



EXCLUSIVE:
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NEW PROJECTS
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Radio Aims Specials At Holiday Audience

By CLAUDE HALL

LOS ANGELES—Though many radio stations won't be playing a lot of Christmas music this year—with the exception of a record or two by Elvis Presley or Bing Crosby—most stations, regardless of the format, have something special planned in the way of holiday entertainment. And the caper will be various forms of record hit countdown shows for New Year's Eve and Jan. 1, recalling 1977's top hits.

"Christmas music? Not much," says Les Garland, program director of KFRC in San Francisco. He
(Continued on page 16)

COUNTRY-R&B SWAP SONGS

By GERRY WOOD

NASHVILLE—Soul and country are scoring increased success by utilizing songs from each other's field. Millie Jackson's current soul and
(Continued on page 62)

C'right Office And Tribunal Overlap?

By MILDRED HALL

WASHINGTON — Copyright owner and user industries could have a second forum for disputing

controversial requirements of Copyright Office rules now rushing toward finalization because of the overlapping of jurisdiction between the new Copyright Royalty Tribunal and the established Copyright Office.

Both offices share responsibility for rulemaking to implement the new copyright law's licensing of mu-
(Continued on page 77)



IN THIS ISSUE: SPOTLIGHT ON THE
PACIFIC NORTHWEST
 DISCOVERING A FERTILE MUSIC MARKETPLACE

Creative Audio Firms Form Their Own Industry Assn.

By JIM McCULLAUGH

LOS ANGELES—The professional and semi-professional audio and music markets, both experiencing unprecedented growth and interest, now have their own trade association for the first time.

Called CAMEO—Creative Audio and Music Electronics Organization—the association was formed in Chicago Dec. 3 when manufacturers in these product categories met.

The thrust of the new group will be to develop participating programs for its members, dealers and consumers, to work cooperatively with other trade groups, to gather recommendations for standardization, to conduct market research and product safety and to gather statistical data. *(Continued on page 53)*

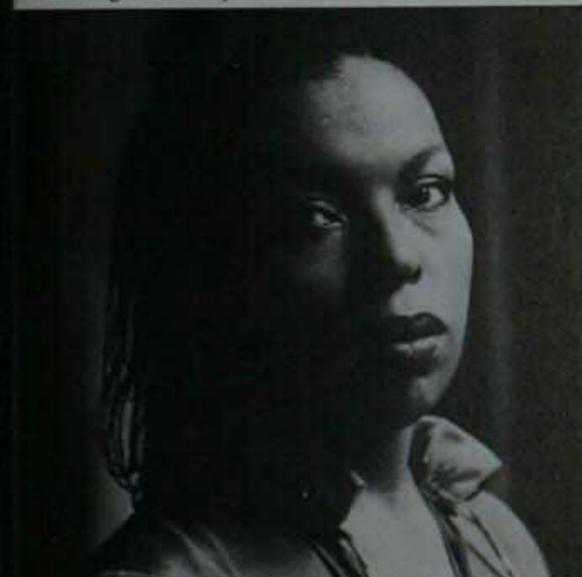
A&M Broadens Horizon Series; LiPuma Joins

By ED HARRISON

LOS ANGELES—A&M Records is broadening and redefining the scope of its Horizon jazz series to what label president Gil Friesen emphasizes will be a "contemporary music series."

As part of the move, Tommy LiPuma joins A&M as a vice president and creative director of Horizon after three years at Warner Bros. Records as a staff producer. He will be responsible for future Horizon signings.

LiPuma's move to A&M becomes effective shortly after the first of the year. *(Continued on page 93)*



"BLUE LIGHTS IN THE BASEMENT" is the long-awaited new album on Atlantic Records by 4-time Grammy award-winner Roberta Flack, conclusive proof that masterpieces don't happen overnight. Highlights include the current single "25th OF LAST DECEMBER" (one of three tunes from Eugene McDaniels, a co-producer with Ms. Flack). Fresh from an extended engagement at Las Vegas' Aladdin Hotel earlier this month, her personal appearances continue into the new year. *(Advertisement)*



The hottest sound track album of the year, SATURDAY NIGHT FEVER, from the Robert Stigwood Production, dist. by Paramount Pictures, starring John Travolta & featuring original music by Barry, Robin and Maurice Gibb. Some of the hits are, "HOW DEEP IS YOUR LOVE" and "STAYIN' ALIVE" by the BEE GEES and "IF I CAN'T HAVE YOU" by YVONNE ELLIMAN. Also includes hits by TAVARES, K.C. & THE SUNSHINE BAND, KOOL & THE GANG and more. On RSO RECORDS AND TAPES—2 LPs SET RS-2-4001. *(Advertisement)*

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MAHNA**

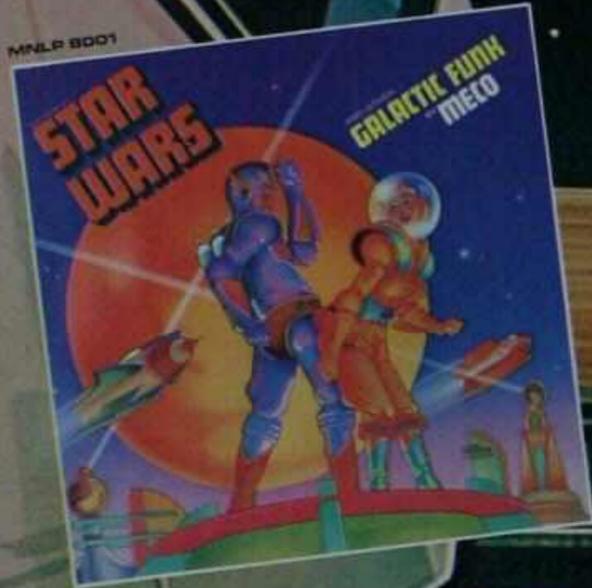
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TV Advertising Helps Hike Holiday Sales

By JOHN SIPPET

LOS ANGELES—For the first time in industry history, television advertising is helping shatter previous holiday season sales highs. And it will bolster 1978 retail and rack volume even more, a national survey indicates.

"We were just forced into taking tv spots," Karen Layland, ad chief of ABC Record & Tape Sales, the national racker, says. "We've had growing pains for a long time over television."

She reflects the comments of many advertising chiefs in retail and racking. The tonnage accounts have been fearful of the exorbitantly high costs of tv, but the early apparent signs of an all-time high Christmas season loosened their budget strings.

Indicative of the expenditure going to video advertising is the cumulative \$95,000 Barbara Green of Creative Sound, in-house ad wing of Bromo Distributing, Oklahoma City, is laying out for spots in a pre-Christmas campaign.

She estimates \$25,000 will be spent for Oklahoma City Sound Warehouse stores, \$40,000 for Houston and \$30,000 for Dallas.

Green started buying tv furtively for the Sound Warehouse chain 18 months ago. The chain spent \$10,000, for example, in the Oklahoma City market experimenting in Christmas season 1976. An executive spokesman for the large store chain says that video campaign ignited chainwide interest. Frank Mooney, CBS Records Southwest chief, recalls it caused tv to explode through the entire territory, where the Sound Warehouses still lead in tv penetration.

Green has now become adept in producing "doughnuts," the opening and closing institutional 10-second portions which surround the multi-labels' participation in the 30-second spots.

Green has found like many other stores and rack ad man-

agers that using a trademark or logo cleverly with a specially-written music theme establishes a strong public image for the store network.

And of equal importance in obtaining maximum viewer impact with the entire spot is securing the most intriguing bars of the acts' hits as bottom music over which the narrated sell portion of the spot is done.

Green is now doing most of her production at KOCO-TV, Oklahoma City, where station executive Mike Waters assists her. Bill Katt of local KATT does most of her voice-over. "Great sounds are easy to come by at Sound Warehouse" is her tv slogan.

John Marmaduke of the Hastings Book & Records chain in

(Continued on page 100)



EARLY HOLIDAY—David Kalodner, Atlantic's West Coast a&r director dressed as Santa, presents Mark Taylor, KFI's co-music director with Christmas goodies, including Foreigner's new single "Long, Long Way From Home."

Intl Tax On Blank Videotape Urged In Copyright Study

By MILDRED HALL

WASHINGTON—An international copyright study group has concluded that the only practical way to compensate copyright owners for revenues lost to home video taping of costly film and television programming, is for individual member-countries of protection agreements to enact laws providing offsetting funds.

The study report on home video taping, originally submitted to the Berne Union in February 1977, would tax the videocassettes rather than the hardware, in raising an international pool to compensate for the revenue loss to copyright owners.

The report also predicts large scale videotape piracy in the future.

These and other findings were up for discussion at the recent (Nov. 28-Dec. 6) Intergovernmental Copyright Committee and Berne Union committee meetings attended by U.S. Register of Copyrights Barbara Ringer. The meetings also covered record piracy, cable tv and other technological uses of copyrighted works.

The working group, which included copyright experts from the U.S., France, Amsterdam, Russia and Mexico—does not believe any

(Continued on page 78)

NAB Predicts Quality Loss Over Act Performance Fee

WASHINGTON—The NAB has urged the Copyright Office not to "arbitrarily and capriciously" accept as fact the conclusions of a study reflecting broadcaster claims that paying record performance royalty could send some radio stations off the air.

The study by the Washington firm of Rutenberg, Friedman, Kilgallon, Gutches and Associates released Nov. 8, was ordered by the Copyright Office as part of its preparation for a report to Congress on record performance royalty, due Jan. 3, 1978 (Billboard, Nov. 19, 1977).

The Rutenberg study of more

than 5,600 individual radio station financial reports to the FCC during a five-year period, concluded that the flat sums for compulsory licensing in Rep. Danielson's (D-Calif.) record royalty bill (H.R. 6063) would not have any significant impact, "either on profits or the number of stations in operation."

The NAB rebuttal does not deny the study's findings that less than one tenth of 1% of all radio stations studied went out of business, even those reporting losses for all five years.

Instead, the broadcasters say the study "ignores the far more perva-

sive and ultimately more detrimental possibility that stations will reduce the quality or quantity of their program service."

Also, NAB says the study's conclusion that "hidden profits" account for stations' remaining on the air despite claimed losses, is "hasty and speculative and totally ignores the numerous other valid explanations for their continued operation."

The broadcaster association does not make its original argument that more payola would result from the added royalties to record producers and performers.

Instead, now taking the opposite

view, NAB says that the study fails to show that performing artists would benefit from the performances royalty—with very little money left after administrative costs. Nor does the study prove the performance right would promote record production, NAB argues.

Finally, NAB says it is at a disadvantage in trying to reply to the study because: 1. NAB lacks access to the annual financial station reports used in the study; 2. the report does not reveal the raw data used by the Labor Dept. to assess impact on performers; and 3. there was not enough time to meet the reply deadline of Dec. 1. MILDRED HALL

'Marketing Music' Is Theme Of March 18-23 NARM Convention

NEW YORK—"Marketing Music" is the theme of the NARM convention March 18-23 in New Orleans. The 20th annual gathering of retailers, wholesalers and manufacturers is being planned to create new approaches to marketing recorded product and suggest improvement in current strategies.

General sessions, panel discussions and booths in the exhibit area will all be geared to the marketing theme.

Country Special Paces 1978 TV Musical Parade

By DICK NUSSER

NEW YORK—A spectacular three-hour prime time country music special leads a list of formidable musical programs now planned for network television's mid-winter and spring seasons.

More than a dozen other specials starring Linda Ronstadt, Paul McCartney, Johnny Cash, Natalie Cole and other recording artists are also in the pre-production stages of the network's forthcoming programming. Several awards specials pegged to music have already been announced.

ABC-TV also plans to put Dick Clark into the New Year's slot with a 90-minute show called "New Year's Rockin' Eve," hosted by actress Suzanne Somers and actor Robert Hegyes. Guests include Crystal Gayle, K.C. & the Sunshine Band, Joanie Rivers, Andy Gibb and the Ohio Players. Show will air from 11:30 p.m.-1 a.m., against CBS' traditional Guy Lombardo pickup, from New York's Waldorf-Astoria.

All indications now point to 1978 as a potential banner year for music programming, but NBC's "Fifty

(Continued on page 16)

In addition, a group of record and tape manufacturers will offer audio/visual presentations pegged to the theme, drawn from marketing approaches utilized in their businesses. These presentations will be offered several times a day and merchandisers will be invited to discuss pros and cons after each presentation.

A special five-hour session will be devoted to problems of family owned and operated business under the direction of Dr. Leon A. Danco, an expert in this area.

Two general sessions will treat music marketing at a basic level. The first will cover advertising, and begin with a one hour audio/visual presentation. Segments slanted toward retailers and racks "of all sizes and categories" will follow, as will seminars on radio, print, market research and other areas of the marketing process.

A second general session will focus on radio, artist development, including concerts and television tie-ins, and creative in-store merchandising. An actual section of a retail record store will be reproduced to demonstrate merchandising opportunities.

A panel devoted to cross-merchandising ideas between the recording industry and hardware equipment manufacturers will feature experts from both industries, drawn from NARM's membership and the consumer electronics divisions of the hardware industry.

"Marketing Music" relating to product lines and merchandising techniques will be emphasized in the

booth areas, where a group of bar coding companies will be demonstrating various ways to employ bar coding on recorded product.

NARM urges its members and prospective members to register for the convention as soon as possible since the annual gatherings usually sell out long before the closing date for advance registration.

Last year's convention, held in Los Angeles, drew a record crowd of 1,700.

Cap's New Baby Will Be Known As EMI America

By JIM McCULLAUGH

LOS ANGELES—With an eye towards becoming a \$50-million record company within a three to five-year period, EMI America has been officially launched by Capitol Industries-EMI, Inc.

The new general pop label which starts Jan. 1, 1978 and first announced several months ago (Billboard, Oct. 8, 1977) will be operated by EMI America Records, Inc., a wholly owned subsidiary of Capitol Industries-EMI, Inc.

This is not the first time Capitol has spun off a label in the U.S. having previously had Tower, Criterion, Prep and Americana in the past. Capitol will also continue to distribute certain worldwide EMI product on the EMI label in the U.S.

Initial product is targeted for March of 1977 with artist negotiations still in process, according to Jim Mazza, who will become president and chief operating officer of the new label.

Mazza, vice president of marketing for Capitol Records, also indicates the new label may come with either an established, semi-established or new artist as its debut product.

The label will be headquartered at a location in Hollywood apart from the Capitol Tower with an exact address to be announced by Capitol later.

Emphasizing that EMI America will be a separate entity from Capitol, Mazza adds that the label will have its own sales, marketing and

(Continued on page 77)

Vidtape Via Giant Screen Ups Record Factory Gross

California Retail Skein Prospering

By JOHN SIPPEL

LOS ANGELES—The best store business booster Bob Tolifson of Record Factory has utilized is the Advent television enlargement unit. He originally bought the first \$3,500 tv projector/enlarger early in November.

By Nov. 15, three more stores in the Northern California chain were equipped with Advents which throw a four-by-six-foot color picture on a tv screen.

He's reportedly the first retailer to utilize the enlarger. A growing number of U.S. retailers are employing Betamax units that have a normal home-size screen to show performance tapes of recording acts.

The Factory chain has moved a reported 2,000 of the Eddie Money CBS album, with Tolifson attributing at least half of those sales to the Advents' projecting a CBS videotape of a Money performance.

"I'm so into in-store tv tapes to stimulate business that I have hired a full-time man, T.J. McHose, who did tv production for the Tubes," Tolifson says. "He helped me first in proper location of the screen. We had to place it near the front of the stores, where you have a light problem coming across the screen and losing color register. He constructed some blinder screens to cut off the light," Tolifson explains.

"We've been working overtime at Realtime Studios in San Francisco putting together a total of 2½ hours of programming supplied primarily by labels.

"I have footage from CBS on Boz Scaggs, Libby Titus, the Motors, Cheap Trick and Money.

"RCA supplied Lonnie Liston Smith, Helen Schneider, Ronnie Milsap and Dolly Parton. We got Joan Armatrading and Brothers Johnson from A&M. Phonodisc sent Bee Gee tape. Capitol has given us Beatles, Natalie Cole and Dr. Hook tape. I expect Tom Petty from ABC soon," Tolifson adds.

To promote new hit-bound albums' music, McHose is taking self-made color videotape sequences and putting the hit music portions behind these short tapes. McHose is installing ¾-inch playback machines leased from JVC in the stores to further implement the tv promotion.

Del Costello, CBS western regional director, visited the Market St. San Francisco store and saw the Advent unit and promised to accelerate more tape delivery from CBS, New York.

RCA says it will soon send a Doonesbury tape excerpt from a recent tv special to set the stage for delivery of its track album from the show.

The other three stores in which units are functioning are in San Jose, Stockton and San Rafael.

Free Phone Call

NEW YORK—Philo Records is offering a free long distance phone call and a free LP to radio listeners to promote Mary McCaslin's album "Old Friends." AM and FM stations are participating in the contest, which will select winners from random mail or phone entries. Winner gets a free call to "an old friend" anywhere in the U.S.



DOWN PAYMENT—The T.J. Martell Memorial Foundation for Leukemia Research at New York's Mt. Sinai Hospital gets a \$200,000 check—first installment of proceeds from the foundation's March humanitarian award dinner that honored Bruce Lundvall, CBS Records Division president. From left are Tony Martell, CBS Associated Labels; Dr. James Holland, head of the facility; Lundvall, and Dr. George Bekesi, assistant to Dr. Holland. Funds, in part, will bring two leading foreign scientists to the U.S. for a year of research.

WARPAGE CITED

Low Rate Holds On Defective LPs

LOS ANGELES—Despite some isolated instances, defective LP returns across country remain low.

The pattern seems to hold steady even during this Christmas season. However, a number of dealers cite an "appreciable" increase in defective goods, with warpage most often the cause.

"Defectives are about 2.5% with us," Steve Libman, chief of the 14 Oz and Music Scene stores out of Atlanta, says. "And defectives represent a great chance to sell high profit accessories.

"When a defective LP comes back, we immediately put it on our turntable, which in many cases shows the customer the record is okay. It gives a clerk a good chance to talk needle replacement. When we get a bad tape, conversely, we can talk about tape playback care accessories. Tape represents a 5% defective return.

"Defectives from warpage continue to be our biggest area. I feel warpage results after LPs leave the plant. They are stacked poorly during transit in a truck where severe temperature changes are experienced. Often skinbagging is too tight. You find often that the whole carton of LPs suffers from the same defect," Libman adds.

Says Elliot Mavorah, owner of Disc-O-Mat, New York: "We'll get a bad run on one number now and then, but we're having no real problems with defectives. In fact, I would say they're down to about 4%-5%."

Mavorah's sentiments are echoed by Ben Karol of King Karol, New York, who reports no substantial increase in faulty product. "Often it's the equipment the customer is using. We have a strong in-store policy of trying to explain the necessity of changing phonograph needles at regular intervals."

John Unger, manager of Laury's Records in Evanston, Ill., stands out. He estimates that his returns are running 20% above last year and he believes the increase is attributable to production pressures at overworked facilities.

"Most common defect," says Unger, "is warpage caused by shrink wrapping of a single LP in gatefold packaging."

Ken St. Jean, manager of Chicago's Hegewisch Records skein, enters the same indictment: "We're

getting a lot of returns on records with the open-up packaging. Those things cause the majority of our returns."

Larry Ruegamer of Lieberman Enterprises, Minneapolis, and Don Buchanan of City One-Stop, Los Angeles, note that defectives come in runs.

Ruegamer remembers one LP where almost every one of a 500-piece shipment came back. Buchanan has a recent streak of returns on the "Rumours" LP, all of which had a bad evident crease on the edge which prevented proper entry of the needle onto the grooves.

Ruegamer estimates his returns at 12%. He says tape is 10%. Buchanan says he has no accurate estimate on returns, but that as business has in-

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Executive Turntable

Vic Faraci becomes executive vice president, John "Jack" O'Connell becomes senior vice president, finance, and Stan Harris is now vice president administration for WEA respectively, basing in Los Angeles. Faraci is a Chicago native who has been with WEA since its inception, joining as a regional branch manager in the Windy City in 1971. Three and a half years later he was



Faraci



O'Connell



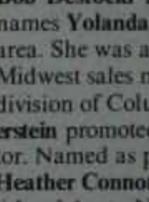
Harris



Mazza



Grierson



LaPorta



Harris

appointed vice president and director of marketing for WEA, headquartered in Burbank. Before joining WEA, Faraci had been vice president and general manager of M.S. Distributing and Musical Isle in Chicago. O'Connell, a CPA, has been with WEA for three years as a vice president and chief financial officer. He was formerly a vice president and controller for CBS Records in New York, previously a corporate director of financial planning for NBC, and also been associated with CBS-TV, Alexander Grant & Co. and Arthur Young & Co. Harris has been assistant to the president for four years. Prior to joining WEA, he had been vice president of Ak America, Ltd. and before that, vice president of the Markman Co.

Jim Mazza will be president and chief operating officer for EMI America, the new label of Capitol Industries-EMI, Inc. (see separate story). Mazza has served as vice president of marketing for Capitol Records in Los Angeles since February 1976. He joined in 1965 as territory sales representative in the L.A. area, then became a special accounts manager in 1968 and a singles specialist in 1969. In 1970 he was promoted to district sales manager in San Francisco and was tagged district manager in L.A. in 1972.

Mazza became director, international marketing in 1974, a position he held until he became marketing vice president. Don Grierson will be vice president of a&r for the new label. He has worked as director, merchandising and advertising for Capitol and was also national merchandising manager, having joined the firm in 1966. J.J. Jordan will be director, national promotion. He

spent the last year as Top 40 editor at Radio & Records. Bill Straw will be director, business affairs. He has spent the past year as an attorney in private practice and has previously been an attorney with Warner Bros. and Capitol. All will be based in L.A. at Sunset Strip offices.

At Arista Records, New York, Donn Davenport named creative director. He was Essence Magazine's executive creative director.

Also at Arista, Kiki LaPorta appointed director, advertising and creative services administration. She was advertising manager at A&M Records. ... Polydor, Inc., New York, promotes Matt Parsons from director, r&b promotion to vice president, r&b product. ... Barbara J. Harris named manager of the New York office for ABC Records. She was East Coast director of artist relations.

David Porter promoted to vice president, a&r talent for Stax Records, Memphis. He was executive vice president in charge of production. ... Mark Cooper joins Motown in Los Angeles as national AOR promotion director. He was program director of KWST-FM in Los Angeles. ... Peter Mensch joins Phonogram, New York, as head of its new wave label, Dip Records. He did national secondaries promotion for Elektra/Asylum.

Mike Gaffney has left Pickwick Distributing, Atlanta, to return to Minneapolis, where he is seeking employment. He was sales manager of the independent label distributorship in Atlanta. Jim Scheuchl, veteran rack executive with Pickwick, Dallas, has left that post. ... Larry Blackwell named Southern regional sales manager for Springboard Distributing Corp., based in Atlanta.

He had been a salesman for the company. ... At Polydor Records, New York, Andrea Ganis is promoted to national secondaries promotion manager. She was a promotion coordinator. ... Tim Pritchett appointed Southeastern regional country marketing manager for CBS Records, Nashville. ... Mike Kosser has joined Ovation Records' Nashville office as director of publishing. ... Gene Hughes now national promotions director for Gusto-Starday Records in Nashville while Sally Waters joins the label as his assistant. ... Phonogram/Mercury has named Tom Mazzetta Southern California regional promotion manager. He was handling local promotion in the area. Moving into the slot vacated by Mazzetta is Don Stowne, formerly with Lifesong Records. Phonogram announces two other local appointments: Bob Destocki in Chicago and Doc Remer in Cleveland. ... CBS Records names Yolanda Mejia artist development manager, San Francisco marketing area. She was a branch promotion secretary there. ... Ken Harvey appointed Midwest sales manager for Peter Pan Records, Chicago. He toiled in the sales division of Columbia Records. ... At ABC Records, New York, Marion Sommerstein promoted from East Coast press manager to East Coast publicity director. Named as press manager is Caroline Prutzman, former tour publicist. ... Heather Connor promoted to executive assistant for the National Music Publishers' Assn., New York. She was secretary to the president. ... Bert Holman joins Monarch Entertainment, the West Orange, N.J., management firm, as director of management activities. He'll continue to manage a number of acts. ... Hedy Jackson now doing national secondary LP promotion for RSO in Los Angeles. She previously worked with Island Records in Los Angeles. ... Har-

(Continued on page 72)

"Home for the holidays
I believe I've missed each and every face
So come on and play one easy
Let's turn on every love light in the place
It's time I found myself
Totally surrounded in your circle..."

Celebrate Me Again

Kenny Loggins' new single is a hit for the holidays and all the days to come.
It's from the soon-to-be-platinum album of the same name.
On Columbia Records.

Produced by Phil Ramone and Bob James

*Also available on tape. PC 3455

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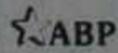
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HOLIDAY SPECIAL—David Soul, mimist Lorene Yarnell, Engelbert Humperdinck, host Mac Davis and mimist Robert Shields on the set of the recent "Mac Davis... I Believe in Christmas" NBC-TV special.

DEFECTIVE DISKS A PROBLEM

N.Y. Retailers Agree: Jimmy's Lowballing Gave Them Education

By ED KELLEHER

NEW YORK—Price cutting wars that rocked the metro area retail market over the past 2½ years were a positive, even educational experience.

That's the consensus of a panel of major New York retailers, which met Monday (5) in the first gathering of survivors since Jimmy's and its parent company, Sutton Distributors, filed for Chapter XI bankruptcy status last summer.

Complaints regarding defective record albums also dominated the discussion, held as part of the B'nai B'rith music and performing arts lodge meeting at Manhattan's Sutton Place Synagogue.

The retailers agreed the holiday sales period was being severely disrupted by customer returns of defective product, with Sy Bondy of Bondy's Record Shop estimating that defectives now constitute as much as 15% of his record shipments.

Prime difficulty with the disks, according to Bondy, lies in the outermost ¼ inch which is often of uneven quality, causing the records to skip, particularly when played on sensitive equipment.

Though the retailers were reluctant to lay the blame on specific record companies, Bondy pointed out that smaller labels were rarely the culprits. All agreed that this year's unusually heavy pressing activity was a factor in the apparent increase of defective product.

On hand for the two-hour panel discussion, in addition to Bondy, were Ben Karol of King Karol's; Jay Sonin, Record Hunter; Roy Imber, Times Square/Record World Stores; and Joe Saccone of

Spin-A-Rama Records. The panel was moderated by Herb Goldfarb, president of Herb Goldfarb Associates.

The gathering drew an estimated 150 representatives of manufacturers, distributors, wholesalers and one-stops.

"Jimmy's made us do our homework," asserted Imber, who credits the erstwhile lowballing retail chain with providing the impetus for long-time New York retailers to adopt new business methods in order to maintain a share of the market as the Jimmy's operation continued to snowball.

"At my stores," said Imber, "we decided to take a more aggressive stance. That meant making our operation more economical and cutting down the cost of our inventory. It wasn't easy but we turned it into a positive experience. We lost markup but we came out ahead."

His remarks were echoed by Sonin, who termed the price wars "good for Record Hunter business," and by Bondy who remarked: "Jimmy's taught us volume. Buy heavy, sell heavy. It was a valuable lesson."

Spin-A-Rama's Joe Saccone took advantage of the occasion to announce the imminent revival of the Record Dealers Assn., the coalition of independent New York dealers which existed from 1957 to 1972.

Said Saccone: "The small retailers are at the bottom rung of the ladder. We need an organization to achieve better buying power and a greater advertising share, as well as to monitor new developments in the retailing business."

A similar attempt to breathe life

into the association, spearheaded by Sy Bondy, floundered last spring during the heyday of the Jimmy's expansion.

According to Bondy, the new organization would concentrate primarily on coordination of advertising rather than stressing group buying.

At a preliminary meeting, scheduled for the first week in January, it will be determined whether to retain the coalition's old name or choose a new one. Saccone, who is likely to be the chairman of the association, has set 50 stores as a membership goal for the organization's first year of operation.

Among other topics touched on by the retailer's panel was the effect of continuous advertising of discount product on the record buying public.

While there was general agreement that 52 weeks of sales per year tends to confuse the customer, it was pointed out by the Record Hunter's Jay Sonin that such discount bargains at least make the potential buyer aware of new releases.

"Whenever Goody's or Korvettes runs an ad," he commented, "we sell more of those particular records."

The panel also discussed the wisdom of an industry policy that retails brand new product at a discount price and only later raises it to list, rather than the other way around as in virtually every other industry.

"We have no choice," explained Ben Karol. "Blame the discount department stores that try to bring people into the stores with record sales so they can sell them other merchandise."

NARM Packaging Meet Produces Call For Research

NEW YORK—The need for an industrywide research test on new prerecorded tape packaging and merchandising is the consensus of the first packaging meeting held under NARM auspices here last week.

"We had some extremely constructive dialog in the 3½ hours between rackjobbers and retailers on one side, and manufacturers and packagers on the other," notes Joe Cohen, NARM executive vice president who chaired the Dec. 6 session.

The group of 25—representing all elements of the industry including market research—felt that some change was necessary from existing merchandising methods. "It doesn't necessarily have to be just the package," he observes. "How we merchandise tape is just as important."

Agreement on maintaining momentum of the meeting was unanimous, and NARM is preparing a summary of the key ideas and concepts for distribution to the industry

by the first of the year, Cohen promises.

"We have to find out more about who buys the tape and why they buy, and then determine that if a new package is in order, how best to test alternatives.

"One option is an industrywide market research study to determine the best way to satisfy consumer needs. It can test at the retail point of purchase various packages or mer-

(Continued on page 72)

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#2 AUG. 1977

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On Warner Bros. records & tapes
Direction: Marshall Brevet

New Birth is currently assaulting the southeastern and eastern shores of the United States. Prepare to be invaded by The Mighty Army.

RCA CORP. RALLY *Exec Sees Peak Earnings From Records, Electronics*

By MAURIE ORODENKER

PHILADELPHIA — Phonograph records and tapes, solid-state electronic products and electronic service are the areas in which peak earnings are expected by RCA Corp. this year, president and chief executive officer Edgar Griffiths told a Dec. 1 meeting of the Financial Analysts of Philadelphia.

RCA Records had been headed for the "best year in its history" even before the death of Elvis Presley, he noted. Since then, the demand for Presley records has been "unbelievable. At one time, in addition to running its own plant at capacity, RCA had 22 independent companies pressing records and still couldn't keep up with the incoming Presley orders."

As for the demand for RCA's Matsushita-built two/four-hour videotape recorders now being heavily advertised and promoted, Griffiths said there is "no way" for the demand to be satisfied during the current Christmas shopping sea-

son. It may be necessary for some dealers to give "gift certificates" instead of records, until the supply can catch up with the demand, the RCA chief executive observed.

Although NBC is one of the "few soft spots" in RCA's diversified electronics organization, Griffiths maintained that RCA has enough things going for it to produce record earnings this year.

Earnings in 1977, he said, "unquestionably" will set a new record, of "well over" \$200 million, as against the \$177 million in 1976 on sales of \$5.3 billion.

His optimism that RCA is beginning to stir in earnest once again, he said, comes from the fact that third quarter earnings are up 88% to 82 cents a share, setting a record for the third quarter in a row; and the fact that the third quarter was the ninth year-to-year earnings gain in a row.

Also proof that RCA is coming out of its "big sleep," which has been

a nightmare for investors, is the fact that RCA earnings were up 60% last year to \$2.30 a share; the quarterly dividend was raised for the first time since 1968 from 25 to 30 cents a share with the May payment; and that RCA's stock, around \$28 on the New York Exchange, is now triple the low of around \$9 in 1974.

Griffiths assured the financial analysts here that RCA has been lopping off all slow-growth operations. The company's biggest profit center and chief money maker remains its subsidiary NBC broadcasting division.

He said the network has undergone a major management shakeup of the executive suite and below, with 300 let go in a bid to increase profits and hang onto its number two spot in network ratings after ABC. A key goal, he said, would be to reduce the margin between NBC's profits and the \$50 million a year earned by CBS.

Market Quotations

As of noon, December 8, 1977

1976	High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Chan.
47%	36		ABC	7	228	40%	39%	39%	-
41%	35%		American Can	7	198	38%	37%	38%	-
11%	7%		Ampex	9	96	9%	9%	9%	Unch.
5%	2%		Automatic Radio	9	15	3%	3%	3%	Unch.
28%	22%		Baetrice Foods	11	303	24%	24%	24%	+
62%	46%		CBS	8	95	50%	50%	50%	+
20%	7%		Columbia Pictures	7	277	19%	18%	18%	+
15%	10%		Craig Corp.	4	63	13%	13	13	+
48%	32%		Disney, Walt	23	416	39%	38%	37%	Unch.
4%	3%		EMI	9	113	3%	3	3%	-
18%	10		Gulf + Western	4	208	11%	11%	11%	-
11%	4%		Handleman	9	202	11%	11	11%	+
5%	3		K-tei	7	11	3%	3%	3%	-
9%	5		Lafayette Radio	58	23	6%	6%	6%	-
26%	21%		Matsushita Electronics	9	4	23%	23%	23%	+
44%	31		MCA	8	140	36	35%	36	+
57	45		3M	14	459	46%	46%	46%	+
56%	34%		Motorola	10	541	34%	34%	34%	-
36	28		North American Philips	6	7	28%	28	28%	+
17%	9%		Pioneer Electronics	7	19	10%	10	10%	+
9%	5%		Playboy	14	15	7	7	7	Unch.
32%	24%		RCA	9	346	27%	27%	27%	Unch.
10%	7		Sony	13	462	7	7	7	-
22%	14%		Superscope	8	57	15%	15%	15%	Unch.
42%	21		Tandy	7	156	32%	31%	31%	-
7%	4%		Telescor	6	29	6	5%	5%	Unch.
3%	1%		Telex	7	96	3	2%	2%	-
4%	1%		Tenna	10	14	1%	1%	1%	-
16%	13%		Transamerica	6	488	14%	14%	14%	-
26%	9%		20th Century	4	440	26%	25%	25%	-
32%	25%		Warner Communications	6	126	30%	29%	29%	-
25	12%		Zenith	19	139	15	14%	14%	+

CBS Redirecting A&R Emphasis

Aggressive Signings May Be Slowed To Develop Acts

By ROMAN KOZAK

NEW YORK—CBS Records, which in the last two years has signed and broken a significant number of new artists, may soon ease up on its new signings and concentrate on its large roster of middle level acts, indicates Walter Yetnikoff, president of the CBS Records Group.

"We have had an aggressive artist signing campaign recently, and I think we will cool it a little because we have lots of artists on the middle ground who are about to break, and we should concentrate on them and not sign as many new artists as we

have done," says Yetnikoff. "Not that we won't sign artists whom we believe in."

He says his job is to provide direction and strategy to the company, to make suggestions, to decide on major signings (and veto some), to be a "walking commercial for the company," and to "open up the financial gates" and "call people in the company" for artists he especially believes in.

He says the marketing plans for artists are the domain of Bruce Lundvall, president of the CBS Records Division.

Greater responsibilities delegated to a strong middle management staff are also cited by Lundvall as elements that account for CBS' ability to break new artists.

New artists whom CBS has broken in the past two years, according to the label, include: Deniece Williams, Elvis Costello, Al DiMeola, Boston, Southside Johnny & the Asbury Jukes, Valerie Carter, Libby Titus, Crawler, Jane Olivor, Marlena Shaw, Meat Loaf, Starcastle, George Duke, Ted Nugent, Heatwave, Wild Cherry, Ram Jam, Mothers Finest, Karla Bonoff, Eddie Palmieri, Nona Hendryx, Wet Willie, Walter Egan, Lee Dudek, Lake, Pockets, Cheap Trick and, on the Associated Labels, Teddy Pennergrass, Kansas and Bobby Borchert.

CBS says that artists from other labels whom it has taken to new heights since they have been signed

in the last two years include James Taylor, Bob James, Bill Withers, Eric Gale, the Jacksons, Patti LaBelle, Billy Cobham, Tyrone Davis, Johnnie Taylor, Freddie Hubbard, George Duke, Heart, the Emotions, Burton Cummings, Joan Baez, Engelbert Humperdinck, Tom Jones, Charlie Daniels, Willie Nelson, Dexter Gordon, Rick Nelson and, on Associated Labels, Lou Rawls, Muddy Waters and the Isley Brothers.

Lundvall says that at CBS they listen to all the unsolicited tapes from struggling artists, and while obviously material brought by managers and lawyers with a good track record is given greater credence. Boston, for instance, came in the mail totally unsolicited.

He says that when CBS makes a commitment for an artist it is for an album deal, usually for two LPs. He says it is unusual for an act to want to leave after a first album because of poor sales. What does happen more often, Lundvall says, is that despite early low sales, if CBS believes in the artist it will stick to that artist "until success is achieved." In this case he cites Boz Scaggs, Dave Mason and Billy Joel.

A brand new act, a rock band for example, will cost on an average about \$200,000 in recording, tour support and marketing, says Lundvall, before any profits start coming back. So you have to "sell a couple of thousand units before you start making a dime."

"And normally that will not happen, at least on the first album," continues Lundvall. What it does is it sets up a base level of acceptance by the audience on which the record company can build. "If you sell 100,000 units you are doing well indeed on a first album," he adds.

After the first album, CBS looks at the overall radio, critic and audience response and the initial sales level, and if it is not good, the company studies to see if perhaps the initial push on the artist was in the wrong direction.

As far as polling the public or passive research, Lundvall says that it is a difficult thing to do on a new act. It is possible, however, on an act that sells several hundred thousands of units.

"We do a lot of research and we (Continued on page 93)

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	54	-	3%	4%	Koss Corp.	5	5	3%	3%
First Artists Prod.	3	5	7	7%	Kustom Elec.	7	4	2%	2%
Gates Learjet	4	7	9%	10	M. Josephson	9	5	13%	14
GRT	5	18	1%	2	Memorex	7	68	29%	29
Goody Sam	3	44	4%	4%	Orrax Corp.	-	20	5/16	7/1
Integrity Ent.	3	61	1%	1%	Recoton	4	-	2%	3
					Schwartz Bros.	10	4	1%	2

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

ABC Restructuring Yields Broadening Product Push

LOS ANGELES—A move is underway to broaden every area of ABC Records. This comes on the heels of the now completed internal restructuring of the company, according to label president Steve Diener.

At the core of ABC's aggressive posture is its "Display It Again Sam" theme. The program, initiated about a month ago as a Christmas season merchandising tool to retailers, has met with such success the firm will tailor the theme for other areas, says Diener.

"The first extension next year will be to plug 'Display It Again Sam' into our distributors as well as retailers," says Diener.

The initial program was designed to give retailers a direct line to the manufacturer for display materials and discuss his personal situation.

Diener, who has manned the telephones, says dealers are generally enthused to be able to go directly to the manufacturer. "They are talking about displays, certain trends happening in their particular stores, certain types of display materials which they feel are being used and those not being used, and they are also telling us of some of their problems and even offering suggestions as to how their problems can be solved."

The firm is also getting more involved with its artists, according to Diener. "We have been trimming down our roster (about 40%) in order to concentrate on certain acts."

"However, in the non-pop areas such as jazz and gospel, we intend to expand substantially. In recent months we have been living on our catalog sales so we're going to begin signing new gospel and jazz acts in 1978."

As to the firm's releases, according to Diener, ABC will now release ap-

proximately half the LPs monthly that it released last year. "That's basically the key; we'll be able to give the product all of our concentration and attention."

At the same time, the label is planning a major jazz repackaging on Impulse during the first three months of 1978.

"Mark Meyerson (vice president, a&r) is well versed in jazz and on a project-by-project basis is seeking outside consultants in jazz," he says.

The same attention will also be given to gospel, says Diener.

Gates Scores Film

LOS ANGELES—David Gates' Elektra single "The Goodbye Girl" is the title song of Neil Simon's new film starring Marsha Mason and Richard Dreyfuss. It is the first time Gates has been commissioned to write a film theme, though he scored a film before he hit with Bread.

NBC-TV ADDS MORE ELVIS

NEW YORK—The latest addition to network television's plethora of upcoming musical programs is NBC-TV's 90-minute special pegged to the late Elvis Presley's 43rd birthday set for airing Jan. 8.

Taping in Nashville at Opryland studios begins soon under the direction of producer Joe Cates. The show features interviews with Nashvilleans who had worked with Presley. Other interviews will be done in Hollywood with actors and directors who worked on the late singer's films.

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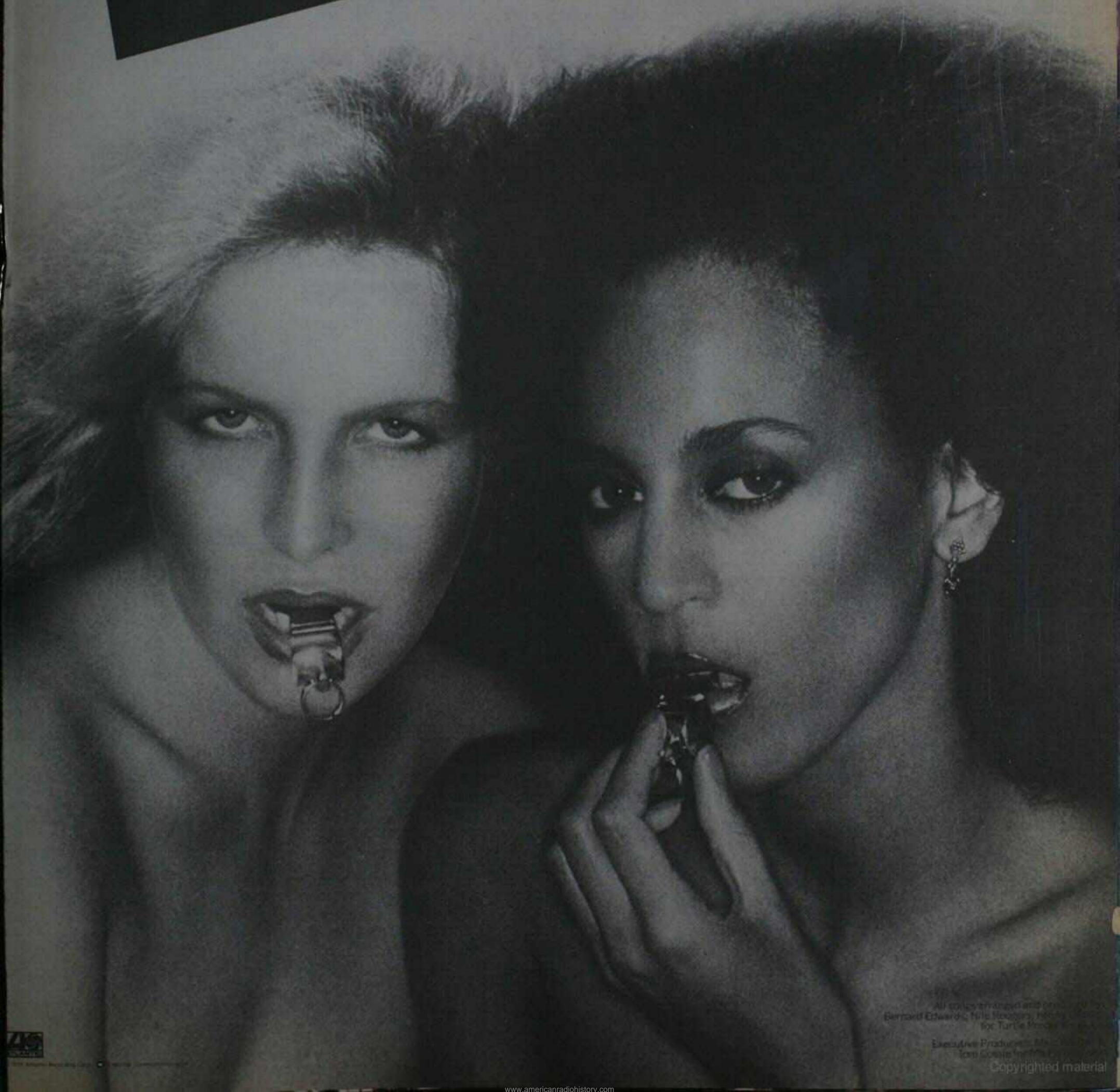


Chic's smash single, "DANCE, DANCE, DANCE (Yowsah, Yowsah, Yowsah)" ^{#3435} has been Number One on the disco charts for eight weeks. And bulleted across the board—R&B and Pop.

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SD 19153



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No. 1 Awards Show—How Henry & Ehrlich Wrapped It

By CLAUDE HALL

LOS ANGELES—As the closing theme music for the "Billboard No. 1 Music Awards" NBC telecast conducted by music director Bill Conti swelled and faded, Sunday (11) and the winners strolled out of Santa Monica Civic Auditorium, there were two men who could only feel an enormous relief—Bob Henry and Ken Ehrlich.

Henry was the show's co-producer and director. Ehrlich was co-producer on the Burt Sugarman production hosted by Kris Kristofferson and the Bee Gees.

Their week previous to the two-hour special that was shown literally around the world via copies of the videotape of the live show flown out immediately to Europe, Australia, Japan and other countries was a hectic one for both men.

Sugarman's staff of about 25 was augmented to about 75, counting the audio and video staffs of NBC-TV.

In addition, there were 50 performers and presenters on the show—all leading recording artists and stars. They came under the aegis of Ehrlich and Henry at various times during the week and more and more as the week went by and the intensity increased up to 6 p.m. (Los Angeles time) when the show went on the air live to the East Coast.

For several weeks, preparations had been taking place. One wall of a special office on the 14th floor down the hallway from the Sugarman office was literally covered with index cards, all color-coded to represent names of presenters, performers, hosts and commercial segments. Within these codes, the name of presenters and performers who'd been offered exposure on the show were written in huge red letters with a marker. As different people confirmed their appearance for the show, a new card went up on the wall and this time their name was written with a black marker.

"We probably went through 15 major revisions, too, on the structure of the show," Ehrlich says.

By Wednesday (7), just five days before the show, the structure of the show was about 85% firm.

"We were past the period of being frantic. The closer you get to the actual show, the greater the calm. Your momentum carries you through. If you've provided the proper input, if you have all of the pieces in place, you have the luxury then of fleshing up the show.

"And the major difference between this business and any other business is that in the last week be-

fore a show the hours become ungodly. You have no time for anything else. But if you can do a presentation like this all other tv shows are easier to do."

The script was written long before Wednesday. "You do a show like this one in segments and, based on experience, we have a pretty good idea that from the host's introduction of the winner to when the winner accepts his or her award takes about 2½ minutes. So, we figure we have half an hour of total time devoted to awards. We try and estimate the length of the performances, but on Saturday we timed them and then cut back or fleshed out as necessary."

As early as Monday (5), all of the technical people from NBC-TV and the unit manager and the set designer moved into the Santa Monica Civic Auditorium to physically begin putting it all together, setting up lights and audio equipment.

Wednesday, things began cracking in earnest. At noon, Ehrlich and Henry met with Kristofferson to go over his part. Then, at 7:30 p.m., Henry and Ehrlich went to NBC-TV to put the final touches on the graphics that were prerecorded—the Goddard Lieberman tribute segment in New York, the opening and closing titles, the slides and pictures employed to flesh out the show. In all, 15 different things that required five hours of editing.

Thursday at 10 a.m., Henry and Ehrlich met Sammy Cahn and Paul Williams at Cahn's house to work on

being done. At 6:30 p.m., Henry and Ehrlich dashed back to the auditorium to be on hand there.

Friday, Henry and Ehrlich showed up at 9 a.m. at the auditorium. At 1 p.m., Patti Page, Frankie Laine and Teresa Brewer appeared

to hear their parts. This continued on through Saturday.

At 3 p.m. Friday, there was a facilities check. This was the first time that Ehrlich and Henry were able to take a good look at the set, the lights and the other facilities. At 7 p.m.,

for 10 a.m. and held the first run-through with as many people as they could muster. This was basically for Kristofferson, the Bee Gees and the various presenters. At 2 p.m., they blocked out the performance segments. Meanwhile, some people



Planning Time: Bob Henry, coproducer/director, left, Ken Ehrlich, coproducer and Tisha Fein, special features director, view the cards listing category finalists and those acts who will perform on the NBC-TV program in the show's LA offices.



Debbi Genovese, the show's talent coordinator, and Ken Ehrlich map out the category finalists.



John Kerwin, associate producer, works on the seating arrangements for the show's black tie audience at the Santa Monica Civic Auditorium with Barbara Roche, left, audience coordinator and Tisha Fein.

their parts. At 1 p.m., they went to the Santa Monica Civic to check progress there, then to their office at 9000 Sunset Blvd. to meet with the Bee Gees and brief them. Meanwhile, final script changes were

to do a run-through with a rehearsal pianist. Meanwhile, throughout the day, the 30-piece orchestra had been rehearsing at TTT Studios, Hollywood, and various performers dropped by at different times to re-

they arrived at TTT Studios to hear the "play on" music for the different categories of awards. At 11 p.m., the Four Preps appeared to rehearse for a full hour with the full orchestra.

Saturday, Ehrlich and Henry arrived at the Santa Monica Civic be-

were still rehearsing at TTT Studios, including Wayne Newton, Glen Campbell and George Benson.

At 7 p.m. Saturday, the orchestra appeared at the auditorium and for the first time the musicians and performers got together onstage so that camera shots could be worked out. Ehrlich and Henry ran through the program from top to bottom in a chronological order.

"The show was in Bob's and my head. That was the first time we had the chance to try to communicate completely what we had in mind to all of the performers and the technicians in order to achieve a reality," Ehrlich says.

Saturday night's work ended past 11 p.m.

Sunday, activities got underway again about 10 a.m. when the first of two complete run-throughs started. The second run-through was from 1:30 p.m. to 3:45 p.m. A meal break was held from 4-5 p.m. Then, at 5 p.m. everyone got dressed.

The auditorium began to fill up. At 6 p.m., Henry nodded his head in the control room in an NBC van outside the auditorium and the show hit the air.



Lieberman Segment: Leonard Bernstein, right, and Paul Simon confer in the New York taping studio with Mrs. Goddard Lieberman.



Composer Marvin Hamlisch works out his songs for the Lieberman tribute segment with Paul Simon.

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Industry Lamenting Death Of LP 'Father' Goldmark

By ROMAN KOZAK

NEW YORK—The record industry, hit by so many deaths in recent months, had a new cause for grief with the news that Dr. Peter Goldmark, father of the LP record, was killed in an automobile accident Wednesday (14). He was 71.

Goldmark's team developed the LP in 1948 when he was director of engineering research and development at CBS. Goldmark was also involved in the development of color television and the videocassette.

"Dr. Goldmark's tragic death comes as a profound shock to all who knew him. His remarkable contribution to the advancement of electronic technology assures his being placed in the annuals of 20th

century scientific progress," commented William Paley, chairman of CBS Inc.

Bill Gallagher, a former top executive at CBS Records and now president of Audiofidelity, said that Goldmark "was one of the imaginative geniuses of our time. Considering that LPs are now 80% of our business, if Edison was the one who invented the phonograph, then Goldmark was the one who made our industry what it is today."

Clive Davis, past president of CBS Records, said that "Goldmark's

contribution to music and the record business is vast and enduring. I knew him for years as a brilliant innovator who was as deeply human as he was farsighted. Everytime an album is played, a silent tribute is owed to him."

"This was certainly a most untimely death that deprived not only the industry, but also the country and the world of a fertile, imaginative and innovative brain which already was responsible for great electronic advancements and held out such promise for further advancements in the future" echoed Henry Brief of the RIAA. "As far as the industry is concerned, everytime somebody looks at an LP, it is a constant reminder of this man's contributions."

According to police the auto accident took place at the Hutchinson River Parkway in suburban Westchester County. Goldmark was thrown from his car and was killed instantly. A driver in the second car involved in the collision was slightly hurt.

Born in Budapest Dec. 2, 1906, Goldmark studied in Berlin and moved to the U.S. in 1933. Three years later he was hired by the Columbia Broadcasting System as its chief television engineer, a post he held until 1944 when he was named director of engineering research and development. In 1950 he was made vice president in charge of engineering, and in 1954 he was named president of CBS Laboratories.

After retiring in December 1972, Goldmark started Goldmark Com-

munications, a subsidiary of Warner Communications. In 1975 he bought out Warner's share to make Gold-

cluding the National Medal of Science which he received from President Carter two weeks ago.



Presidential Salute: Dr. Peter Goldmark is seen in this recent photo presenting the first LP to President Carter. Carter awarded him the National Science Medal at the White House. Man behind the President is not identified.

mark Communications a wholly-owned company.

Other inventions by Goldmark and his colleagues at CBS included the sapphire stylus to replace the steel tip used to play 78s, a vinyl plastic that replaced shellac for records, a lightweight tone arm, an improved phonograph and a smoother turntable.

Goldmark had more than 170 patents in his name and was the recipient of numerous awards, in-

At the time of his death he was working in the field of satellite communications and a music learning system which allows students to learn music while playing along with a prerecorded tape.

"As I look back, I think my contributions were, somewhat ironically, not so much in invention itself or in innovation (a word I prefer because it means putting an invention to work), but in its gaffly impact on in-

(Continued on page 77)

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Famous Shot: Dr. Peter Goldmark stands with his handful of LPs in comparison to an equivalent stack of 78s in famous 1949 photo.

**After 5 years
in Oxford Street,
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has finally gone
round the bend...**

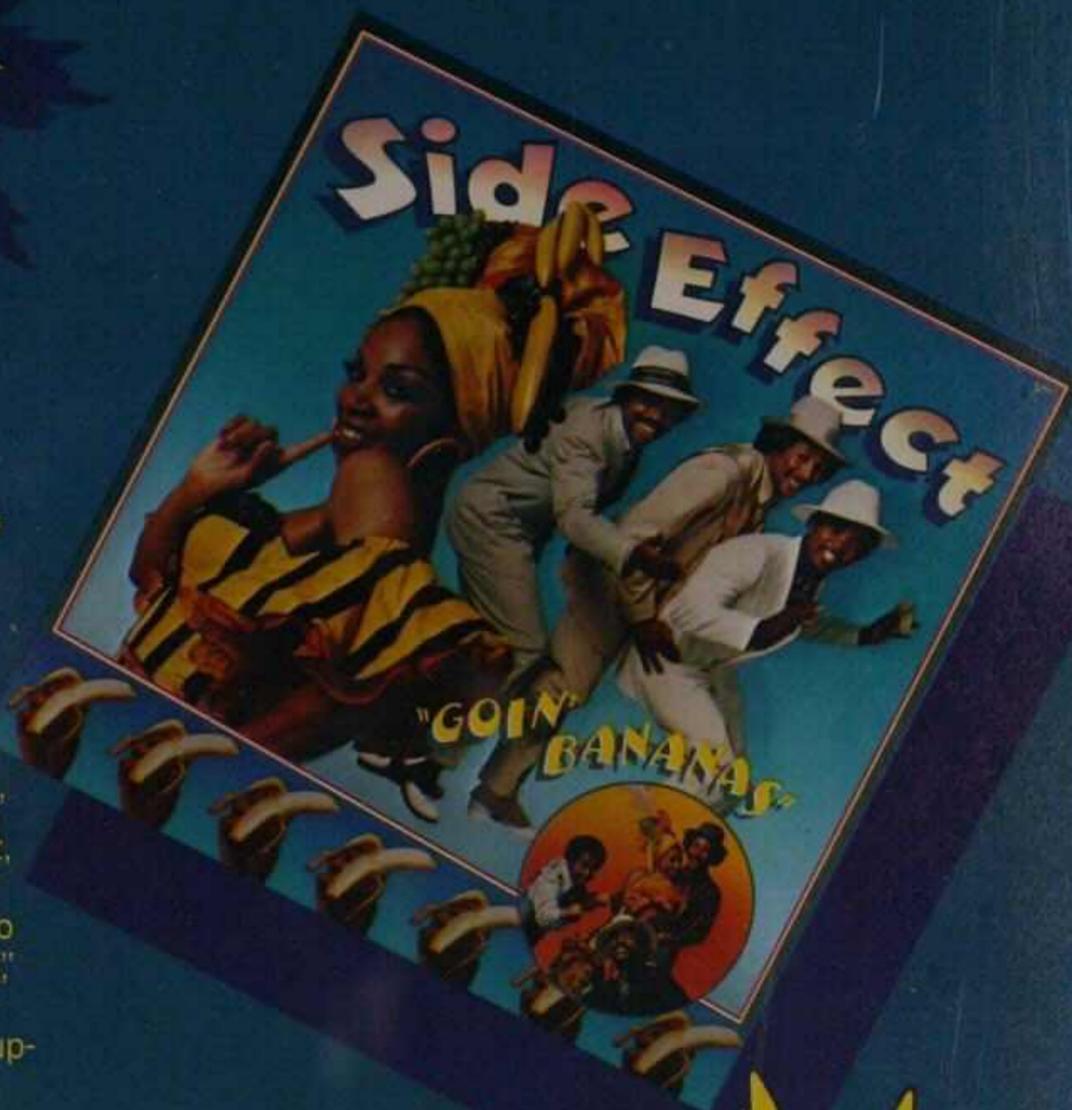
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ON FANTASY RECORDS AND GRT TAPES



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Coming in early 1978 from At-Home Records: Debut albums by FIVE SPECIAL and THE BOPPERS

Europadisk Makes Plating Waves

Offers Audiophile Quality With Advanced Swedish Gear

By STEPHEN TRAIMAN

NEW YORK—The expansion of the premium-priced direct-disk and audiophile recording market, coupled with better playback equipment that brings out the "worst" in the typical U.S.-produced LP, has brought what is claimed as the first European state-of-the-art plating facility to America.

Asserting that the weakest link in the LP chain today is the plating process, Europadisk Plating Co. has been operating here since September, using the most advanced equipment available from Europafilm of Sweden, acknowledged as one of the best worldwide suppliers.

"Our goal is to encourage producers to get involved with plating as they did with mastering a few years ago," says Jim Shelton, the firm's youthful president. "They have to realize that no matter how good the master tape or lacquer, the quality of a finished disk can be affected to a considerable degree by the plating."

Acknowledging that there are some fine plating companies in the U.S.—Mastercraft, Audio Matrix and Tracy-Val in this area alone—Shelton maintains that plating is an area where very few "are trying to do the best that can be done."

"Most operations are oriented to speed and price," he claims. "They work with pressing plant people who are basically under pressure from their clients to keep costs down."

In the business for 20 years, including helping launch Masterdisk Corp. here as manager its first three years, Shelton believes there's a lot more interest in quality today. "Lower-priced equipment gives better performances and unfortunately emphasizes the poor quality of many recordings," he says.

He frankly acknowledges that equipment is only part of the answer, with all the machinery imported from Europafilm and several pieces custom-tailored to the firm's compact but efficient Manhattan location.

Included are two pre-plate stations that can supply 20 to 30 high-speed plating positions, with two

now installed; a three-in-one spray gun claimed unique in the U.S. for mixing the silvering solution on the lacquer surface; a special \$6,000 face-polishing unit to remove the "horns" formed as the stylus cuts into the lacquer that impede vinyl flow; a \$5,000 hydraulic center-punch press with Nikon microscope for that critical step, and a \$1,200 circular edge cutter for trimming the stampers (from which LPs are produced).

Special care—that takes time—is the second ingredient, with Shelton pointing to several proprietary areas such as the mixing of silvering solution; laying down the initial layer of nickel (pre-plating) on both the "father" and "mother" at low-current density and low temperature to get the finest grain possible to minimize surface noise, and forming the stampers at a maximum 350 amperes—as much as 100 higher than most equipment here—providing quality and quickness, or 30 minutes per side compared to up to an hour or more at a typical operation, he says.

"We've made some mistakes," Shelton is quick to admit, "but we're learning fast." He and partner Christian Lach, who handles the business side with his American Express Bank background, already have done work for such labels as Direct Disc, New World, Desmar, Vox, Nonesuch and Musical Heritage.

(Continued on page 72)

HEADQUARTERS IN NIGERIA

Record Shack Eyes One-Stop In Africa

By RADCLIFFE JOE

NEW YORK — Record Shack Corp., a major national one-stop, will open the first American-owned one-stop facility in Africa during the latter part of next year.

The firm is currently conducting a feasibility study in the area, and according to James O'Rourke, director of international operations for the firm, at the end of the study a final decision will be made as to the size of the facility, and the cash outlay that will go into constructing, stocking and staffing it.

Headquarters of the branch operation will be in Lagos, Nigeria, with subdistributorships in other friendly African countries.

O'Rourke admits that his firm's major concern at this time is the problem of currency transfers out of the African continent.

However, according to Aleke Kanonu, the Nigerian national with four record retail shops in Nigeria, who has been designated by the company to head the one-stop, Nigerian government officials have already given the green light to the project, and have assured that no obstacles will be placed in Record Shack's way, provided that the company agrees to hire and train natives to do the job.

Kanonu states that Record Shack has already met part of this stipula-

tion by hiring him to head the operation.

Kanonu feels that the Record Shack decision marks a major breakthrough for American-based music industry interests which he charges have traditionally avoided working directly with African businessmen, choosing instead to work through licensing agreements with European-based record labels.

Kanonu states that this practice has resulted in a time lag for the arrival of "hit" records in Africa, and has in turn resulted in much black-marketing of products and the resultant crackdown on currency transfers by various African governments.

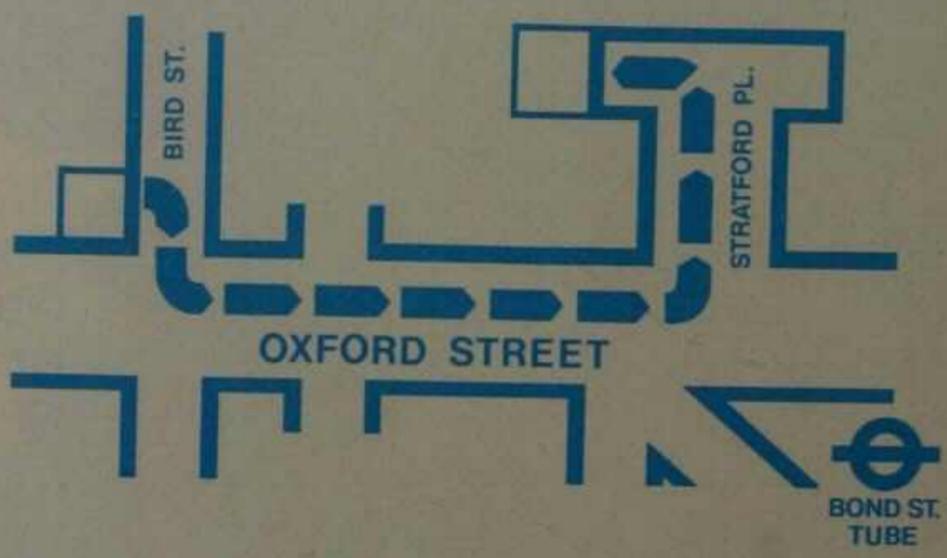
Kanonu points out that with the increasing exposure of Africans to American entertainers and their recordings, Africa is emerging as a strong market for music record sales. He sees the need for modern recording studios and record pressing plants, and reveals that Record Shack, after carefully monitoring response to its initial investment in the area, would most likely expand the scope of its involvement in the African music market.

Kanonu is also hoping that Record Shack's venture will encourage American record labels to look

(Continued on page 76)

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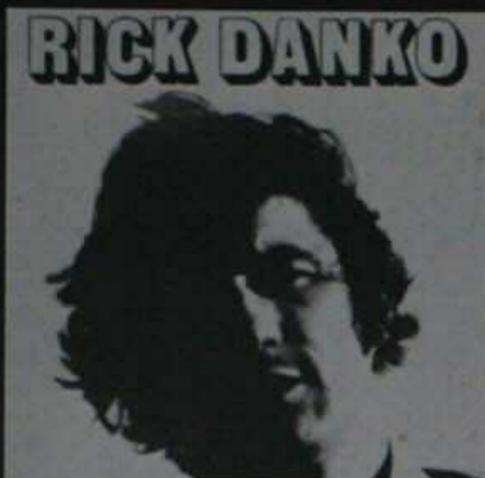


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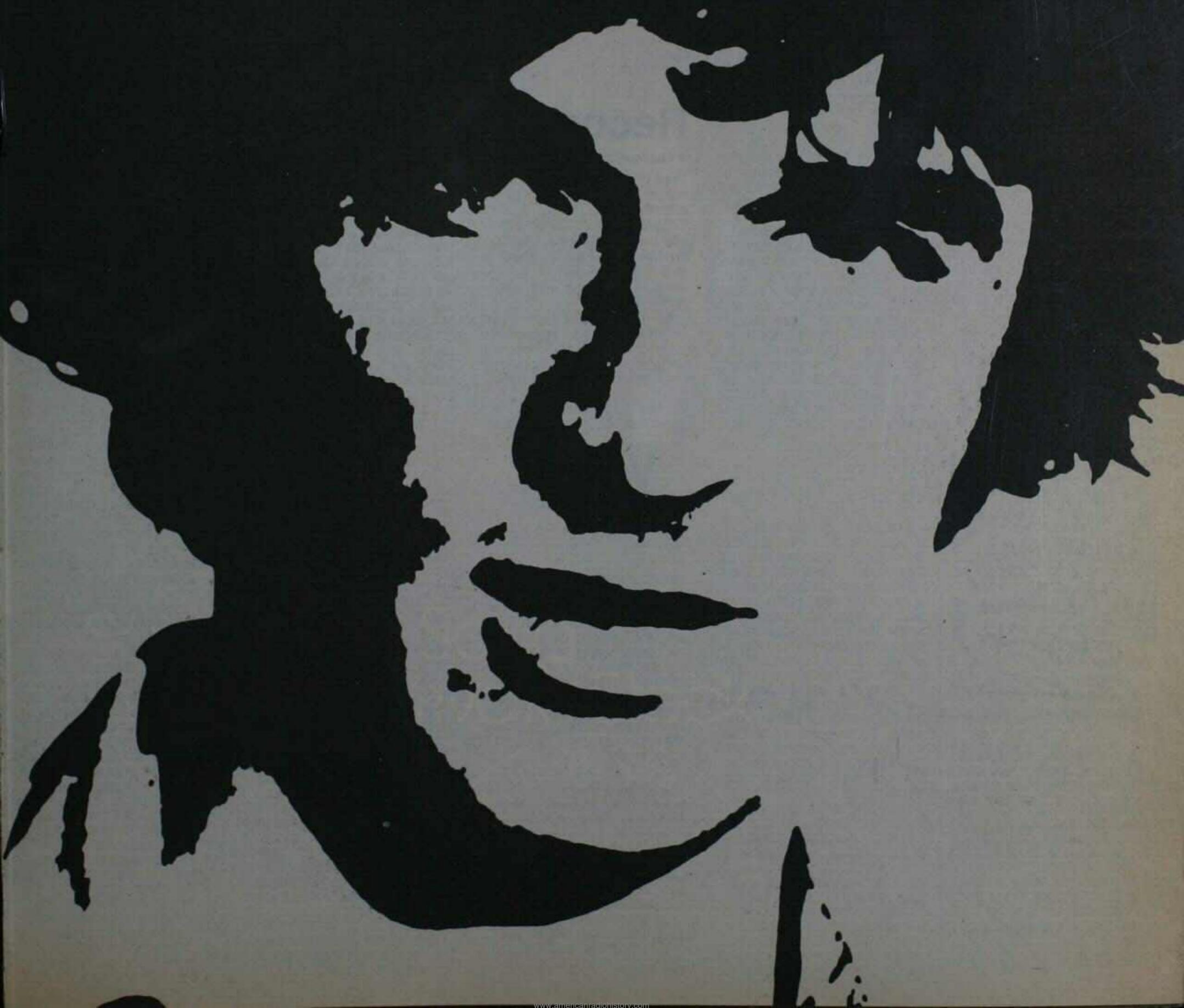
—John Rockwell, *New York Times* 11/11/77

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Radio-TV Programming

Radio Gears Up For Christmas & New Year's

• Continued from page 1

laughs. "We're going to wait until it's in the top 10 with a bullet."

"Truthfully, I haven't heard that much Christmas music this year. Not even on MOR stations, which historically have always started playing Christmas music after Thanksgiving. Maybe Christmas music isn't relevant for 1977. Bing Crosby and Elvis Presley. We'll obviously play those."

"Otherwise, we'll probably go to the old standards on Christmas Day."

But at presstime KFRC was planning to broadcast a 64-hour "Evolution Of Rock" documentary in segments of six hours a day starting Dec. 19-23, laying off Dec. 24-25, then returning to the documentary on Dec. 26.

On New Year's Eve, the Top 40 station will broadcast a four or five-hour special music countdown of the top hits prepared by the station. It'll be repeated on New Year's Day noon-4 p.m.

Beautiful music stations such as KJOI in Los Angeles, which uses the Schulke Radio Productions syndicated music service, are already broadcasting Christmas music sporadically. And many radio syndicators have specialized programming available for the holidays.

Watermark Inc., Los Angeles, will have an eight-hour countdown show hosted by Casey Kasem called "The Top 100" running on most of its 450 stations that carry the regular weekly "American Top 40" three-hour show, reports Chuck Olsen, vice president.

Lee Bayley, operations director for Drake-Chenault Enterprises, Los Angeles, has three different versions of a 24-hour feature called "The Best of 77." The contemporary music version of the countdown of best 100 tunes is hosted by Billy Moore, the country version by Bob Kingsley, the soul version by Don Mack. It'll air on a total of 130 stations.

Ron Jacobs, morning air personality at KKUA in Honolulu, says he'll have a lot of good Hawaiian Christmas music to choose from.

And the station is encouraging listeners to buy its "Homegrown II" record of local artists to give as a Christmas gift to friends.

As for New Year's Day, Jacobs says he's going to stay home and watch football on television while the station broadcasts Casey Kasem's "The Top 100" syndicated countdown show.

Holiday music?

"That's a real good question," says Gary Firth, program director of KRIZ in Phoenix. "We are looking into a special program called 'Paradise Rising' syndicated by Brown Bag Productions of Denver. Our sister station in Denver, KXXK, is running it. It's a 48-hour special, the mythical concert approach, and we may run it over Christmas. If not, then maybe we'll play Christmas music, starting to weave it in on Saturday (10), going to two or three an hour at the most. As for New Year's, we have our own countdown of the 77 top hits of the year. The station did the top 76 hits last year."

Roger Ashby, a member of the programming department at CHUM in Toronto, says of Christmas programming on his station, "there will be very little." As for New Year's Eve, the station is putting together a top 100 countdown show. "Four songs, at the moment, could end up number one—'Hotel California,' 'You Light Up My Life,' 'You Make Me Feel Like Dancing,' or 'Tonight's The Night.'" In past years, this was a produced show that was syndicated throughout Canada. This year, the station decided to not bother syndicating it and it will be aired live.

Gene Rump, program director of KAKE in Wichita, Kan., says his station will air a 12-hour Christmas program "that we taped six years ago. I was personally sick of working on Christmas Day every year and thought that my disk jockeys shouldn't have to work either. So, we did a show to broadcast every year that features Gene Autry singing 'Rudolph, The Rednosed Reindeer' and all of the Christmas goodies. It'll be aired twice—noon through midnight on Christmas Eve, then immediately rerun. We get a couple of college kids to run the tape."

Prior to Christmas, KAKE was working in two Christmas songs per disk jockey show. This week, it's one Christmas tune per hour. On Tuesday (20), two per hour. These replace oldies in the rotation pattern.

Bobby Rich, program director of B-100 in San Diego, says he's playing nothing for Christmas. "I don't think anything has been turned out the past couple of years worth playing. I think we only played a total of seven songs last year and I reconsidered and found only two I wanted to play this year."

"Phil Spector's Christmas LP is still good and 'Merry Christmas Darling' by the Carpenters is one of the best all-around Christmas songs I've ever heard. But it seems that with everyone else trying to find Christmas music to play, and having to stretch to find something to play, we may play nothing and be the alternative in the market."

B-100, otherwise known as KFMB-FM, plans a "12 Nights Of Music" promotion whereby 9-11 p.m. each night the disk jockeys will sing an intro based on the "Twelve Days Of Christmas" and each night would feature a different superstar artist.

A contest, as yet undecided,

would present a listener each night with a cassette of the show as a gift. Rich says he got the idea from record promotion executive Billy Brill.

On New Year's Eve, the station will have a commercial-free disco type show starting at 8 p.m. that just features music segued. Party noises will be splashed in occasionally and occasionally the voice of one of the disk jockeys will come in and welcome everyone to a happy New Year.

Scott St. James, program director of KKSS in St. Louis, says he hasn't thought as far ahead as Christmas, but he was now compiling Christmas music.

"As for New Year's Eve, I've sent a guy out to buy a couple of Guy Lombardo records," he says.

WTRY, Troy, N.Y., will weave in a few Christmas tunes about a week before Christmas and will play Christmas music alone 6 p.m. Christmas Eve to noon Christmas Day.

Program director Dan Martin says: "We used to start playing Christmas music two or three weeks before Christmas, but kept getting complaints from listeners. So, we'll probably hold at two an hour up until Christmas Eve." On New Year's Eve, the station will not only play

the Watermark special by Casey Kasem, but also countdown the big 98 records of the market.

WKQX in Chicago, according to program director Bill Hennes, will play no Christmas music and will probably do a countdown show of hit records in 1977 on New Year's Eve or Day. He says he was asking listeners to send in their vote for the top LP of the year.

The station will tabulate the votes and play the top 20 albums, in their entirety. Each of 101 listeners will get the complete set of the top 20 LPs via a contest.

As for country-formatted WMAQ, which Hennes also programs, it's now playing Christmas songs once every four hours. Two weeks before Christmas, this ratio will go to one every other hour. On Monday (19), the station will be increased to two per hour, essentially one religious and one holiday in nature. Four an hour will be played Christmas Eve, Christmas Day, about two an hour. Then he'll probably come up with some kind of country music countdown on New Year's Eve.

WCHS in Charleston, W.Va., says program director Mike McVay, is playing two Christmas cuts an hour now and the week before Christmas will go to three an hour. Monday

(Continued on page 38)

Record Acts Line Up For TV

• Continued from page 3

Years Of Country Music" promises to be an unprecedented event for the networks.

Taping for the monster special begins Jan. 2 in Nashville. NBC says the show is set for Jan. 22 viewing in an 8-11 p.m. time slot. Joe Cates is executive producer. Chet Hagan is producing.

Roy Clark, Glen Campbell and Dolly Parton will each host an hour of the show. Guest stars will include Johnny Cash, Loretta Lynn and the first appearance in 15 years of Gene Autry.

Others firmed for the show include Roy Acuff, Crystal Gayle,

Charlie Rich, Tammy Wynette, George Jones, Bill Monroe, the Earl Scruggs Revue, Chet Atkins, Ronnie Milsap, Larry Gatlin, Merle Haggard and the Bob Wills Band, Freddy Fender, Donna Fargo, Kitty Wells, Minnie Pearl, Ernest Tubb, the Carter Family, Danny Davis, Mel Tillis, Doug Kershaw, the Statler Brothers, the Oak Ridge Boys and the Grand Ole Opry's Stoney Mountain Cloggers.

The NBC show comes hard on the heels of a prior announcement by ABC-TV regarding its 90-minute "Alan King Goes To Nashville," which will also feature a sizable lineup of country stars. (Billboard, Nov. 26, 1977).

ABC's Perry Como Christmas show, taped in London, bows Wednesday (14) with Petula Clark, Leo Sayer, John Curry and Gemma Craven as guests.

The same network is presenting "Cindy," a black version of the Cinderella fable, sometime in January although a date had not been firmed by presstime. Charlene Woodard stars. ABC also offers a repeat of John Denver's Rocky Mountain Christmas special with Steve Martin and Olivia Newton-John as guests. Date isn't firm, the network says.

Dick Clark's "The American Music Awards" are set for ABC Jan. 16 from Hollywood with David Soul, Glen Campbell, Ben Vereen, Natalie Cole and Barry Manilow. Awards are being made on the basis of a random mail ballot sampling of 15,000 persons across the nation with nominees in 15 musical categories. Three finalists will be selected and a second mailing made to ascertain the winners.

Film and tape footage from Paul McCartney and Wings' 1976 world tour is now being edited in London for a forthcoming ABC special also, but the network says it may not be aired until after January.

ABC also plans future shows starring Captain & Tennille, Elton John, Olivia Newton-John, John Denver, the Osmond Brothers, Carpenters, Cher, Ben Vereen and Barry Manilow. No guests have been announced. Most tapings are in Hollywood for release "sometime before May," an ABC spokesman says.

CBS-TV isn't lagging behind either. In addition to previously announced Gene Kelly and Johnny Cash specials, the network plans specials featuring Liberace, Natalie Cole, Shirley MacLaine, Mitzi Gaynor, Linda Ronstadt, the annual Grammy awards and specials tied to Variety magazine and CBS' own 50th anniversary will also feature recording artists.

No details are available on the CBS shows regarding producers, guests or production schedules.

Vox Jox

By CLAUDE HALL

... Ted Marvelle, newsmen, is looking for work: 707-442-7129.

KWKH, 50,000-watt country music station in Shreveport, is looking for a 7-midnight personality. Talk to John Cassidy. ... Sue O'Neal claims that "as Cleveland's shortest DJ, it was a natural to play Steve Martin's 'Let's Get Small' cut and invite everyone to get small with me every morning. "We're also featuring listeners' tall person jokes." O'Neal does 6-10 a.m. on WGCL in Cleveland and sent me a large button promoting her show.

Andy Schwab reports he has been named program and music director of KLOA in Ridgecrest, Calif., and has moved the station toward a progressive MOR format, which "goes straight rock when the sun goes down." Lineup now features Bob Pinney 6-noon, Andy Schwab noon-6 p.m., Michael J. Hollenauer 6-midnight, plus weekend personalities Chuck Williams and Don Weston.

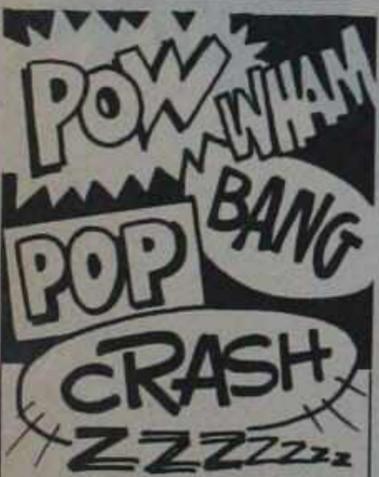
KKSS in St. Louis is looking for a

production director who can also do a weekend air shift. Call program director Scott St. James, 314-231-5577. ... Bob Lynch, program director of WTKO in Ithaca, N.Y., notes:

"Boy, have we got a real name/air name for you! Our afternoon jock uses Don Harvey on the air. His real name is Leslie Ford Osterhoudt. Try singing that a cappella! Since I was named director of programming recently, there have been some changes here at WTKO. Our morning show 6-9 a.m. is still handled by J. J. Regan along with Boscoe Bleenerman, Audrey Backbiter, the Little Magic Story Elf, and the rest of his repertory. Regan, by the way, is our station manager. Steve Morris handles mid-days 9 a.m.-2 p.m.; production manager Don Harvey does afternoons 2-6 p.m., followed by music director Pete King 6-9 p.m. Billy Williams works late evenings 9 p.m.-2 a.m., followed by Debbie Cook on all nights. Rich Yelen handles weekend work.

Chuck Vincent, alias Chuck Kingston, alias Johnny O'Shea, writes: "I

(Continued on page 26)

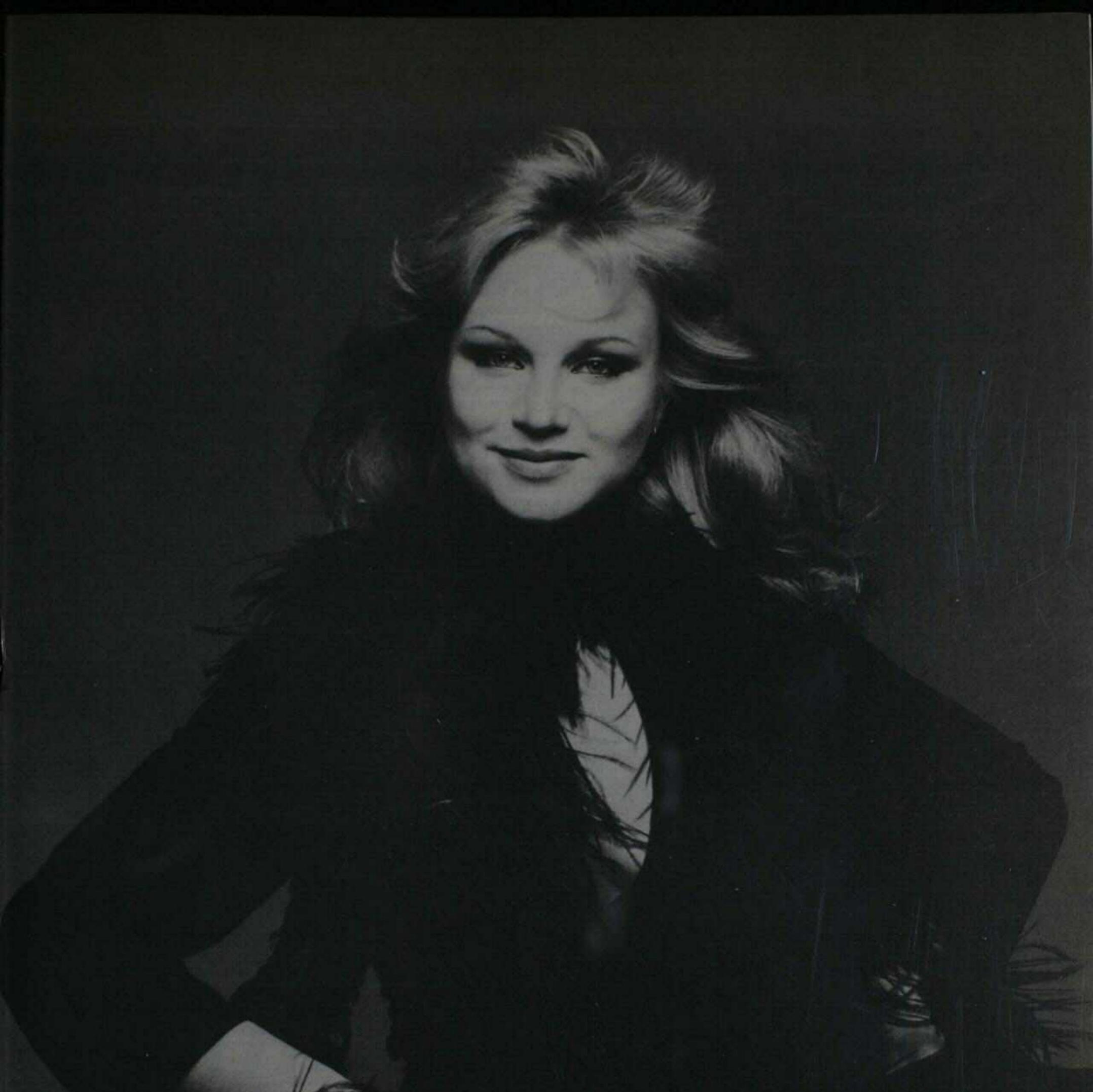


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Billboard Singles Radio Action

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

Based on station playlists through Thursday (12/8/77)

TOP ADD ONS - NATIONAL

- BEE GEES—Stayin' Alive (RSD)
- DAN HILL—Sometimes When We Touch (20th Century)
- PAUL SIMON—Slip Slidin' Away (Columbia)

PRIME MOVERS - NATIONAL

- ROD STEWART—You're In My Heart (W.B.)
- PLAYER—Baby Come Back (RSD)
- RANDY NEWMAN—Short People (W.B.)

BREAKOUTS - NATIONAL

- (D) SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- BOB WELCH—Sentimental Lady (Capitol)
- BILLY JOEL—Just The Way You Are (Columbia)

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.

KAFT—Bakersfield

- ANDY GIBB—Love Is Thicker Than Water (RSD)
- HIGH INERGY—You Can't Turn Me Off In The Middle Of Turning Me On (Gordy)
- BOB WELCH—Sentimental Lady (Capitol) 15-7
- ROD STEWART—You're In My Heart (W.B.) 9-3

KRIZ—Phoenix

- ANDY GIBB—Love Is Thicker Than Water (RSD)
- RANDY NEWMAN—Short People (W.B.)
- LTD—Back In Love Again (A&M) 23-10
- ROD STEWART—You're In My Heart (W.B.) 27-16

KTKT—Tucson

- STYX—Come Sail Away (A&M)
- JOHN DENVER—How Can I Leave You Again (RCA)
- NEIL DIAMOND—Desiree (Columbia) 23-15
- ROD STEWART—You're In My Heart (W.B.) 24-15

KQED—Albuquerque

- BEE GEES—Stayin' Alive (RSD)
- LITTLE RIVER BAND—Happy Anniversary (Capitol)
- ROD STEWART—You're In My Heart (W.B.) 23-13
- LTD—Back In Love Again (A&M) 18-12

Pacific Northwest Region

TOP ADD ONS:

- DAN HILL—Sometimes When We Touch (20th Century)
- PAUL SIMON—Slip Slidin' Away (Columbia)
- SHAUN CASSIDY—Hey Deanie (Warner/Curb)

PRIME MOVERS:

- PLAYER—Baby Come Back (RSD)
- RANDY NEWMAN—Short People (W.B.)
- ROD STEWART—You're In My Heart (W.B.)

