Rabbit LP "A Croak And A Grunt In The Night."

More than 100 LPs were given away, and officials of the car firm report a substantial increase in the number of persons taking test drives in the Rabbit.

Continued from page 132

full-house concerts here by U.S. glamrock band **the Tubes**. . . Nineteen Dutch accordion acts represented on a special album released by Du-reco.

Blues-rock group **Barrelhouse**, showpiece of Munich Records' roster, out with a live album, "Hard To Cover." . . TROS radio started a series on the career of local singer-guitarist **Boudewijn de Groot**, living and working in the U.S. since the start of 1977. . . The **Albion Dance Band**, folk-rock group from the U.K., topped an international festival in Dordrecht celebrating the opening of a traffic tunnel in that city.

Blues artist **Cousin Joe**, from New Orleans, currently touring Europe, celebrating his 70th birthday with a concert here (20). . . "Finishing Product" is the third solo album of easy listening music from jazz altoist **Piet Noordijk**. . . Former **Focus** lead guitarist **Jan Akkerman** has formed a group of his own. . . New U.K. group **Darts** featured here in a new monthly NCRV tv program "Pop Parade."

The **Dizzy Man's Band** switched labels from EMI Boveva to WEA and has a new single "Rio." . . "Play Back," new album of pianist **Pia Beck**, featured in a TROS tv-special. . . Composer **Tonny Eyk** wrote the music for "Holland's Glory," new 15-parter AVRO tv series, based on the book by **Jan de Hartog**, and Phonogram has an album of the score. . . Negram released "The Best Of Baker," a hit compilation of the **George Baker Selection**. **WILLEM HOOS**

BARCELONA

EMI artist **Manolo Otero** back in Spain after a long American tour which took in Bolivia, Chile, Argentina, Uruguay, Peru, Ecuador, Guatemala, Costa Rica, Santo Domingo, Venezuela, Mexico, Puerto Rico, Colombia and the U.S.

Miguel Rios (Polydor) to live in Barcelona for several months, forming a new group and preparing a new album, following his tour of Spanish centers playing works from his last two albums "La Muerte Atomica" and "Al-Andalus."

Lorenzo Santamaria (EMI) in the U.S. promoting "Si Tu Fuera Mi Mujer" and other big sellers.

Following the success of his recording of **Ray Girado's** theme "La Ultima Vez," **Tony Frontiers** (EMI) now completing his first album and on a long promotional tour. . . Half-hour interview with **Joan Manuel Serrat** on the tv program "A Fondo," his first small screen appearance in many years.

New Spanish product from Ariola includes: "Amigo Mia," written and produced by **Camilo Sesto** for **Angela Carrasco**; "Suena el Piano," written and produced by **Fernando Arbez** for **Micky**; "Ayudadme," by **Nubes Grises**; and "Entre Amigos," a new album from **Camilo Sesto**. . . **Joan Baez** (Epic) in apologetic mood following her "intolerable gestures," aimed at photographers during a show at the Sports Palace in Barcelona. It was her first appearance here, having refused before for political reasons.

Big sales for the **Cafe Creme** single featuring several **Paul McCartney** and **John Lennon** titles. . . "Marinero Cantor" by **Amiano Alcaldo** and **Emilio Jose**, performed by Jose (Belter) and well received at media level. . . Belter building big sales for "Angelo" by **Brotherhood of Man**.

Other Belter news: it now distributes the Mexican label Peerless; and it is now releasing a series "Supercassettes," an hour of music by individual artists from the U.K. Pye Golden Hour catalog. . . Surprise chart entry for the Spanish-language version by Italian singer **Nina** (EMI) of the Andalusian song "El Porompompero," popularized many years ago by **Manolo Escobar**. **FERNANDO SALAVERRI**

LISBON

The Portuguese government has finally decided to support jazz concerts but there are two major conditions: all concerts have to have parallel seminars and debates involving musicians, critics and audiences; and all bills have to include Portuguese musicians to encourage the development of local talent.

The Orfeu label commemorates its 25th anniversary next year with four special shows in Lisbon and Oporto, the first scheduled for Jan. 9 in the Teatro Monumental here, and it will be transmitted via a two-hour tv show.

Portuguese TV invited **Tonicha** (Polydor), **Gemini** (Philips) and **Jose Cid** (Orfeu) to perform a series of songs to find a Portuguese entry for the 1978 Eurovision Song Contest. . . Christmas tv show "Operarios do Natal" to be seen in Yugoslavia, France, the Netherlands, Luxembourg and Poland. . . The **Berlin String Quartet** from

International

From The Music Capitals Of The World

East Germany played a successful concert here in the Teatro Nacional de San Carlos.

Breakthrough albums here include **Stevie Winwood's** Island solo album; **Peter Baumann** (Virgin) and "Romance '76"; **10cc's** Mercury album "Deceptive Bends"; "Book Of Dreams" by the **Steve Miller Band** (Mercury); and "The Sound Remains The Same" by **Led Zeppelin** (Swan Song).

Pianist **Jorg Demus**, from Vienna, directed a course of Schubert music incorporated into the 150th anniversary of the composer's death, the event sponsored and promoted by the Gulbenkian Foundation. . . Canadian composer/writer **Murray Schafer** directed seminars in Lisbon, Oporto and Coimbra on musical creativity and allied subjects.

Pianist **Constantin Ilescu**, violinist **Angela Dieterie**, composer **Horia Andreescu**, and pop singers **Corina Chiriac** and **Cornel Constantiniu** from Romania toured Portugal during a two-week program centered around Romanian music of all kinds. **FERNANDO TENENTE**

PARIS

Eurodisc claims that "Don't Play That Song," by **Adriano Celentano**, sold 574,000 singles in France in 10 weeks, plus 120,000 albums over the same period. Celentano has been to Paris for the UNESCO Gala and also shot some sequences for a movie, as yet untitled, in which he will star.

The **Family Of Love** vocal group disk, "The Bible," is out here through Philips with a special illustrated booklet in English and French to outline the story of the Bible, as featured by 60 musicians, **Jeanne Mason** and **Demis Roussos**. . . As part of the country music drive here, **Chet Atkins** gave three special concerts at the Olympia Music Hall.

Disk Motors says that **Jean Michel Jarre**, whose "Oxygene" has sold 300,000 units in the U.S., is working on a new release for the spring, by which time it is hoped his breakthrough hit will have hit the 3 million mark. . . Also from Disk Motors: a set of 16 **Jerry Lee Lewis** songs never before released.

Latest survey on radio and broadcasting here shows that Europe No. 1 has moved to top place with a listening percentage of 25.4% against 23.8% at the last analysis. Luxembourg dropped from 23.9% to 21.9% and France Inter fell from 20.3% to 18.3%. Radio Monte Carlo dropped a point and a half to 11%. . . Editions Labrador now represents Arista Careers Music in France. **HENRY KAHN**

MEXICO CITY

Enrique Guzman formally inaugurated his Disco Chapultepec at a cocktail-supper affair held at El Senorial. His other artist on the fledgling label, to be distributed by Nacho Morales Melody, is **Sonia Lopez**, formerly with CBS. Pair rendered cuts from their upcoming albums. "They'll both be out on the market prior to Christmas," says Melody administrative executive **Enrique De Noriega** and Chapultepec cotoppper **Edgardo Obregon**.

Carlos Avila, one of the members of **Los Baby's** (Peerless), is at home recuperating from a heart attack. He is expected to be ready, though, for the group's holiday-season tour of the country. . . Unofficial reports are that Mexico is passing the 200-mark in the number of discos emerging in the various provincial states, according to **Bob Morales**, whose Discos Suite III opens shortly in the Zona Rosa.

Polydor general director **Luis Baston** reports nine foreign artists that the label distributes set for commercial and/or promotional tours. . . Discos Coro president **Federico Riojas**, following a business trip to Europe in October, swept through Afghanistan and West Africa on two separate safaris. Riojas, besides successfully building his record company over the past 15 years, is one of Mexico's most noted game hunters. . . **Jose Antonio Zavala**, spearheading the new SACM studio complex, indicates work on the project is behind schedule, but will be ready for inauguration on the "Day of the Composers" Jan. 15.

Manager-producer **Jaime Sanchez Rosaldo** says it was a "tough pill to have swallowed" not receiving one single vote for **Napoleon's** "Hombre" at the OTI international song festival in Madrid, Nov. 12, "but it could work for us in reverse." Despite defeat, Napoleon was greeted by more than 1,000 admirers upon his return from Spain.

Juan Jose Osorio, secretary general of the National Syndicate of Music Workers, presided over the initial ceremony in Guadalajara Nov. 23 for "Day of the Musician" week. Some of those involved in the events include: **Jesus "Chucho"**

Ferrer, **Eduardo Magallanes**, **Aura Pacheco Pinzon**, **Mariachi Vargas**, among others. . . **Alfonso Prado** is handling production on a special to be carried via Televisa. . . **Jorge Acosta** making more plans for foreign licensing for his Discos Rex. **MARV FISHER**

ATHENS

A Greek version of the **Leonard Bernstein** album "What Is Jazz" has been released here by CBS, collated and presented by **Sakis Papadimitriou**, a local jazz authority, and including musical look-back at jazz history by top U.S. musicians.

Swedish group **Abba** (Music Box) and French artist **Dalida** (Philips) expected here next month for tv and concert appearances. . . **Kostas Kotsiolis**, young guitarist, took part in the Bemis Festival in Belgrade, others involved including **Wisenberg**, **Ravi Shankar**, and **Pro Musica**.

"Magodia," a new work by composer **Nikola Mamangakis**, to be presented in Toronto, Canada, in February, during a series of musical events organized by the Canadian Council. CBS released here, via Epic, the double **Beatles** album recorded in Hamburg in 1962. . . Singer **Letteris Mitiheos**, who recently celebrated his 10th anniversary in show business, touring Austria, West Germany and Holland next year.

Komal Kotari, a musicologist from India, visited Athens to talk about music and culture in his country. . . Singer **Flery Dandonaki**, who spent five years in the U.S., back on an extensive tour of Greece. . . Veteran singer **Nini Zahari** now prolific songwriter, has recently written 33 songs all recorded by other established artists.

CBS says its best-selling albums over the past month have been "Forte Forte Forte," by **Raffaella Carrà**; "Le Jardin Du Luxembourg" by **Joe Dassin**; "V.L." by **Vicky Leandros**; "Jeanne Manson"; and "Joe Dassin." . . And top of the CBS singles list is the Greek version of the Italian song "0303456" by Carrà. . . The Greek **Byzantine Chorus** giving concerts in Germany and Belgium next month, including 17th and 18th century hymns.

New releases by Emial include "Just A Poke" by **Sweet Smoke** (Columbia); "Sweet Soul Music" by **Jose Feliciano** (Private Stock); "U-Boat" (Bronze); "Spectrum" by **Marec and Vace** (EMI); and "Ultravox." . . Emial has also released on MCA **Neil Diamond's** "His 12 Greatest Hits" and "The Singer Sings His Song." **LEFTY KONGALIDE**

MADRID

New **Julio Iglesias** album for Columbia is "3 Anos," supported by a single "Soy Un Truhán Soy Un Señor," has been simultaneously released in 12 countries. . . Moves going on to bring **Peter Frampton** (Epic) to Spain during his April European tour.

Outstanding promotion work by Polydor for the "Oxygene" album of **Jean Michel Jarre**, already in the Top 10 LPs. . . Good reaction to the Latin-slanted album by **Ray Conniff** (CBS) which includes hits by **Camilo Sesto**, **Julio Iglesias** and other Latin artists. . . Another good example of local promotion work: the success of "Como Dos Ninos," sung in Spanish by Italian group **Collage** (Hispanovox).

New hit singles here include: "Angelo" by **Brotherhood of Man** (Belter); "Yo Caminare" by **Fausto Leali** (Epic); "Esuko Gudariak" by **Voco de Euskadi** (Movieplay); "Star Wars," **Meco** (RCA); "Give A Little Bit" by **Supertramp** (Epic); and "Oxygene" by **Jean Michel Jarre** (Polydor). . . New album and single of Mexican singer **Angelica Maria** (CBS) is "No Quierte Verte," now out here.

Marilyn McCoo and **Billy Davis Jr.** (Movieplay) visited Spain for tv and promotional work on "Look What You've Done To My Heart." . . Hispanovox distributing recordings of **Napoleon**, Mexican singer very successful here and signed to Discos Cisne, the first release being "Pajarillo." . . Now out here is "Si Supieras" by **Maria Helena** (Columbia), featured in the last Voice And Song Festival Of Puerto Rico.

Followup to his hit "Romanica" by **Jose Velaz** (Columbia) is "Santo Domingo." . . Guitarist **Paco de Lucia** (Fonogram) has prepared his next album, a tribute to Spanish classical composer **Manuel de Falla**. . . Due to promotional problems, the group **Yes** (Hispanovox) not playing here this month, but its album "Going For The One" is selling well.

Danny Daniel (Polydor), who has been on the top radio and tv shows promoting his single "Que Pena Me Da," leaving for a U.S. tour lasting several months. . . **Gonzalo** (Epic) getting big support build-up for his fourth single "Bellisimo." **FERNANDO SALAVERRI**

Polygram Market Analysis Sees \$4 LP Hike By '86

Continued from page 3
 of RSO, Phonodisc and a half-interest in Casablanca Records and Filmworks, has established specific growth goals which if reached will move the organization close to 20% of the U.S. market by 1986.

