

Billboard

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Tax Bill For Returns Wins House Group OK

By MILDRED HALL

WASHINGTON—The House Ways & Means Committee has approved a tax relief bill which would allow record manufacturers and distributors to include in their year's tax the deductions for returns of product coming back from retailers for a

4½-month period after the end of the tax year (Billboard, Sept. 11, 1976).

There are some hurdles to be cleared before the full benefits will begin to flow, and a fairer match between returns and sales will be achieved in the industry tax picture.

But Joe Cohen, NARM executive vice president, believes the measure could mean as much as \$1 million annually in tax savings to industry members, once the bill takes effect.

Committee spokesmen do not expect final action on the bill before

(Continued on page 88)

High Court Hears Nixon Tape Case

By ROBERT ROTH

WASHINGTON—The U.S. Supreme Court has been asked by Warner Communications to approve the public release of tapes of conversations of former President Richard Nixon played at the Watergate coverup trial. Warners plans to release a two record set of the talks.

The Court heard arguments Tuesday (8) from attorneys representing Warner Communications and the three commercial and one public television networks that the tapes are court documents to which the public has a right of access. The U.S. Court

(Continued on page 12)

STUDIO COST UP FOR LPs

By JIM McCULLAUGH

LOS ANGELES—The average studio cost of a rock or pop album by both established and newer acts has risen dramatically.

While there are any number of variables attached to the recording process in terms of production scope, geography and length of time spent, a survey of prime music recording facilities in such top markets as Los Angeles, New York and Nashville indicates that an established or name act today usually averages \$50,000 to \$80,000 in studio costs.

Newer acts generally hover in the

(Continued on page 90)

High Sales Spawn Domestic Growth By Retail Chains

LOS ANGELES—Buoyed by the prospect of a record-shattering 1977-78 fiscal year, chain retailers document their bullish outlook with a resurgence of planned new and expanded outlets.

While some reluctance to open new outlets appeared for the first time a year ago, most chain entrepreneurs have returned to the blueprints and lease contracts at a pace that almost equals the boom years of 1974 and 1975.

It's difficult to pinpoint the exact number of outlets which will be opened in 1978. Chain record/tape executives grow more cautious. They fear tipping off competitors as to exact locations for which they have contracted. And the capital investment includes not only store locations, but backup warehousing expansion in many cases.

Rich Bullock of the Odyssey Records five-state chain, who is opening a store a week through the holidays

(Continued on page 88)

More Audio Cos. Use Artist Plugs

By STEPHEN TRAIMAN

NEW YORK—More audio companies are putting more dollars behind more artists in identifying top musicians with their various product lines before the public.

Seeking to emulate the success of Ella Fitzgerald for Memorex blank tape are such recent "signings" as Barry Manilow and JVC home entertainment products, B.B. King and Technics by Panasonic speakers, Ray Charles and Scotch recording tape, Emerson, Lake & Palmer and Dave Mason with Craig car stereo.

Multimedia campaigns in six figures and above are either underway or in the works, and most will utilize a combination of radio, television, newspapers, trade and consumer

(Continued on page 71)

Campus Radio Holds U.S. Punk Key

By HOWARD MANDEL

CHICAGO—A key role in fostering U.S. acceptance of punk rock music was assigned to college radio broadcasters attending the eighth annual Loyola National Radio Conference here Nov. 4-6.

The role will be theirs, some 800 students from 30 states learned, because the professional broadcasters who addressed them at the confer-

ence have adopted a wait-and-see attitude about programming punk.

Representatives from about 25 record companies were also in attendance, and they, too, impressed the college radio people with the difficulty of fitting new artists into tight commercial radio formats.

If the delegates needed any more

(Continued on page 37)

Nashville Labels Buoyant Over Gold, See Platinum

By PAT NELSON

NASHVILLE—An increasing amount of country singles and LPs are going gold, putting Nashville label leaders in a positive frame of mind regarding future gold and platinum disks—previously a rarity in the country community.

Reasons cited for the upsurge are the broadened base of country music's appeal, the evolution of production and style and its consequent appeal to younger demographics, intensified marketing approaches, the stocking of more country and cross-over product by large retail outlets and "across the board" acceptance by more radio formats.

Labels which have gotten a taste of strong album and single sales

(Continued on page 42)

Classical Meets Rock At L.A. Bowl Concert

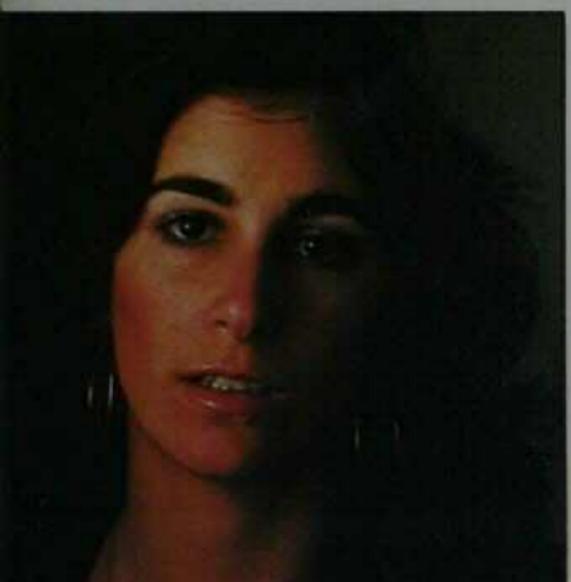
By JEAN WILLIAMS

LOS ANGELES—Classical meets rock when the Los Angeles Philharmonic Orchestra with Zubin Mehta conducting performs a concert complete with laser light shows and special p.a. systems.

The show, believed to be the first of its kind, is being promoted by Wolf/Rissmiller, one of the city's leading rock concert promotion firms, at the 17,600-seat Hollywood Bowl on Sunday (20).

The theme of the show called "Music From Outer Space" will fea-

(Continued on page 56)



Karla Bonoff is a favorite of radio programmers. The majority of album-oriented stations are playing her debut album. They know that Karla Bonoff's voice is the instrument her songs were written for "Karla Bonoff." Columbia Records and Tapes. Produced by Kenny Edwards. PC 34672. Norman Epstein Management. (Advertisement)



ONCE UPON A TIME... a fairy tale come true. Donna Summer's first two-record treasure, shipped gold. ONCE UPON A TIME... another happily ever after from Casablanca Records and Filmworks. (Advertisement)

(Advertisement)

RICK WAKEMAN'S "CRIMINAL RECORD"

ON A&M RECORDS & TAPES

Report Negates Radio Anti-Royalty Argument

C'right Plan Probed For Fee Impact

By MILDRED HALL

WASHINGTON—A strongly documented study of economic impact of a performance royalty for recordings, made for the Copyright Office, has demolished radio broadcaster claims that many stations would go into the red, or out of business, if the copyright law is amended to provide the royalty fee on airplay of copyrighted recordings.

The Copyright Office Tuesday (8) released the 194-page bombshell analysis by the firm of Rutenberg, Friedman, Kilgallon, Gutches and Associates here.

The study makes some jolting discoveries about the probable effect (or lack of it) of record performance royalty on broadcasters and other users, record producers, recording artists and musicians.

The analysis is part of the Copyright Office's inquiry into record royalty, ordered by Congress, to be ready early in January. Comments on the study are due Dec. 1, replies by Dec. 12, 1977.

The Rutenberg estimates are based on the annual blanket license fees for users proposed in the record royalty bill H.R. 6063 by Rep. George Danielson (D-Calif.). The fee would be \$250 a year for smaller radio stations, \$750 for larger, and 1% of net advertising receipts for stations making over \$200,000 a year (Billboard, June 18, 1977).

The analysis riddles the current broadcaster argument that the extra (and they say exorbitant) performance royalty for recordings will be an incentive to payola.

The study shows that additional revenue for individual record companies will be "slight but favorable." An estimate for 1973 sets hypothetical record royalty at about one-half (Continued on page 110)

Radio's Passive Research Breaks 2 More Hot 100s

By PAUL GREIN

LOS ANGELES—Passive research, the process whereby radio stations seek to ascertain the music preferences of listeners who don't normally buy records or phone in requests, has resulted in two more singles being added to the Hot 100 since Judy Collins' "Send In The Clowns" kicked off the trend (Billboard, Oct. 1, 1977).

Collins' Elektra record is now a starred 21, easily beating the number 36 peak it met in its initial release in 1975. And Van Morrison's "Moon Dance," the title track to his 1970 WB debut album, enters the chart at 96. This is the first time the song has made the Hot 100.

The third hit that has entered the chart due to passive research doesn't fit this mold of quality, well-liked songs that never quite reached a mass AM singles audience.

It is Olivia Newton-John's "I Honestly Love You" on MCA, a No. 1 single in October 1974 which went on to win the Grammy and American Music Awards for record of the

(Continued on page 110)



SKIRTY PROMO—Paul McCartney holds the slate board during a filming of a promotional film in Scotland to promote Wings' upcoming single "Mull of Kintyre." Surrounding him and group members Denny Laine and wife Linda are members of Scotland's Campbeltown Pipe Band.

No. 1 Show Will Honor Goddard Lieberson

LOS ANGELES—To provide a historical perspective of the music industry, the two-hour "Billboard No. 1 Music Awards" special on NBC-TV Dec. 11 will pay tribute to the late Goddard Lieberson, president of CBS Records.

Hosting the segment devoted to Lieberson will be Leonard Bernstein. Expected at presstime to appear in the segment were Paul Simon, Johnny Cash, Rex Harrison, Marvin Hamlisch and others.

"In a sense, the tribute to Lieberson is a microcosm of what the entire show is about," says co-producer

Ken Ehrlich. "The show is being designed to represent the people as much as the music they created."

Co-producer and director Bob Henry, an Emmy-award winning director, ironically, produced the only known major television special about Lieberson—"They Said It With Music," which was aired July 4, 1977, as a two-hour CBS-TV special. But Ehrlich also worked with Lieberson on a tv show about producer John Hammond, "The World Of John Hammond," which was aired on the Public Broadcasting System.

Henry says he spent a year putting together his documentary-musical about Lieberson and he intends to devote the same care and attention to the segment for the NBC-TV "Big Event" that will feature performances by some of the world's most outstanding recording artists.

"Too often, an awards show of this kind only reflects current musical tastes," says Ehrlich, "which is maybe what those particular shows were designed to do in the first place.

"But our feeling is that the music of today is rooted in what happened in the past. We plan to relate today's music, in song, to the hits of yesterday.

"In addition to seeing the top performers of today, the audience will have its memories stimulated with the music that was popular dating back to 1947. We won't highlight every year. But, selecting information

from the record charts of Billboard, we will highlight the music of selected years, say a 1954 or a 1963."

Burt Sugarman, executive producer of the 9-11 p.m. special, has already announced the 45 recording artists and groups to make the finals, as well as the five major singles, five major pop albums, and five sound-

track albums in the finals. The winners, unknown even to Sugarman and the staff members of Billboard Magazine, are being protected by Touche Ross & Co., Los Angeles (Billboard, Nov. 12, 1977).

Kris Kristofferson and the Bee Gees are the first hosts of the show announced.

FORSAKES DIRECT BUYING

Disc Records Web Bows New Central Warehousing

By ALAN PENCHANSKY

CHICAGO—The Disc Records 33-store chain will institute central warehousing this month, ending its long-time procedure of direct buying for its stores outside greater Cleveland, its base.

The chain says central warehousing is being instituted primarily to obtain subdistributor pricing from some of its suppliers.

The two new warehouses are in Chicago and Dallas.

Raoul Acevedo, general manager, says that Disc is not abandoning its emphasis on store level purchasing decisions, but that bottom line pressures made it necessary to secure the preferred pricing.

The warehouses are expected to heavily stock only the lines which previously had withheld the lower

price from Disc. In addition, they will coordinate special buys and handle cutouts and accessories, says Acevedo.

Simultaneous with the opening of the Chicago warehouse in suburban Addison, Ill., the chain is establishing a new marketing and merchandising department there. Three new positions have been opened in the department, including two filled by former store managers Mike Nold and Colleen Kelly. The chain also has a full-time artist on the new staff.

"They will be creating the bulk of our advertising," says Acevedo. In-store promotions and display materials also will be created and coordinated from this central point, and the chain looks to a big up-grading of its merchandising muscle.

STATIONS, PROMOTERS BACK OFF

Canadian Airwaves Lack Soul

By DAVID FARRELL

TORONTO—It is a sensitive subject and record company personnel are reluctant to talk about it on the record, but it appears that black records are getting the shaft on Canadian Top 40 stations while major concert promoters are backing off from booking major black acts.

The industry at large is hesitant to term the vacuum "racism," but the 120,000-odd black community in Toronto recently took a stab at the radio establishment via Norman "Otis" Richmond, an entertainment columnist for Contrast magazine

which is read primarily by Toronto's large Caribbean community.

Richmond points out that one major market station in the metro area has backed off from playing "Float On" by the Floaters, despite going to number 2 on the Billboard Hot 100 chart.

The writer points out a number of other records that have failed to get airplay at the station and notes that acts such as Peter Frampton ("Signed, Sealed, Delivered") and Eric Clapton ("I Shot The Sheriff")

fare considerably better with cover versions of black recordings.

One former national promotion director for a major label operating here draws the distinction to "sound"—not "race"—as the vital point to be considered in assessing the situation. He points out that acts such as Johnny Nash and Johnnie Taylor fare much better in getting airplay on a national level.

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(Continued on page 78)

A's Seider Sees Record Year In Intl Sales Effort

By JIM McCULLAUGH

LOS ANGELES—United Artists Records international division is gearing up for the best sales year in its history, reports Harold Seider, division president.

Seider points to for the business include a more aggressive stance in the international arena, new licensees as well as beginning ventures into new territories; exploitation and reissue of catalog product; local product promoted by its two foreign subsidiaries, and the huge acceptance of the Electric Light Orchestra and the world.

The label's two subsidiaries, UA Records Ltd. of Canada and UA Records Ltd. in the United Kingdom, will have successful years, Seider points out, because of a concerted effort to develop local product as Lavender Hill Mob in Canada and the Stranglers and Dr. Feelgood in England in addition to established UA product.

"The Ventures in Japan," states Seider, "are breaking new records as a result of the efforts of our new licensee, King Records. And King has undertaken a very extensive

(Continued on page 84)

Billy thinks it's time
you heard a whole new thing

"A Whole New Thing" SP 4650
A Whole New Billy Preston Album.
On A&M Records & Tapes 

Includes the single
"Wide Stride"
AM 1000
Produced by Billy Preston

Copyrighted material

In Memory Of A Cherished Friend

The passing of Joel Friedman, president of WEA and one-time West Coast editor of Billboard, saddens us all. One can only take solace in the fact that he played a major role in making the industry a better one, both from the economic and cultural points of view, and that he left this world at the peak of his career, showered with honors.

He joined Billboard in the 1950s, hired by Lee Zito who quickly recognized his talents. Paul Ackerman, then music editor, often remarked that he had never worked with a reporter of such outstanding ability. As Lew Chudd, of Imperial Records, once warned us: We would have to lose Joel to bigger things some day. And that day came when Jim Conkling, Warner's first president, telephoned and asked in his gentlemanly way whether he could pitch Joel for a job with the new company. We told him it was our honor as well as Joel's. We hated to see him go, for he was a pillar of strength as a colleague and friend.

Joel told us his years with Billboard were the best of his life up to the point when he joined Warners. But we are sure, as Warner must be, that he felt the same about them. We are all better for having known and loved him.

Complete Friedman coverage appears on pages 10, 16.



THE MAN—Ron Miller, a Jobete writer/producer, dons a gorilla costume to add atmosphere to a mini show vocalist Charlene performs at the Gramophone store in San Francisco. She sang songs from her forthcoming Prodigal LP "Songs Of Love."

CULMINATES 12-YEAR STRUGGLE

5 Tribunal Members Take Oath Of Office

By MILDRED HALL

WASHINGTON—The five members of the new and long overdue Copyright Royalty Tribunal were sworn into office here Thursday (10). Supreme Court Justice Harry Blackmun administered the oath. Tribunal chairman Tom Brennan, and fellow commissioners Larry Burg, Douglas Coulter, Clarence L. James and Frances Garcia. The Capitol Conference Room was packed to the doors with relatives, friends, well-wishers and a galaxy of those in and out of government who had played a role in the 12 year legislative struggle to achieve a revision of the 1909 Copyright Law. Rep. Robert W. Kastenmeier (D-Vt.), leader in copyright matters in the House since 1965 welcomed the new Tribunal as a major innovation that will take Congress out of the royalty rate-making business. He mentioned that the Congressmen had to persuade President Carter that this is not just another bureau or even merely "desirable"

bureau or commission, but one "essential" to the implementation of the new copyright act so significant to the citizens of this country—and of the world.

Bruce Lehman, counsel to the Kastenmeier subcommittee that hammered out much of the final wording of the revision bill, was master of ceremonies. He welcomed the new tribunal as the first U.S. agency set up to serve the interests of creative artists and writers.

Sen. John L. McClellan (D-Ark.), copyright leader in the Senate, sent a message of regret that he could not make the ceremony. He thanked his hard working colleague on the House side, Rep. Kastenmeier.

The first organizational meeting of the commissioners will be held Nov. 29. Soon thereafter the five tribunal members will plunge into the difficult work of deciding how much public broadcasters must pay for the statutory license to use music on their stations under the new law.

Ariola Tees Zombie New Wave Label

LOS ANGELES—Ariola America has officially unveiled its new custom new wave label called Zombie records.

Ariola senior vice president Scott Shannon will assume general manager duties. Don Waller, most recently editor of the "Back Door Man" rock magazine, becomes director of promotion and marketing and Pam Turbov becomes director of publicity and public relations.

Zombie will be distributed by Ariola via its worldwide distribution network. "Up until now distribution of new wave releases has been somewhat limited," says Shannon.

While the label will not yet divulge which acts have been signed, Waller says the label's first single will be released after Thanksgiving. Waller adds that negotiations are in progress with other acts.

Klein: New Trial After Hung Jury

NEW YORK—The government has decided to retry Allen Klein on income tax evasion charges, after a mistrial was declared Thursday (10) when a federal court jury here was unable to reach a verdict.

U.S. District Judge Charles M. Metzner declared the mistrial after the jury had deliberated for six days, and indicated that the case would be assigned to a new judge.

Assistant U.S. Attorney Thomas E. Engel, the chief government prosecutor, anticipates a conference sometime this week to set a new trial date. Although the jury was not polled in court, he claims that there was a majority for conviction, "but it's hardly a victory from our point of view."

Gerald Walpin, chief defense attorney for Klein, says he "would make all appropriate motions" in an attempt to avoid another trial for Klein.

Commenting on the deadlock of the jury, Walpin stated: "It is apparent that this indicates substantial reasonable doubt that the government could prove its case." According to Walpin, his informal poll of the jury showed it tied at 6-6.

6 NARM Regionals Pull 600 In Series

NEW YORK—NARM reports total attendance of more than 600 for its first six one-day regional meetings series, now at the halfway point. The sessions, inaugurated in September, are designed to bring together manufacturers and merchandisers, particularly from the middle management ranks, at locations near their bases of operations.

Upcoming regional meets are set for San Francisco, Jan. 11; Seattle, Jan. 12; Los Angeles, Jan. 16; Washington, D.C., Feb. 7; New York, Feb. 10, and Dallas, Feb. 17.

Executive Turntable

John Dolan, Jr. named vice president, CBS Records Group, New York. He was vice president of operations & planning at CBS Records International. Replacing him in that position is Bernard DiMatteo, formerly vice president, administration and development. Named to that position is Paul Russell, previously vice president/assistant to the president. . . . At CBS Records, New York, Vernon Slaughter named to the newly created post of director, jazz and progressive music marketing. He was associate director, album promotion/special markets. . . . Rick Sidoti named manager of new artist development, a newly created position, at 20th Century Records, Los Angeles. . . . Phil Alexander becomes project manager, marketing and creative services, for ABC Records in Los Angeles. He was previously assistant to the president in ABC's international division, a position he held for two years. . . . Sammy Alfano appointed to the newly created post of national singles promotion director for Elektra/Asylum in Los Angeles. He was previously an independent promotion man for the past year. . . . Karen LaFont becomes assistant to the vice president, director of album promotion and artist relations, a newly created post at Ariola Records in Los Angeles. Most recently she did national secondaries at Ariola. . . . At Polydor Inc., New York, Jim Collins appointed national singles promotion manager. He was program director for WPGC, Washington, D.C. . . . Jim Charne promoted to director, product management, East Coast, for Epic/Portrait/Associated Labels, New York, from associate director, product management. . . . Regional album/promotion/artist development appointments at Atlantic Records includes Steve Leeds, Northeast manager; Sam Kaiser, Midwest; and Mike Price, Southern. Leeds was assistant to Tune Erim; Kaiser served as a local promotion rep in St. Louis; Price was Southern regional album promotion director for Arista. . . . At Polygram Corp., New York, Ruth Ennis promoted from director of personnel to vice president, personnel. And Peter Dordal named vice president, tax. He was director of taxes. . . . Lou Galliani assumes the newly created post of regional director of promotion and sales, West Coast, for ABC Records in Los Angeles, spearheading a new West Coast promotion team. John Bettencourt, Bob Galliani, Fred Zaehler and Mike Brannen have all been appointed individually to the position of promotion and sales manager. Lou Galliani was previously West Coast regional promotion manager for Elektra/Asylum; Bettencourt was an ABC promotion manager in San Francisco; Bob Galliani was formerly a local promotion manager for Warner Bros. in San Francisco; Zaehler previously covered the Seattle area as part of Elektra/Asylum's promotion team, and Brannen had been involved in sales and promotion at ABC Records. . . . Ron Lanham tabbed Elektra/Asylum's regional promotion representative, West Coast, in Los Angeles, after serving as the label's promotion rep in Los Angeles and Denver. Also, Carol Singer becomes E/A's local promotion rep in St. Louis; she was formerly music director at WRKO in Boston and WHEN in Syracuse. . . . Ruben Rodriguez becomes Northeast regional promotion representative for Casablanca Records. Based in New York he comes from Motown where he was responsible for that label's Northeast regional promotion. . . . Andi Kaden named national sales and promotion coordinator at Ovation Records, Chicago. She was formerly with Arista and ABC. . . . New appointments at Tomato Records, New York, include Warren Rossman, formerly assistant to the president, as vice president, administration; Jack Levy, previously Northeastern district manager, now director of sales. . . . Private Stock Records, New York, appoints Bill Scull Midwest regional promotion manager. He had a similar past with Arista. . . . May Pang, formerly with John & Yoko Lennon, joins Island Records, New York, as assistant to the president. . . . Murray Sporn appointed general manager, East Coast, of the Cream Music Publishing Group, Memphis. He was vice president, general manager of American Music, Inc. . . . Ken St. Jean named manager of the Hegewisch Records retail chain, Chicago. Laury's Records, Chicago, appoints Arthur Shulman director of stores.



Dolan



DiMatteo



Russell



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Charne



Galliani

Agustin Gurza promoted to Billboard's Latin editor, working out of the Los Angeles office. Gurza has been with the magazine more than one year writing about international and domestic Latin activities plus other musical categories. Also, Ed Harrison promoted to campus editor, working out of the L.A. office. Harrison, during his year with the magazine, has been covering campus activities. He is also the publications' record review editor. . . . Diane Eklund, 10 year veteran with Spec's, the veteran Florida retail chain, has been appointed first supervisor. She will have charge of Central and Northern Florida stores. . . . Arnie Kornfield appointed marketing director for the Entertainment Company Music Group, a music publishing and production company in Los Angeles. Kornfield was one of the four producers of the Woodstock Festival and most recently was promoting concerts in Florida. In addition, Jay Warner becomes vice president, West Coast activities. Warner was a vice president of the Wes Farrell Organization. . . . Rocco M. Catena joins the International Home Entertainment, Inc. organization in Los Angeles where he will supervise original programming production and its subsequent use by subscription television and other closed circuit tv systems. Catena, prior to opening his own independent marketing organization, specializing in production services for companies within the recording industry, was director of creative services at Playboy Records and before that a marketing man with Capitol.

In This Issue

CAMPUS.....	60
CLASSICAL.....	46
COUNTRY.....	42
DISCOS.....	62
INTERNATIONAL.....	76
LATIN.....	80
MARKETPLACE.....	66, 67
RADIO.....	37
SOUL.....	53
SOUND BUSINESS.....	74
TALENT.....	56
TAPE/AUDIO/VIDEO.....	69

FEATURES	
Disco Action.....	64
Inside Track.....	110
LP Closeup Column.....	108
Stock Market Quotations.....	8
Studio Track.....	74
Vox Jox.....	37

CHARTS	
Boxoffice.....	60
Bubbling Under	
Hot 100/Top LPs.....	40
Classical LPs.....	48
Latin LPs.....	80
Hits Of The World.....	78
Hot Soul Singles.....	53
Soul LPs.....	54
Hot Country Singles.....	44
Hot Country LPs.....	43
Hot 100.....	106
Top 50 Easy Listening.....	46
Rack Singles/LPs Best Sellers.....	55
Top LPs.....	102, 104

RECORD REVIEWS	
Singles Radio Action.....	24, 28
Album Radio Action.....	30
Album Reviews.....	96
Singles Reviews.....	98



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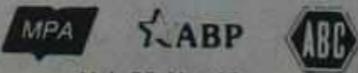
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BLUES FOR POSTERITY—Foghat presents David Hall, head of the Rogers & Hammerstein Archives of the N.Y. Public Library, a check for \$5,000 from proceeds of a blues tribute concert at the Palladium, and the entire Arhoolie catalog. From left are Hall; Foghat's Dave Peverett, Rod Price, Craig MacGregor and Roger Earl; Eddie Kirkland and Johnny Winter, who performed at the gig.

PUNK DISPLAYS Sales Of New Wave Product Go Up As Visibility Increases

By ROMAN KOZAK

NEW YORK—Record stores around the country are finding that if you display punk rock product, you will sell it. Some are devoting entire sections of the stores to new wave.

Even dealers who do not provide elaborate punk displays are reporting that while the music has not sparked a run on the product, sales are good and they are growing.

Warner Bros., which has as big a commitment to new wave (record companies never call it punk) as anybody with the signing of the Sex Pistols and the Sire distribution deal, is heavily involved with the merchandising of punk.

Larry Herman, branch marketing coordinator in New York, says that the label considers it part of pop music in general, but is interested in special punk sections since it brings it closer to the people.

As an example he points out that some stores have organized their own displays, without using the label's merchandising aides. One store, he says, has put up its own Sex Pistol awning.

He says that when the label showcased the Talking Heads in New York's Bottom Line all the area's top dealers were invited to the show.

For the release of the Sex Pistols' "Never Mind The Bollocks—Here's The Sex Pistols" LP a heavy advertising schedule has been budgeted, as well as the usual variety of posters, mobiles, four by fours, empty jackets and the like.

According to both Peters International and Jem Records, the "Never Mind The Bollocks" LP is already the biggest import item in memory. Jem Records is especially active in punk merchandising, work-

ing with stores to set up new wave sections (Billboard, Nov. 11, 1977).

Sire Records, which is releasing the new Ramones' "Rocket To Russia" LP is doing its own promotion merchandising and advertising. As well as four by fours, it is producing six by sixes and will be advertising with Spectacolor on Times Square and via a billboard on Sunset Strip.

The Licorice Pizza store on the Sunset Strip is devoting a whole corner to punk rock, selling not only the records but also Sex Pistols T-shirts and punk magazines. If anybody wants to join the Dead Boys fan club, the address of that organization and others like it is on the wall.

In New York both the Korvettes and the Sam Goody Chain are doing punk displays. Steve Sturm, LP record buyers for Goody, says that special sections have been set up in various Goody stores.

He says that because of store policy, no T-shirts are sold. There is no punk singles sections, either. Punk singles in Goody's are sold with other mainstream product. Import LPs and domestic releases are sold together.

Sturm agrees with most retailers polled for this story, that punk has not yet reached its full potential.

While retailers outside the media centers are not yet jumping with two feet into the punk scene, they are aware of it, and are devoting more and more space to it.

Wayne Steinberg, record buyer at the Record and Tape Collectors chain in Baltimore, says that since radio play is so minimal for punk, "We have to break the things out of the stores."

He says that while punk "is not really happening" in most of Balti-

more, the chain's Jumpers store, outside the city in a mall that has become a youth hangout, is successful with punk records and is giving it good space.

He is skeptical about how much Warners will offer him in punk support.

"We would love to be able to do what we can. But I hate to say it, they (Warners) will not follow it up. All they do is drop off some posters."

Dee Addison, head buyer for a Peaches store in St. Louis, says that they have no special displays since the records are stacked on boxes on the floor in alphabetical order, and punk is mixed in with regular pop releases.

She says that while punk has not taken off yet, she has had great success with the import version of the new Elvis Costello LP, and is awaiting the new Sex Pistols release.

She says that there will be a big punk show in St. Louis featuring the Ramones, Eddie and the Hot Rods and Costello at the end of the month.

And in New York, Peters International, importer of various types of music including punk, from around the world, is expanding its rock department.

It is beefing up its telephone sales force, sending out "rock specialists" around the country to help stores merchandise rock imports, and is establishing an office in London.

While punk rock will remain part of the imports mix, the expansion into rock will not be strictly new wave, but also includes a greater emphasis on disco and rock from France, Portugal, Italy and South America.

Chris Peters Jr., assistant to the president, says that the retailers "like the idea of a sales representative visiting their store rather than having their import dealings with an impersonal voice over the telephone."

Garson Over Poles

NEW YORK—Guitarist/singer John Garson became the first performer to entertain over both the North and South Poles recently as part of Pan Am's 50th anniversary of commercial air travel.

A celebrity cast, including Adm. Richard Byrd's grandson, was aboard for the flight. Garson's 10-flight gig was arranged through Meyer Davis Productions.

CBS, London Plan Goodman Gig LPs

NEW YORK—An historic Benny Goodman concert and its 40th anniversary commemorative provide the focal points for soon to be released albums on CBS Records and London's Phase 4 Stereo.

On Jan. 17, 1978, Goodman is set to perform at Carnegie Hall, marking the 40th anniversary of the first jazz concert ever held at that location. The 1938 show also represented the first time an integrated group of white and black musicians played in a major Manhattan venue outside of Harlem.

Tentatively scheduled to join Goodman for the upcoming concert are Count Basie and Harry James.

Phase 4 Stereo will record the concert live. Meanwhile, CBS Records has announced plans to re-issue the historic original performance album, which has been generally available.

Both labels are expected to provide major merchandising campaigns on behalf of the LPs, with specific details to be announced shortly.

EVERYBODY KNOWS TOM JONES CAN SING. BUT DID YOU KNOW HE COULD SING LIKE THIS?

"What a Night" presents a side of Tom Jones that you've seen before, but all too seldom.

It's a dimension of his talents that you've cherished from the days of "Green, Green Grass of Home" through this year's "Say You'll Stay Until Tomorrow."

It reveals emotions that a lot of people are afraid to think about, let alone sing about.

And it's a side of Tom Jones which shows that a sensitive and thoughtful man is the strongest man alive.

Sure, everybody knows Tom Jones can sing. But just listen to what he's singing now.

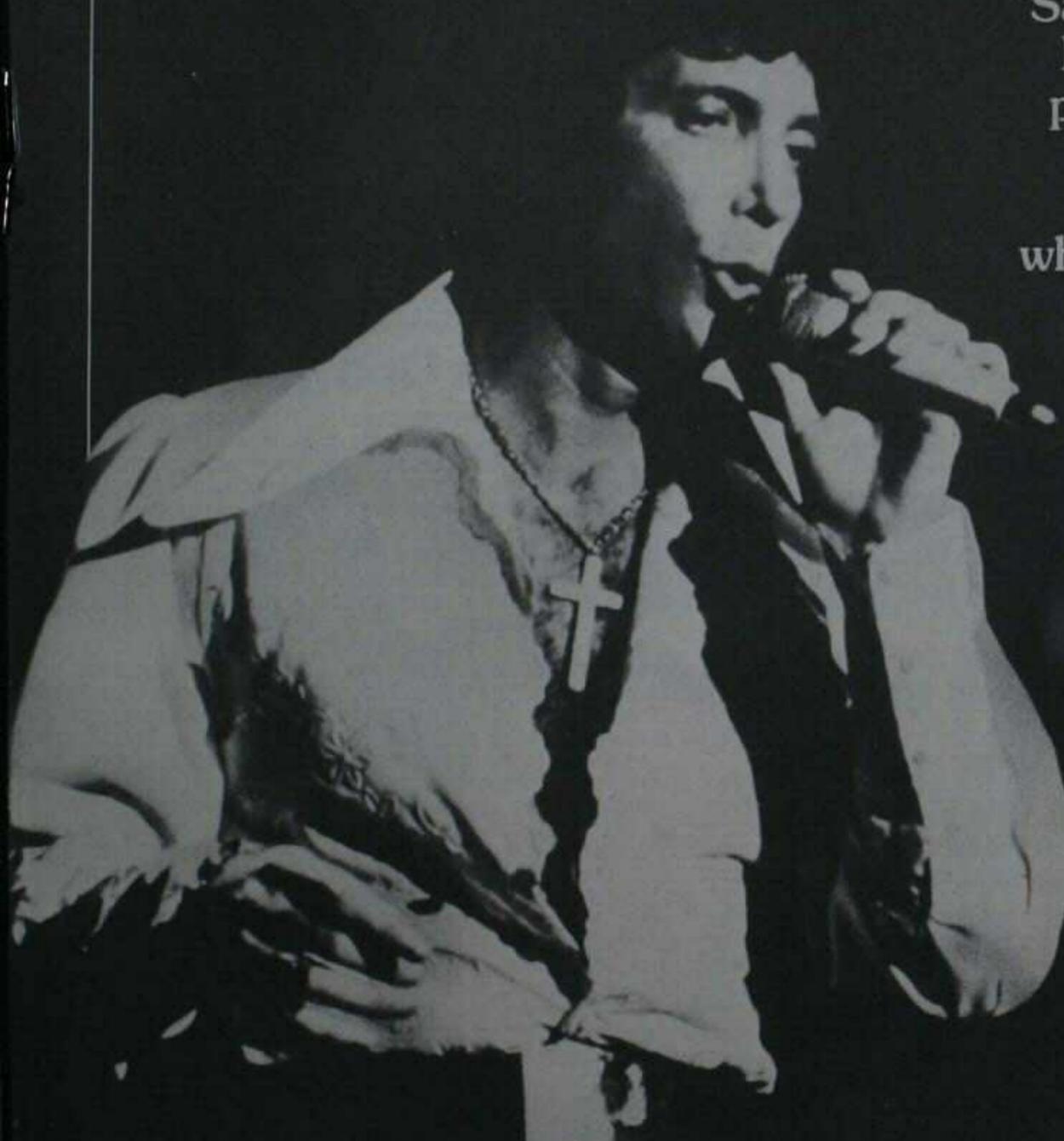
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including:

The Heart/Ramblin' Man/Day To Day Affair
That's Where I Belong/If This Is Love



CBS Inc. Plans To Expand Plants

Earmarks Construction For U.K., More U.S. Facilities

NEW YORK—A significant portion of increased CBS Inc. capital expenditures in 1978 and 1979 will be directed at expanding capacities for the CBS/Records division's rapidly growing recorded music business both in the U.S. and abroad.

CBS chairman William Paley and president John Backe emphasized the expansion in announcing that the board of directors had declared a cash dividend of 60 cents per share on common stock—a 20% increase over the 50-cent quarterly dividend paid since the fourth quarter of 1976. It is payable Dec. 9 to shareholders of record on Nov. 25.

"Plans are already proceeding for construction of a new record manufacturing plant in the U.K. and we are evaluating the practicability of building a fourth manufacturing facility for the CBS/Records division in the U.S.," Paley and Backe noted.

"The needs of our own recorded music business, as well as those of the music industry for which we press tens of millions of records annually have kept our three existing plants—in Pitman, N.J., Terre Haute, Ind., and Santa Maria, Calif.—operating at or near maximum capacity throughout much of 1977," they said.

While no final decision has been made on the fourth U.S. plant, Walter Yetnikoff, CBS/Records Division president, indicates that tentative plans are being drawn with a likely location in the Southeast or South Central "sunbelt" area to meet

growing demand in this expanding area.

Pointing to recent articles spotlighting the LP pressing and tape duplicating crunch (Billboard, Oct. 29, Nov. 5, 1977), the CBS music chief notes: "We've outrun ourselves in capacity for records and tapes plain and simple, and it's come right at the busiest time of the year."

Giving equal weight to both pressing and duplicating, he sees any new automated plant involving both activities, with a heavy investment that "could mean increased pressing and duplication prices to pay for this significant capital outlay."

Yetnikoff also notes a shortage of

magnetic tape itself, indicating added investment for more equipment on the bulk manufacturing side of the business handled through Columbia Magnetics. In the same way, the current shortage of jackets would mean increased printing equipment as well.

Commenting on the dual role of CBS in both its own as well as custom pressing and duplicating, he emphasized: "We have to give our clients first and foremost treatment, sometimes even at the expense of ourselves."

Yetnikoff definitely feels the music industry will continue growing, "and it's our responsibility to grow with it." **STEPHEN TRAIMAN**

Retail Growth For Integrity Corp.

LOS ANGELES—A strong indication of the positive growth in the industry occurs in the annual report of Integrity Entertainment Corp., one of the rare public companies totally devoted to record retailing.

Net income rose 91% to \$844,514 from \$442,315 the previous year. Sales increased 18% to \$46,069,661, compared to \$39,146,486 for the 88-store California store chain. Earnings per share spiraled to 29 cents

versus 15 cents a year ago, based on 2,900,000 shares both years. The fiscal year ended June 30.

Between July 1 and Oct. 31, 1977, one Warehouse store closed and seven more, including the first Big Ben super store opened. Between Nov. 1 and Dec. 15, five more stores, including two more Big Ben's, should be opened, bringing the store total to 99 by year's end, the report states.

N.Y. Retailers Plan Dec. Seminar

NEW YORK—In the light of Jimmy's imminent demise and the expansion of other metro area

record chains, a lively roundtable discussion is expected Dec. 5 when the music and performing arts lodge of B'nai B'rith presents a panel seminar entitled "The New York Retailers Speak."

Panel members include Sy Bondy of Sy Bondy's Record Shop; Roy Imber, Times Square/Record World stores; Ben Karol of King Karol Record shops; Joe Saccone, Spin-A-Rama Records; and Jay Sonin of the Record Hunter. Moderating will be Herb Goldfarb, president of Herb Goldfarb Associates.

The gathering, set for the Sutton Place Synagogue, is open to all members of the music industry, with an attendance of more than 200 anticipated.

20th Century Has Good 3rd Quarter

LOS ANGELES—20th Century Records experienced a profitable third quarter, mostly because of the "Star Wars" soundtrack and a Barry White album, according to Dennis C. Stanfill, chairman of the board.

Earnings for the third fiscal quarter, ending Sept. 24, for the record and music publishing divisions were \$2,283,000, based on revenues of \$8,184,000. Last year, in the same period, the division dropped \$1,233,000.

For the past nine months, ending the same date, the two operations have netted \$1,463,000, based on revenues of \$13,651,000. In a similar nine-month period a year ago, the company dropped \$3,843,000.

Mighty Three Duo

LOS ANGELES—Joe Jefferson and Charlie Simmons have been signed to exclusive songwriting contracts with Mighty Three Music.

The pair has written such top 10 soul hits as "Games People Play," "Mighty Love," "Love Don't Love Nobody," "Sadie" and "Love Or Leave" for the Spinners and "Once You Hit The Road" for Dionne Warwick.

Market Quotations

As of noon, November 10, 1977

1976	High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
47%	36		ABC	8	970	42%	40%	41%	+ 1%
41%	35%		American Can	7	189	37%	37%	37%	+ 1%
11%	7%		Ampex	10	307	9%	9%	9%	+ 1%
5%	2%		Automatic Radio	10	2	2%	2%	2%	+ 1%
28%	22%		Beatrice Foods	11	501	23%	23%	23%	+ 1%
62%	46%		CBS	8	407	52%	52%	52%	+ 1%
19%	7%		Columbia Pictures	5	817	18%	18%	18%	+ 1%
15%	10%		Craig Corp.	4	323	14%	12%	12%	- 1%
48%	32%		Disney, Walt	16	600	37%	36%	37%	+ 1%
4%	3%		EMI	7	43	3%	3%	3%	+ 1%
18%	10%		Gulf + Western	4	673	11%	10%	11%	+ 1%
10%	4%		Handleman	9	99	9%	8%	9%	+ 1%
5%	3%		K-Tel	8	5	3%	3%	3%	Unch
9%	5%		Lafayette Radio	58	18	5%	5%	5%	Unch
26%	21%		Matsushita Electronics	9	2	23%	23%	23%	+ 1%
44%	31%		MCA	8	339	35%	34%	35%	+ 2%
25%	16%		MGM	10	65	23%	23%	23%	+ 1%
57%	45%		3M	14	318	49%	48%	48%	+ 1%
56%	36%		Motorola	11	1061	38%	37%	38%	+ 1%
36%	26%		North American Philips	6	16	29%	28%	29%	+ 1%
9%	5%		Playboy	15	21	7%	6%	6%	+ 1%
22%	24%		RCA	9	866	28%	28%	28%	+ 1%
10%	7%		Sony	14	836	7%	7%	7%	Unch
22%	14%		Superscope	6	55	15%	14%	14%	+ 1%
42%	21%		Tandy	7	583	31%	30%	31%	+ 1%
7%	4%		Telecor	6	17	6%	5%	6%	+ 1%
3%	1%		Telex	7	85	2%	2%	2%	+ 1%
4%	1%		Tenna	9	19	2%	2%	2%	Unch
18%	13%		Transamerica	6	495	15%	14%	15%	+ 1%
25%	9%		20th Century	4	361	22%	22%	22%	- 1%
32%	25%		Warner Communications	6	151	29%	28%	29%	+ 1%
28%	12%		Zenith	19	483	14%	14%	14%	+ 1%

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	54	11	3%	4%	Koss Corp.	5	45	3%	4%
First Artists Prod.	3	43	7%	8%	Kustom Elec.	7	2	2%	3%
Gates Learjet	4	36	10%	10%	M. Josephson	9	32	12%	12%
GRT	5	62	1%	1%	Memorex	7	60	26%	26%
Goody Sam	3	2	2%	3%	Orox Corp.	-	42	-	-
Integrity Ent.	3	57	1%	2%	Recoton	4	-	2%	2%
					Schwartz Bros.	10	-	1%	2%

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ATTRIBUTED TO FEWER RELEASES

MCA Records And Music Logs 8th Quarterly Decline

LOS ANGELES—The MCA records and music publishing division registered its eighth consecutive quarterly decline for the three month period ended Sept. 30, 1977.

For the quarter, income decline 54% to \$1,680,000 from \$3,619,000 a year ago. Income for the nine month period dipped 63% to \$5,089,000 from \$13,828,000 in 1976.

Revenues for the quarter dropped 9% to \$21,317,000 from \$23,415,000 and 16% during the nine months from \$75,145,000 to \$63,417,000.

Meanwhile, third quarter figures for parent MCA Inc. were more optimistic as net income rose 11% to \$27,672,000 from comparable figures of \$24,870,000. Revenues also increased 11% from \$202,216,000, to \$225,456,000.

For the nine month period, income declined 9% to \$62,859,000 from \$69,123,000 while revenues increased a modest 6% to \$608,248,000 from \$574,509,000.

Low Wasserman, chairman of the board of MCA Inc., attributes the

decline in the record and publishing division to fewer releases by major artists during the first nine months of 1977 and the lower sales levels of albums in release.

Arista Reports Net Revenue Up

NEW YORK—Arista Records scored net revenues of \$13,094,000 worldwide for the first quarter of fiscal 1978, up a whopping 123.1% over the similar period in fiscal 1977, reports Elliot Goldman, executive vice president and general manager of the label.

First quarter revenues for fiscal 1977 were \$5,869,000. The latest figures represent the best first quarter in the company's history. Arista credits its success to the sales popularity of the Alan Parsons Project and Barry Manilow, as well as the Outlaws, Eric Carmen, Melissa Manchester, the Bay City Rollers and Grateful Dead.

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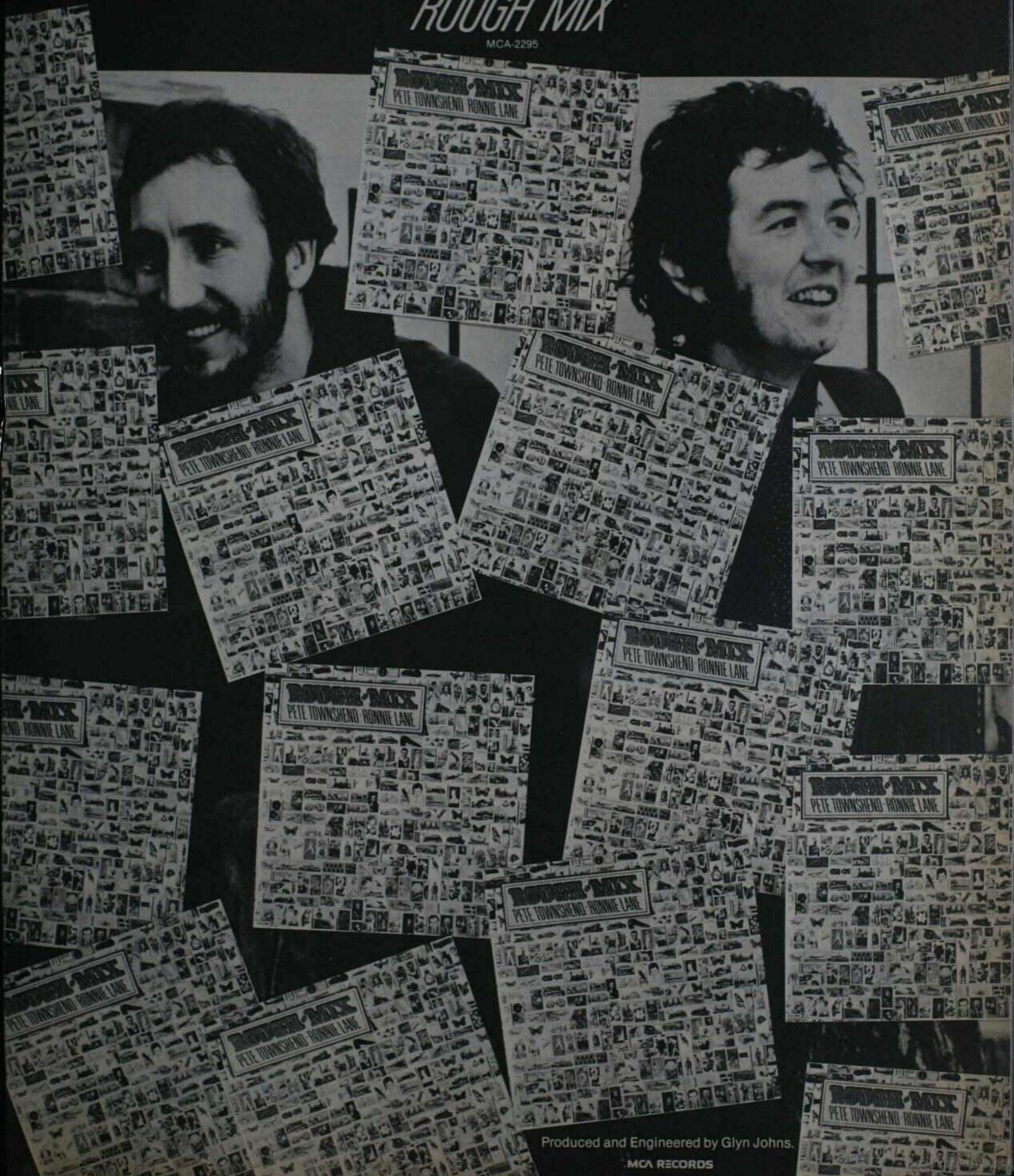
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MCA RECORDS

Joel Friedman Leaves Strong Friends, a Strong WEA

LOS ANGELES—The Warner Communications Inc. family of companies has the unsettling job of getting back to business this week following the sudden death Tuesday (8) of one of its kingpins, Joel M. Friedman, founder and president of the WEA Corp.



Joel Friedman: WEA's first president, and a man whose dynamics built a major distribution organization from the ground up.

Officials of Warner Communications, WEA, Warner Bros. Records, Atlantic Records and Elektra/Asylum Records as well as the hundreds of friends Friedman made in the industry are still affected by his death.

Friedman, 52, woke around 4 a.m. Tuesday morning complaining of chest pains in his Encino, Calif., home. Paramedics were rushed to his aid but he died of an apparent ruptured aorta.

Scores of the employees Friedman hired when he launched WEA in January of 1971 attended funeral services here Thursday (10) and all of WEA's eight branches and 12 sales offices were closed that day in honor of their late president.

An overflow crowd attended the services at Mt. Sinai cemetery with eulogies delivered by Henry Droz, WEA's executive president and David Swaig, a long-time personal friend. Burial at the gravesite was private.

There was no immediate word on Friedman's successor, a topic which WEA home office personnel chose not to think about when queried on this subject last week.

David H. Horowitz, Warner Communication's president, in a formal

statement, commented on Friedman's role in the organization thusly:

"He was uniquely able to both focus on the day-to-day details of an enormous business and at the same time look ahead and plan for the future. The building of the WEA branch distribution system was in large measure his achievement; and he thereby played a crucial role in the extraordinary success story of the WCI record group.

"He built that distribution company from the ground up. It was made to last; it today has the strength of Gibraltar and a group of able and dedicated people to man it.

Having worked with independent distributors while at Warner Bros. Records—a company he joined in 1958 after five years as West Coast editor for Billboard—Friedman incorporated many of the strengths of the independents into the formula for WEA.

According to Russ Bach, West Coast regional branch manager and himself with the company 4½ years, "Joel sought a different direction in his organizational structure than was common. Everyone is centrally controlled. In WEA, the branch managers are autonomous and we reported to Joel. His idea was to put strong guys in the branches and let them run the operation rather than

having a guy at headquarters running the various functions."

Friedman took this concept further by establishing both branch and district marketing coordinators who coordinated sales and promotion in their territories. He established account executives who were



Friedman: a pioneer who listened to ideas.

assigned to one key customer and they were its contact on all levels with WEA.

He had developed a most advanced data processing system hooking in all the branches to headquarters. He established a singles action desk with people whose sole responsibility was seeing that 45s were properly sold at retail and that all WEA salesmen knew of their availability.

He had customized audio/visual presentations developed for major

(Continued on page 16)



Joel Friedman and Stan Gortikov, RIAA president, share a table at IMIC '77 in Amsterdam. Friedman frequently met with American industry leaders.



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Never one to spout out answers, Friedman is shown in a typical stance during a meeting.

It is Joel's monument and we will always be in his debt."

While still vice president and director of marketing for Warner Bros. Records, Friedman was chosen to form a distribution company for those labels which Warner Communications had purchased. His life revolved around making trips to various parts of the country to find the proper people and locations for WEA outlets while also handling his regular WB duties.

Friedman tapped people from both branch-operated companies as well as from independent distributors to join his new organization.

Today, WEA is a \$300 million sales company with upwards of 720 employees. Its fulfillment centers are in Mt. Laurel, N.J. (for the New York and Philadelphia branches), Chicago, Cleveland, Dallas, Burbank, Atlanta and Boston. Its sales offices are in Seattle, San Francisco, Denver, Detroit, Cincinnati, Minneapolis, St. Louis, Kansas City, Charlotte, N.C., Miami, Houston and Baltimore/Washington.

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MCA-3029
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SO 19106
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ST 11633
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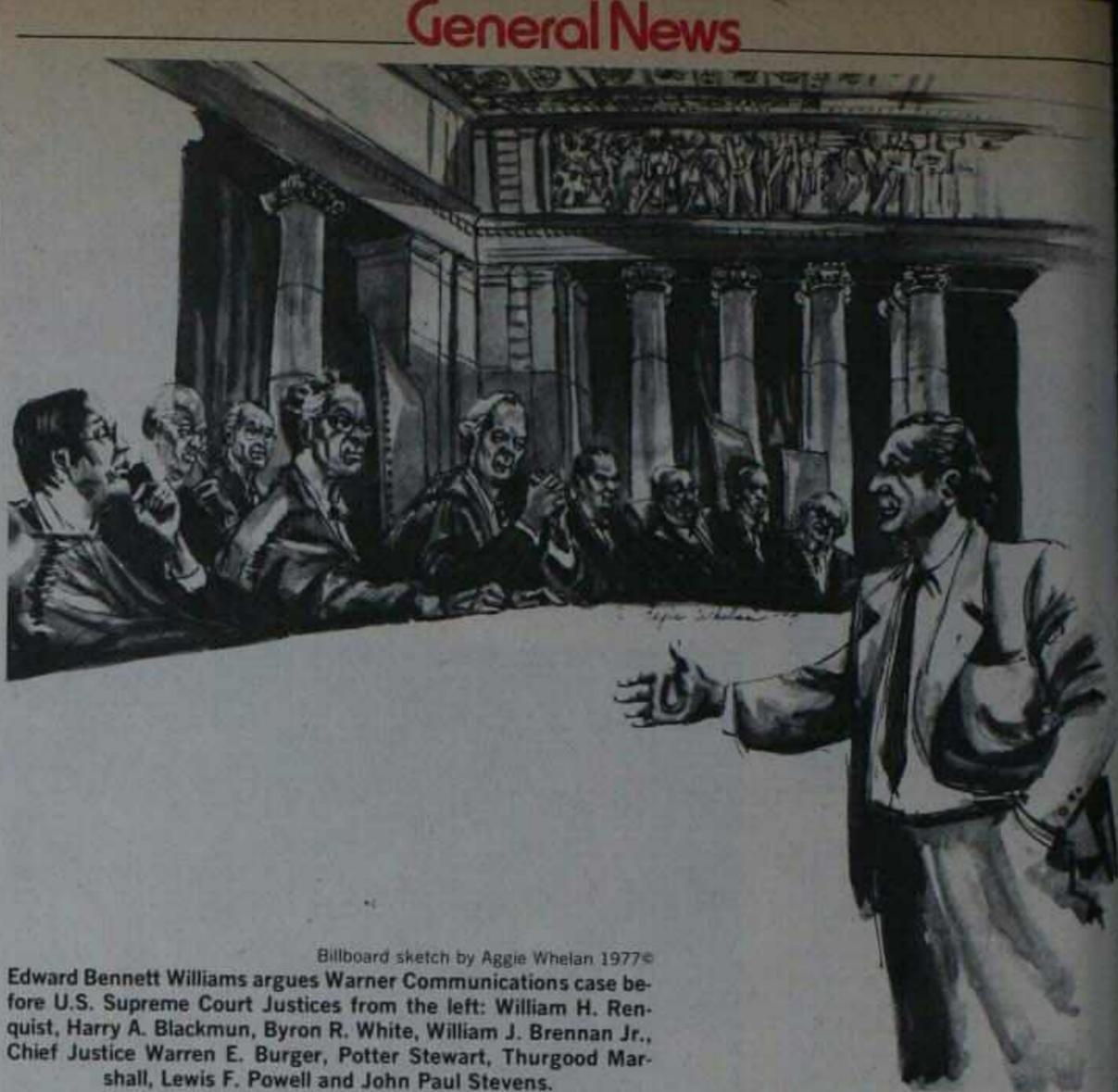
ST 11607
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Tape \$7.98-\$4.25



AL 7002
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T 543
LP \$7.98-\$3.99
Tape \$7.98-\$4.25



Billboard sketch by Aggie Whelan 1977©
Edward Bennett Williams argues Warner Communications case before U.S. Supreme Court Justices from the left: William H. Rehnquist, Harry A. Blackmun, Byron R. White, William J. Brennan Jr., Chief Justice Warren E. Burger, Potter Stewart, Thurgood Marshall, Lewis F. Powell and John Paul Stevens.

Nixon Tape Case Into High Court

Continued from page 1

of Appeals for the District of Columbia Circuit so held a year ago and Nixon appealed that decision.

Richard Nixon and his former staff would suffer "great embarrassment and pain" if copies of Watergate recordings were made available to the public, Nixon's lawyer told the Supreme Court.

William H. Jeffress Jr., attorney for the former president was asked by Justice William Rehnquist if the High Court could not order the release of the tapes and leave it to Nixon to sue anyone he felt had violated his right of privacy. Jeffress replied that under the Court's most recent First Amendment rulings, Nixon would have virtually no legal remedy left once the tapes had been made public.

In response to a query from Justice Byron White, it was learned that about 40 tapes of 22 hours of conversations played during the Watergate coverup trial before Judge John Sirica are involved. According to briefs filed with the court, the voices on the tapes belong to Nixon, H.R. Haldeman, John Ehrlichman, Robert Mardian and Kenneth Parkinson.

Noted Washington attorney Edward Bennett Williams, representing Warner Communications, told the justices that no prospective defendants were left who could be prejudiced by the release of the recordings.

Touching on a main point of the other side, Justice John Paul Stevens asked Williams, "Is embarrassment a good enough reason for a trial judge to deny access?" Williams replied that embarrassment alone was not sufficient, in his view.

In response to questions raised by the Chief Justice, Williams provided a colorful illustration of his point that "The best representation of those oral conversations is not in a written document but an oral document."

The attorney asked the nine justices to recall the phrase, "Uh, uh," repeated by Nixon many times in

the transcripts. Williams repeated the phrase several times using different stresses and inflections in his voice to show that the same words could mean an expression of surprise, of agreement, of questioning, or of disagreement.

"Absent a rule which forecloses a right to an oral transcript, there should be a right to broadcast it," he surmised.

After some further questioning by the Court, Williams concluded: "I don't know of any common law right not to be embarrassed by one's own words," and said that tapes contained "the inculpatory words of an unindicted co-conspirator."

In a brief rebuttal, Jeffress emphasized to the Court that "tapes are susceptible to uses that are far more damaging than transcripts," and again said that the release would cause embarrassment to the former president.

It is not possible to accurately estimate when the High Court will announce an opinion in the case.

According to Gregory Craig, a lawyer with Williams' firm, if Warner Communications prevails, a master recording will be made at the National Archives by Robert Halvorsen, a special consultant. Copies of that recording will go to the networks and anyone else willing to purchase them for an estimated cost of between \$160 and \$200 for all 22 hours.

"Warner proposes to take the most interesting two hours and put them onto a record," Craig added.

Chief Justice Warren Burger was first to touch upon the potential uses of the material when he inquired, "We could release them, if we decided to do so, for playing on the six o'clock news?"

Nixon's claim that "the common-law right to copy public records is inconsistent with transcribing these tapes" was questioned by Justice Brennan who asked about the "inflections and vocal characteristics" that can only be discerned from listening and not reading.

When it was noted that Nixon had

spoken with an expectation of privacy, Justice Thurgood Marshall interjected, "But it's no longer private; the 12 people on the jury heard it."

"It has not been released to every disk jockey or entertainer to play in a broadcast," Jeffress countered.

The attorney for Nixon also claimed that there was a legal dis-

(Continued on page 92)

NOVEMBER 19, 1977, BILLBOARD

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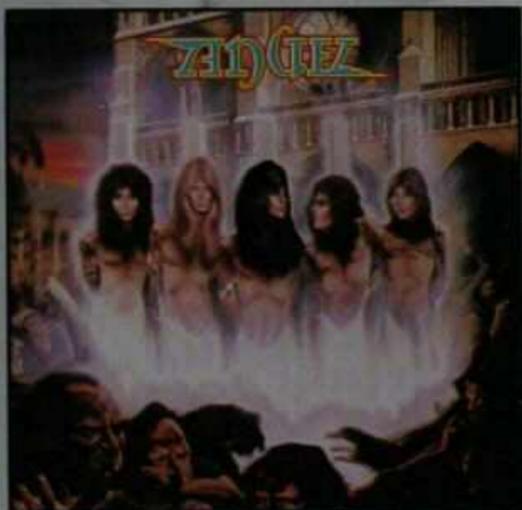
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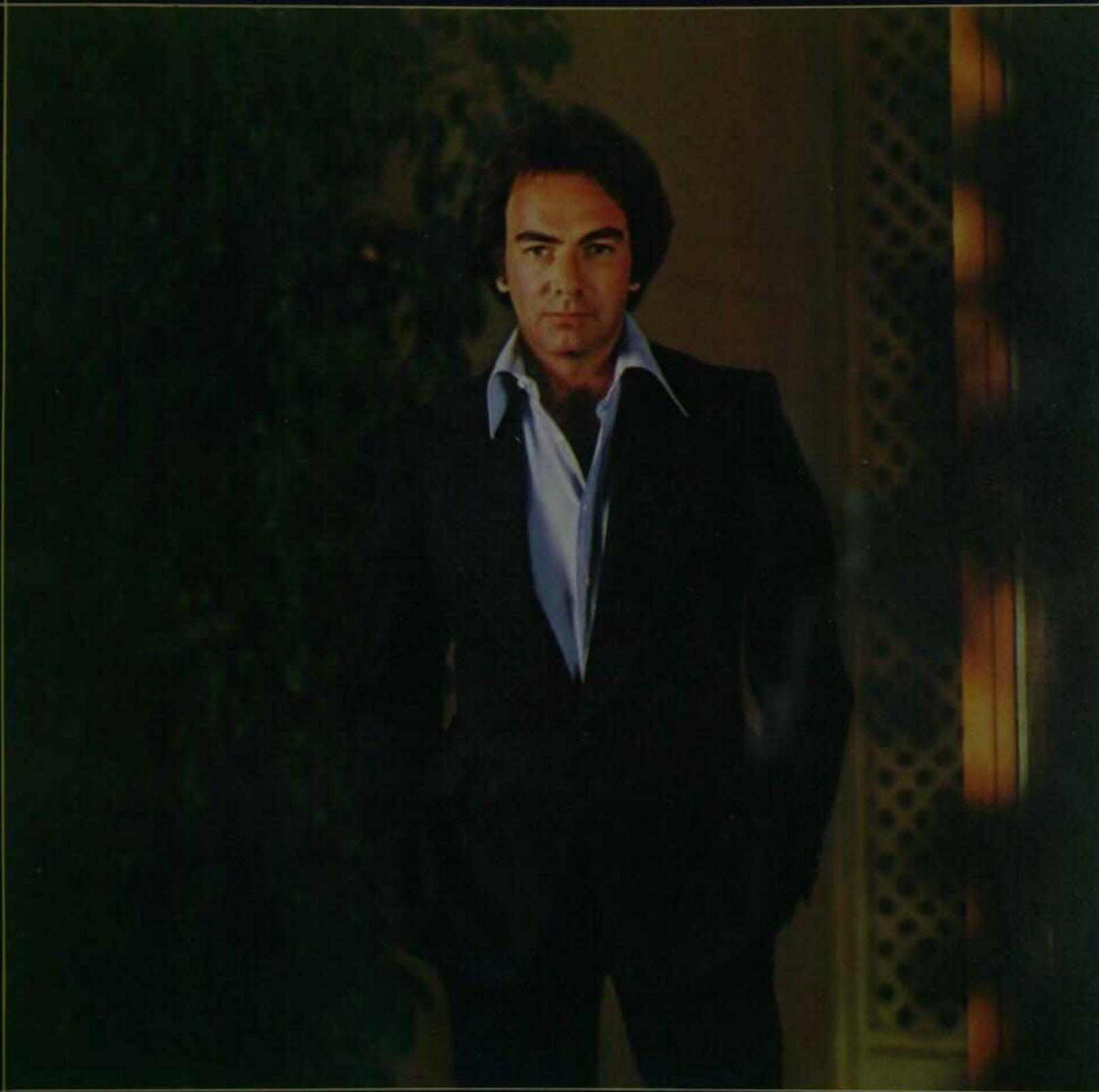
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General News

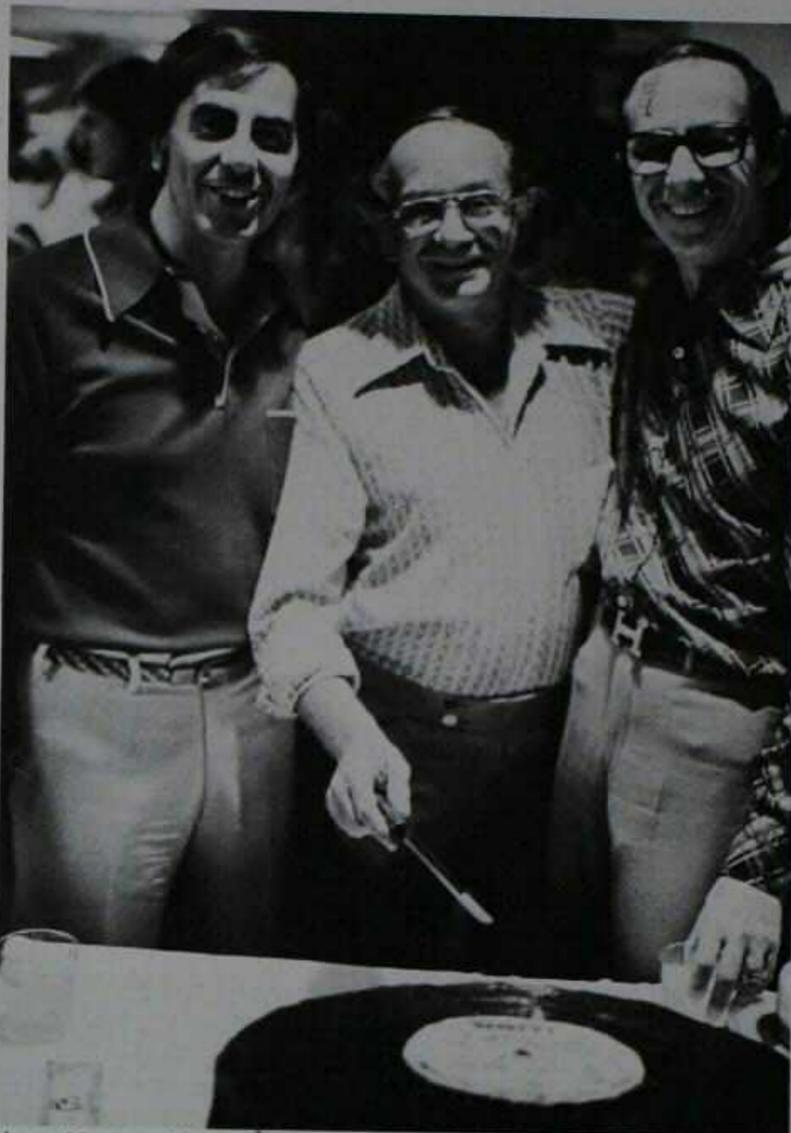
Friedman Legacy: Friends And WEA

• Continued from page 10

customer shows once they began to proliferate. The company recently hired a full-time audio/visual expert.

in his work, for which he was paid six figures. He often was the last one to leave the office.

Recalls Skid Weiss, a close friend and WEA's national director of ad-



Happy Moment: Vic Faraci, left and Henry Droz, present Friedman with a surprise party on WEA's fifth anniversary plus \$1 billion in sales.

He had experts in black music marketing come onboard.

Friedman was not a desk-bound executive. The week before his death he attended a UJA testimonial to Lou Garlick of Ivy Hill and then spoke before a group of New York security analysts, his last reported

advertising and public relations: "He was a warm, compassionate human being with a high regard for other people. He'd bawl me out and say, 'Get the hell out of here,' and I'd say, 'You get the hell out of here too.' But he wouldn't."

Weiss says Friedman's ability to



Friedman had occasion to meet the stars his company sold. Here he attends a reception for George Harrison on the launching of Harrison's Dark Horse label through WEA distribution. That's Warner Bros. Records vice president Ed Rosenblatt in the center.

public appearance. Billboard was at that meeting and highlights of his speech may be found on page 21.

"There was a total rejection of the idea of his death," a Warner Communications executive said last week in Burbank. "Not him."

Friedman was intensely involved

relate to people was extraordinary. "In addition to being a warm, concerned person, he also was a firm, hard, tough businessman. He had a tremendous capacity to absorb everything.

"We'd be at a meeting and there would be a lot of flack and all of a

sudden he'd pipe in and strip everything away. It'd be like a revelation. People would say, 'Hey, this is what we should be.'

"Joel was a humanist. He had a dream of retiring and opening a bookstore. We both used to regret that we didn't have enough time for our reading."

In his career with WB and WEA, Friedman met the top names in the show business. But he was never struck.

During his tenure at WEA, the company rose to become one of the two largest record-tape distribution entities in the U.S.

For the sixth straight year, WEA topped corporately the Hot 100, Top LP/Tape and the combined single and LP charts in the share-of-chart action recap for the year ended 1976.

The job consumed him and he was told to take it easy, but he didn't.

Friedman's early training in the music business occurred in New York, where he was the first music editor of Cash Box. He then moved to California and was hired by Billboard.

He held an LLB degree from the Univ. of San Fernando College of Law. He was a founder and member of the California Copyright Conference. He served two terms as first vice president and treasurer of NARAS. Most recently, he was president of the music division of the City of Hope hospital.

This year he was selected as the recipient of the Human Relations Award of the Music and Performing Arts division of the Anti-Defamation League of B'nai B'rith.

He is survived by his widow Shirley, a son Michael, 25, a daughter Sherry, 23, two sisters, Selma and Irene and a brother Irwin.

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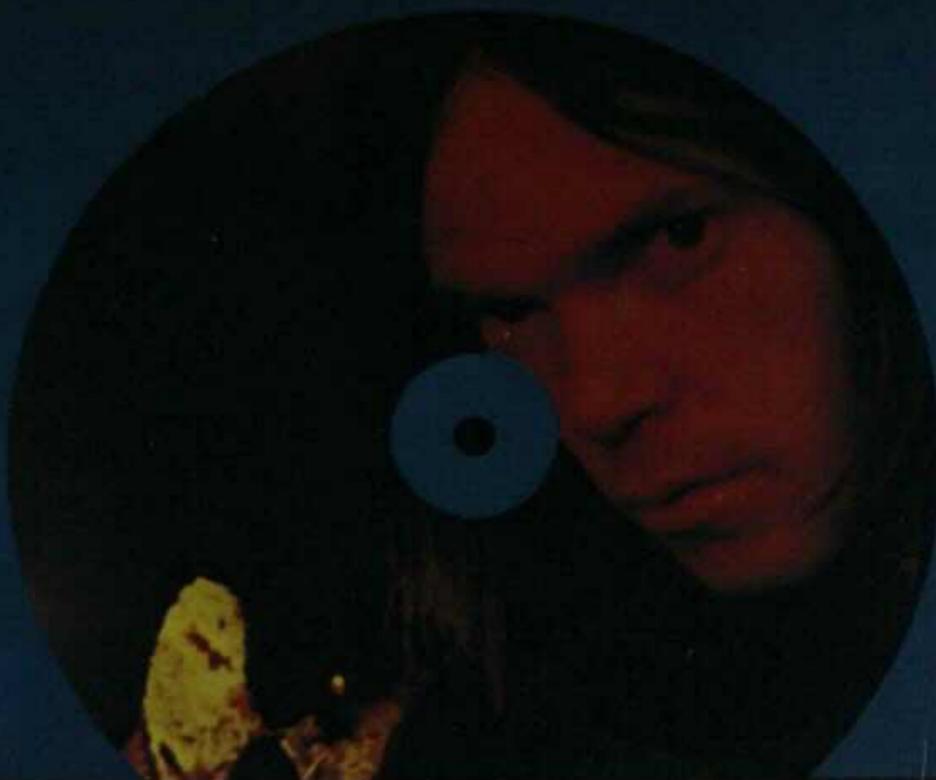
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Expecting to Fly	Tired Eyes
Sugar Mountain	Walk On
I Am a Child	For the Turnstiles
The Loner	Winterlong
The Old Laughing Lady	Deep Forbidden Lake
Down by the River	Like a Hurricane
Cowgirl in the Sand	Love Is a Rose
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Ohio	Long May You Run
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DECADE

Neil Young

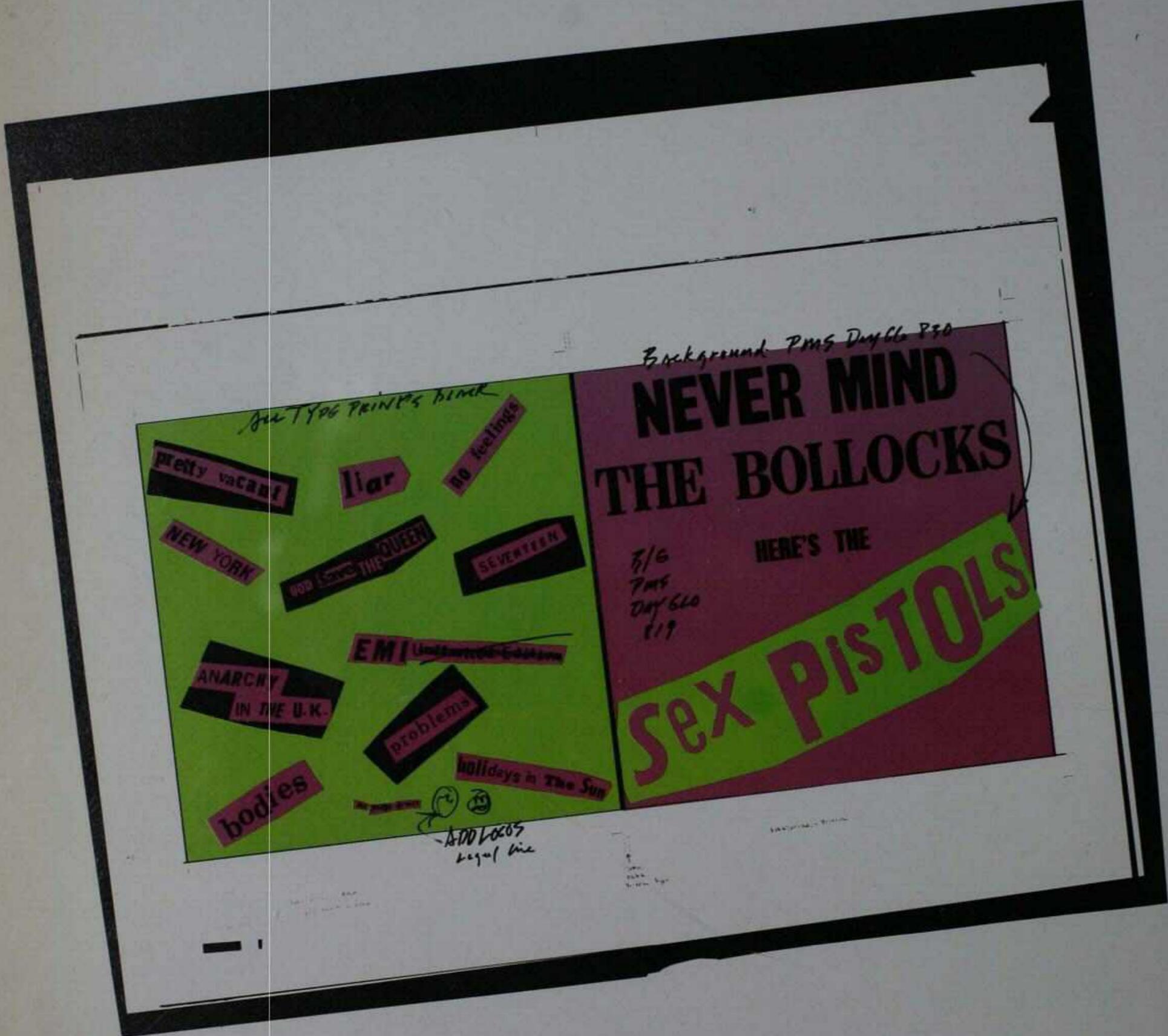


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DONT KNOW WHAT I WANT

BUT I KNOW HOW TO GET IT



Warner Bros. records & tapes. BSK 3147

3rd Musexpo International Highlights In Miami



Radio panel, seated from left: Charley Lake, Bartell; Kent Burkhardt, Burkhardt/Abrams; Jim Gabbert, NRBA; moderator Doug Hall; Marlin Taylor, Bonneville; Phil Stout, Schulke Radio; standing from left: John Ross-Barnard, BBC; Bob Henaberry, Henaberry Associates; Paul Drew, Drew Enterprises; Mike Hooper, Radio 257 Wales; consultant John Farina; Julian Breen, Greater Media; Ron Nickell, TM Programming.



Publishing/Copyright panel, seated from left: Geoff Heath, Heath-Levy Music; Jimmy Bishop, April-Blackwood; moderator Andy Hussakowsky, MRI Publishing; Walter Hofer, Copyright Service Bureau; Arthur Braun, Dick James Music; standing from left: John Rees, 1st American National Bank; Jim Tyrell, CBS; Kelli Ross, RCA; Daa'iyah Ali, Golden Pyramid; Musexpo president Roddy Shashoua; Karolyn Ali, Golden Pyramid; Lou Ragusa, CBS International; Ralph Siegel, Siegel Music; Wesley Rose, Acuff/Rose Music.



At FORE's workshop, seated from left: Dr. George Butler, CBS; Ray Harris, AVI; moderator Andy Hussakowsky; Jim Tyrell, CBS; Ron Moseley, RCA; standing from left: Steve Gold, Far Out Productions; Wendell Bates, MCA; Musexpo's Shashoua; Benny Ashburn, Commodores' manager; Howard Smiley, TK; Sid Miller, Black Radio Exclusive.



RCA's Chet Atkins during his country gig.



Johnny Porrazzo of Request/Demand, above; London's Andre Gagnon, below, who also composed the Musexpo theme song.



Sharing a Musexpo toast at the windup of the Oct. 28-Nov. 1 Miami run, from left: Murray Deutch, Far Out Music; Miki Dallon, Pilot Music; Lee Blumer, Chick Corea Productions; Musexpo chief Roddy Shashoua and aid Trish Chereck; Evan Meadow, Irving/Almo Music.



Among talent highlights were the World's Greatest Jazz Band, above, and a Funky Nassau showcase sponsored by The Bahamas Musicians & Entertainers Union.



NOVEMBER 19, 1977, BILLBOARD

Last Friedman Speech Predicts Retail Spurt, \$7.98 LP

By ROBERT ROTH

NEW YORK—WEA president Joel Friedman predicted a cross-country expansion of retailers, and an industrywide \$7.98 album price in his last public address. Friedman's forecast came in a presentation to a specially-invited group of securities analysts here Nov. 3.

Song Fest Lists 3 Top Winners

LOS ANGELES—The American Song Festival has named category winners in both the amateur and professional divisions of its fourth annual songwriting competition. The professional division winners are John Curtis Meyer's "Lady Love Song" in the Top 40 category; Robert B. Byrne and Al & Gary Griffin's "Bound To Know The Blues" in easy listening, and Bernie Wayne and Marvin Moore's "If You Can Beat The Trashman" in country. Since 1974 more than \$450,000 has been awarded to songwriters through the festival. Past winning songs have been recorded by such top acts as Barbra Streisand, Barry Manilow, Hall & Oates, the Sanford-Townsend Band, Joe Stampley, Eddie Rabbitt and Hank Williams Jr.

nications to form its own branch distribution network for the company-owned labels in 1971 was termed one of its most important decisions by Friedman, who reasoned, "It allows you to be the master of your own destiny." Referring to the Billboard recap of the charts for 1976 and the first three quarters of 1977, Friedman pointed out that WEA was ranked number 1 in share of charts. He also said that at no time in the six years of WEA Corp.'s existence has it had less than 42 albums in the top 200. At one time the figure was 52, and on the day of the speech it was 50. "The main point," Friedman said, "is that selling a gold album is no longer unusual," a trend he claimed would continue. Labor accounts for the biggest increase in costs at WEA Corp., according to its president. The new royalties imposed to labels under the new Copyright Act in 1978 will "impact profits," but can hopefully be recouped by the \$7.98 price, according to Friedman, which he said "has not deterred our audience one iota." Album prices will probably not rise in the near future because "there's a limit to anyone's greed," he added. Many of the analysts inquired about the promotion of recordings on radio, television and in-store.

Friedman indicated that \$150,000 was spent on a television campaign for the Fleetwood Mac "Rumours" LP which was felt to be "substantially related" to an increase in sales of two million copies. When one analyst asked why he didn't double the expense to \$300,000, Friedman pointed out that it was impossible to predict a doubling of sales from the increased advertising. Another analyst asked about the promotion of new artists and was told that Debby Boone's single, "You Light Up My Life," was No. 1 on the Hot 100 and that WEA had offered extended dating and liberal discounts on the record. But perhaps indicating the quantum of knowledge that some financial people have of the record business, one person then told Friedman, "She'll get playtime (airplay) because she's Pat Boone's daughter." Friedman also discussed the expansion of retailers nationwide, concluding that this would mean "greater accessibility and greater availability (of product) to the consumer." "There isn't a major shopping mall in the United States—and many smaller ones—that doesn't sprout a new record store," he declared. Friedman noted that two years ago he attended a NARM discussion

entitled "Music And The Money Game: As Wall Street Sees Us," and was informed that the financial community "didn't have enough information about us." "Many of our colleagues have talked about our alleged lack of predictability," Friedman stated, and then discussed the sales of selected platinum albums including "Rumours," the Eagles' "Hotel California," Linda Ronstadt's "Simple Dreams," and "Foreigner." "Nothing could be more predictable than the sales of these artists' next records," emphasized Friedman. He added that "even more important than predictability is consistency," and "for the last six years, the trade publications have ranked WEA number 1. "We're extremely bullish at WEA," he concluded.

TM Launching Research Firm

DALLAS—Audience Development Inc., a research and marketing firm, has been launched here by the TM Companies as an independent operation. Jim Long, Ph.D., president of the TM Companies, says the new firm has already begun work with several stations in major markets, developing new methods of doing audience attitude studies. Jon Coleman is vice president and research director. He was previously with Frank N. Magid Associates as senior project director. Ray Gardella is marketing director.

Jury Convicts 2 For Mail Fraud

PHILADELPHIA—A federal jury in U.S. District Court here has found David E. Kelly and Mathew Palmer Jr., guilty of all six counts that they violated mail fraud laws after using their employer's computer to produce musical manuscripts. The two former computer programmers for Univac at its facility in suburban Blue Bell, Pa., had been indicted for defrauding the company out of \$144,000 worth of unauthorized computer time and storage by storing 417 musical compositions in the computer. They later sold manuscripts produced from the computer programs to music stores, university bands and music publishers through Campa, Inc., a corporation they had formed. The prosecution of the computer fraud, considered by the FBI to be "the white collar crime of the future," was the first of its type in the area, according to assistant U.S. Attorney Walter S. Batty Jr.

ALL 'N ALL, OVER WILL MEET EMBRACE DENIECE MARVEL AT OF EARTH

The Earth, Wind & Fire Tour, featuring Deniece Williams and Pockets!