BREAKOUTS:

- CON FUME SHUN—Plan (Mercury)
- TOM PETTY & THE HEARTBREAKERS—Breakdown (Shelter)
- BOB WELCH—Sentimental Lady (Capitol)

KFRC—San Francisco

- BOZ SCAGGS—Skill Falling For You (Columbia) (LP)
- RANDY NEWMAN—Short People (W.B.) 28-19
- PLAYER—Baby Come Back (RSD) 14-11

KYIA—San Francisco

- RANDY NEWMAN—Short People (W.B.)
- PLAYER—Baby Come Back (RSD) 20-12
- STEVE WONDER—As (Motown) 25-22

KLIV—San Jose

- NEIL DIAMOND—Desiree (Columbia)
- PAUL DAVIS—I Go Crazy (Bang)
- PLAYER—Baby Come Back (RSD) 25-17
- LTD—Back In Love Again (A&M) 9-3

KNDE—Sacramento

- TOM PETTY & THE HEARTBREAKERS—Breakdown (Shelter)
- K.C. & THE SUNSHINE BAND—Wrap Your Arms Around Me (TK)
- BOB WELCH—Sentimental Lady (Capitol) 25-15
- WINGS—Girls' School (Capitol) 22-16

KROY—Sacramento

- TOM PETTY & THE HEARTBREAKERS—Breakdown (Shelter)
- JAMES TAYLOR—Your Smiling Face (Columbia)
- BOB WELCH—Sentimental Lady (Capitol) 25-22
- LTD—Back In Love Again (A&M) 26-21

KYND—Fresno

- STYX—Come Sail Away (A&M)
- SHAUN CASSIDY—Hey Deanie (Warner/Curb)
- RANDY NEWMAN—Short People (W.B.) 25-15
- LEIF GARRETT—Runaround Sue (Atlantic) 11-4

KGN—Portland

- PAUL SIMON—Slip Slidin' Away (Columbia)
- DAN HILL—Sometimes When We Touch (20th Century)
- SANTANA—She's Not There (Columbia) 12-6
- ROD STEWART—You're In My Heart (W.B.) 14-8

KING—Seattle

- BOB WELCH—Sentimental Lady (Capitol)
- DAN HILL—Sometimes When We Touch (20th Century)
- ROD STEWART—You're In My Heart (W.B.) 15-10
- LINDA RONSTADT—Blue Bayou (Arylum) 8-5

KJRS—Spokane

- SAMANTHA SANG—Emotion (Private Stock)
- PAUL DAVIS—I Go Crazy (Bang)
- SANTANA—She's Not There (Columbia) 28-23
- RANDY NEWMAN—Short People (W.B.) 19-15

KTAC—Tacoma

- PAUL SIMON—Slip Slidin' Away (Columbia)
- ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./J&J) 33-25
- ROD STEWART—You're In My Heart (W.B.) 22-18
- DOLLY PARTON—Here You Come Again (RCA) 25-21

KCPX—Salt Lake City

- HIGH INERGY—You Can't Turn Me Off In The Middle Of Turning Me On (Gordy)
- BEE GEES—Stayin' Alive (RSD)
- PLAYER—Baby Come Back (RSD) 22-15
- KANSAS—Point Of Know Return (Kirtner) 24-13
- SAMANTHA SANG—Emotion (Private Stock)
- STEELY DAN—Peg (ABC)
- SAY CITY ROLLERS—The Way I Feel Tonight (Arista) 20-14
- STYX—Come Sail Away (A&M) 16-11

KTLA—Denver

- ROD STEWART—You're In My Heart (W.B.)
- DOLLY PARTON—Here You Come Again (RCA)
- BEE GEES—How Deep Is Your Love (RSD) 10-6
- ENGLAND DAN/JOHN FORD COLEY—Gone Too Far (Big Trees) 20-16

KIMN—Denver

- DOLLY PARTON—Here You Come Again (RCA)
- PAUL SIMON—Slip Slidin' Away (Columbia)
- JAMES TAYLOR—Your Smiling Face (Columbia) 13-8
- BEE GEES—How Deep Is Your Love (RSD) 5-1

North Central Region

TOP ADD ONS:

- BILLY JOEL—Just The Way You Are (Columbia)
- ROD STEWART—You're In My Heart (W.B.)
- LYNYRD SKYNYRD—What's Your Name (MCA)

PRIME MOVERS:

- QUEEN—We Are The Champions (Elektra)
- NEIL DIAMOND—Desiree (Columbia)
- PLAYER—Baby Come Back (RSD)

BREAKOUTS:

- BOB WELCH—Sentimental Lady (Capitol)
- EARTH, WIND & FIRE—Serpentine Fire (Columbia)
- ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./J&J)

CKLN—Detroit

- BILLY JOEL—Just The Way You Are (Columbia)
- ROD STEWART—You're In My Heart (W.B.)
- NEIL DIAMOND—Desiree (Columbia) 24-12
- BABYS—Isn't It Time (Chrysalis) 27-15

WDRQ—Detroit

- PLAYER—Baby Come Back (RSD)
- WAR—Galaxy (MCA)
- NEIL DIAMOND—Desiree (Columbia) 25-21
- ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./J&J) 33-25

WTAC—Flint

- SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- STEELY DAN—Peg (ABC)
- PLAYER—Baby Come Back (RSD) 17-9
- BOB WELCH—Sentimental Lady (Capitol) 13-8

Z-96 (WZZM-FM)—Grand Rapids

- BOB WELCH—Sentimental Lady (Capitol)
- EARTH, WIND & FIRE—Serpentine Fire (Columbia)
- PLAYER—Baby Come Back (RSD) 21-13
- BARRY WHITE—It's Ecstasy When You Lay Down Next To Me (20th Century) 10-5

WKCY—Louisville

- PAUL SIMON—Slip Slidin' Away (Columbia)
- QUEEN—We Are The Champions (Elektra) 28-17
- ROD STEWART—You're In My Heart (W.B.) 17-9

WBCN—Bowling Green

- MARILYN SCOTT—God Only Knows (Big Tree)
- FRAN MCKENDREE—Like I've Never Been Gone (Arista)
- ROD STEWART—You're In My Heart (W.B.) 11-6
- DAN HILL—Sometimes When We Touch (20th Century) 17-12

WGCL—Cleveland

- ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./J&J)
- ROD STEWART—You're In My Heart (W.B.)
- PLAYER—Baby Come Back (RSD) 25-13
- QUEEN—We Are The Champions (Elektra) 11-3

WSA—Cincinnati

- BILLY JOEL—Just The Way You Are (Columbia)
- RANDY NEWMAN—Short People (W.B.)
- QUEEN—We Are The Champions (Elektra) 12-1
- BOB WELCH—Sentimental Lady (Capitol) 18-10

Q-102 (WXRQ-FM)—Cincinnati

- STYX—Come Sail Away (A&M)
- BILLY JOEL—Just The Way You Are (Columbia)
- QUEEN—We Are The Champions (Elektra) 14-7
- LINDA RONSTADT—Blue Bayou (Arylum) 7-3

WCOL—Columbus

- KANSAS—Point Of Know Return (Kirtner)
- QUEEN—We Are The Champions (Elektra)
- LINDA RONSTADT—It's So Easy (Arylum) 14-9
- DOLLY PARTON—Here You Come Again (RCA) 24-20

WNCI—Columbus

- BOB WELCH—Sentimental Lady (Capitol)
- QUEEN—We Are The Champions (Elektra)
- NONE

WCUE—Aron

- EARTH, WIND & FIRE—Serpentine Fire (Columbia)
- BEE GEES—Stayin' Alive (RSD)
- NEIL DIAMOND—Desiree (Columbia) 37-25
- QUEEN—We Are The Champions (Elektra) 21-13

L3-Q (WKTV)—Pittsburgh

- LYNYRD SKYNYRD—What's Your Name (MCA)
- DAN HILL—Sometimes When We Touch (20th Century)
- KANSAS—Point Of Know Return (Kirtner) 25-20
- BILLY JOEL—Just The Way You Are (Columbia) 30-25

WPEZ—Pittsburgh

- ANDY GIBB—Love Is Thicker Than Water (RSD)
- LYNYRD SKYNYRD—What's Your Name (MCA)
- DOLLY PARTON—Here You Come Again (RCA) 18-12
- SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)

Southwest Region

TOP ADD ONS:

- PAUL SIMON—Slip Slidin' Away (Columbia)
- BEE GEES—Stayin' Alive (RSD)
- SHAUN CASSIDY—Hey Deanie (Warner/Curb)

PRIME MOVERS:

- PLAYER—Baby Come Back (RSD)
- ROD STEWART—You're In My Heart (W.B.)
- SANTANA—She's Not There (Columbia)

BREAKOUTS:

- BILLY JOEL—Just The Way You Are (Columbia)
- NEIL DIAMOND—Desiree (Columbia)
- (D) SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)

KILT—Houston

- SHAUN CASSIDY—Hey Deanie (Warner/Curb)
- BEE GEES—Stayin' Alive (RSD)
- QUEEN—We Are The Champions (Elektra) 40-24
- PLAYER—Baby Come Back (RSD) 26-13

KRBE—Houston

- NEIL DIAMOND—Desiree (Columbia)
- PLAYER—Baby Come Back (RSD) 25-11
- ANDY GIBB—Love Is Thicker Than Water (RSD) 26-21

KLIF—Dallas

- JUDY COLLINS—Send In The Clowns (Elektra)
- PAUL SIMON—Slip Slidin' Away (Columbia)
- LTD—Back In Love Again (A&M) 20-4
- SANTANA—She's Not There (Columbia) 27-20

KNUS-FM—Dallas

- BILLY JOEL—Just The Way You Are (Columbia)
- BEE GEES—Stayin' Alive (RSD)
- WILLIE JACKSON—If You're Not Back In Love By Monday (Spring) 31-28
- SAY CITY ROLLERS—The Way I Feel Tonight (Arista) 3-1

KFIZ-FM (Z-97)—Fl. World

- JOHN DENVER—How Can I Leave You Again (RCA)
- ROD STEWART—You're In My Heart (W.B.)
- SEALS & CROFTS—My Fair Share (W.B.) 18-6
- SANTANA—She's Not There (Columbia) 14-5

KINT—El Paso

- LTD—Back In Love Again (A&M)
- BILLY JOEL—Just The Way You Are (Columbia)
- KANSAS—Point Of Know Return (Kirtner) 21-15
- ROD STEWART—You're In My Heart (W.B.) 14-9

WKY—Oklahoma City

- SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- PAUL SIMON—Slip Slidin' Away (Columbia)
- BOB WELCH—Sentimental Lady (Capitol) 18-12
- SAY CITY ROLLERS—The Way I Feel Tonight (Arista) 15-10

KOMA—Oklahoma City

- SEALS & CROFTS—My Fair Share (W.B.)
- PAUL SIMON—Slip Slidin' Away (Columbia)
- PLAYER—Baby Come Back (RSD) 21-14
- LINDA RONSTADT—It's So Easy (Arylum) 10-5

KAKC—Tulsa

- ANDY GIBB—Love Is Thicker Than Water (RSD)
- LEIF GARRETT—Runaround Sue (Atlantic)
- PAUL SIMON—Slip Slidin' Away (Columbia) 22-13
- ROD STEWART—You're In My Heart (W.B.) 18-15

KELI—Tulsa

- EARTH, WIND & FIRE—Serpentine Fire (Columbia)
- DOHNY & MARIE OSWOND—You've My Soul & Inspiration (Kulob)
- LEIF GARRETT—Runaround Sue (Atlantic) 25-21
- ROD STEWART—You're In My Heart (W.B.) 25-22

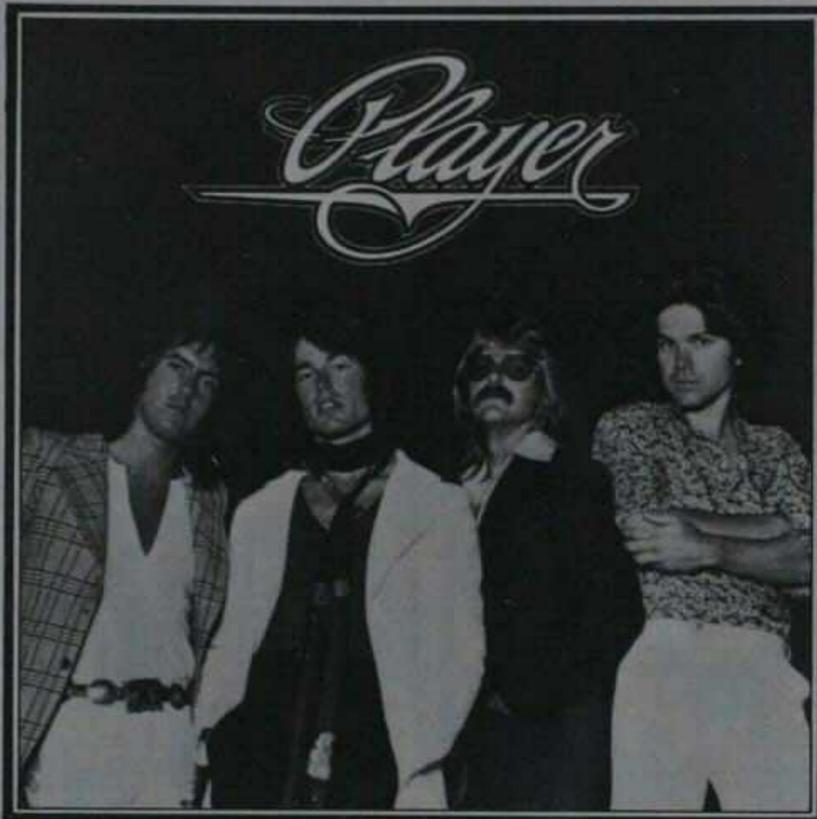
WTR—New Orleans

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(Continued on page 20)

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Playlist Top Add Ons •
Playlist Prime Movers ★

Based on station playlists through Thursday (12/8/77)

Continued from page 18

WIDE—Indianapolis

- LEIF GARRETT—Runaround Sue (Atlantic)
- QUEEN—We Are The Champions (Elektra)
- PAUL SIMON—Slip Slidin' Away (Columbia) 30-19
- ROD STEWART—You're In My Heart (W.B.) 40-24

WOKY—Milwaukee

- WINGS—Girls' School (Capitol)
- BILLY JOEL—Just The Way You Are (Columbia)
- ELVIS PRESLEY—My Way (RCA) 33-18
- SHAUN CASSIDY—Hey Deanie (Warner/Curb) 20-10

WURL—Peoria

- LYNYRD SKYNYRD—What's Your Name (MCA)
- KANSAS—Point Of Know Return (Kershner)
- LEIF GARRETT—Runaround Sue (Atlantic) 19-13
- PAUL SIMON—Slip Slidin' Away (Columbia) 25-19

KSLQ-FM—St. Louis

- NEIL DIAMOND—Desiree (Columbia)
- ELVIS PRESLEY—My Way (RCA)
- QUEEN—We Are The Champions (Elektra) 27-12
- ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./Jet) 20-11

KXOK—St. Louis

- JOHN DENVER—How Can I Leave You Again (RCA)
- BEE GEES—Stayin' Alive (RSO)
- PLAYER—Baby Come Back (RSO) 34-26
- SAMANTHA SANG—Emotion (Private Stock) 35-28

KIOA—Des Moines

- ELVIS PRESLEY—My Way (RCA)
- LINDA RONSTADT—It's So Easy (Asylum) 18-10
- DOLLY PARTON—Here You Come Again (RCA) 20-12

KDWB—Minneapolis

- DAN HILL—Sometimes When We Touch (20th Century) 26-18
- PLAYER—Baby Come Back (RSO) 23-9
- BABYS—Isn't It Time (Chrysalis) 22-11

KSTP—Minneapolis

- SAMANTHA SANG—Emotion (Private Stock)
- STEELY DAN—Peg (ABC)
- BILLY JOEL—Just The Way You Are (Columbia) 22-14
- DAN HILL—Sometimes When We Touch (20th Century) 26-18

WHB—Kansas City

- RANDY NEWMAN—Short People (W.B.)
- HIGH INERGY—You Can't Turn Me Off In The Middle Of Turning Me On (Gordy)
- QUEEN—We Are The Champions (Elektra) 28-15
- CHEECH & CHONG—Blow On (Ode) 38-26

KBEQ—Kansas City

- NEIL DIAMOND—Desiree (Columbia)
- DAN HILL—Sometimes When We Touch (20th Century)
- RANDY NEWMAN—Short People (W.B.) 25-5
- ELVIS PRESLEY—My Way (RCA) 28-20

KRLS—Rapid City

- JOHN DENVER—How Can I Leave You Again (RCA)
- BEE GEES—Stayin' Alive (RSO)
- NEIL DIAMOND—Desiree (Columbia) 19-15
- ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./Jet) HB-16

KQWB—Fargo

- LEIF GARRETT—Runaround Sue (Atlantic)
- DAN HILL—Sometimes When We Touch (20th Century)
- KENDALLS—Heaven's Just A Sin Away (Ovation) 22-11
- ANDY GIBB—Love Is Thicker Than Water (RSO) 9-4

WRCK—Rockford

- NEIL DIAMOND—Desiree (Columbia)
- SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- BABYS—Isn't It Time (Chrysalis) 21-13
- JUDY COLLINS—Send In The Clowns (Elektra) 16-10

Northeast Region

TOP ADD ONS:

- BEE GEES—Stayin' Alive (RSO)
- CHIC—Dance, Dance, Dance (Atlantic)
- QUEEN—We Are The Champions (Elektra)

PRIME MOVERS:

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

BREAKOUTS:

- STYX—Come Sail Away (A&M)
- BILLY JOEL—Just The Way You Are (Columbia)
- SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)

WABC—New York

- PLAYER—Baby Come Back (RSO)
- QUEEN—We Are The Champions (Elektra)
- CHIC—Dance, Dance, Dance (Atlantic) 13-10
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.) 18-15

99-X—New York

- DONNA SUMMER—I Love You (Casablanca)
- ROD STEWART—You're In My Heart (W.B.)
- LTD—Back In Love Again (A&M) 23-15
- PLAYER—Baby Come Back (RSO) 28-21

WPTR—Albany

- STYX—Come Sail Away (A&M)
- BEE GEES—Stayin' Alive (RSO)
- LTD—Back In Love Again (A&M) 25-12
- SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca) 18-10

WTRY—Albany

- STEELY DAN—Peg (ABC)
- BEE GEES—Stayin' Alive (RSO)
- PLAYER—Baby Come Back (RSO) 15-4
- RANDY NEWMAN—Short People (W.B.) 28-18

WKBW—Buffalo

- SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- DOLLY PARTON—Here You Come Again (RCA)
- RANDY NEWMAN—Short People (W.B.) 29-21
- BILLY JOEL—Just The Way You Are (Columbia) 24-17

WYSL—Buffalo

- NEIL DIAMOND—Desiree (Columbia)
- WET WILLIE—Street Corner Serenade (Epic)
- SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca) 22-12
- WINGS—Girls' School (Capitol) 21-16

WBBF—Rochester

- BILLY JOEL—Just The Way You Are (Columbia)
- ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./Jet)
- STYX—Come Sail Away (A&M) 24-11
- VAN MORRISON—Moon Dance (W.B.) 11-7

WRKO—Boston

- NONE
- ROD STEWART—You're In My Heart (W.B.) 23-16
- BAY CITY ROLLERS—The Way I Feel Tonight (Arista) 16-12

WBZ-FM—Boston

- BEE GEES—Stayin' Alive (RSO)
- BLUE OYSTER CULT—Going Through The Motion (Columbia)
- NONE

WVBF-FM—Boston

- BILLY JOEL—Just The Way You Are (Columbia)
- ELVIS PRESLEY—My Way (RCA)
- RANDY NEWMAN—Short People (W.B.) 5-3
- ODYSSEY—Native New Yorker (RCA) 12-10

WDRG—Hartford

- CHIC—Dance, Dance, Dance (Atlantic)
- BEE GEES—Stayin' Alive (RSO)
- LINDA RONSTADT—Blue Bayou (Asylum) 10-4
- DAVE MASON—We Just Disagree (Columbia) 23-19

WPRO (AM)—Providence

- ODYSSEY—Native New Yorker (RCA)
- LEIF GARRETT—Runaround Sue (Atlantic)
- ROD STEWART—You're In My Heart (W.B.) 20-13
- DOLLY PARTON—Here You Come Again (RCA) 22-15

WPRO-FM—Providence

- STYX—Come Sail Away (A&M)
- CHIC—Dance, Dance, Dance (Atlantic)
- RANDY NEWMAN—Short People (W.B.) 12-4
- BOB WELCH—Sentimental Lady (Capitol) 17-11

WICC—Bridgeport

- JOHN DENVER—How Can I Leave You Again (RCA)
- BEE GEES—Stayin' Alive (RSO)
- BABYS—Isn't It Time (Chrysalis) 13-8
- QUEEN—We Are The Champions (Elektra) 4-1

Mid-Atlantic Region

TOP ADD ONS:

- SAMANTHA SANG—Emotion (Private Stock)
- BAY CITY ROLLERS—The Way I Feel Tonight (Arista)
- JOHNNY RIVERS—Curious Minds (Soul City)

PRIME MOVERS:

- RANDY NEWMAN—Short People (W.B.)
- ROD STEWART—You're In My Heart (W.B.)
- BILLY JOEL—Just The Way You Are (Columbia)

BREAKOUTS:

- BEE GEES—Stayin' Alive (RSO)
- STYX—Come Sail Away (A&M)
- PAUL DAVIS—I Go Crazy (Bang)

WFIL—Philadelphia

- SAMANTHA SANG—Emotion (Private Stock)
- JOHNNY RIVERS—Curious Minds (Soul City)
- NONE

WZZD—Philadelphia

- TOM PETTY & THE HEARTBREAKERS—Breakdown (Shelter)
- JOHN WILLIAMS—Theme From "Close Encounters Of The 3rd Kind" (Arista)
- BILLY JOEL—Just The Way You Are (Columbia) 29-16
- BOB WELCH—Sentimental Lady (Capitol) 12-2

WIFI-FM—Philadelphia

- STYX—Come Sail Away (A&M)
- RANDY NEWMAN—Short People (W.B.) 29-21
- ROD STEWART—You're In My Heart (W.B.) 23-16

WPGC—Washington

- SAMANTHA SANG—Emotion (Private Stock)
- BAY CITY ROLLERS—The Way I Feel Tonight (Arista)
- RANDY NEWMAN—Short People (W.B.) 20-12
- SHAUN CASSIDY—Hey Deanie (Warner/Curb) 22-18

WGH—Norfolk

- CHIC—Dance, Dance, Dance (Atlantic)
- WINGS—Girls' School (Capitol)
- PLAYER—Baby Come Back (RSO) 19-7
- RANDY NEWMAN—Short People (W.B.) HB-12

WCAO—Baltimore

- PAUL DAVIS—I Go Crazy (Bang)
- BILLY JOEL—Just The Way You Are (Columbia)
- DOLLY PARTON—Here You Come Again (RCA) 14-9
- BAY CITY ROLLERS—The Way I Feel Tonight (Arista) 17-12

WYRE—Annapolis

- BILLY JOEL—Just The Way You Are (Columbia)
- BEE GEES—Stayin' Alive (RSO)
- ODYSSEY—Native New Yorker (RCA) HB-23
- ROD STEWART—You're In My Heart (W.B.) 18-14

WLEE—Richmond

- SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./Jet)
- ROD STEWART—You're In My Heart (W.B.) 13-7
- WINGS—Girls' School (Capitol) 21-16

WRVQ—Richmond

- SAMANTHA SANG—Emotion (Private Stock)
- BEE GEES—Stayin' Alive (RSO)
- LEIF GARRETT—Runaround Sue (Atlantic) 13-2
- RANDY NEWMAN—Short People (W.B.) 11-1

Southeast Region

TOP ADD ONS:

- BEE GEES—Stayin' Alive (RSO)
- NEIL DIAMOND—Desiree (Columbia)
- DAN HILL—Sometimes When We Touch (20th Century)

PRIME MOVERS:

- ROD STEWART—You're In My Heart (W.B.)
- PLAYER—Baby Come Back (RSO)
- BILLY JOEL—Just The Way You Are (Columbia)

BREAKOUTS:

- SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- JOHNNY RIVERS—Curious Mind (Soul City)
- PETER FRAMPTON—Tried To Love (A&M)

WQXI—Atlanta

- SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- DONNY & MARIE OSMOND—You're My Soul & Inspiration (Koleb)
- NEIL DIAMOND—Desiree (Columbia) 30-17
- ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./Jet) 21-14

Z-93 (WZGC-FM)—Atlanta

- BEE GEES—Stayin' Alive (RSO)
- CON FUNK SHUN—Flun (Mercury)
- EARTH, WIND & FIRE—Serpentine Fire (Columbia) 23-17
- NEIL DIAMOND—Desiree (Columbia) HB-24

WBBQ—Augusta

- BEE GEES—Stayin' Alive (RSO)
- CON FUNK SHUN—Flun (Mercury)
- QUEEN—We Are The Champions (Elektra) 17-11
- STILLWATER—Mind Bender (Capricorn) 15-10

WFOM—Atlanta

- BEE GEES—Stayin' Alive (RSO)
- PETER FRAMPTON—Tried To Love (A&M)
- ROD STEWART—You're In My Heart (W.B.) 8-3
- SAMANTHA SANG—Emotion (Private Stock) 11-6

WSCA—Savannah

- SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- DAN HILL—Sometimes When We Touch (20th Century)
- ROD STEWART—You're In My Heart (W.B.) 19-8
- QUEEN—We Are The Champions (Elektra) 28-20

WFLB—Fayetteville

- NEIL DIAMOND—Desiree (Columbia)
- BEE GEES—Stayin' Alive (RSO)
- RANDY NEWMAN—Short People (W.B.) 23-16
- POCKETS—Come Go With Me (Columbia) 31-26

WQAM—Miami

- SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- HIGH INERGY—You Can't Turn Me Off In The Middle Of Turning Me On (Gordy)
- PLAYER—Baby Come Back (RSO) 26-13
- LINDA RONSTADT—Blue Bayou (Asylum) 23-14

WMJX (96X)—Miami

- RANDY NEWMAN—Short People (W.B.)
- DAN HILL—Sometimes When We Touch (20th Century)
- CHIC—Dance, Dance, Dance (Atlantic) 30-18
- EMOTIONS—Don't Ask My Neighbors (Columbia) 14-4

Y-100 (WHYI-FM)—Miami

- EMOTIONS—Don't Ask My Neighbors (Columbia)
- K.C. & THE SUNSHINE BAND—Boogie Shoes (TK) (LP)
- RANDY NEWMAN—Short People (W.B.) 29-20
- BILLY JOEL—Just The Way You Are (Columbia) 22-15

WLOF—Orlando

- SAMANTHA SANG—Emotion (Private Stock)
- JOHNNY RIVERS—Curious Minds (Soul City)
- PLAYER—Baby Come Back (RSO) 18-6
- EARTH, WIND & FIRE—Serpentine Fire (Columbia) 37-26

BJ-105 (WBJW-FM)—Orlando

- EARTH, WIND & FIRE—Serpentine Fire (Columbia)
- SAMMY HAGAR—You Make Me Crazy (Capitol)
- NONE

WQPD—Lakeland

- BEE GEES—Stayin' Alive (RSO)
- LITTLE RIVER BAND—Happy Anniversary (Capitol)
- CHIC—Dance, Dance, Dance (Atlantic) 38-20
- BILLY JOEL—Just The Way You Are (Columbia) 32-16

WMFJ—Daytona Beach

- LITTLE RIVER BAND—Happy Anniversary (Capitol)
- JOHNNY RIVERS—Curious Minds (Soul City)
- LINDA RONSTADT—It's So Easy (Asylum) 22-12
- SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca) 12-6

WAFE—Jacksonville

- EARTH, WIND & FIRE—Serpentine Fire (Columbia)
- PETER FRAMPTON—Tried To Love (A&M)
- ELVIS PRESLEY—My Way (RCA) 18-13
- DOLLY PARTON—Here You Come Again (RCA) 13-9

WAYS—Charlotte

- NEIL DIAMOND—Desiree (Columbia)
- HIGH INERGY—You Can't Turn Me Off In The Middle Of Turning Me On (Gordy)
- BILLY JOEL—Just The Way You Are (Columbia) 26-14
- LTD—Back In Love Again (A&M) 20-10

WKIX—Raleigh

- DAN HILL—Sometimes When We Touch (20th Century)
- BAY CITY ROLLERS—The Way I Feel Tonight (Arista)
- NEIL DIAMOND—Desiree (Columbia) A0-23
- RONNIE MILSAP—What A Difference (RCA) 31-24

WTOB—Winston-Salem

- NEIL DIAMOND—Desiree (Columbia)
- WET WILLIE—Street Corner Serenade (Epic)
- DOLLY PARTON—Here You Come Again (RCA) 14-7
- LTD—Back In Love Again (A&M) 20-15

WTMA—Charleston

- WINGS—Girls' School (Capitol)
- DONNA SUMMER—I Love You (Casablanca)
- BOB WELCH—Sentimental Lady (Capitol) 18-8
- DOLLY PARTON—Here You Come Again (RCA) 12-5

WORD—Spartanburg

- MOTHER'S FINEST—Thank You For The Love (Epic)
- JOHNNY RIVERS—Curious Mind (Soul City)
- WET WILLIE—Street Corner Serenade (Epic) 25-17
- ELVIS PRESLEY—My Way (RCA) 17-11

WLAC—Nashville

- PETER FRAMPTON—Tried To Love (A&M)
- BEE GEES—Stayin' Alive (RSO)
- EARTH, WIND & FIRE—Serpentine Fire (Columbia) 32-22
- SHAUN CASSIDY—Hey Deanie (Warner/Curb) 23-16

WMAR—Nashville

- LEIF GARRETT—Runaround Sue (Atlantic)
- DAN HILL—Sometimes When We Touch (20th Century)
- ROD STEWART—You're In My Heart (W.B.) 12-4
- PLAYER—Baby Come Back (RSO) 9-3

WHBQ—Memphis

- COMMODORES—Too Hot To Trot (Motown)
- JOHN WILLIAMS—Close Encounters Of The 3rd Kind Theme (Arista)
- ROD STEWART—You're In My Heart (W.B.) 26-16
- ELVIS PRESLEY—My Way (RCA) 17-9

WMPS—Memphis

- NEIL DIAMOND—Desiree (Columbia)
- JAMES TAYLOR—Your Smiling Face (Columbia)
- HIGH INERGY—You Can't Turn Me Off In The Middle Of Turning Me On (Gordy) 25-17
- MILLIE JACKSON—If You're Not Back In Love By Monday (Spring) 18-14

WGOW—Chattanooga

- NEIL DIAMOND—Desiree (Columbia)
- ANDY GIBB—Love Is Thicker Than Water (RSO)
- RANDY NEWMAN—Short People (W.B.) 29-20
- BAY CITY ROLLERS—The Way I Feel Tonight (Arista) 20-14

WERC—Birmingham

- NEIL DIAMOND—Desiree (Columbia)
- BEE GEES—Stayin' Alive (RSO)
- LINDA RONSTADT—It's So Easy (Asylum) 13-7
- SAMANTHA SANG—Emotion (Private Stock) 25-19

WSGN—Birmingham

- PAUL DAVIS—I Go Crazy (Bang)
- BAY CITY ROLLERS—The Way I Feel Tonight (Arista)
- ROD STEWART—You're In My Heart (W.B.) 11-4
- ELVIS PRESLEY—My Way (RCA) 10-5

WHYY—Montgomery

- JOHNNY RIVERS—Curious Mind (Soul City)
- LITTLE RIVER BAND—Happy Anniversary (Capitol)
- DAN HILL—Sometimes When We Touch (20th Century) 26-16
- ROD STEWART—You're In My Heart (W.B.) 10-5

KAAY—Little Rock

*Wishing You A Happy New Single!
Another Smash From*



HAPPY ANNIVERSARY

From Their Stunning Album,
DIAMANTINA COCKTAIL (SW-11645)
Includes Their First Hit Single,
Help Is On Its Way.

Produced by John Boylan and Little River Band



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Billboard Album Radio Action

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

BASED ON STATION PLAYLISTS THROUGH WEDNESDAY 12-7-1977

Top Add Ons-National

AEROSMITH—Draw The Line (Columbia)
10 CC—Live And Let Live (Mercury)
DETECTIVE—It Takes One To Know One (Swan Song)
RICK DANKO—(Arista)

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.

KSJO-FM—San Jose (Paul Wells)

- **RICK WAKEMAN**—Criminal Record (A&M)
- **DON McLEAN**—Prime Time (Arista)
- **AEROSMITH**—Draw The Line (Columbia)
- **DETECTIVE**—It Takes One To Know One (Swan Song)
- **10 CC**—Live And Let Live (Mercury)
- **DOUCETTE**—Mama, Let Him Play (Mushroom)
- **SAMMY HAGAR**—Musical Chairs (Capitol)
- **QUEEN**—News Of The World (Elektra)
- **LYNYRD SKYNYRD**—Street Survivors (MCA)
- **PAT TRAVERS**—Putting It Straight (Polydor)

KISW-FM—Seattle (Gary Crow)

- **AEROSMITH**—Draw The Line (Columbia)
- **GRAHAM PARKER AND THE RUMOUR**—Stick To Me (Mercury)
- **THE ROCKETS**—Love Transfusion (RCA)
- **LEVON HELM AND THE RCO ALL STARS**—(ABC)

KFIS-FM—Fresno (Art Farkas)

- **GARY WRIGHT**—Touch And Gone (W.B.)
- **PAUL SIMON**—Greatest Hits (Columbia)
- **GENESIS**—Seconds Out (Atlantic)
- **JOHNNY RIVERS**—Outside Help (Soul City)
- **RANDY NEWMAN**—Little Criminals (W.B.)
- **PHOEBE SNOW**—Never Letting Go (Columbia)
- **STEELY DAN**—Aja (ABC)

KMYB-FM—Albuquerque (Bruce McCaleb)

- **NEIL DIAMOND**—I'm Glad You're Here With Me Tonight (Columbia)
- **JOHN DENVER**—I Want To Live (RCA)
- **RANDY NEWMAN**—Little Criminals (W.B.)
- **PAUL SIMON**—Greatest Hits (Columbia)
- **WAR**—Galaxy (MCA)
- **ROD STEWART**—Foot Loose & Fancy Free (W.B.)
- **FIREBALL**—Luna Sea (Atlantic)
- **LINDA RONSTADT**—Simple Dreams (Elektra Asylum)
- **LEO SAYER**—Thunder In My Heart (W.B.)

Southwest Region

TOP ADD ONS:

AEROSMITH—Draw The Line (Columbia)
DETECTIVE—It Takes One To Know One (Swan Song)
RICK DANKO—(Arista)
ELVIS COSTELLO—My Aim Is True (Columbia)

TOP REQUEST/AIRPLAY:

LINDA RONSTADT—Simple Dreams (Elektra Asylum)
ROD STEWART—Foot Loose & Fancy Free (W.B.)
ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
BOZ SCAGGS—Down Two Then Left (Columbia)

BREAKOUTS:

ALICE COOPER—The Alice Cooper Show (W.B.)
GLENDA GRIFFITH—(Ariola America)
JOHNNY RIVERS—Outside Help (Soul City)
RICK WAKEMAN—Criminal Record (A&M)

KZEW-FM—Dallas (Mike Hedges)

- **NEIL YOUNG**—Decade (Reprise)
- **AEROSMITH**—Draw The Line (Columbia)
- **GRINDER SWITCH**—Redwing (Atco)
- **DETECTIVE**—It Takes One To Know One (Swan Song)
- **ERIC GALE**—Multiplication (Columbia)
- **ELVIS COSTELLO**—My Aim Is True (Columbia)
- **LINDA RONSTADT**—Simple Dreams (Elektra Asylum)
- **ROD STEWART**—Foot Loose & Fancy Free (W.B.)
- **LYNYRD SKYNYRD**—Street Survivors (MCA)
- **ELECTRIC LIGHT ORCHESTRA**—Out Of The Blue (Jet)

KLOL-FM—Houston (Jackie McCauley)

- **NO ADDS**
- **STEELY DAN**—Aja (ABC)
- **AL STEWART**—The Early Years (Janus)
- **BOZ SCAGGS**—Down Two Then Left (Columbia)
- **THE DOOBIE BROTHERS**—Livin' On The Fault Line (W.B.)

WNOE-FM—New Orleans (B. Reno/Scott Segraves)

- **AEROSMITH**—Draw The Line (Columbia)
- **GROVER WASHINGTON JR.**—Live (Rudu)
- **DR. HOOK**—Makin' Love And Music (Capitol)
- **ALICE COOPER**—The Alice Cooper Show (W.B.)
- **COWBOY**—(Capricorn)
- **RICK WAKEMAN**—Criminal Record (A&M)
- **LINDA RONSTADT**—Simple Dreams (Elektra Asylum)
- **EARTH, WIND & FIRE**—All 'N' All (Columbia)
- **BOZ SCAGGS**—Down Two Then Left (Columbia)
- **SANTA ESPERANZA**—Don't Let Me Be Misunderstood (Casablanca)

Top Requests/Airplay-National

ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
ROD STEWART—Foot Loose & Fancy Free (W.B.)
STEELY DAN—Aja (ABC)
BOZ SCAGGS—Down Two Then Left (Columbia)

KMOD-FM—Tulsa (Bill Bruin)

- **CRACKIN'**—(W.B.)
- **RICK DANKO**—(Arista)
- **AEROSMITH**—Draw The Line (Columbia)
- **LYNYRD SKYNYRD**—Street Survivors (MCA)
- **THE BABYS**—Broken Heart (Chrysalis)
- **ELECTRIC LIGHT ORCHESTRA**—Out Of The Blue (Jet)
- **PLAYER**—(RSO)

KBBC-FM—Phoenix (J.D. Freeman)

- **LEVON HELM AND THE RCO ALL STARS**—(ABC)
- **GLENDA GRIFFITH**—(Ariola America)
- **EMERSON, LAKE & PALMER**—Works Volume II (Atlantic)
- **JOHNNY RIVERS**—Outside Help (Soul City)
- **ELOISE LAWS**—Eloise (ABC)
- **PATTIE AUSTIN**—Havana Candy (CTI)
- **ROD STEWART**—Foot Loose & Fancy Free (W.B.)
- **NEIL DIAMOND**—I'm Glad You're Here With Me Tonight (Columbia)
- **BOZ SCAGGS**—Down Two Then Left (Columbia)
- **ELECTRIC LIGHT ORCHESTRA**—Out Of The Blue (Jet)

KMYB-FM—Albuquerque (Bruce McCaleb)

- **NEIL DIAMOND**—I'm Glad You're Here With Me Tonight (Columbia)
- **JOHN DENVER**—I Want To Live (RCA)
- **RANDY NEWMAN**—Little Criminals (W.B.)
- **PAUL SIMON**—Greatest Hits (Columbia)
- **WAR**—Galaxy (MCA)
- **ROD STEWART**—Foot Loose & Fancy Free (W.B.)
- **FIREBALL**—Luna Sea (Atlantic)
- **LINDA RONSTADT**—Simple Dreams (Elektra Asylum)
- **LEO SAYER**—Thunder In My Heart (W.B.)

Midwest Region

TOP ADD ONS:

10 CC—Live And Let Live (Mercury)
AEROSMITH—Draw The Line (Columbia)
RICK DANKO—(Arista)
DETECTIVE—It Takes One To Know One (Swan Song)

TOP REQUEST/AIRPLAY:

QUEEN—News Of The World (Elektra)
KANSAS—Point Of Know Return (Kirtshner)
BOB WELCH—French Kiss (Capitol)
STYX—The Grand Illusion (A&M)

BREAKOUTS:

THE RAMONES—Rocket To Russia (Sire)
THE STEVE GIBBONS BAND—Caught In The Act (MCA)
DAN HILL—Linger Fuses (20th Century)
PAT TRAVERS—Putting It Straight (Polydor)

WABX-FM—Detroit (Carl Galeana)

- **JAN HAMMER**—Melodies (Nemperor)
- **RICK DANKO**—(Arista)
- **10 CC**—Live And Let Live (Mercury)
- **QUEEN**—News Of The World (Elektra)
- **THE BABYS**—Broken Heart (Chrysalis)
- **KISS**—Alive II (Casablanca)
- **ROD STEWART**—Foot Loose & Fancy Free (W.B.)

WJL-FM—Eglin/Chicago (T. Marker/W. Leisner)

- **THE RAMONES**—Rocket To Russia (Sire)
- **BILL EVANS**—Alone Again (Fantasy)
- **DAVID EARLE JOHNSON**—Time Is Free (Vanguard)
- **RHYTHM AND BLUES CHRISTMAS**—(United Artists)
- **ALBERT KING**—The Pinch (Stax)
- **MASEKELA**—You Told Your Mama Not To Worry (Casablanca)
- **GRINDER SWITCH**—Redwing (Atco)
- **GENESIS**—Seconds Out (Atlantic)
- **LYNYRD SKYNYRD**—Street Survivors (MCA)
- **LEVON HELM AND THE RCO ALL STARS**—(ABC)

WMS-FM—Cleveland (John Gorman)

- **SATURDAY NIGHT FEVER**—Original Soundtrack (RSO)
- **AEROSMITH**—Draw The Line (Columbia)
- **METRO**—(Sire)
- **DANNY PECK**—Heart And Soul (Arista)
- **10 CC**—Live And Let Live (Mercury)
- **QUEEN**—News Of The World (Elektra)
- **BOB WELCH**—French Kiss (Capitol)
- **MEAT LOAF**—Bat Out Of Hell (Epic/Cleveland Int'l)
- **ERIC CLAPTON**—Slowhand (RSO)

WCOL-FM—Columbus (Guy Evans)

- **DAN HILL**—Linger Fuses (20th Century)
- **PAT TRAVERS**—Putting It Straight (Polydor)
- **10 CC**—Live And Let Live (Mercury)
- **AEROSMITH**—Draw The Line (Columbia)
- **QUEEN**—News Of The World (Elektra)
- **STEELY DAN**—Aja (ABC)
- **ROD STEWART**—Foot Loose & Fancy Free (W.B.)
- **LINDA RONSTADT**—Simple Dreams (Elektra Asylum)

WDFE-FM—Pittsburgh (Marcy Posner)

- **STEVE KAHN**—Tightrope (Columbia)
- **STEELY DAN**—Aja (ABC)
- **ROD STEWART**—Foot Loose & Fancy Free (W.B.)
- **KANSAS**—Point Of Know Return (Kirtshner)
- **ELECTRIC LIGHT ORCHESTRA**—Out Of The Blue (Jet)

WZMF-FM—Milwaukee (Mike Wolf)

- **10 CC**—Live And Let Live (Mercury)
- **RICK DANKO**—(Arista)
- **WAR**—Galaxy (MCA)
- **AEROSMITH**—Draw The Line (Columbia)
- **MARK ZYDIAK**—(Nirvana)
- **THE STEVE GIBBONS BAND**—Caught In The Act (MCA)
- **EMERSON, LAKE & PALMER**—Works Volume II (Atlantic)
- **KANSAS**—Point Of Know Return (Kirtshner)
- **STYX**—The Grand Illusion (A&M)
- **LYNYRD SKYNYRD**—Street Survivors (MCA)

RADI-FM—St. Louis (Peter Parini)

- **AEROSMITH**—Draw The Line (Columbia)
- **10 CC**—Live And Let Live (Mercury)
- **DETECTIVE**—It Takes One To Know One (Swan Song)
- **RICK DANKO**—(Arista)
- **STYX**—The Grand Illusion (A&M)
- **JEAN MICHEL JARRE**—Oxygene (Polydor)
- **BOB WELCH**—French Kiss (Capitol)
- **KANSAS**—Point Of Know Return (Kirtshner)

Southeast Region

TOP ADD ONS:

10 CC—Live And Let Live (Mercury)
EDDIE AND THE HOT RODS—Life On The Line (Island)
FANDANGO—(RCA)
AEROSMITH—Draw The Line (Columbia)

TOP REQUEST/AIRPLAY:

ROD STEWART—Foot Loose & Fancy Free (W.B.)
LYNYRD SKYNYRD—Street Survivors (MCA)
ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
BOZ SCAGGS—Down Two Then Left (Columbia)

BREAKOUTS:

ELVIS COSTELLO—My Aim Is True (Columbia)
PAT TRAVERS—Putting It Straight (Polydor)
RICK WAKEMAN—Criminal Record (A&M)
GLENDA GRIFFITH—(Ariola America)

WRAS-FM—Atlanta (John Wynn)

- **JOHNNY RIVERS**—Outside Help (Soul City)
- **10 CC**—Live And Let Live (Mercury)
- **GEORGE THOROGOOD AND THE DESTROYERS**—(Rounder)
- **EDDIE AND THE HOT RODS**—Life On The Line (Island)
- **ALEXANDER HAMEY**—Purple Crush (Buddah)
- **PHIL MANZANERA**—801 (Polydor)
- **NILS LOFGREN**—Night After Night (A&M)
- **AEROSMITH**—Draw The Line (Columbia)
- **ROD STEWART**—Foot Loose & Fancy Free (W.B.)
- **MEAT LOAF**—Bat Out Of Hell (Epic/Cleveland Int'l)

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

- **GROVER WASHINGTON JR.**—Live (Rudu)
- **ROOM FULL OF BLUES**—(Island)
- **STAR WARS**—Original Soundtrack (20th Century)
- **JOHN COLTRANE**—First Meditation (ABC)
- **RICK DANKO**—(Arista)
- **ELVIS COSTELLO**—My Aim Is True (Columbia)
- **ROD STEWART**—Foot Loose & Fancy Free (W.B.)
- **LYNYRD SKYNYRD**—Street Survivors (MCA)

National Breakouts

GLENDA GRIFFITH—(Ariola America)
THE RAMONES—Rocket To Russia (Sire)
PAT TRAVERS—Putting It Straight (Polydor)
JOHNNY RIVERS—Outside Help (Soul City)

WYSF-FM—Fl. Lauderdale (G. Granger/D. St. John)

- **AEROSMITH**—Draw The Line (Columbia)
- **DETECTIVE**—It Takes One To Know One (Swan Song)
- **RICK WAKEMAN**—Criminal Record (A&M)
- **FANDANGO**—(RCA)
- **THE OZARK MOUNTAIN DAREDEVILS**—Don't Look Down (A&M)
- **10 CC**—Live And Let Live (Mercury)
- **BOZ SCAGGS**—Down Two Then Left (Columbia)
- **EMERSON, LAKE & PALMER**—Works Volume II (Atlantic)
- **QUEEN**—News Of The World (Elektra)
- **ELECTRIC LIGHT ORCHESTRA**—Out Of The Blue (Jet)

WORJ-FM—Orlando (Bill McCarthy)

- **AEROSMITH**—Draw The Line (Columbia)
- **PAT TRAVERS**—Putting It Straight (Polydor)
- **RICK DANKO**—(Arista)
- **ELVIS COSTELLO**—My Aim Is True (Columbia)
- **GLENDA GRIFFITH**—(Ariola America)
- **THE INTERGALACTIC TOURING BAND**—(Passport)
- **ROD STEWART**—Foot Loose & Fancy Free (W.B.)
- **ELECTRIC LIGHT ORCHESTRA**—Out Of The Blue (Jet)
- **GARY WRIGHT**—Touch And Gone (W.B.)
- **LYNYRD SKYNYRD**—Street Survivors (MCA)

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

- **ELVIS COSTELLO**—My Aim Is True (Columbia)
- **EDDIE AND THE HOT RODS**—Life On The Line (Island)
- **FANDANGO**—(RCA)
- **ERIC GALE**—Multiplication (Columbia)
- **CHET BAKER**—You Can't Go Home Again (Harmon)
- **LOL CREME/KEVIN GODLEY**—Consequences (Mercury)
- **ROD STEWART**—Foot Loose & Fancy Free (W.B.)
- **LYNYRD SKYNYRD**—Street Survivors (MCA)
- **BILLY JOEL**—The Stranger (Columbia)
- **BOB WELCH**—French Kiss (Capitol)

WQDR-FM—Raleigh (Chris Miller)

- **PAT TRAVERS**—Putting It Straight (Polydor)
- **SATO BARBIERI**—Ruby, Ruby (A&M)
- **ALLMAN AND WOMAN**—Two The Hard Way (W.B.)
- **ROD STEWART**—Foot Loose & Fancy Free (W.B.)
- **LINDA RONSTADT**—Simple Dreams (Elektra Asylum)
- **ELECTRIC LIGHT ORCHESTRA**—Out Of The Blue (Jet)
- **BOZ SCAGGS**—Down Two Then Left (Columbia)

TOP ADD ONS:

AEROSMITH—Draw The Line (Columbia)
EDDIE AND THE HOT RODS—Life On The Line (Island)
10 CC—Live And Let Live (Mercury)
MEAT LOAF—Bat Out Of Hell (Epic/Cleveland Int'l)

TOP REQUEST/AIRPLAY:

BILLY JOEL—The Stranger (Columbia)
STEELY DAN—Aja (ABC)
ELVIS COSTELLO—My Aim Is True (Columbia)
ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)

BREAKOUTS:

DOUCETTE—Mama, Let Him Play (Mushroom)
GLENDA GRIFFITH—(Ariola America)
BOB WELCH—French Kiss (Capitol)
BETTE MIDLER—Broken Blossom (Atlantic)

WNEW-FM—New York (Tom Murrera)

- **AEROSMITH**—Draw The Line (Columbia)
- **THE MUPPETS SHOW**—(Arista)
- **EDDIE AND THE HOT RODS**—Life On The Line (Island)
- **ROBERTA FLACK**—Blue Lights In The Basement (Atlantic)
- **ELECTRIC LIGHT ORCHESTRA**—Out Of The Blue (Jet)
- **10 CC**—Live And Let Live (Mercury)
- **WET WILLIE**—Manorisms (Epic)
- **BOZ SCAGGS**—Down Two Then Left (Columbia)

WRRW-FM—New York (Harris Allen)

- **GLENDA GRIFFITH**—(Ariola America)
- **MEAT LOAF**—Bat Out Of Hell (Epic/Cleveland Int'l)
- **BABY GRAND**—(Arista)
- **10 CC**—Live And Let Live (Mercury)
- **BETTE MIDLER**—Broken Blossom (Atlantic)
- **EMERSON, LAKE & PALMER**—Works Volume II (Atlantic)
- **RANDY NEWMAN**—Little Criminals (W.B.)
- **JOAN ARMATRADE**—Show Some Emotion (A&M)
- **BILLY JOEL**—The Stranger (Columbia)
- **STEELY DAN**—Aja (ABC)

WLIR-FM—New York (Denis McNamara)

- **AEROSMITH**—Draw The Line (Columbia)
- **EDDIE AND THE HOT RODS**—Life On The Line (Island)
- **THE RAMONES**—Rocket To Russia (Sire)
- **JAN HAMMER**—Melodies (Nemperor)
- **THE POINTER SISTERS**—Having A Party (ABC)
- **ELVIS COSTELLO**—My Aim Is True (Columbia)
- **STEELY DAN**—Aja (ABC)
- **EDDIE MONEY**—(Columbia)
- **BILLY JOEL**—The Stranger (Columbia)

WOUR-FM—Syracuse/Utica (Jeff Chard)

- **JAN HUNTER**—Over Night Angles (CBS/Import)
- **TREASURE**—(Epic)
- **RICK WAKEMAN**—Criminal Record (A&M)
- **BETTE MIDLER**—Broken Blossom (Atlantic)
- **THE SCRATCH BAND**—(Big Sound)
- **ELVIS COSTELLO**—My Aim Is True (Columbia)
- **GRINDER SWITCH**—Redwing (Atco)
- **ELECTRIC LIGHT ORCHESTRA**—Out Of The Blue (Jet)
- **OZARK MOUNTAIN DAREDEVILS**—Don't Look Down (A&M)

WBUF-FM—Buffalo (Phil Chardis)

- **RICK WAKEMAN**—Criminal Record (A&M)
- **DETECTIVE**—It Takes One To Know One (Swan Song)
- **GLENDA GRIFFITH**—(Ariola America)
- **CROSBY/NASH**—Live (ABC)
- **THE STEVE GIBBONS BAND**—Caught In The Act (MCA)
- **AEROSMITH**—Draw The Line (Columbia)
- **BILLY JOEL**—The Stranger (Columbia)
- **STEELY DAN**—Aja (ABC)
- **STYX**—The Grand Illusion (A&M)
- **FLEETWOOD MAC**—Rumours (W.B.)

WCOZ-FM—Boston (Bogiana Mire)

- **DOUCETTE**—Mama, Let Him Play (Mushroom)
- **MEAT LOAF**—Bat Out Of Hell (Epic/Cleveland Int'l)
- **AEROSMITH**—Draw The Line (Columbia)
- **QUEEN**—News Of The World (Elektra)
- **BOB WELCH**—French Kiss (Capitol)
- **FLEETWOOD MAC**—Rumours (W.B.)
- **ROD STEWART**—Foot Loose & Fancy Free (W.B.)

WKNR-FM—Philadelphia (Jerry Stevens)

- **MAYNARD FERGUSON**—New Vintage (Columbia)
- **GARY WRIGHT**—Touch And Gone (W.B.)
- **EARTH, WIND & FIRE**—All 'N' All (Columbia)
- **TOM PETTY AND THE HEARTBREAKERS**—(Switzer)
- **LEVON HELM AND THE RCO ALL STARS**—(ABC)
- **ELVIS COSTELLO**—My Aim Is True (Columbia)
- **HAZARETH**—Expect No Mercy (A&M)

WBRU-FM—Providence (Glen Stewart)

- **AEROSMITH**—Draw The Line (Columbia)
- **PARLAMENT**—Funkentelechy Vs. The Plastic Syndrome (Casablanca)
- **THE SEX PISTOLS**—Never Mind The Bollocks (Virgin)
- **OTIS BLACKWELL**—These Are My Songs (Inner City)
- **BABY GRAND**—(Arista)
- **DOUCETTE**—Mama, Let Him Play (Mushroom)
- **EARTH, WIND & FIRE**—All 'N' All (Columbia)
- **JOHNNY GUITAR WATSON**—Funk Beyond The Call Of Duty (DJM)

WJZZ-F

WET WILLIE AT THE BOILING POINT.

WET WILLIE MANORISMS

including:
Rainman/Street Corner Serenade
Make You Feel Love Again/Don't Turn Me Away
Let It Shine



"Manorisms" is red hot.
It's on every FM rock
station in the country.
And it's soaring up the
album charts.

"Street Corner Serenade" is
one of the fastest-moving
singles in the country...
picking up major new Top-40
stations every day.

DON'T LOSE A DROP OF THE WET WILLIE ACTION.
STOCK UP ON THE ALBUM "MANORISMS" AND THE SINGLE "STREET CORNER SERENADE" NOW. ON EPIC RECORDS.

Wet Willie on tour:

12/18, The Bottom Line, New York, N.Y. 12/20-21, Paradise Room, Boston, Mass. 12/26, Mobile, Ala.
12/28, Jackson, Miss. 12/29, Montgomery, Ala. 12/30, Huntsville, Ala. 12/31, Birmingham, Ala.

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KYA In S.F. Overhauled

SAN FRANCISCO—King Broadcasting, new owner of KYA-AM-FM here, is restaffing the two facilities and rebuilding both operations in a determined move to bring them back to some semblance of former glories.

The FM side has never been much of a factor in the market. But the AM station, 5,000 watts days, 1,000 watts nights at 1260 on the dial, has achieved considerable success in past years.

Bill Drake once programmed the station, as did Johnny Holliday. Then Drake later consulted KFRC in the market and knocked off KYA. Dick Starr, when he programmed KYA, did fairly well against KFRC, beating it in perhaps a time period or two now and then. Essentially, however, KFRC has dominated rock radio in the market for several years.

Allan Mason, new program director of both KYA-AM and KYA-FM, says new transmitters and studios will be installed in the "near future." Both stations have already been re-formatted with new staff lineups.

KYA-FM was too pre-teen-oriented, Mason says, playing Kiss and the Bay City Rollers. "We've moved the demographics up a little to 18-34," Mason says.

The station is not only using Jack McCoy's RAM research system, but doing its own in the market. Pat Evans of WDRQ, Detroit, has been hired as research director. The air staff features Randy Hames from KNUS in Dallas 6-10 a.m. on both

AM and FM. The AM staff follows with music director Steve Jordon 10 a.m.-2 p.m., Citizen Bill from KING in Seattle 2-6 p.m., Christopher Lance from KCBQ in San Diego 6-10 p.m., Jack Bryan 10 p.m.-2 a.m., and Michael O'Connor 2-6 a.m. O'Connor, Bryan, and Jordon were previously with the station under old Avco owners.

The FM side is called progressive Top 40. "It was previously a loose album rock format," says Mason. "Through our research, we're able to orient it toward an 18-24 demographic target. We're playing the Bee Gees, for instance, and they're never

historically been considered an FM act."

The staff features Quincy McCoy from Y-100 in Miami 10 a.m.-2 p.m., Joel Michales from KYTE in Portland, Ore., 2-6 p.m., Bill Minkler from KGB in San Diego 6-10 p.m., Candy Chamberlain 10 pm.-2 a.m., and automation from 2-6 a.m. Only Chamberlain was previously with the FM station.

Currently, Jordon is music director for both stations, though Mason believes he may eventually hire someone to handle the music for the FM operation.

TELEVISION REVIEW

Benny Goodman Hops Over Hurdles On PBS Special

"Benny Goodman: In Concert At Wolf Trap," Dec. 6 on PBS network. One hour. Ruth Leon, executive producer; Stan Latham, director; Sam Cardwell, audio engineer. Produced at WETA, Washington, D.C.

LOS ANGELES—He had a few hurdles to jump, but Benny Goodman's prime time caper provided 60 enthralling minutes of eminently listenable music and Benny himself, now 68, plainly enjoyed the session.

The audio was disgraceful. Never in his almost 60 years of performing have Goodman, his clarinet and his musicians been served so poorly soundwise. There was neither blend

of instruments nor sections throughout the eight-tune stanza. An unbilled lead alto saxophonist commanded more mike presence than Benny himself. That was hurdle number one.

The Goodman band, obviously underrehearsed, came off as a far cry from the wondrously efficient and musical machine Goodman captained in the 1930s and 1940s. Trumpet soloists were simply incapable of blowing up the hurricanes their predecessors (Berigan, Elman, James, Williams, et al.) conceived so spiritedly. The drummer lacked

(Continued on page 38)

Burns Mini-Clinic Provides 'Valuable' Learning Experience

By CLAUDE HALL

OXNARD, Calif.—A valuable learning experience was provided here at Casa Sirena Hotel Nov. 30-Dec. 3 by Burns Media Consultants, a programming consulting firm based in Los Angeles, as songwriter Peter McCann told almost 60 persons how to write a song and demonstrated the differences between a hit and a potential hit.

Additionally, management and news consultant Norm Woodruff discussed inter-office communications, as Jim Loupas discussed engineering problems on a non-technical level and Sylvia Clark talked about music blending and the "texture" of music in radio programming.

Guiding the intensified, casual mini-conference were George and Judy Burns of Burns Media Consultants. But speakers also included Nick Anthony, president of Computer Broadcast Services in Los Angeles, and Tom Rounds, president of Watermark Inc., Los Angeles.

To illustrate the type of audience, one saw John Lund, program director of WISN in Milwaukee, there, along with Mack Allen, national program director for the Sonderling chain of stations; Jay Tractman, who operates a humor service for air personalities, and Walt "Baby" Love, an air personality who has

worked stations such as WXLO in New York.

Woodruff, like most of the other speakers, worked on a one-on-one basis with the people attending. Discussions were frank and to the point. "Research can be a valuable tool in determining some ideas of what could be done in radio," said Woodruff, but added that "too many radio stations think it's gospel and change everything. Radio stations tend to panic and change the format and fire all of the personalities. Well, while research can be a valuable tool, you shouldn't allow it to program the station." And the same thing applies to ratings surveys, he said.

"Intelligent programming, I think, dictates that you make changes more slowly."

Burns, in his opening comments, talked of the need for more serious study of radio impact. "The turnover ratio is simply the come divided by the average quarterhour in a given time period. If I get a ratio of 20-to-1 and my opponent gets 12-to-1, he is doing a better job in keeping his audience listening longer."

But Burns then harked back to a Golden West Broadcasters' study which dealt in impact and referred then to the use of that study by

(Continued on page 26)

It Wouldn't Be The Christmas Season Without

BLUE CHRISTMAS

(by Billy Hayes and Jay Johnson)

TRULY A CHRISTMAS STANDARD

TWO GREAT NEW RECORDINGS FOR 1977

MERLE HAGGARD • MCA • MCA-2314
 FREDDY FENDER • ABC/DOT • DO-2101

CHOICE CHRISTMAS PROGRAMMING

THROUGH THE YEARS THESE FINE ARTISTS HAVE RECORDED OUTSTANDING VERSIONS OF BLUE CHRISTMAS.

BILL ANDERSON
 FRANKIE AVALON
 CHET ATKINS
 BEACH BOYS
 RAY BLOCK SINGERS
 THE BLENDERS
 BOOKER T. AND THE MG'S
 PAT BOONE
 DAVID BRIGGS
 THE BROWNS featuring
 JIM ED BROWN
 GLEN CAMPBELL
 ACE CANNON
 WOLF CARTER
 JOHNNY CASH
 DANNY DAVIS

JIMMY DAVIS
 JIMMY DEAN
 DOTTIE DILLARD AND
 JACK SHOOK
 BILL DOGGETT
 BILLY ECKSTINE
 ESQUIVAL
 PETE FOUNTAIN
 JACKIE GLEASON
 BONNIE GUITAR
 FREDDIE HART
 STONEWALL JACKSON
 BRENDA LEE
 LENNON SISTERS
 LIVING GUITARS
 LIVING STRINGS

LIVING VOICES
 LORETTA LYNN
 MAGIC ORGAN
 DEAN MARTIN
 JOHNNY MATHIS
 CHARLIE MC COY
 CATHERINE MC KINNON
 THE MIDNIGHT
 STRING QUARTET
 RUSS MORGAN
 THE OSMONDS
 WAYNE NEWTON
 THE PARTRIDGE FAMILY
 PAUL & PAULA
 WEBB PIERCE
 THE PLATTERS

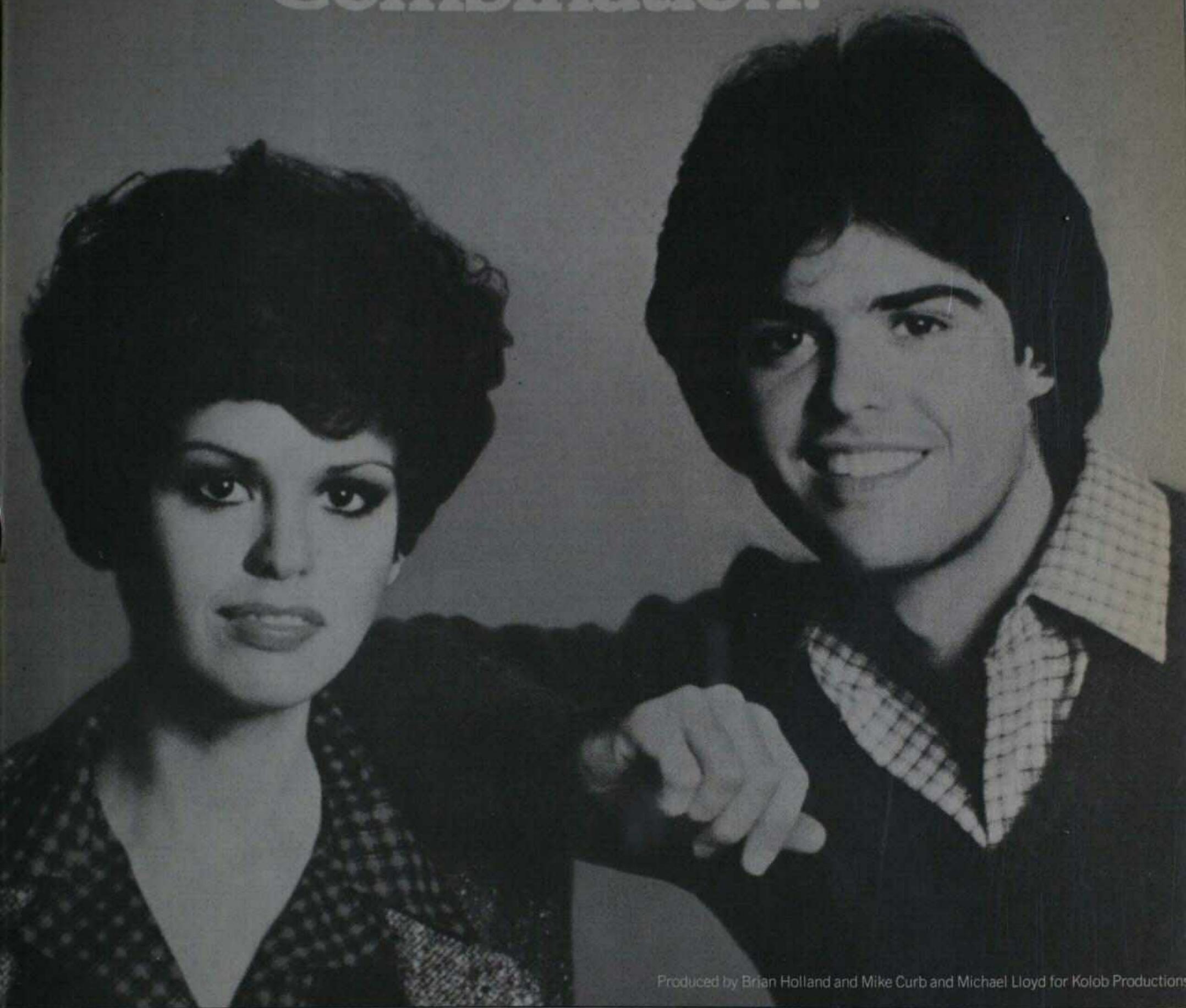
ELVIS PRESLEY
 CURT RAMSEY'S
 CHAMPAGNE QUINTET
 JIM REEVES
 DEAN ROBINSON
 JIMMIE RODGERS
 DOUG ROE
 BOBBY SHERMAN
 SHARPS AND FLATS
 SHORTY & BETTY
 KEELY SMITH
 HANK SNOW
 THE STONEMANS
 HANK THOMPSON
 JOHNNY TILLOTSON
 THE TRAILBLAZERS

ERNEST TUBB
 DON TWEEDY
 JERRY VALE
 BOBBY VEE
 VENTURES
 KITTY WELLS
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"Winning Combination."



Produced by Brian Holland and Mike Curb and Michael Lloyd for Kolob Productions

**Donny and Marie's new album
is a "Winning Combination."
On Polydor Records and Tapes.
Featuring the smash single
"(You're My) Soul and Inspiration."
*46 Billboard *63 Cashbox
*70 Record World**



Vox Jox

Continued from page 16

read your report on women in broadcasting with great interest and I feel personally that this relates to my own situation in a roundabout way. I happen to be a minority, black, oddly enough in contemporary country radio, WMZQ, Washington, D.C. My airshift is 7-midnight.

"I think though I'm not sure, that I may be the only black country air personality in a major market. Certainly, I'm one of only two or three.

"My background, of course, is varied. I have extensive experience in Top 40 and only two soul music stations, one of which was automated. I know there are other black disk jockeys whose careers parallel my own and I think we and anyone else in broadcasting would be interested in knowing what we're up to nationwide in general market radio."

Marty Sullivan is now operations manager of KRMD in Shreveport. Tom Phifer is program director. Ron Scott is music director of the 24-hour country music station. . . . American Broadcast Registry Inc., San Jose, has introduced a computerized employment matching service. There is a one-time registration charge for each potential employee and a one-time fee for employers determined by market size. Call 408-984-2929 for details.

Bill Taylor, former morning personality at KFOX in Long Beach, Calif., is scouting for work; 213-990-5205. He does about 60 famous voices, plus characterizations. Has performed in nightclubs from the Chez Paree in Chicago to Fazio's in Milwaukee. Was production director at several stations. His experi-

ence includes air work at WIND in Chicago, WRIT in Milwaukee, and KRLD in Dallas. . . . Staff at WMAY, country music station in Springfield, Ill., includes general manager Tom Kushak, program director Mike Carta, music director One-Eyed Jack.

Jody Brewer has been named music director for KRME in Hondo, Tex. He was formerly the director of the Texas Gold, a western band. . . . Rocky Bridges of WWRL in New York was on hand Dec. 9 at the Memorial Baptist Church in New York to present an award to the Empress Of Song, Hazel Manley, on behalf of her help for the Children's Hope In Learning And Development Head Start Program.

Jimmy Rabbitt, air personality on KROQ in Los Angeles, had an operation for a dislocated shoulder. Rabbitt is gaining ground in the area, especially at places like the Palomino Club, as a singer. I still consider him one of the best air personalities in the business. Kevin McKeown has been named general manager at KROQ-AM-FM; he'd been operations manager. . . . Just received a jar of homemade jalapeno jelly from Carole and Dick Starr. Seems that the daring and dauntless duo were over at Dolly and Toby Arnold's house for dinner and got some. You eat it with cream cheese and crackers. I'm going to save this jar for Christmas. Barbara Louise Schwartz Hall, my wife, and I always have a few friends over on Christmas Day. They'd love some real Texas jelly. Thanks, Carole and Dolly.

The Source for the fall of 1977 will be out for New York, Chicago, Los Angeles and San Francisco on or about Jan. 16. One of the facts that Source, a superb audience ratings survey, also tabulates in relationship with radio stations in those markets is the number of albums and tapes purchased annually by the listeners for each station. In effect, this survey will show which radio stations really influence record sales. Credit cards of listeners, movie attendance habits, weekly amount spent on groceries, new and used autos, and wine are also among the correlations Source discovers. The Source also provides qualitative data such as income, occupation, etc., of listeners. If you're in one of those markets and not a subscriber, you'd better hurry and call Ed Poole, vice president of sales, prior to Dec. 30 because the rates go up after that date.

Edward Anderson Wheeler, president and founder of WEAW and WOJO in Evanston, Ill., died Nov. 25 at Evanston Hospital. He was 55.

WBT, Charlotte, is looking for a production person who can also do on-air work. Tape and resume to program director Andy Bickel. . . . Kevin Stern, music director at KCSN, FM community sponsored station located in Los Angeles, has added a 6-9 a.m. Sunday jazz show hosted by Kevin Scullin. The first hour is devoted to exposing new jazz releases. . . . Archie Rothman, director of programming and production for the Ohio School of Broadcast Technique, Cleveland, will do an 11 p.m. Sunday night series "On Location" over WMMS, Cleveland. One of his shows is devoted to Elvis Presley and on Oct. 30 the show will be devoted to the original playing of "War Of The Worlds" featuring Orson Welles.

Just received a birth announcement (it was very late in getting out) that is so historic, I'm just glad to get one at all. Trenton Jeffrey McLendon was born June 8 to Beth and Bart McLendon. Grandfather is Gordon McLendon and old man Bart McLendon is the great grandfather. Needless to say, the radio dynasty of the McLendons rolls on.

Johnny Donovan has signed a new three-year contract at WABC. He was hired away from the old WOR-FM a few years ago. . . . Jack Michaels, program director at WEIR in Weirton, W.Va., pleas for better rock record service. "Please remember us, the little people." Prior to joining WEIR, Michaels worked at WCRO in Johnstown, Pa., as music director. Says he would be more than happy to talk to record promotion people about music; 304-723-1430. Air staff at the station features Jack Michaels 5-9 a.m., Jeff Davis 9 a.m.-2 p.m., Bob Stevens 2-7 p.m., Jim Judge 7 p.m.-2 a.m., with Ed Stroud and Frank Vincent on weekends.

At KBRS in Springdale, Ark., which is now playing adult contemporary music, the staff features Frank Reeves from sign on until 1 p.m., Mark Self 1-5 p.m., Chuck Bushong 5-9 p.m., and T. Michael Stevens 9-midnight. Weekenders include James Shields, Rocky Williams and Ginger Howard. Carla Roderizue is program director. Self adds: "P.S. We are having some trouble getting records from record companies."

Mark Wainwright has joined WIRL in Peoria, Ill., from WDON in Wheaton, Md. So the lineup now reads: Robyn Weaver 5-9 a.m., Bill McClugage 9-11 a.m., Wayne R. Miller 11 a.m.-3 p.m., Lee Malcolm 3-7 p.m., Mark Wainwright 7-midnight, and Howard Taylor midnight-5 a.m. . . . Jerry Lembo, Fairview, N.J., wants to know how to locate "The Music Director," a programming list for MOR stations. Write Budd Clain, "The Music Director," Box 103, Indian Orchard, Mass. 01051, for details.

Joe Niagara pioneer rock disk jockey in Philadelphia who was a fixture at WIBG, has signed with WPEN, Philadelphia, for an afternoon show from 2 to 6 p.m., five days a week. In recent years, he has been freelancing, serving as a recording consultant, and as a "golden oldies" deejay at discotheques in the area.

Bill Neil, who doubled as a performer at WBZ, Boston, has joined WIP, Philadelphia, taking the 1-to-4 p.m. slot held by Bill St. James, who moved to WNEW, WIP's sister Metromedia station in New York City.

Mike Purcell is moving into the all-night slot at KGEM in Boise and the station will start a trucker show. It's already a 24-hour country music operation. Besides the radio show, during the time the record is spinning music for truckers, Mike will be on a CB unit talking to truckers personally. . . . Nelson Guyette, formerly of WFBL in Syracuse, N.Y., is now doing the afternoon drive show in WNYR in Rochester, N.Y.

The Music Director, Box 103, Indian Orchard, Mass. 01151, now has a Christmas music package of 95 songs available for purchase on reel-to-reel tape. Contact Budd Clain for a list and details. . . . C. David Ham-

ilton, the new program director at KAAV in Little Rock, Ark., reports that he's taken on consulting services from Jack McCoy and DPS, and engineer Jim Loupas. He's also killed the 10-year-old "Beaker Street" album show and reduced the spot load to 12 minutes. The new air personality lineup features Ray Lincoln from KLAZ in the city 6-10 a.m., Jack Randall 10 a.m.-2 p.m., Joe James 2-6 p.m., Mark Zintell 6-10 p.m., Scott Fisher 10 p.m.-2 a.m., Don Payne 2-6 p.m.

Ford Colley is the new music director of WIND in Chicago; he'll also do weekend air work; Colley previously worked at WLUP in Chicago, but had been out of work the past few months. . . . Billy "Batman" Manders has joined KNDE in Sac-

ramento, Calif. He'd been on KERN in Bakersfield, Calif. . . . John Benedict, formerly program director of WVIP in Mt. Kisco, N.Y., has joined Radio Arts, Los Angeles, as program manager of the radio syndication firm.

Dave Williams has joined the talent lineup at CKGM in Montreal, Canada. He'll do 2-6 p.m. week-ends; he'd been with CHUM-AM in Toronto. The air personality lineup at CKGM now features Ralph Lockwood 6-10 a.m., Robert G. Hall 10 a.m.-1 p.m., Rob Christie 1-4 p.m., Mike Cooper 4-8 p.m., Marc Denis 8-midnight, Danny Bartel all night, Scott O'Brien in swing, and Dave Williams and Greg Stewart on week-ends.

Burns Mini-Clinic

Continued from page 24

WBEN in Buffalo to swamp competition on the street in advertising time buys.

Peter McCann, 20th Century Records artist, said he can't tell anyone how to be creative. "Every football play designed in the locker room is designed to go all the way, but rarely does."

However, with what he thought were 20,000 songwriters in Los Angeles as competition, he had taken the shortest route possible to success. A hit song usually has this structure, he said: Verse, chorus, verse, chorus, bridge, chorus. Songs which are too short or too long don't seem to become hits. He works with a stopwatch.

"Assuming you have written a strong melody and a lyric that says something everyone can relate to and says it in a more interesting way than the next guy, the chorus has to be the main element of the song—the central idea.

"The verses of the songs are only to enhance or explain the chorus or make it clearer. The bridge is to sum the song up."

The chorus has to be very musical or catchy, he said.

Two other elements in a song that are important—he said there are about 15 or 16 elements to a song that have to be taken into consideration—is the introduction; this is to prepare the listeners for what they're about to hear.

One of the most important elements of a song, usually overlooked by many writers, is the transition from verse to chorus, McCann said. And he demonstrated not only from his own material but also "Baby, Come Back" by the Players and "It's Always Love" by Karla Bonoff, which he thought was a hit song even if not a hit record.

Jim Loupas, a consulting engineer operating out of Indiana, said one of the main reasons for the need for better AM radio signals today is that people hear on a "comparative" basis. With modern high fidelity record equipment and FM radio, the listener can compare the AM sounds which were once acceptable and find them not so acceptable anymore.

"Cost effectiveness" manufacturing techniques have hurt the AM receiver, especially the smaller units. He's worried that the same thing might happen to FM receivers at the manufacturing level and told the audience they should "raise hell" to stop the destruction of FM quality. "Cost effectiveness" manufacturing techniques "have already got the TV set sounding like a telephone."

Loupas also got into fatigue factors in radio—"the only thing to do with AM is make it as good cosmetically as possible"—and the fact that many FM radio stations are tending to sound, acoustically, like AM stations "which is criminal."

"Eighty-five percent of FM stations today, because of inter-modulation distortion, are not broadcasting in true stereo, he says.

Rick Scarry, program director of KGIL in Los Angeles, showed a film of old time radio. John Lund, program director of WISN in Milwaukee, played a videocassette of several TV spots promoting radio stations.

Ron Nickell of TM Programming, Dallas, talked about the use of automation equipment today and Andy McClure of Schafer Electronics was on hand to explain anything Nickell couldn't answer about a demonstration of a new CTR screen readout of a playlist controlled by a computer brain.

The music controller micro processor unit, made by Schafer, was said to retail for \$15,000-to-\$17,000, depending on the setup of the radio station. Up to 10,000 events can be stored in the unit.

Sylvia Clark delved into the nitty gritty aspects of radio programming. Her biggest complaint was about the "poorly trained disk jockeys" of today who have crackerjack voices and can do good production, but have no idea of how to put music together.

Burns Media Consultants intends to conduct several more of these mini-clinics in the next year in different parts of the U.S.

Consulting Firm Opens In St. Joe

ST. JOSEPH, Mo.—A firm specializing in consulting locally-produced automated radio stations has been set up here by Mark Mathew—Mark Mathew Media Enterprises.

Mathew, a veteran of automated radio at KGRC in Hannibal, Mo., one of the early non-syndicated automated stations as far back as 1968, will advise on format design, use of automation equipment for the format, preparation of the format and system operations manual, training of the station staff.

Set Easter Special

LOS ANGELES—Leo Sayer and Leslie Uggams will guest on "Julie Andrews . . . One Step Into Spring," a CBS-TV Easter special set to air March 23. Bob Banner is executive producer, Steve Poulit is producer.

Bubbling Under The HOT 100

- 101—COME GO WITH ME, Pockets, Columbia 310632
- 102—BELLE, Al Green, Hi 7505
- 103—WHATS YOUR NAME, WHATS YOUR NUMBER, Andrea True Connection, Buddah 582
- 104—BOP GUN, Parliament, Casablanca 900
- 105—SAN FRANCISCO, YOU'VE GOT ME, Village People, Casablanca 896
- 106—JUST FOR YOUR LOVE, Memphis Horns, RCA 11004
- 107—NEVER HAD A LOVE, Pablo Cruise, A&M 1999
- 108—ON FIRE, T Connection, Dash 5041 (TK)
- 109—EAST BOUND & DOWN, Jerry Reed, RCA 11056
- 110—BABY BLUE, Chilliwack, Mushroom 7028

Bubbling Under The Top LPs

- 201—MEMPHIS HORNS, Get Up & Dance, RCA AC21-2198
- 202—STYX, Equinox, A&M SP 4559
- 203—TANGERINE DREAM, Live, Virgin/Epic 35014
- 204—BRAND X, Livestock, Passport 9824 (Arista)
- 205—SALSOU ORCHESTRA, Christmas Follies, Salsoul 5507
- 206—BONEY M, Love For Sale, Atlantic SD 19145
- 207—THE OSMONDS, Greatest Hits, Polydor PD 2-9005
- 208—POINTER SISTERS, Having A Party, Blue Thumb BT 6023 (ABC)
- 209—JACKIE De SHANNON, You're The Only Dancer, Amherst 1010
- 210—RICHARD HELL & THE VOIDOIDS, Blank Generation, Sire SR 6037 (WB)

DECEMBER 17, 1977, BILLBOARD

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Vox Jox

• Continued from page 16

read your report on women in broadcasting with great interest and I feel personally that this relates to my own situation in a roundabout way. I happen to be a minority, black, oddly enough in contemporary country radio, WMZQ, Washington, D.C. My airshift is 7-midnight.

"I think though I'm not sure, that I may be the only black country air personality in a major market. Certainly, I'm one of only two or three.

"My background, of course, is varied. I have extensive experience in Top 40 and only two soul music stations, one of which was automated. I know there are other black disk jockeys whose careers parallel my own and I think we and anyone else in broadcasting would be interested in knowing what we're up to nationwide in general market radio."

Marty Sullivan is now operations manager of KRMD in Shreveport. Tom Phifer is program director. Ron Scott is music director of the 24-hour country music station. . . . American Broadcast Registry Inc., San Jose, has introduced a computerized employment matching service. There is a one-time registration charge for each potential employee and a one-time fee for employers determined by market size. Call 408-984-2929 for details.

Bill Taylor, former morning personality at KFOX in Long Beach, Calif., is scouting for work: 213-990-5205. He does about 60 famous voices, plus characterizations. Has performed in nightclubs from the Chez Paree in Chicago to Fazio's in Milwaukee. Was production director at several stations. His experi-

ence includes air work at WIND in Chicago, WRIT in Milwaukee, and KRLD in Dallas. . . . Staff at WMAY, country music station in Springfield, Ill., includes general manager Tom Kushak, program director Mike Carta, music director One-Eyed Jack.

Jody Brewer has been named music director for KRME in Hondo, Tex. He was formerly the director of the Texas Gold, a western band. . . . Rocky Bridges of WWRL in New York was on hand Dec. 9 at the Memorial Baptist Church in New York to present an award to the Empress Of Song, Hazel Manley, on behalf of her help for the Children's Hope In Learning And Development Head Start Program.

Jimmy Rabbitt, air personality on KROQ in Los Angeles, had an operation for a dislocated shoulder. Rabbitt is gaining ground in the area, especially at places like the Palomino Club, as a singer. I still consider him one of the best air personalities in the business. Kevin McKeown has been named general manager at KROQ-AM-FM; he'd been operations manager. . . . Just received a jar of homemade jalapeno jelly from Carole and Dick Starr. Seems that the daring and dauntless duo were over at Dolly and Toby Arnold's house for dinner and got some. You eat it with cream cheese and crackers. I'm going to save this jar for Christmas. Barbara Louise Schwartz Hall, my wife, and I always have a few friends over on Christmas Day. They'd love some real Texas jelly. Thanks, Carole and Dolly.

The Source for the fall of 1977 will be out for New York, Chicago, Los Angeles and San Francisco on or about Jan. 16. One of the facts that Source, a superb audience ratings survey, also tabulates in relationship with radio stations in those markets is the number of albums and tapes purchased annually by the listeners for each station. In effect, this survey will show which radio stations really influence record sales. Credit cards of listeners, movie attendance habits, weekly amount spent on groceries, new and used autos, and wine are also among the correlations Source discovers. The Source also provides qualitative data such as income, occupation, etc., of listeners. If you're in one of those markets and not a subscriber, you'd better hurry and call Ed Poole, vice president of sales, prior to Dec. 30 because the rates go up after that date.

Edward Anderson Wheeler, president and founder of WEAW and WOJO in Evanston, Ill., died Nov. 25 at Evanston Hospital. He was 55.

WBT, Charlotte, is looking for a production person who can also do on-air work. Tape and resume to program director Andy Bickel. . . . Kevin Stern, music director at KCSN, FM community sponsored station located in Los Angeles, has added a 6-9 a.m. Sunday jazz show hosted by Kevin Scullin. The first hour is devoted to exposing new jazz releases. . . . Archie Rothman, director of programming and production for the Ohio School of Broadcast Technique, Cleveland, will do an 11 p.m. Sunday night series "On Location" over WMMS, Cleveland. One of his shows is devoted to Elvis Presley and on Oct. 30 the show will be devoted to the original playing of "War Of The Worlds" featuring Orson Welles.

Just received a birth announcement (it was very late in getting out) that is so historic, I'm just glad to get one at all. Trenton Jeffrey McLendon was born June 8 to Beth and Bart McLendon. Grandfather is Gordon McLendon and old man Bart McLendon is the great grandfather. Needless to say, the radio dynasty of the McLendons rolls on.

Johnny Donovan has signed a new three-year contract at WABC. He was hired away from the old WOR-FM a few years ago. . . . Jack Michaels, program director at WEIR in Weirton, W.Va., pleads for better rock record service. "Please remember us, the little people." Prior to joining WEIR, Michaels worked at WCRO in Johnstown, Pa., as music director. Says he would be more than happy to talk to record promotion people about music; 304-723-1430. Air staff at the station features Jack Michaels 5-9 a.m., Jeff Davis 9 a.m.-2 p.m., Bob Stevens 2-7 p.m., Jim Judge 7 p.m.-2 a.m., with Ed Stroud and Frank Vincent on weekends.

At KBRS in Springdale, Ark., which is now playing adult contemporary music, the staff features Frank Reeves from sign on until 1 p.m., Mark Self 1-5 p.m., Chuck Bushong 5-9 p.m., and T. Michael Stevens 9-midnight. Weekenders include James Shields, Rocky Williams and Ginger Howard. Carla Roderizue is program director. Self adds: "P.S. We are having some trouble getting records from record companies."

Mark Wainwright has joined WIRL in Peoria, Ill., from WDON in Wheaton, Md. So the lineup now reads: Robyn Weaver 5-9 a.m., Bill McCluggage 9-11 a.m., Wayne R. Miller 11 a.m.-3 p.m., Lee Malcolm 3-7 p.m., Mark Wainwright 7-midnight, and Howard Taylor midnight-5 a.m. . . . Jerry Lembo, Fairview, N.J., wants to know how to locate "The Music Director," a programming list for MOR stations. Write Budd Clain, "The Music Director," Box 103, Indian Orchard, Mass. 01051, for details.

Joe Niagara pioneer rock disk jockey in Philadelphia who was a fixture at WIBG, has signed with WPEN, Philadelphia, for an afternoon show from 2 to 6 p.m., five days a week. In recent years, he has been freelancing, serving as a recording consultant, and as a "golden oldies" deejay at discotheques in the area.

Bill Neil, who doubled as a performer at WBZ, Boston, has joined WIP, Philadelphia, taking the 1-to-4 p.m. slot held by Bill St. James, who moved to WNEW, WIP's sister Metromedia station in New York City.

Mike Purcell is moving into the all-night slot at KGEM in Boise and the station will start a trucker show. It's already a 24-hour country music operation. Besides the radio show, during the time the record is spinning music for truckers, Mike will be on a CB unit talking to truckers personally. . . . Nelson Guyette, formerly of WFBL in Syracuse, N.Y., is now doing the afternoon drive show in WNYR in Rochester, N.Y.

The Music Director, Box 103, Indian Orchard, Mass. 01051, now has a Christmas music package of 95 songs available for purchase on reel-to-reel tape. Contact Budd Clain for a list and details. . . . C. David Ham-

ilton, the new program director at KAAY in Little Rock, Ark., that he's taken on consulting from Jack McCoy and D. . . . Engineer Jim Loupas. He's the 10-year-old "Beaker" bum show and reduced to 12 minutes. The new lineup features R from KLAZ in the city. Jack Randall 10 a.m.-2 p.m., James 2-6 p.m., Mark 2 p.m., Scott Fisher 10 p.m., Don Payne 2-6 p.m.

Ford Colley is the new rector of WIND in Chicago. He also do weekend air work previously worked at W in Chicago, but had been out of the past few months. . . . Bill Manders has joined KN

Burns

Continued from page 2
WBEN in Buffalo to swa
tition on the street in
time buys.

Peter McCann, 20th C
ords artist, said he can't
how to be creative. "Eve
play designed in the loc
designed to go all the way
does."

However, with what
were 20,000 songwriters
geles as competition, he
the shortest route possible
A hit song usually has th
he said: Verse, chorus, ve
bridge, chorus. Songs wh
short or too long don't s
come hits. He works w
watch.

"Assuming you have
strong melody and a lyr
something everyone ca
and says it in a more interesting way
than the next guy, the chorus has to
be the main element of the song—the
central idea.

"The verses of the songs are only
to enhance or explain the chorus or
make it clearer. The bridge is to sum
the song up."

The chorus has to be very musical
or catchy, he said.

Two other elements in a song that
are important—he said there are
about 15 or 16 elements to a song
that have to be taken into considera-
tion—is the introduction; this is to
prepare the listeners for what they're
about to hear.

One of the most important ele-
ments of a song, usually overlooked
by many writers, is the transition
from verse to chorus, McCann said.
And he demonstrated not only from
his own material but also "Baby,
Come Back" by the Players and "It's
Always Love" by Karla Bonoff,
which he thought was a hit song
even if not a hit record.

Jim Loupas, a consulting engineer
operating out of Indiana, said one of
the main reasons for the need for
better AM radio signals today is that
people hear on a "comparative"
basis. With modern high fidelity
record equipment and FM radio, the
listener can compare the AM sounds
which were once acceptable and
find them not so acceptable any-
more.

"Cost effectiveness" manufact-
uring techniques have hurt the AM
receiver, especially the smaller units.
He's worried that the same thing
might happen to FM receivers at the
manufacturing level and told the au-
dience they should "raise hell" to
stop the destruction of FM quality.
"Cost effectiveness" manufacturing
techniques "have already got the TV
set sounding like a telephone."

couldn't answer about a demonstra-
tion of a new CTR screen readout of
a playlist controlled by a computer
brain.

The music controller micro pro-
cessor unit, made by Schafer, was
said to retail for \$15,000-to-\$17,000,
depending on the setup of the radio
station. Up to 10,000 events can be
stored in the unit.

Sylvia Clark delved into the nitty
gritty aspects of radio programming.
Her biggest complaint was about the
"poorly trained disk jockeys" of to-
day who have crackerjack voices
and can do good production, but
have no idea of how to put music to-
gether.

Burns Media Consultants intends
to conduct several more of these
mini-clinics in the next year in dif-
ferent parts of the U.S.

Consulting Firm
Opens In St. Joe

ST. JOSEPH, Mo.—A firm spe-
cializing in consulting locally-pro-
duced automated radio stations has
been set up here by Mark Mathew—
Mark Mathew Media Enterprises.

Mathew, a veteran of automated
radio at KGRC in Hannibal, Mo.,
one of the early non-syndicated
automated stations as far back as
1968, will advise on format design,
use of automation equipment for the
format, preparation of the format
and system operations manual,
training of the station staff.

Set Easter Special

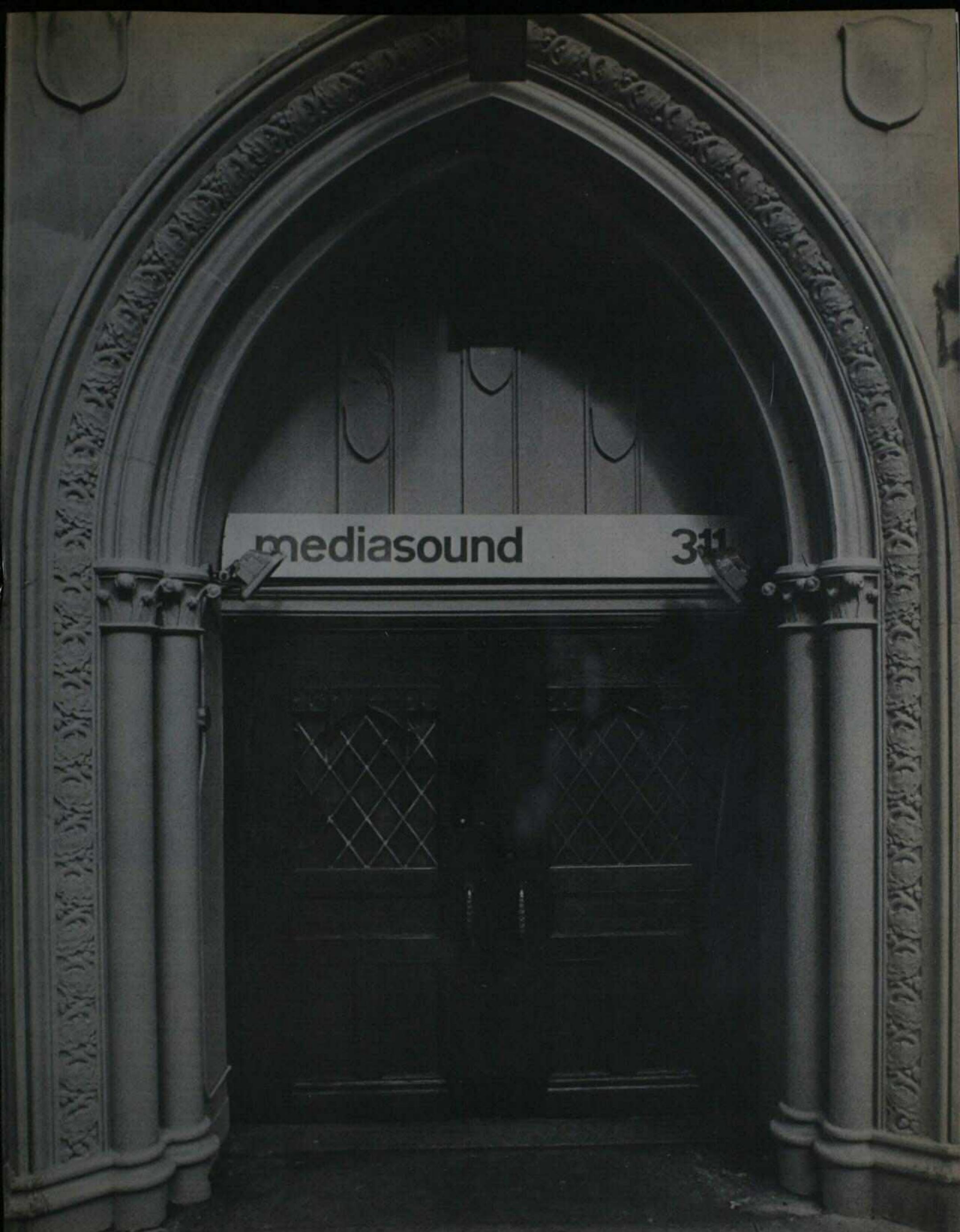
LOS ANGELES—Leo Sayer and
Leslie Uggams will guest on "Julie
Andrews . . . One Step Into Spring,"
a CBS-TV Easter special set to air
March 23. Bob Banner is executive
producer; Steve Pouliot is producer.