With its recent acquisitions, Steinberg says Polygram now controls 13% of the U.S. record and tape market. Ownership and distribution acquisitions contributing to this level were part of the overall direction outlined by Polygram research, the executive says.

Comments Steinberg: "Our thoughts indicate that there will be a scramble to pick up distribution in the coming years. The industry has been in a boom era which has tended to obscure many structural problems companies have."

"When things level off several record firms will be desperate for distribution to keep their operations profitable. Instead of waiting for that point we chose to grab now."

According to Polygram research, one of the key trends of the next decade will be the increasing concentration of market share in the hands of a few large manufacturing/distribution concerns.

"The record industry shows the classic signs of a maturing industry. The weaker companies are gradually bought out or fold," says Steinberg.

"Soon an oligopoly will exist in the industry," he asserts, a prediction he voiced earlier this year at IBC in Amsterdam.

"Every year the likelihood of breaking new acts becomes more difficult, the capital requirements are going up and making a profit has become less likely for the smaller volume firms. I think it might be almost impossible to develop a new full-fledged record company again in the U.S."

Steinberg stresses, however, that the trend toward a marketing oligopoly does not negate new entrepreneurial endeavors on the talent scouting and independent production level. Polygram sees a proliferation of manufacturing and label deals over the next decade.

Steinberg says a number of organizational changes within the Polygram companies will be implemented. Consolidation of certain administrative functions of Phonogram and Polydor, including royalty accounting and use of shared market data, is envisioned.

"We have no plans for consolidation at the creative and marketing levels," Steinberg notes. "We have a great fear that consolidation at these levels tends to dilute rather than expand," he says.

According to Steinberg, the Polygram record companies expect an expansion of personnel by approximately 50% in the next decade, with most of these additions representing regional promotion and merchandising managers and Phonodisc salesmen.

The development of smaller regional territories for promotion men is foreseen, along with the creation of a team of college promotion representatives.

In the area of relations between the record companies within Polygram and their international affiliate labels, Steinberg outlines a number of specific new operating patterns.

He would like to see new mandatory release rules now governing U.S. and U.K. product extended to other countries throughout the Polygram network. Under these rules, if a record attains a stated chart level in one of the respective countries, its

release in the other nation is mandatory.

Steinberg says Polygram also intends to establish U.S. product managers in each of the affiliate nations. Presently Russ Curry fills this position

in the U.K. only for Mercury. "This individual's sole duty would be to oversee the exploitation and development of the American Phonogram and Polydor catalogs and artist rosters," says Steinberg.

Overall, Polygram research postulates that in the next 10 years the "climate" for selling records in the U.S. will be "very favorable."

Steinberg, through a demographic analysis available to him, foresees

no significant decline in demand caused by maturation of the primary buying audience.

While growth in the 10-24 age bracket will be slowed considerably

(Continued on page 140)

What Do These Companies Have In Common?



- A&M
- Columbia
- Warner Bros.
- Fantasy
- MCA
- Bill Graham Presents
- Circle Star Theatre
- Friedman & Johnston
- Concert Express
- MorningSun Productions
- Avalon Attractions
- U.C. Berkeley Concerts
- Wild West Concerts
- Vision Concerts
- Old Waldorf
- Boarding House
- The Palms
- Catalyst
- Pacific Stereo
- Record Factory
- Eucalyptus Records
- Banana Records
- The Gap
- Winterland Merchandise
- Guitar Showcase
- KFRC
- KSAN
- KSJO
- KMEL
- KOME
- KZAP
- Laserium
- Space . . . The Final Frontier
- Eye See The Light
- Malibu Grand Prix
- Oakland Stompers

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BASS TICKETS ENTERTAINMENT NEWS

Billboard's Top Album Picks

Billboard SPECIAL SURVEY For Week Ending 12/24/77

Number of LPs reviewed this week **21** Last week **52**

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Country

BARBARA MANDRELL—Love's Ups And Downs, ABC/Dot DO2098. Produced by Tom Collins. Offering a varied collection of songs ranging from country ballads to pop and latin influenced tunes, Mandrell literally explores the ups and downs of love from "Your Love Has Lifted Me" Higher And Higher" to "Don't Hand Me No Hand Me Down Love." Arrangements are sweetened with strings coupled with such instrumentation as vibes, harmonica, fiddle, steel guitars and piano.

Best cuts: "Woman To Woman," "Tonight," "The Magician," "Let The Rain Out."

Dealers: Attractive LP photography should make for prominent display.

Jazz

SCOTT HAMILTON—Concord Jazz CJ42. Produced by Carl E. Jefferson. Extraordinary talents of this 23-year-old tenor saxophonist are ideally presented in this, his debut album as leader. Hamilton lays down eight outstanding tracks backed by a delightful small combo—all superbly recorded—demonstrating an uncanny ear and technique in the Hawkins-Webster-Berry tradition. Tag Hamilton as the jazz discovery of 1977 and watch for a second LP (on Famous Door) coming soon.

Best cuts: "Sometimes I'm Happy," "Stuffy," "That's All," "Ill Wind."

Dealers: Hamilton is attracting national publicity. He appeals to the youthful buyer as well as more mature jazz patrons.

First Time Around

JUST WATER—The Rift, Branded Records LPLPS2072 (Jem). Produced by Just Water. This is not really raucous and noisy enough to be called punk, yet it's not loud rock either. Rather it is melodic and hard rock n'roll that shares with the new wave a healthy disdain for romantic illusions. All the four members of the band share the vocals, and all show promise in their singing, playing and songwriting. There is some very authoritative guitar playing here as well.

Best cuts: "Mean And Rotten," "The Devil Woman," "Wayward Boys," "King Kong."

Dealers: Branded Records is among the new wave of small labels located in New York.

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks—**predicted for the top half of the chart in the opinion of the reviewer; **recommended—**predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Eliot Tiegel, Gerry Wood, Is Horowitz, Jean Williams, Dave Deater Jr., Pat Nelson, Sally Hinkle, Agustín Gurza, Roman Kozak, Dick Nusser, Jim McCullough, Paul Grein, Ed Kelleher.

Miss. To Salute Music And Film

NASHVILLE—Mississippi is gearing for the invasion of leading show business executives and institute leaders Tuesday (20) for a "Mississippi Salute To The Film & Recording Industry."

Gov. Cliff Finch has personally invited top film and recording executives from across the country to be his guests in Jackson for the full slate

Market Analysis

• Continued from page 139

in the next decade, he says, absolute numbers in this age category will decline only slightly. In addition, the prime buying age is expected to creep up perceptibly.

"While there is no doubt that record sales diminish with age," he says, "the postwar babies were the first to experience prerecorded music in an era where it was both accessible and inexpensive. Their exit from the record buying market will be less pronounced than that of their elder predecessors."

of events showcasing the accomplishments and goals of Mississippi's film and recording industries.

A highlight of the day will be an 8 p.m. concert at the Jackson City Auditorium, featuring Mississippi's Royal American Showmen. The event will be attended by the executives, recording artists, state and city officials and the public.

Among the other activities are a reception at the Governor's Mansion, before and after concert parties, a motorcade for the VIPs and a series of midnight breakfasts hosted by the city's recording studios.

"We intend to make Jackson the entertainment capital of the world on Dec. 20," comments Lane Dinkins, president of the salute committee.

Mississippi music industry officials point out that Mississippi recorded releases have sold more than 15 million units during the past six years, and producers have been awarded one platinum and six gold records for their efforts.

Spotlight



JACKSON BROWNE—Running On Empty, Asylum 6E113. Produced by Jackson Browne. Presented here are 10 new selections from this gifted singer/songwriter, all recorded live onstage as well as in hotel rooms from a recent cross-country tour. The material deals mainly with experiences of the road—brief encounters, loneliness roadies—all done with Browne's evocative, haunting and penetrating insight. Music is a mix of soft rock ballads and pounding, uptempo tunes with the Section (Craig Doerge on keyboards, Danny Kortchmer on guitars, Russ Kunkel on drums, Leland Sklar on bass, as well as David Lindley on electric fiddle and lap steel) supporting Browne's piano.

Best cuts: "Running On Empty," "The Road," "You Love The Thunder," "Love Needs A Heart," "The Load-Out."

Dealers: Browne's last LP went top five.

JONI MITCHELL—Don Juan's Reckless Daughter, Asylum BB701. Produced by Joni Mitchell, Henry Levy. Mitchell's hypnotic lyrical and vocal style is maximized to its fullest on this double-pocket studio LP as she weaves songs filled with vivid images around her swirling ethereal-sounding vocals. Incorporated into the lavish orchestrations are Mitchell's tasty use of jazz backing, with Wayne Shorter on sax, Jaco Pastorius on bass, L.A. Express drummer John Guerin and percussionist Airtio supplying the moody sounds. One cut is a lengthy percussion-laden instrumental and there are a few that feature pure Joni on acoustic guitar. Mitchell donates all of side two to "Paprika Plains," an emotional, perhaps autobiographical epic filled with an extensive orchestral interlude. Her surrealistic images, among the writer's best, induces a haunting tone.

Best cuts: "Don Juan's Reckless Daughter," "Dreamland," "Paprika Plains," "Otis And Marlana."

Dealers: Mitchell has a steady legion of fans.



jazz

GROVER WASHINGTON JR.—Live At The Bijou, Kudu KUX3637M2. Produced by Creed Taylor. Glossily packaged two-record set offers Washington doubling soprano as well as alto and tenor saxophone against a seven-man backup combo in which John Blake's electric fiddle is heard. Program offers nothing Washington hasn't done previously but he joys wide acceptance and the unfaked enthusiasm of an audience adds to this album's appeal. **Best cuts:** "On Cusp," "Lock It In The Pocket," "Summer Song."

MCCOY TYNER—Inner Voices, Milestone M9079. Produced by Orrin Keepnews. A congenial, productive session, Tyner leaning from his keyboard—a combo of horns, tenor sax and faultless rhythm through a recital of live selections, all which he composed and charted with conducting and production help from William Fischer. A first-rate example of contemporary jazz, but far from avant-gardish. **Best cuts:** "Tomorrow," "Rolunda."

BILL EVANS—Alone Again, Fantasy F5942. Produced by Hele Keane. Ever the thoughtful, introverted keyboardist, Evans taped these five tracks two years ago without accompaniment. Each is a gem; Evans extracts charming, intelligent sounds in every measure, but Fantasy might have provided more than two 20-minute sides for better value. Notes of John L. Wasserman are brief but poetically composed—a foil asset to the album. **Best cuts:** "The Touch Of Your Lips," "Make Someone Happy," "What Kind Of Fool Am I?"

RICHIE KAMUCA QUARTET—Richie, Concord Jazz CJ41. Produced by Richie Kamuca. The California tenor sax star died last July, completing this taping of eight songs only a few weeks previously. It's a first-rate LP, an excellent memorial package, with Mundell Lowe, Nick Ceroli and Monty Budde providing gutsy, affectionate accompaniment. Kamuca sings "Tis Autumn" but it's his horn that merits applause here. **Best cuts:** "Say It Isn't So," "When Day Is Done," "I Conclude On You," "If I Love Again."

classical

BEETHOVEN: SYMPHONY NO. 7, "EGMONT" OVERTURE, Haitink, London Philharmonic, Philips 6500 987. Haitink delivers a super "Seventh," one of the best modern readings of this mesmeric, one-of-a-kind symphony. The pacing is kinetic and the playing secure and committed, combining for the Dionysian energy listeners seek in the score. Disk derives from the integral, boxed edition issued last year.

OPERATIC DUETS—Sutherland, Pavarotti, Bonyng, National Philharmonic, London OS26449. This entirely new program fulfills expectations, offering the electricity that combines two of the era's finest voices alone can provide. A rare, eight-minute Donizetti duet captures Pavarotti in magnificent vocal bloom, and elsewhere the stellar pair is glimpsed outside their bel canto province in weighty dramatic excerpts from "Othello" and "Aida." Eminently satisfying, if not uniformly revealing.

GLENN GOULD PLAYS SIBELIUS—Columbia 34555. Gould programs the best of Sibelius' rarely heard piano music, in program with no current catalog competition. The playing, typically Gouldian, i.e., subjective, magical in places where the keyboard sings as it will under no other player. Disk introduces a technique called "acoustic orchestration," where microphone placement is adjusted according to variations in mood and texture within each piece.

Billboard's Recommended LPs

pop

SEAWIND—Window Of A Child, CTI CTI175007. Produced by Harvey Mason, Bob Wirtz, Michael Zaeger. This seven-piece group is sort of an enigma in that it is partially a mellow rock band and a strong jazz group. Eight of the nine compositions here contain extensive lyrics backed by soothing jazz orchestrations and the sweet vocals of Pauline Wilson. Lots of percussion, horns and strings supplement the rhythm section. **Best cuts:** "One Sweet Night," "Window Of A Child," "Lovin' You."

PETER BROWN—Do Ya Wanna Get Funky With Me, Drive 104 (TK). Produced by Cory Wade. Brown plays a variety of keyboards, does the vocals, and writes the material here. The result is a fluffy jazz/soul pop that is backed with lots of strings and horns. The music is a bit of everything from disco to soulful ballads, from MOR pop to jazz. **Best cuts:** "Do Ya Wanna Get Funky With Me/Burning Love Breakdown," "Dance With Me."