/2	Riverfront Coliseum	Cincinnati, Ohio	11/24-25	Madison Square Garden	New York, N.Y.	1/6	Coliseum	Charlotte, N.C.
/3-4	Cobo Hall	Detroit, Mich.	11/27	Market Square Arena	Indianapolis, Ind.	1/7	Carolina Coliseum	Columbia, S.C.
/5	Chrysler Arena	Ann Arbor, Mich.	11/29	Arena	St. Paul, Minn.	1/9	Municipal Auditorium	Nashville, Tenn.
/6	University of Dayton Arena	Dayton, Ohio	12/1	McNichols Arena	Denver, Colo.	1/10	Mid-South Coliseum	Memphis, Tenn.
/9-10	Civic Center	Providence, R.I.	12/3	Arizona Coliseum	Phoenix, Ariz.	1/12	Tarrant County Conv. Ctr.	Fort Worth, Tex.
/11	Civic Center	Springfield, Mass.	12/4	Sports Arena	San Diego, Cal.	1/13-15	Sam Houston Coliseum	Houston, Tex.
/12	Veterans Memorial	New Haven, Ct.	12/5	Forum (tent.)	Los Angeles, Cal.	1/17	Veteran's Memorial Aud.	Jacksonville, Fla.
/14-15	Spectrum	Philadelphia, Pa.	12/7-8	Forum	Los Angeles, Cal.	1/18-19	Civic Center	Lakeland, Fla.
/16-17	Capitol Center	Largo, Md.	12/9-10	Coliseum	Oakland, Cal.	1/20	Sportatorium	Miami, Fla.
/18	Civic Center	Roanoke, Va.	12/11	Coliseum	Fresno, Cal.	1/22-24	Omni	Atlanta, Ga.
/20	Coliseum	Richmond, Va.	12/13	Selland Arena	Portland, Ore.	1/26	Freedom Hall	Louisville, Ky.
/21	Coliseum	Hampton, Va.	12/15	Memorial Coliseum	Seattle, Wash.	1/27	Coliseum	Cleveland, Ohio
/22	Civic Center Arena	Charleston, W. Va.	12/16-17	Coliseum	Baltimore, Md.	1/29-30	Stadium	Chicago, Ill.
			12/27-29	Civic Center	Lexington, Ky.	2/1/78	Kemper Arena	Kansas City, Mo.
			12/31	Rupp Arena	Buffalo, N.Y.	2/3	Kemper Arena	Kansas City, Mo.
			1/2/78	Memorial Auditorium	Pittsburgh, Pa.	2/4	Coliseum Arena	Wichita, Kan.
			1/3	Civic Arena	Greensboro, N.C.	2/5	Arena	St. Louis, Mo.
			1/4	Coliseum				

Exclusive representation: Cavallo/Ruffalo Management, Beverly Hills, California

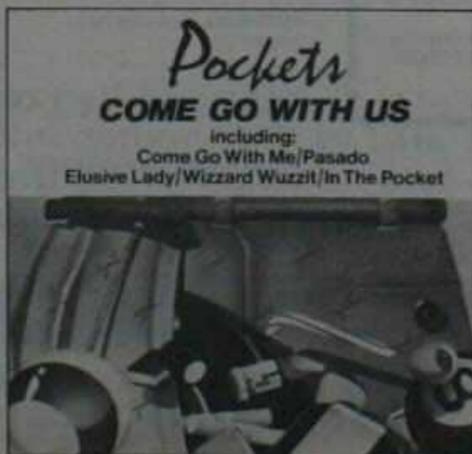
Additional dates to be announced.

www.americanradiohistory.com

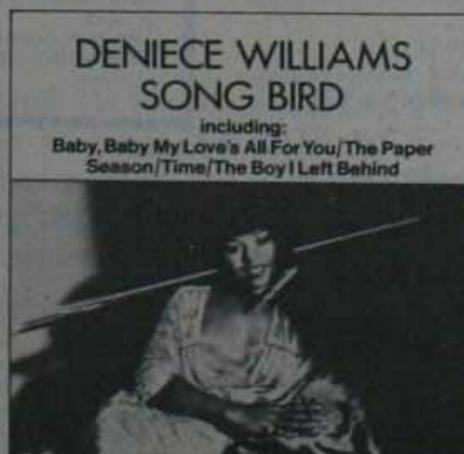
979,999 PEOPLE POCKETS, WILLIAMS, AND THE SORCERY WIND & FIRE.

Tour Direction: The Brighton Agency
Production: The Complex
Sound: Nova Sound Research

Their new albums.
"Come Go With Us," by Pockets.
"Song Bird,"
by Deniece Williams.
And **"All 'n All,"**
by Earth, Wind & Fire.
On Columbia Records
and Tapes.



PC 34879



JC 34911



JC 34

Billboard Singles Radio Action

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

Based on station playlists through Thursday (11/10/77)

TOP ADD ONS - NATIONAL

BOB WELCH—Sentimental Lady (Capitol)
STEVE MILLER BAND—Swingtown (Capitol)
ROD STEWART—You're In My Heart (W.B.)

D—Discotheque Crossover

ADD ONS—The two key products added at the radio stations listed, as determined by station personnel.
PRIME MOVERS—The two products registering the greatest proportionate upward movement on the station's playlist, as determined by station personnel.
BREAKOUTS—Billboard Chart Dept. summary of Add On and Prime Mover information to reflect greatest product activity at Regional and National levels.

KRIZ—Phoenix

- **PLAYER**—Baby Come Back (RSO)
- **STEVE MILLER BAND**—Swingtown (Capitol)
- **JAMES TAYLOR**—Your Smiling Face (Columbia) 27-15
- **BOB WELCH**—Sentimental Lady (Capitol) 30-23

KTKT—Tucson

- **ENGLAND DAN / JOHN FORD COLEY**—Gone Too Far (Big Tree)
- **LEO SAYER**—Easy To Love (W.B.)
- **PLAYER**—Baby Come Back (RSO) 27-18
- **FIREFALL**—Just Remember I Love You (Atlantic) 24-17

KQED—Albuquerque

- **TOM PETTY & THE HEARTBREAKERS**—Breakdown (Shelter)
- **KANSAS**—Point Of No Return (Kirtshner)
- **LINDA RONSTADT**—Blue Bayou (Asylum) 16-9
- **FLEETWOOD MAC**—You Make Lovin' Fun (W.B.) 15-10

KENO—Las Vegas

- **CHEECH & CHONG**—Bloat On (Ode)
- **ENGLAND DAN / JOHN FORD COLEY**—Gone Too Far (Big Tree)
- **DEBBY BOONE**—You Light Up My Life (W.B.) 12-1
- **STEVE MILLER BAND**—Swingtown (Capitol) 22-13

Pacific Northwest Region

TOP ADD ONS:

LINDA RONSTADT—It's So Easy (Asylum)
PAUL SIMON—Slip Slidin' Away (Columbia)
STYX—Come Sail Away (A&M)

PRIME MOVERS:

LINDA RONSTADT—Blue Bayou (Asylum)
BEE GEES—How Deep Is Your Love (RSO)
FLEETWOOD MAC—You Make Lovin' Fun (W.B.)

BREAKOUTS:

BAY CITY ROLLERS—The Way I Feel Tonight (Arista)
LTD—Back In Love Again (A&M)
HIGH INERGY—You Can't Turn Me Off In The Middle Of Turning Me On (Gordy)

KFRC—San Francisco

- **HIGH INERGY**—You Can't Turn Me Off In The Middle Of Turning Me On (Gordy)
- **BEE GEES**—Staying Alive (RSO)
- **BEE GEES**—How Deep Is Your Love (RSO) 22-12
- **LTD**—Back In Love Again (A&M) 25-19

KYA—San Francisco

- **LINDA RONSTADT**—It's So Easy (Asylum)
- **WINGS**—Girls' School (Capitol)
- **FIREFALL**—Just Remember I Love You (Atlantic) 22-17
- **LTD**—Back In Love Again (A&M) 25-20

KLIV—San Jose

- **PLAYER**—Baby Come Back (RSO)
- **LTD**—Back In Love Again (A&M)
- **LINDA RONSTADT**—Blue Bayou (Asylum) 7-3
- **PABLO CRUISE**—A Place In The Sun (A&M) 10-7

KNDE—Sacramento

- **LEIF GARRETT**—Runaround Sue (Atlantic)
- **RANDY NEWMAN**—Short People (W.B.)
- **NONE**

KROY—Sacramento

- **BABYS**—Isn't It Time (Chrysalis)
- **BAY CITY ROLLERS**—The Way I Feel Tonight (Arista)
- **FLEETWOOD MAC**—You Make Lovin' Fun (W.B.) 22-17
- **LITTLE RIVER BAND**—Help Is On The Way (Capitol) 24-21

KYNO—Fresno

- **AEROSMITH**—Draw The Line (Columbia)
- **KANSAS**—Point Of No Return (Kirtshner)
- **LINDA RONSTADT**—Blue Bayou (Asylum) 26-15
- **BAY CITY ROLLERS**—The Way I Feel Tonight (Arista) 30-21

PRIME MOVERS - NATIONAL

FLEETWOOD MAC—You Make Lovin' Fun (W.B.)
LINDA RONSTADT—Blue Bayou (Asylum)
BEE GEES—How Deep Is Your Love (RSO)

KGW—Portland

- **ENGLAND DAN / JOHN FORD COLEY**—Gone Too Far (Big Tree)
- **LINDA RONSTADT**—It's So Easy (Asylum)
- **RITA COOLIDGE**—We're All Alone (A&M) 8-3
- **FLEETWOOD MAC**—You Make Lovin' Fun (W.B.) 13-8

KING—Seattle

- **PAUL SIMON**—Slip Slidin' Away (Columbia)
- **BAY CITY ROLLERS**—The Way I Feel Tonight (Arista)
- **LINDA RONSTADT**—Blue Bayou (Asylum) 15-9
- **FLEETWOOD MAC**—You Make Lovin' Fun (W.B.) 17-12

KJRB—Spokane

- **SHAUN CASSIDY**—Hey Deannie (W.B./Curb)
- **JAMES TAYLOR**—Your Smiling Face (Columbia)
- **LITTLE RIVER BAND**—Help Is On The Way (Capitol) 25-20
- **STEVE MILLER BAND**—Swingtown (Capitol) 20-16

KTAC—Tacoma

- **CARPENTERS**—Calling Occupants Of Interplanetary Craft (A&M)
- **STEVE MILLER BAND**—Swingtown (Capitol)
- **RITA COOLIDGE**—We're All Alone (A&M) 12-8
- **BEE GEES**—How Deep Is Your Love (RSO) 14-10

KCPX—Salt Lake City

- **BOB WELCH**—Sentimental Lady (Capitol)
- **ELECTRIC LIGHT ORCH.**—Turn To Stone (Jet)
- **BABYS**—Isn't It Time (Chrysalis) 28-18
- **LINDA RONSTADT**—Blue Bayou (Asylum) 25-20

KRSP—Salt Lake City

- **LTD**—Back In Love Again (A&M)
- **STYX**—Come Sail Away (A&M)
- **DOLLY PARTON**—Here You Come Again (RCA) 22-15
- **BEE GEES**—How Deep Is Your Love (RSO) 8-2

KTLK—Denver

- **STYX**—Come Sail Away (A&M)
- **PAUL SIMON**—Slip Slidin' Away (Columbia)
- **JAMES TAYLOR**—Your Smiling Face (Columbia) 29-21
- **HEATWAVE**—Boogie Nights (Epic) 19-13

North Central Region

TOP ADD ONS:

PLAYER—Baby Come Back (RSO)
STEVE MILLER BAND—Swingtown (Capitol)
MILLIE JACKSON—If You're Not Back In Love By Monday (Spring)

PRIME MOVERS:

BEE GEES—How Deep Is Your Love (RSO)
FLEETWOOD MAC—You Make Lovin' Fun (W.B.)
CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.)

BREAKOUTS:

BAY CITY ROLLERS—The Way I Feel Tonight (Arista)
JUDY COLLINS—Send In The Clowns (Elektra)
LITTLE RIVER BAND—Help Is On The Way (Capitol)

CKLW—Detroit

- **BILL WITHERS**—Lovely Day (Columbia)
- **MILLIE JACKSON**—If You're Not Back In Love By Monday (Spring)
- **CRYSTAL GAYLE**—Don't It Make My Brown Eyes Blue (U.A.) 20-8
- **FIREFALL**—Just Remember I Love You (Atlantic) 26-18

WILB—Detroit

- **CHIC**—Dance, Dance, Dance (Atlantic)
- **PHILIPPE WYNNIE**—Take Me As I Am (Columbia)
- **GEORGE DUKE**—Reach For It (Epic) 6-1
- **HIGH INERGY**—You Can't Turn Me Off In The Middle Of Turning Me On (Gordy) 7-4

BREAKOUTS - NATIONAL

BAY CITY ROLLERS—The Way I Feel Tonight (Arista)
LEIF GARRETT—Runaround Sue (Atlantic)
JUDY COLLINS—Send In The Clowns (Elektra)

WPEZ—Pittsburgh

- **LEIF GARRETT**—Runaround Sue (Atlantic)
- **RANDY NEWMAN**—Short People (W.B.)
- **BEE GEES**—How Deep Is Your Love (RSO) 18-9
- **PLAYER**—Baby Come Back (RSO) 12-6

WRIE—Erie, Pa.

- **PLAYER**—Baby Come Back (RSO)
- **JOHN DENVER**—How Can I Leave You Again (RCA)
- **CARPENTERS**—Calling Occupants Of Interplanetary Craft (A&M) 28-23
- **ROD STEWART**—You're In My Heart (W.B.) 17-14

WKY—Oklahoma City

- **LINDA RONSTADT**—It's So Easy (Asylum)
- **BAY CITY ROLLERS**—The Way I Feel Tonight (Arista)
- **FLEETWOOD MAC**—You Make Lovin' Fun (W.B.) 10-4
- **RITA COOLIDGE**—We're All Alone (A&M) 12-6

KOMA—Oklahoma City

- **LINDA RONSTADT**—It's So Easy (Asylum)
- **JUDY COLLINS**—Send In The Clowns (Elektra)
- **BEE GEES**—How Deep Is Your Love (RSO) 12-8
- **FIREFALL**—Just Remember I Love You (Atlantic) 11-9

KAKC—Tulsa

- **SANTA ESMERALDA**—Don't Let Me Be Misunderstood (Casablanca)
- **BILLY JOEL**—Just The Way You Are (Columbia)
- **FLEETWOOD MAC**—You Make Lovin' Fun (W.B.) 30-22
- **ROD STEWART**—You're In My Heart (W.B.) HB-32

KELI—Tulsa

- **LEIF GARRETT**—Runaround Sue (Atlantic)
- **HIGH INERGY**—You Can't Turn Me Off In The Middle Of Turning Me On (Gordy)
- **CARPENTERS**—Calling Occupants Of Interplanetary Craft (A&M) 21-15
- **BAY CITY ROLLERS**—The Way I Feel Tonight (Arista) 17-13

WTIX—New Orleans

- **ENGLAND DAN / JOHN FORD COLEY**—Gone Too Far (Big Tree)
- **ROD STEWART**—You're In My Heart (W.B.)
- **LINDA RONSTADT**—Blue Bayou (Asylum) 8-5
- **STEVE MILLER BAND**—Swingtown (Capitol) 20-16

KEEL—Shreveport

- **LTD**—Back In Love Again (A&M)
- **JACKIE DeSHANNON**—Don't Let The Flame Burn Out (Amherst)
- **SANTANA**—She's Not There (Columbia) 32-2
- **MILLIE JACKSON**—If We're Not Back In Love By Monday (Polydor) 23-19

Midwest Region

TOP ADD ONS:

BOB WELCH—Sentimental Lady (Capitol)
PAUL DAVIS—I Go Crazy (Bang)
STEVE MILLER BAND—Swingtown (Capitol)

PRIME MOVERS:

DAVE MASON—We Just Disagree (Columbia)
LINDA RONSTADT—Blue Bayou (Asylum)
RITA COOLIDGE—We're All Alone (A&M)

BREAKOUTS:

ENGLAND DAN / JOHN FORD COLEY—Gone Too Far (Big Tree)
BAY CITY ROLLERS—The Way I Feel Tonight (Arista)
BEE GEES—How Deep Is Your Love (RSO)

WLS—Chicago

- **BEE GEES**—How Deep Is Your Love (RSO)
- **FOGHAT**—I Just Want To Make Love To You (Bearsdale)
- **HEATWAVE**—Boogie Nights (Epic) 6-2
- **STYX**—Come Sail Away (A&M) 15-11

WMET—Chicago

- **KANSAS**—Point Of No Return (Kirtshner)
- **BEE GEES**—How Deep Is Your Love (RSO) 22-14
- **RITA COOLIDGE**—We're All Alone (A&M) 15-11

(Continued on page 28)

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Pacific Southwest Region

TOP ADD ONS:

WINGS—Girls' School (Capitol)
BOB WELCH—Sentimental Lady (Capitol)
ELECTRIC LIGHT ORCH.—Turn To Stone (Jet)

PRIME MOVERS:

FIREFALL—Just Remember I Love You (Atlantic)
JAMES TAYLOR—Your Smiling Face (Columbia)
DEBBY BOONE—You Light Up My Life (W.B.)

BREAKOUTS:

ENGLAND DAN / JOHN FORD COLEY—Gone Too Far (Big Tree)
STEVE MILLER BAND—Swingtown (Capitol)
PLAYER—Baby Come Back (RSO)

KHJ—Los Angeles

- **BOB WELCH**—Sentimental Lady (Capitol)
- **ELECTRIC LIGHT ORCH.**—Turn To Stone (Jet)
- **SANTANA**—She's Not There (Columbia) 22-16
- **HIGH INERGY**—You Can't Turn Me Off In The Middle Of Turning Me On (Gordy) 20-1

TEN-Q (KTNO)—Los Angeles

- **WINGS**—Girls' School (Capitol)
- **AEROSMITH**—Draw The Line (Columbia) 29-21
- **BEE GEES**—How Deep Is Your Love (RSO) 19-12

KDAY—Los Angeles

- **NO LIST**
- **NO LIST**

KEZY—Anaheim

- **AEROSMITH**—Draw The Line (Columbia)
- **WINGS**—Girls' School (Capitol)
- **RITA COOLIDGE**—We're All Alone (A&M) 22-15
- **CRYSTAL GAYLE**—Don't It Make My Brown Eyes Blue (U.A.) 15-9

KFXM—San Bernardino

- **ENGLAND DAN / JOHN FORD COLEY**—Gone Too Far (Big Tree)
- **LINDA RONSTADT**—It's So Easy (Asylum)
- **FIREFALL**—Just Remember I Love You (Atlantic) 16-11
- **BARRY MANILOW**—Daybreak (Arista) 17-12

KCBQ—San Diego

- **ENGLAND DAN / JOHN FORD COLEY**—Gone Too Far (Big Tree)
- **CHICAGO**—Baby, What A Big Surprise (Columbia) 20-10
- **FIREFALL**—Just Remember I Love You (Atlantic)

KAFY—Bakersfield

- **LEIF GARRETT**—Runaround Sue (Atlantic)
- **BEE GEES**—Staying Alive (RSO)
- **SEALS & CROFTS**—My Fair Share (W.B.) 22-16
- **JUDY COLLINS**—Send In The Clowns (Elektra) 18-13

SAM IS ON THE CASE!

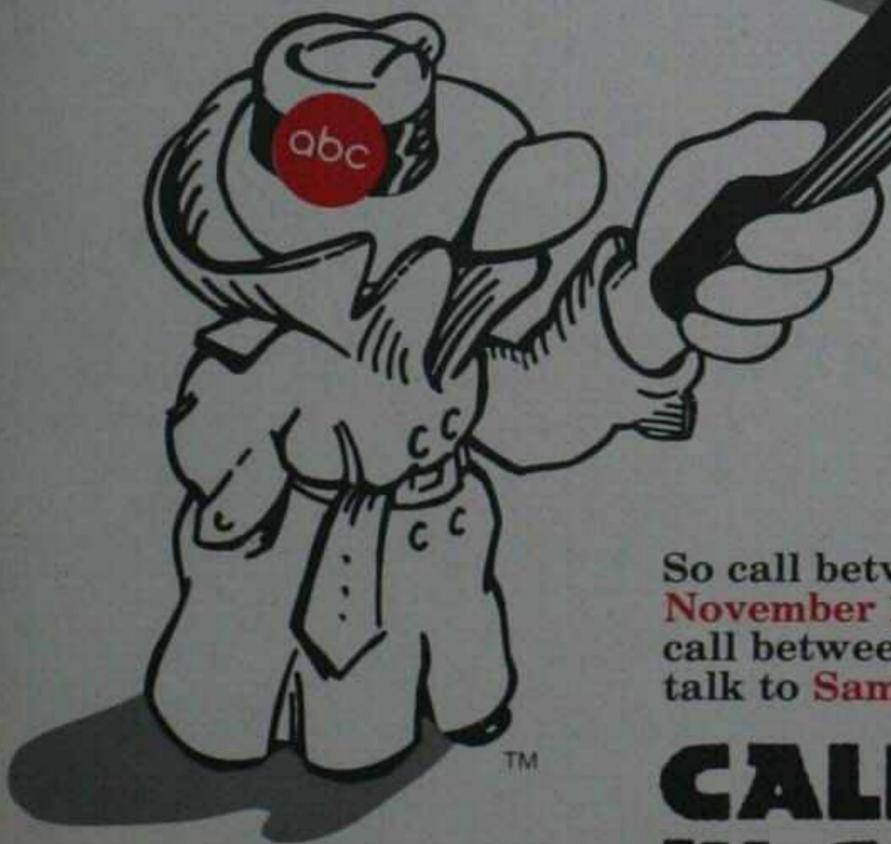
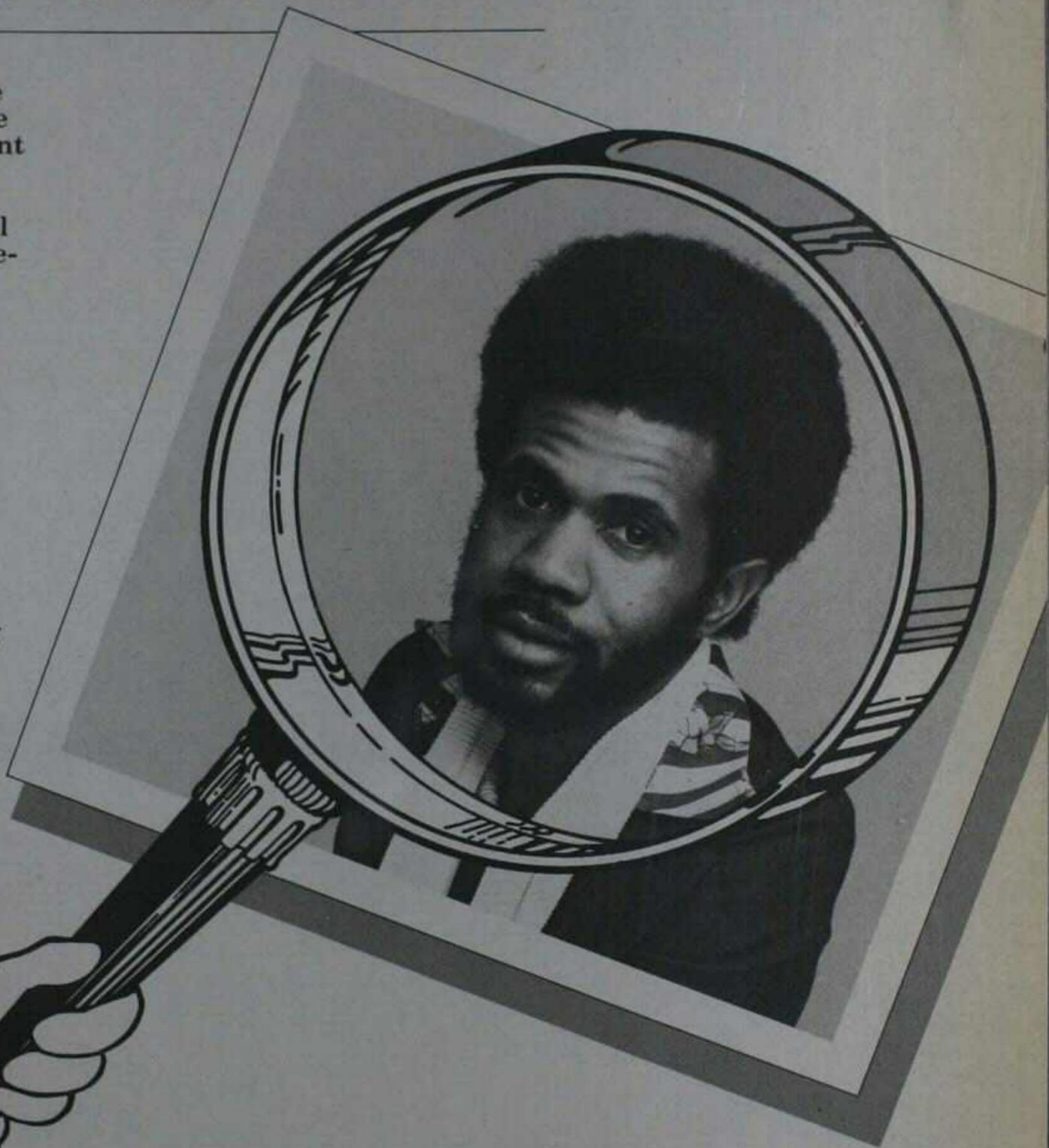
...and ABC is on the line.

The toll-free 800 line you've been hearing about. The line you can use to enter our giant Sweepstakes giveaway.

The same line you use to call in for your free display materials—to enter the ABC Display Contest.

And now retailers can use that very same line to talk things over with the ABC artists and executives.

This week the Celebrity Hotline features ABC's dynamic recording star **Lenny Williams**, whose album and single, "*Choosing You*," is climbing sales and airplay charts everywhere; and **Barry Grieff**, ABC Records' Vice President of Marketing and Creative Services.



So call between **11 am** and **12 noon** Pacific Time **November 17th** to talk to **Lenny**. To talk to **Barry Grieff**, call between **noon** and **1 pm P.S.T.** Call anytime and talk to **Sam**. They're waiting to hear from you.

CALL 800-423-5300
IN CALIF. 800-382-3328

abc Records

DR. HOOK

ENGLAND

MELODY MAKER, LONDON

"They're quite irresistible. Their material is strong and they render it with spirit..."

DAILY EXPRESS, LONDON

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

ALBUMS

A LITTLE BIT MORE—GOLD

SINGLES

A LITTLE BIT MORE—GOLD
IF NOT YOU—SILVER

DENMARK

BERLINSKE TIDENDE

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

*BERLINSKE, TIDENDE,
COPENHAGEN*

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

ALBUMS

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

GERMANY

MUSIC JOKER, HAMBURG

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

HAMBURG

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

ALBUMS

A LITTLE BIT MORE—GOLD

AUSTRALIA

RAM

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

ALBUMS

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

SINGLES

ONLY SIXTEEN—GOLD
WALK RIGHT IN—GOLD

SCOTLAND

GLASGOW

"Dr. Hook receives award for their incredible sell-out performance at the Appollo. This is the second year the award was presented to Dr. Hook for their 'sell-out' performances in Glasgow."



Capitol Records and Tapes

Producer: Ron Haffkine

Management: Ron Haffkine & Bobby Heller

THANKS TO ALL OUR FRIENDS AROUND THE WORLD

SWEDEN

GT, GÖTEBORG

"Vilken show... Och vilken stämning. Dr. Hook hade en fenomenal uppvisning i går i Göteborg. 10.000 begeistrade åskådare skrek sig hesa..."

NOJE, GOTENBURG

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

ALBUMS

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

IRELAND

MUSIC SCENE

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

**BRAND NEW
...AND DOIN' IT
IN THE
U.S.A.**

ST-11632

NEW ZEALAND

RAM

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

SINGLES

ONLY SIXTEEN—GOLD

NORWAY

ADRESSEAVISEN, TRONDHEIM

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

ADRESSAVISEN, TRONDHEIM

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

ALBUMS

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

HOLLAND

NRC HANDELSBLAD

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

NRC HANDELSBLAD

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



Billboard Singles Radio Action

Based on station playlists through Thursday (11/10/77)

Playlist Top Add Ons •
Playlist Prime Movers ★

Continued from page 24

WVOR—Chicago

- KELLE PATTERSON—If It Don't Fit Don't Force It (Shady Brook)
- PHILIP WYNN—Take Me As I Am (Cotillion)
- CURTIS MAYFIELD—Do Do Wap (Curton) 16-11
- MANDRILL—Funky Monkey (Arista) 30-25

WNDE—Indianapolis

- BABYS—Isn't It Time (Chrysalis)
- BOB WELCH—Sentimental Lady (Capitol)
- DAVE MASON—We Just Disagree (Columbia) 19-11
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.) 27-20

WKY—Milwaukee

- BOB WELCH—Sentimental Lady (Capitol)
- STEVE MILLER BAND—Swingtown (Capitol)
- DAVE MASON—We Just Disagree (Columbia) 25-11
- PAUL SIMON—Slip Slidin' Away (Columbia) 32-27

WZUU-FM—Milwaukee

- STYX—Come Sail Away (A&M)
- BOB WELCH—Sentimental Lady (Capitol)
- RITA COOLIDGE—We're All Alone (A&M) 19-7
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.) 10-4

WRL—Peoria, Ill.

- SANTANA—She's Not There (Columbia)
- BAY CITY ROLLERS—The Way I Feel Tonight (Arista)
- ELVIS PRESLEY—My Way (RCA) HB-15
- LINDA RONSTADT—Blue Bayou (Asylum) 26-18

KSLQ-FM—St. Louis

- PAUL DAVIS—I Go Crazy (Bang)
- EARTH, WIND & FIRE—Serpentine Fire (Columbia)
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.) 20-15
- KANAS—Point Of No Return (Kirshner) 30-25

KXDR—St. Louis

- ELVIS PRESLEY—My Way (RCA)
- D* ODYSSEY—Native New Yorker (RCA)
- BEE GEES—How Deep Is Your Love (RSO) 13-7
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.) 7-3

KIOA—Des Moines

- BAY CITY ROLLERS—The Way I Feel Tonight (Arista)
- KENDALLS—Heaven's Just A Sm Away (Ovation) 11-4
- PETER BROWN—Do You Wanna Get Funky With Me (Drive) 17-13

KDWB—Minneapolis

- CARPENTERS—Calling Occupants Of Interplanetary Craft (A&M)
- PABLO CRUISE—A Place In The Sun (A&M) 19-13
- SANTANA—She's Not There (Columbia) 27-21

KSTP—Minneapolis

- PAUL DAVIS—I Go Crazy (Bang)
- WINGS—Girls' School (Capitol)
- LINDA RONSTADT—Blue Bayou (Asylum) 13-7
- STEVE MILLER BAND—Swingtown (Capitol) 16-12

WHB—Kansas City

- ENGLAND DAN/JOHN FORD COLEY—Gone Too Far (Big Tree)
- PAUL SIMON—Slip Slidin' Away (Columbia)
- JUDY COLLINS—Send In The Clowns (Elektra) 20-13
- PAUL NICHOLAS—Heaven On The 7th Floor (RSO) 21-18

KRLS—Rapid City, S.D.

- ELECTRIC LIGHT ORCH.—Turn To Stone (Jet)
- ANDY GIBB—Love Is Thicker Than Water (RSO)
- STEVE MILLER BAND—Swingtown (Capitol) 23-17
- LINDA RONSTADT—It's So Easy (Asylum) 19-14

KQWB—Fargo, N.D.

- ENGLAND DAN/JOHN FORD COLEY—Gone Too Far (Big Tree)
- STEVE MILLER BAND—Swingtown (Capitol)
- DOLLY PARTON—Here You Come Again (RCA) A0-15
- LINDA RONSTADT—Blue Bayou (Asylum) 10-5

Northeast Region

TOP ADD ONS:

- STEVE MILLER BAND—Swingtown (Capitol)
- ROD STEWART—You're In My Heart (W.B.)
- JAMES TAYLOR—Your Smiling Face (Columbia)

PRIME MOVERS:

- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.)
- RITA COOLIDGE—We're All Alone (A&M)
- DAVE MASON—We Just Disagree (Columbia)

BREAKOUTS:

- LINDA RONSTADT—Blue Bayou (Asylum)
- LITTLE RIVER BAND—Help Is On The Way (Capitol)
- LEIF GARRETT—Runaround Sue (Atlantic)

WABC—New York

- NONE
- PAUL NICHOLAS—Heaven On The 7th Floor (RSO) 12-8
- RITA COOLIDGE—We're All Alone (A&M) 13-11

WBLS—New York

- TRAMMPS—Lights Went Out (Atlantic)
- JONESSES—Who Loves You (Epic)
- NONE
- CHICAGO—Baby, What A Big Surprise (Columbia)
- LINDA RONSTADT—Blue Bayou (Asylum)
- DAVE MASON—We Just Disagree (Columbia) 35-25
- FIREFALL—Just Remember I Love You (Atlantic) 28-20

99-X—New York

- GEORGE McCRAE—Kiss Me (TK)
- TAVARES—More Than A Woman (Capitol)
- EL COCO—Cocorision (AVI) 27-16
- CONTROLLER—Somebody's Gotta Win (Juana) 17-11

WWRL—New York

- SANTANA—She's Not There (Columbia)
- ROD STEWART—You're In My Heart (W.B.)
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.) 13-8
- STEVE MILLER BAND—Swingtown (Capitol) 22-17

WTRY—Albany

- KANAS—Point Of No Return (Kirshner)
- ELECTRIC LIGHT ORCH.—Turn To Stone (Jet)
- LINDA RONSTADT—Blue Bayou (Asylum) 27-18
- DAVE MASON—We Just Disagree (Columbia) 22-16

WKWB—Buffalo

- STEVE MILLER BAND—Swingtown (Capitol)
- ROD STEWART—You're In My Heart (W.B.)
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.) 24-16
- JUDY COLLINS—Send In The Clowns (Elektra) 23-19

WYSL—Buffalo

- CRAWLER—Stone Cold Sober (Epic)
- STEVE MILLER BAND—Swingtown (Capitol)
- RANDY NEWMAN—Short People (W.B.) 23-13
- PLAYER—Baby Come Back (RSO) 30-21

WBBF—Rochester, N.Y.

- PAUL DAVIS—I Go Crazy (Bang)
- JAY FERGUSON—Thunder Island (Elektra/Asylum)
- RITA COOLIDGE—We're All Alone (A&M) 17-5
- VAN MORRISON—Moon Dance (W.B.) 19-10

WRKO—Boston

- JAMES TAYLOR—Your Smiling Face (Columbia)
- D* ODYSSEY—Native New Yorker (RCA) 25-18
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.) 16-10
- NONE
- SANTANA—She's Not There (Columbia) 25-14
- BABYS—Isn't It Time (Chrysalis) 20-12

WVBF-FM—Boston

- BOB WELCH—Sentimental Lady (Capitol)
- STEVE MARTIN—Grandmother's Song (W.B.)
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.) 20-5
- D* ODYSSEY—Native New Yorker (RCA) A0-20
- WORC—Worcester, Mass.

WORC—Worcester, Mass.

- PLAYER—Baby Come Back (RSO)
- LINDA RONSTADT—It's So Easy (Asylum)
- LITTLE RIVER BAND—Help Is On The Way (Capitol) 19-12
- BARRY MANILOW—Daybreak (Arista) 17-11

WDRS—Hartford

- LITTLE RIVER BAND—Help Is On The Way (Capitol)
- LEIF GARRETT—Runaround Sue (Atlantic)
- D* BARRY WHITE—It's Ecstasy When You Lay Down Next To Me (20th Century) 29-21
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.) 19-13

WPRO—Providence

- D* BARRY WHITE—It's Ecstasy When You Lay Down Next To Me (20th Century)
- ENGLAND DAN/JOHN FORD COLEY—Gone Too Far (Big Tree)
- QUEEN—We Are The Champions (Elektra) 19-10
- RITA COOLIDGE—We're All Alone (A&M) 15-9

Mid-Atlantic Region

TOP ADD ONS:

- DOLLY PARTON—Here You Come Again (RCA)
- BOB WELCH—Sentimental Lady (Capitol)
- ROD STEWART—You're In My Heart (W.B.)

PRIME MOVERS:

- DIANA ROSS—Gettin' Ready For Love (Motown)
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.)
- BEE GEES—How Deep Is Your Love (RSO)

BREAKOUTS:

- JUDY COLLINS—Send In The Clowns (Elektra)
- BILL WITHERS—Lovely Day (Columbia)
- WINGS—Girls' School (Capitol)

WFIL—Philadelphia

- DOLLY PARTON—Here You Come Again (RCA)
- BOB WELCH—Sentimental Lady (Capitol)
- LINDA RONSTADT—Blue Bayou (Asylum) 19-14
- DIANA ROSS—Gettin' Ready For Love (Motown) HB-20

WIBG—Philadelphia

- BILL WITHERS—Lovely Day (Columbia)
- JUDY COLLINS—Send In The Clowns (Elektra)
- LINDA RONSTADT—It's So Easy (Asylum) 20-14
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.) 11-6

WIFI-FM—Philadelphia

- PAUL DAVIS—I Go Crazy (Bang)
- BEE GEES—How Deep Is Your Love (RSO) 17-7
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.) 19-9
- DOLLY PARTON—Here You Come Again (RCA)
- ROD STEWART—You're In My Heart (W.B.)
- BRICK—Dusic (Bang) 24-18
- BOB WELCH—Sentimental Lady (Capitol) 27-22

WPGC—Washington

WOL—Washington

- PHILIP WYNN—Take Me As I Am (Cotillion)
- WAR—Galaxy (MCA)
- NONE

WGH—Washington

- PLAYER—Baby Come Back (RSO)
- JUDY COLLINS—Send In The Clowns (Elektra)
- LITTLE RIVER BAND—Help Is On The Way (Capitol) A0-17
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.) Ex-19

WCAO—Baltimore

- LEIF GARRETT—Runaround Sue (Atlantic)
- WINGS—Girls' School (Capitol)
- DIANA ROSS—Gettin' Ready For Love (Motown) 26-19
- D* LTD—Back In Love Again (A&M) 27-22

WYRE—Baltimore

- SANTANA—She's Not There (Columbia)
- BROOKLYN DREAMS—Sad Eyes (Millennium)
- JUDY COLLINS—Send In The Clowns (Elektra) 17-12
- PLAYER—Baby Come Back (RSO) 20-15

WLEE—Richmond, Va.

- ELVIS PRESLEY—My Way (RCA)
- BOB WELCH—Sentimental Lady (Capitol)
- D* LTD—Back In Love Again (A&M) 19-12
- D* BARRY WHITE—It's Ecstasy When You Lay Down Next To Me (20th Century) 21-17

Southeast Region

TOP ADD ONS:

- ELVIS PRESLEY—My Way (RCA)
- BILLY JOEL—Just The Way You Are (Columbia)
- BOB WELCH—Sentimental Lady (Capitol)

PRIME MOVERS:

- PLAYER—Baby Come Back (RSO)
- LINDA RONSTADT—Blue Bayou (Asylum)
- LINDA RONSTADT—It's So Easy (Asylum)

BREAKOUTS:

- LEIF GARRETT—Runaround Sue (Atlantic)
- STEVE MILLER BAND—Swingtown (Capitol)
- PAUL SIMON—Slip Slidin' Away (Columbia)

WQXI—Atlanta

- ELVIS PRESLEY—My Way (RCA)
- BOB WELCH—Sentimental Lady (Capitol)
- BABYS—Isn't It Time (Chrysalis) 30-23
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.) 15-11

Z-93 (WZGC-FM)—Atlanta

- EARTH, WIND & FIRE—Serpentine Fire (Columbia)
- PAUL SIMON—Slip Slidin' Away (Columbia)
- BILLY JOEL—Just The Way You Are (Columbia) HB-23
- PLAYER—Baby Come Back (RSO) 15-10

WBBQ—Augusta

- KANAS—Point Of No Return (Kirshner)
- RANDY NEWMAN—Short People (W.B.) 25-18
- ENGLAND DAN/JOHN FORD COLEY—Gone Too Far (Big Tree) 24-19
- WINGS—Girls' School (Capitol)
- JOHN DENVER—How Can I Leave You Again (RCA)
- ENGLAND DAN/JOHN FORD COLEY—Gone Too Far (Big Tree) 14-7
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.) 12-6

WFOG—Atlanta

- WINGS—Girls' School (Capitol)
- HIGH INERGY—You Can't Turn Me Off In The Middle Of Turning Me On (Gordy)
- ENGLAND DAN/JOHN FORD COLEY—Gone Too Far (Big Tree) 14-7
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.) 12-6

WGA—Savannah, Ga.

- LEIF GARRETT—Runaround Sue (Atlantic)
- LYNARD SKYNYRD—What's Your Name (MCA)
- D* LTD—Back In Love Again (A&M) 17-10
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.) 12-8

WQAM—Miami

- STEVE WONDER—As (Motown)
- PLAYER—Baby Come Back (RSO)
- RITA COOLIDGE—We're All Alone (A&M) 20-12
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.) 25-18

Y-100 (WHY-FM)—Miami

- NONE
- LEIF GARRETT—Runaround Sue (Atlantic) 16-11
- PLAYER—Baby Come Back (RSO) 6-2

BJ-105 (WBJW-FM)—Orlando

- BAY CITY ROLLERS—The Way I Feel Tonight (Arista)
- ROD STEWART—You're In My Heart (W.B.)
- PLAYER—Baby Come Back (RSO) 23-12
- STEVE MILLER BAND—Swingtown (Capitol) 18-8

Q-105 (WRBQ-FM)—Tampa, St. Petersburg

- LINDA RONSTADT—It's So Easy (Asylum)
- STEVE MILLER BAND—Swingtown (Capitol)
- LINDA RONSTADT—Blue Bayou (Asylum) 23-13
- DAVE MASON—We Just Disagree (Columbia) 25-21

WQPD—Lakeland, Fla.

- LEIF GARRETT—Runaround Sue (Atlantic)
- JOHN DENVER—How Can I Leave You Again (RCA)
- ABBA—Money, Money (Atlantic) 37-17
- DOLLY PARTON—Here You Come Again (RCA) 13-9

WMFJ—Daytona Beach

- TAVARES—More Than A Woman (Capitol)
- LEIF GARRETT—Runaround Sue (Atlantic)
- JAMES TAYLOR—Your Smiling Face (Columbia) 22-12
- PLAYER—Baby Come Back (RSO) 15-7
- ELVIS PRESLEY—My Way (RCA)
- JUDY COLLINS—Send In The Clowns (Elektra)
- LINDA RONSTADT—It's So Easy (Asylum) 27-10
- BAY CITY ROLLERS—The Way I Feel Tonight (Arista) 30-26

WAPE—Jacksonville

- ELVIS PRESLEY—My Way (RCA)
- JAMES TAYLOR—Your Smiling Face (Columbia) 22-12
- DAVE MASON—We Just Disagree (Columbia) 11-6
- ELVIS PRESLEY—My Way (RCA)
- JAMES TAYLOR—Your Smiling Face (Columbia)
- DOLLY PARTON—Here You Come Again (RCA) 23-12
- DAVE MASON—We Just Disagree (Columbia) 11-6

WAYS—Charlotte

- ELVIS PRESLEY—My Way (RCA)
- JAMES TAYLOR—Your Smiling Face (Columbia)
- DOLLY PARTON—Here You Come Again (RCA) 23-12
- DAVE MASON—We Just Disagree (Columbia) 11-6
- ELVIS PRESLEY—My Way (RCA)
- MUSCLE SHOALS HORNS—Dance To The Music (Arista America)
- K.C. & THE SUNSHINE BAND—Wrap Your Arms Around Me (TK) 45-22
- CONTROLLER—Somebody's Gotta Win (Juana) 12-1

WGIV—Charlotte

- CHIC—Dance, Dance, Dance (Atlantic)
- RANDY NEWMAN—Short People (W.B.) 19-10
- BILLY JOEL—Just The Way You Are (Columbia) 24-17
- LTD—Back In Love Again (A&M) 21-2
- PAUL DAVIS—I Go Crazy (Bang) 27-20

WRIX—Raleigh, N.C.

- LEIF GARRETT—Runaround Sue (Atlantic)
- BILLY JOEL—Just The Way You Are (Columbia)
- LTD—Back In Love Again (A&M) 21-2
- PAUL DAVIS—I Go Crazy (Bang) 27-20
- LEIF GARRETT—Runaround Sue (Atlantic)
- HIGH INERGY—You Can't Turn Me Off In The Middle Of Turning Me On (Gordy)
- LITTLE RIVER BAND—Help Is On The Way (Capitol) 28-20
- LINDA RONSTADT—Blue Bayou (Asylum) 17-11

WTOB—Winston/Salem

- LEIF GARRETT—Runaround Sue (Atlantic)
- HIGH INERGY—You Can't Turn Me Off In The Middle Of Turning Me On (Gordy)
- LITTLE RIVER BAND—Help Is On The Way (Capitol) 28-20
- LINDA RONSTADT—Blue Bayou (Asylum) 17-11

WTMA—Charleston, S.C.

- BOB WELCH—Sentimental Lady (Capitol)
- STEVE MILLER BAND—Swingtown (Capitol)
- LTD—Back In Love Again (A&M) HB-14
- PETER BROWN—Do You Wanna Get Funky With Me (Drive) 21-15

WORD—Spartanburg, S.C.

- BILLY JOEL—Just The Way You Are (Columbia)
- KENNY ROGERS—Sweet Music Man (U.A.)
- LINDA RONSTADT—It's So Easy (Asylum) 19-10
- ROD STEWART—You're In My Heart (W.B.) 18-11

WLAC—Nashville

- ELVIS PRESLEY—My Way (RCA)
- JAMES TAYLOR—Your Smiling Face (Columbia)
- NONE
- LYNARD SKYNYRD—What's Your Name (MCA)
- SAMANTHA SANG—Emotion (Private Stock)
- BOB WELCH—Sentimental Lady (Capitol) HB-25
- PLAYER—Baby Come Back (RSO) HB-27

WMAK—Nashville

- LYNARD SKYNYRD—What's Your Name (MCA)
- SAMANTHA SANG—Emotion (Private Stock)
- BOB WELCH—Sentimental Lady (Capitol) HB-25
- PLAYER—Baby Come Back (RSO) HB-27

WHBQ—Memphis

- NONE
- PAUL NICHOLAS—Heaven On The 7th Floor (RSO) 29-22
- FIREFALL—Just Remember I Love You (Atlantic) 24-19

WMPS—Memphis

- PAUL SIMON—Slip Slidin' Away (Columbia)
- HIGH INERGY—You Can't Turn Me Off In The Middle Of Turning Me On (Gordy)
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.) 26-19
- DAVE MASON—We Just Disagree (Columbia) 22-18

WGOW—Chattanooga

- SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- BILLY JOEL—Just The Way You Are (Columbia)
- LINDA RONSTADT—Blue Bayou (Asylum) 13-2
- DOLLY PARTON—Here You Come Again (RCA) 20-15

WERC—Birmingham

- BILLY JOEL—Just The Way You Are (Columbia)
- BOB WELCH—Sentimental Lady (Capitol)
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.) 13-9
- PLAYER—Baby Come Back (RSO) 22-18
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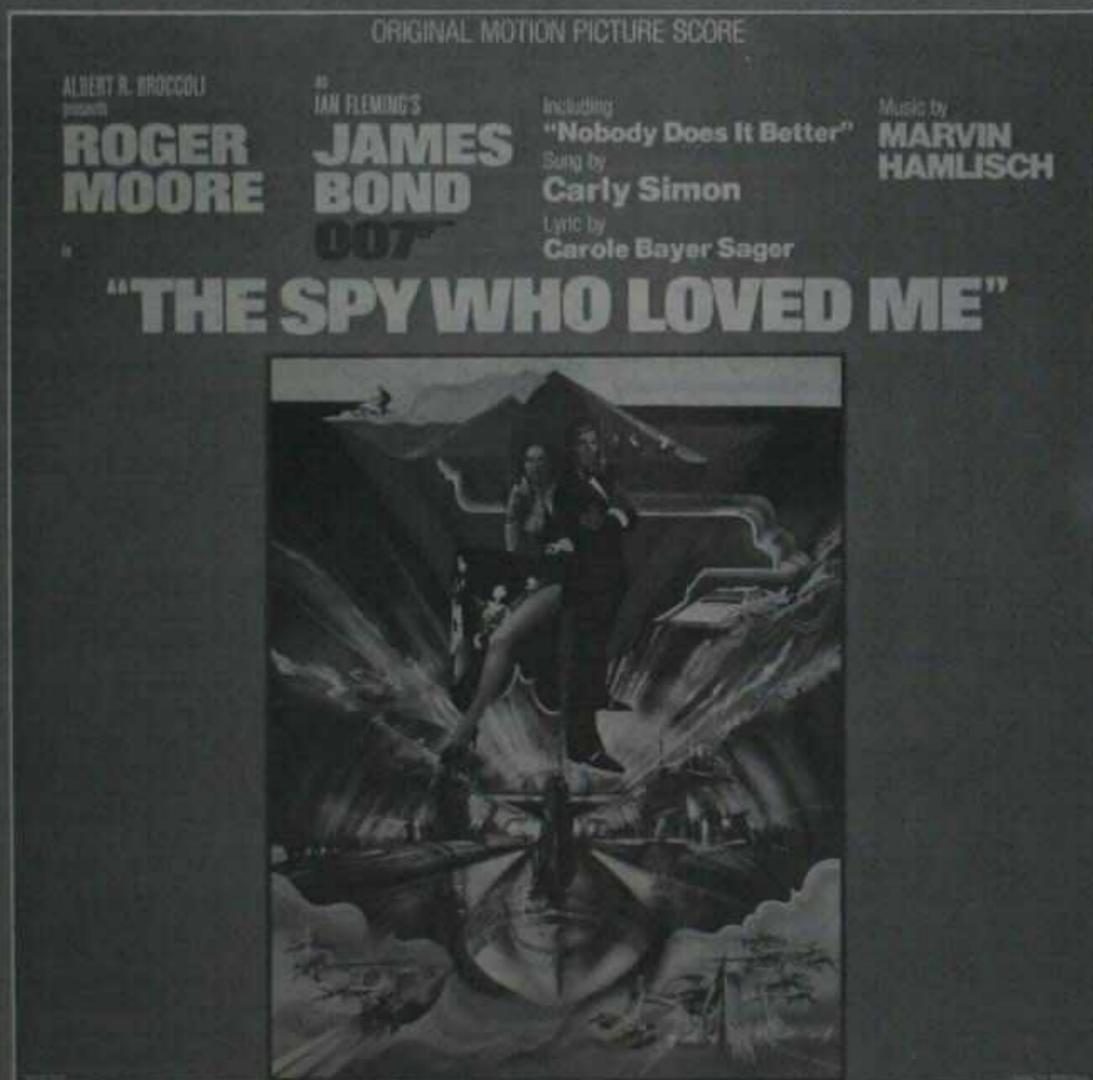
00000h Marvin!

It's time to point out that The Spy Who Loved Me album has jumped its way up the charts, proving once again that Marvin Hamlisch is nothing short of our hero.

No other man has so consistently turned motion picture and play music into hit albums.

And this is one of his biggest.

The Spy Who Loved Me.
An original motion picture score featuring "Bond 77" and Carly Simon's "Nobody Does It Better." The Only Album That Does!



on United Artists Records and Tapes



Billboard Album Radio Action

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

BASED ON STATION PLAYLISTS THROUGH WEDNESDAY 11-9-1977

Top Add Ons-National

ERIC CLAPTON—Slowhand (RSO)
GENESIS—Seconds Out (Atlantic)
ROD STEWART—Foot Loose & Fancy Free (W.B.)
QUEEN—News Of The World (Elektra)

Top Requests/Airplay-National

STEELY DAN—Aja (ABC)
LINDA RONSTADT—Simple Dreams (Elektra Asylum)
BOB WELCH—French Kiss (Capitol)
ROD STEWART—Foot Loose & Fancy Free (W.B.)

National Breakouts

WET WILLIE—Manorisms (Epic)
CROSBY/NASH—Live (ABC)
LEVON HELM AND THE RCO ALL STARS—(ABC)
SAMMY HAGAR—Musical Chairs (Capitol)

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.

KBPI-FM—Denver (Jean Valdez)

- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
- LYNRYD SKYNYRD—Street Survivors (MCA)
- BOB WELCH—French Kiss (Capitol)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- STEVE MILLER BAND—Book Of Dreams (Capitol)
- FLEETWOOD MAC—Rumours (W.B.)

KISW-FM—Seattle (Gary Crow)

- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- NAZARETH—Expect No Mercy (A&M)
- OZARK MOUNTAIN DAREDEVILS—Don't Look Down (A&M)
- STARCASTLE—Citadel (Epic)
- STYX—The Grand Illusion (A&M)
- FLEETWOOD MAC—Rumours (W.B.)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- THE ALAN PARSONS PROJECT—I Robot (Arista)

KFIC-FM—Fresno (Art Farias)

- LOGGINS & MESSINA—Finales (Columbia)
- JESS RODEN—The Player Not The Game (Island)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
- BLOOD, SWEAT & TEARS—Brand New Day (ABC)
- CHICAGO XI—(Columbia)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- STEELY DAN—Aja (ABC)
- THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)

KSAN-FM—San Francisco (Bonnie Simmons)

- THE RAMONES—Rocket To Russia (Sire)
- LOL CREME/KEVIN GODLEY—Consequences (Mercury)
- ERIC CLAPTON—Slowhand (RSO)
- ROCKETS—Love Transfusion (RCA)
- DAVID BOWIE—Heroes (RCA)
- EDNIE MONEY—(Columbia)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- ELVIS COSTELLO—My Aim Is True (Columbia)

KSJO-FM—San Jose (Paul Wells)

- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- ERIC CLAPTON—Slowhand (RSO)
- ROCKETS—Love Transfusion (RCA)
- ELVIS COSTELLO—My Aim Is True (Columbia)
- WET WILLIE—Manorisms (Epic)
- CROSBY/NASH—Live (ABC)
- NILS LOFGREN—Night After Night (A&M)
- SAMMY HAGAR—Musical Chairs (Capitol)
- LYNRYD SKYNYRD—Street Survivors (MCA)
- DARYL HALL AND JOHN OATES—Beauty On A Back Street (RCA)

KMET-FM—Los Angeles (Sam Bellamy)

- NAZARETH—Expect No Mercy (A&M)
- KISS ALIVE II—(Casablanca)
- ERIC CLAPTON—Slowhand (RSO)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
- FOREIGNER—(Atlantic)
- SAMMY HAGAR—Musical Chairs (Capitol)
- BOB WELCH—French Kiss (Capitol)
- THE CHARLIE DANIELS BAND—Midnight Wind (Epic)

KGB-FM—San Diego (Steve Capan)

- BLUE OYSTER CULT—Spectres (Columbia)
- LYNRYD SKYNYRD—Street Survivors (MCA)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
- CROSBY/NASH—Live (ABC)
- PHOEBE SNOW—Never Letting Go (Columbia)
- HOMEGROWN 5—(KGB)
- FLEETWOOD MAC—Rumours (W.B.)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- STEELY DAN—Aja (ABC)

KOME-FM—San Jose (Dana Jang)

- ERIC CLAPTON—Slowhand (RSO)
- DAVID BROMBERG BAND—Reckless Abandon Fantasy
- NICK JAMISON—Already Free (Bearsville)
- GENESIS—Seconds Out (Atlantic)
- ELVIS COSTELLO—My Aim Is True (Columbia)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
- LYNRYD SKYNYRD—Street Survivors (MCA)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- STEELY DAN—Aja (ABC)

WOFI-FM—Orlando (Bill McGathy)

- ERIC CLAPTON—Slowhand (RSO)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- GRINDER SWITCH—Redwing (Atco)
- WET WILLIE—Manorisms (Epic)
- POINT BLANK—Second Season (Arista)
- CAMEL—Rain Dances (Janus)
- LYNRYD SKYNYRD—Street Survivors (MCA)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- KANSAS—Point Of Know Return (Kirschner)
- THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)

WKDF-FM—Nashville (J. Crawford/C. Rogers)

- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- ERIC CLAPTON—Slowhand (RSO)
- QUEEN—News Of The World (Elektra)
- GARY WRIGHT—Touch And Gone (W.B.)
- LYNRYD SKYNYRD—Street Survivors (MCA)
- THE ALAN PARSONS PROJECT—I Robot (Arista)
- STEELY DAN—Aja (ABC)
- BOB WELCH—French Kiss (Capitol)
- SANTANA—Moonflower (Columbia)

WQDR-FM—Raleigh (Chris Miller)

- GENESIS—Seconds Out (Atlantic)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- WET WILLIE—Manorisms (Epic)
- BLUE OYSTER CULT—Spectres (Columbia)
- CROSBY/NASH—Live (ABC)
- GINO VANNELLI—A Pauper In Paradise (A&M)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- STEELY DAN—Aja (ABC)
- SANTANA—Moonflower (Columbia)
- FLEETWOOD MAC—Rumours (W.B.)

WZMF-FM—Milwaukee (Mike Wolf)

- ERIC CLAPTON—Slowhand (RSO)
- GENESIS—Seconds Out (Atlantic)
- COWBOY—(Capricorn)
- PAT TRAVERS—Putting It Straight (Polydor)
- QUEEN—News Of The World (Elektra)
- GARY WRIGHT—Touch And Gone (W.B.)
- STYX—The Grand Illusion (A&M)
- THE ALAN PARSONS PROJECT—I Robot (Arista)
- BOB WELCH—French Kiss (Capitol)
- KANSAS—Point Of Know Return (Kirschner)

KAOI-FM—St. Louis (Peter Paris)

- ERIC CLAPTON—Slowhand (RSO)
- JETHRO TULL—Best Of Vol. II (Chrysalis)
- GENESIS—Seconds Out (Atlantic)
- BOB JAMES—Heads (Columbia)
- ELVIS COSTELLO—My Aim Is True (Columbia)
- CROSBY/NASH—Live (ABC)
- JEAN MICHEL JARRE—Oxygene (Polydor)
- STYX—The Grand Illusion (A&M)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
- KANSAS—Point Of Know Return (Kirschner)

WABX-FM—Detroit (Bob Burch)

- ERIC CLAPTON—Slowhand (RSO)
- GENESIS—Seconds Out (Atlantic)
- DOUCETTE—(Mushroom)
- ROCKETS—Love Transfusion (RCA)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- FOREIGNER—(Atlantic)
- THE ALAN PARSONS PROJECT—I Robot (Arista)

WJRL-FM—Egin/Chicago (T. Marker/W. Esberling)

- LEVON HELM AND THE RCO ALL STARS—(ABC)
- ERIC CLAPTON—Slowhand (RSO)
- SEX PISTOLS—Never Mind The Bollocks (Virgin)
- BILLY COBHAM—Magic (Columbia)
- GENESIS—Seconds Out (Atlantic)
- JESS RODEN—The Player Not The Game (Island)
- GRAHAM PARKER AND THE ROMOUR—Stick To Me (Mercury)
- GRINDER SWITCH—Redwing (Atco)
- LYNRYD SKYNYRD—Street Survivors (MCA)
- THE CHARLIE DANIELS BAND—Midnight Wind (Epic)

WJMS-FM—Cleveland (John Gorman)

- ERIC CLAPTON—Slowhand (RSO)
- QUEEN—News Of The World (Elektra)
- GARY WRIGHT—Touch And Gone (W.B.)
- SEX PISTOLS—Never Mind The Bollocks (Virgin)
- CAMEL—Rain Dances (Janus)
- GENESIS—Seconds Out (Atlantic)
- FLEETWOOD MAC—Rumours (W.B.)
- BOB WELCH—French Kiss (Capitol)
- STEELY DAN—Aja (ABC)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)

WCOL-FM—Columbus (Guy Evans)

- GENESIS—Seconds Out (Atlantic)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- NEIL YOUNG—Decade (Reprise)
- ERIC CLAPTON—Slowhand (RSO)
- QUEEN—News Of The World (Elektra)
- THE BABYS—Broken Heart (Chrysalis)
- STEELY DAN—Aja (ABC)
- LYNRYD SKYNYRD—Street Survivors (MCA)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)

WDFE-FM—Pittsburgh (Marcy Posner)

- GENESIS—Seconds Out (Atlantic)
- SAMMY HAGAR—Musical Chairs (Capitol)
- JOHN DENVER—I Want To Live (RCA)
- CROSBY/NASH—(ABC)
- THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)
- KANSAS—Point Of Know Return (Kirschner)
- STEELY DAN—Aja (ABC)
- SANTANA—Moonflower (Columbia)

WZMF-FM—Milwaukee (Mike Wolf)

- ERIC CLAPTON—Slowhand (RSO)
- GENESIS—Seconds Out (Atlantic)
- COWBOY—(Capricorn)
- PAT TRAVERS—Putting It Straight (Polydor)
- QUEEN—News Of The World (Elektra)
- GARY WRIGHT—Touch And Gone (W.B.)
- STYX—The Grand Illusion (A&M)
- THE ALAN PARSONS PROJECT—I Robot (Arista)
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- GENESIS—Seconds Out (Atlantic)
- BOB JAMES—Heads (Columbia)
- ELVIS COSTELLO—My Aim Is True (Columbia)
- CROSBY/NASH—Live (ABC)
- JEAN MICHEL JARRE—Oxygene (Polydor)
- STYX—The Grand Illusion (A&M)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
- KANSAS—Point Of Know Return (Kirschner)

Southwest Region

TOP ADD ONS:

- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- ERIC CLAPTON—Slowhand (RSO)
- GENESIS—Seconds Out (Atlantic)
- WET WILLIE—Manorisms (Epic)

TOP REQUEST / AIRPLAY:

- LYNRYD SKYNYRD—Street Survivors (MCA)
- STEELY DAN—Aja (ABC)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- BOB WELCH—French Kiss (Capitol)

BREAKOUTS:

- ELVIS COSTELLO—My Aim Is True (Columbia)
- QUEEN—News Of The World (Elektra)
- GRINDER SWITCH—Redwing (Atco)
- LEVON HELM AND THE RCO ALL STARS—(ABC)

KZEW-FM—Dallas (Mike Hodges)

- JESS RODEN—The Player Not The Game (Island)
- ERIC CLAPTON—Slowhand (RSO)
- WET WILLIE—Manorisms (Epic)
- STEELY DAN—Aja (ABC)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- KANSAS—Point Of Know Return (Kirschner)
- CHICAGO XI—(Columbia)

KLOI-FM—Houston (Jackie McCauley)

- CROSBY/NASH—Live (ABC)
- SAMMY HAGAR—Musical Chairs (Capitol)
- STEVE GOODMAN—Say It In Private (Asylum)
- GENESIS—Seconds Out (Atlantic)
- COWBOY—(Capricorn)
- JETHRO TULL—Best Of Vol. II (Chrysalis)
- ERIC CLAPTON—Slowhand (RSO)
- NEIL YOUNG—Decade (Reprise)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)

Northeast Region

TOP ADD ONS:

- ERIC CLAPTON—Slowhand (RSO)
- GENESIS—Seconds Out (Atlantic)
- QUEEN—News Of The World (Elektra)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)

TOP REQUEST / AIRPLAY:

- STEELY DAN—Aja (ABC)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- BOB WELCH—French Kiss (Capitol)
- RANDY NEWMAN—Little Criminals (W.B.)

BREAKOUTS:

- LEONARD COHEN—Death Of A Ladies Man (W.B.)
- LOL CREME/KEVIN GODLEY—Consequences (Mercury)
- WET WILLIE—Manorisms (Epic)
- BROOKLYN DREAMS—(Millennium)

WNEW-FM—New York (Tom Herrera)

- LEONARD COHEN—Death Of A Ladies Man (W.B.)
- ERIC CLAPTON—Slowhand (RSO)
- GENESIS—Seconds Out (Atlantic)
- MICHELLE PHILLIPS—Victim Of Romance (A&M)
- ANNE HASLAM—Anne In Wonderland (Sire)
- RUMY WAILER—Protest (Island)
- NO REPORT

WRNW-FM—New York (Meg Griffin)

- QUEEN—News Of The World (Elektra)
- LEONARD COHEN—Death Of A Ladies Man (W.B.)
- THE RAMONES—Rocket To Russia (Sire)
- ERIC CLAPTON—Slowhand (RSO)
- GENESIS—Seconds Out (Atlantic)
- WET WILLIE—Manorisms (Epic)
- THE ROLLING STONES—Love You Live (Pilling Stone)
- THE BEATLES—Love Songs (Capitol)
- STEELY DAN—Aja (ABC)
- STEVE MARTIN—Let's Get Small (W.B.)

Western Region

TOP ADD ONS:

- ERIC CLAPTON—Slowhand (RSO)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- ROCKETS—Love Transfusion (RCA)

TOP REQUEST / AIRPLAY:

- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- STEELY DAN—Aja (ABC)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- FLEETWOOD MAC—Rumours (W.B.)

BREAKOUTS:

- ELVIS COSTELLO—My Aim Is True (Columbia)
- NAZARETH—Expect No Mercy (A&M)
- LYNRYD SKYNYRD—Street Survivors (MCA)
- CROSBY/NASH—Live (ABC)

Southeast Region

TOP ADD ONS:

- ERIC CLAPTON—Slowhand (RSO)
- CROSBY/NASH—Live (ABC)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
- LEVON HELM AND THE RCO ALL STARS—(ABC)

TOP REQUEST / AIRPLAY:

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

BREAKOUTS:

- SAMMY HAGAR—Musical Chairs (Capitol)
- WET WILLIE—Manorisms (Epic)
- JESS RODEN—The Player Not The Game (Island)
- JACKIE DeSHANNON—You're The Only Dancer (Amherst)

WRAS-FM—Atlanta (John Wynn)

- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
- ELVIS COSTELLO—My Aim Is True (Columbia)
- ERIC CLAPTON—Slowhand (RSO)
- GENESIS—Seconds Out (Atlantic)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- QUEEN—News Of The World (Elektra)
- CAMEL—Rain Dances (Janus)
- MEAT LOAF—Bat Out Of Hell (Epic/Cleveland Int'l.)
- WET WILLIE—Manorisms (Epic)
- LYNRYD SKYNYRD—Street Survivors (MCA)

WFHS-FM—Washington D.C. (David Einstein)

- TREASURE—(Epic)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- LEVON HELM AND THE RCO ALL STARS—(ABC)
- GENESIS—Seconds Out (Atlantic)
- SHANTI—Natural Elements (Columbia)
- ELVIS COSTELLO—My Aim Is True (Columbia)
- STEELY DAN—Aja (ABC)
- RANDY NEWMAN—Little Criminals (W.B.)
- JOAN ARMATRADE—Show Some Emotion (A&M)
- ERIC CLAPTON—Slowhand (RSO)

WSHE-FM—Ft. Lauderdale (G. Granger/D. St. John)

- KARLA BONOFF—(Columbia)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- WET WILLIE—Manorisms (Epic)
- DAVID BOWIE—Heroes (RCA)
- MARK FARNER—(Atlantic)
- GRINDER SWITCH—Redwing (Atco)
- ROBIN TROWER—Hi City Dreams (Chrysalis)
- BOB WELCH—French Kiss (Capitol)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- KANSAS—Point Of Know Return (Kirschner)

Midwest Region

TOP ADD ONS:

- GENESIS—Seconds Out (Atlantic)
- ERIC CLAPTON—Slowhand (RSO)
- QUEEN—News Of The World (Elektra)
- GARY WRIGHT—Touch And Gone (W.B.)

TOP REQUEST / AIRPLAY:

- STEELY DAN—Aja (ABC)
- KANSAS—Point Of Know Return (Kirschner)
- THE ALAN PARSONS PROJECT—I Robot (Arista)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)

BREAKOUTS:

- SEX PISTOLS—Never Mind The Bollocks (Virgin)
- CROSBY/NASH—Live (ABC)
- SAMMY HAGAR—Musical Chairs (Capitol)
- LEVON HELM AND THE RCO ALL STARS—(ABC)

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WALRUS on THE JOY:

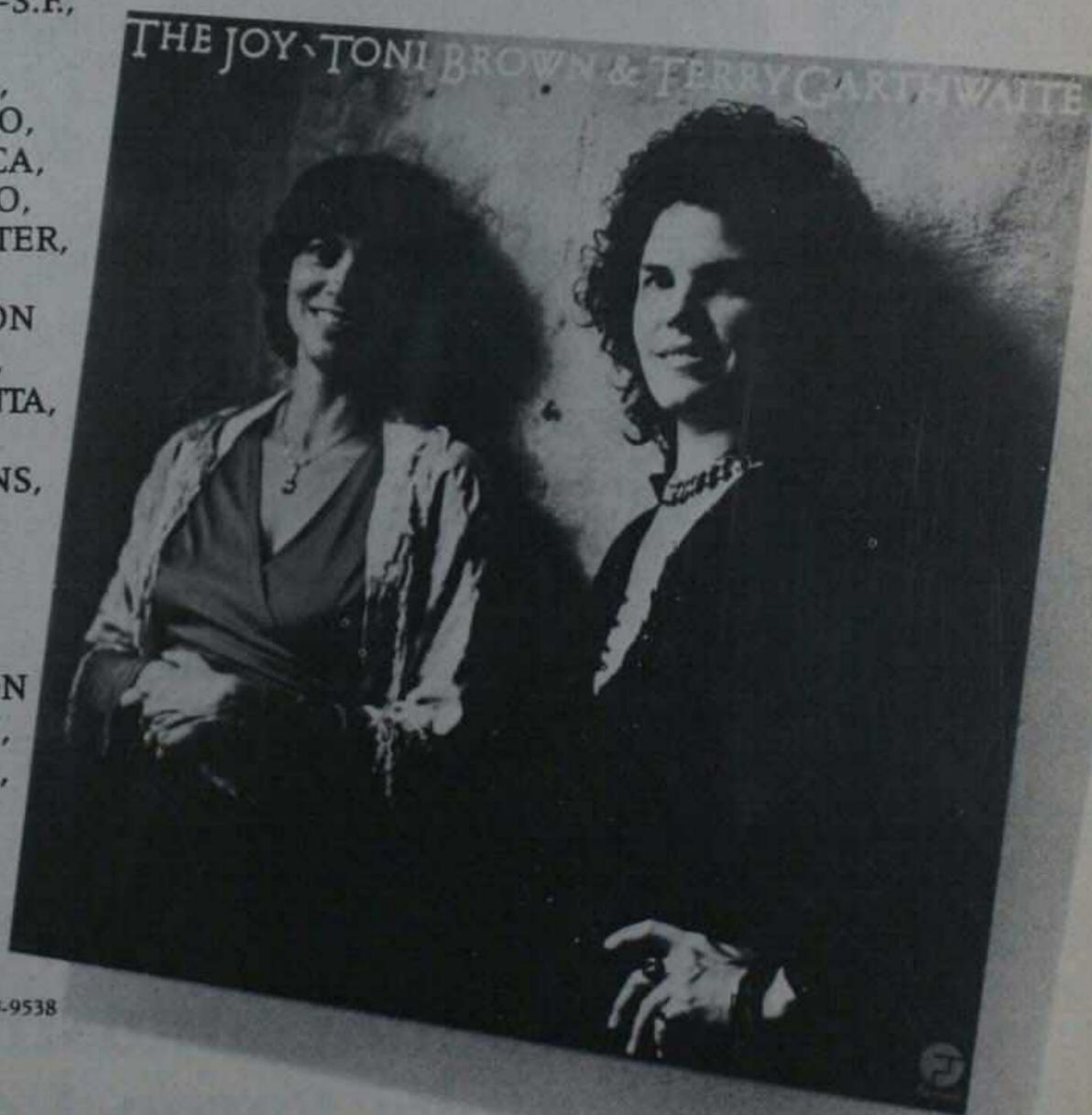
"... the synergy of the duo is irresistible.
Their kind of cooking is a joy to behold again."

THE JOY (TONI BROWN and TERRY GARTHWAITE) may be beheld on November 28 and 29 at the BIJOU in Philadelphia, on December 1 at the PARADISE in Boston, on December 3 at the CELLAR DOOR in Washington, D.C., on December 4 and 5 at the BOTTOM LINE in New York City, and on December 6 and 7 at the ROXY in Los Angeles.

Can't wait?... turn on any of these:

KWST-L.A., KSAN-S.F., WNEW-N.Y., WXRT-CHI., WMMS-CLEVE., WBCN-BOST., WEBN-CIN., KNAC-L.A., WMMR-PHILA., KLOL-HOUSTON, KYA-S.F., WPIX-N.Y., WKLS-ATL., WCOZ-BOSTON, WQDR-RALEIGH, WLIR-N.Y., WYDD-PITT., KZEW-DALLAS, KLBK-AUSTIN, WORJ-ORLANDO, KDKB-PHOENIX, WPLR-NEW HAVEN, KATT-OK.CITY, WBAB-N.Y., KRST-ALBUQUERQUE, WHFS-D.C., WLWQ-CIN., KNX-L.A., KSJO-WRAS-ATLANTA, KFML-DENVER, KPRI-SAN DIEGO, KPFT-HOUSTON, KPAS-EL PASO, WIQB-ANN ARBOR, SAN JOSE, KWKI-KANSAS CITY, WQFM-CHICAGO, WJKL-ELGIN, WCAS-BOSTON, WVOK-BIRMINGHAM, WRNW-N.Y., KINK-PORTLAND, KTIM-S.F., WIBA-MADISON, WRPL-CHARLOTTE, WLAV-GRAND RAPIDS, KFIG-FRESNO, WVAF-CHARLESTON, WXFM-CHICAGO, KZOZ-SAN LUIS OBISPO, WOUR-UTICA, KNOE-MONROE, KSFM-SACRAMENTO, WGVL-GAINESVILLE, WMJQ-ROCHESTER, KLRB-CARMEL, WQSR-SARASOTA, WFMF-BATON ROUGE, KWFM-TUSCON, WKDD-AKRON, KZAP-SACRAMENTO, WQCM-HAGERSTOWN, WERK-ATLANTA, KZAM-SEATTLE, WBUF-BUFFALO, WBRU-PROVIDENCE, KTCL-FT. COLLINS, KATA-ARCATA, KGOT-ANCHORAGE, WSAN-ALLENTOWN, WLYX-MEMPHIS, KFMH-MUSCATINE, KFMY-EUGENE, WQBK-ALBANY, WBBM-CHICAGO, WCMF-ROCHESTER, WBLM-LEWISTON, KTYD-SANTA BARBARA, KGLR-RENO, WAAL-BINGHAMTON, KLAY-TACOMA, KQRS-MINN., KOME-SAN JOSE, KEZY-LA., WRNO-NEW ORLEANS, WNOE-NEW ORLEANS, WZMF-MIL., WCOL-COLUMBUS, WQUD-MOLINE, KREM-SPOKANE, KZEL-EUGENE

F-9538



Produced by Michael Stewart

THE JOY - TONI BROWN & TERRY GARTHWAITE
ON FANTASY RECORDS & GRT TAPES

The Wells Fargo Band.



Show business has changed in the last 100 years.
So has Wells Fargo.

These fellows in the Wells Fargo band of Virginia City, 1869, didn't need a checking account, Master Charge, major loans or investment advice. The needs of musicians have changed over the years, and Wells Fargo has grown and changed alongside the entertainment industry.

We at Wells Fargo have a unique concept. A team of banking pros whose sole responsibility is serving people (and companies) in show business.

You've got the showmanship. We've got more than 100 years business experience as the oldest bank in the West. We'd like to put them together.

Entertainment Industries Center Wells Fargo Bank

Joseph R. Lipsher — Vice President and Executive Director
Austin V. Casey — Vice President and Manager
9600 Santa Monica Boulevard
Beverly Hills, California 90210
(213) 550-2295

FM Jamdango

They'll give you more excitement on one album than you'll hear in a lifetime!

Produced by: Neil Portnow
 A Sunbar Production
 Executive Producer: Warren Schatz
 Artist Direction:
 Ed Newmark Associates, Inc.



urts Format

I can't hear with my headphones off. I try to get "up" and get it back together, and here comes Michael Spears into the studio. He put his hand on the phone and says, "No more."

So, there I was, talking to my agent, trying to be a star, and my record was running out. Michael was really upset about that. Maybe you could put something in this interview like: "MG Kelly apologizes for letting a record run out."

H: Because Michael Spears probably hasn't forgotten.

K: Oh, no. There's no way he'll forget that one.

H: How many phone calls do you take on the air?

K: For requests? We have an operator and usually the calls are screened. If I took them all, I'd be on the phone all the time. If they want to hear a song, she takes it. If they want to talk to me, I usually take it if I'm not tied up or something. But I try to talk to as many people as I can.

H: How many do you put on the air?

K: Probably three a day.

H: And they're taken just at random?

K: Pot luck. Sometimes I'll give some guy a call and I'll ask questions like on the Fourth of July I was on the air that Saturday, and I was trying to find out where the kids can go to shoot their fireworks. The beach, where do they go has got to be outside the city limits. So, I said well, I'm going to clear this up. We're going to get hold of a cop. So, I called the Los Angeles Police Dept. and taped it. The guy wouldn't go on the air with me. So, I went back on the air and I gave them hell. I said, "I can't believe it, these cops won't go on the air with me, what is happening here? I'll call the Santa Monica police."

I never did get a straight answer. And I just bugged them all day long. Finally, I had one of my friends call up, who does a character voice and he said "Mr. Kelly, this is Jack Ferguson of the L.A.P.D. We understand you've been putting our police

(Continued on page 38)



Specialty Sound Effects Records

18 Volumes of Authentic Sound Effects attractively packaged in color-coded albums help you offer a complete service for the audiophile. Buy direct from the manufacturer who pioneered Sound Effects on records. Send for catalog and price information listing these and 15 other specialty records such as "Silent Movie Music," "Calliope," "Carousel," "Music Box," and more. Write to:

Thomas J. Valentino Inc.
 Dept. B - 151 West 46th St., NY, NY 10036
 or call (212) 248-4675

jocks and stations subscribing to the Weenie placed as finalists and winners in the Billboard Competitions than those of any other 3 imitators combined.

That's the message. For a list of Who's Who in radio who uses the Weenie, and free samples, write:

THE ELECTRIC WEENIE
 Suite 1,
 660 North Mashta Drive,
 Key Biscayne, Florida 33149

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(Continued on page 40)

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Kilgore, KHJ news and information, now more music with MG Kelly."

And that's my cue to hit the song and come in with, "Thank You, Lyle, it's 5:57 and blah, blah, a funny thing happened to me."

So he ends his newscast and the monitor's down and I don't hear him end. All of a sudden on the intercom I hear, "Gunner, hit the record," and I know I'm in trouble because there was five seconds of dead air and that's something you don't have in Top 40 radio. So, there I am with the phone in my hand and the monitor up and my finger on the button and

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You've got the showmanship. We've got the experience. 100 years business experience as the oldest bank in the West. We'd like to put them together.

Entertainment Industries Center Wells Fargo Bank

Joseph R. Lipsher — Vice President and Executive Director
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Beverly Hills, California 90210
(213) 550-2295



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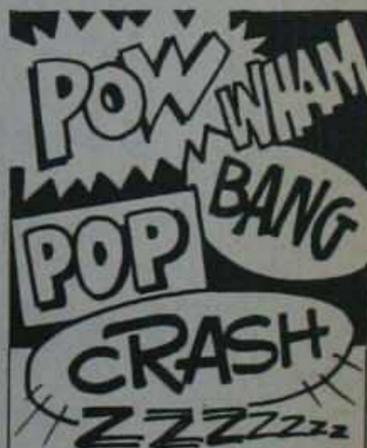
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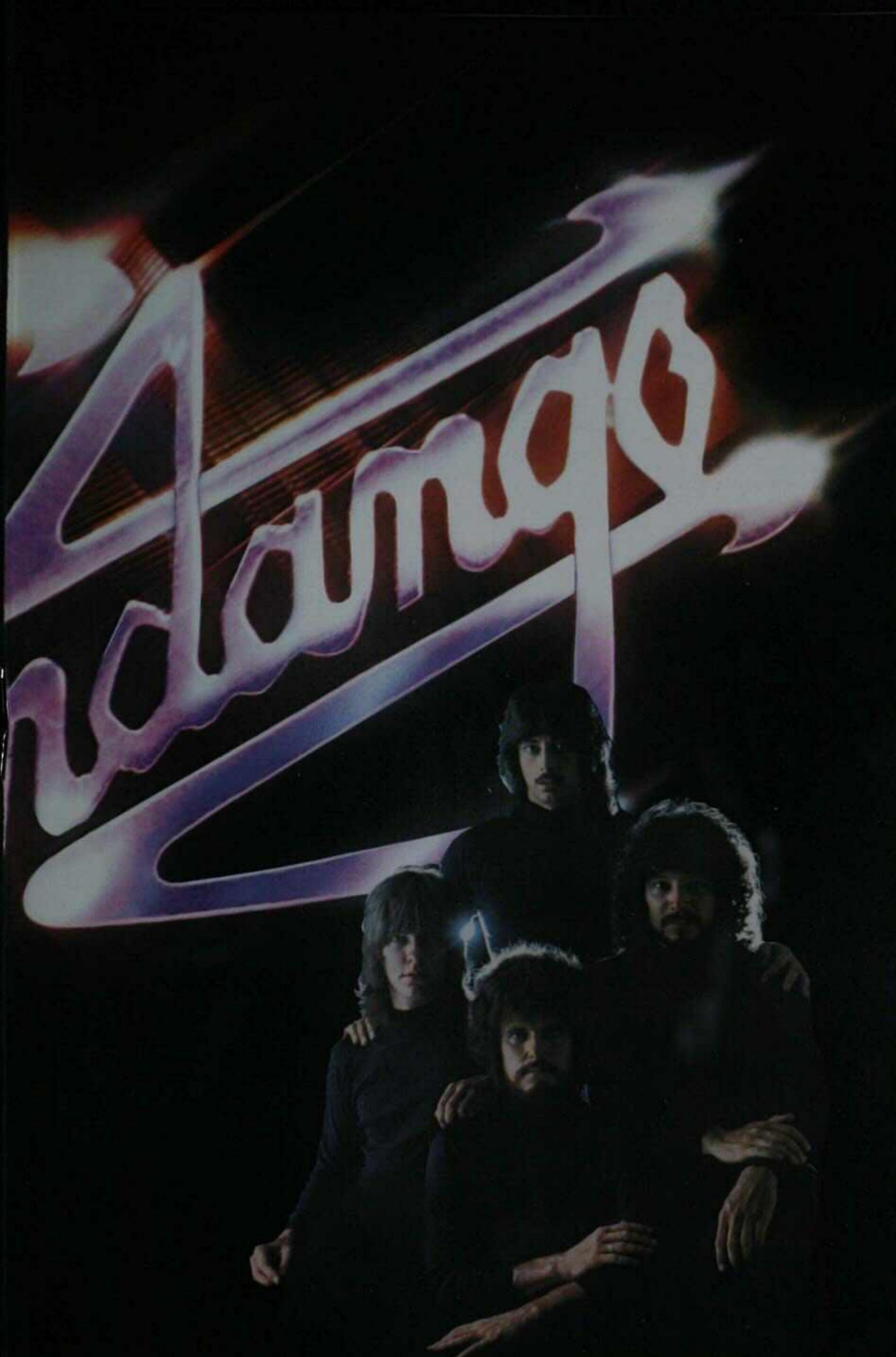
(Continued on page 38)



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Entertainment industries center Wells Fargo Bank

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9600 Santa Monica Boulevard
Beverly Hills, California 90210
(213) 550-2295



WOR-RIED REMOTE—Broadcasting live from Grand Central Terminal in New York, WOR's Sherrye Henry, with mike, interviews the songwriting team of Sammy Cahn, center, and Jule Styne, right. At left is WOR general manager Rick Devlin. The station broadcast 5 a.m.-10 p.m. Tuesday through Friday the week of Oct. 24 from the Terminal. It proved so successful that other similar remotes may follow.

KHJ's MG KELLY'S VIEW

Top 40 Repetition Hurts Format

EDITOR'S NOTE: This is the third and concluding installment of an in-depth interview with MG Kelly, afternoon personality at KHJ, Los Angeles. The interview is conducted by Claude Hall, Billboard's radio television editor.

HALL: What do you see wrong with radio today?

KELLY: Repetition. I guess you've got to play the major 40 hits, because people tune into a Top 40 station to hear their favorite song and if they don't hear it within 20 minutes, they tune out. But for a jock it gets where you can't think of anything clever to say over a record after you've played it for 52 years. I think repetition is killing it.

H: Some of the records are staying on the playlist longer and longer.

K: Fleetwood Mac's "Dreams" was No. 1 for six weeks. Now that's ridiculous. That's a repeat of every 2½ through six weeks. I think they rely too much on phone requests to determine the top songs. I always get the feeling that it's the same 10 kids calling in to say "we want to hear Bennie and the Jets" and that thing stays at No. 1 for 15 years.

H: What do you do when a record is spinning? What do you think about?

K: I'm thinking about when is this son-of-a-bitch going to be over. After hearing a record for so many weeks, I find myself listening to it again to find out what made me like it in the first place, or why it's turning me off, or sometimes I'll turn the monitor down and get on the phone.

H: I've often had the philosophy that a disk jockey on the air is probably one of the loneliest persons in the world.

K: Sometimes.
H: You can be talking to a million people out there but it just doesn't seem like anyone.