Bubbling Under The
HOT 100

- 101—COME GO WITH ME, Pockets, Columbia 310632
- 102—BELLE, Al Green, Hi 7505
- 103—WHATS YOUR NAME, WHATS YOUR NUMBER, Andrea True Connection, Buddah 582
- 104—BOP GUN, Parliament, Casablanca 900
- 105—SAN FRANCISCO, YOU'VE GOT ME, Village People, Casablanca 896
- 106—JUST FOR YOUR LOVE, Memphis Horns, RCA 11004
- 107—NEVER HAD A LOVE, Pablo Cruise, A&M 1999
- 108—ON FIRE, T Connection, Dash 5041 (TK)
- 109—EAST BOUND & DOWN, Jerry Reed, RCA 11056
- 110—BABY BLUE, Chilliwack, Mushroom 7028

Bubbling Under The
Top LPs

- 201—MEMPHIS HORNS, Get Up & Dance, RCA AC21-2198
- 202—STYX, Equinox, A&M SP 4559
- 203—TANGERINE DREAM, Live, Virgin/Epic 35014
- 204—BRAND X, Livestock, Passport 9824 (Arista)
- 205—SALSOUL ORCHESTRA, Christmas Follies, Salsoul 5507
- 206—BONEY M, Love For Sale, Atlantic SD 19145
- 207—THE OSMONDS, Greatest Hits, Polydor PD 2-9005
- 208—POINTER SISTERS, Having A Party, Blue Thumb BT 6023 (ABC)
- 209—JACKIE De SHANNON, You're The Only Dancer, Amherst 1010
- 210—RICHARD HELL & THE VOIDOIDS, Blank Generation, Sire SR 6037 (WB)



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Photograph by Judy Angelo Garrow

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A devotion to artistry and professionalism has been characteristic of Mediasound's approach to recording since its owners and founders began searching for an appropriate site for a big league, state-of-the-art studio back in 1968. Owners John Roberts and Joel Rosenman pounded the pavement for a year before they found the Manhattan Baptist Church, a multi-storied structure tucked inside a larger building off Eighth Avenue and 57th Street, as centrally located as a building can be in Manhattan.

"It really was a 'divine' space so we grabbed it," Rosenman recalls. Construction began early in 1969.

The building was carefully designed according to plans and specifications supervised by Harry Hirsch, who had come over from JAC Recording.

The goal at Mediasound was to construct the best available recording setup in the best space. Others involved in the early days included Bob Walters. Walters and Hirsch both now operate studios of their own.

Rosenman was no stranger to recording studios. He was a working musician, heading a popular folk group called the Princeton Trio when he and Roberts decided to expand Hirsch's original eight-track concept into a 24 track marvel.

Roberts and Rosenman had earlier experience financing Brian DePalma's first movie, "Greetings," an anti-war spoof starring then unknown Robert Di Niro, and they were prepared to raise the necessary capital to put Mediasound into the ranks of the top studios upon its completion.

"We approached it carefully," Rosenman recalls. "And we decided that there really wasn't much sense in building a four or eight track studio. There was a lot of competition among that class of studio but we discovered there was room at the top for a really superb new facility, run by people who respected music.

"We upped the original budget from \$100,000 to \$700,000," he recalls, "and assembled a top staff, which we still have. We've up-graded our equipment right along to keep pace with the generational changes."

"Joel is a perfectionist where recording is concerned," Roberts says of his partner. "That kind of attitude is the best to have in this business."

Roberts oversees the financial end of the studio, while Rosenman concentrates on the studios' daily operation.

"We like the kind of problems a recording studio presents," Roberts notes.

One problem that isn't tolerated is "down time." Mediasound employs a technical and administrative staff of 45 that functions like a tight knit unit around the clock to keep the machines operating.

The planning that went into the new Neve consoles is a good example of the staff working together on things," Roberts points out. "We hold frequent meetings here, among maintenance people, among engineers and administrative staff.

"When you're dealing with the top artists and top producers of the day, faced with meeting the demands they have, you must consider every element important," Rosenman believes.

"The atmosphere here, the fact it's a former church, combined with professionalism and technical perfection, make this an unusual situation for a big city studio," he says.

"Our clients appreciate our reliability and our ability to handle different music, from rock and pop to classical."

"It's a friendly place, staffed with professionals," Roberts concludes.

Fred Christie is Mediasound's Chief of Engineers, a sort of fatherly funnel for the ideas and design innovations generated by the studio's eight engineers. Christie is a 26-year veteran of the studio industry, having come to Mediasound after working at some of New York's prestigious older studios and the NBC-TV network.

Referring to Mediasound's Studio A, Christie says it's "a tremendous room, it's what you look for in a recording environment." Sweeping his hand toward the 40-foot ceilings, he describes "how the large volume of air, and the ambience created by the room's design make it a naturally 'live' room for instruments. With the proper equipment you then isolate and control the vocal tracks to achieve a perfect reproduction."

Studios A and B feature the latest Neve consoles, customized to meet the demands of Mediasound, and MCI recorders. All Mediasound studios have three echo chambers each and an array of electronic "goodies" such as digital delays, harmonizers, equalizers, phasers and noise reduction devices.

The Neve consoles are a subject of admiration at Mediasound, and the painstaking British craftsmanship is credited with the lack of downtime due to mechanical failure at Mediasound.

"We found a lot of consoles were overly complicated for what they had to do," Christie explains. "There was a hodge-podge of buttons and knobs that weren't always necessary. Neve's design is much cleaner and it has a tremendous reputation for excellence.

"Engineers have always admired British design since the early days of electronics," Christie notes. "It's always a thrill just to see how beautifully they do the wiring, the pride in workmanship they have.

"It's an uncomplicated, uncluttered design, a more traditional design you could say, and it gives you extremely clean sound, a real purity of sound, especially at the top end," he says.

The customized elements include stereo 'Q' systems and faster means of getting into the mixing mode, but the total effect of the control room setup is to render perfect reproduction on anything from electronic heavy metal rock to a 60-piece music comedy orchestra, from a choir to the finicky demands of producers who want disco sounds, to vocalists of the calibre of Frank Sinatra.

Eight maintenance engineers work around the clock to make sure the equipment is in top form at all times.

"The machines are cooking all the time around here," Christie says. "And they like it because they don't like shocks, they don't like being turned on and off all the time. They're really like humans. Nowadays they can even do some of your thinking for you," he adds, referring to the automated API console found in the studio called "The Lounge," another one of the fabled Mediasound chambers.

While Mediasound's Studio A is the most architecturally flamboyant, and the scene of many hit sessions, the other studios have their own personal allure. Studio B is known as "the hit room" because so many top tunes have been cut there, and The Lounge (formerly the engineers' lounge) is a favorite of many pop producers for its unique qualities and atmosphere. Studio C has been totally renovated and will be used for vocal and instrumental overdubbing as well as 24 track mixing.

Engineer Ray Janos is in charge of Mediasound's disk mastering department and its direct-to-disk recording facilities, which enables the live session to be translated directly to the mastering room. Some of Mediasound's recent direct-to-disk recordings have involved jazz artists Walt Dickerson, Dick Hyman and Cedar Walton.

Owners John Roberts and Joel Rosenman had barely begun to enjoy the success of Mediasound in 1969 when they were asked to finance and build another studio complex in Woodstock, N.Y.

"We weren't thrilled with the prospect of doing another studio right away but the proposal included an idea for a huge opening day celebration involving a lot of big stars and the next thing you know we were thinking along the lines of a festival," Roberts recalls.

The idea was to finance it through ticket sales and sell the record and film rights.

What they didn't count on was how many people would turn out for the affair, known hereafter simply as Woodstock.

"We ultimately lost a fortune, changing sites, providing food and helicopters and all the bills and lawsuits that resulted," Roberts says. "But we've paid for the entire episode through the movie and through the book."

The book itself is another story. "Young Men With Unlimited Capital" is the title, taken from an ad Roberts and Rosenman placed in the Wall Street Journal long ago in order to attract ideas for a proposed television series.

"We never got around to doing the series, which was to be about two young men engaged in different adventures each week," Rosenman says.

"We really became the sort of characters we had envisioned," he adds. "Operating a recording studio on the scale of Mediasound provides us with plenty of creative challenge."



Expo Records is a brand new subsidiary of Mediasound, a full production company that takes advantage of Mediasound's facilities and its position as a meeting ground for talent, technicians and producers. Expo Records' first project is a joint venture, with TWM Management Services, Ltd., to produce a new group, Taxi, with Genya Raven, (producer of the Dead Boys, among others), as the lead vocalist. For the group's debut album (which includes some of Genya's own songs) she is co-producing with Harvey Goldberg, a summa cum laude graduate of Mediasound's apprentice system.

Vocalist songwriter Marc Allen Trujillo, a star in his own right via the cabaret circuit, is co-producing some sides with Michael Delugg. Peter Dean, vocalist extraordinaire, ukulele player, bon vivant and musical uncle to Johanna, Carly and Lucy Simon, has also joined Expo. Also on Expo's roster is Lincoln Clapp, an exciting young Singer/Songwriter.

"We're not a label," stresses artist relations director Judy Hart. "We're a production company, or sometimes a co-production company. We make masters to be sold to record companies. We also have a publishing operation which serves as a direct conduit from songwriter to the producers who make things happen in this business. When we hear a song that we are crazy about, we know where to go to place it successfully; therefore, we are constantly on the lookout for excellent songwriters and new talent."

Expo is John Roberts, President; Joel Rosenman, Director; Susan Planer, General Manager; and Judy Hart, Director of Artist Relations.

Expo includes the Stockwood and Pexo publishing companies, and is located next door to Mediasound at 313 West 57 St., N.Y., N.Y. (212) 757-3005 or (212) 765-4700.

An emphasis on technical perfection and a "divine" atmosphere may be enough to ensure a studio's reputation in the top ranks, but the staff—from mail room to engineers and administrative personnel—must match the overall operation in proficiency.

Mediasound is unique in that the staff is involved in a continuing training program, where all hands have a chance to familiarize themselves with all aspects of the operation. Such on-the-job training has earned several staff producers and engineers gold album credits. Beyond that, it has added an element to Mediasound that General Manager Susan Planer calls "a family atmosphere."

This sort of camaraderie pays off in the pressured environment that often occurs when the tape starts spinning.

"Everyone is trained particularly to our systems," Planer explains. "And we think that reduces foul-ups. One of the big points here is service. We knock ourselves out for a client, whether he's spending \$100 or \$1,000."

The atmosphere at Mediasound may also be due to the woman's touch that is part of Mediasound's tradition. "We were one of the first studios to hire women," Planer notes. Today seven women are employed at Mediasound in key positions.

Production Manager Vivian Delugg is one. She credits Mediasound's ability to get things done smoothly to a certain "sensitivity" she attributes to a woman's presence.

Delugg is no stranger to recording studios, even when she isn't making sure things get done on time at Mediasound. Her husband, Michael Delugg, is an independent producer and engineer.

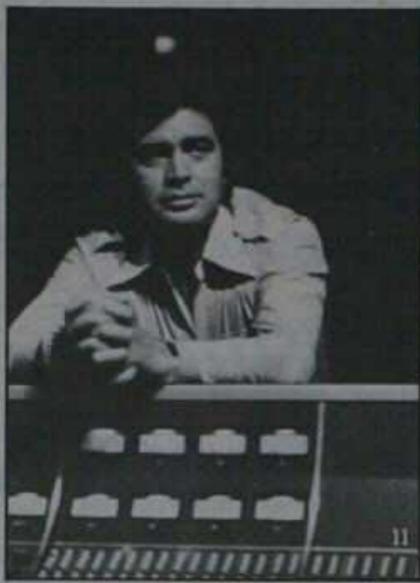
Other women at Mediasound include Comptroller Marie Delsante; Engineers Trudy Schroeder, Liz Saron, Ramona Janquitto, and Judy Hart, Director of Artist Relations for Expo Records.

1. Joel Rosenman, President Mediasound
2. Vivian Delugg, Mediasound Production Manager
3. John Roberts, Executive Vice President Mediasound
4. Susan Planer, Vice President, Mediasound
5. Studio A
6. Fred Christie, Chief Recording Engineer
7. Hank Meyer, Production Department
8. Marc Allen Trujillo, Singer/Songwriter
9. Charlie Calello, Producer/Arranger; Engelbert Humperdinck, MAM Records; Joel Diamond, Producer
10. Dick Hyman, Pianist; Peter Dean, Singer/Producer
11. Lincoln Clapp, Singer/Songwriter, Expo Records
12. Liz Saron and Ramona Janquitto, Mediasound Engineers
13. Muppets (Muppets characters © 1971, 1978 Muppets, Inc.)
14. Taxi
15. Judy Hart, Director of Artist Relations, Expo Records
16. Jay Chattaway, Producer/Arranger, Columbia Records, Studio A

Photographs by:
Judy Angelo Cowen, Lorie Cowen

media's own





1. Studio A
2. Joe Jorgensen, Chief Engineer, Tappan Zee Records
3. Ernie and Bert (Muppets characters © 1971, 1978 Muppets, Inc.)
4. Ron Dante, Producer/Singer
5. Godfrey Diamond, Mediasound Senior Engineer; Judy Hart, Expo Records; Michael Delugg, Independent Engineer
6. Harvey Goldberg, Mediasound Senior Engineer
7. "Riff Raff," Island Records Bob Margoueff (left), Producer
8. Jay Chattaway, Producer/Arranger, Columbia Records
9. Godfrey Diamond, Mediasound Senior Engineer; Michael Barbiero, Mediasound Engineer
10. Studio A
11. Engelbert Humperdinck, MAM Records Artist
12. John Roberts, executive vice President, Mediasound
13. Kim Liorente, Mediasound Receptionist
14. Nancy Sinatra, Private Stock Artist
15. Gordon Elliott and Hank Meyer, Production Department
16. Connie Francis, Artist, Polydor Records
17. Charlie Calello, Producer/Arranger
18. Joel Rosenman, President, Mediasound
19. Linda November, Singer
20. Millie Jackson, Producer and Spring Records Artist
21. Joe Beck, Producer/Arranger/Musician
22. Andrea True, Artist, Buddah Records
23. Michael Delugg, Independent Engineer/Producer; Marc Allen Trujillo, Singer/Songwriter; Trudy Schroeder, Mediasound Engineer
24. Alison Steele, WNEW-FM; Elliot Hubbard, Wartoke Concern, Inc.; Genya Ravan, Lead Singer, "Taxi"; Mrs. David Janssen
25. Steve Khan, Artist, Columbia Records
26. Steve Gadd, Drummer
27. Mark Colby, Artist, Tappan Zee Records
28. Phyllis Hyman, artist, Buddah Records

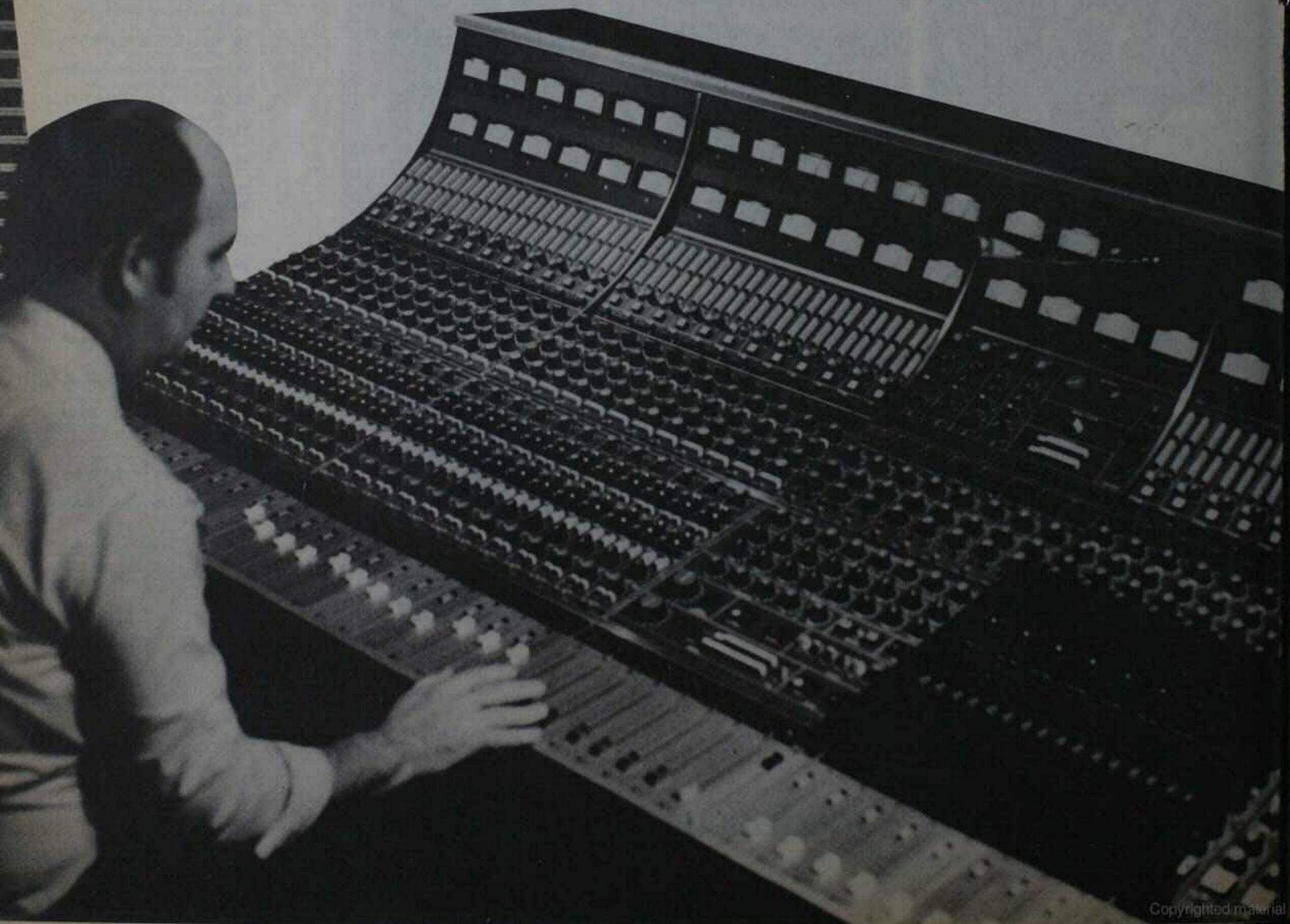
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Mediasound - Neve. What a combination! 44 inputs/32 tracks.

The 44 inputs/32 tracks headline only starts to tell the story. Mediasound installed two Neve Custom Consoles recently; two of the most comprehensive music recording consoles ever installed in any studio in the world. Neve is proud to have worked with Mediasound on this project. Our sincere appreciation goes to Joel Rosenman and John Roberts for choosing Neve, and many thanks to Fred Porter and Fred Christie for putting up with some of Barry Roche's crazy ideas, which in the end turned into two of the finest recording consoles in the world. Neve loves you, Mediasound!

Rupert Neve Incorporated, Berkshire Industrial Park, Bethel, Connecticut 06801 Tel: (203) 744-6230, Telex: 969638
Rupert Neve Incorporated, Suite 609, 6255 Sunset Blvd., Hollywood, California 90028 Tel: (213) 465-4922
Rupert Neve of Canada, Ltd., 2717 Rena Road, Malton, Ontario L4T 3K1, Canada Tel: (416) 677-6611
Rupert Neve & Company Ltd., Cambridge House, Melbourn, Royston, Hertfordshire, SG8 6AU England, Tel: (0763) 60776
Rupert Neve GmbH, 6100 Darmstadt Bismarckstrasse 114 West Germany, Tel: (06151) 81764

 **Neve**



To Michael and Vivian Delugg
with love
and
appreciation



Barry Manilow
Ron Dante

Mediasound's Hit List According To Billboard's Hot 100 And Top LP Charts

1976-1977 TOP LPs

Barry Manilow
"Trying To Get The Feeling"
Producers: Barry Manilow and Ron Dante

David Ruffin
"Who Am I"
Producers: Charles Kipps and Van McCoy

Lou Reed
"Coney Island Baby"
Producers: Lou Reed and Godfrey Diamond

Lonnie Liston Smith & The Cosmic Echoes
"Reflections Of A Golden Dream"
Producers: Bob Thiele and Lonnie Liston Smith

David Ruffin
"Everything's Coming Up Love"
Producers: Charles Kipps and Van McCoy

Barry Manilow
"This One's For You"
Producers: Barry Manilow and Ron Dante

Engelbert Humperdinck
"After The Lovin' "
Producers: Joel Diamond and Charlie Calello

Kool & The Gang
"Love And Understanding"
Producers: Ron Bell and Kool & The Gang

Barry Manilow
"Live"
Producers: Barry Manilow and Ron Dante

Eric Gale
"Ginsing Woman"
Producer: Bob James

Fatback Band
"NYC NYUSA"
Producer: Bill Curtis

Maynard Ferguson
"Conquistador"
Producer: Jay Chattaway

Kenny Nolan
"Kenny Nolan"
Producers: Charlie Calello and Kenny Nolan

John Miles
"Stranger In The City"
Producer: Rupert Holmes

Idris Muhammad
"Turn This Mutha Out"
Producer: David Matthews

Lonnie Liston Smith
"Live"
Producer: Bob Thiele

Stuff
"More Stuff"
Producers: Charles Kipps and Van McCoy

David Ruffin
"In My Stride"
Producers: Kipps and McCoy

Carol Douglas
"Full Bloom"
Producer: Eddie O'Loughlin

1976-1977 TOP SINGLES

Barry Manilow
"I Write The Songs"
Producers: Barry Manilow and Ron Dante

David Ruffin
"Walk Away From Love"
Producers: Charles Kipps and Van McCoy

Stylistics
"Funky Weekend"
Producers: Hugo and Luigi

Crown Heights Affair
"Every Beat Of My Heart"
Producer: Frieda Nerangis

Stylistics
"You Are So Beautiful"
Producers: Hugo and Luigi

Barry Manilow
"Tryin' To Get The Feeling Again"
Producers: Barry Manilow and Ron Dante

David Ruffin
"Heavy Love"
Producers: Charles Kipps and Van McCoy

Kool & The Gang
"Love And Understanding (Come Together)"
Producers: Ron Bell and Kool & The Gang

B.C. Generation
"Street Talk"
Producers: Bob Crewe and Jerry Wexler

Melba Moore
"This Is It"
Producers: Charles Kipps and Van McCoy

Crown Heights Affair
"Foxy Lady"
Producer: Frieda Nerangis

David Ruffin
"Everything's Coming Up Love"
Producers: Charles Kipps and Van McCoy

Lady Flash
"Street Singin' "
Producers: Barry Manilow and Ron Dante

Van McCoy
"Party"
Producers: Charles Kipps and Van McCoy

Barry Manilow
"This One's For You"
Producers: Barry Manilow and Ron Dante

Engelbert Humperdinck
"After The Lovin' "
Producers: Joel Diamond and Charlie Calello

Kenny Nolan
"I Like Dreamin' "
Producers: Charlie Calello and Kenny Nolan

Barry Manilow
"Weekend In New England"
Producers: Barry Manilow and Ron Dante

Jimmy Castor Bunch
"Space Age"
Producer: John Pruitt

Fatback Band
"Double Dutch"
Producer: Bill Curtis

Maynard Ferguson
"Gonna Fly Now (Theme From Rocky)"
Producer: Jay Chattaway

James Darren
"You Take My Heart Away"
Producer: Joel Diamond

John Miles
"Slow Down"
Producer: Rupert Holmes

Barry Manilow
"Looks Like We Made It"
Producers: Barry Manilow and Ron Dante

Kenny Nolan
"Love's Grown Deep"
Producers: Kenny Nolan and Charlie Calello

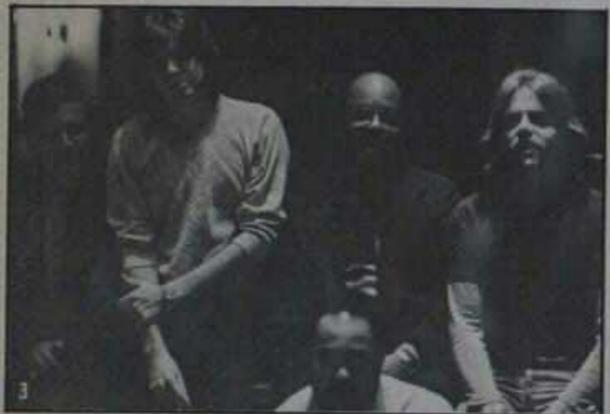
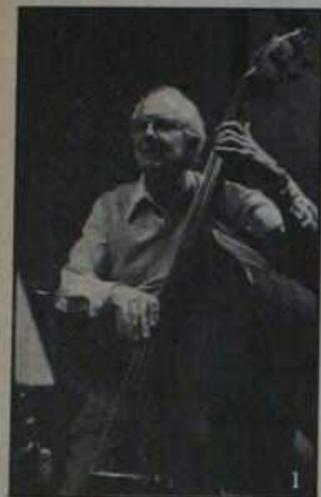
ZZ Hill
"Love Is So Good When You're Stealing It"
Producer: Bert DeCoteaux

Marlena Shaw
"Go Away Little Boy"
Producer: Bert DeCoteaux

David Ruffin
"Just Let Me Hold You For A Night"
Producers: Charles Kipps and Van McCoy

Idris Muhammad
"Turn This Mutha Out"
Producer: David Matthews

Barry Manilow
"Daybreak"
Producers: Barry Manilow and Ron Dante



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2. Ray Janos, Mediasound Disc Cutting
3. Fred Porter, Director of Technical Services; Godfrey Diamond, Mediasound Senior Engineer; Bert DeCoteaux, Producer, Columbia Records; Alec Head, Mediasound Senior Engineer; Earl Williams, Disc Cutting
4. Gary Klein, Producer
5. Marie Delsante, Mediasound Comptroller
6. Bob James, Composer / Arranger / Producer / Musician
7. Lillian Hood, Production Department; Priscilla Marrero, Executive Assistant; Jimmy Biondolillo, Charles Calello Productions; Gordon Elliott, Production Department
8. Bill Stein, Michael Barbiero, Mediasound Engineers

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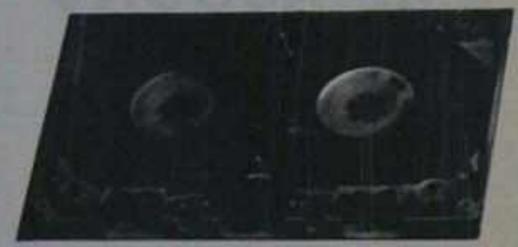
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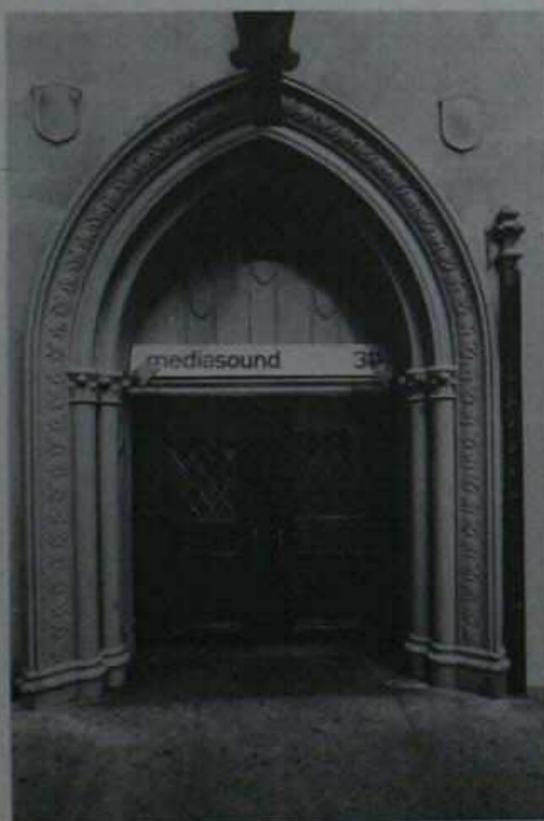
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Don Berman, Tony Bongiovi, Jerry Block, Bob Clearmountain, Michael Delugg, Ed Evans, Alan Franklin, Leonard Franklin, Jack Gillen, Elliot Grey, Bob Halsall, Alex Jaffe, Ron Johnson, Joe Jorgensen, Roger Rhodes, Harold Rosenblum, John Rotondi, Michael Rudell, Ron St. Germain, Mike Santimauro, Ed Stasium, Alan Varner, Maurice Wasserman.

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Mark Colby	Richard Landis	Sister Sledge
Judy Collins	Lester Radio Corp.	Lonnie Liston Smith
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Cressida Productions	MBA Music	Cat Stevens
Bob Crews	MGM Records	Ettore Stratta
Crown Heights Affair	Van McCoy	Strawbs
Dance Theatre of Harlem	Donna McDaniel	Barbra Streisand
Ron Dante	Macy's of New York	Jud Strunk
Dalmation Advertising	Barry Manilow	Stuff
Peter Dean	Herbie Mann	Stylistics
Bert DeCoteaux	Al Martino	TK Records
Gregg Diamond	Bob Margoueff	Talking Heads
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Delite Records	Melanie	J. Walter Thompson
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Duke Ellington	Liza Minnelli	United Artists
The Entertainment Company	Ivan Mogull	Frankie Valli
Epic Records	Monmouth-Evergreen Records	Warner Brothers Records
David Essex	Motown	Widescreen Productions
Fania All Stars	Melba Moore	Richard Williams Animation
Fatback Band	NBC Television	Wolfhead Productions
Dr. Feelgood	NET	Stevie Wonder
Jeff Fenholt	Peter Nero	Young & Rubicam
Maynard Ferguson	New York Dolls	

HAPPY HOLIDAYS &
BEST WISHES FOR 1978



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Soft Rock 'Merger' At L.A.'s KGIL-AM-FM

LOS ANGELES—KGIL-AM, the king of the San Fernando Valley, is switching formats Jan. 1—though program director Rick Scarry calls it more of a merger than a format change.

KGIL-AM will adopt the same soft rock format of KGIL-FM. As the result of a unique situation, except for the 6-10 a.m. slot when Dick Whittington is on AM and Rick Scarry on FM, the stations will simulcast; both are licensed to San Fernando, a small community enclaved in the 3 million-plus market that has long been called the "bedroom of Los Angeles"—the San Fernando Valley.

Tom Brown will follow Scarry on the air until midnight, doing a nine-hour shift courtesy of automation equipment. Joe Medina will do the all-night show until 6 a.m. Keri Tombazian will do weekend work and swing shifts. Johnny Darin and Larry Van Nuys, two well-known air personalities in the market, will be leaving.

The change is not a sudden one, insists Scarry. "Quite honestly, I've been phasing the music over to be almost identical for some while and no one has noticed. There's hardly any difference. And one of the real reasons we're doing this change is to make KGIL-AM a truly contemporary MOR station.

"I'm not going to stay away from new records just because they're new, but I won't play the numbers

game. I won't compete against KHJ and KTNQ."

The station has been simulcasting at night and parts of Saturday and Sunday; this was done without any fanfare. Again, no one noticed.

But a major reason for the format merges was a research project initiated about two months ago, says Scarry. "It was a blind research campaign, meaning that the people did not know who was behind the questions. We dealt with basically a 30-plus audience."

The research results caused a "rude awakening," Scarry says, "especially for someone like myself who came from the personality era of radio. We found that listeners don't really know who the deejays are, with the exception of the morning personality."

"That's the only time slot these days in radio where a personality can still be effective."

Another complaint which turned up in the research was that most personalities talked too much without saying anything and were usually boring." So, KGIL is keeping a full news department.

"And I dislike the term automated. Just say that we'll be prerecorded, day and date. It'll be our own creation, not a syndicated service. And the format will be an interesting one."

KGBS and KNX-FM, two FM stations in Los Angeles, are also using automation equipment in a similar fashion.

New On The Charts

Marilyn Scott

"God Only Knows"—☆

This is the latest in a string of hits which are cover versions of mid-'60s Beach Boys' classics. Since 1975, Johnny Rivers' "Help Me Rhonda," Todd Rundgren's "Good Vibrations," B.J. Thomas' "Don't Worry Baby" and Leif Garrett's "Surfin' U.S.A." have all made the Top 40.

"God Only Knows" was originally the flip side of "Wouldn't It Be Nice," a top 10 hit for the Beach Boys in September 1966. Scott's upbeat, r&b/disco rendition of the Brian Wilson composition comes on the heels of covers of the song by such top MOR acts as Neil Diamond, Glen Campbell and the Captain & Tennille.

Scott, 27, has been a backup singer on every Tower of Power album since "Back To Oakland" in 1974. The Bay Area group's famed horn section reciprocates here by playing on Scott's Big Tree debut single, arranged by David Paich and coproduced by Bobby Torres, session conga player, and Leanne Meyers, co-principal of Image Marketing and Media.

Scott has also been a backup singer for New Riders of the Purple Sage, and she went on the road with the group 1½ years ago. In 1975 she toured cross-country with the play, "Selma," based on the late Dr. Martin Luther King and civil rights movement.

Based in Los Angeles, Scott is managed by Spunk Productions, (213) 464-8341.

Goodman On PBS Special

• Continued from page 24

verve, guts and enthusiasm. Yet these sad deficiencies were overcome, to a degree, by a superb solo guitarist and pianist (John Bunch?).

And to cap it off, Goodman's reed failed him repeatedly in the early portion of the telecast. For Benny to squeak on a solo is like Abdul-Jabbar missing a stuff. It simply isn't done—but it happened this night.

On the credit side, the old maestro allowed nothing to perturb him. He was loosey-goosey all the way, smiling, weaving, making jovial announcements and appearing far more personable, warm and showmanly than he ever did when his swing band reigned as the numero uno attraction in all pop music—and a big attraction on disks as well.

"Let's Dance" was the starter, a bright and brief Weber theme which has served Benny well since 1934. "King Porter Stomp," "When Your Lover Has Gone" and "Sing, Sing, Sing" comprised the full orchestra menu; a makeshift quintet scored well with "Avalon" and "Here's That Rainy Day" and in a move which must have shocked a legion of inveterate BG supporters, Benny turned to a rousing dixieland version of "That's A Plenty" with an ad hoc octet to close his portion of the hour.

With Morton Gould conducting, Benny assisted Patricia Prattis-Jennings, pianist with the Pittsburgh Symphony, in a dreadfully pretentious and horrendously balanced "Rhapsody in Blue." It wasn't Goodman's fault. He played the Gershwin intro well. But Gould and the young lady never got together, nor did the musicians.

Still and all it was a joyous hour, one that put time-tested jazz in prime time. And it proved once again how Brobdingnagian Goodman is as a musician. His gifts merit more than an occasional view on the tube.

DAVE DEXTER JR.

Rock Singles Best Sellers

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As Of 12/5/77

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

- | | |
|--|---|
| 1 YOU LIGHT UP MY LIFE—Debby Boone, Warner/Curb 8446 | 21 HEAVEN'S JUST A SIN AWAY—The Kendells—Ovation 1103 |
| 2 DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle—United Artists 1016 | 22 WE JUST DISAGREE—Dave Mason—Columbia 3-10575 |
| 3 HEAVEN ON THE 7TH FLOOR—Paul Nicholas—RSO 878 (Polydor) | 23 COME SAIL AWAY—Styx, A&M 1977 |
| 4 WE'RE ALL ALONE—Rita Coolidge—A&M 1965 | 24 CALLING OCCUPANTS OF INTERPLANETARY CRAFT—Carpenters—A&M 1978 |
| 5 HOW DEEP IS YOUR LOVE—Bee Gees—RSO 882 | 25 GONE TOO FAR—England Dan & John Ford Coley—Big Tree 16102 (Atlantic) |
| 6 STAR WARS—Meco—Millennium 604 (Casablanca) | 26 I FEEL LOVE—Donna Summer—Casablanca 884 |
| 7 BLUE BAYOU—Linda Ronstadt—Asylum 45431 | 27 SHE'S NOT THERE—Santana, Columbia 310616 |
| 8 BABY, WHAT A BIG SURPRISE—Chicago—Columbia 3-10620 | 28 SLIP SLIDIN' AWAY—Paul Simon, Columbia 3-10630 |
| 9 IT'S SO EASY—Linda Ronstadt, Asylum 45438 | 29 KEEP IT COMING—K.C. & the Sunshine Band—TK 1023 |
| 10 BOOGIE NIGHTS—Heatwave—Epic 8-50370 | 30 GIRLS SCHOOL—Wings, Capitol 4504 |
| 11 HERE YOU COME AGAIN—Dolly Parton, RCA 11123 | 31 DAY BREAK—Barry Manilow—Arista 273 |
| 12 SWINGTOWN—Steve Miller, Capitol 4496 | 32 BRICK HOUSE—Commodores, Motown 1425 |
| 13 YOUR SMILING FACE—James Taylor, Columbia 3-10602 | 33 THAT'S ROCK-N-ROLL—Shaun Cassidy—Warner/Curb 8423 |
| 14 MY WAY—Elvis Presley, RCA 11165 | 34 NOBODY DOES IT BETTER—Carly Simon—Elektra 45413 |
| 15 HEY DEANNIE—Shaun Cassidy, Warner/Curb 8488 | 35 SHE DID IT—Eric Carmen, Arista 0266 |
| 16 SENTIMENTAL LADY—Bob Welch—Capitol 4479 | 36 YOU'RE IN MY HEART—Rod Stewart, Warner Bros. 8475 |
| 17 ISN'T IT TIME—Babys—Chrysalis 2173 | 37 JUST REMEMBER I LOVE YOU—Firefall, Atlantic 3420 |
| 18 BABY COME BACK—Player, RSO 879 | 38 ON AND ON—Stephen Bishop—ABC 12260 |
| 19 YOU MAKE LOVIN' FUN—Fleetwood Mac—Warner Bros. 8483 | 39 HELP IS ON THE WAY—Little River Band, Capitol 4428 |
| 20 SEND IN THE CLOWNS—Judy Collins—Elektra 45253 | 40 RUNAROUND SUE—Leif Garrett, Atlantic 3440 |

Rock LP Best Sellers

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As Of 12/5/77

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- | | |
|---|---|
| 1 RUMOURS—Fleetwood Mac—Warner Bros. BSK 3010 | 21 ANYTIME . . . ANYWHERE—Rita Coolidge—A&M SP 4616 |
| 2 ALIVE II—Kiss—NBLP 7076 | 22 LIVE—Commodores—Motown M9 894 A2 |
| 3 SIMPLE DREAMS—Linda Ronstadt—Asylum 6E-104 | 23 HOTEL CALIFORNIA—Eagles—Asylum 7E-1084 |
| 4 SHAUN CASSIDY—Shaun Cassidy—Warner/Curb BS 3067 | 24 POINT OF KNOW RETURN—Kansas, Kirshner JZ 34929 (Epic) |
| 5 BORN LATE—Shaun Cassidy, Warner/Curb BSK 3126 | 25 LIVE—Foghat, Bearsville BRK 6971 (WB) |
| 6 STAR WARS/SOUNDTRACK—20th Century 2T 541 | 26 LOVE SONGS—The Beatles, Capitol SKBL 11711 |
| 7 ELVIS IN CONCERT—Elvis Presley—APL2-2587 | 27 BOSTON—Epic PE 34188 |
| 8 BOOK OF DREAMS—Steve Miller Band—Capitol SO 11630 | 28 THEIR GREATEST HITS 1971-1975—Eagles—Asylum 7E-1052 |
| 9 GREATEST HITS VOLUME II—Elton John—MCA 3027 | 29 GREATEST HITS—Bay City Rollers, Arista AB 4158 |
| 10 FOREIGNER—Foreigner—Atlantic SD 18215 | 30 WE MUST BELIEVE IN MAGIC—Crystal Gayle—U.A. UA-LA771G |
| 11 LIVE—Barry Manilow—Arista AL 8500 | 31 LET'S GET SMALL—Steve Martin, Warner Bros. BSK 3090 |
| 12 YOU LIGHT UP MY LIFE—Debby Boone—Warner-Curb WBS 8455 | 32 OUT OF THE BLUE—Electric Light Orchestra, Jet JTLA 823 (United Artist) |
| 13 GREATEST HITS—Olivia Newton-John, MCA 3028 | 33 GREATEST HITS—Linda Ronstadt—Asylum 7E-1092 |
| 14 MOODY BLUE—Elvis Presley—RCA AFL 1-2428 | 34 ELVIS SINGS "THE WONDERFUL WORLD OF CHRISTMAS"—Elvis Presley, RCA LSP-4579 |
| 15 MERRY CHRISTMAS—Bing Crosby, MCA 15024 | 35 AJA—Steely Dan—ABC AB 1006 |
| 16 YOU LIGHT UP MY LIFE—Soundtrack—Arista AB-4158 | 36 CHICAGO XI—Chicago—Columbia JC 34860 |
| 17 THE GRAND ILLUSION—Styx, A&M SP 4637 | 37 PART 3—K.C. & The Sunshine Band—TK 605 |
| 18 STREET SURVIVORS—Lynyrd Skynyrd, MCA 3029 | 38 CAT SCRATCH FEVER—Ted Nugent—Epic PE 34700 |
| 19 I'M GLAD YOU'RE HERE WITH ME TONIGHT—Neil Diamond, Columbia JC 34900 | 39 FOOT LOOSE & FANCY FREE—Rod Stewart—Warner Bros. BSK 3092 |
| 20 ELVIS' GOLDEN RECORDS—Elvis Presley—RCA LSP-1707 | 40 HOW GREAT THOU ART—Elvis Presley, RCA LSP 3758 |

Passport And Import Parley

NEW YORK—Passport and Import Records, divisions of JEM Records, a major importer of rock product here, is hosting its first annual distributor's convention Jan. 11-12. The parley, to be held in South Plainfield, N.J., will bring independent distributors from around the country together with representa-

tives of Arista Records, which distributes Passport Records and GRT Tapes.

The two-day session will feature audio/visual presentations of marketing plans for forthcoming Passport and Import product, and will feature a live show of Passport artists.

Radio Ready For Holidays

• Continued from page 16

(19) it will increase to four Christmas tunes an hour. Christmas Eve, he'll increase the rotation to one every other record. At 8 p.m., the station will go to holiday music only through midnight Christmas night.

"White Christmas" is getting more requests than usual, McVay says. As for New Year's, he was kicking around the idea of just playing "wintery songs through New Year's day."

Don Allen, program director of KPEL in Lafayette, La., says the MOR station will go solid Christmas 1½ weeks prior to Christmas, including airing dramas such as "Christmas Carol." On New Year's Eve, veteran air personality Ted Nabors holds a simulated party from about 6 p.m. to midnight based on his own collection of records.

KFAC, classical music station in Los Angeles, will present an outdoor holiday cultural fest Sunday (18) as the finale of a drive for Christmas toys for the Los Angeles Children's Hospital and the Los Angeles Child Guidance Clinic. The fest will feature the Ira Lee Singers with a melody of contemporary Christmas tunes, the Premiere Chorale of Los Angeles, the Music Center String Quartet, and other acts. The fest will be noon-5 p.m. in Prudential Square on Wilshire Blvd.

Chuck Reynolds is staging a "Christmas Poem Festival" nightly on his 7 p.m. show on CHYR in Windsor, Canada. Listeners can also contribute poems to the show.

KPFK, the non-commercial station in Los Angeles, is holding an International Merrie Christmas Fair Dec. 17-24 at the Santa Monica Civic Auditorium. The fair will feature not only music of all kinds, but arts and crafts. Highlights of the entertainment will be aired on the station.

KLAC, country music station in Los Angeles, starts a series of hour Christmas shows Tuesday-Saturday

(13-24) featuring such acts as Eddy Arnold, Johnny Cash, Pat Boone, Buck Owens, and Bill Anderson. Series is called "The Twelve Days Of Christmas." The show, featuring 12 acts in all, will be rebroadcast for 12 consecutive hours starting at 4:30 p.m. Christmas Eve.

WHIO personalities in Dayton, Ohio, are broadcasting from the Winters Tower Lobby throughout the Christmas season, with events and holiday attractions built around the remotes. Participating are Lou Emm, Carl Day, and Jim Jones.

More than 600 AM and FM stations will broadcast the "Sound Of '77" five-hour year-end radio special during the last week of December and first week of January.

Based on the top selling sounds of the year as documented by the Billboard charts, the show is the initial syndication venture of Billboard Broadcasting Corp., a division of Billboard Publications.

Produced in three separate formats—rock, country and MOR—it will feature excerpts from leading news events of the year, highlights of major sports events and interviews with leading recording artists—including comments taped by Bing Crosby just before his death, and a brief salute to Elvis Presley.

Editors of Billboard will analyze the trends in the entertainment field—particularly in records, tapes and audio, while editors of Time will review President Carter's first year and look forward into 1978.

Program host is Mark Damon, radio personality on Nashville's WLAC. "Sound Of '77" is sponsored by Discwasher record care products, with 40 one-minute availabilities over the course of the five hours for each station that signed up for the show at \$25. Many are slotting it the week between Christmas and New Year's, with others running it New Year's Eve.

MCA AND FAR OUT ARE PROUD TO PRESENT

caravans, though shows.)
 at, he books Mexican mostly small
 end dances at 29 ballrooms across the
 the popular Ara- (Chicago.) And as a
 a yearly Mexican festival Mexicano."
 5 top artists in con- Square Garden in

in so many concert
 ys a conservative es- earnings per year
 million. The Holly- gigs alone bring
 yearly gross, he says. Dollar Theater af-
 another million. he reports that his
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SSY 15c
OTOS EACH IN 1000 LOTS

TCARDS \$70.00
 \$18.95
 RINTS \$1.89 per 100
 THO \$2.10 per 1000
 DS \$1.80 per 1000

20"X30" \$14.00
 30"X40" \$20.00

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Produced by Jerry Goldstein in association with Lomtie Jordan and Howard Scott for Far Out Productions.

MCA RECORDS



Galaxy
Baby Face
Sweet Fighting Lady
Hey Senorita
The Seven Tin Soldiers

Far Out Production on MCA Records

© 1977 Far Out Productions

and look forward into 1978.

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Passport And Import Parley

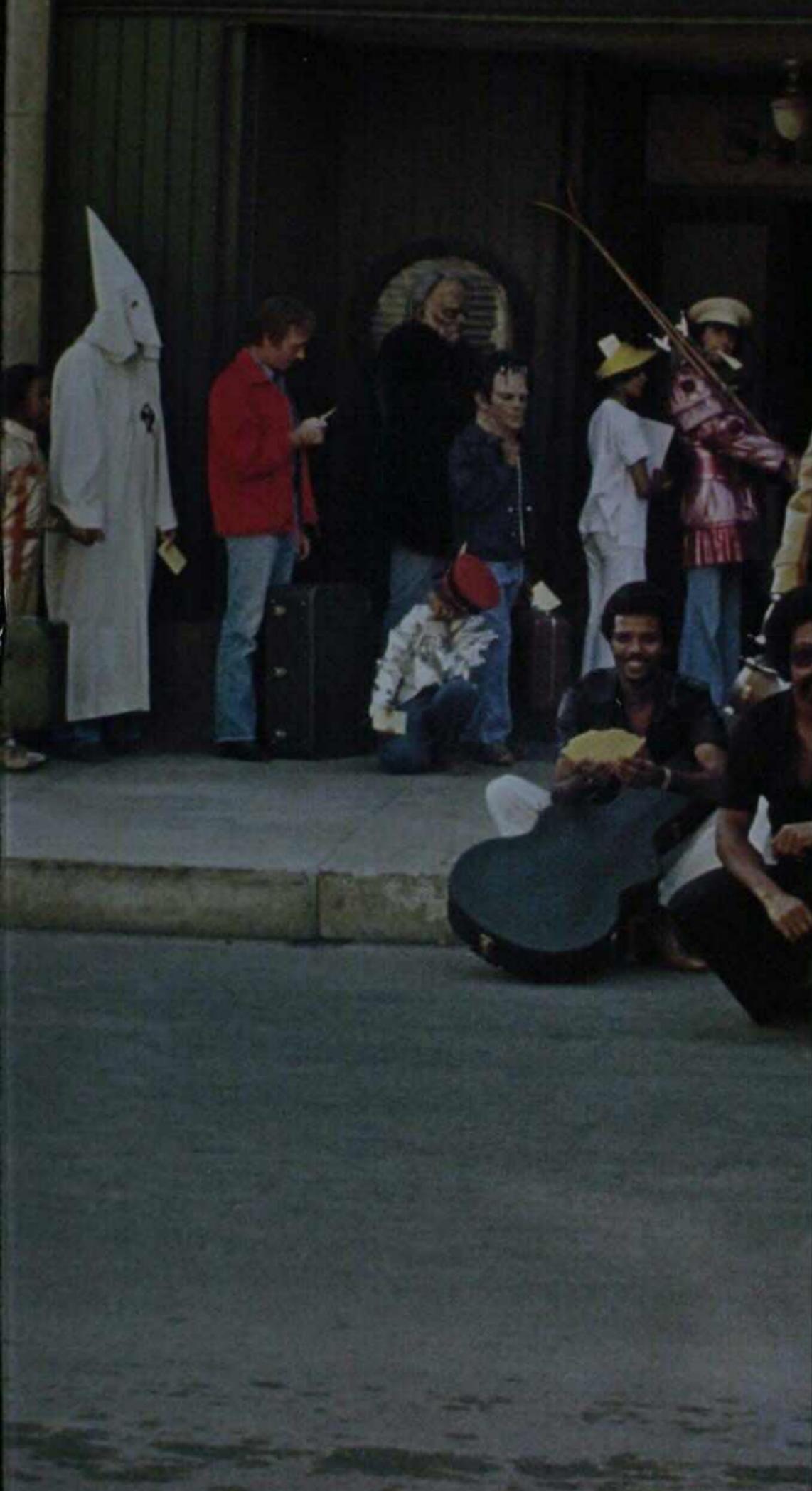
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The parley, to be held in South Plainfield, N.J., will bring independent distributors from around the country together with representa-

tives of Arista Records, which distributes Passport Records and GRT Tapes.

The two-day session will feature audio/visual presentations of marketing plans for forthcoming Passport and Import product, and will feature a live show of Passport artists.

GAL



the new album

GALAXY

MCA-3030

director of technical and creative services for his Tulsa-based management/booking firm.

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© 1977 Far Out Productions

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Tom Brown will follow the air until midnight, do a 12-hour shift courtesy of equipment. Joe Medina will take over the all-night show until 6 a.m. Tom Tombazian will do week-end and swing shifts. Johnny Lary Van Nuys, two well-known personalities in the market, are leaving.

The change is not as simple as it seems, insists Scarry. "Quite honestly, we've been phasing the music for some time. It's almost identical for some time now. No one has noticed. The only difference is the format. And one reason we're doing this is to make KGIL-AM a truly rare MOR station."

"I'm not going to start playing new records just because they're new, but I won't play old records either."

Radio Records

Continued from page 14
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Don Allen, program director of KPFL in Lafayette, La., says MOR station will go solid for 1 1/2 weeks prior to Christmas, airing dramas such as "The Christmas Carol." On New Year's, veteran air personality Tom holds a simulated party from 6 p.m. to midnight based on a collection of records.

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DECEMBER 17, 1977, BILLBOARD

L.A. Opens Doors For Worldwide Latin Talent

By AGUSTIN GURZA

LOS ANGELES—The concert promotion business within the Latin music industry here has seen a year of unprecedented changes.

While the foundations of previously well-entrenched events have begun crumbling, new promoters are bringing new acts to new venues which in the near future apparently will include the prestigious Greek Theatre.

Once the exclusive domain of Mexican promoters who presented predominantly Mexican acts to the majority Mexican public, Los Angeles is becoming an ever more profitable arena for Latin acts from other countries, especially Spain.

These acts also appeal to segments of the Latin public whose origins are traced to Central and South America, the Caribbean and Spain itself.

Two separate developments in the past year in this concert promotion arena serve as clear indications of the changing trends.

One was the solo concert of Spanish singer Julio Iglesias, who despite several years of prime popularity as a Latin artist around the world, appeared for the first time recently in Los Angeles at the Shrine Auditorium.

That show, the first of its kind in the sense that it featured a solo artist in concert, was a soldout event, surprising even some of its own promoters who grossed a reported \$62,000 on the event.

The other harbinger of change in the field has been the declining popularity over the past year or more of

the traditional Mexican shows dubbed "caravanas."

The shows are structured as traveling vaudeville-styled affairs that feature 10 to 15 of Mexico's top music names, mostly singers in the ranchera genre. Staged twice a year in April and October, the caravans hit the road in the U.S. at a merciless pace for a full month, covering 20 to 25 cities, sometimes doing up to three shows in one day in adjacent towns.

Approximately 10 years ago, the caravan-type entertainment for the Los Angeles Mexican community was the only form of live entertainment.

But so discouraging has the public response to these events been over the past year, Arnulfo Delgado, who could be crowned the king of the caravans without dissent, declares:

"If something doesn't happen, if things don't begin to pick up, we're going to come to the day when this business simply ceases to function."

Delgado who has been caravaning for eight of his 18 years in concert promotions, estimates he lost \$10,000 to \$15,000 on the show held at the Los Angeles Sports Arena as part of his caravan tour last May.

When his October show came to Los Angeles, it was staged at the 6,000-seat Shrine Auditorium instead of the traditional Sports Arena which holds nearly three times as many people. That in itself was an indication to some observers that the faith behind the caravans was eroding.



Arnulfo Delgado: king of the Latin music caravans looks to the future.

Says Delgado: "I did okay at the Shrine, but that's only because it cost less. There was much less overhead."

Shrine officials report that the October caravan drew 2,800 people. This, despite the fact that the show featured many of the top-selling

recording artists in this area including Juan Gabriel and Chelo, the reigning male and female stars.

The significance of the contrast between this caravan and the sold-out Iglesias show only weeks earlier was not lost on observers who, if not already reading the writing on the wall, were at least beginning to look for it. Delgado has set up several corporations on both sides of the border which include, in the U.S., Espectaculos Del Rey, La Empresa De Los Grandes Espectaculos, and Producciones DD. The latter a partnership with another major promotion figure here, Tony De Marco.

Aside from the caravans, Delgado claims to hold an exclusive five-year contract with the Hollywood Palladium where he books Mexican groups (known as conjuntos in the Latin business) for an average of 14 dance/shows per year.

In partnership with De Marco, he holds a 10-year exclusive contract to book live talent at the Million Dollar Theater in downtown Los Angeles where the pair stage monthly variety/shows of singers, dancers, bands, comedians and the like that run for 10-day stretches and change once a month. (These have also be-

come known as caravans, though they are not road shows.)

Apart from that, he books Mexican talent, again mostly small groups, for weekend dances at 29 different Latin ballrooms across the country. (He owns the popular Aragon Ballroom in Chicago.) And as a topper, he stages a yearly Mexican show, "El Festival Mexicano," which features 15 top artists in concert at Madison Square Garden in New York.

With fingers in so many concert pies, Delgado says a conservative estimate of his gross earnings per year is at least \$10 million. The Hollywood Palladium gigs alone bring him a \$500,000 yearly gross, he says, and the Million Dollar Theater affairs are good for another million.

Surprisingly, he reports that his small weekly ballroom dances yield the bulk of his business, though a recently launched film production firm is becoming an increasingly important profit center. He has produced three films to date, all musicals, all featuring the popular Mexican ranchera singer Yolanda Del Rio.

The most popular of these, "La Hija De Nadie" which yielded an album of the same name, has been playing around the greater Los Angeles area for a couple of months where it has reportedly grossed about \$350,000 in gross ticket sales, Delgado says.

So even if the caravans disappear from the concert scene here (a

(Continued on page 83)

SIX NATIONS BOOKED

African Trek For First Choice Band

By RADCLIFFE JOE

NEW YORK—Gold Mind recording group First Choice will do a six-nation Christmas tour of Africa as part of that country's ongoing drive to promote closer cultural ties, especially through music, with the U.S. and other Western countries.

The First Choice tour is the latest in a series of African concerts produced by Mamadou Artistes Productions, and the forerunner of a broader plan to stage annual jazz and pop music festivals in various African countries, according to Mamadou Johnny Secka, head of the company.

The series has, so far, featured such major U.S. recording acts as Stevie Wonder and the Jacksons and more recently, Island Records reggae artist, Jah Malla. The 1969 historical Soul To Soul tour, featuring various top name recording acts, was also part of the series. The highlights of that tour were later released in this country as a movie.

First Choice's tour will take the all-girl group and 15 backup musi-

cians to Senegal, Gabon, Gambia and the Ivory Coast. The group will perform at least two concerts in each country over the two week period of its visit. The tour is being sponsored in cooperation with Senegal's Dept. of Tourism, member states of the Organization of African Unity and Pan American World Airways.

It is Secka's hope that the concert tours and the planned festivals will play a major role in helping to develop "a vast new market for live performances and recorded music sales." Secka theorizes that with a population of more than 500 million potential record buyers, Africa could revolutionize the music industry's sales and marketing picture.

It is also Secka's expectations that the continuing flow of Western music artists through his country will create such a demand for recorded product that the current market price of about \$15 for a single LP would be brought down to more affordable levels.

Try Sound, Lighting Upgrading

By PAT NELSON

NASHVILLE—Two agencies are making concentrated and unprecedented efforts in the country music field to improve sound and lighting systems for the acts on their rosters.

Jim Halsey has appointed Bob Burwell to the newly created post of director of technical and creative services for his Tulsa-based management/booking firm.

Burwell, assisted by Sherman Halsey, is in charge of sound and lighting production for Halsey interests such as the "Tulsa Opry" and the Tulsa International Country Music Festival as well as various individual artist appearances.

The second firm, the Lavender-Blake Agency here began investigating sound system feasibilities approximately one year ago with Eddie Rhines, an agent with the firm, heading up the division which has expanded to include a complete lighting system, and plans to begin regular use of a revolving stage when possible.

Burwell, who comes to the Halsey company with seven years of sound and lighting experience for acts such as Leon Russell, Richie Furay, Waylon Jennings, Jessi Colter and Roger McGuinn, notes that production of

(Continued on page 63)

CONCERT PROMOTER TO NORTHERN NEVADA

Naseef Quits At Vegas Aladdin

By HANFORD SEARL

LAS VEGAS—Aladdin rock concert promoter Gary Naseef tendered his resignation effective Wednesday (7) at the hotel over an apparent contract dispute.

"I gave the hotel my resignation more than two weeks ago and haven't heard which way they're (the hotel) going to go," says Naseef. "I'm going ahead with projects in Northern Nevada right now."

According to Bob Brackett, Aladdin publicity director, Naseef was in Reno coordinating a booking of Blue Oyster Cult and Black Oak as an independent promoter at Reno's 7,000-seat Centennial Coliseum.

James Tamer, the hotel's executive producer, was unavailable for comment. Naseef, who worked closely with his boss, Tamer, reportedly wanted improvements in his personal contract.

Both Naseef and Tamer have been credited with turning around the unsuccessful, sporadic show policy at the Aladdin.

A hotel source close to the situation claims advances have already been made to a Los Angeles-based rock concert booking firm to take over the helm of the theatre.

Naseef joined the Aladdin booking team last December to solve the unsettled entertainment policy, which at times saw the \$10 million, 7,500-seat theatre at capacity and then near empty, depending on the act.

Under Tamer, Naseef worked as a consultant with Lenny Martin, former Hotel Sahara entertainment director; Detroit producer Gerald Graham and Mitch DeWood in a team effort to turn the theatre around financially.

Both Martin and Graham were victims of a management cutback several months ago while DeWood

was demoted to booking the small casino lounge. "In reality, the chemistry wasn't there," says Naseef.

The team-booking effort replaced original talent-buyer Stuart Allen, who was ousted July 19, 1976, after several poorly attended concerts. Stuart now heads the show buying at one of Puerto Rico's largest hotels.

The new concept initiated by the three man team showed strong results several months after inception, with nine soldout concerts in mid-August 1977. Those dates included Alice Cooper, Fleetwood Mac, a Frank Sinatra-Dean Martin benefit and the Commodores-Emotions concert.

"Because of our switch to advance booking and ticket selling, a hotel

first on such a scale, we did \$4 million, or \$10.1 per person from January to Aug. 16," claims Naseef. "We have that needed cash flow now."

Naseef, who first booked rock shows with Martin at the Sahara in 1973, notes the weekly printing of 10,000 postcards of the theatre advertising acts also helped put the operation in the black.

His personal, up-front dealings with groups reluctant to play Vegas, his intimate handling of their hotel stay and knowledge of the soft rock concert market were all strong assets, says Nancy Engler, Naseef's assistant.

Part of the new approach by Naseef to the hotel booking policies in-

(Continued on page 46)

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GLOSSY PHOTOS 15c EACH IN 1000 LOTS

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100 8x10	\$18.95
CUSTOM COLOR PRINTS	\$89 per 100
COLOR LITHO	\$210 per 1000
COLOR POSTCARDS	\$180 per 3000
MOUNTED ENLARGEMENTS	20"x30" \$14.00 30"x40" \$20.00

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THE BILLBOARD BOOKSHELF

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by Arnold Passman. The first full story of the tribal chieftans who manipulate—possibly create—popular taste with every spin of the turntable. Well-known deejays like B. Mitchell Reed, Cousin Brucie, Dick Biondi, and Alan Freed discuss their jobs, bosses, trends, tunes, frustrations and triumphs. 320 pp. 5 1/4 x 8 1/2. Index. \$6.95

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The New York Times

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by Bill Smith. In vivid, show business language, 31 headlines recall the era when vaudeville was at its peak. Bill Smith, newspaperman and critic, knew these performers personally. Stars like Milton Berle, George Burns, George Jessel and Rudy Valle discuss their troubles and triumphs in those early years. 278 pp. 6 1/4 x 9 1/4. 95 photos. Index. Glossary. \$9.95



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FUN PRODUCTIONS

L.A. Firm To Promote 5-Day Concert Series

By JEAN WILLIAMS

LOS ANGELES—Fun Productions, a top rock-oriented concert promotion firm here, is promoting five concerts over five consecutive nights at the 3,000-seat Santa Monica Civic Auditorium.

The concert concept of five consecutive evenings of shows, a first for the firm as well as the auditorium, is designed to celebrate Fun Productions' fifth year in the concert promotion business.

"If this venture is successful," says Bill Gerber, associate director of the firm, "we may attempt two weeks instead of five days. I believe this concept will work if we keep the acts diverse enough."

"Los Angeles is so large, with so many people with different musical tastes, it would be easy to run shows for two weeks. The advantages are in advertising and promotion, plus we make money."

He adds that the multiple shows will also serve as a marketing tool for future concerts at the Civic Auditorium.

The concerts set for Dec. 27-31 featuring Tower Of Power, Chuck Berry, Mink DeVille, Johnny Guitar Watson and Jim Bailey will be geared to different markets with tailored promotional campaigns, says Gerber.

With Tower Of Power and Johnny Guitar Watson, the firm is going with KUTE-FM, an r&b LP-oriented outlet with 60-second spots. The spots will be divided in two parts to sell both acts.

For new wave act Mink DeVille, it's going to KWST, a progressive station. Chuck Berry is being advertised on KRLA, with an oldies format, and the firm is still seeking a compatible outlet for Jim Bailey. Fun Productions is also advertising in local newspapers.

Gerber claims acts for these five shows are receiving double the amount of advertising usually allotted an act.

"What's special in our advertising campaign is that we're using a lot of money. With Watson, instead of getting \$5,000 in advertising, he'll receive \$10,000 because it's being put together with Tower Of Power. The entire event will cost in excess of \$25,000 in advertising," says Gerber.

The firm, which promotes concerts ranging from hard rock to jazz, claims to have set an all-time record for shows at the Santa Monica Civic.

"From Oct. 1976 to Oct. 1977, we

grossed \$600,000 there," claims Gerber. The firm promotes approximately 50 shows annually on the West Coast, he adds.

Gerber feels that bringing in Mink DeVille will go a long way in also establishing the auditorium as a new wave hall.

"I am all for new wave acts being featured regularly at the Santa Monica Civic. I would love to headline the Ramones there."

"I feel the problem with some new wave acts is that in Los Angeles they prefer to play nightclubs. They seem to be afraid of the larger auditoriums. I don't feel there's a lot of confidence at the booking end," says Gerber.

For its five anniversary shows, the firm has scaled its tickets at \$7.50 and \$8.50. Gerber indicates special guest acts will also be on hand.

He explains that tickets are going extremely well—the first day they went on sale, Tower Of Power sold 11% of its house.

Punk To Ring In New '78

By ROMAN KOZAK

NEW YORK—Patti Smith will be bringing in the new year in high punk style when she performs with Richard Hall at the new CBGB Second Ave. Theatre.

The theatre itself will open to the public Dec. 27 with Talking Heads and, tentatively, Elvis Costello. They will be followed the next night by the Dictators and the Dead Boys before a three-night stint by Smith and Hell.

The 1,700-capacity theatre, formerly the Anderson Theatre, is being organized by Hilly Kristal, owner of CBGB, the club termed as the "birthplace of punk."

In addition to presenting shows, the theatre will feature a new wave record section, a boutique for punk clothing and a newsstand for punk publications. Kristal says that everything will not be ready when the theatre itself opens, but should be ready soon, Kristal says: "We will keep it as tacky as possible."

The opening of the theatre only a few blocks from the CBGB club means the club itself will be able to go back to presenting unknown bands. Kristal claims that with the growing punk scene, there is no room for all the bands who want to play there, or for all the fans who want to get in.

He notes that he will charge \$7.50 for shows where there are three acts playing and \$6.50 when there are only two. Beer will be sold at the theatre.

In the future Kristal hopes to feature reggae as well as punk in the theatre, something already being done in the CBGB club.

An attempt last summer by another firm to establish a punk showcase theatre at the Elgin Theatre ended in failure with numerous disputes with the acts and complaints by the neighbors about the noise.

Jan. 14 Set For Daniels

NASHVILLE—The Charlie Daniels Band's fourth annual "Volunteer Jam" is set for staging at Nashville's Municipal Auditorium Jan. 14.

The popular musical event drew a sellout crowd of more than 11,000 last year as the crowd was treated to performances by a host of entertainers including Willie Nelson, the Outlaws, Tanya Tucker and the Marshall Tucker Band, among others.

"We never advertise who will be there, other than the Daniels Band," Daniels says, "because we don't know until the day of the show, or until they walk onstage."

DICK WARE

1586 weeks on the charts and still

KANSAS CITY'S



From all your friends in the territory

Giles Band Controls Own Career

By JEAN WILLIAMS

LOS ANGELES—The Giles Band is celebrating its 10th anniversary with no personnel changes.

But there is a new direction for the six-man Atlantic group. It has taken complete charge of its career from dealing with its label, to checking on its product at the retail level, to producing and managing itself, according to Peter Wolf, lead vocalist for the group.

Cissy Houston we sort of modeled after the Ray Charles-Raelettes, using a call and response theme," says Wolf.

Wolf notes that there were several risks involved in the recording of "Monkey Island."

"First of all we're a band that spends the most of our time touring and we're able to maintain our momentum by continually playing in

West Coast or the Strawberry chain in New York, we invite the managers or owners to the show.

"We try to stay in close contact with these retailers because we're interested in knowing if they have our product or if they're having problems getting it.

"If they're having any problems at all, we call WEA. On the other hand, if everything is well in a market, we call WEA because we feel it should be aware of that too."

While ontour the J. Giles Band is collecting material for its 10th LP, with plans to begin working on the album following its tour.



Giles Band: in studio recording "Monkey Island."

The band, managed for six years by Dee Anthony, who manages Peter Frampton and others, took over the management of its own career a year ago.

"Dee taught us how to manage—the small things that we needed to know and he continues to be supportive," says Seth Justman, another group member.

"Each man has a job within the group," injects Wolf, adding, "the only problem we might have is time to do everything because we now have to tend to all the small details."

The group, which is currently on a tour that will take it through the end of the year, produced its first LP "Monkey Island," its ninth on Atlantic.

According to Wolf, "Monkey Island" has taken the group in a new musical direction. We have maintained our early rock, rockabilly, r&b and jazz roots with our emphasis going to r&b," says Wolf.

"We have always kept our LPs fairly traditional and clean. There was never a great technical use of the studio, trying to be as pure as possible," he adds.

The group added new elements to "Monkey Island." "This album is more biographical," says Wolf. "For the first time we use background voices and strings."

Cissy Houston, the Brecker Brothers, Luther and Vandross all accompany the Giles Band on "Monkey Island." "On some of the cuts with

different markets. But we will not go into any market more than three times a year," says Wolf.

He adds that the LP, which took nine months to complete, had an open budget from Atlantic. "That was another risk," says Wolf.

The band is now also involved in the price of its concert tickets. "We try to have some control over ticket prices, working closely with our booking agency Premier Talent.

"We find out what the average ticket price is in a particular market, then we check to see if there's a superstar group appearing in town. We then find out what its ticket price is," Wolf continues. "If there's a lesser known group appearing in town, we check to see what its ticket price is and we come up with what we feel is a fair rate between the two.

"We do this because there have been times we have gone into a market and were embarrassed at the ticket prices; they were outrageously high."

The group feels "Monkey Island" will broaden its audience. Says Justman: "When we first started, we appealed to a college age audience. As we began to gain popularity by touring with contemporary rock bands, our audience changed to a much younger crowd.

"We feel this LP will hold our young audience but we will also recapture the older group because there's something in this LP for both audiences."

According to Steve Rosenthal, Atlantic West Coast promo rep, the label is working at the retail level in supporting the band's 10th anniversary.

"We have put large 10th anniversary signs in retail shops, with catalog product displays of the group built around the signs. In some stores the display takes an entire wall," says Rosenthal, adding that WEA helped to develop the retail programs.

Some of the markets where the displays have been built include Boston, New York, San Francisco, Los Angeles, Seattle, Detroit, Philadelphia, Cleveland and Cincinnati.

"We constantly go to retail shops ourselves," says Wolf. "When we're appearing in a town, we go to as many shops as possible or if there's a large chain such as Tower on the

Naseef Resigns At the Vegas Aladdin Hotel

• Continued from page 43

cluded the signing of rock acts prior to and exclusive of their playing the Southern California market. That policy has been in effect for a month.

Meanwhile, Naseef is credited with saving the failing Bagdad Theatre, an 850-capacity refurbished room. His first three bookings put the facility in the black, from Blood, Sweat & Tears with Minnie Riperton, Frankie Valli & the Four Seasons with Roberta Flack to current show Gabe Kaplan and Anne Murray.

An \$80,000 dressing room improvement is underway at the Bagdad as well as redesigning the stage apron. Sound system alterations, for both the Performing Arts Theatre and Bagdad room, are in progress.

In conjunction with Martin, Naseef brought such acts as Kiss, Sly Stone, Average White Band and Graham Central Station to the Sahara's 5,000-capacity Space Center convention facility.

JAZZ SERIES FOR N.Y.'s FISHER HALL

NEW YORK—A concert Monday (19) featuring Ray Charles and Milt Jackson at Avery Fisher Hall is the first of a "Living Legends In Music" series promoted by Cubistic Productions.

Cubistic is a newly formed concert promotion firm established by L. Bruce Hopewell and William Underwood, which will endeavor to present great jazz artists of the '40s and '50s along with major contemporary jazzmen.

According to company reps in future months it will present such artists as Bob James, Eric Gale, Noel Pointer, Teruo Nakamura, Chico Hamilton, Hubert Laws, Ron Carter, Dizzy Gillespie, Max Roach and others.

Sinatra & Others Fete Police Chief

PALM SPRINGS, Calif.—Frank Sinatra and Bob Hope hosted a testimonial/benefit concert honoring local police chief Bob White, Dec. 1 at the Convention Center.

The event also featured comedian Don Rickles, singer Robin Wilson and Pat Rizzo, who conducted the orchestra.

Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	12	HOW DEEP IS YOUR LOVE Bee Gees, RSO 882 (Polydor) (Stigwood/Unichappell, BMI)
2	3	9	HERE YOU COME AGAIN Dolly Parton, RCA 11123
3	2	5	HOW CAN I LEAVE YOU AGAIN John Denver, RCA 11036 (Cherry Lane, ASCAP)
4	16	3	JUST THE WAY YOU ARE Billy Joel, Columbia 3-10646 (Joelongs, BMI)
5	7	15	BLUE BAYOU Linda Ronstadt, Asylum 45431 (Acutt-Rose, BMI)
6	4	10	SLIP SLIDIN' AWAY Paul Simon, Columbia 3-10630 (Paul Simon, BMI)
7	9	6	MY WAY Elvis Presley, RCA 11165 (Spanka, BMI)
8	6	11	YOUR SMILING FACE James Taylor, Columbia 3-10602 (Country Road, BMI)
9	5	13	WE'RE ALL ALONE Rita Coolidge, A&M 1965 (Box Scaggs, ASCAP)
10	10	15	YOU LIGHT UP MY LIFE Debbie Boone, Warner Brothers 8446 (Big Hill, ASCAP)
11	11	7	GETTIN' READY FOR LOVE Diana Ross, Motown 1427 (Braitree/Snow/Golde's Gold, BMI)
12	18	3	DESIREE Neil Diamond, Columbia 3-10657 (Stonebridge, ASCAP)
13	8	7	STILL THE LOVIN' IS FUN B.J. Thomas, MCA 40812 (Home-Sweet Home, BMI)
14	14	7	SENTIMENTAL LADY Bob Welch, Capitol 4479 (Warner Bros., ASCAP)
15	13	12	BABY, WHAT A BIG SURPRISE Chicago, Columbia 3-10620 (Polish Prince, ASCAP)
16	12	10	GONE TOO FAR England Dan & John Ford Coley, Atlantic 16102 (Dawnbreaker/Cold Zinc, BMI)
17	19	6	THE NEXT HUNDRED YEARS Al Martino, Capitol 4508 (Silver Blue, ASCAP)
18	17	18	DON'T IT MAKE MY BROWN EYES BLUE Crystal Gayle, United Artists 1016 (United Artists, ASCAP)
19	34	3	EMOTION Samantha Sang, Private Stock 45178 (Barry Gigg/Flamm/Stigwood, BMI)
20	15	12	DAYBREAK Barry Manilow, Arista 0273 (Kamokozi/Angelust, BMI)
21	20	10	SEND IN THE CLOWNS Judy Collins, Elektra 45253 (Beautiful/Reclamation, ASCAP)
22	28	8	BABY COME BACK Player, RSO 879 (Polydor)
23	22	6	DON'T LET THE FLAME BURN OUT Jackie DeShannon, Amherst 725 (Halwil/Plain and Simple, ASCAP)
24	25	7	AS Steve Wonder, Tamla 4231 (Motown) (Jobete/Black Bull, ASCAP)
25	36	4	SHORT PEOPLE Randy Newman, Warner Bros. 8492 (Hightree, BMI)
26	46	2	LADY LOVE Lou Rawls, Philadelphia International 8-3634 (CBS), (Mighty Three, BMI)
27	27	7	THE WAY I FEEL TONIGHT Bay City Rollers, Arista 272 (Rosewater/Careers, BMI)
28	31	4	YOU'RE MY SOUL AND INSPIRATION Donny & Marie Osmond, Polydor 14439 (Screen Gems-EMI, BMI)
29	26	11	WE JUST DISAGREE Dave Mason, Columbia 3-10575 (Manitowoc, BMI)
30	33	4	YOU'RE IN MY HEART Rod Stewart, Warner Bros. 8475 (Riva, ASCAP)
31	21	19	JUST REMEMBER I LOVE YOU Firefall, Atlantic 3420 (Stephen Stills, BMI)
32	39	4	LOVE IS THICKER THAN WATER Andy Gibb, RSO 883 (Stigwood/Andy Gibb/Joye/Hugh & Barbara Gibb/Unichappell, BMI)
33	24	23	NOBODY DOES IT BETTER Carly Simon, Elektra 45413 (United Artists, ASCAP/Unart, BMI)
34	30	5	SWEET MUSIC MAN Kenny Rogers, United Artists 1095 (Jolly Rogers, ASCAP)
35	41	3	25th OF LAST DECEMBER Roberta Flack, Atlantic 3441 (Sky Forest, BMI)
36	47	3	NEVER MY LOVE Addisi Brothers, Buddah 587 (Not Listed)
37	38	5	IT'S SO EASY Linda Ronstadt, Asylum 45438 (MPL Communications, BMI)
38	23	16	MY FAIR SHARE Seals & Crofts, Warner Bros. 8405 (Warner Bros., ASCAP/Warner-Tamerlane, BMI)
39	32	7	YOU MAKE LOVIN' FUN Fleetwood Mac, Warner Bros. 8483 (Gem Too, BMI)
40	NEW ENTRY		SOMETIMES WHEN WE TOUCH Dan Hill, 20th Century 2355 (McCauley/Wolbeck, CAPAC/ASCAP/Algee, BMI)
41	42	3	RUN TO ME Flower, United Artists 1092 (Casserole/Front Wheel, BMI)
42	29	10	CALLING OCCUPANTS OF INTERPLANETARY CRAFT Carpenters, A&M 1978 (Klaxtons/Welbeck, ASCAP)
43	40	7	I GO CRAZY Paul Davis, Bang 733 (Web IV) (Web IV, BMI)
44	37	11	THE HAPPY GIRLS Helen Reddy, Capitol 4487 (Almo/Irving, ASCAP/Buggerlugs, BMI)
45	NEW ENTRY		UNTIL NOW Bobby Arvon, First Artists 41000 (Phonogram) (Colgems-EMI/First Artists, ASCAP)
46	48	2	GOODBYE GIRL David Gates, Elektra 45450 (Warner Brothers, ASCAP)
47	NEW ENTRY		IT'S JUST ANOTHER NEW YEAR'S EVE Barry Manilow, Arista 11 (Not Listed)
48	35	13	CHANGES IN LATITUDES, CHANGES IN ATTITUDES Jimmy Buffett, ABC/Dot 12305 (Coral Reeler/Outer Banks, BMI)
49	49	5	WHAT A NIGHT Tom Jones, Epic 8-50468 (Al Gallico/Algee, BMI)
50	50	2	RUNAROUND SUE Leif Garrett, Atlantic 3440 (Rust/Schwartz, ASCAP)

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PETER FRAMPTON: Rock's 'One-Man' Band

He Writes, Plays, Produces All His LPs; 'Sgt. Pepper' Film Expands His Horizons

By Eliot Tiegel

Peter Frampton is heading toward becoming a one-man band on records. He is already his own producer, writes and sings his own songs and plays electric and acoustic guitar, lead guitar, piano, organ, drums, synthesizer and bass on his recordings.

Now he is thinking about playing all the instruments on an upcoming album or perhaps at least on one side of the LP.

The 27-year old superstar of pop music is entranced with the idea of doing everything himself, a feat he is quick to point out has been done by other pop musicians, notably his friend Stevie Wonder.

But don't hold your breath and wait eagerly for Peter's all encompassing LP to come out within the next few weeks. He is presently in the thick of starring in the film, "Sgt. Pepper's Lonely Hearts Club Band," and there are a couple of tracks from his smash A&M LP "I'm In You" which are being released as singles which should hold back the need for any new Frampton LP for some time.

Nonetheless, having been the producer of all his six A&M LPs, having written the majority of the tunes on these packages and having played multiple instruments on several of the LPs, Frampton enjoys the freedom of being able to do everything himself since his status in life allows him to pick and choose what he wants to do musically.

Peter envisions having all the musical parts on one half of an LP and on the other side a band of name musicians. "I've talked to Tower of Power about using its brass section," he says poolside in his rented Bel-Air home while he is residing in Los Angeles during the filming of the movie. "And Graham Nash, Stephen Stills and David Crosby have all told me they'd like to sing with me."

Obviously Peter's position in show business is like a magnet drawing his contemporaries to his beckon call. He's even been discussing with George Martin, "Sgt. Pepper's" musical director, the possibility of working on an LP with him.

Martin, who gained international renown for producing all the Beatles EMI hits would become the first producer ever used by Frampton on a recording since he left Humble Pie in 1970 and went out on his own with his own group.

The fact that Peter—who had not yet tasted the overpowering success which he presently possesses—began his solo career as a disk star without a producer to guide him, generally runs against the grain of what usually happens.

But Peter claims there is no conflict between him writing his own songs, recording his own music and being his own producer—the person whose subjective opinions are often required when guidance is needed.

There are some simple reasons, Peter clearly points out, why his new career has been devoid of a producer.

For one thing, he has worked on records with Glyn Johns and several other engineers and he learned the technical side of record making. On both Humble Pie and the group which preceded it, the Herd, there were producers and according to Peter: "What they did didn't entail that much to me, so I de-

cidied to do it all myself."

Now that may seem like a brash statement for a young chap to make, but consider this: Frampton had an early inclination for things electronic as a child in England (even to plugging his guitar into his family's radio set and driving everyone to points of discomfort).

In 1966 he was experimenting with recording sound on sound and "looking to see how things were done in the recording studios. So I became a studio buff."

He was 18 when he formed Humble Pie with Steve Marriott, having already been playing for the public four years. There has always been a fascination and capability to handle electronics, England's present most popular export to the U.S. concedes.

This ease with electronics carries over into Peter's capability for understanding the electronics of the recording process and how it all relates to getting the sound of instruments down on tape.

"It's incredible how quick you can play different instruments on the same song," he says, the sun filling his handsome face, his long blonde hair dangling uncombed.

One of the beauties of playing all the parts—drums, bass, keyboards, guitars, vocals—is "you don't wait for anyone, you just do it." And that speeds up the process, in Peter's opinion. "You also play what you want to play. Being limited on certain instruments actually helps you because you won't overplay."



Billboard photos by Bonnie Tiegel

Peter Frampton: in a jolly mood over his new disk ideas and his "Sgt. Pepper" film debut.



Doing everything yourself, Peter believes, is "like disappearing into your own painting."

If there is any justification in his mind for being his own producer for example, there is the case of Peter having written, produced, played on and mixed down "Show Me The Way," the single which became his first American hit. That tune and "Baby I Love Your Way" (his second U.S. single hit) were originally released in 1974 and flopped. They became hits upon being rereleased the next year.

"It's hard not to be cocky," he says, a broad grin cracking his face, "when you wrote it, recorded it and mixed it."

The guitar is Peter's key instrument. "That's my love and there will always be guitar solos on my records."

There was a period between the demise of Humble Pie in 1970 and the formation of his own group in early 1971 when he had some time and was able to play on other people's record dates. That was lots of fun, he concedes, noting the role then was to "just do what you think they'd like you to do on their music. It's a very enjoyable position to be in."

One senses a bit of an underlying fear about what the wrong producer can do to an album in chatting with Peter about the subject long enough. There is a danger in signing on a producer who eventually "doesn't make you sound like you," Peter says in a mocking

fashion, a light side of his personality which continually emerges.

Peter admits that had his "Frampton Comes Alive" LP (his fifth LP released in 1975) not been successful, funds had been allocated to hire a producer for the next LP which turned out to be "I'm In You."

Recording an LP on location, Peter points out doesn't really need someone's creative a&r direction. There are some goofs on the live LP which were left intact, like some parts of his piano playing "didn't come through on the tape, some backing harmonies weren't there" and some guitar mistakes were left in.

"The one time I find a producer would be helpful," Peter says, "is when I'm not in the booth." Why would he be in the booth when he should be playing his instrument in the studio proper?

He parries that he plays his guitar in the control room with his amplifier outside in the studio. Why does he do this? "I can hear the music the way it sounds on the record" is his answer/explanation.

Peter has literally taken the do-it-yourself concept home with him. He is having built a mobile recording studio truck which will follow him when necessary.

In his spacious Bel-Air digs he has converted one of the bedrooms into a sound room with all sorts of expensive equipment filling up all the space, except for one small bed. And in the room adjacent to that he's got his drum kit all miked up and the room made as lively as possible to capture a live sound. Home to Peter is Mt. Kisco, N.Y., in West

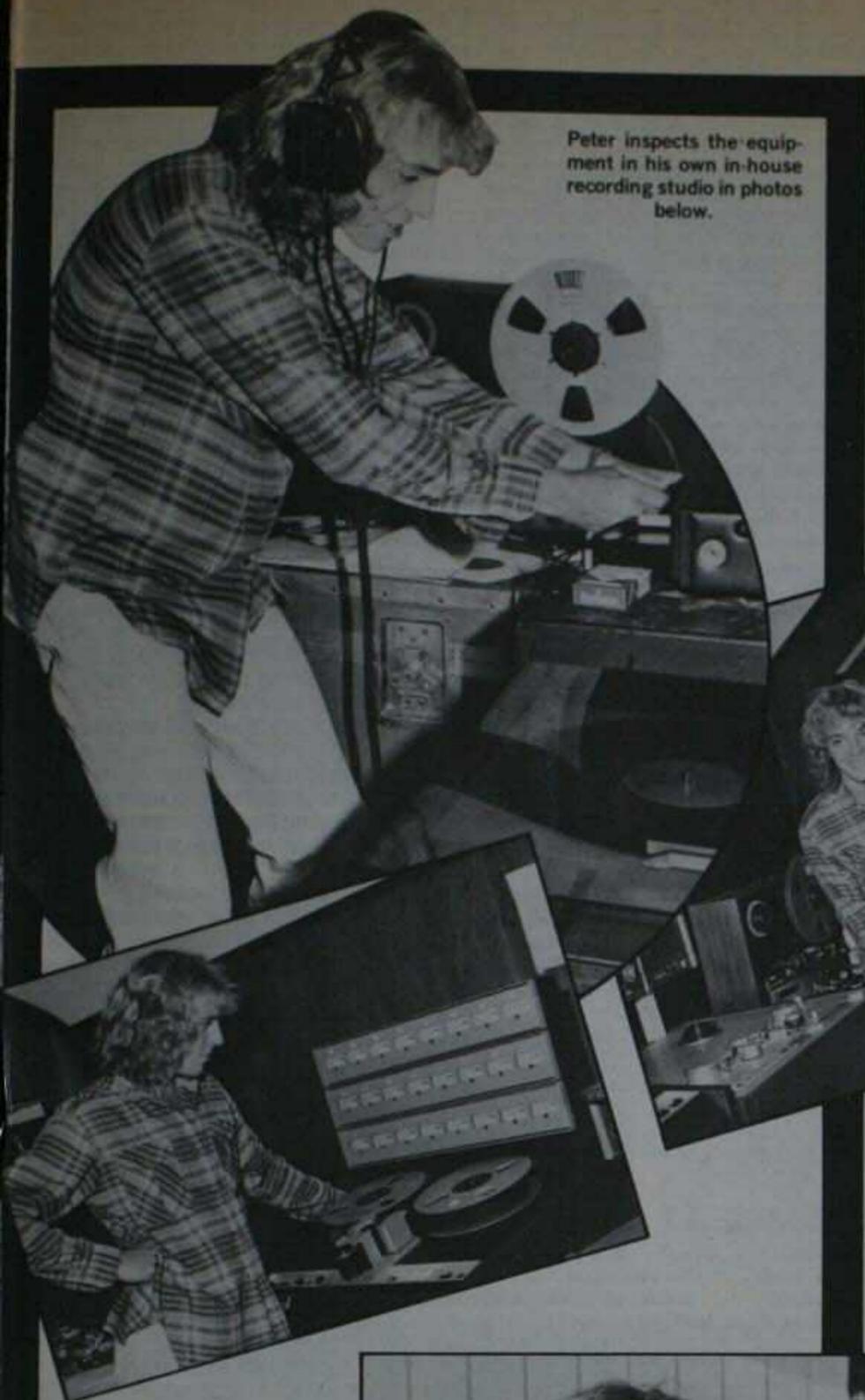
chester County outside New York City. This is the country to him and he emphasizes that with his mobile truck he can record inside his house.

The equipment in the house which will be moved to the mobile van includes a Studer 30 i.p.s. 1/2 inch stereo tape machine and a 3M 24-track recorder. There's also an AKG echo chamber in his California abode.

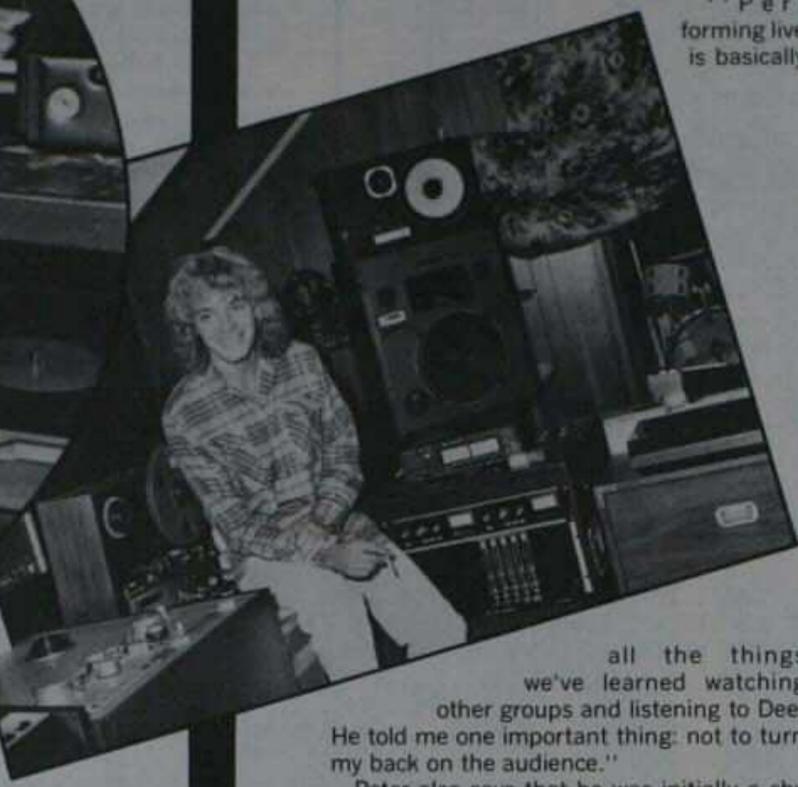
Peter says when he's not using the van he'll farm it out to other artists for live albums. The van should be completed sometime while Peter is on a three month vacation following the completion of the movie sometime in January. It'll be his first three months off in four years.

"I'm a great believer there's no real reason why in the country I have to deaden any room or play softly. If I like the sound of a piano in the living room, I'll bring in a mike and record. I did 'I'm In You' in Mt. Kisco. That's

DECEMBER 17, 1977, BILLBOARD



Peter inspects the equipment in his own in-house recording studio in photos below.



Forming live is basically



Peter explains his musical presence outside his Bel-Air home's swimming pool.

lines. "How's that for walking into a beautiful situation?" he jibes.

Everything is either physical movement or musical. He and the Bee Gees spent two days recording songs in a studio for the plot in the movie. Actor Donald Pleasence is the head of BD Records, who sits in the "box" as Peter calls the control room.

Peter can draw a comparison between filmmaking, records and personal appearances. "Films are very non-instant," he says, "whereas playing live is instant. Recording is halfway between the two unless it's live."

"In recording you have to think about the audience and how it'll pick up on certain things. With records it's like building a house, each stage is ready for the next stage. Coming to the decision about whether you have the proper take for that track is probably the hardest decision one has to make."

all the things we've learned watching other groups and listening to Dee. He told me one important thing: not to turn my back on the audience."

Peter also says that he was initially a shy person onstage. That had to change. Now he is more outgoing and aggressive onstage.

Now he projects to make everyone think he's talking and singing to them. Peter says he prefers playing before large crowds, explaining the creative thrust thusly: "The more people, the more unreal it is and it's easier for me."