PETER NERO—Now, Concord Jazz CJ48. Produced by Carl E. Jefferson. Nero straddles the jazz line with a surprisingly impressive six-song recital of standards backed by Andy Zoob's drums and Richard Nanista's big bass sound. All tunes are by Duke Ellington; Nero's nimble pianistics cast a pleasant new light on a repertoire which has been over-recorded recently. **Best cuts:** "I Let A Song Go Out Of My Heart," "I Got It Bad," "Satin Doll."

soul

BILL SUMMERS—Cayenne, Prestige P10103. Produced by Leon Ndugu Chanler. This set really cooks with its funky rhythmic soul and featured vocalists who sound somewhat like Stevie Wonder and Chaka Khan. Several of the songs are instrumentals, and they especially show off the band's skill with Latin and African rhythms. Good use of congas, tambourine, drums, bongos and cowbell to lend accents. **Best cuts:** "What's This Mess," "Latican Space Mambo," "Djembe de Fanta."

THE DELLS—Love Connection, Mercury SRM13711. Produced by the Harris Machine. A good split between bluesy soul ballads and uptempo discotized numbers here with the accent on the slower material, allowing the veteran quintet to showcase its classy harmonizing. Excellent orchestrations, ranging from funky, punchy brass to sweet, slick strings. **Best cuts:** "Love Connection," "How Can One Man Be So Lucky," "Private Property."

Promo Sign Flying Fish Swimming Into Jazz Pond

• Continued from page 24

beneath, and pre-empt the popular holiday greeting which adorns that slot at this time of the year. No one connected with the show will even hint at the cost of this elaborate promotion.

"Quasimodo," with music by Larry Grossman and lyrics by Hal Hackaday, has never before been presented on Broadway and has never been done as a musical.

NMPA Boards

NEW YORK—The National Music Publishers Assn. is extending its board of director meetings in 1978 to include three such gatherings in Los Angeles, and one each in Atlanta and Nashville. These are in addition to the four New York meets.

NMPA also plans a one day membership meeting, held in New York, Nashville and Los Angeles, to coincide with a gathering of the directors board.

CHICAGO—Flying Fish Records will expand its jazz horizons in 1978, as the label enters into a new working relationship here with jazz producer Chuck Nessa.

The new affiliation calls for Nessa to give direction to an emergent Flying Fish jazz series, and for Flying Fish to take over marketing of Nessa's own Nessa jazz catalog. The catalog of eight LPs will move to Flying Fish in February.

Bruce Kaplan, Flying Fish president, says his new jazz line will bow in the first quarter of 1978 with an Ira Sullivan disk produced by Nessa and a David Amram Cuban jam session LP.

Kaplan says Nessa will handle Flying Fish jazz production on an ongoing basis, and that the producer also will advise on licensing for the new line. The jazz series will be designated with a special numerical code and a "unique" logo is contemplated.

Kaplan says Flying Fish will take charge of Nessa's catalog from man-

ufacturing through billing, as it does also for Mountain Railroad and Kaleidoscope Records.

"He'll be selling all of a sudden 30 distributors instead of eight or 10," notes Kaplan.

Latest release on the Nessa label is an LP by Roscoe Mitchell.

New Kenton Distrib

• Continued from page 21

with a break-in date in Detew, N.Y. near Buffalo. Gigs in Ohio, Michigan and Wisconsin will follow. The Kenton orchestra will play Disneyland in Anaheim, Calif., next Easter week and also will be recording after a lengthy hiatus.

"We will be missing Dick Sheare our trombonist," Coke says. "He runs his own publishing firm in Ohio and will be out on his own after 10 years with Stan. But almost the entire band of last May will assemble in Detew and get back to the business of creating music."

JONI MITCHELL
DON JUAN'S RECKLESS DAUGHTER

HER LATEST WORK

A TWO RECORD SET ON ASYLUM



N.Y. Digital Jazz

• Continued from page 3

of Nippon Columbia, the label which will initially release the albums in the Japanese market. The LPs are being recorded at Sound Ideas studio, on W. 46 St., under the aegis of independent producer Yoshio Ozawa.

Artists in the series include the Frank Foster Orchestra, Sonny Stitt Quartet, Archie Shepp Quartet, Walter Davis Quintet, Tommy Flanagan, Billy Harper Quintet, Philly Joe Jones Trio, Reggie Workman Quintet and Kazumi Watanabe Quartet.

The Denon PCM is comprised of two videotape transports, each handling two-inch videotape, in addition to a large processor.

The Denon PCM differs from other recording devices in that music waveforms are not directly recorded on tape but are converted into a pulse code, similar to codes used in computers. This is then recorded onto magnetic tape.

When reproducing, the code is reconverted into the original music waveforms by synchronizing the recordings with a reference signal so that the playback time domain will be the same as for the original recording.

By digitalizing the audio signals, the Denon system succeeds in eliminating distortion or noise attributable to the tape. The PCM reportedly obtains a signal-to-noise ratio

of 89 dB, as compared to 66 dB on many other tape recording systems. The Denon system, first developed in 1972, has been used successfully in the recording of an extensive line of classical albums made over the past several years in Europe and Japan.

As producer of the jazz series, Ozawa is hoping to introduce Japanese audiences to some of America's premier jazz musicians whose names may not be as familiar as those of superstar attractions which tour the Far East on a regular basis.

The series, which reflects Ozawa's own preference for more traditional forms of jazz, is an outgrowth of Pioneer Valley Arts and Studies Center, Inc., a cultural exchange program, based in Northampton, Mass., Ozawa serves as president of the center.

Ozawa has been producing the Sound Ideas sessions since mid-November, with a projected finishing date of late this month.

Ozawa is highly optimistic about the reception the jazz series will get, particularly in Japan.

"An album by one of these artists can sell 30,000 copies in Japan alone."

The LPs will be released there by Nippon Columbia on a one per month basis, beginning in March.

Ozawa is presently negotiating for distribution deals to cover Europe, the U.S. and other areas of the world.



NO DOLLY—That may look like Dolly Parton with Jerry Hayes, sales manager of Handleman. But it is actually Mary DeCiocci, Cincinnati local promotion manager for RCA, cosmeticized and curvated to resemble the real Dolly. The dress-up was part of the promotion for the new Dolly Parton LP in Cincinnati.

Stax Adding New Artists

• Continued from page 5

"Stax will be reactivating and acquiring a vast amount of talent available to us here," says Porter who was executive vice president of Stax when it was forced into bankruptcy in December 1975.

"We intend to acquire writers, producers, talent, a tremendous amount of which exists in our area." Porter began with the old Stax label as a teenager and over the years was responsible for writing or producing 44 chart records.

"We are fortunate to have reacquired some talented individuals," Porter continues. "We are also releasing some new product by former Stax artists Johnnie Taylor, the Emotions and Albert King."

"We're releasing an album by a new group we've signed, Fat Larry's Band, out of Philadelphia."

Other new artists signed by the firm, according to Porter are the Soul Children and Circle O' Fire. In addition, the label is negotiating with several other artists who previously recorded for Stax.

"Although many of these have signed with other labels, I have heard from all of them and they are pleased to see Stax come back as a full-scale operating company," Porter says.

"We intend to restabilize the Stax operation and preserve and augment Stax and the Memphis sound," he adds, noting that all recording will be done in Memphis.

The entire Fantasy staff was present at the press conference, conducted by Gretchen Horton, publicity director for the Fantasy/Prestige/Milestone operation.

Attending along with Kaffell were Al Bendich, vice president and general counsel; Bernard Lieberman, vice president, New York office; Bob Usery, marketing director; David Marshall, national promotion director; Orrin Keepnews, vice president, jazz a&r; Ernie Singleton, Southeast promotion director; Bruce Bowles, Southwest promotion director; David Lucchesi, national sales director; Hank Cosby, associate director of a&r; Sidney Garfinkel, Southwest sales director.

Following the conference, a luncheon was held at the Holiday Inn-Rivermont with U.S. Rep. Harold Ford of Memphis, and representatives of the governor of Tennessee, mayor of Memphis and others welcoming Stax back to Memphis.

Ford called the re-activation of the Stax label "the best Christmas present Santa Claus ever brought to town."

DAN HILL—Longer Fuse, 20th Century T547. Produced by Matthew McCauley, Fred Molin.

"You ask me if I love you and I choke on my reply/I'd rather hurt you honestly/then mislead you with a lie."

Canadian-born songwriter/singer Dan Hill has been writing lyrics like these for three albums now and with the assistance of Barry Mann, "Sometimes When We Touch" apparently will bring Hill from cult hero to an artist capable of touching the masses.

"Longer Fuse" is Hill's most provocative album yet. Sure, the guy could get a bit too morose at times and frighteningly perceptive at others, yet beneath, the depressive lyrics, the psychiatric word treatments and the intense emotional drive, Hill stands out as one of the most sensitive writers performing.

The album opener and first single "Sometimes When We Touch" is a powerful tearjerker love tune. While all other songs were self-penned, this is a collaboration with Barry Mann who supplied the music and sweeping melody.

Hill's emotional delivery makes one want to shed tears, especially when he bellows "And sometimes when we touch/the honesty's too much."

The caressing strings (one of two songs which utilize them) and the acoustic guitar treatment help set the drippy-eyed mood that permeates the song.

Following is "14 Today" about contemporary paranoia. While the lyrics are cumbersome, Hill avoids weighing down the female subject with some light acoustic guitar.

"In The Name Of Love" explores man-woman relationships in a concise 2½ minutes. Acoustic guitar and percussion are used as background.

Hill changes the paces on "Crazy" and makes it the most upbeat tune on the album. While the others are sickly low-brow introspective summaries, "Crazy" sparkles with percussion, synthesizer and strong lead acoustic guitars.

Perhaps the most powerful song is the autobiographical "McCarthy's Day" in which Hill praises his parents who survived the prejudice of an inter-racial marriage. "Some black men turned against my father/some white men turned against my mother/each race has a place they would all say," he sings.

Backing Hill on this cut is the Silver Tractors, Murray McLaughlin's band, and the musicianship quality is very apparent.

"Jean" opens side two. It's a poignant love song to his girlfriend and in it Hill avoids excessive mushiness in favor of melodic word combinations that seem both sensitive and mature.

For example: "Oh Jean, friends

Closeup

are like rare stones/increasing in their value/when realized they just can't be owned." This is the other song with string effects.

"You Are All I See" seems like a filler next to the rest of the material. Hill sets his feelings on Los Angeles life to poetry on "Southern California," a somber tune complete with



Dan Hill

incisive perceptions on the myth Los Angeles projects.

The title cut is a well-paced song that incorporates all of Hill's best traits: strong lyrics, variety of mood and unobtrusive orchestration.

"Still Not Used To" closes the album and was recorded live. Mandolin, cello and acoustic guitars set the mood in this song about Hill's adjustment to popularity as he simply states: "Still not used to having people pay to hear me."

Matthew McCauley and Fred Molin's sterling production must be acknowledged as a main force behind Hill's articulation and delivery.

ED HARRISON

New Companies

Hank's Music Enterprises, Inc., an independent production/publishing company formed by Hank Halderman, formerly director of a&r and general manager/publishing for Mike Curb Productions. Halderman represents, in addition to a number of publisher's catalogs, songwriter Larry Groce and Marty Cooper. Address: 11746 Goshen Ave., Suite 7, Los Angeles 90049, (213) 479-6091.

Romantic Music Inc., a publishing company, launched by co-owners Arnold Tencer, Joel Zuckerman, Jimmy Marinos, Mike Skill, Richard Cole and Wally Palmar. First signing is Detroit new wave band the Romantics. Address: 20780 Winchester, Southfield, Mich. 48076, (313) 356-4989.

Executive Turntable

• Continued from page 8

the CMA in Nashville. . . **Michael Kamen** joins the Michael Butler Broadway bound production "Reggae" as musical director/associate composer. Kamen was formerly the leader of the New York Rock 'n' Roll Ensemble. . . **Ken Platt** leaves the Platt Music Corp. in Torrance, Calif., to open his own consulting firm servicing the television, major appliance and audio retail and wholesale trade. He was general merchandise manager for Platt Music.

At Ariola Records, six new persons have been added to the promotion staff. **Denise St. Louis** is named national secondary promotion director based in Beverly Hills; **Ken Rice** named Southern field promotion director based in Nashville; **David Burd** is Midwest field promotion director in St. Louis; **Clay Baxter** appointed Cincinnati promotion person; **Mary Perkins** fills the position of Florida promotion person, and **Gregg Feldman** upped to the position of Northwest field promotion director based in Seattle. Also at Ariola a new merchandising staff has been created with **Rich Fazekas** named national merchandising coordinator and **Diana Bavier** appointed to the newly created post of national retail research person. Both will be based in Beverly Hills.

