



## U.S. Tape Duplicators Running Full

By JOHN SIPPEL

LOS ANGELES—U.S. tape duplicating facilities are producing a record amount of prerecorded product.

The 8-track, cassette crunch will even rise a bit before Christmas. Plants are fully prepared to work overtime into 1978. While basic material costs spiral slowly, the 65 to 80 cent custom price for 8-track or cassette is expected to hold into 1978.

And the ratio between 8-track and cassette continues to shrink, a survey of custom duplicating brass shows. In 1975, it was 8 to 1 favoring 8-track. Today, it's nearing 3 to 1. And most of the men interviewed are primarily in recorded music duplication, which does not cover the upswing in spoken word cassette consumer acceptance.

While pressure for maximum output mounts on duplicators, they admit that they won't be sweating through the holidays the way their LP manufacturing peers will (Billboard, Oct. 29, 1977). There are already... (Continued on page 71)

## Record Co. 3rd Quarter Chart Shares—Page 12

## IMIC '78 In Venice

LOS ANGELES—IMIC '78, Billboard's eighth International Music Industry Conference, is slated for the Excelsior Palace Hotel on the island of Lido off Venice, Italy, May 1-5.

IMIC's advisory committees are currently being appointed, with some of the most knowledgeable industry executives from around the world being set for panel discussions.

Last year's extremely successful conference, held in Amsterdam drew more than 400 registrants. Advance interest in IMIC '78 indicates the upcoming conference will top the Amsterdam event. The success of the European location prompted IMIC officials to slate next year's event on the Continent.

Since IMIC's formation, with its first conference held in the Bahamas (Continued on page 93)

## Digital Recording Highlights N.Y. AES

NEW YORK—With its biggest East Coast attendance anticipated for its largest expo ever, the AES opens its 58th convention Friday (4) with digital recording waiting in the wings for the music industry.

More than 120 companies are represented in the four-day show at the Waldorf Astoria here, including nearly one-third either new to the

New York show or to the society's audience itself—a clear indication of the heightened interest in both commercial and semi-pro recording activity.

While the digital era isn't "here" yet, at least a half-dozen Japanese manufacturers—and several American—either have shown or will soon (Continued on page 72)

## WEA And CBS Threatening EMI U.K. Market Hold

By PETER JONES

LONDON—EMI's long-standing domination of the U.K. record marketplace is being threatened more and more by the two U.S. majors WEA and CBS.

This fact is underlined by statistics prepared exclusively for Music Week by the British Market Research Bureau. The figures cover the July-September quarter of 1977.

In one of the closest finishes since these surveys began, just over 0.5% separated the top three companies in the singles performance breakdown.

Between first and second place the margin was down to 0.1% with WEA's 14% good enough to nose out CBS, winners over the previous three-month period of trading.

WEA's score, though lower than its April-June rating 15.1% and hardly comparable with CBS' 20% and EMI's 18.7% in that quarter, was still enough to give the company top position for the first time. It was also a solid 4.9% better than the company's performance for the third quarter a year ago.

The low scores of the top three (Continued on page 88)

## PHONODISC EXPECTS 70% VOLUME HIKE

By STEPHEN TRAIMAN

NEW YORK—Phonodisc is gearing up for a 70% boost in wholesale volume for 1978—to a projected \$170 million—after a period of consolidation for its recently acquired new lines.

Net sales at wholesale this year for the Polygram Record Group's distribution arm will be in the \$100 million range, up 45% from the \$69 million (Continued on page 93)



"THE DEVIL IN ME" by THELMA HOUSTON is brand new and full of the driving vocal excitement that has made her a "singer's singer." Including her new single "I'M HERE AGAIN" (T 54287F), already racing up the charts. "THE DEVIL IN ME" is definitely HOT! On MOTOWN records and tapes. (T7-358R1) (Advertisement)

## 60 Award Finalists Chosen For Billboard No. 1 Show

### 1st Latin Retail Store In U.S. Mall To Bow

By AGUSTIN GURZA

LOS ANGELES—Discotienda's Fiesta, the U.S. arm of the Mexico City-based retail chain Organizacion Cretze, is set to open the first full-line Latin record retail shop in a mall location in any major U.S. market.

The store, which debuts at the end of November as the second outlet for the chain in the U.S., will be located in a 2,925 square foot location at the Indian Hill Village shopping center at 1531 Village Lane in Pomona, a Los Angeles suburb.

Already unique as the only for- (Continued on page 90)

LOS ANGELES—Forty-five of the world's leading recording artists and groups have been named finalists for the first annual "Billboard No. 1 Music Awards" NBC-TV spectacular 9-11 p.m. Dec. 11. Additionally, five finalists each in the singles, pop albums, and soundtrack LP categories are listed.

Burt Sugarman, executive producer of the show that will blend awards in artistically with entertainment, made the announcement.

The five final pop singles based on Billboard's Hot 100 Chart activity are: "Angel In Your Arms" by the Hot, Big Tree; "Best Of My Love" by the Emotions, Columbia; "I Just Want To Be Your Everything" by Andy Gibb, RSO; the "Love Theme From 'A Star Is (Continued on page 93)



BABY GRAND's extraordinary debut has generated the kind of comment that immediately places it among this year's most significant albums. Brilliant songs, commanding musicianship, and total studio mastery mark Baby Grand as a vital new rock & roll force. "BABY GRAND" (AB 4148) a grand new generation of rock & roll. On Arista records. (Advertisement)





# IT IS TIME FOR PETER ALLEN

Peter Allen is one of those very special artists who have to be experienced live to be appreciated.

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Executive Producer: Dee Anthony/Direction: Bandama Enterprises Ltd./Produced by: Ed E. Thacker & Peter Allen



# Jimmy's 'Going Out Of Business' Sale OKd

## Fading N.Y. Chain Slated To Disappear On Nov. 15

By IS HOROWITZ

NEW YORK—Jimmy's Music World took a giant step toward oblivion last week as the bankruptcy court here granted an application by the dwindling chain to run "going out of business" sales at its eight remaining metro area stores.

Jimmy's will cease to exist as a retail entity Nov. 15, according to the document approved by federal judge John J. Galgay.

At the same time, the court agreed to a formula under which Jimmy's and its parent Sutton Distributors could generate additional amounts of both credit and cash.

For Jimmy's this would provide some new product to carry it through its final weeks of operation.

For Sutton, the blueprint is designed to aid its returning to a viable wholesaling entity.

The plans were approved earlier in the week by the creditors committee of Jimmy's and Suttons, who had filed their original petitions for reorganization under Chapter XI of the Bankruptcy Act, Aug. 12.

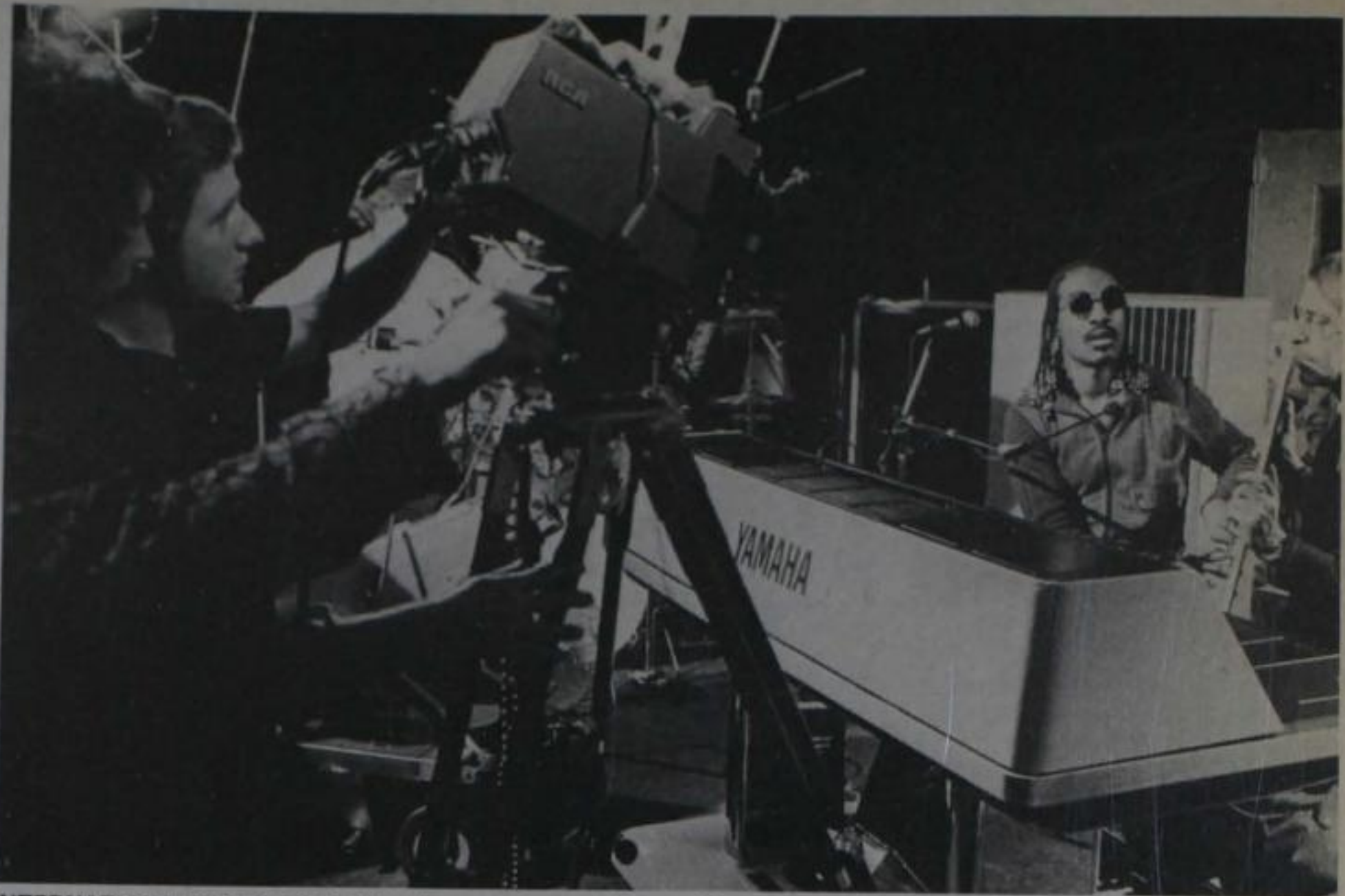
Under the approved petitions, Jimmy's can gradually reduce the retail selling price of remaining merchandise, except for CBS and WEA product, to a floor of 50% of cost.

Unlike other creditor labels, both CBS and WEA have a security interest in stock sold to Jimmy's.

In a special arrangement with the court, CBS has agreed to accept returns of some merchandise and, in exchange, will extend a line of credit to Sutton and begin to fill orders on new product. At week's end a similar proposal had been discussed but not approved involving WEA.

Another facet of the overall agreement calls for Sutton to open its Rahway, N.J., warehouse to a sale beginning Nov. 3, at which prices will also be allowed to taper to as low as 50% of cost. However, it is expected that most of the merchandise transferred will go at near 70% to 80%, according to knowledgeable observers.

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(Continued on page 107)



INTERNATIONAL GOLD—Stevie Wonder accepts a gold record from Peter Fellerman, Motown's label manager in Holland for his "Songs In The Key Of Life" LP during a videotaping in Los Angeles.

## ABC To Bridge Gap

With Small Details

## Tribunal 5 To Receive

## NEW WAVE ADVOCATE

## WR Bolsters N.Y. Wexler

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- 4 Record companies, independent producers, pressing plants and manufacturers of software, hardware, professional equipment, Recording studios.
- 5 Recording artists, performers, attorneys, agents, managers.
- 6 Buyers of talent, including concert promoters, impresarios, clubs, hotels, auditoriums, arenas, concert facilities.
- 7 Schools, colleges, students, faculty, Libraries, music fans, and audiophiles.
- 8 Investment houses, banks, Federal, State and international departments of government, embassy officials.
- 9 Music publishers, songwriters, performing unions, licensing & rights organizations.
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of recently released artists.

The label is launching a campaign called "Jazz Is Back On Capitol Records & Tapes," shipping an extensive amount of a two-pocket jazz sampler album of the same name.

"The album has been sent to radio stations, college radio stations and record retailing outlets for in-store play," indicates Larkin Arnold, the label's vice president, soul division.

Supplementing the campaign are posters and ad mats also geared for retailing outlets.

The jazz sampler itself is a collage material culled from eight LPs

only music released in August. Raul de Souza's "Sweet Lucy" released last May, Eddie Henderson's "Comin' Through" released last July, Bobby Lyle's "The Genie" released last June, the Section's "Fork It Over" released last June, Domenic Troiano Band's "Burnin' At The Stake" released last August, Nancy Williams's "I've Never Been To Me" released last June and Gary Bartz' "Music Is My Sanctuary" released last May.

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pretty much concentrate on its current roster of jazz artists, although there might be one of two more signings in the near future.

Touring and scattered dates also have been ongoing by these artists in support of their product.

Consistent with its emphasis to become a more visible factor in jazz, the label also recently entered into an agreement with MPS, a West German jazz and easy listening label, to import and distribute its product throughout the U.S.

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On a repertoire level, the Wexler appointment is expected to accelerate Warner's involvement with punk rock. The label recently signed the controversial U.K. Sex Pistols group has acquired distribution rights to Seymour Stein's Sire label, a noted protagonist of new wave. Wexler considers the development "very significant," and its demonstrated pull with the media forerunner of ever increasing

While Wexler's authority will extend over the entire repertoire, he says, "I am especially interested in new wave. I believe rock & roll is being reinvented with the emergence of punk rock."

In addition to seeking out and completing talent deals for Warner, Wexler will also continue to function occasionally as an active record producer. He is still under contract to Warner Communications Inc. as a consultant for Atlantic Records, and deal with the company permits him to act as an independent producer for any label in the WCI family.

As a producer he is now completing a new album with Allen Toussaint and is about ready to begin another with Etta James, both for Warner.

A further unusual element in his Warner arrangement binds Wexler's exclusivity only to the areas of records and music publishing. He remains free to accept creative assignments elsewhere in other entertainment fields.

He is in the final stages of music production for "Pretty Baby," a period film (circa 1917) directed by  
(Continued on page 114)

NOVEMBER 5, 1977, BILLBOARD







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# ABC To Bridge Gap With Small Retailers

By JEAN WILLIAMS

LOS ANGELES—ABC Records is using this Christmas season to permanently bridge the gap between the small retailer and the label through a merchandising campaign called "Display It Again Sam" complete with a Sam character.

"Display It Again Sam" is a two-pronged sweepstakes contest for retailers with prizes ranging from an automobile to a cruise.

In addition to the contest, the label has opened its telephones to retailers, who will now be able to call ABC, toll-free, and voice their grievances or just chat with label executives from president Steve Diener on down.

The retailers will also be able to talk to the ABC artist of their choice just by dialing the toll-free number.

According to Barry Grieff, vice president, creative services/marketing and creator of the "Display It Again Sam" concept, "We have put

most of our money into a gigantic two layered display contest."

While he would not give actual figures, he says this program is significantly less expensive than if ABC were to cover the market with neon signs, although this campaign still ranges in the "hundreds of thousands of dollars."

The label has opened two toll-free lines, (800) 423-5300 and (800) 382-3328. "All the customer must do is dial and he is automatically eligible for the sweepstakes.

"The retailer then requests the display material he needs. When he receives the material, he must then create a display, photograph it and send it to us. This enters him in the second contest, the display entry," explains Grieff.

The display contest is judged on store size so that a small shop will not be competing against a larger store. The label has initiated three  
(Continued on page 32)

# Tribunal 5 To Receive Senate OK

By MILDRED HALL

WASHINGTON—The Senate has confirmed the five nominees for the Copyright Royalty Tribunal, the first government agency established to adjust statutory royalty rates in U.S. history.

All that remains now is for the swearing-in ceremony, which is expected to take place in the near future.

Nominees named by the White House Sept. 26, some five months after the date required in the new Copyright Act, are Thomas Brennan of New Jersey, former counsel to the Senate Copyrights Subcommittee, senior commissioner to serve a seven-year term on the Tribunal, and certain to be voted its first chairman by the members.

Other senior members with seven-year appointments are Douglas Coulter of New Hampshire, author  
(Continued on page 32)

## NEW WAVE ADVOCATE

# WB Bolsters N.Y. Clout With Wexler

NEW YORK—Warner Bros. Records installs a major East Coast magnet for talent acquisition with the appointment of Jerry Wexler as senior vice president and a&r consultant (see Executive Turntable) in a move which bolsters the label's New York presence.

With full authority to sign talent and work deals, Wexler's assumption of his new post Tuesday (1) is expected to sharpen competitive maneuvering in this area both for new artists of promise, and established acts whose pacts with other labels are running out.

The move represents one of the rare cases where a label headquartered on one coast locates a senior a&r executive on the opposite shore. More normally the second coast lacks equivalent visibility.

Wexler will work closely with Mary Martin, Warner's a&r staffer

in New York, but he reports directly to Mo Ostin, label chairman and president. He will not be saddled with administrative duties.

On a repertoire level, the Wexler appointment is expected to accelerate Warner's involvement with punk rock. The label recently signed the controversial U.K. Sex Pistols group and has acquired distribution rights to Seymour Stein's Sire label, a dedicated protagonist of new wave.

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(Continued on page 114)

# Capitol Mounts Major Jazz Campaign On 10 New LPs

By JIM McCULLAUGH

LOS ANGELES—After having been dormant for some time with jazz, Capitol is mounting a major push in the field focusing on a roster of recently released artists.

The label is launching a campaign called "Jazz Is Back On Capitol Records & Tapes," shipping an extensive amount of a two-pocket jazz sampler album of the same name.

"The album has been sent to radio stations, college radio stations and record retailing outlets for in-store play," indicates Larkin Arnold, the label's vice president, soul division.

Supplementing the campaign are posters and ad mats also geared for retailing outlets.

The jazz sampler itself is a collage material culled from eight LPs

that have been released within the last several months.

Material comes from Caldera's "Sky Islands" released in August, Raul de Souza's "Sweet Lucy" released last May, Eddie Henderson's "Comin' Through" released last July, Bobby Lyle's "The Genie" released last June, the Section's "Fork It Over" released last June, Domenic Troiano Band's "Burnin' At The Stake" released last August, Nancy Williams' "I've Never Been To Me" released last June and Gary Bartz' "Music Is My Sanctuary" released last May.

Other jazz releases on the label, although not included in the special album, are European jazz violinist Zbigniew Siefert's "Zbigniew Siefert" released in April and Joe Har-

nell's "Harnell" released last June.

Included also in the jazz sampler is a brief biography of each artist.

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(Continued on page 107)



# Klein Disavows Promo LP Money

## Testifies Following Conclusion By Government

By ROBERT ROTH

NEW YORK—Former Beatles manager Allen Klein denied receiving any money from the sale of promotional albums by his former associate Peter Bennett in the third week of Klein's tax evasion trial in federal court here.

The government contends that Klein did not declare \$207,755.43 of income from Bennett's transactions in the years 1970, 1971 and 1972, for which the additional taxes would have been \$119,755.15.

Klein's testimony Wednesday (26) followed the conclusion of the government's presentation of witnesses.

Manny Wells, former president of Garden State Record Distributors, New Jersey, testified Friday (21) that his firm purchased "schlock" records from a company identified as owned by Bennett for \$3,337.63, but on cross examination admitted that one of his buyers had actually negotiated the deal and that he had never personally dealt with Bennett.

Joel Silver, ABKCO's vice president and secretary, testified under a grant of immunity that he had received cash from Bennett "approximately one dozen times" in the late '60s. "He told me that he had sold records, and he had given me cash," declared Silver, who added, "I believe he said promotion records."

Silver testified that Bennett told him that he (Bennett) was leaving the money with Silver since "Mr. Klein was out of the office." Klein allegedly called Silver and asked if he had received cash from Bennett, and when Silver confirmed this, Silver claimed to have brought the money to Klein.

Capitol Records president Bhaskar Menon testified Monday (24) that in the summer or early fall of 1971 he met with Klein to discuss about 30 or 40 related items in the dealings between Capitol, and Apple and ABKCO. One of these items was promotional copies, of which Menon said, "The issue was boring holes" to identify the records as promotional, a practice he said Klein wanted discontinued. Menon believes the records were to be used for "give-aways."

Menon also related an incident involving Capitol's suspicions that Transcontinent Record Sales of Buffalo was an outlet for undrilled albums since it had "many more" Badfinger albums than were shipped to it by Capitol, which caused Menon to suggest that pro-

(Continued on page 114)



**EXECUTIVE ACT**—Phil Carson, vice president of international operations, Atlantic Records when he is not playing rock'n'roll bass, gets some "help" during WEA-U.K.'s recent sales conference in Brighton. Playing a rousing version of "Lucille" are, from left: Billy Kinsley of Liverpool Express on lead vocals; Carson; Antic Records artists Carl Simmons on piano with Led Zeppelin's Jimmy Page adding a bit on guitar.

### STAX LPs DUE

## Fantasy To Open Memphis Outpost

By ELTON WHISENHUNT

MEMPHIS—Fantasy Records, the Berkeley, Calif. label known mainly for its jazz and blues catalog, is opening a Memphis office tied to the revival of the defunct Stax label, forced into bankruptcy in late 1975.

Fantasy bought the mechanical license for the Stax catalog several months ago from Sam Nassi of Los Angeles, who had bought the East Memphis Music, Inc. catalog, owner of most Stax releases, from Union Planters National Bank in a bankruptcy sale.

Gretchen Horton, a Fantasy official, says the Memphis office will be opened soon and details about the operation will be forthcoming. Fantasy has already hired Memphis promotion man Bruce Bowles as its regional promotion and marketing manager to be based here.

Fantasy re-issued several dozen singles several weeks ago from Stax master tapes. The artists included Isaac Hayes, Little Milton, Booker T. and the MGs, Rufus Thomas and Carla Thomas. Fantasy also plans to issue albums of released and unreleased Stax tapes. The first three al-

bums will be two-record sets called "The Johnnie Taylor Chronicle"; "Sunshine" by the Emotions; and "The Pinch" by Albert King.

Memphis recording engineer Robert Jackson, formerly a Stax engineer, spent several months in California this summer mixing and reworking some of the Stax tapes to prepare them for release.

Horton says Fantasy plans for Stax to be a live label and not just a series of re-issued old material. She says the company is at work signing new artists, the first being singer Pat Larry of Philadelphia.

## Executive Turntable

Jerry Wexler joins Warner Bros. Records as senior vice president and a&r consultant basing in New York. Wexler, whose activity in the music industry dates back some 30 years, was a Billboard reporter from 1948 until 1951, when he left to work under publisher Abe Ollman at the Big Three. In 1953 he joined Atlantic Records as a partner and was a strong contributor, along with Ahmet



Roth

and Nesuhi Ertegun, during its prime growth period. He was vice chairman of the label when he resigned from Atlantic in August 1975 and took on a consultancy post with WCI. . . . Alan Rowan appointed assistant to the president at ABC Records and Tapes and a director of planning with the record division. . . . Stan Bly appointed vice president/national promotion for MCA Records in Los Angeles. Most recently he was a vice presi-



Dessau

dent of promotion for Polygram. . . . Lenny Beer named vice president, national promotion director, for 20th Century Records in Los Angeles. He comes to the label after five years as vice president of marketing at Record World magazine. . . . Myron Roth appointed vice president, business affairs, West Coast, CBS Records. He comes from RCA where he held a similar position. . . . At CBS in New York, Stephen Dessau becomes product manager, East Coast, Epic, Portrait and Associated Labels. . . . Jim Fishel named a&r manager, Columbia Records a&r, East Coast, based in New York. He was formerly campus editor at Billboard. . . . Elizabeth Henry named media coordinator CBS Records, New York. She was an executive secretary. . . . David Werchen has joined the business affairs department of Polydor Inc., and Phonogram as associate counsel in New York. He was with New York law firm of Lynton, Opton & Saslow. . . . Belinda Wilson named director of artist relations, special markets for ABC Records in Los Angeles. She had been a regional promotion director for the label. . . . Michael T. Garvin and Carole and Allan Thomas join ABC/Dunhill Music in Los Angeles as songwriters. . . .