When he came off a seven month layoff period in between his fifth and sixth LPs he played for 90,000 people at a stadium in Philadelphia. He recalls being uncomfortable. "I didn't even hear the people," he says. "I came off stage and said to Dee: 'What am I doing wrong?' And he said to me, 'You're doing fine; they're screaming for you.'"

When he did a Mike Douglas television shot to sing "I'm In You" before a studio audience of around 300 people, he says "I was scared stiff, but I was fine as soon as I stopped my hand shaking."

Peter says pacing is the most important thing in a stage presentation. "You've got to be up in stages. You can't go bang, bang, bang. The audience will get tired before your finale. The audience can get worn out before your best number."

Peter does a three-hour concert, split in two halves with between 8-11 tunes in the first segment and 12 in the closing end. One tune, "Do You Feel Like We Do," is 20 minutes long and gives his sidemen a chance to stretch (or rock) out. They include Stanley Sheldon on bass and Joe Vitalie on drums and flute.

When on the road there are around 20-25 people in the entourage. Two semi-trailers cart all the sound, lighting and equipment.

Being a superstar has its natural problems. "It's a military operation to go to the movies," he admits. Right now Peter has had enough of concertizing. "I couldn't go on the road right now," he suggests. "I need to do things and go places which are not involved with traveling on planes, seeing airports and hotel rooms."

"I can hardly go out of my hotel room. I do put a baseball cap on and so long as the hair is hidden nobody knows me."

Peter relates an incidence in Kansas in which he had picked up a cap with the expression "Keep On Farming" and he was wearing it as he stride out from a concert venue with two roadies. As he walked down the ramp no one in the waiting crowd made any indications they were about to be faced by the famous pop star. Suddenly being just another

person got to Peter, he says, and the star's ego took over. "Someone pulled the cap off and the kids went berserk." To Peter's obvious delight: public recognition.

He's since lost "Keep On Farming" and now wears a cap which proclaims "GMC Trucks."

Peter says he'd love to put on a phony mustache, and a baseball cap and play in Southern California bars where no one would know who he is. But one wonders how long his ego would allow him to go unrecognized.

Peter's status as a multi-faceted musician "makes you go a little crazy." He describes himself as "an overnight sensation after 10 years."

"I'm In You" really started the craziness off, he says, not the live LP which was a record shattering unit worldwide with an estimated eight million units sold.

"It didn't hit me until one year after 'Frampton Comes Alive,'" he says. "It wasn't until I took time off and then came back to performing that I realized what was going on. I went on the road after being off seven months and the road was so different than I had remembered it. I had to have a policeman on the floor, we had to take the entire floor in a hotel, I was being rushed out the back way of places. It was a little too much for little Peter."

Once success comes there is the pressure to find new things to expand one's horizon, Peter says, so that one doesn't get locked into place. "The clue to keeping going is to remain sane," he emphasizes.

"There are too many people in this town who have gone over the edge. You can get drawn into the drug scene. I never got heavily involved in it. I would never take heroin or LSD. . . . I started to drink heavily this year. I had to stop. I just slipped right into it for three months. I started drinking brandy very heavily. . . . I became a nasty person."

Wouldn't those close to you tell you a personality change had occurred? No, Peter answers, adding: "When you're in this position no one tells you you're upsetting them."

Brandy was provided in the dressing rooms at his concerts. The riders to his contract with special requirements, he says in a mocking manner, "were very thick."

Now that things are under control, Peter would like to write a movie score and record more works by other people. He has only recorded four tunes by other authors for his six LPs. They are "(I'm A) Road Runner" by Holland-Dozier-Holland; "Signed, Sealed, Delivered (I'm Yours)" by Syreeta Wright, Lee Garrett, Lula Mae Hardaway and Stevie Wonder; "I Believe (When I Fall In Love With You It Will Be Forever)" by Yvonne Wright and Stevie Wonder and "Jumping Jack Flash" by Mick Jagger and Keith Richards.

He says he'd also like to work with Stevie Wonder who appears on "I'm In You" playing harmonica on "Rocky's Hot Club." Says Peter: "I'd like to learn something and play it for him."

In addition to Wonder, other name acts who have guested on his LPs include Ringo Starr and Billy Preston (on the "Wind Of Change" LP).

In terms of his lyric writing, Peter says his words are not meant to make any statements ala Jackson Browne, Randy Newman or Joni Mitchell. As for his guitar playing, he's a "rhythm merchant." "I'm not a finger picking acoustic player. Leo Kottke is a finger picker."

As far as songwriting goes, the melody always comes first. Is there a compulsion to write regularly? "I can go three to six weeks without writing and in three weeks I can write two albums if I have to. I'm the lazy writer. On my report card it always said: "only does what is required."

"The other day I had this new pair of headphones which Stevie Wonder introduced me to which has a built-in mike. I wrote eight songs after using them." The key feature? "You hear yourself speak so you can balance your voice with any instrument you're playing."

Peter says four of those eight songs are worth working on. He did them in 1 1/2 hours, he says.

Lyrics are a reflection of "what I'm going through. They're usually very personal. I try to make it personal but it's what we've all been through like a love affair gone bad."

"'I'm In You' came in 20 minutes. When that happens it's really enjoyable. I was thinking of how happy Penny McCall and I am. She's my girl friend."

(Continued on page 50)

where the piano track was cut. I played to a rhythm ace and took the tape to the studio and added the other instruments.

"When I'm at home I'll use the equipment to record with." Peter says he recently wrote five new songs and needed to put them down on tape right away. When he's writing he has a cassette player going so he captures those early inspirations. "I can't tell you how many songs I've lost because I didn't have a cassette player around."

Peter says he's been writing songs since he was a young kid and the process of creating words and music is not a problem.

He wrote "I'm In You" in 1 1/2 hours, coming up with the melody 1/2 hour before he started in on the lyrics. One and a-half hours after he wrote the tune he had it recorded. Recalling that project he says: "All I had was 'I don't care where I go when I'm with you.' The phrases came out of nowhere."

The movie in which he plays the character of Billy Shears, should help his stage act, Peter feels. When you have to be romantic in front of 30 cold technicians, it puts the pressure on you to act believable, Peter explains. And that training will enable him to act more

naturally and dramatically onstage before concert audiences, he believes.

How did he come to film acting? "Dee (Anthony, his manager) gave me my Mastercharge and said, 'How'd you like to be Billy Shears in 'Sgt. Peppers?' I said, 'Yes' but the Mastercharge was more imminent. I thought it'd be nice to try and see what I'd be like."

"My role is the grandson of the original Sgt. Pepper," Peter explains in glowing detail inside his bedroom turned into a studio control room. "And when he dies, in his will he gives his magic instruments to the town of Heartland and he gives me the gold staff which is the Sgt. Pepper logo and it's magic."

"My job is to form a new Sgt. Pepper band and to use the magic instruments. They will create harmony and love in the world."

"A villain steals the instruments and the rest of the film is finding the instruments and making records. I am the super white, angelic hero," Peter says, checking at his own comedic description. "The Bee Gees are my band and I'm the lead singer most of the time."

Since the movie has no dialog, Frampton's initial test as an actor is free of the pressure of truthfully and meaningfully interpreting

EYES NECAA CONVENTION

Cap Focus On College Stations

By JIM McCULLAUGH

LOS ANGELES—Capitol Records is placing greater focus on its college involvement in terms of radio, press and artist touring and intends making major showcase at the upcoming NECAA national convention Feb. 22-26 in New Orleans with artist Norton Buffalo.

Three months ago Carol Peters joined as assistant to Ray Tusken, the label's national AOR promotion coordinator.

She indicates the label's involvement with campus is now probably as great as it's ever been and continuing to evolve.

"When I arrived at Capitol," says Peters, "we were servicing approximately 105 stations and now we are up to 130 colleges."

Peters indicates that stations have been serviced since August with Capitol album product. Normally stations are not serviced with singles.

"Our criteria for servicing," adds Peters, "are stations listed by Walnut (the publication) and to other colleges we offer LPs at cost, \$1.25 per disk and normally even the smallest colleges can afford that."

"Peters emphasizes that she has been opening up the lines of communication between colleges and Capitol even more with letters and survey material.

Surveys taken by Capitol indicate what albums as well as tracks are being played, and provide information which is later channeled into the label's marketing and sales divisions at label headquarters in Hollywood.

"For example," continues Peters, "we've involved college radio stations with our recent jazz sampler LP which includes cuts by our jazz artists.

"We surveyed every station and asked them if they were interested in it and most said they were. We also coordinate with our sales force to gauge what type of influence college radio is having on stores in proximity to colleges.

"It's a little early to gauge the reaction to the jazz sampler campaign," she continues, "but these types of surveys are helpful."

Peters also indicates that the label

will respond "as much as possible" to station requests and as one example cites a station in Lexington, Va., which indicated via phone call it wanted to do a 90-minute special on Trumvirate. Bio material as well as giveaway albums were sent to the station.

Peters adds she will become more involved with college tour coordination in the fall as the label views campus exposure as being instrumental in building and keeping an act healthy.

According to Bruce Garfield, director, press and artist relations, the Pousette-Dart Band played 51 colleges in 1977.

"That amount of exposure has kept that band healthy," says Garfield.

According to Peters, one of the most recent Capitol releases proving to be extremely popular at the campus level is Gentle Giant which could result in that group's touring campuses also.

Garfield adds that his press department services approximately 200 college publications around the country with material on Capitol artists and makes albums available on a request basis except in certain instances.

"We are getting more involved at the campus level," asserts Garfield, "and it's a situation that's really evolving in itself."

Lehigh To Have New Site For Attractions

BETHLEHEM, Pa.—Lehigh Univ. which dropped its bookings of major rock and other campus musical attractions because it did not have a facility large enough to take in enough money to pay the high talent costs, will soon be in the position to bring back major attractions to its student body of 3,000.

Ground was broken this week for a new \$3.7 million athletic and convocation center which will have a permanent arm-chair seating of 6,000.

The new campus building will be used for both college and community events, including commencements, concerts, theatrical productions, major lectures and spectator sports. There will be a 20,000 square foot lobby and guest passageway areas, portable stage, support facilities and storage areas. Lighting will be at a level for color television productions. The facility will be open house for concert promoters.

Air Reggae Music

NEW YORK—Fairfield Univ. in Connecticut has added a two-hour weekly program of reggae music to its WVCK format. Aired Thursday from 6-8 p.m., show is hosted by Burt Kearns, who says he's interested in hearing from all reggae labels, domestic and foreign.

Chrysalis In N.Y.

LOS ANGELES—Chrysalis has officially opened new offices in the Galleria Building in New York. Headquartered in the offices are East Coast artist development, publicity, promotion, and a&r personnel, as well as Chrysalis Music Inc., the firm's publishing division.

Talent

Talent In Action

• Continued from page 50

ing, whistling and applause, the crowd reacting to the closing number, "25 Or 6 To 4," brought the octet out for a three-tune encore, which included The Beatles' "Got To Get You Into My Life" and "If You Leave Me Now." **JOE X. PRICE**

B.B. KING MUDDY WATERS ALBERT KING BOBBY BLUE BLAND Radio City Music Hall, N.Y.

The four giants of the blues got together Oct. 28 for a once in a lifetime show that brought outfits in from all over. The SRO crowd was not disappointed as it got a chance to see four of the best showmen of all time at the top of their game.

Bland got things started promptly with a masterful 30-minute, nine-song set. While Bland is not the flamboyant showman he once was, his voice is still strong and he can work an audience the way a sculptor works clay.

Backed by a professional 11-piece band Bland enthralled the enthusiastic and well-mannered crowd with classic tunes like "I Pity The Fool" and "Don't Let Your Friends Turn You Against Me." The highlight of the set was a powerful version of the T-Bone Walker standard, "Stormy Monday," which featured some stunning guitar work from Johnny Jones.

After a 10 minute break Albert King and his fine young five-piece band came roaring onstage to deliver a smoking 45-minute song set. King performed a balanced mix of older songs like "I'll Play The Blues For You" and "Born Under A Bad Sign," with newer songs like "Cadillac Assembly Line."

Everyone in the crowd, which was mostly older blacks and young whites, seemed to love King and after a hot version of "Sweet Little Angel" the crowd called the left-handed guitarist back for an encore.

Following another short intermission and two fine numbers by his six-piece band, Muddy Waters took the stage to treat the crowd to one of his finest sets in this area in recent years.

Waters seemed much more animated than he had been in his last few New York appearances as he followed the lead of the first two acts and stayed the audience.

Like Bland, Waters also stuck to standards like "Hoochie Coochie Man" and "Baby Please Don't Go." The six-song, 35-minute set was closed by a funky version of "Kansas City" during which Waters was joined by his protégé Johnny Winter.

B.B. King's one hour, nine-song set got off to a hot start too as he opened with a splendid version of the old Louis Jordan hit "Caldonia." About midway through the set things tapered off slightly as King became a bit verbose. But it picked up at the end when the guitarist and his seven-piece band were joined by Bobby Blue Bland for a riveting medley of early hits including "Outskirts Of Town," "It's My Own Fault" and "Goin' Down Slow."

B.B. King said that he would have liked for everyone on the bill to join him for a jam session but unfortunately it did not come off since by the time King finished his set it was already midnight. **ROBERT FORD JR.**

LOU RAWLS

Mark Hellinger Theatre, New York

It must be noted first that no matter what criticism there may be of Rawls, two things about him are undeniable. First, the man has got some of the best pipes in the business. There is no denying the beauty of his voice.

Secondly, he is immensely likeable. Standing onstage, he is, as they say in Italy, "simpatico." That should be more than enough, but if you are doing two weeks on Broadway alone, you have to be the complete entertainer. It seems not enough just to sing a few songs and to flash a few pictures on a couple of screens.

Rawls and MFSB, that played behind him, performed 21 songs (including a number of medleys) on the show's opening night Nov. 23. With intermission the entire show went on for 135 minutes.

Rawls performed some of his older hits, such as "Tobacco Road" and "Love Is A Hurting Thing," and such newer material as "See You When I Get There," and "Groovy People."

To this he added a plug for Budweiser beer, for whom he is national spokesman and whose

(Continued on page 61)

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	EARTH, WIND & FIRE/DENIECE WILLIAMS/POCKETS —Lewis Grey Prod., McNichols Arena, Denver, Colo., Dec. 1	14,735	\$6.60-\$8.80	\$121,937
2	KISS/DETECTIVE —Schon Prod., Arena, St. Paul, Minn., Dec. 2	16,000	\$6.50-\$7.50	\$115,260*
3	JETHRO TULL —Ruffino & Vaughn, Civic Center, Providence, R.I., Dec. 4	13,082	\$7.50-\$8.50	\$104,321*
4	EARTH, WIND & FIRE/DENIECE WILLIAMS/POCKETS —Westcoast Attractions, Civic Center, St. Paul, Minn., Nov. 29	12,665	\$7.50-\$8.50	\$102,988
5	JETHRO TULL —Cross Country Concerts, Civic Center, Hartford, Conn., Nov. 28	11,820	\$6.50-\$8.50	\$95,398*
6	BLUE OYSTER CULT/BLACK OAK ARKANSAS/MOTORS —Wolf & Rissmiller, Arena, Long Beach, Calif., Dec. 2	11,767	\$6.50-\$8.50	\$95,216
7	EARTH, WIND & FIRE/DENIECE WILLIAMS —Lewis Grey Prod., Sports Arena, San Diego, Calif., Dec. 4	11,108	\$6.75-\$8.75	\$89,438
8	EMERSON, LAKE & PALMER —Cross Country Concerts, Col., New Haven, Conn., Nov. 30	10,931	\$6.50-\$8.50	\$87,673*
9	WAYLON JENNINGS/JESSI COLTER —Contemporary/Chris Fritz Prod./Feyline Presents, Kemper Arena, Kansas City, Mo., Dec. 4	11,931	\$6.50-\$7.50	\$86,767
10	STYX/UF0/RAM JAM —Jet Set Enterprises, Vets. Mem. Col., Jacksonville, Fla., Dec. 2	12,549	\$6-\$7	\$84,863*
11	KISS/DETECTIVE —Schon Prod., Aud., Omaha, Neb., Nov. 30	11,800	\$7.50	\$84,700
12	KISS/DETECTIVE —Star Date Prod., Dane County Col., Madison, Wisc., Dec. 3	10,100	\$8	\$80,800*
13	ROD STEWART/AIR SUPPLY —Avalon Attractions/Contemporary/Chris Fritz Prod., Kemper Arena, Kansas City, Mo., Nov. 29	10,703	\$6.50-\$7.50	\$80,273
14	EARTH, WIND & FIRE/DENIECE WILLIAMS/POCKETS —Lewis Grey Prod., Vets. Mem. Col., Phoenix, Ariz., Dec. 3	11,490	\$5.50-\$7.50	\$78,510*
15	STYX/UF0 —Gulf Artists, Civic Center, Lakeland, Fla., Dec. 3	10,244	\$6-\$7	\$68,173*
16	ROD STEWART/AIR SUPPLY —Avalon Attractions/Beaver Prod., Myriad, Oklahoma City, Okla., Nov. 30	8,770	\$7.50	\$63,245
17	WAYLON JENNINGS/JESSI COLTER —Feyline Presents Inc./Celebration Prod., Dome, Univ. Cedar Falls, Iowa, Dec. 2	8,917	\$5.50-\$7.50	\$63,067
18	ROD STEWART/AIR SUPPLY —Avalon Attractions/Stone City Attractions, Joe Freeman Col., San Antonio, Texas, Dec. 2	7,019	\$7.50-\$8.50	\$59,644
19	CHARLIE DANIELS BAND/WET WILLIE/PURE PRAIRIE LEAGUE —Electric Factory Concerts, Riverfront Col., Cincinnati, Ohio, Dec. 2	9,230	\$6-\$6.50	\$56,968
20	BLUE OYSTER CULT/BLACK OAK ARKANSAS —Avalon Attractions, Swing Aud., San Bernardino, Calif., Dec. 3	7,244	\$7.50-\$8	\$55,191*
21	GINO VANNELLI/RAMSEY LEWIS —Brass Ring Prod., Cobo Arena, Detroit, Mich., Dec. 1	6,307	\$7.50-\$8.50	\$53,159
22	KANSAS —Landmark Prod., Arena, Milwaukee, Wisc., Nov. 28	6,446	\$6.50-\$8.50	\$51,472
23	WAYLON JENNINGS/JESSI COLTER/HANK WILLIAMS JR. —Feyline Presents Inc., Dane County Col., Madison, Wisc., Dec. 1	7,039	\$6.50-\$7.50	\$51,419
Auditoriums (Under 6,000)				
1	BETTE MIDLER —Bill Graham, Bimbo's, San Francisco, Calif., Nov. 29 thru Dec. 4 (12)	6,900	\$15-\$20	\$150,420*
2	CHICAGO —Bill Graham, Col., Oakland, Calif., Dec. 1	11,859	\$7.50-\$8.50	\$93,550
3	ROBIN TROWER —Bill Graham, Winterland, San Francisco, Calif., Dec. 2, 3 (2)	9,050	\$6.50-\$7.50	\$72,359
4	BOB SEGER & THE SILVER BULLET BAND/NICK JAMESON —Don Law, Music Hall, Boston, Mass., Dec. 2, 3 (2)	8,400	\$7.50-\$8.50	\$69,788*
5	JERRY GARCIA BAND —Don Law, Orpheum Theatre, Boston, Mass., Dec. 2 (2)	4,496	\$6.50-\$7.50	\$32,675
6	STATLER BROS./TAMMY WYNETTE/NARVEL FELTS —Entam, Civic Center, Huntington, W. Va., Dec. 3	4,901	\$5-\$7	\$32,230*
7	JOAN ARMATRADING/DANNY PECK —John Bauer Concerts, Orpheum Theatre, Vancouver, B.C., Nov. 30 (2)	3,772	\$7.50-\$8.50	\$31,257
8	STYX/RAM JAM —Alex Cooley Inc., Fox Theatre, Atlanta, Ga., Nov. 30	3,933	\$5.50-\$7.50	\$27,764*
9	JEAN-LUC PONTY —Fun Prod., Civic Aud., Santa Monica, Calif., Dec. 1	2,864	\$7.50	\$21,480
10	JEAN-LUC PONTY —Friedman & Jonston, Paramount Theatre, Oakland, Calif., Dec. 3	2,883	\$6-\$8	\$21,164*
11	BILLY JOEL —Don Law, Orpheum, Boston, Mass., Dec. 3	2,793	\$7.50	\$20,948*
12	NEW RIDERS/DAVID BROMBERG —Reggae Ltd., Kiel Opera House, St. Louis, Mo., Dec. 4	2,499	\$6-\$7	\$17,958
13	KINKS/ARTFUL DODGER —Banzini Bros./Univ., Mem. Aud., Univ. Lowell, Mass., Dec. 4	3,000	\$5.50-\$6.50	\$17,500*
14	DOLLY PARTON/JOHN McELEN —Feyline Presents Inc., Municipal Aud., Wichita Falls, Texas, Dec. 4	2,681	\$6-\$7	\$17,450*

Music Slide Show Free

NEW YORK—A 13-minute slide show with a narrative track designed to acquaint music education students with the diversity of the music industry is being offered free to colleges under a special grant from the National Assn. of Music Merchants.

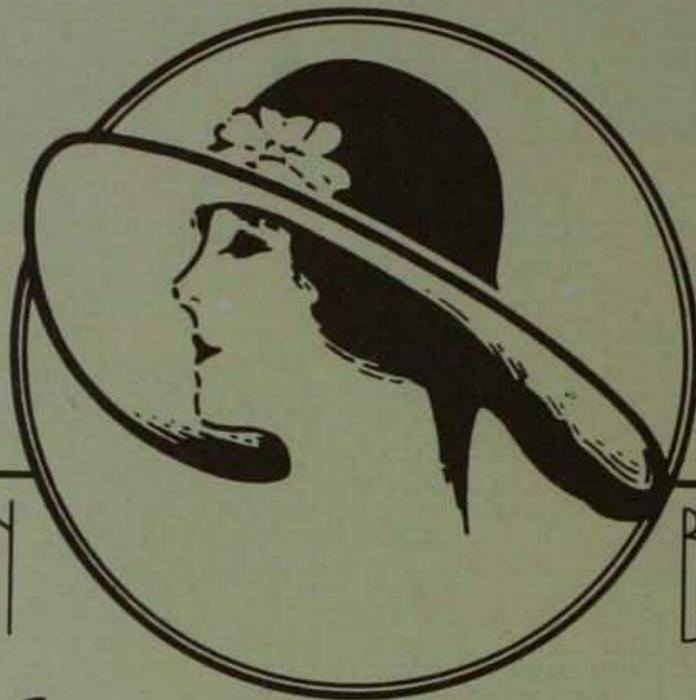
Developed by the American Music Conference in response to requests from college educators, the slide presentation features a look at school music programs, a brief review of the industry, suggests sources of information and explains how music retailers relate to the educational process.

A brochure detailing "You And The Music Business," and an application for screening is available from the organization, 1,000 Skokie Blvd., Wilmette, Ill. 60091. Wherever possible, a local retailer or manufacturer's representative will present the slide film, which is also being made available for purchase by other interested parties.

SPOTLIGHT ON THE
**PACIFIC
NORTHWEST**



**DISCOVERING A FERTILE
MUSIC MARKETPLACE**



JOHN

BAUER

Concert Company

To all of our friends...

Thank-You!

Pacific Northwest

By JIM McCULLAUGH

A MARKET PREPARES TO BREAK WIDE OPEN

Tim . . . ber!!!
The Pacific Northwest—like some great and powerful pine which dwarfs all with its staggering natural beauty—is toppling hard and fast into mainstream musical consciousness.

Always a fertile breeding ground for local talent that smoldered sporadically into national prominence (Kingsmen, Paul Revere & the Raiders), the areas spanning Washington, Oregon, Montana, Idaho and Western Canada have made quantum music industry leaps on all levels in the past few years and show no signs of slowing down.

Its status as a major musical market is unfolding.

The amount of superlative local talent—both native born and bred as well as an influx from elsewhere—is mushrooming with creative energy.

The towering success of Heart, their genius now undeniable, is perhaps only the tip of a native artist iceberg.

Arista's shrewd president, Clive Davis, always searching for creative drumfires, made his first trip to the area recently and came away with Striker, a Seattle-based rock band primed for a January debut album.

It's a safe bet that executives of other labels, both large and small, have their eyes focusing Northwestward.

Top name producers have begun to headquarter in the market like Thom Bell, who has established a West Coast base for Mighty Three Music/Thom Bell Productions in Seattle with offices at Kaye-Smith Studios.

Bell, who has produced such artists as Dionne Warwick, Johnny Mathis, the O'Jays, M.F.S.B. and the Spinners, is well known for his collaborations with Kenny Gamble and Leon Huff and their contributions to the historic "Philadelphia Sound."

And Bell, who jets back and forth between the Northwest and Philadelphia, is convinced that the area is still only at the threshold of a massive creative explosion.

In one of the most intriguing producer/artist liaisons in recent memory, Bell is producing Elton John At Kaye-Smith, the result of which will be available in an early 1978 album. The mere presence of the English superstar recording in the Northwest has caused an unprecedented electricity in the market.

Another top producer also living and working in the Seattle area is Mike Flicker who skyrocketed to national attention as Heart's studio mentor.

"My prime reason for being here," says the one time Mushroom executive who is also producing Wendy Waldman's upcoming LP in Seattle, "is the environment. I can't think of any other place where I would rather live or work. I get inspired just listening to what has to be the most progressive radio in the country."

The recording studio scene, a relative vacuum up until a few years ago, has swelled with new and upgraded facilities in Seattle, Portland, Eugene, Vancouver, Montana and elsewhere. And these studios are hardly the four or eight track "garage" variety but increasingly state-of-the-art 16 and 24-track complexes boasting high caliber engineering and production. They, in themselves, are having an enormous stimulus on the entire music scene.

The number of live concerts held in the Northwest in both major and secondary as well as campus markets is astounding considering the size and population of the region. It's reflective of the strong support the populace gives to this type of entertainment and it's also propelling a thriving tavern and nightclub environment.

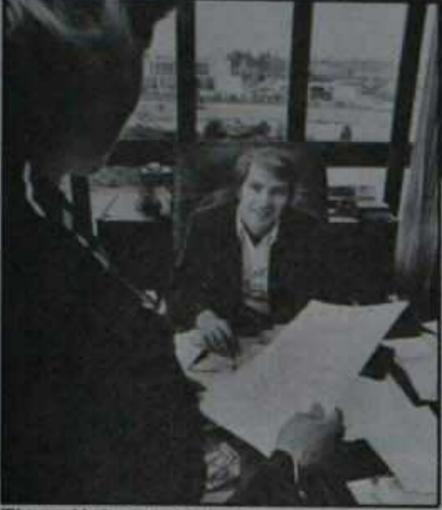
Both national and regional promoters and booking agents have found a flourishing and competitive home.

And the region has its share of top facilities such as the Seattle Kingdome and the historic Seattle and Portland Paramount Theatres which have mushroomed into major concert venues.

The radio market is now receiving the national attention industry observers feel it deserves as one of the most progressive and important breakout



Thom Bell and Elton John with plaques commemorating their collaboration on an upcoming album at a recent party inside Seattle's Kaye-Smith Studios. Sandwiched between the producer and English superstar are JoDee Omer, manager of Mighty Three Music/Thom Bell Productions, and Melinda Britt, operations manager at Kaye-Smith. It was a long, hard climb but Heart (right), a native Northwest group, skyrocketed to international attention with its first album "Dreamboat Annie" and now records for CBS/Portrait.



Thom Hulett (left) heads up Concerts West, a major national promotion firm which makes its headquarters in Seattle.



The Seattle Kingdome (above) houses more than football and baseball. It's turned into one of the premier concert showcases in the country.



View of the historic Portland Paramount. The chain also owns the Seattle Paramount, a premier concert theatre.



A windmill perched atop the Millennium record store (above) in Portland provides electricity which runs the outlet's turntables.

At right, a recent one-day Portland downtown "neighborhood fair" sponsored by radio station KGW and its tv and FM affiliates drew some 150,000 participants. Discussing plans for future fairs are KGW program director Mike Phillips (left) and Glynn Shannon, 10 a.m. to 2 p.m. deejay. The Little Mountain Sound Company in Vancouver has become a prime recording studio in the Pacific Northwest. Can-Base Studios, the home of Mushroom Records, which saw international success with Heart.

We intend to be a full-fledged record company using independent distribution. And our scope is national although we will be paying attention to artists both outside and inside the region. We feel very strongly that there's a lot of talent here that's going untapped.

Two recent releases include "The History Of Northwest Rock," a compendium of acts that include the Kingsmen, the Frantics, Dave Lewis, the Sonics, Ian Whitcomb, Don & the Goodtimes, the Bards, the Springfield Rifle and Sir Raleigh & the Coupons with liner notes covering the region's musical genesis. Another volume is scheduled for 1978.

Another release is the "Elvis Tapes," a 1957 interview with the late superstar taped in Vancouver. Albums released in 1977 include Don Brown, Jeff Adem, Ian Whitcomb, the Brothers Four and Danny O'Keefe on Great Northwest's First American mainstream pop label; Gate-mouth Brown, Family Lotus and Stephen Whynott on its Music Is Medicine esoteric label; and the New Deal Rhythm Band on the Picadilly label.

Gil Bateman heads First American while Joe Triscari heads Music Is Medicine.

Another indication of the increasing maturity of the Northwest is the amount of concentrated professionalism being given to artist management, a key to any successful artist. One recent example is Seattle-based Beaux Arts, also a concert promoter, headed up by John Strawn, Jim Wald and Nils and Diana Von Veh, who provide a "full service" professional management, production and promotion company. In addition to managing Striker, Beaux Arts also represents Ian Matthews, David Surkamp, Bill Lamb, Skyboys and Epicentre.

"This area has been rampant with talent," says Diana Von Veh, "that for years have left this market and gone to a Los Angeles. But that's changing and the market is coming into its own on all levels. It's fresh and untapped and the entire Pacific Northwest is going to mushroom enormously. It's hard keeping your perspective being in New York or Los Angeles. The rest of the country is not in that space. The Northwest has a way of putting you in touch with the microcosms of the country."

The Little Mountain Sound Company

Mushroom records

Chillwack

Heart

PAUL HOPKIN

DOUCETTE

A Billboard Spotlight

DECEMBER 17, 1977, BILLBOARD

Meadowlark Ventures has also sprouted as a creative artist management company (Continued on page PN-11)

REGIONAL CLUBS SPRING UP ALL OVER

By GEORGE ARTHUR

The Pacific Northwest is replete with outstanding concert facilities as well as venues and clubs which not only showcase national talent but provide key exposure avenues for the bountiful supply of native artists.

Major facilities in Portland include the Memorial Coliseum, the Paramount Theatre with a seating capacity of 3,036 (owned and operated by the Seattle-based West Coast Theatre Corporation) and the Portland Civic Auditorium. In Eugene There's McArthur Court while Medford, Ore., has the National Guard Armory.

In Spokane, Wash., there's the Spokane Coliseum, the Spokane Opera House & Convention House, as well as the Spokane Riverpark Center.

Vancouver boasts the Pacific Coliseum Exhibition Park, the Queen Elizabeth Theatre as well as the Orpheum Theatre with the Victoria Memorial Arena in Victoria, B.C.

Major nightspots in Portland include Bob Moore's Euphoria Tavern with a 300 capacity with Moore opening another larger facility in the city. Acts that have recently played this premier club include Bonnie Raitt, Tom Waits, Leon Redbone, Rick Nelson, Dr. Hook and Jimmy Reed.

Among other tavern and lounges in and around the Portland area are Buzzard's Roost, Claudia's Tavern, Depot Tavern, Hano's, Harpo's, Hobbit, Hops and Barley, Ken's Afterglow, Kid's 'N' I, Peanut Farm, the Ramp, Longbranch Water Hole, White Eagle Cafe and Lounge, Bogarts Joint, Old Town Strutters Hall, Yurs Restaurant and Lounge, Gassy Jacks, Keyhole, Rays Helm, Sams Billiards, Shire Inn, Wreck of the Hesperus, Faucent, Flight 181/Ritz Disco, Last Hurrah, Old Main Tavern, Riddles, Turquoise Room, Up The Down Staircase, Kingston Coffee Shop, Buffalo Head and the Red Baron Steak House.

The Hayloft in Vancouver, Wash., is another popular talent nightspot.

Dancing at Up The Down Staircase in Portland (left).
Seattle Coliseum (below).
Aquarius Club (circle).



Steve Lyons, music director at Earthquake Ethels Disco.

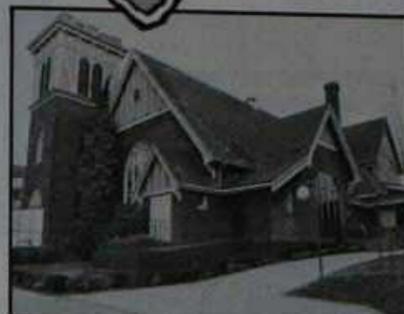
Earthquake Ethel's has emerged as a prime disco in the Portland area attracting huge crowds.

Three nightspots in the Vancouver market include the Hyatt Regency Ballroom, Oil Can Harry's Entertainment Complex and Pharoah's.

The Univ. of Montana in Missoula copromotes concerts by major acts such as Marshall Tucker (U.M. record audience 8,100), Fleetwood Mac, Chicago and Giles. Elvin Bishop has a big following in the area, as do the Doobie Bros. and various Southern boogie-rock bands. Says Chris Roberts of Meadowlark Ventures in Missoula, "Southern country-rock does well



Pacific Northwest



Sunday's disco.

in the area because its a lot like the music created locally." In Billings, where the major rooms are at Grandmas, rock and country-rock are featured. In Bozeman, with one big rock room, Waylon Jennings has recently been a top draw.

Missoula has two "Showcase" type rooms (and also 12 other live talent clubs, are supported

by the 65,000 area population). The first, Top Hat, is billed as "the Northwest's newest showcase," and features occasional name artists such as the Amazing Rhythm Aces or Elvin Bishop (who stopped in during a tour to play for free), as well as top regional bands. Says Roberts, who books the Top Hat, "The club has a consistent house clientele and is usually at least half full Monday through Saturday." He tries to book original and more esoteric music into the club, which has had a range of talent from country to rock and even jazz.

A few blocks away is the Park Hotel, "The Park" or what is know locally, says Doug Brown, principal in Good Music, a major booking agency in the area with a branch in Seattle, "the Northwest's No. 1 dive." Boogie rock is the rule in this establishment.

The top regional band playing Montana is generally acclaimed to be Mission Mountain Wood Band, which plays a gamut from country rock to bluegrass. Other important bands are Shadow from Seattle, Wheatfield from Eugene, Ore., T. Gosney of Austin, Tex. and the Roto Wonder Band, a Los Angeles group.

The University of California at Davis in Northern California is constructing the Wreck Hall which promises to be a main concert venue. When finished it will have a capacity of over 10,000 according to Jim Werthman of the college's entertainment board.

Werthman also stresses that the school is interested in booking entertainment itself as well as establishing solid relations with promoters and booking agents.

The new facility is being built entirely on donations from the community and alumni.

"We want to make it a major stop on a tour," points out Werthman, "and within a 45-minute driving radius from Davis there are approximately one million people to draw on."

It's interesting that in 1854, when Seattle was just a settlement in the midst of the Pacific Northwest wilderness, Yesler's Hall—a dining hall for a sawmill crew—was presenting traveling shows, lecturers and musical programs. Seattle's citizens have always been great show-goers and that tradition is more alive today than ever.

Area promoters and audiences are served by a variety of venues; theatrical houses put to rock and pop uses and publicly-owned and operated auditoriums are among the busiest such facilities in the U.S.

The history of nightlife in the city—clubs, performance showcases and today's discos—is more mixed. Washington state liquor regulations for many years placed severe limitations on such operations. Recent changes in those regulations, and the rapidly-expanding public appetite for nightlife, promise changes in the near future.

The city's first planned-from-the-floor-up disco (The Space Place) has just opened. One of the city's classic movie palaces, The Music Hall, is being turned into a dinner theater with plans for both dramatic and musical presentations at what will become Jack McGovern's Music Hall. The need for a suitable music showcase is a concern which is often discussed in Seattle's music community.

Some historians maintain that vaudeville died in Seattle (The Pantages circuit, headquartered here, continued two-day presentations at its flagship house into the 1950s), but regardless, it is true that the city has a number of fine old theatrical houses. Two of them, the Paramount Northwest and the Moore Egyptian, have played important roles in the city's music life.

The Paramount Northwest, operated by the Seattle-based West Coast Theater Corporation, has a capacity of 2,976. One of the last great vaudeville palaces built, in 1929, it has been a concert venue since the beginning of this decade.

It's a fine house in which to see a performance (both sight lines and acoustics are excellent) and it's an unusual weekend in which at least one concert isn't staged there.

One of Seattle's finest old legit houses is the Moore Egyptian, built in 1905 as The Moore Theater. Currently a foreign and art film house, it also hosts touring stage productions and musical events.

The Moore's management, having last year restored the theater, does not book rock acts; the Paramount's beat-up interior is testimony to the validity of its concern. But jazz and pop are still at home in the Moore's 1,500 capacity auditorium.

(Continued on page PN-18)



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MORE THAN A POLAR ROUTE STOPOVER

Pacific Northwest

For its size, geographical posture and population, the Pacific Northwest has one of the most active and competitive concert promotion environments perhaps anywhere in the country. The volume of shows presented is almost staggering.

Traditionally, English rock bands would (and still do) fly the polar route from London to kick off a tour in Vancouver, B.C., or Seattle before heading out to other markets and the area has gained a reputation for that.

Any number of British—and even American acts—have done that including the likes of the Rolling Stones, Rod Stewart, Paul McCartney & Wings and Led Zeppelin, although concert promoters feel the area is increasingly more viable as an ending or even an inbetween stop on a tour.

One outstanding feature of the area which more fully documents the intense amount of live talent showcasing is the fact that an unusually high number of promoters co-exist successfully, albeit competitively, in the marketplace.

Promoters in the Seattle area include Albatross Productions, John Bauer Concert Co., Beaux Arts Associates, Concerts West, Garrett Attractions, Northwest Releasing, Jack Roberts, Bill Markham and Associates and Sterling Recreation.

Promoters in Portland include Double Tee Productions, Celebrity Attractions, Phil Downing & Associates, and Roy Jay Enterprises.

In addition to promoting acts in Washington and Oregon, many promoters extend their activities to include Western Canada, Montana, Idaho, Alaska, Hawaii and Arizona and, again exhibiting a spirit of cooperation, will team up with a rival to put on a show.

Concert promoters point to professionally run facilities, excellent security personnel, reasonable ticket pricing structures, progressive radio, and a very high demand among the populous to see all kinds of live talent as contributing to the healthy promotion scene.

In the main, rock 'n' roll draws the most revenue but the ave-



Greg Lee and Dave Leiken (right) owner of Double Tee Promotion, Portland.



John W. Nyberg (left) and Paul M. Barbarus, co-owners of promoting firm Far West Entertainment, go over ideas for an upcoming event.

nues for pop, MOR, country rock, country and jazz are gaining strength.

Another factor adding to the professionalism of the concert promotion scene is the multi-faceted structure of some promoters—such as a Beaux Arts Associates or an Albatross Productions—who manage or who are involved in production, thus giving them additional insight into promoting.

John Bauer, John Bauer Concert Co., figures he will do in the neighborhood of 200 shows in 1977 with his main emphasis on rock.

Acts he's promoted in the Northwest include Kansas, Jethro Tull, Peter Frampton, Joan Baez, Emerson, Lake &



Nils Von Veh, Diana Von Veh and John Strawn, shown left to right, of Beaux Arts Associates, a Seattle-based concert promoting, production, management and promotion firm, huddle together developing album art ideas for group Striker.

Palmer, Ted Nugent, Grateful Dead, Crosby, Stills & Nash and others. Territories Bauer covers are Western Canada, Washington, Oregon, Hawaii, Idaho and Montana.

"The market here is good and growing," he notes, "and I think the Portland, Vancouver and Seattle coliseums are the best I've seen in the country. They are professional and run as businesses."

Advertising plays a major role in Bauer's promotions with him adding, "I think we spend more money on advertising than anyone. The two areas we won't cut back on are advertising and security."

Bauer is especially proud of "Catch A Rising Star," a concept he helped engineer in late 1976 in conjunction with radio stations, venue operators and record labels.

The idea was to charge \$1 admission to put on an act that was in its beginning career stages to expose them.

"Now it costs money to do that," points out Bauer, "but we felt it was important and we have been instrumental in exposing acts like Robert Palmer, Brian Ferry and 38 Special. Seattle and the Northwest is becoming an important breakout market and I don't think too many towns can boast the kind of innovative activity we have here. The dollar concept has and is being adopted in other areas around the country. It works."

Bauer will round out the year with such acts as Aerosmith, Jean-Luc Ponty, Kansas and Dolly Parton.

Concerts West, a national firm, is headquartered in Seattle and has promoted the likes of Paul McCartney, Led Zeppelin and Elvis Presley around the country.

Thom Hulett of Concerts West notes, "The Northwest is one of the better markets. Even though it's isolated somewhat, bands like to play four or five dates here."

"I think we've got some high caliber facilities in the area like the Vancouver Coliseum, the Portland Coliseum, and the Seattle Coliseum. I don't know of an act that's walked out of those places unhappy."

"One factor that contributes to a healthy picture is that the security is highly professional and that makes it a lot easier."

Hulett also cites the progressive radio stations in the Northwest which have helped break many acts indicating a high degree of diverse music interest among the population.

He agrees that the Northwest is a kickoff spot on the circuit.

"Over the years a lot of attractions have started here," he states, "Bad Company started in Portland and Led Zeppelin has begun tours here."

Hulett also points out that when Paul McCartney & Wings toured last year, the Kingdome in Seattle "was the only stadium date he agreed to play in the U.S."

"One of the attractions also," he adds, "is that most buildings in the area go festival seating and many acts approve of that. Ticket prices average about \$7.50, even major ones, but there are occasions when they might go as high as \$10. When Elton John played Seattle ticket prices were \$8.50. For some acts we are promoting this fall like Chicago and the Beach Boys the ticket scale will be \$7 while Steve Miller will be \$7.50."

The highlight of 1977 for Concerts West, according to Hulett, was Led Zeppelin's July 17 date at the Seattle Kingdome. Seats were \$10 and sold out within a week.

Ken Kinnear, who manages Heart, also operates a successful concert promoting company called Albatross Productions and has been a promoter in the area for six years.

Kinnear figures he'll do roughly 50-60 shows in the Northwest in 1977.

"My focus," he states, "is mostly rock, jazz and AOR but I do more rock 'n' roll than anything else. It's become a real competitive market, much more so than when I started. When I first began it was just Concerts West, Northwest Releasing and myself."

Albatross promotes in the eight Northwestern states as well as Western Canada.

"I think per capita Seattle has more concerts than anywhere else. There's a hell of a lot going on, and look at all the concert promoters who co-exist here."

Among the acts that Albatross has done in the Northwest are Rush, Randy Newman, Steve Goodman, the Doobie Brothers, Firefall, Jesse Winchester, Phoebe Snow, Herbie Hancock, Hall & Oates and Neil Sedaka as well as Heart.

Kinnear also adds that he is the only promoter with an office in Vancouver and finds it "easy" to promote in Western Canada.

Another successful Seattle-based promoter is Beaux Arts

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Associates, a promoter/management company who has put on Lou Reed, Martin Mull, Michael Franks, Keith Jarrett, and Paul Horn in 1977 and in tandem with Portland's Double Tee Productions has promoted ELO in Phoenix, Al Stewart in Corvallis, George Benson in Eugene, as well as Bonnie Raitt, Muddy Waters, Commander Cody, New Riders Of The Purple Sage, Harry Chapin, David Bromberg and Doc Watson.

Principals in the company are John Strawn, Jim Waid and Nils and Diana Von Veh. The firm was actually started as a production/management vehicle for Striker, an act Beau Arts is developing, and recently inked to a major Arista contract.

Says Nils Von Veh, "It's good to have been a promoter and to have promoted because it makes you a lot more aware of what happens when a band comes in and does a show. You get a lot better educated. A lot of managers don't understand the pressures of a promoter. And a lot of promoters don't understand the pressures a band faces. We understand both sides and we look at the concert promoting side as a tool to expand our capabilities as managers."

Adds Diana Von Veh, "All the major concert promoters here are doing something. You take a look at the agenda and it's packed. But that doesn't mean you just turn the crank and expect to get it done. It does require a lot of work and dedication. When we did Lou Reed, for example, people said it will never happen. But we had a number of windows put up and did extensive radio coverage. And we did quite well."

"Certain acts are easy to sell and everyone knows who they are. But for other acts you have to go out and do a number and that's what we try to do."

Von Veh also footnotes that concert attendees in the Northwest are loyal and will remember an act. If a major name puts on a poor show, his next appearance in the city may be met by a mediocre turnout. At the same time, audiences are appreciative of outstanding shows, even by new artists. Ted Nugent and Al Stewart being good examples of that, both of whom were selling out in the Northwest before anywhere else.

Oldest concert promoter in the area is Northwest Releasing, in existence 25 years, and Jerry Lonn says, "We promote everything but hard rock and do pop, folk, jazz, country, ballets, and symphonies."

The company promotes as far away as Alaska and Hawaii in addition to Northwestern states and Western Canada.

Among the acts Northwest Releasing has promoted are Lou Rawls, Carlos Montoya, Guy Lombardo, Shirley Bassey, Gordon Lightfoot, Captain & Tennille, Ray Charles, Judy Collins, Tony Bennett, Carole King, and Preservation Hall Jazz Band.

"I guess we'll do in the neighborhood of 70 attractions in 1977 that encompasses some 275 performances," observes Lonn.

"This is an extremely healthy market for concert promoters," adds Lonn who believes that the Northwest is not only a starting point for tours but an ending and inbetween point as well.

"I think people have more leisure time. Salaries are up and both young and older people are spending their money on live entertainment. Even during the Boeing Corp. layoffs, business was good. It's even better today."

Lonn also observes that one repertoire of music that is weak in the Northwest is black music.

"There's a relatively small black community in both Seattle and Portland," he says, "and clubs, for example, just can't support national acts. Groups like the Commodores and the Emotions have never played Seattle but there I think it's a case of those types of acts asking for too much money. They are not going to come for \$5,000. Not when they get \$25,000 in New York or Chicago. I think what this area needs is a good r&b promoter. R&B seems to be a last minute type of show here." Lonn also indicates the college market is extremely good and active over Washington and Oregon.

Dave Leiken with Double Tee Productions headquarters out of Portland and like Ken Kinnear and Beau Arts is a promoter/manager. He manages Fantasy, a jazz funk black act on Fantasy, some of whose members are from Portland originally.

Leiken, who started as a promoter in 1972, figures he will do in the neighborhood of 70-100 shows in 1977 in the Northwest and has done the likes of the Doobie Brothers, Grateful Dead, Rush/UFO (in conjunction with Albatross), the Tubes, Commander Cody and David Bromberg, Bonnie Raitt and Jimmy Buffett and ELO in Phoenix.

Prime venues in Portland says Leiken are the Portland Coliseum and Paramount Theatre.

For the Portland market, Leiken indicates that the best draws are rock and pop such as with a Fleetwood Mac but "some acts do disproportionately well here. For example, Jimmy Buffett owns this town. He could fill the Coliseum easily and the last time he was here he did phenomenally well."

"Ticket pricing in Portland averages about \$7.50-\$8.50 at the Coliseum with an occasional \$10 tag. Oct. 4 Rod Stewart played the Coliseum with a \$10 high."

"I don't think ticket prices are quite as high yet as they are in Seattle. Fleetwood Mac got \$10 but not every act is going to do that here." He agrees that because of the small black population of approximately 20,000, soul and r&b do not do well.

"Some group has to break the ice," says Leiken.

"There are other groups," adds Leiken, "like an Earth, Wind & Fire who come in and not only work the major cities in the Northwest but the smaller cities as well. That goes a long way to build an act also and perpetuate a following and record sales."

Leiken says that one of the biggest headaches he's experiencing as a concert promoter today is the skyrocketing cost of sound and lighting equipment, although he does acknowledge the professionalism of those types of Northwest firms in the area, and what he terms "backstage gratuities."

(Continued on page PN-22)

COMPETITIVE CRUNCH IN A SOFTER SOUND MARKET



Pacific Northwest

Washington And Oregon

Hard and fast format lines, except in a few instances, no longer arbitrarily dictate station programming in the Pacific Northwest. A flexibility in interpretation blurs the borderlines and crossover has become the rule rather than the exception.

Rating specialists, for example, have long had KJR and KING in a seemingly never-ending see-saw battle for Top 40 leadership in the Seattle marketing area. Yet each places a different stress on programming and shares, to some degree, a market that fluctuates back and forth between Top 40 and MOR. Says KJR program manager Steve West: "We really don't look on KING as competition. What we're looking at is probably the lower demographics of such MOR stations as KVI, KOMO and KIRO."



KZOK's big painting in downtown Seattle.

Country-oriented stations, too, are straying from the strict format corral. Chris Adams, operations manager for the top-rated country station KWJJ in Portland, sees a gravitation of country to what is generally classified Top 40. Old rock, too, he notes, sort of blends in with country and, as a consequence, his station is beginning to dip into the AOR field. In Seattle KAYO has been striving energetically to change its image from a "hillbilly" station to a "radio station that plays country music," says program director Mike Peyton. The station, he says, plays crossover frequently and "tries to stay mainstream."

It's difficult to draw strict, closely defined lines these days, most radio people agree. The format is important, it appears, only as a general guideline. Take, for example, KVI-AM which is listed MOR in the Seattle market. "Actually," says program director Michael O'Shea, "KVI-AM has settled into a niche distinctly its own somewhere between KOMO (MOR) and KJR (Top 40)." Other program directors, both in Seattle and Portland, note that hard and fast format lines can't be strictly applied to them. Music classifications are difficult to regiment in the Pacific Northwest because audience tastes and prefer-

ences are fluctuating rapidly as an upsurge of music awareness and appreciation sweeps the region.

Radio stations are perplexed and somewhat uncertain because they're doing their homework too well. Audience research is becoming a highly sophisticated tool and radio programmers today are finding out more about their listeners' tastes than ever before. "The refining of scientific research techniques is the most significant development in Northwest radio," says KAYO's Mike Peyton. "Any station that's going to



Chris Adams, program director of KWJJ (Portland's top rated country station), left, talks with Bob McNab, midday announcer (at controls) and Steve Glass, the station's afternoon personality.

cut it better get into research and learn how to use it," he advises. Practically all area stations are doing just that.

The struggle, not only to prosper but to survive, is crucial in the Northwest region. Competition for the radio dollar is intense. In the Seattle marketing area (comprising King, Snohomish and Pierce counties, roughly Everett to Tacoma and serving an over-12 adult audience of a little over 2 million) there were, at the last count, 48 signals. Portland, with half the Seattle area population, has 28 signals, and Eugene, serving an area of about 400,000 persons, has 13 commercial stations. KVI's O'Shea calls the region a radio smorgasbord.

Yet, because competition is intense and everybody's pitching for the advertising dollar, area businesses get swept along in the excitement. "Commercial customers who never thought much about radio before are beginning to compare

(Continued on page PN-10)

Vancouver



CFUN's Bob Magee in Vancouver.

"Is this a competitive market?" asks Roy Hennessy, program director of CKLG-FM, with the answer at the ready. "Yes, very competitive. The Vancouver area is not like a major American market such as Los Angeles where a station with 5% of the audience can be the top station. In Vancouver you need 7% just to be in the running."

There are 13 significant radio stations operating in this uppermost portion of the Pacific Northwest and struggling for their 7% of a listening audience in excess of one million potential listeners. Also taking a bite out of this million plus is CKDA (the one significant station based in Victoria on Vancouver Island), the several lesser stations, and, of course, American AM, FM and cable radio.

Radio programmers generally agree that the market is competitive. Though AM and FM has its special problems here, if anything is apparent it is that among the best established stations there is still some breathing room even in an area that is supposed to be choked.

Only one country station, CKWX, wields any real influence in the lower mainland though the Langley based CJJC gives the "Supercountry" station competitive opposition.

Of the prominent MOR AM stations, CHQM woos listeners with a soft and gentle music format which is flexible enough to accommodate jazz which occasionally veers into the area of progressive music. CJOR is known as the "Hockey Nut Station" because of its extensive coverage of the Vancouver Canucks of the National Hockey League. As a result, play-by-play announcer Jim Robson is one of the best known media personalities in and around Vancouver. Hockey, and the coverage given to sports in general, is all a part of a format that is heavily into talk and more talk.

New Westminster's CKNW combines easy listening music with an emphasis on news and personality. CKNW is the news leader undisputedly as their sticker promotion proclaims.

Which leaves two Vancouver-based contemporary music stations on the AM band and two on FM embroiled in a battle for their magical 7% territorial imperative.

On top is C-FUN, a station owned by Toronto based CHUM radio. C-FUN became the No. 1 station (with a penetration well into Washington State) in mid-1975 and has stayed there with a commanding lead. C-FUN dominates in nearly all the demographic breakdowns and has the most listeners overall.

C-FUN's Program Director is Chuck McCoy, who five years ago inherited a radio station in ruins. By initiating fresh policies and injecting a contender's spirit into his personnel, he has brought the station to the top.

Calling it a contemporary music station (as opposed to a traditional Top 40 or rock station), McCoy maintains a tight playlist of 34 records and adds between 0 and 5 new recordings a week based on what tipsheets, personal polls, telephone requests, album sales and instinct tell him. C-FUN is credited with breaking Chilliwack's "Dreams Dreams Dreams" album which is gold in Canada, and had a hand in breaking Heart as well as Little River Band's "Help Is On The Way."

Besides the consistency of C-FUN's programming, which is what McCoy believes is the key to his station's success, is the aggressive approach to promotion that C-FUN has taken and leads the way in. Hourly giveaways of albums and concert tickets, cash prizes, the introduction of the window sticker, and television advertising has given C-FUN a high public profile to complement its bright, live-wire sound.

Having accomplished this much, McCoy is resigning his position to take up a new challenge. Replacing him will be well known Canadian announcer, Daryl Burlingham, who will have a number of eyes upon him when he arrives to take over in December.

As an alternative to beating C-FUN at its own game, CKLG-AM, the station that once epitomized Vancouver Top 40 radio, has aimed itself at an older, more sophisticated audience by introducing a softer sound, an easy listening slant that can accommodate crossover country and MOR hits as easily as it can today's gentler pop-rock. CKLG is anticipating the aging of the post-war babies and is intending to be where they tread.

And still there is an essential difference between an MOR station such as CKNW or its FM sister CFMI and CKLG. Whereas CFMI-FM, the frontrunner in the "soft rock for adults" category, is credited with influencing the release of Olivia Newton-John's "Don't Cry For Me Argentina" as a single, CKLG-AM broke Supertramp's "Give A Little Bit" by

(Continued on page PN-11)

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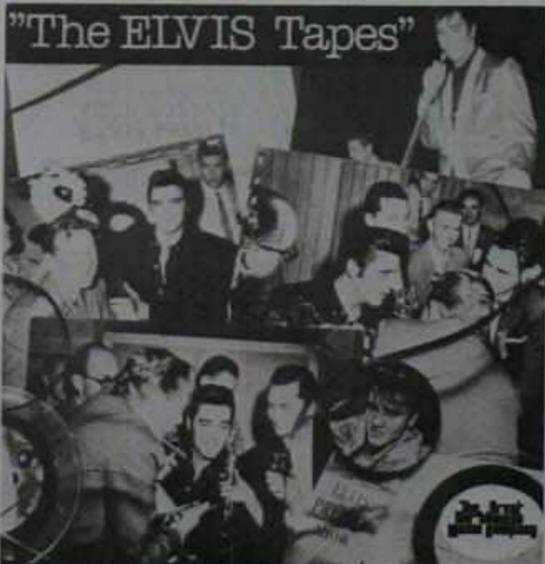
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Sound Market

Washington And Oregon

• Continued from page PN-8

ratings and to shop for radio exposure," says KOMO's Larry Nelson. "The aroused awareness creates a healthy environment for all radio in the Northwest and it certainly spurs every station along the line to strive for better ratings," he observes.

The general Top 40 format guideline, given its many ramifications and fluctuations, seems dominant at the moment in the Northwest region.

The two King Broadcasting stations, KGW in Portland and KING in Seattle, keep fairly well within their Top 40 formats. The trend is away from hard sound to softening, says Mike Phillips, KGW program director. This trend is probably more dominant in the Portland area than nationally because of the area's more easygoing life style, he observes. KING goes in heavily for contemporary music (also softening down somewhat) with classical being featured by its FM outlet, reports Bob Conrad, program director. Programs are not simulcast. The King Broadcasting FM station in Portland is KINK-FM which is housed in the same building as KGW but operates as a completely independent station. KINK-FM, which started in 1968 as Portland's first FM rock station, ranks number two in the AOR rating for the area though, according to manager Jack McGowan, it no longer goes for hardstream. "We play contemporary type songs and lean heavily to the jazz and folk flavors," McGowan says. Bluegrass, too, he notes, is strong in his format.

Leading the AOR parade in Portland is KGON-FM which took on Lee's Superstar format the first of the year and, according to Jim Robinson, program director, rode it to a 50% listener increase as a result. "We're going into the second book with Lee now and hope to increase even more," Robinson says. The service is provided by Kent Burkhart/Lee Abrams & Associates which has some 40 radio station clients around the country. "We try to give our listeners progressive FM and consider ourselves an extension of Top 40," Robinson says. He sees people trying to get away from the Top 40 if they can "find something palatable" and hopes to provide that plateau of escape.

No. 1 in MOR in the Portland area is KXL-AM which has kept pretty much the same format for the past 17 years. "We're actually a foreground adult music station with emphasis on good listening," says program director Larry Roberts. For example, he points out, the station plays the Captain and Tennille, Crystal Gayle, Kenny Nolan, Helen Reddy and Debbie Boone along with Andy Williams, Steve Lawrence, Engelbert Humperdinck and similar stars. KXL-FM was split from the AM station in May and programmed for beautiful music. The



KXL AM and FM prides itself on a "good listening format." Its AM station is tops in MOR; its FM affiliate specializes in beautiful music. Here program director Larry Roberts, left, talks with announcers Don Butler (seated) and Howard Huntley.

AM broadcasts from 6 a.m. to sunset while the FM station is on the air 24 hours a day. Programs before the split were simulcast. They no longer are. KXL-FM is the only live FM station in the area.

Progressive rock, blues and jazz dominate the programming at KVAN-AM. "Portlanders are more aware and more responsive to new music than are people in any other market in the Northwest," believes KVAN program director Bob Ancheta. The station is moving to a new facility in Vancouver, Wash. (target date was Nov. 11) across the river from its long-time location in North Portland. With the move, KVAN goes to a 24-hour schedule. Up till now it has broadcast 6 a.m. till sunset. The station's new equipment, Ancheta says, has been designed for immediate transition from present technology to AM stereo as soon as the latter is perfected.

KUPL-FM is the No. 1 beautiful music station in the Portland market. Both it and its counterpart, KUPL-AM, are fully automated and operate 24 hours a day. General manager is Bob Oxarart.

Leading country station in the area is KWJJ, with KRDR ranking second. Other stations in the Portland marketing area that help share the spotlight are KPAM-FM (Top 40), KQFM (BM), and KEX (MOR).

Seattle's ranking MOR station is KOMO which recently celebrated its 50th anniversary under the same ownership. "Our format is more conservative than that of KVI (leading Seattle contender for MOR dominance)," says Larry Nelson, KOMO program director. "We still play a lot of instrumentals and artists like Perry Como," he explains. The emphasis is on popular and familiar music.

Forging ahead in AOR popularity in the Seattle area is KZOK which has been broadcasting for about 3½ years as an FM station and only recently (Sept. 15) started an AM auxiliary. Programs on the two stations are simulcast about 55% of the 24-hour broadcast day. Program director Norm Gregory notes that competition between AOR and the Top 40 is keen in the area. "We dominate in the 18-24 age brackets and are pretty close in the 18-34 range," he claims.

Top country station KAYO places heavy stress on identifying with its listeners with a strong personality thrust. Mike Peyton and Robin Sherwood are probably the station's best known broadcasters. "Radio success," Peyton says, "hinges on three things—right people, right music and the right promotion." KAYO has had a severe signal problem due to the fact that its ground system is cluttered with adjacent buildings. New property has been purchased, however, and the station will be moved (pending approval) to a site in Bellevue just east of Lake Washington. The new tower site, Peyton says, will improve the KAYO signal some 30%.

A leading contender for country audiences in the Seattle area is KMPS, but KMO in Tacoma is pushing hard for a big slice of the market. "We play a lot of the old country and not as many crossovers as some of the other country stations," says KMO owner-manager, Jim Blaine. The proximity of the greater Seattle area doesn't bother Blaine in the least. "As a matter of fact, we're getting better ratings than many of them in their own market," he says. What helps somewhat is that KMO's tower is located about halfway between Seattle and Tacoma.

KIXI AM-FM is listed as the Seattle area's top beautiful music station but, here again, the designation doesn't tell the whole story. KIXI, says program director Bob Liddle, is a little different in that it's between MOR and background music. Programs are simulcast 50% of the time. Second rated BM station in Seattle is KSEA.

The only soul station in the Pacific Northwest is KYAC which is now strictly AM, having disposed of its FM station in February. Current concentration in programming is on contemporary jazz which is enjoying a lively renaissance in Seattle. "No other station in the region does jazz so heavily and it's working," says program director Robert L. Scott. The station, he says, now ranks in the top 15 in the area market, a respectable jump from the 22nd place spot it occupied just six months ago. Inasmuch as Seattle's black population is about 2% of the total, Scott sees his audience broadening generally. KYAC has been limited to daytime broadcasting but is going to a 24-hour schedule.

Newest station in Seattle is KYYX, owned by Pat O'Day who served for years as program director and later as general manager of KJR. An FM station, it is making a bid for the Top 40 market. Most observers, however, feel it's too early to make a judgement on its impact.

Portland newcomers are KYTE and KMJK (the former AM-FM, the latter FM) but, as is the case with Seattle's KYYX, the jury on them is still out.

KZEL, a progressive 100,000-watt FM station in Eugene has, in the words of Stan Garrett, program director, "been doing AOR longer than it has been called that." Rated No. 1 in the format in the area, the station won Billboard station of the year awards for FM markets under a million in 1975 and in 1976. Those same years Garrett won the Billboard Program Director of the Year awards and announcer Jamie Denlinger was tagged Billboard Personality of the Year in 1975. The station covers Western Oregon and wields a commercial advantage because of the strength of its signal.

No. 1 in the Top 40 format in Eugene is KBDF-AM. "Our appeal to the audience," says program director Scott Bronson, "is that we're consistent and the listener always knows what to expect." Respect for listeners is one of the strong points of the station, Bronson says. "Listeners respond to a mature presentation of contemporary music," he notes. "Just because they like this type of music is no sign they're immature and this is the philosophy we attempt to articulate."

KEED-AM is No. 1 in country in the Eugene area. Playlist includes half oldies, half current," reports program director Tom Edwards. The station, he says, departs occasionally from the format with crossover into selected rock hits.

Other stations making strong moves in market penetration in the Eugene area include KUGN (MOR), KPNW, and KASH.

The general consensus throughout the radio broadcasting industry in the Pacific Northwest is that FM is making substantial inroads into AM dominance. As yet, it has not reached the parity level, although it is getting there. The hilly areas in major population centers, particularly Seattle, hurt FM reception. Despite what it has to overcome, however, FM today serves 34.8% of the Northwest radio audience, a remarkable gain over its 18.8% share of the market registered in an October-November 1973 survey. "An 85% increase in less than four years isn't bad," observes Larry Roberts of KXL. Mike Phillips of KGW agrees that FM is making substantial inroads, but he sees an eventual leveling off period—at what point, he's not sure. He and other radio people in the region feel that the development of AM stereo may dull the impact of FM.

With a general softening of music sounds throughout the region, it is evident that punk rock is not getting much of a play on Northwest radio stations. Most program directors feel that it hasn't the broad appeal to generate impact. Larry Roberts of KXL calls it the "hula hoop of the 70s" and his designation elicits general agreement. "After all, there will never be another Beatles," says KAYO's Mike Peyton.

All in all, radio is alive and healthy, both economically and artistically, in the Pacific Northwest. And it looks as if it's going to stay that way.

Radillac

Seattle, Wa.

Wide Open Market

• Continued from page PN-3

based in Missoula, Mont., an area that many residents also point to as a progressive, cultural island.

Meadowlark Ventures was formed, according to the firm's Chris Roberts, in a pioneer effort to present to others what he considers the fine quality of the Northwest's native music.

"I think we are one of the few agencies," says Roberts, "that stresses quality of original material. We try to pick a new, unique and original band. We are not interested in copy bands. It's a pioneering effort but the region has an enormous number of talented people who are on that plateau. I think we are also seeing an influx from outside the region as artistic people are searching for a natural environment."

The region is also a home to top notch sound and lighting firms, professional and consumer audio manufacturers, musical instrument makers and marketers, as well as related equipment manufacturers.

Display Equipment Manufacturing Company is based in Seattle with a modern 55,000 square foot facility. The company makes over a 100 varieties of record, tape and music book fixtures, display tables, patented carousel LP counter browsers and display cases, with distribution of its products nationwide.

The company also custom designs fixtures as well as provides department design and layout services. Jerry Schoeler is the general manager.

Portland is also the home base of Northwest Sound which provides sound reinforcement systems to touring artists and has provided systems for such acts as the Eagles, Neil Young, Joni Mitchell, Stephen Stills, Boz Scaggs, David Crosby and Graham Nash.

The company, according to Bob Sterne, president, also intends concentrating on expanding its manufacturing of sound reinforcement related equipment.

"Everything from mike stands, to speaker enclosures, to power amps, as well as whole systems," explains Sterne who first got involved in business back in 1969.

Northwest Sound has just finished Steve Miller, Tom Jones and Crosby, Stills & Nash tours and Sterne adds that his firm specializes in sound equipment for more vocally oriented acts.

Norlin Industries, the largest U.S. manufacturer and distributor of musical instruments, handling such lines as Gibson guitars and Moog synthesizers, maintains an artist relations office in Portland, headed up by Jay "Buck" Munger. Munger states Portland is the "prototype city for musical instrument development."

Sound Market Vancouver

• Continued from page PN-8

adding the album cut to its playlist upon the release of the Supertramp LP, "Even In The Quietest Moments." CKLG is in a time of transition, straddling a youth market and ground already broken by CFMI.

There is no denying that AM radio still dominates in this region but stations CFMI and CKLG-FM (or FM-99 as the station would prefer to be known) can foresee the day that FM will stand on its own.

Both stations are owned by the better established AM stations, CKNW and the Moffat owned CKLG respectively, and until recently had second class citizen status.

But that attitude is changing as the ratings show FM is penetrating the AM market. Such CFMI productions as the daily "Discumentary," a musical profile with interviews of major pop artists, and a flexible, balanced soft-rock playlist have established for the New Westminster station an identity of its own.

What prevents CFMI (and FM-99 and all the minor FM stations) from posing a serious threat to AM is the unique signal problem caused by the West Coast topography that affects listener convenience. What prevents FM radio from competing as an American station might are the regulations imposed by the CRTC that dictate a 25% proportion of FM's time on the air be spent on information or foreground programming. And, of course, Canadian Content rulings impose their own restrictions.

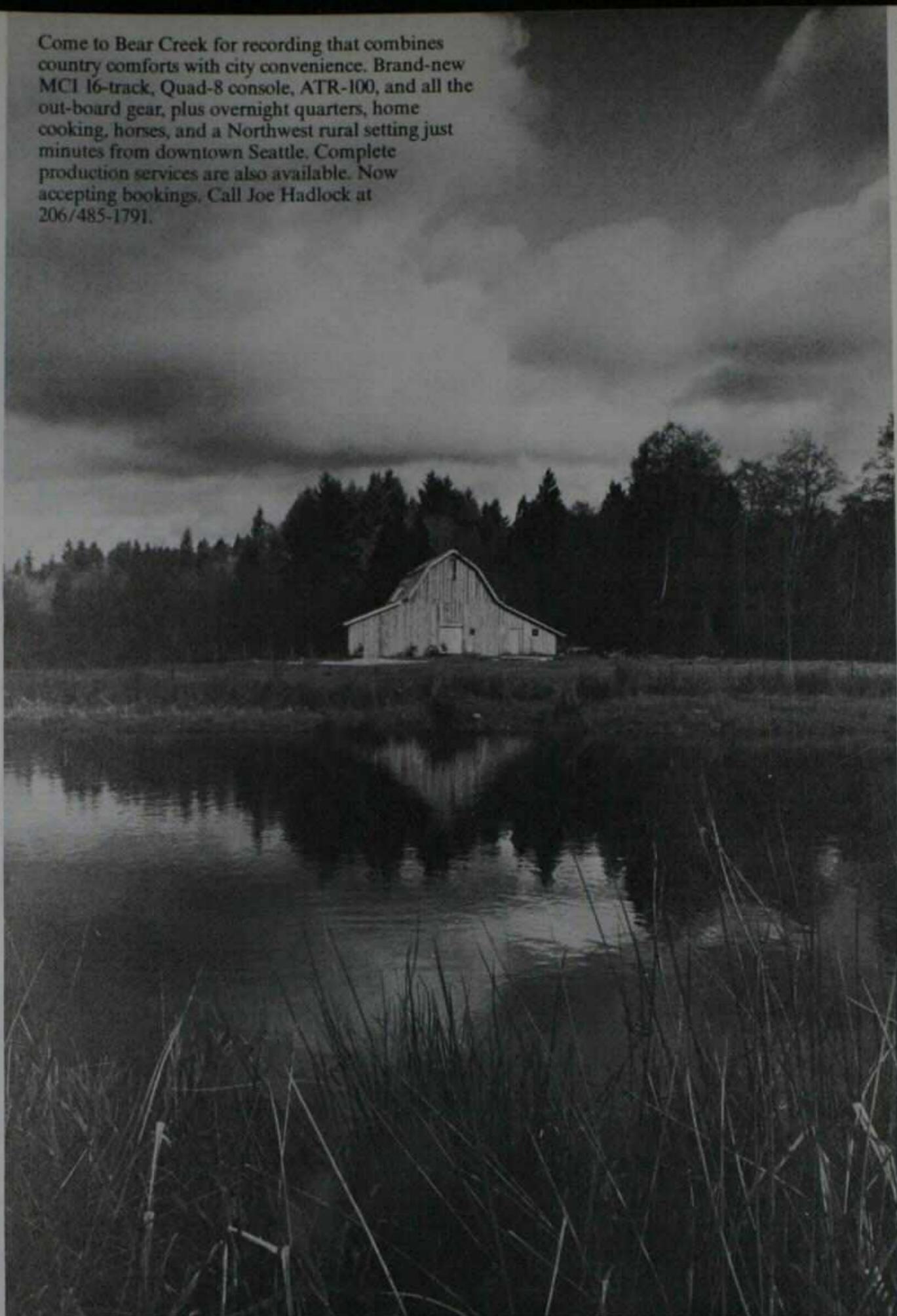
Since the regulations were introduced last year, FM has had to find a way to either work with or work around the CRTC and most stations are stickhandling.

FM-99's ratings slipped badly while trying to find both a popular musical blend and programming that lived up to the FM regulations, but the heartening recovery the station showed in the summer ratings has given Moffat Broadcasting the confidence to go ahead with what Roy Hennessy believes will one day make FM-99 the radio power in the market.

Besides stepping up its community involvement, the station has invested in an extensive advertising campaign that will establish its identity as album oriented soft rock FM. At this moment work has begun on a complete rebuilding of the FM-99 facilities. The plans for a completely re-equipped FM-99 will make the station one of the two or three best in Canada. A year from now, when the work is expected to be finished, FM-99 will be ready to make its next significant step: a complete split from the building it currently shares with CKLG.

And when that day comes, the meaning it will hold for all radio in this part of the Pacific Northwest won't be lost on any one.

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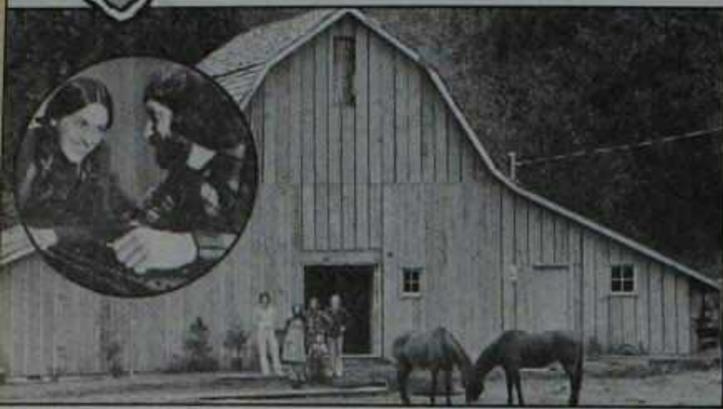
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STATE OF THE ART STUDIOS

EMERGING

Pacific Northwest



The Pacific Northwest now boasts a swelling recording studio scene thriving not only from local music production and national/local commercial work but from what appears to be a growing influx of international talent as well.

Any number of studios have sprung up in recent years with more on the way. And recording studios are not merely pitching prospective clients with thoughts about experiencing the natural beauty of the area. There's that to offer, but Northwest facilities also possess a high degree of topnotch sophistication and personnel.

Several successful producers live and work in the Seattle area such as Thom Bell, who's produced the Spinners, and Mike Flicker who's produced Heart, while Steve Miller is near completing a state of the art 24-track studio of his own in Southern Oregon for his own productions.

Premier in the Seattle area is Kaye-Smith which was opened in 1973 by Lester Smith and Danny Kaye with an original emphasis by Smith to make it a multi-media production house.

Admittedly maintaining a "low profile" until now, the West-lake facility with its two 24-track rooms (with a third on the way) has mushroomed into a hotbed of music recording and many in the Seattle area credit Kaye-Smith with providing the initial recording studio emphasis in the market.



Engineer Jim Bredouw inside the control room of Jim Wolf's Music Farm studio in Seattle pauses to take a call during a mix-down session.

Barn in scenic, farm-like surrounding boasts a 16-track recording studio owned and operated by Manny and Joe Hadlock (insert). Called Bear Creek, it's located in suburban Woodenville, outside of Seattle.

Richard Keefer and wife Donna-Alexa pause at the console in the studio they own and operate, Seattle-West. Sea-West also offers a remote unit to the area.



Thom Bell now headquarters his Mighty Three production activities out of an office in Kaye-Smith and does a great deal of his work there.

In one of the most interesting producer/artist combinations in recent years, Bell is producing Elton John at the studios for an upcoming LP scheduled for release in early 1978.

Kaye-Smith was also the site of Heart's "Little Queen" album, a large portion of Steve Miller's "Fly Like An Eagle" LP as well as mixing of Miller's "Book Of Dreams" album and other artists who have worked on various projects there include the Spinners, Johnny Mathis, Bette Midler, Tower Of Power, Norton Buffalo, Brothers Four, BTO and Danny O'Keefe.

"Since the beginning of this year," notes Melinda Britt, Kaye-Smith operations manager, "we have been extraordinarily busy, with solid bookings well into upcoming months."

Britt believes that a key to Kaye-Smith's success has been the establishment of close relations between managers and a&r executives at various labels as well as "word of mouth." The studio also places a high degree of emphasis on professionalism.

Kaye-Smith is also equipped to handle video and film projects with many projects already under its belt.

"Management companies have been coming to us," adds Britt, "and possibly Los Angeles is becoming a distracting place to record which has an effect on creativity. We are just seeing a lot more activity in this market for recording."

Another thriving recording studio in Seattle is Seattle-West, better known as Sea-West, run by Rick and Donna Keefer.

In addition to two 16-track rooms with a new custom board providing 32-track input, Sea-West, which opened in 1970 as an 8-track house, also boasts the Explorer Location Recording Truck which "is the only local professional remote unit in the area," according to Keefer.

The truck has cut such acts as BTO, Bob Seger, Johnny Mathis, Heart and Foreigner. Keefer, who is also an engineer producer, adds that the truck is also a fully equipped mobile home with refrigerator, bed, bathroom, closed circuit tv and other features.

"We have been very busy," states Keefer, "and although remote dates have a tendency to go in spurts, we did 15 shows in August."

Sea-West has a wide range of clients including some Thom Bell projects, commercial work and spoken word productions. Recently the studio hosted science fiction author Frank Herbert (who makes his home in the Northwest) for a Caedmon Records project called "The Sand Worms Of Dune," excerpts from his best selling trilogy.

Keefer also has his record label called Sea-West which is "a vehicle for release of masters of local artists on a regional and hopefully national level. The label is a little dormant right now because of all the recording activity we've got going on but we plan to produce projects again shortly. Right now business here is very good because of all the activity on a local level and also what appears to be a growing influx of national business."

Mike Flicker produced the upcoming Wendy Waldman LP at Sea-West.

One of the newest studios in the Seattle area is Bear Creek Recording, situated on a farm site in Woodenville, some thirty minutes from downtown and owned by Joe and Manny Hadlock.

The Hadlocks have converted a barn into a fully equipped state of the art 16-track studio which features a Quad 8 board recently obtained from the Village Recorder in Los Angeles. When the time is appropriate, Hadlock indicates, the facility may go 24-track.

The environmental recording studio will also have accommodations for artists and Hadlock points out, "We are interested in the local market which is very strong but we also have an eye on national acts and I think we will get our fair share of them."

The Hadlocks, under the aegis of Hadlock Productions, are responsible for an extensive amount of commercial work for the Ranier Beer Co., as well as other firms, with some commercials winning them international awards.

But Hadlock is also a musician and sees the studio as a vehicle for producing his own material as well as that of the local artists he has established rapport with. He also feels that the new facility will do much to stimulate local musicians to stay and create in the area.

Another indicator of the Seattle area's buzzing studio scene is Larry Ray who is building a new 24-track facility in suburban Bellevue.

For the past year Ray has been operating Cinema Sound, involved in audio/visual projects as well as tape duplicating, but now he wants to resurrect Tumbleweed Productions which he originally founded with Eagles producer Bill Szymczyk.

A label veteran, Ray is having Kent Duncan of Los Angeles' Sierra Audio design and build the facility scheduled to be operational in 1978.

Bob Holden, of Holden, Hamilton & Roberts, a 16-track facility which does music recording and commercials, indicates his business has been plus.

"The market for recording is getting a lot better. No doubt about it," observes Holden.

One other 24-track facility is Captain Audio's Music Farm run by Jim Wolf who also has his own small record label called Wolfe Records for local talent he's produced.

The studio's Jim Bredouw comments, "The whole recording scene is amazing here. There's an awful lot of energy beginning to develop." Wolf produced an act several years ago called Brownsmith which was the first time a locally produced and funded LP went on a national label, Capitol.

"I think studios here," adds Bredouw, "are an integral part in developing local bands." (Continued on page PN-19)

"You think of it like this: at first you do **two sold-out shows** in Vancouver, you've got 12,000 people the first night. Seattle's **sold out**; Spokane, Washington is **sold out**; Portland's **sold out**. So the first four dates of the tour I played to more people than I've ever played to before. So I figure that anybody that came after that is a bonus."

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COMPETITION HEATS UP RETAIL SCENE

Washington And Oregon

By KEN FITZGERALD

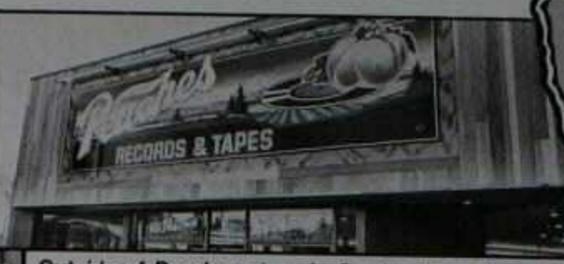
A music industry merchandising explosion is shaking the Pacific Northwest all the way from the California border to the tip of Alaska.

"It is probably one of the most aggressive record markets in the country right now insofar as growth is concerned," observes Al Bergamo, CBS branch manager headquartered in Seattle. The region's market volume, according to Bergamo, has surpassed that of San Francisco and now ranks second on the West Coast. The heavy upsurge, he says, has happened in the past year, mostly in the last six months. Bergamo sees a continuation of rapid growth throughout the region over the next four or five years with a gradual tapering off period to follow. The Pacific Northwest will never surpass California, he concedes, because there just aren't enough people but, he contends, the region is destined to play a much greater music merchandising role than ever before.

Bergamo's evaluation of the Northwest music industry is echoed by Jack Shue, WEA's district manager, also headquartered in Seattle. Shue terms the region's record merchandising tempo "phenomenal" and predicts it will continue to accelerate. People in the area are exceptionally music conscious, he notes, and this fuels a demand that keeps every facet of the industry on its toes.

Some 200 miles to the south, the Portland marketing area is experiencing much of the same. Everybody's Records, a chain of six stores (two in Portland and one each in Corvallis, Eugene, Seattle and Bellvue) is contemplating its biggest year yet with the close of '77 and, based on current trends, predicts an even greater record in 1978. "September was an incredible month," says Bob Cael, manager of Downpour Distributing, Ltd., a onestop subdividing firm set up to handle the needs of Everybody's Records. The current problem, according to Cael, is keeping supply in step with demand. "We used to receive shipments within three or four days of the order," he explains. "Now the probable lapse is a week to 10 days."

The region is becoming a much more sophisticated market, believes Langdon Hedemann, owner of the big Portland-based onestop, Raintree Distributing, Inc. Both the retailer



Outside of Peaches store in Seattle. Ron Newark of Jukebox Records & Tapes admires the jukebox in the Tacoma area store that symbolizes the store's name.



Display in A&A Record Store, Vancouver (left).



Crystalship claims to be the largest mass record sales emporium in the Northwest. Between its Portland and Eugene stores it stocks 180,000 titles. Another store is being opened in Portland.

and the consumer, he says, are becoming more aware of promotions and advertising and this is reflected in the stepped-up effort by manufacturers to add to their sales staffs in the region. "The record business is good," Hedeman says, "but," he adds, "it hasn't even begun to peak."

The proliferation of new stores throughout the Pacific Northwest region, plus the accelerated activity of firms already entrenched in the market, is eloquent backup to the optimism being expressed by music industry leaders.

Probably the biggest impact of new blood transfusion was the recent invasion of the Seattle area by two of California's giant chains—Peaches and Tower. Peaches shook the tranquility of the Seattle area to its roots when it threw open the doors of its 13,000 square-foot store in the University district in September. Tower, also California-based, has opened two

(Continued on page PN-19)



Pacific Northwest

Vancouver

By TOM HARRISON

Just as radio is a tight squeeze at the top where so many stations are fighting for so few listeners, Vancouver record retailers are involved in campaigns to reach a market that is not a great record buying market, and one that is also recognized as the most competitive in Canada.

Complicating matters is a shaky economy which has dramatically altered the retail record picture.

The last year has seen the virtual passing of the independent record distributor in British Columbia. After more than 25 years in record distribution, Taylor, Pearson and Carson packed in its operation at midyear, thereby giving in to what appears to have been the inevitable.

In the past 18 months several of T.P.C.'s major lines began to realign themselves with other companies, thus crippling a hurting company. Casablanca left for Polydor. Mushroom, Quality, and Motown went to A&M by an agreement which has the A&M label distributing the three other labels in B.C. and Alberta.

Similarly, Emerson Sales, the last remaining independent distributor, has had little left to it now that GRT of Canada has established itself independently and placed a branch office in Vancouver.

Emerson, which carries Fantasy, Disneyland and several lesser known lines, as well as being the home of One-Stop Records, a supplier of singles, is now something of a survivor in a city where record warehouses are few.

Among the labels, only RCA maintains a large warehouse, while WEA keeps a small-sized warehouse to provide the minimum service of its 20-plus lines.

The other labels maintain branch offices with warehouses situated either in Calgary or in Eastern Canada.

The problems these distant warehouses pose for retailers and sales representative alike are obvious but exorbitant labor costs, strikes, and the high rents rule out maintaining warehouses on the coast.

The state of the economy has also changed the nature of the downtown Vancouver retail record situation.

Most of the records sold in Vancouver are sold within a radius of a few blocks where the largest stores and the major chains are concentrated. At the best of times, sale prices are extremely low—\$3.99 to \$5.49 from an average \$7.98 list price—in a province that has one of the highest costs of living in Canada. Money is tight and retailers are being forced to sell themselves cheaply to get what money there is. Though costs have soared, record prices haven't.

Christmas buying will help most stores get over the lull they've experienced this autumn. Most stores in the downtown area have increased their sales over last year, but managers agree that for the good of the whole retail scene prices will have to go up and the heavy discounting that goes on here must become more realistic.

Here also is a catch. A & B Sound by far and away leads in both record and stereo equipment sales, and, in fact, is the biggest single merchant of stereo equipment in Canada. The store is also noted for its full catalog of records and tapes and has more or less set the pace for discount records in downtown Vancouver.

Most stores can match the prices, and they do; few, with the exception of Millers and Kelly's 540 Granville Store, can look to hardware for their profits. Those who can't are caught in a bind.

The A & A Records downtown store is a full catalog tape and record outlet that relies on imaginative use of its vast floor space and longer business hours to lure customers away from those stores which use records as loss leaders for their sound equipment.

Like Sam's Records (a franchise of the Toronto-based Sam The Record Man) A & A can't afford to sell as much for as low as A&B Sound can, though as a regular necessity it will resort to selling top LPs at below cost.

Kelly's 949 Granville Store is one of the few in the nationwide chain that is not a franchised outfit. It too is a full catalog store, but unlike the others in this congested downtown area, sales are slipping.

Bob Bell, who manages the store, says, "The Vancouver music business has been reduced to the flogging of Top 40 album titles at below cost prices while catalog titles remain at normal prices. The industry attitude is that it's all potatoes."

Bell blames B.C.'s shaky economy for bringing sales down. "The last two months have been deathly," he says. "I've never known it to be this bad."

Under these circumstances it is significant that the stores which have shown the biggest growth in the last year have

(Continued on page PN-18)

THANKS



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A Billboard Spotlight

DECEMBER 17, 1977, BILLBOARD



1977 CONCERT TOURS: Eagles – March • Tom Jones – April
• Eagles (Europe) – April, May • Crosby, Stills & Nash – June
• Dan Fogelberg – June, July, August • Eagles – June, July •
Boz Scaggs – July, August • Steve Miller Band – July,
August • Tom Jones – September, October • Steve Miller
Band – October, November • Crosby, Stills & Nash – October,
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Regional Clubs

• Continued from page PN-4

The Seattle Center, a legacy of the city's 1962 Century 21 exposition and site of the Space Needle, is also the location of three important and active venues; the Coliseum (capacity 15,000), the Arena (6,400) and the Opera House (3,100).

Located a short distance from downtown, and linked with the central business district by a unique passenger monorail, the Coliseum and the Arena each host 25 to 30 concerts a year, in addition to a full slate of sports and convention events.

The Opera House, home base for Seattle's internationally-reputed opera company, does not present rock shows. But pop, country and classical concerts are frequent.

South of downtown Seattle is King County's massive covered stadium, the Kingdome, which began operation last year. To date, five rock events have been staged at the 75,000 capacity mega-venue.

Inaugurating the Kingdome as a concert site was the June 10, 1977 appearance of Wings, produced by Concerts West. The show was a sellout and its audience was the largest of the Wings Over America tour.

Acoustical problems and conditions inseparable from presenting music before such a huge audience have made the dome somewhat controversial among the area's rock fans. This year only two shows have been staged there; Peter Frampton, June 27, promoted by the John Bauer Concert Co., and Led Zeppelin, presented by Concerts West on July 17.

Locally, the real success story has been Heart, a band with a long past in the Northwest which has finally broken into the national and international spotlight. This has brought a&r attention to the region and Arista is preparing to release an album from Striker, a hard-rocking band made up of musicians long associated with strong regional groups such as Child and Shyanne.

The regional scene is split into various facets, with Top 40 bands such as Rail & Co. (high in local popularity polls), Clear Logic and Chinook; boogie tavern bands such as Jr. Cadillac and Wheatfield; funk-lounge acts like Epicentre and Burgandy Express; Latin-jazz bands like Papaya and Upepo; country-rockers such as Lance Romance, Future Pastures and Slidin' Jake (just back from two years on the road with Doug Kershaw); and even a few new wave bands.

Also there are some singers from other areas who have found a home and good vibes in the Pacific Northwest, notably Ian Matthews, formerly of Fairport Convention and Kelly Harland, a familiar voice in L.A. studios, backing people such as Jennifer Warnes, Merry Clayton and Dennis Wilson.

Seattle's club and showcase range is less well-developed than its concert house circuit. One local booker characterized existing facilities as "barely adequate beer-bar operations, almost neighborhood taverns." Despite a broad range of hotel and other lounges booking show bands and combos, the city doesn't have, as he put it "an industry-oriented focal point."

Near the University of Washington, the Rainbow Tavern (a beer and wine operation with a capacity of 200) has recently embarked on a policy of presenting well-known recording and touring acts. Recent attractions have included The Persuasions, John Hammond, Clifton Chenier and the Nevelle Brothers.

North of the city is the Aquarius Tavern, a World War II era "roadhouse" which has been part of Northwest rock since the 1950s, when it was a teen-age nightspot called Parkers Ballroom. Its capacity of near 1,000 makes it possible to present area rock acts on a steady basis as well as an occasional touring artist.

In downtown Seattle, the Trojan Horse, a restaurant with hard liquor operation, frequently presents nightclub and Vegas-style acts. Performers who have appeared there in the recent past include Ray Charles, James Brown and Bobby Bland.

Two entertainment districts merit attention; Pioneer Square and the "airport strip." There are a half-dozen or so entertainment spots in the Pioneer Square district, the central business district of turn-of-the-century Seattle which has undergone a massive restoration. Taverns like the Central and the Bombay Bicycle Shop present rock and jazz most weekends. The "airport strip" is the highway adjacent to Seattle-Tacoma International Airport. In the past five years it has developed into a major lounge and restaurant area. Live entertainment in a variety of categories flourishes there and there are two discos in the area, Gregory's and one at the Airport Hilton Hotel.

Also near the strip is "The Place," a new 1,050-plus capacity tavern with announced plans to feature recording groups.

Other, smaller clubs which present music on a regular basis include the Ad-Lib tavern, in suburban Kent and Pier 70 on Seattle's waterfront. The G-Note tavern (capacity 275) has featured both rock and country talent, including most recently Vassar Clements.