DECEMBER 24, 1977, BILLBOARD

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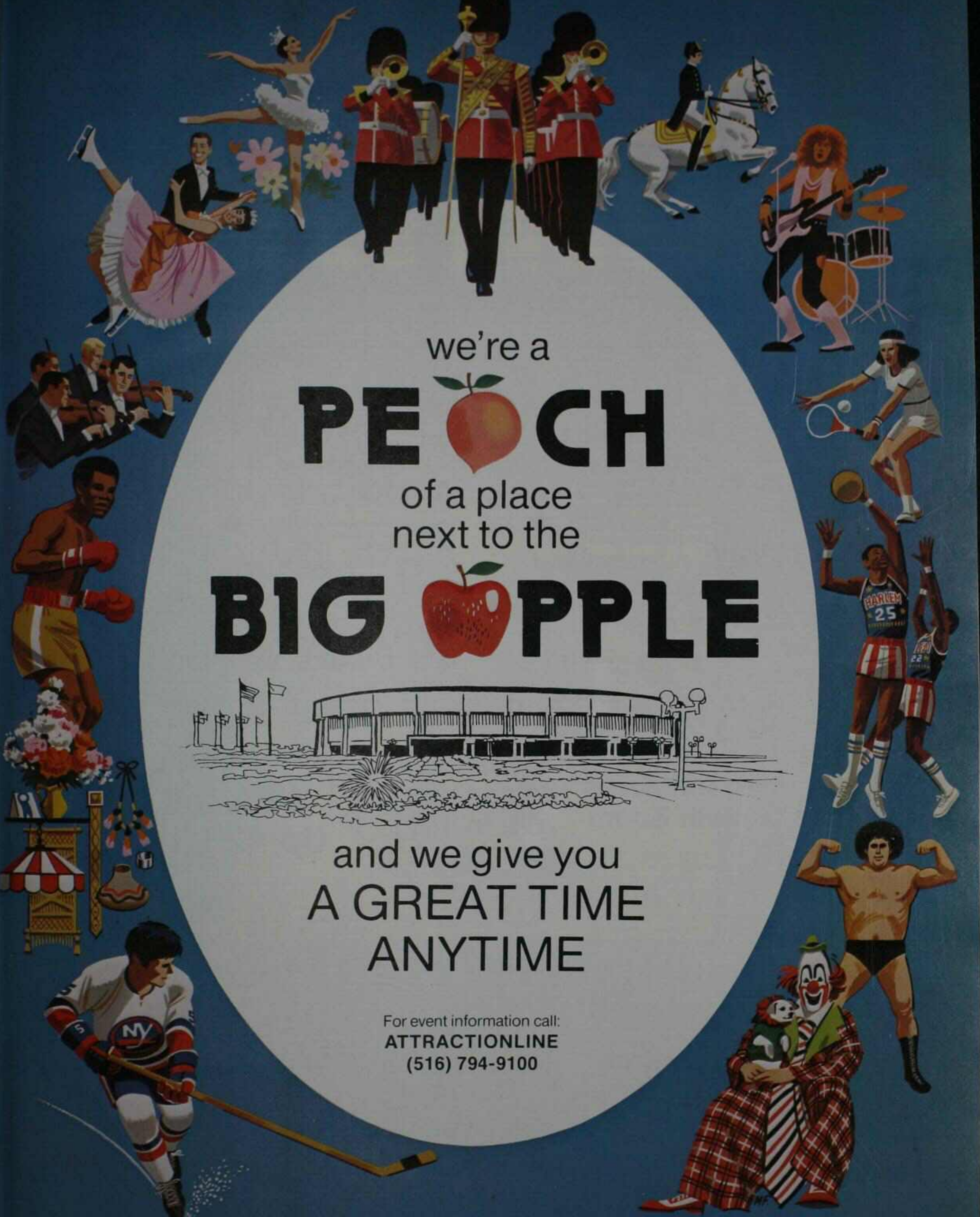
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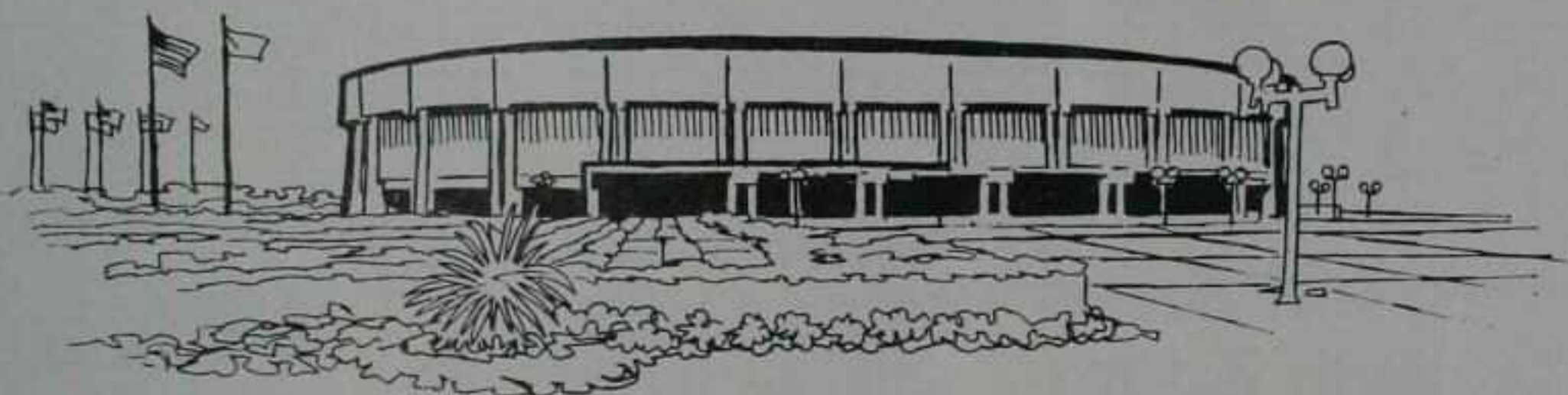


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Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 12/24/77

Number of singles reviewed
this week **59** Last week **75**

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ABBA—The Name of the Game (3:52); producer: Benny Andersson, Bjorn Ulvaeus; writers: Benny Andersson, Stig Anderson, Bjorn Ulvaeus; publisher: Countless, BMI, Atlantic 3449. Abba follows the rather gimmicky "Money, Money, Money" with a more mainstream pop ballad which better shows off the group's fine harmonies. This is one of Abba's most stately, dramatic works to date, complete with royal instrumental flourishes.

MECO—Theme From Close Encounters (4:33); producers: Meo Monardo, Tony Bongiovi, Harold Wheeler; writer: John Williams; publisher: Gold Horizon, BMI, Millennium MN608. After discotizing "Star Wars" into a No. 1 smash, Meo applies his funky arrangement to what could be a similar success once the movie opens everywhere. While the "Close Encounters" composition is more subdued than "Star Wars" Meo manages to bring it to life with sizzling instrumentals.

JOHN WILLIAMS—Theme from "Close Encounters of the Third Kind" (3:13); producers: John Williams, Rick Chertoff; writer: John Williams; publisher: Gold Horizon, BMI, Arista AS0300. Williams' original "Close Encounters" theme is a vibrant, fast paced composition that lacks the slick disco arrangement of Meo's version. Instruments stand out clearly as the tune glides along to a galactic-sounding beat.

ERIC CLAPTON—Lay Down Sally (3:20); producer: Glyn Johns; writers: E. Clapton, M. Levy, G. Terry; publisher: Stigwood, BMI, RSO VS886 (Polydor). A throbbing base provides the energetic underpinning to this mid-tempo rocker. Marcy Levy provides solid background vocals to Clapton's low key but earthy singing.

HOT—You Brought the Woman Out of Me (3:17); producers: Clayton Ivey, Terry Woodford; writers: Dennis Lambert, Brian Potter; publisher: ABC Dunhill, BMI, Big Tree BT16108 (Atlantic). A strong lead vocal and tight harmonies fronts equaling strong instrumentals on this new single by the female trio which scored with "Angel in Your Arms." Vocals soar on the title refrain and remain solid throughout. The up-beat orchestration reflects subtle r&b influences.

recommended

TED NUGENT—Home Bound (3:14); producers: Lew Futterman, Tom Werman, Cliff Davies; writer: T. Nugent; publisher: Magicland, ASCAP, Epic 850493.

ALAN PRICE—I Wanna Dance (3:35); producer: Alan Price; writer: A. Price; publisher: Jarrow, Jet JTXW1119 (UA).

CRAWLER—Without You Babe (3:30); producers: Alan Callan, Crawler; writer: T. Wilson; publisher: Blackwood, BMI, Epic 850492.

GINO VANNELLI—Feel the Fire (3:35); producers: Gino Vannelli, Joe Vannelli; writer: Gino Vannelli; publishers: Elmo/Giva, ASCAP, A&M 2002.

TERESA BREWER—Tonight I Sleep Alone (3:17); producer: Bob Thiele; writers: Cocciante, Cassella, Luberti; publisher: Sunbury, ASCAP, Image IM3061.

MARLENA SHAW—Don't Ask to Stay Until Tomorrow (3:28); producer: Bert deCoteaux; writers: C. Connors, A. Kane; publishers: Ensign, BMI/Famous, ASCAP, Columbia 310661.

KAREN NELSON AND BILLY T—Between Hello and Goodbye (3:15); producers: Jim Ed Norman, Ron Kramer; writers: Karen Nelson, Billy Tragger; publishers: Times Square/Norfolk, BMI, Amherst AM726 (Transcontinent).

CARL CARLTON—You, You (4:00); producer: L.J. Reynolds; writers: L.J. Reynolds, John Brinson; publishers: Relaxed, Get Bit, BMI/Tar, ASCAP, Mercury 73969 (Phonogram).



BARRY WHITE—Playing Your Game, Baby (3:35); producer: Barry White; writers: A. Johnson, S. Hudman; publisher: Sa-Vette, BMI, 20th Century TC2361. A strong, saucy, constant beat carries throughout this single, fronted by White's distinctive, equally strong vocals. This midtempo, catchy tune builds, drops, then builds to its climax. There is insertion of horns coupled with a heavy rhythm section and little if any background singers.

recommended

PATTI LABELLE—You Are My Friend (3:24); producer: David Rubinson & Friends; writers: P. Labelle, B. Ellison, A. Edwards; publishers: Zuri/Gospel Birds, BMI, Epic 850487.

THE DYNAMICS—We Found Love (3:54); producer: A. La Trace; writer: S. Bowden; publishers: Enkel/Red Door, BMI, Columbia 310666.

THE BLACKBYRDS—Soft and Easy (3:40); producer: Donald Byrd; writer: Orville Saunders; publisher: Blackbyrd, BMI, Fantasy F809AM.

IMPACT—Sister Fine (3:08); producers: Ron Kersey, John Davis; writers: McLean, McDaniels; publisher: Wimot, BMI, Fantasy F813AS.

PAULETTE REAVES—Jazz Freak (3:45); producers: Clarence Reid, George "Chocolate" Perry; writer: Clarence Reid; publisher: Sherlyn, BMI, Blue Candle 1526 (T.K.).

DAVID OLIVER—Friends and Strangers (3:33); producer: Wayne Henderson; writers: William Jeffreys, David Oliver, Ruth Robinson; publishers: Jeffix/At Home/Fizz, ASCAP, Mercury 73973 (Phonogram).

MIAMI—Lay Down Baby (3:50); producer: Willie Clarke; writers: Thompson, Moore, Scott, Clarke; publisher: Sherlyn, BMI, Drive 6266 (T.K.).

SWEET CREAM—I Don't Know What I'd Do (3:48); producer: The Wizards; writers: Robert Ray Barnes, Victor Hall; publishers: Back-to-Rock/Wig Out, BMI, Bareback BBR538.

LENNY WELCH—Six Million Dollar Woman (3:41); producer: Lenny Welch; writers: Lenny Welch, Rose Marie McCoy; publisher: Figskibow, BMI, Big Tree BT16107 (Atlantic).

GENE HARRIS—A Minor (3:40); producer: Jerry Peters; writer: J. Peters; publisher: Golden Cornflake, BMI, Blue Note BN-xw1110 (UA).



recommended

PORTER WAGONER—Mountain Music (3:34); producer: Porter Wagoner; writer: Dolly Parton; publisher: Dweper, BMI, RCA JB11186.

WILMA BURGESS—Once You Were Mine (3:20); producer: Jerry Bradley; writer: Larry Gatlin; publisher: First Generation, BMI, RCA PB11179.

DAVID FRIZZELL—Jessie (4:22); producer: Ken Mansfield; writer: Janis Ian; publisher: Frank Music, ASCAP, MCA MCA40844.



ROBERTA KELLY—Zodiacs (3:14); producers: Giorgio Moroder, Pete Bellotte; writers: Giorgio Moroder, Pete Bellotte; publisher: Rick's, BMI, Casablanca NB908. "Float On" opened the floodgates for astrology-related disco disks and

this uptempo dance tune gives a zesty plug for every sign of the zodiac. A solid vocal here, with lots of punchy piano and brass fills.



Easy Listening

SERGIO MENDES AND THE NEW BRASIL—Love (3:27); producer: Sergio Mendes; writers: Stevie Wonder, Marietta Waters; publisher: Jobete/Black Music, ASCAP, Electra E45453A. Sergio's latest is a sprightly, jazzy version of a Stevie Wonder tune. An electric guitar and a light, joyous female lead voice effectively interact throughout the record.



EDDIE MONEY—Baby Hold On (3:03); producer: Bruce Botnick; writers: E. Money, J. Lyon; publisher: Grajonca, BMI, Columbia 310663. Money is a gutsy rock 'n' roller who delivers a superb driving tune that reflects many of Bruce Springstein's best qualities. His lead vocals are high powered and backed by a tight, yet not overly bombastic band. A fluid melody line runs throughout.

JERICHO HARP—Is It Really Love At All (2:47); producer: Peter Yarrow; writer: E. Anderson; publisher: Wind and Sun, ASCAP, UA UAXW1121. This is a first rate interpretation of the Eric Anderson ballad. Peter Yarrow provides a full and lush production for this folk duo who demonstrate a soft but effective harmonic style.

SHARON REDD, ULA HEDWIG, CHARLOTTE CROSSLEY—Does You Mama Know About Me (3:33); producer: David Rubinson; writers: T. Baird, T. Chong; publisher: Jobete, ASCAP, Columbia 310665. This vocal trio is also known as the Hallettes. Bette Midler's backup singers. Here, with superb production from David Rubinson, they turn in a tranquil, soulful ballad laced with strings.