Fishel



Werchen

Nduyanyu Bernard Comas named to the post of national publicity coordinator, special markets, for A&M Records in Los Angeles. Most recently he was an independent publicity consultant. . . . Joseph E. D'Imperio becomes the new director of music of Paramount Picture's studio music department in Los Angeles replacing Dominic Frontiere who recently resigned. He had been with RCA Victor Records as an executive. . . . Nikki Randall promoted from an assistant in Capitol Records' market research department in Los Angeles to the newly created post of manager of music research for the label. . . . Kathy Hale becomes administrative assistant, business affairs, for Phonogram/Mercury Records in Chicago. . . . Eileen Michael joins the ATV Music Group as administrative director, East Coast, basing in New York. She was formerly general manager of Almo Publications and director of product and media for Warner Bros. Music. . . . Mike Gaffney promoted from buyer to sales manager at Pickwick Distributing, Atlanta, with Vaughan Jones replacing him as buyer. She was previously manager of the Lenox Square Franklin Music store in Atlanta. . . . Tom



Mulhern



Comas

Gross, advertising manager for Lieberman Enterprises, Chicago, transferring to the Minneapolis home base to become national accessories buyer. . . . Carol Cassano promoted to the post of West Coast professional director for Jobete Music Company, Inc., and Stone Diamond Music Corp., and affiliated companies and will base in Los Angeles. A four year Jobete veteran, she most recently served as a professional manager for the company. . . . Chuck Seitz becomes vice president of QCA Records in charge of a&r, Cincinnati. Prior to joining QCA as chief engineer last March, Seitz served as senior engineer at the RCA Studios in Nashville for 14 years. . . . William Mulhern named marketing director of the Music Agency Ltd. in New York. He was director of product merchandising at RCA. . . . Charles Comer



Wilson



Cassano

appointed to the newly created position of director of publicity and television for Island Records in New York. Also, Margret Lapiner named director of East Coast publicity and Marguerite Thomas named national tour publicist. Comer and Lapiner were the label's New York publicity staff, while Thomas comes from Cellar Door Productions. . . . At Phonogram in New York, Susan Scivoletti named publicist, East Coast. She was assistant to Sheryl Geuerstein, national publicity director. . . . Maria Polivka named national promotion director and Russ Palmer named director of special projects, for the Whittemore Corp., a Los Angeles-based promotion and public relations firm. . . . Polivka was an assistant program director at Ten-Q Radio and Palmer has held promotion posts with UA, RSO and Warner Bros. . . . Susan Markheim named assistant to David Chackler, co-president of Chalice Productions in Los Angeles. She had been assistant to Charlie Nuccio, president of Island Records. . . . At James B. Lansing Sound, Inc., Los Angeles, Frederic Boyer appointed vice president of finance after having been a director of finance; Peter Horsman, manager of JBL's professional division, elected chairman of the Los Angeles section of the Audio Engineering Society; and Nina Stern named to coordinate public relations efforts for JBL as well as other Harman International Industries audio companies Tannoy, Ortofon, and Boli-var Speaker Works as well as Harman Kardon. . . . Robert M. Sheehy appointed Western regional sales manager for Columbia Magnetics, the blank tape recording arm of CBS Records. He was most recently Western regional sales manager for custom tape duplicating with Ampex. . . . At Pioneer Electronics of America, Los Angeles, William Moreland appointed vice president of marketing. He was account supervisor on the Pioneer account in the L.A. office of Chiat/Day. And Howard Krivoy named sales promotion supervisor after having been a technical editor for James B. Lansing Sound. . . . Louis K. Warden elected a director of Continental Fidelity Corp. which recently acquired AudioMobile, a component car stereo firm in Los Angeles. He is president and chief executive officer of Pacific Clay Building Products, Calif.

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### SEES CONCERT FEES, PENALTIES

## NECAA Panel Explains C'right Law

By ED HARRISON

LOS ANGELES—Gary English, executive director of the NECAA, informed a group of disgruntled student programmers about pending licensing fees and infringement penalties at a special copyright workshop at the Far West regional NECAA conference Oct. 20-23 at the Biltmore Hotel here.

English made it clear, much to the dismay of those in attendance, that under the copyright revision, effective Jan. 1, 1978, schools will no longer be exempt from paying licensing fees on copyrighted material used in concert performances.

The only exemptions will be if the performance is used by an instructor or pupil in the course of face-to-face instruction; without any purpose of

direct or indirect commercial advantage (meaning nobody gets paid); or if a recorded piece is used as background music.

When queried on how the licensing organizations—BMI, ASCAP and SESAC—would enforce royalty payments, English aroused the group by saying college concerts would be monitored by spot-checkers who would randomly attend a concert with a tape recorder and in turn forward the performance to the proper performing rights organization.

Penalties for copyright infringement are both civil and criminal. While both individual and organization can be sued, English made it

(Continued on page 58)





# Something gold. And something new, from Deniece Williams.

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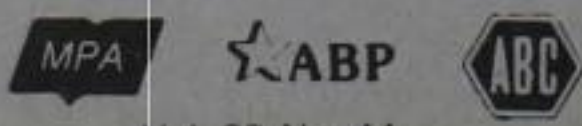
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## ATLANTIC AIDS Holiday Merchandising Pushes Roster With LP Novelty Items

By DICK NUSSER

NEW YORK—Atlantic Records' merchandisers are putting some teeth into their holiday selling campaign.

In fact, the label is putting 3,000 sets of false choppers that chatter into retail stores and radio stations to remind people of the Rolling Stones' new double LP "Love You Live," one of many merchandising aids being shipped in the next month.

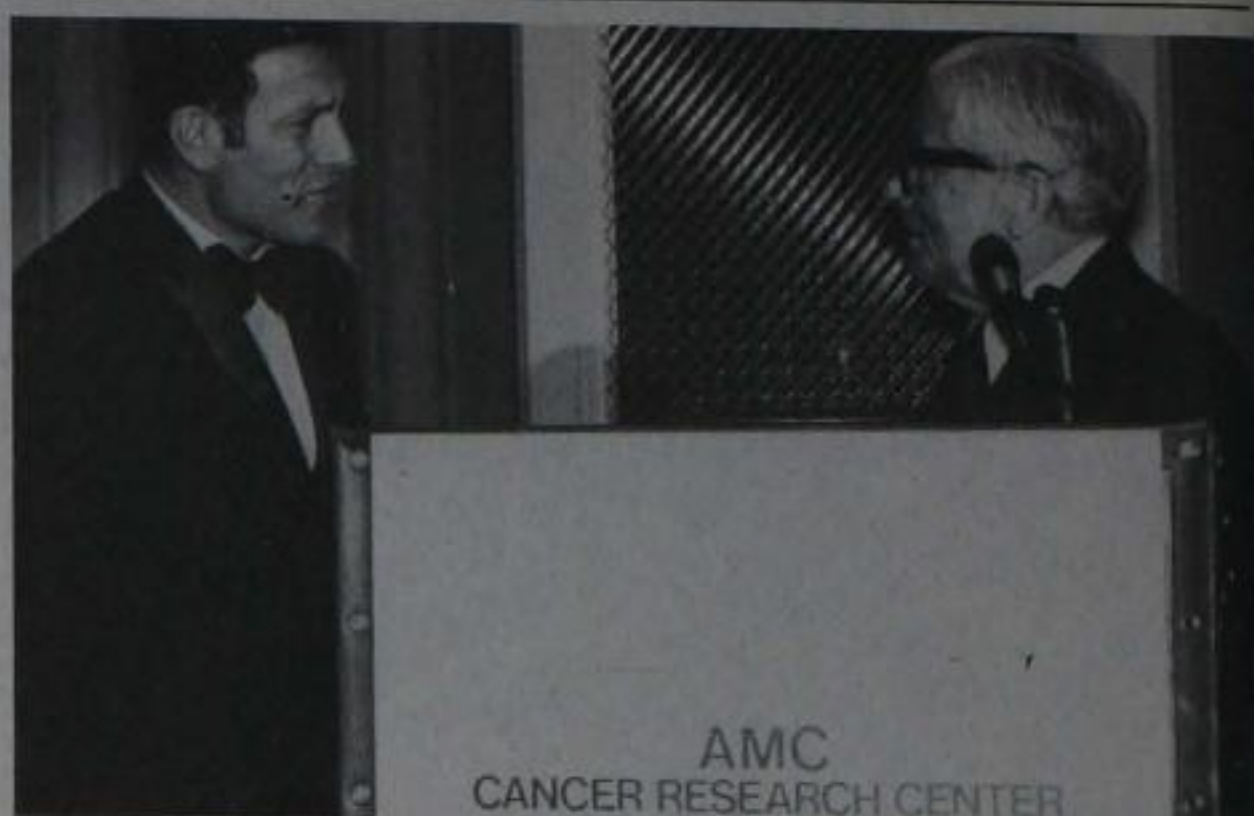
Along with the teeth (standard plastic wind-ups sold in novelty stores which are similar in design to the Rolling Stones' famed lolling tongue logo), Atlantic is sending Stones' posters and two display pieces, one featuring Stones' catalog product, the other the new LP.

"Make your gift selection on Atlantic records and tapes" is the overall label theme this year, with a standing showcard showing a be-ribboned LP wrapped in bright colors with the Atlantic artist roster in red lettering. Another standing piece will feature various album cover reproductions tied to the label's existing Soular System campaign, aimed at the soul and r&b market.

Here are the other selling aids Atlantic is shipping: Emerson, Lake & Palmer counter top display pieces; a stand-up, four-color, life-size cutout of young actor/singer Leif Garrett, with a pouch below the figure's knee built to hold 15-20 albums; posters for Grinder Switch, Spinners, Genesis and Trampmps, with Spinners and Genesis also getting foam-backed 2 by 2s; a Roberta Flack

counter display, and a number of chef's outfits (hat and apron) emblazoned with artist Alan O'Day's name and his current LP title, "Appetizers."

The label is encouraging in-store play of O'Day by sending spotters around to stores to hand out cash prizes to stores where the LP is being played.



HUMANITARIAN AWARD—Harvey Schein, Sony Corp. of America chairman left, accepts the 10th annual humanitarian award of the AMC Cancer Research Center from N.Y. Mayor Abraham Beame. Dinner chairman Walter Yetnikoff, CBS Records Group president, presented a check for nearly \$250,000 to the AMC before an industry audience of more than 700.

## Economy Hurts Canadian Concerts

By DAVID FARRELL

MONTREAL—Concert promoters in Toronto and Montreal are finding that the shrinking disposable income of Canadians is beginning to affect boxoffice sales. With unemployment at an all time high, ticket sales for concerts are hurting, according to Mike Cohl at Concert

Productions International of Toronto.

Cohl decries an alarmist approach to the situation and is booking in attractions as he regularly would, but allows that the tightening of purse strings appears to be starting a trend

(Continued on page 91)

## CBS Lundvall Sees \$ Billion Before 1980

By GERRY WOOD

NASHVILLE—Forecasting an increased surge in sales of country, soul and pop records, Bruce Lundvall, president of the CBS Records Division, predicts the firm's goal of becoming a billion dollar company in worldwide sales by 1980 will be reached before then.

Lundvall believes his goal of \$500 million for the domestic operations will almost be reached this year. "We'll go well beyond that next year if the economy holds true," comments the CBS president.

Hot new product and an "explosive" market are reasons for Lundvall's enthusiasm. Before the end of November, CBS will have new LPs out by Paul Simon, Neil Diamond, Aerosmith, Boz Scaggs, Kansas

(which has just shipped after the act's last LP went more than two million), Johnny Duncan, Marty Robbins, George Jones and Tammy Wynette and others.

"All this will be out there at one time, and it looks great," comments Lundvall who notes the thrust will carry over to 1978 with releases in January and February by Bruce Springsteen, Boston, Barbra Streisand, Janis Ian, Bob Dylan, the Isley Brothers and other acts.

Lundvall is bullish on business: "The record industry is at last beginning to realize the kind of potential we have talked about in frustration for so many years. Achieving the multi-million unit sale is almost a common practice. Once you achieve that unit level, to go double platinum seems very achievable because the secret is marketing an album for a longer period of time."

The industry is finally reaching

(Continued on page 47)

## Letters To The Editor

Dear Sir:

Reference is made to your article in the Oct. 1, 1977 Billboard which relates to the operation of Sears Roebuck record departments by Lieberman Enterprises. Although we are quite pleased with the results obtained by Lieberman, your article does a serious injustice to Serec, Inc., the company which performed warehousing only services for Sears prior to the Lieberman takeover.

The statements made in your article indicating that Serec acted as a rackjobber for Sears, inaccurately describes the function of this warehouse distribution supplier. Serec received goods purchased by Sears for redistribution to its retail stores and made no sales of any product to Sears Roebuck.

Accordingly, the remarks made in your article that Serec was responsible for late delivery of new releases, out of stock product, non-competitive pricing and advertising and distribution inadequacies all relate to functions previously performed or controlled by Sears Roebuck, and not Serec as its warehousing contractor.

For the more than 15 year period during which Serec performed these

services for the Sears record departments, it was regularly honored with our symbol of excellence annual awards. While we are indeed pleased with the operation of Lieberman Enterprises as a rackjobber in our retail stores, we feel it is both inaccurate and unjust to state, as your article did, the Serec previously performed the same functions in an unsatisfactory manner.

Warren Schulstad  
Buyer,  
Dept. 657  
Sears Roebuck,  
Chicago

Dear Sir:

I wish to pay homage to your magazine for its excellent coverage of the disco industry. I'd also like to extend special praise to Bill Wardlow and his entire staff for Disco Forums I, II and III. Billboard is giving disco tremendous credibility and visibility. As a disco jockey-music director for both a club and a mobile operation, dependent on this business, I want to say thanks.

Jerry Lembo,  
Windjammer Discotheque,  
Music On The Move,  
Fairview, N.J.



MOTHERSHIP—William "Bootsy" Collins, of the WB group Bootsy's Rubber Band, stops traffic in Times Square with the Mothership, key prop in the Parliament/Funkadelic Earth Tour now in progress. Scene is for a film documentary chronicling the cross-country trek.







# ABC Reports Record 3rd Quarter Files Top Earnings, Revenues Despite Music Losses

NEW YORK—Despite continuing losses from all three arms of its music division, ABC Inc. reports record earnings and revenues for third quarter and first nine months of 1977.

In the comments accompanying the third quarter figures, corporate chairman Leonard Goldenson and president Elton Rule note that "ABC Records experienced a slight revenue increase but a substantial loss. ABC Record and Tape Sales and Word, Inc., both reported slight losses for the quarter."

Corporate net income for the July-September period rose 31% to \$22.2 million, from \$17 million in the comparable year-ago period, with earnings per common share up 28% to \$1.22, from 95 cents. Revenues hit \$357 million, an 11% gain from \$321.3 million for the 1976 quarter.

For the nine months ended Oct. 1, ABC Inc., net earnings rose 58% to \$75 million, from \$47.4 million in 1976, with earnings per share up 54%, to \$4.13 from \$2.69. Revenues were up about 17% to \$1.1 billion, from \$951 million a year earlier.

Broadcasting operations once again were the principal contributors to the substantial quarterly gains, with ABC-TV network revenues up 14%, and profits even more substantially. The ABC Radio divi-

sion posted exceptional gains in revenues and profits even before the contribution of the WMAL stations acquired in March. Farm and leisure publishing operations also hit new highs.



**THE BIG FOUR**—Guiding the pilot run of the first record Bar chain's super store, Tracks in Norfolk, Va., are experienced veterans, left to right, Zan White, operations manager; Lamar Blaylock, product manager; Ralph King, general manager; and Charley Dobbins, merchandising manager.

# Market Quotations

As of noon, October 27, 1977

1976		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
47%	36	ABC	7	849	38	37	37%	+ 1/2
41%	35%	American Carr	7	118	37%	36%	37	Unch.
11%	7%	Ampex	10	158	9%	9	9%	- 1/2
5%	2%	Automatic Radio	9	15	2%	2%	2%	- 1/2
28%	22%	Beatrice Foods	11	156	24%	24%	24%	- 1/2
62%	46%	CBS	8	212	48%	47%	47%	+ 1/2
19%	7%	Columbia Pictures	5	594	18%	18%	18%	- 1/2
15%	10%	Craig Corp.	3	13	10%	10%	10%	+ 1/2
48%	32%	Disney, Walt	15	510	37%	35%	36%	+ 1
4%	3%	EMI	7	12	4	4	4	+ 1/2
18%	11	Gulf + Western	3	446	11%	11	11%	- 1/2
10%	4%	Handleman	9	193	9%	8%	8%	Unch.
5%	3	K-tel	7	-	-	3	-	Unch.
9%	5	Lafayette Radio	58	6	5%	5%	5%	+ 1/2
26%	21%	Matsushita Electronics	10	113	24%	24%	24%	- 1/2
44%	31	MCA	7	524	33	32%	32%	- 1/2
25%	16	MGM	9	9	22%	22	22%	- 1/2
57	45	3M	14	353	47%	46%	47%	+ 1/2
56%	36%	Motorola	11	977	37%	36%	36%	+ 1/2
36	28%	North American Philips	6	29	28%	28%	28%	+ 1/2
9%	5%	Playboy	15	49	6%	6%	6%	- 1/2
32%	24%	RCA	8	534	26%	25%	26	Unch.
10%	7%	Sony	15	195	8%	8	8%	+ 1/2
22%	14%	Superscope	6	28	15%	14%	15%	+ 1/2
42%	21	Tandy	7	284	29%	28%	28%	+ 1/2
7%	4%	Telecor	5	18	5%	5%	5%	Unch.
3%	2	Telex	7	64	2%	2%	2%	Unch.
4%	1%	Tenna	10	7	1%	1%	1%	Unch.
16%	13%	Transamerica	6	298	14%	14%	14%	- 1/2
25%	9%	20th Century	8	346	24%	23%	24%	- 1/2
32%	25%	Warner Communications	6	627	27%	26	26%	+ 1/2
28	12%	Zenith	7	638	14%	13%	13%	- 1/2

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	54	20	4	4%	Koss Corp.	5	26	3%	4
First Artists Prod.	3	10	8	8%	Kustom Elec.	7	43	2%	3%
Gates Learjet	4	2	9%	9%	M. Josephson	9	30	10%	11%
GRT	5	25	1%	1%	Memorex	7	127	26%	26%
Goody Sam	3	-	2%	3	Orrox Corp.	-	10	1%	1%
Integrity Ent.	3	16	19/16	1 13/16	Recoton	4	-	2%	2%
					Schwartz Bros.	10	-	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.

## 1st SUPER STORE Record Bar Lays Tracks In Norfolk

By JOHN SIPPEL

LOS ANGELES—Thirty specialists staff the first Record Bar chain's Tracks super store. Product manager/buyer Lamar Blaylock has a

terminal keyboard printer and receiver screen in the 10,000 square foot Norfolk, Va., traffic location connected directly to the chain's home office and warehouse base in Durham, N.C.

The store, patterned after an old-time depot, carries approximately \$800,000 at retail cost in album merchandise. Record Bar president Barrie Bergman actually delayed the opening three weeks to Oct. 21 to complete essential last minute changes in the store's physical layout.

Dave DeFravio, vice president of sales for Record Bar, was on the premises the entire first week to oversee the break-in. "It's only 35 minutes by air from Durham. We want this one to be a perfect model for the others," DeFravio explains. There will be three more annually through 1982, board chairman Harry Bergman forecasts.

And there is total responsibility levied upon management and service staff by Record Bar Durham executives. General manager Ralph King of the initial Tracks is a veteran employee, last North Carolina district chief.

Of the 76 Record Bars, North Carolina has the most stores in the chain which covers two-thirds of the U.S. Blaylock, Zan White, operations manager, and Charley Dobbins, merchandising manager, are all former Bar store managers.

While the entire staff is versatile and veteran, King has the 26 full-time employees vertically structured. They are specifically assigned to assignments like cashiers, sales people, shipping/receiving and display.

(Continued on page 114)

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NEW YORK—American Art & Antiques is the newest consumer magazine to be launched by Billboard Publications, Inc. Edited for collectors with distinctive design and graphics, it will debut next June with a charter subscription price of \$18 for six issues.

## RSO Bee Gees TV Blitz Brings Results

By ED HARRISON

LOS ANGELES—RSO Records' massive, three-week national television advertising campaign on behalf of "Here At Last... Bee Gees Live" resulted in incremental sales of 450,000 units of the album.

The tv ad program, the first ever undertaken by the label and its distributor Phonodisc, saturated 16 markets during the last week in August and first two weeks in September.

Thirty-second spots ran on both major and independent networks in New York, Los Angeles, Chicago, Philadelphia, Boston, San Francisco, Washington, D.C., Cleveland, Dallas/Ft. Worth, St. Louis, Minneapolis, St. Paul, Miami, Atlanta, Seattle/Tacoma and Baltimore.

In Los Angeles and San Francisco, spots ran on two major networks and two independents. All other markets encompassed one major and two independent stations.

RSO president Al Coury employed the services of an outside consulting firm, American Media Consultants, which picked the time and shows the ads would air or in each city. Coury estimates that the spots reached 95% of all tv viewing homes.

The album was released in May following the Bee Gees American tour. The first single from the album, "Edge Of The Universe," spurred airplay and sales from June on through the end of August at which time the tv advertising campaign was launched.

Says Coury: "The campaign added a new dimension and increased the volume of sales. By the third week it was like the album was just released. Tv played a major role in extending the life of a successful LP."

Key accounts in each market gave featured floor space to the entire Bee Gee catalog as well as other RSO best sellers such as Andy Gibb and Eric Clapton.

The tv spots, says Coury, catered to both new Bee Gee fans (from "Main Course" on) as well as older fans familiar with early Bee Gee material. Coury says he will utilize the tv medium again in January and February centering around the soundtrack to "Saturday Night Fever" which features original music written for the film by the Bee Gees, and includes music by Yvonne Elliman, Tavares, KC & the Sunshine Band among others.

Although the film will be released in December and the album before that, Coury is waiting until after the Christmas buying period when tv competition isn't as fierce.

## U.K. Muppet Single

NEW YORK—Four classic English music hall tunes on a 45 "maxi" single as performed by the Muppets are being released in the U.K. by Pye Records. It's the puppet characters' second U.K. single release, the first having gone gold. Arista plans to have a Muppet LP released here soon.

## Bill Traut To L.A.

LOS ANGELES—Bill Traut, former head of Wooden Nickel Records, has moved from his long-standing base in Chicago to Los Angeles. Traut is acting as consultant to the law firm of Cooper, Epstein and Hurewitz, 9465 Wilshire Blvd., Suite 820, Beverly Hills, Calif. 90212, (213) 278-1111.



# NEW

# ELLO



# NOV. 3

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On Jet Records and Tapes

Distributed by United Artists Records and Tapes





**You hired the best sidemen in Nashville. You lined up the engineer with the golden ear.**

**You ran up a studio fee that gave your manager heartburn.**

**But you cut a single that's blown everybody's mind.**

**And now they're pressing it on corrugated board.**



Records pressed on vinyl frequently develop a warp, because vinyl just can't take the heat. (Take a look at a vinyl record shipped or stored under high-temperature conditions and you'll see what we mean.)

While that warp may not be as bumpy as corrugated board, it can take the bloom off a great performance. And you worked too hard to let that happen.

So breathe the word "Richardson" into your producer's ear. That's the name of the people who make the polystyrene compound used by pressers of records that don't warp. Richardson's polystyrene is really cool... that is, it doesn't react to heat the way vinyl does. So pressers who use it deliver your performance just as you gave it.

Would you like to know who those pressers are? Mail us the coupon and we'll send you a list. Or call us toll free at (800) 243-4750. (In Connecticut, call 1-800-922-1638.)

**Right on, Richardson!**

- Send me a demo record and a list of record pressers who use Richardson polystyrene compound.
- Have a presser who uses your compound contact me.

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Company \_\_\_\_\_

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Polymeric Systems Division  
The Richardson Company  
15 Meigs Avenue  
Madison, Connecticut 06443

You deserve it!

# JUKE ROYALTIES

Licensors Warned To Plan For Policing Box Locations

By MILDRED HALL

WASHINGTON—When royalties begin on jukebox play Jan. 1, 1978, music licensors will have to do their own policing of jukeboxes in bars, restaurants etc. by "eyeballing" the certificates on the boxes.

In all probability, they cannot hope to have the Copyright Office require and maintain updated lists of jukebox locations from operators.

This warning was given by Copyright Office Register Barbara Ringer, during a Tuesday (25) hearing on proposed regulations for compulsory licensing of jukeboxes.

The Copyright Office hearing panel included counsel Jon Baumgarten; assistant counsel Richard Glasgow; Susan Aramayo, chief of a new jukebox licensing division, Joan Doherty, her assistant, and Waldo

Moore, assistant for registration, plus two staff attorneys—all of whom had plenty of questions to ask.

The rules will determine what information is required on operator applications for the annual \$8 per box (\$4 for a half year or less) licenses, and on the certificate of registry to be posted on the jukeboxes.

The burning issue at the hearing was the licensor drive to have operators required by rule to identify locations of their boxes and include this data on both application and certificate.

They said this would save the licensors' field representatives from having to police some 500,000 boxes across the country.

Spokesman for the licensors, SE-SAC counsel Albert F. Cianciamino, Edward Chapin of BMI and I. Fred Koenigsberg of ASCAP, told the Copyright Office panel that a central listing of locations at the Copyright Office—preferably updated monthly by operators—is "vital and absolutely essential in the enforcement of the rights of our members and affiliates."