Seattle area discos share some characteristics, and many of the problems, of operations in other parts of the country. Again, the state's liquor regulations present obstacles. Liquor laws have brought about a number of "teenage" discos in suburban communities (21 is the legal drinking age) and one private club, the Monastery, which caters to under-21 gays.

According to John Bush of the Seattle Disco Pool (which he estimates services about 40% of the area discos), area musical tastes also present some challenges.

"Here," Bush notes, "disco is still a way of presenting music, not a distinctive style. Audiences here won't be dictated to. Some items high on the national charts don't even get initial exposure here." Many of the operations are rock or Top

40-oriented in their music programming, and there's even a "country disco" which has met with some success.

Sundays, located near the Seattle Center in a converted church, The Golden Tides, Emmett's in the neighboring city of Bellevue and the recently-opened Vancouver's Discovery, or Seattle's Lake Union, cater to a middle class, racially mixed clientele. Their music, according to Bush, is a mix of pop, Top 40 and disco.

**Retail Scene
Vancouver**

• Continued from page PN-16

been the small retailers offering specialized service. The best examples of these are Grennan's, a flourishing store operating without competition in the shopping area of Richmond, a suburb of Vancouver; as well as Treacher's, which specializes in country music; Quintessence, an aggressive shop with an amazing variety of imports; and the biggest success story, Magic Flute, specialist in classical music and a mail order service with clientele all over North America.

Albums, as usual, constitute the bulk of sales as heavy discounting of LPs has devastated singles sales. Only four rack-jobbers carry singles and two of these services are based in Calgary, Alberta, where they are out of contact with the local singles situation. Eight-track tape sales are steady but there is a noticeable trend upward in cassette sales. Accessories, especially record brushes, sell well and nearly all stores carry a modest array of accessories.

One very encouraging note for Vancouver's bustling recording scene is the close cooperation of both retail outlets and such radio stations as CFMI-FM, FM-99, CKLG and C-FUN in supporting not only Vancouver's many name acts which include Trooper, BTO, Heart, Prism, Birn, the Hometown Band, Valdy, Sweeney Todd, Chilliwack, Foreman Young Band, Doucette and Terry and Susan Jacks but also artists such as Airborne, Donn Tarris and the Rocket Norton Band which has independently produced, manufactured and distributed records.

It is a difficult time for Vancouver's record retailers. Costs spiral but such is the nature of the game that record prices have remained stable, perhaps for too long. An inevitable and sharp rise in price will be a blow to Vancouver's pampered consumers who've rarely been called upon to pay a list price, and whose pocketbook is heavily taxed already. It is something they will have to get used to just as retailers in the thick of one of North America's most competitive retail markets are realizing that Vancouver can be the cheapest place on the West Coast to buy records no more.

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Studios Emerge

Continued from page PN-14

Rick Fisher runs Rain Studios in Seattle which he opened in October 1974 as an 8-track facility.

In addition to doing commercial work, Rain also caters to local talent and Fisher remarks, "The town is reacting positively and becoming much more cosmopolitan in terms of recording."

Audio Recording Inc. is another 8-track facility which also does commercial work and local music talent.

Oregon has its thriving studios milieu. Portland leads the way with Recording Associates, Rex Recording and Spectrum. Recording Associates is a major 16-track facility specializing in music production, commercials, narration and tape duplication.

Owner Jay Webster says he, too, "is interested in attracting national talent to record." One regional group called Oregon, progressive jazz band on Vanguard, has been cutting at Recording Associates.

In addition, the studio also offers classes in recording studio techniques to build an education link among local musicians, artists and recording enthusiasts. Classes are taught by Roger Cota and range from basic principles to state of the art recording techniques.

Other major facilities in Portland are Rex Recording, a 16-track house, and Spectrum, also a 16-tracker.

Outside of Portland, Raspberry Recording is a 16-track room in Eugene and the studio's Rob Perkins indicates they're contemplating going 24 or even 32-track in the future with Vestlake equipment.

Raspberry has a Spectrasonics mixing console and ancillary equipment and is fully equipped for 16-track recording and mixdown.

Towards the coast near Coos Bay and outside of a town called Allegany is another 16-tracker called Tioga Recording owned and run by Roger Flanagan and his son Jim and Arnie Goodman. Tioga's clientele comprises bands from Oregon, Washington, California and Idaho.

Gene Breeden runs Ripcord Recording in Vancouver, Wash., which is a 16-track facility. The room caters mostly to country and gospel and recently hosted jazz musician Jeff Porter with the album released on New York's Intercity Records.

Open only a year, Bitter Root Recording has become a major 16-track facility in Montana operating out of Missoula.

The studio's Randy Rand indicates he believes the facility, which is catering to the increasing demand by local musicians and bands to record, is the only 16-track music studio between Seattle and the Dakotas.

Back in the Washington area, Allen Giles operates Capitol

City Studios in Olympia, while Jerry Merritt and Gary Riesland run Ghost Town Recording Studios, 16-track facility in Yakima.

Puget Sound Recording is a 4-tracker in Tacoma. Valtron offers 4-track services in Helena, Mont., while A-tonics Studios is located in Boise, Idaho.

For those artists and producers who want to cross the border into Western Canada to cut, Vancouver offers a growing number of facilities.

Premier in that market is 24-track Little Mountain Sound Co., which also has its own record label called Panda Records and an affiliated publishing arm called Rare Bear.

Other studios include Can-Base, Total Sounds West (formerly Timbre Sound), Sculptures in Sounds and Pinewood.

Curt Blood, operating out of Eugene, Ore., along with John Harney, has begun McKenzie Bridge Productions, a production/recording association.

They have converted a 1977, 27-foot Winnebago into a 16-track mobile recording rig with 26 inputs.

McKenzie Bridge has established a working relationship with Seattle's Holden, Hamilton and Roberts studios, which can offer clients the truck while Blood's production company can offer the Seattle studio's facilities.

Retail Scene Washington And Oregon

Continued from page PN-16

stores in the region—one in Seattle, the other in Tacoma, but neither as large as the Peaches outlet.

Nothing indicates more conclusively the health of the Pacific Northwest market than the interest being shown by the national chains, comments CBS's Al Bergamo. "This," he says, "is the only area in the United States where you have a Tower and a Peaches competing in a locally concentrated market."

The Peaches impact has been more dramatic to-date than Tower's. In the first 30 days of operation the aggressive merchandiser saturated the area with a thousand radio spots, plus heavy doses of print promotion and television coverage. According to Peaches Seattle manager, Ben Daniels, the store hosted some 10,050 visitors its first three days. Word has gotten around (with the help of the Peaches promotion department) that here is the most probable place to find a title if all other sources are exhausted and Seattleites are coming in in droves. The store selection runs the gamut from rock through jazz to classical and, though located in the University district, its appeal is regionwide. Although the full impact of Peaches on the regionwide merchandising market is still a question

mark, stores in its immediate geographic area have felt the competition more than have those in other parts of the city.

Rita Hubert, manager of Music Street, reports a softening of sales but the softening, she concedes, started before the Peaches opening. Competition is keen in the University district with 10 stores ranging the area, she points out. Hubert blames part of the softening on price increases, but Tim Jones of Discount Records, also in the University district, feels that price escalation may be only a minor factor. "Certainly the impact of Peaches has had an effect," he says, "but the effect is already beginning to wear off."

Jones, like other retailers in the Seattle area, welcomes stiff competition like Peaches and Tower whose expenditure of promotion dollars, they believe, will increase over-all consumer awareness and demand for music products. "Besides," Jones says, "it's going to make everybody hustle harder and, in the long run, that's going to be good for everybody."

A significant straw in the wind indicating the dynamics of the Pacific Northwest music industry is seen in the emphasis being placed on music merchandising by some of the area's biggest mass merchandisers. Portland-based Fred Meyer, a major grocery-hard goods-department store chain that blankets the Northwest (including Montana) from Northern California to Alaska, is typical of what's happening in this all-inclusive consumer field. Fred Meyer, with 52 music departments in 57 of its shopping-center type stores, is making a massive bid for the music dollar. It has established its own subdistributing arm, Roundup Records, in Seattle and is aiming at full line record stores in many of its major outlets. Two have already been established, both in Seattle—one in the Bellvue Fred Meyer center, the other a freestanding store in North Seattle. The immediate goal is to update available products with broader selections along the whole spectrum of demographics. "Fred Meyer, definitely, is making a major commitment to the music industry," says Roundup's Stan Jaffe.

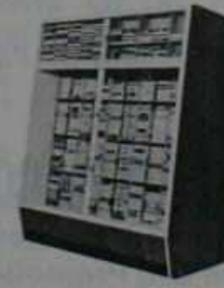
The phenomenal growth of DJ's Sound City, a Seattle-based chain with 18 stores in Washington, Oregon, Idaho and Hawaii, is indicative of the healthy environment that has nurtured veterans of the region. DJ's started with a store in the Seattle Southcenter shopping center in 1969 and has enjoyed steady growth ever since. Three of its newest stores have just opened—two in the Seattle area, one in Spokane. The chain, according to co-owners Dick Justham and Don Jenne, will do a little better than \$6.5 million in sales this year. Last year's volume was approximately \$5 million. Stores are supplied (air freight to Hawaii) by the firm's own distributing facility, D.J.'s One-Stop which maintains a 7500 square-foot warehouse at the Southcenter headquarters. All DJ's stores are located in shopping centers and range in size from 1,500 to 3,500 square feet. (Continued on page PN-21)

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Pacific Northwest

Booking agents are thriving and maturing in the Pacific Northwest, racking up substantial dollar volume in addition to increasing business/management expertise.

The geography boasts a good number of agents whose competitive spirit, friendly camaraderie and sharp professionalism rivals that of their concert promoting cousins.

Successful agents in the market include Far West Entertainment, Good Music Agency, Wm. Stephen & Associates, Don Anderson Agency, UNICAM, Jack Belmont Agency, George Carlson & Associates, Garrett Attractions, Pacific Talent and Vancouver, B.C.-based Bruce Allen Talent.

Says Jeffrey Beals, director of special projects for Wm. Stephen & Associates, "This is a very active agency environment and there are quite a few good regional agencies here now."

"I think the booking agent's ongoing success in this market will be predicated on two things. First, the ability of an agency to help negotiate a meaningful recording contract with a client either in concert with a management company or else unilaterally. And secondly, when and if that recording contract comes about, the booking and marketing of that act accordingly. I think we will see more of that type of situation here."

Wm. Stephen & Associates has been in operation for seven years and books throughout North America, Canada and the Far East and expects to do in excess of \$1 million in gross bookings for 1977.

"Although we have a wide geographical area," adds Beals, "we have a strong regional base." Beals figures the firm will book some 200 acts before the year is over and of that number the agency represents 30 exclusively.

"Our primary market," emphasizes Beals, "is the rock and lounge market. That's where our thrust is." But the company will be expanding its horizons in the future and will concentrate more in the campus area. The firm already is a convention package specialist.

Beals also characterizes Vancouver as "an incredible mar-



Jim Smith, who heads up the UNICAM booking agency in Seattle, checks a date on the phone.

ket for booking agents" due to the Canadians' high degree of spendable income, despite inflation, and the sophistication of the nightclub environment.

The tavern circuit in such areas as Montana and Idaho has become increasingly viable also, indicates Beals, because of the lower legal drinking ages in those markets.

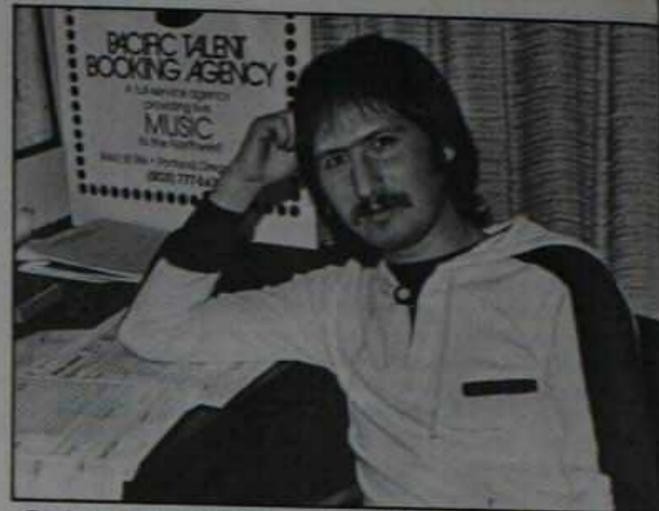
He also claims the college market is hardly dying, as some suggest, but rather has become much more diverse, now booking all different types of music, dance, films, speakers and other forms of entertainment in a horizontal form of expansion.

There has been a tendency for many acts to self-book, notes Beals, but he describes that as a "two-edged sword" explaining that up until now the lack of good personal management in the area forced self-bookings.

"An agency is not always equipped to give every act it's involved with the type of attention the act 'thinks' it deserves," he points out.

But that, too, is changing, concludes Beals, as agents focus on investing more time and expertise on clients they believe strongly in.

Another potent agency in the Seattle area is Far West Enter-



Booking agent Andy Gilbert in his Portland Pacific Talent office.

tainment, an eight-year-old firm founded and run by Paul Barburus and John Nyberg.

"We started as a grass roots agency," says Barburus, "booking one nighters and clubs on a Northwest regional level, but we've expanded our reach into such areas as Los Angeles, Phoenix and Oklahoma. We've attained a much wider West Coast posture."

Characterizing itself as a "rock 'n' roll" agency, the firm expects to do in the neighborhood of \$1-\$1.5 million in gross bookings in 1977 and handles 20-25 acts exclusively.

Far West also has a substantial campus and secondary market focus and eventually wants to be in a position where it not only books a select roster but is also able to provide as much management/business/career direction for those acts as possible.

"We want to be able to work closely with a group," adds Nyberg, "and handle them and manage them when they break as a national recording act. We are not merely interested in doing volume but maintaining a close personal relationship with the act as well. That includes being more artistically involved."

(Continued on page PN-22)

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Retail Scene Washington And Oregon

Continued from page PN-19

Budget stores in the Puget Sound Area (they are owned by Panjay Music out of Denver) number 17. There are 24 overall in Washington, none in Oregon. The chain's stores in Washington, Idaho and Western Montana are supplied by Budget Tapes & Records, a complete onestop headquartered in Seattle and supervised by Michael Boyle, branch manager. The warehouse comprises 6,500 square feet and stocks some 10,000 titles. Budget stores average 1,500 square feet.

Another distributor-owned chain is Music Menu with a store in Seattle, one in Tacoma, another in Spokane and two in Anchorage. The stores are managed by Mike Kedor who is associated with the parent organization, World Record & Tapes, Inc. of Seattle (formerly Tosh's One Stop).

An outstanding success story in the Portland area is being written by Crystalship which started with an outlet in Eugene 10 years ago and in the fall of 1975 opened a 5,800 square-foot store in downtown Portland. Crystalship has made a strong impact on the market with unusual and sustained TV spots narrated by owner Ron Prindle. Radio is used also, but not as extensively. Between its two stores, Crystalship stocks some 180,000 titles and claims "the largest volume in the Northwest." Steve Hibbard, Portland store manager, says a recent questionnaire returned by 2,050 radio listeners disclosed that 90% of those surveyed said they shopped record stores on the basis of available selections. "That definitely gives us an edge in this market," he says.

For What It's Worth, with four stores in Portland and one each in Salem, Eugene and Yakima (some of them franchises) carries full catalog in all its stores, but emphasis is on rock 'n' roll and contemporary jazz. The chain started business as a pioneer of hard rock 4½ years ago with a modest capital of \$1,300. In its fiscal year just ended sales totaled \$1,600,000. A year ago the firm set up its own warehouse, Worthwhile Distributing, to service its own and franchised stores. The warehouse comprises 1,200 square feet. The major owner of the operation is Steve Smith and buyer for the firm is Tom Johnson. Smith has a partner, John Gregos, who operates the Beartron franchise. Elimination of the need for excessive storage space was accomplished in March with installation of an IBM computer which increased turnover 80%, Smith says.

Billed as an "alternative store" and emphasizing environmental and social concerns as part of the mainstream of music appreciation is Portland's unique Music Millennium. A major distributor in Seattle terms the Portland firm "the most innovative and exciting record store in the entire Northwest." Rock 'n' roll, jazz, bluegrass, blues and similar type music tops the demand at the store, says manager David Williams. In Portland, he observes, is a hard rock town, but the trend is toward a toned-down variety. "Nicely produced music is getting more popular," he says, adding, "people want to listen to the music, not to crash and boom." Dramatizing the store's "alternative" philosophy is a windmill on top of the Millennium building. It generates the electricity used to run the store's turntables and a sign inside advises: "Music by Courtesy of the Wind." Millennium claims the largest line of imports on the West Coast, these fluctuating between 10% and 20% of the store's total volume.

Rock 'n' roll, as in most of the region's stores, is very heavy at Everybody's Records, says Tom Keenan, manager of the six-store operation. The significant trend, he believes, is the ascendancy of contemporary jazz which is being aided by an increasing number of jazz concerts in major population centers. Disco records, he notes, got a big boost over the past four or five months, but are now leveling off.

Jazz popularity is increasing at Seattle's Music Street, reports Rita Hubert, but rock 'n' roll, due to the proximity of the Univ. of Washington campus still dominates. Classical, however, is doing well.

Rock and folk music are leading contenders for the customer's dollar at Discount Records, also in the university district. Jazz popularity, too, is increasing. Store manager Tim Jones believes that the retailer is being hurt by "mass production and not enough promotion" by the manufacturers. "They give us unknowns and up the price," Jones complains. "It's hard to sell when the customer doesn't know the artist," he adds. This complaint is being echoed, not only by retailers, but by a lot of the distributors throughout the area.

Celebrating its first anniversary with a Halloween promotion last month was Jukebox Records & Tapes, a 1,400 square-foot record store at Spanaway in the far south end of Tacoma. Unlike most stores in the region, Jukebox does a respectable business in singles, these accounting for about 8% of total sales. Soul is popular here, too, outdistancing country in demand, says co-owner Ron Newark. Being a new store, volume was slow building up, but sales have accelerated over the past three months. With 75% of its clientele under 27 (it's a residential area with a lot of schools) major emphasis is on mainstream rock.

All distributors in the Pacific Northwest region radiate optimism, but the onestops, in particular, feel that a reorientation of sales activity is inevitable.

Raintree in Portland, which has 12,000 square feet of warehouse and has registered a 65% to 70% growth over the past four years, makes no secret of its unhappiness with the escalation of "in-house" distributing facilities being set up by chain retail operations. The ultimate outcome will be fewer onestops, predicts Gary Marzoline, Raintree manager. "Warehouses that just serve controlled retail outlets don't have to hustle. They own the stores," he observes. Marzoline believes that the pure onestop should enjoy a price advantage (such as that provided by NCA) over wholesalers who just supply their own stores.

To this "in-house" warehouse distributors answer: "So what! Why should we give someone else a higher price when we can buy at his level?"

Tom Choate of the Portland Record Onestop feels that his type of operation will be around for a long time as a convenience, even for stores that warehouse their own products. Choate, over the years, has inherited a major share of the regional juke box business and enjoys a good volume in singles sales. Portland Record's warehouse comprises 5,000 square feet of space.

Lieberman Enterprises Inc., a full service rackjobber, maintains its regional branch warehouse (5,000 square feet of storage) in Portland. The branch services accounts in Oregon, Washington, Idaho, Wyoming and Montana. Heaviest concentration at the moment is in Montana and Eastern Washington. "We're the new kid on the block and it takes a little longer," explains branch manager Ron Peterson. "We do everything for the retailer but put the records in the rack and the money in the till," Peterson says.

A major development in Seattle Sept. 16 was the purchase of all distributing phases of ABC Record & Tape Sales Corporation except the rackjobbing business by Gull Industries. ABC some 10 years ago had purchased C & C Distributing Co. which started business in the Seattle area back in 1947. The new firm set up by Gull is Sound Records & Tapes, Inc. with R.A. Harlan serving as president. Harlan says major emphasis of the firm will be on tapes which, he feels, have been neglected in the region. The company has 26,000 square feet of warehouse space, plus 5,000 square feet of office area, and stocks some 5,000 titles.

ABC continues as a rackjobber with Bob Bianchi as manager. The firm occupies 18,000 square feet of warehouse space.

World Record & Tapes, a complete onestop, services accounts throughout Oregon, Washington, Idaho, Montana and Alaska in addition to its own five Music Menu stores. The firm occupies a quarter of a block (25,000 square feet) in Seattle. Owner is Ray Watson. Mike Kedor, an associate of Watson's, sees a serious situation developing in continued price increases. "We're already encountering stiff consumer resistance to the new \$7.98s and it could reach a point where the customer says: 'Halt! This has gone too damned far!'"

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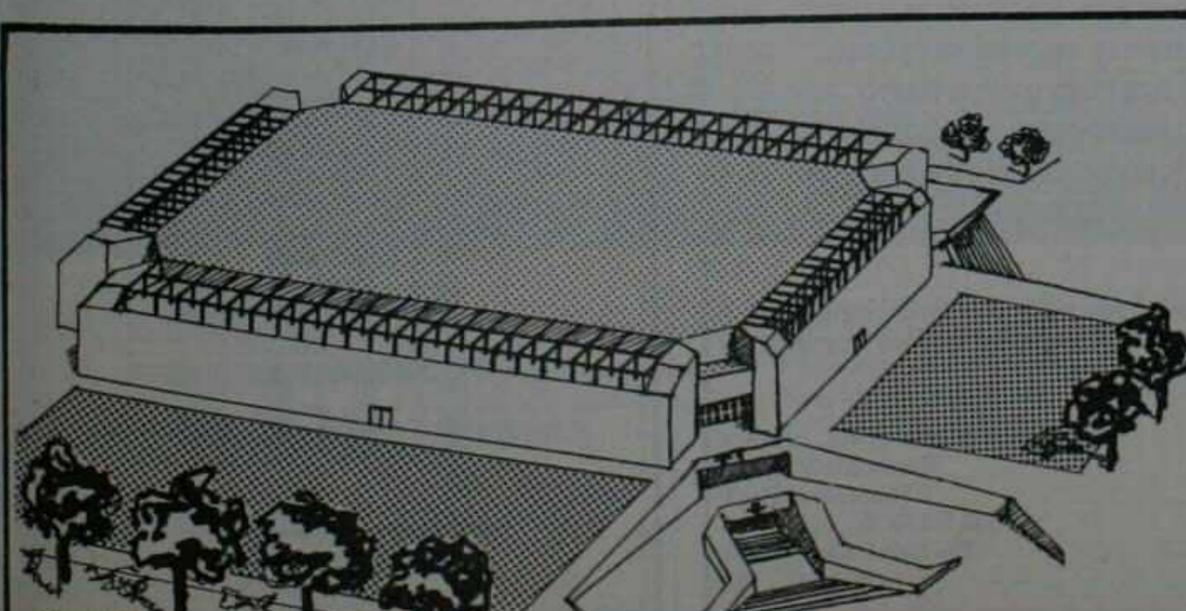


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Polar Route Stopover

Continued from page PN-7

"Sometimes I feel like I'm organizing a picnic," he says. Like other promoters, Double Tee works in tandem with radio stations, print media, record retailers and other traditional types of advertising for its concerts but also makes an attempt to get them on local television shows.

"There are several of that type in Portland," he adds, "and one is an evening magazine show where we got Janis Ian on, for example, and I really believe that helped sell the show out. I've become a real believer in tv."

Jack Roberts is a top country promoter in the area based out of Seattle and his territory extends through the Northwest as well as all of Canada, doing not only concert dates but fair dates as well.

Acts he's promoted this year include Merle Haggard, Charley Pride, the Statler Brothers, Loretta Lynn, Conway Twitty, Freddy Fender, C.W. McCall, Roy Orbison, Roy Clark, Mel Tillis and Don Williams. He's also promoted Helen Reddy at fair dates.

The main country markets for promoting in the Northwest are Seattle, Portland and Spokane, indicates Roberts.

"It's been a little on the soft side for country," says Roberts, "but there's been steady improvement. It's still an area that appeals to young adults and to older people but there is a certain degree of crossover. Waylon Jennings is a good example of that."

Lee Rogers, who along with Bill Markham spearheads Bill Markham & Associates, a multi-sided management/promotion/production firm, feels the country potential is still untapped.

"I think country and country rock," says Rogers, "can be as strong here as it is in Nashville."

Rogers adds that the company is thinking about organizing the largest country show ever to be held in the U.S. The event, if held, would take place at the Seattle Kingdome during Country Music Week next fall and Rogers says he would like to assemble such names as Johnny Cash, Roy Clark, Olivia Newton-John, John Denver, Emmylou Harris, Dolly Parton and others.

Vicky Dura of Celebrity Attractions says she specializes in classical and modern dance repertoire and will do in the neighborhood of 35 shows in 1977—mostly at the Seattle Civic Auditorium, "the only hall really situated for that type of talent" and an occasional act at the Portland Civic Center such as the Joffrey Ballet. She adds that the market for that type of talent is flourishing.

Friedman and Johnston, promoters based in San Francisco, have been successful promoting jazz concerts in the Northwest and have presented such artists as Bob James, Earl Klugh, George Benson, John Klemmer, the Crusaders, Bill Withers and others.

"I think Seattle is one of the hottest jazz markets on the West Coast," exclaims Joy Johnston, "and I think jazz is a real coastal phenomenon, both here and on the East Coast."

Strong Regional Base

Continued from page PN-20

Towards the future, Far West wants to be able to book Northwest talent in the area as well as on the West Coast; develop acts on a management level; and be able bring in a new acts that may already be on a label for area exposure.

"We believe in the Northwest. It's like a time bomb getting ready to explode," says Nyberg.

Far West has booked BTO and Heart and has also booked Big Horn, Child (Ariel), Chinook, Crown, Epicentre, Gabriel (ABC), Janis, Jeffery Comanor (Epic), Jr., Cadillac (Great Northwest Record Co.), Magi (Claridge), Papaya, Rush, Rimfire, Merilee Rush (United Artists), Shaker, Shyanne, Striker (Arista) and Thin Red Line.

Another powerful agency force that has emerged in recent years in the Northwest is Good Music Agency, founded and run by Doug Brown and partner Brian Knaff.

Brown figures GMA will do in the \$3-\$4 million range in gross bookings in 1977.

"We are trying to be a comprehensive booking agency," states Brown, "while at the same time developing young talent. As time goes by young talent is coming to us for production, management and career guidance."

The agency books rock, country and country rock, lounge and rock single and duos, show and 50s, and also has a heavy campus focus.

The agency has become so large and wide in scope that offices were opened in Moorhead, Minn., which Knaff heads, and in Seattle, which is run by Rich Schultz and Gail Pilon. Brown headquarters himself out of the Missoula, Mont., home office and describes that market, because of the Univ. of Montana student body and the influx of young talent there, as a "cultural island," similar to Eugene.

GMA handles acts on both a national and regional level and national touring acts include Mule, Roto the Wonder Band, Mission Mountain Wood Band, Nina Kahle, Larry Raspberry

CREDITS

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and the Highsteppers, Morningstar, Texas, Flash Cadillac, Hasty Habit, Jade and Peter Rabbitt.

GMA also has a production/publishing company called Good Music Productions/Starry-Eyed Music and one of its artists, Nina Kahle, has been signed to a recording contract with RCA/WindSong with an album due for 1978 release.

The Don Anderson Agency has offices in Seattle, San Francisco, Glendale, Calif., Atlanta and Kansas City and Anderson based out of the Bay Area office, comments, "We are a national agency with a strong regional orientation."

The agency wants to keep developing its small act division concert acts and one nighter division, and its convention and fair business.

"The Northwest has been a lucrative market for us," says Anderson, "and it can be if you offer quality entertainment. You don't have the high degree of talent saturation as you do some major markets like Los Angeles and you're not always competing with so many other different forms of entertainment."

"Our goal in 1977 is \$20 million in gross bookings," emphasizes Anderson.

The Jack Belmont Agency specializes in Top 40 lounge acts and covers the majority of the Northwest territory.

"It's become a very competitive market," states Belmont "and there are a lot of younger agencies cropping up."

George Carlson is unique in that he specializes in both music attractions and lecturers, the latter, he indicates, becoming increasingly more popular.

Carlson has booked Dr. Dean Brooks, the superintendent of the Oregon State Hospital who played a similar role in the film "One Flew Over The Cuckoo's Nest."

"He's in demand," states Carlson, "at mental health gatherings and at colleges. I believe we are the only agency in the Northwest which specializes in both types of attractions."

Andy Gilbert has been running a successful booking agency in Portland for three years called Pacific Talent and Gilbert says he is able to book into most of the major clubs on the Northwest circuit.

"It's a thriving market," says Gilbert, "and getting stronger monetarily for bands. It's always been a healthy market for live bands and now I think even more people are going out to see and hear music."

Jim Smith of UNICAM, operating out of Seattle, has done much to expand the campus market through his booking agency.

With approximately 40 groups on its roster UNICAM also books clubs and its territory includes Oregon, Idaho, Montana and Canada, in addition to Washington.

Smith also manages a popular Northwest band called Rail & Co. and he, too, agrees the entire Northwest is "an extremely healthy market" for booking agents.

"Disco has done all right here," he notes, "but people are intensely involved with live entertainment."

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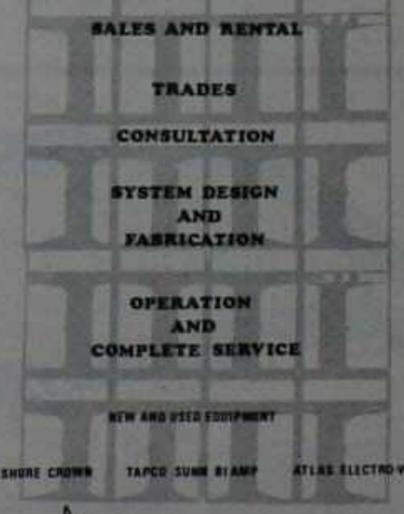
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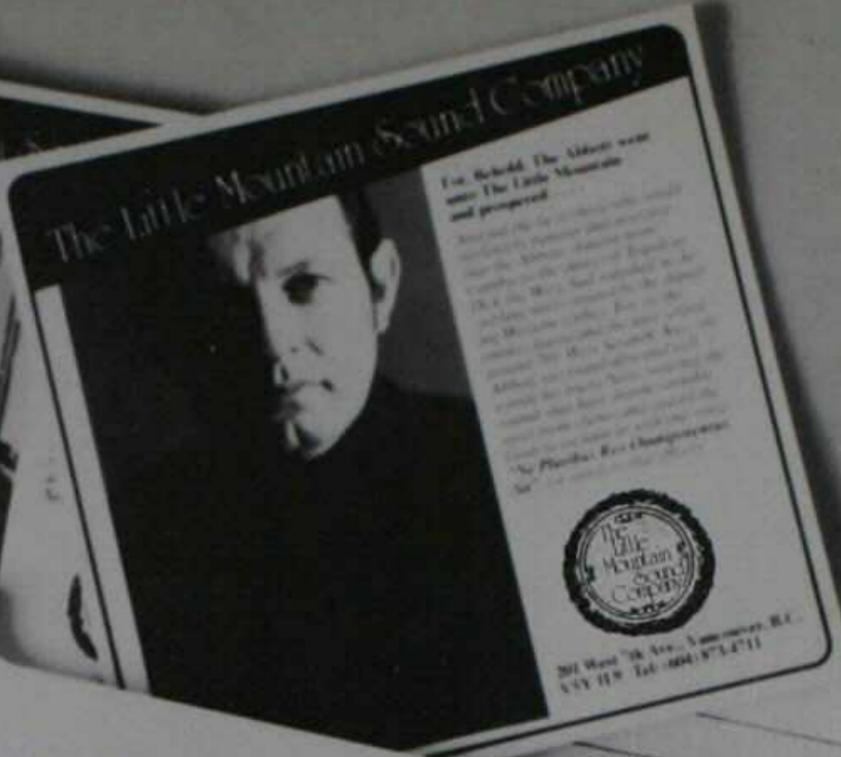
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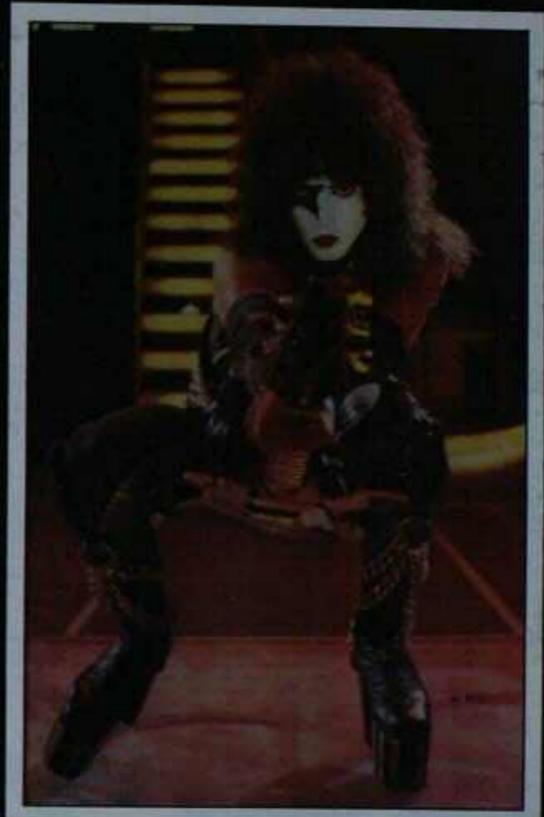
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'BUDGET TAPES' Denver-Based 80-Outlet Web Boosts Prerecorded, Blank And Accessories

By GRIER LOWRY



Mark Olson, who opened three of the four Kansas City Budget Tapes & Records outlets, is framed between disk care accessories, weekly disk/tape specials, wall of tape.

KANSAS CITY, Mo.—Budget Tapes & Records, an 8-store franchised and company owned chain system, has established a solid sales position in Western and Midwest markets with a basic concept that includes:

- Giving prerecorded 8-track tapes and cassettes equal inventory and display status with LPs. Typical store inventories include 3,500 LPs, 2,000 8-tracks and 2,000 cassettes.
- A successful "Bargain Of The Week" radio-promoted special on prerecorded and accessory items.
- A concentrated bid for high-volume accessory business with 12-foot showcases devoted to blank audio and videotape, disk and tape care products and racks and counter-top displays in prized locations assigned to carrying cases.
- A pricing structure which matches or edges under competition.
- A formula designed to get lesser-known artists off the launching pad by featuring their albums.

Headquartered in Denver, the seven-year-old firm recently unveiled a store in Anchorage, Alaska. Phil Lasky is president of the company which operates a substantial warehouse operation in Denver that feeds stocks to the stores.

Only three outlets are company-owned, two in Kansas City

(Continued on page 56)



Billboard photos by Grier Lowry

Blank audio and video tape share a 12-foot glass showcase. Featured here are 3M Scotch Beta-format videocassettes, BASF and Maxell cassettes tied to radio recording promo.

MOBILE FIDELITY

New 'Import' Entry For Growing Hi Fi Disks

By STEPHEN TRAIMAN

NEW YORK—Newest entry in the audiophile recording area that is rapidly expanding through a growing network of hi fi dealers and record/tape outlets with hardware departments is the Mobile Fidelity Sound Lab.

The Los Angeles-based firm, headed by Brad Miller of Sutton-Miller Productions, has received test pressings from Europe of its first four releases—three featuring the Mystic Moods Orchestra and the other with unusual sound effects.

"With discriminating listeners complaining for years about the poor, and now deteriorating, quality of records made in this country, it's our intention to provide the finest pressings of superior master tapes," notes Gary Giorgi, national sales manager and music director of KHQ, Spokane, Wash.

"We're looking for producers of high quality records, particularly in Europe, who want access to the American market," he says. "Additionally, we'll consider a re-pressing license of contemporary artists of U.S. labels, that have 'audiophile' standards."

Giorgi and Miller are especially high on the transfer to vinyl that includes the half-speed lacquer-mastering techniques utilized at the JVC Cutting Center in Los Angeles. The Mobile Fidelity lacquers for the initial four releases were cut by Stan Ricker, chief engineer for the facility.

All plating and pressing is being done in Europe where Miller considers the only superior facilities are available, though he and Giorgi are interested in the venture of Europadisk Plating Co, which just opened in New York (see separate story, this issue).

Also being utilized for the replication is the high-quality vinyl originally developed for CD-4 discrete quadraphonic disks. The pressings are claimed by Giorgi to offer excellent high frequency and transient information, deep and precise bass clarity and "the most three-dimensional mid-range yet heard on records."

Suggested list of the initial re-

leases, offered under the trademarked "Original Master Recordings" banner, is \$12.95 each, through hi fi stores, selected record shops and by direct mail.

Included are the Mystic Moods Orchestra featured in "Emotions," recorded live with sound environments/effects; "Cosmic Force," contemporary vocals balanced with instrumental orchestrations; "Stormy Weekend," mood music scored to a thunderstorm; and "The Power And The Majesty," sound effects ranging from dead silence to a steam locomotive and a thunderstorm.

Dealer net is \$8.50 without discounts for each LP on 24-unit assorted minimum order, with a 5%

(Continued on page 56)

IHF Atlanta Show Adds Dealer Meet

NEW YORK—The first IHF show set for Atlanta's World Congress Center May 19-21 is planning 11 sessions in a concurrent dealers educational convention, according to Bob Gur-Arie, IHF executive director.

Session topics are based on a recent survey of audio dealer preferences and needs, notes Allen Novick of TEAC, chairman of the program committee. Additionally, the National Assn. of Retail Dealers of America (NARDA) will conduct afternoon seminars on salesmanship training, inventory control and profit center and financial statement analysis.

The educational program kicks off Saturday (20) with three concur-

(Continued on page 54)

CAMEO Links Key Creative Audio Firms

• Continued from page 1

A pro tem board of directors from seven companies which include AKG, BGW, dbx, MXR, Phase Linear, Tapeo and TEAC Tascam was appointed.

David Schulman of the Chicago law firm of Schulman, Silverman & Krieter, Ltd., was named pro tem executive director. Schulman has been active in the audio industry for a number of years.

Temporary headquarters will be located at Suite 3501 LaSalle Plaza, 180 North LaSalle St., Chicago.

Another meeting of CAMEO is slated to take place at the O'Hare Hilton in Chicago on March 25 which will be open to all companies interested in joining, according to Schulman.

At that time a board of directors will be formerly elected, a standing committee will be named and by-

laws and programs for the organization will be approved.

"CAMEO will help fill an important statistical void that has existed in the music industry," according to Leslie B. Propp, president of the

Assistance with this story provided by Stephen Traiman in New York.

American Music Conference, who attended the meeting and pledged his support to the new group.

"This is particularly important since this area is the fastest growing segment of the music industry and perhaps the most complex," Propp adds.

Schulman characterizes those firms wishing to become part of CAMEO as those whose primary function is the manufacture or distribution of products under their own brand names sold through retail outlets anywhere in the world.

CAMEO's specialized market interest, as defined by Schulman, "is that area which makes finished electronic products that are used by musicians and production people vocationally to produce creative and original sound."

"It is," he continues, "an area that is very difficult to define completely. In fact, the difficulty in defining the industry is one of the reasons CAMEO was formed."

"Many manufacturers in this area feel that they are a part of a new industry which requires its own trade organization, even though it is still not well understood. CAMEO, in fact, fits very nicely between the American Music Conference and NAMM on the one hand and IHF and AES on the other."

At the recent meeting it was also decided to levy a \$200 initiation fee on incoming companies to help defray start-up costs. At the upcoming meeting a formal dues structure will be approved.

In the interim, CAMEO intends mounting an aggressive membership campaign among all those companies which fall into the new group's sphere of interest. The campaign will consist of direct mail and telephone soliciting.

Associated memberships will also be open to the industry press.

(Continued on page 54)

ZALKIND HOSTS KEY EXECS

Music Business On Vidtapes

NEW YORK—Videotape is the medium and the message is music. Or to be more precise the 36 half-hour programs on "All About The Music Business" will be "in the can" this month and ready for distribution to the educational and entertainment markets soon.

As the second phase of Ron Zalkind's nonprofit Practical Learning for the Arts Foundation (Billboard, Sept. 17, 1977), the videotape series is designed as media support for music business courses and as a valuable training tool for all elements of the music industry.

Zalkind, who recently launched his five-month series of music business courses through the Zadoe Institute for Practical Learning, has the support of a number of labels and other industry firms in getting the videotape project off the ground.

More important, he has lined up a heavy list of "guest professors"—from Walter Yetnikoff and Bruce Lundvall of CBS to Chappell Music chief Irwin Robinson and Marybeth Peters of the U.S. Copyright Office—to cover virtually every key facet of the recording, publishing,

management and other phases of the industry.

Taped at the Temple Univ. Office of TV Services in Philadelphia, the black & white series makes good use of camera interview techniques, presenting the guest with host Zalkind, supported by simple but effective charts and graphs, with suitable background music.

Total estimated production costs are about \$67,000, with the big ex-

VIDEOTAPE COPYRIGHT 'TAX' URGED

WASHINGTON—Following an earlier study report on home videotaping that urged a tax on blank tapes rather than hardware to raise an international pool of revenues for copyright owners, an international copyright study group recommends that individual member countries of protection agreements enact laws providing offsetting funds (see story starting on page one, continuing in International section).

pense that of 50 boxed sets of the 36 programs on 1/4-inch U-Matic videocassettes—about \$38,000. This is offset, in part, by nearly \$30,000 in contributions from a number of labels and other music firms including ABC, A&M, CBS, Chrysalis, Lifesong, Ode, RCA, UA, Thom Bell, Diskmakers and 507 Export Corp.

A companion work-study book includes a program outline and supplemental material in that area of interest as a definite aid in the learning process, Zalkind notes.

Basic music industry data in the "syllabus" includes record/tape pricing structure and manufacturing cost analysis, AFM union scale, concert production worksheet, main contract points between author/composer and music publisher, RIAA charts on antipiracy statutes and legal protection of recordings, industry market shares, differences in the copyright acts of 1909 and 1976, and sources of music publishing income.

Zalkind sees his four principal markets as the 455 accredited U.S. colleges of music; support facilities

(Continued on page 54)

IHF Adds Dealer Confabs

Continued from page 53
 rent sessions, "The Audio Store's Profitability Challenge," "Showcasing Hi Fi Components To Increase Sales" and "Innovations In Hi Fi Technology," including presentations for amplifiers, cartridges, record playing equipment, speakers, tape decks and blank tape, and tuners.

In addition to the afternoon NARDA seminar, a top management retail panel will debate how audio specialty and chain stores, electronic chains, appliance retailers and department stores plan to expand their sales despite increasing competition and a changing consumer market—an update on the

Adds Distributors

NEW YORK—The record division of Syntonic Research Inc., producers of the "Environments" series, has appointed two new distributors to add to its 19 around the country. They are Kinnara Distributing in Chicago and Associated Distributors Inc. in Phoenix.

successful session at the October IHF management seminar here.

Sunday sessions will cover successful dealer management—financial and inventory control, mastering store security, fixturing with sales impact, and secrets of becoming a multi-store dealer, tomorrow's hi fi customers, featuring projections by consumer economists and marketing experts, and a newspaper and workshop conducted by the Newspaper Advertising Bureau.

Initial mailing of several thousand surveys to hi fi dealers brought more than 400 responses, with 71% of those indicating they would attend the IHF event, Gur-Arie notes. Other registrations are coming in from the first ads appearing in various audio trade papers.

More than 90 companies and a dozen publications have now sent in space applications, according to Charles Smitow, whose exposition management firm is handling that end of the event. Approximately 150,000 square feet of open exhibit space is available.

Music Business In Videotape Series

Continued from page 53

such as libraries/media centers/community arts councils; the entertainment industry—publishers, labels, booking agencies, television/radio networks and/or stations—as a training tool, and the general "music-interested" audience, via cable tv, UHF and education tv outlets.

He realizes the primary market is a large one, and will be starting off with a series of lecture/workshops on weekends in the Northeast early next year. They will be self-promoted, hopefully co-sponsored in various campus markets with retailers who will get a work/study book free with a certain volume purchase of the videotapes.

Support from the industry has come recently with several benefit workshops in Philadelphia—one by Thom Bell who had a songwriters session in October, and another by Meco "Star Wars" producer Tony Bongiovi on how to record hit records, the latter done partly at Sigma Sound.

Zalkind is coming up with a 15-minute sample show that will include a description of the series and its goals, and extracts from some of the more interesting programs. Joe Cohen, NARM executive vice president, confirms his interest in the series, and hopes to preview it at an upcoming regional meeting.

"We're offering the series to the industry as a training tool, using video—the most effective medium today," Zalkind emphasizes. "We won't give away the rights to showing the programs, but we are looking to extend the reach of the subject matter to as many interests as possible."

Programs will feature such recording industry figures as CBS' Lundvall (major labels), Midson's Bob Reno (custom labels), Ode's Lou Adler and Lifesong's Terry Cashman (producers), Polydor's Lou Simon (distribution), RCA's John Betancourt (promotion), Disk-makers' Larry Ballen (manufacturing), Record Hunter's Jay Sonin (retailing), ABC's Steve Diener (international), RIAA counsel Jules Yarnell (piracy), Vox's George Mendelssohn (classical) and Jonathan Dorn (studio musician).

In the publishing area are Aaron Copland (composer), Bell (songwriter), Chappell's Robinson, Harry Fox Agency's Al Berman (mechanical rights), Peters of the Copyright Office, NMPA counsel Alan Shulman (copyright infringement), Controlled Sheet Music Service's Ron Ravitz (print distribution).

Management programs include Dee Anthony (personal manager), Frank Barsalona (booking agent), Howard Stein (concert promoter), Elliot Hoffman (entertainment lawyer), David Steinberg (contract negotiator), Ford Foundation's Richard Sheldon (foundation officer).

Other areas are covered by Susan Starr (classical artist), Rogers & Cowan's Carol Ross (p.r.), Billboard's Lee Zhito (trade publishing), Warner/Levinson's Larry Levinson (commercials' music), plus panels with rock music artists and performing rights societies (ASCAP, BMI). **STEPHEN TRAIMAN**

NARAS Cites Welch

LOS ANGELES—Walter Welch, curator of the Syracuse Univ. Audio Archives and head of the Thomas A. Edison Foundation Re-recording Lab there, was honored by NARAS recently with a special award for his contributions to recorded sound.

Japan Video Software Up

TOKYO—Along with the steady increase of half-inch Beta-format, VHS and VX-2000 (Quasar) videocassette recorder sales, the sale and rental of prerecorded cassettes is expanding its market share.

Total sales of the 16 member companies of the Japan Video Assn. were up 45% to \$5,655 million for the periods October-December 1976 and January-June 1977, compared to the distribution survey for the same months the prior year.

Of total revenues, sales accounted for 62.8% or \$3,548 million, and rentals for 6.5% or \$368,000. Production of "software by order" sales represented 27.3% or \$1,544 million, while sales related to hardware were 3.4% or \$194,000.

Overall, the software sales share has increased by 11.1%, compared to the results of the prior survey conducted for the period from October 1975-September 1976.

The rapidly increased share of market for the Beta, VHS and VX-2000 system machines has resulted in the need for half-inch cassettes reaching the level of 40%, according to the Japan Video Assn. At the same time, the sales demand for 1/2-inch U-Matic cassettes decreased by

10%, although it still accounts for almost 50% of the market.

Mobile Fidelity

Continued from page 53

cash discount for prepayment and freight paid on orders exceeding 40 units. Orders over 100 units get an advertising allowance, with other promotional programs such as personal appearances and clinics available. Volume discount on over 200 units shipped to one address is \$8 net cost each.

Special demo offer on every new release initial order is one free demo LP for 24 copies or more of any new LP, two free demos for 48 copies or more.

Miller has long been interested in recording natural sound environments and was one of the key figures in development of discrete quad as a member of the National Quadraphonics Radio Committee, with a number of Sutton-Miller releases offered in CD-4.

Giorgi has spent the past 20 years in broadcasting, the last nine at KHQ, and has been a hi fi hobbyist for some time. His own audiophile home system is used to audition material for the MFSL catalog.

CAMEO Tie For 'Creative' Firms

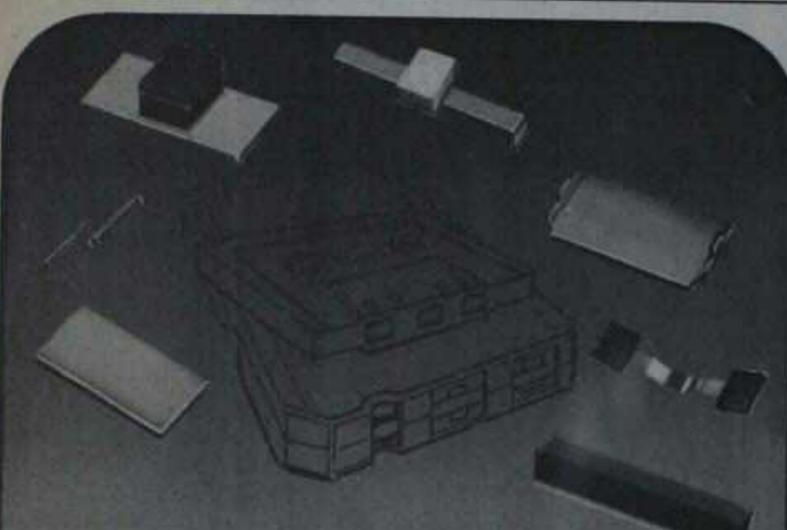
Continued from page 53

Comments Larry Blakely of dbx, "We began talking at Dave Kelsey's Audio Concepts in L.A. last April prior to AES about it but we had been feeling for some time that no show really gave creative audio a real identity. We really didn't fit anywhere.

"It's something," he continues, "which we needed as a group to get some clout to go to these expo groups and get a special section, identity and exposure.

"About a month ago we had an initial meeting with a good cross section of different types and sizes of manufacturers in the entire creative audio spectrum from stage to sound reinforcement to semi-pro recording to disco.

"I think the growth of the market will be directly related to educating the dealer, the rep and through them the consumer. I think the group reflects a tremendous amount of integrity."



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Tape, Accessories Boost 'Budget' \$\$

Continued from page 53 and one in Albuquerque. Others are on franchised agreements which encompass a starting-out fee, a 50% advertising budget allocation and other considerations. Company stores are supplied exclusively from the warehouse; franchisees make inventory fill-ins from their own resources. Stores order twice a week by telephone using checklists provided by the company—each includes a section of new releases. The firm's heaviest concentration is in Colorado and Seattle.

The four outlets in Kansas City were among the earliest entries and a store managed by Mark Olson, who set up three of the locations in this market, is a prototype of the others. Demonstrated here is the company formula for high-volume LP, tape and accessory business.

"The words 'budget' and 'tape' in our title are significant," says Olson. "We will stock more prerecorded tapes than your standard record stores and we had substantial stocks of cassettes long before the others. We've built a marketing image for having the hot LP sellers on tape and cassette. When a Kansas or Chicago title comes in, we'll order 20 on 8-track, 20 on cassettes and 40 on LP.

"As in prerecorded stuff, selectivity and competitive pricing are doing the job for us on blank tape and accessories," he adds. "You don't find a few 'care' items and blank tapes scattered around our cashwrap counter. We devote a 12-

foot showcase to blank tape, another 12-foot case to disk and tape care items. And we're on the same tight-but-adequate margin on accessories that we are on records."

A sampling of the pricing schedule shows \$7.98 list LPs sale priced at \$4.77, \$6.98 for \$3.77 and prerecorded 8-track and cassettes listing for \$7.98, for \$4.99, regularly \$5.99.

In blank audiotape, Maxell's 90-minute UD cassette is tagged at \$4.19; its budget Low Noise item, \$2.99, and its high-end UD-XL series at \$4.49.

The chain is just getting into videotape, and has been featuring a display of the new Scotch K-60 hour-long Beta-format cassettes. Olson sees video as one of the real growth areas for the web.

"Our blank audio business got extra impetus when a couple of local radio stations, KY102 and KWKI, started playing complete sides of albums so listeners could record two sides on 90-minute tapes," he notes. "We tie in with signs and talk up this programming with customers—it doesn't really affect our sales at all.

"We go out on limbs and recommend specific blank tape for the customer's needs," the retailer explains, "and we're strong on talking from first-hand experience. I record a lot of my own music and I don't hesitate to tell a customer that I like Maxell."

(This exclusive report on Budget Tapes & Records concludes next week with a look at promotion, merchandising and advertising.)

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When Answering Ads . . . Say You Saw It in Billboard

Classical



OPERA ODYSSEY—Philips and Odyssey Records, San Francisco host opera luminaries Montserrat Caballe and Jose Carreras in a panoramic promotion that drew hundreds of fans. Surrounding the singers are, from left, Jim Van Pelt Odyssey; Harry Losk, national sales manager, Phonogram; M. Scott Mampe, vice president, classical, Phonogram; Richard Bullock, Odyssey; Larry Holmes, classical buyer, Odyssey; George Steiner, regional sales manager, Phonogram; Jack Warfield, classical specialist, Phonodisc; and Len Matson, KKHI.

HNH OUTBURST Chicago Label Issuing 12 LPs In January; Budget Line Due

By ALAN PENCHANSKY

CHICAGO—HNH Records here plans an increased number of releases covering a broader spectrum of repertoire for 1978.

Harvey Neil Hunt, president, says the year-old label will expand its release schedule through exploitation of new licensing ties, the introduction of a budget line and with the debut of the first recordings produced by the company.

HNH in-house production was launched this fall, with a series of sessions held in London under producer Robert Angles. Executive producer is Hunt, who joined with Angles in decisions pairing available artists with repertoire.

Taping for HNH were, among others, French pianist Cecile Ousset, Scottish pianist Hamish Milne, harpsichordist Kenneth Cooper, and a nucleus of string players recording under the monicker New London Quintet. A dozen disks were waxed in September and October.

One of the aims of the sessions, says Hunt, was to expose repertoire not available or underrepresented in

the catalog, and composers Suk, Dohnanyi, Medtner, Roy Harris and Bloch are among those featured.

Hunt says all 12 of the albums will be issued in January, along with a group of titles obtained through licensing arrangements. EMI, Ensayo, Claves, Tudor, Phonoteam (BASF), Harmonia Mundi (France) and Lyrita are among the sources from which Hunt now draws, in many cases with a U.S. exclusive.

Other HNH innovations scheduled for the new year include release of the label's first multi-disk sets and introduction of a budget twofer series to be called HNH Select.

According to Hunt, HNH Select will list at \$9.98, and draw upon material "not strong enough" for a single \$7.98 disk. The twofers generally will contain older, previously available recordings. However, production standards will be unchanged, and fine art reproduction covers will be used, as on Hunt's top line.

Initial installment of the twofer series will offer sets combining Sym-

phonies One and Two of Elgar, symphonies of Arnold Bax and orchestral music of John Ireland. HNH Select will bow in the spring, according to Hunt.

HNH's first boxed sets, also in the offing, will survey baroque literature, including recorder sonatas of Marcello and harpsichord concertos of Bach in scoring reconstructed for original instruments.

Here is a list of HNH material scheduled to be released in January: Cecile Ousset plays Chopin, Bloch Piano Quintet performed by the New London Quintet, Elgar Piano Quintet Op. 84 performed by the New London Quintet, Medtner Piano Quintet and piano pieces performed by Malcolm Binns and New London Quintet, Dohnanyi piano pieces played by Howard Shelly, Kenneth Gilbert harpsichord recital, Haydn and Mozart piano pieces played by Hamish Milne.

Also: Dohnanyi Piano Quintet Op. 1 and Serenade Op. 10, New London Quintet; Suk Piano Quintet Op. 8 and Dvorak Terzetto, New London Quintet; Hamish Milne plays Liszt Transcriptions; Ives Trio and Roy Harris Trio, The New England Trio; J.C. Bach Quintets Op. 11, New London Quintet.

Classical Notes

The Minnesota Orchestra recorded a profit of \$2,428 for 1976-77, the second consecutive season it has operated in the black. Contributing to the net gain was a record \$2 million in grants and contributions. The orchestra's management was profiled in the October issue of "Baron's" magazine.

Dutch conductor Bernard Haitink has been appointed an honorary "Knight Commander of the Most Excellent Order of the British Empire," by Queen Elizabeth. Were he of British nationality, Haitink would now be entitled to prefix his name with "Sir." He has been principal conductor of the London Philharmonic for a decade, but will resign that post in 1979.

Rene Leibowitz' famed recording of Musorgsky's "Pictures At An Exhibition," made

with the Royal Philharmonic, will be released in February on the Quintessence label. David Aram's "Triple Concerto" is scheduled to be reissued by Flying Fish Records, the label's first classical release.

Violinist Henryk Szering and pianist Charles Reiner next year will celebrate their 25th season together as duo recitalists. The two have recorded together for RCA and Mercury/Philips.

Early numbered copies of the Karajan/Beethoven limited edition were presented to trade and press as Christmas presents from Deutsche Grammophon. The label gave the signed edition numbered "1" to Sam Goody in recognition of his pioneering work in classical retailing.

ALAN PENCHANSKY

Rostropovich, Natl Symphony On Two Labels

WASHINGTON—Conductor Mstislav Rostropovich's tenure as music director of the National Symphony has been kicked off with an upsurge of recording activity here.

The start of the famed Russian's inaugural season has seen the orchestra in its first sessions for both Columbia and DG, and management informs the orchestra is deferring none of the cost of these recordings as it did when it taped for London under Dorati.

Rostropovich's recording bow with his new charge was managed by CBS, which paired soloist Isaac Stern and orchestra in a Tchaikovsky Violin Concerto, taped Nov. 18.

On No. 23, Leonard Bernstein conducted his own "Songfest" for the DG microphones, as he did in the orchestra's second program of the season. That all-Bernstein bill, including the overture "Slava" written for Rostropovich, is to be recorded in its entirety here with Rostropovich also conducting.

German Teldec Now Pressing For Desmar

NEW YORK—Pressing for Desmar Records has been shifted abroad to the facilities of Teldec, Germany, and the label is advising of its new "import" status in consumer ads.

While all Desmar releases are pressed abroad, the label says product it manufactures and distributes on the International Piano Archives label will continue to be manufactured domestically.

The first two Teldec-pressed disks bowed in October: Frescobaldi key-

board music recorded on instruments in the collection of the Metropolitan Museum of Art, and "The Stokowski String Sound," including Vaughan Williams' "Tallis Fantasia" and Dvorak's "String Serenade." List price remains unchanged at \$7.98.

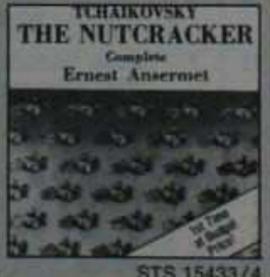
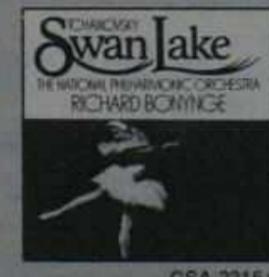
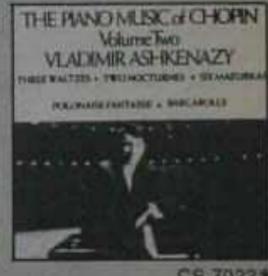
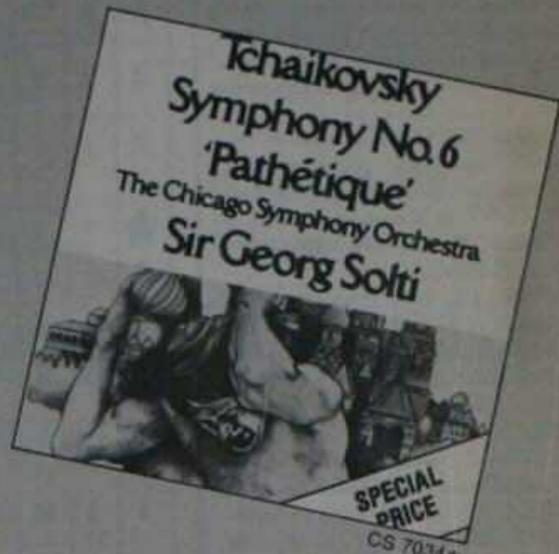
Desmar, which will sticker releases with the import designation, says it tried for a year to press the two disks using domestic facilities, but results did not prove to its satisfaction.

Best Selling Classical LPs

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Billboard Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	3	5	VERDI: <i>Il Trovatore</i> (Sutherland, Pavarotti, Horne) Natl. Phil. Orchestra, (Bonyng) London 13124
2	4	5	GREATEST HITS OF 1720 (Kapp) Columbia 34544
3	1	5	RACHMANINOFF: <i>Concerto #3</i> (Berman) (Abbado) Columbia 34540
4	2	97	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: <i>Suite for Flute & Jazz Piano</i> Columbia M 33233
5	5	43	PACHELBEL KANON: <i>Two Suites; FASCH: Two Symphonies</i> Paillard Chamber Orchestra (Andre), RCA FRL1-5468
6	15	26	SIBELIUS: <i>Symphony #2</i> Boston Symphony Orchestra (Davis), Philips 9500.141 (Phonogram)
7	26	111	LUCIANO PAVAROTTI: <i>The World's Favorite Tenor Arias</i> London OS 26384
8	10	5	JANACEK: <i>Katya Kabanova</i> (Soderstrom) Vienna Phil. Orch. (Mackerras) London 12109
9	20	8	MAHLER: <i>Symphony #2</i> (Abbado), DG 2707.094
10	6	22	GRANADOS: <i>GOYESCAS</i> De Larrocha, London CS 7009
11	NEW ENTRY		SUTHERLAND & PAVAROTTI, <i>Operatic Duets</i> , London OS 26449
12	9	12	ALBINONI: <i>Adagio in G Minor</i> St. Martin-in-the-Fields Orch. (Marriner), Angel 37044 (Capitol)
13	8	39	THE GREAT PAVAROTTI London OS 26510
14	11	16	CHOPIN <i>OLONAISES</i> Pollini, DGG 2530.659 (Polydor)
15	14	16	VIVALDI: <i>FOUR SEASONS</i> I Musici, Philips 6500.017 (Phonogram)
16	7	26	GERSHWIN: <i>Porgy & Bess</i> Houston Opera Company, RCA Red Seal ARL3-2109
17	28	8	CARRERAS: <i>Opera Arias</i> Philips 9500.203
18	NEW ENTRY		SIBELIUS: <i>Symphonies # 3 & 6</i> Boston Symp. Orch. (Davis), Philips 9500.142
19	12	30	MAHLER: <i>Symphony #9</i> Chicago Symphony Orchestra (Giulini), DDG 2707.097 (Polydor)
20	13	30	RAVEL: <i>Bolero</i> Chicago Symphony Orchestra (Solti), London CS 7033
21	16	12	ROMANTIC VIOLIN, Fodor RCA ARL1-2365
22	NEW ENTRY		VIVALDI: <i>Four Seasons</i> (Koto Ensemble), Angel S-37450
23	18	65	GO FOR BAROQUE Paillard Chamber Orchestra, RCA Victrola AVM 1-1687
24	19	8	A LITTLE NIGHT MUSIC (Marriner), Angel 37443
25	NEW ENTRY		BEVERLY SILLS, <i>Opera Arias</i> Angel 37255
26	21	12	A CONTEMPORARY ELIZABETHAN CONCERT (Munrow), Angel 37263
27	35	30	MUSSORGSKY: <i>PICTURES AT AN EXHIBITION</i> Chicago Symphony Orchestra (Giulini), DGG 2530.783 (Polydor)
28	NEW ENTRY		CHOPIN: <i>Waltzes</i> (Rubinstein), RCA LSC-2726
29	NEW ENTRY		GOUNOD: <i>Faust</i> (Lombard), RCA FRL4-2493
30	NEW ENTRY		GIACOMO BRAGALL, <i>Italian Opera Arias</i> London OS 26499
31	22	47	HOLST: <i>The Planets</i> Tomita, RCA Red Seal APL1-1919
32	27	8	HOVHANESS: <i>Rubayat Of Omar Kaayan</i> (Kostelanetz), Col. 34537
33	NEW ENTRY		DVORAK: <i>Piano Quintet in A</i> Columbia M 34515
34	NEW ENTRY		BLOCH: <i>Schelomo</i> (Bernstein), Angel 37256
35	32	12	BEVERLY SILLS, <i>Music Of Victor Herbert</i> Angel 37160
36	NEW ENTRY		RESPIGHI: <i>Birds</i> (Marriner), Angel 37252
37	NEW ENTRY		MICHAEL ASPINALL, <i>The Surprising Soprano</i> London OS 26537
38	23	26	INSTRUMENTS OF THE MIDDLE AGES & RENAISSANCE Early Music Consort Of London (Munrow), Angel SB2-3810 (Capitol)
39	24	8	RAMPAL, <i>Virtuosa Flute</i> RCA 2369
40	30	8	DVORAK: <i>Piano Concerto in G Minor</i> (Richter), Angel 37239

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DECEMBER 17, 1977, BILLBOARD

Station's Personality Radio's Key

By JEAN WILLIAMS

LOS ANGELES—Possibly the most important bit of information a radio programmer can get concerning setting up programming concepts is the personality of his competition.

So says Jim Maddox, one of the nation's top black programmers, who took over the helm of former all news KLXY in Houston, turning it into one of the market's leading stations as KMGQ.

"When setting up your own programming you need to know the personality (habit) of other stations; are they inclined to follow suit when another station changes its format; do they panic when another station comes into the market; do they play a wait-and-see game," Maddox asks.

KMGQ-FM, which came in number one in the 18-49 age group in its first rating period, and number two in the overall market, according to Maddox, offers an r&b format coupled with jazz and disco.

Explaining how he perhaps captured top numbers in the ratings he says, "I believe it came down to knowing the personality of the stations I was up against.

"Feeling that other AM black-oriented stations might follow our format, we programmed records that would not work well on AM stations, such as certain jazz records. So they are playing a lot of the same music I'm playing and that's good for KMGQ.

"The fact is that some jazz requires stereo and separation in order to sound good. So we went for a lot of FM sounding music that if duplicated on AM would not be strong."

Other black-oriented outlets in the Houston market are KYOK, a full-timer and KCOL, a daytime station.

Maddox notes that when he first took over the station as general manager eight months ago, his original plan was to make the station the first disco/jazz outlet in the country. "But we found that we had too many blacks in this market with varied tastes, and we wanted to appeal to as many people as possible."

KMGQ's basic appeal is black. "We did some research and found that we had gotten large chunks of our audience from KYOK and KCOL.

"We also found that we had gotten blacks who had turned away from KYOK and KCOL and gone to white-oriented stations."

As for programming research, Maddox continues to call retail outlets but his staff also gets out into the community asking questions concerning the station.

"In terms of questions we ask, we want top of the head responses. We don't want to give the person time to analyze the question—then we won't get the same answer.

"We want gut reaction to questions such as: what do you think of KMGQ? what would like to hear on the station? what changes would you like to see in terms of programming?" says Maddox.

While many stations are reporting they are going to LPs but that it's difficult to select the right cut—Maddox plays both singles and LPs believing they're both the same in terms of programming.

"A lot of programmers get ner-

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 12/17/77

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	1	10	SERPENTINE FIRE—Earth, Wind & Fire (M. White, V. White, S. Burke), Columbia 3-10625 (Sagittaire/Free Delivery, BMI)	34	34	11	JOY TO HAVE YOUR LOVE—Patti LaBelle (R. Parker, Jr., J. Cohen, B. Ellison), Epic 850445 (Ovation, ASCAP/Polygram/Gospel Birds, BMI)	79	2	2	BABY, BABY MY LOVE'S ALL FOR YOU—Deniece Williams (V. White, R. Wright), Columbia 310548 (Verdangli/Kim-Drick, BMI)
2	2	16	YOU CAN'T TURN ME OFF (In The Middle Of Turning Me On)—High Energy (P. Sawyer, M. McLeod, Gordy 7155) (Motown) (Jubete, ASCAP)	35	33	23	DO YA WANNA GET FUNKY WITH ME—Peter Brown (P. Brown, R. Ross), Drive 6258 (TK) (Sherlyn/Decebel, BMI)	80	2	2	25TH OF LAST DECEMBER—Roberta Flack (E. McDaniels), Atlantic 3441 (Sky Forest, BMI)
★	7	8	FFUN—Con Funk Shun (M. Cooper), Mercury 73959 (Val-Le Jon, BMI)	36	37	6	AS—Stevie Wonder (S. Wonder), Tamla 54291 (Motown) (Jubete/Black Bull, ASCAP)	81	4	4	DANCE TO THE MUSIC—Muscle Shoals Horns (M. Stokes, E. Johnson), Arista America 7674 (Desert Moon/Willow Gal, BMI)
★	11	6	REACH FOR IT—George Duke (G. Duke), Epic 8-50463 (Mycena, ASCAP)	★	45	5	WIDE STRIDE—Billy Preston (B. Preston), A&M 1980 (Irving/W.E.P., BMI)	72	69	15	I'M AT THE CROSSROADS—Vernon Garrett (F. Robertson, Z. Teel), ICA 003 (Azeit, BMI)
5	3	15	BACK IN LOVE AGAIN—L.T.D. (L.R. Hanks, Z. Grey), A&M 1974 (Iceman, BMI)	38	36	9	YOU DON'T HAVE TO SAY YOU LOVE ME—Flatlanders (V. Wickham, S. Napierbell), ABC 12314 (Miller, ASCAP)	83	3	3	CHOOSING YOU—Lenny Williams (L. Williams), ABC 12289 (Len-Len, BMI)
6	6	10	NATIVE NEW YORKER—Odyssey (S. Linzer, D. Randell), RCA 11129 (Featherbed/ Desiderata/Unichappell, BMI)	39	46	6	MORE THAN A WOMAN—Tavares (Gibb, Gibb, Gibb), Capitol 4500 (Stigwood/Unichappell, BMI)	74	72	14	GLAD YOU COULD MAKE IT—Archie Bell & The Drells (V. Carstarphen), Philadelphia International 83632 (CBS) (Mighty Three, BMI)
★	13	5	OOH BOY—Rose Royce (N. Whitfield, Whiffled 8491 (Warner Bros.) (May Twelfth/Warner-Tamerlane, BMI)	★	50	7	EASY COMIN' OUT (Hard Goin' In)—William Bell (W. Bell, P. Mitchell), Mercury 73961 (Phonogram) (Bell-Kal/Belinda, BMI)	85	3	3	BABY COME BACK—Floyd (F. Beckett, J.C. Crowley), RSO 875 (Polydor) (Touch of Gold/Crowbeck/Stigwood, BMI)
8	8	10	SOMEBODY'S GOTTA WIN, SOMEBODY'S GOTTA LOSE—Controllers (D. Camon), Juana 3414 (T.N.), (Every-Night, BMI)	★	51	5	COCOMOTION—Ei Coco (W.M. Lewis, L. Rinder, M. Ross), A&I 147 (Equinox, BMI)	86	3	3	WAS DOG A DOUGHNUT—Cat Stevens (C. Stevens, J. Russell, B. Lynch), A&M 1971 (Galgems EMI, ASCAP)
9	5	16	IF YOU'RE NOT BACK IN LOVE BY MONDAY—Millie Jackson (G. Morton, S. Throckmorton), Spring 175 (Phonogram) (Trex, BMI)	42	38	16	RUNNING AWAY—Roy Ayers Ubiquity (R. Ayers, E. Birdsong), Polydor 4415 (Roy Ayers Ubiquity/Michelle Bird, ASCAP)	87	3	3	WHICH WAY IS UP—Stargard (N. Whitfield), MCA 40825 (Warner-Tamerlane/May 12th/Duchess, BMI)
★	20	5	OUR LOVE—Natalie Cole (C. Jackson, M. Yancy), Capitol 4509 (Jay's Enterprises/Chappell, ASCAP)	43	57	5	JACK AND JILL—Raydio (R. Parker, Jr.), Arista 0283 (Raydiola, ASCAP)	78	78	4	LOVE HAVING YOU AROUND—First Choice (S. Wonder, S. Wright), Gold Mine 4009 (Salsoul) (Stein Van Stock/Black Bull, ASCAP)
★	15	8	BELLE—Al Green (A. Green, F. Jordan, R. Fairday), Hi 77505 (Dream) (Jec/Al Green, BMI)	★	54	5	WRAP YOUR ARMS AROUND ME—K.C. & The Sunshine Band (H.W. Casey, R. Finch), T.K. 1022 (Sherlyn/Harrick, BMI)	79	76	5	WONDERFUL—Marilyn McCoo And Billy Davis Jr. (H. Banks, C. Hampton), ABC 12316 (Irvin, BMI)
12	10	15	IF IT DON'T FIT DON'T FORCE IT—Kellie Patterson (C. Johns, L. Farrow), Shadybrook 451041 (Sutton Miller) (Fanks Bump, BMI)	★	55	6	SHOUTING OUT LOVE—Emotions (Wilkes, Smith), Stax 3200 (Fantasy) (East/Memphis, BMI)	80	NEW ENTRY	NEW ENTRY	ESPECIALLY FOR YOU—Manchild (C. Bush), Chi-Sound 1112 (United Artists) (Gartana/Serpe, BMI)
13	16	9	LOVELY DAY—Bill Withers (B. Withers, S. Scarborough), Columbia 310627 (Golden Withers/Chappell, BMI)	46	39	12	I GOT TO HAVE YOUR LOVE—Fantastic Four (L. Perry, J. Epps, D. Coffey), Westbound 55403 (Atlantic) (Bridgeport, BMI)	81	91	2	SPANK YOUR BLANK BLANK—Morris Jefferson (J. Shelton, M. Commander), Parachute 504 (Casablanca) (Slydiner/Lu-Cor, ASCAP)
★	23	5	GALAXY—War (S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskay, H. Scott, J. Goldstein), MCA 40820 (Far Out, ASCAP)	47	43	12	ALL YOU GOT—Tyronne Davis (L. Graham), Columbia 3-10604 (Blackwood/Content, BMI)	82	92	3	WON'T YOU BE MINE—Michael Henderson (K. Peterson), Buddha 586 (Arista) (Sault, not listed)
★	22	8	DANCE, DANCE, DANCE—Chic (K. Lehman, B. Wards, R. Rodgers), Atlantic 3435 (Gottlieb/Kreimers, BMI)	48	47	8	FUNKY MONKEY—Mandrill (C. Wilson, L. Wilson, R. Wilson, M.D. C. Cave II, W. Wilson), Arista 0274 (Mandrill, ASCAP)	83	NEW ENTRY	NEW ENTRY	IF YOU DON'T GIVE A DOGONE ABOUT IT—James Brown (J. Brown, B. Brown), Polydor 14438 (Dynalene/ Belinda/Unichappell, BMI)
16	12	10	ANYWAY YOU WANT ME—Sylvers (L. Sylvers, E. Sylvers), Capitol 4493 (Roy, ASCAP)	49	41	16	THE WHOLE TOWN'S LAUGHING AT ME—Teddy Pendergrass (S. Marshall, T. Wortham), Philadelphia International 34390 (Epic) (Mighty Three, BMI)	84	94	2	ONLY THE STRONG SURVIVE—Billy Paul (K. Gamble, L. Huff, J. Butler), Philadelphia International 83635 (CBS)
17	4	19	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White (N. Fighard, E. Paris), 20th Century 2350 (Sa-Vette, BMI)	50	58	6	A PIECE OF THE ACTION—Mavis Staples (C. Mayfield), Custom 0132 (Warner Bros.) (Mayfield/Pinus Artists/Verdon, BMI)	85	87	2	THE NIGHT THE LIGHTS WENT OUT—Trammps (A. Felder, N. Harris, R. Tyson), Atlantic 3442 (Six Strings/Golden Fleece, BMI)
18	19	7	GETTIN' READY FOR LOVE—Diana Ross (T. Snow, F. Gulde), Motown 1427 (Braitree/ Snow/Golde's Gold, BMI)	★	71	3	WITH PEN IN HAND—Dorothy Moore (B. Goldsboro), Malaco 1047 (T.K.) (Unart, BMI)	86	NEW ENTRY	NEW ENTRY	SOFT AND EASY—The Blackbyrds (O. Saunders), Fantasy 809 (Blackbyrd, BMI)
19	17	11	DON'T ASK MY NEIGHBORS—Emotions (S. Scarborough), Columbia 310622 (Unichappell, BMI)	52	49	7	LET ME LIVE THE LIFE I LOVE—Lalimore (B. Lalimore), Glades 1744 (C.T.R.) (Sherlyn, BMI)	87	NEW ENTRY	NEW ENTRY	I LOVE YOU—Donna Summer (D. Summer, G. Moroder, P. Bellotte), Casablanca 507 (Ricks, BMI)
★	26	7	COME GO WITH ME—Pockets (A. McKinney, Y. White, R. Wright), Columbia 310632 (Verdangli/Pocket, BMI)	53	52	14	DON'T BE AFRAID—Ronnie Dyan (C. Jackson, M. Yancy), Columbia 310599 (Jay's/Chappell, ASCAP)	88	4	4	MASTER BOOTY—Fatback Band (B. Curtis), Spring 177 (Polydor) (Gita, BMI)
21	14	8	BOP GUN (Endangered Species)—Parliament (G. Clinton, G. Shider, W. Collins), Casablanca 900 (Ricks/Malibu, BMI)	54	53	13	ONE STEP AT A TIME—Joe Simon (T. Randazzo), Spring 178 (Polydor) (Teddy Randazzo, BMI)	89	NEW ENTRY	NEW ENTRY	SHAKE DOWN PT. I—Black Ice (E. Horan, H. Marsel, D.J. Emilio), HDM 503 (Amherst) (H & H Team, ASCAP)
22	9	17	DUSIC—Brick (R. Ransom, R. Hargis, J. Brown), Bang 734 (Web IV) (Calber/Good High, ASCAP)	★	66	4	LOVE ME RIGHT—Denise La Salle (D. LaSalle), ABC 45-17231 (Warner-Tamerlane/ Ordesa, BMI)	90	88	4	COSMIC LUST—Mass Production (G. McCoy), Cotillion 44225 (Atlantic) (Pepper, ASCAP)
23	18	11	GOIN' PLACES (No Time Given)—Jackson (Gamble & Huff), Epic 850454 (Mighty Three, BMI)	56	56	3	BLOAT ON—Cheech & Chong (M. Willis, A. Ingram, J. Mitchell), ODE 850471 (Epic) (ABC/Dunhill, Woodsongs, BMI)	91	90	4	WE GOT OUR OWN THING Pt. I—C.J. & Co. (Durdan, Clark, Brown, Tolbert, Theodore, Durdan, Coffey), Westbound 55406 (Atlantic) (Bridgeport, BMI)
24	25	7	IN A LIFETIME—Temptations (R. Baker, R. Tyson), Atlantic 3436 (Burma East/ Dajoye/GoldenFleece, BMI)	57	62	6	KISS ME (The Way I Like It)—George McCrae (S. Kari), T.K. 1024 (Sherlyn)	92	95	2	DON'T TAKE AWAY YOUR LOVE—Hudgins, James & Smith (H.B. Barnum, J. Clay), London 250 (E) Patricia, BMI)
25	21	10	I'M HERE AGAIN—Thelma Houston (R. Wakefield, B. Sutton, M. Sutton), Tamla 54267 (Motown) (Jubete, ASCAP/Stone Diamond, BMI)	★	68	4	ON FIRE—T-Connection (T. Coakley), Dash 5041 (T.K.) (Sherlyn/Decebel, BMI)	93	NEW ENTRY	NEW ENTRY	IF YOU FEEL LIKE DANCIN'—N. Hudson & The Soul Partners (Soul Partners), ABC 12317 (Perk's, BMI)
26	24	16	JUST FOR YOUR LOVE—Memphis Horns (J. Gadson, C. McDonald, A. Abrahams), RCA 11064 (Penne Ford, ASCAP)	★	70	2	SHOUT IT OUT—B.T. Express (B. Nichols, M. Homer, A. Williams), Columbia 310649 (Triple O/Bilbe/B.T. BMI)	94	NEW ENTRY	NEW ENTRY	LISTEN TO THE MUSIC—Candi Staton (T. Johnston), Warner Bros. 8477 (Warner-Tamerlane, BMI)
27	27	7	SORRY DOESN'T ALWAYS MAKE IT RIGHT—Gladys Knight & The Pips (T. Camilio, M. Sawyer), Buddha 584 (Arista)	60	67	4	I'M GONNA MAKE YOU MY WIFE—Whispers (Wayne Bell), Soul Train 11139 (RCA) (Spectrum VII, ASCAP)	95	99	2	GET YOUR STUFF OFF—Ingram (J.M. Ingram), H & I 4689 (Raton Songs/Family Productions, BMI)
28	28	25	BOOGIE NIGHTS—Heatwave (R. Templeton), Epic 8-50370 (Rondor/Almo, ASCAP)	61	59	7	WHAT I DID FOR LOVE—Inner City Jam Band (M. Hamish, E. Kleban), Barseback 535 (American Compass, ASCAP/Wren, BMI)	96	93	4	YOU NEED TO BE LOVED—Jermaine Jackson (J. Jackson, A. Wakefield, M. McClary), Motown 1409 (Jubete, ASCAP/Stone Diamond, BMI)
29	29	8	RUNNIN' FOR YOUR LOVIN'—Brothers Johnson (G. Johnson, L. Johnson), A&M 1982 (Nidada/Goulgris, BMI)	62	63	4	TAKE ME AS I AM—Phillippe Wynne (J. Jefferson, B. Hawes, C. Simmons), Cotillion 44227 (Atlantic) (Wyni's World/Sacred Pen/Mighty Three, BMI)	97	97	3	THE SHOW MUST GO ON—Four Tops (L. Payton, F. Bridges, L.R. Payton), ABC 12315 (ABC Dunhill, Rail, BMI)
30	30	16	DO YOU DANCE Pt. I—Rose Royce (N. Whitfield, D. Turner), Whiffled 8440 (Warner Bros.) (May Twelfth/Warner-Tamerlane, BMI)	63	60	7	VOYAGE TO ATLANTIS—The Isley Brothers (R. Isley, O. Isley, R. Isley, E. Isley, M. Isley, C. Isler), T-Neck 2270 (Columbia) (Bowin, ASCAP)	98	75	7	RUNAWAY—Sahoul Orchestra featuring Laketta Holloway (R. James, V. Montana Jr., J. Gugliuzza), Salsoul 2045 (Salsoul/Vincent Montana, ASCAP)
31	35	10	DO DO WAP IS STRONG IN HERE—Curtis Mayfield (C. Mayfield), Custom 0131 (Warner Bros.) (Mayfield/Short Eyes, BMI)	64	64	9	MELODIES—Made In The U.S.A. (F. Nerango, B. Britton), Delta 1594 (Deitchel/Capri, BMI)	99	84	5	
32	31	18	SHAKE IT WELL—Dramatics (Eddie Robinson, Don Davis), ABC AB 12299 (Groovetown Music, BMI/Conquistador Music, ASCAP)	65	61	12	SUPER SEXY—Leon Haywood (L. Haywood), MCA 40793 (Jim-EDD, BMI)	100	96	6	
33	32	13	SEND IT—Ashford & Simpson (H. Ashford, V. Simpson), Warner Bros. 8453 (Nico-Vel, ASCAP)	★	82	4	LE SPANK—Le Pamplemousse (W.M. Lewis, L. Rinder, G. Karson, D. Williams), Equinox, BMI (A.V. 12154)				
				67	73	5	CHEATERS NEVER WIN—Love Committee (R. Tyson, A. Felder, T.G. Conway), Gold Mind 1764003 (Salsoul)				
				68	65	9	HAVING A PARTY—Pointer Sisters (S. Cook), Blue Thumb 275 (ABC) (Rags, BMI)				

(Continued on page 61)

DECEMBER 17, 1977, BILLBOARD

8-Track Sales Splurge Hypoing Nashboro Black Gospel Product

By CLAUDE HALL

NASHVILLE—The Nashboro Group, now concentrating almost entirely on black gospel product, will launch a cassette line in January, says president Bud Howell.

"In August, 8-track cartridges represented 65% of our total sales and 8-tracks were 60% of our sales in September. I've been told that cassettes today represent from 25%-30% of the tape market. We would like to take advantage of this, if it's true."

To start, four new albums of a five-LP release in January will be on cassette, along with three or four catalog items such as a cassette featuring the best selling Gospel Keynotes.

Black gospel music has been booming, says Howell. "Our fiscal year ended July 1. We had decided as far back as December 1976 to concentrate on black gospel music and by July we were a black gospel company except for Oliver Sain and some catalog product. Black gospel product has improved in quality. It's more refined. There's more effort going into the making of the albums."

"And I feel we'll be seeing more and more dual distribution situations for companies like ourselves. For instance, Mangold-Bertos has handled our line for maybe 20 years.

Certainly they had it long before my time.

"The past couple of years, sales were down in the area. BIB wanted the line. But Mangold-Bertos didn't want to give it up. Both distributors came up with the idea of letting them both carry the product."

"And it's worked out extremely well. Sales via Mangold-Bertos are almost back up at the old level. And all of the sales through BIB now represent gravy for us."

Howell indicates that other dual distribution setups like this could work extremely well for some record companies without hurting the particular distributors involved, depending on the circumstances.

Prior to concentrating strictly on black gospel, Nashboro had gone through some problems. But since July 1, the company has been increasing month by month in both sales volume and dollars.

"The best thing of all is that there's little discounting like you see in the pop and r&b fields. And product sells and sells. On an album by the Gospel Keynotes, we may sell 50,000 to 75,000 in the first year, but the album will just keep selling. And those are net sales."

"We try to discourage over-

stocking by distributors. But if and when it happens, we take the albums back and ship them somewhere else. They'll sell elsewhere."

To illustrate how well gospel product sells, Howell points to a single called "Waiting For My Child" by the Consolers that was released back in 1954-55. The record company didn't start keeping track of sales figures until 1972. "The single is over 100,000 in sales since that period. It may well be a million seller."

The best sales areas are from New York down through Washington, D.C., and Charlotte into Florida. Distribution problems may have hampered sales in Chicago and Detroit, but Howell is now working to exploit the markets more completely.

The label has a tremendous catalog, ranging from "The Best Of Mahalia Jackson," which is among the White House collection assembled a few years ago by a select group of music authorities to albums by the late Dr. Martin Luther King.

Groups range from the Swanee Quintet and the Consolers to the Angelic Gospel Singers, the Rev. Cleophus Robinson and the Pilgrim Jubilee Singers.

Ohio Players Run Own Label Still Record For Mercury, But Desire An 'Investment'

By JEAN WILLIAMS

LOS ANGELES—She Records, a label formed four months ago by the Ohio Players, has opened offices in Dayton, Chicago and Los Angeles. She is an arm of Ohio Players Inc., headed by Clarence Satchel, a member of the group and its business manager.

With the high mortality rate of small labels, one might wonder why a group with a heavy touring schedule and presumably little time to devote to operating a label would form a record company.

"It's a good investment for the Players or anyone else," says Jerry Vukas, brought in by the group to head the label.

"The key is to surround yourself with persons who have the ability to select the right acts, couple the acts with the right people (producers and writers), give them good material and have strong label backing. The Players know there's a lot of good talent in the street," he adds.

The group, still under contract to Mercury Records, with a lengthy term to go, has gone to Atlantic for She distribution.

"We're with Atlantic because it has its own distribution corps plus WEA's international strength," says Vukas.

"But most of all we took a look at the people inside Atlantic, which is a vital element in the overall picture," he continues.

"You must get to know the people in the company at all levels and see how effective they are in their respective jobs."

"Take Hillery Johnson (a vice president handling promotion). I have watched him work with Atlantic's product and know he can get ours over."

The Players personal offices are in Dayton and the group is currently staffing its Chicago office. Its attorneys are also in Chicago.

Vukas, who also heads up Hecht/Harman/Vukas p.r. firm, is based in

L.A. along with staffers Jane Ayer, Sandy Rahn and Connie Johnson. The firm handles p.r. for the label.

One year ago, Vukas bought out his partners but he notes that Larry Harman may rejoin the firm and the She family. "I'm talking to other people for the She Records staff," he says.

She will initially use independent promotion reps to supplement Atlantic's efforts.

"We're talking to independents in various markets," says Vukas, adding that the company is also looking for artists, managers and agents.

He explains he is negotiating with

professional marketing firms for the label and its acts.

"We're basically farming everything out initially to people who are experts in their fields. We must go this route because as a new company we're not equipped to handle several areas. This is what I mean by building a successful label by surrounding yourself with experts."

He explains that with the Players in conjunction with Atlantic, he is working on promotional campaigns, which he says will not be general programs but tailored to the act.

Faze-O is the first act signed to

(Continued on page 61)

HOPE TO AID MUSEUM

Manhattan Jazzmen Organize 'Union'

NEW YORK—A number of the city's leading jazz musicians have formed an organization known as the Unification of Concerned Jazz Artists, designed to give jazz musicians more bargaining power in their quest for more work, better salaries, and broader public recognition of their art.

Piloting the movement are such men as Jaki Byard, Harold Ousley, Howard McGhee and Bob Cunningham. The group is operating out of the New York Jazz Museum, an ailing organization which they have pledged to help return to financial solvency.

Their efforts in this area include a drive to get booking agents, promoters, producers, radio personalities and other musicians to come together in a concerted effort to get the museum back on its feet.

The group has also started a "Get To Know The Artist" series of concerts, staged every Saturday at the museum at a token cost to the public. The series is a combination of performances and informal dialog with

the audience designed to create a better artist/audience relationship.

The group has also begun staging public service concerts at grammar schools, high schools and colleges, and at orphanages, prisons and hospitals. They feel that in the long run this public relations effort will pay dividends in a more informed and involved jazz audience.

Also planned is a drive to get more exposure for the artists and their music on radio and television, and a series of workshops at drug rehabilitation centers, schools and prisons.

According to Ousley, spokesperson for the group, the aim is not to unionize the musicians, but to create a more closely knit group that could work as a unified body to get greater public recognition, and with it a fairer share of the music industry pie.

At present the group operates only out of New York, but according to Ousley the plan is to expand it nationwide, as the predicament of the jazz musician is a nationwide problem.