Picks—a top 30 chart tune in the opinion of the review panel who voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor: Ed Harrison.

DECEMBER 24, 1977, BILLBOARD

SOLID 20% INCREASE

GNP-Crescendo Intl Sales Underscore Growth Zoom

By DAVE DEXTER, JR.

LOS ANGELES—The growing importance of the overseas market for GNP-Crescendo Records is underscored by its 20% leap in international sales this year, according to Gene Norman, the label president.

Norman will travel to Cairo and Athens starting Jan. 7 to beef up the worldwide distribution network for his operation, then attend MIDEM in France to cook additional deals. It will be his 10th year at MIDEM "and every year, we manage to accomplish something worthwhile," he notes.

Norman says GNP-Crescendo is running about 15% above last year's income and that "our international versus domestic grosses come out about evenly—each is contributing approximately 50%."

GNP-Crescendo was started as a jazz label and jazz still is a bulwark of the catalog of the 30-year-old firm, but through the years Norman has expanded into other areas. Along with a live Earl Hines LP, he will issue albums by Rusty Warren, Mickey Fred Finn, Big Tiny Little and the Mom & Dads in early 1978.

"Vogue in France has been distributing our product for 29 years," says Norman, once the most popular disk jockey in Southern California. "Vogue covers not only France but also Holland, Belgium and Switzerland."

Other distributors of GNP-Crescendo include: Fonit Cetra, Italy; Bellaphon, Germany and Austria; Sonet, Sweden, Denmark and Norway; Discophon, Spain; King, Japan; Festival, Australia and New Zealand; Continental, Brazil; Almada, Canada; Ovation, Argentina, and Teal in South Africa.

Norman has watched pressing fees paid by overseas companies move up from 5% to the current 12% plateau. But not every foreign affiliate presses and produces albums from GNP-Crescendo master tapes.

"A good share of our product is pressed and packaged in the U.S. and then shipped in bulk to our affiliates," he notes. Either way, GNP-Crescendo consistently increases its sales abroad and, in Norman's opinion, those grosses will continue to increase even though the economy, particularly in Europe, has suffered this past year.

Norman last week acquired a sales rep, Mike Walker, to work out of an Atlanta office and cover the area embracing Louisiana to Florida. He also is about to market the firm's first disco record, produced by Doug King and featuring the Philadelphia-based group La Pregunta.

"We believe we are the first to issue a disco disk recorded at 33 1/2 r.p.m. on one side and 45 r.p.m. on the other," the executive says. "It

Atlantic's Sales Leap 20% In 1977

NEW YORK—Atlantic Records capped the most successful year in the label's history by hosting a year-end executive pow-wow in Barbados, and announcing a 20% increase in sales over 1976.

Chairman and founder Ahmet Ertegun, president Jerry Greenberg and 13 other top executives met for three days of meetings and sunshine to discuss the label's relationship with WEA, sales of product released during the year, advertising strategy, and a review of the objectives of sales and promotion, with an emphasis on how those departments are structured.

Specific sales, promotional and marketing plans were also mapped out, and the assembled vice presidents exchanged notes on their respective departments.

An outline for expansion of various departments was discussed, with details to be announced in the months to come.

Subjects of meetings included advertising, merchandising, publicity, artist relations and international affairs.

will be shipped to every major disco pool and be contained in a grabbing four-color universal sleeve."

Norman signed a contract this week with the U.K.'s Pye Records for an exchange of masters.

FIRM'S BEST 12 MONTHS

WEA Intl Racks Up 42% Increase

NEW YORK—WEA International continued its rapid growth rate this year with a 42% increase in sales measured in dollars as compared in 1976, for the best 12 months in the company's history.

All affiliates showed gains, reported Nesuhi Ertegun, president, in a year he termed "superb," with further expansion mapped for 1978.

"This is a race we're in and we enjoy winning," he said. Most outstanding albums for the company were "Hotel California" by the Eagles, and "Rumours" by Fleetwood Mac.

A market-by-market WEA breakdown for 1977 shows affiliates ahead in dollars, as follows: Australia, 28%; Brazil, 172%; Canada, 20%; France, 38%; Germany, 34%; Holland, 59%; Italy, 45%; Japan, 30%; New Zealand, 20%; South Africa, 4%; and the U.K., 46%.

Among highlights noted for the year by Ertegun were computer installations in Canada, England, France and Germany; a warehouse operation in Canada; a new warehousing and distribution center near London; and the start of cassette manufacturing in the firm's German plant.

Company-owned distribution facilities are now in preparation to serve the Dutch and Italian markets, Ertegun said.

With 14 platinum and 12 gold albums for the year, WEA now enjoys a 17% market share in Australia, the year-end reports shows. Canada earned 14 platinum and 18 gold albums, with a doubling of market share claimed. With 19 gold albums in 1977, the company's market share in France is now reported at 7%.

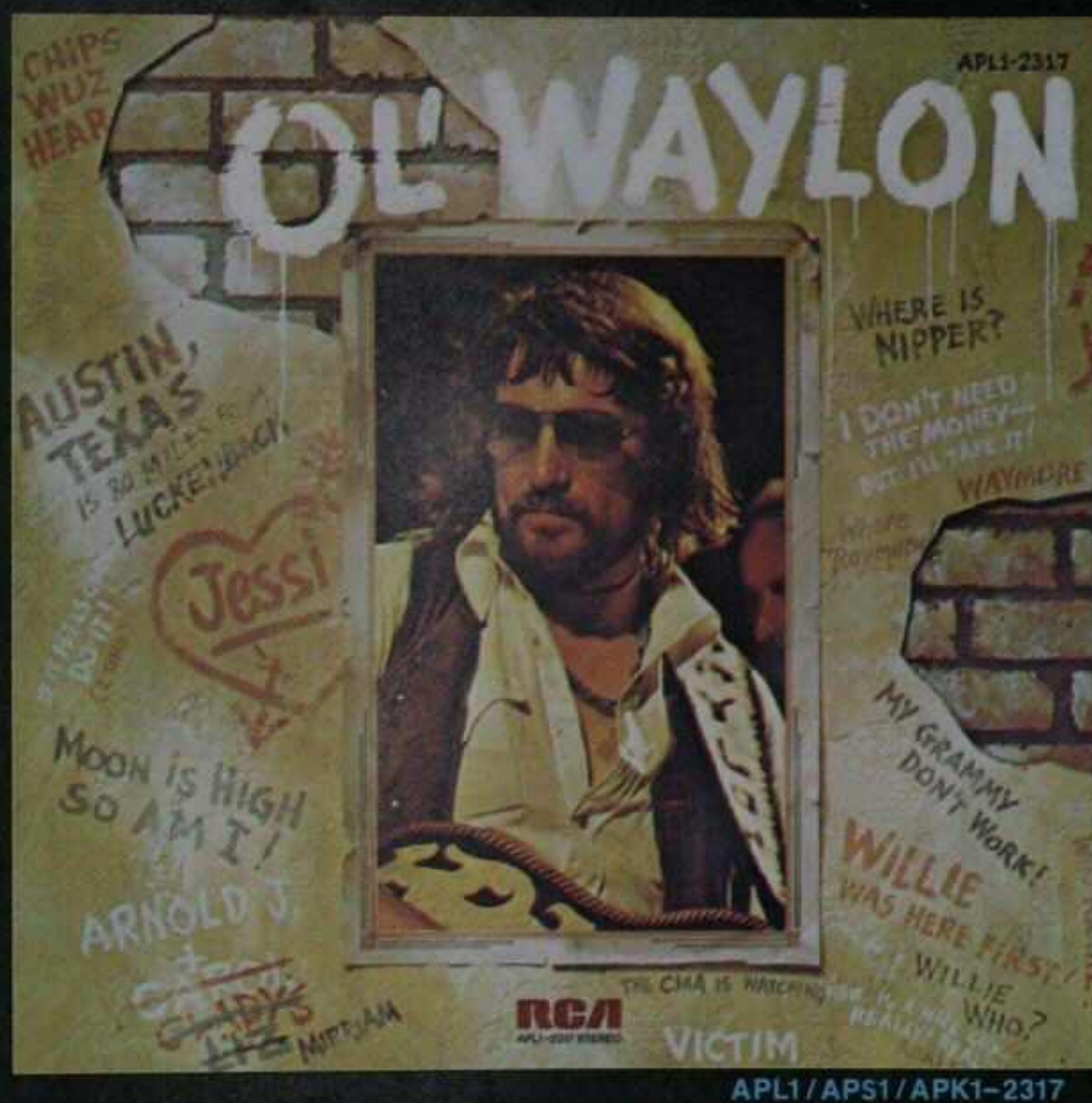
The market share gain in Holland is given as 9%, with 6 gold albums for the year. In New Zealand, 4 platinum and 9 gold were garnered, with the market share reported at 25% for all full-price merchandise. Share of market in South Africa was given in 18% for albums and 12% in singles, with gold albums at four.

In the U.K., WEA claimed 4 platinum, 6 gold, and 10 silver albums, while its sales share in that category rose to 14%. The share of the singles market climbed from 7.8% to 13% in the year.

WEA opens its Austria affiliate Jan. 1, and other new companies are being groomed for an early launch. "Already, our plans are underway to inaugurate WEA companies in four more countries," says Ertegun.

PLATINUM

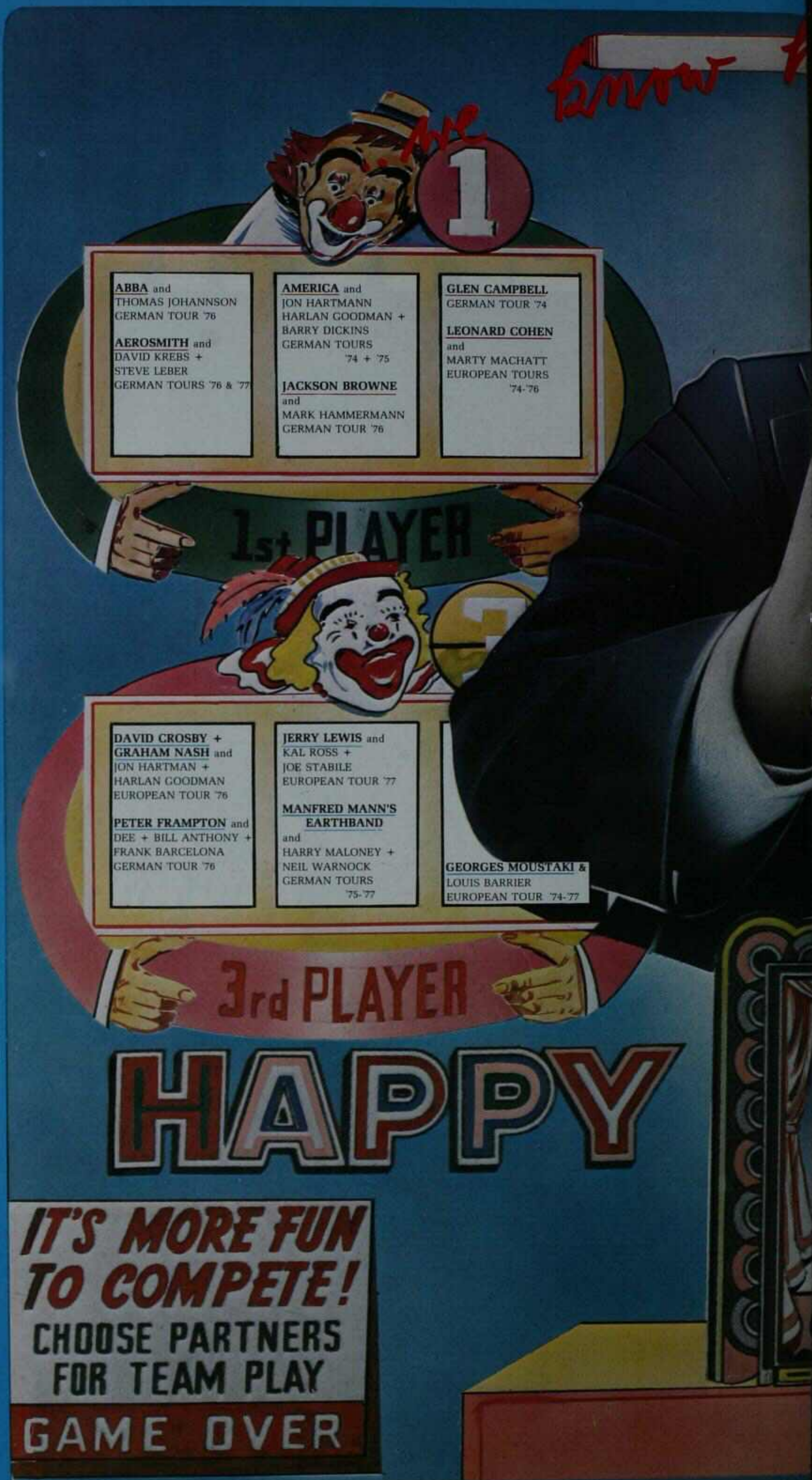
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Thanks, Waylon, for a Perfect Year.