K: There're probably other jocks that feel this way, but after you've been in radio for a certain number of years, I think you can almost come on and say something and be able to tell if that audience is liking it or not. I don't know if it's your own vibes or what, but I can hear laughter, or I can hear groaning. It really gets where you can hear that stuff in your head—it gets really spooky.

H: Kind of like a vibe feedback?
K: Yeah, have a disk jockey actually know what his audience is thinking. Talking about mass appeal. But what's been driven into my head all these years is one-to-one communication. There's only one person listening out there.

I don't know why, but I see it instead as a theatre, like the Forum, which is totally ridiculous, but me sitting onstage with a microphone and playing these records and getting different reactions to them out of all these people.

So you have to play it one-on-one to communicate, but I think there's a way you can do it so that they know other people are listening, too. You're putting on a show, but you're putting on a show for them. I don't think that anybody that's listening to radio is selfish enough to think that they're the only one listening. I always thought of radio as a big theatre.

H: How does this feedback come to you? You say you know whether they're laughing or groaning or whatever. Does it come back often, or is it all the time, or just occasionally?

K: Just occasionally. I think it's a lot like sitting at a blackjack table with 19, dealer's got a 9 showing and as he's coming around to turn his cards over you say "son-of-a-bitch has got an ace in there" and you know he does and he flops it over and it's an ace, and you're not surprised. I've had that happen a lot.

You just know sometimes. A lot of times I don't trust myself. I'll be on the air doing a bit and I'll know it's going right in the can and I'll know I should bail out of it because they're not liking it and still I'll go on and on. I think everybody should trust their feelings.

H: How do you bail out of something. I mean it's hard to stop sometimes.

K: Sometimes it is. When you think it's going good, it's really hard to bail out. When I'm doing humor on the radio, I always try to end it with something definite like a punchline, then hit a commercial. The punchline is there and by the time the commercial hits, you think that they're laughing instead. Anyway it's 10:24 p.m. and they're already half asleep. Try to get out and hit them, hit them fast and leave. I think a disk jockey is like a boxer, you gotta get in there and take short jabs.

H: How much of the time do you spend on the telephone when you're on the air?

K: Too much. I'm getting killed on that. I gotta tell you what happened. I'm on the phone with my agent. The only person that's supposed to call on this private line that we have is my wife or my agent. So my agent's calling me telling me that I've gotta be at MGM. The news is on.

First of all, I've got this bit that I do going into the news every time. Lionel Kilgore gives me a fact sheet of everything that's happening in the news and his lead story. So, I usually come in saying, "Well, I understand that there were 50,000 people killed in a one-car collision" or whatever it is, and I'm leading up to this and he takes it from there; "That's right MG," this is what's happening.

So, everybody does that. Well, I've got this "thing." I turn it around. Everyday, I screw up the lead story. If it's something like the Lakers are in town for a big home game. That's what the lead story is. I'll come in and say, "Well, well, I understand that the Lakers have left the country for a while." He'll say "No, no, that's wrong MG." He'll go into his news. So, every hour I come in and screw it up. I'll say, "I know I got it right this time," then I'll blow it. So, that's one of my schticks.

Anyway, he's doing the news and I've got the monitor turned down and I'm on the phone with my agent and he's telling me where to go and I'm writing this down and out of the news, Lyle always says, "This is Lyle Kilgore, KHJ news and information, now more music with MG Kelly."

And that's my cue to hit the song and come in with, "Thank You, Lyle, it's 5:57 and blah, blah, a funny thing happened to me."

So he ends his newscast and the monitor's down and I don't hear him end. All of a sudden on the intercom I hear, "Gunner, hit the record," and I know I'm in trouble because there was five seconds of dead air and that's something you don't have in Top 40 radio. So, there I am with the phone in my hand and the monitor up and my finger on the button and

I can't hear with my headphones off. I try to get "up" and get it back together, and here comes Michael Spears into the studio. He put his hand on the phone and says, "No more."

So, there I was, talking to my agent, trying to be a star, and my record was running out. Michael was really upset about that. Maybe you could put something in this interview like: "MG Kelly apologizes for letting a record run out."

H: Because Michael Spears probably hasn't forgotten.

K: Oh, no. There's no way he'll forget that one.

H: How many phone calls do you take on the air?

K: For requests? We have an operator and usually the calls are screened. If I took them all, I'd be on the phone all the time. If they want to hear a song, she takes it. If they want to talk to me, I usually take it if I'm not tied up or something. But I try to talk to as many people as I can.

H: How many do you put on the air?

K: Probably three a day.

H: And they're taken just at random?

K: Pot luck. Sometimes I'll give some guy a call and I'll ask questions like on the Fourth of July I was on the air that Saturday, and I was trying to find out where the kids can go to shoot their fireworks. The beach, where do they go has got to be outside the city limits. So, I said well, I'm going to clear this up. We're going to get hold of a cop. So, I called the Los Angeles Police Dept. and taped it. The guy wouldn't go on the air with me. So, I went back on the air and I gave them hell. I said, "I can't believe it, these cops won't go on the air with me, what is happening here? I'll call the Santa Monica police."

I never did get a straight answer. And I just bugged them all day long. Finally, I had one of my friends call up, who does a character voice and he said "Mr. Kelly, this is Jack Ferguson of the L.A.P.D. We understand you've been putting our police

(Continued on page 38)

MESSAGE OF LOYOLA MEET

Student PD Holds Key To U.S. Punk

Continued from page 1

evidence to convince them it is hard for artists to get precious airplay. Frank Zappa was here to provide it. Zappa, though a recognized rock star for full 10 years, has always had difficulty getting his music on the radio. He met students at a sound check for his Chicago concert at the Uptown theatre, and admitted he is currently without a recording contract.

Music which can be identified with punk rock was emphasized at the hospitality suites provided by the major labels for the students. Well over 100 delegates jammed the Columbia Records suite to watch a videotape of Cheap Trick, a four-man Chicago band that fits under the new wave umbrella. In the Mercury records suite, more young broadcasters watched excerpts of a video concert by Graham Parker and the Rumour, a British new wave band.

"Punk has already happened in Britain, and radio is helping us in some areas here," said Parker, who held a press conference for the students hours before the final show of his first U.S. concert tour. "In New York I heard myself whenever I turned on a radio."

Mike Shavelson, of Mercury records, a panelist in the labels seminar, maintained Parker couldn't have

achieved his success without the college stations.

"Formatted, consultant-advised stations are the commercial radio trend," he said. "We're looking to you guys to build a base for artists like Graham."

The collegians, themselves, seemed anxious to champion punk rock. Spontaneous cheers accompanied a passing mention of the Sex Pistols during a programming seminar, and the students appeared well informed about several bands whose only work in the U.S. is available on imported or independently produced 45s. There were numerous queries about contract negotiations between various labels and specific punk bands.

As in past years, the discussion sessions with label representatives captured much student interest, and the potential of punk rock was a frequent topic. One label rep expressed

(Continued on page 60)

Vox Jox

By CLAUDE HALL

LOS ANGELES—Jim Dunlap is joining WIVY in Jacksonville, Fla.; he'd been with WQAM in Miami previously for a ton of years. ... Neilson Ross, formerly with KYA in San Francisco until the new owners moved in, is looking for a new job; 415-332-2707.

A note from Tony Richland, alias Shadow W. Diamond, Hollywood: "Congrats on a good interview with Rochelle Staab. But how come you didn't mention the fact that I was sitting at the table? I was the one with the diet plate."

"Also, I liked the in-depth study of women in radio and it gives me an idea I'd like to pass on to you. How about similar lengthy pieces on other minorities in the business?"

Allan S. Hlebovy is now at WFRA in Franklin, Pa., "where I have made a long-awaited switch to radio advertising. To others who are pondering the same move—do it; it is a decision you will not regret." Hlebovy had been the afternoon drive personality at WFAR in Farrell, Pa. ... Skip Olson, currently a senior at the

(Continued on page 40)

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STEREO

MONO

Radio-TV Programming

Kelly Downplays Repetition

• Continued from page 37

department down quite a bit and we're going to send some of the boys down to take you away in the wagon when you get off at 7. I said, "Oh really? Well I can't handle this. If I give you \$20, will you leave me alone." He said "Well, \$50 is the going rate." So I nailed them.

Sure enough, when I got off the air, there was a squad car sitting out front. Friends of mine, Dennis Farnham of the police department was sitting outside with handcuffs ready for me. So we went and had drinks and talked about it.

One of the funniest things that happened to me was when they used to send me out with the KHJ van to do all these promotions and I'd go out with a bunch of T-shirts loading down the van and the kids would jump all over the van, and rock the thing and almost turn it over. They would get wild. You get 1,000 people out there for some concert or something, they'll tear it down. So, I saw this and I drove out in the middle of the intersection and pulled around. And there are 500 kids following me into the intersection of the freeway.

This cop pulls me over and gets me out of the van and I have to put my hands against the side like they do in the movies.

And I say: "Officer, I'm Machine Gun Kelly."

And he said: "The hell you are. And I'm Clyde Barrow." He took me down to the precinct and Gerry Peterson who was program director had to come bail me out.

That's one reason I changed my name to just MG Kelly.

H: This character that you are on the air—Machine Gun or MG Kelly—how does that relate to your real life?

K: I just try to be myself on the air—a little more high energy at times than others. I used to get into that, where you try to be somebody else, screaming and raising hell. And then, somewhere along the way, I decided that I was just going to be myself. I felt it would help my acting career.

H: Were you born and raised in Oklahoma?

K: No, I was born in Long Beach, Calif. But I grew up and went to high school in Oklahoma.

H: What's your real name?

K: Gary Sinclair. I got the name Machine Gun Kelly when I went to Chicago. I really wanted to use the name Al Capone. Because I wanted a name that would reach out and hit you in the face. I got there and someone said: "They'll run you out of town with a name like that." But I wanted to use something like that. So, I started thinking of other gangsters and came up with George Machine Gun Kelly and thought: How ridiculous. How terrible. It's great.

And the name has really helped me in my career. It's been good to me.

Then, when the movie thing came along, I felt people wouldn't relate to Machine Gun and I had sort of an identity crisis. I thought that I would be Machine Gun Kelly on the air and MG Kelly in the movies. But when I started doing interviews and talk shows, it just didn't work when they introduced me as two people. So, I decided to go with just MG Kelly.

H: So, it was not a decision made by Michael Spears, the operations manager, to reshape your radio image?

K: You know, in a way it was. Because, when Charlie Van Dyke was still program director of KHJ, I would use Machine Gun Kelly most of the time. But when the films started coming out, I would throw in

MG Kelly once in a while. I'd say "It's 4:23 with MG." Charlie felt it sounded like a car. He couldn't be late to it.

Once when I was touring and doing interviews promoting a movie, I went by KFRC in San Francisco when Michael Spears was programming it. I introduced myself as MG Kelly. He said he thought it good that I was using MG Kelly. When he came to KHJ as operations manager, he asked if I wanted to be MG Kelly. So, I've been MG Kelly ever since.

I used to do this yell on the air where I'd just yell my name for like 45 seconds over a song like "Hocus Pocus" or something similar. Machine Gun spelled with 42 us. And once in a while I'll do that for nostalgia. Just to see if I can still do it. I've usually got the music real loud and I try to hit the same note. It's right on key. Oh, sometimes I get a little sour and everybody probably turns their radio off.

H: Do you ever really worry about people turning their radio off when you're on?

K: Yeah. In fact, I always get paranoia when I'm getting ready to go into a commercial cluster. Because I think that as soon as I hit the commercial they'll switch to another station. Ten-Q, right? Try to find some music. So, I'll try to lead them into the commercial by saying, as I come out of the record: "It's a couple of minutes after four with MG Kelly and coming up right after this commercial I have got the filthiest joke you've ever heard in your life. This thing is... I mean, probably you're going to hate me for it."

Then I hit the commercial. And when I come out of the commercial I'll hit a song and won't say anything.

Or, if I've got a real strong song coming up, I'll say: "I've got the Beatles with 'Hey Jude' coming up right after this." That's a pretty strong song; people won't tune that out.

H: Did anyone ever tell you how to do this or did you just pick it up somewhere?

K: I don't know. I just always had this paranoia about them turning me off.

H: It's always fascinating to me, the fact that a disk jockey must live and die with only the hope that people out there are listening. Because it's increasingly difficult to believe ratings.

K: I never could. I don't see how you could sample 10,000 people and believe that they represent the four million in the city.

H: Don't make the mistake in thinking that any ratings service is sampling 10,000 people. Would you believe 2,400... if you're lucky.

What do you think is your next plateau as a disk jockey?

K: I don't know. I haven't been putting that much energy into it as far as what I'm going to do in the future in radio. I want to do more voiceovers. And I want to stay on KHJ as long as I possibly can. But there's going to be a time when I'll more than likely have to make a decision about a radio career or a movie career. There's going to be a time when I'll need eight or nine weeks off for a movie or television project, it's going to fall during an Arbitron ratings survey, and management will say: "Well, goodbye."

Buy I won't be able to turn down something like a movie. Because I want to be an actor.

Radio for me, I assume, will become a thing of the past in the next few years.

But I'm not going to give it up until I have to. If they'll let me take

(Continued on page 40)



Guy Lombardo

Vox Jox

• *Continued from page 37*

Univ. of Washington, Seattle, is anxious to get back into radio full-time. He has been in radio six years and while going to school been doing weekends and vacation relief at

KAYO, Seattle. "Besides my board shifts, I'm also in charge of music research and take part in the music meetings. I've been tagging along behind our program director, Ben Peyton, absorbing all the info I can.

I feel I have the qualifications to program a contemporary or country station." Olson is 30 and can be contacted at KAYO or 206-525-7788. He'll be available in about five months.

Guy Stewart has left KDAY, Los Angeles to go to WBOK, New Orleans as assistant program director, 10 a.m. to 2 p.m. air personality. At KDAY he held down the 8 p.m. to midnight slot for two years.

Bubbling Under The HOT 100

- 101—JUST FOR YOUR LOVE, Memphis Horns, RCA 11064
- 102—THE WHOLE TOWN'S LAUGHING AT ME, Teddy Pendergrass, Epic 3633
- 103—SAN FRANCISCO, YOU'VE GOT ME, Village People, Casablanca 896
- 104—FUNK, FUNK, Cameo, Chocolate City 011 (Casablanca)
- 105—EAST BOUND & DOWN, Jerry Reed, RCA 11056
- 106—COME GO WITH ME, Pockets, Columbia 3 1063
- 107—LOVELY DAY, Bill Withers, Columbia 3 10627
- 108—BELLE, Al Green, Hi 7505
- 109—WHAT'S YOUR NAME, WHAT'S YOUR NUMBER, Andrea True Connection, Bud-dah 582 (Arista)
- 110—KISS ME THE WAY I LIKE IT, George McCrae, TK 1024

Bubbling Under The Top LPs

- 201—MEMPHIS HORNS, Get Up & Dance, RCA AL21-2198
- 202—STYX, Equinox, A&M SP 4559
- 203—PABLO CRUISE, A&M SP 4528
- 204—OUTLAWS, Arista 4092
- 205—MANHATTANS, It Feels So Good, Columbia PC 34450
- 206—KEITH GARRETT, Survivors Suite, Polydor ECM 1-1085
- 207—POINTER SISTERS, Having A Party, Blue Thumb BT 6023 (ABC)
- 208—SOUNDTRACK, Smokey & The Bandit, MCA 2099
- 209—JERRY REED, East Bound & Down, RCA APL1-2516
- 210—ST. TROPEZ, Je T'aime, Butterfly FLY 002

MG Kelly's View

• *Continued from page 38*

leaves of absence or vacations—I haven't had a vacation in three years because I've been using my vacation time to do movies—I think I can maintain the KHJ job. I don't see how the station can lose by me doing movies. My ratings went up after those films. And when I do public appearances, like at softball games, people scream the names of the characters I've played in "The Enforcer" or "A Star Is Born," so I know there is a correlation.

H: What advice would you have to people just starting out in radio now in Ada, Okla., or another place?

K: It depends on what the goals of the person are. Do they eventually want to work out here in Los Angeles?

H: A few years ago, the pinnacle of a radio career as an air personality was to work in New York. Now, it seems as if everyone eventually wants to work in Los Angeles.

K: I wouldn't want to work in New York. First of all, it would put limitations on my acting.

I don't know what advice to give someone who wants to get into radio. But I've always thought you had to be lucky in this business. That you have to be ready when the luck strikes or it doesn't do you any good.

But if you're just sitting around and not getting prepared for the day when that lucky break comes, luck doesn't knock twice.

That's why I have to be really careful right now. Because radio is my main income.

I'd be willing to starve to make it in acting. If I have to.

H: There are a lot of damned good actors and actresses who are starving now.

K: Yeah. Chicken one day and tuna the next. No offense, Charlie.

H: But you still want to be an actor?

K: I've got to do it. I know I can make it.

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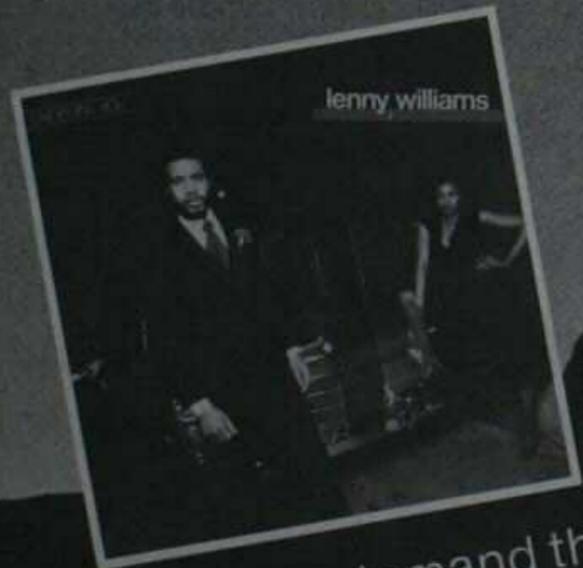
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GRT Tapes

Nashville Labels Buoyant Over Gold, Platinum Horizons

Cite Wider Crossover Acceptance

• Continued from page 1

through artists appealing to a wider demographic cross section are gearing marketing and production concepts to capitalize on that broadening acceptance.

But those labels not realizing gold and/or platinum status are optimistic about future sales because of interest generated by country-oriented acts drawing attention to the country music field.

United Artists has obtained gold recognition through Kenny Rogers' single, "Lucille," and the "Kenny Rogers" LP. The label is expecting RIAA certification within the month on Rogers' "Daytime Friends" single and album, and Crystal Gayle's LP "We Must Believe In Magic."

Jerry Seabolt, national country promotion director at UA, attributes sales increases to the fact that "country music has broadened its base of appeal to the point that we're bringing in more and more listeners and buyers who are finding our kind of music."

"At the same time," Seabolt adds, "we're changing to some extent—country music's style has evolved to the point that more people want to buy it."

Although Seabolt doesn't feel that marketing approaches have changed dramatically, he does note a marketing intensification with more dollars being spent on advertising and research.

"We're going out to find what people want to buy," Seabolt says, "and we're keeping a closer tab on how product is moving all the way down to the local level."

Seabolt also sees a total level of sophistication taking place in the

country music field. "The country record buyer has become much more sophisticated and affluent, and demands more than he did 10 years ago," he points out.

"This is also reflected in the average price increase of sound units because people are demanding more quality."

Dave Wheeler, manager of national country sales for RCA Records, also points to "the growing acceptance of country music by a wider range of people" as a primary reason for record gold and platinum awards during the past two years.

Since 1976, RCA has experienced recognition for the "wanted: The Outlaws" LP which was certified both gold and platinum; Jennings' "Dreamin' My Dreams" and "Are You Ready For The Country" albums certified gold; and, of course, Elvis Presley gold LPs, "Welcome To My World" and "From Elvis Presley Boulevard," along with "Moody Blue" and "In Concert" which have been certified in both gold and platinum categories. "The Best Of Charley Pride, Vol. 1," released in October 1969, was certified platinum this year.

Previously, RCA gained gold records for Charley Pride, Eddy Arnold, Jim Reeves and Charlie Rich, but the "Wanted: The Outlaws" album broke an approximate five-year dry period in country-oriented gold product for RCA.

Wheeler is also anticipating golden records sales on Ronnie Milsap and Dolly Parton product with their emergence in the pop and easy listening markets.

"Three to four years ago sales ran 200,000-300,000 units on Waylon's albums," Wheeler remembers. "Top 40, easy listening and AOR stations have become aware of country-oriented product and this has certainly helped to increase sales for artists like Jennings, Parton and Milsap."

Wheeler's remarks about the importance of crossover action are emphasized by other label executives.

"There has been an increase in gold activity in country music only if it's defined as country crossover gold activity," Larry Baunach, vice president of promotion and creative services for ABC/Dot Records, points out.

"The hardcore country consumer market is not large enough for labels to realize immediate gold record sales, but gold sales are available through those country artists appeal to a crossover audience."

Baunach also cites younger demographics and multi radio format interest as main reasons for country artists gaining certified record sales. But he goes one step further by pointing out that country crossover or progressive country music sales have been strengthened through their availability in large retail outlets.

"For many years most country product sales have been through rackjobbers, discount outlets and mail order," he says. "The new large retail outlets are willing to stock progressive product; however, they're still not stocking the standard country artists very much."

"Therefore, younger buyers—who for the most part are the buyers that frequent those stores—are being exposed to crossover country product in that way as well."

Don Williams' "Visions" LP was shipped gold in Great Britain where Williams is referred to as a pop artist more so than a country artist. Although Jimmy Buffett is a pop artist who has crossed over into country, country sales were a definite factor in his "Changes In Latitudes... Changes In Attitudes" album recurring both gold and platinum certification.

"Country crossover product has been the mainstay for country music sales' share of the market percentage," Baunach maintains. "Standard country music is selling less than before—we're down from 15% share of the market to 6%-10% share of the market—but crossover product has helped us maintain an overall 20% share of the market. It's all in how you define country," Baunach points out. "We just have to keep up and adapt intelligently to the changes taking place."

Ed Keeley, Capitol Records' national country director of promotion and sales, has a similar opinion.

"There have been more acts going gold from a country springboard," he notes. "Where some records might not have been played first on a pop station, the country radio activity was a boost for pop activity. Obviously, this situation of country-type acts going gold has opened a lot of people's eyes to the fact that we do have very salable product."

Country sales were instrumental in obtaining gold certification for Dr. Hook's "Only Sixteen" album and Glen Campbell's "Southern Nights" single and LP.

Noting that the label has not achieved gold on any of its pure country product, Keeley re-emphasizes that the record that makes the pop chart and starts getting crossover play and sales is the greatest contender for gold certification.

"When those sales start to come, there are a lot of country buyers that will buy the record that had not bought it before," Keeley adds. "There's a giant limbo zone out there that we don't know how to read entirely."

Although in some of these cases it took a few years for sales to mount up, Columbia and Epic have racked up gold and platinum albums since 1976 by artists such as Charlie Rich,

"Behind Closed Doors," Lynn Anderson, "Rose Garden," Tammy Wynette, "Tammy Wynette's Greatest Hits," Willie Nelson, "Red Headed Stranger," and Engelbert Humperdinck, "After The Lovin'." "The Johnny Cash Portrait—His Greatest Hits, Vol. II" was certified gold this year.

Roy Wunsch, director of sales and promotion for Epic, notes: "The country audience is there, but partly because of its passiveness, it takes a lot of money to find them through research."

Wunsch's optimism toward increased certification activity is attributable to more country disks being programmed on varied radio formats and the aroused interest of younger audiences in country-oriented product.

"The Statler Brothers Best Of" album went gold this year and Frank Leffel, national country promotion director for Mercury, expects it to go platinum, and sees more of this activity in the future because of added crossover sales.

"We want to broaden the base of all our artists," Leffel states. "The industry as a whole has taken a stronger interest in country music. We aren't satisfied with a 50,000 sale on singles anymore because we know we can get more. The artists are also more interested in creating a totally good LP rather than two good cuts and eight others to fill it up."

Jack Pride, national country promotion manager for Polydor Records, notes "increased crossover activity and better production" as reasons for future gold activity. "Hank Williams, Sr.—24 Greatest Hits" double album set has been certified gold during the last year.

Ronnie McDowell's "The King Is Gone" and Jimmy Dean's "I.O.U." single brought gold disks to GRT Records during the last year.

"In those cases it was emotion and timing," Tom McEntee, promotion director, explains.

McEntee also adds a different light to the subject of country music coming to the limelight.

"The flavor of country music is going to start changing. We're going to see more creative use of instrumentation and lyrics. It's going to change but it will come from the same roots and I believe this new wave will emanate from Nashville."

Charlie Dick, national promotion manager with Gusto/Starday Records, cites the "increasing amount of

Gear More Promo For Younger \$

large country stations in major markets and the appeal to younger audiences" as reasons for more gold country disks in the future.

Dick also believes that "country music has become more diversified, there are better musicians, better material, and, in general, the standards of country music have gotten higher."

Red Sovine's "Teddy Bear" was a gold single for Gusto.

Although the MCA, Elektra and Warner Bros. labels have not obtained those golden sales yet from artists on their Nashville rosters, all executives feel confident about the future.

MCA plans to "match its country efforts toward airplay in the adult contemporary and Top 40 radio markets," according to John Brown, national country marketing director. "It won't work with every artist, but if an artist is that big in country, it's just a matter of time before they can go beyond that. The talent has always been there; it's a matter of better marketing methods."

Mike Suttle, director of marketing for Elektra's country division, has noticed a "40% increase in business over last year."

"Country music is reaching out to the masses," Suttle says, "and it's appealing to younger demographics. Certain artists have helped to expose other country artists to young audiences. Country artists' exposure on network tv and increased exposure through large retail outlets have also been instrumental in the emergence."

Stan Byrd, national sales and promotion director for Warner Bros. Country division, agrees that "airplay on varied radio formats is the vehicle to more gold and platinum status in country music."

Prior to 1976 Monument Records received gold recognition on some of Kris Kristofferson's product but the label has not experienced any since. But Tex Davis, promotion director, looks ahead.

"The new interest in country music, allowing product to crossover, makes gold and platinum more possible all the time," Davis notes.

this is the one!

Judy Lee

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Nashville NARAS Chapter In Membership Expansion

NASHVILLE—In keeping with the increased activity within the Nashville NARAS chapter, the organization is planning new membership and industry events.

Seminars, lectures and other activities in conjunction with the NARAS Institute will be scheduled, according to Roger Sovine, president of the Nashville chapter.

Sovine cites a "substantial growth in membership in the past year" as another NARAS positive factor. Under the leadership of its board of governors and its executive director, Francine Anderson, the organization is expanding its scope of activities.

Recent highlights include the third annual Nashville NARAS studio musicians and background voices awards banquet and show. This year engineers were included

among those honored. Hargus "Pig" Robbins, the popular session pianist, won the most valuable player award.

The Nashville chapter also launched its NARAS showcase series with proceeds going toward development and expansion of chapter activities and membership benefits. Showcases have been held featuring acts on Playboy Records, RCA, ABC/Dot, United Artists and MCA.

The latest showcase was the first annual WORST Showcase (Billboard, Oct. 22, 1977). Standing for World's Oldest Rock Stars Together, it featured golden oldie performances by such artists-turned-executives as Bob Beckham, Jimmy Gilmer, Dave Burgess, Gene Kennedy, Jimmy Bowen, Bill Justis and Buzz Cason.

Hot Country LPs

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This Week	Last Week	Weeks on Chart	* Star Performer—LPs registering proportionate upward progress this week.
1	1	4	ELVIS IN CONCERT—Elvis Presley, RCA APL22587
2	2	18	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA LA 771-G
☆	4	11	IT WAS ALMOST LIKE A SONG—Ronnie Milsap, RCA APL1 2439
☆	5	6	SIMPLE DREAMS—Linda Ronstadt, Asylum EE104
☆	6	10	HEAVEN'S JUST A SIN AWAY—The Kendalls, DeWolfe DV 1719
☆	8	4	HERE YOU COME AGAIN—Dolly Parton, RCA APL12544
7	7	14	DAYTIME FRIENDS—Kenny Rogers, United Artists UALA 7540
8	3	19	MOODY BLUE—Elvis Presley, RCA APL 1 2428
☆	12	3	YOU LIGHT UP MY LIFE—Debby Boone, Warner Bros. BS3118
10	10	6	COUNTRY BOY—Don Williams, ABC/Del D02988
11	9	8	HOW GREAT THOU ART—Elvis Presley, RCA LSP 3758
☆	16	6	Y'ALL COME BACK SALOON—Oak Ridge Boys, ABC/Del D02093
13	14	11	EASTBOUND AND DOWN—Jerry Reed, RCA APL1 2516
14	15	27	OL' WAYLON—Waylon Jennings, RCA APL 1-2317
15	13	11	WELCOME TO MY WORLD—Elvis Presley, RCA APL1 2274
16	11	11	HIS HAND IN MINE—Elvis Presley, RCA ANL1 1318
☆	NEW ENTRY		GREATEST HITS—Olivia Newton-John, MCA 3028
18	17	12	I'VE ALREADY LOVED YOU IN MY MIND—Conway Twitty, MCA 2293
19	19	6	ROLLIN' WITH THE FLOW—Charlie Rich, Epic 34891
20	20	11	PURE GOLD—Elvis Presley, RCA ANL1 0971
21	23	22	RABBITT—Eddie Rabbitt, Elektra TE1105
22	21	10	LEGENDARY PERFORMER, VOL. 1—Elvis Presley, RCA CPL 1-0341
23	25	36	CHANGES IN LATITUDES... CHANGES IN ATTITUDES—Jimmy Buffett, ABC AB 990
24	24	11	TODAY—Elvis Presley, RCA APL1-1039
25	22	11	LEGENDARY PERFORMER, VOL. 2—Elvis Presley, RCA CPL1-1349
26	18	5	THE KING IS GONE—Ronnie McDowell, Scepter 8021 (GR)
27	28	31	KENNY ROGERS, United Artists UA LA689-G
28	30	3	SHAME ON ME—Donna Fargo, Warner Bros. BS 2099
☆	NEW ENTRY		LOVES TROUBLED WATERS—Mel Tillis, MCA 2288
30	31	63	CRYSTAL—Crystal Gayle, United Artists UA LA614-G
31	27	24	RAMBLIN' FEVER—Merle Haggard, MCA 2257
32	35	6	A WORKING MAN CAN'T GET NOWHERE TODAY—Merle Haggard, Capitol ST11693
33	33	5	WANTED: THE OUTLAWS—Waylon Jennings, RCA APL 1-1321
☆	NEW ENTRY		MY FAREWELL TO ELVIS—Merle Haggard, MCA 2314
35	40	12	LOVE IS JUST A GAME—Larry Gatlin, Monument MG 7616 (Phonogram)
36	34	6	IF YOU DON'T LOVE ME—Freddie Fender, ABC/Del D02090
37	37	46	GREATEST HITS—Linda Ronstadt, Asylum 7E-1092
38	43	11	THAT'S THE WAY LOVE SHOULD BE—Dave & Sugar, RCA APL1-2477
39	42	3	BEAUTIFUL COUNTRY—Gene Watson, Capitol SP11715
40	39	9	JOHN WESLEY RYLES, ABC/Del D0 2089
41	41	11	BLUEST HEARTACHE—Kenny Dale, Capitol ST11673
42	38	7	I LOVE WHAT LOVE IS DOING TO ME/HE AIN'T YOU—Lynn Anderson, Columbia PC 34871
43	47	20	TO LEFTY FROM WILLIE—Willie Nelson, Columbia KC 34695
44	44	2	HANGIN' 'ROUND—Tommy Overstreet, ABC/Del D0 2086
45	45	7	MEL STREET, Polydor PD 16114
46	46	2	LUXURY LINER—Emmylou Harris, Warner Bros. BS 2998
47	NEW ENTRY		16 GREATEST HITS—Red Sovine, Starday SD 991A (Tartan)
48	50	17	TILL THE END—Vern Gosdin, Elektra 7E 1112
49	NEW ENTRY		GENTLE TO YOUR SENSES—Mel McDaniel, Capitol ST 11694
50	48	2	FREE AND EASY—Barbara Fairchild, Columbia PC 34868

Country RCA Tags Tom T. Hall As Own

By GERRY WOOD

NASHVILLE—The problem of label identity with an artist who has just switched record companies is now being handled adroitly by RCA Records in Nashville.

In a classic case of transposing the label recognition factor from one label to another, RCA is now putting its stamp on Tom T. Hall who has just moved away from Phonogram/Mercury where he has been a top act for years.

Immediate results had to be achieved without any immediate single or LP product from the artist.

To emphasize the RCA/Hall affiliation, RCA has several marketing and promotion plans, according to Joe Galante who heads RCA's marketing push in Nashville. "We ran a series of trade ads announcing Hall's arrival at RCA and we're having Hall/RCA posters printed for release with his first single for us," comments Galante.

"Most people now realize that Tom T. has switched labels at the radio and store level, but the consumers aren't as label oriented."

Paul Randall who handles publicity for RCA in Nashville stoked the publicity fires, helping arrange an elaborate signing party in Studio A that drew leading RCA officials and prominent members of the Nashville music industry.

"It's not an image problem because he's got an image," Randall observes, explaining how RCA is coping with this problem that countless companies encounter.

"It's more of an association problem," adds Randall, "because Tom T. has been associated with another record company for a long time. It's not his problem—it's RCA's. We need to establish the RCA/Tom T. Hall association quickly and it'll continue."

Hall was given a prominent spot

on the RCA show before thousands of deejays and industry leaders during country music week. It enhanced his RCA association.

Media releases, including a photo of Hall hugging RCA's dog Nipper, were cranked out to supplement the trade ads, posters, signing party and the country music deejay week appearance on the RCA Show.

Now all RCA needs for Tom T. Hall is product—and Hall has delivered. His first single, actually cut while he was between labels, is due for immediate release. The song sounds like a natural: "May The Force Be With You Always."

Though Hall had been contemplating the idea for six months, the title crystallized when he saw the movie, "Star Wars" with its allusions to the "Force."

Hall had wanted to see the movie in Nashville between tour dates, but the theatres were sold out. So he rented the entire theatre in nearby Franklin, Tenn., for an afternoon showing for Hall and five others.

"While I was talking with Roy Dea (his producer) about the possibility of going with RCA, we were

already making records because I wasn't on a label," remarks Hall.

He quickly reinforces the new artist/label alignment: "When you're dealing with people like at RCA, you have confidence," he says.

Explaining the contract negotiations, Hall states simply, "They met all our requirements and we met all theirs."

Hall has always admired—and wanted to work with—the Browns: Bonnie and Maxine. He got his wish when he switched to RCA, the label on which the Browns enjoyed such hits as "The Three Bells" before the sisters retired and Jim Ed Brown went solo.

Bonnie and Maxine Brown sing backup on Hall's first RCA single.

Meanwhile, Hall has taken a close look at his career. He doesn't want to "destroy the world." Instead, he claims, "I love my music and I enjoy performing for my fans. I don't want to do anything unnatural, fishy or artificial. I don't have to be better or bigger than anybody else. I want to work hard and let as many people who care to hear my music hear it."

(Continued on page 56)



NELSON IN NASHVILLE—Epic artist Rick Nelson discusses his Exit/In set with, left to right, Billy Sherrill, CBS Records vice president a&r; Rick Blackburn, CBS vice president, marketing; and Buddy Killen, president of Tree International. Nelson played four SRO shows at the Nashville listening room.

Endangered List Aid By New Label

NASHVILLE—The newly established Buffalo Records firm could mean sweet music to the ears of America's endangered species.

Buffalo plans to donate 5% of the profits from each LP sales to an endangered species. "On each album, the artist has the option of selecting the species," comments Dennis Glaser, vice president of the label headquartered in Myrtle Beach, S.C.

Glaser notes that Sen. Strom Thurmond's office is sending a list of U.S. endangered species, and early in 1978 the label will decide on the first recipients. The payments will be handled through an escrow fund. "The money will be channeled through a non-profit organization which agrees to spend the money for that purpose," states Glaser.

Buffalo's president Lawrence Fuhrmann is "personally dedicated" to this type of project, according to Glaser.

Buffalo plans to release one album per month, and if it's successful, the label could prove to be an artistic financial and ecological plus.

Immediate attention is being directed toward total regional distribution of Buffalo LPs, with a two-year projection for full national availability. MOR, country and all forms of music will be available on Buffalo, notes Glaser.

The first album, now being released, is "The New & The Used" by

(Continued on page 88)

2nd WHN Show Set At Carnegie

NASHVILLE—Country music again goes to Carnegie Hall Nov. 28 as Jim Halsey and James M. Nederlander, in cooperation with WHN Radio, present "New York Country."

The 8 p.m. concert, to be broadcast live over New York's 50,000 watt WHN, will star Mel Tillis, Donna Fargo, the Oak Ridge Boys

and Alvin Crow and his Pleasant Valley Boys.

Halsey also packaged and co-produced the "Country Comes To Carnegie Hall" concert held last May 17 which featured Roy Clark, Don Williams, Freddy Fender and Hank Thompson.

As with the previous concert all artists will be guests on the Stanley Siegel ABC-TV show that morning.

Music Sails Riding High

NASHVILLE—The rising tide of country music cruises continues unabated.

The first Texas Music Cruise sponsored by the Kerrville Music Festivals will sail out of Galveston Jan. 3-11 on the S.S. Stella Solaris.

The eight-day cruise will feature Texas music shows by such artists as Steve Fromholz, Allen Damron, Floyd Tillman, Chubby Wise, and two artists associated with the famed Bob Wills' Texas Playboys: Leon Rausch and Leon McAuliffe.

With rates ranging from \$685 to \$1,250, the cruise visits Montego Bay, Jamaica; Grand Cayman; Playa Del Carmen, Mexico and Cozumel.

The music cruise aboard the Sun Line Cruises vessel strengthens the trend toward an increasing amount of country music cruises (Billboard, Oct. 1, 1977). During the winter

months, ships will be sailing out of New York, Florida and Texas carrying country music artists and fans and headed for the sunny climes of the Caribbean.

Meanwhile, Kerrville Music Festivals officials report that two of the Kerrville festivals—folk and bluegrass—moved into the black this season.

Next year's four festivals have already been set; the Kerrville Folk Festival, May 25-28; Kerrville Jamboree, June 30-July 2; Kerrville Gospel Jubilee, July 28-30, and Kerrville Bluegrass Festival, Sept. 1-3.

The Kerrville Jamboree format will change, according to Rod Kennedy, producer of the festivals. There will be more Texas-based performers, and fewer from Nashville. Sunday's Brush Arbor Service will be followed by horse races and music rather than a full day of music.

West Visits Atlanta Radio, TV Stations

NASHVILLE—Trips to radio and television stations will bracket Dotie West's trip to Atlanta where she'll perform at halftime ceremonies at a football game Nov. 24. The United Artists singer will appear on WSB TV's "Today In Georgia" show and

will guest mikeside with John Moore of WSB radio and Jim Clemons at WPLO. Proceeds from the Univ. of Georgia Bullpups-Georgia Tech Babyjackets game will go to benefit the Scottish Rite Hospital For Crippled Children.

NOVEMBER 19, 1977, BILLBOARD

Billboard Hot Country Singles

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"Red SOVINE'S 16 GREATEST HITS"



No. 47 this week in **BILLBOARD'S "Hot Country LP's"** (SD-991X)

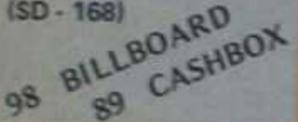
Also Red's New Single: **"Woman Behind The Man Behind The Wheel"** (SD - 170)



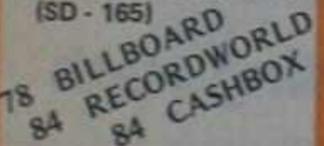
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DAVID HOUSTON
"The Twelfth Of Never"
(SD - 168)



JOHNNY BUSH
"You'll Never Leave Me Completely"
(SD - 165)



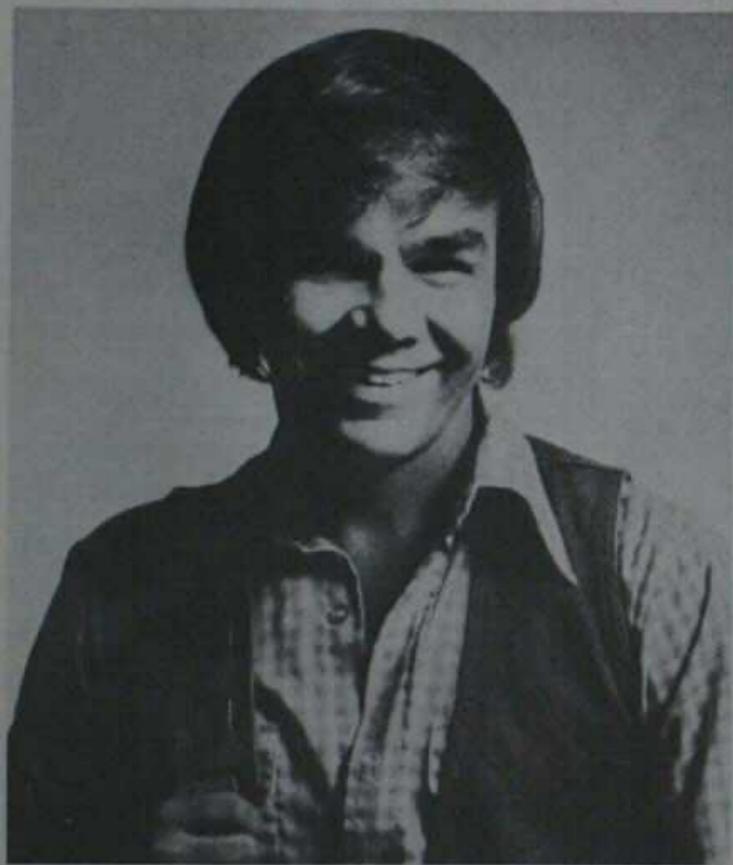
SHERRY JERRICO
"Hell Yes, I Cheated"
(SD - 170)

Promotions: Gene Hughtes (615) 226-6060
Sales: Jemal Holland & Jim Wilson (615) 256-1656

This Week			Last Week			Weeks on Chart	TITLE-Artist			* STAR PERFORMER—Singles registering greatest proportional upward progress this week.							
★	☆	☆	★	☆	☆		★	☆	☆	★	☆	☆	★	☆	☆		
This Week			Last Week			Weeks on Chart	TITLE-Artist			This Week			Last Week			Weeks on Chart	
★	☆	☆	★	☆	☆		★	☆	☆	★	☆	☆	★	☆	☆		
★	4	7	★	43	5	84	2	★	★	★	★	★	★	★	★		
THE WURLITZER PRIZE (I Don't Want To Get Over You/Lookin' For A Feeling)—Waylon Jennings (B. Entress, C. Norman/W. Jennings, RCA 11118) (Baby Chick, SW/Waylon Jennings, SW)			AGREE TO DISAGREE—Little David Wilkins (R. Hughes, T. Venturo, Playboy R522) (Epic) (Little David, SW)			STANDARD LIE NUMBER ONE—Della Paron (D. Wilson, Elektra 45437) (Time, SW)			★			★			★		
☆	2	10	☆	36	8	79	3	★	★	★	★	★	★	★	★		
ROSES FOR MAMA—C.W. McCall (J. Wilson, C. Dobbins, W. Sharpe, Polydor 14420) (Chappell, ASCAP)			CHANGES IN LATITUDES, CHANGES IN ATTITUDES—Jimmy Buffet (J. Buffett, ABC 12325) (Coral Radio/Delta Radio, SW)			SOON AS I TOUCHED HER—Dorsey Burnette (R. Harris, K. Wecht, Calico 1012) (Green Gems-EMI, SW)			★			★			★		
★	5	10	★	37	16	80	3	★	★	★	★	★	★	★	★		
BLUE BAYOU—Linda Ronstadt (R. Orstein, J. Wilford, Asylum 45421) (Elektra) (Acuff-Rose, SW)			HEAVEN'S JUST A SIN AWAY—Kendalls (J. Gillespie, Decca 1103) (Lanville, SESAC)			I'LL GET OVER YOU—Rick Moran (B. Peters, Mercury 517) (Shelby Singleton, SW)			★			★			★		
★	6	7	★	46	5	82	2	★	★	★	★	★	★	★	★		
FROM GRACELAND TO THE PROMISED LAND—Merle Haggard (M. Haggard, RCA 42804) (Shake Tree, SW)			AFTER THE BALL—Johnny Cash (J.R. Cash, Columbia 31062) (House of Cash, SW)			I'LL PROMISE YOU TOMORROW—Jerry Wallace (J. Denton, J. Shingler, A. Sadala, RCA 700) (Edwin K. Morris/Chry-Y-Ton, ASCAP)			★			★			★		
★	7	6	★	53	3	72	57	7	★	★	★	★	★	★	★		
HERE YOU COME AGAIN—Dolly Parton (B. Mann, C. Weil, RCA 11123) (Screen Gems-EMI) (Summerville Songs, SW)			SAVIN' THIS LOVE FOR YOU—Johnny Rodriguez (S. Hargrove, Mercury 523) (Widow, SW)			THAT'S ALL I WANTED TO KNOW—Bobbie West (E. Penney, K. Wecht, United Artists 3384) (Chappell, ASCAP/P-Gem, SW)			★			★			★		
☆	6	1	★	41	7	73	50	15	★	★	★	★	★	★	★		
MORE TO ME—Charley Pride (B. Peters, RCA 11086) (P-Gem, SW)			WHAT A DIFFERENCE YOU MADE IN MY LIFE—Ronnie Milsap (A. Jordan, RCA 11146) (Chess, ASCAP)			THE OLD MAN AND HIS HORN—Gene Watson (D. Kammes, Capitol 4458) (Doubleday, SW)			★			★			★		
★	9	7	★	41	7	74	76	5	★	★	★	★	★	★	★		
ONE OF A KIND—Tammy Wynette (B. Sherrill, J. Davis, Epic 8-50450) (Ampex, SW)			I MUST BE DREAMING—Don King (D. King, D. Woodward, Con Bros 126) (NCS) (Wiley, ASCAP)			RINGGOLD GEORGIA—Bobby Walker & Brenda Kaye Perry (D. Wilson, WRC 105) (Jennings, ASCAP)			★			★			★		
★	8	11	★	42	12	75	62	7	★	★	★	★	★	★	★		
SHAME ON ME—Jenna Farge (L. Williams, B. East, Warner Brothers 8421) (Regent/Fat Kids, SW)			HOLD ME—Barbara Mandrell (J. Ray, ABC/Dot 1774) (Cater, SESAC)			THE SUN IN DIXIE—Kathy Barnes (B. King, B. Pittman, Republic 205) (Singerline, SW)			★			★			★		
★	23	4	★	43	15	76	64	9	★	★	★	★	★	★	★		
I'M KNEE DEEP IN LOVING YOU—Steve & Sugar (S. Throckmorton, RCA 11141) (Time, SW)			ONCE IN A LIFETIME THING—John Wesley Hayes (J. Foster, B. Rice, ABC/Dot 1768) (Jack & Bill, ASCAP)			MEXICAN LOVE SONGS—Linda Hargrove (L. Hargrove, P. Drake, Capitol 4447) (Seawood/Widow, SW)			★			★			★		
☆	10	11	★	44	10	77	51	8	★	★	★	★	★	★	★		
FOOLS FALL IN LOVE—Jacky Ward (J. Leiber, M. Stoller, Mercury 511) (Phonogram) (Belinda/Quartet/Sandack, SW)			THIS TIME I'M IN IT FOR THE LOVE—Tosny Overstreet (B. Weiland, ABC/Dot 1772) (Hull-Clemens, SW)			FOR ALL THE RIGHT REASONS—Barbara Fairchild (R. Reynolds, W. Barrett, Columbia 3-10627) (Delacorte, SW)			★			★			★		
★	11	8	★	45	4	78	78	6	★	★	★	★	★	★	★		
STILL THE ONE—Bill Anderson (J. Holt, J. Hall, RCA 42794) (Green Songs, SW)			IT SHOULD HAVE BEEN EASY—Dobby (B. Weiland, RCA 11138) (Hull-Clemens, SW)			YOU'LL NEVER LEAVE ME COMPLETELY—Johnny Bush (D. Kroyer, Starbay 105) (Gusto) (Time, SW)			★			★			★		
★	20	5	★	46	10	79	85	4	★	★	★	★	★	★	★		
YOU LIGHT UP MY LIFE—Dolly Parton (J. Entick, Warner/Curb 8445) (Big Hit, ASCAP)			SOUL OF A HONKY TONK WOMAN—Mel McDaniel (B. Womack, R. Coleman, Capitol 4481) (Music City, ASCAP)			I THINK I'LL SAY GOODBYE—Jerry Reed (J. Nathan, W. Dayman, Goshie 471) (RCA) (Regue, SW)			★			★			★		
★	19	6	★	48	2	80	2	★	★	★	★	★	★	★	★		
DON'T LET ME TOUCH YOU—Marty Robbins (M. Robbins, B. Sherrill, Columbia 3-10625) (Wampas, SW)			LONELY STREET—Boo Allen Jr. (K. Sawyer, C. Bower, W. Stevenson, Warner Bros. 8482) (Four Star, SW)			WHEN I TOUCH HER THERE—Jim Ed Brown (S. Woodman, RCA 11134) (Black Swan, SW)			★			★			★		
★	18	7	★	48	10	81	NEW ENTRY	★	★	★	★	★	★	★	★		
SHE JUST LOVED THE CHEATIN' OUT OF ME—New Family (J.B. Steiner, A. Owens, Columbia 3-10625) (Acuff-Rose, SW)			DAYS THAT END IN "Y"—Suzanne Smith (E. Stevens, J. Willey, Elektra 45429) (DeDeDe, SW)			SOMETHING TO BRAG ABOUT—Mary Kay Place (B. Shadrick, Columbia 3-10644) (Time, SW)			★			★			★		
★	15	9	★	48	3	82	NEW ENTRY	★	★	★	★	★	★	★	★		
CLOSE ENOUGH FOR LONESOME—Mel Street (B. Weiland, Polydor 14421) (Hull-Clemens, SW)			I JUST WANT TO BE YOUR EVERYTHING—Connie Smith (B. Galt, Monument 4521) (Clipswood, SW)			HOLD TIGHT—Kenny Starr (S. Gates, RCA 40817) (Aphelia, ASCAP)			★			★			★		
★	28	4	★	49	3	83	87	4	★	★	★	★	★	★	★		
GEORGIA KEEPS PULLING ON MY RING—Conway Twitty (D. Wilson, T. Wormald, RCA 40815) (Emerald Isle/Battleground, SW)			THE FIRST TIME—Bobby "Crash" Craddock (J. Adams, ABC/Dot 17725) (Pica-A-Me, SW)			A GOOD WOMAN LIKES TO DRINK WITH THE BOYS—Bonnie Raddler (D. Ellington, Screenbow 1313) (Chappel/Brown Shoes, SW)			★			★			★		
★	17	3	★	51	12	84	86	2	★	★	★	★	★	★	★		
LOVE IS JUST A GAME—Larry Gatlin (L. Gatlin, Monument 45226) (Phonogram) (First Generation, SW)			A WORKING MAN CAN'T GET NOWHERE TODAY—Merle Haggard (M. Haggard, Capitol 4477) (Starline, SW)			WHERE LONELY PEOPLE GO—Lily Arnold (F. Mulheisen, RCA 11123) (Percall and House Of Music, ASCAP)			★			★			★		
★	18	12	★	52	15	85	NEW ENTRY	★	★	★	★	★	★	★	★		
I'M JUST A COUNTRY BOY—Joe Williams (M. Barr, J. Brooks, ABC/Dot 17717) (Folkways, SW)			EAST BOUND AND DOWN/(I'M JUST A) REDNECK IN A ROCK AND ROLL BAR—Jerry Reed (J. R. Hubbard, D. Feller, RCA 11056) (Duchess/Victor, SW)			STAR-STUDED NIGHTS—Ed Bruce (S. Throckmorton, Epic 8-50425) (Time, SW)			★			★			★		
★	26	5	★	53	14	86	88	5	★	★	★	★	★	★	★		
EVERYDAY I HAVE TO CRY SOME—Jay Sturgley (A. Weisandt, Epic 8-50453) (Columbia, SW)			WE CAN'T GO ON LIVING LIKE THIS—Eddie Rabbit (E. Rabbit, E. Stevens, Elektra 45418) (Starpatch/Dee Dee, SW)			HEAVEN CAN BE ANYWHERE (Twin Fines Theme)—Charlie Daniels Band (C. Daniels, Epic 8-50456) (Hot Band, SW)			★			★			★		
★	21	8	★	54	7	87	93	2	★	★	★	★	★	★	★		
BORN TO LOVE ME—Ray Price (B. Womack, Columbia 3-10631) (Columbia, ASCAP)			YOU JUST DON'T KNOW—Way K. Miller (B. Davis, Inep 1-302) (NCS) (Phonon Ray, SW)			THE DEVIL AIN'T A LONELY WOMAN'S FRIEND—Red Steagall (B. Fraser, S. Shaker, ABC/Dot 17728) (Acuff-Rose, SW)			★			★			★		
★	27	6	★	55	8	88	93	2	★	★	★	★	★	★	★		
PEANUT BUTTER—Dickey Lee (R. Bailey, RCA 11125) (Razon, SW)			ONE NIGHT STANDS—Randy Williams Jr. (B. Knight, Warner/Curb 8451) (Dunbar, SW)			WHAT A NIGHT—Tom Jones (N. Wilson, C. Taylor, Epic 8-50448) (A. Calico-Rgec, SW)			★			★			★		
★	29	5	★	56	8	89	89	6	★	★	★	★	★	★	★		
SWEET MUSIC MAN—Kenny Rogers (K. Rogers, United Artists 1095) (Jelly Rogers, ASCAP)			WALK AWAY WITH ME—Randy Burke (F. Kelly, Goshie 427) (RSDA) (Foster, SW)			WE'RE ALL ALONE—Wu Coakidge (B. Scoggin, (For) Scoggs, ASCAP) AGM 1503			★			★			★		
★	31	4	★	56	8	90	94	2	★	★	★	★	★	★	★		
COME A LITTLE BIT CLOSER—Johnny Duncan (with Janis Fricker) (Boys, Hart, Farnell, Columbia 31024) (Werns, SW)			BABY, LAST NIGHT MADE MY DAY—Suzie Klossman (B. Springfield, Warner/Curb 8473) (House of Gold, SW)			GET DOWN COUNTRY MUSIC—Bobby Vinton (J. A. Rice, Monument 45238) (Columbia, SW)			★			★			★		
★	25	10	★	57	3	91	91	6	★	★	★	★	★	★	★		
WHAT'RE YOU DOING TONIGHT—Janis Fricker (B. Weiland, Columbia 3-10625) (Hull-Clemens, SW)			MY WAY—Dino Frenkel (Anita, Revox, France), RCA 11165) (Spanka, SW)			HOW I LOVE THEM OLD SONGS—Dorsey Davis & Nashville Brass (M. Rowbury, RCA 11072) (Acuff-Rose, SW)			★			★			★		
★	37	3	★	57	2	92	NEW ENTRY	★	★	★	★	★	★	★	★		
CHAINS OF LOVE—Wickey Gilley (J. Rogers, Playboy R58) (Belinda/Unichappell, SW)			MISTER D.J.—T. G. Sheppard (G. Francis, B. Hesse, Warner Bros. 8490) (Fainted Star, SW) (Jop, ASCAP)			DO YOU WANNA MAKE LOVE—David Mills (R. McCann, United Artists 1097) (American Broadcasting, ASCAP)			★			★			★		
★	34	5	★	58	7	93	NEW ENTRY	★	★	★	★	★	★	★	★		
MOTHER COUNTRY MUSIC—Horn Goofie (J. Nason, Elektra 45426) (ATK, SW)			COME TO ME—Ray Red (G. Price, ABC/Dot 17722) (Acoustic/Longstreet, SW)			POOR PEOPLE OF PARIS/ALMOST PERSUADED—Warren Finley (J. Lawrence, W. Morris, B. Sherrill, C. Suttan, Sundowner 4557) (NCS) (Jennings, ASCAP/A. Calico, SW)			★			★			★		
★	28	11	★	59	5	94	NEW ENTRY	★	★	★	★	★	★	★	★		
YOU OUGHT TO HEAR ME CRY—Wille Nelson (W. Nelson, RCA 11091) (Time, SW)			RAYMOND'S PLACE—Ray Giff (R. Giff, Capitol 4452) (Blue Echo, ASCAP)			THESE CRAZY THOUGHTS—Warner Mack (W. Mack, Polydor 21) (NCS) (Dear Mother/Lodge, SW)			★			★			★		
★	29	13	★	62	4	95	95	2	★	★	★	★	★	★	★		
LET ME DOWN EASY—Crisly Lane (Lube), L. J. Nason (Famous, ASCAP)			I'M COMING HOME TO FACE THE MUSIC—Bud Shuckey (D. Goodman, W. Sherrill, RCA 40818) (Highball, SW)			IT'S SO EASY—Linda Ronstadt (P. Jaffe), Asylum 45438 (WFL Communications, SW)			★			★			★		
★	30	8	★	63	4	96	99	2	★	★	★	★	★	★	★		
I'LL ALWAYS LOVE YOU—Celine Sotner (B. Lee), Caprice 2036 (Sound Corp., ASCAP)			DEAR ALICE—Johnny Lee (L. Anderson), GRT 137 (Big Heart/Warner & Grit, SW)			ALL I WANT IS TO LOVE YOU—Jack Rainwater (A. Cardillo, Laurie 3658) (Johnny Powers, SW)			★			★			★		
★	56	3	★	63	4	97	NEW ENTRY	★	★	★	★	★	★	★	★		
TAKE THIS JOB AND SHOVE IT—Johnny Paycheck (D. Ciel), Epic 8-50469 (Warner-Tamerlane, SW)			THE SEARCH—Freddie Hart (S. Wesley, Capitol 4450) (Dunell, ASCAP)			RUNAWAY HEART—Pam Rose (P. Harman, Capitol 4451) (Screen Gems-EMI, SW)			★			★			★		
★	40	5	★	65	12	98	NEW ENTRY	★	★	★	★	★	★	★	★		
ABILENE—Suzie Jones (J. D. Loudermilk, L. Stone, B. Gibson, Columbia 31025) (Acuff-Rose, SW)			HE AIN'T YOU—Lynn Anderson (B. Bug, D. McPherson, J. Barry, L. Hartman, Columbia 3-10257) (Kocher, ASCAP/Dan Koshner, SW)			THE TWELFTH OF NEVER—David Houston (P. Weider, J. Livingston, Starbay 106) (Gusto) (Frank, ASCAP)			★			★			★		
★	44	5	★	66	15	99	NEW ENTRY	★	★	★	★	★	★	★	★		
QUITS—Gary Stewart (D. O'Keefe, RCA 11131) (Road Canon, Warner-Tamerlane, SW)			I GOT THE HOSS—Mel Tillis (J. Hesse), RCA 40794 (Seagram, SW)			ALL THE LOVE WE THREW AWAY—Lyle Johnson & Bill Rice (J. Foster, B. Rice, Polydor 14425) (Jack & Bill, ASCAP)			★			★			★		
★	52	4	★	67	5	100	NEW ENTRY	★	★	★	★	★	★	★	★		
MIDDLE AGE CRAZY—Jerry Lee Lewis (S. Throckmorton, Mercury 518) (Time, SW)			WHEN DO WE STOP STARTING OVER—Don Gibson (M. Newbury, ABC/Wickey 5402) (Acuff-Rose, SW)			IT'S THE LOVE IN YOU—Suzie St. Marie (B. Springfield, V. Stephenson, Pennick 201) (NCS) (House of Gold, SW)			★			★			★		

NOVEMBER 19, 1977, BILLBOARD

BACK-TO-BACK HITS



DICKEY LEE
'Peanut Butter'

PB-11125

Record World 20• / Billboard 22• / Cash Box 25•



DOTSY
*'It Should Have
Been Easy'*

PB-11138

Record World 58• / Billboard 45• / Cash Box 42•



RCA
Records

"Top Dog In Country"



SOIREE MUSICALE—RCA Records Red Seal division climaxes a week of international a&r meetings with a dinner at Le Poulailier restaurant in N.Y. Highlight of the evening came with the midnight arrival of Mr. and Mrs. Vladimir Horowitz, seen (right) with James Levine, Met opera conductor, Thomas Z. Shepard, Red Seal division vice president, and Tedd Joselson, Red Seal pianist. Clarinetist Richard Stoltzman of Tashi (left) and pianist Peter Serkin perform for guests while Joselson acts as page turner.

INSPIRED BY CANADIAN SUCCESS

Perrault Prepares Direct Mail Drive

By ALAN PENCHANSKY

CHICAGO—The U.S. represents a "dream" market for direct mail sales of classical albums, believes Andre Perrault, whose new U.S. direct marketing organization is gearing up this month.

The Montreal-based direct marketer, who claims to account for 65% of all classical sales in Canada, says the U.S. is ripe for his classical direct selling program because U.S. retail has failed generally to make classical product accessible and because of high advertising cost efficiency of reaching U.S. classical buyers.

Perrault's U.S. operation, established this summer in Winooski, Vt., will utilize a 768 page catalog which the company began mailing this month. The sales catalog, specially prepared for the U.S. market, is being advertised on classical radio stations in three U.S. cities—Boston, Chicago and Portland.

Mail-order is the answer to the classical marketing dilemma, says Perrault, also because the product "is not expensive enough to be sold by experts at retail."

Perrault boasts of the extreme knowledgeable ability of his order filling staff, explaining that the company has identified 81 repertoire categories of interest to consumers. In each category one of the staff has established expertise, he notes.

The company also emphasizes personalized service, and Perrault says form letters will not be used.

The backbone of the Perrault system is the catalog, listing titles from all available labels. The newly-published American edition, more than two years in preparation, lists conservatively twice as many classical disks as Schwann, including many imports. All are available by mail at current price averages of \$5.77 for \$7.98 list and \$2.87 for \$3.98 titles.

The book sells for \$2.75 (including postage and handling), and purchasers are placed on a mailing list for monthly new product bulletins. A 24-hour a day toll-free number has been established to allow customers to phone for their catalog, and Perrault hints that phone ordering of the merchandise itself may be in the future.

According to Perrault, more than 5,000 of the catalogs have been ordered in response to ads on WCRB, Boston, where the radio campaign was unveiled. The ads will run this month on WFMT, Chicago, and the Perrault program also is being promoted over WDCS, Portland.

The ad campaign calls for a direct

mail solicitation before Christmas and for the radio spots to be carried to a succession of markets.

Perrault explains that ad dollars go much farther in reaching the classical market in the U.S. than in Canada. Unlike the U.S., he points out, Canada has no radio stations with exclusive classical format and no publications expressly concerned with classical recordings.

According to Jacques Gosselin, manager of the U.S. operation, a gradual start-up has been opted for so that Perrault service standards can be maintained. Same day processing of orders is being promised consumers, even in instances where some of the titles must be back-ordered.

Perrault's U.S. operation is located in the Old Stone House, a historical monument in Winooski, Vt. that is protected by the U.S. government. Perrault says the building was offered to him at extremely favorable terms by the Vermont state commerce development department. The deal was cut by the state, says Perrault, to make it feasible for him to locate there despite the comparatively high taxation Vermont places on business inventories.

Barclay-Crocker In Entr'acte Reel Deal

NEW YORK—Barclay-Crocker, reel tape duplicator/distributor here, has signed a five-year contract with Entr'acte Recording Society to manufacture and market the label's recordings in open reel format.

Entr'acte recordings of original soundtrack music from films "King Kong," "Sisters" and "Battle of Neretva," will comprise initial reel release.

Labels under contract with Barclay-Crocker include Vanguard, Desmar, Halcyon, Unicorn and Musical Heritage Society. Company also distributes open reel tapes of other manufacturers and publishes a bi-monthly catalog of all recordings available in the format.

5,500 ATTEND

Historic Tribute To Callas

CHICAGO—More than 5,500 opera fans attended a memorial tribute to singer Maria Callas here Nov. 1 at the Civic Opera House, site of Callas' American debut.

The salute, which marked to the day Callas' bow here 23 years ago, is claimed to have drawn the largest crowd in the history of Lyric Opera, including 2,000 who viewed it on closed circuit television in the theatre lobby.

The hour and 15 minute program featured musical selections by Lyric Opera soloists, chorus and orchestra, and included remarks by baritone Tito Gobbi, Italian opera impresario Massimo Bogianchino, John Coveney, artist relations director for Angel Records, and Carol Fox, general manager of Lyric Opera.

The most moving part of the tribute came when the orchestra began the overture to Bellini's "Norma," the opera with which Callas is most closely identified. Then in silence the curtain rose to reveal a stage set only with two huge floral displays and a giant black and white projection of Callas as "Norma."

The singer's famed Angel recording of the "Norma" aria "Casta Diva" was played over the public-address system.

The 53-year-old opera star died Sept. 16 in Paris of a heart attack.

Angel Releases New Callas LP

CHICAGO—A special two-disk anthology of the greatest operatic recordings of Maria Callas will be released this month by Angel Records.

The memorial tribute, titled "La Divina Maria Callas" comprises 24 operatic selections recorded between 1953 and 1964 and includes a commemorative booklet "lavishly illustrated with candid and session photographs." The set is reported ready to ship Monday (21).

Classical Notes

The classic jellybeans in the jar contest has been updated by Angel Records in conjunction with 43 Midwest Discount Records and Musicland outlets. Customers at the locations are being asked to count the number of toy plastic angels in a brandy snifter, with the best estimate at each store garnering 10 LPs from the

Angel catalog. The promotion is the idea of Lee Smith, new Midwest sales manager for Angel.

Pianist Claudio Arrau, beginning his 70th concert season this year (he debuted professionally at age five), was honored with a "Diamond Jubilee" reception Oct. 31 at New York's International Center For Photography.

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	2	11	YOU LIGHT UP MY LIFE Debbie Boone, Warner Brothers 8446 (Big Hit, ASCAP)
2	3	8	HOW DEEP IS YOUR LOVE Bee Gees, RSO 882 (Polydor) (Stigwood/Unichappell, BMI)
3	1	9	WE'RE ALL ALONE Rita Coolidge, A&M 1965 (Boz Scaggs, ASCAP)
4	4	11	BLUE BAYOU Linda Ronstadt, Asylum 45431 (Acuff-Rose, BMI)
5	9	6	SLIP SLIDIN' AWAY Paul Simon, Columbia 3-10630 (Paul Simon, BMI)
6	8	5	HERE YOU COME AGAIN Dolly Parton, RCA 11123
7	10	7	YOUR SMILING FACE James Taylor, Columbia 3-10602 (Country Road, BMI)
8	5	15	JUST REMEMBER I LOVE YOU Firefall, Atlantic 3420 (Stephen Stills, BMI)
9	7	8	DAYBREAK Barry Manilow, Arista 0273 (Kamokozi/Angel dust, BMI)
10	13	6	GONE TOO FAR England Dan & John Ford Coley, Atlantic 16102 (Dawnbreaker/Cold Zinc, BMI)
11	12	12	MY FAIR SHARE Seals & Crofts, Warner Bros. 8405, (Warner Bros., ASCAP/Warner-Tamerlane, BMI)
12	11	8	BABY, WHAT A BIG SURPRISE Chicago, Columbia 3-10620 (Polish Prince, ASCAP)
13	6	14	DON'T IT MAKE MY BROWN EYES BLUE Crystal Gayle, United Artists 1016 (United Artists, ASCAP)
14	14	7	THE HAPPY GIRLS Helen Reddy, Capitol 4487 (Almo/Irving, ASCAP/Buzzerlugs, BMI)
15	17	6	SEND IN THE CLOWNS Judy Collins, Elektra 45253 (Beautiful/Reclamation, ASCAP)
16	15	19	NOBODY DOES IT BETTER Carly Simon, Elektra 45413 (United Artists, ASCAP/Unart, BMI)
17	32	3	STILL THE LOVIN' IS FUN B.J. Thomas, MCA 40812 (Home Sweet Home, BMI)
18	18	6	CALLING OCCUPANTS OF INTERPLANETARY CRAFT Carpenters, A&M 1978 (Klaaton/Welbeck, ASCAP)
19	16	9	CHANGES IN LATITUDES, CHANGES IN ATTITUDES Jimmy Buffett, ABC/Dot 12305 (Coral Reefer/Outer Banks, BMI)
20	34	2	MY WAY Elvis Presley, RCA 11165 (Spanka, BMI)
21	27	3	GETTIN' READY FOR LOVE Diana Ross, Motown 1427 (Braitree/Snow/Golde's Gold, BMI)
22	24	3	SENTIMENTAL LADY Bob Welch, Capitol 4479 (Warner Bros., ASCAP)
23	19	7	WE JUST DISAGREE Dave Mason, Columbia 3-10575 (Manitowoc, BMI)
24	21	7	FAIR GAME Crosby, Stills & Nash, Atlantic 3432 (Gold Hill, ASCAP)
25	38	2	DON'T LET THE FLAME BURN OUT Jackie De Shannon, Amherst 725 (Halwill/Plain and Simple, ASCAP)
26	33	7	LOVER'S HOLIDAY Engelbert Humperdinck, Epic 8-50447 (Silver Blue, ASCAP)
27	23	11	CIRCLES Captain And Tennille, A&M 1970 (Moonlight and Magnolias)
28	30	3	YOU MAKE LOVIN' FUN Fleetwood Mac, Warner Bros. 8483 (Gem Too, BMI)
29	20	22	IT WAS ALMOST LIKE A SONG Ronnie Miliap, RCA 10976 (Chess/Casa David, ASCAP)
30	28	9	CRYING IN MY SLEEP Art Garfunkel, Columbia 3-10608 (Cahopy, ASCAP)
31	29	13	THE LIGHT OF MY LIFE Starland Vocal Band, RCA 11067 (Cherry Lane, ASCAP)
32	22	31	ON AND ON Stephen Bishop, ABC 12260 (Stephen Bishop, BMI)
33	48	2	THE NEXT HUNDRED YEARS Al Martino, Capitol 4508 (Silver Blue, ASCAP)
34	25	4	BABY COME BACK Flayer, RSO 879 (Polydor)
35	40	3	THE WAY I FEEL TONIGHT Bay City Rollers, Arista 272 (Rosewater/Careers, BMI)
36	41	3	I GO CRAZY Paul Davis, Bang 733 (Web IV) (Web IV, BMI)
37	26	11	HEAVEN ON THE 7th FLOOR Paul Nicholas, RSO 878 (Polydor) (Keyboard Pendulum/Chappell, ASCAP)
38	45	4	MONEY, MONEY, MONEY Abba, Atlantic 3434
39	35	13	STAR WARS TITLE THEME Meco, Millennium 604 (Casablanca) (Fox Fanfare, BMI)
40	NEW ENTRY		HOW CAN I LEAVE YOU AGAIN John Denver, RCA 11036 (Cherry Lane, ASCAP)
41	37	3	AS Steve Wonder, Tamla 4231 (Motown) (Jobete/Black Bull, ASCAP)
42	NEW ENTRY		SIMPLE THINGS Carole King, Capitol 4497 (Colgems-EMI, ASCAP)
43	NEW ENTRY		SWEET MUSIC MAN Kenny Rogers, United Artists 1095 (Jolly Rogers, ASCAP)
44	42	10	SILVER LADY David Soul, Private Stock 45163 (Almo/Macaulay, ASCAP)
45	44	9	MY EYES GET BLURRY Kenny Nolan, 20th Century 2352 (Kenny Nolan, ASCAP)
46	36	9	SHE DID IT Eric Carmen, Arista 0266 (C.A.M., BMI)
47	31	18	SWAYIN' TO THE MUSIC (Slow Dancin') Johnny Rivers, Big Tree 16094 (Atlantic) (Warner Bros., ASCAP)
48	NEW ENTRY		IT'S SO EASY Linda Ronstadt, Asylum 45438 (MPL Communications, BMI)
49	NEW ENTRY		WHAT A NIGHT Tom Jones, Epic 8-50468 (Al Gallico/Algee, BMI)
50	39	11	IT'S IN HIS KISS (The Shoop Shoop Song) Kate Taylor, Columbia 3-10596 (Hudson Bay, BMI)

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at the summit of his career

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The advertisement features three main product images: a large LP set box on the left, a smaller LP set box in front of it, and a large limited edition deluxe LP set box on the right. Below the LP sets is a 6-MC set box. In the foreground, an open book or album cover shows a black and white photograph of conductor Claudio Abbado conducting an orchestra.

"the mark of quality"



AT LAST...WHAT YOU'VE BEEN WAITING FOR IS HERE!

THE RCA RED SEAL OPERA CASSETTE SERIES

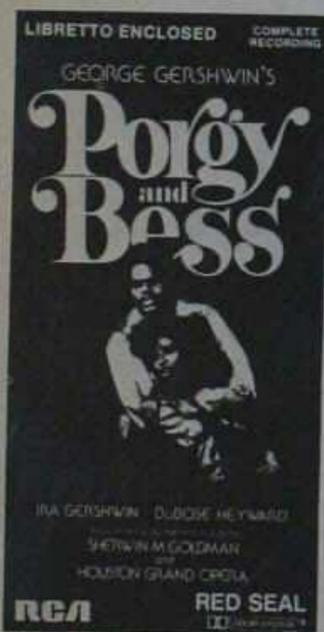
Magnificently packaged complete operas... all with full librettos... all in Dolby "B" sound for flawless listening pleasure.



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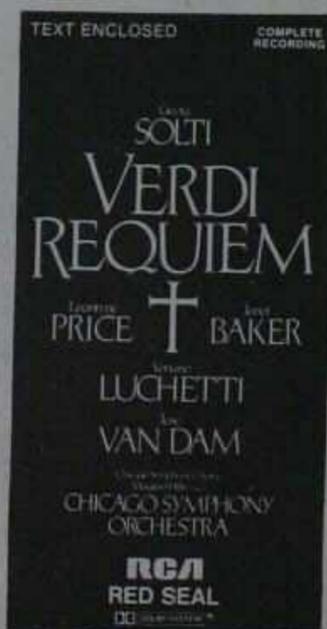
ARK3-2537



ARK3-2109



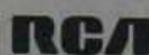
ARK3-2046



ARK2-2476

ARK2-0105
Puccini: TOSCA—Price, Domingo, Milnes, Mehta
ARK2-0371
Puccini: LA BOHEME—Caballe, Blegen, Domingo, Milnes, Salti
ARK3-2540
Puccini: MADAMA BUTTERFLY—Price, Elias, Tucker, Leindorf
ARK3-2538
Verdi: LA TRAVIATA—Mollo, Tucker, Merrill, Previtali

ARK3-2543
Verdi: LA FORZA DEL DESTINO—Price, Cassotto, Domingo, Milnes, Levine
ARK3-2542
Bizet: CARMEN—Price, Freni, Corelli, Merrill, Karajan
FRK2-5994
Offenbach: LA PERICHOLE—Crespin, Varzo, Bastin, Lombard



RED SEAL
Where artists become legends.



Billboard

Billboard SPECIAL SURVEY For Week Ending 11/19/77
(Published Once A Month)

Best Selling Classical LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	NEW ENTRY		RACHMANINOFF: Concerto #3 (Berman (Abbado) Columbia 34540
2	1	93	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano Columbia M 33233
3	NEW ENTRY		VERDI: Il Trovatore (Sutherland, Pavarotti, Horne) Natl. Phil. Orchestra (Bonyng) London 13124
4	NEW ENTRY		GREATEST HITS OF 1720 (Kapp) Columbia 34544
5	2	39	PACHELBEL KANON: Two Suites; FASCH: Two Symphonies Paillard Chamber Orchestra (Andre), RCA FRL1-5468
6	6	18	GRANADOS: GOYESCAS De Larrocha, London OS 7009
7	4	22	GERSHWIN: Porgy & Bess Houston Opera Company, RCA Red Seal ARL3-2109
8	7	35	THE GREAT PAVAROTTI London OS 26510
9	3	8	ALBINONI: Adagio in G Minor St. Martin-in-the-Fields Orch. (Marriner), Angel 37044 (Capitol)
10	NEW ENTRY		JANACEK: Katya Kabanova (Soderstrom) Vienna Phil. Orch. (Mackerras) London 12109
11	9	12	CHOPIN POLONAISES Pollini, DGG 2530.659 (Polydor)
12	8	26	MAHLER: Symphony #9 Chicago Symphony Orchestra (Giulini), DGG 2707.097 (Polydor)
13	13	26	RAVEL: Bolero Chicago Symphony Orchestra (Solti), London CS 7033
14	10	12	VIVALDI: FOUR SEASONS I Musici, Philips 6500.017 (Phonogram)
15	30	22	SIBELIUS: Symphony #2 Boston Symphony Orchestra (Davis), Philips 9500.141 (Phonogram)
16	22	8	ROMANTIC VIOLIN, Fodor RCA ARL1-2365
17	14	52	BOLLING: Concerto for Classic Guitar and Jazz Piano Lagoya, RCA FRL1-0149
18	18	61	GO FOR BAROQUE Paillard Chamber Orchestra, RCA Victrola AVM 1-1687
19	16	4	A LITTLE NIGHT MUSIC (Marriner), Angel 37443
20	23	4	MAHLER: Symphony #2 (Abbado), DG 2707.094
21	21	8	A CONTEMPORARY ELIZABETHAN CONCERT (Munrow), Angel 37263
22	15	43	HOLST: The Planets Tomita, RCA Red Seal APL1-1919
23	5	22	INSTRUMENTS OF THE MIDDLE AGES & RENAISSANCE Early Music Consort Of London (Munrow), Angel SB2-3810 (Capitol)
24	19	4	RAMPAL, Virtuosa Flute RCA 2369
25	25	4	RAMPAL, Romantic Flute RCA 2501
26	11	107	LUCIANO PAVAROTTI: The World's Favorite Tenor Arias London OS 26384
27	27	4	HOVHANESS: Rubayat Of Omar Kaayan (Kostelanetz), Col. 34537
28	28	4	CARRERAS: Opera Arias Philips 9500.203
29	31	22	OPERATIC DUETS Sutherland & Pavarotti, London OSA 26437
30	12	4	DVORAK: Piano Concerto in G Minor (Richter), Angel 37239
31	17	8	BACH: Brandenburg Concertos Stuttgart Chamber Orch. (Munchinger), London STS-15366/7
32	26	8	BEVERLY SILLS, Music Of Victor Herbert Angel 37160
33	24	111	BEETHOVEN: Symphony No. 5 Vienna Philharmonic Orchestra (Kleiber), DGG 2535.016 (Polydor)
34	20	4	BEETHOVEN: Complete Symphonies (Solti), London OSP 9
35	32	26	MUSSORGSKY: PICTURES AT AN EXHIBITION Chicago Symphony Orchestra (Giulini), DGG 2530.783 (Polydor)
36	35	18	BEETHOVEN: NINE SYMPHONIES Cleveland Orchestra (Szell), Columbia M7X 30281
37	29	4	MAHLER: Songs From Des Knaben Wunderhorn (Haitink), Philips 9500.316
38	33	8	BEETHOVEN: Favorite Sonatas (Horowitz), Col. M34509
39	39	8	BRAHMS: Symph. #3 Chicago Symphony Orch. (Levine), RCA ARL1-2097
40	40	8	SCHUBERT: Symph. #9 Concertgebouw Orch. (Haitink), Philips 9500.097

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ERIC GALE

The Gale Principle.

That's the law that says sessionmen can become big record sellers on their own. And Eric Gale is the one who proved it. His first album, "Ginseng Woman," has sold over 130,000 units, and it's still going strong.

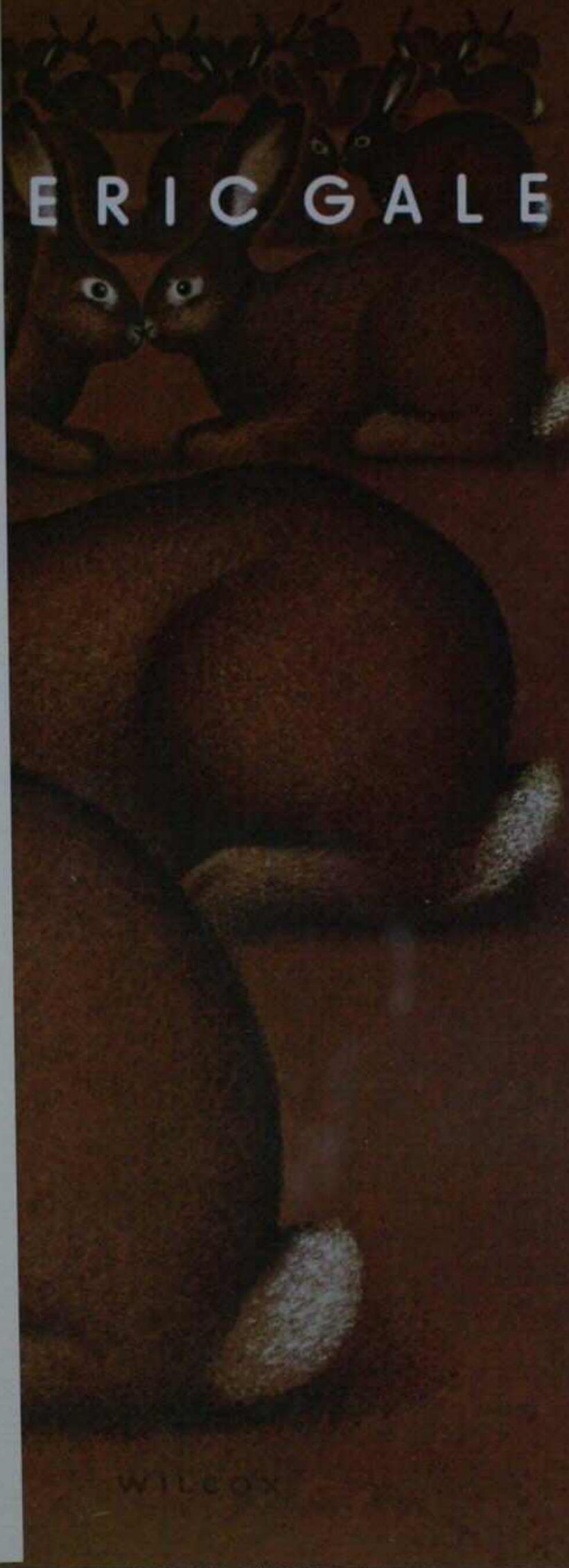
Now Eric gives you "Multiplication," produced by Bob James (who did such a fantastic job on "Ginseng Woman").

JC 34938 "Multiplication," Eric Gale's newest album. It's calculated to top his previous figures by a very large margin.

On Columbia Records and Tapes.

Personal Management: Sanford R. Ross.
Produced by Bob James.
Associate Producer: Joe Jorgensen.