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★ 22	2	2	ALL 'N ALL Earth, Wind & Fire, Columbia JC 34905	31	31	26	LIFELINE Roy Ayers Ubiquity, Polydor PD 1-6108	
2	2	5	LIVE Commodores, Motown M894	32	28	5	WE ARE ONE Mandrill, Avista AD 4144	
3	1	17	IN FULL BLOOM Rose Royce, Whitfield WM 3074	★ 32	NEW ENTRY		THANKFUL Natalie Cole, Capitol SW 11708	
4	3	13	BARRY WHITE SINGS FOR SOMEONE YOU LOVE Barry White, 20th Century T-543	★ 44	3		DON'T LET ME BE MISUNDERSTOOD Santa Esmeralda, Casablanca NBLP 7080	
5	4	15	FEELIN' BITCHY Milla Jackson, Spring SP106715 (Polydor)	35	41	2	NEW HORIZONS Isaac Hayes, Polydor PD 16120	
6	6	9	TURNIN' ON High Energy, Gordy G 978	36	33	7	BEHOLD THE MIGHTY ARMY New Birth, Warner Bros. BS 3071	
7	7	8	REACH FOR IT George Duke, Epic JC 34883	37	35	7	COCOMOTION Et Cetera, A&M 8012	
8	5	15	BRICK Irick, Bang BLP 409 (WEBO)	38	32	6	GET UP AND DANCE Memphis Horns, RCA APL 1-7198	
9	8	21	SOMETHING TO LOVE LTD, A&M SP 4646	39	38	9	BE HAPPY Killee Patterson, Shadybrook SB 33-007	
10	9	22	TOO HOT TO HANDLE Heatwave, Epic PE 34761	★ 50	2		HERE TO TEMPT YOU Temptations, Atlantic SD 19143	
★ 15	5	5	FLYING HIGH ON YOUR LOVE Bar-Kays, Mercury SRM 11181 (Polydor)	41	39	31	RIGHT ON TIME Brothers Johnson, A&M SP 4644	
★ 20	2	2	GALAXY War, MCA MCA 3030	42	46	7	BEST OF TAVARES Tavares, Capitol ST-11701	
13	14	4	ONCE UPON A TIME Donna Summer, Casablanca NBLP 7078-2	43	48	4	NEW HORIZONS Syleers, Capitol ST 11705	
14	11	12	SECRETS Con Funk Shun, Mercury SRM-11180	44	40	21	CHOOSING YOU Lenny Williams, ABC AB 1023	
15	10	10	ACTION Blackbyrds, Fantasy F9535	45	45	6	NEVER LETTING GO Phoebe Snow, Columbia JC 34875	
16	17	10	ODYSSEY Odyssey, RCA APL1 2204	46	37	37	COMMODORES Motown M7 884R1	
17	12	10	SENT IT Ashford & Simpson, Warner Bros. BS3088	★ 47	NEW ENTRY		SPINNERS 8 Spinners, Atlantic SD 19146	
18	18	25	REJOICE Emotions, Columbia PC 34762	48	43	8	VILLAGE PEOPLE Village People, Casablanca 7064	
19	13	11	BABY IT'S ME Diana Ross, Motown M7-890R1	★ 49	NEW ENTRY		WHOLE NEW THING Billy Preston, A&M 4656	
20	19	7	MENAGERIE Bill Withers, Columbia JC 34903	50	30	14	STAR WARS & OTHER GALACTIC FUNK Meco, Millennium MNLP 8001 (Casablanca)	
21	21	14	PATTI LABELLE Epic PE 34847 (Columbia)	51	54	3	SUNSHINE Emotions, Stax 4100 (Fantasy)	
22	16	5	BRASS CONSTRUCTION III Brass Construction, United Artists UA755H	52	53	3	PORTFOLIO Grace Jones, Island ILPS 9470	
23	23	8	TRUE TO LIFE Ray Charles, Atlantic SD 19142	53	47	25	CARDIAC ARREST Cameo, Chocolate City CCLP 2003 (Casablanca)	
24	24	4	SONGBIRD Dionne Warwick, Columbia JC 34911	54	55	2	GOT TO GIVE IT UP Most Requested Rhythm Band, Magic Disc MD 114	
25	26	10	COME GO WITH US Pockets, Columbia PC34879	55	42	41	MAZE featuring FRANKIE BEVERLY Capitol ST 11607	
26	25	7	GOIN' PLACES Jackson, Epic PE 34835	56	56	5	NIGHTWINGS Stanley Turrentine, Fantasy 9534	
27	34	2	TRAMMPS III Trammps, Atlantic SD 19148	57	52	11	EDDIE KENDRICKS Slick, Tama T 356	
28	27	19	SHAKE IT WELL Dramatics, ABC AB 1010	58	49	26	LOOK TO THE RAINBOW AL JARREAU LIVE IN EUROPE Warner Bros. 2BZ 3052	
29	NEW ENTRY		WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL Lou Rawls, Philadelphia International IZ 35038 (CBS)	59	36	28	I REMEMBER YESTERDAY Donna Summer, Casablanca NBLP 7056	
30	29	4	THE DEVIL IN ME Theiana Houston, Tama 356 (Motown)	60	58	4	HAVING A PARTY Ponder Sisters, Blue Thumb BTP023 (ABC)	

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Players' New Label

• Continued from page 59

She, with an LP "Riding High" produced by the Players. The group is self-contained, similar to the Players.

Vukas hastens to add that She is not necessarily looking for Ohio Player type acts. "We're also going after comedy acts that are established in the film or television industry but have not necessarily been a recording act."

"We're also negotiating with a male vocalist in Chicago, who is a Smokey Robinson type singers," says Vukas.

Although the Players produced Faze-O, it will not necessarily produce all of its acts. "The group will only produce acts it can complement."

"At the same time, we have individual producers and writers within the Ohio Players who will work with acts," Vukas says. He adds that the label will also deal with independent producers and writers.

Book Corrected

LOS ANGELES—Purchasers of the New Copyright Edition of "This Business Of Music" by Sidney Shemel and M. William Krasilovsky are advised to correct page 115 (line 15) to indicate that sales of recordings constitute a "publication" of the underlying music under the 1976 Copyright Act.

General News

Talent In Action

• Continued from page 52

Clydesdale horses pulled the Anehuser Busch float on which he arrived for the show.

The best part of the performance was Rawls' tribute to Nat "King" Cole, Duke Ellington and Louis Armstrong. This tribute was accompanied by a slide and film presentation showing pictures of the three greats and a film clip of some energetic jitterbugging.

This was the only segment where the resources of a Broadway theatre were used. The rest of the time Rawls simply stood in front of the MFSB orchestra and sang. He had three female background singers but they mostly stayed in the background.

The MFSB orchestra, much older and whiter than was expected, had its own segments, opening the show and after intermission. It must be said that live, the orchestra seemed not nearly as impressive as on disk. **ROMAN KOZAK**

FRANKIE VALLI THE FOUR SEASONS ROBERTA FLACK

Aladdin Hotel, Las Vegas

One of the best shows to play this entertainment capital and the hottest tickets in town, arrived Nov. 11 with the pairing of Valli, the Four Seasons and Flack. The shows sold out ahead of time.

Valli, the lean Italian crooner was high-energy personified in this farewell tour with the Four Seasons.

The Private Stock artist, who plans another shot at a solo career, unleashed old hits, standard pop tunes and new material from his just released "Lady Put The Light Out" album.

The new material included a single, "I Need You," an Eric Carmen ballad, Paul Anka's flowing "Second Thoughts" and a disco tune "Native New Yorker." His controlled, multioctave tenor voice was amazing, only outdazzled by his overflowing stage presence.

Valli gave it everything he had, as did the Four Seasons, comprised of drummer-vocalist Gerry Polci, pianist arranger-conductor Lee Shapiro, John Paiva on guitar and bass player Don Cicone.

Armed with material by Bob Gaudio and Teddy Randazzo, Valli and Seasons paced their nearly 90-minute, 13-song set in a neat package from an opening, slick film sequence through post hits to newer material.

Polci's vocals on "Silver Star" were impres-

sive, as was Paiva's falsetto solo spot and Valli's fashioning of Rita Coolidge's new single hit "We're All Alone."

It's easy to see why Valli and company have sold more than 85 million records, 18 of them gold, when they perform monster hits such as "Swarin' To God," "My Eyes Adored You," "Can't Take My Eyes Off Of You," "December 1963 (Oh What A Night)" and "Let's Hang On."

Both seem ready at this juncture to break out on their own as established, confident entities.

Meanwhile, Flack's 30-minute five-song program was a magical collection of her smooth, velvet-like compositions backed by a terrific six-man band. Opener "Feel Like Makin' Love" was followed by the Michael Masser hit "After You."

Funky ragtime "Why Don't You Move In With Me?" allowed keyboard artist Harry Whittaker to display his talent. The ballad "First Time Ever I Saw Your Face" found Flack back again on piano prior to the closing r&b rocker "Rev. Lee."

HANFORD SEARL

SIERRA

Other End, New York

This five-man group gave an encouraging debut performance Nov. 15.

Sierra's best-known member is, perhaps, veteran pedal steel guitarist Sneaky Pete Kleinow. Besides Kleinow, Bobby Cochran, former lead guitarist of Steppenwolf, is lead singer and guitarist for the group, while Gib Guilbeau adds vocals and guitar and Thad Maxwell plays bass. Drummer Mickey McGee also sings on several selections.

The group opened to a sparse house with several songs from its Mercury album including "You Give Me Lovin'" and "I'd Rather Be With You," but did not get much applause until it performed its current single, "Strange Here In The Night."

The style of the group on some material is reminiscent of early Eagles, but there are enough differences to make for an individual identity. The pedal steel guitar work by Sneaky Pete is particularly good.

One of the 12 songs performed during its more than an hour set was "Old Town Feeling," a new single not on the album, which met with much applause from the audience.

For its last number, the group got down with a rendition of Chuck Berry's 1958 hit "Johnny B. Goode." **ROBERT ROTH**

Soul Sauce

• Continued from page 58

vous with LPs because they say, "How do we know what cuts from the LP are selling?" But there's an easy way to find out.

"One method is through passive research where a network of people call into the marketplace to find out what a person feels about a particular record. If the person is unaware of the record the staffer will play the record over the telephone."

"I believe in passive research but not for adding records to our list," says Maddox. He explains that one way passive research is valuable is in determining what to do with the record once it has gotten exposure.

Another method to be used, notes Maddox, is talking to certain retailers who play and sell a lot of LPs because this group can advise on its customers' choice of cuts. Another idea is to go to parties and discos to find out what the most requested tunes are.

He contends his entire staff is involved in getting out into the community.

Staff members are H.F. Stone, female morning drive announcer, formerly of KKDA in Dallas; J. Thomas Smith hosting the 10 a.m.-3 p.m. slot worked at KDAY, Los Angeles; Jack Patterson, also from KDAY program director and afternoon 3-7 p.m. announcer; Mike Caviel formerly of KYOK has the 7 p.m.-midnight shift; and Chris Hall, from KATZ, St. Louis, takes over at midnight.

Weekends have the station's pro-

duction man Chris Glendon as well as Butch Mayo. Maddox is looking for another full-time announcer.

★ ★ ★

I hear that Buddah recording artist Phyllis Hyman, who has been in CBS San Francisco recording studio for the past two months, will have Herbie Hancock joining her on her self-penned "Gonna Make Changes" cut. Hancock is also in the same studio recording his LP. Hyman's album is to be released around February. . . . Philadelphia International's O'Jays are set to perform on the final "Midnight Special" of the year, which airs Dec. 30.

★ ★ ★

David Porter, former vice president of Volt Records, a Stax Records subsidiary, is back at Stax as vice president, a&r/talent.

Porter, who wrote and produced for many Stax acts when the label was headed by Al Bell, will be seeking new talent for the label.

He is also negotiating with several acts that previously recorded for Stax. The Stax office is in Memphis and the firm will be recording there.

★ ★ ★

Lou Rawls' debut engagement on Broadway grossed \$300,000 over a 10-day stint of 15 performances. Reports are that his Philadelphia International LP "When You Hear Lou, You've Heard It All" is nearing gold after three weeks in the marketplace.

★ ★ ★

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Country And Soul Songs Interchange Trend Develops

R&B And Nashville Acts Trade

Continued from page 1

pop hit with a country song and Mickey Gilley's country hit with a former soul smash emphasize the intensity of this hot trend.

To complete the cycle, Barbara Mandrell's latest single is a former soul hit by Jackson.

The artists, producers and writers involved indicated there might be more similarities than differences between soul and country songs. They cite a simplicity and directness in ideas and lyrics, along with a basic, earthy philosophical approach, as reasons why soul artists are reaping success with country songs and vice versa.

Jackson's top five Billboard Hot Soul Singles charter, "If We're Not Back In Love By Monday," formerly a country hit by Merle Haggard, is also climbing the Billboard Hot 100 chart at number 48. It was written by Glenn Martin and Sonny Throckmorton of Nashville's Tree International publishing firm.

It's joined by another Nashville song, and former country hit, on the Hot Soul Singles chart: "With Pen In Hand" recorded by Dorothy Moore and written by Bobby Goldsboro.

Gilley's number 10 song on the

Billboard Hot Country Singles chart, "Chains Of Love," formerly surfaced as a hit for Joe Turner.

Other current country chart numbers include "Everyday I Have To Cry Some" recorded by Joe Stampley, which peaked at number 14. It was written, and previously recorded by r&b writer/artist Arthur Alexander, and has also been charted by Steve Alaimo.

"What Kind Of Fool (Do You Think I Am)" by Eddie Middleton is now climbing the Hot Country Singles chart at number 70. Published by Low-Twi Music—one of Bill Lowery's companies out of Atlanta—

the song was a soul and pop hit for the Tams in 1963.

"Although the instrumentation is worlds apart, there are definite similarities between country and r&b music lyrically," comments Jackson. She feels her use of country songs by such writers as Mac Davis and Bobby Goldsboro can help cross her over to white audiences.

"I like songs that say something lyrically," the Spring Records artist notes. "I've found that a lot of country songs say what I want to say, and what the audience can relate to, so I do them."

Jackson indicates she'd like to do

a country album "but do it r&b." Her belief that combining her soul style with country music might give her a good chance of going pop has paid off in hot pop chart action for "If We're Not Back In Love By Monday."

Jackson, whose latest LP "Feelin' Bitchy" features some spicy lyrics, feels that country artists can get away with saying more than soul acts, "but if it's already recorded and released country, a black singer has more leeway."

Mandrell's new ABC/Dot release, "Woman To Woman," is out of the East Memphis Music r&b catalog, and was a prior hit by Jackson. Mandrell's earlier country hit, "Married But Not To Each Other," had gained soul success through Denise LaSalle.

"Barbara Mandrell has the ability to convey the expression of r&b songs," comments Tom Collins, Mandrell's producer. Though the instrumental feel differs, according to Collins, both styles are marked by simplicity of ideas and simple lyric expression. "Country and r&b have essentially the same roots."

Agreeing is Bob Beckham, president of Combine Music, publisher of Arthur Alexander who also scored country success with "You Gotta Move On" as recorded by Billy Crash Craddock.

"It's interchangeable," says Beckham. He should know: his firm's "Help Me Make It Through The Night," written by Kris Kristofferson, was a major hit for Gladys Knight & the Pips, and "Rainy

Simplicity Of Lyrics A Factor?

Night In Georgia" written by Tony Joe White, gained similar success for Brook Benton.

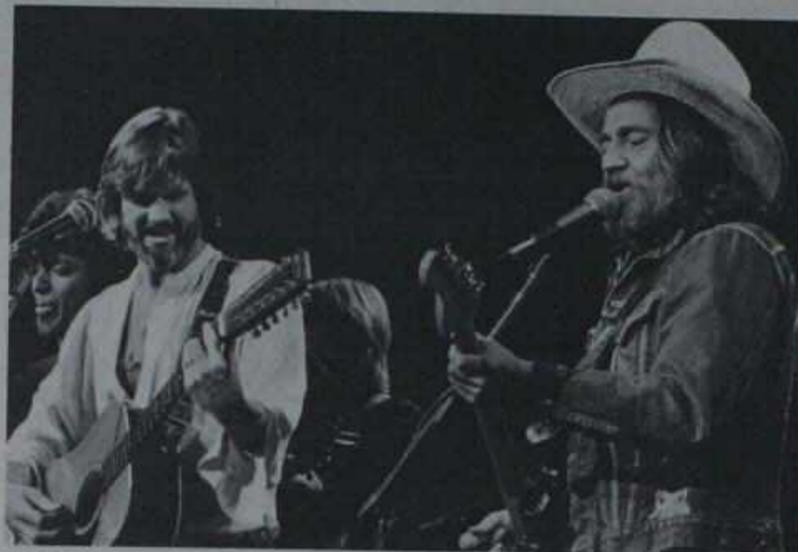
Beckham points to similarities in chord structures, direct lyrics and word usage as reasons for the interchangeability. He observes that "Everlasting Love," written by Nashville's Buzz Cason and Mac Gayden, has been a hit for both Robert Knight and Carl Carlton.

Gladys Knight has achieved much success with such Jim Weatherly songs as "Midnight Train To Georgia" and "You're The Best Thing That Ever Happened To Me."

"The pure r&b or soul song about the same as the pure hillbilly or country song," opines Charlie Monk, head of the April/Blackwood Publishing office in Nashville. "It's an earthy, unpolished, sensual and unsophisticated approach to life. They both tell it like it is."

Monk feels much of the crossover trend was caused by Elvis Presley who "took a black sound and mixed it with country rockabilly." Dual market action from April/Blackwood includes "Baby, I'm Yours," first a soul hit with Barbara Lewis and then a country chart song by Jody Miller, and "Kiss And Say

(Continued on page 67)

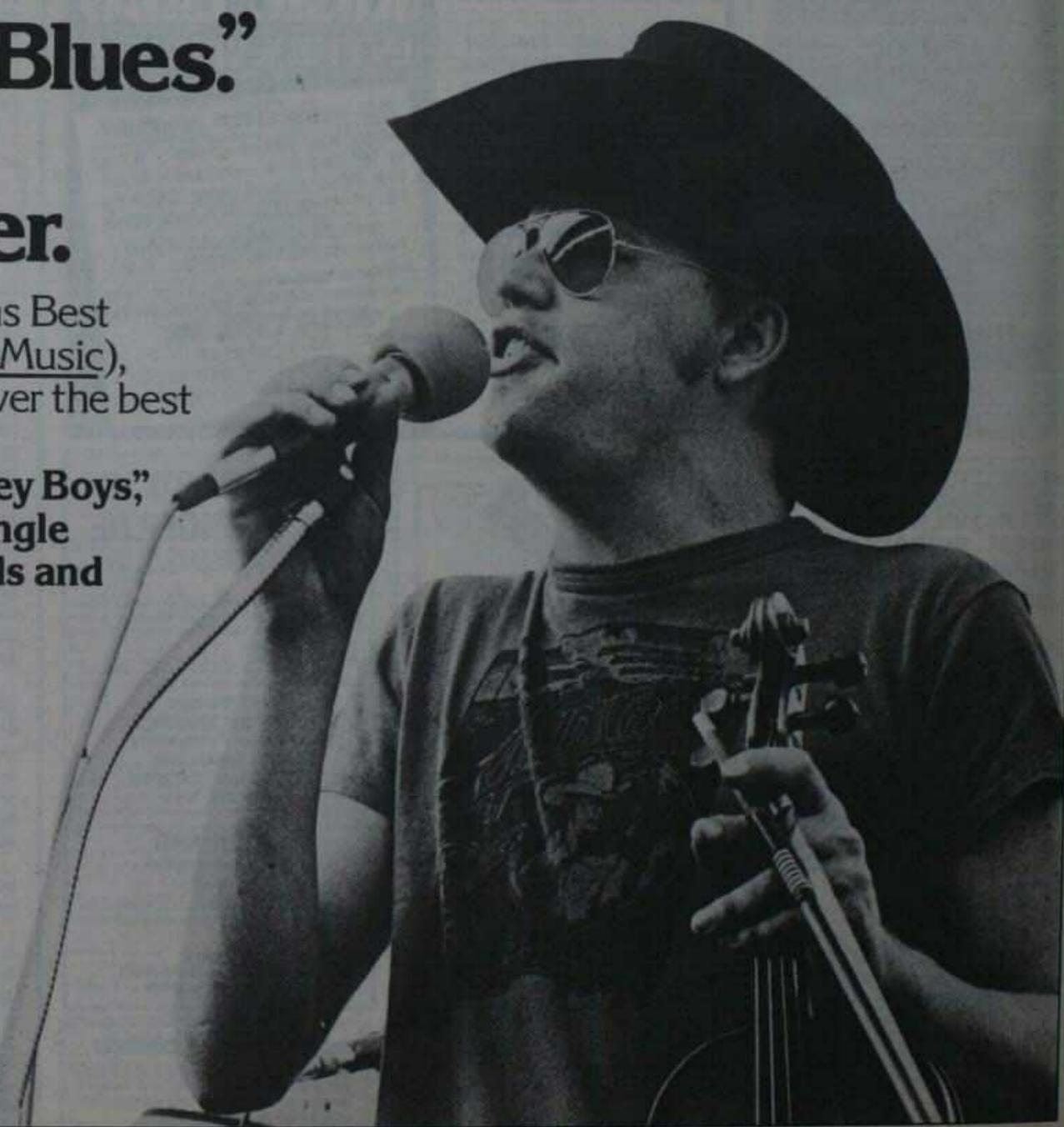
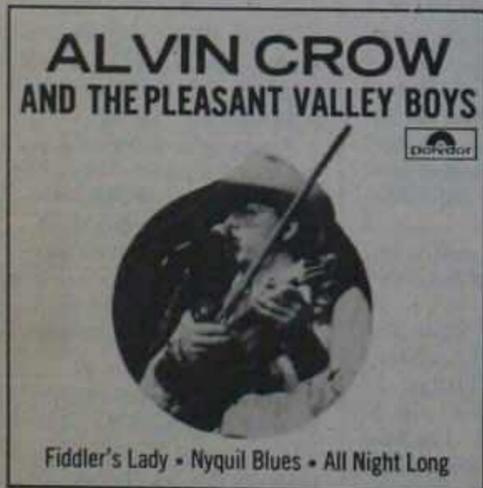


Soul Writers: Kris Kristofferson, whose "Help Me Make It Through The Night" was recorded by Gladys Knight & the Pips, and Willie Nelson, whose song "Night Life" was cut by Aretha Franklin, perform during Kristofferson's Nov. 22 concert at the Grand Ole Opry House.

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DECEMBER 17, 1977, BILLBOARD

JERRY GREEN CURRENT EXAMPLE

Radio Personalities Blossom As Successful Acts On Disks

By SALLY HINKLE

NASHVILLE—Among those vying for national exposure as country artists are radio personalities building a second career as performers.

Others who have traveled the same route, helping to provide the groundwork, are now some of country music's leading artists, including such as Bill Anderson, Waylon Jennings, Tom T. Hall, Narvel Felts, Johnny Duncan and Tennessee Ernie Ford.

Within the past year several deejays have been able to obtain success as artists, overcoming the "there's another deejay trying to be an artist" syndrome.

Jerry Green of KVET in Austin, Tex., is the latest example of such efforts with his recent emergence of "Genuine Texas Good Guy" in Billboard's Hot Country Singles chart.

Green joins others who have generated chart success this year, including Billy Parker with KVOO in Tulsa, Dugg Collins at KDJW in Amarillo, Tex., and King Edward Smith at WSLC in Roanoke, Va.

Green's recording career has been sporadic with two singles recorded in 1953, one in 1967 and two for this year that have charted in Billboard, "I Know The Feeling," a self-penned tune, and his

recent single. But he still has aspirations to become a top artist.

"I don't want to just make a living at singing and writing. I can make a better living here in radio," notes Green.

Station acceptance of deejay/artists vary from station to station, but Green says that with KVET it depends on the "compatible combination of the station's needs and the needs and desires of the individual.

"We have a couple of people on the staff who either are or have been artists, including Artie Duff, who wrote and had the original hit on 'Ya'll Come,' and Sammy Allred, who had a group called the Geezinslaw Brothers," notes Green. "They were on Capitol Records and appeared on the Arthur Godfrey Show for several years.

"With Allred, the station owner believed he had value as a known personality, having made national stature. So, when Allred came to this station, his deal was that he would be paid on a daily rate and was allowed to take off whenever he had an engagement."

KVET has played very few records by other deejays, says Green.

"We will not automatically play or not play anybody's record. We

have played two records by Dugg Collins and we've played a couple by Billy Parker, but they have to fit the requirements that other records are required to fill in order to get play."

King Edward Smith IV, with WSLC in Roanoke, Va., has been active in both radio and television since 1949. He also recorded for King Records from 1956 to 1960 putting out some 30 singles and five LPs under the name of Smitty Smith. Recently, though, he has recorded for Soundwaves and charted "Greenback Shuffle."

"I perform all the time now within a 200-300 mile radius of Roanoke," says Smith, "but I don't go out as an artist if it conflicts with my radio schedule unless I can arrange for it ahead of time."

Smith doesn't play his own records and feels that it's in bad taste to do so.

"First of all, the station doesn't feel that I should, and even if they did allow it, I wouldn't," says Smith. "I do get calls asking why I don't play my own records, but I feel it is in bad taste to promote your own records."

In the same turn, Smith says he hasn't had any calls from other deejays to play their own records.

"This is one thing deejays won't (Continued on page 67)

2 AGENCIES INVOLVED

Upgrade Acts' Sound, Lighting

• Continued from page 43

a country show takes on a different perspective from that of a rock show.

"We want to improve the production but it has to come off legitimately rather than have the psychedelic flash of a rock show," Burwell points out. "The country audience appreciates the positive affects of creative and quality sound and lighting but they don't want a gaudy light show."

Lights and sound used by the agency are packaged by Theatre Systems, Inc. in Tulsa. However, Burwell designs, directs and staffs the productions for each show. Within the last two months, he has produced shows for Don Williams at the Roxy in Los Angeles and the Bottom Line in New York, the Mel Tillis show at the Nugget in Sparks, Nev. and the Frontier Hotel in Las Vegas, the Oak Ridge Boys at Harrah's in Reno, Nev., the Roy Clark show in Las Vegas, and the "New York Country" night at Carnegie Hall in New York.

Beginning in January the division will provide full technical services for the Roy Clark and Mel Tillis shows and will start using the services when possible with the Oak Ridge Boys, Don Williams and Freddy Fender. Sound and lighting services will be provided for other acts on the Halsey roster as it becomes feasible.

"We're using lights to create moods rather than to just spotlight the act as has been done with country acts in the past," Burwell adds. "For the most part, the sound used by country acts has been whatever they could carry on the bus.

"We're providing a complete system including a mixing board comparable with what most rock shows use and a high quality monitor system which has always been lacking in country shows."

(Continued on page 67)

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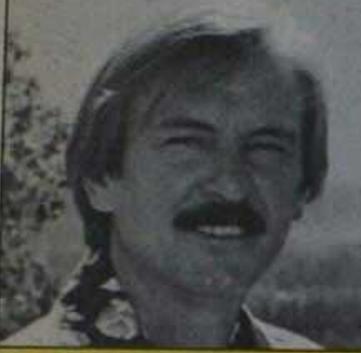
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Billboard

Hot Country Singles

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Table with columns: This Week, Last Week, Weeks on Chart, TITLE-Artist, and a second set of columns for the same information. Includes star ratings and 'NEW ENTRY' markers.

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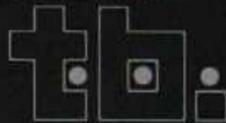
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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	3	10	SIMPLE DREAMS—Linda Ronstadt, Asylum 6E104
2	2	8	HERE YOU COME AGAIN—Dolly Parton, RCA APL12544
3	1	8	ELVIS IN CONCERT—Elvis Presley, RCA APL22587
4	4	22	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA LA 771 G
5	5	15	IT WAS ALMOST LIKE A SONG—Ronnie Milsap, RCA APL1-2439
6	6	7	YOU LIGHT UP MY LIFE—Debbi Boone, Warner Bros. 852118
★	9	18	DAYTIME FRIENDS—Kenny Rogers, United Artists UALA 754G
★	11	5	GREATEST HITS—Olivia Newton-John, MCA 3028
9	7	14	HEAVEN'S JUST A SIN AWAY—The Kendalls, Ovation OV 1719
10	10	12	HOW GREAT THOU ART—Elvis Presley, RCA LSP 3758
11	12	23	MOODY BLUE—Elvis Presley, RCA AFL 1-2428
12	8	5	MY FAREWELL TO ELVIS—Merle Haggard, MCA 2314
13	13	10	COUNTRY BOY—Don Williams, ABC/Dot D02988
14	14	10	Y'ALL COME BACK SALOON—Oak Ridge Boys, ABC/Dot D02093
15	15	5	LOVES TROUBLED WATERS—Mel Tillis, MCA 2288
★	20	3	TAKE THIS JOB AND SHOVE IT—Johnny Paycheck, Epic KE 35045
17	16	31	OL' WAYLON—Waylon Jennings, RCA AFL 1-2317
★	22	3	ELVIS SINGS "THE WONDERFUL WORLD OF CHRISTMAS"—Elvis Presley, RCA ANL1-1926
19	19	50	GREATEST HITS—Linda Ronstadt, Asylum 7E-1092
★	37	2	I WANT TO LIVE—John Denver, RCA AFL12521
21	17	15	EASTBOUND AND DOWN—Jerry Reed, RCA APL1-2516
22	18	7	SHAME ON ME—Donna Fargo, Warner Bros. BS 2099
23	27	15	THAT'S THE WAY LOVE SHOULD BE—Dave & Sugar, RCA APL1-2477
24	24	15	WELCOME TO MY WORLD—Elvis Presley, RCA APL1-2274
25	23	15	HIS HAND IN MINE—Elvis Presley, RCA ANL1-1319
26	26	67	CRYSTAL—Crystal Gayle, United Artists UA-LA614-G
27	21	16	I'VE ALREADY LOVED YOU IN MY MIND—Conway Twitty, MCA 2283
★	35	3	GREATEST HITS—George Jones & Tammy Wynette, Epic KE 34716
29	30	14	LEGENDARY PERFORMER, VOL. 1—Elvis Presley, RCA CPL 1-0341
30	34	2	GREATEST HITS, Vol. 2—Mickey Gilley, Playboy KZ34881
31	25	35	KENNY ROGERS, United Artists UA-LA609-G
32	36	3	ONE OF A KIND—Tammy Wynette, Epic KE 35044
33	32	40	CHANGES IN LATITUDES ... CHANGES IN ATTITUDES—Jimmy Buffett, ABC AB 990
★	40	4	COUNTRY MEMORIES—Jerry Lee Lewis, Mercury SRM 15004
35	38	4	JUST FOR YOU—Johnny Rodriguez, Mercury SRM 15003
36	28	15	PURE GOLD—Elvis Presley, RCA ANL1-0971
37	31	15	TODAY—Elvis Presley, RCA APL1-1039
38	41	15	LEGENDARY PERFORMER, VOL. 2—Elvis Presley, RCA CPL1-1349
39	29	16	LOVE IS JUST A GAME—Larry Gatlin, Monument MG 7616 (Phonogram)
40	42	2	COWBOYS AIN'T SUPPOSED TO CRY—Moe Bandy, Columbia PC 34874
41	39	4	24 GREATEST HITS, VOLUME 1—Hank Williams, MGM 4755
42	50	3	MIDNIGHT WIND—Charlie Daniels Band, Epic KE 34970
43	NEW ENTRY		COME A LITTLE BIT CLOSER—Johnny Duncan, Columbia KC 35039
44	43	10	ROLLIN' WITH THE FLOW—Charlie Rich, Epic 34891
45	44	7	BEAUTIFUL COUNTRY—Gene Watson, Capitol SP11715
46	46	3	REDHEADED STRANGER—Willie Nelson, Columbia KC 33482
47	NEW ENTRY		LIVE AT THE ROYAL FESTIVAL HALL—Glen Campbell, Capitol SWBC 11707
48	48	2	THE BEST OF REX—Rex Allen Jr., Warner Bros. 853122
49	47	21	TILL THE END—Vern Gosdin, Elektra 7E-1112
50	NEW ENTRY		SONGS OF KRISTOFFERSON—Kris Kristofferson, Columbia PZ 34687

Nelson Clothes Go Into Museum

NASHVILLE—The Country Music Hall of Fame and Museum's latest acquisition for display is a bit unique: a pair of size nine tennis shoes and a well-worn headband donated by Willie Nelson.

"It's a part of a drive by the Hall

of Fame to include current as well as historically important artists in our displays," comments Diana Johnson, director of the museum. The donation is one of several planned for the winter months as the facility prepares for the tourist season.

Sound & Lighting

Continued from page 63

Besides being used with the agency's acts, Lavender-Blake's sound and lighting systems are also available for rental when not being used with acts which they handle.

The agency's self-owned sound system comes from Kustom Electronics, Inc. in Chanute, Kan., and the lighting equipment is leased from Head First Lighting.

The lighting system consists of three light trees with 24 lights on each allowing pinpoint, wash and bump affect capabilities. Two spotlight operators are usually added for auditorium shows also.

"We are in the planning stages of putting together our own light system for use by next year," Rhine notes, "and we also plan to be using a rear stage projector system by next spring."

Rhine is also investigating the possibilities of building a revolving stage for use on large concert dates when feasible.

"A quality lighting system is essential for visibility in large halls," Rhine points out. And he's in agreement with Burwell that "the acts like the consistency of knowing the sound and lights will be done right from night to night."

N.Y. Country Date

NASHVILLE — O'Lunney's Country Music City in New York plans to welcome 1978 in country style. The nitery plans a New Year's Eve party, Dec. 31, from 9 p.m. to 3 a.m.

R&B And Nashville Swap Songs

Continued from page 62

Goodbye" by the Manhattans, later converted to country by Billy Larkin.

Others feel Ray Charles was the catalyst, achieving hit status with Don Gibson's "I Can't Stop Loving You," published by Acuff-Rose in Nashville, and "Busted," written and published by Harlan Howard, one of Nashville's top country writers.

Howard also wrote "The Choking Kind" which hit for Joe Simon, "LO.U." that was successfully rendered by Shirley Caesar. "He Called Me Baby" by Candi Staton and Dinah Washington, and "Sally Was A Good Old Girl" by Fats Domino. In a three-year period Howard won two Grammys from NARAS in the r&b song category.

Howard points to environmental similarities as a reason why the songs of one style adapt so easily to the other: "There's no difference between a poor white man from the South and a poor black man—their heritage is the same since they were both always working for the boss-man."

"Any well written black song would appeal to Southern whites because our songs appeal to working people—and that's most of the whites and all of the blacks."

In his developing days as a writer, Howard admired the songs of Domino, Jimmy Reed and Chuck Berry. "I thought they were half hill-billy."

"Both markets aim at the average everyday American," observes

Shelby Singleton, Nashville producer and label owner. "They deal with the same environment, divorces and honky tonks."

Singleton cites such examples as the country standard "Release Me" hitting for Little Esther, "Signed, Sealed, Delivered" originally by Moon Mulligan country and later by James Brown, Solomon Burke with the country classic "He'll Have To Go," Dobie Gray's "Drift Away" cut by Narvel Felts, "It's Just A Matter Of Time" cut by both Brook Benton and Sonny James, and the country affinity for songs by Jerry Butler ("He Will Break Your Heart" and "For Your Precious Love").

The biggest hit to emerge from Nashville in recent years and gain top positions in both soul and pop is "Misty Blue," recorded by Dorothy Moore and written by Bob Montgomery, capable of writing pop, country and soul songs.

"Misty Blue," winner of the 1977 BMI Burton Award as the most programmed song, was first cut by Wilma Burgess for a country hit, then by Eddy Arnold, then Joe Simon. Montgomery's House of Gold publishing firm has also enjoyed hits with Little Milton on "Behind Closed Doors" and Bobby Blue Bland with "Take It On Home," both Kenny O'Dell songs.

"Country and r&b audiences relate to lyric situations very much the same," explains Montgomery. "The songs are closely related melodically and lyrically, and get down to dealing with real human situations."

Another hot country writer, Willie

Nelson, has had Aretha Franklin record his song "Night Life."

Buddy Killen, president of Tree International, not only has placed country songs with soul acts, he produces both country and black acts, including Joe Tex. "R&b and country—with their earthy lyrics—talk to the people," Killen says.

There are some fascinating examples of black/white crossover songs: Johnny Nash's "Hold Me Tight" by Johnny Carver, Fats Domino's "I'm Walking" by Dave Peel, Clarence Carter's "Patches" by Ray Griff, Clyde McPhatter's "Fools Fall In Love" by Jacky Ward, Clyde Otis' "Endlessly" by Eddie Middleton, Clarence "Frogman" Henry's "I Don't Know Why I Love You But I Do" by Marty Robbins, Slim Harpo's "Rainin' In My Heart" by Hank Williams Jr., Tyrone Carlow's and Berry Gordy's "Lonely Tears" by Narvel Felts, and country hits on songs by Chuck Berry.

Gilley has also hit with Sam Cooke's "Bring It On Home To Me" and the Lloyd Price classic, "Lawdy Miss Clawdy." The latest soul-turned-country hit for Gilley, "Chains Of Love," was originally recorded by Joe Turner on Atlantic. Interestingly, the writer is listed as "A. Nugetre." Nugetre spelled backwards is Ertegun. A. Ertegun.

Felice and Boudleaux Bryant wrote "Time" recorded by Sarah Vaughan, "Have A Good Time" by Ruth Brown and Arthur Prysock, and several by Ray Charles including "Come Live With Me" and "Bye Bye Love."

DJs On Record

Continued from page 63

do. I haven't had any calls from deejays asking me to play their records, and I won't do them that way either. Deejays are more or less on their own. If it's a good record and deserves play, it will get play."

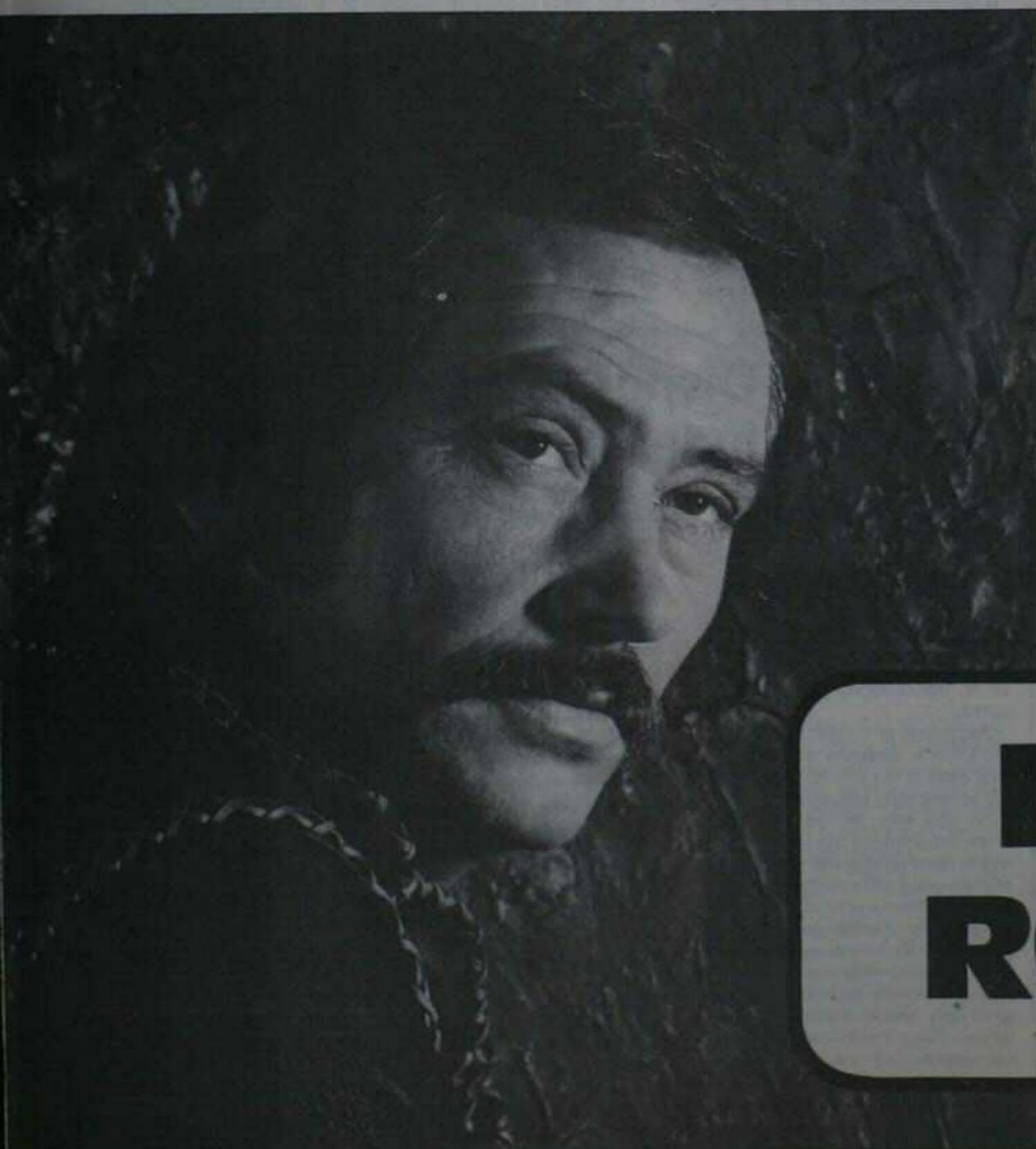
A common problem for deejays working in a market area is that other stations within that area will not play their record.

"Other stations won't play my records because they feel that they are promoting our station," says Smith, "but I haven't had that problem outside of this territory, and I, of course, play some deejay records like Billy Parker, treating them like any other artist's record."

Smith enjoys both his radio job and performing, but supposes like anybody else, if he had a hit record, he would have to take advantage of the opportunity, leaving radio as something he could always fall back on.

"Basically people like myself and Parker have been professional musicians all along and naturally if you have a hit record, you certainly would take it," says Smith.

Among other deejays who have recorded at one time or another during their career: Bruce Nelson at KENR in Houston, Archie Yancey at KNUZ in Houston, Larry "B" at WUBE in Cincinnati, Jack Reno at WLW in Cincinnati, Charlie Douglas at WWL in New Orleans, Bill Mack at WBAP in Ft. Worth and Ralph Emery and Grant Turner at WSM, Nashville.



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Discos

N.Y. Club Scrutiny Again Draws Liquor Board Fire

By ROBERT ROTH

NEW YORK—The head of the State Liquor Authority here has again warned disco owners and operators that some of their admission policies may infringe on the constitutional rights of patrons and could, as a result, lead to revocation of their license.

Park Ave. nitery. The case has since been settled for considerably less than the original claim.

Still, many club owners claim that if they are to maintain a high standard of excellence in their establishments they must have recourse to screen out "undesirables."

The screening process takes a variety of forms from doormen empowered to decide between the desirables and the undesirables, to staggeringly high cover charges, to policies that encourage only the elite of society.

These policies bother the State Liquor Authority which feels that although some club operators may be well-meaning, others are probably just using these strategies as a ruse to discriminate against certain clients.

Gedda stresses that although the New York Alcoholic Beverage Control law contains a provision for club licenses, the clubs referred to in that law are nonprofit fraternal organizations such as lodges. It does not

tend to discos, bars and restaurants.

The Liquor Authority executive states that when it comes to discos, if a liquor license has been issued, his department's regulations must apply. However, Gedda states that licensed clubs are permitted to establish rules requiring jacket and tie, or restricting admission to couples only. Of significance is the fact that the "couples only" requirement cannot be used to discriminate against homosexuals.

Adds Gedda: "Any other rule barring admission is a violation of Rule 36 (d) of the rules of the State Liquor Authority, and could result in license revocation proceedings."

He continues, "It is also important to remember that various laws such as Title 11 of the Federal Civil Rights Act of 1964, and the New York State Civil Rights Law prohibit discrimination in places of public accommodation on the basis of race, color, religion or place of national origin. In addition New York Civil law prohibits discrimination based on sex."

Gedda reveals that his commission has carefully formulated policies regarding "couple only" rules as they apply to gay-oriented establishments. He stresses that in much

(Continued on page 6)

Acts Affect Light, Sound

By RADCLIFFE JOE

NEW YORK—Extravagant light and sound systems used in concert by such rock music stars as Todd Rundgren, Kiss, Queen, Aerosmith, Nektar, Chicago and Pink Floyd are playing a major role in influencing design concepts by disco club operators, according to Jack Ransom, president of MGM Stage Equipment, Inc., a design, consulting, manufacturing and construction firm catering to the disco industry.

According to Ransom, a growing majority of the disco operators with whom his firm works is demanding such fixtures as, "lasers and special effects lighting as used by Chicago and Todd Rundgren & Utopia," or "smoke and fire as used in Kiss concerts," or "Queen strobes," or "Nektar's projection show," or "Aerosmith's electro mechanical chasing grid."

Ransom states that the demands are creating new challenges for lighting and sound manufacturers catering to the disco industry, the MGM executive also says that an in-

(Continued on page 69)

Masucci 1st Label Exec To Own And Run a Disco

NEW YORK—Jerry Masucci, president of Fania Records, has become the first known record company executive to also own a discotheque.

The club, Giorgio's, located in Manhattan, a stone's throw away from the exclusive Regine's, is geared to a music industry clientele and operates exclusively on a membership basis. The cost per member is \$300 a year.

Masucci, in no way put out by the fact that New York State liquor laws forbid the existence of private membership clubs which serve liquor for profit, states that Giorgio's will admit non-members willing to pay a cover charge of \$25 per person at the door. State Liquor authorities also frown on this practice.

Masucci stresses that the establishment of Giorgio's in no way implies that Fania Records is planning to embark on the creation of a chain of discos. He states, "This was a rare opportunity that came along, and with it came the right person to run the operation. Beyond this I have no

further interest in the club end of the disco industry."

According to Masucci, Giorgio's is not a Latin-type discotheque. "It is a conventional club offering a broad range of pop, rock, disco, soul, MOR maybe some salsa music," he states.

Sound equipment for the club emphasizes components by Cerwin-Vega, and was installed by Audio Concepts of New York. Accent Industries installed the low-keyed lighting effects, and Creative Audio & Lighting supplied the lighted, computerized dance floor.

The club's decor, designed by Joe Villano, incorporates a mix of modern furnishings in the disco area, and Napoleon-era fixtures at the bar.

The room which has accommodations for more than 300 people, also features a restaurant section offering both European and American cuisine.

The club operates six nights a week and is managed by the European entrepreneur for which it is named.

President's Mom Brightens N.Y. India City fete

NEW YORK—Mrs. Lillian Carter, President Carter's mother, was guest of honor at a special disco ball Dec. 5, commemorating the 250th anniversary of the Royal City of Jaipur, India, and held at the Studio 54 discotheque here.

The extravaganza, hosted by the Ramajata of Jaipur, and her stepson, the Maharaja, was tagged with a \$50 per person admission charge with access to reserved tables costing an extra \$150. All proceeds will, however, go to UNICEF.

(Continued on page 69)

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Wis. Club Owner Expands To Open Under-20 Nitery

NEW YORK—Convinced the future of discotheques in this country will depend on the attitudes of young people, a Madison, Wis., disco owner is expanding his operations to include clubs which cater exclusively to an under-20 clientele.

The first of these, called the Club, was opened recently, and caters to a 14-18 non-drinking, non-smoking crowd.

According to owner Jan Klund, the Club is designed to create an awareness of the joys of disco dancing among early teenagers.

"In this way, by the time they reach the drinking age of 18, they will be more receptive to the concept of discos, and will be willing to support them," he says.

The Club operates on the same premise as Klund's adult disco, the Stone Hearth, with the exception that it serves no hard liquor. "We serve only kiddie cocktails," states Klund. These drinks with such exotic names as yowers and fireballs are all non-alcoholic, and Klund stresses the no smoking, no drinking rules are strictly enforced.

The response of young disco patrons to the Club will be carefully

monitored for guidelines in creating future rooms catering to an under 20 clientele.

The Club, as its adult counterpart, the Stone Hearth, features contemporary disco music using Billboard's disco charts as a guideline. Klund claims that this represents a shift away from the local trend where a mix of rock and oldies is offered.

The audio system at the teen disco includes components by such manufacturers as QRK (turntables), SAE (equalizer), Crown (crossover), GLI (mixer), Cerwin Vega (speakers) and Phase Linear (amps).

Klund explains that a kiddie disco in Madison is especially significant in view of the fact that the market is isolated from large cities, and radio stations and retail record shops in the area promote pop and rock music almost to the exclusion of everything else.

"Consequently," he states, "when young people arrive at the drinking age, and attend a conventional disco for the first time, they are faced with something of a cultural shock. This is what we hope to change, and in the process pave the way for discos' long-range viability."

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RECORDS

Disco Mix

By TOM MOULTON

NEW YORK—Spring Records, distributed by Polydor, has released the new LP by the Fatback Band and titled "Man With The Band." Several song cuts make this the most commercial album the group has done to date.

"Master Booty" is the strongest, and is built around a simple bass and synthesizer line with percussion which support the track rather than oppose them.

"Mile High" is a big, roomy sound created with synthesizers and voices over a steady drum track, and a haunting melody which often borders on the melancholy. Also incorporated is a nice percussion break which builds to the beautiful melody line.

"Midnight Freak" is a slower, r&b-style tune. The exciting thing about this song is the vocal break with percussion and synthesizer giving it solid support. Included in the album are other cuts that are also chart possibilities, but these are the main ones.

The group does not feature its horns as much as usual on this album. The overall sound is light, well arranged and well-executed.

Dynamo Records has released a 12-inch, 3 1/4 r.p.m. disco disk of the French import by Recreation Harmony. Both sides are good, but the stronger of the two is "Childhood Forever" which sounds like an instrumental version of The Shoop Shoop Song (It's In His Kiss).

It is difficult to tell whether this record was poorly done or whether the overphased cymbals, which are doubled, are making it sound the way it does.

Still, this is a familiar sound and can grow on the listener. On the flipside, "Kid's Dance" re-creates, technically, the same kind of sound as heard on "Childhood Forever," including a break which features those overphased cymbals.

Motown Records is releasing a 12-inch, 3 3/4 r.p.m. disco disk on a group called Liberation. The song is titled "I Was Born This Way." It features vocals on one side and an instrumental version on the other. The song is about a person born gay and satisfied with his status.

It is not a message song, but conveys more of a statement. This is evidenced in the lyrics which in part state, "Don't criticize what you don't understand," and "It's not my fault I was born this way."

The music, and the track itself, immediately grabs the listener. It is not done offensively, and listeners cannot resist singing along with the hook.

There is a break that has to be one of the best of the Philadelphia sound. It features Fender Rhodes, drums and bass. The record was produced by Ron Kersey and T.G. Conway for the Harris Machine.



SERIOUS SIDE—Bob Lobi, president of Design Circuit, is all concentration as he makes critical last minute checks of the computerized lighting controller at the new Scaramouche discotheque in Miami's Omni International Hotel. Sharon Lee, the club's deejay is on the right.

Court 'Saves' Trenton Club

TRENTON, N.J.—The Appellate Division of the State Supreme Court here has stayed an order by New Jersey's Alcoholic Beverage Control to suspend the liquor license of Charley's Brother, a local discotheque featuring wet T-shirt contests.

Earlier, the agency had ordered the suspension of the club's liquor license for 40 days on the grounds that the contests were "lewd and immoral."

Officials of the agency had argued in court that the contest violated a regulation against topless dancing where liquor is sold, because several of the participants had exposed their breasts for several minutes.

In defense, Pearse Stark, manager of the club, explained the contests were "fun events," and that only one girl had accidentally exposed herself and that her exposure had lasted but for a moment.

The decision by the court is expected to set legal guidelines for other cases involving discos which also staged the popular contests. It is also expected to help create a resurgence of the practice at clubs located in the shore resorts area.

Top Artists

• Continued from page 68

creasing number of club owners are redecorating their rooms to keep abreast of the trend, and that a greater number of these are allocating more generous budgets for the refinishing jobs.

Ransom states that the competition between clubs is "incredible" and that more owners are coming around to the realization that they must have dramatic and innovative lighting and special effects to help attract and hold patrons.

Ransom who has been in the lighting business for most of his working life recalls the time when most theatres went for 20 or 30 years before even considering renovations, and most nightclubs would go for at least 10 years before installing new equipment.

"But all that's changed," he observes, "and the major production efforts that go into staging today's rock concerts are influencing the trends, and stimulating competition."

Canadians Honor RCA And Polydor

By DAVID FARRELL

MONTREAL—RCA and Polydor Records of Canada romped away with top honors in the second annual Canadian Disco Awards, televised throughout Quebec on the French language Channel 10 network here Nov. 26.

RCA topped the list with eight of the 20 awards, with Polydor following with seven, in this fast-moving, professionally produced show, sponsored by the Montreal-based Canadian Disco Pool.

Other winning labels included Salsoul Records distributed by RCA here; Casablanca distributed by Polydor; Barclay, Attic, and Millennium distributed by Quality Records.

Four of the eight awards that went to RCA were credited to the label's Black Light Orchestra. The group's producers Dominic Sciscante and

(Continued on page 82)

New Wavelength Firm Offering Disco Hardware

NEW YORK—Creative Audio & Lighting Systems of Culver City, Calif., has joined forces with OK Radio and BPK Audio/Visuals of Santa Monica, Calif., to create Wavelength Corp., a firm designed to offer a variety of audio, video, video projection system and lighting facilities to the disco industry.

Inking the pact for the new venture were Brian Edwards of Creative Audio & Systems and Bert Kronfeld of OK Radio and BPK Audio/Visual.

The two companies have, in the past, worked with such artists as Stevie Wonder, Alice Cooper and Paul Anka. Creative Audio & Lighting Systems has also worked on Dilons discotheque in Westwood, Calif., and Giorgio's in New York.

First project under the Wavelength name is Galaxy Lanes, a Sarasota, N.Y., discotheque, featuring a professional light and sound stage, and a futuristic "Star Wars" style lounge. Among the special lighting effects planned for this club is a star bar featuring "a galaxy of twinkling stars and lights against a clear night sky."

N.Y. Club Scrutiny Draws Fire

• Continued from page 68

the same way that "straight" or heterosexual clubs cannot discriminate against gays; gay-oriented establishments cannot deny admission to "straight" couples.

The commissioner further reveals that as long as a disco is open for regular business, and is not exceeding its legal capacity, it cannot deny admission to patrons solely on the grounds that they are not members.

Tourist Ad Jingle Comes On As Disk

NEW YORK—A disco version of a commercial jingle used to promote New York State as a major tourist attraction is enjoying unusual success as a popular request record in many discotheques around town here.

The record, "I Love New York," was written by Steve Karmen, a Clio award winning jingles composer who has written such well-known commercials as "When You Say Budweiser, You've Said It All," and "At Beneficial You're Good For More." He has also written commercials for Salem cigarettes, Hershey chocolates, Northwest Orient Airlines and the Girl Scouts of America, among others.

It is believed to be the first time that a commercial jingle, has enjoyed success in the city's discos. The tune is expected to get another shot-in-the-arm next month when the city uses it in a special promotional campaign.

The record, on the Struttin' Records label, is available on a 7-inch single with a vocal version on one side and an instrumental on the other. Sheet music by Elsmere Music is also available.

\$75G Disco For Promo

LOS ANGELES—The disco featured in the television special promoting "Saturday Night Fever" was built by Paramount on one of its Hollywood soundstages at a cost of \$75,000, according to Robert Stigwood, executive producer of the two-hour special.

The disco, which has more than 18,000 square feet of dance floor, was constructed solely for a post-premiere party which was taped for the show. This took place Wednesday (7) following the launching of the film at Grauman's Chinese Theatre here.

The disco set featured sound systems by Filmways Audio and Compact Video Systems. The lighting system was already installed in the soundstage. Lighting director was Greg Brunton; set director was John Vallone.

The tv special is reportedly airing on 68 stations across the country, including KABC in Los Angeles on Monday (12) at 9 p.m. and WTOP, Washington D.C., on Saturday (17) at 11:30 p.m. It aired Saturday (10) in New York and Chicago.

The film begins its theatrical engagements Friday (16).

India City Fete

• Continued from page 68

Patrons to the star-studded party were treated to a special viewing of the royal costume and jewelry collection of Jaipur, flown into the country courtesy of Air India, which also flew in live peacocks and doves and special fragrances of jasmine, roses, amber and mogra.

Mrs. Carter was presented with the Indo-American Peace & Friendship award by H.E. Nani Palkiwala, India's ambassador to this country.

Special sets for the occasion were constructed by Production Control Associates headed by Arnold Engelman, Robert Small and David George, with E. Roy Webb acting as consultant.

The disco ball, believed to be the first black tie event held at Studio 54, was directed by George-Paul Rosell.



MUSIC TIME—The business end of their mission accomplished, disco deejays, pool operators, promotion personnel, retail executives and media representatives go dancing at Atlantic Records disco extravaganza held recently at the Studio 54 discotheque here to celebrate the release of the label's newest disco products.

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This week we're featuring these new releases:

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- Take It Easy/Claudja Barry
Salsoul SA5525
- Symphony From The New World
Witchcraft/Carnaby (Spain) MO1702
- Two Hot For Love
THP Orchestra/Butterfly 005
- Don't Stop Me/David Christie
Polydor (France) 2056 645
- The Night the Lights Went Out
The Trammps/Atlantic SD19148
- Mr. Rhythm/King Sporty
Konduko (TK) 100001
- Christmas Jollies/Salsoul Orchestra
Salsoul SZS 5507

DISCONET

Volume 1, Number 3

This week's program (shown above) features two world premieres, two imports, full-length THP Orchestra's "Two Hot For Love," and two Salsoul Orchestra holiday medleys. Without it, you're not with it. Subscribe now!

Here's what DJs and disco owners are saying about DISCONET:

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Michael O'Harro, Tramp's, Washington, D.C.

"This is a terrific service. Keep up the good work."

Fritz Scranton, Grandpapa's, Powell, Wyoming

"Excellent mixes! 'Telegram of Love' is good enough to make me upset about missing it the first time out."

Randy Strauss, Poor Billy's, Westfield, New Jersey

"My club is progressive to be in a city that is not really disco-oriented, but response grew better each night."

Donny Austelle, Smuggler's Inn, Nashville, Tennessee

"Gave my crowd a run for their money! They've heard 'Dance, Dance, Dance' before, but when it broke into 'Love Me Baby' there was excitement everywhere."

Al Siewert, Hideaway II, Forest Park, Illinois

"Disconet, you've got one hell of a service."

Adam E. Martinez, Crazy Legs, Carlsbad, New Mexico



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KITCHEN KLATSCH—Frank Zappa shares a quiet moment with B.J., the cook in Ron Delsener's Palladium in New York, after she thanks him for his gift of a stove to replace the prior hotplates used to feed visiting road crews at the Manhattan club. Zappa's 23-man staff put the new equipment to good use during a recent six-show run.

12-Inch Single Joins 2 Queen Hits

LOS ANGELES—Elektra shipped a 12-inch Queen single to radio stations nationwide Monday (5) in response to demands for an easy-to-cue disk combining two hot songs.

The single, which runs 5:01, has "We Will Rock You" segueing directly into "We Are The Champions"—exactly as the cuts appear

on Queen's "News Of The World" album.

The songs were initially released Oct. 10 as flip sides of the same seven-inch commercial single, with "We Are The Champions" designated the A side. But many stations began playing the two cuts in sequence when the LP was released Nov. 3.

NARM Packaging Confab

• *Continued from page 6*

chandising techniques. Or because of the cost and complexities involved in encompassing a lot of racks and retailers, use in-depth focus group interviews with actual packages and/or techniques."

He termed the meeting "a meaningful step toward solving one of the more crucial issues our industry is facing."

In addition to Cohen and Mark Joelson, NARM legal counsel, attending from the NARM committee

were George Levy and Sam Stone, Sam Goody Inc.; Herb Mendelsohn, ABC Record & Tape Sales; Harold Okinow, Lieberman Enterprises; Dave Rothfeld, Korvettes; Jim Schwartz, Schwartz Bros., and Jim Lara, Handleman Co.

Record company reps were Tom Maginnis, CBS; Jules Abramson, Phonogram, and Dick Carter, Phonodisc; tape duplicators: Jack Chudnoff, RCA; Dick Tomasulo, PRC, and Tom Van Gessel, CBS; packagers: Len Verabray, Queens Litho; David St. Lawrence, Sonomatic; Jim Ladwig, AGI; Herb Friedman, Ivy Hill; Floyd Glinert, Shorewood, and Kirk Mulloy, Capitol; market researchers: Warren Goldman, Field & Facts, and Charles Engler, Lionetti & Meyers.

STEPHEN TRAIMAN

RIAA Certified Records Singles

Johnny Rivers' "Swayin' To The Music" on Soul City. Disk is his second gold single.

Gold LPs

John Mayall's "Turning Point" on Polydor. Disk is his first gold LP.

Santana's "Moonflower" on Columbia. Disk is its 10th gold LP.

Billy Joel's "The Stranger" on Columbia. Disk is his second gold LP.

"The Story Of Star Wars" soundtrack on 20th Century.

Foghat's "Live" on Warner Bros. Disk is its sixth gold LP.

Platinum LPs

Elvis Presley's "Elvis Sings The Wonderful World Of Christmas" on RCA. Disk is his third platinum LP.

Rose Royce's "In Full Bloom" on Whitfield. Disk is its first platinum LP.

Seasonal Spate Of 45s Issued

LOS ANGELES—New MOR, rock, punk, soul and disco singles highlight the week's holiday releases.

Engelbert Humperdinck's "A Night To Remember" (Epic) is the single from the singer's "Christmas Tyme" LP, which was released several weeks ago.

Arista has released the Kings' "Father Christmas," a rocker written and produced by Ray Davies, while on the new wave front the top new disk is the Ravers' "(It's Gonna Be A) Punk Rock Christmas" on the Zombie label, distributed by Ariola America. It was produced and co-written by Harold Bronson.

The O'Jays pace the soul category with "Christmas Ain't Christmas New Year's Ain't New Year's With-

(Continued on page 100)

TUNEFUL MESSENGERS L.A. Labels Use Live Wire Circuit

By DAVE DEXTER JR.

LOS ANGELES—Did you receive a singing turkeygram last Thanksgiving?

No matter. Perhaps Santa Claus will call on you in the next few days with good wishes from a business associate. If he does, Santa will sing a personalized message which includes your name and top it off with a yuletide tapdance.

It's a service of an 18-month-old firm in Los Angeles called Live Wires operated by Joshua Leeds and Myrica Taylor, who worked as a songwriting duo before they originated their services to which a number of record companies here are subscribing.

Casablanca, Arista, Capitol, A&M, Asylum and EMI-Screen Gems Publishing are a few of the industry clients boasted by Live Wires.

"Most of them use our messengers in promoting new albums," notes C.W. Metcalf, director of personnel and promotion for Live Wires in the Taft Building.

"They get instant attention when one of our costumed messengers arrives at a radio station with a new LP and then sings an original song to a music director.

"It might be in the form of a bellygram, presented by a beautiful belly dancer. Or a magicgram, with a top-hatted magician who sings and performs a trick or two. We even supply operagrams with a character out of 'Carmen' showing up in a Toreador's suit and delivering a personalized message based on a scene from the opera."

Live Wires comprises six persons in the office and 25 to 30 others—professional entertainers—on standby awaiting assignments. Leeds and Taylor have recently branched out to San Diego, Dallas-Fort Worth and California's Orange county. But the big action is in Los Angeles, says Metcalf.

One of the staffers, comely brunet Jeannie Kauffman, not only traverses the City of the Angels delivering melodic messages, she writes much of the original material and triples as an effective publicity executive in the Live Wires main office.

Live Wires this week is getting

numerous calls to employ its Carolers group—four persons—who in appropriate costume are out singing specially-composed



Song Business: Jeannie Kauffman, one of a covey of singing, dancing and acting messengers allied with Live Wires in Los Angeles.

holiday songs to members of the music industry.

The basic fee, for one messenger delivering a simple original tune, is \$25. The fee increases depending on the complexity of the original song and the costuming. Live Wire operates its own costume department, and with 24 hours' notice can deck out a messenger as anything from a space astronaut to a gorilla.

Apparently its services are striking the right nerve in Los Angeles music circles. "The trick," says Metcalf, "is the costuming and tailored-to-order lyric. And, of course, the fact that we work around the clock. Our messengers have met a few 3:30 a.m. arrivals at the airport and their flashy shtick, I assure you, quickly awoke all the half-asleep arriving passengers."

Executive Turntable

• *Continued from page 4*

riet Sternberg becomes director of publicity for Far Out Productions in Los Angeles. She was formerly director of publicity for London Records in New York. . . . Maranatha Music names Dave Swaney director of creative services, basing in Costa Mesa, Calif. Most recently he was a public relations consultant and writer. . . . Rolene Naveja, national r&b coordinator at Chelsea Records in Los Angeles for the past year, has left that post. Prior to joining Chelsea, she worked at KDAY in Los Angeles. . . . Ken Keefer becomes on air promotion director for Home Box Office in New York replacing Steve Hewitt who has moved to CBS. Keefer was most recently a manager of advertising at NBC. . . . Jerome Purcell now president of the Comcast Music Network Division of Comcast Corp., Bala-Cynwyd in suburban Philadelphia, largest independent Muzak franchisee. . . . Martin Mummer has resigned as vice president and program director for the Music Fairs theatre chain based in Bala-Cynwyd, Pa., to pursue a career in talent management and promotion. His duties are being taken over by Lee Guber who heads the Music Fairs operation with Shelly Gross. . . . Mitch Plotkin, former studio manager of A&R Recording Studios in New York for the past 10 years, moves to a similar post at New York's Electric Lady Studios. . . . Cliff Siegel joins Doug Lee Midwest Promotion in Minneapolis. . . . Lanny Lambert named East Coast professional manager for Interworld Music after a tenure as professional manager with Sunbury/Dunbar Music. . . . Mike Weiss, national advertising coordinator for the Peaches retail chain in Los Angeles, is now with Soundaround, L.A., which markets in-store display tapes. . . . Sharp Electronics Corp., Paramus, N.J., has tapped Frederick Bolton Eastern regional sales manager, audio products. He held a similar post at Miida Electronics. . . . Howard Durbin, vice president of engineering at JBL, Inc., Los Angeles, is elected to the board of governors of the Audio Engineering Society. . . . Csaba Hunyar appointed manager, chemical and records development, Capitol Industries-EMI, Inc., Los Angeles. It's a new position. He was vice president of Phonopress, Inc., Burbank, Calif.

Great American Super Store To Bow

LOS ANGELES—Ira Heilicher is opening his first Great American Music Co. super store right after Christmas in Fridley, Minn., a northern Minneapolis suburb.

Heilicher says the 9,000 square foot location, a former Robert Hall store, will be completely gutted and rebuilt prior to opening. He would not divulge the store's motif, but says "he is stealing ideas from the masters, Russ Solomon, Tommy Heiman and Amos Heilicher."

Concurrent with the super store debut, Great American Music Co. is moving into a 7,000 square foot

warehousing facility in Golden Valley, a western suburb.

Jan Jordan, former buyer at Pickwick, Minneapolis, who functioned in both distribution and racking, is joining the firm as purchasing topper. Bev Norstrom, former Discount Records and more recently with the Record Shops, Minneapolis-based chain, is joining the firm in charge of store operations. She will also temporarily manage the new super store.

Heilicher says he is investigating other larger location possibilities in the upper Midwest and the Twin Cities for the future.

Alberta Hunter For Soundtrack

LOS ANGELES—Blues veteran Alberta Hunter will write and perform the soundtrack to "Remember My Name," a film about the blues starring Geraldine Chaplin and Anthony Perkins.

The soundtrack to the film is being produced for Columbia by John Hammond, whose "discovery" credits include Billie Holiday, Count Basie, Aretha Franklin, Bob Dylan and Bruce Springsteen.

DECEMBER 17, 1977, BILLBOARD

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Sound Waves

Explore Digital Technology

By JOHN WORAM

NEW YORK—Recording pioneer Bert Whyte's recent analog, direct-to-disk and digital recording session in Boston (Billboard, Dec. 3, 1977) is cited by many as evidence that digital recording may well be on the way towards becoming standard operating procedure.

Obviously, the all-digital recording studio will not appear overnight, but Whyte's session gives audible proof that digital tape recording has the capacity to deliver direct-to-disk quality, while retaining the traditional advantages of tape.

As a result of the success of the Boston sessions, Crystal Clear Records president Ed Wodenjak is drawing up plans for a continuing series of direct-to-disk recordings. And as before, Soundstream, Inc. will be retained to provide simultaneous digital versions.

Overall technical details will be supervised by Whyte, who was recently awarded an AES fellowship for his "contributions to stereo recording, and for continuing audio criticism of a high order." The award was presented at the Society's recent New York convention (Billboard, Nov. 19, 1977), at which time digital recording hardware was much in evidence.

Crystal Clear—as well as other direct-to-disk labels—shows that the LP has a remarkable potential for high quality sound. However, the quality is restricted to a limited segment of today's music. Since retakes, overdubs, edits and such are not possible, direct-to-disk caters to a limited market at best. Given the ideal circumstances, direct-to-disk is spectacular. For the rest of the time, it doesn't work.

And here, digital technology seems to come to the rescue, with impressive improvement potential in two distinct areas. For the purist, there are improvements in signal-to-noise ratio, wow and flutter and such that have already been well-noted in the press. And for the Top 40 market, there's a virtual explosion in signal handling and processing capability in store.

In analog recording, perhaps the best-known signal processing device is the equalizer. In fact, there is scarcely a recording studio in the country that doesn't own at least some form of equalization device.

However, the equalizer as we now know it is not without its limitations.

For one thing, equalization must be applied with caution to a high level signal, for fear of driving the equalized portion of the program into tape saturation.

And then there's the matter of phase shift. Although the final word on this subject has yet to be written, it's well known that equalizers do peculiar things to the relative phase of signals passing through them. Are these side effects worth worrying about? Perhaps that question can't be answered with certainty just now. Nevertheless, the question becomes irrelevant with digital equalization.

Although digital equalizers are not yet on the shelf at your local supplier, their eventual availability should reduce or eliminate many problems with level and phase shift. For as far as the digital tape recorder is concerned, even the most drastic equalization will merely mean a change in bit structure—that series of recorded pulses that takes the place of the traditional analog signal.

These might be compared to a special form of Morse code, in which only "dots" (1s) and the pauses between them (0s) are used to store the information. The sequence of 1s and 0s contains all the information needed to store dynamic range and equalization information for eventual conversion back to conventional analog audio.

As for phase shift, there may not be any. Soundstream Inc. president Dr. Thomas Stockham confirms that a digital equalizer need not introduce any form of relative phase shift, as it modifies the frequency response of the signal. This aspect of digital technology may indeed have dramatic ramifications in the not-too-distant future.

Until fairly recently, phase response received scant attention, beyond the usual tape head azimuth adjustments. However, recent psycho-acoustic experiments have produced some startling sonic effects which include the localization of sound sources beyond, behind, above and in front of the loudspeaker.

Many of these effects are made possible through the careful manipulation of relative phase, and consequently, this parameter becomes vitally important, if the recording producer wishes to take advantage of these effects.

Studio Track

By JIM McCULLAUGH

LOS ANGELES—Randy Bachman, still without a label deal, working on a solo LP at Studio 55. Assisting are Burton Cummings, Jeff Porcaro and Ian Gardner. . . Johnny Guitar Watson producing Frankie Lee for Little Bear Productions at Paramount Recording Studios.

Engineer Eric Prestidge putting the finishing touches on Richie Furay's upcoming Elektra LP at Producer's Workshop, Jim Mason producing. Also there, Quentin Meek mixing Gilles Valiquette for CBS Canada, while Dean Kay works on a new album for Ranwood Records on Ava Barber. The Barber project is being produced by Lawrence Welk's Telekew Productions.

Former Miles Davis producer Teo Macero and television composer Jim DiPasquale working with ATV Production's jazz group Auracle at A&M Studios. . . The three-hour NBC network special "America Salutes The Queen's Jubilee" was mixed by Gary Ulmer at Music Recorders, Inc., for Smith-Hemion Productions.

Jack Wagner and Jim Christianson of Walt Disney Productions working on the new Disney "Christmas On Parade Extravaganza" at International Automated Media, Irvine, Calif.

Recent activity at CBA Recording Studios include Harvey Fuqua and Leslie Drayton producing Sylvester, Ollie Brown engineering, helped by Diane Wilson; Jimmy Lewis producing himself, engineered by Brown with Tony Modster and Wilson assisting; Ben Delaine producing Wham; Roy Brown producing himself; and Gene Dossier producing himself.

Virgin recording at Redondo Pacific Studios, Ernie Hernandez producing and Jim Lanham engineering the Alpha 2 Management project. . . Phillips McLeod working on an album project at Devonshire, Tony Peluso producing and Russell Schmitt engineering. . . David Coe building a new Salty Dog Recording Studio in Van Nuys, Calif.

Out Of Town Notes:

Producer Mike Flicker working with Heart and Wendy Waldman at Seattle's Sea-West. Flicker is also producing two Ken Hinnear-managed bands called Dixon House Band and T.K.O. In other activity there, Leroy Bell and Casey James of Mighty Three Music doing demos for Elton John and the Spinners, engineered by Rick Keeler, and science fiction writer Frank Herbert recording an LP for Caedmon Records called "The Sandworms Of Dune," excerpts from his best selling book.

38 Special recording its second A&M album at producer Dan Hartman's own School House Studios outside Bridgeport, Conn. . . Quill completing a classical/progressive rock album project at Condor Ridge Recording in Santa Barbara, Calif., for Alpha 2 Management.

Dawn completing a radio campaign for the American Cancer Society at Bear West Studios with Bernardo producing, Vance Frost and Marty Albertson behind the board.

In mastering activities at Columbia Studios, Nashville, producer Ron Haffkine working on Katy Southern for Epic; Glenn Sutton working on Diane Jordan; Norro Wilson working on Pal Rakes and Margo Smith for Warner Bros.; True Records in mastering Mundo Earwood and Leon Everette; Jerry Foster working on Kari Foster for CBS; and Billy Sherrill working on Marty Robbins and Johnny Paycheck for CBS.

N.Y. Studio Offers Synthesizer Center

LOS ANGELES—Soundmixers Recording Studios, New York, has added an electronic music center to its facilities.

Headed up by resident synthesist Stephen Horelick, Soundmixers can now offer to clients such equipment as a Buchla Series 200 synthesizer capable of producing an almost unlimited range of sound effects and an Oberheim Four-Voice Polyphonic Synthesizer with programmer.

Horelick will be available to both program and perform on Soundmixers recording sessions with the equipment while qualified clients will be able to use the equipment themselves.



SCHOOL HONORS—At the 83rd anniversary luncheon of the Third Street Music School Settlement in New York, from left, are piano manufacturer John Steinway; lunch chairman John Phillips, president, CBS/Columbia Group; Andre Kostelanetz, the School's distinguished achievement in music award winner; Lincoln Center chairman Amyas Ames, distinguished service to music winner, and Philip Warner, president of the U.S.' original music settlement school which has given instruction to more than 65,500 children.

MORE EFFICIENT FINANCIALLY

British Vidtape Promo Firm Opens Los Angeles Office

LOS ANGELES—The increasing concentration of both English and American artists here, and an attempt to minimize traveling and production expenses, has prompted England-based Jon Roseman Productions, Inc., to open a Los Angeles office.

Today, the three-year-old videotape promotional firm has specialized in taping English acts which include the cream of British rock aristocracy. Among them are Rod Stewart, Rolling Stones, Electric Light Orchestra, 10cc, Leo Sayer, Bee Gees, Queen, Cliff Richard and others.

Although Roseman's prices run a bit steep, and they've been turned down by certain companies because of it, the company prides itself on its high quality productions.

For a day's shooting (sometimes two) the minimum is \$7,000 while the maximum can run in excess of \$15,000.

While the cost seems high, director Bruce Gowers says that in order

to maintain production standards, time is needed for proper lighting editing and shooting.

Also, each track that is shot is built around a specific concept which captures the band the way the artist and director see fit. "Our finished product is not just a band in performance," says Gowers. "We first see the band perform and then discuss a concept idea with them."

With Gowers now based in Los Angeles, travel expenses will be drastically reduced.

Many of the tapes done by the Roseman firm have been seen in the U.S. on Don Kirshner's "Rock Concert" and "Midnight Special."

Record companies requesting Roseman's services use the tapes for international promotion and presentations to overseas affiliates.

Gowers says the acts can be shot on two-inch tape or 60 m.m. film. Upon completion of the finished master, record companies may order additional copies at an additional fee.

New Companies

Andrew Egbe International Productions launched by Egbe, to deal in personal management and international concert promotion. Address: 1000 No. Westmount Dr., Suite 304, Los Angeles 90069, (213) 652-5086.

Big Fish Music founded by singer-songwriter Steve Goddard and his manager Chuck Tennin as the publishing arm of their label, California Sun Records. Initial copyright is Goddard's single "That's Not A Very Nice Thing To Do." Address: 10811 Hesby, No. Hollywood, Calif. 91601, (213) 766-7487.

Roma 88 Productions, formed by Fausto Lucignani and Antonio Esposito, to produce and promote traditional and folk Italian music. Address: 609 18th St., Union City, N.J. 07087.

Left Side Productions launched by Gregg Hothem and Esa Katajamaki to concentrate on concert promotion in the upper Midwest. Address: 358 E. Hewitt, Marquette, Mich. 49855, (906) 228-7314.

Turtle IV Productions, Inc.,

formed by entertainer Ben Vereen to coordinate his personal appearances and recording, television and motion picture projects. Address: 9100 Wilshire Blvd., Beverly Hills, Calif. 90212, (213) 274-8805.

Record Shack Act

• Continued from page 14

more seriously at prospects for helping to develop the African music market. He states that until now they had procrastinated about taking positive steps in that direction, and have discouraged local entrepreneurs who have sought licenses by demanding staggering advances.

O'Rourke states that once the African project gets underway, his company will also concentrate on importing more African music into this country. At present it imports a limited amount of African "High-life" music, which is finding a growing audience in discotheques in this country.

Record Shack, headed by Edward Portony, is one of the oldest established one-stops in the country. Headquartered in New York, it has branches in Dallas, Atlanta and Cleveland; and a joint venture operation in Paris.

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Overlap In Powers

...the law, payment is only on records "per-
inquinshed" by the pro-
...ers say there should be
...the end of three months
...statute's due date for
...payments at which time
...mechanicals on all rec-

ords made and distributed would re-
sume. Record producers say that up
to 30 months is needed before all re-
turns can be tallied.

Although few recordings are
made under compulsory licensing,
the payment practices allowed in the
Copyright Office rules will have
heavy impact on the industry prac-
tices in privately negotiated licenses.

Both the Tribunal chairman and
the Copyright Office counsel regret-
ted the White House delay of more
than six months on Tribunal nomi-
nations. It cost them the needed time
to consult with each other on these
matters, as the law suggests.

Both agencies plan to recommend
revisions in the law to Congress.
Counsel Baumgarten said the Copy-
right Office will examine its own
rules (decided under unprecedented
time pressure) after a year's time to
evaluate their fairness and practical
application.

Spokesmen for both copyright
owners and user industries were
thanked by the Tribunal chairman
and by the Copyright Office counsel
for their contribution to the shaping
of the new copyright law.

Most of the statements by the pa-
rade of industry people at the three
days of hearings were largely fami-
liar comments heard during the years
of revision proceedings on the Hill.
The witness list included well-
known spokesmen for the three mu-
sic licensor organizations, record
producers, authors and publishers,
and movie producers. Also, broad-
casters, jukebox operators and cable
tv spokesmen.

SESAC's Albert Ciancimino said
his organization and public broad-
casting representatives are nearing
an agreement on voluntary licensing
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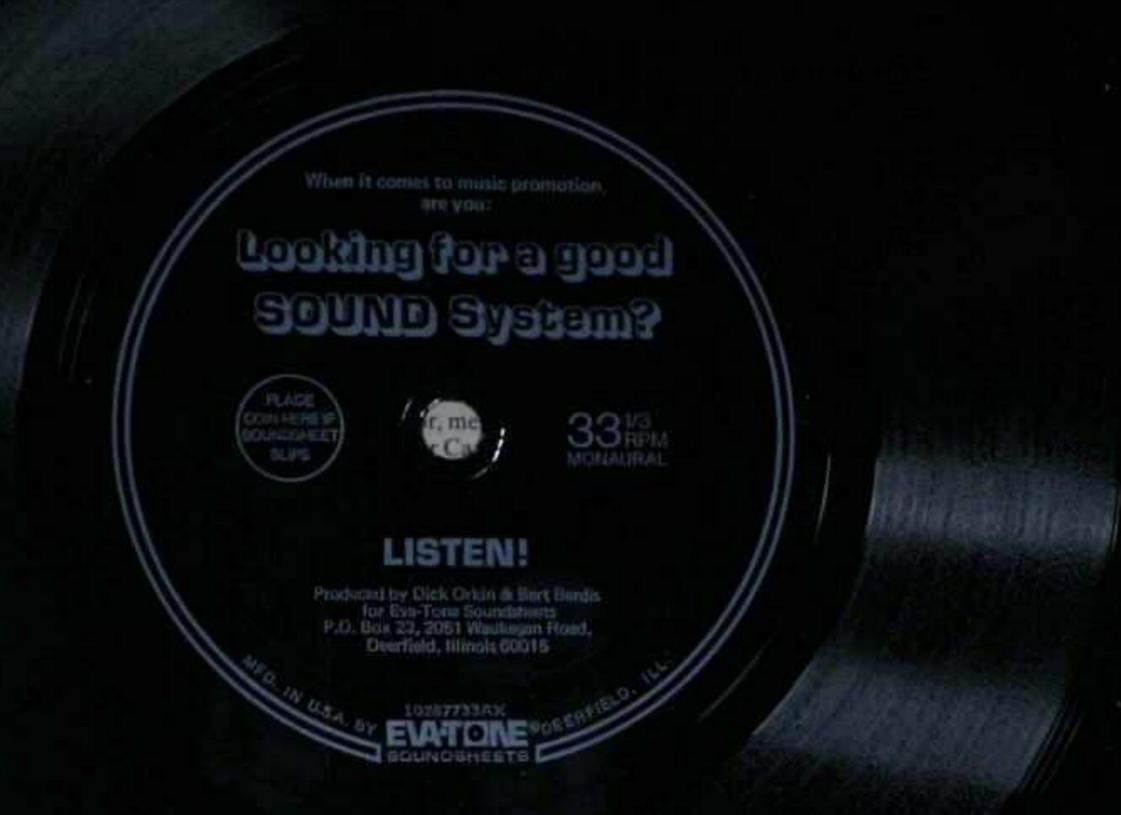
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Services

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...brother, Francis, and a half brother,
...Thomas G. Newman. Private fun-
...eral services were held Saturday
...(10) at the First Presbyterian Church
...in Stamford, Conn.



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cause it needs to know how many
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Sound Waves

Explore Digital Technology

By JOHN WORAM

NEW YORK—Recording pioneer Bert Whyte's recent analog, direct-to-disk and digital recording session in Boston (Billboard, Dec. 3, 1977) is cited by many as evidence that digital recording may well be on the way towards becoming standard operating procedure.

Obviously, the all-digital recording studio will not appear overnight, but Whyte's session gives audible proof that digital tape recording has the capacity to deliver direct-to-disk quality, while retaining the traditional advantages of tape.

As a result of the success of the Boston sessions, Crystal Clear Records president Ed Wodenjak is drawing up plans for a continuing series of direct-to-disk recordings. And as before, Soundstream, Inc. will be retained to provide simultaneous digital versions.

Overall technical details will be supervised by Whyte, who was recently awarded an AES fellowship for his "contributions to stereo recording, and for continuing audio criticism of a high order." The award was presented at the Society's recent New York convention (Billboard, Nov. 19, 1977), at which time digital recording hardware was much in evidence.

Crystal Clear—as well as other direct-to-disk labels—shows that the LP has a remarkable potential for high quality sound. However, the quality is restricted to a limited segment of today's music. Since retakes, overdubs, edits and such are not possible, direct-to-disk caters to a limited market at best. Given the ideal circumstances, direct-to-disk is spectacular. For the rest of the time, it doesn't work.

And here, digital technology seems to come to the rescue, with impressive improvement potential in two distinct areas. For the purist, there are improvements in signal-to-noise ratio, wow and flutter and such that have already been well-noted in the press. And for the Top 40 market, there's a virtual explosion in signal handling and processing capability in store.

In analog recording, perhaps the best-known signal processing device is the equalizer. In fact, there is scarcely a recording studio in the country that doesn't own at least some form of equalization device.

However, the equalizer as we now know it is not without its limitations.

For one thing, equalization applied with caution to signal, for fear of driving a portion of the preamp into tape saturation.

And then there's the phase shift. Although the on this subject has yet to be it's well known that equalization does peculiar things to the relationship of signals passing through these side effects worth about? Perhaps that question can be answered with certain. Nevertheless, the question is irrelevant with digital equalization.

Although digital equalization is not yet on the shelf at your local audio store, their eventual arrival should reduce or eliminate problems with level and phase. For as far as the digital tape is concerned, even the most aggressive equalization will merely change in bit structure—the recorded pulses that make up the traditional analog signal.

These might be compared to a special form of Morse code consisting only "dots" (1s) and the spaces between them (0s) are used to convey information. The sequence of 0s contains all the information needed to store dynamic range and equalization information. The digital-to-analog conversion back to traditional analog audio.

As for phase shift, there should be any. Soundstream Inc. president Dr. Thomas Stockham cautions that a digital equalizer need not produce any form of relative phase shift, as it modifies the frequency response of the signal. This aspect of digital technology may indeed have dramatic ramifications in the not-too-distant future.

Until fairly recently, phase response received scant attention, beyond the usual tape head azimuth adjustments. However, recent psycho-acoustic experiments have produced some startling sonic effects which include the localization of sound sources beyond, behind, above and in front of the loudspeaker.

Many of these effects are made possible through the careful manipulation of relative phase, and consequently, this parameter becomes vitally important, if the recording producer wishes to take advantage of these effects.

aged bands called **Dixon House Band** and **T.K.O.**. In other activity there, **Leroy Bell** and **Casey James** of **Mighty Three Music** doing demos for **Elton John** and the **Spinners**, engineered by **Rick Keeler**, and science fiction writer **Frank Herbert** recording an LP for **Caedmon Records** called "The Sandworms Of Dune," excerpts from his best selling book.

38 Special recording its second A&M album at producer **Dan Hartman's** own **School House Studios** outside Bridgeport, Conn. . . **Quill** completing a classical/progressive rock album project at **Condor Ridge Recording** in Santa Barbara, Calif., for **Alpha 2 Management**.

Dawn completing a radio campaign for the American Cancer Society at **Bear West Studios** with **Bernardo** producing, **Vance Frost** and **Marty Albertson** behind the board.

In mastering activities at **Columbia Studios**, Nashville, producer **Ron Haffkine** working on **Katy Southern** for **Epic**; **Glenn Sutton** working on **Diane Jordan**; **Norro Wilson** working on **Pal Rakes** and **Margo Smith** for **Warner Bros.**; **True Records** in mastering **Mundo Earwood** and **Leon Everette**; **Jerry Foster** working on **Kari Foster** for **CBS**; and **Billy Sherrill** working on **Marty Robbins** and **Johnny Paycheck** for **CBS**.

N.Y. Studio Offers Synthesizer Center

LOS ANGELES—Soundmixers Recording Studios, New York, has added an electronic music center to its facilities.

Headed up by resident synthesist **Stephen Horelick**, Soundmixers can now offer to clients such equipment as a **Buchla Series 200** synthesizer capable of producing an almost unlimited range of sound effects and an **Oberheim Four-Voice Polyphonic Synthesizer** with programmer.

Horelick will be available to both program and perform on Soundmixers recording sessions with the equipment while qualified clients will be able to use the equipment themselves.



down by certain companies because of it, the company prides itself on its high quality productions.

For a day's shooting (sometimes two) the minimum is \$7,000 while the maximum can run in excess of \$15,000.

While the cost seems high, director **Bruce Gowers** says that in order

Roseman's services use the tapes for international promotion and presentations to overseas affiliates.

Gowers says the acts can be shot on two-inch tape or 60 m.m. film. Upon completion of the finished master, record companies may order additional copies at an additional fee.

New Companies

Andrew Egbe International Productions launched by **Egbe**, to deal in personal management and international concert promotion. Address: 1000 No. Westmount Dr., Suite 304, Los Angeles 90069, (213) 652-5086.

Big Fish Music founded by singer-songwriter **Steve Goddard** and his manager **Chuck Tennin** as the publishing arm of their label, **California Sun Records**. Initial copyright is Goddard's single "That's Not A Very Nice Thing To Do." Address: 10811 Hesby, No. Hollywood, Calif. 91601, (213) 766-7487.

Roma 88 Productions, formed by **Fausto Lucignani** and **Antonio Esposito**, to produce and promote traditional and folk Italian music. Address: 609 18th St., Union City, N.J. 07087.

Left Side Productions launched by **Gregg Hothem** and **Esa Katjamaki** to concentrate on concert promotion in the upper Midwest. Address: 358 E. Hewitt, Marquette, Mich. 49855, (906) 228-7314.

Turtle IV Productions, Inc.

formed by entertainer **Ben Vereen** to coordinate his personal appearances and recording, television and motion picture projects. Address: 9100 Wilshire Blvd., Beverly Hills, Calif. 90212, (213) 274-8805.

Record Shack Act

Continued from page 14
more seriously at prospects for helping to develop the African music market. He states that until now they had procrastinated about taking positive steps in that direction, and have discouraged local entrepreneurs who have sought licenses by demanding staggering advances.

O'Rourke states that once the African project gets underway, his company will also concentrate on importing more African music into this country. At present it imports a limited amount of African "High-life" music, which is finding a growing audience in discotheques in this country.

Record Shack, headed by **Edward Portony**, is one of the oldest established one-stops in the country. Headquartered in New York, it has branches in Dallas, Atlanta and Cleveland; and a joint venture operation in Paris.

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Copyright Office And Tribunal May Overlap In Powers

Continued from page 1

use in recordings, cable television, jukeboxes and public broadcasting.

These rules (due out before the law takes effect Jan. 1, 1978) include regulations for timely payment of statutory mechanicals to copyright owners which will have a ricochet effect on negotiated recordings.

The problems of meshing gears by two agencies came out at the Dec. 6-8 hearings called by Tribunal chairman Thomas Brennan to acquaint the new commissioners with the views of music licensors, publishers, record producers, broadcasters, et al—including the role of the Copyright Office.

Copyright Office counsel Jon Baumgarten, speaking for Register of Copyrights Barbara Ringer (both having had long years of friendly relationship with the Tribunal chairman during his decade as Senate Copyrights Subcommittee counsel), explained the controversy in the proposed jukebox rule making, which he says will be finalized soon.