Emmott



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1st PLAYER

2

<p>DAVID CROSBY + GRAHAM NASH and JON HARTMAN + HARLAN GOODMAN EUROPEAN TOUR '76</p> <p>PETER FRAMPTON and DEE + BILL ANTHONY + FRANK BARCELONA GERMAN TOUR '76</p>	<p>JERRY LEWIS and KAL ROSS + JOE STABILE EUROPEAN TOUR '77</p> <p>MANFRED MANN'S EARTHBAND and HARRY MALONEY + NEIL WARNOCK GERMAN TOURS '75-'77</p>	<p>GEORGES MOUSTAKI & LOUIS BARRIER EUROPEAN TOUR '74-'77</p>
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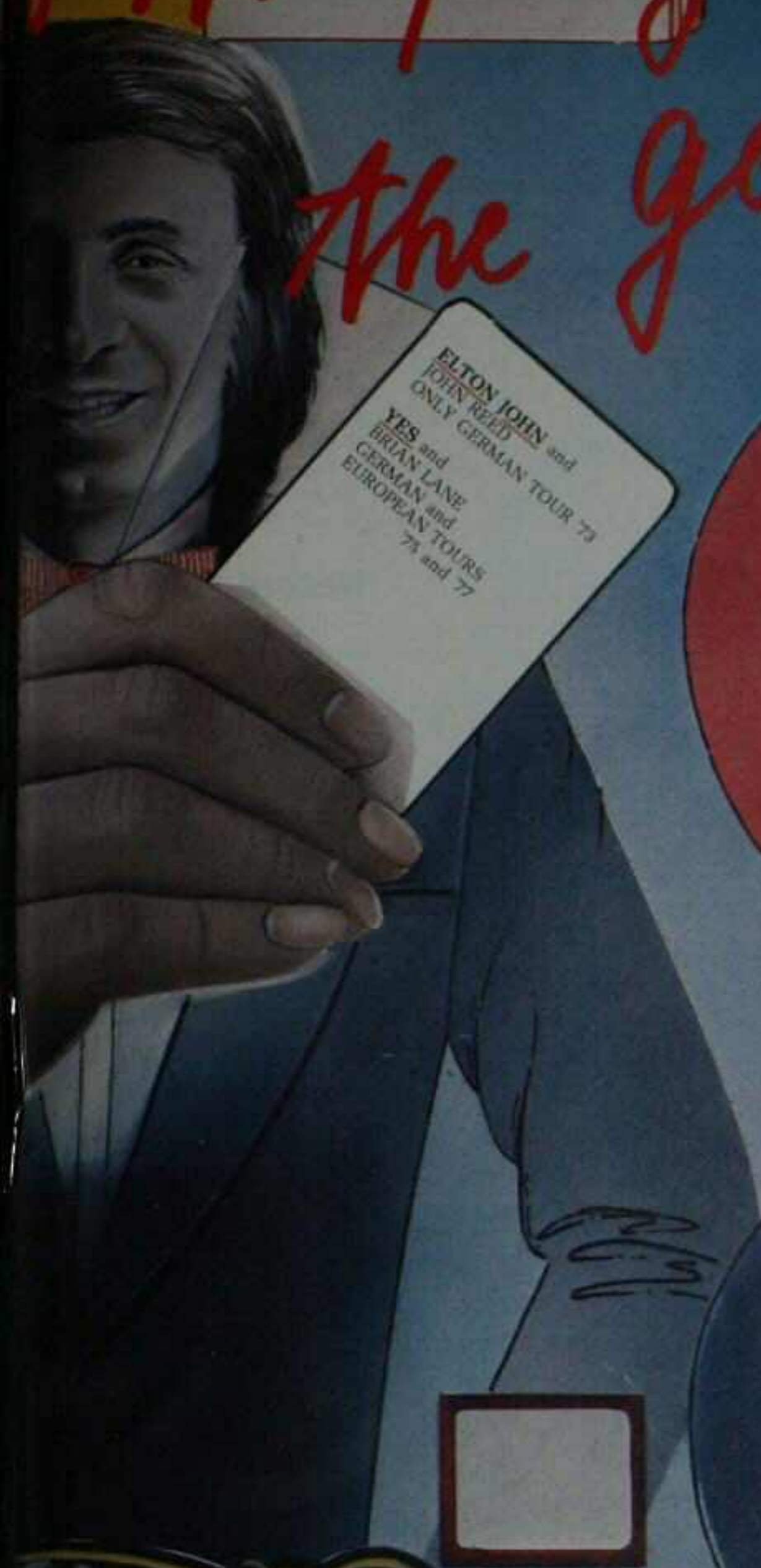
3rd PLAYER

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GAME OVER

To play

The game!



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YES and BRIAN LANE GERMAN and EUROPEAN TOURS '74 and '77

4

TED NUGENT and DAVID KREBS + STEVE LEBER GERMAN TOURS '76 + '77	LEO SAYER and COLIN BERLIN + BARRY CLAYMAN + ADAM FAITH GERMAN TOURS '75 and '77	STATUS QUO and COLIN JOHNSON GERMAN TOURS '73-77
PINK FLOYD and STEVE O'ROURKE GERMAN and EUROPEAN TOURS '74, '75 and '77	SMOKIE and BILL HURLEY + IAN WRIGHT GERMAN TOURS '76 and '77	CAT STEVENS and BARRY KROST + ALEX ZOLAS GERMAN and EUROPEAN TOURS '74 and '76

4th PLAYER

2

ROD STEWART and BILLY CAFF GERMAN TOURS '74 and '75	URIAH HEEP and GERRY BRON + NEIL WARNOCK GERMAN TOURS '72-77	BARRY WHITE and LOVE UNLIMITED GERMAN TOUR '75
SUPERTRAMP and DAVE MARGERSON + CHARLIE PREVOST + ANDREW MILLER GERMAN TOURS '76 and '77	GERMANY'S TOP FEMALE SINGER MARGOT WERNER GERMAN TOUR '77	10cc and RK DIXON GERMAN TOURS '76 + '77
		NEIL YOUNG and ELLIOT ROBERTS + BARRY DICKINS GERMAN TOUR '75

2nd PLAYER

CLOWN



PLAYERS
1 · 2 · 3 · 4
CAN PLAY AT THE SAME TIME
A GAME OF SKILL

Pickwick To Purchase 28 Sam Goody Disk Locations

• Continued from page 3

Under the contemplated merger, present Goody management will be retained, but would operate under the general stewardship of Scott Young, Pickwick vice president in charge of retail operations.

The deal involves a stock transfer valued at \$4.8 million at current prices of the shares of the two negotiating entities. Each Goody share would be worth 0.1818 of a share of American common stock, according to the preliminary agreement.

Owners of about 53% of Goody stock have already agreed to the merger plan, which will require the approval of two-thirds of the shareholders. The committed stock, it is understood, is held by the Goody family and by George Levy, president of the New York-based web. They stand to realize about \$7 in American stock value for each Goody share, traded recently over-the-counter at approximately \$1.50.

C. Charles Smith, Pickwick president, confirms that the projected acquisition is part of a general expansion of the firm's retailing interests,

with a strong implication that further moves can be expected.

At the Pickwick convention last August the company said it was looking ahead to a total of some 600 stores within five years.

Smith says that the Goody merger will furnish Pickwick "a strong foot-

hold in the Eastern market, a condition important to our long-range plans." Goody outlets have fanned out from their traditional New York base in recent years to include retail properties in New Jersey, Pennsylvania, Connecticut and North Carolina.

The Goody stores are large full-line home entertainment centers, for the most part significantly more extensive in floor space than stores now operated by Pickwick under its Musicland and Discount banners.

It could not be learned at press-time if Goody intended to implement plans announced earlier for a super store that would encompass

25,000 square feet of floor space, in view of the pending merger.

With stockholder meetings still to be held on the proposed merger, an audit of the Goody assets to be completed and SEC regulations to be compiled with, it is not expected that the deal can be consummated before April at the earliest. But little doubt is expressed by the negotiating parties that the merger, in fact, will go through.

For the year ending Dec. 31, 1976, Goody had sales totaling \$48.4 million. For the first nine months of this year it posted sales of \$35.587 million for a loss of \$410,762, but a 15% improvement over the comparable period a year earlier when the loss was \$484,212 on sales of \$31.512 million.

For the quarter ending Sept. 30, however, Goody reported a \$100,000 profit, as compared to a loss of \$97,000 for the same period in 1976.

Sam Goody opened his first store on the west side of Manhattan in the

mid-'30s, where he combined retailing with wholesaling. Later, his store on West 49th St., still in operation, became one of the major outlets for records in the city and figured as prime retailing force in promoting public acceptance of the LP.

To many in this area, the name Sam Goody became synonymous with records, and through a thriving mail-order business achieved almost equivalent status in many parts of the world.

Oldtime traders still recall a letter pinned to a Goody bulletin board, addressed merely to "Sam Goody, U.S.A."

American Can, a producer of consumer and industrial products, acquired Pickwick last June.

Record 1894 Song

NEW YORK—The second oldest copyright in the Marks Music catalog, "My Mother Was a Lady," is in circulation again via ABC Records here and RCA in Canada.

Lifelines

Deaths

Murray Baker, 72, brother of Belle Baker, one of vaudeville's super star singers in the early 20's, Dec. 12 of a heart attack in New York. Baker worked for years as a song plugger for Robbins Music Publishers. He is survived by his widow, three children, two grandchildren and two sisters.

Harold "Buddy" Kornheiser, former art director of Warner Bros. and co-founder of Carluth Art Studios, of a heart attack in his Manhattan home.



TWO'S COMPANY—Pop balladeer Bruce Roberts is greeted by Nona Hendryx, formerly of the soul-disco-funk trio LaBelle, after a showcase at the Pierre Hotel in New York. Roberts, who co-wrote with Bette Midler and Carole Bayer Sager the hit "You're Moving Out Today," performed four songs from his debut album on Elektra.

Star West

• Continued from page 109

shows. There's a lot of rock 'n' roll not being played here because of the dominance of Los Angeles," asserts Teckenoff.

Meanwhile, Star West has worked with acts such as Journey, Black Oak, Detective, Tom Petty, Tubes, Cheap Trick, Edgar Winter, Fleetwood Mac (in Redondo Beach), Heart, George Carlin, Runaways, Al Stewart, Tower of Power and others.

In addition to college facilities, Star West frequently uses the Golden West Ballroom in Norwalk, the Marquis West in Arcadia and the Fleetwood in Redondo Beach, all facilities with 1,200-1,500 seating.

Teckenoff says that the major problem working with colleges is the yearly change in school entertainment personnel. To get around this obstacle, Teckenoff reports he is starting to deal with faculty advisors because "in coming years they will still be there."

Insofar as this year's bookings go, Teckenoff feels that come spring, activity will increase greatly. "Most schools are holding back its money for a big spring show," he says.

The staff at Star West consists of three persons involved in production and three serving as agents.

Teckenoff adds that the way in which he presents colleges with entertainment packages has resulted in increased levels of productivity. "We have also found that because of the way we combine all the necessary elements of production in our presentation, schools are quite receptive and eager to work with us," he claims.

Teckenoff eventually hopes to expand his operation to the entire West Coast.

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NORMA GOODRIDGE Fem Club Operator Becoming Manager

• Continued from page 113

which, at this point, is inundated with jobs, will negotiate with its clients to pass the surplus onto the artists she represents.

Goodridge assures that she will negotiate the best wage possible for her spinners and operators, and in return will accept a small commission.

Goodridge reminds that Disco-Van 2000 caters to a broad cross-section of the disco loving public, offering every type of package from a basic sound and light system to a sophisticated show with dance instructors and all the trimmings. "Our rates are based on the package ordered," she says.

To insure that the spinners and portable operators she manages, and the clients to whom Disco-Van 2000 caters, get a "square deal," Goodridge is being very careful about the selection of artists with whom she works.

"I screen them carefully for reliability and professionalism," she states.

Goodridge, who likes to think

of her operation as more than just another travelling disco show, is also managing to bridge the gap between discos and live musicians by working as closely as possible with them. This has resulted in what she calls a turnaround in early hostilities she encountered from musicians and their unions.

Disco-Van 2000, also features a repertoire of music which spans all formats, and according to Goodridge, before going out on a job, the company counsels with its client to get an idea as to the age grouping and musical tastes of the guests. "This," she states, "decides what music we play, and how the show is staged."

The operation gets its name from the sophisticated sound system of its main unit which packages 2,000 watts of power with a sophisticated light show, in a large van. With the exception of lugging the equipment—for this she has helpers—Goodridge drives the van, and sets up and conducts her own show. She feels there is room for more women in the business.