They argue that under the new Copyright Act, this specific information can be required by the Copyright Royalty Tribunal regulations to help music owners ascertain their share of the jukebox royalty pool.

They feel the Copyright Office can also require the list, which would be updated monthly only as to additional or deleted locations.

Presiding Copyright Register Ringer agreed that the Tribunal probably has that right, but she doubts that the Copyright Office has it—or wants it.

"We have limits," she said. "The music licensor field representatives will have to check certificates—they can't put it onto a government office to supply lists."

Spokesmen for the amusement machine and jukebox operators (AMOA), led by counsel Nicholas Allen, told the panel they had met with music licensors and at one time tentatively agreed that operators might provide lists of their locations "informally" to accommodate music licensor field representatives—but not as part of the official rules.

Later, they withdrew this offer completely because operators sharply opposed any location listing as being an "invasion of privacy" benefitting their competitors. Also, they said it would mean "an intolerable burden" of paperwork, since 60% of jukeboxes are moved around by operators to different locations during a year.

Administrative problems for the Copyright Office seem certain to kill the location list idea as a part of the formal regulations.

The Register pointed out the massive paperwork involved, the lack of time, the possible lack of authority to demand such lists, and finally the "horrible" penalties that could result for an operator who failed to supply them.

The second most controversial issue was the size and location of identifying certificates to be affixed to the boxes. Licensors want them bigger and brighter than the three inch by one inch size urged by operators.

The Copyright Office also leans toward a larger and more visible sticker, five inches by three inches, to contain the necessary computerized information—a massive undertaking in itself, Register Ringer pointed out.

Less important issues were requirements for identifying boxes without serial numbers. The rule proposed to include cost-per-play and the type of sound system in the box, requiring a larger than normal certificate, which must state model number and name (if known), and capacity of the box.

At the request of the AMOA spokesmen, the panel seemed to lean toward deleting the cost-per-play and type of sound system as of little practical value for identification.

Counsel Baumgarten warned that the Copyright Office will definitely close out comments on these rules as of Nov. 9, and "we expect to finalize the rules very shortly thereafter." Time is running out, Register Ringer commented, and "we can come back and see how the rules are working a year from now."

## ELO's New LP 'Leaked' To Stations 1 Week Early

LOS ANGELES—Copies of Electric Light Orchestra's new double album called "Out Of The Blue" were leaked to radio stations around the country a week before they were supposed to have been mailed.

The source of the leak was United Artist's Los Angeles headquarters and Gordon Bossin, vice president of marketing for the label, explained, "It was just a matter of someone in promotion and someone in production getting their signals crossed."

"When enthusiasm for an album runs this high within a company, it is understandable that such a situation may develop."

## Mushroom Held On Heart's LP

LOS ANGELES—A new injunction preventing Mushroom Records from further manufacturing and distribution of the controversial "Magazine" album by Heart has been imposed by the U.S. Court of Appeals for the ninth circuit in San Francisco, pending a ruling on an appeal by the group.

The injunction went into effect Tuesday (25) following a two to one decision by a panel of judges on the Appellate Court.

A stay pending appeal has been in effect since Aug. 26 preventing Mushroom from further exploitation of the album. The new injunction sets up a briefing schedule which will lead to a court decision early next year.

Shelly Siegel, vice president and general manager of Mushroom, is requesting all radio stations with copies of "Magazine" to "cease and desist from playing the album until such time as the matter is favorably resolved."

## RCA OPERAS ON CASSETTE

NEW YORK—RCA is releasing its opera catalog on stereo cassettes, with an initial release of 12 titles, librettos included.

The cassettes will come in 12 inch x 6 inch packs that can be placed in LP browser bins. There will be single sets, listed at \$7.98; two-cassette packages at \$15.96 and trio sets at \$23.94.

Red Seal merchandising director Ernest Gilbert says advances in sound quality spurred the move. All product will be Dolbyized.

To rectify the situation, the label instituted an immediate blanket mailing to all radio formats and distributors. The commercial shipping date of the album is Thursday (3).

The leak will not alter any of UA's extensive marketing and merchandising plans for the album.

## NARAS Suing Grammy Label

LOS ANGELES—The National Academy of Recording Arts and Science has filed suit in Federal District Court here against Grammy Records and Tapes and the label's principals, Bernard and Elizabeth Nifoussi. The pleading charges that the defendants infringe on NARAS' trademarked "Grammy" award.

The suit asks the court to halt the alleged infringement of the registered trademark and asks that all the label's printed material from labels through letterhead be destroyed.

## Publishers Vs. Platinum

NEW YORK—Platinum Records has been hit with a clutch of law suits by publishers claiming copyright infringement.

Named as defendants, along with the Englewood, N.J. company, are its president, Joseph Robinson, and vice president, Alfred Rosenstein.

Four actions have already been filed in U.S. District Court for the district of New Jersey by Vogue Music, Famous Music, Vernon Music, and Warner-Tamerlane/Marsaint Music. It is anticipated that as many as 17 separate publisher suits will be instituted in all.

The complaints filed charge that Platinum has failed to pay mechanical royalties on records containing copyrights controlled by the plaintiff publishers. Asked are an accounting of profits, damages of at least \$1 for infringing copies manufactured, as well as \$5,000 per infringement and court costs. The plaintiffs also ask that Platinum be enjoined from further manufacture of the allegedly infringing records, and that all existing copies and parts be destroyed.

Plaintiffs are all represented for mechanical royalty collections by the Harry Fox Agency, under whose counsel, Silverman and Shulman, the suits are coordinated.



Platinum

# Don McLean threw it in America's face and they loved it.



Don McLean took us through one of the heaviest trips this country ever took. His new album "Prime Time" proves he's the master song teller who weaves our lives through every word.

**DON McLEAN. "PRIME TIME!"  
IT'S HIS FINEST HOUR.  
ON ARISTA RECORDS.**



AB4149

**PRIME TIME  
DON McLEAN**





# 3RD QUARTER SHARE-OF-CHART ACTION FOR 1977

## HOW THE TOP 10 LABELS SHARED THE HOT 100 CHART ACTION

RANK/LABEL	% OF SHARE	NO. OF SINGLES
CAPITOL	8.1	26
WARNER BROS.	7.6	27
COLUMBIA	6.1	25
A&M	5.1	22
ATLANTIC	4.5	21
ABC	4.2	16
EPIC	3.9	17
RCA	3.8	17
ARISTA	3.6	15
ASYLUM	3.3	11

## HOW THE TOP 10 COMBINED LABELS SHARED THE HOT 100 CHART ACTION

COMBINED LABEL	% OF SHARE	NO. OF SINGLES
WARNER BROS.	9.7	40
ATLANTIC	8.9	40
CAPITOL	8.2	27
COLUMBIA	6.1	25
EPIC	5.7	27
A&M	5.1	22
ABC	5.0	19
ELEKTRA/ASYLUM	4.9	22
RCA	4.7	25
MOTOWN	4.5	14

## HOW THE TOP 10 CORPORATIONS SHARED THE HOT 100 CHART ACTION

CORP.	% OF SHARE	NO. OF SINGLES
WARNER COMM.	24.3	104
CBS	12.8	56
CAPITOL	9.5	36
POLYGRAM	6.6	32
A&M	5.3	24
ABC	5.0	20
RCA	4.6	27
MOTOWN	4.5	15
UNITED ARTISTS	4.4	18
ARISTA	3.6	15

Labels that comprise each combined label are as follows:  
**WARNER BROS.:** Warner Bros., Dark Horse, Bearsville, Warner/Curb, Whitfield, Reprise; **CAPITOL:** Capitol, Harvest; **ATLANTIC:** Atlantic, Big Tree, Cotillion, Atco, Swan Song, Pacific; **EPIC:** Epic, Kirshner, Epic/Sweet City, Philadelphia Intl., T-Neck; **COLUMBIA:** Columbia; **ELEKTRA/ASYLUM:** Asylum, Elektra; **RCA:** RCA, Soul Train, Midsong Intl., Windsong, Tabu; **ABC:** ABC, Sire, Shelter; **MOTOWN:** Tamla, Motown, Prodigal; **A&M:** A&M.

## HOW THE TOP 10 LABELS SHARED THE TOP LP/TAPE CHART ACTION

RANK/LABEL	% OF SHARE	NO. OF ALBUMS
COLUMBIA	10.0	50
WARNER BROS.	9.2	47
A&M	6.6	40
CAPITOL	6.6	38
ATLANTIC	5.5	35
RCA	5.3	46
ARISTA	4.0	22
EPIC	3.6	27
CASABLANCA	3.4	14
ASYLUM	3.4	9

## HOW THE TOP 10 COMBINED LABELS SHARED THE TOP LP/TAPE CHART ACTION

COMBINED LABEL	% OF SHARE	NO. OF ALBUMS
WARNER BROS.	11.0	63
COLUMBIA	10.0	50
ATLANTIC	8.3	53
CAPITOL	7.1	44
EPIC	7.0	45
A&M	6.6	40
RCA	6.5	51
ABC	4.5	40
ELEKTRA/ASYLUM	4.5	20
ARISTA	4.0	22

## HOW THE TOP 10 CORPORATIONS SHARED THE TOP LP/TAPE CHART ACTION

CORP.	% OF SHARE	NO. OF ALBUMS
WARNER COMM.	24.8	143
CBS	17.9	100
CAPITOL	7.4	46
RCA	7.2	68
A&M	6.6	42
POLYGRAM	4.6	47
ABC	4.4	40
UNITED ARTISTS	4.1	29
ARISTA	4.0	22
MOTOWN	4.0	19

Labels that comprise each combined label are as follows:  
**WARNER BROS.:** Warner Bros., Dark Horse, Bearsville, Reprise, Whitfield, Brother/Reprise, Curtom, Warner/Curb, Paradise; **COLUMBIA:** Columbia; **ATLANTIC:** Atlantic, Atco, Swan Song, Big Tree, Cotillion, Little David, Atlantic/Virgin, Nemperor; **CAPITOL:** Capitol, Harvest, Apple; **EPIC:** Epic, Philadelphia Intl., Kirshner, Epic/Sweet City, Blue Sky; **RCA:** RCA, Grunt, Midsong Intl., Soul Train, Utopia, Tabu, Windsong; **A&M:** A&M; **ELEKTRA/ASYLUM:** Asylum, Elektra; **ABC:** ABC, Sire, ABC/Blue Thumb, Shelter, Passport, ABC/Impulse, Anchor; **ARISTA:** Arista.

## HOW THE TOP 10 LABELS SHARED THE HOT 100 AND TOP LP/TAPE CHART ACTION

RANK/LABEL	% OF SHARE	NUMBER
COLUMBIA	9.3	75
WARNER BROS.	8.9	74
CAPITOL	6.9	64
A&M	6.3	62
ATLANTIC	5.3	56
RCA	5.0	63
ARISTA	3.9	37
EPIC	3.7	44
ABC	3.5	37
ASYLUM	3.4	20

## HOW THE TOP 10 COMBINED LABELS SHARED THE HOT 100 AND TOP LP/TAPE CHART ACTION

COMBINED LABEL	% OF SHARE	NUMBER
WARNER BROS.	10.9	103
COLUMBIA	9.3	75
ATLANTIC	8.3	93
CAPITOL	7.3	71
EPIC	6.8	72
A&M	6.3	62
RCA	6.2	86
ABC	4.6	59
ELEKTRA/ASYLUM	4.6	42
MOTOWN	4.0	32

## HOW THE TOP 10 CORPORATIONS SHARED THE HOT 100 AND TOP LP/TAPE CHART ACTION

CORP.	% OF SHARE	NUMBER
WARNER COMM.	24.9	247
CBS	16.9	156
CAPITOL	7.8	82
RCA	6.7	95
A&M	6.4	66
POLYGRAM	5.0	79
ABC	4.5	60
UNITED ARTISTS	4.0	47
MOTOWN	4.0	34
ARISTA	3.9	37

Labels that comprise each combined label are as follows:  
**WARNER BROS.:** Warner Bros., Dark Horse, Bearsville, Reprise, Whitfield, Warner/Curb, Brother/Reprise, Curtom, Paradise; **COLUMBIA:** Columbia; **CAPITOL:** Capitol, Harvest, Apple; **ATLANTIC:** Atlantic, Atco, Swan Song, Big Tree, Cotillion, Little David, Atlantic/Virgin, Pacific, Nemperor; **EPIC:** Epic, Philadelphia Intl., Kirshner, Epic/Sweet City, T-Neck, Blue Sky, Full Moon, Virgin; **RCA:** RCA, Grunt, Soul Train, Midsong Intl., Windsong, Utopia, Tabu; **ELEKTRA/ASYLUM:** Asylum, Elektra; **A&M:** A&M; **MOTOWN:** Tamla, Motown, Kudu (Motown), CTI (Motown), Prodigal; **ABC:** ABC, Sire, ABC/Blue Thumb, Shelter, ABC/Impulse, Passport, Anchor.



# SIX SHOOTERS WITH BULLETS!

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**14** JACKY WARD "Fools Fall In Love"  
Mercury #55003

**64** JERRY LEE LEWIS "Middle Age Crazy"  
Mercury #55011

**78** JOHNNY RODRIGUEZ  
"Savin' This Love Song For You"  
Mercury #55012

**79** CONNIE SMITH  
"I Just Want To Be Your Everything"  
Monument #45-231

**90** NICK NIXON "I'll Get Over You"  
Mercury #55010

**COMING UP!**

**73** JIMMIE PETERS "Lipstick Traces"  
Mercury #55005

**COMING SOON!**

**STATLER BROTHERS "Some I Wrote"**

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# Clive Davis Urges More Publisher Input For Writers

## Industry Elements Need Close Liaison

By JIM McCULLAUGH

LOS ANGELES—Stressing this is an encouraging time for writers because of the enormous emphasis placed on the song itself, Clive Davis, Arista's president, exhorted music publishers to develop and guide young writers.

He emphasized that publishers should keep writers knowledgeable about new developments in copyright law and to pay close attention to radio and where that medium is going.

The one-time CBS Records president made his remarks before an unusually large turnout of a California Copyright Conference sponsored meeting here Tuesday (25) at the Sportman's Lodge.

"It's difficult being a successful writer," he suggested, "without immersing yourself in radio and those songs that are making it and reaching millions. You can't say you are writing quality material that's better than what's being written today without doing that."

The Arista head also suggested that a closer liaison between record companies, radio, writers and publishers was a top priority.

Davis, who spoke to a throng in excess of 300 after a brief copyright update delivered by attorney Averill Pasarow, intermingled his thoughts to publishers with his own analysis of the music industry over the last decade and a half from his vantage point as a record company president.

His prognosis of the record business at large was, "The industry has never been healthier and there is no one trend. And there is no reason why there should be one trend."

Davis recalled that when he first entered the business over a decade ago from the legal profession, there were three major strengths: Broadway shows and films, classical music and MOR.

"Shows such as 'Sound Of Music,' 'West Side Story' and 'My Fair Lady,'" he said, "sold in the neighborhood of one to two million copies and they were profitable because they were one or two dollars more at retail and sold at list price."

"And that was a time when Top 40 coincided with what was being written for Broadway. Classical music came at the time of the stereo revolution and in the few years prior to the 1965-66 period, it consisted of 20% of Columbia's business."

"The third major category was what is known as MOR and Mitch Miller was the a&r man par excellence. About 85%-90% of the business was in those three categories."

But the 1965-66 period was a time of major change, Davis pointed out, which also had its impact on music publishing. Broadway's soundtrack vitality dampened and both classical music and MOR's sales strength waned.

"Rock was resisted," Davis pointed out, "even by music publishers."

When he assumed presidency of CBS Records, Davis added, he was surprised at how out of touch a&r men and record labels were with the evolution of rock.

"People were entrenched in certain thought processes and not open to see what was really happening," he said.

"I was fortunate," he continued, "to find myself at the Monterey Pop Festival. It was necessary for me as president to begin a change in the record industry and to realize something that still holds true today. Any record company president has to be at the creative firing line. You can

only wait so long and then you have to do something to raise your creative credentials."

The Monterey Pop Festival led to such artists emerging as Janis Joplin, Santana, Blood, Sweat & Tears and Chicago who were signed to Columbia, he pointed out, and the rock revolution did a lot to obliterate the song with its strong emphasis on amplification and instrument virtuosity.

"At the same time," he pointed out, "there was another trend which was spotted also and that was the re-emergence of the individual where the song was not obliterated. Mo Ostin and Joe Smith through Warner Bros. saw that and quietly began developing such artists as Joni Mitchell, James Taylor and Randy Newman. A record company executive spots trends."

The early 70s also brought about

other changes, according to Davis, such as the death of Janis Joplin, Sly Stone's dropping out and Simon & Garfunkel splitting up.

"There was enormous volume to be replaced and you had to look for new trends," said Davis.

That led to Columbia, according to Davis, immersing itself in areas that it had never gotten into before such as r&b and progressive music.

Davis recounted that he made a deal with Gamble and Huff for Philadelphia International Records which later led to the development of such talents as Earth, Wind & Fire and Herbie Hancock which paved a road for a group such as the Manhattans to be able to become successful today.

"There was no reason why a CBS couldn't exist within the framework of r&b music," he observed.

Davis said Columbia acquired Earth, Wind & Fire's contract from Warner Bros. for \$75,000. He also mentioned that the biggest deal he had ever been involved with at a time when there was a taste of a bidding war was for Neil Diamond, which was a matter of matching Warner Bros. offer of \$400,000 an album for 10 albums.

A great deal of Arista's current

success as the sixth largest record company in the industry after three years in existence, Davis credits to assembling the right personnel who are totally aware of developing trends and, above all, are dedicated.

"This is not a part-time business," he stressed adding, "it's no accident when you see record companies not doing well. If you look at the personnel with them, you can see that they don't take that approach to the business."

Davis reiterated the importance of the song with respect to Barry Manilow saying, "We used the song to explode Barry Manilow and as good a writer as he is, he exposes himself to the best songs that are being written."

"The Barry Manilow live album is now over three million units and at \$11.98 list rivals Fleetwood Mac's 'Rumours' listing at \$7.98 in terms of gross sales." He also added that he handed Manilow a check for \$2 million in royalties recently.

"The discovery of a new song and matching it with a producer and artist is equally as exciting," he concluded, "as the discovery of new talent."

### Williams' 'Jaws 2'

LOS ANGELES—John Williams, who won his second Academy Award in 1975 for scoring "Jaws," will compose the score for "Jaws 2," a Universal film now shooting in Navarre Beach, Fla.

### UPCOMING MUSICAL 'JOSEPHINE'

## Producers Decry Phony Claimants To Baker Story

By RADCLIFFE JOE

NEW YORK—Hank Kaufman and Gene Lerner, producers of the upcoming Broadway musical "Josephine"—based on the life of the late Josephine Baker—charge that an alarming number of movie and theatre producers and agents are claiming to have production rights to material about the internationally acclaimed black performer.

The producers stress that exclusive, worldwide, perpetual rights to Baker's story have been turned over to them by Jo Bouillon, the late entertainer's widower, on behalf of himself, the 12 adopted Baker-Bouillon children and all heirs to Baker's estate.

The producers have retained lawyers in New York, Los Angeles, London and Paris to seek out and discourage unauthorized claimants to Baker's story material.

States Lerner: "We will take every measure, legal or otherwise, against any unauthorized projects, and will

defend the Baker family's interest to the fullest extent of the law."

Lerner says quick action by attorneys for the Baker estate have resulted in cancellation of Josephine Baker projects planned by NBC-TV, ATV-ITC, London, film producer Carlo Ponti and Bob Banner. A major Broadway producer is also said to have backed away from a Baker stage project on learning of the exclusive rights held by the Kaufman/Lerner team.

The proposed musical will feature Shirley Bassey in the lead role. It has the blessings of the French Government, Princess Grace of Monaco and Golda Meir, past Prime Minister of Israel, among other notables.

A film version of the Broadway musical is also planned by the Kaufman/Lerner team. Proceeds from both shows will be divided among Baker's heirs and the establishment of a charitable foundation, one of her lifelong wishes.

### L.A. NARAS To Honor Founders

LOS ANGELES—The Los Angeles chapter of NARAS will combine its fifth annual most valuable players awards dinner Nov. 13 with a special celebration honoring Academy founders on the occasion of its 20th anniversary.

The festivities, scheduled for the Sportsman's Lodge in Studio City, will honor original Academy founders Jim Conkling, Sonny Burke,

Lloyd Dunn, Dennis Farmon, Jesse Kaye and Paul Weston. Former NARAS national presidents and past treasurers will be guests of honor.

The L.A. chapter-sponsored most valuable players awards go to outstanding studio musicians and background vocalists by a special voting of their peers.

### N.Y. NARAS Inducts 37 Members

NEW YORK—The local NARAS chapter has added 37 new inductees including members of the Bee Gees, the Commodores, the Chuck Mangione Band, Frankie Valli and others.

Interest in the organization has been revived by a forceful new leadership team that has planned a series

of evening meetings tied to controversial themes such as direct-to-disk recording, punk rock, fusion jazz, contemporary lyrics and the reinstatement of the chapter's most valuable player award to Gotham's top session man.

## Big State Suing Buddah In N.Y.

LOS ANGELES—Big State Distributing Corporation, oldest in-service independent label operation in Dallas, is suing the Buddah Group in New York Federal Southern District Court for moneys allegedly due it from a March 1977 severance.

The Bill Emerson Sr.-headed distributorship asks a judgment of \$27,086.49. The pleading charges that Buddah took the line back in March.

Returns were shipped as instructed by the defendant, the plaintiff claims. Big State's cumulative returns, which are claimed to be unpaid, cover shipments to Buddah made between August 1976 and July 1977. Also involved are two shipments in July and August 1976 which were never received by the plaintiff, according to the suit.

### Pumpkin 45 Promo

LOS ANGELES—More than 300 pumpkins were hand delivered to New York area discos and radio stations to promote the Halloween release of Pumpkin Delivery's single "The Creeper" on Wing And A Prayer Records. The song was co-published by Dick James Music and Stephen Schaeffer, president of the label.

OF THE 300,000,000 LP'S SOLD IN THE U.S. LAST YEAR, ALMOST ALL HAD TO BE OPENED WITH A FINGERNAIL... OUCH!

... INTRODUCING "SLIT IT" ALBUM OPENER



"Slit It" ends the album opening blues! Insert "Slit It" into the open end of the album cover and slit downward. Makes a clean cut in the cellophane.

DEALERS: Attractively packaged new "Slit It" is a fast moving record accessory. Contact the below address for special prices.

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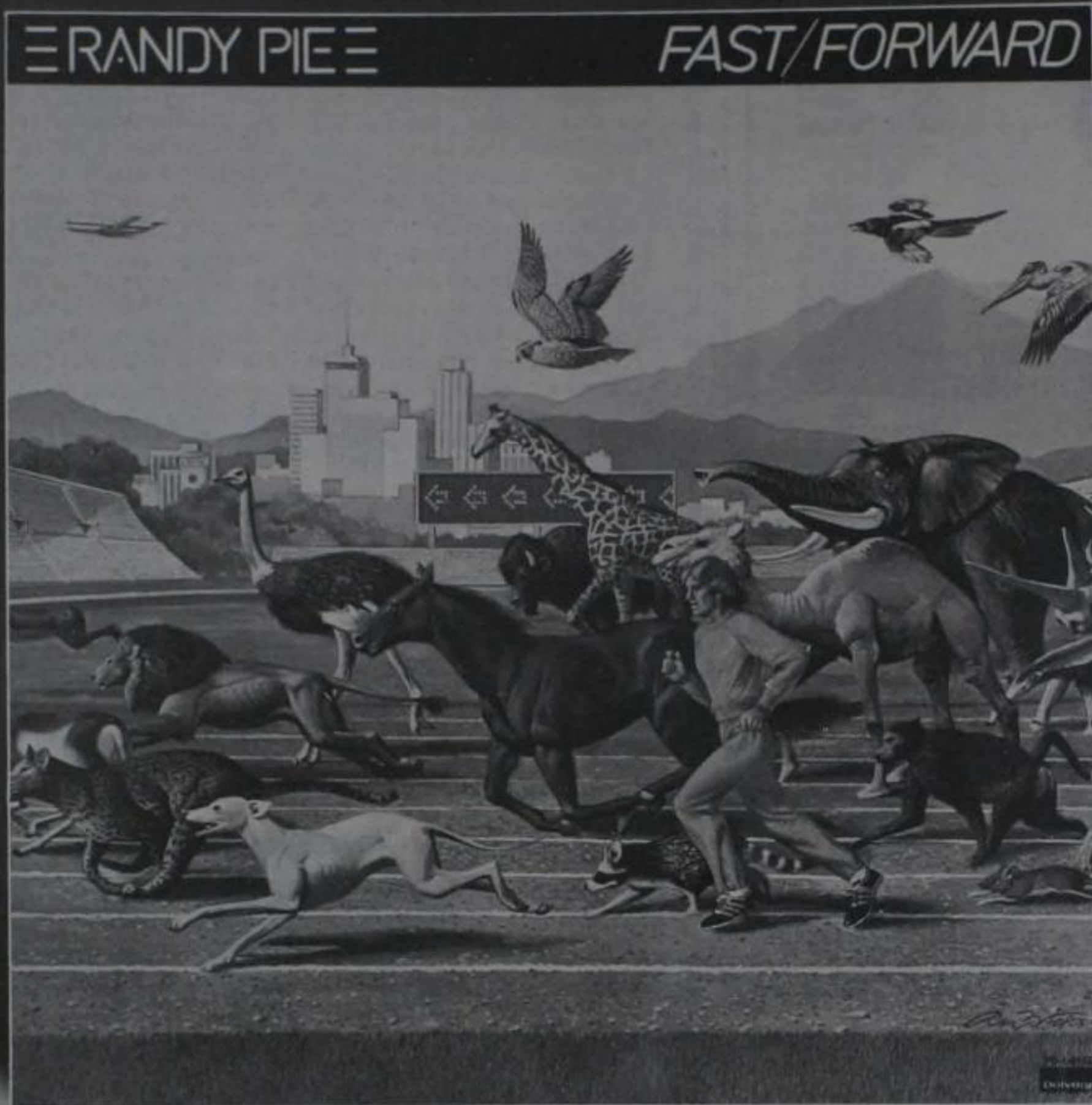
# DOUCETTE

# MAMA LET HIM PLAY

is coming...