The main problem involves demands by music publishers that the Copyright Office require jukebox operators to provide location listings. They would prefer the updated listings to be kept on file at the Copyright Office.

The Copyright Office holds that it is not its responsibility either to require or maintain such a list.

But in view of the Tribunal's job to fairly distribute jukebox (and cable tv) royalty, commissioner Lawrence James wanted to know how we can get accurate statistics from and for these industries?"

The Copyright Office counsel said, "It is not our problem to ascertain how many jukeboxes (or cable systems) there are. Enforcement is left to the copyright owners. It might become the Tribunal's problem because it needs to know how many there are, and what revenues to expect, particularly in view of any future rate changes."

Meanwhile, the Tribunal published Thursday (8) a notice of proposed rulemaking to provide access for copyright owners or licensors to jukeboxes in locations (such as bars, restaurants, etc.). The law requires access (without harassment) to determine fair shares of the jukebox performance royalty pool to be col-

lected by the Copyright Office and distributed by the Tribunal.

Another disputed area is in the compulsory licensing of recordings. The Copyright Office has been asked to decide how long a record company should be allowed to hold its "reserve" fund against payment of mechanical royalties on late re-

turns. Under the law, payment is mandatory only on records "permanently relinquished" by the producers.

Music owners say there should be a cutoff at the end of three months beyond the statute's due date for monthly payments at which time payment of mechanicals on all rec-

ords made and distributed would resume. Record producers say that up to 30 months is needed before all returns can be tallied.

Although few recordings are made under compulsory licensing, the payment practices allowed in the Copyright Office rules will have heavy impact on the industry practices in privately negotiated licenses.

Both the Tribunal chairman and the Copyright Office counsel regretted the White House delay of more than six months on Tribunal nominations. It cost them the needed time to consult with each other on these matters, as the law suggests.

Both agencies plan to recommend revisions in the law to Congress. Counsel Baumgarten said the Copyright Office will examine its own rules (decided under unprecedented time pressure) after a year's time to evaluate their fairness and practical application.

Spokesmen for both copyright owners and user industries were thanked by the Tribunal chairman and by the Copyright Office counsel for their contribution to the shaping of the new copyright law.

Most of the statements by the parade of industry people at the three days of hearings were largely familiar comments heard during the years of revision proceedings on the Hill. The witness list included well-known spokesmen for the three music licensor organizations, record producers, authors and publishers, and movie producers. Also, broadcasters, jukebox operators and cable tv spokesmen.

SESAC's Albert Ciancimino said his organization and public broadcasting representatives are nearing an agreement on voluntary licensing rates for SESAC music, but details could not be revealed at this time.

The Tribunal will hold hearings on the compulsory licensing of music for public broadcasters Jan. 30 and 31, 1978. The Tribunal has the job of deciding as well as periodically reviewing rates for public broadcast stations.

Cap Calls Its New Baby EMI America

Continued from page 3

promotion team expected to swell as the label becomes established.

EMI America will have product manufactured and distributed through the existing Capitol structure.

In addition to Mazza, the nucleus of the new executive staff includes Don Grierson, director, merchandising and advertising for Capitol, who becomes vice president of a&r; J.J. Jordan, an editor at Radio & Records, who becomes director of national promotion; and Bill Straw, who has spent the last year as an attorney in private practice, who becomes director of business affairs.

Bhaskar Menon, president and chief executive officer of Capitol Industries-EMI, Inc., becomes chairman and chief executive officer of the new label.

According to Menon, "The new label will be an independent source of top American talent for world markets and a means of enhancing our already considerable marketing success in the U.S."

"EMI America will rapidly establish total national promotion and marketing capability to support its own distinctive artist roster."

"The label will derive strength by collaborating with its sister company, Capitol Records, for physical manufacture and distribution of product in the U.S. International exploitation will be licensed to Capitol in Canada and to EMI associates outside North America."

"We look to the U.S. both as our largest single market and as our most crucial source of talent."

According to Menon and Mazza, talent on the new label will be reflective of the type of repertoire Capitol has now.

Says Mazza: "We would hope to have a mixture of new as well as semi-established and new artists and may have 10 to 15 artists on the label within a one to two-year period."

Adds Menon: "We intend creating a separate talent source which will have its own distinctive approach and flair which will become identifiable. We look at EMI America as a parallel source of talent to Capitol."

Both executives view the new venture as an extension of a "growing, healthy business" as well as an op-

portunity for Capitol to extend its market share in the U.S.

In addition, Menon does not foresee EMI America straining Capitol's manufacturing capability although he does admit that Capitol pressing plants right now are working 24 hours a day producing not only its own product but product for clients such as Warner Bros.

The Capitol chief executive notes the label is "continually studying its manufacturing capability" and recently added 28 new presses to its Eastern plant.

"We have been expanding in that direction anyway," he says.

The Capitol chief executive adds that the worldwide Capitol-EMI structure has the exploration of new record manufacturing technologies as an ongoing top priority.

LP 'Father' Goldmark Services

Continued from page 12

"The development of the long-playing record impelled the recording industry, including RCA, the giant of the communications business, to change for the better its historical pattern of record production."

"My work in color television resulted, I think, in bringing color to the public a decade faster than it otherwise may have come, though not exactly in the form I intended."

"Finally, electronic video recording, though it ended up without the auspices of CBS, fired up the video-

cassette business into the potential multimillion-dollar industry whose fruits we are beginning to enjoy today."

Surviving are Diane, his third wife, and their two children, Jonathan and Susan, and four other children by a previous marriage including Peter Jr., executive director of the Port Authority of New York and New Jersey, and Francis Massey, Christopher and Andrew. Also a brother, Francis, and a half brother, Thomas G. Newman. Private funeral services were held Saturday (10) at the First Presbyterian Church in Stamford, Conn.

DECEMBER 17, 1977, BILLBOARD

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HOLIDAY JOY IN U.K.

Singles Surge Mines Year-End Bonanza For EMI, CBS & Indies

By ADAM WHITE

LONDON—The year-end singles boom here is giving many independent labels their biggest-ever hits, with particularly heavy business for Magnet, Creole, Transatlantic/Logo, Stiff, Beserkley and DJM.

But it is the majors, notably EMI and CBS, which are turning in the most dramatic sales figures.

EMI, under heavy attack from the competition for much of this year, has regained singles momentum with sales of over a million for Wings and Queen, following big hits by the Tom Robinson Band and La Belle Epoque.

Wings' "Mull Of Kintyre" has proved a phenomenal seller, with a one-day order to EMI of 100,000 and total sales well over 700,000, to become Wings' first chart-topper in the U.K. The Queen single, group's biggest for a year, is near the 500,000 mark.

CBS had 10% of the Top 50 week ending Dec. 3 with singles from Abba, the Barron Knights, Santana, the Jacksons, Dorothy Moore, Paul Simon, Deniece Williams and, on company-owned GTO, the Dooleys, Donna Summer and Noosha Fox.

"Floral Dance," by the Brighthouse and Rastrick Band, is Transatlantic's first chart entry for nearly eight years, coming within months of its takeover by Logo Records, the company set up by Geoff Hannington and Olav Wyper. Demand, running to more than 20,000 copies a day, is forcing Transatlantic to seek overseas pressing facilities.

The Darts' "Daddy Cool" is the first Magnet Top 10 single since early 1976.

Newer contenders have had their

best-selling singles to date, Berserkley with Jonathan Richman's "Egyptian Reggae" and Stiff with Elvis Costello's "Watchin' The Detectives."

Creole and its associated labels have enjoyed Top 10 hits previously, but Ruby Winters' "I Will" has gained the highest chart placing for the Creole label itself. It has sold more than 250,000 copies.

Disk jockey Kenny Everett and Mike Vickers' "Captain Kremmen" has been the first DJM Top 50 entry since April, and the same company has Village People's "San Francisco" in the chart, largely due to disco action.

The Righteous Brothers' "You've Lost That Lovin' Feelin'" is a first U.K. chart entry for the Phil Spector International label; Bing Crosby's "White Christmas" is a first Top 50 hit for MCA since Rose Royce in May and the first time it has shown in the British charts since it was introduced in 1952, even though it remains the biggest-selling single of all time.

U.K. Agency To Probe Discounting

LONDON—Discounting, chief cause of worry for the independent record dealer, is to be the subject of a report here by the Monopolies and Mergers Commission.

The Music Trades Assn. will provide information and make recommendations on various aspects of discounting, both by manufacturer to retailer and retailer to customer.

The government spotlight has moved to this matter at the request of the Minister of State for Prices and Consumer Protection. The commission report will deal with the entire retail trade.

The MTA submissions will be worked out by a special committee, involving members who are for and against retail discounting.

The commission has asked for information about "the acquisition by, or supply to, some retailers of goods at prices less than those charged to other retailers by the same supplier, or on terms which involve the provision of any special benefit in money or money's worth by the supplier to those retailers in connection with the supply of goods."

COPYRIGHT GROUP STUDY

Intl Levy On Blank Videotape Urged

• Continued from page 3

changes in the terms of international protection treaties are advisable or practical at this time to deal with the video taping problem. Individual member countries should handle it, they believe.

The U.S. belongs only to the Uni-

versal Copyright Convention and not to the more strictly protective Berne Union, or the Rome Convention for protection of rights of broadcasters, record producers and performers.

The study prefers not to employ the term "tax," but refers only to "compensation" money for an internationally shared royalty pool to offset copyright loss from home video taping.

The first presentation of the report in February 1977 had wide airing before a roster of international nongovernment copyright protection organizations, under sponsorship of UNESCO and the World Intellectual Property Organization in Geneva.

Cook To Head New RCA Unit In Asia-Pacific

NEW YORK—RCA Records has promoted Robert F. Cook to the new post of division vice president, Asia-Pacific region, in a move spearheading an accelerated drive in that area of the world.

Cook, who is headquartered in Sydney, will remain as chairman and managing director of RCA Ltd. in Australia, a position he's held since January 1976.

Intl Pop Publisher Group Due For MIDEM Launch

NEW YORK—Music Publisher associations from more than 15 countries will be represented at a meeting in Cannes next month which will see the formal establishment of the International Federation of Popular Music Publishers (IFPMP).

The new organization, which has been in the process of formation since early this year (Billboard, May 28, 1977), is designed to promote the interests of pop publishers throughout the world and to provide them with a stronger voice within the councils of the International Publishers Assn.

Officers of the new organization, to be elected at a Jan. 22 meeting held during the run of MIDEM, will function as delegates to the Inter-

national Confederation of Music Publishers, an umbrella group within the IPA which also includes publishers of serious music.

During its planning phase Sa Chiantia and Leonard Feist, officers of the U.S. publishers association NMPA served IFPMP as acting president and acting secretary general, respectively.

A preamble to the new federation's bylaws sets forth its objectives, as follows:

"To create and promote the rights of publishers of popular music nationally through statutes, case law, contract, and internationally through conventions and agreements, and where such rights already exist, to defend, preserve and develop them."

REVIVAL TREND

New Versions Of Oldies Find U.K. Chart Favor

By ADAM WHITE

LONDON—Some 20 revivals of old songs have figured in the U.K. charts over the past two months and the trend of giving new life to old hits shows no sign of abating.

Now medleys are finding favor with singles by Silver Convention (Magnet), DBM (Atlantic) and Cafe Creme (Harvest) featuring clusters of Beatles songs. Tommi does the same for the Rolling Stones on "Disco Satisfaction," on Private Stock, and Long Tall Ernie and the Shakers tackle a number of vintage rock 'n' roll tunes on "Do You Remember?" (Polydor).

The concept is often highly commercial but it poses publishing royalty problems when the titles come from different writers.

The technique had Top 10 effect last year by the Ritchie Family and

their "Best Disco In Town" (Polydor) and with Top 30 status for Shalamar with "Uptown Festival" (RCA). These featured disco and Motown songs.

More conventional single updates popular here include Billy Paul's "Only The Strong Survive" (PIR), Julie Covington's "Only Women Bleed" (Virgin), Santa Esmeralda's "Don't Let Me Be Misunderstood" (Philips); Ruby Winters' "I Will" (Creole); Showaddywaddy's "Dancin'-Party" (Arista); the Darts' "Daddy Cool" (Magnet); Smokie's "Needles And Pins" (Rak); and Santana's "She's Not There" (CBS).

Latest list of new interpretations include Elvis Presley's "My Way" (RCA), Elkie Brooks' "Do Right Woman" (A&M), the Banned's "Little Girl" (Harvest), Steve Hillage's "Not Fade Away" and the Four Tops' "For Your Love."

Other artists with chart success from revival activities include La Belle Epoque, Ram Jam, Steve Gibbons, Nazareth, Candi Staton, Rita Coolidge and Mary Mason.

Discos Capitol New Division For EMI Spain

BARCELONA—Just a few months after the creation of Discos Epic as an independent division of CBS here, Pierre Maget, managing director of EMI-Odeon S.A., has created Discos Capitol, a new division of his company.

Manager of the division is Rafael Gil, formerly a&r and promotion director of EMI in Spain. The unit has its own sales distribution network and complete independence from the parent company in terms of production and promotion.

First release batch includes: "Hard Rock Cafe," by Carole King; "Spanish Stroll," from Mink de Ville; "Jukin'" by Manhattan Transfer; Dr. Hook's "Walk Right In"; and product from the group Tavares.

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Acts From Throughout World Receive Welcome In L.A.

Continued from page 43

tomorrow prediction no one is quite willing to make). Delgado will have plenty to do.

But what is his prescription for saving the sagging caravans? "If the caravan has gone down, it's because there have been too many shows and not enough new artists. Mexico is simply short on new talent. It is producing only two or three new successful faces each year. So the same artists appear so often on these caravans that when the people see them coming again, they just feel like cry-

"I would say that if we don't start bringing eight or nine top new acts from Mexico every year, this caravan business won't last another three years. The other thing is that this business is just over-crowded. Everybody wants to be a concert impresario these days."

Tony De Marco echoes his partner's analysis: "It used to be that all the caravan shows did well. Now it's hit and miss. And I think it's just that the novelty has worn off. In a way, we've spoiled the public which has become very independent these days. We've given them so much



Tony De Marco: defends the Mexican shows at the Million Dollar Theatre.

that nothing interests them anymore."

Aside from over-exposure and the promoter glut mentioned by Delgado, De Marco cites the weekly Mexican musical variety series "Siempre En Domingo" as a factor in the caravan question.

The show, which goes on for sev-

eral hours featuring the top Latin talent, began airing on U.S. Spanish television about two years ago. Before that, the public here had only rare opportunities to see their artists on tv.

Like Delgado, De Marco is a live Latin music mogul. Aside from the Million Dollar Theater shows, he stages the Mexican presentations at local entertainment parks like Disneyland, Magic Mountain and the Santa Anita Racetrack, mostly on holidays.

He is also a partner with another local figure, Alfredo Garcia, editor of a local entertainment weekly, in sponsoring the yearly Disco De Oro show, a sort of artist awards affair that honors a dozen or more artists.

Garcia says this year's Disco De Oro presentation, held at the Sports Arena Aug. 27, featured "14 first-class artists" but drew only 9,000 people. De Marco adds that the pair lost \$20,000 on the event. (De Marco says the pair share costs and losses 70% to 30%, with Garcia taking the smaller share.)

Garcia who founded and produced the show for the first five years, reports that the first time he staged a Disco De Oro in 1967, the Sports Arena was packed to capacity. In the 10 ensuing years, "there has never again been a full-house" for the event.

Attendance, he notes, has hovered around 14,000 to 15,000 after that first event until 1976 when it slipped to 11,000, then slipped again to 9,000 this year.

The reason for the decline? Public boredom, says Garcia along with the others.

"As far as the Disco De Oro goes, we're going to restructure the show next year," says Garcia. "It will be something extraordinarily special, with a totally new focus."

The caravan promoters have plenty of detractors, and Garcia is now apparently among them.

"As far as I'm concerned, the caravans have had their day. You just can't have another caravan show like before, where an act gets up on-stage, sings, gets off, and the next act gets up. It seems like it's been the same thing for 30 years. Creativity, zero. Initiative, zero. Interest for the public, zero."

"You don't need 20 acts. You need imagination."

Aside from bringing in new talent, Garcia recommends a greater emphasis on production values like staging, sound systems, set design, and balance of talent.

His harshest criticism, though, is aimed at the treatment of the artists which he goes so far as to say are "exploited."

Garcia claims a typical caravan contract books all its artists for an average of \$20,000 for the entire month with no percentage of the gate and no limit to the number of shows to be performed.

Delgado more or less confirms the talent costs: \$20,000 to book 15 artists for the month for two shows per day.

De Marco confirms the taxing pace of the tour: "I was invited to get involved with the caravans, but I'm afraid of it. It's just too hectic and I don't think that I could take the grief and aggravation and the pressure." (DeMarco is co-promoter only of the L.A. stop of the caravan.)

Jose Garcia, president of Latin International label who puts on his own yearly Latin talent extravaganza called el Globo De Oro, worries more about the effect of the caravan pressure on the performers.

"The caravans wear down the artists. They never rest. Today here, to-

DIVERSIFICATION DESIRED

L.A. Greek & Pantages Open For Latin Talent

By AGUSTIN GURZA

LOS ANGELES—Nederlander Of California, operators of the Greek Theatre and the Pantages Theatre, is actively seeking to book Latin talent in these two local area venues.

Allan Bregman, vice president of Nederlander, says the organization "wants to diversify" the attractions at the locations and especially "wants to make them available for Latin acts."

The move can be crucial to major international Latin stars who have been faced with limited options as far as local venues are concerned.

Bregman says that Lupi Rodriguez, who has been active in other area promotions, will be working for Nederlander on a consultant basis helping to attract talent and assisting with publicity and promotion of shows which are eventually booked. Bregman explains that Nederlander itself produces all events.

Aside from the 4,600-seat Greek and the approximately 2,500-seat Pantages, Bregman says the firm will also be looking to open both the Palace and the Uris theatres in New York to

Latin talent. He calls these theatres "excellent showcases for variety performers."

Rodriguez believes the public demand to see top international Latin acts has forced the search for new venues.

"Where do you go in Los Angeles after the Shrine?" she asks. "And why did Raphael have to perform in a boxing ring in San Diego? We simply have to open new places for these artists to appear."

Among the names mentioned by Rodriguez as possibilities for the locations are Joan Manuel Serrat, Miguel Gallardo, Mario Echeverria, Lorenzo Santamaria Alberto Cortez, Manolo Otero, perhaps Pablo Abaira and certainly Julio Iglesias if he considers a return engagement in this city.

Rodriguez also mentions the possibility of staging a salsa concert and show along the lines of what has been done with top salsa acts in New York.

Bregman reports he has also spoken with promoter Tony De Marco about booking talent into the Pantages, but no package has been arranged as yet.

morrow there. So they're in no shape to perform at their best for the public. They physically can't do it," says Garcia.

So contrary to De Marco's analysis that the public has been spoiled with too much, Garcia like other critics say the caravan public is often sold short.

"Over the years," says Garcia, "big name artists have been announced for these affairs and have not shown up. Sometimes as a gimmick, they'll announce that an artist is to be presented an award, but they won't say that the artist himself has not been contracted to appear to receive the award. Well, the public has been getting smart to this all along."

While Alfredo Garcia's Disco De Oro has been declining in popularity, Jose Garcia's Globo De Oro has not. Also held at the Sports Arena featuring more than a dozen top names, the latter Garcia says his show drew a full house, (16,860) in 1976 and slightly less (around 15,000) this year.

The Globo show, says Jose Garcia, is not intended to make money as a talent promotion. It is a device he uses as a promotional tool for artists on his own label (which holds the EMI Latin license) and for Latin records sales in general since he is also owner of one of the biggest one-stop/retail operations here.

So, though he may have lost money in some of the past Globo shows, he says he more than makes up for it in record sales.

Still, others wonder how he has kept interest for his show so high, when interest for similar events is waning.

"The balance in the type of talent presented," is Garcia's explanation. And indeed, the Globo has an appealing mix of artists, many coming from EMI in Mexico, Spain and Argentina, as well as from other labels, balancing between Mexican and in-

ternational acts. Many of the latter appear in Los Angeles only once each year at the Globo.

So if talent balance is the key, and Delgado himself is desperately looking for new faces to spark his caravans, why doesn't he mix the Mexican acts with the international ones for his caravans?

Says Delgado: "Even my family tells me I should put in romantic music, international ballad type things. I have to look at things commercially, and unfortunately, my Mexican public, 80% of which comes from Mexico's provinces (non-urban), doesn't really like it that much."

As evidence, Delgado cites the case of Mexican balladeer, Marco Antonio Muniz, who was bought as headliner for a 10-day stint at the Million Dollar Theater.

The total gross over 10 days for the Muniz show was less than \$22,000, he says. In striking contrast, the popular Mexican ranchera singer Yolanda Del Rio was capable of grossing \$25,000 in a single day during her Million Dollar stay.

Delgado defends himself further claiming he and De Marco have been trying to "educate" the Million Dollar public by bringing in a greater variety of acts, citing the billing of Mexico's international star Napoleon along with Yolanda Del Rio. That show, incidentally, broke the previous second-day record for a total 10-day gross at the Million Dollar which had been held by headliner Angelica Maria with a reported \$146,000.

The Yolanda Del Rio bill did a reported \$147,000. No artist has come close to the first-place record held by Mexican superstar Vicente Fernandez at \$162,000. All figures are according to Delgado.

Ultimately, however, Delgado says the divisions between his Mexi-

(Continued on page 93)

Billboard SPECIAL SURVEY For Week Ending 12/17/77

Billboard Special Survey Hot Latin LPs

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CHICAGO (Pop)		MIAMI (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CHELO La Voz Ranchera, Musart 10638	1	JULIO IGLESIAS A Mis 33 Años, Alhambra 38
2	JUAN GABRIEL Siempre En Mi Mente, Arcano 3388	2	NELSON NED El Romantico De America, West Side Latino 4114
3	YOLANDA DEL RIO La Hija De Nadie, Arcano 3202	3	MARIO ECHEVERRIA En Este Momento Y A Estas Horas, Latin International 6036
4	LOS TIGRES DEL NORTE Vivan Los Mojados, Fama 554	4	ALMA Alma, Alhambra 148
5	LOS HUMILDES Besitos, Fama 560	5	JOSE-JOSE Reencuentro, Pronto 1026
6	COSTA CHICA Tapame, Fama 549	6	HUGO BLANCO Bailables, West Side Latino 4113
7	VICENTE FERNANDEZ La Muerte De Un Gallero, Caytronics 1492	7	CAMILO SESTO Rasgos, Pronto 1025
8	CHELO Con Mariachi, Musart 10585	8	LOS SOBRINOS DEL JUEZ The Judge's Nephews, Audio Latino 5030
9	GRUPO MIRAMAR Una Lagrima & Un Recuerdo, Accion 4014	9	MIAMI SOUND MACHINE Renacer, Audioton 5421
10	JUAN GABRIEL Con Mariachi, Vol. 2, Arcano 3353	10	LUIS GARDEY Nosotros, Miami 6193
11	JULIO IGLESIAS America, Alhambra 27	11	DANNY DANIEL Nunca Supe La Verdad, Borinquen 1327
12	LOS HUMILDES Numero 4, Fama 541	12	ELIO ROCA El Show De Elio Roca, Miami 6200
13	GERARDO REYES Ya Vas Camal, Caytronics 1494	13	LOLITA Abrazame, Caytronics 1489
14	EDUARDO NUNEZ Amor Secreto, Ruff 9057	14	RICARDO CERRATTO El Sol Nace Para Todos, Latin International
15	LOS FELINOS Los Felinos, Musart 1701	15	SUSY LEMAN Vico 722
16	LUCIA MENDEZ Frente A Frente, Arcano 3362	16	YOLANDITA MONGE Reflexiones, Coco 129
17	ELIO ROCA Quiero Dibujarte, Miami 6042	17	TOMAS DE SAN JULIAN Pronto 1023
18	MARIO QUINTERO Nomas Contigo, Orefeon 12-973	18	ROCIO JURADO Amor Marinero, Arcano 3382
19	JUAN GABRIEL Con Mariachi, Arcano 3283	19	YOLANDITA MONGE Floreciendo, Coco 123
20	NELSON NED En Accion, West Side Latino 4075	20	TANIA Incredible, Top Hits 2014
21	LOS HUMILDES Un Pobre Nomas, Fama 524	21	LISSETTE Justo Yo, Borinquen 1306
22	JULIO IGLESIAS El Amor, Alhambra 23	22	JULIO IGLESIAS America, Alhambra 27
23	YNDIO Herida De Amor, Miami 6165	23	JULIO IGLESIAS El Amor, Alhambra 23
24	LA CRUZ ROJA DE SAN MARCOS Rumbo A Colombia, Miami 6198	24	LISSETTE Quereme, Borinquen 1302
25	LOS TIGRES DEL NORTE Pueblo Querido, Fama 538	25	EYDIE GORME/DANNY RIVERA Muy Amigos/Close Friends, Gala 2003

DECEMBER 17, 1977, BILLBOARD

CHAIN REACTION

U.K. Dealers Kick Up Fuss Over Folio Sales By Boots

By TERRI ANDERSON

LONDON—Strong adverse reaction from music retailers here to Chappell's decision to sell music folios in the Boots chain store is blamed on a breakdown in communication between the publishing house and the Music Trades Assn.

Joyce Bailey, chairman of the MTA sheet music committee, says the association knew nothing of the plan until it appeared in the press. Protests came in from members from all over the U.K. A meeting was called between the committee and Chappell, but it was found the matter was a fait accompli, with contracts already signed.

Now Mrs. Bailey stresses that there is no antagonism between Chappell and the MTA, but there is a need to clarify music traders' anxiety to avoid a repeat of the perpetual friction between disk dealers and the record-discounting multiples.

"We see the Chappell move as the old business of 'creaming off' again, just as it happens in the record trade. They take the best-sellers, the music bought by Mister Average, give it to a multiple, but still expect the music dealer to stock the less popular material."

At the meeting it was agreed that Chappell would not extend its scheme on folios without informing the MTA, and Chappell assured the committee that no spread of the multiples distribution plan was in the air.

In return, the MTA says its members will try to do more to support the publishing house. But it was made clear that if the sheet music situation seemed to be following the record pattern, traders would not be prepared to stock folios in depth when they knew they were being sold by the multiples.

Mrs. Bailey says she feels Robin Wood, general manager of Chappell, simply did not realize music traders would feel so strongly about the matter and believed that another outlet would be good for the trade by increasing sales overall. "But we've made our position very clear to him," she says.

CBS BACKS OFF

Virgin To 1-Stop 4-Letter-Word LP

LONDON—Virgin Records is setting up its own one-stop operation to handle the "adults only" album "Come Again," which is liberally peppered with four-letter expletives, following a CBS decision not to continue its distribution.

The album, recorded by Derek and Clive, otherwise Peter Cook and Dudley Moore, carries two notices warning against sales to people under the age of 18.

According to Virgin, stocks had been pressed up secretly at various plants around the country and handed over to CBS for distribution, but the major held on to the albums

International

5 New Labels Surface In U.K. In 1-Week Span

LONDON—More and more new labels are being set up in the U.K., with five, operating from offices in London, Birmingham and Coventry, coming in the space of a week.

Breaker Records, of Erdington, debuts with a single "Punker" by Le Ritz, distribution via usual one-stops. Lout Records, of London's East End, weighs in with Headache and a single "I Can't Stand Still," with more punk and rock signings expected in the New Year.

Old Knew Wave Records, of London, bows in with Keith Armstrong's "Amazing Grace." Zama Records, of Coventry, comes in with local band the Flys and a five-track EP, the company set up by Chris and Anthony King, managers of the band.

Stairway Records, of southwest London, is set up by independent producer Jon Samuel, and includes publishing arm Samsong Music. Signed acts are Gus Yeadon (one-time member of Love Affair), singer Beverly Saint-Claire and songwriter Dave Weaver.



DOWN UNDER PRIZES—A.W.T. Smith, managing director of CBS Records Australia, presents Carlos Santana with six gold and platinum disks for outstanding record sales. Santana was in Australia briefly to appear in recent Rockarena concerts held in Sydney and Melbourne.

K-Tel Enters Spanish Market With Presley TV Twofer

By FERNANDO SALAVERRI

MADRID—Spain has become the 15th territory in which the K-Tel International Group operates, and the first release by the tv-merchandise is a double Elvis Presley album featuring 40 rock 'n' roll titles.

This initial television campaign runs through to Jan. 4. It will be followed 15 days later by an album of 16 tracks of originals by rock artists such as Bill Haley, Little Richard and the Exciters.

Records and tapes account for around 75% of K-Tel activities. In Spain, the firm exists as a branch of the French company, with Alain Milhaud topping the management team.

In Spain, Manuel Gomez, formerly commercial director at RCA, is commercial director. The first year in Spain will cover some half-dozen tv-supported releases, additionally backed up by advertising in newspapers and magazines.

One aim of the Spanish branch is to release as much national product as possible. It will enter into contracts with the national and multinational companies here for specific releases of national acts.

But it will also merchandise other product, such as storage files for records and cassettes, knife sharpeners and other items of potentially big sales demand. First launch in this field will be early next year.

Until now, prohibitive prices for tv advertisements (around \$9,600 for a 20-second spot) have ruled out participation by most record companies.

Last year there were two attempts, one by Belter selling a two-album set from its main artist Manolo Escobar, and the other a joint production by Fonogram and Polydor on a "Super 20" hit compilation package.

But the arrival of K-Tel has prompted more action in testing out tv-merchandising. CBS, with Zafiro and Hispavox, have joined forces to make a double album linking the hits of big-name artists such as Albert Hammond, Joan Manuel Serrat, Roberto Carlos, Waldo de los Rios, Santana, Boston, Raphael, Herb Alpert, Bebu Silveti and Mocadedes.

This package, retailing at \$9, is titled "Los Super 30." CBS is handling the marketing and estimates eventual sales of 500,000 units.

Other co-production packages are in the pipeline.

Vintage Presley Due On Charly

LONDON—Charly Records here expects to release next year rare recordings made by Elvis Presley as part of the so-called "million dollar quartet" in the mid-1950s.

The sessions, taped by Sun chief Sam Phillips in Memphis, Tenn., featured Presley working with Johnny Cash, Jerry Lee Lewis and Carl Perkins on songs like "Blueberry Hill," "Tutti Frutti" and religious items like "The Old Rugged Cross."

Joop Visser, Charly managing director, says that Shelby Singleton, who acquired rights to Sun from Phillips (excluding the solo recordings which were bought by RCA) in 1969, claims to have the quartet tapes. Charly expects to gain the rights as Singleton's U.K. licensee.

Presley was on piano, Perkins and Cash on guitar and Lewis added vocal harmonies.

CO-PRODUCTIONS INCREASE

Czech Projects Attract West

By LUBOMIR DORUZKA

PRAGUE—Czech orchestras, soloists and recording studios are increasingly being used for co-productions or custom recordings by leading West European companies.

Decca recently used Czech soloists for its recording of a complete opera set of Janacek's "Katia Kabanova," with conductor Charles Mackerras, produced in Vienna.

For the recording of a second Janacek opera, Decca wants to move its recording team to Brno, Janacek's birthplace, and again use mostly Czech soloists and a Czech orchestra. It has still to be decided whether this will be a Decca property or a co-production between Decca and Supraphon. It is expected further Janacek operas will follow in the series.

Polydor International is recording in Prague a complete set of Dvorak String Quartets. This will be a 12-LP set and the project is to be extended to include a complete edition of Dvorak chamber music.

In the meantime Dvorak's piano trios are being recorded by the Suk Trio in a co-production between Supraphon and Nippon Columbia.

The Munich-based Filmkunst Musikverlag is using the Supraphon studios in Prague, and Czech composer Karel Svoboda, who writes most of Karel Gott's hits, for the

recording of music for important television serials. The series "Maya The Bee," with 52 installments, has already been screened in Germany, Austria, Switzerland, Italy, Spain, Portugal, Belgium, Holland, Luxembourg, Sweden, Denmark and Norway, with deals for the U.S. and Mexico being negotiated.

Eight albums of music from this series have so far sold in excess of 1.5 million units, with a hit single of the

title theme by Karel Gott. Now the series is to be extended by another 52, or possibly 104, installments, a decision forced upon tv companies by massive protest mail when it originally ended after 52 shows.

Another Filmkunst-Supraphon co-production was the television series "Pinocchio," again in 52 parts, with music by Karel Svoboda.

Teldec has completed recording its first LP with Helena Vondracikova, Czech winner of the first International pop song prize from Sopot earlier this year. This will be out in February 1978, and the singer will then embark on a promotional tour of German radio stations.

Teldec has decided to release on license Supraphon's jazz album with U.S. saxophone player Benny Waters and the Traditional Studio of Prague, recorded here. This will probably be followed by the release of albums by other U.S. jazzmen in Prague, using Czech groups. Included will be Wild Bill Davison, Albert Nicholas and Tony Scott.

A historic recording from 1947 with the Graeme Bell Dixieland Band from Australia, recorded in Prague, has already been released in Scandinavia and has become a collector's item there. Now it is scheduled for release in the U.K. and may be taken up by Teldec for Germany.

WEA ON TOP DOWN UNDER

SYDNEY—Three albums are claimed by WEA as pacing current Australian chart activity, with the cumulative sales for these albums alone over the 400,000 mark.

Paul Turner, managing director of WEA Australia, reports Rod Stewart's "Foot Loose And Fancy Free" at more than 100,000 units in its fourth week in the market. "Rumours," by Fleetwood Mac has passed the 250,000 mark, he says, and Linda Ronstadt's "Simple Dreams" has exceeded 50,000 in Australian sales.

SACEM In Tie With Argentine Rights Society

PARIS—After two years of discussion, French copyright society SACEM has finally drawn up and signed a contract with SADAIC, its equivalent in Argentina.

Negotiations were difficult. In 1972 SACEM ended its dealing with that territory because the contract was unsatisfactory and copyrights paid insignificantly.

The new pact comes from the fact that much has changed for the good in Argentina. Even so, SACEM sent a special mission to check out the territory and see that the terms were good enough.

SADAIC made its own contribution to the new links by agreeing to pay damages to compensate French members whose work had been used without payment. Amounts go back to January 1973. The rapid devaluation of the Argentinian peso means substantial losses to France, but SACEM felt it was necessary to reach final agreement.

Ariola Belgium Signs 2 Labels

BRUSSELS—Ariola Belgium has gained local representation rights for two labels—Chiswick (U.K.) and Beserkley (U.S.). Main Chiswick acts are the Gorillas, the Radio Stars and Motor Head, and Beserkley product includes Jonathan Richman and the Modern Loves, who have already scored in Belgium with "Road Runner" and "Egyptian Reggae," and the Rubinoos.

The Ariola organization here has also published a new Impulse jazz catalog for 1977-78, incorporating the entire repertoire with full title and personnel listings.

Also from Ariola is a monthly newsletter, "News From Ariola," in both Flemish and French and with a 20,000 circulation, aimed at getting company releases across to the general public. Competitions and prizes are included.

From The Music Capitals Of The World

LONDON

The Music Trades Assn., along with the Federation of Music Industries Organizations, now making plans for the first national music industry conference, Bournemouth, May 7-10. Sabril here signed three-year licensing pact with Soneel, Sweden, for distribution of records by Swedish band Stardust in Sweden, Norway, Denmark and Finland.

"Supertracks" rock album, a fund-raiser through Vertigo for the local Sports Aid Foundation, has donated tracks by Led Zeppelin, Rick Wakeman, Pink Floyd, the Rolling Stones, Jethro Tull and Rod Stewart among others. Ken Elephant, recently appointed managing director of Phonogram Ltd. here, now a director of program Leisure, too.

John James, 32, smashed previous 800-hour record for non-stop disk jockeying at the Global Stage Discotheque here, raising funds for crippled children. Self-produced double LP album "At The Festival Hall, London" by Glen Campbell, featuring the Royal Philharmonic Orchestra, rush-released here.

Deke Leonard on the road again with Iceberg Park II, the last Iceberg line-up playing its last gig in January 1974, and with Leonard now are Man band Terry Williams and Lincoln Carr. Dr. Feelgood holding a Christmas party (23) at the Malvern Winter Gardens. Kenny's Yan Ryan had to quit group because of a motorcycle crash which shattered his guitar-playing arm.

Riva on big tv promotional push for the Rod Stewart album "Foot Loose And Fancy Free" in the pre-Christmas build-up.

At the Palace Theater, the Robert Stigood production of "Jesus Christ Superstar" extended (Dec. 9) the record-breaking run of "My Fair Lady" which played for 2,281 performances at the Theater Royal, Drury Lane. Former Parlophone manager Tony Howard joining Steve Rowke here on the board of EMKA productions, with responsibility for Hawkwind and the Robinson Band.

The Anderson Brothers—Stephan and Joe—from Jackson, Miss., newly signed to DJM Records here, published and produced by Tim Whitsett and ex-Ten Years After stalwart Mike (Chick) Churchill. The new eight-storey DJM headquarters in London will be ready by February next year. Christmas charity show at the Royal Albert Hall (20) by Elkie Brooks and her band, along with London debut of the Brighthouse and Rastrick Road Brass Band, a surprising hit single team with "Floral Dance" here.

Big CBS campaign for new Neil Diamond album "I'm Glad You're Here With Me Tonight," his first studio session in two years. Former Phonogram product manager Lisa Denton now operating in an independent marketing role for Vortex label, signed to Nems. New wave act Bethnal, London group signed to Phonogram, giving away a limited edition picture-bagged single at live gigs.

Arcade promoting a series of "Get Stoned" evenings round the country, linking with the two-albums set of the Rolling Stones' biggest hits. Polydor looking for big sales from under-10 audiences to launch album "Scouse The Mouse," featuring Ringo Starr, Adam Faith, Barbara Dickson, and actor Donald Pleasance who wrote the story.

Sweet's European comeback tour, pushing the group's first Polydor album "Level Headed," opens in Madrid in January. Campaign, local advertising media weekly, describes Alan Warner, of UA, the "schmaltz genius" for his knack of finding oldies such as Dooley Wilson's "As Time Goes By" with the voices of Humphrey Bogart and Ingrid Bergman.

Chart group Carvells skateboarded non-stop for 24 hours in Hull to set up world record and raise charity funds. BBC TV screening ten Elvis Presley movies in the 12-day build-up to Christmas. Massive singles sales boom here in the pre-festivity marketplace. PETER JONES

PARIS

The Rose d'Or Antibes, held in Toulouse, was won by Mathieu Fitzgerald who received 25,000 postal votes from television viewers, and Barclay is putting out an album and a single, "Coeur Mediterranee," by him. Phonogram out with a special release on Grace Jones, press-released as "a superb cover girl," and she couples "La Vie En Rose" with "I Need A Man."

Members of parliament here have voted to increase the cost of television licenses, fees going up to \$35 for black and white and \$50 for color, and there is a move to reduce the Value Added Tax on licenses to give more money to program improvements.

Pathe Marconi has released two box sets of three disks each by Edith Piaf and Luis Mariano,

both priced low at \$12. Vogue has issued music for a new dance, the "Dada-Bongo," introduced at the Alcazar nightclub, with Black Star playing a Frederic Montell theme. Charles Aznavour to make a film in Hollywood.

"Hanging On," while his latest Barclay single is "Toi." Because the cost of percussion instruments here is so high, the French Ministry of Cultural Affairs has set up a pool of 85 different instruments,

which can be hired out to orchestras and groups for 15-day periods. French singer Philippe Clay has signed a three-year recording contract with Eurodisc. French group, Atoll, from Metz, is dedicating all

its musical efforts to ecological causes. It is fronted by Andre Balzer and the records are produced by Eurodisc and distributed by WEA. Eleven Paris hi fi dealers have joined in a pro-

(Continued on page 82)

HOLIDAY GREETINGS from PRICE RITE

WORLD'S LARGEST & MOST COMPLETE EXPORTER OF RECORDS & TAPES

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We are taking a short holiday for inventory taking and warehouse alterations. We will be closed from December 22 through January 1. Reopen for business Monday, January 2 WITH THE FOLLOWING SPECIALS FOR YOUR JANUARY RESTOCKING.

ATTENTION ALL

IMPORT DISTRIBUTORS/WHOLESALERS/RECORD & TAPE STORES

SPECIAL OFFER FROM JANUARY 2, 1978 TILL FEBRUARY 10, 1978

CASSETTES & QUAD TAPES

All \$7.98 Capitol, EMI, Angel, Melodia, Harvest
All \$7.98 CBS, Epic, Columbia
All \$7.98 RCA, Flying Dutchman, Pablo, Grunt, Windsong
And any other label affiliated with any of the above

\$4¹⁴

Requirements:
Minimum of 5 per selection
Minimum of 300 per group

CASSETTES

All Caedmon Cassettes

45% OFF list price

Requirements:
Minimum total order 150 assorted

CASSETTES (BUDGET LINES)

All \$5.98 list Capitol
All \$5.98 list Columbia
All \$5.98 list RCA
All \$5.98 list MCA

\$2⁷⁰

Requirements:
Minimum 150 assorted

CASSETTES

All \$7.98 list Warner, Elektra, Atlantic group of labels

\$4³⁰

Requirements:
Minimum order 250 assorted

All GNP Crescendo single LPs **\$2⁷⁵**

All GNP Crescendo double LPs **\$3³⁰**
Minimum order 25 per number

All Caedmon LPs

45% OFF list price

Minimum 150 assorted

All Totem/Spokane/Rarities/Radio Archives \$6.98 list LPs

\$3⁴⁰ Minimum order 100 assorted

LP RECORD SPECIALS

All \$4.98 list LPs on Capitol, Columbia, RCA, MCA (Budget Series)

\$1⁹⁰ Requirements:
Minimum 300 assorted

All Capitol, EMI, Angel, Melodia, Harvest, Ariola \$7.98 list LPs

\$4¹⁴ Requirements:
Minimum order 150 assorted

All United Artist, Blue Note, Round, Grateful Dead, Liberty \$7.98 list LPs

\$4¹⁴ Requirements:
Minimum per number 25
Total minimum order 350 pieces

Audio Fidelity Super Special LPs

Hitler's Inferno, Vol. I
Hitler's Inferno, Vol. II
\$8.98 list

\$4²⁵ Requirements:
Minimum 25 per number

All Monitor Label \$6.98 list LPs

\$3³⁰ Requirements:
Minimum 25 assorted

All Springboard, Upfront, Buckboard LPs \$2.49 list

\$1²⁵ Requirements:
Minimum 25 assorted

All Columbia Special Products LPs \$7.98 list

\$3⁹⁹ Requirements:
Total minimum order 300 assorted

All Xanadu LPs \$6.98 list

\$3⁴⁰ Requirements:
Minimum order 25 assorted

All Rounder LPs \$6.98 list

\$3²⁴ Requirements:
Minimum 100 assorted

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(All labels except London Records group)

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COUNT IN CANADA—Count Basie is welcomed to Canada by Chris Allicock, RCA Ontario promotion rep (left); and CKFM air personality Phil McKeller after Basie's SRO performance at Minkler Auditorium in Toronto.

RCA & Polydor Dominate Disco Awards In Canada

• Continued from page 69

Michel Daigle were also cited for outstanding production.

The Salsoul Orchestra was named international orchestra of the year, Loleatta Holloway's "Hit & Run" record was cited for best international 12-inch disco disk mix; Patrick Norman, a former country artist for RCA, was named top male vocalist, and RCA itself picked up the top record company of the year award for the second consecutive year.

Of Polydor's seven citations, two went to the independent Canadian label Direction Records, which recently broke away from RCA and joined Polydor for worldwide distribution. Casablanca Records picked up four awards. Of these two went to Donna Summer for best song and best female vocalist.

A third award went to her writer/producer team of Pete Bellotte and Giorgio Moroder. The fourth Casablanca award went to Village People, voted by the Canadian Record Pool as the most promising international disco group.

Another Polydor Records affiliate, Barclay Records, picked up the most promising international male vocalist award for Patrick Juvet.

One of the surprise winners of the event was Patsy Gallant, a Montreal-based entertainer on the Attic Label, who was cited for her smash hit, "Sugar Daddy," which she performed on the show.

Keith Richard Drug Trafficking Trial Ordered

TORONTO—Rolling Stone Keith Richard has been ordered to stand trial on a charge of possession of heroin for the purpose of trafficking.

Richard has elected to be tried by judge and jury and is free on \$25,000 bail until Feb. 6 when he must return to this city for a hearing to set a trial date.

The Rolling Stone guitarist is also charged with possession of cocaine, stemming from his arrest at the Harbour Castle Hotel last February when the band arrived to prepare for recording performances at the El Mocambo to be used in the "Love You Live" album released recently.

The maximum sentence for possession of a narcotic is seven years, whereas the trafficking charge carries a possible sentence of life imprisonment.

Also a dark horse winner was the Direction label for its mix of the 12-inch disco disk "Disco Darling." Direction won in the Canadian category. The mix, by Randy Raider, was a studio cover for Montreal rock musician Michel Pagliaro, drummer; Derick Kendrick, formerly of Moonquake, and Walter Rossi who appears occasionally with Buddy Miles.

"Star Wars" by Meco won the international LP of the year award for Millennium Records, distributed here by Quality Records.

Joe Tex of Epic Records was named international male vocalist, and Boney M of Atlantic won the best international group award.

In addition to Gallant, performers for the live 90-minute show included the Ritchie Family and Patrick Juvet.

The program was hosted by Alain Monpetit of Montreal. Monpetit is a successful radio and tv personality who also hosts a Channel 10 weekly disco show.

Balmur Plans L.A. Office To Boost Murray

TORONTO—Leonard Rambeau is to open a Los Angeles office for his management company, Balmur, in the new year as part of an intensive campaign to build his premier act, Anne Murray, to superstar status in the southern market.

Rambeau informally announced his intentions in a recent interview and said that "I have done just about all I can with her career in Canada. We must now attempt to spill some of the star image she has geared here into the larger U.S. market."

Murray has become a Canadian institution at home, pulling massive audience ratings for her two recent CBC-TV specials and signing a reported \$1 million contract with a bank for commercial appearances.

Balmur will continue to operate a Toronto office, but Rambeau will spend most of his time in the U.S. coordinating promotional and management activities, he says. The thrust of the first part of the drive is to set Anne Murray up in a number of prestige nightclub spots, such as the Boarding House, Roxy and Bottom Line.

Balmur also manages Robbie McNeil, Keith Barrie, John Allan Cameron and Anne's brother, Bruce Murray.

• Continued from page 81

motional exercise, Music Et Son, to be exploited by Locatel, the first television rental group in France. It aims at technical perfection and guaranteed installation and is an answer to complaints about the general standard of hi fi here and sales techniques which includes misleading titles for equipment.

Barclay has designed a special "security" showcase for retail outlets, plus new disk cabinets. The company is also offering a series of special punk-rock albums, including product from the Sex Pistols, Motorhead, Count Basie, Radio Stars and Radiators, with material coming soon from Gazoline and Heart Breaker.

HENRY KAHN

MOSCOW

Zagreb Symphony Orchestra and the Bucharest Chamber Orchestra on concert tours through Russia. . . . Other classical acts visiting recently included the Festival Singers of Canada and the Canadian Brass Quintet on a debut tour; the Stradivari quartet (U.S.); Swedish pianist Marian Jakobs; and conductors Efreim Kurtz and Everett Lee.

Melodiya has released licensed recording of "My Fair Lady" with Julie Andrews and Rex Harrison. The production was originally presented live in Russia in 1960 and has since been staged in many opera and operetta theaters here.

Also out in the shops from Melodiya is "Duke Ellington In Memoriam," by the Oleg Lundstrom Jazz Orchestra, featuring several standards. It is selling well. The Ellington band toured here in 1971, playing to packed houses. Some of his compositions have been interpreted by Russian and international bands for Melodiya release and other Ellingtonia via CBS International was released here two years back.

Poyushtchie Gitary (Singing Guitars) group, one of the leading local rock groups, is rehearsing a rock-opera "Til Ulenspiegel," with music by Leningrad-based writer Ivo Greenblad, a follow-up to the group's strong work on Alexander Zhubin's "Orpheus and Eurydice" premiered in July 1975.

Third National Competition for the best performance of modern songs by national composers held in Moscow, with a series of 10 concerts featuring 47 soloists and 20 groups. . . . Melodiya (Riga) has released a collection of Valter Ojakaar songs, performed by Estonian singers Jaak Joala, Heidy Tamme, Marju Kuut, Ivo Linna. Ojakaar, 54, is a leading musician who also writes and composes, is journalist and jazz festival organizer. He has written "Jazz Music" and is following it with a pop music book.

VADIM YURCHENKOV

BRUSSELS

An eight-album series under the over-all title "Golden Dream Orchestra" presented at a special convention held by the International Best-seller Co., with a ninth due soon. . . . Johan Verminnen, promising Flemish singer, leaving Belgium to live in Paris. . . . Fonior released "Lady Boogie" by Caroline Verdi and "Wait" by the Choccolats.

Punk release from EMI here is "Pogo Pag" by Elton Mortello. . . . Hit status here for "Spanish Stroll" by Mink DeVille (Electrola). . . . Also climbing fast is "We Are The Champions" by Queen (EMI). . . . Gilbert Becaud in for concerts in various Belgian centers. . . . Doc Watson gave shows in Brussels and Couvin. . . . The Shadows gave a well-attended concert in the Queen Elizabeth Hall in Antwerp.

"Slippin' And Slidin'" by Paul Simon will be released by CBS as a single and album. . . . Much Belgian airplay for "Calling Occupants Of Interplanetary Craft" by the Carpenters (A&M) and for Neil Diamond's "I'm Glad You're Here With Me Tonight" and Santana's "She's Not There," both CBS.

Main CBS album releases include "Turn The World Around" by Harry Belafonte and "Death Of A Lady's Man" by Leonard Cohen. . . . Barclay James Harvest played a full house show in Brussels as did Cliff Richard in Antwerp. . . . The Tubes playing a Royal Circus show promoted by Metropolitan Entertainment. . . . Universal Songs moved to 26, Palmerstonlaan, 1040 Brussels (tel: 230 41 59 and 230 41 75). . . . Jan Leopold is the new administrator of SABAM, copyright society.

The Belgian Assn. of Variety Critics chose Andre Burton as "most remarkable artist of the year." . . . RCA here released "Elvis In Concert." . . . Ariola out with Don Williams' "I'm Just A Country Boy." Hit potential for both Kayak's "Starlight Dancer" and Cindy's "My Guy," both on Philips. . . . Many personal appearances here

From The Music Capitals Of The World

by J. Vincent Edwards, U.K. singer/writer, with his single "Back To The Island" (Phonogram) doing well.

New Year release of Neil Young's triple album "Decade" (Reprise) and Rod Stewart's "Foot Loose And Fancy Free" (Warner). . . . Bernel Kessel well-received by guitarist audiences at his recitals at Pol's in Brussels and Gasthof Heidelberg in Loppem. . . . In the Brussels Beurs-schouwburg, a two-day avant-garde jazz event featured the Frank Lowe Quartet, piano soloist Chris McGregor and the Belgian Wim Big Band.

JUUL ANTHONISSEN

OSLO

Big U.S. interest for Compedium release "Blow Out," with Jon Ebersson, Hakon Graf, John Christensen and Sveinung Hovensjø playing jazz-rock composed by Graf and Ebersson. . . . Cecil Taylor's visit here cancelled, but a replacement is the Bill Harman Sextet.

Bendixsen presenting a jazz series on Savoy, featuring John Coltrane, Howard McGhee, Lester Young and Charlie Parker. . . . Jan Garbarek has recorded "Ingensteds Bjeller" in double-album form for Polydor, along with poet Jan Erik Vold. . . . Bobo Stenson, Swedish pianist who has played with Garbarek, has released "Landscapes" on JAPO with Rena Rama.

Following remarkable successes by U.K. band Smoke here in regular sales terms, GGF, the wholesalers' organization, has changed its rules governing award disks and, from Jan. 1, 25,000 sales is required to go silver, instead of 10,000; 50,000 for gold; 75,000 for diamond, and 100,000 for platinum.

The fairly new Arctic Records in Trondheim has released a series of disco records plus old-time dance music featuring Candy, Firestones, Smaatroll, Stig Nilson, Auge Aleksandersen, all recorded in the company studios with engineers Christian Schreiner and Rune Nordel. Some of the product is already in the Top 10.

"Abba—The Album" out here (12) and the film of the group will be shown around Christmas. . . . MCA product just out includes records by Bill Moore and the New Riders, Lynyrd Skynyrd, Fred Astaire, Lionel Hampton and Wishbone Ash. . . . Norwegian folk music presented here by Greg Vocalis, 36 singers, who won this year's international contest in Arezzo, Italy.

Country music out on ABC includes "Country Comes To Carnegie Hall," with Don Gibson and Don Williams. . . . Arne Bendixsen now presenting new wave label Chiswick here, with a first release batch of 10 singles.

Norwegian gold disk for Baccara's album, which went silver on sales in just five hours. . . . Danish group Gasolin building big popularity in Norway. . . . And big sales for Elvis Presley's

"Moody Blue." . . . Promotional buildup by CBS for the Tubes releases linking with the band visit here. . . . Polydor now representing the German Brain Records, with Jane, the Scorpions, NEU, Novalis and the LP "Brain History of German Rock."

Talentproduction presenting "Country Party" here on LP with 22 country songs by different artists, and "Rocky Horror Show" from the show currently in Oslo and featuring Julie Ege, Jan Teigen, Gro Anita and others. RANDI HULTIN

MADRID

Through the success of its show "No Hay Derecho" on stage here, the group Aguaviva (EMI) received the "Golden Long-Play" award. . . . His pavois re-released the Jane Birkin hit "Je t'aime. . . . Mois Non Plus" to immediate big sales.

Late December gigs here for Columbia group Camel. . . . Columbia started release schedule for new album series under the generic title "Idolos," the first featuring Genesis and Smokey Faces. . . . Success of "Rockollection" by Laurent Voulzy (RCA) has inspired other producers to get in on the "danceable" items, and CBS is launching the group Rock '60 with "El Ultimo Guitaque."

Big tour success for the musical movement Nueva Trova Cubana, the members being Grupo Manguare, Pablo Milanés, Augusto Blanca Gil, Noel Nicola, Amaury Perez, Silvio Rodriguez, Grupo de Experimentation Sonora Del ICAIC, and Sara Gonzalez. . . . Big promotional activity here for "Melody" by Jose Domingo Castana, distributed by Movieplay.

A new Andalusian music, debunking the image of tourist Andalusia with bullfighters and castanets, gains strength here, through names like Pepe Suero (Columbia) with "Andalus Que Divierte"; Antonio Mata (Movieplay), produced by Miguel Rios; Carlos Cano (Movieplay), through his second album "A La Luz de los Cantares"; and Jose Umbral (Zafiro) with "Por La Madrugada."

Live television appearances on the same "Esta Noche Fiesta" program of Jose Maria Inigo for Boney M (Ariola); Four Tops (Movieplay) and Joan Baez (Epic). . . . Juan Carlos Calderon has produced "Cancionero," first album from young Nicaraguan singer-writer Heraldo (Zafiro), with "Se Me Va" the most airplayed theme.

Group Mocedades (Zafiro) spending 40 days working in Mexico, following the local release of the single "Nana." . . . New album from Albert Hammond (Epic) is "Mi Album De Recuerdos," produced by himself with Oscar Gomez, who also wrote most of the songs. . . . Duo Las Gofas (RCA) has switched from "rumba-pop" to a ballad style for its new single "Pepe."

FERNANDO SALAVERRI

CARTOON CLICK

Dutch Succumb To 'Smurf'

By WILLEM HOOS

AMSTERDAM—Dutch singer Pierre Kartner has triggered an unusual musical craze here, linking a hit single with a cartoon character created by French cartoonist Pierre "Pejo" Culliford.

The character is a gnome-like figure, all blue with a white cap, and is

Oz Records To EMI Australia

SYDNEY—EMI Records Ltd. here has acquired Oz Records in a move designed to further the company's representation in Australian-sourced contemporary rock.

Stephen Shrimpton, EMI managing director, describes the step as "a natural continuation of our commitment to the development of Australian artists with international potential."

Artists acquired in the move include Jo Jo Zep & the Falcons, Stylus, Red Symons and Stiletto. The acquisition also gives EMI an "established base operation" in Melbourne, Oz headquarters, and the services of Glenn Wheatley, former principal of the indie label, who will serve EMI in an advisory capacity.

known as a "smurf." Kartner has hit number one in the singles chart with "The Smurf Song," locally titled "Het Smurfenlied."

Kartner is now better known in Holland as Vader Abraham, or Father Abraham, because he invariably performs in public disguised as an old man with a long white beard and a black hat. His hit single, a hymn of praise to the "smurf," sold more than 125,000 copies within a month here, a very impressive statistic for the Dutch industry, and it is also selling well in Belgium.

Now his new album is also dedicated to the "smurf," and was certified gold on the day of release, with an advance order in excess of 60,000 copies.

The "smurf" craze has built steadily on the merchandising side, too, with books, T-shirts, puppets and other lines aimed principally at young record buyers.

According to a spokesman of Dureco, which has Kartner under contract, cover versions are planned in the U.S., U.K. and France. Kartner has recorded a German version of the song, an important part of his bid to score in the vast German market. He has signed a four-year contract with Phonogram, Germany.

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BRITAIN

(Courtesy Music Week)
SINGLES

This Week	Last Week	Title	Label
1	1	MULL OF KINTYRE/GIRLS SCHOOL—Wings (Parlophone)—McCartney/ATV (Paul McCartney)	
2	9	FLORAL DANCE—Brighthouse & Rastrick Band (Transatlantic)—Chappell (Ivor Raymonde)	
3	5	HOW DEEP IS YOUR LOVE—Bee Gees (RSO)—RSO/Chappell (Bee Gees/Richardson/Galuten)	
4	6	DANCIN' PARTY—Showaddywaddy (Arista)—Carlin (Showaddywaddy)	
5	8	I WILL—Ruby Winters (Creole)—April (S.J. Prod./Keyseven Music)	
6	7	DADDY COOL—Darts (Magnet)—Jewel/Big 3 (T. Boyce/R. Hartley)	
7	2	WE ARE THE CHAMPIONS—Queen (EMI)—EMI/Queen (Queen)	
8	3	ROCKIN' ALL OVER THE WORLD—Status Quo (Vertigo)—Intersong (Pip Williams)	
9	11	EGYPTIAN REGGAE—J. Richman & the Modern Lovers (Berserker)—Modern Love Song/WB (Kaufman/Kolotkin)	
10	19	BELFAST—Boney M (Atlantic/Hansa)—ATV/Hansa (Frank Farian)	
11	4	NAME OF THE GAME—Abba (Epic)—Bocu (B. Andersson/B. Ulvaeus)	
12	23	PUT YOUR LOVE IN ME—Hot Chocolate (RAK)—Chocolate/Rak (M. Most)	
13	21	LOVE OF MY LIFE—Dooleys (GTO)—Black Sheep/Heath Levy (Ben Findon)	
14	14	SHE'S NOT THERE—Santana (CBS)—Marquis (David Rubinson)	
15	20	MARY OF THE FOURTH FORM—Boomtown Rats (Ensign)—Sewer Fair Hits (Robert John Lange)	
16	36	LOVE'S UNKIND—Donna Summer (GTO)—Heath Levy (Moroder/Bellette)	
17	10	LIVE IN TROUBLE—Barron Knights (Epic)—Various (Peter Langford/Lem Lubin)	
18	22	TURN TO STONE—Electric Light Orchestra (Jet)—UA/Jet (Jeff Lynne)	
19	34	IT'S A HEARTACHE—Bonnie Tyler (RCA)—Mighty Music/RAK (Macay/Scott/Wolfe)	
20	18	WATCHIN' THE DETECTIVES—Elvis Costello (Stiff)—Street (Nick Lowe)	
21	29	DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle (United Artists)—United Artists (Allen Reynolds)	
22	25	DANCE DANCE DANCE—Chic (Atlantic)—Warner Bros. Music (Rodgers, Lehman, Edwards)	
23	12	2.4.6.8. MOTORWAY—Tom Robinson Band (EMI)—Copyright Control (Vic Maile)	
24	13	YES SIR I CAN BOOGIE—Baccara (RCA)—Louvigny Marquee (Rolf Soja)	
25	48	WHITE CHRISTMAS—Bing Crosby (MCA)—Chappell (—)	
26	—	MY WAY—Elvis Presley (RCA)—Shapiro (Bernstein)	
27	27	GETTIN' READY FOR LOVE—Diana Ross (Motown)—Rondor (Richard Perry)	
28	24	GOIN' FOR THE ONE—Yes (Atlantic)—Topographic/WB Music (Yes)	
29	15	YOU'RE IN MY HEART—Rod Stewart (Riva)—Riva (Tom Dowd)	
30	26	GOIN' PLACES—Jacksons (Epic)—Carlin (K. Gamble/L. Huff)	
31	32	L.A. RUN—Carvells (Creole)—R.O. Music/Olafsons (Ron O'Shea/Spook Productions)	
32	31	GEORGINA BAILEY—Noosha Fox (GTO)—Lazy Lizard/Heath Levy (Kenny Young)	
33	—	I LOVE YOU—Donna Summer (Casablanca)—Heath Levy	
34	44	ONLY WOMEN BLEED—Julie Covington (Virgin)—Warner Bros. (Joe Boyd/John Wood)	
35	16	NEEDLES & PINS—Smokie (RAK)—United Artists (M. Chapman)	
36	33	ONLY THE STRONG SURVIVE—Billy Paul (Philadelphia)—Famous Chappell (K. Gamble/L. Huff)	
37	30	I BELIEVE YOU—Dorothy Moore (Epic)—Carlin (Couch, Stroud, Stephenson)	
38	46	RUN BACK—Carl Douglas (Pye)—ERM Int. (K. Rossiter/S. Elson)	
39	35	YOU'RE FABULOUS BABE—Kenny Williams (Decca)—Sparta Florida (Chris Denning)	
40	45	REALLY FREE—John Otway/Wild Willy Barrett (Polydor)—And Son Music (Wild Willy Barrett)	
41	—	JAMMING/PUNKY REGGAE PARTY—Bob Marley and the Wailers (Island)—Bob Marley/Rondor	
42	28	WHITE PUNKS ON DOPE—Tubes (A&M)—Rondor (Alan Peter Kooper)	

43	47	SLIP SLIDIN' AWAY—Paul Simon (CBS)—Deshufflin' (Paul Simon/Phil Ramone)	
44	40	BABY BABY MY LOVE IS ALL FOR YOU—Deniece Williams (CBS)—Island (M. White/Kalima Prod.)	
45	49	AS TIME GOES BY—Dooley Wilson (United Artists)—Chappell (Alan Warner)	
46	50	SAN FRANCISCO—Village People (DJM)—Scorpio (J. Morali)	
47	43	DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda (Philips)—Carlin (Fauves/Puma Prod.)	
48	—	HOLLYWOOD—Boyz Scaggs (Epic)—Heath Levy	
49	42	YOU'VE LOST THAT LOVIN' FEELIN'—Righteous Brothers (Phil Spector Int.)—Screen Gems/EMI (Phil Spector)	
50	—	GET ON THE FUNK TRAIN—Munich Machine (Oasis)—Heath Levy	

LPs

This Week	Last Week	Title	Label
1	2	DISCO FEVER—Various (K-Tel)	
2	1	THE SOUND OF BREAD—(Elektra)	
3	3	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS (Virgin)	
4	9	30 GREATEST—Gladys Knight & The Pips (K-Tel)	
5	4	FOOT LOOSE AND FANCY FREE—Rod Stewart (Riva)	
6	5	ROCKIN' ALL OVER THE WORLD—Status Quo (Vertigo)	
7	6	NEWS OF THE WORLD—Queen (EMI)	
8	7	FEELINGS—Various (K-Tel)	
9	8	OUT OF THE BLUE—Electric Light Orchestra (United Artists)	
10	11	30 GOLDEN GREATS—Black & White Minstrels with Joe Loss (EMI)	
11	10	MOONFLOWER—Santana (CBS)	
12	47	GREATEST HITS—Paul Simon (CBS)	
13	15	GET STONED—Rolling Stones (Arcade)	
14	13	40 GOLDEN GREATS—Cliff Richard (EMI)	
15	14	RUMOURS—Fleetwood Mac (Warner Bros.)	
16	12	20 GOLDEN GREATS—Diana Ross & The Supremes (Motown)	
17	18	GREATEST HITS—Abba (Epic)	
18	19	NO MORE HEROES—Stranglers (United Artists)	
19	16	HEROES—David Bowie (RCA)	
20	—	WORKS VOL. 2—Emerson, Lake & Palmer (Atlantic)	
21	30	ARRIVAL—Abba (Epic)	
22	17	GREATEST HITS VOL. 2—Elton John (DJM)	
23	21	SECONDS OUT—Genesis (Charisma)	
24	23	SLOW HAND—Eric Clapton (RSO)	
25	28	ECHOES OF THE 60'S—Phil Spector (Phil Spector)	
26	31	RED STAR—Showaddywaddy (Arista)	
27	25	CRIMINAL RECORD—Rick Wakeman (A&M)	
28	29	GOING FOR THE ONE—Yes (Atlantic)	
29	20	ROXY MUSIC GREATEST HITS—(Polydor)	
30	—	JOHNNY HASH COLLECTION—(Epic)	
31	24	ONCE UPON A TIME—Donna Summer (Casablanca)	
32	26	THUNDER IN MY HEART—Leo Sayer (Chrysalis)	
33	39	100 GOLDEN GREATS—Frankie Vaughan (Ronco)	
34	43	THE MUPPET SHOW—The Muppets (Pye)	
35	—	DEATH OF A LADY'S MAN—Leonard Cohen (CBS)	
36	57	BLACK JOY—Various (Ronco)	
37	22	THIS IS THE MODERN WORLD—Jam (Polydor)	
38	52	PLAYING TO AN AUDIENCE OF ONE—David Soul (Private Stock)	
39	54	HOME ON THE RANGE—Slim Whitman (United Artists)	
40	45	ENDLESS FLIGHT—Leo Sayer (Chrysalis)	
41	32	A STAR IS BORN—Soundtrack (CBS)	
42	48	EXODUS—Bob Marley & The Wailers (Island)	
43	49	THE JOHNNY MATHIS COLLECTION—(CBS)	
44	27	LIFE ON THE LINE—Eddie & The Hot Rods (Island)	
45	33	SOUL CITY—Various (K-Tel)	
46	37	HEART 'N' SOUL—Tina Charles (CBS)	
47	36	STICK TO ME—Graham Parker & The Rumour (Vertigo)	
48	34	ELVIS IN CONCERT—Elvis Presley (RCA)	
49	42	LET THERE BE ROCK—AC/DC (Atlantic)	
50	35	PASSAGE—Carpenters (A&M)	
51	41	OXYGENE—Jean Michel Jarre (Polydor)	
52	55	RATTUS NORVEGICUS—The Stranglers (United Artists)	
53	38	SHOW SOME EMOTION—Juan Armatrading (A&M)	
54	53	THEIR GREATEST HITS 1971-1975—Eagles (Asylum)	
55	—	LIVE AND LET LIVE—10C.C. (Mercury)	
56	—	JOHN HANSON—(K-Tel)	

57	58	OUT OF THEIR SKULLS—The Pirates (Warner Bros.)	
58	59	STREET SURVIVORS—Lynyrd Skynyrd (MCA)	
59	50	AJA—Steely Dan (ABC)	
60	—	THE BEST OF BING CROSBY—(MCA)	

JAPAN

(Courtesy of Music Labo, Inc.)
As of 12/5/77

*Denotes local origin
SINGLES

This Week	Last Week	Title	Label
1	1	WANTED—*Pink Lady (Victor)	
2	2	WAKAREUTA—*Miyuki Nakajima (Aard Verk)	
3	3	AI NO MEMORY—*Shigeru Matsuzaki (Victor)	
4	4	COSMOS—*Momoe Yamaguchi (CBS/Sony)	
5	5	SHIWAESHIBAI—*Juniko Sakurada (Victor)	
6	6	NIKUMIKIRENAI ROKUDEHASHI—*Kenji Sawada (Polydor)	
7	7	PROOF OF THE MAN—*Joe Yamanaka (Atlantic)	
8	8	KAZE NO ENI—*Goro Noguchi (Polydor)	
9	9	SHISHUKI—*Hiromi Iwasaki (Victor)	
10	10	SAKE TO NAMIDA TO OTOKO TO ONNA—*Eigo Kawashima (Elektra)	
11	11	COSMOS KAIIDO—*Karyudo (Warner Brothers)	
12	12	BIDORO KOIZAIKU—*Mizue Takada (Union)	
13	13	KUGATSU NO AME—*Hiromi Ohta (CBS/Sony)	
14	14	KIZETSU SURUHODO NAYAMASHII—*Char (See Saw)	
15	15	TEENS' BLUES—*Shinji Harada (For Life)	
16	16	UN, DEUX, TROIS—*Candies (CBS/Sony)	
17	17	AKARIGA HOSHII—*Hiroshi Itsuki (Minorophone)	
18	18	DANRYU—*Sayuri Ishikawa (Columbia)	
19	19	KAKASHI—Masashi Sada (Elektra)	
20	20	TSUGARUKAIYO FUYUGESHIKI—*Sayuri Ishikawa (Columbia)	

ITALY

(Courtesy of German Ruscitto)
As of 11/29/77

SINGLES

This Week	Last Week	Title	Label
1	1	DON'T LET ME BE—Santa Esmeralda (Phonogram)	
2	2	SOLO TU—Matia Bazar (Ariston-Ricordi)	
3	3	SAMARCANDA—Roberto Vecchioni (Phonogram)	
4	4	L'ANGELO AZZURRO—Umberto Balsamo (Phonogram)	
5	5	DAMMI SOLO UN MINUTO—I Pooh (CGD-MM)	
6	6	TOMORROW—Amanda Lear (Phonogram)	
7	7	FLOR D'LUNA (Moon Flower)—Sanata (CBS-MM)	
8	8	SAN FRANCISCO—Village People (Derby-MM)	
9	9	ODEON RAG—Keith Emerson (Ricordi)	
10	10	IL CIELO IN UNA STANZA—Franco Simone (Riff)	
11	11	UNLIMITED CITATION—Cafe Creme (EMI)	
12	12	FROM HERE TO ETERNITY—Giorgio Moroder (Durlum)	
13	13	PROFETA NON SARO—Demis Roussos (Phonogram)	
14	14	NEW COUNTRY—Jean-Luc Ponty (Atlantic-MM)	
15	15	ROCKCOLLECTION—Laurent Voulzy (RCA)	

AUSTRALIA

(Courtesy of Radio 2SM)
As of 12/2/77

SINGLES

This Week	Last Week	Title	Label
1	1	STAR WARS—Meco (RCA)	
2	2	SILVER LADY—David Soul (PVT)	
3	3	I JUST WANNA BE YOUR EVERYTHING—Andy Gibb (Int.)	
4	4	YOU'RE IN MY HEART—*Rod Stewart (Warner Bros.)	
5	5	IN THE FLESH—Blondie (Chrysalis)	
6	6	YOU—*Marcia Hines (Miracle)	
7	7	HIGHER & HIGHER—Rita Coolidge (A&M)	
8	8	APRIL SUN IN CUBA—*Dragon (Part.)	
9	9	IT'S YOUR LIFE—Smokie (RAK)	
10	10	YOU TO ME ARE EVERYTHING—Real Thing (Astor)	

LPs

This Week	Last Week	Title	Label
1	1	FOOTLOOSE & FANCY FREE—Rod Stewart (Warner Bros.)	
2	2	RUMOURS—Fleetwood Mac (Warner Bros.)	
3	3	SILK DEGREES—Boyz Scaggs (CBS)	
4	4	SIMPLE DREAMS—Linda Ronstadt (Asylum)	
5	5	GOODBYE TIGER—Richard Clapton (Infinity)	
6	6	AJA—Steely Dan (ABC)	
7	7	ANYTIME ANYWHERE—Rita Coolidge (A&M)	
8	8	DIAMANTINA COCKTAIL—Little River Band (EMI)	
9	9	OUT OF THE BLUE—*E.L.O. (United Artists)	
10	10	STAR WARS & OTHER GALACTIC FUNK—Meco (RCA)	

SWEDEN

(Courtesy of Radio Sweden)
*Denotes local origin

SINGLES

This Week	Last Week	Title	Label
1	1	YES SIR I CAN BOOGIE—Vaccara (RCA)	
2	2	NAME OF THE GAME—*Abba (Polar)	
3	3	SORRY I'M A LADY—Baccara (RCA)	
4	4	VARNING PA STAN—*Magnus Uggla (CBS)	
5	5	I REMEMBER ELVIS PRESLEY—Danny Mirror (EMI)	
6	6	ROCK COLLECTION—Laurent Voulzy (RCA)	
7	7	SHEHANOAH—*Jan Lindblad (RCA)	
8	8	I FEEL LOVE—Donna Summer (Casablanca)	
9	9	HOESTVISA—*Cumulus (RCA)	
10	10	OXYGENE—Jean Michel Jarre (Polydor)	

LPs

This Week	Last Week	Title	Label
1	1	VA SKA MAN TA LIVET AV SIG—*Magnus Uggla (CBS)	
2	2	BACCARA—Baccara (RCA)	
3	3	OXYGENE—Jean Michel Jarre (Polydor)	
4	4	NARA NATUREN—*Jan Lindblad (RCA)	
5	5	BRIGHT LIGHTS & BACK ALLEYS—Smokie (RAK)	
6	6	OUT OF THE BLUE—Electric Light Orchestra (Jet)	
7	7	FLAMINGO 8—*Flamingokvintetten (Flam)	
8	8	GREATEST HITS—Smokie (RAK)	
9	9	MOODY BLUE—Elvis Presley (RCA)	
10	10	FOOT LOOSE AND FANCY FREE—Rod Stewart (Warner Bros.)	
11	11	NEWS OF THE WORLD—Queen (EMI)	
12	12	MAHIN LOVE AND MUSIC—Dr. Hook (Capitol)	
13	13	NEVER MIND THE BOLLOCKS—Sex Pistols (Virgins)	
14	14	SAXPARTY 4—*Ingemar Nordstroems (Frituna)	
15	15	HOSKANNING—*Ota Magnell (Metronome)	

MEXICO

(Courtesy of Ortiz-Mexico)
As of 11/25/77

SINGLES

This Week	Last Week	Title	Label
1	1	HOMBRE—Napoleon (Raff)	
2	2	TARDE—Rocio Durcal (Ariola)	
3	3	PAJARILLO—Napoleon (Raff)	
4	4	SON TUS PERJUNENES MUJER—Los Alvarado (Ariola)	
5	5	STAR WARS—Meco (RCA)	
6	6	AMOR SIN FINAL—Emmanuel (RCA)	
7	7	GAVILAN O PALOMA—Jose Jose (Ariola)	
8	8	ERES TODA UNA MUJER—Raul Vale (Melody)	
9	9	QUEDATE—Los Joao (Musart)	
10	10	REENCUENTRO—Yoshio y Sonia Rivas (CBS)	

BRUSSELS

(Courtesy of Humo)
SINGLES

This Week	Last Week	Title	Label
1	1	'T SMURFENLIED—Vader Abraham (Decca)	
2	2	BELFAST—Boney M (Decca)	
3	3	THE NAME OF THE GAME—Abba (Vogue)	
4	4	VALENTINO—Champagne (Ariola)	
5	5	BLACK IS BLACK—Baile Epoque (CHR)	
6	6	SINGING IN THE RAIN—Sheila B. Devotion (Decca)	
7	7	NEEDLES AND PINS—Smokie (EMI)	
8	8	DO YOU REMEMBER—Long Tall Ernie and Shakers (Polydor)	
9	9	STANDING IN THE RAIN—John Paul Young (RCA)	
10	10	STAR WARS THEME—Meco (RCA)	

LPs

This Week	Last Week	Title	Label
1	1	VADER ABRAHAM IN SMURFENLAND—Vader Abraham (Decca)	
2	2	ONCE UPON A TIME—Donna Summer (Basart)	
3	3	LUST FOR LIFE—Iggy Pop (RCA)	
4	4	FOOT LOOSE AND FANCY FREE—Rod Stewart (WEA)	
5	5	BREL—Jacques Brel (Barclay)	

SWITZERLAND

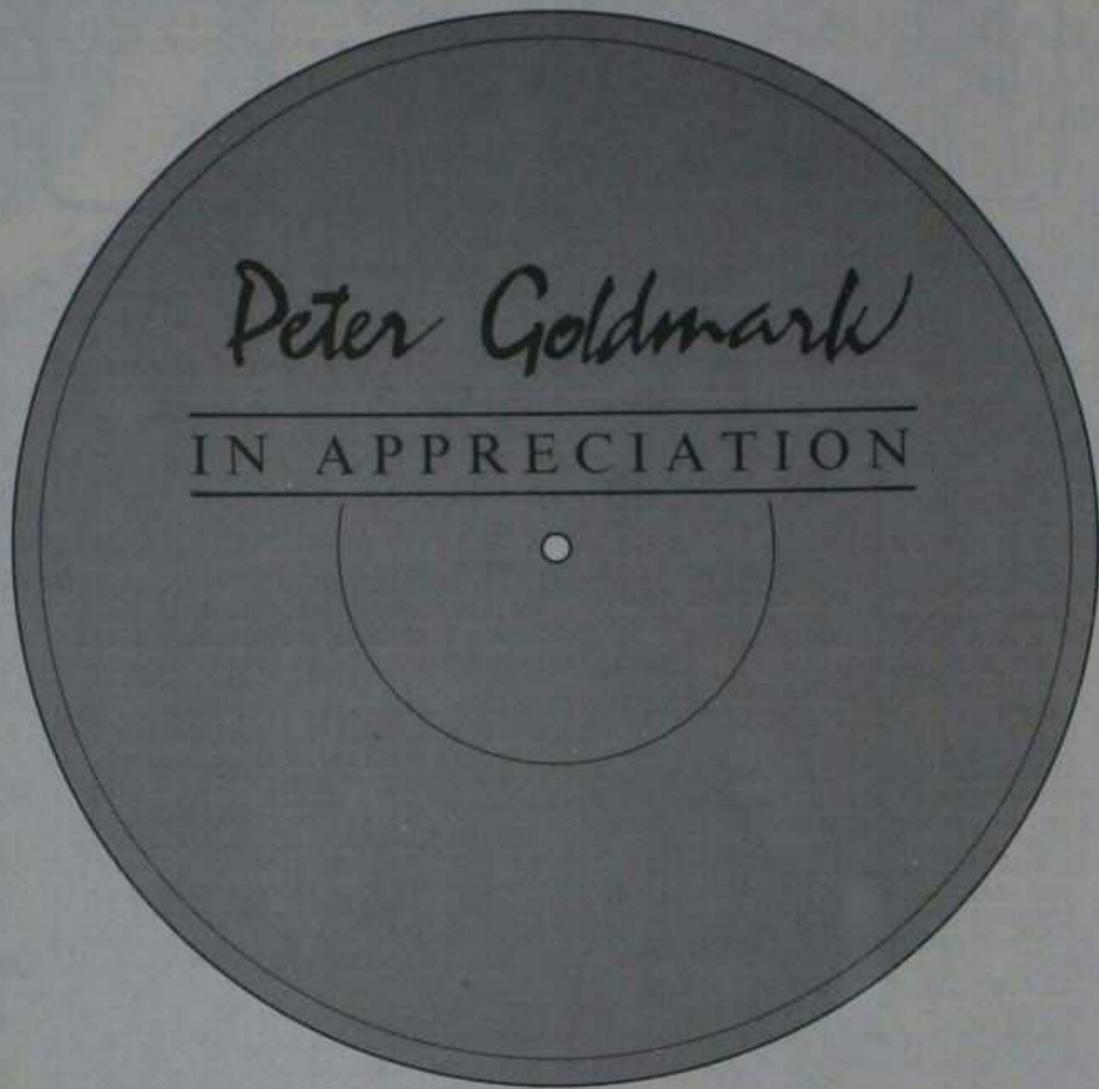
(Courtesy Musikmarkt)
SINGLES

This Week	Last Week	Title	Label
1	1	BELFAST—Boney M (Hansa Int./Ariola)	
2	2	BALLADE POUR ADELIN—Richard Clayderman (Delphine/Barclay)	
3	3	TI AMO—Umberto Tozzi (CBS)	
4	4	MEMORY MELODIE—Peter, Sue and Marc (PSM/Metronome)	
5	5	MARY VEN COM MIGO—Dorados (EMI)	
6	6	A FAR L'AMORE COMINCIA TU (LIEBELEI)—Raffaella Carrà (CBS)	
7	7	LUCILLE—Kenny Rogers (United Artists)	
8	8	DON'T LET ME BE MISUNDERSTOOD—Leroy Gomez (Philips/Phonogram)	
9	9	NEEDLES AND PINS—Smokie (RAK/EMI)	
10	10	LUST DU JETZT GRADE GEHEN LUCILLE—Michael Holm (Ariola)	

LPs

This Week	Last Week	Title	Label
1	1	HIT-KISTE—Various Artists (K-Tel)	
2	2	GREATEST HITS—The Beach Boys (Arcade/Phonog)	
3	3	HOTEL CALIFORNIA—Eagles (Asylum)	

4	4	ROCKIN' ALL OVER THE WORLD—Status Quo (Vertigo/Phonogram)	
5	5	SANTA ESMERALDA—Leroy Gomez (Philips/Phonogram)	



TOM HEIMAN

Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 12/17/77

Number of LPs reviewed this week 52 Last week 67

Pop

BING CROSBY—Seasons, Polydor PD16128. Produced by Ken Barnes. This album is billed as the last commercial recording by the beloved crooner, who died one month after recording these tracks. This is a concept album in that it contains 12 songs which either deal with a specific time of the year or more generally on the passing of time. Excellent mix of rousing sing-along numbers like "June Is Bustin' Out All Over" and "Sleigh Ride" (which feature some high-stepping female background singers) with more sophisticated, elusive melodies like "Autumn In New York."

Best cuts: "On The Very First Week Of The Year," "In The Good Old Summertime," "Sleigh Ride," "Yesterday When I Was Young."

Dealers: Display prominently.

ROBERTA FLACK—Blue Lights In The Basement, Atlantic SD19149. Produced by Rubina Flake, Joe Ferla, Eugene McDaniels. Roberta's back in time for Christmas with a strong seasonal tune that could be a classic wrapped up in an LP containing nine other soft, warm ballads that are impeccably produced and arranged, but lacking the drama of her previous hits. Her voice shines through the orchestration, however.

Best cuts: "25th of Last December," "Soul Deep," "Why Don't You Move In With Me."

Dealers: It's been some time since her last LP, so fans should be waiting to buy this.

DONNY AND MARIE—Winning Combination, Polydor PD16127. Produced by Brian Holland, Mike Curb, Michael Lloyd. All but two of the cuts here are Holland-Dozier-Holland Productions, and they have much the same sleek, shimmering sound that characterized H-D-H's work with the Supremes a decade ago. Basically this is a collection of brassy, upbeat, disco-ish songs which feature Marie's plaintive innocence and the remarkable elasticity of Donny's fully-matured, highly-versatile voice. Good slick instrumentation throughout.

Best cuts: "Soul And Inspiration," "Winning Combination," "I Want To Be In Your World," "Angel Love (Heaven Is Where You Are)."

Dealers: Donny & Marie remain the hottest Osmond record configuration.

Soul

O'JAYS—Collector's Items, Philadelphia International PZG35024 (CBS). Produced by Gamble & Huff, Bobby Martin. This 14-song, two-record set includes most of the trio's big hits of the past five years. These have ranged from sly pop songs like "Love Train" to funky disco rockers like "For The Love Of Money" to intense, highly dramatic ballads like "Let Me Make Love To You." Excellent slick Philly Sound orchestrations provide the backdrop to this well deserved chronicle of one of the top soul groups of the '70s.

Best cuts: "Back Stabbers," "I Love Music," "Love Train," "Wildflower."

Dealers: Stock pop and soul.

JOHNNIE TAYLOR—Disco 9000, Columbia PS35004. Produced by Johnnie Taylor, Jackie Avery, Sr. Rather than just fall back on the uptempo r&b/disco mix which characterized Taylor's "Disco Lady" smash, the singer-writer here explores a variety of styles, including midtempo soul, a gospelish cut, and two excellent, sophisticated jazz-oriented efforts. "Toot Your Flute" features mellow flute playing, while "I Love You Woman" features some fine sax which climbs from a nice sleepy opening to an all-out, cooking finish.

Best cuts: "Toot Your Flute," "I Love You Woman," "Just A Happy Song," "God Is Standing By."

Dealers: This is the soundtrack to a soon-to-be-released disco-themed movie.

Country

MARTY ROBBINS—Don't Let Me Touch You, Columbia 35040. Produced by Billy Sherrill. A mellow set for Robbins is highlighted by the smooth blend of strings, piano and guitar—a classic Sherrill production. The title tune—a Robbins/Sherrill collaboration—sets the tempo for the LP: slow, moody, soulful. "To Get To You" with its steel intro, qualifies as country, but much of the album has easy listening and pop credentials, too. Robbins penned four of the songs, including an interesting new ballad, "Tomorrow, Tomorrow, Tomorrow."

Best cuts: "Don't Let Me Touch You," "To Get To You," "Try A Little Tenderness," "A Tree In The Meadow," "Tomorrow, Tomorrow, Tomorrow."

Dealers: Robbins has a loyal and solid following that should be reflected in sales.

Spotlight



STEVIE WONDER—Looking Back, Motown M804LP3. Various producers. Billed as a limited edition three-record set, this package goes beyond the run-of-the-mill greatest hits set. Wonder's career is traced from his first hits back in 1962 as Little Stevie Wonder and leaves off in 1971 with "Do Yourself A Favor." The collection follows in exact chronological order with recording dates listed on the inside jacket. The music itself shows the maturity in Wonder's lyrics, arrangements and overall sense of balance and is a perfect lead-in to his more recent efforts. An absolute must for all Stevie Wonder collections.

Best cuts: Pick and choose.

Dealers: Find room for prominent display.

Latin

VARIOUS ARTISTS—Super Salsa Singers, Fania JM00509. Various producers. This is a best of package comprising 11 tunes by Fania's top selling salsa vocalists, including Celia Cruz, Ismael Rivera, Santos Colon, Justo Betancourt, Bobby Cruz, Ismael Quintana, Ismael Miranda, Hector LaVoe, Pete "El Conde" Rodriguez, Adalberto Santiago and Cheo Feliciano. Either as an introduction to salsa newcomers or as a collection piece for salsa fanatics, the LP offers a good look at the tunes which in many cases catapulted these artists to fame. Interestingly, the LP features a disco segue uniting the tunes, though this technique does not always work.

Best cuts: All of both sides.

Dealers: Colorful cover features the stars in super heroes cartoon outfits.

MIGUEL BOSE—Linda, Caytronics CYS1500. Produced by Danilo Vaona, J.L. Gil. Said to be a current rage in Spain, vocalist Bose offers a set of light pop ballads in this, his U.S. debut. Most cuts are bouncy mid-tempo and strongly commercial. Producer/arranger Vaona uses muted percussion in some cuts, effective flavoring with acoustic guitar in others as well as full string sweetening throughout. Much of the engaging material is from Italian composers like Claudio Baglioni, giving the LP the distinctive texture of pop Italian music in parts.

Best cuts: "Linda," "Mi Libertad," "Amiga," "Que Viva El Gran Amor."

Dealers: The LP has potential in all segments of the U.S. market and should get a strong push from Caytronics.

Billboard's Recommended LPs

pop

SUPERTRAMP—A&M SP4665. Produced by Supertramp. Not to be mistaken as a new album, these are previously unreleased recordings from 1970. Of the current five members only Roger Hudson and Rick Davies are represented. Although these early works don't display Supertramp's present technological and songwriting power, they nevertheless reflect a budding creative power. **Best cuts:** "Nothing To Show," "It's A Long Road," "Maybe I'm A Beggar," "Try Again."

JOHN HARTFORD—All In The Name Of Love, Flying Fish, FF044. Produced by Mike Melford. While there is unquestionably bluegrass influence here, most of the tunes still reflect blends of folk, pop and country. Hartford alternates from banjo, fiddle and guitar, playing all with skill. His lyrics are chocked full of humor, satire and lyrical sensitivity. Included is Hartford's classic "Gentle On My Mind." **Best cuts:** "Gentle On My Mind," "In Sara's Eyes," "All In The Name Of Love," "The Ten Chord Blues."

COMPANION—On The Line, Sleepy Eye Comp1001A/B. Produced by Stephen Jarvis, Companion. Four-piece Northern California-based band shows a lot of potential on this debut effort. Plenty of melody and lyrical emphasis combine with rock instrumentation for an overall pleasing sound. Strong lead vocals by Jim Maguire paces the band. **Best cuts:** "Mama Won't You Lay Me Down," "Color Me Blue," "As I Was Walking," "Never Just A Good Boy."

ANTHONY NEWLEY—The Singer And His Songs, United Artists UALA7186. Produced by Jimmy Bowen, Snuff Garrett. Newley applies his vocals to a collection of nine self-penned tunes. The title is appropriate as the emphasis is placed on Newley's lyrics. Simple string arrangements and light rhythm backs the singer who emits emotion and sensitivity in his vocal delivery. **Best cuts:** "Lunch With A Friend," "Learning To Love You Again," "The Man Who Makes You Laugh."

PAUL DELICATO—Off On An Island, AVI6029. Produced by Harley Hatcher. Delicato's first effort for this label is pleasant easy listening melodies delivered in the singer's steady well-paced vocals. Contributing to the instrumentals are the likes of Lee Ritenour on guitar, Emery Gordy, Jr. on bass and other first rate musicians. Background vocalists also shine. **Best cuts:** "Off On An Island," "Everything Good Reminds Me Of You," "In The Still Of The Night."

soul

FAT LARRY'S BAND—Off The Wall, Stax STX4103 (Fantasy). Produced by Larry James, Alan Rubens, Steve Bernstein, Erskin Williams. Nine-man band varies the pace from funk-filled disco-oriented tunes to soft, tender r&b ballads. The full-scale production encompasses lots of horn, percussion and rhythm. Lead vocalist Darryl Grant uses his voice as an instrument as he weaves up and down the scale. **Best cuts:** "Sparkle," "Easy," "Passing Time."

TIMMY THOMAS—Touch To Touch, Glades 7513 (TK). Produced by King Sporty. Thomas, who had a top three hit about five years ago with "Why Can't We Live Together," serves up a well-rounded set of r&b and pop tunes. Betty Wright plays a significant role in the way of background vocals that meshes well with Thomas' easy flowing vocals. Horns, strings and the rhythm section supply the instrumental punch. **Best cuts:** "Touch To Touch," "Torrid Zone," "Africano," "Love For The People."