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WEEKS on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licenses))
7	LAY IT ON ME—Sylvia (S. Robinson, T. Keith, M. Moore, R. Tate), Vibration 570 (All Platinum) (Gamb, BM)
7	COULD HEAVEN EVER BE LIKE THIS—Idris Muhammad (D. Matthews), Kudu 939 (CTI) (Warner Bros. ASCAP)
2	SHOUTING OUT LOVE—Emotions (Wilkes, Smith), Stax 3200 (Fantasy) (East/Memphis, BM)
2	MORE THAN A WOMAN—Tearess (Gibb, Gibb, Gibb), Capitol 4500 (Stigwood/Unichappel, BM)
3	WHAT I DID FOR LOVE—Inner City Jam Band (M. Hamish, E. Kleban), Bareback 535 (American Compass, ASCAP/Wren, BM)
5	MELODIES—Made In The U.S.A. (F. Nease, B. Britton), Delite 1594 (Deliteful/Capri, BM)
10	GLAD YOU COULD MAKE IT—Archie Bell & The Drells (V. Castorphen), Philadelphia International 83632 (CBS) (Mighty Three, BM)
10	WIDE STRIDE—Billy Preston (B. Preston), A&M 1980 (Irving/W.E.P., BM)
3	EASY COMIN' OUT (Hard Goin' In)—William Bell (W. Bell, P. Mitchell), Mercury 73961 (Phonogram) (Bell-Kat/Beinda, BM)
2	KISS ME (The Way I Like It)—George McCrae (S. Kari, T.K. 1024) (Sherlyn, BM)
8	IT TOOK A WOMAN LIKE YOU—Mystique (J. Boyce) Curtom 0130 (Warner Bros.) (Song Tailors, BM)
8	I BELIEVE IN MUSIC—Mass Production (R. Williams) Cotillion 44221 (Atlantic) (Pepper, ASCAP)
6	GET INTO YOUR LIFE—Beloys (Beloys), 20th Century 2353 (Filet/20th Century, ASCAP)
0	DEEPER—New Birth (J. Footman, F. Wilson, J. Wieder), Warner Bros. 8422 (Screen Gems EMI, BMI/Colgems EMI, ASCAP)
2	MERRY GO ROUND—Ohio Players (W. Beck, J. Williams, M. Jones, M. Pierce, R. Middlebrooks, C. Salzhell, L. Bonner), Mercury 73956 (Phonogram) (Playone, BM)
2	RUNAWAY—Salsoul Orchestra featuring Loleatta Holloway (R. James, V. Montana Jr., J. Gugliuzza), Salsoul 7045 (Salsoul/Vincent Mootana, ASCAP)
5	LOVE MAGNET—Fredda Payne (Wieder, Footman, Wilson), Capitol 4494 (Screen Gems, EMI/Colgems, EMI/TRACO/Spec O-Lite/BMI, ASCAP)
3	YOU NEED TO BE LOVED—Jermaine Jackson (J. Jackson, K. Wakefield, M. McGloory), Motown 1409 (Jobete, ASCAP/Stone Diamond, BM)
1	JACK AND JILL—Radyo (R. Parker, Jr.), Arista 0283 (Raydola, ASCAP)
3	SOLO FLIGHT (Opus I)—Mandre (A. Lewis), Motown 1429 (Jobete, ASCAP)
1	COCOMOTION—El Coco (W.M. Lewis, L. Rinder, M. Ross), A&I 147 (Equinus, BM)
2	A PIECE OF THE ACTION—Mavis Staples (C. Mayfield), Curtom 0132 (Warner Bros.) (Mayfield/Primus Artists/Verdon, BM)
1	THE SHOW MUST GO ON—Four Tops (L. Payton, F. Bridges, L.R. Payton), ABC 12315 (ABC Dunhill, Rail, BM)
1	WONDERFUL—Marilyn McCoo And Billy Davis Jr. (H. Banks, C. Hampton), ABC 12216 (Irvin, BM)
7	THIS TIME WE'RE REALLY THROUGH—Eleanor Grant (J. Weaver), Columbia 310617 (Muscle Shoals, BM)
1	CHEATERS NEVER WIN—Love Committee (R. Tyson, A. Felder, T.G. Conway), Gold Mind 1264003 (Salsoul)
1	WRAP YOUR ARMS AROUND ME—R.C. & The Sunshine Band (H.W. Casey, R. Finch), T.K. 1022 (Sherlyn/Harvick, BM)
1	SEE A LITTLE FURTHER (Than My Bed)—Staples (E. Record, E. Acklin), Warner Bros. 8450 (Irving/Argelshell, BM)
4	IF I HAD A GIRL—Chi-Live (P. Gault), Mercury 72954 (Phonogram) (Josiah, BM)
8	BE MY LADY—Melars (A. Neville, C. Neville, J. Modeliste, L. Nocentelli, G. Porter Jr.) Warner Bros. 8434 (Cabbage Alley/Rivastander, BM)
7	THEME FROM STARKY & HUTCH—Rhythm Heritage (T.W. Scott), ABC 12273 (Spellgold, BM)
11	RIGHT PLACE, WRONG TIME—Bobby Patterson (B. Patterson), All Platinum 2371 (Gamb, BM)

NOVEMBER 19, 1977, BILLBOARD

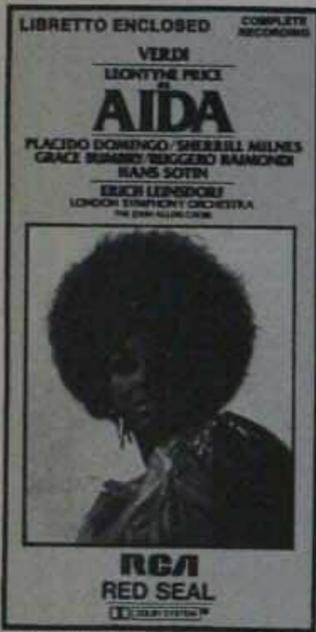
★ 37	6	DO DO WAP IS STRONG IN HERE—Curtis Mayfield (C. Mayfield), Curtom 0131 (Warner Bros.) (Mayfield/Short Eyes, BM)	63	53	14	DOY DOY—Sala Ricks (N. Whitfield), Whitfield 8491 (Warner Bros.) (May Twelfth/Warner-Tamela, BM)				
30	31	8	I GOT TO HAVE YOUR LOVE—Fantastic Four (L. Perry, J. Epps, D. Coffey) Westbound 55403 (Atlantic) (Bridgeport, BM)	★ 74	3	CREAM CITY—Aalon (Aalon, Jerry Goldstein), Arista AS-0248 (Milwaukee Music, Inc., BMI/Far Out Music, Inc., ASCAP)	96	79	5	
★ 44	4	4	BOP GUN (Endangered Species)—Parliament (S. Clinton, G. Shiver, W. Collier), Casablanca 900 (Ricks/Waltis, BM)	65	65	5	LET ME LIVE THE LIFE I LOVE—Laloune (R. Latham), Gladys 1744 (C.T.R.) (Sherlyn, BM)	97	95	4
★ 42	5	5	LOVELY DAY—Bill Withers (B. Withers, S. Scarborough), Columbia 310627 (Golden Withers/Diappell, BM)	66	46	12	HAVING A PARTY—Painter Sisters (S. Cook), Blue Thumb 275 (ABC) (Kapp, BM)	98	93	8
33	40	7	JOY TO HAVE YOUR LOVE—Patti LaBelle (R. Parker, Jr., J. Cohen, B. Ellisor), Epic 850445 (Radda, ASCAP/Polygrams/Gospel Birds, BM)	67	58	11	HEAVEN ON EARTH (So Fine)—Spioners (C. James), Atlantic 3425 (Mighty Three, BM)	99	96	7
				★ 82	2	I'VE NEVER BEEN TO ME—Nancy Wilson (R. Miller, K. Hirsch), Capitol 4476 (Stone Diamond, BM)	100	97	11	
						AS—Shava Wonder (S. Wonder), Tania SA291 (Motown) (Jobete/Black Bull, ASCAP)				

(Continued on page 34)

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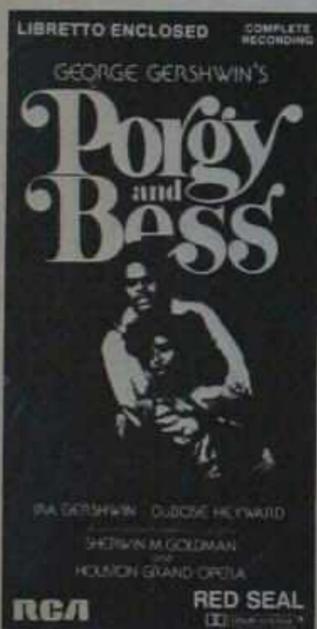


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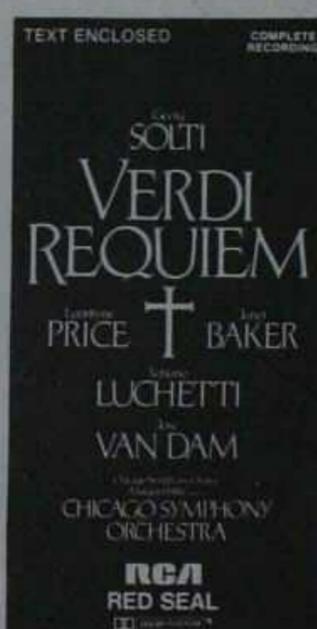
ARK3-2537



ARK3-2109



ARK3-2046



ARK2-2476

ARK2-0105
Puccini: TOSCA—Price, Domingo, Milnes, Mehta

ARK2-0371
Puccini: LA BOHEME—Caballe, Blegen, Domingo, Milnes, Solti

ARK3-2540
Puccini: MADAMA BUTTERFLY—Price, Elias, Tucker, Leinsdorf

ARK3-2538
Verdi: LA TRAVIATA—Mollo, Tucker, Merrill, Previtali

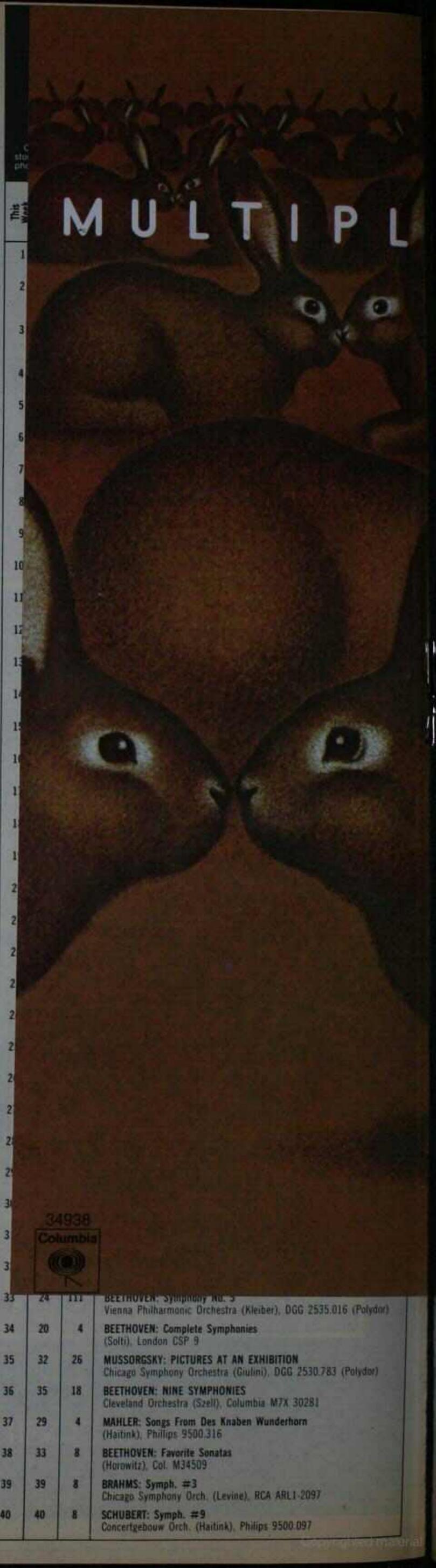
ARK3-2543
Verdi: LA FORZA DEL DESTINO—Price, Cusotto, Domingo, Milnes, Levine

ARK3-2542
Bizet: CARMEN—Price, Freni, Corelli, Merrill, Karajan

FRK2-5994
Offenbach: LA PERICHOLE—Crespin, Varzo, Bastin, Lombard

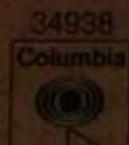


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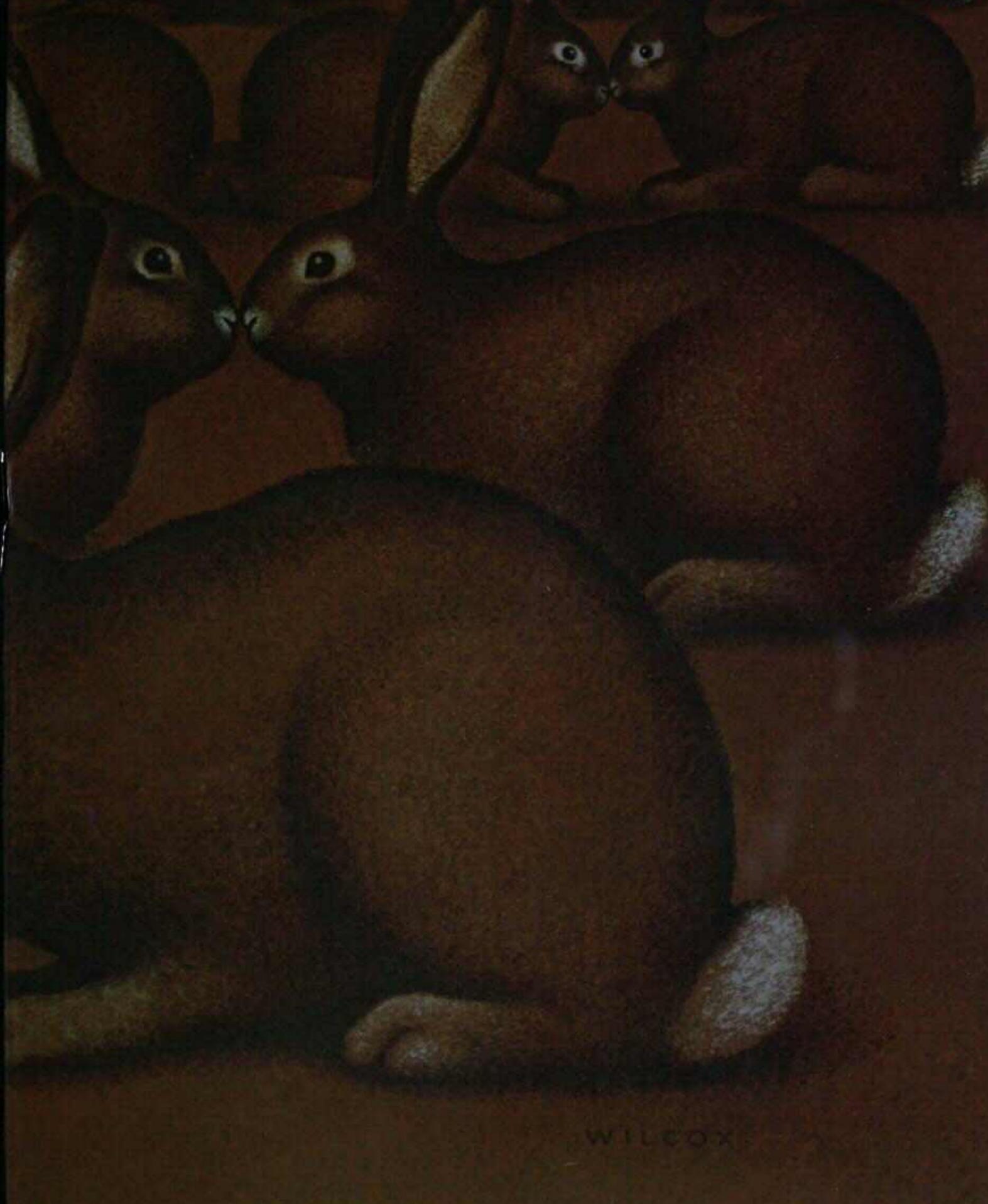
33	24	111	BEETHOVEN: Symphony No. 5 Vienna Philharmonic Orchestra (Kleiber), DGG 2535.016 (Polydor)
34	20	4	BEETHOVEN: Complete Symphonies (Solti), London CSP 9
35	32	26	MUSSORGSKY: PICTURES AT AN EXHIBITION Chicago Symphony Orchestra (Giulini), DGG 2530.783 (Polydor)
36	35	18	BEETHOVEN: NINE SYMPHONIES Cleveland Orchestra (Szell), Columbia M7X 30281
37	29	4	MAHLER: Songs From Des Knaben Wunderhorn (Haitink), Philips 9500.316
38	33	8	BEETHOVEN: Favorite Sonatas (Horowitz), Col. M34509
39	39	8	BRAHMS: Symph. #3 Chicago Symphony Orch. (Levine), RCA ARL1-2097
40	40	8	SCHUBERT: Symph. #9 Concertgebouw Orch. (Haitink), Philips 9500.097



NOVEMBER 19, 1977, BILLBOARD

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WEEKS on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
7	LAY IT ON ME —Sylvia (S. Robinson, T. Keith M. Moore, R. Tate), Vibration 570 (All Platinum) (Gambit, BM)
7	COULD HEAVEN EVER BE LIKE THIS —Ibrie Muhammad (D. Matthews), Kudu 939 (CTI) (Warner Bros. ASCAP)
2	SHOUTING OUT LOVE —Emotions (Wilkes, Smith), Stax 2703 (Fantasy) (East/West Memphis, BM)
2	MORE THAN A WOMAN —Tears (Gibb, Gibb, Gibb), Capitol 4500 (Cligwood/Unchappell, BM)
3	WHAT I DID FOR LOVE —Inner City Jam Band (M. Hamish, E. Kleban), Bareback 535 (American Compass, ASCAP/Wras, BM)
5	MELODIES —Made In The U.S.A. (F. Nerango, B. Britton), Delle 1694 (Delifol/Capri, BM)
10	GLAD YOU COULD MAKE IT —Archie Bell & The Drells (V. Castorphan), Philadelphia International 83632 (CBS) (Mighty Three, BM)
10	WIDE STRIDE —Billy Preston (B. Preston), A&M 1300 (Irving/W.E.F., BM)
3	EASY COMIN' OUT (Hard Goin' In) —William Bell (W. Bell, P. Mitchell), Mercury 73961 (Phonogram) (Bell-Kat/Beinds, BM)
2	KISS ME (The Way I Like It) —George McCrae (G. Kari, T.K. 1024) (Sheryl, BM)
8	IT TOOK A WOMAN LIKE YOU —Mystique (J. Boyce) Curton 0130 (Warner Bros.) (Song Tailors, BM)
8	I BELIEVE IN MUSIC —Mass Production (R. Williams) Collision 44271 (Atlantic) (Pepper, ASCAP)
6	GET INTO YOUR LIFE —Beloys (Beloys), 20th Century 2352 (Fidel/20th Century, ASCAP)
10	DEEPER —New Birth (J. Footman, T. Wilson, J. Wieder), Warner Bros. 8422 (Screen Gems/EMI, BMI/Calgems/EMI, ASCAP)
2	MERRY GO ROUND —Ohio Players (W. Beck, J. Williams, M. Jones, M. Pierce, R. Middlebrooks, C. Saltbell, L. Bonner), Mercury 73956 (Phonogram) (Playone, BM)
2	RUNAWAY —Salsoul Orchestra featuring Loleatta Holloway (R. James, V. Montana Jr., J. Gagliuzzi), Salsoul 3945 (Salsoul/Vincent Mootana, ASCAP)
5	LOVE MAGNET —Frieda Payne (Wieder, Footman, Wilson), Capitol 4494 (Screen Gems, EMI/Calgems, EMI/TRACO/Spect O-Lite/BMI, ASCAP)
3	YOU NEED TO BE LOVED —Jermaine Jackson (J. Jackson, K. Wakefield, M. McGloory), Motown 1409 (Jubels, ASCAP/Shine Diamond, BM)
10	JACK AND JILL —Radyo (R. Parker, Jr.), Arista 0283 (Raydola, ASCAP)
3	SOLO FLIGHT (Opus I) —Mandre' (A. Lewis), Motown 1429 (Jubels, ASCAP)
10	COCOMOTION —El Coco (W.M. Lewis, L. Rinder, M. Ross), A&I 147 (Equinox, BM)
2	A PIECE OF THE ACTION —Mavis Staple (C. Mayfield), Curton 0132 (Warner Bros.) (Mayfield/Primus Artists/Verdon, BM)
10	THE SHOW MUST GO ON —Four Tops (L. Payton, F. Bridges, L.R. Payton), ABC 12315 (ABC Dunhill, Rail, BM)
10	WONDERFUL —Marilyn McCoo And Billy Davis Jr. (H. Banks, C. Hampton), ABC 12216 (Irwin, BM)
7	THIS TIME WE'RE REALLY THROUGH —Eleanor Grant (J. Weaver), Columbia 310617 (Muscle Shoals, BM)
10	CHEATERS NEVER WIN —Love Committee (R. Tyson, A. Felder, T.G. Conway), Gold Mind 1264003 (Salsoul)
10	WRAP YOUR ARMS AROUND ME —K.C. & The Sunshine Band (H.W. Casey, R. Finch), T.K. 1022 (Sheryl/Harrick, BM)

NOVEMBER 19, 1977, BILLBOARD

...classes and while it is directly affiliated with USC's school of Performing Arts, its instruction does not lead to a degree, therefore, tuition is lower.

This marks the second time the Community School has won the Schlitz (KGFJ) KKT award.

Melba Moore, Cleavon Little and Sherman Hemsley (George Jefferson on CBS-TV's "The Jeffersons") are talking about a film version of "Purlie." Melba won the Tony

(Continued on page 34)

37	6	DO DO WAP IS STRONG IN HERE —Curtis Mayfield (C. Mayfield), Curton 0131 (Warner Bros.) (Mayfield/Short Tons, BM)	63	53	14
30	31	I GOT TO HAVE YOUR LOVE —Funkastic Four (L. Perry, J. Egan, D. Coffey) Westbound 55403 (Atlantic) (Bridgeport, BM)	74	3	
44	4	BOP GUN (Endangered Species) —Parliament (S. Clinton, G. Shuler, W. Collins), Carablenca 900 (Ricks/Walsh, BM)	65	65	5
42	5	LOVELY DAY —Bill Withers (B. Withers, S. Scarborough), Columbia 310627 (Golden Withers/Chappell, BM)	66	46	12
33	40	JOY TO HAVE YOUR LOVE —Patti LaBelle (R. Parker, Jr., J. Cohen, B. Ellisor), Epic 853445 (Ravda, ASCAP/Patagonia/Gospel Birds, BM)	67	58	11
			82	2	

		OH BOY —Sade Kaye (N. Whitfield), Whitfield 8891 (Warner Bros.) (May Twelfth/Warner-Tamela, BM)	96	79	5
		CREAM CITY —Aalon (Aalon, Jerry Goldstein), Arista AS-0249 (Milwaukee Music, Inc., BM/Far Out Music, Inc., ASCAP)	97	95	4
		LET ME LIVE THE LIFE I LOVE —Lafonne (B. Lafonne), Gladco 3744 (C.T.K.) (Sheryl, BM)	98	93	8
		HAVING A PARTY —Folier Sisters (S. Cook), Blue Thumb 275 (ABC) (Kaps, BM)	99	96	7
		HEAVEN ON EARTH (So Fine) —Spinners (C. James), Atlantic 3425 (Mighty Three, BM)	100	97	11
		I'VE NEVER BEEN TO ME —Nancy Wilson (K. Miller, K. Hensch), Capitol 4476 (Shine Diamond, BM)			
		AS —Stevie Wonder (S. Wonder), Tamla 54291 (Motown) (Jubels/Black Bull, ASCAP)			

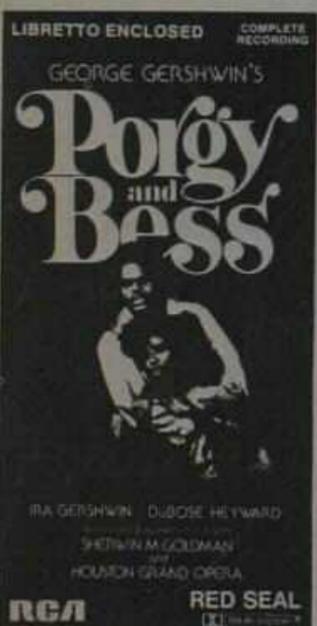
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Puccini: LA BOHEME—Caballe, Blegen, Domingo, Milnes, Solti

ARK3-2540
Puccini: MADAMA BUTTERFLY—Price, Elias, Tucker, Leinsdorf

ARK3-2538
Verdi: LA TRAVIATA—Milto, Tucker, Merrill, Previtali

ARK3-2046

ARK2-2476

ARK3-2543
Verdi: LA FORZA DEL DESTINO—Price, Cosotto, Domingo, Milnes, Levine

ARK3-2542
Bizet: CARMEN—Price, Freni, Corelli, Merrill, Karajan

FRK2-5994
Offenbach: LA PERICHOLE—Crespin, Vanzo, Bastin, Lombard

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34	20	4	Vienna Philharmonic Orchestra (Kleiber), DGG 2535.016 (Polydor)
35	32	26	BEETHOVEN: Complete Symphonies (Solti), London CSP 9
36	35	18	MUSSORGSKY: PICTURES AT AN EXHIBITION Chicago Symphony Orchestra (Gulini), DGG 2530.783 (Polydor)
37	29	4	BEETHOVEN: NINE SYMPHONIES Cleveland Orchestra (Szell), Columbia M7X 30281
38	33	8	MAHLER: Songs From Des Knaben Wunderhorn (Haitink), Philips 9500.316
39	39	8	BEETHOVEN: Favorite Sonatas (Horowitz), Col. M34509
40	40	8	BRAHMS: Symph. #3 Chicago Symphony Orch. (Levine), RCA ARL1-2097
			SCHUBERT: Symph. #9 Concertgebouw Orch. (Haitink), Philips 9500.097

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))
★	3	6	SERPENTINE FIRE—Earth, Wind & Fire (M. White, V. White, S. Burke), Columbia 3-10625 (Guggins/Trey Delivery, BMI)	★	80	2	REACH FOR IT—George Duke (G. Duke), Epic 9-50463 (Wynonna, ASCAP)	69	67	7	LAY IT ON ME—Sylvia (S. Robinson, T. Keith, M. Moore, R. Tate), Vibration 570 (All Platinum) (Gamb, BMI)
2	1	11	BACK IN LOVE AGAIN—L.T.D. (J.R. Harris, Z. Gray), AAM 1574 (Jaxmax, BMI)	★	50	3	GETTIN' READY FOR LOVE—Blanca Ross (T. Snow, F. Gold), Motown 3427 (Bainbridge/ Snow/Gold's Gold, BMI)	70	69	7	COULD HEAVEN EVER BE LIKE THIS—Idris Muhammad (D. Matthews), Kudu 939 (CTI) (Warner Bros. ASCAP)
★	5	12	YOU CAN'T TURN ME OFF (In The Middle Of Turning Me On)—High Energy (F. Sawyer, M. McLean), Gordy 7155 (Motown) (Jobete, ASCAP)	36	35	12	FUNK, FUNK—Cameo (L. Blackmon), Chocolate City-011 (Casablanca) (Better Days, BMI)	★	81	2	SHOUTING OUT LOVE—Emotions (Wilkes, Smith), Star 2200 (Fantasy) (East/Wingtip, BMI)
4	4	13	DUSIC—Brick (R. Robinson, R. Hargis, J. Brown), Bang 734 (Web NY) (Cutter/Good High, ASCAP)	37	32	8	ALL YOU GOT—Tyronne Davis (L. Graham), Columbia 3-10904 (Blackwood/Gentel, BMI)	★	83	2	MORE THAN A WOMAN—Tazewell (Gibb, Gibb, Gibb), Capitol 4500 (Stigwood/Unichappell, BMI)
5	2	15	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White (N. Figlioli, E. Paris), 20th Century 2350 (De-Vette, BMI)	38	23	16	LADY OF MAGIC—Mass Featuring Frankie Beverly (F. Beverly), Capitol 4456 (Pete, BMI)	73	77	3	WHAT I DID FOR LOVE— Inner City Jam Band (M. Hamish, E. Kinbar), Bannock 535 (American Compos, ASCAP/Won, BMI)
6	6	12	IF YOU'RE NOT BACK IN LOVE BY MONDAY—Willie Jackson (G. Martin, S. Throckmorton), Spring 175 (Phonogram) (Tee, BMI)	39	24	18	WE NEVER DANCED TO A LOVE SONG—Manhattans (G. Altman, E. Biems), Columbia 3-10586 (Manhattans/Blackwood, BMI)	★	84	5	MELODIES—Made In The U.S.A. (F. Nyango, R. Bolton), Drexle 1594 (Delitel/Capim, BMI)
7	8	7	DON'T ASK MY NEIGHBORS— Emotions (S. Scarborough), Columbia 310622 (Unichappell, BMI)	★	52	4	BELLE—Al Green (A. Green, F. Jordan, R. Fairley), Hi 77505 (Dream) (Jec/Al Green, BMI)	75	75	10	GLAD YOU COULD MAKE IT—Archie Bell & The Drells (V. Carstarphen), Philadelphia International 83632 (CBS) (Mighty Three, BMI)
★	10	7	GOIN' PLACES (No Time Given)—Jacksons (Gambie & Huff), Epic 850454 (Mighty Three, BMI)	41	34	7	LOVER JONES—Johnny Guitar Watson (J.G. Watson), DIM 1029 (Amherst) (Yo-Jon, BMI)	★	87	3	EASY COMIN' OUT (Hard Goin' In)—William Bell (W. Bell, P. Mitchell), Mercury 73951 (Phonogram) (Bell/Rat/Belinda, BMI)
9	7	12	DO YOU DANCE Pt. 1—Rae Royce (N. Whitfield, D. Turner), Whitfield 8440 (Warner Bros.) (May Twelfth/Warner Tamerlane, BMI)	42	33	10	DON'T BE AFRAID—Ronnie Dyson (C. Jackson, M. Yancy), Columbia 310599 (Jay's/Chappell, ASCAP)	★	88	2	KISS ME (The Way I Like It)—George McCrae (S. Kari), T.K. 1074 (Shirley, BMI)
10	9	14	SHAKE IT WELL—Dramatics (Eddie Robinson, Dan Davis), ABC AB 12299 (Grovesville Music, BMI/Conquistador Music, ASCAP)	43	28	9	ONE STEP AT A TIME—Joe Simon (T. Randazzo), Spring 176 (Polydor) (Teddy Randazzo, BMI)	★	89	3	YOU NEED TO BE LOVED— Jamaica Jackson (J. Jackson, K. Wakefield, M. McQuiry), Motown 1409 (Jobete, ASCAP/Stone Diamond, BMI)
11	12	11	IF IT DON'T FIT DON'T FORCE IT—Kellie Patterson (C. Jones, L. Farrow), Shadybrook 451041 (Sutton- Miller) (Funks Bump, BMI)	44	39	11	A STAR IN THE GHETTO— A.W.B. & Ben E. King (P. Mitchell), Atlantic 342 (Hit Stuff, BMI)	★	90	3	SOLO FLIGHT (Opus 1)—Mandira (A. Lewis), Motown 1429 (Jobete, ASCAP)
12	11	21	BOOGIE NIGHTS—Heatwave (R. Tempton), Epic 8-50370 (Ronda/Alma, ASCAP)	★	60	3	SORRY DOESN'T ALWAYS MAKE IT RIGHT—Gladys Knight & The Pips (T. Camilo, M. Sawyer), Buddah 584 (Arista)	79	78	8	IT TOOK A WOMAN LIKE YOU—Mystique (J. Boyce), Curtom 0130 (Warner Bros.) (Song Takers, BMI)
★	30	4	FFUN—Cee Funk Shun (M. Cooper), Mercury 73958 (Val Le Joe, BMI)	46	41	17	KEEP IT COMIN' LOVE—K.C. & The Sunshine Band (H.W. Casey, R. Finch), TK 1023 (Shirley/Harrick, BMI)	80	70	8	I BELIEVE IN MUSIC—Mass Production (R. Williams), Cotillion 44271 (Atlantic) (Pepper, ASCAP)
★	18	6	SOMEBODY'S GOTTA WIN, SOMEBODY'S GOTTA LOSE—Controllers (D. Cannon), Juana 3414 (T.K.) (Every-Night, BMI)	47	43	10	DISCO 9000—Johnnie Taylor (J. Taylor, I. Avery), Columbia 3-10610 (Not Listed)	81	71	6	GET INTO YOUR LIFE—Beloyle (Beloyle), 20th Century 2353 (Flet/20th Century, ASCAP)
15	15	9	SEND IT—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8453 (Nici-D Val, ASCAP)	48	38	9	WAITING IN VAIN—Bob Marley & The Wailers (B. Marley), Island 092 (Bob Marley/Alma, ASCAP)	82	76	10	DEEPER—New Birth (J. Footman, F. Wilson, J. Wieder), Warner Bros. 3422 (Screen Gems-EMI, BMI/Colgems EMI, ASCAP)
16	14	19	DO YA WANNA GET FUNKY WITH ME—Peter Brown (P. Brown, R. Rand), Dove 6258 (TK) (Shirley/Drebel, BMI)	49	45	11	I'M AT THE CROSSROADS—Vernon Garrett (F. Robertson, Z. Teal), ICA 003 (Albert, BMI)	★	94	2	MERRY GO ROUND—Ohio Players (W. Beck, J. Williams, M. Jones, M. Pierce, R. Middlebrooks, C. Satchel, L. Sumner), Mercury 73956 (Phonogram) (Playone, BMI)
17	17	12	JUST FOR YOUR LOVE—Memphis Horns (J. Gadson, C. McDonald, A. Abrahams), RCA 11064 (Penne Ford, ASCAP)	50	48	12	SHOO DOO FU FU OOH—Lenny Williams (L. Williams, B. Thompson), ABC 12300 (Lee-Lon, BMI)	84	86	2	RUNAWAY— Salsoul Orchestra featuring Linnette Hollaway (R. James, V. Montano Jr., J. Gugliozza), Salsoul 7045 (Salsoul/Vincent Mustang, ASCAP)
18	16	12	BRICK HOUSE—Commodores (Commodores), Motown 1425 (Jobete, Commodores, ASCAP)	★	68	4	DANCE, DANCE, DANCE—Chic (K. Leimann, B. Ward, N. Rodgers), Atlantic 3435 (Cotillion/Kreimers, BMI)	85	85	5	LOVE MAGNET—Frida Payne (Wieder, Footman, Wilson), Capitol 4494 (Screen Gems, EMI/Colgems, EMI/TRACO/Spec O-Lite/ BMI, ASCAP)
19	13	12	STAR WARS THEME/CANTING BAND—Meco (J. Williams), Millennium 604 (Casablanca) (Fox Fanfare, BMI)	★	73	3	IN A LIFETIME—Temptations (R. Baker, R. Tyson), Atlantic 3436 (Burma East/ Dappo/Goldenfezz, BMI)	86	89	3	YOU NEED TO BE LOVED— Jamaica Jackson (J. Jackson, K. Wakefield, M. McQuiry), Motown 1409 (Jobete, ASCAP/Stone Diamond, BMI)
★	26	4	RUNNIN' FOR YOUR LOVIN'—Brothers Johnson (C. Johnson, L. Johnson), AAM 1582 (Kidda/Gougris, BMI)	★	64	3	COME GO WITH ME—Pockets (A. McKinney, V. White, R. Wright), Columbia 310632 (Vestdangl/Pocket, BMI)	★	91	2	A PIECE OF THE ACTION—Mavis Staples (C. Mayfield), Curtom 0132 (Warner Bros.) (Mayfield/Primo Artists/Vardon, BMI)
★	27	6	NATIVE NEW YORKER—Odyssey (S. Linze, D. Randle), RCA 11129 (Frazier/Bed/ Desiderata/Unichappell, BMI)	★	66	4	FUNKY MONKEY—Mandrill (C. Wilson, L. Wilson, R. Wilson, M.D., C. Cove II, W. Wilson), Arista 0274 (Mandrill, ASCAP)	★	92	7	THE SHOW MUST GO ON—Four Tops (L. Payton, F. Bridges, L.R. Payton), ABC 12315 (ABC Dunhill, Rai, BMI)
★	29	6	ANYWAY YOU WANT ME—Sylvia (L. Sylvia, E. Sylvia), Capitol 4493 (Rony, ASCAP)	★	61	3	VOYAGE TO ATLANTIS—The Isley Brothers (R. Isley, D. Isley, R. Isley, E. Isley, M. Isley, C. Jasper), T-Nack 2270 (Columbia) (Bovina, ASCAP)	★	93	2	WONDERFUL—Marlynn McCoo And Billy Davis Jr. (H. Banks, C. Hampton), ABC 12316 (Irvin, BMI)
23	25	6	I'M HERE AGAIN—Thelma Houston (R. Wakefield, B. Sutton, M. Sutton), Tania 54247 (Motown) (Jobete, ASCAP/Stone Diamond, BMI)	57	54	8	SUPER SEXY—Lena Haywood (L. Haywood), MCA 40793 (Jim-EDU, BMI)	★	94	7	THIS TIME WE'RE REALLY THROUGH—Eleanor Grant (J. Weaver), Columbia 310617 (Wunsie Shoals, BMI)
24	20	12	RUNNING AWAY—Ray Ayers Ubiquity (R. Ayers, E. Birdsong), Polydor 4415 (Ray Ayers Ubiquity/Michelle Bird, ASCAP)	★	59	16	BETCHA NEVER BEEN LOVED (Like This Before)—Della (R. Kersey, A. Felder, P. Harris, R. Tyson), Mercury 72901 (Phonogram) (Six Strings, BMI)	★	95	2	CHEATERS NEVER WIN—Love Committee (R. Tyson, A. Felder, T.G. Conway), Gold Mind 1204003 (Salsoul)
25	21	12	THE WHOLE TOWN'S LAUGHING AT ME—Teddy Pendergrass (S. Marshall, T. Wurthan), Philadelphia International 34390 (Epic) (Mighty Three, BMI)	★	61	10	"THEME FROM BIG TIME"—Smokey Robinson (W. Robinson), Tania 54288 (Motown) (Bertan, ASCAP)	★	96	7	WRAP YOUR ARMS AROUND ME—K.C. & The Sunshine Band (H.W. Casey, R. Finch), T.K. 1022 (Shirley/Harrick, BMI)
26	19	16	I FEEL LOVE—Donna Summer (D. Summer, G. Mizdar, P. Bellotte), Casablanca 884 (Pick's, BMI)	★	63	5	YOU DON'T HAVE TO SAY YOU LOVE ME—Flashers (V. Wickham, S. Napierbell), ABC 12314 (Miller, ASCAP)	★	97	5	SEE A LITTLE FURTHER (Than My Bed)—Staples (E. Record, B. Acklin), Warner Bros. 8460 (Irving/Angelshell, BMI)
27	22	19	THE GREATEST LOVE OF ALL—George Benson (M. Mason, L. Creed), Arista 0051 (Columbia Pictures, BMI)	★	65	5	DO DO WAP IS STRONG IN HERE—Curtis Mayfield (C. Mayfield), Curtom 0131 (Warner Bros.) (Mayfield/Short Eyes, BMI)	★	98	8	IF I HAD A GIRL—Chi-Lites (P. Gurtii), Mercury 73954 (Phonogram) (Josiah, BMI)
★	36	5	YOU DON'T HAVE TO SAY YOU LOVE ME—Flashers (V. Wickham, S. Napierbell), ABC 12314 (Miller, ASCAP)	★	66	12	LOVELY DAY—Bill Withers (B. Withers, S. Scarborough), Columbia 310627 (Golden Withers/Chappell, BMI)	★	99	7	BE MY LADY—Meters (A. Neville, C. Neville, J. Modeste, L. Naccantelli, C. Porter Jr.), Warner Bros. 8434 (Cabbage Alley/ Rheinstader, BMI)
★	37	6	DO DO WAP IS STRONG IN HERE—Curtis Mayfield (C. Mayfield), Curtom 0131 (Warner Bros.) (Mayfield/Short Eyes, BMI)	★	67	11	JOY TO HAVE YOUR LOVE—Fantastic Four (L. Perry, J. Epps, D. Coffey), Westbound 55403 (Atlantic) (Bridgeport, BMI)	★	100	11	THEME FROM STARSKY & HUTCH—Rhythm Heritage (T.W. Scott), ABC 12273 (Spotlight, BMI)
★	44	4	BOP GUN (Endangered Species)—Parliament (C. Clinton, C. Shider, W. Collins), Casablanca 900 (Rick's/Malibu, BMI)	★	82	2	AS—Stevie Wonder (S. Wonder), Tania 54291 (Motown) (Jobete/Black Bull, ASCAP)				RIGHT PLACE, WRONG TIME—Bobby Patterson (B. Patterson), All Platinum 2371 (Gamb, BMI)
★	42	5	LOVELY DAY—Bill Withers (B. Withers, S. Scarborough), Columbia 310627 (Golden Withers/Chappell, BMI)								
★	33	40	JOY TO HAVE YOUR LOVE—Fantastic Four (L. Perry, J. Epps, D. Coffey), Westbound 55403 (Atlantic) (Bridgeport, BMI)								

NOVEMBER 19, 1977, BILLBOARD

Soul Sauce

Odell Casts For 1/2-Hour TV Series

By JEAN WILLIAMS

LOS ANGELES—Odell Productions, a Los Angeles television production firm, is presently casting for a new half-hour tv dance series "Imagination" on local independent channel 52.

According to Mozelle Anderson, assistant producer of the show, "Imagination" is set to begin airing Jan. 14, it will differ from other dance shows through use of varied elements, "Imagination," which will air on Saturday afternoon, will feature top and soul acts incorporating presentations of the songs' original meanings.

The firm is also producing its own hour variety gospel tv show on channel 52 called "Fair Share Gospel Hour."

The locally sponsored program runs on the air 10 weeks. "Fair Share Gospel Hour" is broken up into segments including skits with audience participation much like the participation on the shows," says Anderson. The show is occasionally filmed with a live audience.

Odell Productions was originally formed to produce stage plays, but did for three years. It plans to possibly venture back into that area now that its tv shows are getting on the ground.

Odell recording artist, Freda Payne returns to work on Tuesday opening with a one-week concert at L.A.'s Studio One, to be followed by two weeks at San Francisco's Mocambo beginning Nov. 22. Payne gave birth to her first child on Nov. 19.

Odell artist Johnny Guitar Watson is giving three video performances starting from his latest LP, "Funk Be The Call Of Duty," to be aired on local and national tv shows. The tape will also be used as a promotional item when the former pianist/singer is touring and performing at the local stations for appearances.

Odell FJ, now KKTT in Los Angeles in conjunction with the Joseph Brewing Co., has awarded a Community School of Performers award at the Univ. of Southern California \$1,000 from the station's Search contest held several months ago. The award is given to students in recognition of the student's contributions to minority education.

The \$1,000 will be used to pay for the tuition for talented high school students. The Community School of Performers offers music, dance and drama classes and while it is directly affiliated with USC's school of Performing Arts, its instruction does not require a degree, therefore, tuition is waived.

This marks the second time the Community School has won the award. (KGFJ) KKTT award.

Odell Melba Moore, Cleavon Little and an Hemsley (George Jefferson) CBS-TV's "The Jeffersons" are talking about a film version of "The Melba" won the Tony

(Continued on page 54)

MANAGER, OFFICER OK ARRESTS

Concert Attendance Unaffected By L.A. Police Narcotic Busts

By JEAN WILLIAMS

LOS ANGELES—Is this city becoming the home for continuing major police busts at r&b and rock concerts? And will this hurt the concert business?

During the past few years, some of the major concerts at two of the leading concert facilities, the 71,000 seat Coliseum and the smaller Sports Arena have drawn heavy busts primarily dealing with narcotics.

Among those concerts were Watts Stax several years ago at the Coliseum; Jethro Tull in the same facility in August 1976 with more than 150 arrests; Pink Floyd at the Sports Arena with more than 200 arrests; Parliament/Funkadelic on June 4, 1977 with more than 125 arrests, and, most recently, another Parliament/Funkadelic concert at the Sports Arena with 69 arrests.

In answer to the question of police possibly hurting the concert business, Johnny Lloyd, senior vice president at Backstage Management, the firm which manages Parliament/Funkadelic: "These arrests are not hurting our business.

"As a matter of fact, the tighter the security the better we like it. Only those people who are breaking the law are in opposition and I know the police are being criticized, but it's for the most part by those who come to the concerts knowing they are going to do wrong."

In addition to the 69 arrests at the latest Nov. 5 Parliament/Funkadelic concert, promoted by the L.A. Lewis Gray concert firm, the concert was cut short by 30 minutes.

According to Captain Albert M. Fried of the Southwest division, the division handling the event, when one of the acts on the bill invited the more than 10,000 in attendance to come up to the stage, the fire marshal issued an ultimatum: either stop the show or get the audience back into its seats. The decision was to stop the show.

Fried contends that half the ar-

rests at the Nov. 5 concert were for possession or being under the influence of Phencyclidine (PCP) or as it is commonly known, "angel dust."

Says Fried: "Angel dust is relatively new. Although its been around since 1965, it's only been used the past 22 months. And it's overwhelming, predominantly being used by blacks. It's not for the most part in the white areas yet."

He notes that while this was the first "bust" of such proportions dealing with angel dust, he possibly sees this as a coming problem at concerts.

"This drug is extremely inexpensive, it can be made in a garage and the chemicals can be purchased across the counter. The person makes the angel dust, saturates cigarettes in it, smokes it and then goes crazy," says Fried.

Watts Stax was the first rock-oriented concert held at the Coliseum. "Some of the concerns were whether people would be using narcotics; children using alcohol; people becoming overdosed, and sales of narcotics," says Fried.

"The final decision was that we would allow Watts Stax to police itself. Unfortunately, the promoter brought in community gangs and the gang members ripped-off the people. They sold drugs, stole drugs and committed other crimes.

"When they came the following year and wanted to put on the show, we would not allow this type of security system. They had to have police and qualified private security or the place would not be rented to them. There were police and private security the second time.

"From there we went to the Shrine Auditorium (a much smaller facility with approximately 6,000 seats), where we started putting on many concerts. We began putting off-duty officers over there and they started making arrests there," continues Fried.

"Then we go to the Pink Floyd

Concerts which I believe were the first rock concerts in the Sports Arena. This was in the middle of the era where the drug and rock scene were heavily together.

"The Coliseum management, Sports Arena management, the police department and the production people had a mutual understanding that there would be officers at the concert along with private security and narcotic officers. Those concerts went on for four or five days and as the result of our narcotic enforcement, we arrested more than 200 people.

Continues Fried: "These were expensive concerts for the city; there were a lot of man hours. There were a lot of people on one side of the fence saying 'gee it's too expensive to go out and roust a bunch of kids for narcotics! The other side said, 'Hey you can't walk into the place without seeing felonies committed everywhere.'"

"The final outcome is that at any activity, and performance in the city of L.A. and specifically the Sports Arena and Coliseum, all laws shall be observed and the lawbreakers will suffer the consequences."

Fried adds that since then Jethro Tull went to the Coliseum for a one-day concert and with all the security, more than 150 were arrested.

Fried explains that at the last Parliament/Funkadelic concert, there were 24 narcotic officers and many of the persons were arrested for attempting to sell the officers narcotics prior to entering the Sports Arena.

BOOK REVIEW

Fats Waller Life Probed

"Fats Waller, His Life And Times" by Joel Vance, 179 pages, Contemporary Books, Inc., Chicago, \$8.95.

NEW YORK—"Live intensely and die suddenly." This might well have been the motto of renowned jazz pianist Fats Waller, points out Joel Vance, who has furnished a lively, informative biography that captures much of the zest and urgency that marked Waller's brief but eventful life.

Waller died at 39 from pneumonia and the excesses of drink, having attained international fame as a composer, singer, pianist, organist and film actor.

Vance examines his career thoroughly, writing in a pleasant, conversational style that wins over the reader from the opening chapter. The book is long on anecdotes and short on music criticism—and therein lies its charm.

Volumes could undoubtedly be written on Waller's body of work and musical influence, but Vance has wisely provided only a modicum of intellectualizing, and concentrated instead on the fat man's boisterous life style.

Vance has clearly put in many hours researching this tome, and has excerpted numerous reviews and colorful articles of Waller's day, giving the pages added authenticity and flavor.

If you're at all interested in the life of one of America's premier jazzmen, or even if you're partial to period pieces concerning the Roaring Twenties, this book is highly recommended. ED KELLEHER

NOVEMBER 19, 1977, BILLBOARD

NARAS Classifies Award Entries

LOS ANGELES—Despite the ever-increasing output of so-called crossover recordings, members of the Recording Academy meeting Saturday and Sunday (28-29) at NARAS national offices here to screen thousands of Grammy entries reached a refreshingly solid consensus on the categorization of the music into rock, MOR, r&b country and jazz fields.

As one seasoned participant put it, "Though there are just as many fu-

sion entries as before—perhaps even more—experience has helped us put into proper perspective just which performances are truly jazz or country or r&b in both content and intent.

"That's why many of us agreed without too much argument which entries actually do qualify to be placed in their specialized fields."

Big Sound Tees New Wave 'BP'

NEW YORK—Big Sound Records, one of the more vigorous of the independent new wave labels springing up, has issued a 12-inch disk it calls a BP (for "big sound") with a list price of \$3.79.

Big Sound is owned by a group of new wave musicians. The new 33 1/2 BP features 25 minutes of The Scratch Band. A New England-based quintet featuring a female vocalist and a basic rock lineup.

The band's debut disk is accompanied with a flyer stressing the marketing concept as a chance for a record retailer to get increased earnings on a smaller investment.

The band's first performance was on the Big Sound LP, "Bionic Gold," which contains performances by several new wave artists of rock classics.

Billboard Soul LPs

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Table with columns: 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). Rows include BRICK, BARRY WHITE SINGS FOR SOMEONE YOU LOVE, IN FULL BLOOM, SOMETHING TO LOVE, FEELIN' BITCHY, TOO HOT TO HANDLE, BABY IT'S ME, ACTION, SHAKE IT WELL, SENT IT, GOIN' PLACES, TURNIN' ON, REJOICE, STAR WARS & OTHER GALACTIC FUNK, COMMODORES, I REMEMBER YESTERDAY, PATTI LABELLE, LIVE, MAZE featuring FRANKIE BEVERLY, SECRETS, RIGHT ON TIME, COME GO WITH US, LIFELINE, REACH FOR IT, ODYSSEY, LOOK TO THE RAINBOW AL JARREAU LIVE IN EUROPE, FRIENDS & STRANGERS, FLOATERS, MENAGERIE, TRUE TO LIFE, CHOOSING YOU, CARDIAC ARREST, BEHOLD THE MIGHTY ARMY, TRAVELIN' AT THE SPEED OF THOUGHT, BRASS CONSTRUCTION III, VILLAGE PEOPLE, GET UP AND DANCE, A REAL MOTHER FOR YA, GO FOR YOUR GUNS, FOREVER GOLD, GOIN' PLACES, DOROTHY MOORE, BEST OF TAVARES, NEVER LETTING GO, BE HAPPY, WE ARE ONE, LOVE IN ALL FLAVORS, COCOMOTION, BENNY AND US, PLATINUM JAZZ, A PIECE OF THE ACTION, ENCHANTMENT, NIGHTWINGS, THE SHOW MUST GO ON, SWEET PASSION, FLYING HIGH ON YOUR LOVE, EDDIE KENDRICKS, STARTING ALL OVER, AALON, SHORT EYES.



Continued from page 53 Award in 1970 for her starring role in the Broadway production... On Melba's upcoming Buddah LP "A Portrait Of Melba," Teddy Pendergrass sings backup vocals. The album, set to be released shortly, was produced by Kenny Gamble and Leon Huff... Ralph MacDonald is contracting the musicians for the upcoming film "The Wiz" for Quincy Jones.

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

Rock Singles Best Sellers

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As Of 11/7/77

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

- | | |
|--|--|
| 1 YOU LIGHT UP MY LIFE—Debby Boone—Warner/Curb 8446 | 21 SENTIMENTAL LADY—Bob Welch—Capitol 4479 |
| 2 DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle—United Artists 1016 | 22 ISN'T IT TIME—Babys—Chrysalis 2173 |
| 3 I FEEL LOVE—Donna Summer—Casablanca 884 | 23 STAR WARS (Main Title)—London Symphony Orchestra—20th Century 2345 |
| 4 STAR WARS—Meco—Millennium 604 (Casablanca) | 24 SIGNED, SEALED, DELIVERED (I'm Yours)—Peter Frampton—A&M 1972 |
| 5 WE'RE ALL ALONE—Rita Coolidge—A&M 1965 | 25 HANDY MAN—James Taylor—Columbia 3-10557 |
| 6 THAT'S ROCK-N-ROLL—Shaun Cassidy—Warner/Curb 8423 | 26 THE KING IS GONE—Ronnie McDowell—Scorpion 135 (GRT) |
| 7 BABY, WHAT A BIG SURPRISE—Chicago—Columbia 3-10620 | 27 SHE'S NOT THERE—Santana, Columbia 310616 |
| 8 KEEP IT COMING—K.C. & the Sunshine Band—TK 1023 | 28 YOU MAKE LOVIN' FUN—Fleetwood Mac—Warner Bros. 8483 |
| 9 BOOGIE NIGHTS—Heatwave—Epic 8-50370 | 29 HEAVEN'S JUST A SIN AWAY—The Kendells—Ovation 1103 |
| 10 SWAYIN' TO THE MUSIC (Slow Dancin')—Johnny Rivers—Big Tree 16094 | 30 BRICK HOUSE—Commodores—Motown 1425 |
| 11 SHE DID IT—Eric Carmen, Arista 0266 | 31 ON AND ON—Stephen Bishop—ABC 12260 |
| 12 JUST REMEMBER I LOVE YOU—Firefall—Atlantic 3420 | 32 A PLACE IN THE SUN—Pablo Cruise—A&M 1976 |
| 13 HOW DEEP IS YOUR LOVE—Bee Gees—RSO 882 | 33 IT'S SO EASY—Linda Ronstadt, Asylum 45438 |
| 14 BLUE BAYOU—Linda Ronstadt—Asylum 45431 | 34 MY FAIR SHARE—Seals & Crofts—Warner Bros. WBS 8405 |
| 15 COLD AS ICE—Foreigner—Atlantic 3410 | 35 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century 2350 |
| 16 WE JUST DISAGREE—Dave Mason—Columbia 3-10575 | 36 JUNGLE LOVE—Steve Miller—Capitol 4466 |
| 17 HEAVEN ON THE 7TH FLOOR—Paul Nicholas—RSO 878 (Polydor) | 37 COME SAIL AWAY—Styx, A&M 1977 |
| 18 NOBODY DOES IT BETTER—Carly Simon—Elektra 45413 | 38 SLIP SLIDIN' AWAY—Paul Simon, Columbia 3-10630 |
| 19 DAY BREAK—Barry Manilow—Arista 273 | 39 DO YOU WANNA GET FUNKY WITH ME—Peter Brown—Drive 6258 |
| 20 SEND IN THE CLOWNS—Judy Collins—Elektra 45253 | 40 EDGE OF THE UNIVERSE—Bee Gees—RSO 880 |

Rock LP Best Sellers

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As Of 11/7/77

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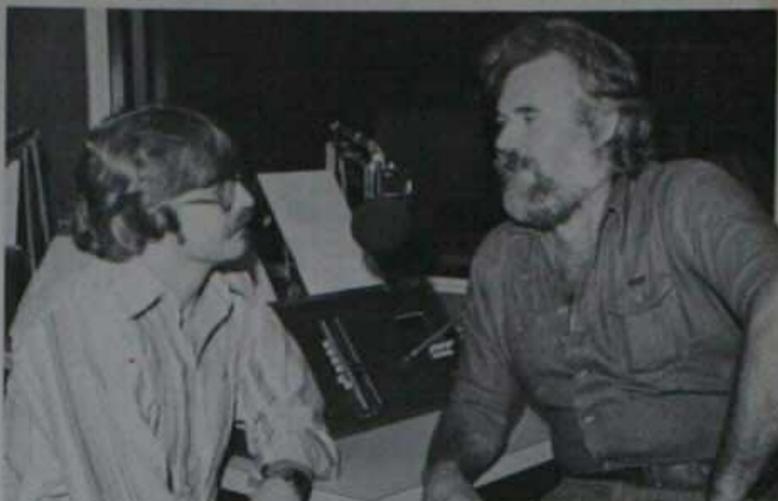
- | | |
|--|---|
| 1 RUMOURS—Fleetwood Mac—Warner Bros. BSK 3010 | 21 WE MUST BELIEVE IN MAGIC—Crystal Gayle—U.A. UA-LA771G |
| 2 ELVIS IN CONCERT—Elvis Presley—APL2-2587 | 22 STREET SURVIVORS—Lynyrd Skynyrd, MCA 3029 |
| 3 SIMPLE DREAMS—Linda Ronstadt—Asylum 6E-104 | 23 ELVIS GOLDEN RECORDS—RCA LSP-1707 |
| 4 STAR WARS/SOUNDTRACK—20th Century 2T 541 | 24 A STAR IS BORN/ORIGINAL SOUNDTRACK RECORDING—Streisand & Kristofferson—Col. JS 34403 |
| 5 ANYTIME... ANYWHERE—Rita Coolidge—A&M SP 4616 | 25 JT—James Taylor—Columbia JC 34811 |
| 6 MOODY BLUE—Elvis Presley—RCA AFL 1-2428 | 26 ELVIS AS RECORDED LIVE AT MADISON SQUARE GARDEN—Elvis Presley—RCA LSP-4776 |
| 7 SHAUN CASSIDY—Shaun Cassidy—Warner/Curb BS 3067 | 27 CAT SCRATCH FEVER—Ted Nugent—Epic PE 34700 |
| 8 FOREIGNER—Foreigner—Atlantic SD 18215 | 28 STAR WARS & OTHER GALACTIC FUNK—Meco, Millennium MNLP 8001 (Casablanca) |
| 9 BOSTON—Epic PE 34188 | 29 SILK DEGREES—Boyz n the City, Columbia JC 33920 |
| 10 GREATEST HITS VOLUME II—Elton John—MCA 3027 | 30 AJA—Steely Dan—ABC AB 1006 |
| 11 BOOK OF DREAMS—Steve Miller Band—Capitol SO 11630 | 31 LET'S GET SMALL—W.B. BSK 3090 |
| 12 LIVE—Barry Manilow—Arista AL 8500 | 32 SUPERMAN—Barbra Streisand—Columbia JC 34830 |
| 13 YOU LIGHT UP MY LIFE—Debby Boone—Warner/Curb WS 8455 | 33 GREATEST HITS—Linda Ronstadt—Asylum 7E-1092 |
| 14 YOU LIGHT UP MY LIFE—Soundtrack—Arista AB-4158 | 34 LITTLE QUEEN—Heart—Portrait/CBS JR 34799 |
| 15 LIVE—Foghat, Bearsville BRK 6971 (WB) | 35 ELVIS SINGS "THE WONDERFUL WORLD OF CHRISTMAS"—Elvis Presley—RCA ANL1-1936 |
| 16 POINT OF KNOW RETURN—Kansas, Kirshner JZ 34929 (Epic) | 36 WELCOME TO MY WORLD—Elvis Presley—RCA AT01-2274 |
| 17 THEIR GREATEST HITS 1971-1975—Eagles—Asylum 7E-1052 | 37 LOVE YOU LIVE—Rolling Stones—Rolling Stone COC 29001 (Atlantic) |
| 18 HOTEL CALIFORNIA—Eagles—Asylum 7E-1084 | 38 PART 3—K.C. & The Sunshine Band—TK 605 |
| 19 CHICAGO XI—Chicago—Columbia JC 34860 | 39 THE BEST OF THE DOOBIES—Doobie Brothers, W.B. BS 2978 |
| 20 I'M IN YOU—Peter Frampton, A&M 4704 | 40 OL' WAYLON—Waylon Jennings—RCA APL1-2317 |

David Shire Signed As Film Composer

LOS ANGELES—David Shire has been signed to compose additional music for the film "Saturday Night Fever." Paramount Pictures' Christmas release, which stars John Travolta. The Bee Gees have already written the original songs for the film, including their latest single, "How Deep Is Your Love."

A double-pocket soundtrack to the film will be released Nov. 1 by RSO, featuring new material by Yvonne Elliman and Tavares, in addition to the Bee Gees. It will also include hits from such acts as Kool & the Gang, Walter Murphy, the Trammps, MFSB, Ralph MacDonald and K.C. & the Sunshine Band.

General News



DAYTIME FRIENDS—Kenny Rogers, United Artists Records artist, chats with WMAQ air personality Dennis Day, left. Rogers was in Chicago appearing at the Ivanhoe Theatre; the interview was aired on the 50,000-watt country music station.

Composer Cy Coleman Eyes LPs, Concerts

By RADCLIFFE JOE

NEW YORK—Cy Coleman, whose Broadway musicals, motion pictures and tv shows have won him critical acclaim worldwide, plans getting into record albums and concert tours. And he plans on taking a sabbatical from his theater and other commitments to fulfill this ambition.

The move will probably not take place until after Coleman's new Broadway show, a remake of the Carole Lombard/John Barrymore movie musical, "Twentieth Century" opens on Broadway in February.

Although the original cast album of Coleman's current Broadway show, "I Love My Wife," was recently released on Atlantic, the composer/entertainer has not recorded any of his own albums since "The Party's On Me" was released by RCA Records three years ago. At that time, a disco-oriented tune, "Chloe," made it to the music charts.

When Coleman returns to recording his own material, one of his first projects will be a concept album of "Atlantic City," a musical based on the decay of major American cities, and scheduled for next season on Broadway.

When Coleman talks about getting back to touring and recording, he means the pop end of the business. Over the past year he has been appearing in concert with the symphony orchestras of such cities of Milwaukee, Syracuse, Detroit, Pittsburgh, San Antonio, Indianapolis, Hartford and Honolulu, performing piano versions of his tunes.

Although "The Party's On Me," was released by RCA Records, Coleman is not currently contracted to any label, but states that negotiations are underway with three of the majors.

Meanwhile, Coleman is working overtime on "Twentieth Century." Coleman is doing the score, while Betty Comden and Adolph Green are working on the lyrics.

Coleman's current Broadway hit, "I Love My Wife," has opened successful companies in most European cities including England, Spain, Belgium, West Germany and Italy. Spanish versions have also opened in Mexico and Argentina, and a national company is being formed to tour the U.S.

The music is still attracting top name entertainers, and people like Shirley Bassey and Vikki Carr have included it in their repertoire.

Coleman who claims to write his musicals at least five years before they are produced, stresses that "Twentieth Century" is not an op-

Gazzari Suing Alcohol Agency

LOS ANGELES—Owners of the popular Sunset Strip disco Gazzari's have sued the California State Department of Alcoholic and Beverage Control, accusing the agency of conducting "arbitrary, frequent, continuing, abusive and unnecessary" investigations and asking \$1.8 million in general and punitive damages.

The suit, filed in Los Angeles Superior Court by owners William Gazzari, his mother Bruna and his sister Rose, charges the state agency with unconstitutional denial of equal protection.

Aucoin Opens L.A. TV, Movie Branch

NEW YORK—Aucoin Management has set up a West Coast office in Los Angeles which will concentrate more on film and television productions.

The office is headed by Alan Miller, vice president of West Coast operations. In addition to Aucoin Management it also represents Rock Steady Productions and Aucoin Productions, Inc. Temporary address is 870 Hollywood Blvd., Los Angeles 90069, (213) 657-7764.

2 Bareback 12-inch

NEW YORK—Bareback Records is releasing two 12-inch singles in England, distributed by Pye Records. They are "What I Did For Love," by the Inner City Jam Band, and "Check It Out," by the Sophisticated Ladies.

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LOUD SOUND & LASERS

L.A. Philharmonic In New Role

• Continued from page 1

ture the orchestra performing music from "Star Wars," "2001: A Space Odyssey" as well as other futuristic-type compositions.

According to a production representative at the Wolf/Rissmiller firm, the sound system will consist of multiple speakers driven by an enormous amount of amplifiers. In addition, approximately 96 microphones will be placed onstage feeding a 100 channel mixing board.

"This system will augment the sound bringing it together so the people in the back of the Bowl will hear as clearly as the people in the front rows," he says. The sound system will be installed by TFA-Electro Sound.

"Orchestras don't generally use such involved systems because their adult audiences don't require as much volume as today's rock audience," he continues.

"We're trying to introduce symphonies to some of the rock fans by having the L.A. orchestra play music these kids are familiar with," he adds.

The lighting is being installed by Sundance Lighting, which is known for its tour work with Linda Ronstadt and other major pop groups. Special laser effects will be provided by Laser Media, which has been on tour with Electric Light Orchestra, Steve Miller and others.

According to Steve Wolf, partner in the firm, "The reason we have gotten involved in promoting a concert with the Philharmonic Orchestra is because we're featuring music that a young audience will relate to."

"For the most part the people who went to see the films 'Star Wars' and '2001' were very young, the same audience that comes to a rock concert. We believe this audience will come out to the concert because it enjoyed the films."

He doesn't feel the young rock

Connors To Score

LOS ANGELES—Carol Connors is collaborating with Mark Snow on songs for "Archie," a one-hour comedy-with-music ABC television special. The two previously teamed on the theme song for ABC-TV's "San Pedro Beach Bums."

Connors, who co-wrote the "Rocky" score, which went platinum and produced a No. 1 Oscar-nominated song in "Gonna Fly Now," also wrote the lyrics to the theme songs of "Looking For Mr. Goodbar" and "Heroes," two current motion pictures.

crowd will be turned off by the Philharmonic Orchestra because, "This will be strictly a rock concert, the only difference is that instead of Aerosmith the performers will be the L.A. Philharmonic," says Wolf.

He notes that in the first five days after tickets went on sale, more than half (9,000) had been sold, scaled from \$3.50 for general admission to \$8.50 for box seats.

Wolf admits that unless the rock act is of major status, tickets do not sell as quickly as they are with this concert. "I think it's the specialness of the event that's bringing out the people," he says.

Other major orchestras, such as the Boston Pops, have performed pop concerts for a young contemporary audience, but to date it's believed that no orchestra has performed using the same sound systems offered by rockers.

Orchestras have worked with rock acts, backing these artists, the L.A. Philharmonic backed Frank Zappa and some other rock acts, but ac-

ording to Orrin Howard, manager of publications and promotion at the L.A. Philharmonic, this is the first time that the L.A. orchestra has worked with such p.a. systems and laser light shows.

"There is a breakthrough for the orchestra in doing this type of concert," says Howard. "What the future holds for these concerts will depend on the success of this one."

Howard notes that the entire orchestra will be used for this concert.

Wolf explains that Wolf/Rissmiller is promoting this concert in the same manner as on any other rock concert, buying air time on contemporary FM stations; posting ads in local newspapers; and telling the audience that it will be just like a regular rock concert.

"We're also holding it at the Hollywood Bowl on a Sunday afternoon in November," he continues, "and when the sun goes down, it's very picturesque, which will add to the overall atmosphere. This will not be like being in some boring hall."

Dead Boys Proving N.Y. Punk 'Alive'

By ROMAN KOZAK

NEW YORK—The Dead Boys may be as "young, loud and snotty" as the title of its LP promises. But the band's musicians have something to say and they know it.

There is nothing halfway about a Dead Boys performance. It is electric and frequently violent, with lead singer Stiv Bators liable to dive head first into the audience. Such antics have won solid support both in New York and elsewhere as the band begins to tour.

It also helps that the group plays hot energy rock'n'roll. The band may be one reason why, so far, English punk bands have been wary about coming to America. When the Damned debuted in New York last winter, the then unknown Dead Boys, who opened the show, simply blew the English punks right off the stage.

Since then the band, originally

from Cleveland, has settled in New York. It is managed by Hilly Kristal, whose CBGB club is the birthplace of local punk. The band has signed with Sire Records, and its new album is part of their first four Sire releases on Warner Bros.

"We had to get out of Cleveland because we couldn't get any work," says lead singer Stiv Bators. "The club owners there do not want anything new. They would give us a list of songs they would want us to play. They wanted us to dress up and play 'Walk This Way.'"

"There was no room for creativity for us in Cleveland," adds Johnny Zero. "Then it took us six months of playing in New York before we got signed, but that didn't get us rich. When we get \$10, we save it. What money we got, we put into the equipment and the band."

400 CONCERTS, 250 HEADLINERS

Spectrum In Philly Marks 10 Years As Major Venue

By MAURIE ORODENKER

PHILADELPHIA—The Spectrum, one of the country's leading sports and entertainment centers, has hosted approximately 400 major concerts featuring more than 250 headline artists during its first 10 years, according to the firm's president Allen Flexer, as it kicks off a year-long 10th anniversary celebration.

While most of the concerts are in the rock field, promoted for the most part by Electric Factory Concerts, the 19,500-seat auditorium has showcased the biggest names in the music industry, from Frank Sinatra and Elvis Presley to the Rolling Stones and John Denver and taking in everything from rock, jazz, MOR, country, gospel, soul and disco.

According to Flexer, the Spectrum in its first 10 years has had more than five million fans attending the concerts. To mark its 10th year, it held a birthday concert Sept. 30 with Geils and the Outlaws. Coincidentally, the Geils band also marked its 10th birthday at the same time.

For the upcoming 10th anniversary year, the Spectrum projects it to

be the best concert year ever with more than 60 major shows anticipated. Among the concerts already scheduled are: Chicago, Monday (7); Earth, Wind & Fire, Saturday & Sunday (12-13); Doobie Brothers, Nov. 18; Queen, Nov. 23-24; Gino Vanelli, Nov. 28; Jethro Tull, Dec. 5; Billy Joel, Dec. 6; Hall & Oates, Dec. 12-13; Kansas, Dec. 16; Aerosmith, Dec. 19; Kiss, Dec. 22; and Ted Nugent, Jan. 7.

The Spectrum, which first opened its doors to the sounds of the first Quaker Jazz Festival is believed to be the first indoor facility to introduce the dance concert-festival seating concept to the arena industry seven years ago. Since that time, arenas throughout the country have adopted a similar seating concept.

And with the 10th anniversary Geils concert, a totally new concept for concert seating was introduced. Concert spectators had the option of purchasing festival seats (general admission) or reserved seats in designated lower level locations.

The innovative concept allows individuals to select the type of admis-

(Continued on page 60)



NEW CHARACTER—Suzie Quatro performs on two segments of ABC-TV's "Happy Days" on two Tuesdays (8) and (15) singing four songs. The English singer, who was introduced to the series a year ago, plays the role of Leather Tosca, sister of Pinky Tosca.

TOM T. HALL

RCA, Artist Push For New Identity

• Continued from page 43

And I want to be the only Tom T. Hall we've got.

Hall has a unique perspective about his career: "I don't want to be a superstar for a year and then be forgotten. My wish is to be good. I've never had any desire to be great."

Though he has hit the pop charts with such songs as "I Love," Hall insists, "If I have a big pop hit, I'd like for it to be a country song, so if they come to see my concert, they'd expect more of that."

Hall sees international possibilities with his music. He's bigger in Australia and New Zealand—where his songs have zoomed to No. 1 on the pop charts—than he is in the U.S. "We sell out those places, make the front pages of the papers and get on the network."

Glen Campbell Doesn't Dig His Opening Act, So No Go

By HANFORD SEARL

LAS VEGAS—The old nemesis of hiring the boss's wife clashed with country/pop star Glen Campbell Oct. 25, causing the cancellation of his Riviera Hotel engagement.

Reminiscent of the Carpenters-Neil Sedaka confrontation two years ago at the same resort, this dispute centered on the selection of Campbell's opening act.

According to publicity director Tony Zoppi, the Capitol recording artist wanted comedy star Lonnie Schorr, while the hotel asked for Pia Zadora, a singer-dancer.

Zadora recently married Meshulam Riklis, chairman and chief executive of Rapid Corp., which owns the Riviera. She debuted at the hotel last Feb. 4 as a supporting act to Rich Little.

Campbell's contract for the three-week date, similar to all other major Strip hotel legal agreements with headliners, contained a mutual consent clause on such matters.

Zoppi claims a verbal compromise was reached several weeks ago whereby Schorr would have opened the 1½ hour show, with Zadora going on second, followed by Campbell. It fell through when Riklis visited Campbell in Los Angeles Oct. 25 to close the deal.

Comedian David Brenner, who was an opening act for Bobby Vinton at the previous engagement, will be held over for a limited, one-week engagement Oct. 27, getting his first shot as a Strip headliner.

Brenner's opening act will be Zadora, a petite energetic vocalist-dancer, who carries Broadway musi-

Hall has played England's Wembley festival but feels, "It's not exclusive—it's like another convention. You're there, but so is everybody else."

"I'm interested in Europe, but I don't want to go there with 50 other people. I'd like to go myself and pick and sing."

Mail also comes to Hall from Czechoslovakia, Poland, Germany, Japan and Russia.

Hall must be successful with one of his songwriting goals: "One of my concepts is that you find a universal thought for a song and communicate with everybody."

Both Hall and RCA hope that the universal thought in "May The Force Be With You Always" will gain him a hit that establishes the Hall/RCA identity once and for all.

cal, off-Broadway experience and television series talk-show credits with her.

The Las Vegas Hilton dropped Campbell, who enjoyed a strong comeback appearance at the Riviera July 11, riding the crest of a new album and two single hit releases, "Southern Nights" and "Sunflower."

Zoppi maintains the disagreement

(Continued on page 60)

Ohio Club Web Tapes Shows For Broadcast

NEW YORK—The Agora chain of four clubs in Ohio has developed a tie-in with nine Ohio and Pennsylvania radio stations in which live performances at the Cleveland club are broadcast.

The performances are recorded by a mobile 24-track unit of Agency Recording Studios. Hank LoConti, president of Agora, says almost all the performances are then broadcast by stations FM-104 in Toledo, WMMS in Cleveland, WSRD in Youngstown, WMDI in Erie, WVUD in Dayton, WCOL in Columbus, ARCN in Athens, WYDD in Pittsburgh and WIOQ in Philadelphia.

LoConti says the combined seating of his clubs is 6,000, with the club

(Continued on page 59)

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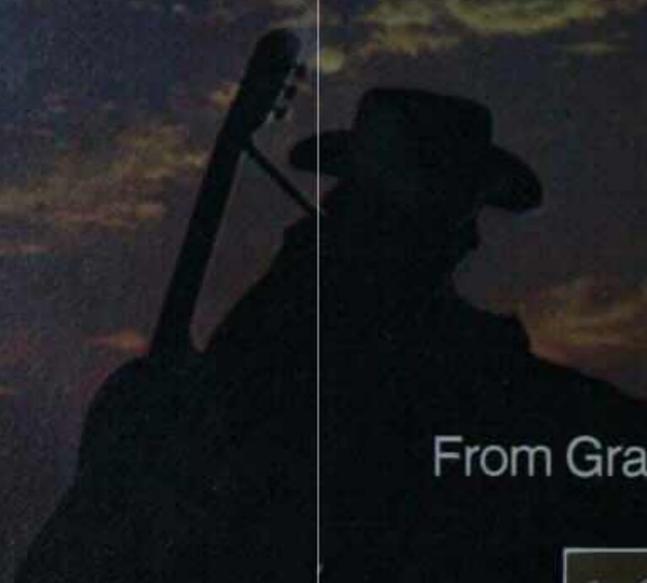


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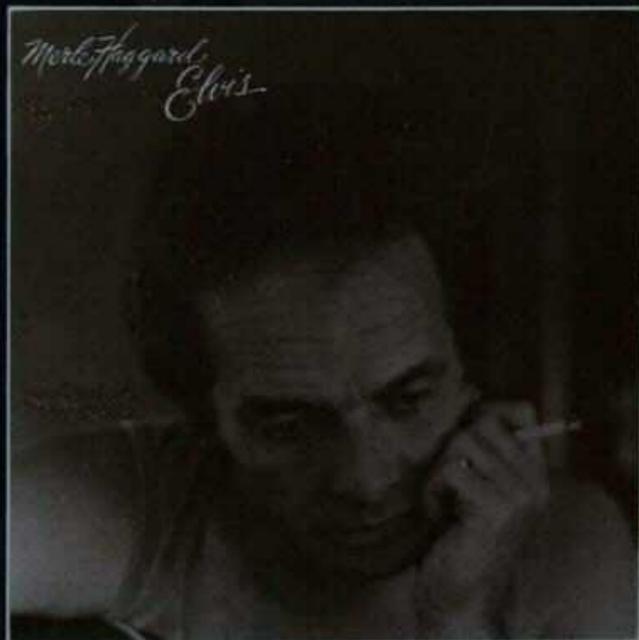


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Signings



Blondie

Atlantic recording artists, the **Spinners**, have re-signed with Buddy Allen Management with an exclusive long-term contract. ... Australian-born **Samantha Sang** to Private Stock Records. Her first U.S. release, "Emotion," was written and produced by **Barry Gibb**. ... Writer/artist **Randy Goodrum** to Chappel Music. His material will be published under a co-publishing agreement with Sailmaker Music. He wrote "Sad To Belong" for England Dan and John Ford Coley. ... Spanish recording duo, **Baccara**, to Manhattan Records with immediate release of "Yes Sir, I Can Boogie," a song popular in Europe and Japan. A tour is in the works for the end of the year.

Impact, a four-man group led by former Temptation **Damon Harris**, to Fantasy Records. The group's first LP, "The Pac Is Back," has just been released. ... The **Fat Larry's Band**, led by drummer/singer **Larry James**, to Stax Records, the first signing to the label since it was acquired by Fantasy. Debut LP for the ensemble is "Off The Wall." ... **Adalberto Santiago**, former lead singer of **Los Kimbos**, to Fania Records.

EXPECTS 300,000

WSHE Sets Miami For Free Festival

By SARA LANE

MIAMI—The first WSHE/Miami Music Festival of the Arts featuring the Outlaws, City Boy, Dr. Hook, Jay Ferguson and John Stewart is set to take place Nov. 11-13 in Miami's newest 40 acre park—the New World Center-Bicentennial Park.

The festival will be a gathering of the best of the New World artists displaying their talents in the South's biggest free festival.

As many as 300,000 from all over the South and East Coast are expected to attend this event, according to WSHE station manager Gary Granger.

The festival is basically an outgrowth of WSHE's involvement with public affairs and the community. The first free station sponsored concert was held in May at Robert Kennedy Park—a benefit for muscular dystrophy which attracted more than 60,000 people.

"We don't run promotions in terms of give-aways," says Tom Webb, WSHE news director. "What we do is simply get involved with a community agency, and then bring the young people into that community involvement."

"Our cultural heritage has been split into generation gaps," continues Granger, "and the totality of America's entertainment arts is lost. We feel the WSHE/Miami Music Festival is a beginning for the healing of that schism—a bringing back of the fullness of our appreciation of America's wide range of artistic expressions."

Miami's National Hemophilia Foundation, Boystown, National

First LP is "Adalberto," produced by **Ray Barretto**.

New Wave group **Blondie** to Jonny Podell for exclusive booking in the U.S. and Canada. The **Chrysalis** act's second LP, due in January is yet untitled. Blondie will tour the U.S. in the spring.

Capitol Records' **Eddie Henderson** to Rosebud Music Agency for exclusive bookings. The trumpeter's current LP is "Comin' Through." Also with the firm is **Bill Summers & Summers Heat**. Summers was percussionist with **Herbie Hancock** and has a new LP "Cayenne." ... Singer/songwriter **Jim Grady** to Mike Conner Office for personal management. ... Pop/rock group the **Millington** to United Artists with a debut LP "Ladies On The Stage" to be released early next year. ... **Doc Severinsen** to the Summa Corp. with an agreement to make multiple appearances at the Las Vegas Sands Hotel for two years. ... Composer **Thomas Talbert** to the Robert Light Organization, the film composers group for representation in motion pictures, television and commercials.

Asthma Center, Pediatric Care Center and national companies with strong public service orientation are joining in this massive program.

These organizations will provide a carnival area and all food services for the festival as a method of fundraising. There are no admission charges for the many shows which include arts and crafts, several music shows and a three-day rock concert with seating for more than 60,000.

"We've raised more than \$100,000 in two free music concerts during the past year for Muscular Dystrophy," Granger notes. "By using radio to keep the audience in touch with one another, we can create an ambience whereby concerts can be held without all the problems that attach themselves to the big monstrous affairs a la Led Zeppelin and Altamonte."

WSHE will be broadcasting live during the three-day event. Music, traffic information, weather and news will be reported.

"We'll cover the site by land and air, using radio as a common bond for the community that forms in such a festival atmosphere," Webb explains.

The three-day festival will be spread out over the New World Center-Bicentennial Park nestled beside Biscayne Bay.

The park will be divided into sections which will feature well known rock groups, local rock groups, country acts, jazz groups, a disco area for dancing, arts and crafts, children's playground, food and concession stands.

Talent

Talent Talk

The surviving members of **Lynyrd Skynyrd** are all off the critical list and on the mend. Bass player **Leon Wilkinson**, the most severely injured, underwent surgery successfully. Sir Productions in New York is handling the get-well cards. ... Warner Bros. Records is sending reviewers test pressings of the first **Sex Pistols** LP, "Never Mind The Bollocks Here's The Sex Pistols." The album contains 12 tracks, including "Submission," a cut not available on the import version.

John Waters, director of such films as "Pink Flamingos," and "Desperate Living," was bitten on the hand by an unidentified member of the **Steel Tips** punk band. He had just completed a lecture at the New School in New York, and was chatting with the students. The bite was in lieu of a handshake.

A&M is releasing "The Stranglers EP" in pink plastic. **The Stranglers** was recently voted the top new group by Melody Maker in England. The Sex Pistols came in second. ... **Cy Coleman**, who penned "I Love My Wife," will appear with the **Middletown Symphony** Saturday (19). ... The North American Rock Radio Awards program, set for broadcast on Thanksgiving Day over 257 stations, expects 500,000 ballots in voting for top artists and songs.

Ray Barretto named musician of the year, and best conga player of the year by Latin New York magazine. ... **Sarah Vaughan** and **Carmen McRae** will cohost a 90-minute program developed by Columbia Pictures Pay Television. For Christmas, Columbia Pictures has "The Johnny Mathis Christmas Special."

The **Beatles** "Love Songs" LP was certified gold on the day of release. ... Michael's Pub in New York will present a month-long tribute to **Nat "King" Cole**. ... **Natalie Cole** is the proud mother of Robert Adam Yancy, born Oct. 15.

Paul McCartney and **Wings** will be profiled on a tv special set for January on ABC. ... **Dr. Hook** and **Mink DeVille** on a concert tour of Europe.

The **Dwight Twilley Band** played a surprise 3 a.m. set at Trax, New York's rock watering hole. At Trax over the last weekend was **Desmond Child** and **Rouge**. ... **Shaun Cassidy** guested on American Bandstand Oct. 29. As star of ABC-TV's "The Hardy Boys" he is no stranger to the tube.

Columbia Records tried to recreate Birdland for a night with a huge bash at the Manhattan disco, the Casablanca 2, that now sits on the former site of the legendary jazz venue. Many of the old Birdland regulars were onhand for the Nov. 3 affair including original mc **PeeWee Marquette** and DJ **Symphony Sid**, who flew in from Florida. Among the musicians who showed up to party and jam were: **Dexter Gordon**, **Helen Humes**, **Slide Hampton**, **Philly Jo Jones**, **Woody Shaw**, **Kenny Clarke**, **Percy Heath**, **Candido**, **Dick Hyman**, **Ted Curson**, **Buddy Tate**, **Billy Taylor**, **Buck Clayton**, **Gil Evans**, **Horace Silver**, and **Roy Haynes**.

Now that we are on the subject of names here are some of the folks the Stigwood Organization is trying to get to march in chorus at the end of the "Sgt. Pepper" film now in production: **Elton John**, **David Bowie**, **Barry White**, **Cat Stevens**, **Neil Sedaka**, **Paul Simon**, **Rod Stewart**, **Eric Clapton**, **Stevie Wonder**, **Barry Manilow**, **Bruce Springsteen**, **Joni Mitchell**, **Aretha Franklin**, **Dolly Parton**, **Waylon Jennings**, **Charlie Rich**, **Loretta Lynn**, **Captain & Tennille**, **America**, **Jefferson Starship**, **Led Zeppelin**, **Bachman-Turner Overdrive**, **Ohio Players**, **Average White Band**, **Earth Wind & Fire**, **Chicago**, **Beach Boys**, the **Spinners**, **Pat Boone**, **Perry Como**, **Dinah Shore**, **Chuck Berry**, **Little Richard**, **Bill Haley & Comets**, **Demis Roussos**, **Sylvia Vartan** and **Nana Mouskouri**. Staging will be by **Bill Graham**.

Expect playwright **David Langston Smyrl**, who penned the successful off-Broadway musical "On The Lock-In," to sign a writing contract with Columbia Records. Smyrl who was recently nominated for an Audelco Black Theatre Award, is expected to sign a two-year contract in the high five-figure bracket.

For the 23rd year **Pete Seeger** will perform a holiday concert at Carnegie Hall. ... LPs by the **Dead Boys**, the **Saints** and the **Talking Heads** are now available on 8-track and cassettes through GRT. ... The **Sylvers** represented the National Foundation of the March of Dimes at the Southern Regional Conference of the Future Business Leaders of America, held in Little Rock, Ark. ... The posh Rainbow Grill atop the RCA building in New York is now available as an entertainment showcase for new acts on Sunday nights. For information about arranging a showcase appearance at the Rainbow Grill contact **Harry Steinman** (212) 751-2156.