# Pie this good deserves more than one taste.



PD-1-6113

Randy Pie's "Fast Forward" is so rich, you've really got to hear it more than once to take it all in. Get a taste of "Trust me" and "Stand Up". Savor "Back Street Boy". Get into the rhythm and the pulse and the energy.


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**On Polydor Records and Tapes**

PD14424

Produced by: Spencer Proffer Management: Ed Leffler/E.L. Management Beverly Hills

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# General News

16 POSITIONS ON CHART

## Female Solo Artists Sizzle On Hot 100 With 8 Among Top 30

By PAUL GREIN

LOS ANGELES—Female solo acts are experiencing their greatest success on the Billboard Hot 100 in years, accounting for both of the week's top two singles, four listings in the top eight, eight entries in the top 30 and 16 positions on the chart.

One year ago this week there was only one female singer in the top 30 (Linda Ronstadt at number 25), and only six other female soloists on the entire chart.

Also demonstrating this surge of female strength on the singles chart is the fact that four female singers have hit No. 1 so far this year (Mary Macgregor, Barbra Streisand, Thelma Houston and Debby Boone), as has an all-female vocal trio (the Emotions) and four mixed groups featuring female lead singers (Marilyn McCoo & Billy Davis Jr., Rose Royce, Abba and Fleetwood Mac).

In all of 1976, by contrast, Diana Ross was the only female solo act to hit No. 1, and the Starland Vocal Band hit and the Elton John-Kiki Dee collaboration the only other singles featuring female singers to top the chart.

The records by female singers in the top 10 this week are Debby Boone's "You Light Up My Life" (Warner-Curb), in its fourth week at No. 1; Carly Simon's "Nobody Does It Better" (Elektra), in its third week at number two; Donna Summer's "I Feel Love" (Casablanca), in its second week at number seven; and Crystal Gayle's "Don't It Make My Brown Eyes

Blue" (United Artists), climbing two spots to number eight.

The remaining singles in the top 30 by women are Linda Ronstadt's Asylum hits "Blue Bayou," climbing five points to 16 and "It's So Easy," up five spots to 29; Rita Coolidge's "We're All Alone" (A&M), up four slots to 13 and Judy Collins' "Send In The Clowns" (Elektra), up five notches to 25.

Other hits by female singers on the chart include Dolly Parton's pop breakthrough "Here You Come Again" (RCA), up 10 slots to 49; Helen Reddy's "The Happy Girls" (Capitol), up one point to 59; Dorothy Moore's "I Believe You" (Malaco), down 11 spots to 55 and Diana Ross' "Gettin' Ready For Love" (Motown), debuting on the chart at 82.

Rounding out the list of charted hits by female soloists are Carole Bayer Sager's "You're Moving Out Today" (Elektra); Olivia Newton-John's "I Honestly Love You" (MCA), re-entering the chart at 85 after hitting No. 1 in October 1974; Jackie De Shannon's "Don't Let The Flame Burn Out" (Amherst), dipping three points to 94; and Rita Coolidge's "Higher And Higher" (A&M), holding at 99 after hitting number two eight weeks ago.

In addition, there are four entries by all-female groups on the chart this week, including the Emotions' Columbia hits "Best Of My Love," down 13 points to 61 after becoming the only single of

1977 to spend five weeks in the No. 1 spot, and "Don't Ask My Neighbors," up 12 spots to 74.

Other all-female acts on the chart are First Choice (Gold Mind), holding at 41 with "Dr. Love" and High Inergy (Gordy), up eight slots to 50 with "You Can't Turn Me Off."

Mixed groups on the chart featuring female lead vocalists include the Carpenters (A&M), up six spots to 40 with "Calling Occupants Of Interplanetary Craft"; Rose Royce (Whitfield), down 16 spots to 55 with "Do Your Dance"; Abba (Atlantic), up 11 points to 71 with "Money, Money, Money" and the Kendalls (Ovation), a country father-and-daughter team debuting on the pop chart at 87 with "Heaven's Just A Sin Away."

The final chart hits by a mixed group featuring a female lead vocalist are Fleetwood Mac's Warner Bros. singles "Don't Stop," down 30 points to 95 after reaching number three six weeks ago, and "You Make Lovin' Fun," jumping 10 points to 30. Both songs were written by the band's Christine McVie.

The 16 chart hits by female solo acts, four by all-female groups and six by female-led mixed groups combine to give women 26% of this week's pop chart.

On the chart of Nov. 6, 1976, female solo acts had seven listings, all-female groups had two and female-led mixed groups had eight, to combine for a 17% total.

This represents an increase of 53% in women's share of the chart in this one-year period.

### 'ZAPPA IN NEW YORK' INVOLVED

## Zappa Zaps WB, Discreet Over Album

LOS ANGELES—Warner Bros. Records and Discreet Records are to refrain from manufacturing and marketing the album, "Zappa In New York," following a hearing Tuesday (25) before Judge Malcolm Lucas in Federal District Court here.

The two defendants will lay off producing and selling the album until a Thursday (3) hearing before the court, at which time Lucas will de-

side upon a motion for a temporary restraining order, proffered by Harvey Fierstein, counsel for Frank Zappa, a co-plaintiff with John Williams who designed original artwork for the package.

The suit also named Capitol Records, which would be duplicating and pressing the album; Ivy Hill Lithography, which would print the album artwork and make the jacket, and Martin Cohen, local attorney and brother of Herb Cohen, former Zappa personal manager and owner of Discreet Records.

Crux of the legal hassle between Zappa and Williams and the defendants is whether Zappa could rightly refuse a license to Warner Bros. to reproduce the nine songs in the "New York" album which Zappa authored. Zappa contends that because he never issued the license, Warner Bros., Discreet and the other defendants in releasing the album would infringe on his copyrights.

Zappa claims that Warner Bros. first began to manufacture the album only when it heard recently he had negotiated a deal for the albums with a competing company. It's believed that the multiple-set package, listing for \$24.95 for four LPs, will be on Phonogram/Mercury (Billboard, Oct. 22, 1977). Zappa claims the sessions embodied in the set cost him \$100,000 out-of-pocket.

He has not been repaid for any part of that amount by Warner Bros., he claims. His pleading noted that Warner Bros. intended to re-

lease "New York" either Oct. 28 or Dec. 28, 1977.

Zappa alleges that from 1965 to 1976, Martin Cohen administered Zappa's musical compositions through Cohen's Third Story Music, also named as a defendant. Warner Bros., Discreet and Martin Cohen conspired prior to May 31, 1977, to infringe upon the nine song copyrights.

Zappa and Williams claim that the defendants also infringe upon the album artwork which was registered for copyright by Williams.

The suit asks \$5 million damages for unfair competition, and \$5 million for invasion of privacy, plus additional damages prescribed by the court.

In a separate motion for a temporary restraining order, Zappa contends that Martin Cohen is withholding \$50,000 in copyright royalties while Discreet has more than \$40,000 in record royalties which belong to him.

Zappa says he delivered to Warner Bros. Records four albums, for each of which he was to have been contractually paid \$60,000. He has not been paid, he claims. Warner Bros. Records, he further claims, impeded negotiating a pact with EMI of London. When Warner Bros. heard of the Mercury/Phonogram deal, it notified the Chicago-based label it still had Zappa under exclusive contract. Zappa claims his WB paper does not guarantee him \$6,000 annually as required by California Code Section 3423.

JOHN SIPP



# BREAKING NEW ARTISTS MEANS BUSINESS

New artists are the life's blood of the industry. Windsong Records is a label that specializes in new artists. In the past year and a half the industry has felt the impact of Starland Vocal Band, Helen Schneider and Johnny's Dance Band. Here are two more stars of the future:

## ROCKY & CHYANN.

Writer/performers with a rich sound as fresh as all outdoors. They have been performing together for more than six years and are currently on an eastern college tour.



BHL1-2489

Rocky & ChyAnn



Produced by Victor Millrose

## MICHAEL SMOTHERMAN.

Writer/performer who currently plays piano and sings with another Windsong artist, Roger Miller. In the past, his songs have been performed by Roger, Glenn Campbell, Cher, Gregg Allman, Waylon Jennings and many, many more. Now it's his turn.



BHL1-2416

MICHAEL SMOTHERMAN



Produced by Milton T. Okun



Manufactured and Distributed by RCA Records

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# Billboard Singles Radio Action

Playlist Top Add Ons ★ Regional Breakouts & National Breakouts

Based on station playlists through Thursday (10/27/77)

## TOP ADD ONS - NATIONAL

- LINDA RONSTADT—Blue Bayou (Asylum)
- (D) LTD—Back In Love Again (A&M)
- FIREFALL—Just Remember I Love You (Atlantic)

## PRIME MOVERS - NATIONAL

- BEE GEES—How Deep Is Your Love (RSO)
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (UA)
- RITA COOLIDGE—We're All Alone (A&M)

## BREAKOUTS - NATIONAL

- PLAYER—Baby Come Back (RSO)
- LINDA RONSTADT—Blue Bayou (Asylum)
- FIREFALL—Just Remember I Love You (Atlantic)

### D—Discotheque Crossover

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

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

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

### KRIZ—Phoenix

- FIREFALL—Just Remember I Love You (Atlantic)
- SANTANA—She's Not There (Columbia)
- ★ DEBBY BOONE—You Light Up My Life (W.B.) 14-8
- ★ FLEETWOOD MAC—You Make Lovin' Fun (W.B.) 21-16

### KTKT—Tucson

- PLAYER—Baby Come Back (RSO)
- ★ FLEETWOOD MAC—You Make Lovin' Fun (W.B.) 24-14
- ★ STEVE MILLER BAND—Swingtown (Capitol) 25-16

### KQED—Albuquerque

- B.J. THOMAS—Still The Lovin' Is Fun (MCA)
- ★ ROD STEWART—You're In My Heart (W.B.)
- ★ CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.) 12-5
- ★ DAVE MASON—We Just Disagree (Columbia) 19-13

### KENO—Las Vegas

- FIREFALL—Just Remember I Love You (Atlantic)
- ★ JAMES TAYLOR—Your Smiling Face (Columbia)
- ★ CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.) 28-18
- ★ PAUL NICHOLAS—Heaven On The 7th Floor (RSO) 23-15

## Pacific Northwest Region

### TOP ADD ONS:

- (D) LTD—Back In Love Again (A&M)
- LINDA RONSTADT—Blue Bayou (Asylum)
- BOB WELCH—Sentimental Lady (Capitol)

### PRIME MOVERS:

- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (UA)
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.)
- RITA COOLIDGE—We're All Alone (A&M)

### BREAKOUTS:

- PLAYER—Baby Come Back (RSO)
- FIREFALL—Just Remember I Love You (Atlantic)
- BEE GEES—How Deep Is Your Love (RSO)

### KFRC—San Francisco

- PLAYER—Baby Come Back (RSO)
- (D) LTD—Back In Love Again (A&M)
- ★ LINDA RONSTADT—Blue Bayou (Asylum) 27-18
- ★ CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.) 15-10

### KYA—San Francisco

- (D) LTD—Back In Love Again (A&M)
- FIREFALL—Just Remember I Love You (Atlantic)
- ★ CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.) 12-7
- ★ BEE GEES—How Deep Is Your Love (RSO) 22-17

### KLIV—San Jose

- FIREFALL—Just Remember I Love You (Atlantic)
- ★ STEVIE WONDER—As (Tamla)
- ★ CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.) 22-15
- ★ FLEETWOOD MAC—You Make Lovin' Fun (W.B.) 25-19

### KNDE—Sacramento

- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.)
- ★ QUEEN—We Are The Champions (Elektra)
- ★ LEIF GARRETT—Surfin' USA (Atlantic) 24-7
- ★ PLAYER—Baby Come Back (RSO) 27-21

### KROY—Sacramento

- BOZ SCAGGS—Hard Times (Columbia)
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.)
- ★ PAUL NICHOLAS—Heaven On The 7th Floor (RSO) 27-21
- ★ LINDA RONSTADT—It's So Easy (Asylum) 16-11

### KYNO—Fresno

- LINDA RONSTADT—Blue Bayou (Asylum)
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.)
- ★ CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.) 27-9
- ★ BOZ SCAGGS—Hard Times (Columbia) 30-21

### KGW—Portland

- ENGLAND DAN/JOHN FORD COLEY—Gone Too Far (Big Tree)
- ★ JAMES TAYLOR—Your Smiling Face (Columbia)
- ★ RITA COOLIDGE—We're All Alone (A&M) 17-11
- ★ CHICAGO—Baby, What A Big Surprise (Columbia) 10-5

### KING—Seattle

- LINDA RONSTADT—Blue Bayou (Asylum)
- SANTANA—She's Not There (Columbia)
- ★ RITA COOLIDGE—We're All Alone (A&M) 14-4
- ★ FLEETWOOD MAC—You Make Lovin' Fun (W.B.) HB-20

### KIRB—Spokane

- HEART—Kick It Out (Portrait)
- KANSAS—Point Of No Return (Kirshner)
- ★ STEVE MILLER BAND—Swingtown (Capitol) 27-21
- ★ CARPENTERS—Calling Occupants Of Interplanetary Craft (A&M) 17-12

### KTAC—Tacoma

- BABYS—Isn't It Time (Chrysalis)
- ★ STEVE MILLER BAND—Swingtown (Capitol)
- ★ SHAWN CASSIDY—That's Rock N' Roll (Warner/Curb) 17-11
- ★ CHICAGO—Baby, What A Big Surprise (Columbia) 20-14

### KCPX—Salt Lake City

- LINDA RONSTADT—Blue Bayou (Asylum)
- BAY CITY ROLLERS—The Way I Feel Tonight (Arista)
- ★ SHAWN CASSIDY—Hey Deannie (Warner/Curb) HB-18
- ★ BEE GEES—How Deep Is Your Love (RSO) 10-4

### KRSP—Salt Lake City

- JUDY COLLINS—Send In The Clowns (Elektra)
- BOB WELCH—Sentimental Lady (Capitol)
- ★ LINDA RONSTADT—Blue Bayou (Asylum) 28-21
- ★ BEE GEES—How Deep Is Your Love (RSO) 16-12

### KTLR—Denver

- BOB WELCH—Sentimental Lady (Capitol)
- ★ SHAWN CASSIDY—That's Rock N' Roll (Warner/Curb)
- ★ FLEETWOOD MAC—You Make Lovin' Fun (W.B.) 22-13
- ★ RITA COOLIDGE—We're All Alone (A&M) 8-3

## North Central Region

### TOP ADD ONS:

- CHICAGO—Baby, What A Big Surprise (Columbia)
- JAMES TAYLOR—Your Smiling Face (Columbia)
- BARRY MANILOW—Daybreak (Arista)

### PRIME MOVERS:

- RITA COOLIDGE—We're All Alone (A&M)
- PAUL NICHOLAS—Heaven On The 7th Floor (RSO)
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.)

### BREAKOUTS:

- SEALS & CROFTS—My Fair Share (W.B.)
- ROD STEWART—You're In My Heart (W.B.)
- LINDA RONSTADT—Blue Bayou (Asylum)

### CKLW—Detroit

- BARRY MANILOW—Daybreak (Arista)
- RITA COOLIDGE—We're All Alone (A&M)
- ★ EMOTIONS—Don't Ask My Neighbors (Columbia) 30-20
- ★ LINDA RONSTADT—Blue Bayou (Asylum) 20-12

### WJLB—Detroit

- NO LIST
- NO LIST
- ★

### WTAC—Flint, Mich.

- BABYS—Isn't It Time (Chrysalis)
- ★ LEO SAYER—Thunder In My Heart (W.B.)
- ★ PAUL NICHOLAS—Heaven On The 7th Floor (RSO) HB-20
- ★ CHICAGO—Baby, What A Big Surprise (Columbia) 10-5

### WGRD—Grand Rapids

- HEATWAVE—Boogie Nights (Epic)
- ★ PAUL NICHOLAS—Heaven On The 7th Floor (RSO) 11-7
- ★ RITA COOLIDGE—We're All Alone (A&M) 13-9

### Z-96 (WZZM-FM)—Grand Rapids

- CHICAGO—Baby, What A Big Surprise (Columbia)
- ★ RONNIE MILSAP—It Was Almost Like A Song (RCA)
- ★ PAUL NICHOLAS—Heaven On The 7th Floor (RSO) 23-16
- ★ RITA COOLIDGE—We're All Alone (A&M) 20-14

### WARY—Louisville

- LINDA RONSTADT—Blue Bayou (Asylum)
- ★ BOB WELCH—Sentimental Lady (Capitol)
- ★ SEALS & CROFTS—My Fair Share (W.B.) 19-14
- (D) LTD—Back In Love Again (A&M) 11-8

### WBGN—Bowling Green

- BOB WELCH—Sentimental Lady (Capitol)
- ★ BUCKINGHAM-NICKS—Crying In The Night (Polydor)
- ★ STEVE MILLER BAND—Swingtown (Capitol) HB-20
- ★ FLEETWOOD MAC—You Make Lovin' Fun (W.B.) HB-22

### WGCL—Cleveland

- HIGH ENERGY—You Can't Turn Me Off In The Middle Of Turning Me On (Gordy)
- ★ DAVID CASTLE—Ten To Eight (Parrot)
- ★ CROSBY/STILLS/NASH—Fair Game (Atlantic) 21-13
- ★ BEE GEES—How Deep Is Your Love (RSO) 23-18

### WSAI—Cincinnati

- SEALS & CROFTS—My Fair Share (W.B.)
- ★ JAMES TAYLOR—Your Smiling Face (Columbia)
- ★ LINDA RONSTADT—It's So Easy (Asylum) 22-14
- ★ CARLY SIMON—Nobody Does It Better (Elektra) 10-4

### Q-102 (WKHQ-FM)—Cincinnati

- FLEETWOOD MAC—You Make Lovin' Fun (W.B.)
- ★ JAMES TAYLOR—Your Smiling Face (Columbia)
- ★ HEATWAVE—Boogie Nights (Epic) 11-4
- ★ DAVE MASON—We Just Disagree (Columbia) 20-16

### WCOL—Columbus

- CHICAGO—Baby, What A Big Surprise (Columbia)
- LITTLE RIVER BAND—Help Is On The Way (Capitol)
- ★ RITA COOLIDGE—We're All Alone (A&M) 21-13
- ★ LINDA RONSTADT—Blue Bayou (Asylum) 24-17

### WCUE—Akron, Ohio

- SEALS & CROFTS—My Fair Share (W.B.)
- ★ ROD STEWART—You're In My Heart (W.B.)
- ★ RITA COOLIDGE—We're All Alone (A&M) 16-8
- ★ CHICAGO—Baby, What A Big Surprise (Columbia) 14-11

### 13-Q (WKQT)—Pittsburgh

- CHICAGO—Baby, What A Big Surprise (Columbia)
- ★ QUEEN—We Are The Champions (Elektra)
- ★ RONNIE MILSAP—It Was Almost Like A Song (RCA) 14-7
- ★ FLEETWOOD MAC—You Make Lovin' Fun (W.B.) 15-8

### WPEZ—Pittsburgh

- PAUL SIMON—Slip Slidin' Away (Columbia)
- ★ ROD STEWART—You're In My Heart
- ★ RITA COOLIDGE—We're All Alone (A&M) 23-15
- ★ PLAYER—Baby Come Back (RSO) 29-22

### WRIE—Erie, Pa.

- B.J. THOMAS—Still The Lovin' Is Fun (MCA)
- BILLY JOEL—Just The Way You Are (Columbia)
- ★ JAMES TAYLOR—Your Smiling Face (Columbia) 24-13
- ★ PAUL SIMON—Slip Slidin' Away (Columbia) 21-12

## Southwest Region

### TOP ADD ONS:

- STEVE MILLER BAND—Swingtown (Capitol)
- LITTLE RIVER BAND—Help Is On The Way (Capitol)
- PLAYER—Baby Come Back (RSO)

### PRIME MOVERS:

- BEE GEES—How Deep Is Your Love (RSO)
- CHICAGO—Baby, What A Big Surprise (Columbia)
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.)

### BREAKOUTS:

- FIREFALL—Just Remember I Love You (Atlantic)
- LINDA RONSTADT—Blue Bayou (Asylum)
- (D) LTD—Back In Love Again (A&M)

### KILT—Houston

- LINDA RONSTADT—It's So Easy (Asylum)
- FIREFALL—Just Remember I Love You (Atlantic)
- (D) LTD—Back In Love Again (A&M) 39-22
- ★ BOB WELCH—Sentimental Lady (Capitol) 40-31

### KRBE—Houston

- PAUL SIMON—Slip Slidin' Away (Columbia)
- ★ ROBERT GORDON—Red Hot (Private Stock)
- ★ FLEETWOOD MAC—You Make Lovin' Fun (W.B.) 22-17
- ★ BRICK—Dusic (Bang) 27-22

### KNOK—Dallas

### NO LIST

### NO LIST

### NO LIST

### KLIF—Dallas

- LITTLE RIVER BAND—Help Is On The Way (Capitol)
- ★ STEVE MILLER BAND—Swingtown (Capitol)
- ★ FLEETWOOD MAC—You Make Lovin' Fun (W.B.) HB-21
- ★ BEE GEES—How Deep Is Your Love (RSO) 23-14

### KNUS-FM—Dallas

- NONE
- NONE
- NONE
- ★

### KFIZ-FM (Z-97)—Fl. Worth

- BEE GEES—How Deep Is Your Love (RSO)
- JAMES TAYLOR—Your Smiling Face (Columbia)
- ★ FIREFALL—Just Remember I Love You (Atlantic) 14-6
- ★ LEO SAYER—How Much Love (W.B.) 10-5

### KINT—El Paso

- SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- ★ STEELY DAN—Peg (ABC)
- ★ CHICAGO—Baby, What A Big Surprise (Columbia) 17-9
- ★ BEE GEES—How Deep Is Your Love (RSO) 12-6

### WKY—Oklahoma City

- STYX—Come Sail Away (A&M)
- DOLLY PARTON—Here You Come Again (RCA)
- ★ CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.) 10-5
- ★ BEE GEES—How Deep Is Your Love (RSO) 11-5

### KOMA—Oklahoma City

- LINDA RONSTADT—Blue Bayou (Asylum)
- LITTLE RIVER BAND—Help Is On The Way (Capitol)
- ★ RITA COOLIDGE—We're All Alone (A&M) 20-10
- ★ BEE GEES—How Deep Is Your Love (RSO) 27-19

### KAKC—Tulsa

- PLAYER—Baby Come Back (RSO)
- ENGLAND DAN/JOHN FORD COLEY—Gone Too Far (Big Tree)
- ★ LINDA RONSTADT—Blue Bayou (Asylum) 37-21
- ★ JUDY COLLINS—Send In The Clowns (Elektra) 15-8

### KELI—Tulsa

- SANTANA—She's Not There (Columbia)
- ★ ROD STEWART—You're In My Heart (W.B.)
- ★ CHICAGO—Baby, What A Big Surprise (Columbia) 22-12
- ★ BEE GEES—How Deep Is Your Love (RSO) 17-11

### WTIX—New Orleans

- PLAYER—Baby Come Back (RSO)
- ★ PAUL DAVIS—I Go Crazy (Bang)
- ★ CHICAGO—Baby, What A Big Surprise (Columbia) 24-10
- ★ BOB WELCH—Sentimental Lady (Capitol) 14-8

### KEEL—Shreveport

- BOZ SCAGGS—Hard Times (Columbia)
- ★ STEVE MILLER BAND—Swingtown (Capitol)
- ★ FLEETWOOD MAC—You Make Lovin' Fun (W.B.) 33-23
- ★ CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.) 15-8

## Midwest Region

### TOP ADD ONS:

- SANTANA—She's Not There (Columbia)
- LINDA RONSTADT—It's So Easy (Asylum)
- RITA COOLIDGE—We're All Alone (A&M)

### PRIME MOVERS:

- BEE GEES—How Deep Is Your Love (RSO)
- JAMES TAYLOR—Your Smiling Face (Columbia)
- JUDY COLLINS—Send In The Clowns (Elektra)

### BREAKOUTS:

- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (UA)
- LINDA RONSTADT—Blue Bayou (Asylum)
- BARRY MANILOW—Daybreak (Arista)

### WLS—Chicago

- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.)
- RITA COOLIDGE—We're All Alone (A&M)
- ★ BARRY MANILOW—Daybreak (Arista) 26-14
- ★ ERIC CARMEN—She Did It (Arista) 13-9

### WMET—Chicago

- BEE GEES—How Deep Is Your Love (RSO)
- ★ ERIC CARMEN—She Did It (Arista) 15-8
- ★ CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.) 17-11

(Continued on page 20)

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THANKFUL (SW-11708)



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Written and Produced by Charles Jackson and Marvin Yancy for Jay's Enterprises, Inc.