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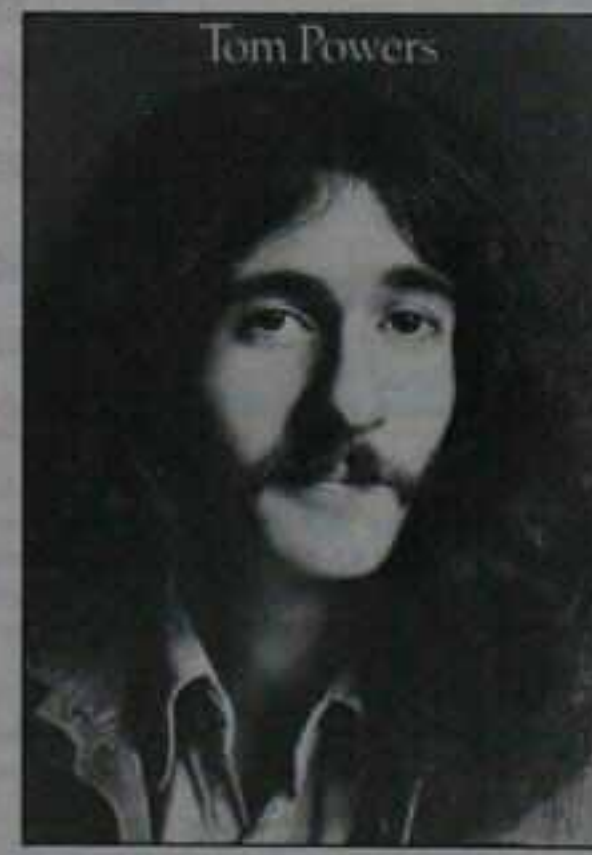
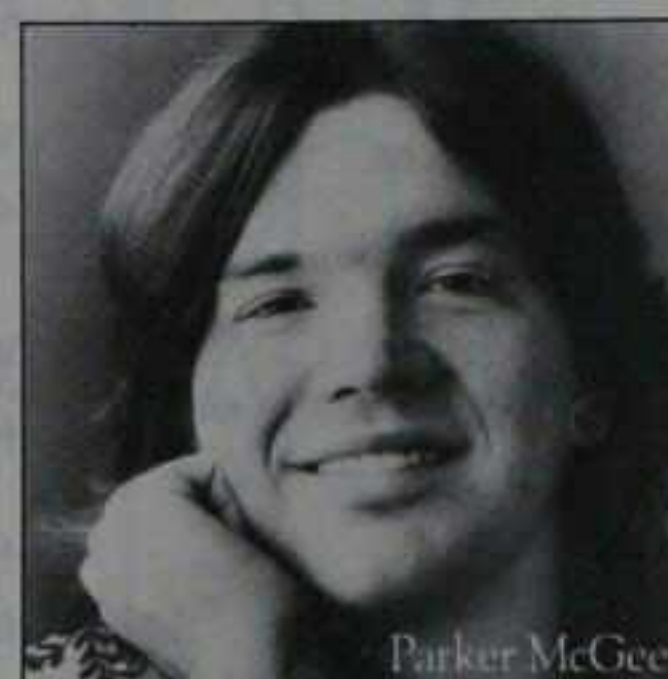
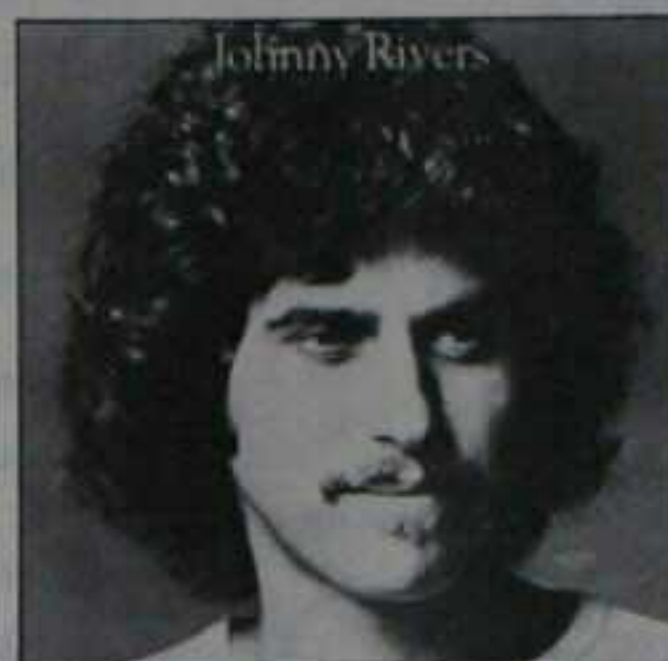
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YOU BROUGHT THE WOMAN OUT IN ME—Hot Big Tree 16108 (Atlantic) LAY DOWN SALLY—Eric Clapton RSO 886 SEE TOP SINGLE PICKS REVIEWS, page 144

Main chart table with columns: THIS WEEK, LAST WEEK, WKS 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.)

Sheet 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 = Alamo Publications; A-R = Acuff-Rose; B-M = Belwin Music; BB = Big Bells; B-3 = Big Three Pub.; BP = Bradly Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogul Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensor) table listing songs and their publishers/licensors in alphabetical order.

A reflection of national sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

Barbra Streisand/
Kris Kristofferson:
SOUNDTRACK OF THE YEAR, "A STAR IS BORN."

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Agency:
Monterey Peninsula
Artists

Management:
ESP, Inc.
Bud Prager

TOP LPs & TAPE

POSITION
106-200

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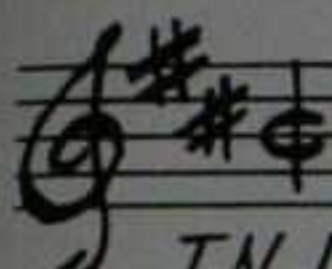
THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE																	
				ALBUM	4-CHANNEL	8-TRACK	0-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	0-8 TAPE	CASSETTE	REEL TO REEL											
106	106	12	ROLLING STONES Love You Live Rolling Stone COC 29001 (Atlantic)	11.98		11.98		11.98			136	70	9	ELVIS PRESLEY Elvis In Concert RCA APL2-2587	13.98		13.98		13.98			180	26	ANDY GIBB Flowing Rivers RSD RS 1-3019 (Polybia)	7.98		7.98		7.98	
107	57	24	ALAN PARSONS PROJECT I Robot Arista AB 2002	7.98		7.98		7.98			137	117	11	EL COCO Cocomotion AVI 6012	7.98		7.98		7.98			171	171	SOUNDTRACK Pete's Dragon Capitol SW 11704	7.98		7.98		7.98	
147	2	2	TRAMMPS Trammps III Atlantic SD 18148	6.98		7.98		7.98			138	128	9	JACKSONS Going Places Epic PE 34935	6.98		7.98		7.98			183	13	VILLAGE PEOPLE Ceahlanca NBLP 7064	7.98		7.98		7.98	
120	4	4	JAMES TAYLOR Greatest Hits Warner Bros. BS 2979	6.98		6.98		6.98			139	141	5	SYLVERS New Horizons Capitol ST 17205	6.98		7.98		7.98			173	175	PAT TRAVERS Putting It Straight Polydor PD 1-6121	7.98		7.98		7.98	
110	118	21	MECO Star Wars & Other Galactic Funk Millennium MNL P 8001 (Casablanca)	6.98		7.98		7.98			152	2	SLAVE The Hardness Of The World Capitol SD 5201 (Atlantic)	7.98		7.98		7.98			174	100	JEAN-LUC PONTY Enigmatic Ocean Atlantic SD 19110	7.98		7.98		7.98		
124	3	3	SEX PISTOLS Never Mind The Bollocks Here's The Sex Pistols Warner/Vogin BSK 3147	7.98		7.98		7.98			151	2	AMERICA Live Warner Bros. BSK 3136	7.98		7.98		7.98			175	102	FLEETWOOD MAC Reprise MGK 2381 (Warner Bros.)	7.98		7.98		7.98		
123	2	2	Z.Z. TOP Best Of Z.Z. Top London PS 706	7.98		7.98		7.98			142	146	27	TED NUGENT Cat Scratch Fever Epic JE-34700	7.98		7.98		7.98			176	104	PETE TOWNSHEND WITH RONNIE LANE Rough Mix MCA 2795	6.98		7.98		7.98	
113	113	9	SOUNDTRACK You Light Up My Life Arista AB-4158	7.98		7.98		7.98			153	4	PATTI AUSTIN Havana Candy Columbia JC 34875	7.98		8.98		8.98			177	105	NILS LOFGREN Night After Night A&M SP-3707	8.95		8.95		8.95		
114	119	3	JOE COCKER Greatest Hits A&M SP 4670	7.98		7.98		7.98			144	144	6	GRINDERSWITCH Red Wing Arista SD 36-152 (Atlantic)	6.98		7.98		7.98			178	178	ELVIS' GOLDEN RECORDS VOL. 3 RCA LSP-2765	6.98		6.98		6.98	
115	115	21	JUDY COLLINS So Early In The Spring—The First 15 Years Elektra KE-6002	9.98		9.98		9.98			156	2	ALICE COOPER The Alice Cooper Show Warner Bros. BSK 3138	7.98		7.98		7.98			179	179	MAZE Featuring FRANKIE BEVERLY Capitol ST 11607	6.98		7.98		7.98		
116	116	9	MEAT LOAF Bat Out Of Hell Epic/Cleveland International BL 34947	6.98		7.98		7.98			146	155	17	DAVE MASON Let It Flow Columbia PC 34680	6.98		7.98		7.98			180	108	ELVIS PRESLEY Moody Blue RCA NLI 2428	7.98		7.98		7.98	
127	3	3	TEMPTATIONS Hear To Tempt You Atlantic SD 19143	7.98		7.98		7.98			147	150	10	PHOEBE SNOW Never Letting Go Columbia JC 34875	7.98		7.98		7.98			181	181	K.C. & THE SUNSHINE BAND Part 3 TK 905	7.98		7.98		7.98	
170	2	2	LEIF GARRETT Atlantic SD 19152	7.98		7.98		7.98			148	148	14	PATTI LABELLE Epic PE 34847	6.98		7.98		7.98			182	182	EAGLES Their Greatest Hits 1971-1975 Arista KE 105	7.98		7.98		7.98	
119	58	27	EMOTIONS Rejoice Columbia PC 34762	6.98		7.98		7.98			163	3	DAN HILL Longer Fuse 20th Century T 547	7.98		7.98		7.98			183	111	DWIGHT TWILLEY BAND Twilley Don't Mind Arista AB-4140	7.98		8.98		8.98		
130	31	31	HEART Little Queen Portrait/CBS IR 34795	7.98		7.98		7.98			NEW ENTRY	2	RAMSEY LEWIS Tequila Mocking Bird Columbia JC 35018	7.98		7.98		7.98			185	129	CHICAGO Chicago IX Greatest Hits Columbia PC 32900	6.98		7.98		7.98		
132	12	12	THE TALKING HEADS Talking Heads: 77 See SP 8036 (Warner Bros.)	6.98		6.98		6.98			162	2	RICK WAKEMAN Criminal Record A&M SP 4660	7.98		7.98		7.98			186	184	KISS Love Gun Casablanca NBLP-7057	7.98		7.98		7.98		
122	122	27	LITTLE RIVER BAND Diamantina Cocktail Capitol SW 11645	7.98		7.98		7.98			152	154	7	MANDRILL We Are One Arista AB 4144	7.98		7.98		7.98			187	112	LOGGINS & MESSINA Finale Columbia JC 34167	8.98		8.98		8.98	
134	5	5	CHARO & THE SALSOUL ORCHESTRA Cuchi-Cuchi Sabal 525 5519	6.98		7.98		7.98			153	90	15	DARYL HALL & JOHN OATES Beauty On A Back Street RCA APL 1-2300	7.98		7.98		7.98			188	184	ANNIE HASLEM Annie In Wonderland See SP 6046 (Warner Bros.)	6.98		6.98		6.98	
124	125	5	MAYNARD FERGUSON New Vintage Columbia JC 34971	7.98		7.98		7.98			NEW ENTRY	2	OHIO PLAYERS Mr. Mean Mercury SRM 1-3707	7.98		7.98		7.98			189	167	ELVIS' GOLDEN RECORDS VOL. 1 RCA LSP-1707	6.98		6.98		6.98		
157	2	2	JOAN BAEZ Best Of Joan Baez A&M SP 4668	7.98		7.98		7.98			155	159	2	CONTROLLERS In Control Jubana 2001 (TK)	7.98		7.98		7.98			191	185	BOB SEGER & THE SILVER BULLET BAND Night Moves Capitol ST 11557	6.98		7.98		7.98	
136	4	4	EMOTIONS Sunshine Stax 4100 (Fantasy)	6.98		7.98		7.98			156	158	43	PABLO CRUISE A Place In The Sun A&M SP 4625	7.98		7.98		7.98			192	168	FIREBALL Luna Sea Atlantic SD 19101	7.98		7.98		7.98	
127	107	7	THELMA HOUSTON The Devil In Me Tamla T 7358 R1 (Motown)	7.98		7.98		7.98			NEW ENTRY	11	AL GREEN The Belle Album Hi-MP 6004 (Cream)	6.98		6.98		6.98			193	164	WAYLON JENNINGS Ol' Waylon RCA APL 1-2717	6.98		7.98		7.98		
140	3	3	GARY WRIGHT Touch And Gone Warner Bros. BSK 3137	7.98		7.98		7.98			161	121	7	THE GRATEFUL DEAD What A Long Strange Trip It's Been Warner Bros. ZW 3091	11.98		11.98		11.98			194	190	PETER FRAMPTON I'm In You A&M 4794	7.98		7.98		7.98	
139	3	3	BING CROSBY Bing Crosby's Greatest Hits MCA 3011	7.98		7.98		7.98			NEW ENTRY	53	EAGLES Hotel California Arista BE 103	7.98		7.98		7.98			195	165	STEVE MILLER BAND Fly Like An Eagle Capitol ST 11497	7.98		7.98		7.98		
130	133	7	RAY CHARLES True To Life Atlantic SD 19142	7.98		7.98		7.98			164	169	11	JEAN MICHEL JARRE Oxygene Polydor PD1 6112	7.98		7.98		7.98			196	197	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11183 (Capitol)	7.98		7.98		7.98	
131	131	5	ST. TROPEZ Je T'aime Butterfly FLY 002	6.98		N.A.		N.A.			165	166	3	NEW BIRTH Behold The Mighty Army Warner Bros. BS 3071	6.98		7.98		7.98			197	195	LENNY WILLIAMS Choosing You ABC AR 1029	6.98		7.95		7.95	
132	135	6	DAVID BROMBERG Reckless Abandon Fantasy 9540	7.98		7.98		7.98			NEW ENTRY	10	10cc Live & Let Live Mercury SRM 28600	11.98		11.98		11.98			198	198	BEACH BOYS Endless Summer Capitol 3488 11307	7.98		8.98		8.98		
133	138	6	OZARK MOUNTAIN DAREDEVILS Don't Look Down A&M 4662	7.98		7.98		7.98			166	126	5	JOHN STEWART Fire In The Wind RSD RS 1-3027	7.98		7.98		7.98			199	200	LEO SAYER Thunder In My Heart Warner Bros. BSK 3089	7.98		7.98		7.98	
134	137	5	VARIOUS ARTISTS Looking For Mr. Goodbar Columbia JC 35029	8.98		8.98		8.98			167	149	10	GRACE JONES Portfolio Island NLP 9470 (RSD)	7.98		7.98		7.98			200	196	WINGS OVER AMERICA Capitol SWCO 11597	14.98		14.98		14.98	
135	66	7	DAVID BOWIE Heroes RCA AEL 1-2572	7.98		7.98		7.98			168	93	16	DOOBIE BROTHERS Livin' On The Fault Line Warner Bros. BSK 3045	7.98		7.98		7.98											