Talent In Action

PATTI LABELLE NOEL POINTER

Avery Fisher Hall, New York

It is hard to believe that a performer with the powerful voice and spectacular stage presence of Labelle could be upstaged by anyone. But on Halloween night Monday (31) Patti was upstaged by her audience.

She was upstaged by people in white face, people in black face, people in silver face, people with butterflies painted on their faces, people with masks painted on their faces, semi-nude people, people wearing feathers, people in formal attire, people dressed as cowboys, people dressed as kings, people dressed as queens, people dressed as characters from mythology, people dressed as characters from Shakespeare, people dressed as characters from science fiction, people dressed as characters from sado-masochistic fantasies, and people who were dressed as just plain characters.

Some people looked so strange that before Labelle's set all the other strange looking people in the audience gave them standing ovations.

By the time Labelle hit the stage the crowd was already going wild and she got the first of the six standing ovations for merely walking on. The crowd was so busy yelling and screaming that it did not notice the poor sound system that made her nine-piece band almost completely inaudible.

But no one came to see the band, they came to see Labelle and she put on quite a show. Her 70-minute, eight-song set featured material from her first solo album as well as a few songs from her days with the Labelle trio.

Patti Labelle is a remarkable performer who can captivate an audience with her vocal histrionics. Set highlights included two songs from her new Epic album, "Joy To Have Your Love" and "Funky Music." The set was brought to a climax with a medley of a new song, "Dan Swit Me" and the old song "Lady Marmalade."

The crowd, which was by this time hysterical, called Labelle back for an encore. After hearing one last song, "You Are My Friend," the crowd left.

Pointer opened the show with a well received five-song, 40-minute set of electronic jazz. Pointer is an impressive, innovative violinist and his music displays many influences. He was backed by a solid four-piece group that featured the pensive keyboard work of Onaje Allan Gumbs. Highlight of the set was a classically influenced piece called "Night Song."

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LORETTA LYNN CONWAY TWITTY

Westbury Music Fair, Long Island

While the circular stage of this 2,970-seat theatre-in-the-round spun lazily to-and-fro, Twitty, Lynn and their excellent backing units offered more than two hours of the country/pop tunes the duo are noted for.

The Twitty Birds—bass, guitar, pedal steel, piano and drums—opened with Chuck Berry's "Promised Land," sung by drummer Porkchop Markham, whose antics are clearly designed to warm the house.

Tom T. Hall's "Old Dogs And Watermelon Wine" followed, and then Conway took the stage, dressed in cowboy glitter, to sing "Joanie," "Wolverton Mountain," a honky tonk version of "Rollin' In My Sweet Baby's Arms," "Maybelline," "Why Me Lord" and "I've Never Been This Far Before."

Twitty's been at this for a long time, but he still delivers the goods with a strong voiced, emotional delivery, milking every ounce of

Ohio Club Web

• Continued from page 56

in Cleveland seating 2,000. He says the radio stations have a combined audience of about one million. The shows are on weekly and are promoted by each station with 25 to 42 promo spots.

All the club performances are recorded on SQ Quad. Some of the performers who have used live tracks from the Agora on their releases have included Savoy Brown, Rick Derringer, Iggy Pop and Southside Johnny and the Asbury Jukes, says LoConti.

In addition to Cleveland, Agora clubs are located in Columbus, Painesville and Youngstown.

bathos from the lyrics. The band follows as close as a hound on the trail, nary missing a beat.

Twitty rarely if ever talks between songs. He merely smiles and nods appreciatively and goes on. He got a standing ovation after closing with "It's Only Make Believe."

After a brief intermission Lynn's band, the Coalminers, came on with a short version of Waylon Jennings' current hit, "Luckenbach, Texas," then introduced Loretta's son, Ernest Ray Lynn, who we were told was making his debut. He sang two pure, hard country songs. He's attractive, a sort of Peter Frampton in the rough.

Loretta opened with "They Don't Make 'Em Like My Daddy Anymore." Wearing a flowered gown, and looking like Ernest's sister she announced that her daddy was a coalminer. She also said Universal is filming her life story, and launched into "When A Tingle Becomes A Chill," as finely crafted a country song as you could wish for. She joked effectively with the band.

Loretta's voice was in fine shape as she sang "Crazy" and a couple of other Patsy Cline songs, Don Gibson's "Sweet Dreams," and a string of her own hits, including "The Pill" and "I've Got Your Picture (She's Got You)," and concluding with "As Soon As I Hang Up The Phone," a duet with Conway's voice piped from off-stage.

Conway joins her for "Louisiana Man/Mississippi Woman" and that's the show. Swift, polished and musically smack dab in the middle of the road.

DICK NUSSER

BRICK MILLIE JACKSON

Radio City Music Hall, New York

The Music Hall was about 85% filled for this Oct. 21 date that marked the first New York appearance by the O'Jays in three years. The crowd was relaxed and vocal in a manner uncommon to downtown concerts but reminiscent of the Apollo.

The main reason for the "street corner" atmosphere in the hall was Millie Jackson's 45-minute opening set. Jackson is one of soul music's best vocalists but she is also an accomplished weaver of funky tales. Millie Jackson is the stage personification of the ghetto woman whose one abiding interest in life is men. No one can accuse Jackson of being spoiled by success because she talks onstage like she would talk on a stoop in the Brooklyn ghetto where she was raised.

Unfortunately Jackson was not given the time her talent deserves and she only performed five songs. The musical highlight of the set was "If You're Not Back In Love By Monday" Jackson's soulful reworking of the Merle Haggard country hit. But the greatest audience response came for Jackson's narratives, particularly the closing story about her efforts to reclaim a lost lover. Easy Action, eight-piece band provided her support.

Following Jackson was Brick, a tight five-man band from Atlanta which skyrocketed to prominence last winter with a number one pop single "Dazz." Brick spotlights the impressive talents of Johnny Brown who sings and plays flute, trumpet, flugelhorn, trombone, and saxophone. During the 45-minute, seven-song set Brown delivered outstanding solos on each horn and he received solid support from the rhythm section. The band's only weakness is material with "Dazz" being the only distinctive song that the group performed.

The O'Jays were reviewed here recently.

ROBERT FORD JR.

(Continued on page 60)

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Campus

Key To New Wave Held By College PD

• *Continued from page 37*

caution about the U.S. market for punk music.

"Even though punk is hot in England, nothing may happen in America," he said. "The political and economic conditions in Britain have made punk important there, but we don't have the same conditions in the States."

Perhaps not, but workshops on album oriented rock and progressive programming revealed that the student DJs are anxious to experiment with their playlists. Generally, it emerged during several seminars, the college broadcasters favor loose formats that allow individual disk jockeys responsibility for their programming.

Even if their formats were looser, commercial AOR stations might not break a punk rock group on their audiences.

"Most of it just isn't good music," said a local DJ during the programming session. "I'd rather listen to Led Zeppelin."

Freedom from rigid playlists was, however, welcomed by manufacturers of so-called esoteric product, who were present as usual at the ra-

dio conference. College radio stations are the first avenues towards acceptance of their lesser known artists, too.

During a meeting with representatives of Chicago independent labels, a student asked why the small companies are not trying to reach a larger audience by including a commercial track on albums by their new acts.

"We've thought of it, and it's tempting," Bruce Kaplan, president of Flying Fish records said. "But it is unlikely either the musician or the audience he's trying to honestly attract would be pleased by such a compromise."

Steve Tomashevsky of Delmark records agreed that such an attempt at commerciality could backfire to damage the credibility of companies who produce special interest music.

The radio conference featured sessions on diverse subjects, including the ASCAP ruling on college radio stations' royalty payments, microphone usage, audience surveys, and license renewal. This year, attendance seemed to be evenly split between young men and women in broadcasting.

NECAA Hot Seat Session Blisters 6 Agent Panelists

LOS ANGELES—The most heavily attended and perhaps volatile session at the NECAA Far West regional was the panel entitled "What Are Agents Really Like," in which booking agents took the hot seat to answer questions disturbing campus bookers.

The panel consisted of Carol Sidlow, William Morris; Robert Ringe, William Morris; Rick Bloom, APA; Steve Jensen, ICM, and Stan Goldstein, Magna Artists. The panel was moderated by Reuben Mack, Reuben Mack Associates.

Sidlow opened the session by reinforcing the importance of the buyer especially when dealing with a priority act.

Said Jensen: "School's help us out with acts we need help on."

At this point the reoccurring problem of unreturned phone calls surfaced again as bookers demanded reasons why their calls are never acknowledged.

"It's not the agents fault that calls are not returned," rebutted Goldstein. "We just don't sit by a desk. We're out doing other things."

Paul Beress, of Beress Productions, maintained that agents are lost in their own self-importance, which many students agreed with in the way of nods.

"Colleges feel that because it's a school agents look at them in a different light," said Goldstein. "I don't think it's true because without them we'd be lost."

Bookers wanted to know what percentage of an act's fee went to the agency. Goldstein stressed that the agency received the standard 10% and that the act dictated the price.

While acts seldom negotiate, Goldstein did say that in cases where an act plays five nights it's possible for the group to play for less on a weeknight.

Goldstein advised bookers to let the agency know if a school is being falsely represented because if the show falls through, the agency will not easily forget.

Jensen said that when personnel

changes are made at schools, they should be reported to the agency to alleviate confusion.

The remainder of the session didn't adhere to any one problem as it wandered off on different tangents.

Goldstein did urge students to meet the agents face-to-face while the opportunity presented itself. "So far these meetings are unproductive," Goldstein said. "The purpose of them is to buy talent, not hang out."

NECAA In 18th Confab

LOS ANGELES—The NECAA holds its 18th annual national convention in New Orleans Feb. 22-26. The convention is expected to attract some 3,000 collegiate entertainment buyers representing more than 500 colleges and universities in the U.S. and Canada.

More than 90 hours of educational sessions are scheduled along with talent showcases, film screenings, and a trade show, all aimed at giving the buyer and seller a more complete understanding of the college market.

Some 70 acts will be showcased in the areas of stage presentations, coffeehouse, showcase cabaret and a newly developed showcase for performers in the fine arts field.

An exhibit will provide a centralized place for buyers to get together on a one-to-one basis with firms that offer products and services for sale to the college market. An average of six hours of daily exhibit time is scheduled.

The exhibit hall will also accommodate the cooperative booking center where member schools can develop block books.

For further information on the convention, address inquiries to NECAA, Box 11489, Columbia, S.C. 29211, (803) 799-0768.

Talent

Talent In Action

• *Continued from page 59*

RUSH UFO

Civic Auditorium, Santa Monica, Calif.

Rush is a highly versatile musical trio and proved itself just that Oct. 1 for a 10-song, 90-minute set before a near soldout house.

Guitarists Geddy Lee and Alex Lifeson and drum/percussion specialist Neil Peart offered an exciting mix of heavy metal and high decibel blues rock.

There were long and powerful guitar riffs and drum interludes as both Lee and Lifeson kept grabbing different types of electric guitars. Although they fronted Peart, his overly large drum kit surrounded by a maze of percussion instruments such as orchestra bells and triangles projected a dominant presence.

The group also incorporated a well balanced mixture of material from five previous albums as well as several new tunes from its recently released "A Farewell To Kings" LP on Mercury.

Among the outstanding selections from the new album were the title track, "Cygnus X-1," "Xanadu," and "Closer To The Heart," which is also a newly released single.

The predominantly teenage crowd responded powerfully to such previous material as "Something For Nothing" and "Lakeside Shore."

Lee's high pitched vocals also bore a striking resemblance to those of Led Zeppelin's Robert Plant and he delivered them provocatively and urgently over the heavy instrumentation.

The band also integrated some unique sound and visuals into its act including two sets of powerful explosions which came unexpectedly, as well as rainbow-like overhead and back lighting. But the most powerful effect was saved for the finale when two banks of near blinding lights were turned on the audience.

Opening act UFO turned in a solidly paced 24-minute, 10-song set. The Chrysalis quintet established an incredible, almost tribal-like rapport with the crowd with its expressively distinctive brand of high energy rock.

There were no gimmicks or fancy tricks. Just straight ahead power rock with galvanizing interplay from bassist Pete Way, guitarist Michael Schenker and guitarist Paul Raymond who also doubled on keyboards.

Phil Moog's charged vocals were clear and precise, not lost in the sound mix, although the sound level was high. And Moog demonstrated he can bring the pace down when the band slows to a midtempo ballad. **JIM McCULLOUGH**

A Major Venue

• *Continued from page 56*

sion best suited to their needs. The concept worked so successfully that it will be used in several upcoming Spectrum concerts.

To commemorate the 10th anniversary of Geils and the Spectrum, the band's lead singer, Peter Wolf, opened the set by emerging from a giant birthday cake rolled to the stage. For the group's encore, 3,000 balloons released from the Spectrum's rafters showered the audience as the band gave out with a rock version of "Happy Birthday." During the intermission, door prizes ranging from color-tv sets and a 10-speed bike to a catalog of 100 Atlantic albums were given away in a drawing conducted by leading area radio deejays.

Glen Campbell

• *Continued from page 56*

between Campbell and the hotel will not affect his scheduled next three engagements at the Riviera. He added the country singer worked the hotel a few years ago.

However, other major Strip entertainment figures looked upon Campbell's actions as "very unprofessional conduct" which would effect his cabaret career here in Las Vegas.

Billboard SPECIAL SURVEY For Week Ending 11/6/77

Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	CROSBY, STILLS & NASH—Electric Factory Concerts, Riverfront Col., Cincinnati, Ohio, Nov. 4	14,570	\$8.50-\$9.50	\$133,747
2	CROSBY, STILLS & NASH—Entam/Sunshine Promotions, Rupp Arena, Lexington, Ky., Nov. 6	12,663	\$6.50-\$8.50	\$100,589
3	JETHRO TULL—Gulf Artists, Jai Lai Fronton, Miami, Fla., Nov. 4, 5 (2)	22,700	\$7.50-\$8	\$88,029*
4	AEROSMITH/UFO—Sunshine Promotions, Roberts Stadium, Evansville, Ind., Nov. 6	11,199	\$7.50-\$8.50	\$87,798
5	KANSAS/ATLANTA RHYTHM SECTION—Entam, Scope, Norfolk, Va., Nov. 5	10,953	\$7-\$8	\$79,985
6	LINDA RONSTADT/DANNY O'KEEFE—Entam, Stokely Athletic Center, Knoxville, Tenn., Nov. 5	11,064	\$6-\$8	\$79,105
7	CROSBY, STILLS & NASH—Sunshine Promotions, Athletic & Convocation Center, So. Bend, Ind., Nov. 5	9,735	\$7.50-\$8.50	\$75,611
8	AVERAGE WHITE BAND/TOWER OF POWER/BRICK—Concerts West, Col., Portland, Ore., Nov. 4	10,200	\$7-\$8	\$71,324*
9	LINDA RONSTADT/DANNY O'KEEFE—Ruffino & Vaughn, Mem. Col., Univ. Tuscaloosa, Ala., Nov. 2	9,000	\$6.50-\$8.50	\$65,333
10	JETHRO TULL—Gulf Artists, Bay Front Center, St. Petersburg, Fla., Nov. 6	8,400	\$7.50	\$62,595*
11	STEVE MILLER BAND/NORTON BUFFALO—Fun Prod., Sports Arena, San Diego, Calif., Nov. 6	7,562	\$6.75-\$8.75	\$60,429
12	DOOBIE BROS./PABLO CRUISE—Alex Cooley Inc., Municipal Aud., Mobile, Ala., Nov. 3	8,793	\$6.50-\$7.50	\$59,530
13	EARTH, WIND & FIRE/DENICE WILLIAMS/POCKETS—Electric Factory Concerts, Riverfront Col., Cincinnati, Ohio, Nov. 2	7,100	\$7.50-\$8.50	\$56,882
14	CHARLIE DANIELS BAND/MARK FARNER/STILLWATER—Ruffino & Vaughn, Forum, Suffolk, L.I., N.Y., Nov. 4	8,820	\$6-\$7	\$55,632*
15	TED NUGENT/NAZARETH/REX—Contemporary/Chris Fritz Prod., Taylor County Col., Abilene, Texas, Nov. 5	7,800	\$6.50-\$7.50	\$54,041
16	EMERSON, LAKE & PALMER—Mid-South Concerts, Barton Col., Little Rock, Ark., Nov. 4	6,112	\$7	\$42,784
17	EMERSON, LAKE & PALMER—Contemporary/Chris Fritz Prod., Hammons Center, Springfield, Mo., Nov. 5	4,748	\$7-\$8	\$35,094
18	B J THOMAS/ARCHERS—Tony Napier, Henry Levitt Arena, Wichita, Kan., Nov. 5	5,800	\$5-\$6	\$29,000
19	JERRY JEFF WALKER/JOHN PRINE—John Bauer Concerts, Univ. Of Eugene, Ore., Nov. 6	3,245	\$4.50-\$6	\$17,747
20	TODD RUNDGREN UTOPIA/STARCASTLE—Star Date Prod., Aud., Milwaukee, Wisc., Nov. 6	2,350	\$4.50-\$6.50	\$12,900

Auditoriums (Under 6,000)

1	LINDA RONSTADT/DANNY O'KEEFE—Alex Cooley Inc., Civic Center, Atlanta, Ga., Nov. 3, 4 (2)	9,018	\$6.50-\$8.50	\$73,463*
2	KANSAS/CRAWLER—Alex Cooley Inc., Fox Theatre, Atlanta, Ga., Oct. 31, Nov. 1 (2)	7,586	\$5.50-\$7.50	\$53,763*
3	FRANK ZAPPA—DiCesare-Engler Prod., Stanley Theatre, Pittsburgh, Pa., Nov. 5 (2)	6,300	\$7	\$44,100
4	GEILS BAND/ROBERT GORDON/HEAD EAST—Bill Graham, Winterland, San Francisco, Calif., Nov. 5	5,400	\$6-\$7	\$33,100*
5	GEILS BAND/HEAD EAST—Wolf & Rissmiller, Mem. Aud., Sacramento, Calif., Nov. 6	4,168	\$5.65-\$6.65	\$26,213
6	STEVE MARTIN/JOHN SEBASTIAN—Contemporary Prod., Kiel Opera House, St. Louis, Mo., Nov. 6	3,557	\$6-\$7	\$24,045*
7	JERRY JEFF WALKER/JOHN PRINE—John Bauer Concerts, Armory, Salem, Ore., Nov. 5	3,223	\$7-\$7.50	\$22,775
8	LIONEL HAMPTON/CLARK TERRY/SONNY STITT/PHILLY JOE JONES/WOODY SHAW/BOBBY HUTCHERSON/PERCY HEATH, "A Tribute To Dexter Gordon"—Eugene Harvey/Max Gordon, Avery Fisher Hall, N.Y., N.Y., Nov. 6	2,738	\$6.50-\$8.50	\$22,000*
9	OUTLAWS/POINT BLANK—Wolf & Rissmiller, Civic Aud., Santa Monica, Calif., Nov. 1	2,890	\$7.50	\$21,307*
10	FRANK ZAPPA—Brass Ring Prod., Hill Aud., Univ. Ann Arbor, Mich., Nov. 6	4,132	\$5.50-\$7.50	\$20,946
11	GATO BARBIERI—Fun Prod., Civic Aud., Santa Monica, Calif., Nov. 6	2,737	\$6.50-\$7.50	\$20,404
12	FRANKIE MILLER'S FULL HOUSE/CRAWLER—Brass Ring Prod., Music Theatre, Royal Oak Mich., Nov. 3 (2)	2,406	\$6.50-\$7.50	\$17,680
13	PHOEBE SNOW/ANDY PRATT—Electric Factory Concerts, Academy Of Music, Philadelphia, Pa., Nov. 4	2,650	\$5.50-\$7.50	\$17,612
14	PHOEBE SNOW/GROVER, MARGARET & ZA ZU ZAZ—Barnett Lipman, Morris Stage, Morristown, N.J., Nov. 6 (2)	2,026	\$7.50-\$8.50	\$16,785
15	CHARLIE DANIELS BAND/EDDIE MONEY—Electric Factory Concerts, Tower Theatre, Philadelphia, Pa., Nov. 6	2,787	\$4.50-\$6.50	\$16,631
16	DOLLY PARTON/TIMBERLANE—Contemporary Prod., Kiel Opera House, St. Louis, Mo., Nov. 4	2,387	\$6-\$7	\$16,568
17	JERRY JEFF WALKER/JOHN PRINE—John Bauer Concerts, Pacific Lutheran Univ., Tacoma, Wash., Nov. 4	2,565	\$5.50-\$7	\$15,806

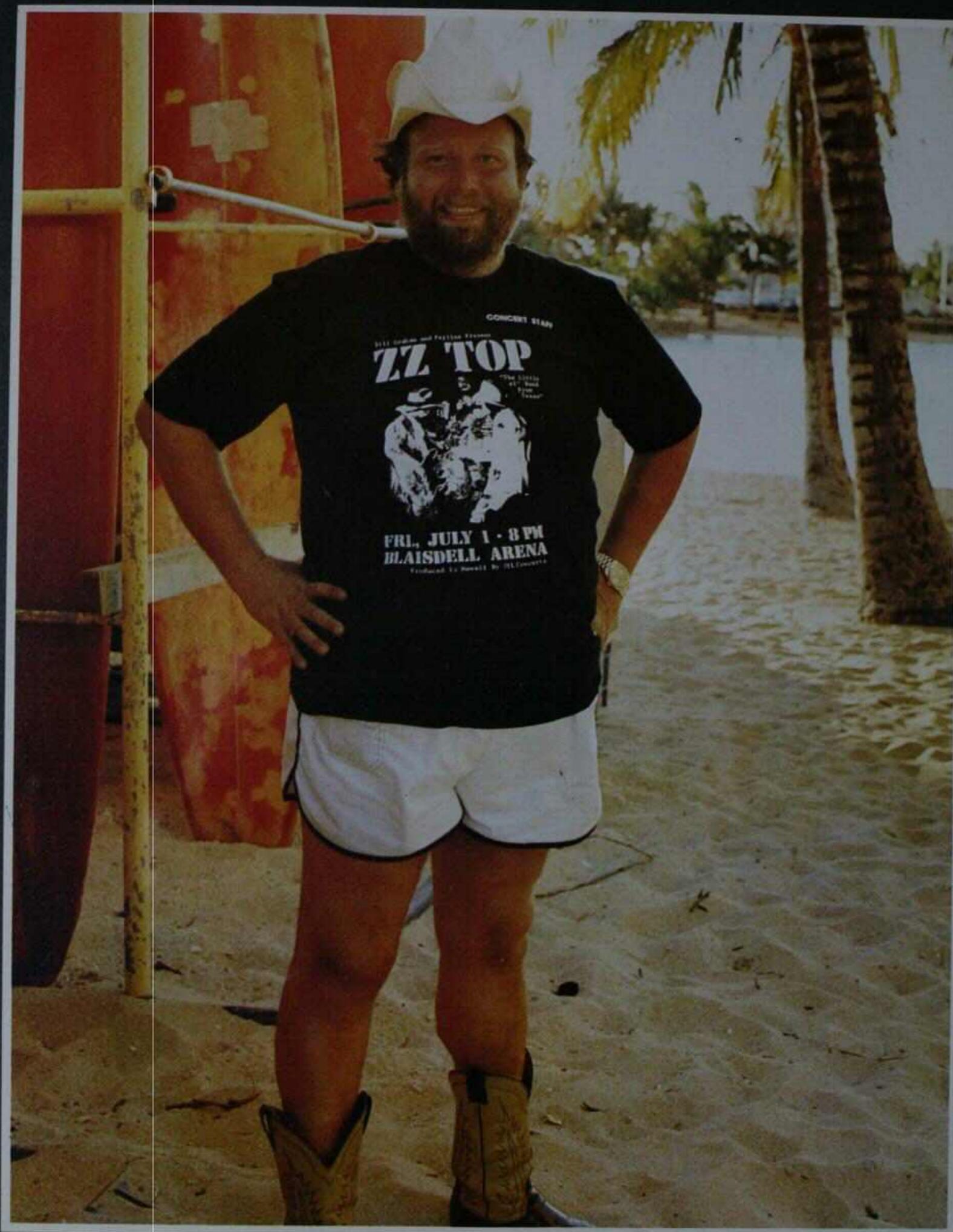
The Up From The Streets Feyline Story



Feyline
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Decade of Decadence*

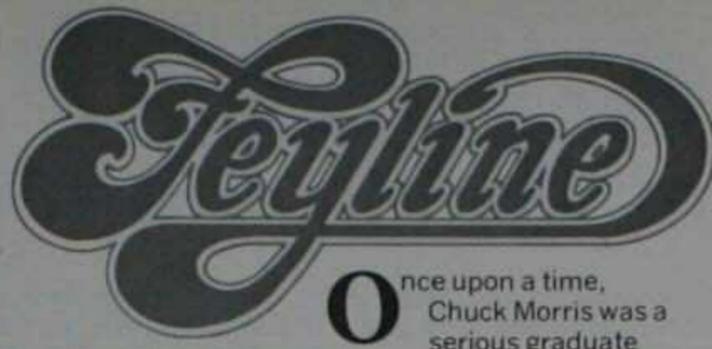
ZZ TOP
Point Blank
Jay Boy Adams
& Fools



*a great re-finement or subtlety of style with a marked tendency toward the artificial.

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The People Who Make It Happen



Once upon a time, Chuck Morris was a serious graduate student writing a doctoral thesis about constitutional law. Then he became a club manager and owner. Today, he is a top assistant at Feyline in charge of promoting the company's smaller Colorado concerts, handling the advertising for all concerts and managing the career of nascent recording artist Katy Moffatt.

It's been a slightly circuitous route from academe to promotion, but Morris has enjoyed the entire ride.

Following his graduation from Queens College at New York in 1965, he arrived at the University of Colorado to study political science. But after two years the appeal of a scholar's life began to wane. Morris found himself managing The Sink, the main juke-joint hangout for university students. When Tulagi, a popular club, went bankrupt, Morris managed to get it reopened with himself as manager.

At Tulagi, Morris developed a knack and reputation for booking terrific acts. They were terrific enough to attract the eye of a local promoter named Barry Fey. Before Morris and Fey ever met, they had several screaming matches over the phone with Chuck accusing Barry of stealing Canned Heat from him.

The screaming, however, did not prevent them from becoming friends. In 1972 when Morris had an opportunity to buy a bankrupt Denver club, he received financial backing from Fey. Morris renamed the club Ebbets Field and set about making it one of the best in the country. He brought in unheralded acts like the Marshall Tucker Band, Lynyrd Skynyrd, Billy Preston and George Benson. He was named Billboard Magazine's Club Operator of the Year in 1975 and 1976.

By 1976, however, he had grown tired of the "club scene." When Fey asked him to join Feyline, Morris sold his club.

In the 17 months since, Morris has filled small auditoriums in Colorado with acts like Tom Waits, Emmylou Harris and comedian Steve Martin. This past summer he convinced Fey to let him do a Colorado Music Night as one of the Red Rocks Festival dates.

"Barry thought I was nuts scheduling Katy Moffatt, Doug Kershaw, the Nitty-Gritty Dirt Band and Michael Murphey on the same bill," says Chuck, "but we sold out the show out two days in advance."

Morris, who admits "I owe everything to Barry," also concedes that, in the past, "I couldn't tell Barry anything. No one could except Cindy (his wife). But now he listens; he takes advice from the people he pays."

While he is genuinely respectful of Fey's enormous abilities, Morris is not unmindful of his own talents.

"My forte is picking out acts that are

(Continued on page BF-13)

If the word peripatetic could apply to anyone at Feyline, then it would be Joel Brandes. As the man who oversees almost all out-of-town shows, Brandes is on the road half the year, shuffling to different cities to make sure everything goes off all right.

Brandes brings good credentials to his job. He served as tour manager of War when he was associated with Far Out Productions in the early '70s. While with Far Out, he also handled booking for Eric Burdon and Jimmy Witherspoon. Prior to this, he managed Sugarloaf when it recorded its gold record, "Green-Eyed Lady."

A Colorado native, Brandes has been involved with the state's music scene in a variety of capacities. He played saxophone and clarinet for the Denver Junior Police Band before becoming bass guitarist for a group called the Moonrakers, for a time the band in the Rocky Mountain area.

He first met Fey while playing pinball at a music club in Boulder. The two hit it off. And when Brandes and a friend founded Great Western Productions, Fey backed them.

After two separate stints on the West Coast, Joel came back to Colorado in November 1975 and joined Feyline. He handled the national tours of Parliament Funkadelic and Willie Nelson-Waylon Jennings, while assuming

(Continued on page BF-12)

Moving from Price-Waterhouse to a rock promotion company is like skidding from Gran Prix racing into demolition derby. But John Rubey has no complaints. In fact, the 26-year-old vice-president and chief financial officer of Feyline initiated the switch during an innocent phone conversation with Fey.

Rubey, eldest of eight from a southside Chicago family, was impatient with the attenuated promotion schedule at Price-Waterhouse. "I don't like old rules," he says. "I never wanted to wait 50 years to pick up a gold watch."

A CPA who broke into Feyline as its first comptroller, Rubey graduated from Denver's Regis College. As the school's social director, he was in charge of arranging films, dances and concerts. During this latter activity, he first met Fey, a frequent user of the school's fieldhouse as a venue.

When Rubey first arrived at Feyline in October 1974 the recession was in full force. And his new employer was one of its victims. Of that somewhat grim period, Rubey says, "The year 1974 to 1975 was a natural cleansing of the industry. People who were meant to be around are still around and those just in it for the fast buck are gone."

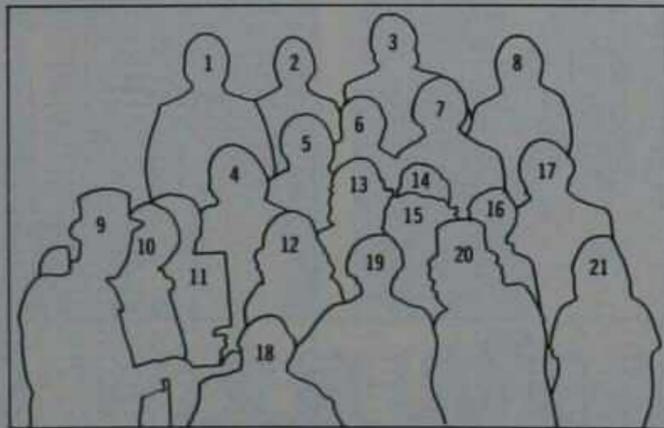
However, several Feyline insiders point out it was Rubey's tough-minded economic policies which played a large part in helping the company survive.

Asked about his responsibilities, Rubey says, "If there's a dollar involved, I'm involved . . . and I can't think of anywhere in the company where a dollar isn't involved."

Additionally, Rubey occasionally travels to "see what's happening in our out-of-town ventures; to check on any problems." He also is Feyline's bridge to bankers, radio station presidents and most other financial executives.

Though he enjoys the "challenge and responsibility" of his job, Rubey has less fondness for the "inherent idiosyncracies" of the music business. "It's all just craziness," he says. "You have to deal with people who, when they want something, expect you to jump 10 feet. But when you

(Continued on page BF-12)



Feyline staff: 1) Dan Garcia; 2) Don Gretton; 3) Joe Aaronson; 4) Jeff Crump; 5) Bill Aldrich; 6) Joel Brandes; 7) Ron Vallery; 8) Norman Zimmer; 9) L.C. Clayton; 10) John Rubey; 11) Lefty Colorado; 12) Kathie Dilisia; 13) Debbie Hime; 14) Kay Colorado; 15) Becky Zeman; 16) Ron Pugal; 17) Rick Wurple; 18) Barry Fey; 19) Cindy Fey; 20) Chuck Morris, and 21) Carol Wallin.

According to one Feyline staffer Cindy Fey is "the only person who really knows what Barry Fey thinks like."

This attribute has doubtlessly proven invaluable to Cindy throughout her 11 years of marriage to Barry and 10 years of devotion to Feyline. For a long, long time the company which today employs a full-time staff of 16 and grosses millions was composed of just two people.

Anybody who knows anything about Feyline is always quick to point out the tremendous asset Cindy has proven to be. In the old days it was Cindy who distributed tickets to outlets, collected money from outlets, covered dates, and kept the two-bedroom apartment-cum Feyline office in working order. It was Cindy who shared the early anguish and triumphs. And, along the way, it was Cindy who bore three healthy sons.

Today, however, her schedule isn't quite so hectic: "I guess I still do everything and anything. I go on the road occasionally and also help with the management end of the business."

But don't let her slightly decelerated pace fool you into underestimating her importance to Feyline. Confided one company insider, "Cindy is the one

(Continued on page BF-17)

'He's not afraid to spend that extra dollar to put on a classy show.'

Feyline

By JAMES B. MEADOW

'He will not compromise when he thinks he's right.'

In a business whose essence is the "Big Risk," where popular caprice can make you crazy and poor wondering which of today's unknowns will become tomorrow's box office superstars and next day's has-beens, a decade of survival is admirable; decade of steadfast success, a fairy tale.

However improbable it appears, 10 years after its stuttering genesis Feyline Presents, Inc., a corporation come up from the streets, is still in the center ring of the rock promotion circus. And there, right at its head, with a barbecued rib in his hand and a faded t-shirt on his back, is the boss, an unlikely character with a voice loud enough to reach China, a physique 20 pounds past enormous, a temper of volcanic proportions, a vocabulary certain to shock anyone's mother, a mien capable of suggesting Atilla the Hun on a bad day, a boundless ego and a voraciously competitive nature.

Ladies and gentlemen—Barry Fey.

In the course of a zig-zag career, Fey has managed to outrage, charm, intimidate and impress just about everybody—agents, stars, managers, record executives—he's worked with, en route to building his business into an important and successful



Fey, Bill Graham and (barely visible in her embrace of Graham) Leslie Hazeman, Fey's first secretary.

'Barry's direct, and no thief. That in a promoter is unorthodox.'

industry mainstay. Currently, the Denver-based corporation promotes more than 100 shows annually in about 15 predominantly Southwestern cities. And when the accountants close their books on 1977, it will have grossed in excess of \$15 million, \$5 million more than last year and \$14,999,908 more than Barry Fey salvaged from the promotion which christened his career—an Easter Sunday gig featuring Baby Huey and the Babysitters in Rockford, Ill.

There may be bigger and richer promoters, but according to industry consensus, there is none—not even Bill Graham—who can beat Barry Fey in the area which is probably the guts of promoting. Says Graham himself: "Barry's by far the best ticket seller in the business."

Filling each seat with a body is promotion's bottom line. Even so, Feyline's

consistent success at this is not the entire answer for its prosperity or reputation. In a crazy business, Barry Fey may be the craziest promoter around. But he's also one of the best-liked and most respected. And that's not merely because he sells

out venues time and again for heavyweights like the Rolling Stones, the Who, Peter Frampton, Linda Ronstadt or Crosby, Stills, Nash and (sometimes) Young.

"This is a business of relationships," affirms Jack Boyle, an old promoting pro from the Southeast. That is, you not only have to produce (sell tickets and run a smooth show), you have to preface and suffix your concerts with a personal business style and substance which will make acts and their managers and agents willing to play for you again. And again.

"Barry Fey is a promoter," says ZZ Top manager Bill Ham. "I'd give him any show he wanted. He's not afraid to spend that extra dollar to put on a classy show; he'll go all the way with you."

The Who would probably concur. For though the group had played several U.S. tours prior to 1970, it wasn't until then that it played Denver—because Barry Fey convinced the band to come. And there are more than a few

Barry Fey and his family on stage to receive honors (right). CBS executives came in mass to attend the big Barry Fey party. Top row (from left): Del Costello, Ron McCarrell, Ken Susano, Ron Oberman, Jack Craigo, Bill Freston and Frank Shargo. Bottom row: Don Dempsey, Tony Zetland, Fey, Jonathan Coffino and Arma Andon. Ron McCarrell, Arma Andon, Fey and Jonathan Coffino (from left, bottom) at presentation of Columbia award during the Fey 10th anniversary dinner in Denver.

'Barry will keep his word even if it turns into a bad deal.'



music people who will tell you that despite the poor acoustics of the cramped venue in Denver, the Who never gave a better show. "I'd rate Barry among the best promoters in the market," says Who manager Bill Curbishley.

What places him among the best are not just the Feyline attention to detail or the sellout crowds, but also Fey's basic integrity.

"Barry has certain moral convictions and principles about which he will not equivocate or compromise when he thinks he's right," says assistant Joel Brandes, who has known Fey nearly 11 years. Brandes and others point out how Fey has walked away from more than one lucrative deal simply because he didn't think it was the right thing to do. Says Feyline vice-

president John Rubey, "Barry won't make a deal if he doesn't believe in it." According to Jonathan Coffino, director of artist development at Columbia

(Continued on page BF-18)

K B P I

EXTENDS SINCERE CONGRATULATIONS

TO

BARRY AND CINDY

ON

THE TENTH ANNIVERSARY OF FEYLINE

AND

WISHES TO ACKNOWLEDGE

ALL YOU'VE DONE FOR THE

ROCK MUSIC FANS OF COLORADO

BILL ALLDREDGE

JOE ARONSON

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CHUCK MORRIS

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JOHN RUBEY

NORMAN SIMMER

RON VALLERY

CAROL WALDEN

RICK WURPEL

BECKY ZEMAN

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Cindy and Barry.



Pat Schroeder, Democratic Congresswoman and Fey.



Captain Jerry Kennedy (left), Denver police department, with his wife and brother.



Sam Feiner, who is in charge of Denver's venues, with his wife (seated right) and Cindy Fey (standing).



Chuck Morris, who handles Feyline local presentations Stan Goldstein of Magna Artists.

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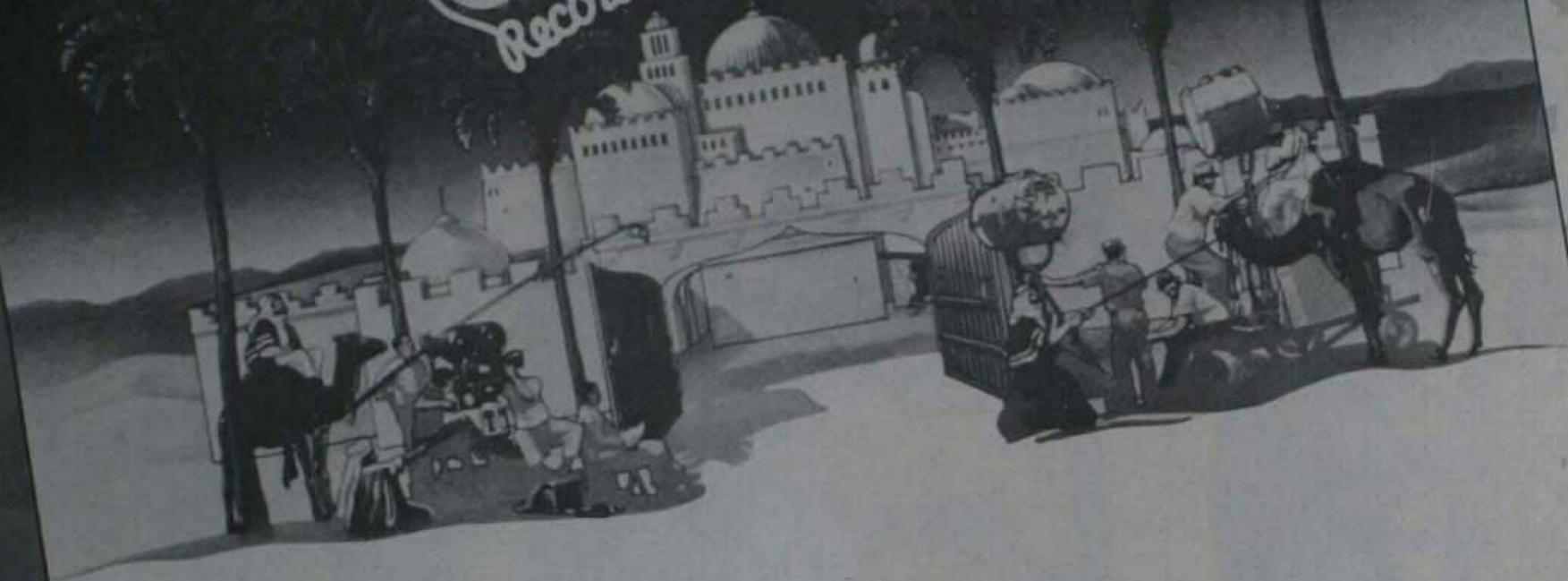
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Nate Feld, Fey's original partner (left) and Allan Roth who heads American Music Enterprises in Denver.



Dick Allen, Carol Sidlow and Peter Golden, all of William Morris (from left) congratulate Fey.



Fey and Nat Weiss, Nempor Records president.

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Tom Ross, Hal Lazereff of ICM and Fey with the inevitable T-shirt.



Phil Lobel, Univ. of Colorado, Hal Lazereff and Tom Ross both of ICM with Fey (all from left) during presentation of Fleetwood Mac award.

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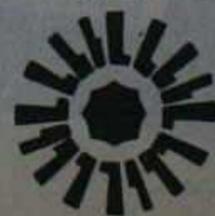
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'Everybody gets a guarantee—the manager, the road manager, the sound people, the agents—everybody but the promoter.'

Joel Brandes

• Continued from page BF-3

responsibility for all out-of-town promotions. A veteran of the rock'n'roll wars, Brandes observes that "Promotion has gotten to be a real business now. In the old days, Feyline was Barry and Cindy. Now it's become bigger, more sophisticated: Everything is so defined. Now we have two CPAs plus an outside accounting firm. In the old days, Barry and I used to share a bookkeeper for \$82 a week."

Brandes, recently turned 32, has spent more than a third of his life in the music business. When asked about this, he replies, "Why am I in the business? Well, I played in bands for a long time . . . and . . . I don't know anything else: It's the only thing I've ever done."



Fey and his family in early '70s.



Peter Rudge, road manager of the Rolling Stones in 1972 (left) checks out a concert with Fey.



Roger Daltrey and Fey in 1971



Mick Jagger and Fey during a concert.

John Rubey

• Continued from page BF-3

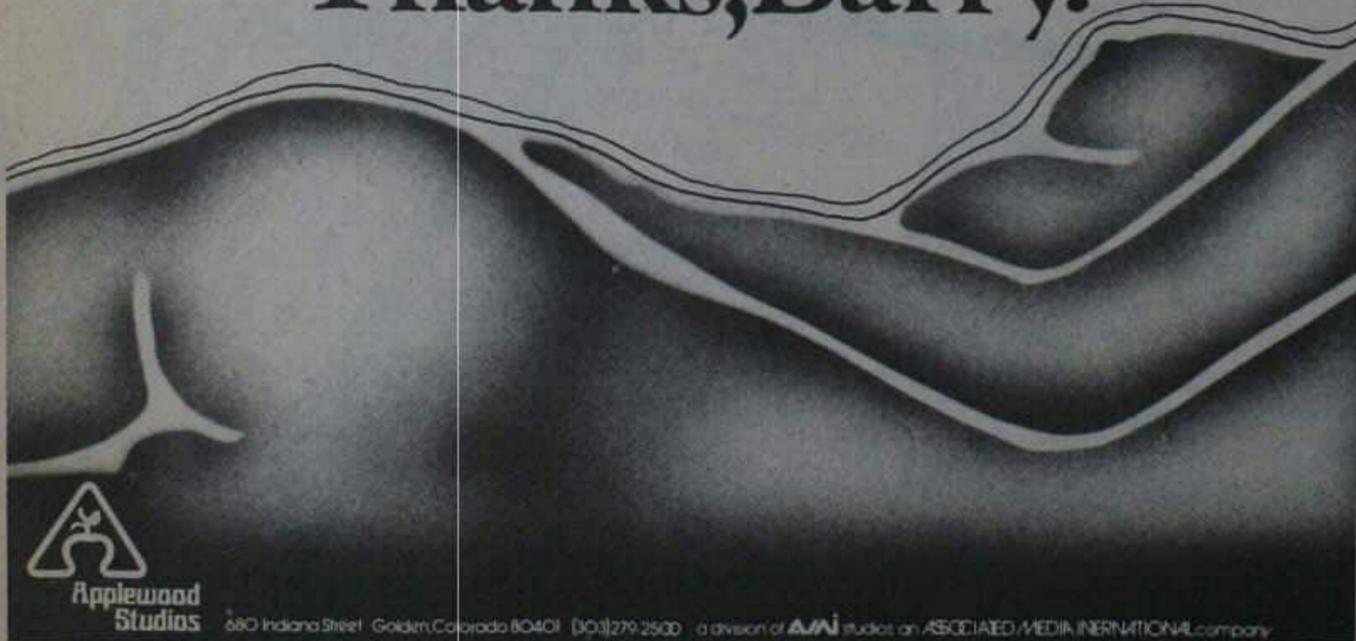
want something, they have lead in their shoes."

Since he's been with Feyline, Rubey has noticed that "Barry is far more interested in surrounding himself with competent people and having them give him honest input. He doesn't keep any 'yes' men around. Barry's really grown. Not just as a promoter, but as an over-all administrator."

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BARRY FEY

ON THEIR

10TH

ANNIVERSARY



Experts and skeptics would tell him a projected show was sure to be a bust.'

Feyline

Chuck Morris

• Continued from page BF-3

coming up and making money with them. I'm real good at getting strong support acts for the bigger shows."

Asked why Feyline is so successful, Morris first mentions the talents of its staff. Then he adds, "I think we're a little more eccentric, a little crazier than most promotion companies. Maybe that's part of our appeal since there are more nuts in the music business than probably any other." As he spoke, Morris cruised his living room in a wheelchair, which was odd considering there is nothing wrong with either of his legs.

(Continued on page BF-17)

'A promoter's best show has to be his last show; his next show is his only show.'

Soft-spoken and low-key, Rubey has had some difficulty becoming acclimated to the cacophonous Feyline office with its loud, verbal brawling and manic intensity. "To tell you the truth," he says, "I try to pay as little attention as possible to the screaming that goes on here."

Which is probably more than okay with his boss as long as John Rubey continues making sure that Feyline makes money and spends it wisely.



Steve Gold, War personal manager; Joel Brandes, who handles all of Feyline's out of town presentations; and Fey (all from left).



Fey, Jessi Colter, Fey's son and Waylon Jennings with a tribute from the Outlaw Band.



Fey, Tanya Tucker, Willie Nelson and Niel Reshen, personal manager for Nelson and Waylon Jennings (all from left).



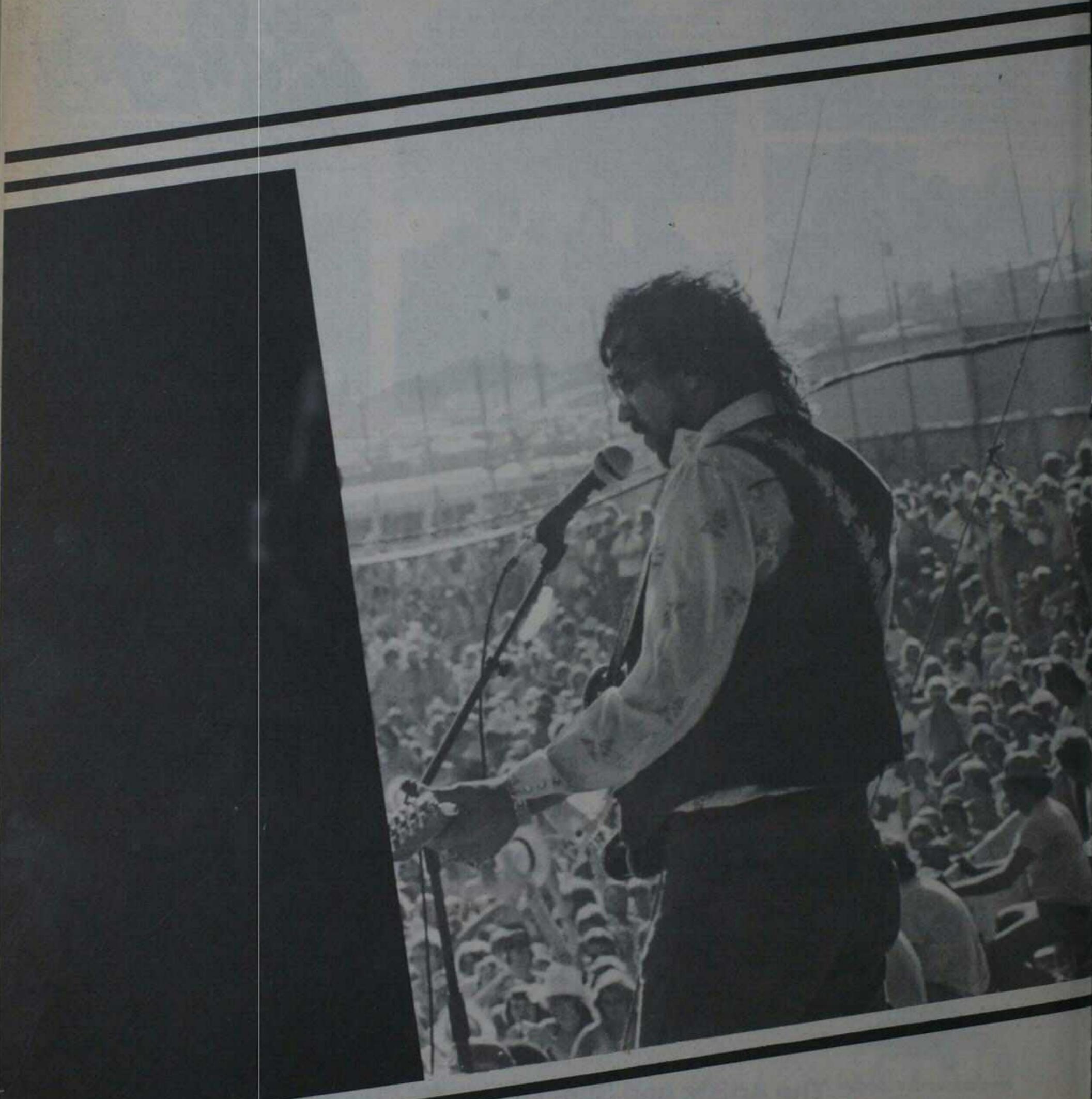
Fey with a record crowd at Folsom Stadium in Boulder for a Fleetwood Mac concert this past May.

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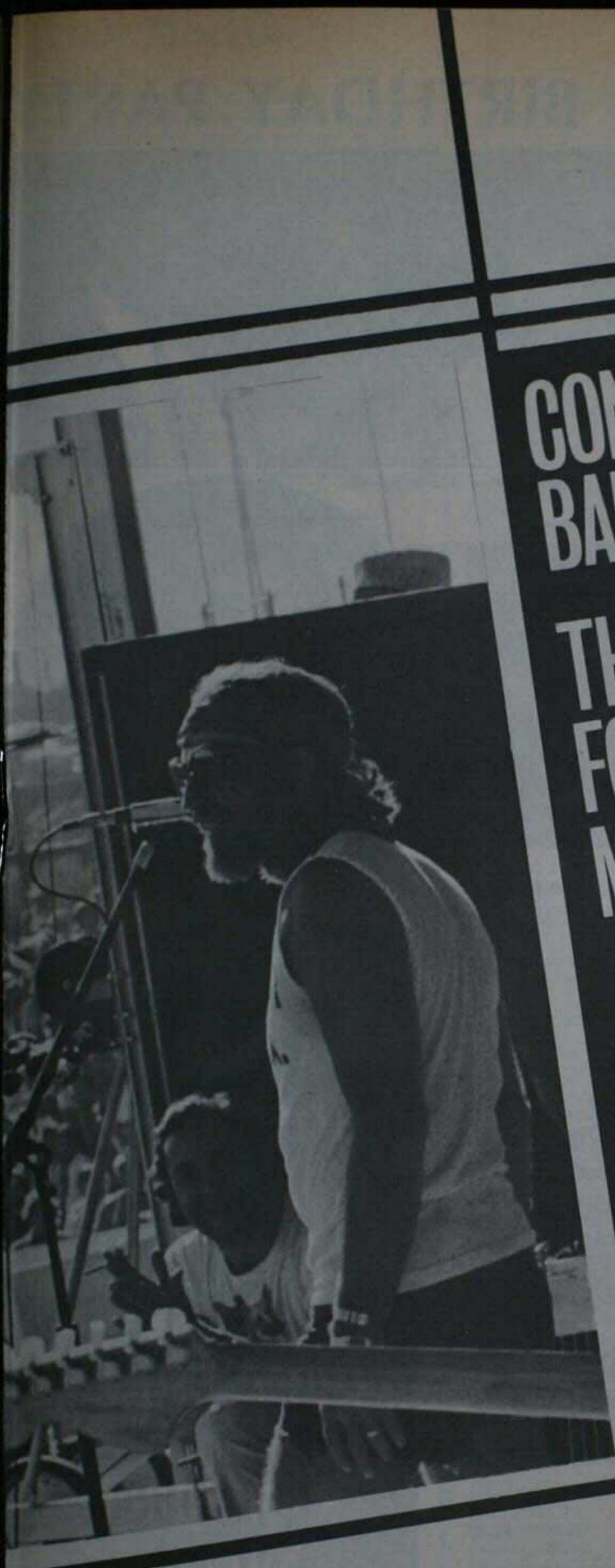
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Feyline

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Fey; Jack Craig, CBS; Del Costello, CBS; and Mike Kleffner, Atlantic (all from left).

Fey and Leslie Hazeman, who started with Fey as his secretary.



Cindy Fey gets choked up with Nick Hunter of Playboy Records and Ken Susano, CBS Records (left).



Jerry Corbetta, Claridge Records artist, and Katy Moffatt, CBS artist.

NOVEMBER 19, 1977, BILLBOARD

Dear Barry,

Congratulations for ten meaningful years. I'm proud of my association with Feyline. All else I can say is Thank You and Uhm, Uhm, Uhm, Uhm, Uhm.....

Love,
Katy

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Chuck Morris

Continued from page BF-13

While Morris is perfectly content with his chosen profession, there is at least one person who is not. My mother thinks I should go back to school and get my graduate degree," he says. "She thinks I'm crazy being in the music business. Of course, she may be right."

Cindy Fey

Continued from page BF-3

person Feyline would look to if for any reason Barry wasn't around."

Though she would seem a likely person to ask about changes in Feyline and the music business, Cindy isn't all that certain of her objectivity. When you've lived and breathed something for a good chunk of your life, it's tough to get a perspective on it.

"I'm really not sure if the business has changed, or it's just that I'm 10 years older," she says.

"When I first met Barry, there was no promotion business," she recalls. "My parents thought he was a bum—everybody in the music business was a bum. They wanted to know why he didn't get a job. I mean, concerts were sporadic things. And, anyway, what was a rock concert? A bunch of bums, that's all. And you promoted bums then you were a bum."

Fey is the only man who could find a steak at 3 a.m. in St. Louis.'

It's possible that her parents' skepticism over Barry's chances is what led Cindy to elope with him. In the chambers of a federal judge, Cindy Rittenberg became Cindy Fey. She was 19.

Life with Barry in the beginning may have been a scramble, but Cindy has few complaints. It was fun, it was exciting and she really didn't care whether dinner was going to be "two chicken pot pies or one."

While Cindy has many positive feelings about the music business ("It's a very alive business; a changing business"), she is less than enthusiastic about some of its shortcomings.

"The toughest thing is the inconsistency; the lack of professionalism and the over-professionalism, as it were. This is one of the few industries where egos have such tremendous control over what you do. And there are so many egos to deal with; the agents, the managers, the acts, the stage managers, even the roadies."

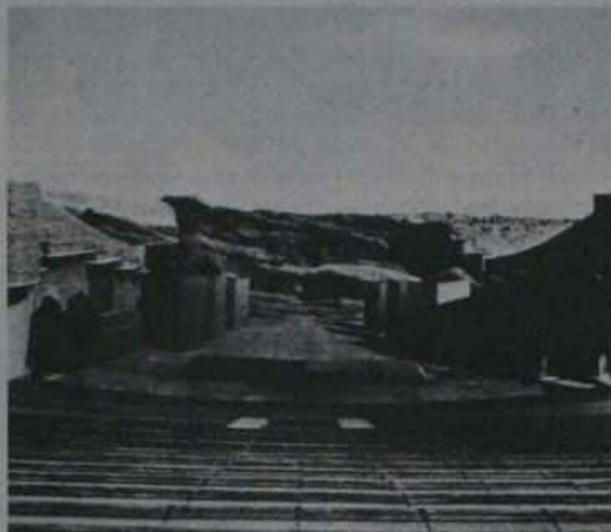
To Barry Fey a happy group is a well fed group.'

But lately, the ego Cindy is most concerned with is her own. After 10 years in the shadows, she's feeling the urge to do something on her own. "I was 19 years old when I got married; I didn't even think about doing anything. But now I'd like to get into something. I really don't belong here at Feyline. I need personal gratification, and whatever I accomplish here is either as Barry's wife or a member of Feyline."

Recently, Cindy has gotten somewhat into photography and has ambitions of entering photojournalism. Of course, photojournalism is not the easiest profession to make it in, so whether or not Cindy Fey will succeed is anyone's guess. Still, the odds against Barry Fey making it were pretty high when he started out. But then, he had a pretty good helper to start out with.

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BF-18 Fey Charm

• Continued from page BF-4

Records, "Part of the problem in the music business is that people do not tell the truth to each other. But if Barry tells me something, his word is good." Hal Lazareff of ICM agrees, adding, "Barry will keep his word with me even if it turns into a bad deal for him." "Barry is a very honest man and he's not greedy," says Nat Weiss, president of Nemperor Records. Veteran production impresario Chip Monck sums it up when he opines succinctly, "Barry is direct and he's not a thief. And that in a promoter is an unorthodox style."

Of course, all promoters have to be a little unorthodox somewhere along the line to even become immersed in the business. Of all the essential human ingredients which go into a concert, only the promoter is putting up his own money; only the promoter has to satisfy everyone, and only the promoter has to wait until the show is over before he realizes some return on his investment. . . . that is if bad weather, a suddenly ill band member or malfunctioning equipment hasn't caused a cancellation and, consequently, a big loss.

"In this business," says Bill Graham, "you can't break even. You either make a lot or you lose a lot."

Fey concurs, adding, "Everybody gets a guarantee—the manager, the road manager, the sound people, the agents, the road people, the star—everybody but the promoter. The promoter is the last to be paid and the first to be messed with." Only Fey didn't say messed.

Promoters are acknowledged as the true gamblers of the music business. Or, as Rolling Stones manager Peter Rudge says, "Yeah, they roll the dice pretty good." But it's not merely that a promoter rolls the dice, it's how and when he rolls.

A well-packaged show is one of the promotion business' requirements. The support bands are often as vital to the show's success as the headliners, particularly in this age of mammoth outdoor marathon concerts. But it's not enough to know who

to bill together; you've got to know when to play them.

Today's Feyline shows are conceded to be cohesive bills presented at the right time; no one usually questions Fey's timing or packaging abilities. But early in his career, this wasn't the case; Fey was forever running up against "experts" and skeptics who would tell him a projected Feyline show was sure to be a bust.

For instance, in 1970, Barry wanted to bring the Moody Blues to Kansas City. Everybody said don't do it, the economy's down, there's a construction strike on, it'd be suicide. Fey went to Kansas City, bypassed the experts and spoke to the kids on the street, getting a feel for things. He sold out the show. Just like he sold out Salt Lake City's Salt Palace on Thanksgiving night back in 1969 after everybody there told him he'd lose his shirt. Now, according to Salt Palace manager Doug Knutsen, "We try and book shows on Thanksgiving night."

It is an axiom of the promotion business that when you're starting out, one good show can't make you: But one bad show can sure break you. This is because success relies on making enough money from one show to do that next show; and on making enough money on the next show to do the one after that. (Or, as Curbishley put it, "A promoter's best show has to be his last show; and his next show is his only show.")

When Feyline first got going, it was really hand-to-mouth city. But all during the time when one show could have broken him, Fey didn't have one. During one charmed stretch, Feyline sold out 27 consecutive shows in arenas with 10,000 seats or better. In fact, it took four years before Feyline endured a losing concert. That occurred on July 14, 1971, when a Steven Stills show in Kansas City lost \$2,600. Two days later, on Fey's birthday, Graham sent him a funeral wreath labeled "Steven Stills, In Memoriam."

All this, however, isn't to suggest that Feyline has led a near-perfect corporate existence right from the start. There have been rocky moments, particularly 1974-75 when the recession and some ill-advised outside investments left Fey reeling. But Barry

handled the adversity with aplomb, refraining from any shows from December to April, marshalling his resources.

According to friends and associates, the difficult situations are the ones Fey handles best; when he exhibits not only grace but humor under pressure. Take the time in 1973 when a Feyline outdoor concert in Little Rock was about to lose a chunk. A distraught associate found Fey in a pair of cut-offs and lying in the sun. "What are you doing?" cried the associate. "We're about to lose a lot of money." "I know," replied Fey, "but if I'm gonna lose, at least I'm gonna come out of this with an expensive sun tan."

Or take the time a panic stricken assistant raced up to him shortly before a concert began and announced that the sound equipment hadn't arrived. "What do we do?" asked the assistant. "Do we have some kind of alternative?" "Yeah," replied Fey. "Lip reading."

Actually, it's the problems and mishaps of the business which are Fey's forte. ("Please give him just one problem to solve or he'll be so bored," says his wife, Cindy.) He may thunder and fume, but underneath it Fey is in control. Once, right before a Who concert kicked off, it was discovered that 300 people were holding tickets for seats which would have been located directly underneath the stage. Perhaps frantically, but nonetheless efficiently, Fey and his lieutenants scrambled and ad-libbed a seat for every one of those kids.

Perhaps more than any other promoter, Fey is concerned with his audience. Before the advent of computerized tickets, Feyline aides would often work into wee hours breaking down the Denver Coliseum floor plan so they could deliver good seats to each outlet. It is an inviolable Feyline rule that the first 10 to 20 rows of a concert's seating be reserved for the people who actually wait in line to buy tickets. And in the good old days, when you had to wait in some never-ending line all night to buy tickets, there was a good chance you would see Barry Fey strolling up and down that line, chatting with kids, keeping their vigil. Says Peter Rudge: "Sometimes, I yell at Barry

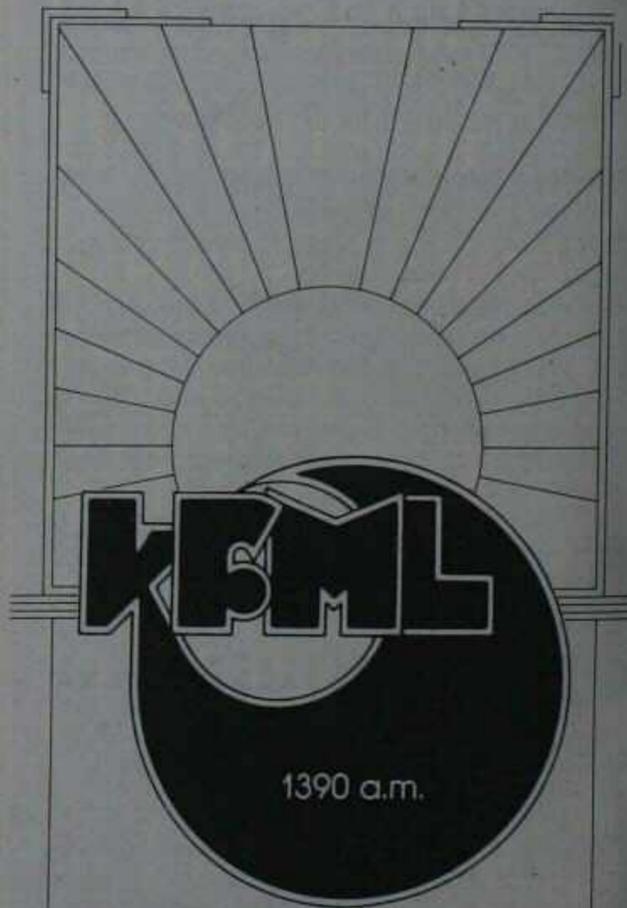
(Continued on page BF-21)

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Bill Freston, CBS; Jeff Franklin, ATI; Fey; and Wally Mydritz, ATI (all from left).



Jonathan Coffino, CBS and a long-time friend of Fey.



L.C. Clayton, head of Feyline security with Fey checking out the airport.



Barry Fey's mother and L.C. Clayton.

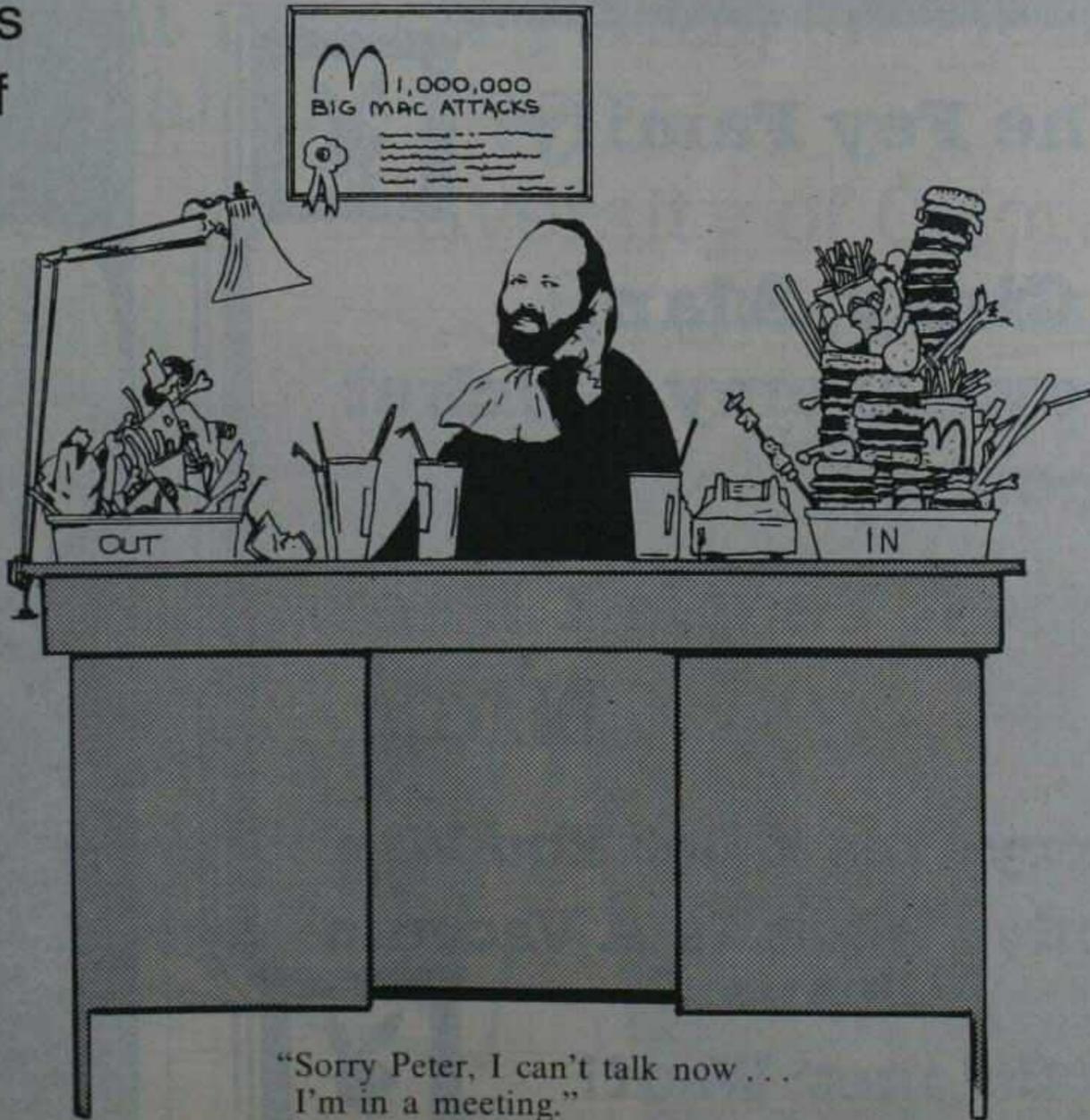


Tom Ross and Hal Lazereff both of ICM with Fey and (right) Michael John Bowen, road manager for Stephen Stills.

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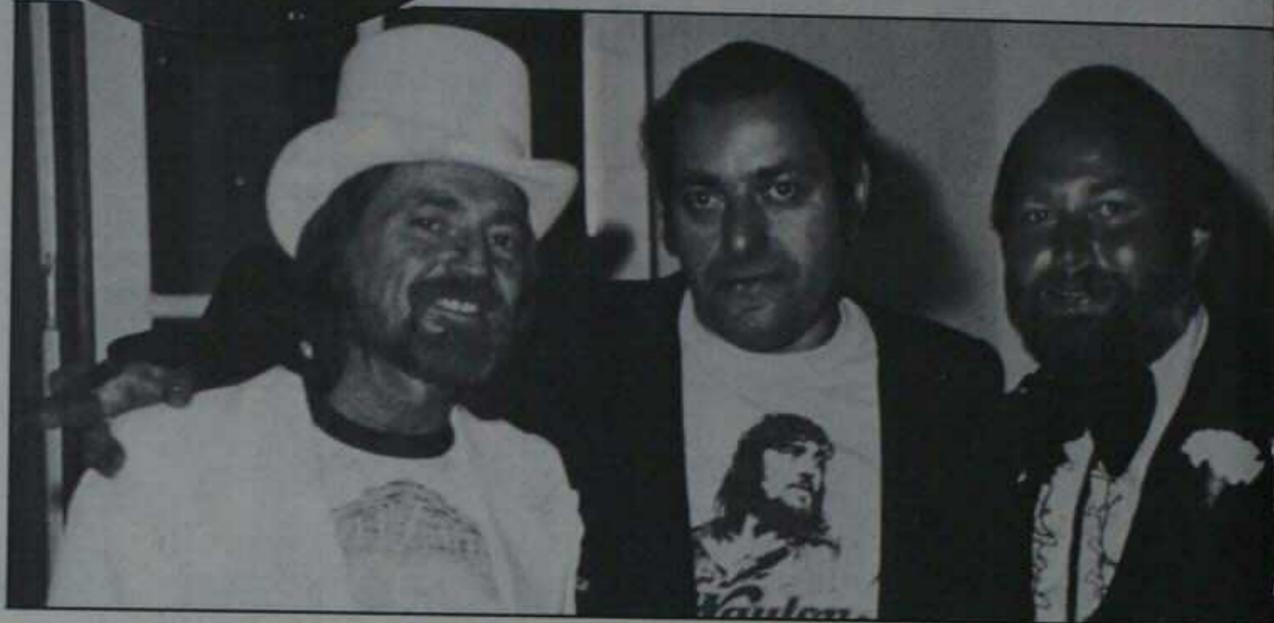
Joel Brandes and his parents.



Steve Gold and Barry Fey.



Frank Mazzuca and Frank Antone of LSI in Denver.



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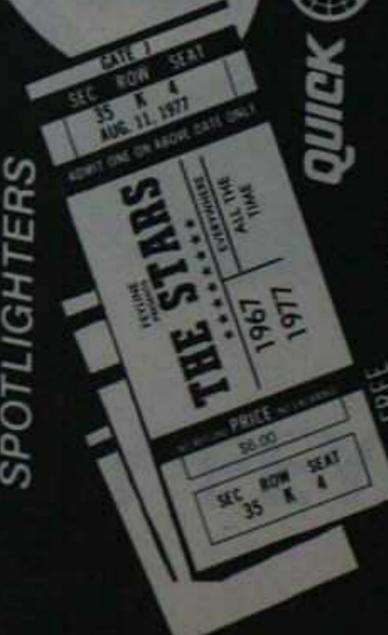
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Everyone knew Fey pulled a coup.'

Fey Charm

Continued from page BF-18

He cares more about the audience than the act." That may be overstating things a bit, because Fey's attentive general affinity toward the bands which play for him is an industry constant.

It took Fey years before Feyline endured a losing concert.'

"Barry spoils groups," admits an aide, adding this probably one reason so many come back to play for him. "He's so outrageously funny," says Peter Rudge, firming it's Fey's personality as much as his

sellouts which keep acts pleased. "The Stones or the Who are like any group," Rudge elaborates. "They are skeptical of most promoters. They have a hard time looking at them as human beings."

Not so with Barry Fey. "Barry has direct access to his acts," says Michael John Bowen, manager of Crosby, Stills and Nash. "Unlike a lot of promoters, he's not screened from the acts. He really cares about the group. I mean, before a group goes on, Barry will see that they sit down to a hot, well-prepared dinner. His date is the



top date on your tour. You're not playing Denver or Kansas City, you're playing for Barry Fey." Chuck Leavell, former piano player for the Allman Brothers and now a member of Sea Level, has played for Fey at two levels of a career. "I get off on the

(Continued on page BF-22)



Costello, Fey, Craigo and Don Dempsey (from left).



Fey making a point with Dempsey.



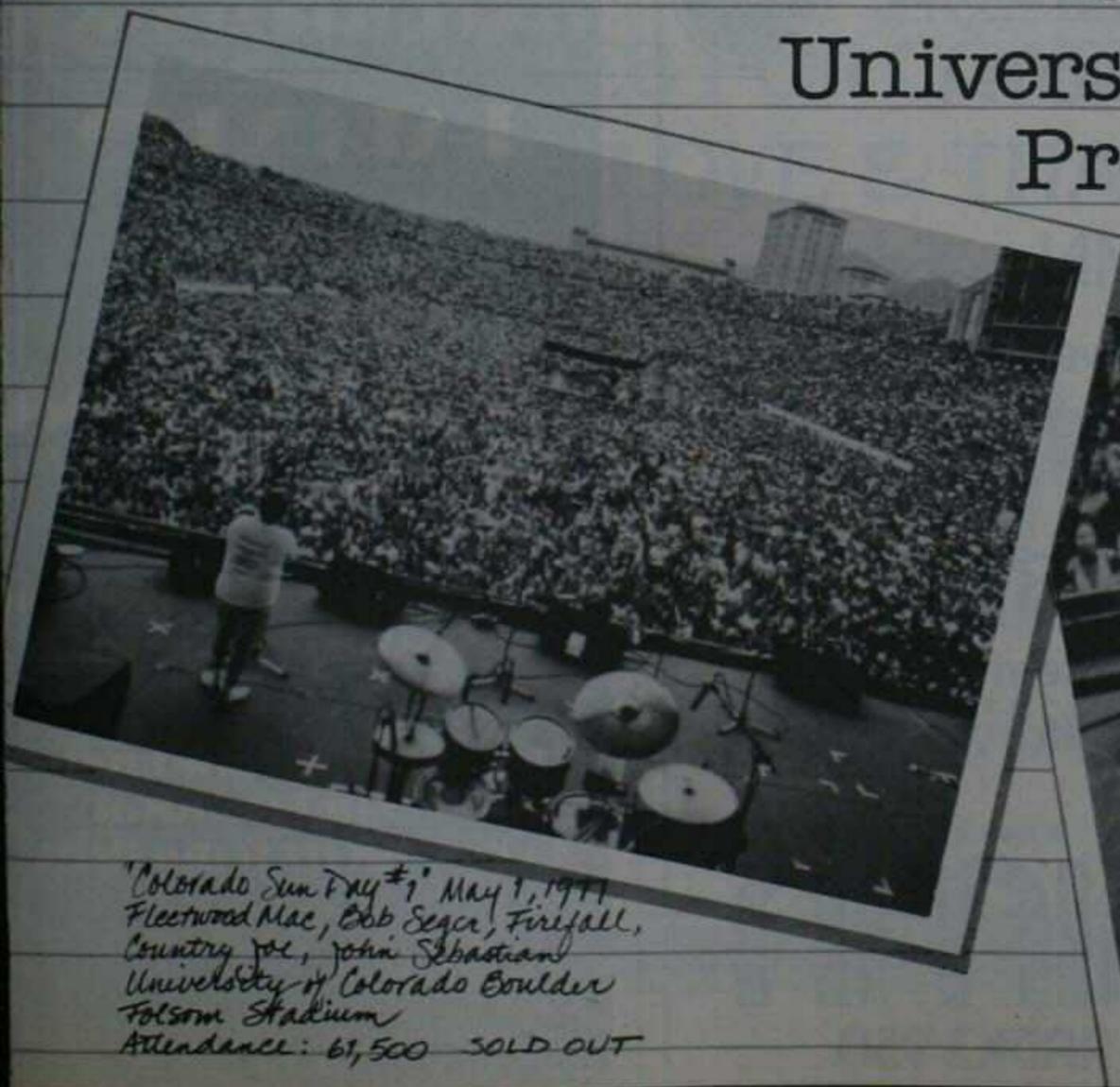
Fey and Michael John Bowen.



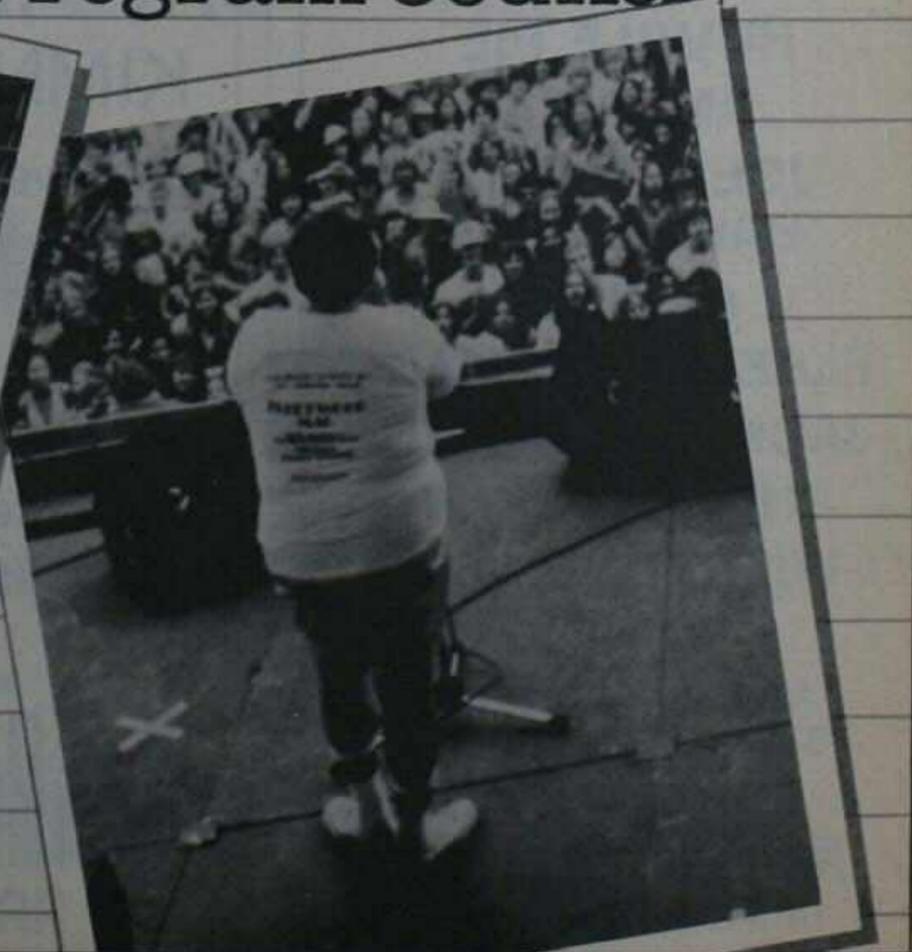
Brandes, Coffino, Tom Ross, Fey and Hal Lazereff (all from left).

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Feyline

Fey Charm

• Continued from page BF-21

respect Barry gives to musicians," enthuses Leavell. "He makes it easy to play."

Adds Rudge: "A band on the road comes to Denver. It's 4 a.m. You're tired and irritable. But it's great to get off the plane and see the fat man's face

'The difficult situations are the ones Fey handles best.'



Cindy Fey and Niel Reshen with friends.

'The biggest problem with Barry is he eats all the group's food.'

waiting there for you. You know you'll be entertained, you'll scream a lot and you'll eat a lot."

Of course, if you don't eat a lot, that won't inhibit Fey, whose appetite is legendary in the rock business. His backstage spreads are lavish enough to prompt Eagles manager Irving Azoff to call him "the best caterer in the country." Curbishley says, perhaps only slightly tongue-in-cheek, "The biggest



Jack Craigo, Ron McCarrell, Jeff Franklin, Fey and L.C. Cayton (all from left).

problem I have with Barry is he eats all the group's food." Peter Rudge maintains Fey is "the only man who could find a steak to eat at 3 a.m. on a Sunday morning in St. Louis." There are more food stories about Barry Fey than any other promoter in the country, probably because he eats more and with greater relish than any other promoter. Once you understand this, you can understand Fey's mania for backstage eats. Suffice it to say that to Fey, happy group is a well-fed group.

Still, before Feyline ever gets to feed the rock roll gentry, it has to deal with a network of intermediaries who are bound and determined to g



Fey, Tucker and Nelson.



Fey and Feiner.

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...p dollar (or better) for their client. "Let's facet," says Weiss, "every manager thinks his artist is the Beatles and should be treated accordingly." Confronting this colossal egomania almost everyday can drive you completely nuts and/or completely choleric. Fey is probably a little of both. Just mentioning agents or managers to him can inspire a blistering verbal assault.

The army of two overcame obstacles such as the family dog chewing up a contract.'

"The joy went out of this business in 1969," he says with some sadness, fingering the time when the acts grew big enough to demand the universe—and damn near get it. "You can't love this business anymore. I can't greet each day with a smile and say, 'Oh boy, today I get to call up a manager,' or, 'Wow, I'm gonna speak with an agent today.' Promotion takes up about 20% of the time. The rest is bullshit: dealing with acts, agents, managers, arena managers and the police. But I'll always do well because I can sell tickets. When everything else is lost, I can still sell more tickets than anybody." He can also take a chance as well as anybody, which is one more reason Feyline Presents, Inc. seems to have a never-ending stream of headline acts. Back in May 1967, five months before there even was a Feyline, Fey was looking for a good group to do a few shows with.

He was booking for the Family Dog, Denver's first real music club. Early in the club's brief history, he called an agent to ask about getting the Jefferson Airplane. The agent said the JA wasn't available, but he had this new group which was sure to be a hit, a band called the Doors. Since "Light My Fire" hadn't been released in Denver and the agent was asking an outrageous \$3,500 a night, Fey had every reason to tell the agent to blow it out his ear. But he didn't. Maybe it was instinct. Oh, he argued and fussed and hung up and called back, but in the end he told the agent, "I don't know you or this band. I must be crazy to pay you that much, but okay."

There was also the time he helped out an agent friend by booking this English band which had never played in the country before. He paid it \$750 and billed it third behind Vanilla Fudge and Spirit and in so doing, turned Led Zeppelin loose on America.

Over the years, acts like Fleetwood Mac and Lynyrd Skynyrd got their breaks playing on a Feyline bill and proceeded to come back to Barry as headliners. Today, thanks to its two assistants, Morris and Brandes, Feyline is still in the business of helping break new acts and promoting talents of established ones in new markets.

'Fey had by his own inimitable account become a legend.'

Recently, Fey flew down to Nashville to receive a thank you in the form of a platinum each from Waylon Jennings and Willie Nelson. It was Feyline who promoted the country stars in previously un-country markets, exposing them to a brand-new record buying audience. Says one record executive, "If not for Barry, those albums (Nelson's "Red

Headed Stranger" and Jennings' "Ol' Waylon") would not have gone platinum."

If not for Fey, a lot of things might not have happened in the music business, particularly in the Southwest, which is generally acknowledged as his turf. It is nothing short of truth to say Feyline pretty much single-handedly raised the rock'n'roll consciousness of the area and created a solid, enthusiastic market.

'Cindy Fey is the only person who really knows what Barry thinks like.'

When he first arrived in Denver (to promote a fraternity dance with the Association), about the heaviest concerts in town were a stray Sonny and Cher or a Paul Revere and the Raiders show. The Denver establishment equated rock with marijuana; and marijuana with communism. The Family Dog nightclub (where Fey's promotion career first took off and where rock music and marijuana abounded) was the object of continuous police surveillance and harassment. Ultimately, it closed four months short of its first birthday. When Fey wanted a certain date at the Denver Arena, he found the city fathers intransigent to the point that, initially, they were unwilling to reschedule a basketball practice so he could bring in Cream.