# Billboard Singles Radio Action

Based on station playlists through Thursday (10/27/77)

Playlist Top Add Ons •  
Playlist Prime Movers ★

Continued from page 18

WVON—Chicago

- LEON HAYWOOD—Super Sexy (MCA)
- GEORGE McCRAE—Kiss Me (TK)
- CURTIS MAYFIELD—Do Do Wap (Curton) 23-17
- THELMA HOUSTON—I'm Here Again (Tamia) 26-20

WNDE—Indianapolis

- BARRY WHITE—It's Ecstasy When You Lay Down Next To Me (20th Century)

- JUDY COLLINS—Send In The Clowns (Elektra) 26-20

- LITTLE RIVER BAND—Help Is On The Way (Capitol) 27-22

WOKY—Milwaukee

- KENI BURKE—Time Bomb (Columbia)
- DAVE MASON—We Just Disagree (Columbia)

- FLEETWOOD MAC—You Make Lovin' Fun (W.B.) 25-14

- DOLLY PARTON—Here You Come Again (RCA) 26-19

WZUU—Milwaukee

- BOB WELCH—Sentimental Lady (Capitol)
- KANSAS—Point Of Know Return (Kirshner)

- CHICAGO—Baby, What A Big Surprise (Columbia) 13-4

- BEE GEES—How Deep Is Your Love (RSO) 18-9

WIRL—Peoria, Ill.

- LINDA RONSTADT—Blue Bayou (Asylum)
- BABYS—Isn't It Time (Chrysalis)

- CHICAGO—Baby, What A Big Surprise (Columbia) 20-13

- BEE GEES—How Deep Is Your Love (RSO) 23-17

KSLQ—St. Louis

- SANTANA—She's Not There (Columbia)
- STEVE MILLER BAND—Swingtown (Capitol)

- BOB WELCH—Sentimental Lady (Capitol) 24-15

- BEE GEES—How Deep Is Your Love (RSO) 29-21

KXOK—St. Louis

- ABBA—Money, Money (Atlantic)
- HALL & OATES—Why Do Lovers Break Each Others Heart (RCA)

- SEALS & CROFTS—My Fair Share (W.B.) 37-24

- JAMES TAYLOR—Your Smiling Face (Columbia) 31-21

KIOA—Des Moines

- PETER BROWN—Do You Wanna Get Funky With Me (Drive)

- BEE GEES—How Deep Is Your Love (RSO) 23-13

- FIREFALL—Just Remember I Love You (Atlantic) 19-11

KDWB—Minneapolis

- SANTANA—She's Not There (Columbia)

- JAMES TAYLOR—Your Smiling Face (Columbia) 29-17

- FLEETWOOD MAC—You Make Lovin' Fun (W.B.) 21-14

KSTP—Minneapolis

- ENGLAND DAN / JOHN FORD COLEY—Gone Too Far (Big Tree)
- LINDA RONSTADT—It's So Easy (Asylum)

- JUDY COLLINS—Send In The Clowns (Elektra) 11-7

- BEE GEES—How Deep Is Your Love (RSO) 17-14

WHB—Kansas City

- LTD—Back In Love Again (A&M)

- BOZ SCAGGS—Hard Times (Columbia)

- DONNA SUMMER—I Feel Love (Casablanca) 16-11

- COMMODORES—Brickhouse (Motown) 12-8

KKLS—Rapid City, S.D.

- DOLLY PARTON—Here You Come Again (RCA)
- CRAWLER—Stone Cold Sober (Epic)
- DEBBY BOONE—You Light Up My Life (W.B.) 13-6
- RITA COOLIDGE—We're All Alone (A&M) 8-3

KQWB—Fargo, N.D.

- BARRY MANILOW—Daybreak (Arista)
- LINDA RONSTADT—It's So Easy (Asylum)
- LINDA RONSTADT—Blue Bayou (Asylum) HB-15
- JUDY COLLINS—Send In The Clowns (Elektra) 19-9

## Northeast Region

### TOP ADD ONS:

- FIREFALL—Just Remember I Love You (Atlantic)
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.)
- LINDA RONSTADT—Blue Bayou (Asylum)

### PRIME MOVERS:

- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.)
- RITA COOLIDGE—We're All Alone (A&M)
- BEE GEES—How Deep Is Your Love (RSO)

### BREAKOUTS:

- JAMES TAYLOR—Your Smiling Face (Columbia)
- (D) BARRY WHITE—It's Ecstasy When You Lay Down Next To Me (20th Century)
- CARPENTERS—Calling Occupants Of Interplanetary Craft (A&M)

WABC—New York

- BEE GEES—How Deep Is Your Love (RSO)
- FIREFALL—Just Remember I Love You (Atlantic)

- RITA COOLIDGE—We're All Alone (A&M) 29-20

- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.) 17-11

WBLS—New York

- TAVARES—More Than A Woman (Capitol)
- LORRAINE JOHNSON—The More I Get The More I Want (Prelude)

NONE

99-X—New York

- FIREFALL—Just Remember I Love You (Atlantic)
- HIGH ENERGY—You Can't Turn Me Off In The Middle Of Turning Me On (Gordy)

- RITA COOLIDGE—We're All Alone (A&M) 33-21

- BEE GEES—How Deep Is Your Love (RSO) 34-25

WWRL—New York

- JOHNNY "GUITAR" WATSON—Lover Jones (DJM)
- ASHFORD & SIMPSON—Send It (W.B.)

- 2 FOUND LOVE—Love & Kisses (Casablanca) 18-13

- FANTASTIC FOUR—I Got To Have Your Love (Westbound 55403) (Atlantic)

WPTR—Albany

- BAY CITY ROLLERS—The Way I Feel Tonight (Arista)
- SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)

- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.) 17-8

- FIREFALL—Just Remember I Love You (Atlantic) 15-10

WTRY—Albany

- STYX—Come Sail Away (A&M)
- SANTANA—She's Not There (Columbia)

- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.) 11-3

- BARRY WHITE—It's Ecstasy When You Lay Down Next To Me (20th Century) 22-14

WKBW—Buffalo

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

- LINDA RONSTADT—Blue Bayou (Asylum) 15-9

- RITA COOLIDGE—We're All Alone (A&M) 17-12

WYSL—Buffalo

- LINDA RONSTADT—It's So Easy (Asylum)
- BILLY JOEL—Just The Way You Are (Columbia)

- PABLO CRUISE—A Place In The Sun (A&M) 18-13
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.) 23-18

WBBF—Rochester, N.Y.

- LINDA RONSTADT—It's So Easy (Asylum)
- JAMES TAYLOR—Your Smiling Face (Columbia)
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.) 25-16
- PABLO CRUISE—A Place In The Sun (A&M) 19-11

WRKO—Boston

- LINDA RONSTADT—Blue Bayou (Asylum)
- CARPENTERS—Calling Occupants Of Interplanetary Craft (A&M)

- QUEEN—We Are The Champions (Elektra) 26-18

- CHICAGO—Baby, What A Big Surprise (Columbia) 22-16

WBZ-FM—Boston

- NOTHING
- NOTHING

WVBF-FM—Boston

- VAN MORRISON—Moon Dance (W.B.)
- STEVE MILLER BAND—Swingtown (Capitol)

- BEE GEES—How Deep Is Your Love (RSO) 10-2

- BILLY JOEL—Movin' Out (Columbia) 24-18

WORC—Worcester, Mass.

- LEO SAYER—Thunder In My Heart (W.B.)
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.)

- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.) 15-8

- DAVE MASON—We Just Disagree (Columbia) 16-11

WDRG—Hartford

- BABYS—Isn't It Time (Chrysalis)
- BARRY WHITE—It's Ecstasy When You Lay Down Next To Me (20th Century)

- RITA COOLIDGE—We're All Alone (A&M) 12-6

- JUDY COLLINS—Send In The Clowns (Elektra) 18-12

WPRO—Providence

- ABBA—Money, Money (Atlantic)
- QUEEN—We Are The Champions (Elektra)

- LINDA RONSTADT—Blue Bayou (Asylum) 21-12

- SEALS & CROFTS—My Fair Share (W.B.) 15-8

## Mid-Atlantic Region

### TOP ADD ONS:

- STEVE MILLER BAND—Swingtown (Capitol)
- BRICK—Dusic (Bang)
- LINDA RONSTADT—It's So Easy (Asylum)

### PRIME MOVERS:

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

### BREAKOUTS:

- (D) BARRY WHITE—It's Ecstasy When You Lay Down Next To Me (20th Century)
- (D) LTD—Back In Love Again (A&M)
- QUEEN—We Are The Champions (Elektra)

WFIL—Philadelphia

- NONE
- DONNA SUMMER—I Feel Love (Casablanca) 21-13

- RITA COOLIDGE—We're All Alone (A&M) 16-10

WIBG—Philadelphia

- BARRY WHITE—It's Ecstasy When You Lay Down Next To Me (20th Century)
- LINDA RONSTADT—It's So Easy (Asylum)

- RITA COOLIDGE—We're All Alone (A&M) 21-16

- DIANA ROSS—Gettin' Ready For Love (Motown) 23-18

WIFI-FM—Philadelphia

- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.)
- STEVE MILLER BAND—Swingtown (Capitol) 26-18
- FIREFALL—Just Remember I Love You (Atlantic) 12-8

WPGC—Washington

- BRICK—Dusic (Bang)
- STEVE MILLER BAND—Swingtown (Capitol)

WOL—Washington

- NATALIE COLE—Our Love (Capitol)
- FASTBACK BAND—Master Booty (Spring)
- NONE

WGH—Washington

- DAVE MASON—We Just Disagree (Columbia)

- BEE GEES—How Deep Is Your Love (RSO) HB-14

- CHICAGO—Baby, What A Big Surprise (Columbia) HB-17

WCAO—Baltimore

- QUEEN—We Are The Champions (Elektra)

- PETER BROWN—Do You Wanna Get Funky With Me (Drive) 15-7

- BARRY WHITE—It's Ecstasy When You Lay Down Next To Me (20th Century) 16-8

WYRE—Baltimore

- LITTLE RIVER BAND—Help Is On The Way (Capitol)
- BOB WELCH—Sentimental Lady (Capitol)

- PAUL NICHOLAS—Heaven On The 7th Floor (RSO) 12-4

- LINDA RONSTADT—It's So Easy (Asylum) 17-11

WLEE—Richmond, Va.

- LTD—Back In Love Again (A&M)

- BABYS—Isn't It Time (Chrysalis)

- BEE GEES—How Deep Is Your Love (RSO) 12-7

- JUDY COLLINS—Send In The Clowns (Elektra) 15-10

## Southeast Region

### TOP ADD ONS:

- DOLLY PARTON—Here You Come Again (RCA)
- (D) LTD—Back In Love Again (A&M)
- LINDA RONSTADT—Blue Bayou (Asylum)

### PRIME MOVERS:

- FLEETWOOD MAC—You Make Lovin' Fun (W.B.)
- BEE GEES—How Deep Is Your Love (RSO)
- (D) BARRY WHITE—It's Ecstasy When You Lay Down Next To Me (20th Century)

### BREAKOUTS:

- PLAYER—Baby Come Back (RSO)
- RITA COOLIDGE—We're All Alone (A&M)
- JUDY COLLINS—Send In The Clowns (Elektra)

WQXI—Atlanta

- LITTLE RIVER BAND—Help Is On The Way (Capitol)
- PAUL SIMON—Slip Slidin' Away (Columbia)

- DOLLY PARTON—Here You Come Again (RCA) 29-19

- JUDY COLLINS—Send In The Clowns (Elektra) 15-8

Z-93 (WZGC-FM)—Atlanta

- DOLLY PARTON—Here You Come Again (RCA)
- ELVIS PRESLEY—My Way (RCA)

- BARRY WHITE—It's Ecstasy When You Lay Down Next To Me (20th Century) 11-6

- RITA COOLIDGE—We're All Alone (A&M) 10-7

WBBQ—Augusta

- LTD—Back In Love Again (A&M)
- K.C. AND THE SUNSHINE BAND—Wrap Your Arms Around Me (TK)

- JAMES TAYLOR—Your Smiling Face (Columbia) 25-17
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.) 27-20

WFOM—Atlanta

- LINDA RONSTADT—It's So Easy (Asylum)
- SANTANA—She's Not There (Columbia)

- JUDY COLLINS—Send In The Clowns (Elektra) 16-8
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.) 25-18

WWSA—Savannah, Ga.

- STYX—Come Sail Away (A&M)
- STEVE MILLER BAND—Swingtown (Capitol)
- RITA COOLIDGE—We're All Alone (A&M) 18-12

D★ LTD—Back In Love Again (A&M) 29-23

WQAM—Miami

- LINDA RONSTADT—Blue Bayou (Asylum)
- JUDY COLLINS—Send In The Clowns (Elektra)

- SEALS & CROFTS—My Fair Share (W.B.) 10-4

- DEBBY BOONE—You Light Up My Life (W.B.) 5-1

Y-100 (WHYI-FM)—Miami

- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.)
- LEIF GARRETT—Runaround Sue (Atlantic)

- DEBBY BOONE—You Light Up My Life (W.B.) 11-1
- K.C. AND THE SUNSHINE BAND—Wrap Your Arms Around Me (TK) 29-19

BJ-105 (WBJW-FM)—Orlando

- LINDA RONSTADT—Blue Bayou (Asylum)
- BABYS—Isn't It Time (Chrysalis)

- DONNA SUMMER—I Feel Love (Casablanca) 26-17

- DEBBY BOONE—You Light Up My Life (W.B.) 7-2

Q-105 (WRBQ-FM)—Tampa, St. Petersburg

- LINDA RONSTADT—Blue Bayou (Asylum)
- DAVE MASON—We Just Disagree (Columbia)

- RITA COOLIDGE—We're All Alone (A&M) 21-12

- CHICAGO—Baby, What A Big Surprise (Columbia) 16-10

WQPD—Lakeland, Fla.

- STEELY DAN—Peg (ABC)
- ELVIS PRESLEY—My Way (RCA)

- FLEETWOOD MAC—You Make Lovin' Fun (W.B.) 37-16
- HALL & OATES—Why Do Lovers Break Each Others Heart (RCA) 26-15

WMFJ—Daytona Beach

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

- B



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## *Delicate Acoustics*



# Billboard Album Radio Action

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

\*\*BASED ON STATION PLAYLISTS THROUGH WEDNESDAY 10-26-1977\*\*

## Top Add Ons-National

**BLUE OYSTER CULT**—Spectres (Columbia)  
**DAVID BOWIE**—Heroes (RCA)  
**LYNYRD SKYNYRD**—Street Survivors (MCA)  
**LOGGINS & MESSINA**—Finale (Columbia)

**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.

## Western Region

### TOP ADD ONS:

**BLUE OYSTER CULT**—Spectres (Columbia)  
**DAVID BOWIE**—Heroes (RCA)  
**STEVE GIBBONS BAND**—Caught In The Act (MCA)  
**KANSAS**—Point Of Know Return (Kirshner)

### ★TOP REQUEST/AIRPLAY:

**STEELY DAN**—Aja (ABC)  
**FOREIGNER**—(Atlantic)  
**LINDA RONSTADT**—Simple Dreams (Elektra Asylum)  
**BOB WELCH**—French Kiss (Capitol)

### BREAKOUTS:

**NILS LOFGREN**—Night After Night (A&M)  
**LYNYRD SKYNYRD**—Street Survivors (MCA)  
**SANTANA**—Moonflower (Columbia)  
**LOGGINS & MESSINA**—Finale (Columbia)

**KSAN-FM**—San Francisco (Bonnie Simmons)

- **DAVID BOWIE**—Heroes (RCA)
- **STEVE GIBBONS BAND**—Caught In The Act (MCA)
- **BLUE OYSTER CULT**—Spectres (Columbia)
- **LAMONT CRANSTON BAND**—Specials Ltd (Shadow)
- **BRAND X**—Livestock (Passport)
- **LILY TOMLIN**—On Stage (Arista)
- **DAVID BOWIE**—Heroes (RCA)
- **THE ROLLING STONES**—Love You Live (Rolling Stone)
- **GRAHAM PARKER AND THE RUMOUR**—Stick To Me (Mercury)
- **EDDIE MONEY**—(Columbia)

**KLOS-FM**—Los Angeles (Ruth Pineda)

- **KANSAS**—Point Of Know Return (Kirshner)
- **FLEETWOOD MAC**—Rumours (W.B.)
- **LINDA RONSTADT**—Simple Dreams (Elektra Asylum)
- **FOREIGNER**—(Atlantic)
- **STEELY DAN**—Aja (ABC)

**KMET-FM**—Los Angeles (Sam Bellamy)

- **BLUE OYSTER CULT**—Spectres (Columbia)
- **DAVID BOWIE**—Heroes (RCA)
- **NILS LOFGREN**—Night After Night (A&M)
- **BOB WELCH**—French Kiss (Capitol)
- **FOREIGNER**—(Atlantic)
- **LYNYRD SKYNYRD**—Street Survivors (MCA)
- **TED NUGENT**—Cat Scratch Fever (Epic)

**KGB-FM**—San Diego (Steve Capan)

- **SANTANA**—Moonflower (Columbia)
- **KANSAS**—Point Of Know Return (Kirshner)
- **STEELY DAN**—Aja (ABC)
- **THE DOOBIE BROTHERS**—Livin' On The Fault Line (W.B.)
- **FLEETWOOD MAC**—Rumours (W.B.)
- **FOREIGNER**—(Atlantic)

**KOME-FM**—San Jose (Dana Jang)

- **LOGGINS & MESSINA**—Finale (Columbia)
- **BLUE OYSTER CULT**—Spectres (Columbia)
- **MEAT LOAF**—Bat Out Of Hell (Epic/Cleveland Int'l.)
- **JOHN STEWART**—Fire In The Wind (RSQ)
- **STARCASTLE**—Citadel (Epic)
- **LINDA RONSTADT**—Simple Dreams (Elektra Asylum)
- **LYNYRD SKYNYRD**—Street Survivors (MCA)
- **STEELY DAN**—Aja (ABC)
- **SANTANA**—Moonflower (Columbia)

## Top Requests/Airplay-National

**STEELY DAN**—Aja (ABC)  
**LINDA RONSTADT**—Simple Dreams (Elektra Asylum)  
**BOB WELCH**—French Kiss (Capitol)  
**THE ALAN PARSONS PROJECT**—I Robot (Arista)

**KBBC-FM**—Phoenix (J.D. Freeman)

- **STEVE GOODMAN**—Say It In Private (Asylum)
- **HERB PEDERSEN**—Sandman (Epic)
- **OZARK MOUNTAIN DAREDEVILS**—Don't Look Down (A&M)
- **STARWOOD**—(Columbia)
- **JUICE NEWTON & THE SILVERS PUR**—Come To Me (Capitol)
- **DAN HILL**—Longer Fuse (20th Century)
- **ROBIN TROWER**—In City Dreams (Chrysalis)
- **PHOEBE SNOW**—Never Letting Go (Columbia)
- **STEELY DAN**—Aja (ABC)
- **RANDY NEWMAN**—Little Criminals (W.B.)

**KMYR-FM**—Albuquerque (Bruce McCaleb)

- **SANTANA**—Moonflower (Columbia)
- **LOGGINS & MESSINA**—Finale (Columbia)
- **DIANA ROSS**—Baby It's Me (Motown)
- **OZARK MOUNTAIN DAREDEVILS**—Don't Look Down (A&M)
- **ALAN PRICE**—(Jet/United Artists)
- **CAMEL**—Rain Dances (Janus)
- **FIREFALL**—Luna Sea (Atlantic)
- **RITA COOLIDGE**—Anytime... Anywhere (A&M)
- **CHICAGO XI**—(Columbia)
- **FLEETWOOD MAC**—Rumours (W.B.)