BROOK BENTON—Makin' Love Is Good For You, Olde World, 7700. Produced by Clyde Otis. Benton has long had one of the classiest, most stylish vocal styles in soul or pop music. His heartfelt interpretations are effective here on both simply orchestrated midtempo ballads and funky, r&b numbers which feature sassy female backup singing. **Best cuts:** "Lord You Know How Men Are," "I Keep Thinking To Myself," "Better Times," "There's Still A Little Love Left In Me."

country

JIM OWEN, THE DRIFTING COWBOYS—A Salute To Hank Williams—A Song For Us All, Epic PEG34852. Produced by Charlie Daniels. This double album package, featuring the music of Hank Williams as performed by Owen and Williams' original band the Drifting Cowboys, is a comprehensive collection of Williams' hits as well as songs written by Owen, an expert on the life and music of Williams. Side one is a narrative introduction by Ron Huntsman with Owen and Charlie Daniels explaining how and why the album was done. **Best cuts:** They'll all be favorites for fans of Williams' music.

ROY CLARK—Hookin' It!, ABC/Dot DO2099. Produced by Jim Foglesong. A varied set of instrumental tunes rendered in Clark's clean, intricate and always smoothly executed style. Occasional assistance by the Muscle Shoals Horns positively influences this LP otherwise supported by piano, rhythm, electric and bass guitars, and drums. This album was previously released as the instrumental half of Clark's "My Music & Me," double album set. **Best cuts:** "Steel Guitar Rag," "Hookin' It," "Georgia On My Mind."

LITTLE DAVID WILKINS—New Horizons, Playboy KZ35028. Produced by Eddie Kilroy. Wilkins' first LP project on Playboy follows his current top 20 single, "Agree To Disagree." Focusing on Wilkins' vocals, production throughout is simple, relying mainly upon piano, strings, steel and guitars, as Wilkins delivers a solid set of selections either co-written or self-penned. **Best cuts:** "Agree To Disagree," "The Only Good Part Of Leaving."

RAY GRIFF—Raymond's Place, Capitol ST11718. Produced by Ray Griff. Griff offers a self-penned selection of ballads, reminiscent '50s rock and a combination of honky-tonk/dixieland jazz in his latest LP effort. It depends upon a variety of instrumentation, including strings, steel, fiddle, clarinet, trombone, piano, cello, organ, banjo, harmonica and lead and rhythm guitars for effect. Production is clean and uncluttered. **Best cuts:** "Raymond's Place," "Cora Lee," "A Cold Day In July."

latin

SANTOS COLON—Bonita, Fania JM00514. Produced by Fania Ross. Puerto Rico's veteran ballad singer returns here with another set of tender, gentle love songs in his smooth vocal style which is now a trademark. Jorge Calandrelli again provides the delicate, graceful orchestrations that bristle with subtle detail. Prolific Argentinian producer Ross works with Colon effectively for the first time. **Best cuts:** "Como Antes," "Perlas Negras," "Me Da Lo Mismo," "Yo Me Muero Sin Probarle A Ti."

DYANGO—Contigo En La Distancia, Latin International DLIS8917. Produced by Alfredo Domenech. This is a set of Latin standards rendered in a distinctive and refreshing style by Spanish balladeer Dyango. The choice of a pair of Mexican country tunes is particularly surprising since producer/arranger Domenech provides full orchestra charts with the occasional effective use of both acoustic and rock-derived electric guitars. Dyango's distinctive, rough-edged vocals are intense and moving. **Best cuts:** "Odiame," "Fallaste Corazon," "En Esta Tarde Gris."

ROBERTO YANES—Estamos Solos, International INT923. Produced by Oscar C. Ocampo. Yanes is among International's (Fania label) best sellers, and he returns here with a commercial set of pop ballads, sweetened with strings and highlighted in spots with female back-up vocals. For the most part, the tunes are mid tempo with melancholic romantic themes and highly accessible melodies. **Best cuts:** "Te Quedas O Me Olvidas," "Algo Dentro De Mi," "Debemos Esperar Mas."

jazz

STAN GETZ PRESENTS JIMMY ROWLES—The Peacocks, Columbia 34873. Produced by Stan Getz. A sparkling entry which showcases Rowles' piano all alone on two tracks and with a formidable backup combo on 11 others. Duets by Rowles and Getz add to the attractiveness of this LP. Getz easy, inventive tenor pipe meshes easily with Rowles' musical (and at times humorous) keyboarding. **Best cuts:** "Serenade To Sweden," "Body And Soul," "Lester Left Town," "Rose Marie."

BARBARA CARROLL—From The Beginning, United Artist UALA778H. Produced by George Butler. This gifted pianist is even more impressive on this outing as she is supported by some superb jazz musicians including Steve Gadd on drums, Hugh McCracken on guitar and Russell George on bass among others. Strings, percussion, horns, vibes spice up the arrangements fronted by Carroll's extraordinary piano. **Best cuts:** "From The Beginning," "Lazy Love," "Satire."

VARIOUS ARTISTS—The Art Of The Jam Session, Pablo Live 2620106 (RCA). Produced by Norman Granz. This is an eight record boxed set recorded at last summer's Montreux festival. In keeping with the anything goes spirit of the jam session, Granz has made some fascinating musical matchups, pitting Dizzy Gillespie against Clark Terry, teaming Dizzy, Ray Brown and Milt Jackson, and combining the sound of pianist Oscar Peterson with a pair of talented bassists. **Best cuts:** take your choice.

JOE PASS—Interludes, Discovery DS776. Produced by Dennis Smith. Guitarist virtuoso Pass first recorded these cuts in 1969 but they were never released. A variety of moods are found in the 13 tracks with a tight sextet coupled with seven voices. Five of the cuts are solo guitar in the flowing single note style associated with Pass. **Best cuts:** "Joey's Blues," "Don't Walk Away," "Blue Carousel."

WALTER BISHOP JR.—Soul Village, Muse MRS142 (Blanchard). Produced by Mitch Farber. Bishop goes electric on this, and comes up with a pleasant and funky fusion LP. The eight-piece band, with a three-piece horn section, sounds fresh and new. The music is built around Bishop's electric piano playing, with a tight rhythm section behind him. **Best cuts:** "Soul Turnaround," "Soul Village."

GLENN MILLER ORCHESTRA—The Direct Disk Sound, Great American Gramophone GADD 1020. Produced by Glen Glancy. New California label's second direct-to-disk production offers trombonist Jimmy Henderson as leader of a big band which emulates the old Miller crew well, but it's the physical sound, not the music, which distinguishes the lavishly produced LP. Fourteen men are credited with engineering the sessions in the Capitol Tower. **Best cuts:** "Moonlight Serenade," "Stardust," "In The Mood."

BUCKY PIZZARELLI—Bucky's Bunch, Monmouth Evergreen MES7082. Produced by Dick Ables. The New York guitarist, prolific in output and versatile in approach, performs 10 tracks with the near-legendary Slam Stewart providing jivey but musical bass-vocal bits with six other compatible sidemen—a low-pressure "fun" session which makes it. Four of the tracks spot Pizzarelli going it alone on 7-string guitars. **Best cuts:** "Choro Typico," "Flat Foot Floogie," "Triste."

(Continued on page 88)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. **Review editor:** Ed Harrison; **reviewers:** Eliot Tiegel, Gerry Wood, Is Horowitz, Jean Williams, Dave Dexter Jr., Pat Nelson, Sally Hinkle, Agustín Gurza, Roman Kozak, Dick Nusser, Jim McCullough, Paul Green, Ed Kelleher.

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Produced by Elliot F. Mazer - Management: Ed Leffler, E. L. Management

Top Single Picks

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Pop

KISS—Shout It Out Loud (3:15); producers: Kiss and Eddie Kramer; writers: G. Simmons, P. Stanley, B. Erzin; publishers: Kiss/Cafe Americana, ASCAP/All By Myself, BMI, Casablanca NB906. Culled from the "Kiss Alive II" album, this raucous rocker catches the excitement and energy of the live show. Lots of audience applause sets the stage for the bombastic guitars and driving vocals.

HEATWAVE—Always and Forever (3:32); producer: Barry Blue; writer: R. Temperton; publishers: Almo/Rondor, ASCAP, Epic 850490. Heatwave follows its funky "Boogie Nights" which went to number two on the Hot 100 with a soft r&b flavored ballad. Lead vocal maintains a steady pace against rather simple background orchestration.

JOHNNY RIVERS—Curious Mind (Um, Um, Um, Um, Um) (3:05); producer: Johnny Rivers; writer: Curtis Mayfield; publishers: Warner-Tamerlane, BMI, Big Tree BT 16106 (Soul City). Rivers' followup to the top 10 "Slow Dancing" is a re-make of the song which went top five for Major Lance in 1964. It opens soft and mellow, but builds in intensity with a good soulful Star-styled sax break toward the end.

BLUE OYSTER CULT—Goin' Through the Motions (3:12); producers: Murray Krugman, Sandy Pearlman, David Lucas; Blue Oyster Cult; writers: El Bloom, I. Hunter; publishers: B. O'cult/April/Ian Hunter, ASCAP, Columbia 310659. With this single the group moves back to its characteristic hard rock sound, away from the mellow, harmonic style which resulted in its big hit "Don't Fear The Reaper." This is a catchy rocker with sassy vocals, synthesized instrumentation and even Amish handclaps.

recommended

LITTLE RIVER BAND—Happy Anniversary (3:30); producers: John Boylan and Little River Band; writers: B. Birtles, D. Briggs; publisher: Australian Tumbleweed, BMI, Harvest P4524 (EMI).

KENNY LOGGINS—Celebrate Me Home (3:51); producer: Phil Ramone; Bob James; writers: K. Loggins, B. James; publisher: Milk Money, ASCAP, Columbia 310652.

PRISM—Take Me To the Kaptin (3:01); producer: Bruce Fairbairn; writer: R. Higgs; publishers: Squamish/Corinth, BMI, Ariola 7678.

PETER ALLEN—Don't Cry Out Loud (3:34); producers: Peter Allen and Ed Thacker; writers: P. Allen and C.B. Sager; publishers: Irving/Woolnough/Jamava/Begonia/Unichappell, BMI, A&M 2000S.

THE JOY—Beginning Tomorrow (3:24); producer: Michael Stewart; writer: Toni Brown; publisher: Bear Brown, BMI, Fantasy F808AM.

NETWORK—Save Me, Save Me (3:29); producers: Albhy Galuten, Karl Richardson, Barry Gibb; writers: B. Gibb, A. Galuten; publisher: Unichappell, BMI, Epic 850489.

DAVE LOGGINS—Ship in a Bottle (3:24); producer: Brent Maher; writer: D. Loggins; publishers: Leeds/Patchwork, ASCAP, Epic 850491.

DAVID BROMBERG BAND—I Want To Go Home (3:06); producer: Jim Price; writer: David Bromberg; publisher: Sweet Jelly Roll, ASCAP, Fantasy F812AM.

ROCKY AND CHYANN—Rockin' in the Cradle of Love (2:32); producer: Victor Millrose; writers: Victor Millrose and Lenore Rosenblatt; publishers: Windstar/Milrose Enterprises-411/Lenore Rosenblatt, ASCAP, Windsong JH11171.

CERRONE—Supernature (6:03); producer: Cerrone; writer: Cerrone; publisher: Cerrone, SACEM, Cotillion PR291 (WEA).

SEA BIRD BAND—Don't Disguise (2:40); producer: Guy Burlage; writer: Denis Burlage; publisher: Summer Duck Pub., BMI, Waylon 1000.

Soul

BRICK—Ain't Gonna Hurt Nobody (3:06); producers: Phil Benton & BRICK; writer: R. Hargis; publishers: Caliber/Good High, ASCAP, Bang 735 (Webb IV). This is an infectious, danceable, funky number that features some interesting instrumentation including acoustic guitar. Vocals, both lead and chorus, are excellent hooking around the catchy title refrain. A captivating instrumental break plays several lines against each other with guitar, violins and horns.

ENCHANTMENT—It's You That I Need (3:50); producer: Michael Stokes; writers: M. Stokes, V. Lanier; publishers: Desert Moon, Willow Girl, BMI/Desert Rain, Sky Tower, ASCAP, UA RSXW1124. This stylish group comes up with an easy ballad that features strong lead vocals and tight harmonies. Uncluttered arrangement helps maximize the delivery.

recommended

THE BAR-KAYS—Let's Have Some Fun (3:33); producer: Allen Jones; writers: James Alexander, Larry Dodson, Allen Jones, Winston Stewart, Michael Beard, Charles Allen, Harvey Henderson, Lloyd Smith, Frank Thompson; publisher: Bar-Kay/Warner-Tamerlane Publishing Corp., BMI, Mercury 534 (Phonogram).

OHIO PLAYERS—Good Luck Charm (Part 1) (3:36); producer: Ohio Players; writers: W. Beck, J. Williams, M. Jones, M. Pierce, B. Middlebrooks, C. Satchell, L. Bonner; publisher: Unichappell Music (BMI), Mercury 535 73974 (Phonogram).

RALPH GRAHAM—Changing Up My Life (3:15); producer: Ralph Graham; writer: Ralph Graham; publisher: Tavvir Blackwood, BMI, RCA JH-11178.

EARLY WARNING SYSTEM—Love Pressure Risin' (3:48); producers: Victor Vick and Clinton Moon; writers: Victor Vick and Clinton Moon; publishers: New Spirit Music Pub./Clinton Music, BMI, Polydor PD14441.

LARRY WILLIAMS AND THE ATS EXPRESS—One Thing or the Other, Part 1 (3:10); producer: Larry Williams; writer: Larry Williams; publisher: Nelchell, BMI, Fantasy F810AS.

Country

DONNA FARGO—Do I Love You (Yes In Every Way) (3:06); producer: Stan Silver; writers: Paul Anka, Maxime Piotat-Yves Dessca-Alain Le Govic-Michel Pelay; publisher: Spanka, ASCAP, Warner Bros. WBS 8509. Fargo provides a sensitive rendering of this love song. She belts out the chorus dramatically as the song modulates into a rousing climax supported by standard country instrumentation and strings.

MEL TILLIS—What Did I Promise Her Last Night (3:03); producer: Jimmy Bowen; writers: Ronald McCown-Wayne P. Walker; publisher: Sawgrass, BMI, MCA 40836. A simple, effective number that puts the emphasis on Tillis' on-the-mark voice. Some slick steel playing balances the strings and bass/drum bottom during this tale of love gone awry.

recommended

HANK WILLIAMS JR.—Feelin' Better (3:08); producers: Richie Albright-Waylon Jennings; writer: Hank Williams Jr.; publisher: Bocephus, BMI, Warner Bros. WBS8507.

RONNIE McDOWELL—I Love You, I Love You, I Love You (3:26); producer: Slim Williamson; writer: Ronnie McDowell; publisher: Brim, SESAC, Scorpion GRT149.

JERRY REED AND SEDINA—You Know What (2:45); producers: Jerry Reed-Chip Young; writer: Jerry Reed; publisher: Vector Music Corp., BMI, RCA JH11164.

RITA REMINGTON—Don't Let The Flame Burn Out (3:07); producer: Shelby S. Singleton Jr.; writer: Jackie DeShannon; publishers: Halwill/Plain And Simple, ASCAP, Plantation PL167.

BUCK OWENS—Texas Tornado (2:14); producer: Norro Wilson; writer: Buck Owens; publisher: Blue Book, BMI, Warner Bros. WBS8486.

Disco

recommended

THE BIG "O" ORCHESTRA—Death Valley Disco (5:11); producer: Otis Forrest; writer: Tiger Rag; publisher: Sounding Board Songs, BMI, Pineapple PA1978.

Billboard's Recommended LPs

Continued from page 86

jazz

ROOMFUL OF BLUES, Island ILPS9474. Produced by Joel Dorn, Doc Pomus. This is an old fashioned, but effective blues and bluegrass band that has learned a few lessons from both bebop and rock'n'roll. The seven-man band doesn't really break any new ground, but plays with good humor and is fronted by a vocalist that can belt out blues. **Best cuts:** "Red, Hot & Blue," "Stormy Monday."

classical

ROZSA CONDUCTS ROZSA—Vienna State Opera Orchestra, Westminster Gold (ABC) WG8353. Concise, lyrical, folk-inflected describes these three orchestral pieces, which contrast with the composer's voluptuous film scores ("Ben Hur," "Quo Vadis"), "Kaleidoscope," wistful children's suite, sparkles like a string of baubles in this affecting performance. Unusual repertoire at budget price, and presence of the composer are selling points.



Easy Listening

recommended

PERRY COMO—Where You're Concerned (2:35); producer: Roncom; writer: Nancy Goland; publisher: Fiddleback, BMI, RCA JB11185.

ROGER WILLIAMS—Candle on the Water (2:50); producer: Michael Lloyd, Mike Curb; writers: Al Kasha, Joel Hirschorn; publishers: Walt Disney, ASCAP/Wonderland, BMI, MCA 40845.



First Time Around

HORSLIPS—Warm Sweet Breath of Love (3:24); producers: Alan O'Duffy and Horslips; writer: Horslips; publisher: Sunbury Music (ASCAP), DJM US1026 (Horslips). (Ambers). A moderately upbeat, spirited number that sings the praise of physical intimacy. Appropriately, the over-all sound is joyous and melodic. Lead vocal is smooth and polished, and prominent but subdued electric guitar ornaments the tune throughout.

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.

DVORAK: SYMPHONY NO. 8—Szell, Concertgebouw Orchestra, London Treasury R23245. Szell obtained fabulous results from the Concertgebouw Orchestra, and among collectors there are many who believe this to be the definitive statement of Dvorak's great even-numbered symphony. Verve and robustness are epitomized in the playing, and Szell offers an Olympian view of the whole terrain. Like Gieseking's Debussy, this monaural title belongs in the inventory.

AVIVA EINHORN CONDUCTS DEBUSSY, SATIE, ROUSSEL & POULENC—English Chamber Orchestra, HNH 4027. Einhorn elicits playing that is supple and tonally alluring with a high gloss to the ensemble. Her interpretations are expertly gauged, with highest recommendation going to the spellbinding account of Debussy's "Petite Suite." It is a most auspicious recording debut for the Spanish conductor.

THE HOROWITZ CONCERTS: 1977/1978—RCA ARL12548. Celebrating his golden jubilee season, the master returns to one of the staples of his repertoire, the Liszt B Minor Sonata and opens entirely new vistas onto the sublime late piano pieces of Gabriel Faure. These electrifying concert performances attest that Horowitz, at 73, remains in a class by himself.

HOTLINE TIPS

Boone 45 Rides No. 1 Spot 10 Weeks

LOS ANGELES—Debby Boone's "You Light Up My Life" (Warner-Curb) this week becomes the first single to remain at No. 1 for 10 weeks since Perez Prado's 1955 instrumental "Cherry Pink And Apple Blossom White." The last single to have more than 10 weeks on top was Les Paul and Mary Ford's "Vaya Con Dios" in 1953, which had 11 weeks.

In the history of Billboard's pop charts, which date back to 1940, only one other hit by a female solo act has ever had 10 weeks at No. 1: Dinah Shore's "Buttons And Bows" from 1948.

Since 1940 the longest any record has ever stayed at No. 1 is 13 weeks, a feat accomplished by Artie Shaw's

"Frenesi" in 1940, Harry James' "I've Heard That Song Before" in 1943 and Gordon Jenkins & the Weavers' "Goodnight Irene" in 1950.

On the album chart, Linda Ronstadt's "Simple Dreams" remains at No. 1 for the third consecutive week, helping to make Asylum the only label to have attained two top-of-the-chart LPs in 1977. The Eagles' "Hotel California" was No. 1 for eight weeks from January into May.

Actually only five other record companies have hit the top at all this year: Tamla with Stevie Wonder's "Songs In The Key Of Life," Warner Bros. with Fleetwood Mac's "Rumours," Capitol with "Wings Over

America," Columbia with Barbra Streisand & Kris Kristofferson's "A Star Is Born" soundtrack and Arista with "Barry Manilow Live."

In the last four months of 1976 only two other albums were able to break through to the top: WB's "Fleetwood Mac" and A&M's "Frampton Comes Alive." Thus Asylum and Warner Bros. are the only labels to have had two No. 1 LPs in the past 16 months.

These findings are culled from Hotline, a newsletter containing the pop, soul, country and MOR charts, which is mailed out a few days in advance of the regular Billboard issue.

PAUL GREIN

Mike Curb Funder Draws Trade Crowd

LOS ANGELES—More than 900 Republicans—and a lot of Democrats in the music industry—gathered to welcome Mike Curb into the political arena Tuesday (6) at a fund raising dinner at the Beverly Hilton Hotel sponsored by the Friends of Mike Curb organization.

Casey Kasem, host of the syndicated radio program "American Top 40," introduced Curb with a movie. Steven Lawrence and Eydie Gorme entertained. Lawrence offered, "It's Best To Leave While I'm In Love," and a series of jokes. After a few songs, his wife, Eydie joined him on-stage for their version of "You Light Up My Life."

Earlier, Pat Boone had been introduced as "Debby's father" to sing "God Bless America" at the start of the evening. Curb is running for Lt. Governor of California. The trib-

ute drew record industry executives from coast-to-coast at \$250 per plate.

Fire Destroys Chi Disk Store

CHICAGO—The largest store in the Hear Here Records chain was destroyed by fire, Sunday (4), with losses estimated at \$100,000.

The store, at 2834 N. Broadway, in the heart of "New Town," was swept by a blaze which claimed four other stores in the early a.m. Cause or origin of the fire has not been determined.

Chain owner Max Tuchten has negotiated a quick recovery, and was set to open again Saturday (10), in a location directly across the street from the gutted building.

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Of The #1 International Record,
"Yes Sir, I Can Boogie" By

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is absolutely fantastic

four songs* never

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page illustrated

The Bitch Is Back

Lucy In The Sky With Diamonds *

Sorry Seems To Be The Hardest Word

Don't Go Breaking My Heart *

Someone Saved My Life Tonight

Philadelphia Freedom *

Island Girl

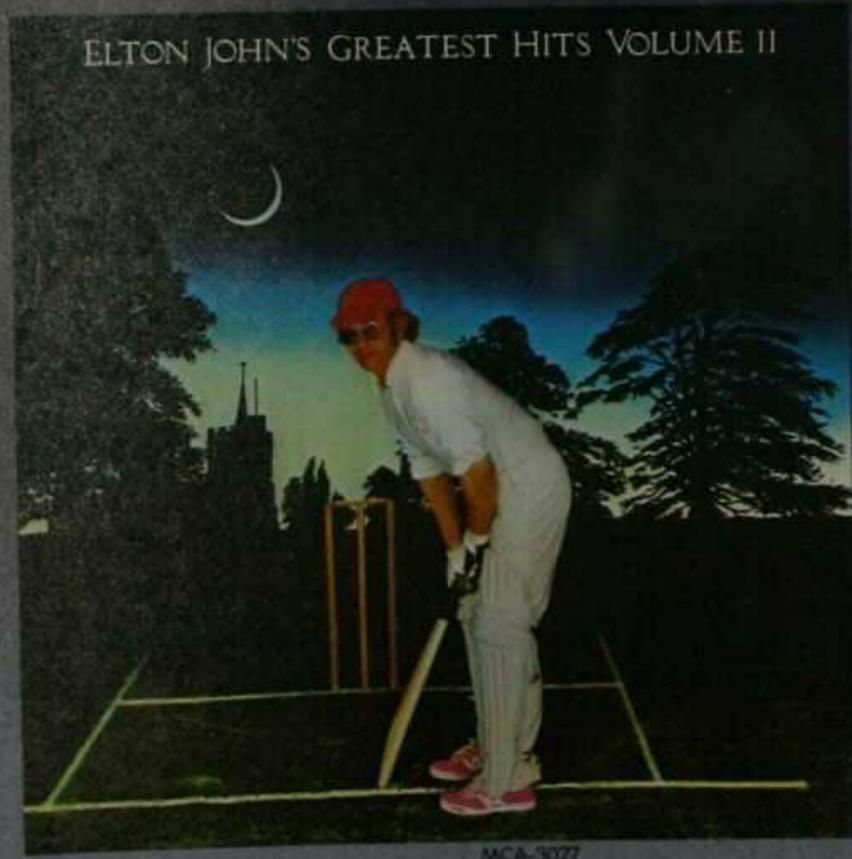
Grow Some Funk Of Your Own

Levon

Pinball Wizard *

Best Hits Volume II

astic! It contains
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so contains twelve
ill-color booklet.



MCA-3027

platinum

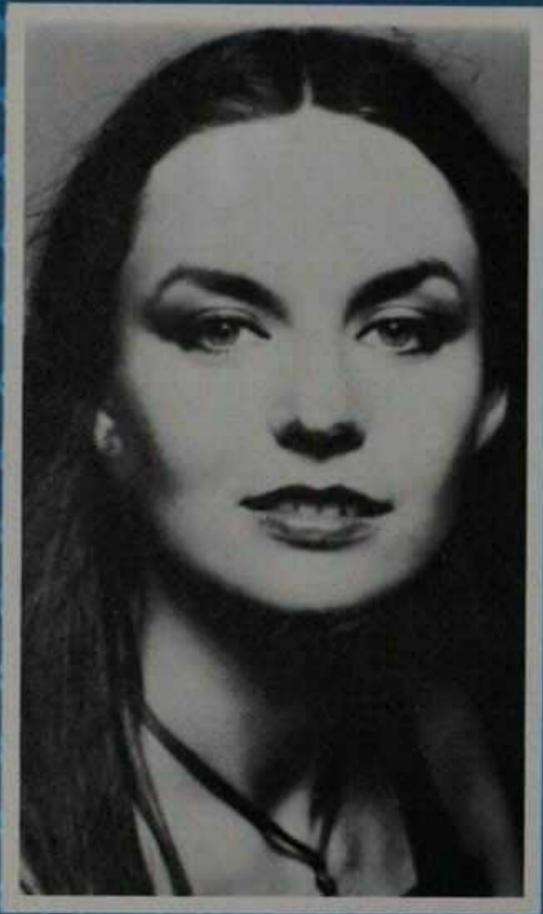
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WILLIAM MORRIS AGENCY
congratulates its clients who have won
COUNTRY MUSIC ASSOCIATION
AWARDS.



CRYSTAL GAYLE

FEMALE VOCALIST OF THE YEAR



design: mlsman

RONNIE MILSAP

ENTERTAINER OF THE YEAR

MALE VOCALIST OF THE YEAR

ALBUM OF THE YEAR

NEW YORK / BEVERLY HILLS / CHICAGO / NASHVILLE / LONDON / ROME / MUNICH
ARTISTS MANAGER / 1350 AVENUE OF THE AMERICAS, NEW YORK / 151 EL CAMINO DRIVE, BEVERLY HILLS

Closeup

CBS A&R Emphasis

• Continued from page 8

do focus research as well as numbers research," says Lundvall. Focus research involves getting a group of people around a table with a professional researcher and asking them about specific things, and then tallying their opinions.

Through such research CBS gets an input from the public on everything from album design and packaging to public attitudes towards jazz, country or punk rock. However, Lundvall says, where picking new acts is concerned, he tends to place a great deal more reliance on his a&r staff.

Lundvall says store merchandising is becoming more important in the breaking of new artists, both locally, by displaying those artists who come from the particular region where the store is located, and nationally, with displays at the larger record chains.

Lundvall says CBS has 30 persons around the country who specialize only in store merchandising. That, he says, is a fairly recent development and an important one.

When the company makes its investment on a new act about half goes into tour support, recording costs and money for the band to live on. The rest will go into marketing costs, advertising and point of sales merchandising, says Lundvall. Sometimes CBS will subsidize an entire tour by an artist, but the company doesn't like to do that.

Lundvall says that if possible the company tries to get or make videotapes of the new artist to use basically to introduce the artist to its own staff and then to radio, press, booking agents and others in the trade.

Beyond that the footage may be placed for television and used in commercials. Some retail outlets have also made use of the videotapes, but Lundvall says it has been on a limited basis.

When an artist is signed, there is an immediate interplay between a&r and marketing, explains Lundvall.

A product manager is assigned to the new artist. If necessary, auditions are set up for booking agencies, a manager is found if the act doesn't have one, and to familiarize the staff, the artist frequently plays for the marketing people.

"First we must sell the artist to our

own people in the building, then to our field force, then to the trade and finally to the consumer," notes Lundvall.

When the album is completed, a presentation is made within the company. The entire album may be played, or just cuts at the singles and marketing meetings. A marketing plan is set up with tours, promotions, advertising, etc., which is fed to the entire marketing staff so that there is overall coordination.

Videotapes of the new act are sent to the branches and acetates and cassettes are sent out to the marketing staff well in advance of the album release so that everybody can be familiar with the music, says Lundvall.

Lundvall says much of the credit for CBS' ability to work with new artists lies in the strength of its people who now have much more of an opportunity to develop their own ideas than previously when the company was "more monolithic."

Lundvall says he is "tired of people thinking that CBS is some sort of impersonal, bureaucratic machine."

Ron Alexenburg, senior vice president of Epic, Portrait and Associated Labels, says there is no formula for breaking new acts, but one thing that CBS does is give everybody attention and "their day in court" and then sticks to the artist not only until they are broken but beyond that point.

Bullock Buys 2 Of 4 Jax Outlets

LOS ANGELES—Two of the remaining four stores in the Jax Music chain operated by Bob Sarenpa and Mike Paikos in the Bay Area have been sold to Rich Bullock, who is now operating them as part of his Odyssey chain.

Sarenpa and Paikos, who own All Records Service, Oakland one-stop, and Pacific Record & Tape Distributing, Emeryville, sold the 2,000 square foot outlet in the MacArthur Shopping Center, Oakland, and the 4,700 square foot freestanding store at Haight and Ashbury to Bullock late in November.

They retain their Jax stores in Chico and Redding in Northern California.

A&M Broadening Horizon

• Continued from page 1

Friesen says there will be "no limits or parameters" on what form Horizon will take except that the musical direction will "reflect LiPuma's taste."

"Tommy's taste can be documented by the kinds of artists he's been involved with over the last few years," says Friesen.

At Warner Bros., LiPuma brought George Benson to platinum status and developed the careers of Al Jarreau and Michael Franks.

Although LiPuma becomes an exclusive A&M staffer, he will continue producing Benson.

The signing of LiPuma puts an end to the various rumors regarding the fate of the two-year-old Horizon series which have surfaced in the past few months.

A&M's tremendous rate growth has been a major impetus behind the formation of a second label and Friesen states that A&M "didn't want to drop it."

Says Friesen: "It's a desirable occurrence for the label. We feel there's room for another label now and it's exciting and stimulating

Isles, a tornado moving from Hawaii to the American mainland and erratic disturbances in Central Africa.

By combining architectural and musical theory he composes a piano concerto (side six) which, he theor-



Lol Creme and Kevin Godley.

Amid this worldwide cataclysm—even television service is disrupted—two pathetic figures sit oblivious to their surroundings in a London law office, discussing the minutiae of a divorce proceeding.

In the center of the office is a large, circular hole in the floor, beneath which sits a would-be electrician, sometime architecture student and unsuccessful musician who has calculated that on this particular day something disastrous would occur.

izes, could counterbalance the force of nature's anger. That is, if he survives.

There will be some who will find a common denominator between Mike Oldfield's "Tubular Bells" and "Consequences." Others, no doubt, will find profound metaphor embodied within the work—perhaps not unreasonably.

At the heart of the issue, however, Godley and Creme have broken away from the hit formula with 10cc (resigning from the group last year to develop the gizmo and, in turn, create "Consequences").

Side one and two of the first disk develops and exploits the versatility of the gizmo, attached to Creme's guitar. Side two is particularly satisfying, virtually taking one on a carousel ride of sound and color. The only song on these two sides is the uptempo "Honolulu Lulu," which reminds one of Kismet but sounds typically 10ccish with some thoughtful lyrics attached.

Part two, side one, encounters the work's first potential radio single hit, "Five o'Clock In The Morning" is a sleepy ballad with Kevin Godley on acoustic grand piano. From this track the album moves into Peter Cook's dialog—he handles most all of the spoken word parts except that of the wife, played by Judy Huxtable. "When Things Go Wrong," is the next song included on the side which has a quasi-Latin rhythm and a crazy sax part parlaying with the beat, played by Mel Collins.

"A Lost Weekend," closes side three: a spellbinding ballad duet which finds Kevin Godley at the microphone with Sarah Vaughan. The ballad is highlighted by a dubbed vocal chorus set against acoustic piano.

Side four is a clever mixture of synthetic orchestration woven around dialog, with two songs incorporated into the story line. The first, "Rosie," is in the narrative form jumping from one melody to another. The album's centerpiece song, "It's Cool, Cool, Cool In The Morning," closes the side. It is a ponderous sounding tune couched in the gizmo's pillowy orchestration, with a very abrupt end.

Part three, side A, contains "Cool's Reprise," and the haunting ballad "Sailor" set between dialog parts.

Creme and Godley's masterwork is simply titled "Blini's Tune."

Employing myriad sounds, from birdcalls to tympany, the gizmo, guitar and acoustic piano swirl together to serenade the ears to create what must be a lullaby to the 70s. It is quite an emotional work, written in a standard concerto form with birds chirping at the close, indicating the world just may have been saved.

DAVID FARRELL

Lol Creme & Kevin Godley - Consequences, Mercury M3-1700. Produced by Creme & Godley.

"Consequences" is a three-album set (\$22) conceived by former members Lol Creme and Kevin Godley, with a strong narrative assist from Peter Cook of Derek Clive fame and a cameo part played by Sarah Vaughan.

Principals Godley and Creme take no bones about the project being their piece de resistance, Lol Creme impertently adding: "We wish we could write hit singles when we were 17 or 18 years old, but due to our manager's annoyance, we have always refused."

Conceived as a 45 r.p.m. demonstration disk to showcase the duo's invention, a miniature guitar-synthesizer called a "gizmo," the project built outward from the start last October and ended up as a scored play with Peter Cook handling most of the spoken word parts and Creme and Godley providing the multi-dimensional musical backdrop. For a moment, the essence of this particularly witty English absurdity is man against nature.

Earth is subject to natural calamities: earthquakes in Europe that topple the Berlin Wall, gale force winds wreaking havoc in the British

A. Latin Concerts Grow

Continued from page 79

market and the growing international concert market are drawn along socioeconomic lines. His Mexican public is mostly working class with limited income. The others, the Julio Iglesias fans at the Shrine, are mostly members of the middle class in places like Cuba, Spain and Argentina.

Delgado does concede that the concert market for international acts is opening up, though he considers it very risky in this area. Both he and De Marco consider the Iglesias success an exceptional phenomenon which should not be used as a guide to judge the potential of that type of show.

"I simply don't have confidence that a solo artist can be profitable," he says. "It's a limited market because there's a limited number of people in the Latin middle class in this area."

Delgado claims that aside from Iglesias, all other international shows in this area have failed. Though Spanish singer Raphael along with the group Mocedades ("Eres Tu") drew a respectable 4,500 at a recent Shrine show, Delgado says the same act "bombed badly" in six other cities, including Oakland, and San Francisco where he says the shows lost \$13,000.

"So even a Julio Iglesias," Delgado says, "can do well for a single show, but try to book him for 10 consecutive days like a Vicente Fernandez and he just won't work."

Delgado also says Latin stars of Iglesias' stature cost too much and thus make appearances here prohibitive.

Says Delgado: "You have the case of Roberto Carlos who charges \$20,000 for a single show. I would never bring an artist like that here. Why should I risk \$20,000 on one show by Roberto Carlos when I can bring in 15 artists for a month at the same price?"

De Marco is equally insistent in standing staunchly by the Million Dollar shows, though people have criticized everything from the stag-

ing to the alleged unkempt and uncomfortable conditions.

He vehemently denies the charges of inferior upkeep and says the shows will be held at the Million Dollar "until the theater falls down," because in his opinion it's simply the best location.

Lifelines

Births

A daughter, Darcy Bradford, to Don and Linda Whittemore, Dec. 2 in Los Angeles. Parents are record promotion consultants.

Deaths

Anthony S. "Tony" Mammarella, 53, producer of Dick Clark's television series "American Bandstand" in the 1950s and general manager of Swan Records, Nov. 27 in Philadelphia. He leaves his widow, eight children, two grandchildren and a sister.

Arranger/composer Walter "Gates" Grigaitis, 65, whose arrangements were used by Chubby Checker, the Supremes, Bobby Vinton, Gene Pitney, Freddie Cannon and others, Nov. 20 in Philadelphia. Grigaitis worked for Swan Records and also had operated his own record production firm with singer Debbie Foster.

Vincent Oddo, 47, owner of O.D.O. Sound Studios, Nov. 24 in New York. Cause of death was a heart attack. He is survived by his widow who will continue running the studio.

Jack Silin, 58, writer and producer of a series of children's records for the Listen and Learn label, Nov. 25 in Philadelphia.

Irvin P. Tushinsky, 67, executive vice president and a director of Superscope Inc., was buried Wednesday (7) at Mount Sinai Memorial Park, Los Angeles. He and his brother Joseph founded Superscope in 1952.

Billboard **HOT 100** *Chart Bound

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CURIOUS MIND—Johnny Rivers (Big Tree 1619)
 GOING THROUGH THE MOTIONS—Blue Oyster Cult (Columbia 31953)
 ALWAYS AND FOREVER—Meatloaf (Epic 8554)
 SEE TOP SINGLE PICKS REVIEWS, page 88

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)		
★	1	16	YOU LIGHT UP MY LIFE—Debbie Boone (Don Brooks for Mike Curb Prod.), I. Brooks, Warner/Curb 8455 CPP	★	37	8	DANCE, DANCE, DANCE, YOWSAH YOWSAH—Chir (Neil Rogers, Kenny Lehman & Bernard Edwards), K. Lehman, B. Edwards, N. Rodgers, Atlantic 3435	69	66	7	I HONESTLY LOVE YOU—Olivia Newton-John (John Farrar), P. Allen, J. Berry, MCA 40811		
★	3	13	HOW DEEP IS YOUR LOVE—Bee Gees (Bee Gees, Karl Richardson, Abby Calahan/For Karibby Productions), B. Gibb, R. Gibb, M. Gibb, RSO 882	★	38	7	DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda (Nicola Storti, Jean Manuel De Scarone), B. Benayahu, S. Maron, G. Calvesi, Casablanca 502	★	81	2	LONG, LONG WAY FROM HOME—Foreigner (John Sinclair, Gary Lynn, W. Jones, L. Gram, J. McDonald, Atlantic 3428		
★	4	15	BLUE BAYOU—Linda Ronstadt (Peter Asher), R. Orban, J. Wilson, Asylum 45431	★	39	7	LOVE IS THICKER THAN WATER—Andy Gibb (Barry Gibb, Abby Calahan, Karl Richardson), B. Gibb & A. Gibb, RSO 883	B-3	71	53	20	HELP IS ON THE WAY—Little River Band (John Baylay, Little River Band), G. Sherman, Capitol 4428	
★	4	2	DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle (Allen Reynolds), R. Leigh, United Artists 1016	★	41	6	POINT OF KNOW RETURN—Kansas (Jeff Gossman), S. Walsh, P. Clark, R. Steinhardt, Kirtland 34273 (Columbia)	WBM	72	72	3	GRANDMOTHER'S SONG—Steve Martin (William E. McEuen), S. Martin, Warner Bros. 8583	
★	5	5	IT'S SO EASY—Linda Ronstadt (Peter Asher), B. Holly, K. Pettay, Asylum 45438	★	43	43	CALLING OCCUPANTS OF INTERPLANETARY CRAFT—Carpenters (Richard Carpenter), Kirtland, A&M 1978	WBM	74	80	4	ANYWAY YOU WANT ME—Sylvester (Sylvester), S. Sylvester, Capitol 4433	
★	8	10	BACK IN LOVE AGAIN—LTD (Bobby Martin), L. R. Hanko, Z. Gray, A&M 1574	★	44	45	BLOAT ON—Chesck & Chong (Dor, M. Wilks, A. Ingram, J. Mitchell, Epic/Gde 8-50471	WBM	74	80	4	ANYWAY YOU WANT ME—Sylvester (Sylvester), S. Sylvester, Capitol 4433	
★	7	7	WE'RE ALL ALONE—Bibi Stenius (David Anderle), B. Scaggs, A&M 1965	★	42	6	NATIVE NEW YORKER—Odyssey (Sandy Linzer, Charlie Calella), S. Linzer, D. Randolph, RCA 11129	CHA	★	86	2	THE NEXT HUNDRED YEARS—St. Martin (Joel Diamond), Bernstein, Adams, Capitol 4508	
★	11	12	BABY COME BACK—Floyd (Dennis Lambert, Brian Potter), P. Beckett, J.C. Crowley, RSO 879 (Polydor)	★	46	5	GIRLS SCHOOL—Paul McCartney & Wings (Paul McCartney), P. McCartney, Capitol 4504	B-3	76	78	5	WAS DOG A DOUGHNUT—Cat Stevens (Cat Stevens, Dave Nashbaum), C. Stevens, J. Russell, B. Lynch, A&M 1971	
★	9	10	YOU MAKE LOVIN' FUN—Fleetwood Mac (Fleetwood Mac with Richard Das Wolf), C. Wicks, Warner Bros. 8483	★	47	44	AS—Steve Wonder (Steve Wonder), S. Wonder, Tamla 54291 (Motown)	WBM	★	NEW ENTRY	TOO HOT TO TROT—Commodores (James Carmichael & Commodores), T. Curry, M. Williams, W. George, L. Richie, R. LaPrade, W. King, Motown 14327		
★	12	10	HERE YOU COME AGAIN—Dolly Parton (Gary Klein), B. Mann & C. Weil, RCA 11123	★	50	5	EMOTION—Samantha Sang (Barry Gibb, Abby Calahan, Karl Richardson), B. Gibb, R. Gibb, Private Stock 45178	WBM	★	89	7	BREAKDOWN—Tom Petty & The Heartbreakers (Denny Cordell), T. Petty, Shelter 62608 (ABC)	
★	13	10	SENTIMENTAL LADY—Bob Welch (Lindsay Buckingham, Christine McVie), B. Welch, Capitol 4475	★	57	5	YOU'RE MY SOUL AND INSPIRATION—Denny & Marie Monie (Mike Curb, Michael Lloyd), C. Weil, B. Mann, Polydor 14419	WBM	★	90	2	GOD ONLY KNOWS—Marilyn Scott (Bobby Torres, Lianne Meyers), B. Wilson, Big Tree 16185 (Atlantic)	
★	12	9	BABY, WHAT A BIG SURPRISE—Chicago (James William Guercio), P. Celen, Columbia 3-10620	★	54	5	IF WE'RE NOT BACK IN LOVE BY MONDAY—Millie Jackson (Brad Shapiro, Millie Jackson), G. Martin, S. Throckmorton, Spring 175 (Polydor)	WBM	★	91	4	LE SPANK—La Pampelunosa (Michael Lewis), M. Lewis, L. Kinler, G. Karson, D. Williams, MCA 112154	
★	15	10	SLIP SLIDIN' AWAY—Paul Simon (P. Simon & P. Garfunkel), P. Simon, Columbia 3-10630	★	60	5	PEG—Sleazy Dan (Gary Katz), R. Beckett & D. Fagan, ABC 12320	WBM	★	92	4	COCOMOTION—El Coco (Michael Lew), W.M. Lewis, L. Kinler, M. Ross, MCA 112154	
★	16	11	ISN'T IT TIME—Babys (Bee Gees), Capitol/Kennedy, Chrysalis 2171	★	64	4	SOMETIMES WHEN WE TOUCH—Dae Hill (Matthew McCauley, Fred Mullin), D. Hill, B. Mann, 20th Century 2255	WBM	★	93	4	GOODBYE GIRL—David Gates (David Gates), D. Gates, Elektra 45450	
★	17	14	YOU CAN'T TURN ME OFF—High Energy (Kent Washburn), P. Sawyer, M. McLeod, Gordy 7155 (Motown)	★	51	23	GONE TOO FAR—England Dan & John Ford Coley (Wyle Lanning for Twin Trumpets), J. Coley, Big Tree 16182 (Atlantic)	WBM	★	94	3	UNTIL NOW—Bobby Avon (John Lombardo), B. Avon, First Artists 41000 (Mercury)	
★	18	13	COME SAIL AWAY—Shyn (Shyn), D. DeYoung, A&M 1577	★	52	16	DUSIC—Brick (Phil Spector & Brick), R. Rossen, R. Hargis, J. Brown, Rang 734 (Web IV)	WBM	★	95	NEW ENTRY	DON'T LET IT SHOW—Alan Parsons Project (Alan Parsons), Neilson, Parsons, Arista 028	
★	19	8	YOU'RE IN MY HEART—Red Stewart (Tom Dowd), R. Stewart, Warner Bros. 8475	★	53	33	WE JUST DISAGREE—Dave Mason (Dave Mason, Ron Reinson), I. Kruger, Columbia 3-10575	WBM	★	96	8	DON'T LET THE FLAME BURN OUT—Jackie De Shannon (Don Ed Norman), I. De Shannon, A&M 1978	
★	20	10	SWINGTOWN—Steve Miller (G. Miller), S. Miller & C. McCarty, Capitol 4496	★	54	48	NOBODY DOES IT BETTER—Carly Simon (Richard Perry), C.B. Sager, M. Hamblisch, Elektra 45413	WBM	★	97	4	CLOSER TO THE HEART—Ruth (Ruth, Terry Brown), Lee Lissan, Mercury 72958 (Phonogram)	
★	22	6	HEY DEANIE—Shawn Cassidy (Michael Lloyd for Mike Curb Productions), E. Carmen, Warner/Curb 8488	★	55	49	SEND IN THE CLOWNS—Judy Collins (Arif Mardin), S. Sandheim, Elektra 45253	WBM	★	98	20	STAR WARS TITLE THEME—Waco (Waco Warner, Harold Wheeler, Tony Bongiovi), I. Williams, MGM-Emblem 604 (Casablanca)	
★	20	21	YOUR SMILING FACE—James Taylor (Peter Asher), J. Taylor, Columbia 310602	★	67	2	LOVELY DAY—Bill Withers (Bill Withers, Clarence McDonald), B. Withers, S. Scarborough, Columbia 3-10627	WBM	★	99	14	DO YOU WANNA GET FUNKY WITH ME—Peter Brown (Gary Nadel), P. Brown, Robert Ross, Drive 6258 (TK)	
★	21	6	HEAVEN ON THE 7TH FLOOR—Paul Nicholas (Christopher Neil), Bugatti, Wasker, RSO 879 (Polydor)	★	57	51	I FEEL LOVE—Diana Summer (Georgia Marader, Pete Bellotte), D. Summer, G. Marader, P. Bellotte, Casablanca 884	WBM	★	100	69	7	HEAVEN'S JUST A SIN AWAY—Kendalls (Brian Fisher), J. Gillespie, Ovalton 1183
★	26	9	WE ARE THE CHAMPIONS—Queen (Queen), F. Mercury, Elektra 45441	★	70	2	TRIED TO LOVE—Peter Frampton (Peter Frampton), P. Frampton, A&M 1588	WBM					
★	25	17	I GO CRAZY—Paul Davis (Paul Davis), P. Davis, Bang 733 (Web IV)	★	59	52	DUSIC—Brick (Phil Spector & Brick), R. Rossen, R. Hargis, J. Brown, Rang 734 (Web IV)	WBM					
★	24	14	BOOGIE NIGHTS—Heatwave (Barry Blue for Indigo), B. Tompkins, Epic 8-50170	★	71	3	WRAP YOUR ARMS AROUND ME—K.C. & The Sunshine Band (Harry W. Casey, Richard Finch), H. W. Casey, R. Finch, TK 1022	WBM					
★	29	6	RUNAROUND SUE—Lori Loughlin (Michael Lloyd for Mike Curb Productions), D. Dimucci & E. Morasca, Atlantic 3440	★	61	56	THAT'S ROCK 'N' ROLL—Shawn Cassidy (Michael Lloyd for Mike Curb Prod.), E. Carmen, Warner/Curb 8423	WBM					
★	28	8	SERPENTINE FIRE—Earth, Wind & Fire (Maurice White), M. White, G. White, S. Burke, Columbia 310625	★	73	3	WHAT'S YOUR NAME—Lynyrd Skynyrd (M.A. G. Rosengren, R. Van Zant), MCA 40813	WBM					
★	27	11	SHE'S NOT THERE—Santitas (Denzil Carlos Santana, Tom Coster), R. Argent, Columbia 310616	★	63	55	JUST REMEMBER I LOVE YOU—Fresno (Jim Mason), B. Roberts, Atlantic 3420	WBM					
★	30	6	MY WAY—Elvis Presley (Elvis Presley), P. Anka/L. Nevau/C. Francois, RCA 11165	★	75	4	HOW CAN I LEAVE YOU AGAIN—John Denver (Wilson Olson), J. Denver, RCA 11036	WBM					
★	34	6	SHORT PEOPLE—Randy Newman (Larry Warshaw & Rae Titelman), R. Newman, Warner Bros. 8492	★	65	59	DRAW THE LINE—Aerosmith (Jack Douglas, Aerosmith), S. Tyler, J. Perry, Columbia 310637	WBM					
★	31	10	THE WAY I FEEL TONIGHT—Bay City Rollers (Harry Maslin), H. Maslin, Arista 0272	★	77	3	STREET CORNER SERENADE—Wet Willie (Gary Lynn), M. Duke, J. Hall, M. Smith, Epic 850478	WBM					
★	32	6	JUST THE WAY YOU ARE—Billy Joel (Phil Ramone), B. Joel, Columbia 3-10646	★	67	58	FROM GRACELAND TO THE PROMISED LAND—Merle Haggard (Fuzzy Owen), M. Haggard, MCA 40804	WBM					
★	36	5	TURN TO STONE—E.L.O. (Jeff Lynne), J. Lynne, Jet 1099 (United Artists)	★	68	74	EASY TO LOVE—Lee Sayer (Richard Perry), L. Sayer, A. Hammond, Warner Bros. 8582	WBM					
★	35	7	GETTIN' READY FOR LOVE—Diana Ross (Richard Perry), T. Snow, F. Golda, Motown 1427										
★	34	24	IT'S ECSTASY WHEN YOU LAY DOWN—Barry White (Barry White), R. Pigford, E. Paris, 20th Century 2258										

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 5 positions / 31-40 Upward movement of 6 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

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HOT 100 A-Z—(Publisher-Licensee)

Always You Want Me (Roy, ASCAP)	78	Dance, Dance, Dance, Yowsah (Neil Rogers, Kenny Lehman & Bernard Edwards), K. Lehman, B. Edwards, N. Rodgers, Atlantic 3435	81	It's So Easy (Linda Ronstadt), Peter Asher, B. Holly, K. Pettay, Asylum 45438	100	Just Remember I Love You (Stephen Seals), BMG	81	My Way (Elvis Presley), P. Anka/L. Nevau/C. Francois, RCA 11165
As (Lobache Black Bull, ASCAP)	39	Desiree (Richard Carpenter), Kirtland, A&M 1978	82	Native New Yorker (Sandy Linzer, Charlie Calella), S. Linzer, D. Randolph, RCA 11129	100	Just Remember I Love You (Stephen Seals), BMG	82	Short People (Larry Warshaw & Rae Titelman), R. Newman, Warner Bros. 8492
Baby Come Back (Floyd), Dennis Lambert, Brian Potter, P. Beckett, J.C. Crowley, RSO 879 (Polydor)	8	Don't Let Me Be Misunderstood (Santa Esmeralda), Nicola Storti, Jean Manuel De Scarone, B. Benayahu, S. Maron, G. Calvesi, Casablanca 502	83	Help Is On The Way (Little River Band), John Baylay, Little River Band, G. Sherman, Capitol 4428	100	Just Remember I Love You (Stephen Seals), BMG	83	She's Not There (Santitas), Denzil Carlos Santana, Tom Coster, R. Argent, Columbia 310616
Back In Love Again (LTD), Bobby Martin, L. R. Hanko, Z. Gray, A&M 1574	12	Love Is Thicker Than Water (Andy Gibb), Barry Gibb, Abby Calahan, Karl Richardson, B. Gibb & A. Gibb, RSO 883	84	Here You Come Again (Shawn Cassidy), Michael Lloyd for Mike Curb Productions, E. Carmen, Warner/Curb 8488	100	Just Remember I Love You (Stephen Seals), BMG	84	She's Not There (Santitas), Denzil Carlos Santana, Tom Coster, R. Argent, Columbia 310616
Back On (ABC/Dunhill/Warblers), BMG	44	Point Of Know Return (Kansas), Jeff Gossman, S. Walsh, P. Clark, R. Steinhardt, Kirtland 34273 (Columbia)	85	Hey You Come Again (Shawn Cassidy), Michael Lloyd for Mike Curb Productions, E. Carmen, Warner/Curb 8488	100	Just Remember I Love You (Stephen Seals), BMG	85	She's Not There (Santitas), Denzil Carlos Santana, Tom Coster, R. Argent, Columbia 310616
Blue Bayou (Linda Ronstadt), Peter Asher, R. Orban, J. Wilson, Asylum 45431	3	Calling Occupants Of Interplanetary Craft (Carpenters), Richard Carpenter, Kirtland, A&M 1978	86	How Deep Is Your Love (Bee Gees), Bee Gees, Karl Richardson, Abby Calahan/For Karibby Productions, B. Gibb, R. Gibb, M. Gibb, RSO 882	100	Just Remember I Love You (Stephen Seals), BMG	86	She's Not There (Santitas), Denzil Carlos Santana, Tom Coster, R. Argent, Columbia 310616
Boogie Nights (Heatwave), Barry Blue for Indigo, B. Tompkins, Epic 8-50170	24	Bloat On (Chesck & Chong), Dor, M. Wilks, A. Ingram, J. Mitchell, Epic/Gde 8-50471	87	How Can I Leave You Again (John Denver), Wilson Olson, J. Denver, RCA 11036	100	Just Remember I Love You (Stephen Seals), BMG	87	She's Not There (Santitas), Denzil Carlos Santana, Tom Coster, R. Argent, Columbia 310616
Breakdown (Tom Petty & The Heartbreakers), Denny Cordell, T. Petty, Shelter 62608 (ABC)	78	Emotion (Samantha Sang), Barry Gibb, Abby Calahan, Karl Richardson, B. Gibb, R. Gibb, Private Stock 45178	88	Draw The Line (Aerosmith), Jack Douglas, Aerosmith, S. Tyler, J. Perry, Columbia 310637	100	Just Remember I Love You (Stephen Seals), BMG	88	She's Not There (Santitas), Denzil Carlos Santana, Tom Coster, R. Argent, Columbia 310616
Brooklyn (Slyhill), BMG	78	Evolution (Barry Gibb, Flaminio Piccoli), BMG	89	Easy To Love (Lee Sayer), Richard Perry, L. Sayer, A. Hammond, Warner Bros. 8582	100	Just Remember I Love You (Stephen Seals), BMG	89	She's Not There (Santitas), Denzil Carlos Santana, Tom Coster, R. Argent, Columbia 310616
Calling Occupants Of Interplanetary Craft (Carpenters), Richard Carpenter, Kirtland, A&M 1978	43	Falling (Carpenters), BMG/Music Mill, ASCAP	89	Get Only Knows (Irving), BMG	100	Just Remember I Love You (Stephen Seals), BMG	89	She's Not There (Santitas), Denzil Carlos Santana, Tom Coster, R. Argent, Columbia 310616
Closer To The Heart (Ruth), Ruth, Terry Brown, Lee Lissan, Mercury 72958 (Phonogram)	97	Flirt (Val-N-Jax), BMG	90	Get Only Knows (Irving), BMG	100	Just Remember I Love You (Stephen Seals), BMG	90	She's Not There (Santitas), Denzil Carlos Santana, Tom Coster, R. Argent, Columbia 310616
Cocmotion (El Coco), Michael Lew, W.M. Lewis, L. Kinler, M. Ross, MCA 112154	92	Goodbye Girl (David Gates), David Gates, Elektra 45450	91	Goodbye Girl (WB/Kaplan), ASCAP	100	Just Remember I Love You (Stephen Seals), BMG	91	She's Not There (Santitas), Denzil Carlos Santana, Tom Coster, R. Argent, Columbia 310616
Comedown (Tom Petty & The Heartbreakers), Denny Cordell, T. Petty, Shelter 62608 (ABC)	89	Happy Anniversary (Little River Band), John Baylay & Little River Band, B. Berles, D. Briggs, Capitol 4524	92	Goodbye Girl (David Gates), David Gates, Elektra 45450	100	Just Remember I Love You (Stephen Seals), BMG	92	She's Not There (Santitas), Denzil Carlos Santana, Tom Coster, R. Argent, Columbia 310616
Curious Mind (Johnny Rivers), Big Tree 1619	69	Heaven On The 7th Floor (Paul Nicholas), Christopher Neil, Bugatti, Wasker, RSO 879 (Polydor)	93	Goodbye Girl (David Gates), David Gates, Elektra 45450	100	Just Remember I Love You (Stephen Seals), BMG	93	She's Not There (Santitas), Denzil Carlos Santana, Tom Coster, R. Argent, Columbia 310616
Dance, Dance, Dance, Yowsah (Neil Rogers, Kenny Lehman & Bernard Edwards), K. Lehman, B. Edwards, N. Rodgers, Atlantic 3435	81	Heaven On The 7th Floor (Paul Nicholas), Christopher Neil, Bugatti, Wasker, RSO 879 (Polydor)	94	Goodbye Girl (David Gates), David Gates, Elektra 45450	100	Just Remember I Love You (Stephen Seals), BMG	94	She's Not There (Santitas), Denzil Carlos Santana, Tom Coster, R. Argent, Columbia 310616
Don't Let Me Be Misunderstood (Santa Esmeralda), Nicola Storti, Jean Manuel De Scarone, B. Benayahu, S. Maron, G. Calvesi, Casablanca 502	71	Heaven On The 7th Floor (Paul Nicholas), Christopher Neil, Bugatti, Wasker, RSO 879 (Polydor)	95	Goodbye Girl (David Gates), David Gates, Elektra 45450	100	Just Remember I Love You (Stephen Seals), BMG	95	She's Not There (Santitas), Denzil Carlos Santana, Tom Coster, R. Argent, Columbia 310616
Don't It Make My Brown Eyes Blue (Crystal Gayle), Allen Reynolds, R. Leigh, United Artists 1016	4	Heaven On The 7th Floor (Paul Nicholas), Christopher Neil, Bugatti, Wasker, RSO 879 (Polydor)	96	Goodbye Girl (David Gates), David Gates, Elektra 45450	100	Just Remember I Love You (Stephen Seals), BMG	96	She's Not There (Santitas), Denzil Carlos Santana, Tom Coster, R. Argent, Columbia 310616
Down (Barry White), Barry White, R. Pigford, E. Paris, 20th Century 2258	34	Heaven On The 7th Floor (Paul Nicholas), Christopher Neil, Bugatti, Wasker, RSO 879 (Polydor)	97	Goodbye Girl (David Gates), David Gates, Elektra 45450	100	Just Remember I Love You (Stephen Seals), BMG	97	She's Not There (Santitas), Denzil Carlos Santana, Tom Coster, R. Argent, Columbia 310616
Easy To Love (Lee Sayer), Richard Perry, L. Sayer, A. Hammond, Warner Bros. 8582	68	Heaven On The 7th Floor (Paul Nicholas), Christopher Neil, Bugatti, Wasker, RSO 879 (Polydor)	98	Goodbye Girl (David Gates), David Gates, Elektra 45450	100	Just Remember I Love You (Stephen Seals), BMG	98	She's Not There (Santitas), Denzil Carlos Santana, Tom Coster, R. Argent, Columbia 310616
Easy To Love (Lee Sayer), Richard Perry, L. Sayer, A. Hammond, Warner Bros. 8582	68	Heaven On The 7th Floor (Paul Nicholas), Christopher Neil, Bugatti, Wasker, RSO 879 (Polydor)	99	Goodbye Girl (David Gates), David Gates, Elektra 45450	100	Just Remember I Love You (Stephen Seals), BMG	99	She's Not There (Santitas), Denzil Carlos Santana, Tom Coster, R. Argent, Columbia 310616
Easy To Love (Lee Sayer), Richard Perry, L. Sayer, A. Hammond, Warner Bros. 8582	68	Heaven On The 7th Floor (Paul Nicholas), Christopher Neil, Bugatti, Wasker, RSO 879 (Polydor)	100	Goodbye Girl (David Gates), David Gates, Elektra 45450	100	Just Remember I Love You (Stephen Seals), BMG	100	She's Not There (Santitas), Denzil Carlos Santana, Tom Coster, R. Argent, Columbia 310616

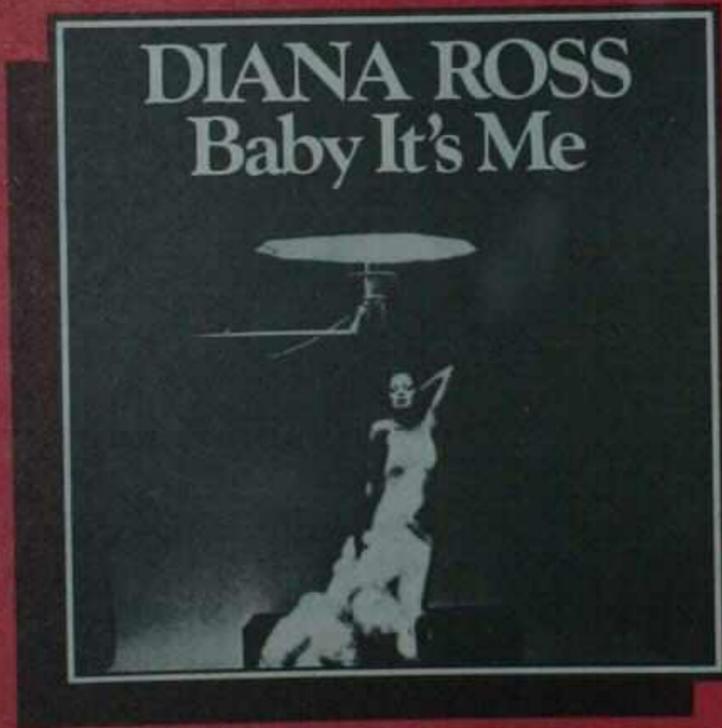
A reflection of national sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

THE MAGIC OF DIANA!

“Gettin’ Ready for Love”
M-1427F

	POP	
BB	CB	RW
★ 33	● 43	■ 49

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Hit Album



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PRODUCED BY RICHARD PERRY

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RECORDS & TAPES



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Talk to them and to **RON CHANCEY**, Vice President of A&R for ABC/DOT. He'll fill you in on what's happening. He's real good at that sort of thing.

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TOP LPs & TAPE

POSITION 106-200

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Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE																	
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE					ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE													
106	113	11	ROLLING STONES Love You Live Nutting Stone CDC 29001 (Atlantic)	11.98		11.98		11.98			136	140	3	EMOTIONS Sunshine Blas 4100 (Fantasy)	6.98		7.98		7.98			169	117	10	JEAN MICHEL JARRE Oxygene Polydor PD 1 6112	7.98		7.98		7.98
107	64	6	THELMA HOUSTON The Devil In Me Tania T 7258 R1 (Motown)	7.98		7.98		7.98			137	143	4	VARIOUS ARTISTS Looking For Mr. Goodbar Columbia JC 35029	8.98		8.98		8.98			171	163	6	CHARLIE DANIELS BAND Midnight Wind Epic PE 34970	6.98		7.98		7.98
108	108	22	ELVIS PRESLEY Moody Blue RCA 4811-2478	7.98		7.98		7.98			149	5	OZARK MOUNTAIN DAREDEVILS Don't Look Down A&M 4662	7.98		7.98		7.98			172	164	15	RONNIE MILSAP It Was Almost Like A Song RCA APL1 2439	6.98		7.95		7.95	
★	NEW ENTRY		BETTE MIDLER Broken Blossom Atlantic SD 19154	7.98		7.98		7.98			★	150	2	BING CROSBY Bing Crosby's Greatest Hits MCA 3031	7.98		7.98		7.98			173	166	14	ELVIS PRESLEY Welcome To My World RCA APL1 2274	6.98		7.95		7.95
★	128	4	RAMONES Rocket To Russia Sire SR 6042 (Warner Bros.)	6.98		6.98		6.98			★	151	2	GARY WRIGHT Touch And Gone Warner Bros. BSK 3147	7.98		7.98		7.98			174	167	14	ELVIS PRESLEY World Wide 50 Gold Awards Volume 1 RCA LPM-6401	28.98		19.95		19.95
111	111	11	DWIGHT TWILLEY BAND Twilley Don't Mind Arista AR 4140	7.98		8.98		8.98			★	153	4	SYLVERS New Horizons Capitol ST 17705	6.98		7.98		7.98			★	NEW ENTRY		PAT TRAVERS Putting It Straight Polydor Po 1-6121	7.98		7.98		7.98
112	112	6	LOGGINS & MESSINA Finale Columbia JC 34167	8.98		8.98		8.98			★	NEW ENTRY		CHIC Atlantic SD 19153	7.98		7.98		7.98			176	168	21	YES Going For The One Atlantic SD 19106	7.98		7.98		7.98
113	68	8	SOUNDTRACK You Light Up My Life Arista AR 4156	7.98		7.98		7.98			★	156	5	GRINDERSWITCH Red Wing A&M SD 36-152 (Atlantic)	6.98		7.98		7.98			177	157	31	BROTHERS JOHNSON Right On Time A&M SP 4644	7.98		7.98		7.98
★	NEW ENTRY		SOUNDTRACK The Story Of Star Wars 20th Century T-550	7.98		7.98		7.98			145	125	89	HEART Dreamboat Annie Mushroom MRS 5005	7.98		7.98		7.98			178	169	15	ELVIS' GOLDEN RECORDS VOL. 3 RCA LSP 2765	6.98		6.98		6.98
115	123	20	JUDY COLLINS So Early In The Spring—The First 15 Years Elektra KE 6002	9.98		9.98		9.98			★	NEW ENTRY		TED NUGENT Cat Scratch Fever Epic IE 34700	7.98		7.98		7.98			179	171	43	MAZE Featuring FRANKIE BEVERLY Capitol ST 11607	6.98		7.98		7.98
116	116	8	MEAT LOAF Bat Out Of Hell Epic/Cleveland International BL 34947	6.98		7.98		7.98			★	NEW ENTRY		TRAMPPS Trammps III Atlantic SD 19148	6.98		7.98		7.98			180	170	25	ANDY GIBB Flowing Rivers RSD No. 1-3119 (Polydor)	7.98		7.98		7.98
117	122	10	EL COCO Cocomotion A&I 6012	7.98		7.98		7.98			148	147	13	PATTI LABELLE Epic PE 34887	6.98		7.98		7.98			181	176	61	K.C. & THE SUNSHINE BAND Part 3 TK 605	7.98		7.98		7.98
118	120	20	MECO Star Wars & Other Galactic Funk Millennium MNL P 3001 (Casablanca)	6.98		7.98		7.98			149	109	9	GRACE JONES Portfolio Island ILPS 9470 (RSD)	7.98		7.98		7.98			182	180	94	EAGLES Their Greatest Hits 1971-1975 Arista AE 105	7.98		7.98		7.98
★	132	2	JOE COCKER Greatest Hits A&M SP 4670	7.98		7.98		7.98			★	NEW ENTRY		PHOEBE SNOW Never Letting Go Columbia JC 34875	7.98		7.98		7.98			183	183	12	VILLAGE PEOPLE Casablanca NBLP 7064	7.98		7.98		7.98
★	131	3	JAMES TAYLOR Greatest Hits Warner Bros. BS 2579	6.98		6.98		6.98			★	NEW ENTRY		AMERICA Live Warner Bros. BSK 3138	7.98		7.98		7.98			184	182	24	KISS Love Gun Casablanca NBLP 7057	7.98		7.98		7.98
121	121	6	THE GRATEFUL DEAD What A Long Strange Trip It's Been Warner Bros. 2W 3091	11.98		11.98		11.98			★	NEW ENTRY		SLAVE The Hardness Of The World Capitol SD 5291 (Atlantic)	7.98		7.98		7.98			185	172	58	BOB SEGER & THE SILVER BULLET BAND Night Moves Capitol ST 11557	6.98		7.98		7.98
122	127	26	LITTLE RIVER BAND Diamantina Cocktail Capitol 2W 11845	7.98		7.98		7.98			★	165	3	PATTI AUSTIN Havana Candy CTI 7-5006 (Green Taylor)	7.98		8.98		8.98			186	185	6	LILY TOMLIN Lily Tomlin Arista AR 4142	7.98		7.98		7.98
★	NEW ENTRY		Z.Z. TOP Best Of Z.Z. Top London PS 706	7.98		7.98		7.98			★	NEW ENTRY		ALICE COOPER The Alice Cooper Show Warner Bros. BSK 3138	7.98		7.98		7.98			187	190	35	SUPERTRAMP Even In The Quietest Moments A&M SP 4104	7.98		7.98		7.98
★	136	2	SEX PISTOLS Never Mind The Bollocks Here's The Sex Pistols Warner/Virgin BSK 2147	7.98		7.98		7.98			★	NEW ENTRY		JOAN BAEZ Best Of Joan Baez A&M SP 4668	7.98		7.98		7.98			188	188	14	ELVIS PRESLEY Legendary Performer Volume 1 RCA CPL1-0541	7.98		8.95		8.95
125	129	4	MAYNARD FERGUSON New Vintage Columbia JC 34871	7.98		7.98		7.98			★	NEW ENTRY		PABLO CRUISE A Place In The Sun A&M SP 4625	7.98		7.98		7.98			189	189	33	KENNY LOGGINS Celebrate Me Home Columbia PC 34855	6.98		7.98		7.98
126	126	4	JOHN STEWART Fire In The Wind RSD No. 1-3107	7.98		7.98		7.98			158	158	42	ISAAC HAYES New Horizon Polydor PD 1 6120	7.98		7.98		7.98			190	191	26	PETER FRAMPTON I'm In You A&M 4764	7.98		7.98		7.98
★	137	2	TEMPTATIONS Hear To Tempt You Atlantic SD 19143	7.98		7.98		7.98			★	NEW ENTRY		CONTROLLERS In Control Juno 2001 (TK)	7.98		7.98		7.98			191	146	10	TAVARES Best Of Tavares Capitol ST 11701	6.98		7.98		7.98
128	118	8	JACKSONS Going Places Epic PE 34935	6.98		7.98		7.98			★	NEW ENTRY		ISAAC HAYES New Horizon Polydor PD 1 6120	7.98		7.98		7.98			192	192	57	DOOBIE BROTHERS The Best Of The Doobies Warner Bros. BSK 3112	7.98		7.98		7.98 9.95
129	130	7	CHICAGO Chicago IX Greatest Hits Columbia PC 33990	6.98		7.98		7.98			★	NEW ENTRY		EAGLES Hotel California Arista AE 103	7.98		7.98		7.98			193	152	19	DRAMATICS Shake It Well ABC AB 1010	6.98		7.95		7.95
130	135	30	HEART Little Queen Forefront CBS JR 34798	7.98		7.98		7.98			★	NEW ENTRY		RICK WAKEMAN Criminal Record A&M SP 4640	7.98		7.98		7.98			194	196	25	BARBRA STREISAND Superman Columbia JC 34838	7.98		7.98		7.98
★	141	4	ST. TROPEZ Je T'aime Butterfly BLY 002	6.98		N.A.		N.A.			174	2	DAN HILL Longer Fuse 20th Century T-547	7.98		7.98		7.98			195	195	20	LENNY WILLIAMS Choosing You ABC AB 1023	6.98		7.95		7.95	
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★	144	4	CHARO & THE SALSOUL ORCHESTRA Cochi-Cochi Sahel SD 5519	6.98		7.98		7.98			★	177	2	NEW BIRTH Behold The Mighty Army Warner Bros. BS 3071	6.98		7.98		7.98			198	200	135	BEACH BOYS Endless Summer Capitol SWB 11307	7.98		6.98		6.98
135	139	5	DAVID BROMBERG Reckless Abandon Fantasy 9540	7.98		7.98		7.98			167	162	15	ELVIS' GOLDEN RECORDS VOL. 1 RCA LSP 1707	6.98		6.98		6.98			199	133	5	MERLE HAGGARD My Farewell To Elvis MCA 2314	6.98		7.98		7.98
											168	87	18	FIREFALL Luna Sea Atlantic SD 19101	7.98		7.98		7.98			200	175	9	LEO SAYER Thunder In My Heart Warner Bros. BSK 3089	7.98		7.98		7.98

TOP LPs & TAPE

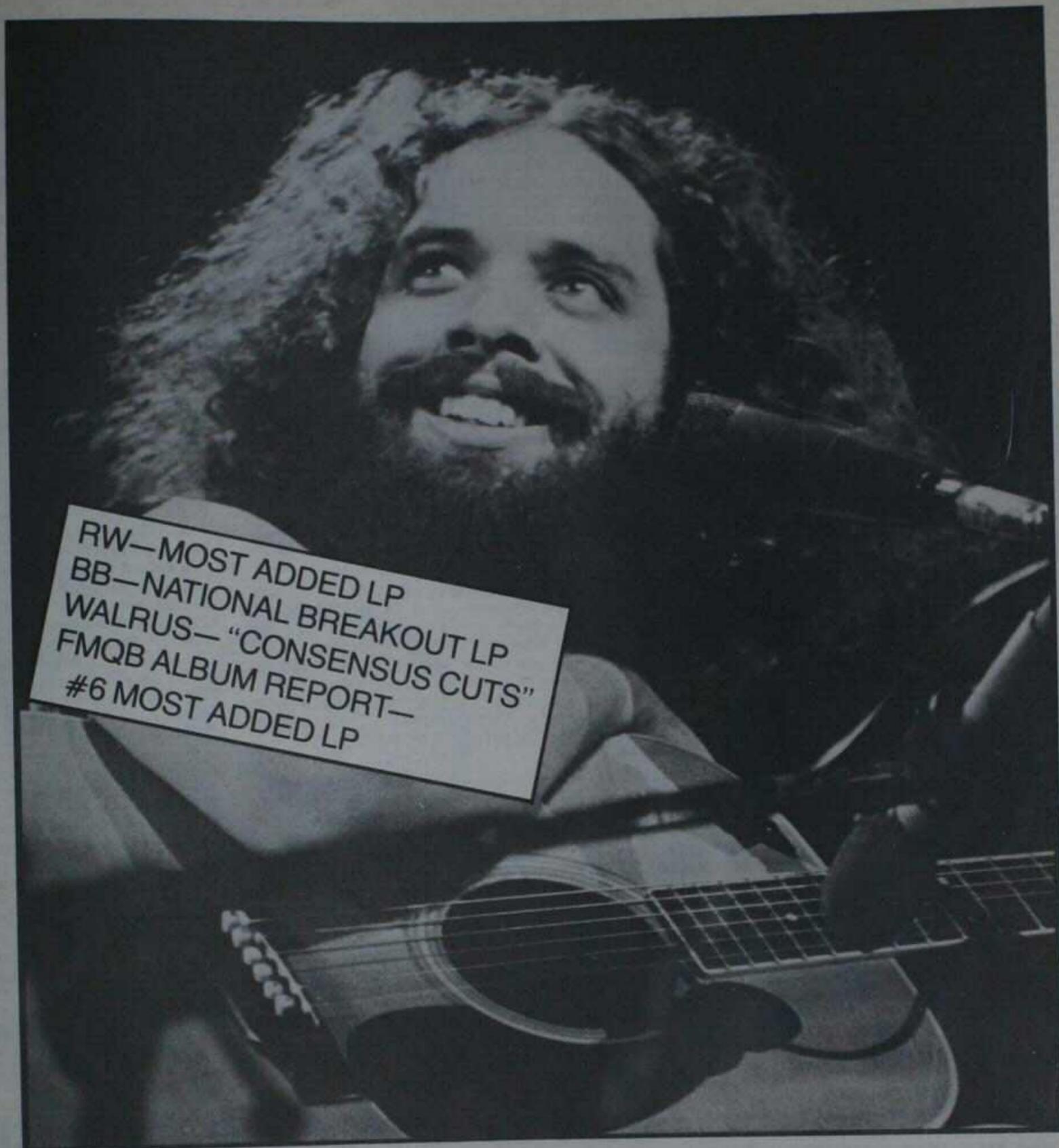
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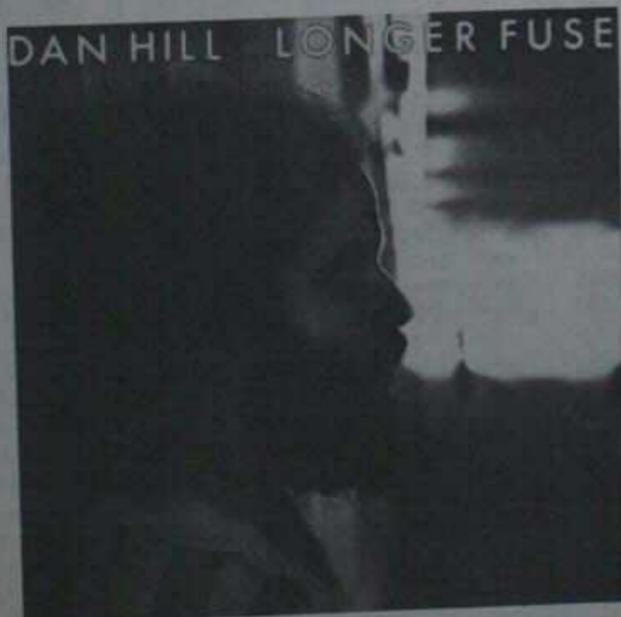
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RW—MOST ADDED LP
 BB—NATIONAL BREAKOUT LP
 WALRUS—“CONSENSUS CUTS”
 FMQB ALBUM REPORT—
 #6 MOST ADDED LP

Dan Hill is Dynamite!



His Canadian Platinum Album is
“LONGER FUSE” T 547

His New Single
“Sometimes When We Touch”
*is exploding up the charts, a Direct Hit. ** TC 2355

- * **Billboard** * 50
- Cashbox** * 44
- Record World** * 51



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Holiday Sales Hypoed With TV Advertising Campaign

• Continued from page 3

Texas and New Mexico has used lesser known music as the bottom of his institutional bridges for tv.

Tim Weisberg and a recent Grateful Dead instrumental played well for him. Mike Reff of Everybody's Records, Portland, Ore., says he has reinforced his 30-second spots with subsequent 10-second spots. Others find that rates for 10 seconds in their areas run about 50% the cost of a 30-second, so that makes use of the 10-second spot prohibitive.

Green, Jill Bartholomew, ad manager for Record Bar, and Gerry Gladieux, ad mentor for Camelot, all find breaking a new super store is best on tv.

By having a camera sweep across the vastness of the super store the record/tape customer really gets the impact of the store's variety of wares from records, tapes, sheet music and accessories, they report.

Gladieux spent about \$10,000 on tv in December 1976 to promote the six Camelots in the greater St. Petersburg-Tampa area. Though it's difficult to measure accurately, Bill Rees, the Stark Record Service regional man who oversees Florida, felt video spots attracted an additional 10% new clientele during the all-important pre-Christmas period.

"And I saw lots of those people coming back regularly when I revisited those stores in 1977," Rees adds.

So Gladieux pencilled in \$15,000 for the same period this year. And he personally visited the area in August, where he worked with Schenoweth, Ellis, Faulkner & Associates, a local ad agency, in working up the "doughnuts" and label album insertions.

He collaged as many as eight different LP covers into some spots, while others run three and four LPs. All eight locations now in the area are tagged.

Gladieux points up the importance of evaluating shows on which spots are used to gain the maximum gross rating points. Ad executives favor record-oriented shows like "Midnight Special" and "Soul

Train" or campy old shows like "Star Trek" and "Leave It To Beaver."

Research is required to keep the cost per thousand down, both Gladieux and Buddy Boswell, ad boss for Siebert's, the Little Rock rack and retail chain firm, say.

Boswell says a recent Television Advertising Bureau seminar in Little Rock convinced him the cost per thousand on tv could be lower even than metro daily newspaper if programs are carefully chosen to keep individual spot costs down.

Ad managers almost unanimously pick secondary markets to test impact in pilot studies because rates are 25% of major metro marts. Lou Fogelman, Music Plus chain executive, says he will sound out tv advertising possibilities in a limited spot campaign starting the week before Christmas, marking the first institutional by a Los Angeles chain retailer.

Jim Kolitz, Integrity Entertainment ad director, isn't going this Christmas, but is planning some January-February 1978 tv buys when price per spot goes down.

Jill Bartholomew echoes the feeling of most of her peers bemoaning the lack of necessary basics in preparing tv spots. Most prefer live footage synchronized with sound of an act, but that's extremely hard to come by, all agree.

Color transparencies are extremely helpful. But most labels only come up with black and white stills and a few full color photographs.

Bob Tolifson of Record Factory, the Northern California chain, admits he got burned badly with an abortive tv campaign in late 1975. It soured him until a recent Fleetwood Mac label-produced spot, which he feels gave the big-selling album a shot in the arm after it had hit its zenith for his area.

He will be on tv in 1978 with a spot campaign that will build more store identity, Tolifson says.

Alan Dulberger of the five 1812 Overtures in Milwaukee has used tv sporadically. He spent \$2,400 for two 30-second spots on the NBC-TV

Billboard awards special Sunday (11).

Julian Rice, who left CBS Records where he was director of merchandising development to join Schwartz Bros., Washington, as advertising boss, isn't thwarted by a pilot tv campaign he did with A&M Records promoting Captain & Tenille's greatest hits album recently.

His spots mentioned the special \$4.99-\$5.99 pricing for records and tapes of the album. Most tv spots don't mention price or gingerly tread with hints of attractive discounts.

Karen Layland says when ABC's executive corps pores over ad plans for 1978 in January, tv will have its

day. Right now she's watching a pre-holiday campaign in six markets in a three-state area out of Indianapolis put together for the Airway stores' record/tape departments.

She'll run 94 30-second spots between Mondays (12, 19). They are primarily label subsidized spots with just an Airway logo appearing for the 29 stores in those cities.

Steve Salsberg, who supervises advertising for Lieberman Enterprises, wants tv, but it's still costly. So far, he's used only label-produced and bankrolled spots for the racks, which have paid off well on taking established hit product to new highs, he feels.

Mike Reff says Everybody's in and out of tv over the past three years, primarily in Portland, Ore. He today uses a unique approach visually and aurally, favors a non-record theme, with space ship headed toward earth, mime whose white hands and feet stand out against a deep-toned color background and little copy, except for "All the world's records are tapes," voiced over a single piece of lesser known piece of music which he considers more apt for tv, such as Reverberi on the Pausa label, some hot licks from an early Tom Scott album or a Paul McCartney solo that never made the charts.

Inside Track

Will Jerry Wexler produce the next Bob Dylan album? And is Dylan planning an Australian tour? ... Polydor parted Frankie Crocker in New York last week to announce his hiring. A Federal Court in Philadelphia recently overturned his conviction for payola and ordered a new trial. Crocker is now studying film at UCLA, preparatory to obtaining a master's degree. ... A Gotham publisher has just issued a \$10 photo book, "White Trash," devoted to punk devotees. A special satin-bound edition is \$150.

CBS Atlanta branch staffers have carried the label's "Winning Season" theme to their accounts. They barnstormed the territory, visiting accounts in grid cars in a posh camper laden with the program's in-store display material and new release samples. ... Marc Pressel, Broadway musical conductor and a&r man, is back at work after recovering from near-fatal injuries in a car crash last April. ... Chrysalis Records' global conference early in 1978 starts in London and moves to Marabella, Spain.

The tape is still spinning in Miami's Studio Center studios despite a fire that did most of its damage to the facilities' motion picture operation. The 24-track gear was virtually untouched. ... The first black punk band surfaced in Detroit. They call themselves "The Niggers." ... Lou Simon has signed a new pact with Polydor, reportedly for a year. ... Martha Greenhouse elected to a second one-year term as president of the Big Apple's AFTRA local. ... Lieberman Enterprises expects first occupancy in some of the space in its new 41,000 square foot supplementary office/warehouse, a half block from its headquarters, in spring. The two-story building is half the size of the original base. Heat generated by the company's battery of computers will be used to heat the rest of the building during cold winter months.

Buddy Miles instructing actor Don Stroud on drums

for Stroud's role as drummer with the Crickets in the coming movie, "The Buddy Holly Story." ... Phyllis Chotin convalescing at her Los Angeles home after a week in a Los Angeles hospital. She is ad chief at Calablanca Records. Kim Fowley, too, recovering after a short illness. ... Aerosmith has been added to the cast of "S. Pepper's Lonely Hearts Club Band," the Robert Stroud feature. The Spinners will be singing backup vocals on parts of Elton John's next album.

Southland Record Distributing Co., Atlanta record tape wholesaler, has had its bank accounts garnished in prejudgment rendered by a Fulton County court the Pickwick Distributing filed the suit against the operation Nov. 23, claiming it is owed \$500,000 by the firm. The suit is pending. ... Al Kasha and Joel Hirschhorn, writers of the score of Disney's "Pete's Dragon," are contributing their royalties from the Steve Lawrence-Eye-Gorme single, "There's A Place For Everyone" on UA. UNICEF. A chorus of UNICEF youngsters backs the duo on the record. ... Murray the "K" plays himself in the Universal film, "I Want To Hold Your Hand," which revolves around teenagers trying to personally contact the Beatles when they first visited New York in 1964. appear on the Ed Sullivan cover.

Look for a new LP in January from Bobby Vee, recorded in Nashville. Vee re-signed on UA recently. Single will be "Well Alright," the Buddy Holly tune done previously by Blind Faith. ... The Sex Pistols work their first U.S. tv Saturday (17) on "Saturday Night Live." ... Cher in England says the tour she and hubby Gregg Allman are doing this month is being self-financed because Warner Bros. refused to underwrite the costs "and we stand to lose about \$100,000 if we don't draw well." She adds that she and Allman believe they'll return to the U.S. well in the black. ... Freddy Martin is ailing at his Palm Springs residence. Still, he flew to New York for the recent Guy Lombardo funeral.

Blue Note Issuing Pacific Jazz LPs

LOS ANGELES—Blue Note Records will be re-releasing the Pacific Jazz Series catalog in early 1978.

Artists on the label, which was founded in 1952 by Dick Bock and sold in 1965 to United Artists, include Gerry Mulligan, Chet Baker, Les McCann, Wes Montgomery, Buddy Rich, Jean-Luc Ponty, the Jazz Crusader, Gerald Wilson's big band and Ravi Shankar.

According to Eddie Levine, director and general manager of Blue

Note, the decision to reissue the Pacific Jazz catalog was made after substantial response to a recent Pacific Jazz series made available in Japan through United Artists' Japanese licensee, King International.

The reissues, as they will appear in the U.S., will consist of two sets with two volumes apiece spanning the 1950s and the 1960s.

Suggested list price will be \$7.98 for each set.

Kirk, 41, Dies In Bloomington, Ind.

BLOOMINGTON, Ind.—Services have been held for Rahsaan Roland Kirk, 41, who died at Bloomington Hospital here Monday (5) after performing in concert at Indiana Univ. the previous night.

Kirk suffered a stroke two years ago and was inactive professionally for many months, but this year had worked throughout the nation. He also had recorded prolifically over the years. Born in Columbus, Ohio, in 1936, he mastered the tenor saxophone, flute, clarinet, trumpet, manzello, strichophone and succeeded as a composer as well.

A highlight of his concerts was his playing three instruments simultaneously.

Low LP Defective Rate Climbing

• Continued from page 4

creased greatly in the last six months so have returns, proportionately.

Defective returns for Oklahoma and Texas to the Pickwick distributorship there are about 1%-2%, according to Jack Bernstein, Pickwick national distribution chief who bases in Dallas.

Lou Fogelman of Music Plus, 15-store Southern California retail chain, says his returns run between 3%-6%. Warpige is the biggest headache. "Much of the defective return is in the customer's mind. What can you tell him if he decided the record is defective to keep him satisfied?"

"We have letters in our files which indicate how we have attempted to hold the line for labels on taking returns which were not true defectives."

Andy Anderson, Record Center, Chicago, long-time independent neighborhood dealer, agrees in part with Fogelman. "The problem of defectives is real or imagined as far as the customer goes. Defectives are up. I can't give you a percentage. We replace record for record. We reject maybe one out of 100 requests for a defective return," he says.

At the Hear Here Records web, Chicago, Linda Finke has noticed

excessive warpige associated with double pocket packaging of single disks. She believes defects have risen noticeably this fall.

According to Finke, there is also the problem of "cosmetic warpige." She says customers demand disks

Assistance in preparing this article provided by Ed Kelleher, Alan Panchansky, John Sippel, Pat Nelson and Jean Williams.

that look flat on the turntable, regardless of how they play.

The giant Wabash Ave. Rose Records store, Chicago, has seen no rise in the return rate. However, Thomas Lopez, who processes returns for the outlet, says defectives have remained stable at a rate not above 5%.

In Nashville, Music Mart U.S.A., Camelot Music (mall location), Discount Records, Ernest Tubbs Record Shop, Jimmy's One-Stop, Kmart and Audio Systems all report there has been no increase in defectives.

Karol, of New York's King Karol emphasizes that sales clerks must be tactful in handling customer complaints regarding defective merchandise.

"Before we say anything," says Karol, "we exchange the particular record in question, so at least the customer knows that he's gotten what he came in for. Then we might suggest that he take a closer look at his equipment."

George Levy of the Sam Goody chain in New York places the percentage of defective records at close to 10%. He blames the large volume of product and lack of effective quality control at the pressing plants. "They just don't have time to check each record properly," he says.

At Goody's, sealed albums can be refunded for purchase price or exchanged for another record, which need not be the same release. Unsealed LPs may be exchanged for another copy of the same release unless the customer is willing to pay an additional \$1 service charge.

The latter policy is in effect to discourage taping of albums by customers who later return them as faulty. "Goody's generally accepts the customer's word that an LP is defective. Unless it's a habitual complainer," says Levy, "in which case we will personally check the record."



Thanks for a great 1977!

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DOBLE PLATINUM

DOPPIO PLATINO PER GLI EAGLES*

TWEEMAAL PLATINUM VOOR DE EAGLES*

DOUBLE PLATINE POUR LES EAGLES*

DIE EAGLES HABEN DOPPEL PLATINUM ERREICHT*



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WH 3074

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Distributed by Warner Bros. Records.