It was all very dark ages then. Adding to the problem were the facts that Denver had horrendous venues and Fey was inexperienced and practically unstaffed. There were not precedents for him; he had to learn everything by and for himself. As Joel Brandes puts it, "It was kind of like a street business, the way Barry started out."

(Continued on page BF-24)

BEST WISHES FOR CONTINUED SUCCESS
LOVE & THANKS



FLEETWOOD MAC

CHRISTINE MCVIE STEVIE NICKS MICK FLEETWOOD LINDSEY BUCKINGHAM JOHN MCVIE

Fey Charm

• Continued from page BF-23

Indeed, the "street" image clings tenaciously to Fey, even though he holds a degree from the prestigious Wharton School of Business. He grew up on the streets of a tough Chicago neighborhood and

'You have to deal with people who expect you to jump ten feet.'

remains loyal to his origins. His vocabulary and style are often suggestive of a tough urban manchild. In many ways, Fey seems still to think of himself as one. Asked if he felt strange about being a sort of "elder statesman" of the rock business, he answers, "No. I'm just one of the oldest businessmen in a young business. Hey—there are LA street gangs that have guys almost as old as me."

Ticket outlets were forever messing up the count, necessitating twice weekly visits by either Fey, wife Cindy (mostly Cindy since she knew how to drive a car, something her husband never learned). Agents had to teach Barry how to send a confirmation telegram. He was in business more than a year before he could recognize a box office statement. Operating out of the Feys' smallish apartment, the army of two somehow overcame all obstacles, including even one as unlikely as a family dog chewing up a contract.

Then, in 1969, for no good reason, Fey decided to hold a three-day outdoor pop festival in Denver. "Hell, I didn't know what a pop festival was," he remembers. "I didn't know you were supposed to have a staff of 20 people."

If you're looking for a real turning point for Feyline,

then the pop festival is probably it. Barry put himself deep into hock to bring off and then almost got wiped out without a note being played. Though Colorado is one of your more arid states, three days before the festival's start Denver was afflicted with what appeared to be its first monsoon. All Barry Fey had was on the line, and the line was about to be washed away.

But not quite. Call it divine intervention if you will, but during the three days of the festival nary a drop fell from the sky. But not only did performers like Hendrix, Cocker and Creedence Clearwater Revival show up, so did hundreds of gate crashers. Pitched battles between cops and crashers abounded. The whole stadium was inadvertently tear-gassed and the Denver establishment looked on in horror.

The establishment's horror notwithstanding, when the smoke cleared anyone who knew anything about music knew Fey had pulled a coup. Not only had he grossed more than \$200,000, and not only had he and his staff learned more about promoting in three days than some learn in a lifetime, but Barry Fey had by his own inimitable account "become a legend." (Incidentally, the day after the festival ended it resumed raining.)

From Denver, Feyline expanded into other southwest cities such as Phoenix and Albuquerque, demonstrating to skeptical authorities that rock concerts were not instruments of the devil, while showing music moguls on both coasts that smoothly-run sellouts were eminently possible in this virgin market. (As Phil Walden, head of Capricorn Records, says, "It's the Bill Grahams and the Barry Feys who helped make rock'n'roll legitimate.")

Steadily, the Feyline empire grew. During the Rolling Stones' '72 American tour, Fey handled more shows (16) than any other promoter. In 1976 and again last summer, Feyline's Red Rocks Festival proved itself one of the industry's most lucrative and prestigious packages, grossing more than \$1 million each year.

In recent years, thanks to the efforts of Morris and Brandes, Feyline not only is handling more diversified acts, but also has branched out into management. The first act handled by Feyline was



the late Tommy Bolin. According to industry insiders, Barry did more than a laudable job with him. When distribution of Bolin's records was too slow to suit Fey, he personally supervised speedier delivery of the albums at his own expense. Now, people like Katy Moffatt, Jerry Corbetta and newcomer Robert Fleischman are in the Feyline stable. Indications are there will soon be others.

At least John Rubey, Feyline's 26-year old vice-president thinks so: "I think Barry would like to take somebody off the streets and march him up to a couple of platinum records. You know, watch him grow as Barry grew right along with him. Barry's too much of a businessman to go overboard on a wild project, but he's also too much of a dreamer not to think about one."

Feyline's expansion would seem to mirror that of the music industry. But the stakes are higher, the players have learned to be more cautious, better informed and better prepared. Whereas once Feyline was Barry Fey (and vice versa), today there is increased acknowledgment of the talents of Morris Brandes, Rubey, business managers Larry Melnick and Joe Golinsky and the second echelon of Feyline staffers. Unlike the old days, Barry doesn't try to do it all himself. He delegates more responsibility to a staff which many regard as top-notch. He listens more and roars less.

Although this decentralization was probably inevitable, it was certainly hastened by the growth of the music industry in size and sophistication. Whereas years ago a promoter had to work like hell to

(Continued on page BF-26)

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FEYLINE BIRTHDAY PARTY



The Fey party offers a time for intimate visiting.



Jonathan Corffino (behind mike) adds some praise as Fey is given an award.



Nat Weiss, Nemperor Records; democratic congresswoman Pat Schroeder and Fey (all from left).



Tom R. Trunnell, KFML, Denver, with Dale Dingman, Denver Promotion man.

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FEYLINE BIRTHDAY PARTY



Joel Brandes of Feyline and a friend.



Bill Aldrich of Feyline and two guests.



Barry Fey and his mother.



Fey checking to see that the security crew is having a good time.

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Fey Charm

• Continued from page BF-24

research markets, find out which bands were hot and where the key radio stations were, today a plethora of publications and surveys has made the job easier and a bit more scientific. In promotion, as in most businesses, accountants and college-trained staffers are collaborating with space-age technology to streamline operations with an almost boring efficiency.

At times, it must all seem a bit much for a veteran like Fey. Years ago, pretty much all he had to depend on were his impeccable instincts and a passion for hard work. Now?

"It's gotten harder," he says. "The things that counted in the beginning don't count anymore. Then you needed a knack for knowing who would be hot; you needed timing. Things that you'd do to set you apart don't matter anymore.

"In the old days, it was fun. No one knew anything except that we were doing something that made everybody happy. Now, it's become too much of a business and I was never prepared for that.

"I'm a promoter—first, last, always. I could go into management and sign a thousand new acts. But I'll always be a promoter looking to sell a ticket to someone who can afford it."

Then the telephone rings and Fey answers it. Within seconds, he is raging, employing his best gutter argot against someone in the business who has done him wrong. But even as the words stream out of his mouth and the telephone seems to recoil, it becomes clear that this diatribe is merely one of the ways in which Fey conducts business.

It's like Who manager Curbishley says: "This business is built on personalities." That being the case, it's easy to see why Feyline Presents, Inc. has lasted so long. It's also easy to see why, no matter how sophisticated or computerized the business becomes, Barry Fey is never going to relinquish his right to be himself. Why should he? After all, as Feyline churns into its eleventh year of success, all you can say about the whole strange trip is that it's been a real fairy tale—street-style, of course.

Feyline

FEYLINE BIRTHDAY PARTY



Jerry Corbetta and his mother. Above, no shortage of food at a Fey affair.



Jack Craigo, Ron McCarrell and Jeff Franklin (from left).



More happy guests enjoy the lavish spread at the Town where Fey treated 181 people. An evening earlier, more than 700 paid tribute to Fey at the Auditorium Arena.



Jack Craigo was picked up at the airport in a garbage truck.



The logo leaves little doubt as the gagsters wait for Craigo to arrive.

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*Spanish for "congratulations."

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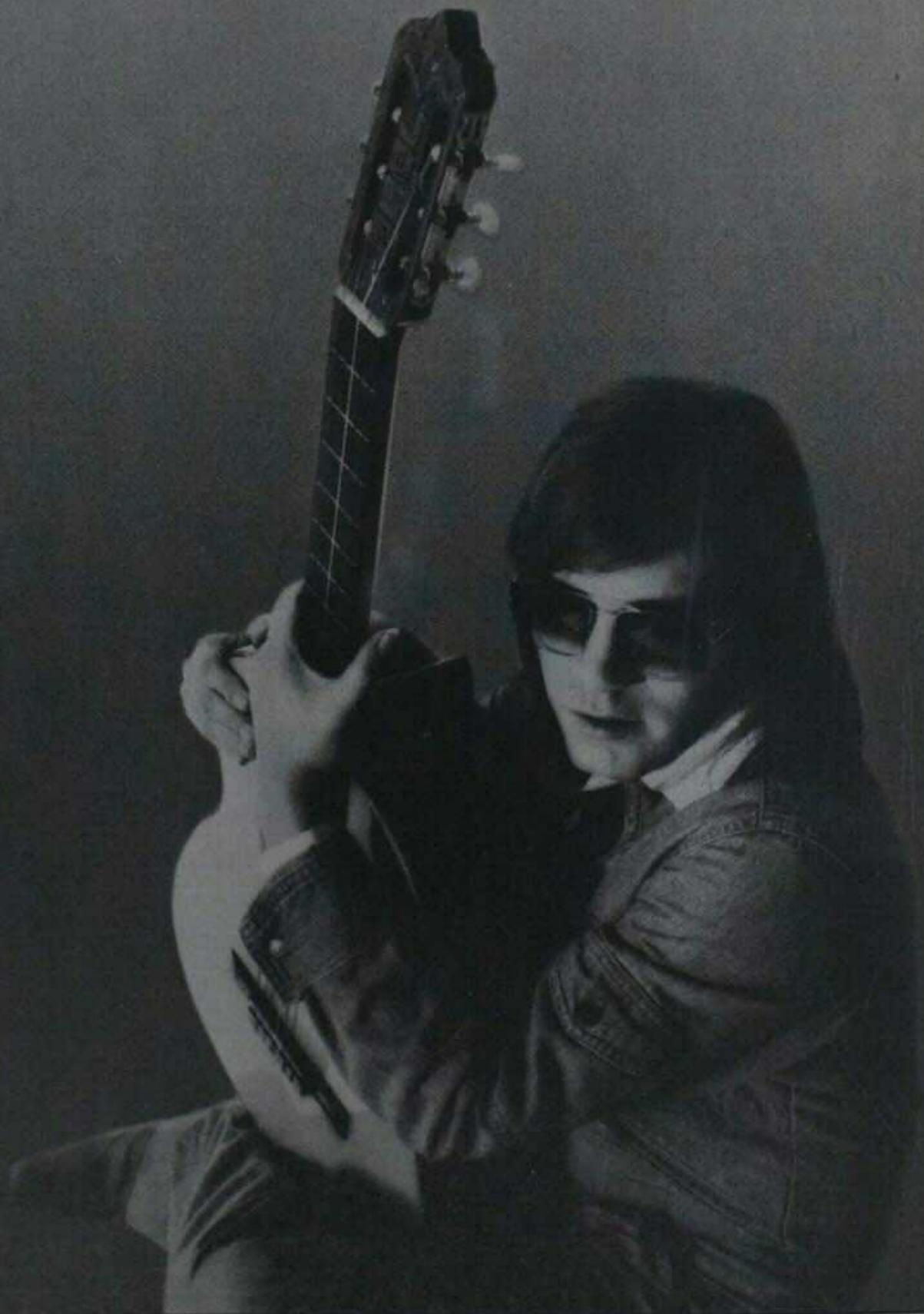
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PHOTOGRAPHY ROBERT CATO

Discos

IN SAN JUAN CARIBE HILTON Juliana's To Debut Latin Club

By LORRAINE BLASOR

SAN JUAN—Juliana's of London, the disco sound, lighting, designing and consulting firm, is expanding into Latin America with plans for clubs in Puerto Rico, Brazil, Bolivia, Venezuela and Argentina.

The first club in the expanded chain will open Dec. 1 in the Caribe Hilton here. It will be capitalized at more than \$500,000 and is expected to provide formidable competition for the long established Leonardo's.

According to Michael Wilkings, senior vice president of Juliana Sound Services, following the success of Sybil's, another Juliana's club in the New York Hilton Hotel, the firm was retained by the Caribe Hilton here to design and construct the new club.

Upon completion, Juliana's will become the 16th discotheque to be established in a Hilton Hotel. Juliana's has been involved with the design and construction of more than 65 discos worldwide.

The sophisticated sound package for the new club will feature JBL four-way speaker systems, Juliana's own amplifiers and mixers, Technics model SL 1100 turntables and Revox model A 77 tape recorders. Two specially trained female deejays will spin platters.

The light show will feature laser systems, holography units and a fog machine whose special effects will be determined by the lighting used to complement it.

When completed, the former lounge will be a three-level room

seating 200 with a dance floor topped by a gazebo.

Natural colors will be utilized in the decor which will be further complemented by wood and rattan.

"The idea," states Wilkings, "is to create a light club, in keeping with the new trend away from dark rooms. People are asking for lighter clubs because it helps them to see and to be seen."

Music programming for the new room will span pop, soul, classical, MOR and disco in an attempt to reach "an affluent and socially active audience in the 25-60 year old age group."

Wilkings explains that Juliana's will be a private room with about 2,000 members. Annual membership fee has been set at \$250. Visitors to the club can purchase one-night temporary membership tickets for \$5. The club will be operated from 9 p.m. to 4 a.m. daily. Its dress code outlaws jeans, tennis shoes and T-shirts.

Neither Wilkings nor the Hilton management make any secret of the fact the new club plans to go into direct competition with the very successful Leonardo's, owned and operated by the Swiss Chalet, Inc. This latter organization recently announced it was moving into the disco franchising business (Billboard, Nov. 5, 1977).

With the opening of Juliana's, the Caribe Hilton will become the third local hotel operation to jump on the disco bandwagon. The others include Swiss Chalet, and Prinair's Carib Inn whose club, Pegasus, caters to a younger, middle-class audience. A fourth hotel, the Dorado, recently revealed plans for a discotheque in late December.

Club Video Programming Group Fades

NEW YORK—Stringent copyright controls, problems of access to the "right" video material and an industry which at the time proved to be less than bullish on the idea of video in discotheques have been blamed for the inability of a triumverate of British and American disco companies to institute an ambitious plan for the widespread use of video programming in clubs across the country.

The association was formed just over a year ago by Intervision of England, Projectivision of New York and Disco Scene of Hampton, Va. Their aim was to ensure the highest degree of professionalism in the design, manufacture and installation of video hardware and software and lighting and sound systems for the nation's discotheques, according to principals of the company.

However, according to spokespersons for Projectivision, the problems facing the market and the lack of necessary capital to sustain long-term involvement while waiting for a turnaround in business trends were responsible for the association's collapse.

Principals of the association included Bill Hodges, president, Intervision, USA; Greg Leopold, president, Projectivision, and Randy Vaughan, vice president, Disco Scene.

Leopold and Vaughan still maintain a loose business relationship, but Hodges has left Intervision, and it is understood that the company has withdrawn its U.S. marketing effort. No one at the Indiana branch of Intervision could be reached for comment.

At the time of its formation, Hodges had said of the triumverate's plan, "a great deal of planning and

groundwork has been accomplished to provide the American disco market and nightclub industry with the best possible video software. This software is now available, not only through Intervision, but also through Projectivision and Disco Scene."

CLUB VIDEO PLAY-BY-PLAY

NEW YORK—Some Place Else, a Cherry Hill, N.J., disco, has created "Monday Night Disco Football With The Philadelphia Eagles."

Each Monday night top players of the Eagles are invited to call the play-by-play as it is televised on the club's giant 10 foot Video Beam screen.

The show is hosted by Bob Pantano, radio personality with WCAU-FM, and club officials are claiming that the concept is an overwhelming success.

N.J. Club Owner Feted For Charity

PHILADELPHIA—Paul Gillingham, owner of the Mansion Disco in Wildwood, N.J., has received the 1977 recognition award of the Cape May County Unit Assn. for Retarded Citizens.

According to officials of the association, Gillingham has over the past three years donated use of his discotheque and staff for the association's annual 1950s charitable dances. The more than \$3,000 raised has been channeled into support of educational and recreational programs for the handicapped.

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MONASTERY RAISES FUNDS

Seattle To Try 3 Over Club Closure

NEW YORK—The city of Seattle, Wash., is proceeding with plans to prosecute three persons in Municipal court on charges arising out of the closure of the Monastery, a discotheque catering to a young, gay clientele.

The city's move ignores a request by Mayor Wes Uhlman who had sought to have the trial postponed until a Police Dept. investigation of the controversial closing of the club was completed.

In his efforts to get the postponement, Mayor Uhlman had stated that he was making the request "in order to allow an impartial investigation, and to prevent an escalation of hostility in what is now a sensitive situation."

Among those facing trial following the closure of the club, are George Freeman, its manager, and Randy Phillips, both of whom are charged with obstruction of justice; and Raymond Gallagher, charged with consuming alcohol as a minor.

In explaining its denial of the Mayor's request for a postponement, Thomas Wetzel, the city's corporation counsel, states that the delay would jeopardize the defendants' right to a speedy trial.

Officials of Seattle's police de-

partment claim the club was raided following complaints of noise, but members of the disco, located in a landmark, restored Norwegian church, charge harassment, excess force, and police politicking, following charges of male prostitution brought against another disco owner in the city.

The club's members are joined in their protests by the Washington Coalition For Sexual Minority Rights which is also protesting the inclusion of a Nov. 8 ballot on "Initiative 335," a bill aimed at curbing pornography and other "moral nuisances."

Opponents of the proposition claim that its language is so broad that if passed into law it will also serve to infringe on the constitutional rights of many segments of the Seattle society, particularly the rights of gays.

Earlier attempts between city and police officials and members of the Monastery deadlocked when members of the Washington Coalition for Sexual Minority Rights staged a demonstration outside the city's public safety building.

Meanwhile, the Monastery has reopened and is running special disco parties to raise money for the legal defense fund of the accused.

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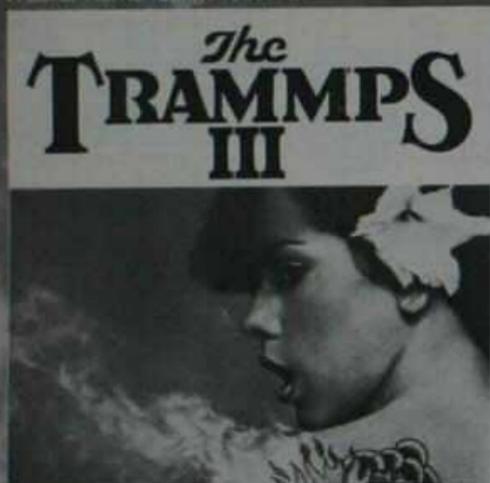
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National Disco Action Top 40

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- NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP)
- GIRL DON'T MAKE ME WAIT/LOVE SHOOK/POP COLLAGE (Medley)—Pattie Brooks—Casablanca (LP)
- DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
- CAN'T YOU FEEL IT/MAGIC LOVE/HOLD ME, SQUEEZE ME/DISCO DANCE—Michele—West End (LP)
- LE SPANK—Le Pamplemousse—A&M (12-inch)
- BLOCK PARTY/I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12-inch)
- COSMIC WIND/THE BULL/BELLY BOOGIE—Mike Theodore Orchestra—Westbound (LP)
- WHAT I DID FOR LOVE/TOMORROW/LA VIE EN ROSE—Grace Jones—Island (LP)
- YOU'VE GOT MAGIC—Rice & Beans Orchestra—TK (12-inch)
- IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (LP/12-inch)
- SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
- ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
- IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (LP/12-inch)
- YOUR LOVE IS SO GOOD FOR ME/TOP OF THE WORLD—Diana Ross—Motown (LP)
- MANHATTAN LOVE SONG/WELL HAVE A NICE DAY/SAL SOUL SISTER—King Erma—Westbound (LP)
- KING OF CLUBS/EL CARAVANERO—Chocolat's—Salsoul (LP)
- ON FIRE (Getting Higher)—T-Connection—TK (12-inch)
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- WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah
- FUNKY STARDUST/ZODIACS/LOVE SIGN—Roberta Kelly—Casablanca (LP)
- MOON BOOTS—Orlando Riva Sound—Salsoul (12-inch)
- KEEP IT UP—Olympic Runners—London (12-inch)
- DISCO BLOOD—Vamps—Building (12-inch import)
- LIVING FOR TODAY/INVITATION TO THE WORLD—Jimmy Briscoe & the Little Beavers—TK (LP/12-inch)
- SPEAK WELL—Philly U.S.A.—West End (12-inch remix)
- MUSIC—Montreal Sound—TK (12-inch)
- YOU'RE SO RIGHT FOR ME—East Side Connection—Rampart (12-inch)
- RUN TO ME—Kelly Marie—Vanguard (12-inch)
- LET THE MUSIC PLAY—Dorothy Moore—TK (12-inch)
- WATCH OUT—Trax—Polydor (LP)
- FROM HERE TO ETERNITY/TOO HOT TO HANDLE/FIRST HAND EXPERIENCE IN SECOND HAND LOVE—Giorgio—Casablanca (LP)
- LOVIN' IS REALLY MY GAME—Brainstorm—Tabu (12-inch)
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- YOU'VE GOT MAGIC/COCONUT GROOVE—Rice & Beans Orchestra—TK (12-inch)
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- SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
- I GOT TO HAVE YOUR LOVE/DISCO POOL BLUES—Fantastic Four—Westbound (LP/12-inch)
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- KING OF CLUBS—Chocolat's—Salsoul (LP)
- WATCH OUT—Trax—Polydor (LP)
- COCOMOTION—El Coco—A&M (LP)
- LA VIE EN ROSE—Grace Jones—Island (LP)
- HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12-inch)
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- FROM HERE TO ETERNITY (Medley)—Giorgio—Casablanca (LP)

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- JOHNNY JOHNNY, DANCING FEVER—Claudia Barry—London (12-inch)
- SAN FRANCISCO/HOLLYWOOD—Village People—Polydor (12-inch)
- OO SONT LES FERMES—Patrick Juvet—Polydor (12-inch)
- CITATIONS ININTERROMPUES—Cale Crema—TC (12-inch)
- I WOULDN'T GIVE YOU UP—Sofie Alexander—Dmochow (12-inch)
- TONIGHT COULD BE THE NIGHT—The Earths—London (12-inch)
- GET UP, GET DOWN—Vince Tempera—Capitol (12-inch)
- CHECK LIST—The Generators—London
- DANCE, DANCE, DANCE—Chic—Quality (12-inch)
- ONCE UPON A TIME—Black Light Orchestra—RCA
- COSMIC WIND—Mike Theodore Orchestra—WEA
- DISCO SYMPHONY—Jupiter Smet Band—Polydor

NEW ORLEANS

- DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
- GIRL DON'T MAKE ME WAIT/LOVE SHOOK/POP COLLAGE (Medley)—Pattie Brooks—Casablanca (LP)
- I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (LP)
- IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (LP/12-inch)
- THE BULL/COSMIC WIND—Mike Theodore Orchestra—Westbound (LP/12-inch)
- BLOCK PARTY/I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12-inch)
- SEND IN THE CLOWNS/WHAT I DID FOR LOVE/LA VIE EN ROSE/TOMORROW—Grace Jones—Island (LP)
- LE SPANK—Le Pamplemousse—A&M (12-inch)
- DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
- HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12-inch)
- NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP)
- MAGIC LOVE/DISCO DANCE/CAN'T YOU FEEL IT/HOLD ME, SQUEEZE ME—Michele—West End (LP)
- COCOMOTION—El Coco—A&M (LP)
- YOU'VE GOT MAGIC—Rice & Beans Orchestra—TK (12-inch)
- SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)

NEW YORK

- DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
- LOVE SHOOK/LET'S MAKE LOVE TO THE MUSIC/GIRL DON'T MAKE ME WAIT/POP COLLAGE (Medley)—Pattie Brooks—Casablanca (LP)
- I GOT TO HAVE YOUR LOVE/THERE'S FIRE DOWN BELOW/CASH MONEY—Fantastic Four—Westbound (12-inch)
- CAN'T YOU FEEL IT/MAGIC LOVE/DISCO DANCE—Michele—West End (LP)
- NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP)
- ONCE UPON A TIME—Donna Summer—Casablanca (LP)
- LE SPANK—Le Pamplemousse—A&M (12-inch)
- WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah
- KISS ME (The Way I Like It)—George McCrae—TK
- KEEP IT UP—Olympic Runners—London (12-inch)
- SAL SOUL SISTER/WELL HAVE A NICE DAY/MANHATTAN LOVE SONG—King Erma—Westbound (LP)
- COCOMOTION—El Coco—A&M (LP)
- I'M HERE AGAIN—Thelma Houston—Motown (LP)
- YOUR LOVE IS SO GOOD FOR ME/TOP OF THE WORLD—Diana Ross—Motown (LP)
- DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)

PHILADELPHIA

- DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
- I GOT TO HAVE YOUR LOVE/THERE'S FIRE DOWN BELOW/CASH MONEY/DISCO POOL BLUES—Fantastic Four—Westbound (12-inch)
- POP COLLAGE (Medley)/LOVE SHOOK/GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)
- NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP)
- SPEAK WELL—Philly U.S.A.—West End (12-inch remix)
- LE SPANK—Le Pamplemousse—A&M (12-inch)
- CAN'T YOU FEEL IT/MAGIC LOVE/HOLD ME, SQUEEZE ME—Michele—West End (LP)
- MOON BOOTS—Orlando Riva Sound—Salsoul (12-inch)
- DISCO CONGO/MANHATTAN LOVE SONG—King Erma—Westbound (LP)
- DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
- YOUR LOVE IS SO GOOD FOR ME/TOP OF THE WORLD—Diana Ross—Motown (LP)
- BACK IN LOVE AGAIN—L.T.D.—A&M (LP/12-inch)
- THE BULL/COSMIC WIND/BELLY BOOGIE—Mike Theodore Orchestra—Westbound (LP)
- JOHNNY JOHNNY, DANCING FEVER—Claudia Barry—London (12-inch)
- WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah

PHOENIX

- DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
- LE SPANK—Le Pamplemousse—A&M (12-inch)
- I GOT TO HAVE YOUR LOVE/THERE'S FIRE DOWN BELOW—Fantastic Four—Westbound (LP/12-inch)
- DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
- LA VIE EN ROSE/WHAT I DID FOR LOVE—Grace Jones—Island (LP)
- THE BULL/BELLY BOOGIE/BRAZILIAN LULLABY—Mike Theodore Orchestra—Westbound (LP)
- POP COLLAGE (Medley)/LOVE SHOOK/GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)
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- NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP)
- COCOMOTION/I'M MAD AS HELL—El Coco—A&M (LP)
- ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
- MANHATTAN LOVE SONG/LA BOUND/WELL HAVE A NICE DAY/SAL SOUL SISTER—King Erma—Westbound (LP)
- COME DOWN TO EARTH/TWO DIFFERENT WORLDS—Chico Fier—RCA (12-inch)
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- DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
- BLOCK PARTY/I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12-inch)
- NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP)
- SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
- POP COLLAGE (Medley)/LOVE SHOOK/GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)
- THE BULL/COSMIC WIND—Mike Theodore Orchestra—Westbound (LP)
- YOU'VE GOT MUSIC—Rice & Beans Orchestra—TK (12-inch)
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- YOUR LOVE IS SO GOOD FOR ME/TOP OF THE WORLD—Diana Ross—Motown (LP)
- I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (LP/12-inch)
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- RUN TO ME—Kelly Marie—Vanguard (12-inch)
- JE TAIME/ON A RIEN PERDRE—Saint-Tropez—Butterfly (LP)

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- DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
- I GOT TO HAVE YOUR LOVE/THERE'S FIRE DOWN BELOW—Fantastic Four—Westbound (LP)
- RUNNING AWAY—Roy Ayers Ubiquity—Polydor (LP)
- NATIVE NEW YORKER—Odyssey—RCA (12-inch)
- LOVE SHOOK/GIRL DON'T MAKE ME WAIT/POP COLLAGE (Medley)/LET'S MAKE LOVE TO THE MUSIC—Pattie Brooks—Casablanca (LP)
- THE BULL/COSMIC WIND/BRAZILIAN LULLABY—Mike Theodore Orchestra—Westbound (LP)
- BACK IN LOVE AGAIN—L.T.D.—A&M (LP/12-inch)
- IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (LP/12-inch)
- LA VIE EN ROSE—Grace Jones—Island (LP)
- MANHATTAN LOVE SONG/WELL HAVE A NICE DAY—King Erma—Westbound (LP)
- LOVE WAGNET—Frieda Farrow—Capitol (12-inch)
- COCOMOTION—El Coco—A&M (LP)
- KING OF CLUBS/EL CARAVANERO—Chocolat's—Salsoul (LP)
- SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
- YOUR LOVE IS SO GOOD FOR ME/TOP OF THE WORLD—Diana Ross—Motown (LP)

LOS ANGELES/SAN DIEGO

- DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
- WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah
- ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
- MAGIC LOVE/DISCO DANCE/CAN'T YOU FEEL IT/HOLD ME, SQUEEZE ME—Michele—West End (LP)
- LE SPANK—Le Pamplemousse—A&M (LP)
- DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
- BLOCK PARTY/I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12-inch)
- POP COLLAGE (Medley)/LOVE SHOOK/GIRL DON'T MAKE ME WAIT/LOVE SHOOK/LET'S MAKE LOVE TO THE MUSIC—Pattie Brooks—Casablanca (LP)
- I GOT TO HAVE YOUR LOVE/THERE'S FIRE DOWN BELOW—Fantastic Four—Westbound (LP)
- KING OF CLUBS/EL CARAVANERO—Chocolat's—Salsoul (LP)
- MOON BOOTS—Orlando Riva Sound—Salsoul (12-inch)
- YOU'VE GOT MAGIC—Rice & Beans Orchestra—TK (12-inch)
- ON FIRE (Getting Higher)—T-Connection—TK (12-inch)
- YOUR LOVE IS SO GOOD FOR ME/TOP OF THE WORLD—Diana Ross—Motown (LP)
- NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP)

MIAMI

- TOMORROW/LA VIE EN ROSE—Grace Jones—Island (LP)
- DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
- NATIVE NEW YORKER—Odyssey—RCA (LP)
- KISS ME (The Way I Like It)—George McCrae—TK
- DISCO CONGO/MANHATTAN LOVE SONG/SAL SOUL SISTER—King Erma—Westbound (LP)
- LOVE SHOOK/LET'S MAKE LOVE TO THE MUSIC—Pattie Brooks—Casablanca (LP)
- CAN'T YOU FEEL IT/DISCO DANCE/MAGIC LOVE—Michele—West End (LP)
- I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (LP/12-inch)
- LIVING FOR TODAY/INVITATION TO THE WORLD—Jimmy Briscoe & the Little Beavers—TK (LP/12-inch)
- IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (LP/12-inch)
- KING OF CLUBS/EL CARAVANERO—Chocolat's—Salsoul (LP)
- ON FIRE (Getting Higher)—T-Connection—TK (12-inch)
- SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
- COSMIC WIND/BRAZILIAN LULLABY/THE BULL—Mike Theodore Orchestra—Westbound (LP)
- LE SPANK—Le Pamplemousse—A&M (12-inch)

ATLANTA

- DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
- NATIVE NEW YORKER—Odyssey—RCA (12-inch)
- FUNKY STARDUST/LOVE SIGN—Roberta Kelly—Casablanca (LP)
- IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (LP/12-inch)
- LE SPANK—Le Pamplemousse—A&M (12-inch)
- DANCE A LITTLE BIT CLOSER—Charo—Salsoul (LP)
- DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
- MAGIC LOVE/CAN'T YOU FEEL IT/HOLD ME, SQUEEZE ME/DISCO DANCE—Michele—West End (LP)
- WE—Brass Construction—United Artists (LP)
- THE BULL/COSMIC WIND/AIN'T NOTHING TO IT—Mike Theodore Orchestra—Westbound (LP)
- I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (LP/12-inch)
- RUNNING AWAY—Roy Ayers Ubiquity—Polydor (LP)
- KISS ME (The Way I Like It)—George McCrae—TK
- HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12-inch)
- KING OF CLUBS/EL CARAVANERO/OFREN NEGRO—Chocolat's—Salsoul (LP)

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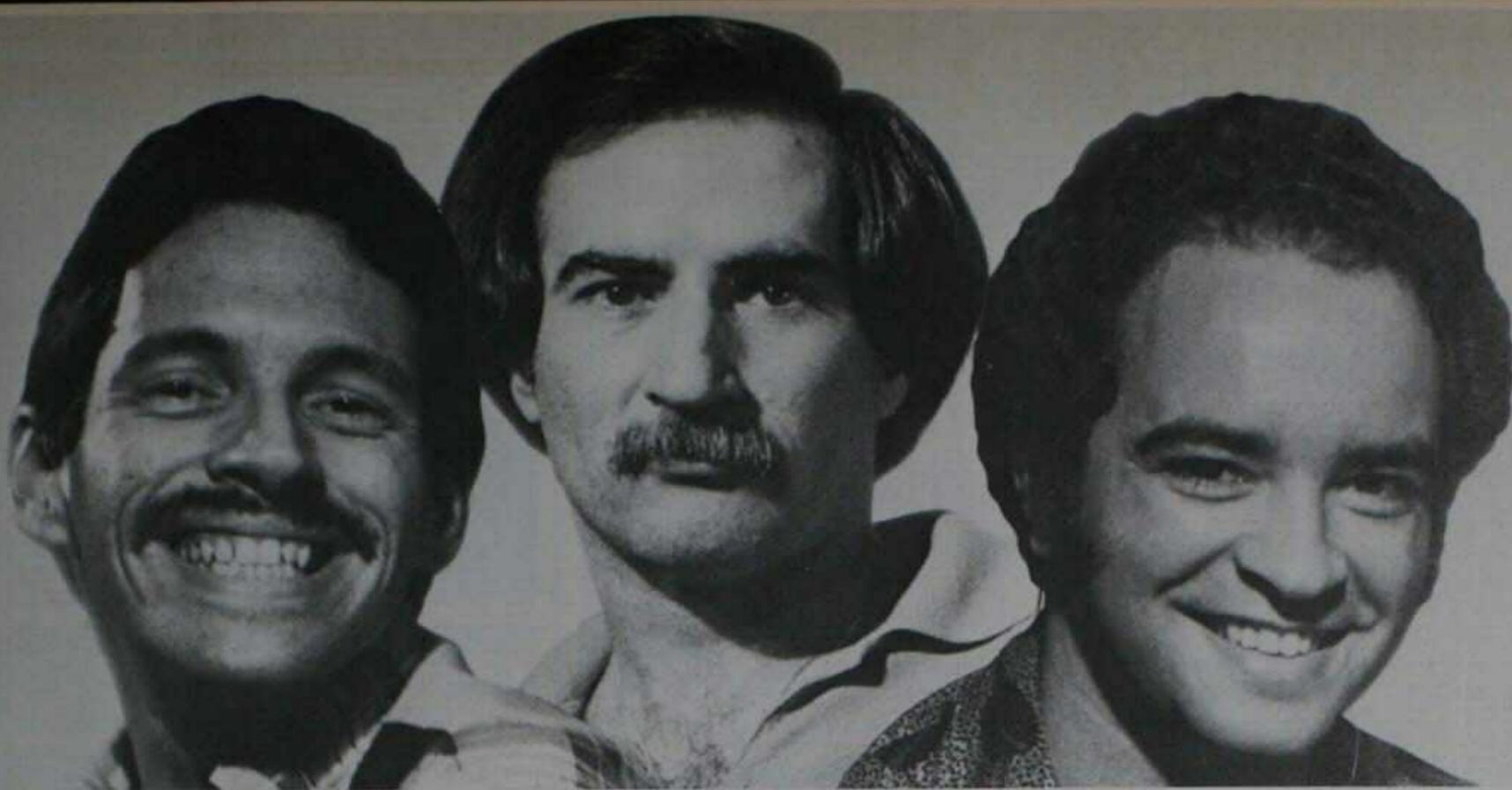
- CAN'T YOU FEEL IT/MAGIC LOVE/HOLD ME, SQUEEZE ME—Michele—West End (LP)
- DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
- POP COLLAGE (Medley)/LOVE SHOOK/GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)
- I GOT TO HAVE YOUR LOVE/THERE'S FIRE DOWN BELOW—Fantastic Four—Westbound (LP/12-inch)
- KISS ME (The Way I Like It)—George McCrae—TK
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- DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
- CAN'T YOU FEEL IT/MAGIC LOVE/HOLD ME, SQUEEZE ME/DISCO DANCE—Michele—West End (LP)
- THERE'S FIRE DOWN BELOW—Fantastic Four—Westbound (LP)
- DISCO CONGO/MANHATTAN LOVE SONG/LA SOUND/SAL SOUL SISTER—King Erma—Westbound (LP)
- COCOMOTION—El Coco—A&M (LP)
- WHAT I DID FOR LOVE/TOMORROW/LA VIE EN ROSE—Grace Jones—Island (LP)
- BLOCK PARTY/I JUST CAN'T TURN LOOSE—Anthony White—Salsoul (12-inch)
- ONCE UPON A TIME—Donna Summer—Casablanca (LP)
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- YOU'VE GOT MAGIC—Rice & Beans Orchestra—TK (12-inch)
- ZODIACS/LOVE SIGN/FUNKY STARDUST—Roberta Kelly—Casablanca (LP)
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- LE SPANK—Le Pamplemousse—A&M (12-inch)

CHICAGO

- NATIVE NEW YORKER—Odyssey—RCA (12-inch)
- DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
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CAMPUS HI FI HIGHLIGHTS—The third Indiana Univ. of Pennsylvania Hi Fi/Stereo Expo pulled more than 8,000 Oct. 18-19 (Billboard, Nov. 5, 1977). Left above, Ronnie Love of



the Drifters (Arista) is flanked by John Henry of Sansui rep J.B. Parent, and expo coordinator Frank Viggiano Jr. Center, Dynaco's John Ferranti and student aid Marcia Kalkbrenner



Billboard photos by John Beale. conduct a kit-building demonstration. At right, Hitachi's Mark Bloomberg explains direct-drive turntable principle to visitor.

Biggest AES Anywhere Tops 4,500 In N.Y.

SRO: 120 Exhibitors, 47 Demo Rooms

NEW YORK—Like Topsy, the 58th AES which wound up its four-day Waldorf-Astoria run Monday (7), just grew to the point where it has literally overreached available space here (and in Los Angeles). "It was the biggest convention we've had anywhere," notes Don Plunkett, executive director, and Jacqueline Harvey, exhibits coordinator. An estimated 4,500-plus packed the aisles to see a record 120 exhibitor displays and 47 sound

demonstrations—a 50% increase in prior East Coast companies and double any previous demo space. The situation already has caused problems for the 60th AES set for the L.A. Hilton May 2-5, with many of the N.Y. newcomers asking for space there, when most is spoken for, Harvey notes. In between, the 59th convention,

Feb. 28-March 3 at Hamburg's Congress Center, promises to be the largest European session ever, according to Dr. Joerg Sennheiser, general chairman. In addition to the SRO digital recording session chaired by Tom Stockham of Soundstream Sunday afternoon, the annual awards banquet that night brought all 10 honorees and a big audience to hear Dr. Peter Goldmark give the featured address. Doing the emcee honors

again was Derek Tillsley of Rupert Neve (U.K.), with Emil Torick of the CBS Technology Center taking the presidential gavel from Rex Isom, retired RCA Records chief engineer. Isom, in conjunction with Walter Welch, curator of the Syracuse Univ. Audio Archives, was responsible for a highly effective sound centennial display with eight "listening posts" for historic recordings. The big news at this year's convention was digital recording (see separate article) which, briefly, is go-

ing to turn the audio industry inside out within the next 10 years. New digital systems were shown by 3M, Soundstream, Mitsubishi, TEAC, and Sony. Neve, Harrison, and MCI all displayed and explained their computer assisted mixing desks, while accessory automated units were shown by Allison Research, among others. The automated consoles, while impressive in their capabilities, seem truly primitive next to the sleeping giant of digital signal processing. Console manufacturers were ex-

(Continued on page 72)

Largest APAA Sees Less Car Stereo, CB

CHICAGO—With all available 166,400 square feet of McCormick Place mall level exhibit space sold-out, the ninth Automotive Parts & Accessories Assn. (APAA) show expects the biggest turnout ever for the three-day event that opens Tuesday (15), preceded by an "industry day" of membership and roundtable meetings. While not lost in the sea of 678 companies with 1,652 booths, the car stereo, CB and accessory representation is down to about 40 firms—only 20 of which are in the aftermarket hardware business. And some of these are saving their really new units for the upcoming Winter CES in Las Vegas next Jan. 5-8, into which the former PC (personal communications/CB) event is now merged. Perhaps the APAA has just outgrown the car stereo/CB industry in

all other areas, in the 10 years since it was set up in 1967 to act as "the voice of the aftermarket" in Washington. Total advance registration was up 46% and buyer preregistration nearly 50% ahead, an indication that last year's record crowd of 19,264 would be easily topped. Many of the major autosound companies are represented, and a smaller number of CB firms, notably those with more extensive product lines including car stereo combinations. The CB side of the industry is still in decline, faced with both consumer disinterest, a continuing availability of below-cost 23-channel models and many firms in the throes of various stages of financial problems. Among exhibitors with major displays in car stereo and/or CB are Audiovox, Automatic Radio, Bo-

(Continued on page 74)

Future Is Here: Digital Takes AES Spotlight

By FRED MILLER

NEW YORK—There was a lot of humming and buzzing at the recent AES convention here, only it wasn't coming from the machinery. The entire crowd was talking about digital recording. Forget all the rumors you've heard and eyeball this for a minute: digital audio recording makes available the following: a 90 dB signal-to-noise ratio, unmeasurable wow and flutter, 85 dB crosstalk, elimination of print-through and phase distortion, unlimited copying with no degradation of signal. To put it briefly, digitally recorded sound is the best sound you have ever heard short of live. The clarity, the absence of tape hiss or surface noise from the PCM digitally-encoded disks is nothing short of astonishing. The improvement over analog recording is so vast, that digital must be considered a breakthrough on the order of the introduction of magnetic tape into recording. And here's the best part. It's right around the corner.

- 3M, in conjunction with the BBC, displayed and demonstrated a 32-channel digital recorder which uses one-inch tape and spins at 45 ips—available in about a year.
- Soundstream, from Salt Lake City, demonstrated a 4-channel machine with a phenomenal recording of the Boston Pops Orchestra. Its machines are currently in use, and 16 and 24-channel models will soon be available.
- Mitsubishi offered a two-channel 1/4-inch digital recorder, a cassette recorder, and a PCM (pulse

(Continued on page 73)

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Tape Duplicator

Second International Videodisk/Home Video Programming Conference, Nov. 16-19 at NYU Loeb Conference Facility in New York, will feature 15 panels, with three key sessions on copyright, union and cable television, according to Vivian Arden of sponsoring Visiondisc Corp.

Copyright panel is headed by **Benson Begun**, Columbia Pictures Corp.; union session is moderated by **Donald Brody**, Actors Equity, while the cable discussion will be moderated by **Gerald Levin**, Home Box Office.

The "on site" videotape production to be produced at the conference will star 82-year-old jazz/blues star **Alberta Hunter**, with the production to be the subject of a "how to market" session headed by Joe Cohen, NARM executive vice president.

Another highlight is the establishment of an annual **Bill Gresley Memorial Award** that will honor the late Variety reporter starting next year with a citation to the individual or organization contributing significantly to the development of the home video industry.

Registration information is available from IVPC, Box 102, Cooper Station, New York 10003.

3M Mincom division is to introduce a new compact, high-speed portable 16:1 cassette duplicator at the PRLA show set for Nov. 21-23 at the Hershey (Pa.) Motor Lodge. With a suggested list of \$895, the **Wollensak 2790AV** duplicator, with one transport for the master and one for the dub, will copy a 30-minute cassette in less than a minute, according to the specs.

Other features include the Wollensak bi-peripheral drive with two synchronous motors to ensure that copies are timed precisely to the master cassette; solid-state IC logic and LED indicators coupled to simple keyboard controls to provide ease of operation, and the patented "cassette guardian" circuit that senses a faulty cassette.

Eastman Kodak now has available "Sound-Magnetic Sound Recording for Motion Pictures."

U.K. Hi Fi Expo '78 Venue Shift; 40 Firms Inked

By PETER JONES

LONDON—The 1978 International Spring High Fidelity Exhibition (May 2-6) has been switched from the Heathrow Hotel, site of the four previous shows in the series, to the Cunard International Hotel at Hammersmith, West London.

Don Quillen, of Emberworth, the organizing company, said the change was caused by the Heathrow deciding to limit its operations to classic hotel functions, rather than large exhibitions.

He adds: "The way the 1977 Autumn Show logistics were handled at the Cunard means we can smoothly introduce the spring show into the same venue."

Within 11 days of exhibition dates and times being announced by Emberworth, 40 companies signed on as exhibitors and others are awaiting space allocation.

The exhibition will be trade-only May 2, 3, 4, with the other two days open 10 a.m.-8 p.m. for the public.

Companies on firm bookings include Alba, Amstrad, Audiomaster, Audio and Vision Furniture, Bib Hi-Fi Accessories, Celestion, Chartwell, Eumig, Farnell Acoustics, Fogg Components, Goldring, Grundig International;

Hayden Laboratories, Highgate Acoustics, Infinity, Janorhurst, Jennings Research, JR Loudspeakers, KEF Electronics, LAM, Lentek;

Marantz (U.K.), Mission Electronics, National Panasonic, Onlife Research, Pioneer, QAS, Rank Hi-Fi, Ross Electronics, Sanyo, Shure, Solus;

Tandberg (U.K.), Tangent Acoustics, Technics, Tape Music Distributors, Trio, Webland International, Wilmex, Zerostat Instruments.

a comprehensive guide to preparing and producing effective magnetic sound tracks. Bulletin S-75 is available at \$6.25 list from A/V and photo dealers or Eastman Kodak, 343 State St., Rochester, N.Y. 14650.

Bob Sheehy, most recently Ampex Western regional sales manager for custom tape duplicating, has joined **Columbia Magnetics** in a similar post, with responsibility for consumer blank tape sales in a 24-state Western region.

Greeks Protest 25% Hi Fi Tax

ATHENS—The union of audio equipment retailers in Greece has protested to the Government over the high rate of tax—25%—imposed on imported tape recorders, speakers, amplifiers and similar hardware.

The union points out that since

the imposition of the tax, sales have declined dramatically and many shops are going out of business.

If the present high rate of tax on imported audio equipment remains, the union estimates that retail prices will rise by 200% in the next five years.



More Artists Help Sell Audio And Accessories

continued from page 1
 azines and point-of-purchase
 lays.
 While the varying agreements
 or more or less of the individual
 st or group's time, the bottom

line is to effectively link a slightly
 different razors and blades—in this
 case, the machines or the software
 with the musicians.

Since 1971, Fitzgerald has helped
 make Memorex a household word

and the number one selling tape in
 the music industry, according to
 Billboard's most recent retailer
 study.

Her glass shattering act on tv was
 rated one of the "best" all-time ad

uses of the medium, and more
 recently the "Is it live or is it Memorex?"
 theme, using other music per-
 sonalities like Count Basie, Nelson
 Riddle and currently Melissa Man-
 chester.

While the ads plug the MRX2 cas-
 settes, there's a definite "halo" effect
 on the rest of the line. "Ella sells 8-
 track just like she sells cassettes,"
 notes Al Pepper, audio division
 product manager. "Our mass adver-
 tising reaches more 8-track users
 than our competition."

Fitzgerald and Manchester are
 about to take their act abroad, with
 Jake Rohrer, consumer products di-
 vision marketing manager, noting
 that 40% of Memorex revenues come
 from outside the U.S., with sales in
 23 countries.

TV commercials will be taped in
 such locales as London, Tokyo and
 Hamburg to extend the company's
 reach in those key music markets
 next year.

Manilow will endorse the full line
 of JVC America home audio prod-
 ucts, starting after the first of the
 year, according to the Philip Stogel
 Co. which is coordinating the cam-
 paign. The Arista artist will be fea-
 tured for the full calendar year in
 consumer and audiophile maga-
 zines, newspapers and radio spots
 tagged for local dealers, and syndi-
 cated programs as well. Full color
 posters also will be available to deal-
 ers.

"We feel it's only fitting that we
 have the hottest musical personality
 in America endorsing our line,"
 notes Sparky Wren, vice president,
 sales and marketing. The campaign
 will be in full swing by the time
 Manilow's new ABC-TV special
 beams in early 1978.

King's campaign for Technics
 Linear Phase speakers already is un-
 derway, with the legendary blues
 figure bringing Lucille, his famed
 Gibson guitar to the firm's audio
 studios in Secaucus, N.J., for the
 "recording session."

He laid down some guitar riffs
 whose waveform response was re-
 corded on an oscilloscope, with the
 signal clusters produced by his live
 guitar playing then compared with
 the waveform signals of the same
 music reproduced by the new Tech-
 nics SB-7000A speaker system.

The result was the speaker system
 producing a mirror image of the live
 music, leading into the ad tagline
 "Will the real B.B. King stand up!"

The six-figure-plus campaign in
 print is featured in 16 insertions
 from October through January in a
 dozen consumer magazines, plus
 trade backup, with more than a re-
 ported 1.9 million combined circula-
 tion and an estimated 27 million to-
 tal readership impressions. Dealer
 posters are also part of the promo-
 tional package.

Craig began its ad tie-in with ma-
 jor music acts back in 1975 with
 Leon Russell, and since then various
 campaigns for its car stereo and
 Powerplay booster units have in-
 cluded Billy Preston, Arlo Guthrie,
 Ray Charles, the Beach Boys and,
 most recently, Emerson, Lake &
 Palmer and Dave Mason. Most cam-
 paigns involve one and two-page
 print ads in national consumer pub-
 lications.

"We don't just pay artists to en-
 dorse the products," says Tim
 Hendricks, Craig marketing admin-
 istrator. Our criteria has always been
 to seek those artists who are produc-
 ers, writers, musicians or singers who
 really do know what good sound is
 all about.

"In some cases they may have had
 a Craig system in their cars or vans,
 or else we installed one for them."

He claims they've been very suc-
 cessful, noting that a tagline on the
 Beach Boys ads to write the compa-
 ny for more information pro-
 duced a great amount of mail re-
 sponse.

(Continued on page 72)

The best audio recorder in the world.

Buy an Ampex ATR-100 for your studio,
 and you'll have the finest audio recorder
 ever offered for sale. Use it for monaural,
 two-channel and four-channel work, and
 you'll produce recordings (and playbacks)
 that simply cannot be matched by any
 other machine.

The fully servoed transport with auto-
 matic tension control and dynamic braking
 nails down tape speed for unprecedented
 timing accuracy. By eliminating the pinch
 roller and employing a unique tape path
 design, Ampex found a way to greatly
 extend tape life and reduce transient
 stresses. Spin the capstan, and both reels
 follow suit. Try to start the transport with
 the tape loose, and nothing happens. Kick
 out the power cord during fast rewind, and
 the machine slows gradually to a pro-
 grammed stop.

The lift-out control panel has LED
 indicators for status on every channel, and
 control is a matter of touching calculator-
 like buttons. Search-to-cue arms at a touch
 and stops on a dime. You even get a choice
 of 60 or 120 ips shuttle speed under cap-
 stan control plus a superfast rewind speed.

Mechanical features of the ATR-100
 are important, but don't overlook audio
 performance. Many specs are a full order
 of magnitude better than anything else on
 the market, and every performance meas-
 urement is the world standard. ATR-100
 is what Ampex knows about sound
 recording.

Get the complete story on this ultimate
 performance recorder by requesting a free
 brochure on the ATR-100. The best audio
 recorder in the world.



AMPEX

Ampex Corporation, Audio-Video Systems Division, 401 Broadway, Redwood City, California 94063, 415/367-2011.

HARDWARE & SOFTWARE

Czech Fest Sound Showcase

By LUBOMIR DORUZKA

BRATISLAVA—Within the framework of the Bratislava Music Festival, and to commemorate the 100th anniversary of recorded sound, the Grand '77 exhibition was staged recently in this Czechoslovakian city.

It featured examples of historic gramophone and other technical equipment, but also new product of companies from Czechoslovakia and other Socialist countries.

Producers of both records and hardware took part, among them: all three Czechoslovak record companies (Supraphon, Panton and Opus); Czech pressing plant Grammophone Works, from Lodenice; Tesla hardware producers; Polskie Nagrania, Polish record producers; Kultura, Hungarian export company; and the Romanian company Ilexium, which laid particular emphasis on recording of inter-

nationally noted Pan's pipe player Gheorge Zamfir.

On the first floor of the Culture and Sports Park, where the exhibition took place, the Bratislava High Fidelity Club had an exhibition of technical items produced at amateur level by members.

The High Fidelity Club of Bryno installed its own closed-circuit tele-

vision studio and quadraphonic equipment, consisting mostly of Sony hardware, such as the AVS 4200 camera, CMW 110 switcher, and CM-8 110 wiper, AV 3670 black and white videorecorder, EV 320 color videorecorder and Philips' N-1500 VCR cassette recorder.

Hi fi clubs play a very important *(Continued on page 76)*

N.Y. Draws 'Biggest' AES

(Continued from page 69)

remely well represented with displays from Audiotronics, El/Tech, Tangent, Trident, Peavey, Sound West, La Salle and several others.

The semipro market for audio equipment, including mini consoles, was well served by Otari, Peavey, Sound Workshop, MXR, TEAC, Sony, and Yamaha. They offered tape recorders such as four tracks in 1/4-inch and 16 tracks in one inch, excellent low-cost mixing desks, and a variety of outboard and reinforcement accessories useful in "basement" recording, as well as small professional operations.

Signal processing devices were too numerous to cover in any depth, but fascinating new instruments could be seen at the Orange County Electronics booth, the Aphex display (the new "aural exciter" which has been widely written about) and at the "veteran" UREI display.

If you needed to know about what's new in tape recorders, Studer was glad to tell about its expanded operations in the U.S. Scully had a new 2-track machine at the Martin Audio booth, and Ampex had more ATR-100's on the floor than ashtrays. Gotham Audio presented the new Telefunken 16-track, 2-inch machine with expandability up to 32 tracks.

In the "notions" department, Eventide led the way with its prototype of a digital delay line with 16 output tape which can be programmed by any of 32 selectable preset combinations of four switches on the front panel. Designated the Model S-1066 for the time being, Eventide assures that it will have a catchy name by the beginning of 1978.

Over in "cosmetics and foundations," studio architect and designer Jeff Cooper showed color photographs of some of the studios he has designed, and Sierra Audio and Sugarloaf View did much the same, presenting very attractive displays of their work in designing and building recording studios that work well and look good.

AKG had its full line of microphones on display, including the new C-424, a quadraphonic condenser microphone. Sony has new microphones incorporating a recently developed "back-electret" principle, with other new units from Electro-Voice (Bysten "C"), Shure (BM 59), Beyer Dynamic and Sennheiser.

Ken Schaeffer Group was excited about its new Schaeffer-Vega Diversity System, a wireless transmitter receiver system finding popularity among rock musicians.

B&K, makers of test equipment and measuring devices, had a very accessible booth with its full line, and Sescom was there with its line of blue-box split matchers, mic-splitters, transformers, and in-line matching devices. A new wrinkle in measuring was demonstrated by Acoustilog, with its easily usable device to measure reverberation characteristics in a room or artificial echo device. The Acoustilog unit represents a major step in its field.

In other convention observations, it was probably the biggest AES show in anyone's experience, and especially well attended by persons of the female persuasion, who seem to be more and more in evidence in the audio industry. It was good to see women explaining marketing plans and console operation rather than simply handing out leaflets and referring inquiries to "one of the men."

Undoubtedly the hit of the show was the Orban/Parasound booth, where one could get a free yo-yo. Or perhaps it was the dbx booth, which kept busy blowing up balloons. The big failure of planning was that no one gave out shopping bags, carriers or totes as promotional material.

FRED MILLER

More Artists Plug Audio & Accessories

(Continued from page 71)

Charles has been the spokesman for 3M Scotch recording products since midyear, with a key section of the campaign built around nationwide radio spots in 204 markets as part of the firm's sponsorship of the syndicated "King Biscuit Flower Hour."

It's the third year 3M has been a co-sponsor, with each broadcast reaching an estimated five million tape recording music enthusiasts for 60-second Scotch commercials plus opening and closing announcements.

The writer, arranger and musician has used the Scotch product professionally for much of his career, as he points out in the message to the growing home recording market. Set for a full year, the campaign is covering open reel tape for the expanding semi-pro market, the Scotch Master cassettes for the high-end audiophile audience, and the dependable line of standard Scotch cassettes for any music recording use.

These are only a few of the more recent and most ambitious commercial relationships of artists and audio. There have been many others—with varying degrees of success such as Elton John's signing as a 4-chan-



B.B. King lends his guitar Lucille Jeff Berkowitz, Technics/Panasonic home audio general manager, during taping session for artist's advertising plugging Linear Phase speaker in foreground.

nel spokesman for U.S. Pioneer when he had never made a quality recording.

One of the more famous was his pioneer Saul Marantz's signing classical guitarist Andres Segovia endorse the Marantz audio line. Now the head of Dahlquist speakers, Marantz himself is endorsing BASF blank recording tape, speaking as an "audio purist."

It goes to show that the concept remains the same—why not a musician to sell music reproduction?

New Houston Move For Pacific Stereo

HOUSTON—What is described as the flagship unit in a series of Pacific Stereo Stores for Houston area is under construction in the Memorial City Shopping Center.

It will be opened in November by the CRS Retail Stores Division. Richard L. Minns is the developer of the 6,000 square foot store being built on a 16,000 square foot site.

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'ARCHAIC & DISCRIMINATORY'

Canadian Importers Irate On Value Tax

By DAVID FARRELL

TORONTO—Audio equipment importers are irate at recent changes in the federal government's tax structuring of goods coming into Canada and have formed a lobbying group to petition and verbally fight what they consider to be "archaic, discriminatory" legislation.

The heart of the issue is in the contents of a letter mailed to 50-plus audio importers in Canada last March by Revenue Canada. Importers are advised that Revenue Canada is cur-

rently investigating the Japanese audio industry to determine if pricing structures to importers reflect fair market values.

In the same letter, importers were put on notice that if any "undervalue" practices were brought to light, that for duty purposes the amounts would be retroactive to May 1 of 1977.

With the widening spread between the Japanese yen and the Ca-

nadian dollar, audio retailers have been forced to boost prices anyway.

With the government placing an "unreal" duty on goods coming in, in addition to a 12% federal sales tax applied to the duty paid value, plus provincial sales tax at the retail end, consumers in Canada are clearly paying through the nose for audio equipment in a country that is noticeably lacking any audio manufacturers of its own.

According to one senior official at

Marantz Superscope in Canada, the purpose of the investigation is nothing more than a way around GATT agreements. "Revenue Canada is, in effect, increasing revenues without actually limiting imports or increasing tariff barriers on paper," the spokesman maintains.

So far, the revenue department has sought to establish what it arbitrarily considers to be fair market

(Continued on page 78)

OTARI

**From Otari to modernize your facilities.
DP-6000 for finest quality duplications of 7½ ips masters.**



The sophisticated system is designed for 32:1 high-speed duplications with unexcelled sound quality. Slanted 1800 ft endless loop bin and double-capstan master reproducer for smooth 240 ips transport of your 7-1/2 ips half or one-inch masters. Centralized full automatic control of slaves up to 10 units. 2MHz quartz-crystal bias generator. Crystal-coated ferrite heads for clean duplications for years on end.

Behind the high-performance system stands proven reliability of Otari engi-

neering. Proven through its products working in every part of professional recording and duplicating world, making thousands of satisfied users. For the full story of DP-6000, get in contact with your nearest Otari distributor.

Japan: Otari Electric Co., Ltd., 4-29-18 Minami Ogikubo, Suginami-ku, Tokyo 167, Japan
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

Please send me details on

DP-6000

Name _____

Company _____

Address _____

Billboard

Rep Rap

ERA Heart of America Chapter caps its membership drive at its Nov. 22 meeting that features Ray Hall, national ERA executive president. Firms joining the chapter at the time will be invited as guests to the annual dinner party, a highlight of the year's activities. For information, contact George Kangas, public relations committee chairman, Lowellas & Assoc., 11202 Johnson Dr., Shawnee, 66203, phone (913) 631-3515.

Bob Rosenberg, merchandising vice president for Richmond, Va.-based Ward's Co., chairman of electronic retailers, addressed the ERA Atlantic Chapter Monday (14) at the Top of the Building in Philadelphia. He led a discussion on the relationship between reps and units.

Doug Cohen is the newest principal in Audio Concepts, with co-owners Steve Weil and Bill Kist announcing the move for the five-year-old firm at 350 Northern Blvd., Great Neck, N.Y. 11021. Cohen joined the firm in 1976 after experiences with several metro area hi fi stores.

Digital At AES

(Continued from page 69)

digital modulation) disk turntable which spins at a reported 1,800 rpm.

Sony introduced to the New York audience its two-channel digital processor used in conjunction with a videorecorder.

TEAC demonstrated its new digital disk turntable which operates on the same laser principle as Mitsumi's jointly developed with the latter and Tokyo Denka.

Ampex and 3M are both offering digital audio recording tape.

Soundstream demonstrated how digital editing could be accomplished, broadening the range of digital applications from just recording—even before anyone has the orders. Manufacturers claim that digital systems will virtually eliminate the need for noise reduction systems, expanders, limiters, compressors, noise gates, editing tools, and artificial reverberation devices.

Here is how and why digital recordings are better: The analog information (the present output of a turntable, for example) is measured and encoded into digital information. During the time that the signal is in digital form, it is not subject to most of the indignities which analog recording suffers from.

A playback head on an analog (magnetic) recorder must read complex information which has been squeezed through amplifiers, dragged across scrape flutter filters, and handled by engineers who had pizza for lunch.

No wonder there is phase shifts, distortion, reduced dynamic range, and some non-linearity due to less than ideal tape head contact.

Digitally encoded signals simply don't care about that stuff. Since the playback head is reading digits (yes, no, black or white, on or off), it is concerned primarily with the sequence of these digits and their interpretation as they relate to the parameters of audio. The amplitude of no concern, except that it be sufficient to print the signal at all.

The end result then, as the signal is converted back to analog terms, is relative freedom from the inherent problems of tape transport and electronics.

Naturally all this analog to digital (A/D) and digital to analog (D/A) conversion is pretty costly, so the 3M people estimate that its 32-track plus track digital master recorder package will enter the market at about \$50,000.

Less Car Stereo, CB At Chi APAA

Continued from page 69
man Industries, Car Tapes/Jet Sounds, Clarion Corp. of America, Cobra Communications/Dynascan, Far Eastern Research Labs (Xtal), Harada Industry of America.

Also: Hy-Gain Electronics, J.I.L. Corp of America, Kraco Enterprises.

Assistance on this story was provided by Jim McCullaugh in Los Angeles.

Mesa Corp., Metro Sound, Midland International Communications division (CB) and Medallion automotive Products division, Motorola Automotive Products division, Mr. CB/Jasco Products division, Panasonic Car Audio, Pathcom (Pace), RCA Distributor & Special Products division, and Tenna Corp.

Among speaker firms are American International Sound Products, Comm Industries, Jensen Auto Consoles, Magnadyne and Spar-komatic Corp. Accessories are featured by such firms as Antler Antennas/MOM Manufacturing, Auto-Tune/Peerless Instrument, Fuzzbuster/Electroalert, GC Speedex, Globemaster, GTE Sylvania, S.C. Johnson & Co., Walter Kidde & Co., On Guard Corp., Os-row Corp., Ram Automotive, Rubber Queen, Superex Electronics and Turner division of Conrac.

Missing from APAA, however, are such major car stereo and CB companies as Craig Corp., Channel Master, Inland Dynatronics Inc. (IDI), Fanon/Courier, Kris, Pioneer Electronics of America, Royal Sound, Sanyo, Sony, Superscope, Surveyor and Teaberry, among others.

There will be some new items in autosound at APAA, all extending the "hi fi on the highway" boom that was started several years ago with Panasonic's first "big sound" under-dash car stereo combination.

• **Panasonic Car Audio** will showcase its component systems that were previewed at the Summer CES, in a customized '78 long-bed Ford van fitted out by Van Royal of Nappanee, Ind. Included were the CX-1100 8-track player, CA-9500 AM/FM/MPI tuner, two CJ-3510 power boosters and four speakers—a pair each of 6 by 9-inch Concert Sound coaxials and 5½-inch-diameter Sound Pumps. Also to be introduced are new point of purchase dealer aids including a cutaway speaker display and small and large product displays for the component systems.

• **J.I.L. Corp.**, extending its accessory line, has a new power antenna for CB/AM/FM/MPX units, with the FAA-1001 sold as a complement to the firm's growing line of CB/car stereo/tape combinations, at suggested \$79.95. Among its newest in-dash car stereo combos, the firm will have its 851N 8-track/AM/FM/MPX with five watts RMS/channel at suggested \$99.95.

• **Audiovox** is making another big push with its Stereo High Fidelity speaker kits, showcasing a Tryvox-20 three-way speaker system with each 6 by 9-inch unit rated at 30 watts RMS/channel (suggested \$69.95 per kit), and the Comp-60 four-speaker system with total combined output of 40 watts RMS (suggested \$124.95). Newest "Indasher" units are the CAS-500 auto-reverse cassette player with AM/FM/MPX radio featured the "Staar-type" transport, the step-down CAS-300/ID-600A unit without auto-reverse, and the C-981 mini under-dash cassette player unit with auto-reverse.

• **RCA Distributor & Special Products** division has a new RCA Universal AutoSound six-unit point of purchase demonstration display for counter or with optional base to showcase any six in or under-dash models. **STEPHEN TRAIMAN**

Sound Business
Build For the Sound Environment

By JOHN WORAM

NEW YORK—"The first step in designing a sound system is to obtain as full an understanding as possible of the environment in which it must perform."

So states Community Light and Sound, Inc.'s, new 100-page catalog and applications manual—a year-long effort of the company's engineering staff. The book contains catalog sheets of Community's line of horns and accessories, plus design notes on the subject of horn construction.

In loudspeaker jargon, a horn is a

device used to efficiently "couple" a small moving diaphragm with the relatively large air mass surrounding it. Since the standard voice coil-plus-cone loudspeaker is—for all practical purposes—infinately small when compared to the volume of air in the listening area, its efficiency is minimal at best.

The horn principal raises that efficiency by gradually moving more and more air, as the horn design tapers outward, according to mathematically determined designs.

Community points out that the classical horn designs were established years ago by audio pioneers, and that the company's forte is applying modern construction techniques to the realization of those designs. As one of their ads says, "We aren't doing anything new, we're just doing it right."

Community's research into practical horn construction began in 1969, in a workshop that was formerly a bedroom. Since then, the company has advanced steadily, concentrating on Fiberglas construction techniques.

In explaining the preference for Fiberglas construction, the manual cites efficiency as Community's primary design criterion, with Fiberglas offering advantages in output-to-weight, output-to-size, and cost-to-durability efficiency, as well as the usual consideration of power into-power out. Additionally, Fiberglas is inherently weather-proof—an important consideration for most outdoor installations.

Within the broad category of horns, there are several specific design categories, such as radial horns, straight horns, and multi-cellular horns. Needless to say, each has its own specific characteristics and advantages.

• **Radial horns** provide uniform horizontal coverage over the angle of the horn at all frequencies. Unfortunately, a mathematically-correct design reveals a throat that is thinner in the mid-section than at either end. Therefore, although such horns are no problem on the drawing board, they are difficult—or seemingly impossible—to mold in Fiberglas.

The Community manual acknowledges many torn-up molds, as well as horns that were "de-molded" with power grinders, before the company developed its current molding techniques (which perhaps understandably—are not further described).

• **Straight horns** do not maintain wide-angle horizontal coverage over

their entire frequency range, yet offer a better on-axis high frequency response, when compared to radial designs. Community manufactures straight horns for two primary applications: paging and long-throw projection.

The manual points out that "beaming" tendencies of straight horns may be somewhat overcome by the addition of an acoustic lens, suitable for short-throw, wide-angle applications.

• **Multi-cellular horns** improve dispersion characteristics through the use of multiple cells joined one driver element. Community notes that some sheet-metal designs produce a "kazoo-like" tonal quality that more than offsets any advantages of multi-cell design. The company feels that the structural rigidity of its fiberglas construction keeps many potential problems at a minimum, while allowing the horns to perform at very high power levels.

Of course, any of the horns so described are merely passive devices—they must be driven by some type of vibrating piston at one end. This may be either a cone loudspeaker of traditional appearance, or a so-called compression driver, a small diaphragm-only housing that bolts into place at the end of the horn.

In the final chapter on comparative measurements, it is noted that "typical listening room" for pro might be anything from a small night club to a 200,000-seat sports stadium—further evidence of the importance of understanding the environment before specifying the system.

Since a "typical" environment of this kind doesn't exist, Community Light and Sound tests its products in what might be called an "environment-free environment." That is, an area where no reflective surfaces can influence the test results. A suitable anechoic chamber would be prohibitively large (and costly), so the company has selected an isolated patch of countryside in Pennsylvania and devised an apparatus that hoists both speaker and test microphone some 30 feet up above the ground.

Free from all reflective influence, Community has carefully measured and compared its designs against those of leading competitors. The results are tabulated in some 15 pages of measurements included in the manual. Fortunately, it didn't rain much at the time of the testing. But even if it had, Fiberglas doesn't rust.

Studio Track

By JIM McCULLAUGH

LOS ANGELES—Producer Jim Mason mixing **Richie Furay's** upcoming Elektra LP at **Producer's Workshop**. In addition, **Lindsey Buckingham** of Fleetwood Mac producing **Walter Egan** for an upcoming Columbia LP there while **Bob Ezrin** and **Brian Christian** are co-producing **Dick Wagner's** first solo LP for Atlantic.

Recent mastering projects at **Allen Zentz** include new albums from **Dianna Ross**, **Leo Sayer**, **Parliament**, **Donna Summer**, **Starwood** and **Loggins & Messina**.

Platinum Hook recording an LP at **Motown Recording Studios**, **Greg Wright** producing. . . . **Guitarist Chuck Crane** and producer **Steve Goldberg** at **Audio Arts** wrapping up Crane's first Capitol album. . . . **Vi Ann** and **Paradise Express** cutting an LP at **Studio Sound Recorders** for **Raintree Productions**.

Johnny "Guitar" Watson producing his third DJM album at **Paramount Recording Studios**, **Kerry McNabb** engineering assisted by **Mitch Gibson**. Also there, **High Energy** finishing an album for **Motown**, **Kent Washburn** producing with **Roger Dollarhide** engineering assisted by **Peter Haden**.

Out Of Town Notes:

Deke Richards producing **Bonnie Bramlett** at **Capricorn Sound Studios**, Macon, Ga., for her third Capricorn album. Musicians include members of the **Gregg Allman Band** as well as **Wings** drummer **Joe English**. **Johnny Sandlin** also producing **Delbert McClinton** there.

Jimmy Ibbotson, former member of the **Nitty Gritty Dirt Band**, working on a solo project at **Pyramid Peak Studio** in Denver.

Phyllis Hyman recording at **CBS Studios** in San Francisco, co-produced by **Skip Scarborough** and **Larry Alexander**. . . . **Tommy Couch**, **James Stroud** and **Wolf Stevenson** producing **Sam Dees** for **Polydor** at **Malaco Recording**, Jackson, Miss.

Michael Zager producing **Alvin Fields** at **Secret Sound Studio**, New York. **Rick Rowe** engineering.

Ray Norman producing **Sly, Slick & Wicked** at **Kingdom Sound Studios**, Syosset, N.Y., **Don Casale** engineering.

Van McCoy recording his upcoming album at **H&L Sound Studio**, Englewood Cliffs, N.J. **The Softones** and **The Stylistics** also wrapping up LPs there.

American Recording Studios, Denver, has branched out into another corporation which houses **L&L Productions** and **Sticky Wicket Music**. . . . **The Romantics** cutting tracks at **Detroit's Sound Suite**.

A sextet made up of **Jack Wilkins**, **Michael Brecker**, **Randy Brecker**, **John Burr**, **Al Foster** and **Phil Markowitz** cutting tracks for a jazz LP at **Downtown Sound**, New York. **Fred Miller** producing and engineering helped by **John N. Bates**. It's a **Chiaroscuro Records** project.

Heavenly Recording Studios, Sacramento, Calif., has installed a new **Quad-Eight Pacifica** console. . . . **Freddy Salem**, lead guitarist for the **Outlaws**, recording demo solo tracks at **M.T.R. Studios**, Peninsula, Ohio.

In activity at **Noel Paul Stookey's Eight Track Studio**, South Blue Hill, Me., **Mike** and **Greta Blanchard** working on a new LP. **Maine** folk-singer **David Mallett** also in recording his forthcoming **Newworld** album. . . . A new 8-track studio called **Cypress Queen Recording** is now operational in **Philadelphia, Pa.**

Phoenix 413 Recording Studios opens as a 16-track facility in **Camden, N.J.**

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'ARCHAIC & DISCRIMINATORY'

Canadian Importers Irate On Value Tax

By DAVID FARRELL

TORONTO—Audio equipment importers are irate at recent changes in the federal government's tax structuring of goods coming into Canada and have formed a lobbying group to petition and verbally fight what they consider to be "archaic, discriminatory" legislation.

The heart of the issue is in the contents of a letter mailed to 50-plus audio importers in Canada last March by Revenue Canada. Importers are advised that Revenue Canada is cur-

rently investigating the Japanese audio industry to determine if pricing structures to importers reflect fair market values.

In the same letter, importers were put on notice that if any "undervalue" practices were brought to light, that for duty purposes the amounts would be retroactive to May 1 of 1977.

With the widening spread between the Japanese yen and the Ca-

nadian dollar, audio retailers have been forced to boost prices anyway.

With the government placing an "unreal" duty on goods coming in, in addition to a 12% federal sales tax applied to the duty paid value, plus provincial sales tax at the retail end, consumers in Canada are clearly paying through the nose for audio equipment in a country that is noticeably lacking any audio manufacturers of its own.

According to one senior official at

Marantz Superscope in Canada, the purpose of the investigation is nothing more than a way around GATT agreements. "Revenue Canada is, in effect, increasing revenues without actually limiting imports or increasing tariff barriers on paper," the spokesman maintains.

So far, the revenue department has sought to establish what it arbitrarily considers to be fair market

(Continued on page 78)

Rep Rap

ERA Heart of America Chapter caps its membership drive at its Nov. 22 meeting that will feature Ray Hall, national ERA executive vice president. Firms joining the chapter at the meeting will be invited as guests to the annual Christmas party, a highlight of the year's activities. For information, contact George Kangas, public relations committee chairman, Lowell-Kangas & Assoc., 11202 Johnson Dr., Shawnee, Kan. 66203, phone (913) 631-3515.

Bob Rosenberg, merchandising vice president for Richmond, Va.-based Ward's Co., chain of audio/electronic retailers, addressed the ERA Mid-Atlantic Chapter Monday (14) at the Top of CSF Building in Philadelphia. He led a discussion on the relationship between reps and accounts.

Doug Cohen is the newest principal in Audio Plus, with co-owners Steve Weil and Bill Kist announcing the move for the five-year-old firm at 350 Northern Blvd., Great Neck, N.Y. 11021. Cohen joined the firm in 1976 after experiences with several metro area hi fi retailers.

Digital At AES

Continued from page 69

code modulation) disk turntable which spins at a reported 1,800 c.p.m.

Sony introduced to the New York audience its two-channel digital processor used in conjunction with a videorecorder.

TEAC demonstrated its new PCM disk turntable which operates on the same laser principle as Mitsubishi's jointly developed with the latter and Tokyo Denka.

Ampex and 3M are both offering digital audio recording tape.

Soundstream demonstrated how digital editing could be accomplished, broadening the range of digital applications from just recording—even before anyone has the recorders. Manufacturers claim that digital systems will virtually eliminate the need for noise reduction systems, expanders, limiters, compressors, noise gates, editing tools, and artificial reverberation devices.

Here is how and why digital recordings are better. The analog information (the present output of a console, for example) is measured and encoded into digital information. During the time that the signal is in digital form, it is not subject to most of the indignities which analog recording suffers from.

A playback head on an analog (magnetic) recorder must read complex information which has been squeezed through amplifiers, dragged across scrape flutter filters, metal guides and handled by engineers who had pizza for lunch.

No wonder there is phase shifts, distortion, reduced dynamic range, hiss from the tape, and some non-linearity due to less than ideal tape to head contact.

Digitally encoded signals simply don't care about that stuff. Since the playback head is reading digits (yes or no, black or white, on or off), it is concerned primarily with the sequence of these digits and their interpretation as they relate to the parameters of audio. The amplitude is of no concern, except that it be sufficient to print the signal at all.

The end result then, as the signal is converted back to analog terms, is a relative freedom from the inherent problems of tape transport and electronics.

Naturally all this analog to digital (A/D) and digital to analog (D/A) conversion is pretty costly, so the 3M people estimate that its 32-track plus 2-track digital master recorder package will enter the market at about \$150,000.

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GTO COMPILATION

Donna Summer 'Hits' LP Is Blocked By Casablanca

LONDON—The U.K. release of a Donna Summer Greatest Hits album by GTO Records has been blocked by a High Court order.

The injunction followed an application by Casablanca Record and Film Works Inc. of California and Goldisk BV of Holland, which claim to be the owners and exclusive licensees of the sound recording. It is effective until a full hearing of the main action between the companies or a further order.

A GTO spokesman said that the company intended to appeal against the injunction.

The court was told that if the compilation album was allowed to come out in the pre-Christmas period in competition with a new Donna Summer album to be released by Pye later this month, it might result

in a "flop" which could adversely affect the singer's future career.

Leonard Hoffmann, attorney for Casablanca and Goldisk, claimed that as far as GTO was concerned, the compilation album was just "the last squeeze of the orange." GTO was planning to use extracts from four albums—"Love To Love You," "A Love Trilogy," "Four Seasons Of Love" and "I Remember Yesterday"—for which it has exclusive manufacturing and marketing rights.

These albums were released between the fall of 1975 and spring this year, but the agreements with GTO did not entitle the company to make the compilation album, Hoffman asserted.

A new agreement has been signed with Pye for the distribution of her future albums and the release of the new album this month was now committed beyond recall.

Gerald Butler, counsel for GTO, claimed that on a fair construction of the agreements, GTO was entitled to issue the compilation. It was disputed that it might damage Pye's sales of Miss Summer's career. "It is only common sense that exposure often assists an artist," said Butler.

Butler pointed out that there were already two "Best of..." Donna Summer albums on the market in this country, one Dutch and one German. If GTO's album was blocked, the company might lose the lucrative Christmas market not only this year but next, with a possible loss of £500,000 (\$900,000) or more.

Granting an immediate injunction, the judge said that the main issue between the companies was a complicated matter involving different legal systems which would have to be resolved by a full trial.

FIRST OPTION RIGHTS

Global Deal Ties Lightning To WEA

LONDON—WEA U.K. has signed a worldwide licensing deal with Lightning Records, giving the major first option on all the London-based independent's product. The contract is for five years and the first singles, "Ain't Doin' Nothin'" by Jet Bronx & the Forbidden, and "Stanley" by Snatch were released last week.

Lightning, headed by Ray Laren, has been active in the U.K. for a number of years as a wholesaler and its move into production is regarded as significant by industry leaders here.

John Fruin, managing director of WEA, says: "Lightning's move into record production, using all their contacts and resources, is a logical extension of their business. With WEA's close personal and business ties with Ray Laren and his team, it was equally logical for us to become associated with them."

DJM Signs 3

LONDON—DJM Records has finalized three new artist signings as part of the company's newly directed a&r policy under Les Tomlin.

Two punk bands join the roster: the Rats, a four-strong group, and Rikki and the Last Days Of Earth, a London-based quintet.

Third label acquisition is soul singer Grace Kennedy, who has just completed a Southern TV series with Frankie Vaughan.



BENJI HONORED—Pye Records head Louis Benjamin receives a leather embossed copy of Billboard's Oct. 15 supplement saluting him on 40 years in show business. Making the presentation is Fred Marks, managing director, Billboard U.K./Europe, a longtime business associate, who formerly served as Pye international director.

Dealers Suggest Tiered Discounts

LONDON—A two-tier discount structure was one of the topics discussed at a meeting of dealers in the Midlands.

Record companies could, it was said, offer a higher profit margin to encourage stocking new releases, with a lower markup on catalog items.

Another suggestion put forward was that the record industry should seriously consider the abolition of published recommended retail prices as a step to cut down on discounting.

Both ideas will be put forward to the Gramophone Record Retailers Committee following which a formal proposal could go to the record companies.

"Our a&r policy for next year and onwards dictates the need for international repertoire to emanate from the U.K. and Lightning is going to be an essential part of this."

As a record label Lightning deals mainly with new wave repertoire. Records released under the new deal—probably at the rate of one a month—will be offered to WEA companies throughout the world as part of the agreement.

Czech Fest Is a Sound Showcase

• *Continued from page 72*

part here in popularizing video and quadraphonic techniques in a country where foreign-made hardware is not easily accessible. In most years, these clubs organize some 10 exhibitions of this kind, always pulling in large numbers of visitors.

Prior to Bratislava's GRAMO '77, a similar exhibition was held during the six-day motorcycle races at Pavazeka Bystrica in Slovakia. And these clubs are frequently invited to clinics and technical courses by sports or educational institutions interested in video technique.

They also dispose of foreign currency allotments which make it possible to buy quality hardware from the West.

It is felt the GRAMO '77 show will become an annual event and serve as a meeting place for business talks among record and hardware producers.

'UNSPEAKABLE'

Sex Pistols Ads Ruled Off British Airwaves

By PETER JONES

LONDON—The turbulent career of the Sex Pistols took a new turn last week when commercials carefully designed not to give offense by mentioning the title of their album, were barred from use on either commercial radio or television.

Richard Branson, managing director of Virgin, claims that the ban had been imposed by the Independent Broadcasting Authority after the radio and tv commercials had initially been approved.

"I suppose some people might claim that I should be delighted about this because it creates even more controversy around the Sex Pistols. In fact, I am not pleased at all that this has happened," says Branson. "It seems totally unnecessary."

A spokesman for the IBA confirms that there had been "no technical objection" to the commercials, but it was felt that there was a possi-

bility that advertising for the album could have caused offense. The IBA had therefore requested the Independent Television Companies Assn. and the Assn. of Independent Radio Contractors to "consider carefully" whether they wished to advertise the album. A joint meeting of the copy committees of ITCA and AIRC had decided unanimously to accept the advertising.

Stuart Rutledge, ITCA's deputy head of copy clearance, confirms that there had been no objections to the commercials. "It was the record itself we objected to," said Rutledge. "Anybody who has listened to the lyric would not need to see what public service medium would want to carry advertisements. Some parts of the lyric are unspeakable."

The title of the Sex Pistols' new album is "Never Mind The Bollocks Here's The Sex Pistols."

From The Music Capitals Of The World

LONDON

Robert Paterson, head of International Entertainment and a leading promoter, is to have all his agency business handled by Nems Enterprises, and its chairman Vic Lewis, to "ease pressure" on the rest of his organization. ... Sales of 25,000 in one week on Bing Crosby's reissued "White Christmas."

Promoter Harvey Goldsmith and Sylvia Anderson casting movie "Rock On," publicized here as a "who's who" of contemporary rock. ... Former Sex Pistols member Glen Matlock now in group Rich Kids, signed to EMI. ... Hank Marvin, of the Shadows, formed the Guitar Syndicate with nine top guitarists to record on LP.

Chappell vice chairman Steve Gottlieb hosted dinner party for fellow graduates from the Harvard School Class of '74, including trade union boss Hugh Scanlon and Tory politician Jim Prior. ... Arista signed Viola Wills, U.S.-born but London-based, with a self-penned single debut, "Let's Love Now." She first appeared here with Joe Cocker's backup team five years ago.