**KADI-FM**—St. Louis (Peter Paris)

- **OZARK MOUNTAIN DAREDEVILS**—Don't Look Down (A&M)
- **STARCASTLE**—Citadel (Epic)
- **LOGGINS & MESSINA**—Finale (Columbia)
- **ROCKETS**—Love Transfusion (Tortoise)
- **JESS RODEN**—The Player Not The Game (Island)
- **LYNYRD SKYNYRD**—Street Survivors (MCA)
- **STEELY DAN**—Aja (ABC)
- **BOB WELCH**—French Kiss (Capitol)
- **KANSAS**—Point Of Know Return (Kirshner)
- **THE CHARLIE DANIELS BAND**—Midnight Wind (Epic)

**★TOP REQUEST/AIRPLAY:**

**ALAN PARSONS PROJECT**—I Robot (Arista)  
**STEELY DAN**—Aja (ABC)  
**FLEETWOOD MAC**—Rumours (W.B.)  
**BOB WELCH**—French Kiss (Capitol)

### BREAKOUTS:

**GRINDER SWITCH**—Redwing (Atco)  
**LYNYRD SKYNYRD**—Street Survivors (MCA)  
**CAMEL**—Rain Dances (Janus)  
**THE CHARLIE DANIELS BAND**—Midnight Wind (Epic)

**WABX-FM**—Detroit (Carl Galeana)

- **DAVID BOWIE**—Heroes (RCA)
- **EDDIE MONEY**—(Columbia)
- **BLUE OYSTER CULT**—Spectres (Columbia)
- **FLEETWOOD MAC**—Rumours (W.B.)
- **FOREIGNER**—(Atlantic)
- **THE ALAN PARSONS PROJECT**—I Robot (Arista)
- **CHICAGO XI**—(Columbia)

**WIKL-FM**—Elgin/Chicago (T. Marker/W. Leisinger)

- **CAMEL**—Rain Dances (Janus)
- **DAVID BROMBERG BAND**—Reckless Abandon (Fantasy)
- **CAL TIADER**—Guarabe (Fantasy)
- **GRINDER SWITCH**—Redwing (Atco)
- **LILY TOMLIN**—On Stage (Arista)
- **ALAN PRICE**—(Jet/United Artists)
- **JOAN ARMATRADE**—Show Some Emotion (A&M)
- **LYNYRD SKYNYRD**—Street Survivors (MCA)
- **SANTANA**—Moonflower (Columbia)
- **ROBERT GORDON WITH LINK WRAY**—(Private Stock)

**WMMS-FM**—Cleveland (John Gorman)

- **BLUE OYSTER CULT**—Spectres (Columbia)
- **THE CHARLIE DANIELS BAND**—Midnight Wind (Epic)
- **DAVID BOWIE**—Heroes (RCA)
- **FLEETWOOD MAC**—Rumours (W.B.)
- **STEELY DAN**—Aja (ABC)
- **LINDA RONSTADT**—Simple Dreams (Elektra Asylum)
- **BOB WELCH**—French Kiss (Capitol)

**WCOL-FM**—Columbus (Guy Evans)

- **BLUE OYSTER CULT**—Spectres (Columbia)
- **EDGAR WINTERS WHITE TRASH**—Recycled (Blue Sky)
- **GRAHAM PARKER AND THE RUMOUR**—Stick To Me (Mercury)
- **STARCASTLE**—Citadel (Epic)
- **THE BABYS**—Broken Heart (Chrysalis)
- **STEELY DAN**—Aja (ABC)
- **THE ALAN PARSONS PROJECT**—I Robot (Arista)
- **LINDA RONSTADT**—Simple Dreams (Elektra Asylum)

**WDVE-FM**—Pittsburgh (Marsy Posner)

- **GINO VANNELLI**—A Pauper In Paradise (A&M)
- **ERIC CLAPTON**—Slow Hand (RSQ)
- **BLUE OYSTER CULT**—Spectres (Columbia)
- **DAVID BOWIE**—Heroes (RCA)
- **CROSBY, STILLS & NASH**—CSN (Atlantic)
- **THE DOOBIE BROTHERS**—Livin' On The Fault Line (W.B.)
- **DARYL HALL AND JOHN OATES**—Beauty On A Back Street (RCA)
- **CHICAGO XI**—(Columbia)

**WZMF-FM**—Milwaukee (Mike Wolf)

- **DAVID BOWIE**—Heroes (RCA)
- **LOGGINS & MESSINA**—Finale (Columbia)
- **GRINDER SWITCH**—Redwing (Atco)
- **BLUE OYSTER CULT**—Spectres (Columbia)
- **JOHN STEWART**—Fire In The Wind (RSQ)
- **THE ALAN PARSONS PROJECT**—I Robot (Arista)
- **JEAN-LUC PONTY**—Enigmatic Ocean (Atlantic)
- **STYX**—The Grand Illusion (A&M)
- **KANSAS**—Point Of Know Return (Kirshner)

**KADI-FM**—St. Louis (Peter Paris)

- **OZARK MOUNTAIN DAREDEVILS**—Don't Look Down (A&M)
- **STARCASTLE**—Citadel (Epic)
- **LOGGINS & MESSINA**—Finale (Columbia)
- **ROCKETS**—Love Transfusion (Tortoise)
- **JESS RODEN**—The Player Not The Game (Island)
- **LYNYRD SKYNYRD**—Street Survivors (MCA)
- **STEELY DAN**—Aja (ABC)
- **BOB WELCH**—French Kiss (Capitol)
- **KANSAS**—Point Of Know Return (Kirshner)
- **THE CHARLIE DANIELS BAND**—Midnight Wind (Epic)

## Southeast Region

### TOP ADD ONS:

**LYNYRD SKYNYRD**—Street Survivors (MCA)  
**DAVID BOWIE**—Heroes (RCA)  
**OZARK MOUNTAIN DAREDEVILS**—Don't Look Down (A&M)  
**JESS RODEN**—The Player Not The Game (Island)

### ★TOP REQUEST/AIRPLAY:

**STEELY DAN**—Aja (ABC)  
**LINDA RONSTADT**—Simple Dreams (Elektra Asylum)  
**THE ALAN PARSONS PROJECT**—I Robot (Arista)  
**BILLY JOEL**—The Stranger (Columbia)

### BREAKOUTS:

**SAMMY HAGAR**—Musical Chairs (Capitol)  
**CAMEL**—Rain Dances (Janus)  
**GRINDER SWITCH**—Redwing (Atco)  
**HERB PEDERSEN**—Sandman (Epic)

**WRAS-FM**—Atlanta (John Wynn)

- **DAVID BOWIE**—Heroes (RCA)
- **LAW**—Hold On To It (MCA)
- **SAMMY HAGAR**—Musical Chairs (Capitol)
- **GRINDER SWITCH**—Redwing (Atco)
- **JESS RODEN**—The Player Not The Game (Island)
- **OZARK MOUNTAIN DAREDEVILS**—Don't Look Down (A&M)
- **TOM PETTY & THE HEARTBREAKERS**—(Shelter)
- **CHERYL DILCHER**—Blue Sailor (Butterfly)
- **NEKTAR**—Magic Is A Child (Polydora)
- **DWIGHT TWILLEY BAND**—I Willey Don't Mind (Arista)

**WHFS-FM**—Washington D.C. (David Einstein)

- **THE OZARK MOUNTAIN DAREDEVILS**—Don't Look Down (A&M)
- **JESS RODEN**—The Player Not The Game (Island)
- **LYNYRD SKYNYRD**—Street Survivors (MCA)
- **TERUO NAKAMURA**—Manhattan Special (Polydora)
- **THE DILLARDS**—The Dillards Vs. The Incredible L.A. Time Machine (Flying Fish)
- **HERB PEDERSEN**—Sandman (Epic)
- **STEELY DAN**—Aja (ABC)
- **RANDY NEWMAN**—Little Criminals (W.B.)
- **GRAHAM PARKER AND THE RUMOUR**—Stick To Me (Mercury)
- **NILS LOFGREN**—Night After Night (A&M)

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

- **NILS LOFGREN**—Night After Night (A&M)
- **LYNYRD SKYNYRD**—Street Survivors (MCA)
- **CAMEL**—Rain Dances (Janus)
- **DR. HOOK**—Makin' Love And Music (Capitol)
- **BILLY JOEL**—The Stranger (Columbia)
- **KANSAS**—Point Of Know Return (Kirshner)
- **HEART**—Magazine (Mushroom)
- **STEELY DAN**—Aja (ABC)
- **LINDA RONSTADT**—Simple Dreams (Elektra Asylum)
- **ROBIN TROWER**—In City Dreams (Chrysalis)

## National Breakouts

**LYNYRD SKYNYRD**—Street Survivors (MCA)  
**CAMEL**—Rain Dances (Janus)  
**SAMMY HAGAR**—Musical Chairs (Capitol)  
**GRINDER SWITCH**—Redwing (Atco)

**WORJ-FM**—Orlando (Bill McGathy)

- **THE CHARLIE DANIELS BAND**—Midnight Wind (Epic)
- **DAVID BOWIE**—Heroes (RCA)
- **JOAN ARMATRADE**—Show Some Emotion (A&M)
- **SAMMY HAGAR**—Musical Chairs (Capitol)
- **GRAHAM PARKER AND THE RUMOUR**—Stick To Me (Mercury)
- **CHERYL DILCHER**—Blue Sailor (Butterfly)
- **STEELY DAN**—Aja (ABC)
- **THE ALAN PARSONS PROJECT**—I Robot (Arista)
- **CHICAGO XI**—(Columbia)
- **THE ROLLING STONES**—Love You Live (Rolling Stone)

**WKDF-FM**—Nashville (Jack Crawford, Clark Rogers)

- **SANTANA**—Moonflower (Columbia)
- **LYNYRD SKYNYRD**—Street Survivors (MCA)
- **NEW RIDERS OF THE PURPLE SAGE**—Main County Line (MCA)
- **DAVID BOWIE**—Heroes (RCA)
- **STEELY DAN**—Aja (ABC)
- **LINDA RONSTADT**—Simple Dreams (Elektra Asylum)
- **BILLY JOEL**—The Stranger (Columbia)
- **THE ALAN PARSONS PROJECT**—I Robot (Arista)

**WQDR-FM**—Raleigh (Chris Miller)

- **OZARK MOUNTAIN DAREDEVILS**—Don't Look Down (A&M)
- **STARCASTLE**—Citadel (Epic)
- **NETWORK**—(Epic)
- **CAMEL**—Rain Dances (Janus)
- **LYNYRD SKYNYRD**—Street Survivors (MCA)
- **STEELY DAN**—Aja (ABC)
- **FLEETWOOD MAC**—Rumours (W.B.)
- **LINDA RONSTADT**—Simple Dreams (Elektra Asylum)
- **JAMES TAYLOR**—JT (Columbia)

**WQIV-FM**—Jacksonville (Jamie Brooks)

- **GINO VANNELLI**—A Pauper In Paradise (A&M)
- **DAVE LOGGINS**—One Way Ticket To Paradise (Epic)
- **DAVID BOWIE**—Heroes (RCA)
- **STEVE HILLAGE**—Motivation Radio (Atlantic)
- **BILL QUATEMAN**—A Shot In The Dark (RCA)
- **STYX**—The Grand Illusion (A&M)
- **PHOEBE SNOW**—Never Letting Go (Columbia)
- **BILLY JOEL**—The Stranger (Columbia)
- **STEELY DAN**—Aja (ABC)

**WCOZ-FM**—Boston (Begonia Mire)

- **LYNYRD SKYNYRD**—Street Survivors (MCA)
- **BLUE OYSTER CULT**—Spectres (Columbia)
- **BROOKLYN DREAMS**—(Millennium)
- **GIL SCOTT HERON & BRIAN JACKSON**—Bridges (Arista)
- **GATO BARBIERI**—Ruby, Ruby (A&M)
- **BOB WELCH**—French Kiss (Capitol)
- **STEELY DAN**—Aja (ABC)
- **SANTANA**—Moonflower (Columbia)
- **FLEETWOOD MAC**—Rumours (W.B.)

**WMMR-FM**—Philadelphia (Jerry Stevens)

- **EDDIE MONEY**—(Columbia)
- **ELVIS COSTELLO**—My Aim Is True (Stiff)
- **MARK RADICE**—Intense (United Artists)
- **BILL QUATEMAN**—A Shot In The Dark (RCA)
- **JOAN ARMATRADE**—Show Some Emotion (A&M)
- **RANDY NEWMAN**—Little Criminals (W.B.)
- **KARLA BONOFF**—(Columbia)
- **LINDA RONSTADT**—Simple Dreams (Elektra Asylum)

**WBUR-FM**—Providence (Glen Stewart)

- **BLUE OYSTER CULT**—Spectres (Columbia)
- **DAVID BOWIE**—Heroes (RCA)
- **LOGGINS & MESSINA**—Finale (Columbia)
- **LYNYRD SKYNYRD**—Street Survivors (MCA)
- **SAMMY HAGAR**—Musical Chairs (Capitol)
- **BILL QUATEMAN**—A Shot In The Dark (RCA)
- **DAVE LOGGINS**—One Way Ticket To Paradise (Epic)
- **SANTANA**—Moonflower (Columbia)
- **GRAHAM PARKER AND THE RUMOUR**—Stick To Me (Mercury)
- **JOAN ARMATRADE**—Show Some Emotion (A&M)
- **STEELY DAN**—Aja (ABC)

**WHCN-FM**—Hartford (Barry Neal)

- **CAMEL**—Rain Dances (Janus)
- **DAVID BOWIE**—Heroes (RCA)
- **JOAN ARMATRADE**—Show Some Emotion (A&M)
- **MEAT LOAF**—Bat Out Of Hell (Epic/Cleveland Int'l.)
- **CHICAGO XI**—(Columbia)
- **BILLY JOEL**—The Stranger (Columbia)
- **STEELY DAN**—Aja (ABC)
- **LYNYRD SKYNYRD**—Street Survivors (MCA)
- **SILVERADO**—Taking It All In Stride (RCA)
- **ARTFUL DODGER**—Babes On Broadway (Columbia)
- **GRINDER SWITCH**—Redwing (Atco)
- **THE SCRATCH BAND**—(Big Sound)
- **THE MOONLIGHTERS**—(Amherst)
- **THE ROWANS**—Jubilation (Elektra Asylum)
- **LOGGINS & MESSINA**—Finale (Columbia)
- **DAVID BOWIE**—Heroes (RCA)
- **INTER GALACTIC TOURING BAND**—(Passport)
- **GRAHAM PARKER AND THE RUMOUR**—Stick To Me (Mercury)

**WRNW-FM**—New York (Meg Griffin)

- **DAVID BOWIE**—Heroes (RCA)
- **LEVON HELM AND THE RCO ALL-STARS**—(ABC)
- **LYNYRD SKYNYRD**—Street Survivors (MCA)
- **CROSBY-NASH**—Live (ABC)
- **THE ROLLING STONES**—Love You Live (Rolling Stone)
- **GRAHAM PARKER AND THE RUMOUR**—Stick To Me (Mercury)
- **STEELY DAN**—Aja (ABC)
- **KANSAS**—Point Of Know Return (Kirshner)

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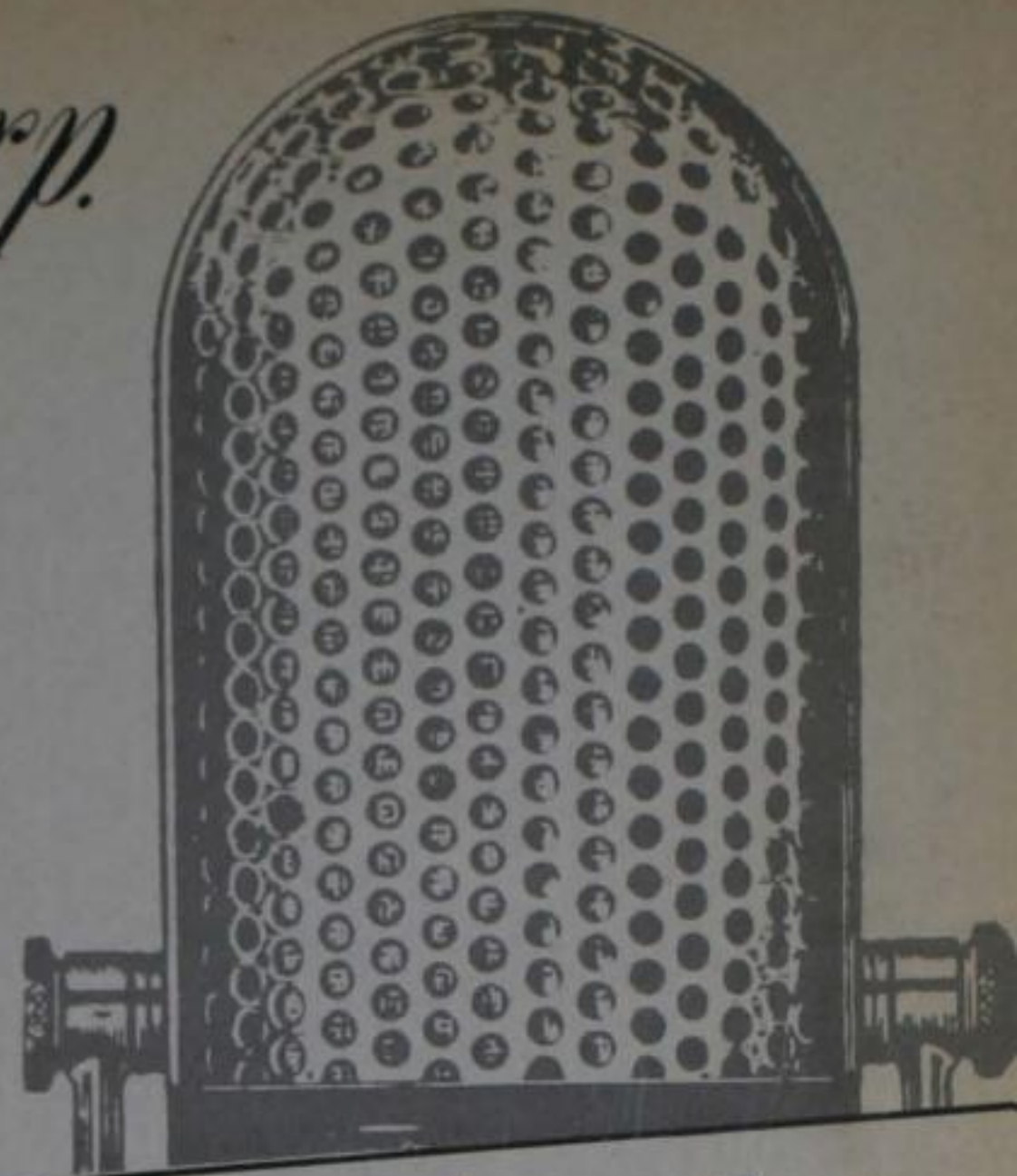


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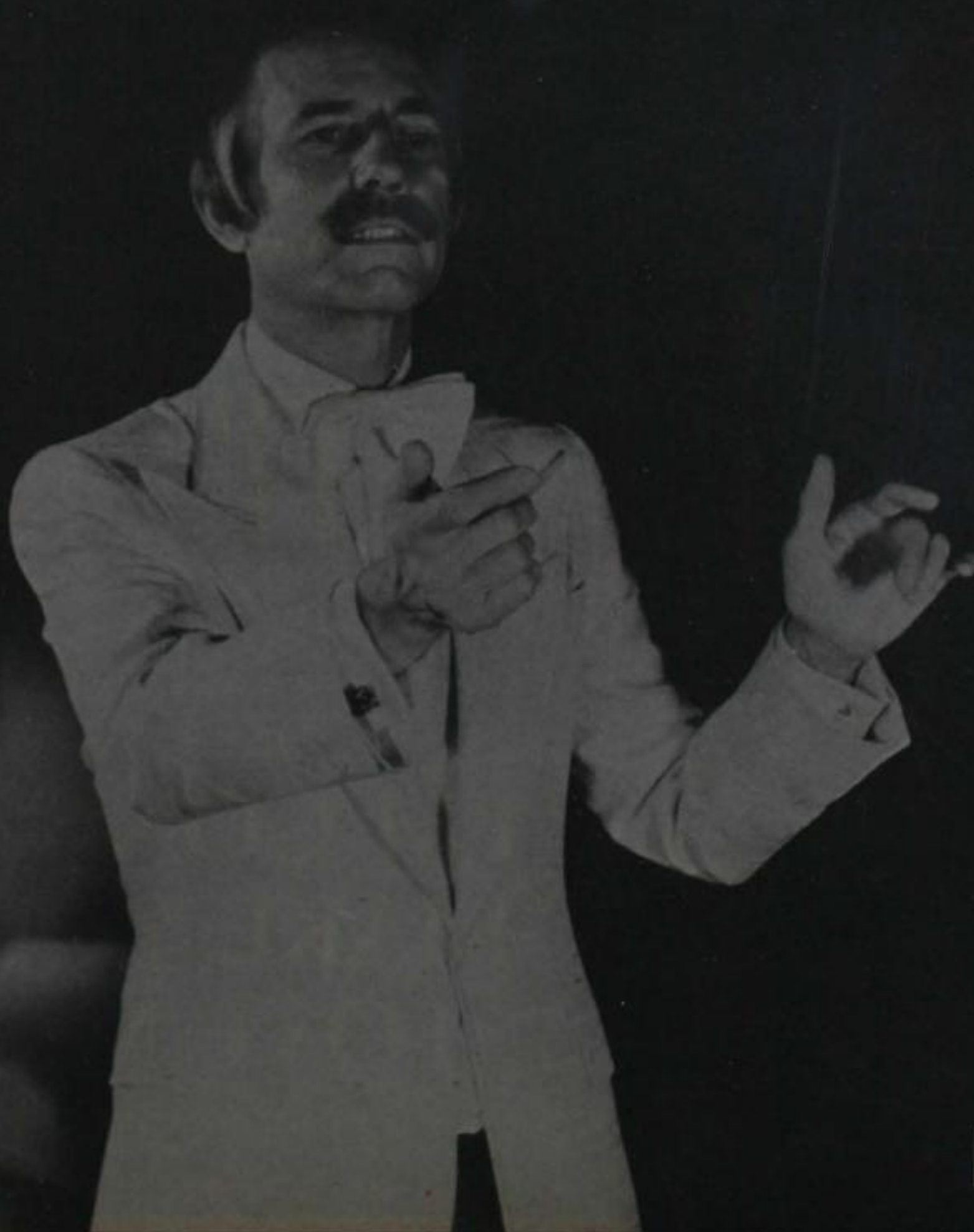


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**PHILIPS**

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# ROBERT LIGHT *Producer/Director Tees Agency For Veteran Movie Composers*

By JIM McCULLAUGH

LOS ANGELES—Because the film composer's lot is not an easy one, producer/director Robert Light has begun an agency where he acts as a liaison between film composers and motion picture studios.

"There are about three other agencies who represent film composers exclusively," says Light, who operates out of a Beverly Hills office, "but they are large. I want to get more involved and personalized. I have eight composers in my stable

now and I don't want more than 15 eventually. In fact, I turn down two or three guys a week."

Light's new agency represents a limited but respected crop of film composers including Ernest Gold, George Duning, David Raksin, Fred Steiner, Eddy Lawrence Manson, Peter Davison, John Parker and Jeff Alexander.

"A few years ago," continues Light, "I got interested in the film composer's condition which is really not an easy one nowadays. I was and still am the personal manager of Ernest Gold."

One of the major problems, Light agrees, is capricious film directors who regard music as one of the least important elements of their films.

"The aspect that interested me most," he states, "was the trend in the business to hire young musicians who in the opinion of the producer might bring something fresh to the film they are making.

"In fact, the opposite seemed to be happening. It's not only an art but a science and you really have to know your craft such as the mathematics and click tracking, for example.

"A young musician might be able to pack them in at the Forum and write a good rock score. But that doesn't mean he can score a film. The tendency seems to be that if he has a hit record he can do a film. That's not necessarily true. Some are musical illiterates totally lacking in what's required in film scoring.

"I realized all this great 'older' talent was going to waste. These are

guys who have made significant contributions to the state of the art but were having a hard time getting work. I thought that was really dumb and decided to do something about it."

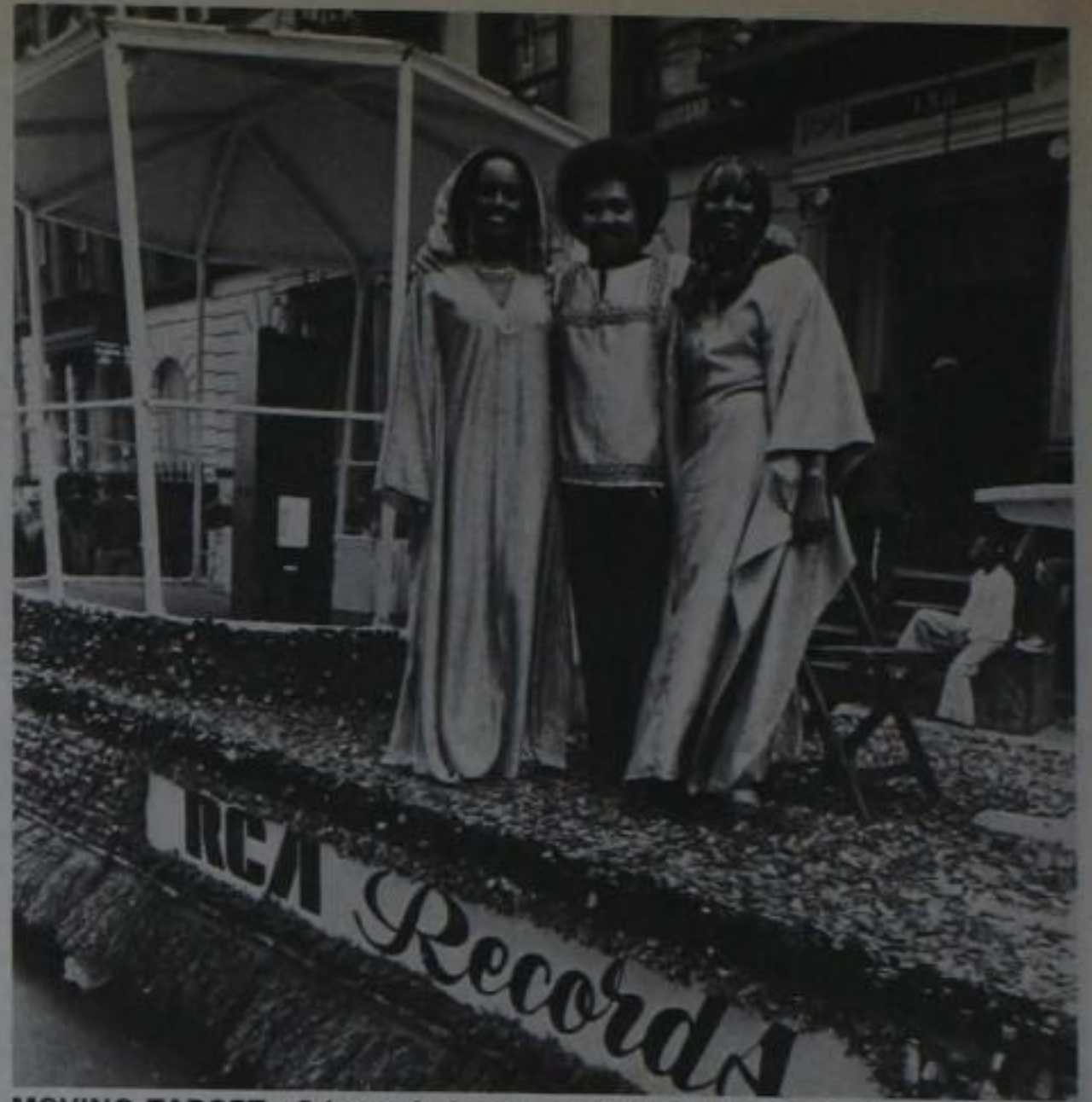
Light indicates he tries to convince the producer and director of his client's point of view and most times musical directors at film studios agree. Unfortunately, those same musical directors do not have a major say in many instances, adds Light.

"Often times," says Light, "producers can't believe how well or how quickly it goes when a pro is doing it or how versatile they are. They can write in any genre because of their training. The current inclination by the new breed of young filmmaker is to cast aside these veterans."