TOP LPs & TAPE

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CARLY SIMON'S "NOBODY DOES IT BETTER," BILL CONTI'S AND MAYNARD FERGUSON'S

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Year End Chart Winners at a Glance

1. Single Of The Year— TONIGHT'S THE NIGHT (GONNA BE ALRIGHT) —Rod Stewart64	23. Pop Singles Duos/Groups— STEVE MILLER BAND72	45. Country Singles Artist— WAYLON JENNINGS 86	77. Miami Pop Latin— RAPHAEL98
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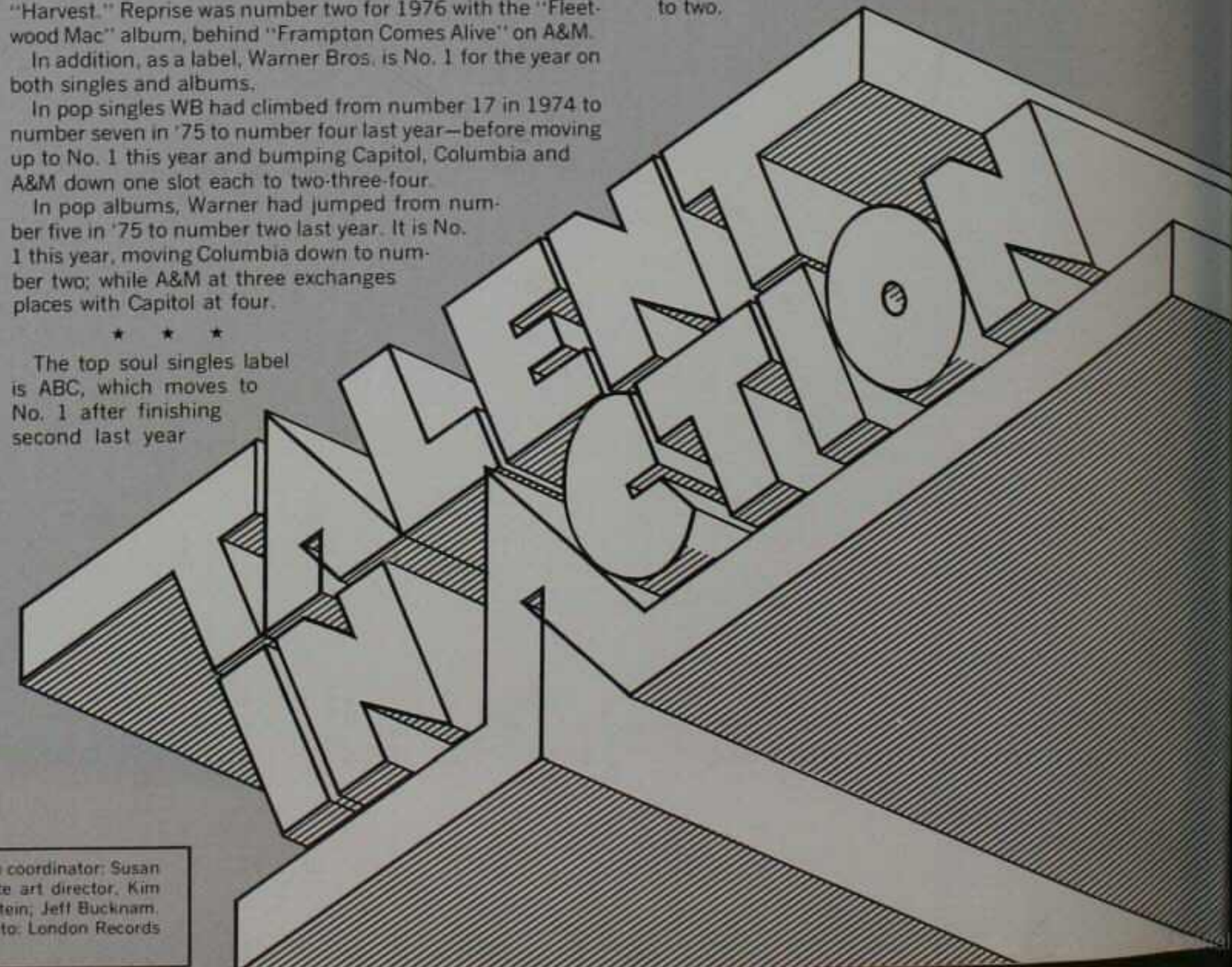
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CREDITS

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FLEETWOOD MAC

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Year End Chart Winners at a Glance

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DECEMBER 24, 1977, BILLBOARD

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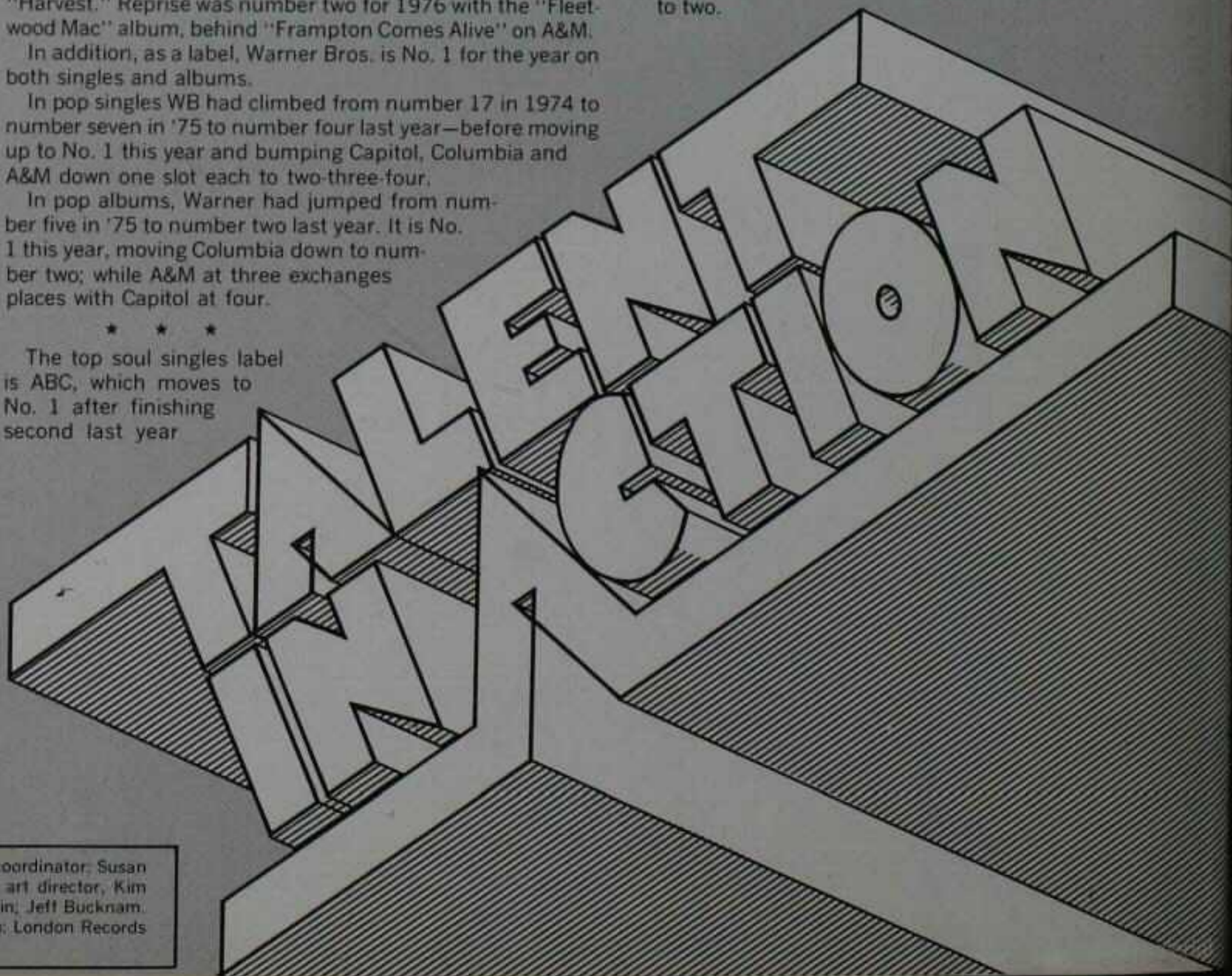
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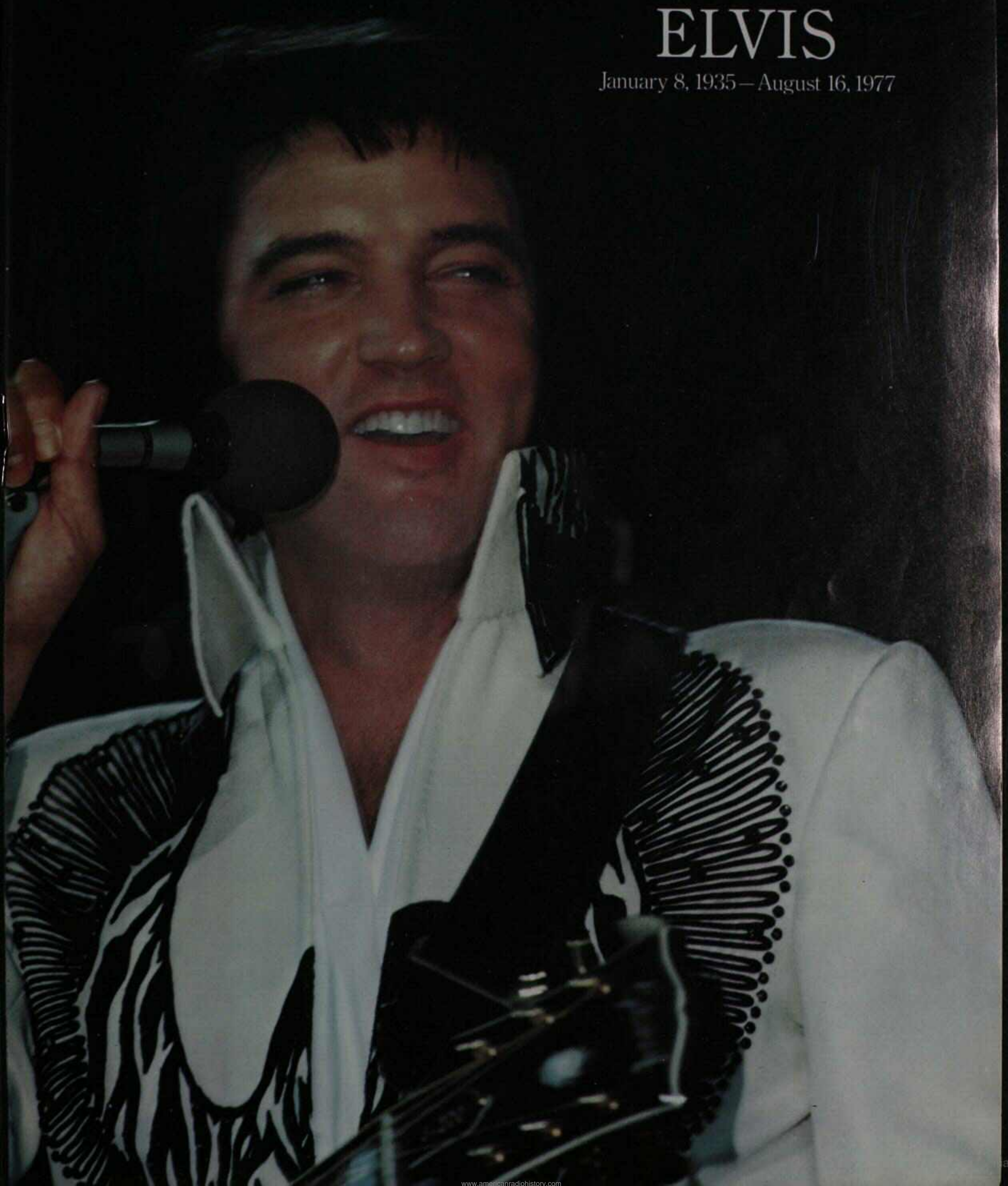


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Thank you very much

Wm. O. O.