Sprinkler, heat winners in television's "New Faces" talent show, signed to Hansa Productions in London, with a debut single produced by Mike Hurst, late of the Springfields. ... Former Rak soul artist Sonny Blake has linked with Satri Records here for recording and publishing. ... Big radio, poster and press campaign for "Slowhand," the new Eric Clapton album, out on Polydor.

Phonogram repromoting the Stylistics' "You Make Me Feel Brand New" as Lenticer per-

formance is being nationally tv-advertised with a second extract from the singles hit of three years ago. ... Island issuing a \$2.70 single, 12-inch limited 5,000-copy edition double release from Bob Marley and the Wailers, "Jamming" and "Punky Reggae Party."

Performing Right Society holding an open forum and extraordinary general meeting (Nov. 24), open for all members to ask questions and discuss the society's operations. ... After much speculation, top disk jockey David Hamilt staying with the BBC and not joining commercial radio. ... Rush-release from EMI of a tribute to Bing Crosby, "So Long Bing," by J.J. Barnes who had a number one hit with "No Charge" in 1976.

Mike Collier has joined the board of Carlin Music here, the other members being Freddie and Miriam Bienstock, Derek Knibb and Paul Rich. ... The Motors in the U.S. this month stage one of what they call their "world domination plan." ... Julie Covington's first record for Virgin is the Alice Cooper song "Only Women Bleed." ... Tony Bennett's paintings on exhibition here at the Milne-Henderson Gallery in West End showcase.

First gig on the Clash's tour called off because the insurance company covering the Polytechnic, Belfast, said it refused to insure punk music. ... David Essex on quick New York trip to record with CBS house producer Bert Decoteaux. ... The "war" between record companies here over the "Star Wars" film music hardware with the release of the RCA album "Music Inspired by Star Wars," by Meco (producer Meco Monardo).

Johnnie Stewart, veteran BBC producer who handled "Top Of The Pops" retiring and (Nov. 7) was guest of honor at an industry buffet lunch.

Status Quo built a life-size puppet for the film of their single "Rockin' All Over The World" as bassist Alan Lancaster was on holiday. ... Producer Tony Visconti's debut single as singer is "Mope-Itty, Mope Stomp." ... Hawkwind group member Robert Calvert published a book of poems, "Centigrade 232," his first collection.

PETER JONES

ATHENS

Three choral groups from abroad, the Micheli Cemmarcore (Sweden), Coro Delle Nove (Italy) and Amecha (Spain), taking part in the Athens Chorus Festival, organized by the staff chorale of the Commercial Bank of Greece. ... Singers Flery Dandonaki and Efthymios Hadjitophis perform new compositions by Manos Hadjidakis on an album released by Notos and distributed by Lyra Records.

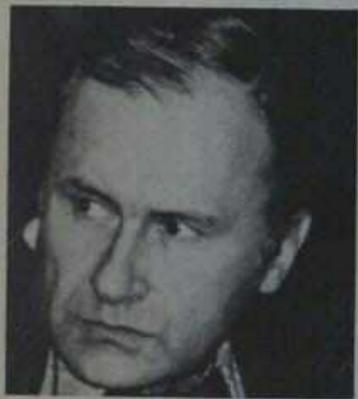
Guitarist Kostas Kotsiolis is touring Yugoslavia, giving nine concerts for the Yugonconcert agency. ... New releases by Minos include "Beatles Live At The Star Club, Hamburg"; "Celli Bee and the Buzzy Bunch"; "Uptown Festival."

(Continued on page 82)

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IN POLAND



ROMAN WASCHKO

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JOEL FRIEDMAN

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MURRAY GORDON

ELLIS KERN

Do Blacks Face Discrimination? R&B Acts Still Sell Despite Airwave, Promoter Vacuum

Continued from page 3

mat but successful in hosting a six-day-a-week r&b show, complains bitterly about interference in the show, citing countless examples of directives coming from asking that specific material not be played on the show.

So far the host has been successful in avoiding a major confrontation and general audience reaction has backed up the host's claim that there is a market willing to listen to music with a lively rhythm.

Motown, naturally, is especially sensitive to the subject of black records and airplay. The company has quietly tried to work with radio stations without upsetting the boat.

A series of successful promotions, mostly in secondary markets, brought a roster package to the airwaves with album giveaways and in some cases, phone interviews with Motown acts from the U.S.

One concert promoter in Toronto, when asked about the absence

of r&b on the concert circuit, points out that acts such as the Commodores and Thelma Houston have achieved mass acceptance in the U.S. but are too costly to bring here without any guarantee of filling venues large enough to make the shows profitable.

"In the U.S. an act can draw, it has gone through the development stages and can earn \$15,000 per night. In Canada they might only be worth \$5,000 so why would they play here?" he asks.

The whole issue is a ticklish subject with the industry here. Several large companies quietly mince words in their boardrooms about singles moving up the chart without getting airplay. The upward movement indicates retail sales, the airwave silence reflects a programmer's "sound" philosophy for the station, they believe.

When one considers that Valerie Simpson and Nickolas Ashford have never had an AM hit in this country, or that George Benson's cover of

"This Masquerade" turned platinum without getting a top 30 chart position, something's confusing.

Says one national man, "The nut of it is that we don't have black stations like they have in the U.S. Music directors up here watch the records climbing the U.S. charts and figure the black stations in the U.S. have enough clout to get a disk into the top 50.

"They won't touch the disk here, however, until it crosses over to top 30 and even then often hold off until it's top 10 there.

"But let's not confuse issues, it's not black records we are talking about, it's a sound. Stevie Wonder fits the format, so does Lou Rawls. But a Bootsy or James Brown just doesn't fit."

While Toronto and Montreal markets are pointed to as the toughest markets to crack with an r&b disk, one promo man cites cases where a record such as "Float On" can get airplay on the CHUM chain but not at the flagship station. According to GRT, the single sold 16,000 copies, mostly in western Canada, with several stations in those markets airing the record.

One angry artist claims that Canadian music programmers simply scan the U.S. top 30 and wherever there is an r&b disk registered they knock it out and replace it with a Canadian content disk.

The last major black act to play a stadium concert here was three years back when Marvin Gaye appeared at Maple Leaf Gardens in Toronto. Since then other acts such as Junior Walker, the Supremes or Natalie Cole have made appearances, but either in club settings or small auditoriums.

'Fair Value' Audio Tax Is Opposed

Continued from page 73

value on goods and implement a 15% duty on the goods.

An example of this, which the audio community considers harassment, is a company such as Sony importing equipment at \$100 (U.S.) value and the government arbitrarily imposing a \$115, "fair value" tag on the goods, to which is imposed a 15% duty.

The Canadian Importers Assn. president Keith Dixon speaks for the import community when he calls down the government for "discriminatory practices."

"We as an association feel the government of Canada is being grossly unfair in sticking to the archaic evaluation section in the customs act. If I were to offer advice to a Canadian consumer buying audio equipment, I'd tell him to buy the stuff in the U.S. for half the market price in Canada. The section is archaic, repulsive, discriminatory and senseless."

Within the association, the audio community has instituted an Audio Import Committee which is privately negotiating with the federal government to see if it can find some satisfaction and long-term solutions to the issue.

According to Dixon at the Importers Assn., an announcement on the association's discussion with federal officials should be forthcoming by late January 1978.

3 Hats Deals 3 Acts To U.S.

TORONTO—Three Hats Productions based in this city has made three separate lable deals in the U.S. for release on product by the THP Orchestra, Wayne St. John and Thor.

Three Hats recently signed agreements with TWM Management Services in New York (Billboard, Oct. 15, 1977) for career and product services which led to the releases, produced by Three Hats' producers Ian Guenther and Willi Morrison.

THP Orchestra is to have the single "Too Hot For Love" released by Butterfly Records in the U.S. and the label retains first right of refusal on the disk for worldwide release; "Something's Up" by Wayne St. John is set for release in the U.S. on Salsoul Records and a multi-album deal is confirmed for Thor on the Midsong label.

All product under the Three Hats Production is exclusive of the Canadian market where product is issued under the RCA logo.

Quality Seeks New Deals After Loss Of Casablanca

TORONTO—Quality Records, having recently lost the distribution rights in Canada to Casablanca Records, is looking for product to release in Canada and for U.S. distributors in the U.S., says George Struth, president of the label. He denies rumors that Quality plans to restrict its operation to only record pressing.

Pressed for details on the label's future following the loss of Casablanca (Quality maintains catalog until spring of 1978 but new releases are handled by Polydor Canada), and the departure of two national promotions directors within a very short span of time, Struth says that he has no intention of revealing the label's future game plan and that the resignations were not to be construed as anything more than that.

The recent loss of long time staffer Bob Morten, a&r director for the label and label producer, "is not permanent" Struth says, stating that Morten had been offered a good deal as the general manager of Toronto-based Thunder Sound studio, and would continue freelancing for Quality as a producer.

Struth also notes that Quality is riding high with Meco's "Star Wars Theme" on the Millennium label, and the "Star Wars & Other Galactic Funk" LP.

Struth also points out that the publishing arm was registering a substantial income with several top 20 hits in the U.S. under its belt, most notable being "Paper Rosie," covered by Capitol artist Gene Watson and written by Dallas Harms.

Big Promo Push On Punk Diodes

TORONTO—CBS Canada's marketing department is warming up for a marketing and promotion program based around the Diodes, a Toronto-based new wave band. CBS has just introduced the band's first single, "Red Rubber Ball/We're Ripped," packaged in a hardcover EP jacket with a regular singles suggested list price.

The band recently signed management contracts with Franklin House, a Toronto based management company now handling the Hunt (signed to GRT) and CBS act Jackson Hawke.

Billboard Hits Of The World

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BRITAIN

(Courtesy Music Week)
*Denotes local origin
SINGLES

This Week	Last Week	Title	Label
1	1	NAME OF THE GAME—Abba (Epic)—Bocu (B. Andersson/B. Ulvaeus)	Epic
2	2	YES SIR I CAN BOOGIE—Baccara (RCA)—Louigny Marquee (Rolf Soja)	RCA
3	3	YOU'RE IN MY HEART—Rod Stewart (Riva)—Riva (Tom Dowd)	RCA
4	5	ROCKIN' ALL OVER THE WORLD—*Status Quo (Vertigo)—Intersong (Pip Williams)	Vertigo
5	8	2.4.6.8. MOTORWAY—*Tom Robinson Band (EMI)—Copyright Control (Vic Malle)	EMI
6	6	WE ARE THE CHAMPIONS—*Queen (EMI)—EMI/Queen (Queen)	EMI
7	4	BLACK IS BLACK—La Belle Epoque (Harvest)—Robert Mellin (Prima Linea)	Harvest
8	11	BLACK BETTY—Ram Jam (Epic)—Kensington (Kasenz/Katz)	Epic
9	10	CALLING OCCUPANTS OF INTERPLANETARY CRAFT—Carpenters (A&M)—ATV (Richard Carpenter)	A&M
10	13	NEEDLES & PINS—*Smokie (RAK)—United Artists (M. Chapman/N. Chinn)	RAK
11	15	VIRGINIA PLAIN—*Roxy Music (Polydor)—E.G.	Polydor
12	22	HOW DEEP IS YOUR LOVE—*Bee Gees (RSO)—RSO/Chappell (Richardson/Bee Gees/Galuten)	RSO
13	9	HOLIDAY IN THE SUN—*Sex Pistols (Virgin)—Copyright Control (Chris Thomas)	Virgin
14	23	LIVE IN TROUBLE—Barran Knights (Epic)—Various Publishers (Peter Langford/Len Lubin)	Epic
15	7	SILVER LADY—David Soul (Private Stock)—Macaulay/DJM (Tony Macaulay)	Private Stock
16	20	LOVE HURTS ETC.—*Nazareth (Mountain)—Acuff-Rose/WB (Manny Charlton)	Mountain
17	41	DANCIN' PARTY—*Showaddywaddy (Arista)—Carlin (Showaddywaddy)	Arista
18	25	SHE'S NOT THERE—Santana (CBS)—Marquis (David Robinson)	CBS
19	17	FROM HERE TO ETERNITY—Giorgio (Dasis)—Heath Levy (Moroder)	Heath Levy
20	12	STAR WARS THEME—Meco (RCA)—Chappell (Meco/Wheeler/Bongiovanni)	RCA
21	37	DADDY COOL—*Darts (Magnet)—Jewel/MCPS (T. Boyce/R. Hartley)	Magnet
22	34	BELFAST—Boney M (Atlantic)—ATV/Gena (Frank Farian)	Atlantic
23	21	I BELIEVE YOU—Dorothy Moore (Epic)—Carlin (Couch/Stroud/Stephenson)	Epic
24	27	TURN TO STONE—*Electric Light Orch. (Jet)—UA/Jet (Jeff Lynne)	UA
25	24	HEROES—*David Bowie (RCA)—Bewlay/Fleur/EG (D. Bowie/T. Visconti)	RCA
26	29	LOVE BUG—Tina Charles (CBS)—Rondor/Carlin/Subbidu (Blidu)	CBS
27	14	NO MORE HEROES—*Stranglers (United Artists)—April/Albion (Martin Rushent)	United Artists
28	16	I REMEMBER ELVIS PRESLEY—Danny Mirror (Sonet)—Olofsang/Louigny Marquee/FDH (E. Owens)	Sonet
29	45	I WILL—Ruby Winters (Creole)—April (S.J. Prod/Keysaver Music)	Creole
30	50	GOIN' PLACES—Jacksons (Epic)—Carlin (K. Gamble/L. Huff)	Epic
31	42	EGYPTIAN REGGAE—Jonathan Richman & the Modern Lovers (Beserkley)—Modern Love Songs/Warner Bros. (Kaufman/Klotkin)	Warner Bros.
32	43	MY BABY LEFT ME—*Slade (Barn)—Carlin (Chas. Chandler)	Barn
33	33	WATCHIN' THE DETECTIVES—Elvis Costello (Stiff) Street (Nick Lowe)	Stiff
34	28	ANGEL OF THE MORNING/ANY WAY YOU WANT ME—Mary Mason (Epic)—April (Mickey Anthony)	Epic
35	—	DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle (United Artists)—United Artists (Allen Reynolds)	United Artists
36	18	WONDROUS STORIES—*Yes (Atlantic)—Topographic/Warner Bros. (Yes)	Atlantic
37	26	BEST OF MY LOVE—Emotions (CBS)—Carlin (Maurice White)	CBS
38	32	BRICK HOUSE/SWEET LOVE—Commodores (Motown)—Jobeta London (Carmichael/Commodores)	Motown
39	—	CAPTAIN KREMMEN—*Kenny Everett/Mike Vickers (DJM)—Standard (Mike Vickers)	DJM
40	44	SHOO DOO FU DU OOH—Lennie Williams (ABC)—Anchor (Frank E. Wilson/Spec 'O' Lite)	ABC
41	35	THE DANGER OF A STRANGER—Stella Parton (Elektra)—ATV/Essex (Jim & David Malloy)	Elektra
42	48	BABY WHAT A BIG SURPRISE—Chicago (CBS)—Island (James William Guercio)	CBS
43	—	LOVE OF MY LIFE—Dooleys (GTO)—Black Sheep/Heath Levy (Ben Findon)	GTO
44	—	DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda (Philips)—Carlin (Fauves/Puma Prod.)	Philips
45	—	BABY BABY MY LOVE IS ALL FOR YOU—Deniece Williams (CBS)—Island (M. White/Kalimba Prod.)	CBS
46	38	MODERN WORLD—*Jam (Polygram)—And Son (Chris Parry/Vic Sim)	Polygram
47	—	DISCO BEATLEMANIA—DBM (Atlantic)—Northern/Sherwin (Saban)	Atlantic
48	—	GEORGINA BAILEY—*Noosha Fox (GTO)—Lazy Lizard/Heath Levy (Kenny Young)	GTO
49	40	BOOGIE ON UP—*Rockotto (State)—State/Ladysmith (Bickerton/Waddington)	State
50	—	FLORAL DANCE—*Brighthouse Rastrick Band (Logo)—Chappell (Ivor Raymonde)	Logo

This Week Last Week LPs

1	—	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS—Sex Pistols (Virgin)	Virgin
2	14	THE SOUND OF BREAD (Elektra)	Elektra
3	1	40 GOLDEN GREATS—Ciff Richard (EMI)	EMI
4	2	20 GOLDEN GREATS—Diana Ross And The Supremes (Motown)	Motown
5	4	SECONDS OUT—Genesis (Charisma)	Charisma
6	3	HEROES—David Bowie (RCA)	RCA
7	5	NO MORE HEROES—Stranglers (United Artists)	United Artists
8	7	RUMOURS—Fleetwood Mac (Warner Bros.)	Warner Bros.
9	29	MOONFLOWER—Santana (CBS)	CBS
10	8	THUNDER IN MY HEART—Leo Sayer (Chrysalis)	Chrysalis
11	6	HOME ON THE RANGE—Slim Whitman (United Artists)	United Artists
12	18	SOUL CITY—Various Artists (K-Tel)	K-Tel
13	—	STREET SURVIVORS—Lynyrd Skynyrd (MCA)	MCA
14	13	GOING FOR THE ONE—Yes (Atlantic)	Atlantic
15	—	FEELINGS—Various Artists (K-Tel)	K-Tel
16	23	GREATEST HITS, Vol. 2—Elton John (DJM)	DJM
17	12	GREATEST HITS—Abba (Epic)	Epic
18	10	OXYGENE—Jean Michel Jarre (Polydor)	Polydor
19	—	STICK TO ME—Graham Parker & The Rumour (Vertigo)	Vertigo
20	15	PLAYING TO AN AUDIENCE OF ONE—David Soul (Private Stock)	Private Stock
21	49	GET STONED—Rolling Stones (Arcade)	Arcade
22	19	PASSAGE—Carpenters (A&M)	A&M
23	11	A STAR IS BORN (Soundtrack) (CBS)	CBS
24	21	THE BEST OF ROD STEWART (Mercury)	Mercury
25	26	AJA—Stevy Nicks (ABC)	ABC
26	22	ENDLESS FLIGHT—Leo Sayer (Chrysalis)	Chrysalis
27	33	FRONT PAGE NEWS—Wishbone Ash (MCA)	MCA
28	—	NEWS OF THE WORLD—Queen (EMI)	EMI
29	24	MOODY BLUE—Elvis Presley (RCA)	RCA
30	27	TWO DAYS AWAY—Elkie Brooks (A&M)	A&M
31	25	ARRIVAL—Abba (Epic)	Epic
32	20	SHOW SOME EMOTION—Joan Armatrading (A&M)	A&M
33	30	EXODUS—Bob Marley & the Wailers (Island)	Island
34	34	ECHOES OF THE 60s—Phil Spector (Phil Spector)	Phil Spector
35	35	MOTOWN GOLD, Vol. 2—Various Artists (Motown)	Motown
36	17	LOVE YOU LIVE—Rolling Stones (Rolling Stones)	Rolling Stones
37	32	BAD REPUTATION—Thin Lizzy (Vertigo)	Vertigo
38	16	I REMEMBER YESTERDAY—Donna Summer (GTO)	GTO
39	31	STRANGLERS IV (United Artists)	United Artists
40	44	NEW BOOTS & PANIES—Ian Druy (Stiff)	Stiff
41	—	100 GOLDEN GREATS—Frankie Vaughn (Ronco)	Ronco
42	47	MOTIVATION RADIO—Steve Hillage (Virgin)	Virgin
43	28	JOHNNY MATHIS COLLECTION (CBS)	CBS
44	36	THEIR GREATEST HITS 1971-1975—Eagles (Asylum)	Asylum
45	41	BOOMTOWN RATS (Ensign)	Ensign
45	—	40 GREATEST HITS—Herb Alpert & The Tijuana Brass (K-Tel)	K-Tel
47	50	THE MOTORS (Virgin)	Virgin
48	37	HOTEL CALIFORNIA—Eagles (Asylum)	Asylum
49	39	MAKING LOVE AND MUSIC—Dr. Hook (Capitol)	Capitol
50	—	OUT OF THE BLUE—Electric Light Orchestra (United Artists)	United Artists
51	38	NIGHT AFTER NIGHT—Nils Lotgryn (A&M)	A&M
52	45	GONE TO EARTH—Barclay James Harvest (Polydor)	Polydor
53	43	MAGIC FLY—Space (Pye)	Pye
54	48	20 ALL TIME GREATS—Connie Francis (Polydor)	Polydor
55	59	SIMON & GARFUNKEL'S GREATEST HITS (CBS)	CBS
56	—	40 GREATEST HITS—Elvis Presley (K-Tel)	K-Tel
57	—	30 GREATEST HITS—Gladys Knight & The Pips (K-Tel)	K-Tel
58	52	MUPPET SHOW—Moppets (Pye)	Pye
59	40	COUNTRY BOY—Don Williams (ABC)	ABC
60	9	LIVE AT LONDON PALLADIUM—Bing Crosby (K-Tel)	K-Tel

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*In order of appearance: Anne Murray ☆ Fred's Folk ☆ Carroll Baker ☆ Mercey Brothers
Foot in Coldwater ☆ Wireless ☆ Boss Brass ☆ Hagood Hardy ☆ Ron Nigrini
Sonny Terry & Brownie McGhee ☆ Hamilton Philharmonic Orchestra ☆ Boris Brott
Bach Elgar Choir ☆ George Hamilton IV ☆ Lynn Jones ☆ Shooter ☆ Jackson Hawke
Grover Washington Jr. ☆ Les Brown ☆ Count Basie ☆ Patsy Gallant ☆ Liverpool
Chuck Berry ☆ Deja Vu ☆ Blood Sweat & Tears ☆ Banda Brava ☆ Harry Chapin
Moe Koffman ☆ Brutus ☆ Downchild Blues Band ☆ Ramsey Lewis ☆ Chuck Mangione
Bruce Cockburn ☆ Mendelssohn Choir ☆ Memo Acevedo Sextet ☆ Ed Bickert Trio
Guido Basso-Sam Noto Quintet ☆ Gene Amaro Quintet ☆ Humber Jazz Band
Katherine Moses Quartet ☆ Nelson Riddle ☆ Phil Nimmons 'N Nine Plus Six ☆ Dan Hill
Ian Thomas Band ☆ Lisa Hartt Band ☆ Bobby Gimby ☆ Keath Barrie ☆ Salome Bey
Glen Miller Orchestra ☆ Maynard Ferguson ☆ The Toronto Symphony ☆ Walter Susskind
Good Brothers ☆ Colleen Peterson ☆ Franz Allers ☆ Triumph ☆ Lynx ☆ Victor Feldbrill
John Prine ☆ Loudon Wainwright III ☆ Buck Owens ☆ James Conlon
Marilyn McCoo & Billy Davis Jr. ☆ Jay Leno ☆ Sarah Caldwell ☆ Stan Kenton's Orchestra
Doc Watson ☆ Erich Kunzel ☆ Don McLean ☆ Ronney Abramson ☆ Andre Kostelanetz
The Mighty Pope ☆ Natalie Cole ☆ Murray McLauchlan ☆ Klaus Tennstedt
K.C. & The Sunshine Band ☆ Kazuyoshi Akiyama ☆ B.B. King ☆ Johnny Lombardi
Gaylord & Holiday ☆ Pino Ubaldo ☆ Troubadours International ☆ King Eric & his Knights
Richard Hayman ☆ Leo Sayer ☆ Melissa Manchester ☆ James de Preist
Two Generations of Brubeck ☆ Ernesto Barbini ☆ Maria Pellegrini ☆ Louis Quilico
Andrew Davis ☆ Kreskin ☆ Shirley Eikhard ☆ Edward Bear ☆ Charity Brown
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The Newcomers ☆ The Raes ☆ Grant Smith Show ☆ National Shevchenko Ensemble
Horns of Toronto ☆ Paul Christopher ☆ Cleo Laine and John Dankworth ☆ Mel Torme
Par Three ☆ Don Sullivan ☆ The Chieftans ☆ Diane Dufresne ☆ Bo Diddley ☆ Del Shannon
Little Caesar & The Consuls ☆ Vehicle ☆ Fable Manor ☆ Rose ☆ Johnnie Lovesin
Wenzday ☆ Tom Rush ☆ Don Cullen ☆ Ray Materick ☆ Mirth
Nancy White & The Fleshtones ☆ Margaret Christl ☆ Willie P. Bennett
David Wiffen ☆ Peter Appleyard Quartet*

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Guiro Distrib Moves To New L.A. Plant

LOS ANGELES—Guiro Record Distributors has moved its operation into a greatly expanded new location following eight years of continual growth in the Latin record business here.

With a 2,880 square foot main location and an additional 1,440 square foot warehouse overstock facility across the street, the distributor's floor size and the ability to carry full line of stock are substantially increased.

Owner Jorge Borrego says crowded and cluttered conditions at his former site on Temple Blvd. (for which he had been paying \$90-per-

month rent) precipitated the move to expanded quarters.

The new location now allows for greater display of product and greater comfort for clients pursuing the storeroom.

Borrego has invested a substantial amount of money in stocking the new location and is intent on offering complete depth of stock in Latin product.

Having obviously operated at low overhead, Borrego has followed a policy of continual reinvestment and natural expansion to become one of the largest and most reliable distributors in the Latin industry.

Microfon Opens L.A. Sales Office

LOS ANGELES — Microfon America has opened a branch office for sales and promotion in Los Angeles at 1830 W. Olympic Blvd., Suite 109 under the direction of Guillermo Santiso, former Microfon label manager in Mexico City.

The firm's U.S. operation is head-

quartered in Miami and is now headed by Carlos Maharbiz, newly appointed to the position by Microfon's parent firm in Argentina.

This is the first branch established by Microfon in the U.S. since it began domestic operation about two years ago.



GUIRO EXPANSION—Jorge Borrego, owner of one of the major Latin record distributors in the U.S., leans against the entrance of his newly acquired location on Pico Blvd. in Los Angeles. Specially produced replicas of Latin label logos grace the entire upper facade of the building. At left (inset) he examines new product from the shelves which, along with other new fixtures, he designed and helped construct. Though now open to clients, the new facility will be formally inaugurated at the end of the month.

U.S. DEMAND AFFECTS MEXICO

Hit Chelo LP Spawns 4 45s, Ups Musart's Sales

By AGUSTIN GURZA

LOS ANGELES—The phenomenal success of a recent mariachi-backed album by Mexican vocalist Chelo has pushed Musart Records in the U.S. into the extraordinary decision of releasing four different singles from the same LP.

Eliseo Valdes, president of Musical Records and Tapes, the Miami-based manufacturer/distributor of the Mexican Musart line, reports that to his knowledge this is the first such case in Musart's 15-year U.S. experience.

And it is one of the few times that the demand for product from U.S. Latin buyers was reflected in the Mexico market, and not the other way around as is usually the case.

Since the release of Chelo's second mariachi album in April of this year, the label has released four different singles (eight separate cuts) each less than two months apart.

Valdes admits that the firm was reluctant and apprehensive about the multi-single situation, but he reports with detectable excitement that the anticipated sales conflict among the singles did not materialize.

Says Valdes: "It is definitely a freak phenomenon. The release of the second single took nothing away from sales on the first, and the third never affected the second. At this time we continue having strong sales on all four singles."

Both Valdes and Musart Los Angeles branch manager Valentin Velasco report that split radio play was the key factor in stimulating the public demand which convinced Musart to issue the series of singles.

Program directors in the California, Texas and Chicago markets decided to play varying cuts once they received promotional copies of the album.

Split play has been the scourge of U.S. Latin record executives who complain that the lack of airplay concentration makes it difficult to create strong hits.

But while Valdes still sees the radio split as a disadvantage, he concedes that in the case of the Chelo LP, the independent-minded program directors functioned as a barometer of public taste in each region and revealed the extent of public response to the album.

Valdes reports that jukebox demand, still influential in the Latin business, was also a factor.

Requests for release of different singles came from the Musart branch managers, Velasco in Los Angeles and Ruben Espinosa in San Antonio.

Valdes explains that the firm "just couldn't ignore the public demand" which reverberated into the Mexican market across the border.

"We simply had to change our usual policy in order to adapt to the unusually strong demand," explains Valdes.

In most routine cases, Valdes continues, the firm releases a single prior to LP release. If the first single is successful, the album follows immediately. If not, the label will work a second single before issuing the album.

"In Chelo's case," says Valdes, "we had the inverted situation of the album opening the way for single releases."

And Velasco notes that the unusual influence of the U.S. success on the Mexican market has led Musart in Mexico to work the border areas more intensely in order to stimulate U.S. sales.

The long-range impact of the Chelo case, Valdes analyzes, will be seen on the a&r aide with more care being taken to avoid including fillers on albums, many of which have been released in the past with only one or two strong numbers.

And labels, with more substantial content to work with and with the Chelo experience in mind, will work LPs for a longer period of time, persisting well beyond the first or second single, Valdes predicts.

Concludes Valdes: "I don't really know if we'll come upon another album like this one. I wish it would happen tomorrow, and if it does, I'll be ready to push out all 12 cuts of singles if that's what the public wanted."

Orfeon Shift No Shakeup

LOS ANGELES—Jose Angel Rota, Orfeon vice president recently named Ozzie Venzor's successor in the Los Angeles branch of the Mexico-based label, says recent changes in the firm will not alter the company's plans or policies.

"We will more or less continue to operate on the same basis as before," says Rota, adding that plans for a San Antonio branch are still in the works and the program to develop U.S. Latin talent is moving forward, though substantially delayed.

Rota says that Venzor resigned for personal reasons, but Venzor denies this, claiming he was fired by label president Rogelio Azcarraga directly on Friday (29) during a visit by Azcarraga to Los Angeles.

Orfeon, once a leader in the Mexican record industry, has reportedly had serious problems on both sides of the border.

Venzor says the company in the U.S. has lost money during its last two years of operation, a charge confirmed by Rota.

Venzor claims the major factor in the firm's financial ills here was the opening of a New York branch in September 1975, which depended on the Los Angeles office for merchandise as well as operational expenses.

At Venzor's insistence, the New York operation was severed from Los Angeles in November 1976.

Rota declines comment on the matter, but stresses that the firm will move ahead with its plans.

Billboard SPECIAL SURVEY For Week Ending 11/19/77

Billboard Special Survey Hot Latin LPs

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CHICAGO (Pop)		MIAMI (Salsa)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CHELO La Voz Ranchera, Musart 10638	1	CELIA CRUZ/WILLIE COLON Only They Could Have Made This Album, Vaya 66
2	LOS HUMILDES Besitos, Fama 560	2	CONJUNTO IMPACTO Conjunto Impacto, Teca 3004
3	GRUPO MIRAMAR Una Lagrima & Un Recuerdo, Accion 4014	3	FANIA ALL STARS Rhythm Machine, Columbia 34711
4	LOS TIGRES DEL NORTE Vivan Los Mojados, Fama 554	4	PUPI LEGARRETA/JOHNNY PACHECO Los Dos Mosqueteros, Vaya 63
5	VICENTE FERNANDEZ La Muerte De Un Gallero, Caytronics 1492	5	CELIA, JOHNNY, JUSTO & PAPO Recordando El Ayer, Vaya 52
6	COSTA CHICA Tapame, Fama 549	6	JOHNNY PACHECO The Artist, Fania 503
7	JUAN GABRIEL Con Mariachi, Vol. 2, Arcano 3373	7	CHARANGA 76 Encore, TR 128
8	JUAN GABRIEL Siempre En Mente, Arcano 3388	8	WILLIE COLON/RUBEN BLADES Meliendo Mano, Fania 500
9	YOLANDA DEL RIO La Hija De Nadie, Arcano 3202	9	LA DIMENSION LATINA Presentando A Andy Montanez, TH 2018
10	JULIO IGLESIAS America, Alhambra 27	10	LOS KIMBOS The Big Kimbos, Cotique 1091
11	ELIO ROCA Contigo Y Agui, Miami 6042	11	FANIA ALL STARS Greatest Hits, Fania 511
12	LOS TERRICOLAS En Mexico, Discolando 8240	12	OSCAR D'LEON Two Sets With Oscar, TH 2017
13	LOS FELINOS Los Felinos, Musart 1701	13	ROBERTO ROENA La Ocatava Maravilla, International 914
14	NAPOLEON Vive, Raff 9055	14	EL GRAN COMBO El 15to Aniversario, EGC 014
15	RICARDO CERRATTO Me Estoy Acostumbrando A Ti, Latin International 5042	15	RAY BARRETTO Tomorrow, Barretto Live, Atlantic SD2509
16	JULIO IGLESIAS A Mexico, Alhambra 21	16	EDDIE PALMIERI Unfinished Masterpiece, Coco 120
17	MIGUEL GALLARDO Otro Ocupa Mi Lugar, Latin International 6912	17	JUSTO BETANCOURT Distinto & Diferente, Fania 502
18	VICENTE FERNANDEZ El Hijo Del Pueblo, Caytronics 1441	18	ISMAEL RIVERA De Todas Maneras Rosas, Tico 1415
19	JUAN GABRIEL Con Mariachi, Arcano 3283	19	HECTOR LA VOE De Ti Depende, Fania 492
20	LOS BABYS Regresa Ya, Peerless 1999	20	LA LUPE One Of A Kind, Tico
21	CHELO Con Mariachi, Musart 10585	21	TIPICA 73 The Two Sides Of Tipica, Inca 1053
22	LOS POTROS Cantando Llego El Amor, Peerless 10037	22	ISMAEL QUINTANA Amor, Vida & Sentimiento, Vaya 62
23	LEO DAN Leo Dan, Caytronics 1442	23	ISMAEL MIRANDA No Voy Al Festival, Fania 508
24	EDUARDO NUNEZ El Arrollador, Raff 9057	24	OSCAR D'LEON Con Bajo & Todo, TH 2012
25	YNDIO Herida De Amor, Miami 6165	25	LA COSA NOSTRA La Cosa Nostra, Libra 5002

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Salsa Entwined With Rich Latin Music Heritage

By AURORA FLORES

Contrary to the belief that salsa music is new, aficionados can trace it back in this country to the late 1920s with the popularization of "The Peanut Vendor" by Don Azpiazu.

However, it wasn't until the late '30s and '40s that Latin music in the U.S. boomed, with the popularization of the mambo, cha-cha and the big band Latin jazz sound.

It was at this time that many Americans were accepting the tropical sound and running out to take mambo and cha-cha lessons.

Jazz musicians such as Dizzy Gillespie, Duke Ellington, Cab Calloway and others brought Latin rhythms and Latin musicians into their aggregations.

So, although some have compared the recent salsa trend to disco music, disco lacks the rich history that belongs to salsa.

The following is just a taste of some of the music's most respected pioneers.

Tito Puente is the most popular bandleader in Latin and American circles. His compositions of "Oye Como Va" and



Tito Puente



Mongo Santamaria

"Para Los Rumberos" were catapulted into international acclaim by Santana. Puente's peak came in the '50s and early '60s.

Frank "Machito" Grillo arrived in this country from Cuba in the '40s and rose to international acclaim with his Latin jazz compositions. His musical director Mario Bauza played with Cab Calloway and others and employed many black be-bop musicians in the band. Machito's lead singer, Graciela, is well respected by jazz singer Sarah Vaughan and others.

Although Cuban percussionist Chano Pozo played only a one-year stint in Gillespie's band before his demise, his composition of "Manteca" in the '40s is known in all jazz and Latin circles. The tune has been redone hundreds of times by most salsa musicians.

Arsenio Rodriguez is a blind Cuban tres player whose guajiras and songs are the most respected and the most played by musicians today. Larry Harlow dedicated an entire LP to the memory of Rodriguez, one of Salsa's greatest composers.

Israel "Cachao" Lopez, the Cuban bassist and bandleader, was the first to bring the black element of drums and rhythms into the elite danzon ballrooms of Cuba. Still working, his latest LP "Cachao '77" on the Mericana label is considered a masterpiece by critics and musicians alike.

Cortijo & his Band, featuring the voice of Ismael Rivera was the first to take the rhythm of bomba & plena from the streets of Puerto Rico dress it up in style, and present it in the ballrooms of America and all over Latin and South America. Reaching its height in the '50s in the Palladium Club era, the Cortijo band was the nucleus from which bands such as "El Gran Combo," "Roberto Roena & his Apollo Sound," "Ismael Rivera & His Cachimbos" and Nacho Sanabria emerged.

Pianist Jose Curbelo lead a big band orchestra in the '40s which featured later rivals Tito Puente and Tito Rodriguez. His band was the stomping ground for the young talent that was later to reach higher peaks of stardom.

Mongo Santamaria is the Cuban conguero and bandleader



Cortijo & Su Combo in Santo Domingo in the early '60s.



The original Cortijo & Su Combo.

most popular in all music circles. He popularized Latin jazz and brought it to the forefront of salsa and American sound. Known among aficionados as the quiet musician who really crossed over salsa with his "Watermelon Man," Mongo today is still popular among salsa and jazz audiences.

Perez Prado is credited with bringing the mambo to American dance halls and responsible for the fortune made by dance studios when America contracted mambo fever. Although his music was more popular among Americans, he is still remembered today along with Xavier Cugat as one of the early makers of crossover.

NOVEMBER 19, 1977, BILLBOARD

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International

From The Music Capitals Of The World

Continued from page 76

... tival," by Shalamar; "Span Disco," by Love Child; "Love And Kisses"; and "Love Gun," by Kiss.

Petros Hoidas, bass with the National Lyric Theater, died here, aged 63. ... Singers Areti Kypeou and Marios currently appearing in New York cabaret. ... Artist manager Robert Seto, recently in Greece along with Ypsilon, who made tv appearances, to record Emial artist Dimitra Galani in France. ... Katy Asprea, noted announcer on ERT Radio for the past 25 years, died after a short illness.

Soprano Ioanna Drivala awarded third prize in the 23rd International Song Contest in Toulouse, France. ... Classical singer Thomas Aslanoglou, accompanied by pianist Marina Koutouvali, gave a concert of compositions from the 17th and 19th centuries in London (Oct. 14). ... Folk singer Yiorgos Papisideris, died, aged 75, in Athens: He had recorded 1,800 songs since 1928 and his biggest-seller hit the 300,000 mark.

The Aeschylus trilogy "Orestia" is to be staged in London and Oxford next spring by a British drama team with music by Greek composer Yiannis Xenakis, the performances to be given during the Bach Festival. ... The "Concerto For Orchestra and Santouri," by Elias Andriopoulos, to be conducted by him with the Stockholm Symphony Orchestra in January.

Composer Mimis Plessas has started a weekly one-hour radio show where he discusses with composers and lyricists their music and hit records. LEFTY KONGALIDES

BARCELONA

An enormous "sell-out" concert success for Supertramp (Epic), backed by a big promotion campaign, boosted sales of the group's album "Even In The Quietest Moments" and the single "Live A Little Bit."

"I Feel Love" by Donna Summer (Ariola) moving fast here towards the number one spot, her album "I Remember Yesterday" already a big seller. ... Ariola launching a clever promotion on the Sex Pistols' "God Save The Queen."

La Trinca, a Catalanian trio now with Ariola, getting big sales for its "Tempera Matinera" re-

lease. ... Ruy Girardo's "La Ultima Vez" (The Last Time), sung by Tony Frontiera at the last Mallorcan Song Festival but failing to win first prize, now looks like a big chart success.

FERNANDO SALAVERRI

PARIS

Laurent Rossi, son of Tino Rossi, has a Pathe-Marconi single out which is made up of snatches of the key song successes of the Beatles. Called "Cafe Creme," it runs two-and-a-half minutes. ... Sonopresse, an affiliate of Pathe-Marconi, to distribute Capitol Records in France, with a repackaged series of rock albums on the schedule.

Barclay has released a tribute to guitarist Django Reinhardt by Stephane Grappelli, a low-price offering in the Barclayrama series.

A new series aimed at helping children learn English comes from Pop English Creations and includes specially written songs by Laurent Voulzy, the records accompanied by booklets and available in book stores as well as disk outlets. ... Two Barclay artists, Nicoletta and Enrique, will sing in this year's Yamaha Song Festival, featuring newly written songs.

Michel Delpech, whose "Le Lior et Cher" is high in the charts, has re-signed on a worldwide basis with Barclay. ... Special commercial operation being staged by Barclay in the Benelux countries to tie in with a Dutch television program featuring Raymond Lefevre and the group Love And Kisses. HENRY KAHN

TOKYO

Toshiba-EMI has released a live album by Suzi Quatro including tracks recorded live at the Nakano Sun Plaza, in Tokyo, and Osaka Koseinenkin Hall where she performed last June. It was the fourth Japanese concert tour for the artist. ... Red Bus Records in England released a single, "What's Your Name," by Japanese rock group Short Hope. The single will be out in Continental Europe through EMI affiliates at the end of October. In Japan, the single has been released through Kitty Records.

Bing Crosby will tour Japan for the first time in November. He will perform one concert each in Tokyo, Yokohama and Osaka, besides a dinner show and a tv appearance. His show will be

videotaped and will be broadcast on Christmas Eve. ... Des Brown, international director of Chrysalis Records, was here with his boss, Terry Ellis, for a Chrysalis presentation. ... A source says John Lennon, who has been staying here since May, will return home soon. ... A list of acts touring Japan in October includes 10cc, Pat McGlynn & Scotties, Rory Gallagher (all booked by Udo Artists), Phil Woods Quintet (Mon Production), Hello (Zeus) and NIQ + Johnny Hartman & Carol Sloane (All Art). ... Bay City Rollers completed an overwhelming successful Japanese tour.

Warner-Pioneer expects that the sales of a double album by the Rolling Stones, "Love You Live," which was released here Sept. 30 will exceed 100,000 sets by the end of this year. ... King Records reports that the initial order for the Carpenters' latest album, "Passage," has exceeded 150,000. ... A French chanteuse, Isabelle Aubre, was here for concert appearances and a dinner show. ... Publishing rights on songs written by Alan O'Day will be handled by Nichion in Japan. ALEX ABRAMOFF

BUCHAREST

At the television production festival held in Sopot, Poland, Romanian TV was represented by the program "Enjoy Together With Us," produced by the late Alexandru Bocanet, who died during the March 4 earthquake here. The musical director of this film, Titus Munteanu, was a member of the Sopot jury.

Published here is the book "Two Thousand Years Of Music In Romania," by musicologist Viorel Cosma, who links great moments in the history of local chamber music, opera, ballet, music hall, light music, and folk, backed by many previously unpublished pictures.

The album "Dor Calator" by Marina Voica is a bestseller here and other "compilations" of artists such as Corina Chiriac and Angela Similea will follow later this year from Electrecord. ... The pop group FFN finished recordings for its second album "Zi Cu Zi," with music by bassist Silviu Olaru and singer Christian Madolciu, with lyrics from guitarist Gabriel Litvin.

At the first Folklore Festival of the Balkan

(Continued on page 81)

“...Supergruppen.”

That's how one European critic described Weather Report. And his colleagues all across the continent agreed with him.

And so did the participants in *down beat's* Readers Poll awards. They voted Weather Report the #1 jazz group of the year, "Heavy Weather" the #1 jazz and #2 rock/blues LP of the year, Joe Zawinul the #1 synthesizer player, Jaco Pastorius the #2 electric bass player and Wayne Shorter the #1 soprano saxophonist.

And now, Weather Report is following up their phenomenally successful European tour with a tour of these United States that will prove to be equally amazing.

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- 11/16 Music Hall Omaha, Neb.
- 11/19 Univ. of Iowa Iowa City, Iowa
- 11/20 Univ. of Missouri Columbia, Mo.
- 11/23 National Arts Center Ottawa, Canada
- 11/24 St. Denis Theatre Montreal, Canada
- 11/25 Palais Montcalm Quebec City, Canada
- 11/27 Convocation Hall Toronto, Canada
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WEATHER REPORT SWEETNIGHTER

Including:
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Weather Report/Black Market

Including:
Gibraltar/Barbary Coast/Elegant People
Cannon Ball/Herandu



EMI vs CBS

Emotions Mixed As Stax Returns To U.K. Market

By ADAM WHITE

LONDON—America's Stax label returned to the U.K. marketplace last week and immediately found itself in competition with CBS over the Emotions' follow-up to "Best Of My Love."

Rights to Stax product, legendary in soul circles before its collapse into bankruptcy two years ago, were acquired by Fantasy in June and the catalog has now been made available to EMI here.

The deal covers Stax repertoire from 1969 onwards and includes about 800 unreleased recordings by acts such as the Emotions, William Bell, Isaac Hayes, the Staple Singers, Booker T and the MGs, the Barkays, Rufus Thomas and Eddie Floyd.

From this material, EMI's licensed repertoire division releases the Emotions' "Shouting Out Love" as its first Stax single. Featuring two previously unavailable tracks, the

Court Okay To Roxy In London For Pop Shows

LONDON—Terry Collins, local theater boss, has won his court battle to open London's newest pop venue, the Roxy, in North London.

Only days before the venue was to open in late September, the Greater London Council refused to issue a license, following complaints from local residents about noise. But after hearing evidence from sound experts, the court decided that Collins could go ahead.

Rupert Taylor Acoustic Sound Engineers had carried out independent tests and established that the noise level was not, in fact, excessive. Collins also agreed to make some structural changes.

Collins first plans were for a package of pop stars of the 1960s and now he hopes to re-book some names from that nostalgia package, aimed at the late 20s and early 30s age group. He is also holding weekly auditions for new wave and pop bands, and giving them the chance to work on a theater stage as opposed to the usual small clubs.

The Roxy now opens Dec. 1.

MCPS Pulls Kassner Suit

LONDON—The High Court hearing of petitions brought by the Mechanical Copyright Protection Society to dissolve Kassner Associated Publishing and the Jayboy record label did not take place as planned here.

Norman Robinson, MCPS financial controller, said that the society counsel had been instructed to apply for the action to be withdrawn as the money owed by KAP for computer services, and by Jayboy as royalties, had been paid before the date of the hearing.

He said: "As no other creditors had come forward, and we had been paid, the court proceedings were just a brief formality."

Afterwards, Eddie Kassner, head of the Kassner group of companies, said he wanted to make it clear that he regarded the action of the MCPS—of which KAP has been a member for 30 years—as "a really roughshod operation."

The bankruptcy petitions were, he said, unjustified because, though Jayboy was late in paying some royalties and KAP had about \$3,000 outstanding in computer fees, the

disk clashes with the CBS follow-up to "Best Of My Love," which is "Don't Want To Lose Your Love," released here Nov. 11.

The next move from Stax at EMI is the issue of six back-to-back singles of Stax classics, comprising Johnny Taylor's "Who's Making Love"/"If You're Ready," Booker T and the MGs' "Time Is Tight"/"Soul Limbo," Isaac Hayes' "Theme From Shaft"/"Do Your Thing," William Bell and Judy Clay's "Private Number"/"My Baby Specialises," and Rufus Thomas's "Do The Funky Chicken"/"Breakdown."

The EMI campaign for these includes a special counter browser, posters, streamers, badges and other support items under the banner "Stax Snaps Back."

In the new year EMI will release albums of previously unissued material by the Emotions and Albert King, and an LP from the label's first new signing under the Fantasy aegis, Fat Larry's Band. The debut record from this act, which scored a U.K. chart hit earlier in the year with "Center City," is called "Off The Wall."

In February EMI will present the first of two 12-track volumes of Johnny Taylor's greatest hits; the second will follow in March.

Seider Foresees UA Sales Boom Cites Dynamic Marketing, Catalog, Local Product

• Continued from page 3

Blue Note campaign in Japan which is the prime jazz market outside the U.S.

Seider says that UA licensees, now numbering 45, are taking more advantage of the film album repertoire and creating new packages and reissues.

"We are also working much closer with our licensees than ever before," adds Seider. "We've begun a bi-weekly mailer to licensees consisting of chart positions, information on new releases as well as a cassette which talks about upcoming product, as well as information about the domestic company."

MCPS was holding money owing to KAP.

Robinson said this money was eventually used to offset what was owed by Jayboy, and the remainder was settled directly by Kassner. The MCPS had taken the action as the last of a series of moves to obtain satisfaction.

"We had taken out a writ for debt and obtained judgment. In the end the only way I could see of having the judgment executed was to petition for bankruptcy."

Robinson added he hoped the matter was closed and that a good professional relationship would again be established between KAP and the society.

Dutch Disk Protests Anti-Gay Campaigns

AMSTERDAM—Dutch record company Munich Records has released a single which protests anti-homosexual campaigns spearheaded in the U.S. by Anita Bryant.

It is called "Anita Bryant—A Message From Holland" and behind the project is Manfred Langer, 25, a singer from Vienna who has been

Seider also notes that UA is beginning to open up new territories such as Africa and Iran which are becoming more affluent record buying markets.

UA also has its eyes on South America and its 250 million residents as a potential foreign market and one new element the international division has developed on an a&r level is to make some of its artists more receptive to incorporating album selections that have a South American feel.

"For example," states Seider, "we've spoken to Tim Weisberg about doing that very thing on his next LP."

"The main thing," he continues, "is that the international division has become much more aggressive than it has in the past and we are making our influence felt on a much larger basis within the company."

The division is also placing a great deal of emphasis on marketing input that has relevancy overseas.

"We have been involving ourselves," he says, "in artwork concepts, for example, and trying to bring in problems and feelings our licensees experience."

"The American market can absorb the cost of a double fold LP but overseas it can cut into profit margins. What we are trying to do on a more extensive basis is educate our own company as to the problems of licensees."

For the first time in the company's history, indicates Seider, it has

living and working in Holland for the past five years.

He sang the song at a national protest meeting called "Miami Nightmare," staged in the Amsterdam Concert Hall. More than 50 Dutch artists and politicians attended, drawing a crowd of more than 2,000.

International Dureco's Aardse, Hansa's Meisel Found Company

AMSTERDAM—Robert A. Aardse, managing director of Dutch record company Dureco since 1968, is to set up a new company Jan. 1, with Peter Meisel, managing director of German record company Hansa, as partner.

The new company will handle production, promotion, marketing and publishing. Distribution will be by Ariola.

The firm, for which a name has yet to be found, will be headquartered in Haarlem, a city some 20 miles west of Amsterdam. In this area are also the main offices of Dutch record companies EMI-Bovema, Negram, Delta, Ariola and CBS.

Aardse has worked for Dureco for 17 years.

In his first year as managing director, in 1968, the company had a turnover of 1.5 million Dutch guilders. In 1976, turnover had risen to 20 million guilders.

It is not yet known who will be successor to Aardse as managing director. For the time being Dureco's management will be handled by Eddy Polmans, co-director of the International Pelgrim Group.

Dureco, with around 100 employees and headquartered some 20 miles from Amsterdam, celebrates its 25th anniversary this month.



YES, OF COURSE—Yes' Jon Anderson and his wife Jenny are flanked by Roger Holt, Atlantic (U.K.) general manager, on left, and Phil Carson, Atlantic International, at a London party. Fete was to mark the group's six-month booking at the Empire Pool, Wembley.

Gains In German Industry Seen At Metronome Meet

HAMBURG—A general mood of optimism, following record sales figures for the first six months of this year, was obvious at the Metronome convention here, hosted by new director Rudolf Gassner and his deputy Guenther Hensler.

Gerhard Weber, departing managing director, painted a generally bright picture of the German record industry but stressed that low-price imports from the U.K., Netherlands

and France provided deadly competition.

Quoting such big names as Roger Whittaker, Etta Cameron, and the Pasadena Roof Orchestra from the U.K., Weber said the battle for supremacy on the local market was likely to be very tough.

Klaus Ebert, marketing director, showing video presentations of upcoming product said: "European music fans are seeing the most exciting fall season in many years." He felt quality was constantly rising in the German market and the media showed "an unprecedented willingness" to accept, international product made in Germany.

But he stressed that only records of highest standards would register worldwide.

He added: German rock groups, if they are original, stand a good chance on the international market. Ebert said that because of the acceptance of contemporary German music, it was no longer thought in the U.K. and U.S. that "Schlager" sounds typified German music.

Sales director Heiner Wieland reported that the usual severe drop in sales did not occur this summer. He commented on the fast-building Austrian recording scene which is gaining popularity in Germany.

From The Music Capitals Of The World

• Continued from page 82

countries, hosted by Romania, visitors included the Varna Ensemble (Bulgaria); Vracoforon (Greece); Orce Nikolov (Yugoslavia); and the Ensemble of the Ministry of Tourism and Information in Turkey. Two successful movies here are "The Real Glory," dedicated to Woody Guthrie, and "Rocky," the scores of both appealing to Romanian audiences.

Currently touring are the National Instrumental Orchestra of Chinese Radio and the A.V. Aleksandrov song-and-dance ensemble of the Soviet Army. Many press articles here attacking punk music and the fashions associated with it.

Coming up for singer Cornel Constantiniu is a television show at Katowice in Poland, a tour of Bulgaria with Corina Chiriac and the group Horia Moculescu, and a guest spot on a Marina Voica television show. Top-listed records here "Clepsidra" (Progressiv TM), "Decebal" (Azur R), "Cintec Nesliut (D. Dragan) on the Romanian side and, internationally, "I'm Into You," by Peter Frampton; Dave Edmunds' "I Knew The Bride"; and "So Into You," by the Atlanta Rhythm Section. OCTAVIAN URSULESCU

International Turntable

David Berry has been appointed product coordinator for RSO Records in London. He has worked for the Robert Stigwood Organization for four years as an assistant in the record division and reports to Chris Youle, the label's U.K. managing director.

James Fisher has been appointed general manager of Motown Records U.K., replacing John Cooper who left three months ago to join Arista. Fisher reports to international vice president Ken East.

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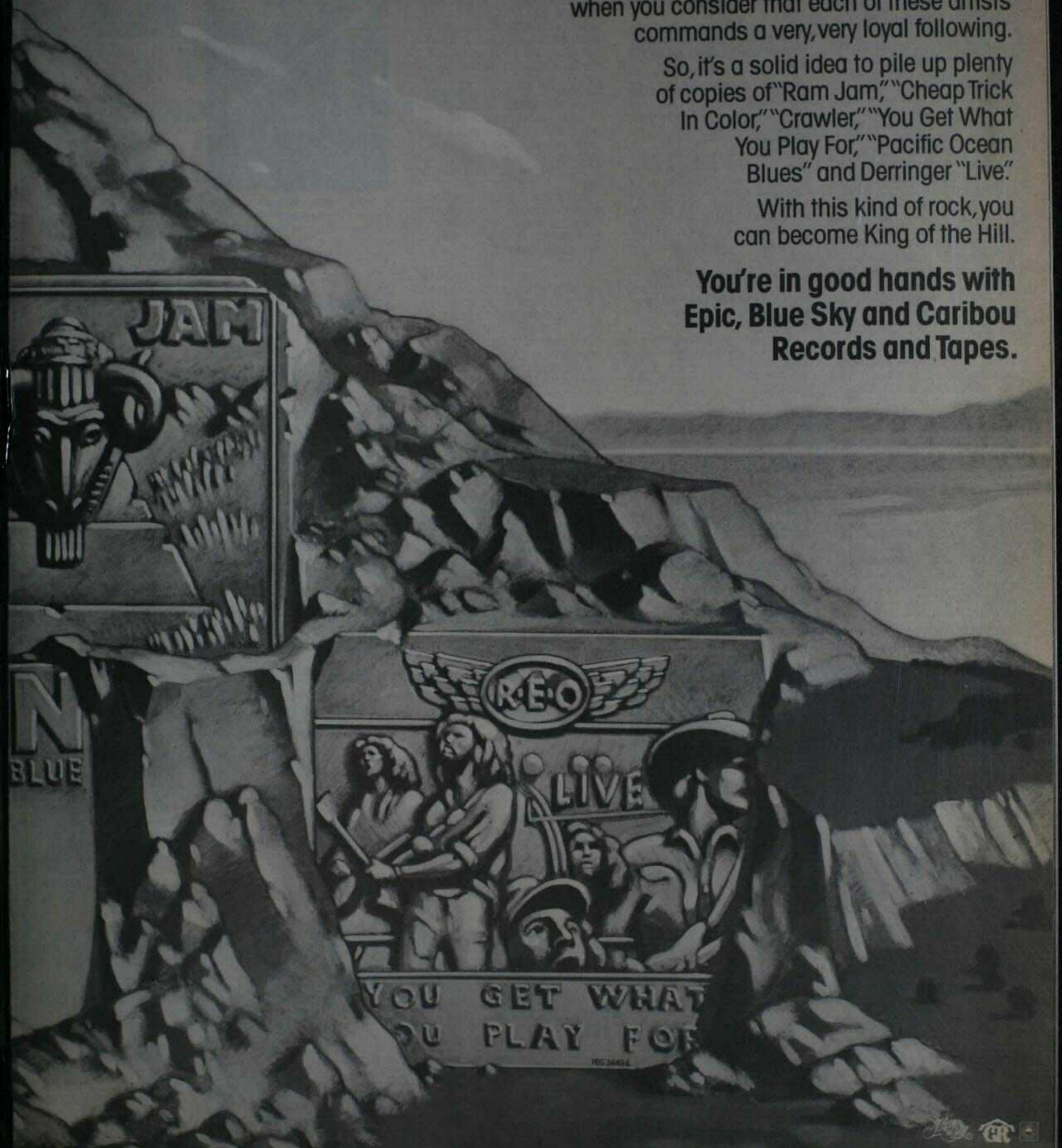
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High Sales Spur Chain Growth

• Continued from page 1

to bring the total to 26 by year end (Billboard, Oct. 22, 1977), intends to continue to build stores. Ten free-standing stores "in the 11 western states" are programmed in the first half of the year.

"Each store will be matched to the city. If there are 10,000 people, we'll have a store to accommodate that community," Bullock says. Odyssey will open two super stores of more than 15,000 square feet in 1978. They would be the chain's first such monster units. And his giant warehouse-entertainment complex in Santa Cruz will be operational soon.

The Pickwick retail division, largest in the world at approximately 280 Musicland, AuraSound and Discount Record stores, is not announcing definite plans. Scott Young, vice president in charge of the wing, reports.

"I can't say right now as to what our plans are," Lee Hartstone, founder/president of Integrity Entertainment Corp., says. "I'm primed by reports that competing chains in California are opening stores." The almost 90-store chain which added the Hits for All stores to the six-year old Warehouse skein in 1977, will bow its first Big Ben super stores in 1978.

Record Bar, now nearing 80 stores, will adhere to its previously announced annual growth of three Tracks super stores and 10 Record Bars (Billboard, Aug. 22, 1977). Like most other chain bosses, Barrie Bergman will restrict new openings to his present geographical activity perimeter. He will, too, follow the trend of penetrating more and more the smaller city and town. The chain is mall-oriented.

By the start of 1979, Paul David, Stark Record Service, which operates the Camelot chain, expects a 76 primarily mall store total, up 12 from 1977. David opened its first Grapevine super store in Flint, Mich. The 10,000 square foot free-standing store is managed by Mike Terlecki. David is currently adding another 16,000 square feet to his

52,000 square foot North Canton central warehouse.

The three-state Tower chain has two large stores on the drawing board and will expand three present stores in 1978. Russ Solomon, founder/president, avers. The Tower stores now number 17 in Washington, California and Arizona.

Assistance in preparing this story provided by John Sippel and Ed Kelleher.

Stu Schwartz of the Harmony Hut chain intends to close one store and possibly open three more, which will continue the mall policy of the Washington, D.C.-based web.

Sam Goody's, too, reflects the more conservative attitude to the future, evident in so many maturing store networks. The first super store (Billboard, Oct. 29, 1977) in the long-time chain will probably be called Super Sam's, and will occupy 20,000 square feet in an area outside of New York City.

In addition, Goody's will add two 5,000 to 7,000 square foot stores outside Gotham, both freestanding or strip center. Goody's operates 28 outlets.

The six-store King Karol chain is opening a 4,000 square foot Manhattan shop at 48th St. and Fifth Ave. Dec. 1. Ben Karol reports that he is negotiating for two more Manhattan stores and one in Queens. Twenty-five percent of new store space will be allotted to audio and visual tapes.

Disco-O-Mat's owner Elliot Mavorah opens the fifth store in the vicinity of 34th St. and Fifth Ave. in early February. It will be 2,500 square feet. Prior to that, a fourth outlet opens in the Grand Central area, a 2,500 square footer. It will carry a complete classical department. Mavorah hopes to expand the 58th and Lexington store to 3,000 square feet from its present 1,800 square feet.

Al Geigel, record/tape topper at Montgomery Ward, expects the 10

new department stores nationwide in 1978 to include record/tape departments. The 300-plus chain has such departments in most of its stores. The past year's success has made the important chain high on recorded product and accessories, Geigel says.

Korvettes will be a 52-store chain by 1978. Dave Rothfeld, record/tape chief, reports, with the sell off of six Chicagoland stores. Albums and accessories will be a priority department through 1978. He knows of no current plans to open new stores in 1978.

John Cohen, founder/president of the 15-year-old 30-plus Disc Records, feels there's room for two more stores plus two more of the newer Zebra stores. Stores will be opened in the Midwest and in Texas, he says.

Jack Kirby of the Houston area's Evolution and Sun Dance stores and Allan Rosen and Gene Godwin of the Texas-New Mexico Recordlands don't have targeted openings for 1978 yet.

But they are studying localities and both feel outlets will be added. Steve Libman of the Oz and Music Scene chains out of Atlanta says he and David Kaye, president, are laying back after their heftiest expansion in their five-year history.

Currently they are in the throes of opening Oz super stores with bazaars in Atlanta and Birmingham. It would be the third store for Atlanta and second in Birmingham. Ron McKinney will manage Atlanta and Sam Mosley directs Birmingham.

DJ's Sound City, based in Seattle, opens its second 1977 store Nov. 18 in Spokane, a 2,200 square footer in a mall. So far, only one definite store will be added in 1978, a Salem, Ore., 1,700 square foot mall location, Dick Justham, co-owner, says.

In nearby Oregon, Tom Keenan, Everybody's Records boss, feels they

(Continued on page 90)

Endangered

• Continued from page 41

Bill Haney & the Zassoff Boys, packaged in a full-color double-fold LP. Tying in with the Buffalo name, the two sides of the Buffalo nickel are part of the company's logo design which is also used on the record label.

Haney, who lives in Columbia, S.C., is known as "dean of South Carolina bluegrass," and has worked with Bill Monroe, Tom T. Hall, Tompall Glaser and other bluegrass and country acts.

Besides Glaser and Fuhrmann, Buffalo's executive lineup includes Tom Smith, executive vice president. Glaser represents Buffalo in Nashville.



DANCIN' MAN—Michael Jackson dances with Ramona Sanders, a fellow cast member of the "Wiz," at a party hosted by CBS Records at Studio 54 in New York.

Returns Bill

• Continued from page 1

next year—but hope to have a report out in a couple of weeks.

The bill (H.R. 3050) was originally intended to help magazine publishers, giving them a 2½-month extra return period. It was amended to include paperback books and recordings, but it treats the recordings differently from magazines in the transitional first year.

For recordings, to avoid too much of a tax deduction windfall the first year, the bill calls for the 4½-month return deduction allowance to be held in a "suspense" fund.

For the "suspense" fund, the taxpayer must select the first 4½-month period out of one of three tax years, based on highest returns received. For example, if the taxpayer is on a calendar year, his choice would be either the 4½-month period in 1977, or 1976, or 1975, whichever is highest.

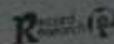
In the rather complicated terms of the bill, this one-time "suspense" fund would remain untouched, unless the company involved goes out of business or into a steep decline. The wording could be changed in further congressional action next year, according to RIAA's Washington counsel, Cary Sherman, of Arnold & Porter.

After the transitional year, the companies can include the deduction for the additional 4½ months of returns in their current tax year filing.

The recording industry tax relief

(Continued on page 92)

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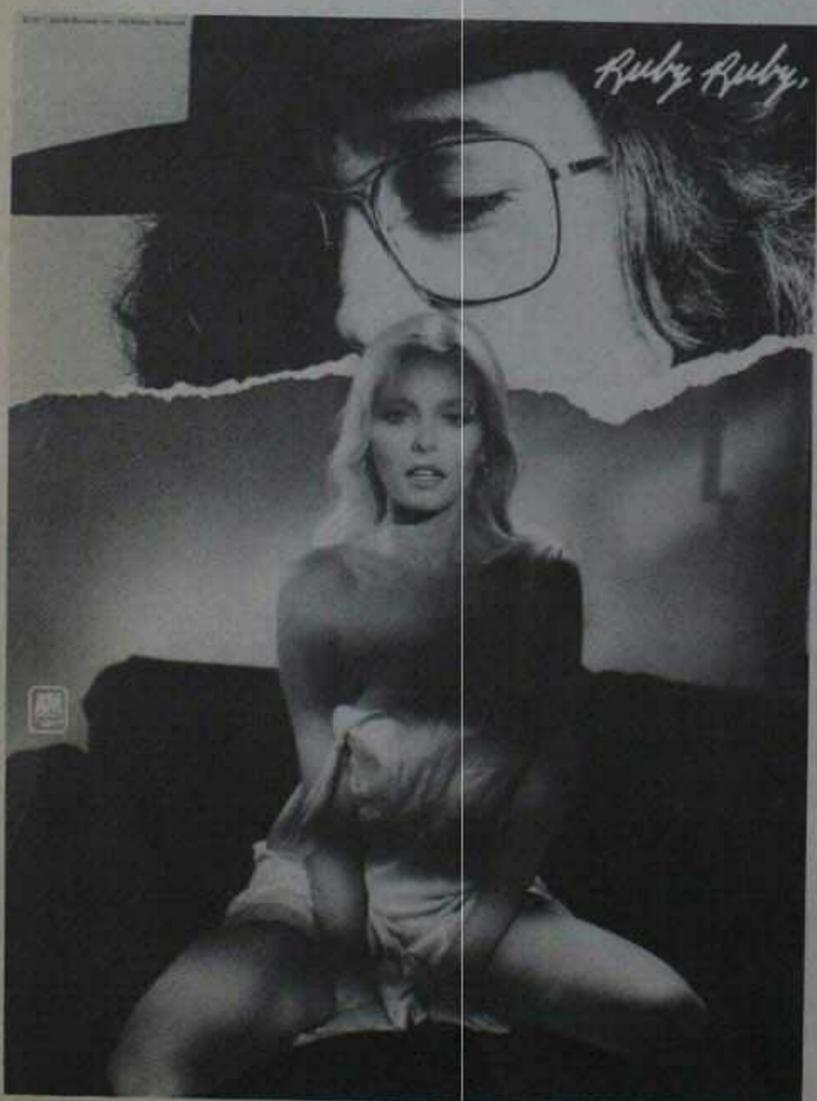
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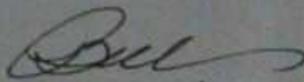
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Bill Graham

BGgb

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Average Studio Costs Rising Dramatically For Albums

• *Continued from page 1*

neighborhood of \$25,000 to \$40,000, seldom exceeding \$45,000.

These averages normally do not include producer fees which now run anywhere from \$5,000 to \$25,000 and above plus percentage points depending on the individual involved or outside musician fees if the group is not self-contained. Additional embellishment such as with strings, horns and special effects, all key elements in many productions today, also add to studio costs.

More often than not today, all factors considered, albums which come into the top 100 positions of Billboard's Top LPs & Tape Chart are nearing the \$100,000 mark in total production expenditures, a far cry from a few years ago when an act could cut an LP for as little as \$10,000 to \$30,000.

In addition, the average length of studio time spent in recording an LP by an established rock or pop act is in the 200-250 hour range or from five to seven weeks on an eight to 10 hour a day work schedule.

The bigger the act the more generous a label will be with regard to studio costs, although a watchful eye is kept even on name acts. In this sense the producer has assumed much more responsibility than ever before in keeping studio costs "reasonable."

Cutting an LP on a skeleton budget is still a possibility today even in major markets. At one extreme is the first Shaun Cassidy album which was produced for a reported \$10,000. At the other extreme is Stevie Wonder's "Songs In The Key Of Life" LP with a reported \$600,000 studio bill.

In part, increasing production costs can be attributed to rising studio costs generally in recent years which have led to higher rates. The cost of building and upgrading quality studios with such equipment as automated mixing consoles has risen substantially as has maintenance and supply outlays.

Twenty-four track tape, for example, now averages \$120-\$145 a reel as compared to \$80-\$110 two years ago.

Studio time in Los Angeles is now averaging \$135-\$145, up 10%-15% over last year, in top facilities for one hour of 24-track recording with studios varying as to what they offer for their rate. Some will offer Dolby or dbx noise reduction as well as an engineer for that rate with additional outboard gear extra. Others offer extras built into their price.

Studio time in New York is higher, averaging closer to \$150-\$175 for one hour of 24-track recording in top facilities while Nashville is averaging \$125-\$135 an hour.

One factor keeping studio rates reasonable in Los Angeles is the sheer amount of studios available and increased competition. The current Billboard International Recording Equipment & Studio Directory now lists 110 facilities in Los Angeles alone, up from 100 last year, with 163 facilities listed for the state of California.

New York, according to the Directory, now has 86 facilities in the greater metropolitan area, making it the second largest recording studio

market in the U.S. with 30 listed for Nashville.

Kent Duncan, Kendun Recorders, Burbank, Calif., notes, "I think \$80,000 in studio costs is a fairly good average today for a top notch production. And that doesn't include musicians on top of that. If you want to make a real production with strings and horns, for example, you can figure to tack on anywhere from \$10,000 to \$30,000. New acts usually come in for something less than \$45,000. Between \$25,000 and \$40,000 as a rule.

"One interesting trend I've noticed," he continues, "is much more emphasis by the label on the producer to keep studio costs reasonable, even for big acts.

"There's always a tendency to go a little crazy in the studio and the acts need a guide. In fact, it's now part of the producer's job as in many cases the label is only an accounting function."

Kim Palzadino, Group IV Recording, a major new Hollywood facility, adds, "I think \$50,000 to \$60,000 in studio time is about nor-

mal for a major production today. One thing I've noticed is that it's come much more businesslike. Acts are coming in and approaching in an eight to 10 hour a day project and spend anywhere from four to seven weeks on the album."

"One obvious reason for increased studio costs," says Brian Eldsby, president of ABC Studios, Los Angeles, "is that the requirements for recording have become high.

"Producers and artists are demanding more. They are much more aware of the type of state of the equipment available today and studio has to provide it. And it costs more."

Says Con Merzen, director of creative services for Cherokee Recording Studios, Los Angeles: "Everything goes up. The main costs come from the electronics industry which is changing so rapidly. You want to buy equipment so fast and it has a way of eating into profits.

"I don't think anyone wants to deliberately raise rates arbitrarily but you reach a point where you have to

"It's not unusual anymore for a major act to come in and run up \$50,000 to \$60,000 billing in studio time alone. And that doesn't include tape, extra engineers, extra musicians, mastering, pressing, or the producer's fee.

"You are over \$100,000 in no time today. Also, many major acts will come and figure they need 200 hours but more often than not they go over that which contributes to cost. And if you are using good session musicians you have to factor in scale which is about \$140. The really good session players are getting double and triple scale."

Susan Planer, studio manager at Media Sound, New York, comments, "There are tremendous outlays of monies today in maintaining and upgrading studios. Costs are continually going up and that's reflective of rates. Tape has gone up \$175 and even \$200 an hour for one hour of 24-track recording in some of the newer facilities in New York is par for the course today. And rates have gone up generally 10%-15% here in the last year. Musicians fees are also going up."

Says Glenn Snoddy, Woodland Sound Studios, Nashville: "It's a constant struggle. I think one of the reasons rates are a little lower in Nashville is that the cost of living here is lower and engineers, for example, are not getting the same type of salaries they might get in New York or Los Angeles."

Retail Growth

• *Continued from page 88*

may open three more stores in the two-state area, which would bring the total to nine.

In Wisconsin, Alan Dulberger of 1812 Overture, the Milwaukee web, looks to three more stores, which he intends to contract around youth-oriented mini-malls he will construct. Northward in Green Bay the Pipe Dreams chain will grow from three to four, according to Steve Cook. The store will probably open in the Oshkosh area.

Lou Fogelman of the 15-store Music Plus skein in Southern California opened only one store in 1977, that a 3,000 square footer in Pomona. Bob Anderson manages the 3,000 square footer. But already the chain is committed to a 4,000 square foot location and two more stores may well be opened, Fogelman says.

(More about other chain's plans for new stores and expansion in next week's issue.)

NOVEMBER 19, 1977, BILLBOARD

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MCA RECORDS

Testing By Litigation Foreseen For New C'right Act

By JOHN SIPPEL

LOS ANGELES—Music publishers and lyricist/composers were warned to expect a plethora of litigation before the new Copyright Act is viable by representatives of NMPA, the Harry Fox Agency and the American Guild of Authors and Composers in separate meetings here Tuesday (8).

Leonard Feist, NMPA president, and Joe Fenton of Prager & Fenton, acting as a stand-in for ailing Al Beriman of the Fox Agency, forecast litigation to interpret ambiguous areas in the act, effective Jan. 1, 1978.

And Ervin Drake, AGAC president, Lew Bachman and Alvin Deutsch, executive director and legal counsel, respectively, reiterated that lawyers will eventually help interpret certain provisions of the act.

Fenton said that it is clear to him that the act makes it possible for record labels to stockpile recorded product prior to Jan. 1 so that they can pay the present 2 cent statutory mechanical rate per song. The new law states that recorded product "manufactured and distributed" after Jan. 1 carries a 2 1/4 cent statutory rate.

He said that the Fox Agency will continue to monitor and audit pressing and duplicating plants and other sources to determine whether records and tapes must pay the old or new statutory mechanical rate,

based on manufacture dates.

But the thorny question of label licenses which do not specify that the 2 cent rate through the life of the release must under the new Copyright Act automatically raise to 2 1/4 cents may well breed a test legal suit.

Fenton explained that the license number itself is an accurate indication of when the license was issued by the publisher.

The hassle over what reserves labels may maintain for returns is still up in the air until Register of Copyrights Barbara Ringer comes up with some ruling. Earlier in the year, labels suggested a 24 month reserve for singles and 36 months for albums. Publishers sought a six to seven month limit.

Feist and Fenton pledged that even though the Fox Agency will enlarge its scope to include collections for publisher members from public broadcasting facilities, in-flight music services and syndicated programmers for the first time under the new act, the agency would not reduce its effectiveness.

Mickey Goldsen, president of the Assn. of Independent Publishers, to whom they were speaking, complimented the Fox agency for its recent commission reduction to 3%.

Fenton explained that the Fox Agency is able to operate at this low figure when globally charges range

from 10% to 12% for similar service because of the sophistication the computer provides and the \$60 million annual collections made by the agency.

Fenton praised the "group of trained dedicated people at the Fox agency who grind out so efficiently the tremendous work volume."

Both men assured the meeting that the Fox office would continue to regularly audit "meaningful record companies." Fenton said that "major record companies" are audited every two years.

He pointed out that even the Aeolian piano roll company is audited on an every six-year basis. A complaint from a publisher about a record label can hasten the audit, Fenton added.

Roy Cohen of Peer/Southern asked both men if the Fox office was considering opening a local office because so much publisher activity centered here. The question was sidestepped.

When queried about what kind of a cut record/tape piracy had made in publishers' earnings, Feist explained that he felt state and federal laws had cut deeply into piracy activity and that he personally considered home taping as the more immediate problem of publishers.

Feist noted that the successful GEMA fight to exact a portion of

the sales tax in Germany for distribution to music publishers and the current English publishers' drive to get a similar tax for tape playback equipment and blank tape were worthy of U.S. publisher consideration.

Drake at the AGAC seminar urged writers to watch for the new AGAC special contract to be issued soon. It will carry three different types of printing. The portions of the old AGAC pact which remain intact will be reproduced in the original type face.

The material which has been dropped is to be printed in italics and bracketed. The new material will be in bold type.

Drake pointed up the lack of ex-

planation in the new law as to what constitutes a "derivative work." Under the new law, the original publisher may continue to publish the aspects of a work wherein the publisher has caused derivative works to be created.

To implement termination notices, AGAC is preparing a form which the songwriter himself can fill out or AGAC will do the work for a charge of \$20 for the first song and \$3 per additional song published by the same firm.

The meeting largely devoted itself to specific queries tendered by the audience, regarding thorny problems, many of which were fielded by Bachman and Deutsch who advised individual attorneys be consulted.

New Companies

Hologram Records formed as a joint venture by the principals of Record Plant Studios and the executives of International Talent Consultants Corp. Abe Silverstein will serve as chairman of the board and Joe Greenberg is the resident. Offices are at 888 Seventh Ave., New York, N.Y. 10019, (212) 245-8170.

Outrageous Record Inc. formed

by Phil Wilson and Al Julian. The jazz and blues label will unveil its first releases this month. Offices are at 186 Willow Ave., Somerville, Mass. 02144, (617) 396-8400.

Freeman & Haws, Inc., a full-service music company, located at 317 Pullman St., Costa Mesa, Calif. 92626, (213) 957-1466, is actually suite 123 rather than 128 as listed here in a recent issue.

True Star Talent Inc./Shooting Star Management Inc. launched by Evan Triebitz, Bob DeKett, Michael Gaiman and Jeffrey Spivak for management, production and promotion. Office located at 118-11 Union Turnpike, Suite 3K, Kew Gardens, Queens, N.Y. 11415. (212) 793-2950.

Productions Two formed by Jim Sotos and Henry Scarpelli as a film and video production outfit specializing in pop music programs for theatrical release. Offices at 1650 Broadway, New York City 10036. (212) 245-4995.

Musicians Studio Rentals, Inc. launched by Kerry Childers and Juan Elfalan. Company offers rehearsal studios in the Miami area, also instrument rental, storage facilities and cartage service. Address: 1926 N.E. 151 St., North Miami, Fla., 33162. (305) 940-9414.

Fiction Records, a new label formed by Cary Baker. First release is "Why Can't It Be" b/w "Baby You're A Fool" by the Names. Address: P.O. Box 48, De Kalb, Ill., 60115. (815) 758-5241.

Returns Bill

was sparked in August 1976, by Stan Gortikov for RIAA and Sanford Goldberg for Lieberman Enterprises for NARM. They made a joint appeal to the Senate Finance Committee during hearings on Rep. James Corman's (D-Calif.) House-passed tax bill (H.R. 5161), which would have given the tax relief on returns only to magazines.

Since record companies and distributors have a longer span of product display at the retail level than magazines, an amendment stretching the record returns allowance period to 4 1/2 months was added on the House side by Ways & Means Committee member Rep. Bill Frenzel (R-Minn.).

NOVEMBER 19, 1977, BILLBOARD

Eastman In \$1 Million Suit

LOS ANGELES—Andrea Eastman is suing Jeff Wald and Ron DiBlasio in Superior Court here, seeking no less than \$1 million in damages.

Her pleading alleges that the defendants failed to live up to promises made to her that she leave her employer and join their personal management firm in a joint venture.

In late July 1977 the plaintiff contends that it was orally agreed that she would join the defendants' firm at a salary of \$1,000 per week plus car allowance and 1/3 of the net in-

come excluding commissions on Helen Reddy.

Eastman claims that five days after the oral agreement, the defendants extended an offer to Herbert S. Nanas to join the firm. Eastman alleges that the defendants then revised her deal so that she would get 15% of the net income excluding Reddy commissions.

Starting later in August 1977, Eastman alleges that the defendants excluded her from the office and didn't pay her.

Nixon Tape Court Hearing

Continued from page 12

distinction between documentary and tape evidence and that there had never been a case of someone copying a tape from a court file.

Jeffress also pointed out that trial judges are empowered to order cases sealed, but Justice Marshall interrupted him to ask, "Sealing the record is the exception, not the rule, right?"

Each side was given 30 minutes in which to present oral argument with the respondents' time being split between Warner and the tv networks.

Floyd Abrams, a New York lawyer active in many media-related cases, represented the three networks, the Public Broadcasting System and the Radio Television News Directors Assn. Giving his interpretation of the facts, Abrams told the nine justices that "1,300 individuals heard some or all of the tapes," since anyone coming into court was able to listen on headphones. Transcripts have long been available in bookstores throughout the country, but "what has been missing from sale," Abrams announced, "is what we came to court for: the tapes."

Abrams also noted that Nixon had dropped his claim of ownership of the tapes following the Court's upholding of the Presidential Records Preservation Act. Justice Harry Blackman then queried why Judge Sirica had been concerned about the

"commercialization" of the recordings, and Abrams responded that Sirica "was improperly concerned once the transcripts were publicly distributed."

Justice Rehnquist wanted to know how the recordings would be made public and commented, "You couldn't turn the Court into an annex of CBS." Abrams mentioned briefly the plan whereby the tapes would be duplicated at the National Archives, and the Court's next query turned to whether this case was similar to others in which copying of court exhibits is routinely not permitted.

Abrams said that the case didn't involve pornographic material and that "our position is that you can't inhibit an exhibit."

Justice Rehnquist then asked about the case: "Isn't this just a housekeeping matter?"

Justice White was the first to ask about the constitutional questions involved. Abrams spent much time with the Court discussing the 1976 case of Cox Broadcasting Corp. versus Cohn, in which the Court reversed a judgment against a reporter who had published the name of a rape victim in violation of a state law.

In that case, partial emphasis was placed on the fact that the name was obtained from a public court record.



GRATEFUL PUCK—Glenn Walters and Joe Crane of the Hoodoo Rhythm Devils give Fantasy's promotion gal Cristi Joy Marcus an appreciative kiss for her work on their single "Gotta Lot Of Love In My Soul" during a celebration in Berkeley, Calif.

Thrust Popularity Continues To Rise

LOS ANGELES—The rise in popularity of records by female singers (Billboard, Nov. 5, 1977) continues as women this week account for five spots in the top 10, six in the top 12 and eight in the top 16.

Debby Boone's "You Light Up My Life" (Warner-Curb) remains at No. 1 for the sixth consecutive week, making it the longest-sustaining top-of-the-charts single by a female act since Roberta Flack's "The First Time Ever I Saw Your Face" had six weeks at No. 1 in 1972.

Crystal Gayle's "Don't It Make My Brown Eyes Blue" (UA) climbs

to number three; Rita Coolidge's "We're All Alone" (A&M) is up to number eight; Linda Ronstadt's "Blue Bayou" (Asylum) is a starred number nine; and Carly Simon's "Nobody Does It Better" (Elektra), drops to 10 after peaking at number two.

Donna Summer's "I Feel Love" (Casablanca) drops from its number six peak to 12; Fleetwood Mac's "You Make Lovin' Fun" (WB), written and sung by Chris McVie, climbs to 15; and Ronstadt's "It's So Easy" jumps six spots to 16.

RCA Steps Up LP Order For Crosby Title

NEW YORK—RCA Records has stepped up manufacturing orders for the album, "Bing Crosby: Legendary Performer," object of increased consumer interest following Crosby's recent death.

In addition, RCA plans to reissue "Fancy Meeting You Here," an LP collaboration featuring Crosby and Rosemary Clooney, which was originally released in 1958. The reissue is scheduled for late this month.

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Billboard SPECIAL SURVEY For Week Ending 11/19/77

Number of LPs reviewed this week 34 Last week 75



Pop

JOHN DENVER—*I Want To Live*, RCA AFL12521. Produced by Milton Okun. There are few surprises on this assortment of 11 tunes served up in patented Denver fashion. His vocalizing remains pleasant and easy to take, though seldom much more than that. The musical accompaniment is tight and arrangements by Lee Holdridge are top drawer. Of Denver's new material, a robust "How Can I Leave You Again" and a neat, funky "Druthers" are most impressive. The singer also does justice to Eric Andersen's venerable "Thirsty Boots" and Tom Paxton's downbeat "Bet On The Blues." It all adds up to surefire entertainment for Denver's legions of fans.

Best cuts: "How Can I Leave You Again," "Druthers," "Bet On The Blues."

Dealers: RCA is promoting this heavily through Christmas, coupling it with Denver's Christmas albums in special discounts. The artist's holiday tv special will also be rebroadcast on ABC.

DONNA SUMMER—*Once Upon A Time*, Casablanca NBLP-270782. Produced by Giorgio Moroder, Pete Bellote. With each album Summer gives further proof that there is more to her than her disco reputation suggests. Not only has Summer's singing taken on richer vocal textures, but her writing also shows strong development. The songbird's newest is a two-record concept album; a fantasy about a girl in a land where everything real is unreal. From the opening theme, the dream progresses in musical intensity by way of elegant pop and disco flavored orchestrations. Each side has its own distinctive mood, representing different stages in the dream. While Summer's vocals are the focal point, the excellent bass, horn and percussion delivers strong support.