## MIDEM Expecting 200 U.S. Companies

NEW YORK—More than 200 U.S. firms are expected to figure as MIDEM registrants, with some 700 stateside musicians in attendance, according to John Nathan, representative for the music industry event which opens Jan. 20 in Cannes, France.

Nathan will be at the Beverly Hills Hotel in Los Angeles Nov. 1-9 to meet with others in the industry interested in attending.



MOVING TARGET—Odyssey's Louise and Lillian Lopez and Tony Reynolds appear on an RCA-sponsored float during the recent African-American Day Parade in Manhattan.

## Arista Keys Tomlin LP Push To Stage

NEW YORK—Arista Records is embarking on a marketing campaign for the "On Stage" album by Lily Tomlin. The campaign involves reminding consumers of Tomlin's critical and popular success during her "Appearing Nightly" one-woman show on Broadway last spring.

The LP itself is stickered with reviewers' praise for the show, and

television ads feature footage from her show. For in-store display there is a poster and a mobile. There are also print ads and radio spots.

For radio programmers, a special seven-inch extended play record has been produced, and is being serviced to adult contemporary and pop stations that usually do not play album cuts.

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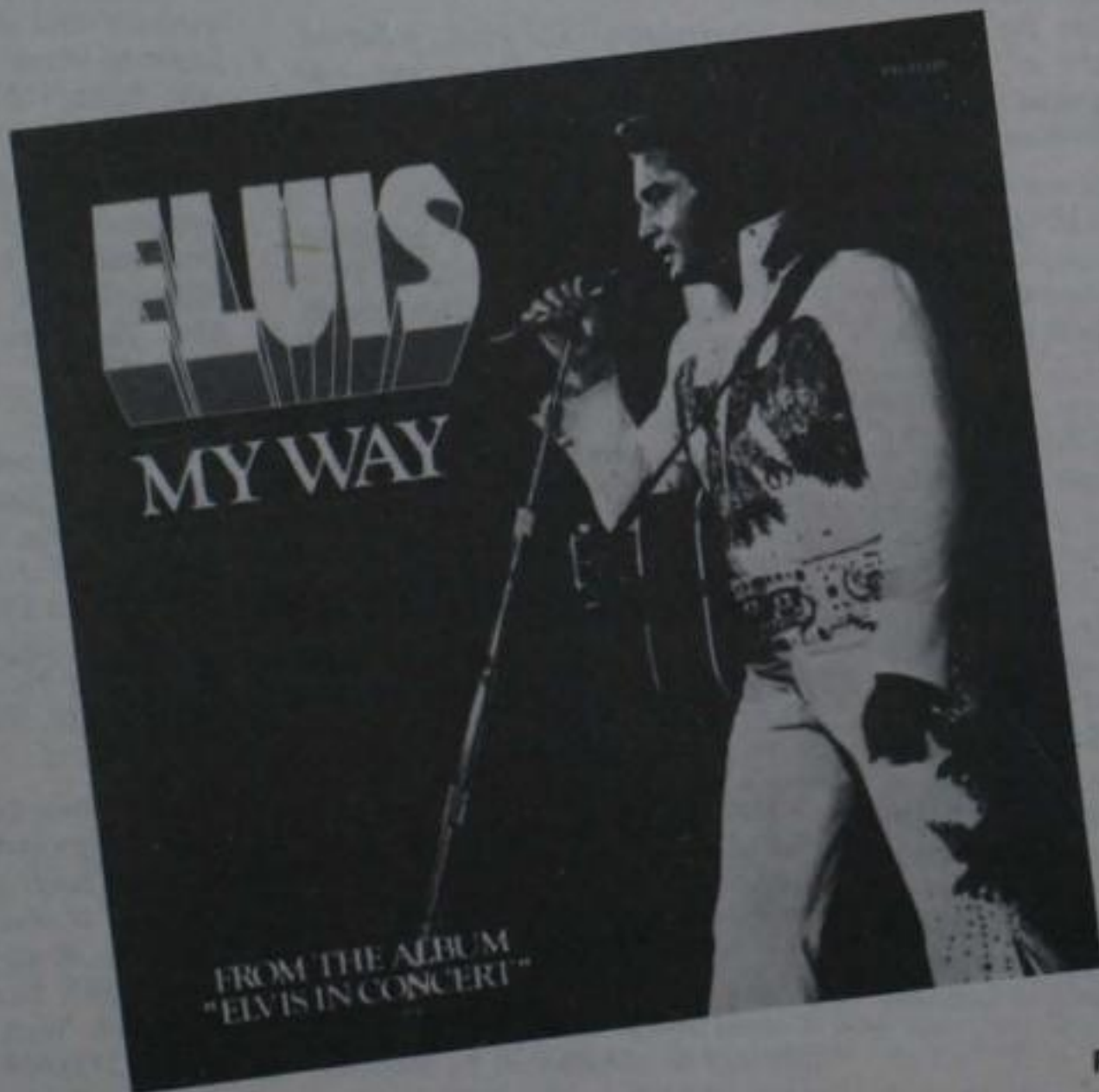


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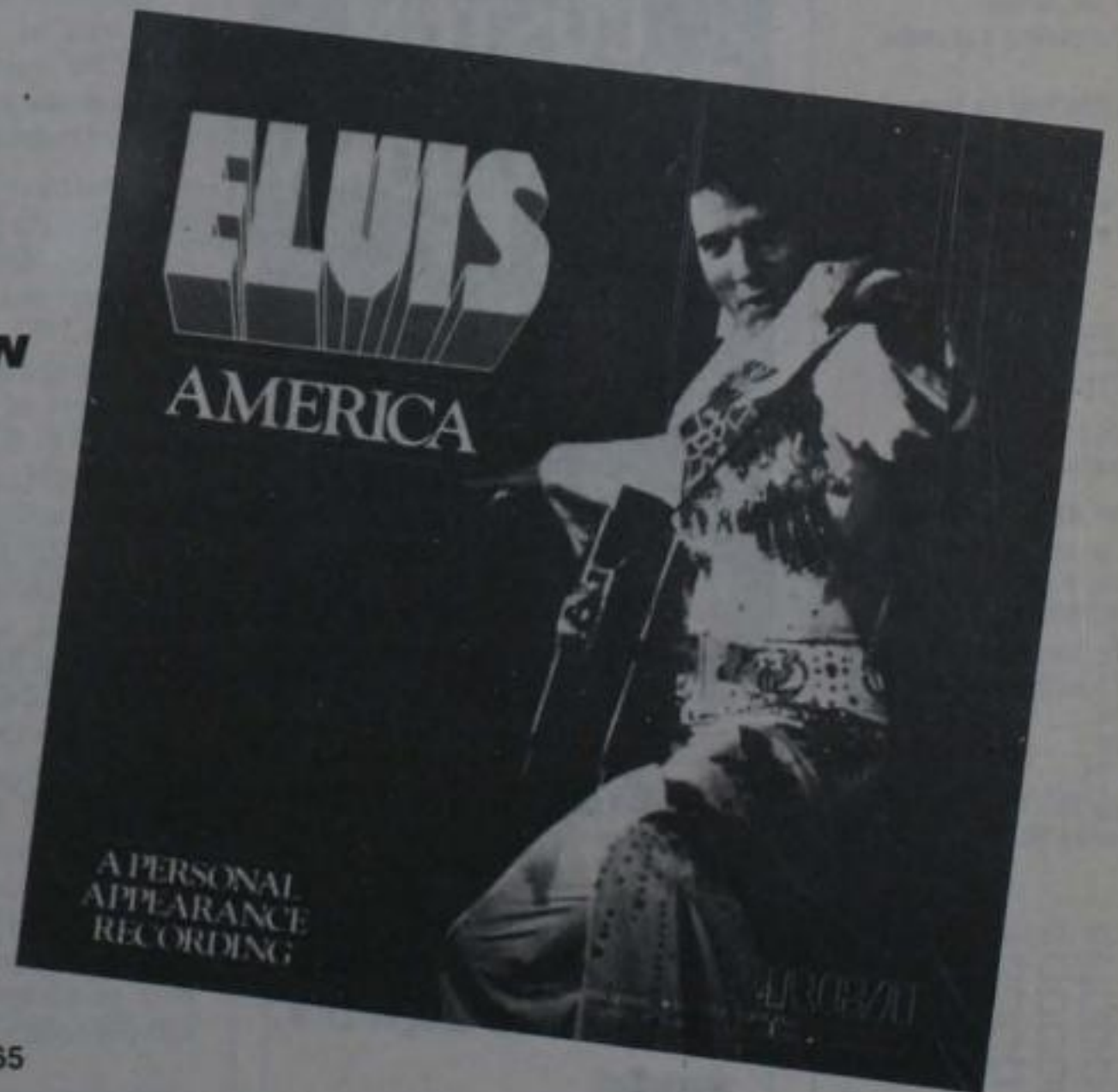
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# New Companies

**Maximum Management** formed by Dennis Hill. Initial clients are Pike's Peak and Timberlake. Address: P.O. Box 2118, Vineland, N.J. 08360, (609) 696-5489.

**Sagittarius Records**, a new label, formed by Ed Broussard, president and Otis Courtney, vice president. First release is "Boy Blue" by Acufunkture. Address: P.O. Box 9428, Long Beach, Calif. 90810, (213) 436-7818.

**Peppermint Choo Choo Records** launched as a subsidiary of Peppermint Choo Inc. by Jim Scott Bouche, president. The parent company produces full-length animated films for children. The record label's first non-exclusive signing is Joanie Sommers. Address: 8228 Sunset Blvd., Suite 206, Los Angeles 90046, (213) 656-0305 and (213) 654-6392.

**Creative Sales Co. of America** founded by Cash Landy, specializing in management. Address: 2520 Vasanta Way, Los Angeles 90068, (213) 464-6081.

**Freeman & Haws Inc.** launched by Paul Freeman and Mike Haws as a full-service music company, consisting of management, booking and publishing wings, in addition to Overland Recording Studio and Avitar Records. Address: 3176 Pullman St., Suite 128, Costa Mesa, Calif. 92626, (714) 957-1466.

**Camelot Talent Agency** launched by Ken Brewer, general manager for talent and booking. Firm uses video to showcase clients. Address: 2233 Lee Rd., Suite 207, Winter Park, Fla. 32789, (305) 644-0201.

**Stone Pony Artists** formed for management and booking. Address: P.O. Box 373, Asbury Park, N.J. 07712, (201) 938-2964.

**Electrolabs** launched, offering video products at reduced rates. Address: P.O. Box 8721, Stanford, Calif. 94305, (415) 321-5601.

**Going Public**, a public relations service, has been launched by Steven Freedman, who also heads Theme Song Enterprises, which syndicates music features to various publications. Address: 85 Shaw Road, Belmont, Mass. 02178, (617) 484-4769.

**Rainbow Associates**, a west coast concert promotion firm, has been launched by Robert Balian, director. Address: P.O. Box 4460, Pasadena, Calif. 91106, (213) 798-1413.

**Outrageous Records, Inc.**, is founded by Phil Wilson and Al Julian, operator of Improvisational Promotions of New England. The first two releases are by Wilson and trumpeter Stanton Davis & his Ghetto Mysticism Band. The new label will be distributed by Rounder Dist. Address: 186 Willow Ave., Somerville, Mass. 02144, (617) 396-8400.

**Entertainment Consultation Services**, a management firm, has been launched by Ed Cobb. The firm represents Polydor country act Lucky Clark and his touring band, Moonshine, in addition to Milestone, Flying Moon, Tequila Mockingbird, Norris Perry and Tyson Watts. Address: 1112 Broadway, Denton, Tex. 76201, (817) 382-4203.

**Wonderland Mgr. Group** has been formed by John D. Rachel, executive vice president. The firm is a subsidiary of Sidartha Enterprises, Ltd. Initial signings are Nowhere Men, The Ants, Wingspan, Force and Straight Light. Address: 1504 East Grand River, Suite 101, East Lansing, Mich. 48823, (517) 351-3750.

**Ram Artist Mgr.** has been formed by Don Rosenberg. Initial signing is the Ellis Hall Group, an r&b band on Full Sail Records. Address: 79 Milk St., Suite 400, Boston 02109, (617) 426-0849.

**Aimee Lou Music Co.**, a music publishing firm, has been formed by Tommy Reed with Al Trace, the former bandleader, as consultant. Reed is also the owner of the Southwest Booking Agency in Phoenix. Address: Del Webb's Townhouse Suite 2224, 100 W. Clarendon, Phoenix 85013, (602) 263-8067.

**Jerrylou Productions**, an independent record production company, has been formed by singer Jerry Vale and agent Lou Alexander. All publishing will be handled through Vale's present company, Ripvale. Address: 23241 Ventura Blvd., Suite 210, Woodland Hills, Calif. 91364, (213) 347-5044.

**Sundance Productions, Inc.**, launched by Michael Murdock, president, in association with Ron Laine and Ken Lyon. Firm deals in management, advertising and publishing, with major emphasis on large-scale concert production and promotion. Address: 311 E. Airport Ave., Baton Rouge, La. 70806, (504) 926-9560.

**Nashville-America Group, Ltd.**, a holding corporation, formed by Alexander Shalow and David L. Wilcox. Firm's divisions include record and concert production, artist management and a record label. Address: 50 Music Square West, Nashville, Tenn. 37203, (615) 327-3020.

**Barrett & Balian Concert Associates**, a national concert promotion firm, launched by Stuart Barrett and Robert Balian. Address: P.O. Box 4460, Pasadena, Calif. 91104, (213) 798-1413.

**Le Bru Records and Tapes**, a new label in the Chicago area, formed by Steve Leonard, Greg Brucker and Bob Ambros. Distribution is through M.S. Record Distributors in Niles, Ill.; initial signing is Kaper. Address: 7311 No. Lowell Ave., Lincolnwood, Ill. 60664, (312) 676-0725.

**Cole Mine Music** launched by singer-songwriter Johnny Cole and publicist Kay Daye. The ASCAP-affiliated publishing house is dealing in MOR and soft country. Address: 7985 Santa Monica Blvd., Suite 216, West Hollywood, Calif. 90046, (213) 654-3583.

**Galliarde Music Co.**, a film scoring studio, formed by composer Peter Davison. Address: 1924 Euclid St., Santa Monica, Calif. 90404, (213) 395-4033.

**Glenn Holland Management**, formed in Boston, has relocated to Los Angeles. The firm's initial client is singer/songwriter Matthew Weiner. Address: 5958 Graciosa Dr., Los Angeles 90068, (213) 462-8540.

## COMES BILL COSBY



**TRADE FAN**—John Wycheck, buyer for Northern Records in Cleveland, has Bill Cosby sign a copy of his Capitol LP "Disco Bill" during a promo stop by the comic at the store.

## Small Retailer Push

• Continued from page 3

categories, under 2,000 square feet; 2,000-4,000 feet; and more than 4,000 feet, with the most innovative displays in all three categories winning prizes.

A side aspect to this contest which will run through Dec. 21 is the Sam character. Field representatives donned in a Sam hat and raincoat will visit retail outlets offering the retailers cash prizes providing a ABC record is playing with an ABC display.

The "Display It Again Sam" contest will be judged just prior to Christmas, but according to Grieff, the concept will continue if this trial run is successful.

The company is placing ads in all music publications advising the retailers of the details of the contest. At the same time, ABC will run ads in music magazines advising the dealers of the availability of its executives.

"We will place ads weekly with our Sam character telling the small

retailers that Diener will be available to answer questions for example on Wednesday and I will be available on Friday," says Grieff.

"This will tell us what the needs of the retailers are and show these retailers that we're in their corner and want to cooperate with them," he adds.

The brochure for "Display It Again Sam" is a detective comedy-oriented satire with the sub-title "The Case Of The Neglected Record Retailer," with the word "solved" stamped on its cover.

## 5 Nominees

• Continued from page 3

and Carter campaigner, and Mary Lou Burg of Wisconsin, former deputy chairman of the Democratic National Committee.

Serving five-year terms are Clarence L. James of Ohio an attorney with service in the Cleveland City government, and with the Attorney General of Ohio, and Frances Garcia of Texas, a CPA and business audit manager.

The Tribunal's first order of business will be to decide the royalty rates for performance of nondramatic music by the public noncommercial radio and television stations.

These have had free use under the old copyright law as a nonprofit performance. Periodic reviews of these rates, sure to be hotly contested, will begin in 1982, and repeat at five-year intervals thereafter.

Reviews of the new law's other compulsory licensing rates, effective Jan. 1, 1978, will begin in 1980 for cable tv and jukebox performance, and for the compulsory license to record copyrighted music, once a negotiated recording has been made. (The new statutory mechanical rate is 2 3/4 cents per tune, or 1/2 cent per minute of play.)

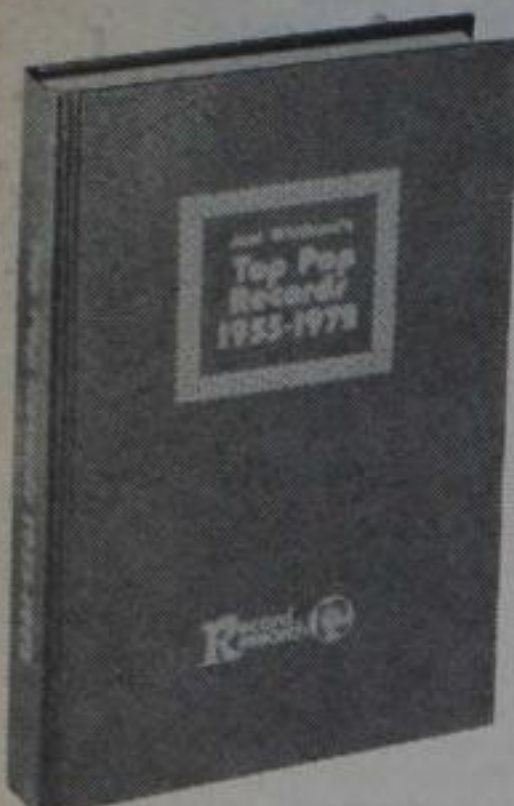
The mechanical recording rate in the law will be reviewed again in 1987, and every 10 years following. Jukebox's annual \$8 per box royalty will be reviewed every 10 years after 1980, and the cable tv rates every five years or oftener, if circumstances require.

## Holiday Reseriving

LOS ANGELES—United Artists is reseriving last year's Christmas packages produced by Snuff Garrett, "The 12 Hits Of Christmas" and "Rhythm & Blues Christmas."

The pop release features Nat King Cole, Bing Crosby, Brenda Lee and Gene Autry, while the soul package features B.B. King, Chuck Berry, Clyde McPhatter and the Drifters.

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# FMQB ALBUM REPORT

Oct. 14, 1977

BILL HARD, Editor

## LEE ABRAMS ON NEW WAVE

- New Wave music is attracting more and more attention. The recent Sire release (Talking Heads, Richard Hell, the Dead Boys and the Saints) is the point at which theory meets reality. The October-November ARB is upon us, and programmers will have to make some cold hard judgements about how they are going to deal with the punk phenomenon. To give you some extra input, the Album Report this week presents a discussion of New Wave with the country's leading album rock consultant Lee Abrams.
- HARD** Is it realistic to compare the emergence of New Wave to the initial acceptance problems faced by Elvis Presley and the Beatles?
- ABRAMS** For New Wave to be a legitimate phenomenon, two conditions have to be met. First, there has to be the initial novelty. Then that novelty has to be followed up by a significant musical contribution. The Beatles had the novelty going, but they also made quite a contribution musically. The same for Elvis Presley. We all know the novelty of his hip shaking routine, but that was followed by a musical contribution. The other thing we've found is that musical flexibility is very important: the ability to do both rock and roll and softer stuff, which the Beatles had. They could do "Revolution" or "Michelle". Another very critical aspect is that songwriting ability is extremely important. Right now, the punk rock phenomenon is quite social. I would say that it has to go beyond being strictly a social phenomenon. A lot of people like the punk rockers because of what they're saying, not necessarily how they're saying it.
- HARD** Could you put that on a percentage basis?
- ABRAMS** Right now, 70% is social, and for New Wave to be a legitimate phenomenon it has to be more of a 50/50 kind of thing.
- HARD** There seems to be less and less correlation between what is popular in England and what is getting played and is selling here. Comments?
- ABRAMS** Well, music is more of a big social thing there. Lots of those English 15-20 year olds have no direction. They don't have the musical outlets we have here. There is no Album Rock radio there. Punk rock is very visual, and so most of the exposure is in the clubs, involving ripped T-shirts and the dance-floor violence. In the United States it is the other way around. It's all on the radio, so you can't get the whole visual trip. Another interesting thing we're finding is that a lot of punk/New Wave bands and fans are really pissed off at Led Zeppelin and other big acts. In the States you hear the major groups on the radio. Over there the only way to hear them is to pay \$10 along with 60,000 other people. Also, a lot of the big groups are tax exiles, and have taken up lavish lifestyles which are 180 degrees away from the street kids. In England they have to come across with lots of money to see their favorite bands. Here--you merely flick on the radio.
- HARD** When we were getting the Superstars format started in Raleigh 5 years ago, there was a great deal of resistance (on a programming level) to stuff such as Kiss and Aerosmith. The philosophy then was that their acceptance was limited to a rather narrow spectrum of the available audience, and that the music of 25-34's was more acceptable to teens and 18-24's than vice versa. Does that concept will apply?
- ABRAMS** Definitely! Music is getting too fragmented now.
- HARD** Will that fragmentation limit the growth of New Wave?
- ABRAMS** No. I think that the only thing which might hold it back is the music itself. One thing we're seeing, especially on the radio level, is that a lot of people are freaked out by the weirdos with their razor blades and violence. Actually, it's really no different than in the late 60's with Jimi Hendrix coming on the scene with his frizzy hair and freaky clothes. That's not really as much a problem as the music itself. If any of the New Wave bands come through with good rock and roll, it will be effective.
- HARD** A lot of people subscribe to the theory that it's going to take a punk superstar to make it happen here. Could a change in direction for someone such as a Bruce Springsteen or Tom Petty make it happen?
- ABRAMS** I don't think so. If it really happens here, it will be for the same reasons it happens over there. The English kids look at the punk rockers as extensions of themselves, and Bruce Springsteen is too isolated and too much of a star already, and he is too old.
- HARD** It is important for programmers to increase 12+ numbers. The format frequently lacks women. What does your research indicate as far as female acceptance of New Wave?
- ABRAMS** We're finding more and more that in the demographics which New Wave is going to reach it will affect males and females almost equally, maybe a little in favor of males.
- HARD** Are the old conceptions about male vs. female appeal music breaking down?
- ABRAMS** Yes. Especially in the younger end.
- HARD** Do you feel that New Wave will have universal teen appeal?
- ABRAMS** It leans toward an industrial urban thing now, but it can spread out quite a bit.
- HARD** Where are the hot spots right now?
- ABRAMS** The Midwest and Eastern industrial belt.
- HARD** I guess you'll be doing some intensive dayparting with punk...
- ABRAMS** For sure! Because, even if it happens, the demographics will probably lean very young.
- HARD** Do you find that programmers and general managers are less interested in picking up the teen audience?
- ABRAMS** I think the big problem is that because of Arbitron we tend to think that as soon as someone turns 18 they are into FM. Actually the process starts at 15. Most of our stations are very interested in teens--in that as long as we target 18-24, we'll score heavily in the upper teens. There is no difference between a 16 year old and an 18 year old musically. Teens are a nice extra bonus that no one wants to turn down. We can get those teens without targeting for them by dominating the upper end.
- HARD** If you're programming minute by minute against a very singles/hit oriented competition, what is more of a liability: Jazz or New Wave?
- ABRAMS** I would say Jazz, even though from a listening standpoint some jazz is perceived as rock; for instance, "Birdland" by Weather Report or some Return to Forever cuts. The problem with most jazz is that it is a spontaneous interpretation of a melody, and sometimes that gets too hard to follow for the casual listener.
- HARD** Does that mean that jazz and mainstream rock which is programmed on the bulk of your stations are becoming mutually exclusive?
- ABRAMS** There is a little musical overlap, but most generally the hard core fan of Stanley Turrentine or Jean-Luc Ponty is pretty much into his own musical world. He doesn't care much about Peter Frampton or Fleetwood Mac.
- HARD** So, if you're dealing with an hour of music...let's say 12-13 tunes, and you have a couple of "image" slots open, we will be seeing more and more New Wave getting the play which jazz formerly got?
- ABRAMS** I think it will be split demographically. If we have a real shot at being a significant factor 25-34 in the market, jazz would be the direction. The older the audience, the more appealing jazz will be, because more of that portion of the audience will be at that stage of musical development. Jazz tends to appeal to people who have evolved out of rock.
- HARD** How do Kiss and Aerosmith listeners react to New Wave?
- ABRAMS** So far the research has been positive. Those listeners aren't aware of New Wave per se. They just look at those groups as good new rock bands.
- HARD** What New Wave acts do you see as having a decent shot right now?
- ABRAMS** I like Richard Hell and the Voidoids.
- HARD** Speak of the devil! I was just getting ready to ask you about the Sire release. That's really the first American New Wave package to get a strong label push. Do you think it will take hold?
- ABRAMS** The Sire release is very good music, and is representative of the idiom. It's coming out before the Wave is really happening. In other words, if New Wave were established, and this release came out a year later, it would be hot shit. It is a nice experimental move...but it is a work release. It's going to be tough for them to bust it.
- HARD** On a personal level, how committed are you to New Wave?
- ABRAMS** Very much so, if it's legit. I see something happening with it. It's an obligation of my definition of format to be right there with it. I've been talking with a lot of program directors that I work with, and most of them share that feeling. At the same time, we've got to be very careful because there's still a chance that it won't happen here.
- HARD** What are the main advantages of programming artists such as Richard Hell and the Talking Heads.
- ABRAMS** I would say the biggest advantage would be similar to Top 40 stations picking up on Gerry and the Pacemakers and the Dave Clark Five back in the early 60's, but on a smaller scale. It's a question of getting on the boat before it sails.
- HARD** What are the liabilities?
- ABRAMS** In this country, it's still pretty much of an unproven commodity. Also, from a musical standpoint it is very rough in an age of smooth music. There is a new generation of 18-24's, and the older programmers get, the more isolated we are from them. We've got to be very open about the whole thing. I remember a lot of Top 40 programmers sticking their noses up at Jimi Hendrix in 1967, because he was a real freak. If there were some 18-19 year old programmers out there, I'm sure there would be a lot more interest, especially if more of those programmers were punks.