Best cuts: "Now I Need You," "Say Something Nice," "Rumour Has It," "Now I Need You," "Fairy Tale High."

Dealers: The artist now has mass appeal.

BAY CITY ROLLERS—*Greatest Hits*, Arista AB 4158. Produced by Jimmy Ienner, Phil Wainman, Colin Frechter, Harry Maslin, Bill Martin, Phil Coulter. There is a rich diversity of styles represented here, ranging from the early bubblegum of "Saturday Night" to the Sweet/Bad Company rock of "Money Honey," the bouncy teen beat of "I Only Want To Be With You," the progressive rock of "Yesterday's Heroes," the sophisticated Top 40/MOR styling of "You Made Me Believe In Magic" and the ballad appeal of "The Way I Feel Tonight" (the group's current chart single). Album showcases the group's growth over the course of its four studio albums.

Best cuts: Pick and choose.

Dealers: Includes all four of the Rollers' top 15 pop hits.

NEIL YOUNG—*Decade*, Warner Bros. 3RS2257. Compiled by Neil Young, Jim Mulligan, David Briggs. More than just a greatest hits package, "Decade" covers the last 10 years of Young's career and though it contains 34 of his most representative works (including 7 previously unreleased), most interesting is the era and development the set reflects. Reaching back to the Buffalo Springfield in the mid 60's on through Crosby, Stills, Nash and Young and his own solo works, the 3-album set chronicles Young's musical growth and the changing times from the radical and eye-opening trends of the 60's on through the disillusionment and introspection of the 70's.

Best cuts: All of them, from "Burned" to "Long May You Run," capture the essence of Young at his most revealing moments.

Dealers: This album's appeal lies on many levels with 10 years of devoted listeners to back it up.

LEONARD COHEN—*Death Of A Ladies' Man*, Warner Bros. BS3125. Produced by Phil Spector. Cohen's auspicious debut on Warner finds the poet, novelist, composer in collaboration with the legendary Spector. Seemingly a disparate interchange of styles, the effort results in a brilliant collage of vivid lyrical paintings set against Spector's lushly orchestrated backdrop. Cohen's command of words is evidenced in the complexly wry and incisive love poems while Spector's rich production allows for a polished yet unslick delivery. Cohen's throaty vocals are surrounded at times by Dylan, Ronee Blakely and harmonic background vocalists and the rocking rhythms remain bold and upfront. Some tasty sax solos are also mood-setting.

Best cuts: "Death Of A Ladies' Man," "Memories," "Paper-Thin Hotel," "Fingerprints," "True Love Leaves No Traces."

Dealers: Cohen's cult legion of fans are waiting for this.

JETHRO TULL—*Repeat, Best Of ... Vol. II*, Chrysalis CHK1135 (WB). Produced by Ian Anderson, Terry Ellis. Ten classic numbers from this veteran superstar band that spans the years 1972 to 1976. Also included is a previously unreleased tune called "Glory Row." In the main another representation of the group's fusion of hard rock and traditional English folk music driven by Anderson's haunting flute melodies. Well paced and a balanced mixture of hard and soft selections.

Best cuts: "Minstrel In The Gallery," "Thick As A Brick," "Warchild," "Too Old To Rock 'n' Roll: Too Young To Die."

Dealers: Tull is a proven seller and this package should do much to gather new audiences as well as stimulate catalog.



Country

GEORGE JONES & TAMMY WYNETTE—*Greatest Hits*, Epic KE34716. Produced by Billy Sherrill. A repackaged collection

Spotlight

ROD STEWART—*Foot Loose and Fancy Free*, Warner Bros. BSK3092. Produced by Tom Dowd. This is Stewart's best since parting musical ways with the Faces. The spark of Stewart's distinctive, up-tempo R&B style has been re-struck and together with the choice crystallized ballad style that mushroomed his career to platinum proportions, combines his finest crooning capabilities as both balladeer and rocker. Choosing to record for the most part with his touring band of three guitars, keyboards, bass and drums has added to this cohesiveness and individual character. Though lacking some of the commercial hooks evident on "A Night On The Town," the albums polish avoids sterility.

Best cuts: "Hot Legs," "You're Insane," "You're In My Heart," "You Keep Me Hanging On."

Dealers: Album contains lyrical booklet and coincides with Stewart's current national tour.



NEIL DIAMOND, Columbia JC34990. Produced by Bob Gaudio. Diamond's first LP since "Love At The Greek" released last February, showcases seven new songs, including a collaboration with Marilyn and Alan Bergman (the ballad of a broken relationship, "You Don't Bring Me Flowers"). There are no surprises from this fine composer/singer who also goes outside for four other works. Diamond's word pictures are clear and dramatic and his melodies have been translated by Alan Lindgren into broad panoramas. The trouble herein is that one hears snatches of earlier Diamond works in his new compositions, something which the sweep of the orchestra (22 strings, 10 violas, 6 celli plus horns and Diamond's own 10 pieces, cannot erase. Diamond's presentation is first rate and dramatic.

Best cuts: "Let The Little Boy Sing," "Desiree" (the new single), "You Don't Bring Me Flowers," "Free Man In Paris."

Dealers: Diamond will be the subject of upcoming television specials and Columbia is sure to put its promotional efforts behind this project.



SEX PISTOLS—*Never Mind The Bollocks Here's The Sex Pistols*, Warner Bros. BSK3147. Produced by Chris Thomas, Bill Price. Loud, raucous and irreverent, this LP delivers as promised. This is punk rock at its best, with no letup. Once it begins there's no getting up for air until the record ends. It's all simple riffs and elemental chords with a machine gun beat, but nobody does it better. Included here are all the notorious hits that so shocked the English establishment. Once you get past the rawness of it all, it becomes apparent that this band can craft some very relevant tunes.

Best cuts: "Pretty Vacant," "God Save The Queen," "Anarchy In The U.K.," "EMI," "Holidays In The Sun."

Dealers: By now everybody has heard of the Sex Pistols.



PAUL SIMON—*Greatest Hits, Etc.*, Columbia JC35032. Produced by Paul Simon, Phil Ramone, Roy Halee, The Muscle Shoals Sound Rhythm Section. Two brand new Simon songs link up with a dozen familiar favorites, circa 1971-75. Of the vintage material, more than half qualify as substantial hit singles and these are buttressed by cuts such as "Take Me To The Mardi Gras" and "I Do It For Your Love," which have become FM staples. The current, gospel-like single, "Slip Slidin' Away," is an infectious gem, while "Stranded In A Limousine" is a rollicking toetapper which Simon performs with relish. The Oak Ridge Boys, Los Incas and the Dixie Hummingbirds are among the groups supporting Simon on this superlative package.

Best cuts: All are Simon classics.

Dealers: Simon needs no introduction to record buyers. His fans are loyal and Columbia will get behind this with a massive campaign.



SHAUN CASSIDY—*Born Late*, Warner/Curb BSK 3126. Produced by Michael Lloyd. Cassidy's first album went top three and platinum on the strength of remakes of big pop hits of the '60s and '70s. This followup set does include a couple of highly programmable oldies, the Lovin' Spoonful's "Do You Believe In Magic" and the Rascals' "A Girl Like You," but the focus is on new material. Five of the 10 songs here involve Cassidy in a writing capacity. Excellent mix of tempos and fine horn and string arrangements. A top notch commercial package that should help to move Cassidy into the mainstream of contemporary music and away from his bubblegum beginnings.

Best cuts: "Teen Dream," "A Girl Like You," "Strange Sensation," "Hey Deanie."

Dealers: "Hey Deanie" is a hot chart single.



from one of this music field's top duos that, because of familiarity, needs little explanation. Separately or together their pure convincing country vocals always shine and they offer the cream of their duet recordings. Supported with steel, piano and strings the duo perfectly pines the through such favorites as "We Loved It Away," "Take 'Em (Not) The Jet Set," and "The Ceremony."

Best cuts: "Golden Ring," "We're Gonna Hold On," "You," "Southern California," "Let's Build A World Together."

Dealers: Stock it deep.

TAMMY WYNETTE—*One Of A Kind*, Epic KE35044. Produced by Billy Sherrill. Wynette delivers a sensitive set of mainly love songs with her sensual vocal abilities that depth to any romantic lyric. As typical in most Wynette outings, varied combinations of piano, strings, guitar influence the LP most instrumentally, with steel vocal accompaniment by the Nashville Edition flavoring album periodically. Included in these selections are country hits, "Sweet Music Man," and "Heaven's Just A Way," and a touching dedication to Wynette's children, "Dear Daughters" where she recalls the many experiences she missed as they were growing up because of being on the road.

Best cuts: "One Of A Kind," "Love Survived," "That's The Way I Am," "I'll Be Your Bridge (Just Lay Me Down)."

Dealers: Including Wynette's current top single and a selection of songs, this should be another top seller.

MICKEY GILLEY—*Greatest Hits, Vol. II*, Playboy KZ34. Produced by Eddie Klotz. A compilation of some of Gilley's biggest hits, this is a strong set with the focal point on Gilley's voice and his vibrant upfront piano. The barroom style gives the album bright and uptempo feel, especially on numbers as "Honky Tonk Wine." Material includes songs written by country clefters such as Bob McDill and r&b writers Sam Cooke ("Bring It On Home To Me") and Lloyd ("Lawdy Miss Clawdy").

Best cuts: "Bring It On Home To Me," "Honky Tonk Wine," "Overnight Sensation," "#1 Rock 'N Roll C&W Boogie Man," "Don't The Girls All Get Prettier At Closing Time," "Backslide," "Lawdy Miss Clawdy."

Dealers: A collection of hit singles should make for album.



Latin

JULIO IGLESIAS—*A Mis 33 Años*, Alhambra ACS38. Produced by M. De La Calva, Ramon Arcusa, Julio Iglesias. Spain's premiere pop vocalist churns out another set of charm and enchantment that is bound by history and form to send swarms of swooning girls to Latin record shops. Slight modifications of style are evident here: the use of female chorus and the inclusion of a disco-tinged number. But Iglesias' tried and true commercial appeal remains intact: his hushed and sweet vocal approach, his themes teeter between adolescence and adulthood, and his melodic melodies that spin their own irresistible moods. Juan Rafael Ferro shares musical direction credit with Ramon Arcusa on this effort which seems more uneven in song selection than others before it.

Best cuts: "Soy Un Truhan, Soy Un Senor," "Si Me Dejas No Vale," "33 Años."

Dealers: Distributors are running out of initial shipment rapidly.

JUNIOR GONZALEZ—*Tiempos Buenos/Good Times*, Fania JMO0510. Produced by Larry Harlow. With all the attributes of a salsa super-singer—powerful vocal style, dynamic delivery, striking good looks—Gonzalez appropriately debuts solo act here after several albums as lead vocalist for Larry Harlow's orchestra, most of which appears on this richly pealing, highly commercial effort. The Cuban-derived Harlow influence is still dominant on this LP that boasts charts by superior arrangers. A rewarding first effort that holds promise of a bright future for the young Gonzalez.

Best cuts: All of Side A, "Tu Fracaso."

Dealers: Can stock this LP in volume appropriate to Fania's strong sellers.

ANTONIO AGUILAR—*La Muerte De Un Gallero*, Musart EDM1721. Produced by Gustavo A. Santiago. Supported by the lively and lovely mariachi backing of the much-in-demand Mariachi Oro & Plata of Jose Chavez, Aguilar offers here an interesting set of ranchera tunes featuring the title theme from the recently released film in which he stars and in which the album jacket design is adapted. Enhanced by producer Santiago's expert arrangements, the well chosen numbers on this LP (Aguilar's 45th U.S. release) reflect the oft-desperate, often spirited, often noble and humorous sentiment of Mexico's common people.

Best cuts: "La Muerte De Un Gallero," "Uno Mas De Los Mojados," "Mi Triste Amargura."

Dealers: The film is in wide circulation throughout Western U.S.

Billboard's
Recommended LPs

pop

ELVIS COSTELLO—*My Aim Is True*, Columbia 35037. Produced by Nick Lowe. This is the first release from a musician.

(Continued on page 98)

ALLMAN AND WOMAN

Two the Hard Way



© 1977 Warner Bros. Records Inc. Printed in U.S.A.

Sharing inspiration and sweet harmony.
Together for the first time
on **TWO THE HARD WAY**.
From Warner Bros. Records and Tapes.

PRODUCED BY JOHNNY SANDLIN
except "In for the Night" and "Can You Fool"
produced by JOHNNY SANDLIN and GREGG ALLMAN
and "You've Really Got a Hold on Me" and "Do What You Gotta Do"
produced by JOHN HAENY



BSK 3021

Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 11/19/77

Number of singles reviewed
this week **101** Last week **114**

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Pop

WINGS—Girls' School (3:19)/Mull of Kintyre (3:31); producer: Paul McCartney; writers: P. McCartney/McCartney, Laine; publisher: MPL, BMI, Capitol 4504. First product from Wings in nine months is a double A sided single. "Girls' School" is a powerful rock 'n' roll tune that describes that kind of female institution. McCartney's vocals are pitted against a driving guitar and bass. "Mull of Kintyre" is a mellow acoustic ballad about a favorite Wings retreat in Scotland. The tune features bagpipes where the acoustic guitars leave off.

ELECTRIC LIGHT ORCHESTRA—Turn To Stone (3:47); producer: Jeff Lynne; writer: Jeff Lynne; publishers: Unart/Jet, BMI, Jet JTXW1099 (United Artists). A driving, high energy rocker from this rock/classical band with a sweeping orchestration. A demonic cello sets the pace as piercing strings dart in and around the vocal and chorus tracks.

LEO SAYER—Easy To Love (3:44); producer: Richard Peery; writers: Leo Sayer, Albert Hammond; publishers: Albert Hammond/Longmanor/Chrysalis, ASCAP, Warner Bros. WBS8502. Second single from Sayer's "Thunder in My Heart" LP is a funky r&b flavored midtempo tune that features Sayer's multidimensional vocals as he alternates from falsetto to strong pop textures. Unobtrusive arrangement and a catchy beat strengthen the delivery.

recommended

BONNIE RAITT—Gambler Man (3:24); producer: Paul A. Rothchild; writer: Eric Kaz; publishers: UA/Glasco, ASCAP, Warner Bros. WB8485.

HARRY CHAPIN—My Old Lady (3:48); producer: Stephen Chapin; writer: Harry Chapin; publisher: Five J's, ASCAP, Elektra E45445A.

GLEN CAMPBELL—God Must Have Blessed America (3:21); producer: Glen Campbell; writer: Allen Toussaint; publishers: Tamerlane/Marsaint, BMI, Capitol P4515.

ALPHA BAND—You Angel You (2:44); producer: Steven Soles; writer: Bob Dylan; publisher: Rams Horn, BMI, Arista AS0292.

RAMONES—Rockaway Beach (2:06); producers: Tony Bongiovi, T. Erdery; writer: Ramones; publishers: Bleu Disque/Taco Tunes, ASCAP, Sire SRE1008 (Warner Bros.).

WISHBONE ASH—Goodbye Baby Hello Friend (3:50); producers: Ron Albert, Howard Albert; writer: L. Wisefeld; publisher: Pit, BMI, MCA, MCA40829.

SEAWIND—One Sweet Night (2:58); producer: Michael Zager; writers: Patton, Mallon; publisher: Rocket, BMI, CTI 0143.

CHINA—Savage (3:05); producers: Elton John, Clive Franks, China; writers: Howard Taupin, Johnstone; publishers: Newton House/Jodrell/British Rocket, BMI/ASCAP, Rocket PIG40824 (MCA).

MICHAEL LLOYD—We've Gotta Stick Together (2:50); producers: Steve Barri, Michael Lloyd; writers: Michael Price, Dan Walsh, Steve Barri; publisher: Addax, ASCAP, Warner Bros. WBS8496.

SIERRA—Strange Here In The Night (3:28); producer: Felix Pappalardi; writers: B. Cochran, T. Maxwell, G. Collins; publishers: Cochran Rockin, ASCAP/Fox Box, BMI/Hollow Point, ASCAP, Mercury 73966 (Phonogram).

MARILYN SCOTT—God Only Knows (2:33); producers: Bobby Torres, Leanne Meyers; writer: Brian Wilson; publisher: Irving, BMI, Big Tree BT16105 (Atlantic).

CHILLIWACK—Baby Blue (3:20); producer: Ross Turney, Bill Henderson; writer: Bill Henderson; publishers: Chilliwack/Mushtunes, BMI, Mushroom M7028.

STORM—I Can Feel The Rain (3:27); producer: Doug Mays; writer: D. Mays; publisher: Singing River, BMI, Axent AX143.



LENNY WILLIAMS—Choosing You (3:28); producer: Frank E. Wilson; writer: Lenny Williams; publisher: Len-Lon, BMI, ABC AB12289.

HUMMINGBIRD—She Is My Lady (3:36); producers: Ian Samuel, Hummingbird; writer: Morgan Ames; publisher: Sweet Hooper, ASCAP, A&M 1993.

MUSCLE SHOALS HORNS—Dance To The Music (3:38); producer: Barry Beckett; writers: M. Stokes, E. Johnson; publishers: Desert Moon/Willow Girl, BMI, Ariola America 7674.

SISTER SLEDGE—Baby, It's The Rain (3:04); producers: Michael Kunze, Sylvester Levay; writers: Sylvester Levay, Michael Kunze; publisher: Midsong, ASCAP, Cotillion 44226 (Atlantic).

B.T. EXPRESS—Shout It Out (3:30); producer: Billy Nichols; writers: Billy Nichols, Maxwell Romer, Allen Williams; publishers: Triple O/Billee/B.T., BMI, Columbia 310649.

MARGIE ALEXANDER—What'Cha Tryin' To Do To Me (4:24); producer: Tom Tom 84; writers: R. Davis, B. Davis, W. Wallace; publishers: Kiman/Quintrac, ASCAP, Chi-Sound CHXW1033 (United Artists).

WATERS—The Other Side Of Midnight (3:35); producers: Steve Barri, Michael Omartian; writers: M. Price, D. Walsh; publisher: Meadow Ridge, ASCAP, Warner Bros. WBS8495.



GLEN CAMPBELL—God Must Have Blessed America (3:21); producer: Glen Campbell; writer: Allen Toussaint; publishers: Warner Tamerlane/Marsaint, BMI, Capitol

P4515. Campbell goes back to the writer who gave him "Southern Nights" for another lively number. Positive songs about the country are a natural for country music, and Campbell gives this one a good ride, backed by upfront piano, voices and guitar.

GENE WATSON—I Don't Need A Thing At All (2:31); producer: Russ Reeder; writer: Joe Allen; publisher: Joe Allen Music, BMI, Capitol P4513. An honest interpretation of this Joe Allen ballad is rendered in Watson's pure country style. The blend of piano and stringed instruments makes for a potent combination with Watson's sincere voice.

NARVEL FELTS—Please (2:41); producer: Johnny Morris; writers: Terry Skinner, Kenny Bell; publisher: Narvel the Marvel, BMI, ABC/Dot DO17731. Felts once again utilizes the remarkable full range of his voice to put his own stamp on this tune. It's a plea from a lover to his womanfriend, sung with feeling.

OAK RIDGE BOYS—You're The One (2:49); producer: Ron Chancey; writer: Bob Morrison; publishers: Glenwood/Arcane, ASCAP, ABC/Dot DO17732. The Oaks are redhot with their gospel flavored country songs. The group follows its biggest hit yet—"Y'all Come Back Saloon"—with another fast paced song. The voices merge effectively—from a sky high tenor to the rock bottom bass. The end takes off like a Sunday revival hymn.

MARY KAY PLACE—Something To Brag About (2:00); producer: Brian Aherne; writer: Bobby Braddock; publisher: Tree, BMI, Columbia 310644. Willie Nelson lends his name and vocal talents in a powerful manner to Place's strongest outing yet. Her voice has matured from country cuteness to a new, solid and throaty style. For some reason, Nelson isn't listed on the label credits.

recommended

JIM CHESNUT—The Wrong Side Of The Rainbow (2:51); producer: Ray Baker; writer: Sanger D. (Whitey) Shafer; publisher: Acuff-Rose, BMI, ABC/Hickory AH54021.

JOHN DENVER—How Can I Leave You Again (3:07); producer: Milton Okun; writer: John Denver; publisher: Cherry Lane, ASCAP, RCA JH11036.

ED BRUCE—Star-Studded Nights (2:32); producer: Buddy Killen; writer: Sonny Throckmorton; publisher: Tree, BMI, Epic 850475.

ALLEN FRIZZELL—Lunch-Time Lovers (2:51); producer: Ron Chancey; writers: Mack Vickery/Bobby Borchers; publisher: Tree, BMI, ABC/Dot DO17727.

MARY LOU TURNER—He Picked Me Up When You Let Me Down (3:11); producer: David Byrd; writers: Bobby Braddock/Tommy Casassa; publisher: Tree, BMI, MCA 40828.

MUNDO EARWOOD—Just Another One Of Those Days (2:19); producer: Jay Collier; writer: Mundo Earwood; publisher: Tackhammer, BMI, True T111.

DALE McBRIDE—Always Lovin' Her Man (2:00); producer: Bill Walker; writer: Harold Kinman; publisher: Con Brio, BMI, Con Brio 127.

CARROLL BAKER—Cryin' Places (2:41); producer: Don Grahey and Chuck Williams; writer: Carroll Baker; publisher: D&L, Pro Canada, RCA JB50388.

SHYLO—Gotta Travel On (2:59); producer: Larry Rogers; writers: L. Ehrlich/D. Lazar/R. Gilbert/P. Clayton/L. Hays/P. Seeger/F. Hellerman; publisher: Sanga, BMI, Columbia 310647.

SONNY WRIGHT—Motel Mourning (2:19); producer: Gene Kennedy; writer: Parks Cole; publisher: Door Knob, BMI, Door Knob WIG-DK7040.

L.E. WHITE & LOLA JEAN DILLON—You're The Only Reason Our Kids Are Ugly (2:35); producer: Buddy Killen; writers: L.E. White/L.J. Dillon; publishers: Coal Miners/Twitty Bird, BMI, Epic 850474.

CHARLEE—You Hum The Tune (2:30); producer: Henry Strzelecki; writer: N. Davenport; publisher: Strzelecki, BMI, America 5006.

CHARLIE TANGO—In The Heart Of Dixie (2:35); producer: Snuffy Miller; writers: Bob Parrish/Rich Fleming; publisher: Jidobi, BMI, MCA 40827.



recommended

MASS PRODUCTION—Cosmic Lust (3:57); producer: Ed A. Elferbe; writer: Gregory McCoy; publisher: Pepper, ASCAP, Cotillion 44225 (Atlantic).



Easy Listening recommended

LIZA MINNELLI—But The World Goes 'Round (3:55); producer: Ralph Burns; writers: J. Kander, F. Ebb; publisher: Unart, BMI, United Artists UAXW1101.

BING CROSBY—There's Nothing I Haven't Sung About (3:42); producer: Kevin Daly; writers: L. Duddy, J. Bresler; publisher: Ivanhoe, ASCAP, London 5N20095.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

Billboard's Recommended LPs

Continued from page 96

hyped British new wave cult figure who bears a strong physical resemblance to Woody Allen. Costello does a lot with the basic four/four, guitar and drum format, possessing a genuine rock 'n' roll flair, both vocally and on guitar. His lyrics are often intriguing and laced with wry humor. **Best cuts:** "No Dancing," "Alison," "Watching The Detectives," "Sneaky Feelings," "Less Than Zero," "I'm Not Angry."

THE MIKE CURB CONGREGATION—Warner/Curb BS 3129. Produced by Michael Lloyd. Curb has the magic touch with singles, as is demonstrated by the current success of Debby Boone and Shaun Cassidy. This LP should find its audience, though the sequencing of one uptempo, relentlessly cheery cut after another makes for bad pacing. **Best cuts:** "Dance On Maria," "It Ain't Me Babe," "Green Fields," "Young Dan'l Boone."

SAMMY DAVIS, JR.—A Live Performance Of His Greatest Hits, Warner/Curb BSK3128. Musical director George Rhodes. This LP is just what the title suggests. Recorded at the Sydney Opera House, the album reflects the excitement of a Davis performance and includes bits of conversation with the audience. **Best cuts:** "Medley," "The Lady Is A Tramp," "Mr. Bojangles."

AIR SUPPLY—Love And Other Bruises, Columbia 35047. Produced by Jimmy Horowitz. A creditable U.S. debut by this Australian duo, who are currently touring with Rod Stewart. This collection offers predominately mellow, acoustic pop ballads, guitar and keyboard dominated with subtle string and horn blendings. The vocals are reminiscent of the Brothers Gibb's tentative, wavery quality, and are most effective on the plaintive love songs. **Best cuts:** "Love And Other Bruises," "Do It Again," "Ready For You," "Feel The Breeze."

TUFANO & GIAMMARESE—The Other Side, Epic PE34969. Produced by Tom Scott, Hank Cicalo. An appealing, tasty set of pop/rock from this composing/singing/guitarist duo, a

split-off from the group the Buckingham's ("Kind Of A Drag"). The infectious, upbeat numbers benefit from the clean, well-blended vocals by the pair. **Best cuts:** "Night Rider," "City Guise," "My Woman."

VARIOUS ARTISTS—Looking For Mr. Goodbar, Columbia JS 35029. No producers listed. The soundtrack to the hot Diane Keaton film includes four pop-soul-disco classics that made the top three on the Hot 100, plus a number of lesser hits by the Commodores, Bill Withers and Donna Summer. **Best cuts:** "Don't Leave Me This Way," "Lowdown," "Love Hangover," "Back Stabbers."

TANGERINE DREAM—Encore, Virgin 35014 (CBS). Produced by Tangerine Dream. This live, double LP set offers a hefty taste of this pioneering German synthesizer group, which gained recent notoriety with the soundtrack from "Sorcerer." Recorded live during its recent American tour, the set contains one composition per side of its often symphonic, soaring, multi-layered sound, that makes use of (according to the cover credits) some 20 different synthesizers. **Best cuts:** Pick your side.

BLUE ASH—Front Page News, Playboy 34918 (CBS). Produced by Steven A. Friedman. This trio delivers a pleasing mix of hardhitting rockers and midtempo ballads in a '60s British tradition that shows early Beatles and Who influences. Dominated by Bill Bartolin's steady guitar work and Jim Kendzor's effective Daltrey-like vocals, this LP contains some nice grabbers. **Best cuts:** "You Are All I Need," "I've Been Rolled," "Look At You Now," "Rock 'N Roll Millionaire."

NAZARETH—Expect No Mercy, A&M SP4666. Produced by Manny Charlton. Four-piece standard hard rock band who scored big with "Love Hurts" lacks the originality to make this stand out from its peers. Dan McCafferty's powerful vocals get adequate rhythmic backing although after a while the penetrating sound borders on repetitiveness. **Best cuts:** "Expect No Mercy," "Gimme What's Mine," "Busted."

MIKE CROSS—Born In The Country, TGS TGS1003. Produced by Steve Gronback. An inviting collection of country rock and pop by this talented singer/songwriter. Excellent picking on this mostly acoustic flavored package but strings and horns are added here and there for extra texture. **Best cuts:** "Blue Skies And Teardrops," "The Great Strip Poker Massacre," "Wisdom Or A Drink," "Thanks Hank," "Grandpa Was A Fiddler."

WOODSTOCK MOUNTAINS—More Music From Mud Acres, Rounder 3018. Produced by George James, Artie Traum, Happy Traum. This is a sequel to the first Mud Acres LP five years ago. In essence this is a free-flowing jam involving some 20 musicians among them Eric Anderson, John Sebastian, Paul Butterfield, Rory Block, Happy and Artie Traum, John Herald. The music is a mix of blues, country fiddling, folk and pop that is honest, and unburdened by production gimmicks. **Best cuts:** "Killing The Blues," "Waiting For A Train," "Mason Dixon's On The Line."

THE MUPPET SHOW, Arista AB4152. Produced by Jim Henson. The popular children's television show comes to vinyl as the original cast mixes song and dialog to recreate an audio version of the show. The material ranges from juvenile ditties to zany dialog among cast. Light piano accompaniment is about the extent of instrumentals. This album is geared to the pre-teen audience. **Best cuts:** "I'm In Love With A Big Blue Frog," "Halfway Down The Stairs."

soul

MIGHTY CLOUDS OF JOY—Live and Direct, ABC AB1038. Produced by Frank E. Wilson. Though this group gained prominence for its gospel sound, it now seems to be veering toward a more commercial approach which could vault it onto the soul and even pop charts. Gospel themes still pervade a good deal of the proceedings here but with Gamble/Huff tunes and a fine version of the Isleys' "Shout," it's clear that the Clouds are into some soulful rocking too. **Best cuts:** "Love Train,"

"Shout," "Look On The Bright Side," "Where Is Your Faith."

THE JONESES, Epic PE34898 (CBS). Produced by Bobby Eli Valentine. This live-piece group has undergone some personnel changes since its days on Mercury when it had a number of soul successes with "Hey Babe" and "Sugar Pie Guy." Tight background harmonies complement lead vocalist Harold Taylor while the arrangements are tailor-made for discos with its danceable rhythms. The ballads are also good listening. **Best cuts:** "Who Loves You," "Groovin' On Ya," "Lies," "All The Little Pieces."

BAR KAYS—Flying High On Your Love, Mercury SRM1181. Produced by Allen Jones. This group seems to have mellowed both vocally and instrumentally. At the same time it maintains its strong energetic force with horns still the dominating instrument. Vocals and instruments are also clearer and more identifiable. Tunes range from ballads to uptempo numbers. **Best cuts:** "Standing On The Outside," "Can't Keep My Hands Off You," "Let's Have Some Fun," "Flying High On Your Love."

DON THOMPSON—Fanny Brown, Brunswick BL754215. Produced by Don Thompson, Bill McSwain, Sidney Smith. Thompson's first album is a balanced mix of boogie, jazz, disco and blues. Thompson, in addition to a flexible voice that handles all modes effectively, also showcases his instrumental diversity playing drums & horns. All tunes are self-penned and delivered rather spiritedly. Keyboards and horns are pre-dominant backup. **Best cuts:** "Fanny Brown," "I'm No Good Without You," "Just Plain Funk," "Night Ladies."

ALBERT KING—The Pinch, Stax STX4101 (Fantasy). Produced by Allen Jones, Henry Bush. Another collection of solid blues by the famed guitarist. King's vocals glide along smoothly although it's his stringing guitar riffs that do the real talking. Strong accompaniment on bass and guitars back King's rich

(Continued on page 108)

NOVEMBER 19, 1977, BILLBOARD

DETECTIVE



DETECTIVE

"It Takes One To Know One"

The new album.
On Swan Song Records
and Tapes.



SS 8504

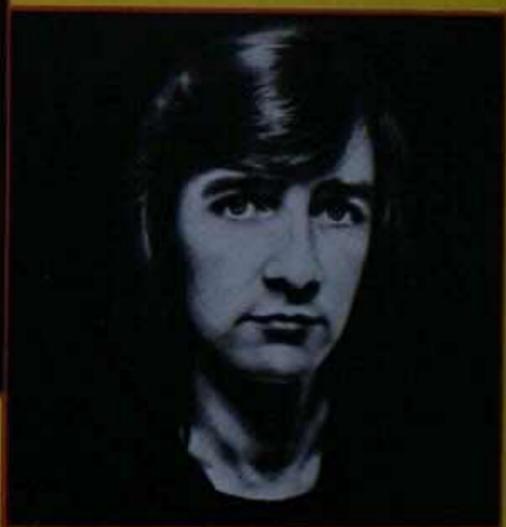
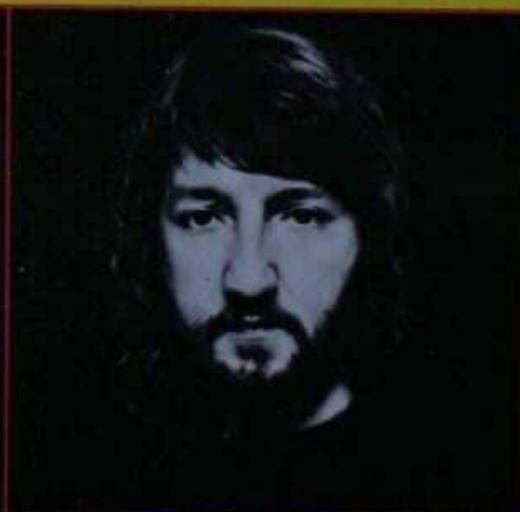
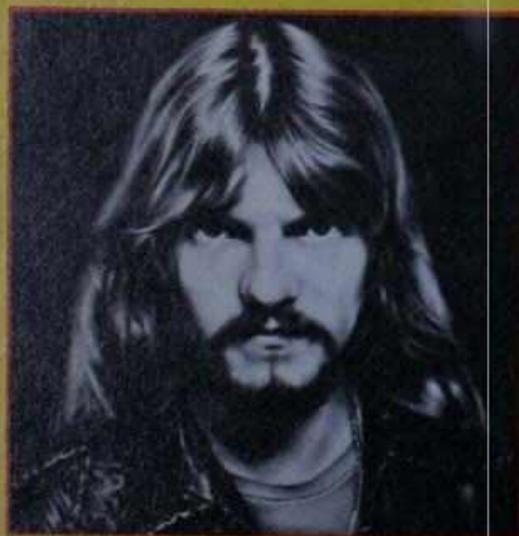
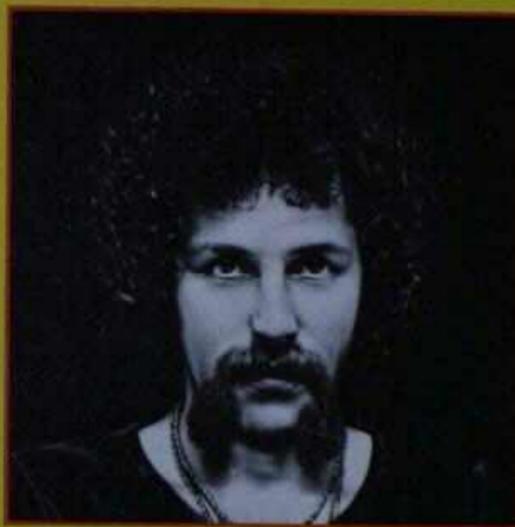
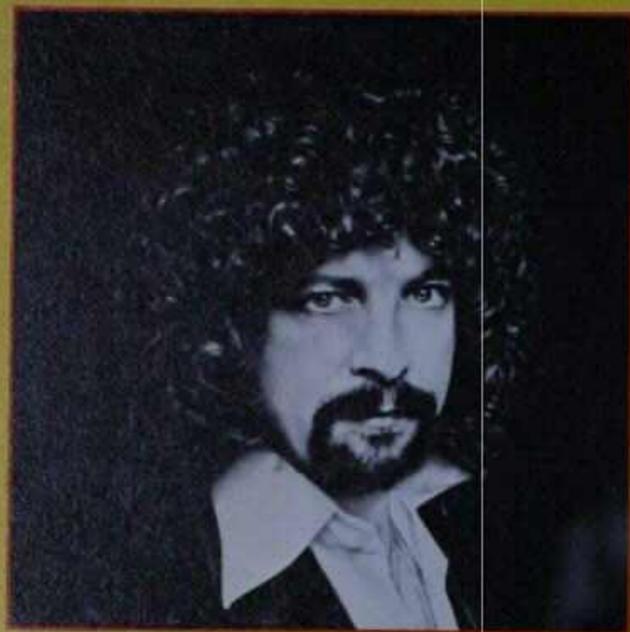
Produced by Steve Smith for Werbux Productions

Detective on Tour:

- | | |
|---|---|
| November 15—Myriad, Oklahoma City, Oklahoma (with KISS) | 3—Arena, Madison, Wisconsin (with KISS) |
| 17—McNichols Arena, Denver, Colorado (with KISS) | 6—Levitt Arena, Wichita, Kansas (with KISS) |
| 19—Abilene, Texas (with KISS) | 7—Keil Auditorium, St. Louis, Mo. (with KISS) |
| 20—Municipal Coliseum, Lubbock, Texas (with KISS) | 9—Fox Theatre, Atlanta, Georgia (with Todd Rundgren) |
| 22, 23—Coliseum, San Antonio, Texas (with KISS) | 10—Coliseum, Greensboro, N.C. (with Todd Rundgren) |
| 26—Assembly Center, Tulsa, Oklahoma (with KISS) | 11—Park Center, Charlotte, N.C. (with Todd Rundgren) |
| 27—Kemper Auditorium, Kansas City (with KISS) | 14—Madison Square Garden, New York (with KISS) |
| 29—Veterans Memorial, Des Moines (with KISS) | 20—Largo, Md. (Washington, D.C.) (with KISS) |
| 30—Civic Center, Omaha, Nebraska (with KISS) | 27, 28—Stadium, Chicago, Illinois (with Blue Oyster Cult) |
| December 1—Riviera, Chicago (with AC/DC) | 29, 30—Cobo Hall, Detroit, Michigan (with Blue Oyster Cult) |
| 2—Arena, St. Paul, Minnesota (with KISS) | 31—Rochester, New York (with Blue Oyster Cult) |

When you want to turn them on, "TURN TO STONE"

The new single by



E

L

O

From "Out Of The Blue"

 On Jet Records & Tapes. Distributed by United Artists Records & Tapes. 1 1/2

Written and produced by JEFF LYNNE.

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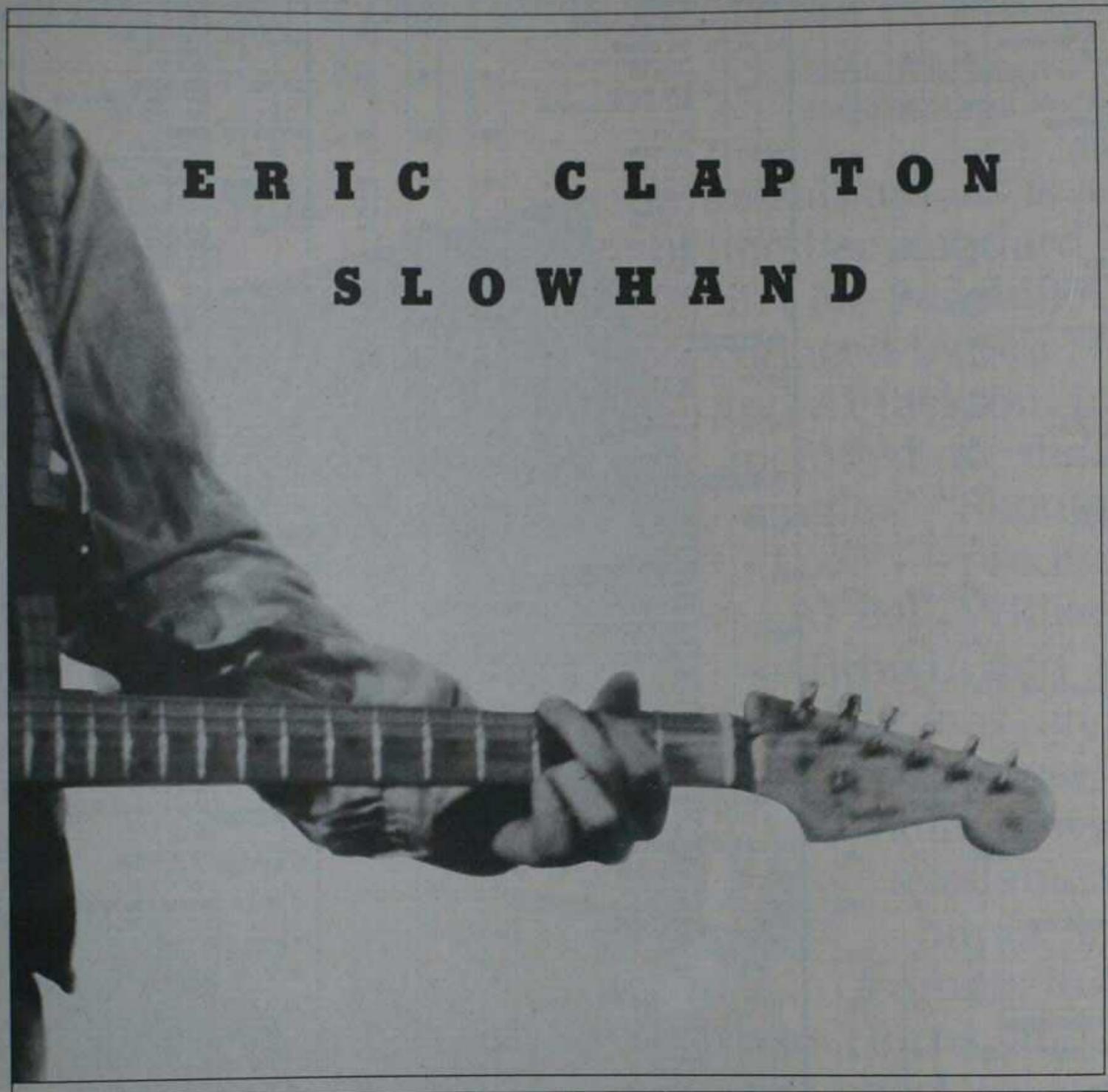
IN MEMORY OF
A FALLEN COMRADE

JOEL

All of us at Billboard
who loved him.

SLOWHAND/CLAPTON

BY
ERIC CLAPTON



RS-1-3030

HIS NEW ALBUM IS HERE!

Side One
COCAINE
WONDERFUL TONIGHT
LAY DOWN SALLY
NEXT TIME YOU SEE HER
WE'RE ALL THE WAY

Side Two
THE CORE
MAY YOU NEVER
MEAN OLD FRISCO
PEACHES AND DIESEL

PRODUCED BY GLYN JOHNS BY ARRANGEMENT
WITH THE ROBERT STIGWOOD ORGANISATION



RECORDS & TAPES

WATCH FOR AMERICAN
TOUR COMING SOON!

The RSO Family

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STAR PERFORMER—LP's registering greater proportionate upward progress this week

Main chart table with columns: THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST, Title, Label, Number (Dist. Label), ALBUM, 4-CHANNEL, 8-TRACK, Q-B TAPE, CASSETTE, REEL TO REEL, SUGGESTED LIST PRICE.

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Artist index table listing artists and their chart positions for various formats.

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.

“...I hear that there is an album now being released of previously unreleased material that we did for Stax. There’s one thing we did that I always believed in and yet it was never released and *I am hoping it’ll be on this album.* You remember the old Carla Thomas song, ‘Gee Whiz’? Well, we did our version of it and *I always believed it to be one of the best things we ever did in that era.*”

—Sheila Hutchinson of The Emotions
in *Blues & Soul Magazine*, London

* EMPHASIS ADDED

Yes, Sheila, “Gee Whiz” is Emotions’ version

on this album, as is a great of another standard — “Ain’t No Sunshine” — both produced by Jim Stewart and Al Jackson, Jr. Also included are the hit single — “Shouting Out Love” — produced by Al Bell, William Brown, and Marvell Thomas, and six other great songs, none previously available in albums. *Sunshine*

features the Memphis Horns, and the talents of Michael Toles and Bobby Manuel on guitars, Marvell Thomas, Lester Snell, and Ronnie Williams on keyboards, Earl Thomas or Duck Dunn on bass, and Al Jackson or Willie Hall on drums, along with the Memphis Symphony and the Detroit Strings.

The Emotions
Sunshine
STX-4100



Shouting Out Love • Gee Whiz (Look at His Eyes) • Ain't No Sunshine
Runnin' Back (and Forth) • Anyway You Look at It • I Really Miss You
Baby, I'm Through • Innocent • Put A Little Love Away

On Stax Records • Distributed by Fantasy Records • GRT Tapes



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GIRLS' SCHOOL—Wings, Capitol 4584
TURN TO STONE—Electric Light Orchestra, J&R 1089 (United Artists)
EASY TO LOVE—Leo Sayer, Warner Bros. 8502
SEE TOP SINGLE PICKS REVIEWS, page 88

Table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label). Contains chart data for the first 44 positions.

Table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label). Contains chart data for positions 45 to 100.

Table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label). Contains chart data for positions 101 to 150.

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.)

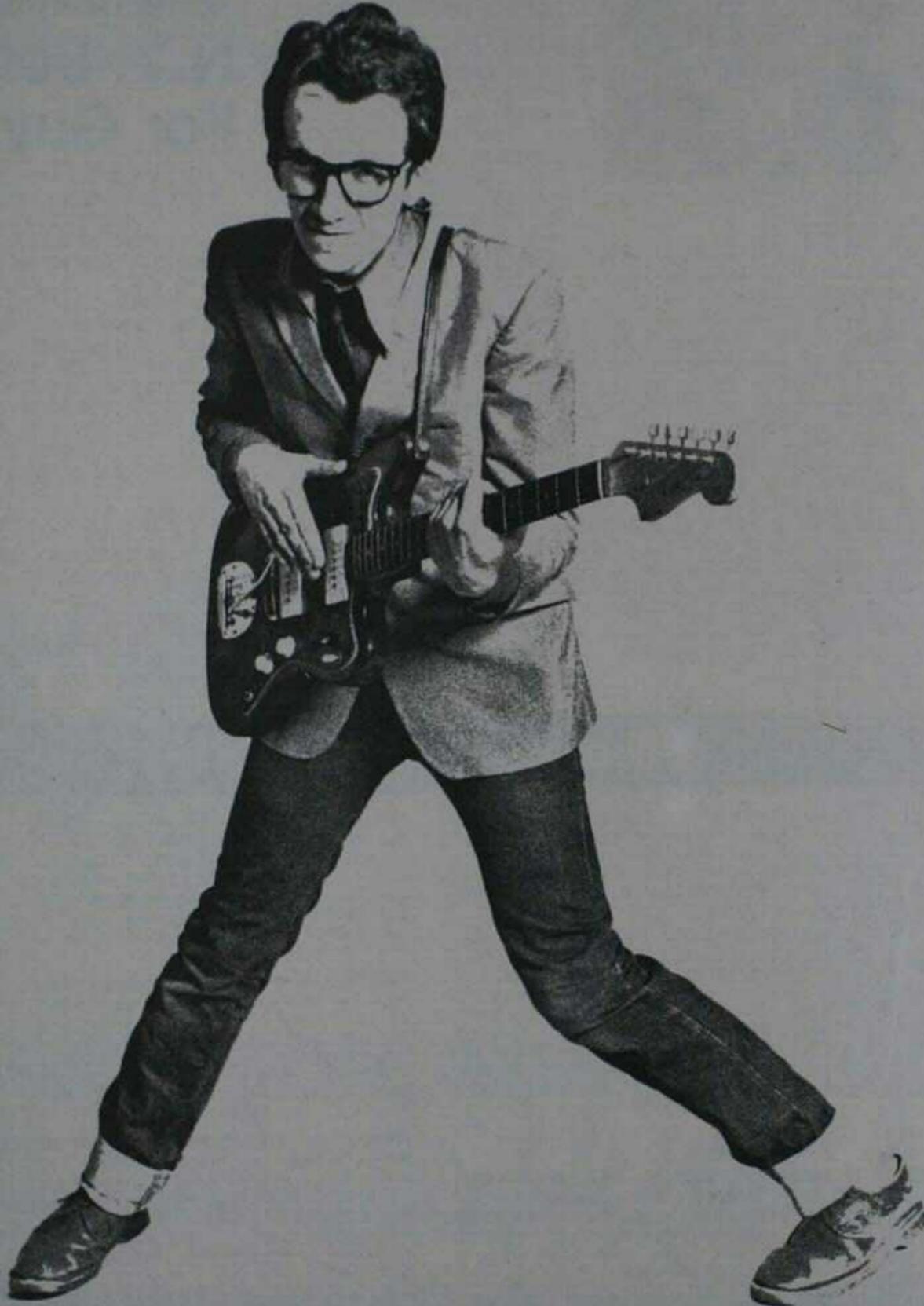
Sheet music suppliers are confined to piano/vocal sheet music. BB = Big Bells; B-3 = Big Three Pub.; BP = Brady Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogul Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z - (Publisher-Licensee)

Index table listing song titles and their corresponding chart positions across the Hot 100 chart.

A reflection of national sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

**ELVIS COSTELLO
IF HE DIDN'T EXIST
SOMEONE WOULD TRY TO INVENT HIM**



**MY AIM IS TRUE
ON COLUMBIA RECORDS AND TAPES**

ELVIS COSTELLO ON TOUR

- | | | |
|--|---|-------------------------------------|
| 11/15-16 OLD WALDORF/SAN FRANCISCO, CALIF. | 11/30 BEGINNINGS/CHICAGO, ILL. | 12/9-10 PARADISE THEATRE |
| 11/18-19 WHISKEY/LOS ANGELES, CALIF. | 12/1 THE ELECTRIC BALLROOM/MILWAUKEE, WISC. | BOSTON, MASS. |
| 11/23 JED'S/NEW ORLEANS, LA. | 12/2 RIVIERA THEATRE/CHICAGO, ILL. | 12/13-14 BOTTOM LINE/NEW YORK, N.Y. |
| 11/26 CAPRI THEATRE/ATLANTA, GA. | 12/5 THE AGORA/CLEVELAND, OHIO | |
| 11/27 AMERICAN THEATRE/ST. LOUIS, MO. | 12/6 FOUR ACRES/UTICA, N.Y. | |
| 11/29 BUNKY'S/MADISON, WISC. | 12/7 THE OTHER SIDE/WILMINGTON, DEL. | |

Closeup

LEONARD COHEN—Death Of A Ladies' Man, Warner Bros. BS3125. Produced by Phil Spector.

Following a number of albums on Columbia that produced such classics as "Suzanne," "Sisters Of Mercy" and "Bird On A Wire," Cohen debuts on Warner Bros. in a noteworthy collaboration with Phil Spector, seemingly two disparate artistic temperaments.

Cohen was a poet/novelist long before he became a '60s cult singer. In essence, his songs are poetry set to music as his lyrics are filled with vivid images, in proper syntax, that separate them from the conventional word groupings of standard artists.

Although Cohen is the featured artist, "Death Of A Ladies' Man" is more a dual project with Spector; Cohen supplying lyrics, Spector the music. Spector's name on the front jacket receives as much prominence as Cohen's.

This fusion of musical styles—poetry set against Spector's wall of sound—might be seen as a Cohen sellout to the rewards of commerciality.

What Spector has done is reveal a new side to Cohen that older fans might seem confused by. Certainly this is not the same Leonard Cohen who gave us "Suzanne." He has gone rock'n'roll.

The underlying theme behind all of Cohen's poems/songs is an obsession with the opposite sex. Images of sexual passion, fiery love affairs, and bittersweet man/woman relationships are the basis of his tunes.

While Cohen's themes may not seem original, it's his clever grouping of images, often wry and stinging



Leonard Cohen

as in "True Love Leaves No Traces" or the humor in "Memories," that separate his lyrics from the norm.

Often Cohen seems to be straining himself in order to accommodate Spector's grandiose production. Cohen's songs were meant for an acoustical delivery, yet here he is backed with arrangements encompassing horns, synthesizers, slide guitar and a host of other support-ives which often overshadow his brilliant lyrics.

The opening cut, "True Love Leaves No Traces," is a romantic midtempo ballad in which Cohen's vocals are overshadowed by guest vocalist Ronce Blakely. There seems to be too much confusion in the orchestration that deters from the powerful imagery.

"Iodine" is another tale of romanticism in which Cohen cries: "You let me love you until I was a failure. Your beauty on my bruise like iodine."

In "Paper-Thin Hotel" about the realization of the loss of a lover, there is a more comfortable feeling. The beat is more subdued and Cohen's vocals are unaided as he cries his emotional revelation: "I learned that love was out of my control."

The first song which displays Cohen's ability to combine imagery with wit is "Memories," the most blatant Spectoresque number complete with background humming that is in the vein of say "Earth Angel." "I said, look, you don't know me now/but very soon you will/so won't you let me see your naked body," is the line Cohen delivers to the "tallest and the blondest girl." Background vocals and horns make this a return to good old rock'n'roll.

The gem on side two is the title cut which is Cohen's latest masterpiece. It's a lyrical narrative that best describes the state of the man-woman relationship of the '70s. Cohen's vocals seem at ease and unstrained against a breezy arrangement. Cohen adheres to his sense of detail as the epic chronicles the demise of a liberal relationship.

"I Left A Woman" is almost a spoken poem with dashes of melody. "Don't Go Home With Your Hard-On" is a humor-infected cut about just what the title implies. He is backed by double barrel guitar riffs, horns and the vocals of Bob Dylan.

"Fingerprints" is a countrified rocker aided with a background chorus and fiddle. **ED HARRISON**



DISKERY DISTAFFERS—KABC, Los Angeles, talk show host Chuck Asch is flanked by Casablanca Records vice president of press and artist relations Susan Munao, right, and Joyce Bogart, wife of label president Neil Asch, manager of vocalist Donna Summer during a show on women executives in the music business.

BAND TO HONOR BOOKINGS

N.Y. Services Held For Guy Lombardo

LOS ANGELES—Services were held Wednesday (9) on Long Island for Guy Lombardo, 75 who died in Houston Nov. 5 of a lung ailment complicated by heart and kidney failure.

Lombardo's orchestra was on tour in Connecticut when its leader died. It will continue working as a memorial to Lombardo, honoring bookings that run through 1980 with few availabilities. Brothers Lebert and Victor will be the co-leaders.

Lombardo organized his first band in 1922 in his hometown, London, Ontario, Canada. In 1924 the group, the Royal Canadians, moved across Lake Erie to Cleveland. In 1927 it relocated to Chicago and signed its first record deal with Columbia.

When that contract ran out, Lombardo signed with Decca where he scored most of his big hits. Early in his career he also recorded briefly

for Victor; his most recent deal was with Capitol.

Lombardo's schmaltzy, sentimental middle-of-the-road sound often called "the sweetest music on the side of heaven." It was innovative for the big band era, when jazz and blues were dominant and many maestros—like Benny Goodman, Harry James and Count Basie—were creating hot swing music.

Between 1941 and 1954, Lombardo had 26 chart hits, 15 that went to top 10 and five that made the top five. These were "It's Love-Lo-Love," "Anniversary Song," "Mangia, Nicaragua," "The 3rd Man Theme" and "Harbor Lights."

In 1929 Lombardo made his first appearance at New York City's popular Hotel Roosevelt Grill, where he performed every winter season for years. In 1963 he took his traditional New Year's Eve shows to the Waldorf-Astoria.

Billboard's Recommended LPs

Continued from page 98

blues picks. **Best cuts:** "The Blues Don't Change," "The Pious Paid Off," "Oh, Pretty Woman," "Feel The Need."

JIMMY BRISCOE AND THE BEAVERS—Wanderick 6600 (TK). Produced by Paul L. Kyser. Tight harmonies and a strong lead vocalist in Briscoe front a rhythm section that is both tight and vibrant. All tunes whether ballads, disco flavored or mainstream r&b are delivered effectively and melodically. Lots of guitar and percussion in the background and Briscoe's smooth lead upfront. **Best cuts:** "Living For Today," "Invitation To The World," "I'll Make You Happy," "True Love."

EMOTIONS—Sunshine, Stax STX4100 (Fantasy). Produced by Al Bell, William Brown, Marvell Thomas, Jim Stewart, Joe Hutchinson, Pervis Staples. This is a collection of separately produced cuts from the vaults of the group's former label, some of which sound as dated as they probably are. The smooth vocal interaction of the trio shines through, especially on the ballads, which are sweetened instrumentally with brass and string orchestrations. **Best cuts:** "Shouting Out Love," "Ain't No Sunshine," "Anyway You Look At It."

DENNY GREENE, Midsong BKL12519 (RCA). Produced by Michael Zager. This member of Sha Na Na in his first solo effort, gives up a mellow easy to listen to LP. Vocals, although not very strong, are clear and never strained, even when changing tempos. Instrumentation is primarily orchestral remaining in the background at all times. **Best cuts:** "Take A Chance With Me," "Can't Let You Go," "Love Party," "More Love."

WILLIAM SALTER—It Is So Beautiful To Be, Marlin 2205 (T.K.). Produced by Ralph MacDonald, William Salter & William Eaton. Known primarily as one of New York's top bass players, Salter gives an impressive performance here as a singer on eight tunes, all of which he had a hand in writing. He has a rich, expressive baritone which rocks nicely, but is most striking on ballads. **Best cuts:** "It Is So Beautiful To Be," "Lena," "Three Days Of Flowers," "When You Smile."

country

BUDDY SPICHER/BUDDY EMMONS—Buddies, Flying Fish FF041. Spicher plays violin, Emmons pedal steel. They're among the most influential and sought after musicians in Nashville. Here, accompanied by others of the same rank, they offer seven cuts that transcend musical categories including a version of "Uncle Pen" and a rhapsodic quintessentially "country" single, the sole vocal on this instrumental gem. **Best cuts:** "Broken Down In Tiny Pieces," "Uncle Pen," "Watch What Happens," "Joy Spring."

LINDA HARGROVE—Impressions, Capitol, ST11685. A true country vocalist, Hargrove's love for this music style is as

apparent in her delivery as it is in the tune, "Nashville, You Ain't Hollywood." The poetry in this collection of songs written and/or co-written by Hargrove is the brightest aspect of this album that get its musical enhancement from guitars, piano, steel guitar and strings. **Best cuts:** "If You Will Walk With Me," "Hangin' On."

LaCOSTA—Capitol ST11713. Produced by Doug Gilmer. LaCosta's latest draws upon several new strengths for possibly her best LP offering to date. Recorded in Los Angeles, the LP utilizes the lyrical talents of such writers as England Dan & John Ford Coley, Billy Joel, Neil Diamond and Neil Sedaka, among others, for a more contemporary delivery flavored with light country and bluesy overtones provided essentially by harmonica, lead guitar and strings. **Best cuts:** "Showboat Gambler," "I Still Love You," "Play Me," "Stop In Nevada," "I With A Heartache."

classical

FAMOUS GUITAR MUSIC—Pepe Romero, Philips 9500295. Disk sets no standards for interpretation, but Romero plays handsomely in rounded program of two centuries of Spanish and South American writing. His sound rises immaculately from pristine import surfaces, making a good addition to ever-popular instrumental category.

SAINT-SAENS: SYMPHONY NO. 3—de Waart, Rotterdam Philharmonic, Philips 9500 306. Where the orchestra is augmented with full-throated pipe-organ scoring in the big finale, Philips engineers have pulled off the considerable feat of delivering mammoth sound without sacrifice to a realistic, well-blended auditorium perspective. The performance itself is very strong and the disk bonuses with a short concert waltz by Saint-Saens.

MISCHA ELMAN PLAYS KREISLER FAVORITES—Mischa Elman, violin, Vanguard Everyman SRV3675D. Today violinists work at re-creating the heady atmosphere that nurtured Fritz Kreisler's music, but Mischa Elman grew up breathing it, and each one of these charming miniatures was deeply rooted in his artistic personality. The reissue is one of the best documents of Elman's playing and his marvelous rich tone. In sound the disk is surprisingly close to the best contemporary standards.

jazz

EDDIE LOCKJAW DAVIS QUARTET—Swingin' Till The Girls Come Home, Inner City 2058. Produced by Nils Winther. Thankfully, the girls haven't come home yet, so this rhythmic set of eight tunes swings out nicely. Tenor sax veteran Davis concentrates on standards as he teams up with three Danish musicians. **Best cuts:** "Love For Sale," "Ghost Of A Chance," "Indiana," "Bye Bye Blackbird."

JOE FARRELL—La Catedral Y El Toro, Warner Bros. BS3121. Produced by Ralph MacDonald, William Eaton. Tenor saxophonist Farrell receives a powerful assist on most of this album's six cuts from jazzmen Stanley Clarke, Eric Gale, Steve Gadd and co-producer MacDonald. The elaborate title cut has a dominant Spanish texture, but other numbers vary from gently lyrical to funky. **Best cuts:** "Disco Dust," "Cyclone Rider," "La Catedral Y El Toro."

URBIE GREEN—Senior Blues, CTI 7079. Produced by Creed Taylor. Green's trombone and Grover Washington Jr.'s tenor and soprano saxophones meld beautifully in this band setting of happy, rollicking jazz. Several chart titles are given an improvisational twist but the emphasis remains on hard blowing in the pure jazz vein by Green and Washington, the main frontline instruments. **Best cuts:** "Senior Blues," "Ysabel's Table Dance," "I'm In You."

THE HORACE PARLAN TRIO—No Blues, Inner City 2056. Produced by Nils Winther. No blues, maybe, but good, solid jazz as pianist Parlan meets up with bassist Niels-Henning Orsted Pedersen and drummer Tony Inzalaco on a tasteful assortment of seven numbers. Listen especially to the terrific chemistry cooked up by Orsted Pedersen and Parlan. **Best cuts:** "No Blues," "My Foolish Heart," "Have You Met Miss Jones?," "West Of Eden."

KENNY BURRELL—Ellington Is Forever Vol. 2, Fantasy F79008. Produced by Kenny Burrell. Some of the "friends" that join guitarist Burrell on this double-album set include Jimmy Smith, Snooky Young, and a host of others as well as the late Quentin Jackson. The big band format on this is kept low allowing the various soloists plenty of time to show what they can do with Ellington's material. **Best cuts:** "Take The A Train," "Jeep Is Jumpin'," "Solitude."

THE FINEST OF ART BLAKEY/BIG BAND—Bethlehem BCP6015 (Caytronics). This dazzling album, recorded in 1957, features the likes of John Coltrane, Al Cohn and Donald Byrd. It's part of a series of albums, dubbed "The Bethlehem Years," comprised of vintage material by jazz masters such as Rahsaan Roland Kirk, Pepper Adams, and Herbie Nichols. **Best cuts:** all of them.

CEDAR WALTON-HANK MOBLEY QUINTET—Breakthrough, Muse MR-5132. Taped almost six years ago, the pianist and tenor saxist dominate six longish tracks with accompaniment by Sam Jones, bass, and Billy Higgins' drums. Charles Davis is an added plus doubling baritone and soprano as the livesome offers a variety of moods and displays impeccable musicianship, swinging politely all the way. **Best cuts:** "Early Morning Stroll," "Summertime," "Sabia."

MEMPHIS NIGHTHAWKS—Live At The Stabilizer, Golden Crest CRS 4162. Trad band comprised of youngsters in the Midwest performs 10 ancient standards from the Jelly Roll Morton era with high humor at a Purdue Univ. water hole. Only one mike

was employed; band and audience share a rollicking good time in a program no one—as the liner notes frankly indicate—would take seriously. **Best cuts:** "Of All The Wrong Oriental Strut," "Dr. Jazz."

TERUO NAKAMURA—AND THE RISING SUN—Manhattan Special, Polydor PD16119. Produced by Teruo Nakamura, Yoshi Ozawa. Silky smooth jazz from bassist Nakamura who also plays harmonica, synthesizer and percussion. His Rising Sun backup lays down the slick rhythms while guest horn and percussion players including Herbie Hancock on piano and Al Webb on flute, contribute to the orchestrations. **Best cuts:** "Manhattan Special," "Firefly," "Wiggle Worm," "Sequence Forest."

MIKE MAINIERI—Love Play, Arista AB4133. Produced by Mike Mainieri. This is a jazz flavored album which should do extremely well in the pop marketplace. Mainieri is indistinguishable on nearly a dozen instruments as he roars through eight tunes, six of which he wrote himself. The list of accompanists reads like a who's who of New York session players. Five octave whiz Leata Galloway contributes some compelling vocals. **Best cuts:** "High Live," "I'm Sorry," "Silkworm," "Love Play."

MONTREUX '77—THE PABLO ALL STARS JAM, Pablo Live 2308210 (RCA). Produced by Norman Granz. From last summer's Montreux festival comes a stylish, swinging set featuring such jazz giants as Milt Jackson, Joe Pass, Clark Terry and Oscar Peterson. There's an added surprise in the appearance of London club owner Ronnie Scott on tenor sax, sounding very fine indeed. The sound quality is top drawer all the way. **Best cuts:** "Cote D'Azur," "Pennies From Heaven," "God Bless The Child."

ATTILA ZOLLER—Dream Bells, Inner City IC3008. Produced by Horst Weber, Mattias Winckelmann. Zoller plays guitar the way John Cage might write a cello part for John Cage. Here he's accompanied on drums by Soony Brown and Frank Luther, bass, and it's a wonder they follow each other. The outcome is fascinating rhythm. **Best cuts:** All of side two.

HAROLD OUSLEY—The People's Groove, Muse MR5107. Samman Ousley is an all-around, astute musician perhaps best known for his work with Dinah Washington, although he's played with the best over the years. Here he leads a nimble sextet through seven tunes that blend soul and jazz. There's a splendid version of "Me And Bobby McGee." **Best cuts:** "Bobby McGee," "El Ex-Hente," "The People's Groove."

HANK JONES—Bop Redux, Muse MR5123. Jones is at home on keyboards in any setting, and in this unpretentious concert taped last January he receives ideal backup from the compatible Ben Riley, drums, and George Duwvier on bass. All eight tunes here are by either Thelonius Monk or Bud Parker, with whom Jones once played. **Best cuts:** "Monk's Mood," "Bloomido," "Moose The Mopside."

A VERY SPECIAL ALBUM from A VERY SPECIAL LADY



AMX 1010

Produced by JIM ED NORMAN

JACKIE DE SHANNON'S

New LP... on Amherst Records & Tapes

Includes the single

"Don't Let The Flame Burn Out"



Performance Royalty

• *Continued from page 3*

of 1% of the industry's \$1 billion net sales—or \$5 million in royalty shares for the record companies.

Even this "relatively small amount" could be severely reduced or even wiped out, unless problems of costly monitoring and distribution are solved by the record industry, the study warned. (Today's estimate of royalty fees collection starting Jan. 1, 1978, are estimated at about \$15 million total.)

Earnings of performers who will split the royalty pool 50/50 with record companies are revealed in some brand new data as shockingly low.

The study cancels out the broadcaster argument that the performers get enough from record company music trust funds, and royalty from record sales, to make a performance royalty unnecessary.

In a never-before-published national survey made for the Labor Dept. this year, the study shows that in 1976 only 23% of all recording musicians received any royalty from record sales. When they do (excluding superstar exceptions), the average earnings come to less than 1% of their annual income.

Only 1/3 of this group get more than 5% of its earnings from record sales royalties. Also, few recordings are made each year by individual performers. Only 15% of recording musicians made as many as 10 records in 1976, and 1/4 of them made only one recording.

Half of all recording artists made only one record in 1976, and another 2/5 made only two recordings, the study reports.

Music publishers and composers are assured that "the record license fees would not have to come out of

the broadcast performance fund that might otherwise have gone to composers and authors."

This is because radio stations can and do pass along extra operating costs to advertisers, "without loss of business or revenues," the analysis concludes. This is true even of loser stations.

The most startling surprise about the whole radio broadcast financial picture—vis-a-vis true earnings and the ability to pay royalty for its recorded music programming—comes from an analysis of more than 26,800 individual reports of 5,660 radio stations during the years 1971 through 1975.

From the reports, the Ruttenberg study concludes that "radio broadcast stations would be able to pay a record music license fee without any significant impact, either on profit or on the number of stations in operation."

The reason is that station's "losses" are not always what they seem. Licensees are often less interested in their station's profit balance than in what they can take home.

Analysis shows that large amounts of revenue go into owner-manager bonuses, fees, commissions, and into such categories as "administrative costs" and "supplemental administrative costs."

This arrangement makes ordinary operating costs (which would include record performance royalty) appear to be so large a percent of revenues, as to put the station nominally in the red.

The study also finds that multi-media owners can and do attribute all operating expenses to a single subsidiary radio station.

The clincher, in the Ruttenberg view is that in spite of continuing "losses"—some for the whole five years—the station operation goes right on. Less than one-tenth of 1% of all radio station operators went out of business during the five years covered by the study.

The study's conclusion suggests that the FCC look into the "hidden profits" of payment to licensee/management, and also require financial reports from a parent firm along with the subsidiary radio station in a multi-media corporation.

The study answers some criticism about "loopholes" detrimental to performers in the bill. It suggests new wording to assure that there will be a 50/50 split, no matter whether the Copyright Office or a performing rights organization administers the fund.

Also, it says the Copyright Office regulation can bar any contract requiring a performer to turn over his share of the performance royalty to the contracting record company.

Finally, record royalty rates for classical music stations should be lowered because of their smaller earnings. (The Danielson bill exempts any radio station making less than \$25,000 a year.)

Univ. for its commercial music/recording degree program.

Among those slated to perform are the Atlanta Rhythm Section, R.B. Hudman, Tommy Roe, Billy Joe Royal, Sammi Jo, Joe South, Starbuck, Ray Stevens and Dennis Yost.

President of the Lowery Group of Music Publishing Companies, Lowery has also been involved in the recording studio business, record labels, management agencies and talent companies. He's a former national president of NARAS and a board member of the CMA.



KEY EVENT—Epic celebrates the arrival of Bobby Columby, West Coast vice president of a&r, and the company's first v.p. on the West Coast with a party at the Playboy Mansion West. Seen from the left are: LeBaron Taylor, vice president, CBS Records special markets; artist Randy Jackson; Ron Alexenburg, senior vice president and general manager, Epic; Rod Temperton of Heatwave; artist Pam Grier; and Columby.

Inside Track

Look for Phonogram/Mercury to take over manufacture and distribution for De-Lite Records. The addition of Kool & the Gang and the Crown Heights Affair to the Mercury lineup of the Ohio Players, ConFunkShun and the BarKays would provide the label with probably the most formidable lineup of self-sustained soul tinged rock bands in the industry.... Is Alan Mink of Tattoo Records, an arm of B&B Management, huddling with Mo Ostin of Warner Bros. Records about taking over distribution? Tattoo left RCA recently. Chaka Khan of Rufus fame has inked with Tattoo.

The Friends of Mike Curb Committee is staging a testimonial dinner for the budding politico at the Beverly Hilton hotel, Los Angeles, Dec. 6. Major record acts will perform. Donations are \$250 per person or \$2,500 per table. Reservations can be obtained by calling (213) 655-9934.

Elektra/Asylum chairman Joe Smith plays himself literally when he does a radio executive role in "FM," the radio station themed comedy now filming. Smith was a prominent Boston DJ before coming to Warner Bros. Records as a promo man many years ago.... Bobby Vinton gets his brass star in the Hollywood Blvd. Walk of Fame Wednesday (16) and L.A. Mayor Tom Bradley has declared the day belongs to Vinton.

UA's Naomi Peters, who has been in that label's New York office since 1958, became a grandmother twice in one day when her daughters-in-law bore children on both coasts Nov. 2.... London Records paired with the New York Daily News to give away an original oil of the Moody Blues, who recently rejoined to record. ... Neil Bogart shopping for an older, established major act to centerpiece the Casablanca Polygram deal. ... Pickwick, Atlanta, appointed distributor for the new wave Big Sound label. ... Roy Samuel, singles buyer for Tone Distributing, Miami, announced his new release, son Jeremy Edward, via a 45 r.p.m. cutout. Shipped Oct. 23. ... Tommy Mottola to manage Heatwave? ... A forthcoming fourth Charlie Parker album on Columbia's new Contemporary Giant's jazz series has a six-minute tape from a 1950 Jerry Lester late night network tv show, wherein the Bird wails behind Lester's scatting and Dagmar's lyrics.

Jack Howard, the one-time Chicago Loop retailer who hied off to Miami Beach, where he operates All-Stop Music, a treasure trove of jazz sides, is mending after

heart surgery. ... NARM's Los Angeles regional meeting moved from Jan. 9 to Jan. 16. ... Atlantic staged a giant disco bash at New York's Studio 54 to showcase its 1977-78 viands from Cerrone to Boney M., with label rep worldwide attending. ... Composer Richard Rodgers on hand for the original cast recording session of the current production of "The King And I" to be released on RCA next month. ... Former Billboard editorial staffer Bob Rolontz named vice president of the Cosmos soccer club a WCI property, but he'll retain his directorship of corporate information for the giant.

Is a motion picture on the board at Warner Bros. starring Linda Ronstadt and Paul Newman? ... Rick Nelson spending his week's vacation between concerts sweetening the soundtrack of his upcoming tv special at the Record Plant. ... Is Bob Dylan overseeing the soundtrack production for a motion picture at the Burbank Studio?

Tony Orlando will make his comeback Nov. 22-27 at the Circle Theatre, San Carlos, Calif., followed by a stint at the Riviera Hotel, Las Vegas, sans Dawn, who are on their own. ... Tony Mandich, Atlantic Records' West Coast artist relations chief, and wife, Jelica, welcomed their first, Nicole, born Nov. 3 in Los Angeles. ... Kansas City awarded its Medal of Honor to Alan O'Day. Last person to net the honor was President Gerald Ford. ... Alan Dulberger of 1812 Overture, the Milwaukee chain, perpetuates the store's name in the chain's flagship phone number and his own home phone number. ... Ed Kalicka, the long-time Schwartz Bros. and later Warner Bros. Baltimore-Washington promo man, who left the industry a while back, has returned to Rockville, Md., after a shot at the West Coast. He is running a T-shirt store there. ... "Star Wars" is near \$118,000,000 and may overtake "Jaws" as all-time top grosser by early December.

Is Columbia Records investigating the possibility of actually subsidizing motion pictures in which its label acts would be featured? ... Artie Mogull pooh-poohs the rumor that UA Records is talking with Phonodisc. ... Pattie Brooks is doing a "disco hop" nationally with Casablanca Records' vice president Marc Simon. She is working live at clubs in Atlanta, Miami, Washington, Philadelphia and New York.

Calliope Showcases At Retail Openings

LOS ANGELES — Festival / Calliope Records will showcase three of its acts Thursday through Saturday (17, 18, 19) at the grand opening of new stores in the Musicland chain, a division of Pickwick International.

Dorsey Burnette, the New Markets and Ronnie Turso will appear live on special stages at the Southern California locations.

Calliope will advertise the promotion on pop and country radio stations and in the Los Angeles Times. The stores will distribute such items as T-shirts, balloons and posters to patrons.

New Waldorf Pact

LOS ANGELES—Interworld Music has signed singer/songwriter Marcia Waldorf, who has written songs for Helen Reddy. Waldorf was formerly an artist on Capricorn.

Bill Lowery To Be Feted In Atlanta

NASHVILLE—Bill Lowery—whose 25 years in the music business has put Atlanta on the entertainment map—will be saluted Thursday (17) in his hometown.

Music industry leaders from across the nation will journey to Atlanta's Civic Center for the Bill Lowery Silver Salute. They'll pay homage to the affable executive who has made major contributions to the Georgia and U.S. music industries.

A benefit concert will be staged, with proceeds going toward a scholarship program at Georgia State

Buddah Files Suit Over Atlantic Single

NEW YORK—Buddah Records is suing Atlantic records, among others, claiming copyright infringement on the single "Dance Dance Dance," by the group Chic.

"Dance Dance Dance" is currently in release on both labels, with Arista distributing the Buddah item. Both releases are identical, having been made from the same master, the suit claims.

The Atlantic release is on Billboard's Soul and Hot 100 charts listed this week on the latter chart at 58 with a star.

The suit, filed in U.S. District Court here, alleges that Buddah contracted with M.K. Productions of California, Kreimers Music (a division of M.K.), and Bernard Edwards and Nile Rodgers for an "undivided 35% interest" in certain musical compositions, including "Dance Dance Dance." Edwards and Rodgers

are described in the suit as the song's composers and members of Chic.

The court papers claim the Buddah deal was signed Aug. 29, 1977, giving Buddah "sole and exclusive right" to administer the aforesaid compositions.

Since that time, Buddah has passed through a distribution deal with RCA, engaged in independent

distribution for a while, and finally signed with Arista. "Dance Dance Dance," shipped via Arista a week before Atlantic's release, was the first release under the deal.

The suit charges Atlantic with "conspiring and inducing" the other defendants to breach their Buddah deal. An attorney for the group contends no deal existed between M.K. and Buddah, however.

Radio Passive Research Breaks Singles

• *Continued from page 3*

year. In its third week back on the chart it jumps to a starred 63.

Paul Lambert, national singles promotion director for MCA, reports that when radio began passive research on a widespread basis six months ago, many labels considered it "a nightmare."

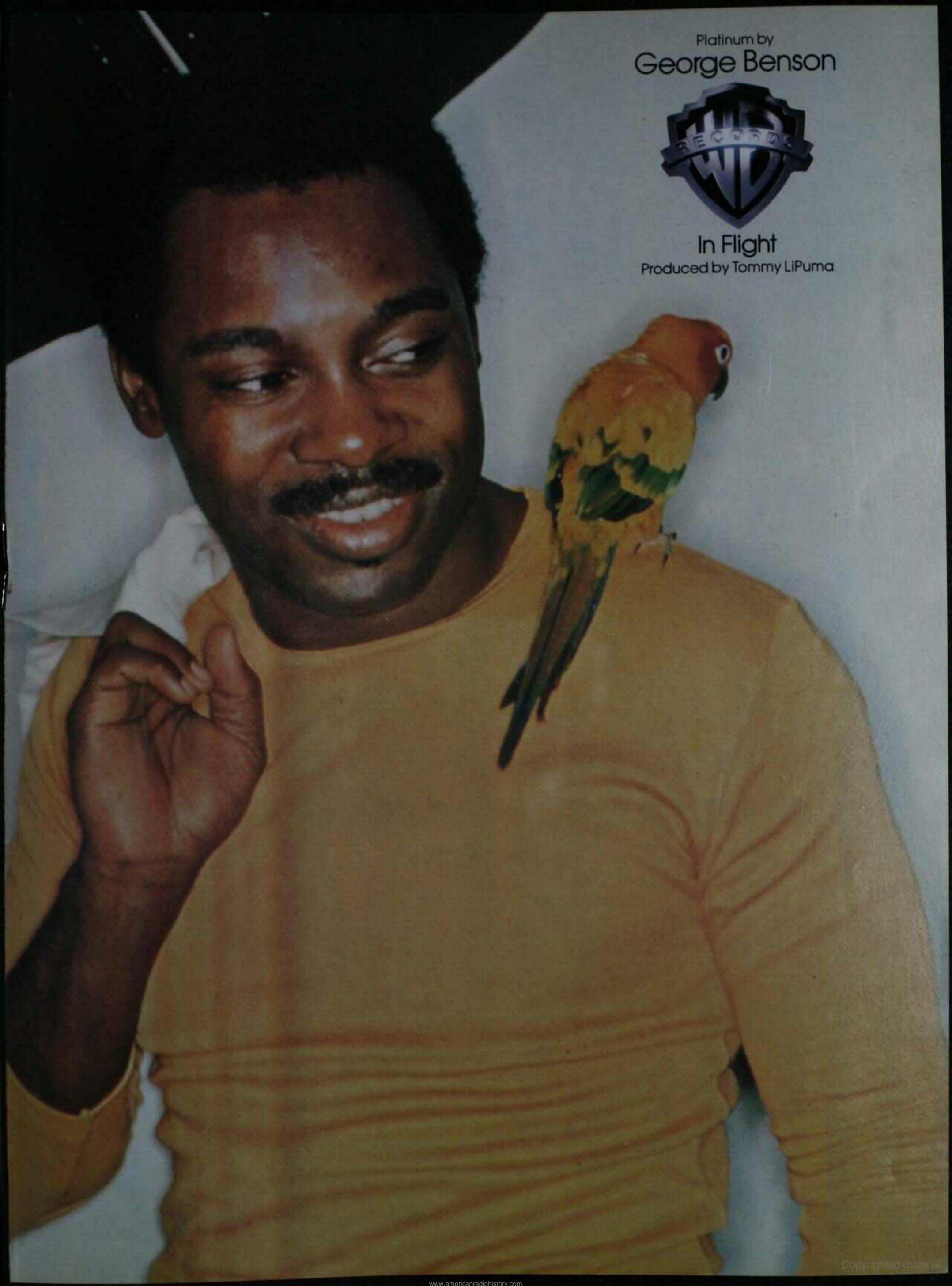
Before re-releasing Olivia's record, MCA commissioned the Scotti Bros., an independent promotion and artist development firm, which spent a month researching its appeal before concluding that it hadn't burned itself out in its first release.

Platinum by
George Benson

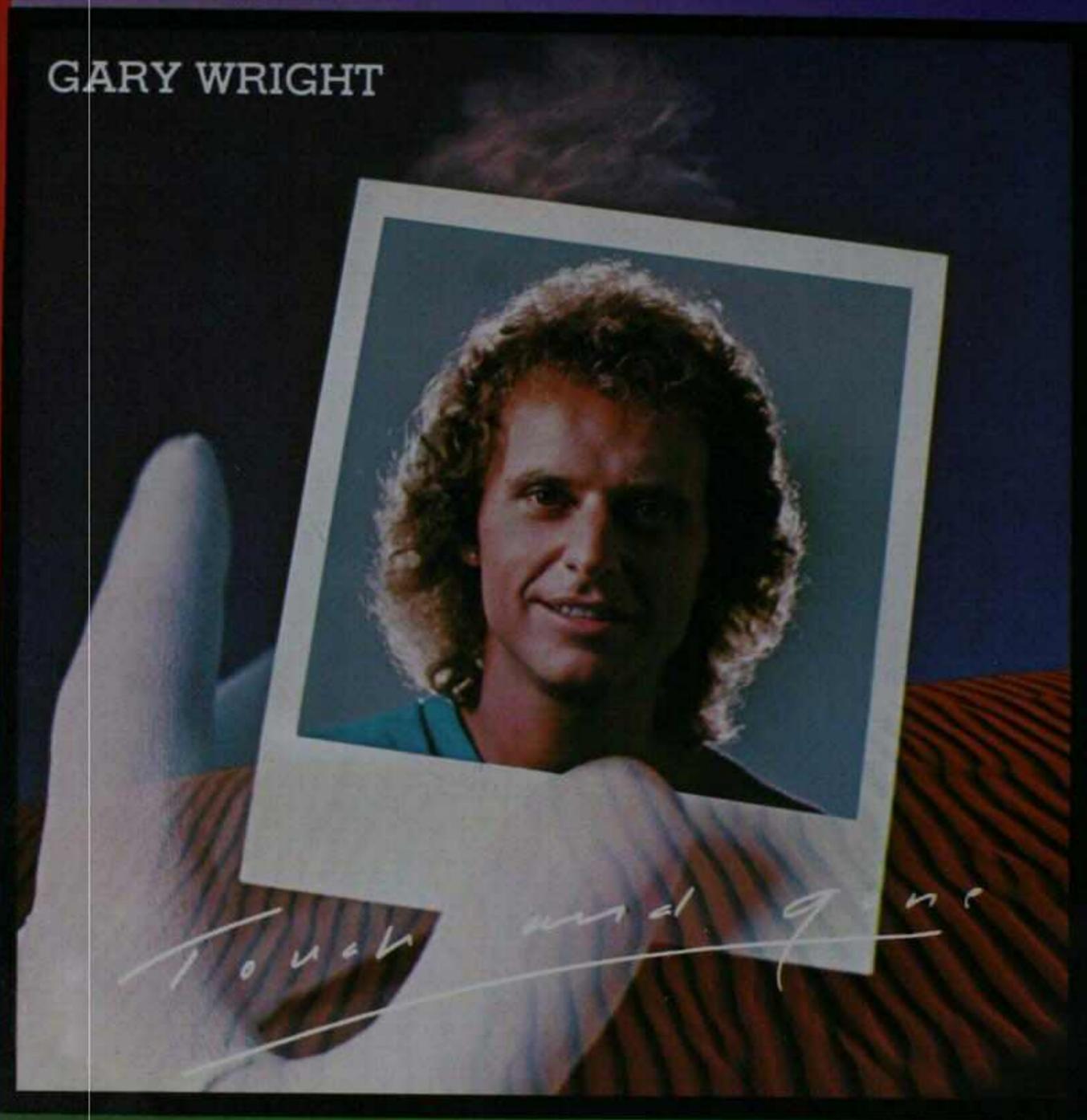


In Flight

Produced by Tommy LiPuma



GARY WRIGHT



BSK 3137



TOUCH AND GONE.
GARY WRIGHT'S
THIRD ALBUM.

COMPOSED, PERFORMED AND PRODUCED
BY GARY WRIGHT.

ON WARNER BROS. RECORDS AND TAPES.

DIRECTION: THE DEE ANTHONY ORGANISATION REPRESENTATION: PREMIER TALENT