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6039

SHIPPING  
NEXT  
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**RAMONES**  
**ROCKET TO RUSSIA**



6042



## PBS TV SURGE *National Series Exposure For U.S. Symphonic Orchestras Up*

CHICAGO—A growing number of American symphony orchestras are gaining exposure on the public television airwaves, with orchestral performances accounting for an increasing share of arts and humanities programming.

Orchestras of Detroit and Milwaukee begin taping their first national tv series this year, while existing Public Broadcasting System series will give exposure this season to orchestras of Los Angeles, Boston, New York, Pittsburgh and Chicago. New tapings with Cleveland and Syracuse orchestras are in discussion, according to a PBS programming official.

One reason given for the increase of orchestral airings is that orchestras have become a first avenue of approach for local PBS affiliates wanting to break into the national web. For example, a source at PBS notes, many cities will have strong orchestras while dance and other arts are comparatively underdeveloped.

Orchestra program series on PBS fall into two categories: Those underwritten by grant and offered free to PBS system stations, and program series with cost to subscribing stations (these are sometimes partially underwritten).

In the former category is "Previn And The Pittsburgh," produced by WQED-Pittsburgh, which last year was carried by more PBS stations than any other symphonic series.

Also underwritten entirely will be the new nine-program Detroit Symphony series, which has secured a

\$325,000 Ford Motor Company Fund grant, and a new four-part stand with Milwaukee Symphony skedded for taping in the spring.

"Evening At Symphony" (Boston), oldest continuing PBS orchestral series, "Great Performances" and "Live From Lincoln Center" (these series also featuring opera) are orchestra programs with a cost to the subscribing stations.

The new Detroit Symphony series will focus on the orchestra's two-week Beethoven festival, Nov. 2-13, and the related International Beethoven Congress, sponsored concurrently by the orchestra and Wayne State Univ.

Program highlights include full performances of Beethoven's nine symphonies, congress proceedings,

and chats with conductor Antal Dorati taped on location at Detroit landmarks. Show's producer is WTVS, PBS affiliate in the motor city.

Taping of eight new "Previn And The Pittsburgh" programs has begun, again under grant from Alcoa Foundation. Series guests will include John Williams, "Star Wars" soundtrack composer/conductor, Broadway show team Betty Comden and Adolph Green and violinists Isaac Stern and Pinchas Zukerman.

The Chicago Symphony recently completed taping of three one-hour tv programs for Munich-based Unitel production company. Programs will be seen in Great Performances series, which is put together by PBS outlet in New York City WNET.

## One Man Force Operates the Titanic

BOSTON—A&R director, recording engineer, tape editor, layout artist, promotion man, distributor and invoice clerk are one and the same here at Titanic Records, label specializing in baroque and renaissance music. All are Ralph Dopmeyer, founder and president, who fulfills each role for the label from his home in Cambridge.

Dopmeyer, who launched Titanic three years ago after a stint as a small label distrib, records primarily local musicians but also has taped in Norway and Holland.

The catalog numbers 17 albums, with standouts "Baroque Guitar

And Lute," Boston Camerata performing "Courts And Chapels Of Renaissance France" (released by Advent on cassette), Haydn Piano Trios on original instruments and "The Renaissance Clavichord."

Modern entries are Harley Gaher's "The Winds Rise In The North," a string quintet opus occupying four sides, and opera "The Life Of Bongo Bill."

Dopmeyer does all his own recording, working on location with Nagra machine and single stereo microphone. "This business of multi-track recording in the studio is no good for classical music," he says.

## Fidelio Label Taps Univ. Faculty Pool

BLOOMINGTON, Ind.—The large pool of worldclass talent associated here with the music school of Indiana Univ. is being drawn upon by Fidelio Records, a label that has emerged in the shadow of the university.

Founded one year ago, Fidelio has recorded faculty musicians including cellist Janos Starker, violinist Josef Gingold and pianist Menahem Pressler, bringing the sound of the great composers to Pinebrook

Studios, Alexandria, Ind., a 24-track facility most often occupied with gospel sessions.

Heading the company is Serban Rusu, a violinist working on a doctoral degree and concertmaster of the Ft. Wayne, Ind., orchestra. Rusu says he also plans to record Gyorgy Sebok, a member of the school's piano faculty, Franco Gulli, on the violin faculty, and to wax pieces by black composer David Baker, another of the school's teachers.

The Fidelio catalog list three albums: Gingold performing Fritz Kreisler, violinist Vladimir Orloff playing a Locatelli Sonata and encores, and disk combining Kodaly Violin-Cello Duo and Bernhard Heiden Cello Sonata, featuring Starker, Gingold and Pressler.

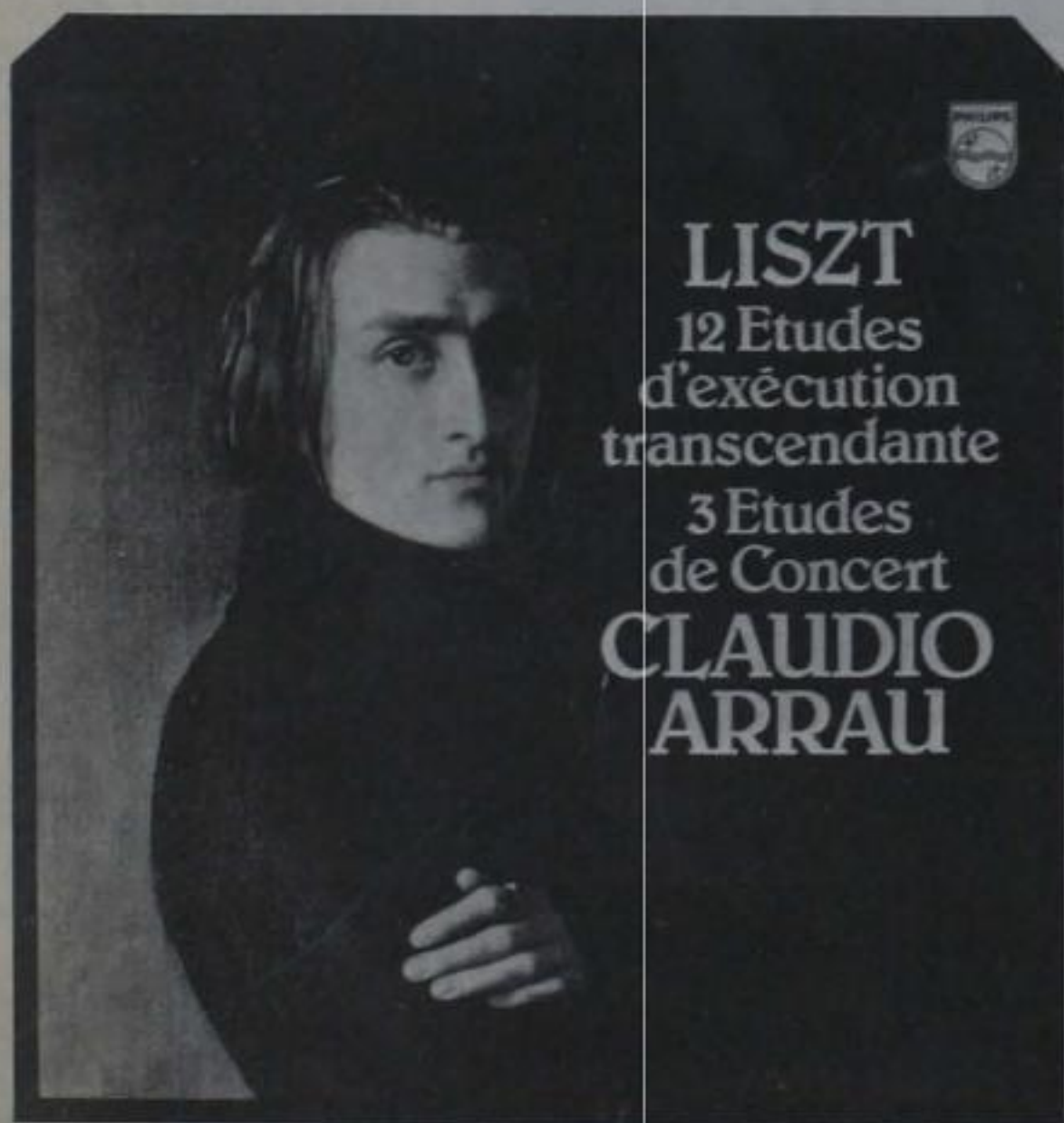
In the can is an album of Wagner/Schumann songs sung by mezzo Elizabeth Mannion, formerly faculty artist, and a recital by double-bass player Eugen Levinson, a Russian Jewish emigre who became section principal with the Minnesota Orchestra last year.

The line is sold direct to some 50 U.S. record stores. Rusu says a boost of list price from \$6.98 to \$7.98 is being contemplated. Address: 120 Kingston Place, #30, Bloomington 47401.

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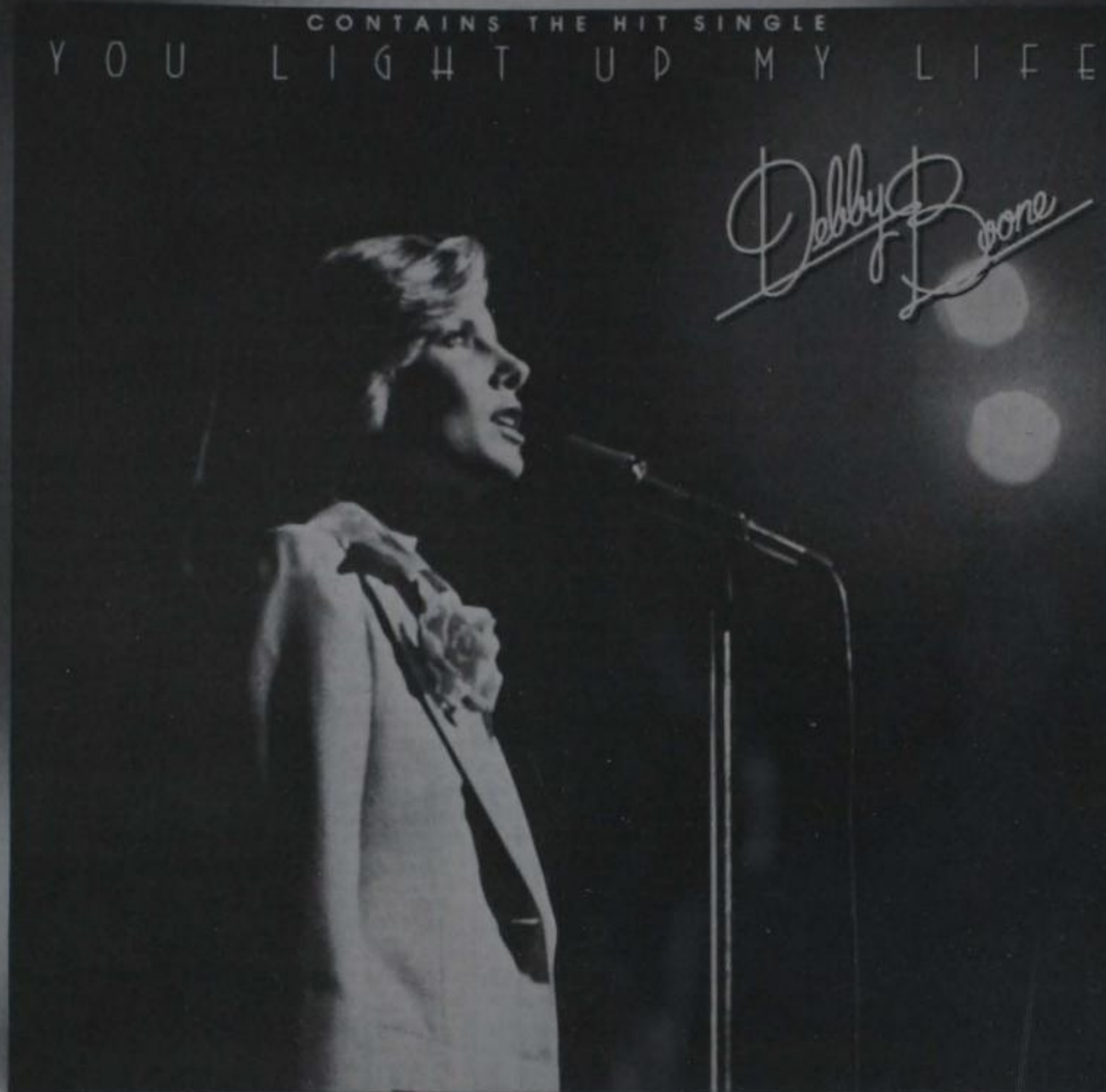
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# Soul Sauce

## Jones Nets Results At Workshop

By JEAN WILLIAMS

LOS ANGELES—"New Faces Of L.A.," the showcasing by Quincy Jones of students attending his Quincy Jones Workshop in Los Angeles, drew 900 people earlier this month.

Several participants among the singers, dancers, musicians and actors were selected by professional agents attending the event for careers in the music and theatre industries.

Quincy also has requested that Peter Long, director of the workshop, submit tapes on the most promising singers for possible recording.

According to Long, the informal structure of the class has been an asset in bringing in students and will carry over into the workshop's newest home, California State L.A.

The university classes, which started several weeks ago, have enrolled about 30 students. The 10-week course is free to the public. University students will receive four credits.

"We're creating a vehicle where students can apply what they learn in and out of classes," says Long.

"We don't try to teach anybody how to sing; we show them how to be professional. This includes microphone techniques, practical stage presence, how to set up a song, how to introduce a song, how to take a bow and other such areas," he adds.

As with the workshops held at the Inner City Cultural Center, industry representatives are invited to lecture.

Todate A&M recording artists Letta Mbulu, composer Eddie Beale, actor Tony King, musician Donald Byrd and actor Raymond St. Jacques have all been guest speakers.

While Long is also head of the Cal. State classes, Logan Westbrook, formerly of Soul Train Records, is administrator of the course.

Long contends workshop will continue to showcase students for placement in the entertainment industry.

★ ★ ★

KTTT in Los Angeles, formerly KGFI, is known as "The Kat," not "The Cat" as previously reported.

★ ★ ★

Atlantic recording artists, the Temptations, are set to guest on "The Chuck Barris Variety Hour," an NBC-TV special scheduled for early next year.

Also starring on the show will be the Mills Brothers, Redd Foxx, the Bay City Rollers, Michelle Phillips, Stephen Bishop and Chet Atkins.

★ ★ ★

WNJR in Newark, N.J., has undergone format and personnel changes. The station has cut its playlist from 50 singles to 30 and from 100 LPs to 50, according to Jerry Love, a station announcer.

"We believe we can get a better feel of what's actually selling at the retail level by cutting our playlist and playing those records selected more often," says Love.

WNJR has added a salsa program with Joe Guzman on Saturday and Sunday, sprinkling in r&b and disco. Another new element is the addition of oldies, with one vintage disk played every hour.

Yadan Khabir (Jake Jordan) is the new program director and all airshifts have been cut from five-six

(Continued on page 37)

# Billboard Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 11/5/77

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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))	
★	2	9	BACK IN LOVE AGAIN—L.T.D. (L.R. Hanks, Z. Grey), A&M 1974 (Iceman, BMI)	34	34	20	I BELIEVE YOU—Dorothy Moore (D. Address, D. Address), Malaco 1042 (TK) (Musicways/Flying Address, BMI)	69	69	4	GET INTO YOUR LIFE—Beyoncé (Beyoncé), 20th Century 2353 (Filet/20th Century, ASCAP)	
	2	1	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White (N. Pford, E. Paris), 20th Century 2350 (Sa-Vette, BMI)	★	61	4	NATIVE NEW YORKER—Odyssey (S. Linzer, D. Randall), RCA 11129 (Featherbed/ Desiderata/Unichappell, BMI)	★	70	NEW ENTRY	GETTIN' READY FOR LOVE—Diana Ross (T. Snow, F. Golde), Motown 1427 (Branford/ Snow/Golde's Gold, BMI)	
	3	3	DUSIC—Brick (R. Ransom, R. Hargis, J. Brown), Bang 734 (Web IV) (Calber/Good High, ASCAP)		36	10	ANOTHER STAR—Stevie Wonder (S. Wonder), Tamla 54286 (Motown) (Stone Diamond, Black Bull-ASCAP)	★	71	NEW ENTRY	VOYAGE TO ATLANTIS—The Isley Brothers (R. Isley, O. Isley, R. Isley, E. Isley, M. Isley, C. Jasper), T-Neck 2270 (Columbia) (Bovina, ASCAP)	
	4	5	SHAKE IT WELL—Dramatics (Eddie Robinson, Don Davis), ABC AB 12299 (Groovesville Music, BMI/Conquistador Music, ASCAP)	★	47	4	ANYWAY YOU WANT ME—Sylvers (L. Sylvers, E. Sylvers), Capitol 4493 (Rosy, ASCAP)		72	65	8	GLAD YOU COULD MAKE IT—Archie Bell & The Drells (V. Carstarphen), Philadelphia International 83632 (CBS) (Mighty Three, BMI)
	5	6	IF YOU'RE NOT BACK IN LOVE BY MONDAY—Millie Jackson (G. Morton, S. Throckmorton), Spring 175 (Phonogram) (Tree, BMI)	★	38	9	I'M AT THE CROSSROADS—Vernon Garrett (F. Robertson, Z. Tee), JCA 003 (Alzer, BMI)		73	67	8	DEEPER—New Birth (J. Footman, F. Wilson, J. Wieder), Warner Bros. 8422 (Screen Gems/EMI, BMI/Colgems/EMI, ASCAP)
	6	4	DO YOU DANCE Pt. 1—Rose Royce (N. Whitfield, D. Turner), Whitfield 8440 (Warner Bros.) (May Twelfth/Warner Tamerlane, BMI)	★	40	5	LOVER JONES—Johnny Guitar Watson (J.G. Watson), DJM 1029 (Amherst) (Vir-Ion, BMI)		74	71	6	IT TOOK A WOMAN LIKE YOU—Mystique (J. Boyce) (Curton 0130) (Warner Bros.) (Song Tailors, BMI)
★	14	4	SERPENTINE FIRE—Earth, Wind & Fire (M. White, V. White, S. Burke), Columbia 3-10625 (Sagittaire/Free Delivery, BMI)	★	41	7	WAITING IN VAIN—Bob Marley & The Wailers (B. Marley), Island 092 (Bob Marley/Almo, ASCAP)	★	75	86	3	HAVING A PARTY—Pointer Sisters (S. Cook), Blue Thumb 275 (ABC) (Kags, BMI)
★	11	10	YOU CAN'T TURN ME OFF (In The Middle Of Turning Me On)—High Energy (P. Sawyer, M. McLeod), Gordy 7155 (Motown) (Jobete, ASCAP)	★	42	4	SOMEBODY'S GOTTA WIN, SOMEBODY'S GOTTA LOSE—Controllers (D. Cannon), Juana 3414 (T.K.) (Every-Knight, BMI)	★	76	87	2	FUNKY MONKEY—Mandrill (C. Wilson, L. Wilson, R. Wilson, M.D. C. Cave II, W. Wilson), Arista 0274 (Mandrill, ASCAP)
	9	8	STAR WARS THEME/CANTING BAND—Meco (J. Williams), Millennium 604 (Casablanca) (Fox FanFare, BMI)	★	43	4	I'M HERE AGAIN—Thelma Houston (K. Wakefield, B. Sutton, M. Sutton), Tamla 54287 (Motown) (Jobete, ASCAP/Stone Diamond, BMI)		77	77	3	SEE A LITTLE FURTHER (Than My Bed)—Staples (E. Record, B. Acklin), Warner Bros. 8460 (Irving/Angelshell, BMI)
★	10	5	DON'T ASK MY NEIGHBORS— Emotions (S. Scarborough), Columbia 310622 (Unichappell, BMI)		44	5	JOY TO HAVE YOUR LOVE—Patti LaBelle (R. Parker, Jr., J. Cohen, B. Ellison), Epic 850445 (Raydio, ASCAP/Pologrounds/Gospel Birds, BMI)		78	73	12	LOVING YOU (Is The Best Thing)—Little Milton (M. Campbell), Glades GL 1743-4 (Trice, BMI)
	11	10	BOOGIE NIGHTS—Heatwave (R. Tempton), Epic 8-50370 (Rondor/Almo, ASCAP)		45	14	BETCHA NEVER BEEN LOVED (Like This Before)—Dells (R. Kersey, A. Felder, P. Harris, R. Tyson), Mercury 73901 (Phonogram) (Six Strings, BMI)	★	78	98	2	DANCE, DANCE, DANCE—Chic (K. Lehman, B. Wards, N. Rodgers), Atlantic 3435 (Cotillion/Kremers, BMI)
	12	9	BRICK HOUSE—Commodores (Commodores), Motown 1425 (Jobete, Commodores, ASCAP)	★	46	10	SHOO DOO FU FU OOH—Lenny Williams (L. Williams, B. Thompson), ABC 12300 (Len-Lo, BMI)		80	80	5	THIS TIME WE'RE REALLY THROUGH—Eleanor Grant (J. Weaver), Columbia 310617 (Muscle Shoals, BMI)
	13	7	DO YA WANNA GET FUNKY WITH ME—Peter Brown (P. Brown, R. Rans), Drive 6258 (TK) (Sherlyn/Drebel, BMI)		47	4	DO DO WAP IS STRONG IN HERE—Curtis Mayfield (C. Mayfield), Curton 0131 (Warner Bros.) (Mayfield/Short Eyes, BMI)	★	81	NEW ENTRY	SORRY DOESN'T ALWAYS MAKE IT RIGHT—Gladys Knight & The Pips (T. Camilio, M. Sawyer), Buddah 584 (Arista)	
	14	13	THE GREATEST LOVE OF ALL—George Benson (M. Masser, L. Creed), Arista 0251 (Columbia Pictures, BMI)		48	13	WHEN I THINK ABOUT YOU—Aretha Franklin (A. Franklin), Atlantic 3418 (Springtime, BMI)	★	82	NEW ENTRY	COME GO WITH ME—Pockets (A. McKinney, V. White, R. Wright), Columbia 310632 (Verdangel/Pocket, BMI)	
★	26	5	GOIN' PLACES (No Time Given)—Jacksons (Gamble & Huff), Epic 850454 (Mighty Three, BMI)		49	20	FLOAT ON—Floaters (J. Mitchell, M. Willis, A. Ingram), ABC 12284 (ABC Dunhill/Woodsongs, BMI)		83	78	6	BE MY LADY—Meters (A. Neville, C. Neville, J. Modeliste, L. Nocentelli, G. Porter Jr.) (Warner Bros. 8434) (Cabbage Alley/ Rhinelander, BMI)
★	21	9	IF IT DON'T FIT DON'T FORCE IT—Kellee Patterson (C. Johns, L. Farrow), Shadybrook 451041 (Sutton Miller) (Funks Bump, BMI)		50	8	"THEME FROM BIG TIME"—Smokey Robinson (W. Robinson), Tamla 54288 (Motown) (Bertam, ASCAP)	★	84	NEW ENTRY	LET ME LIVE THE LIFE I LOVE—Latiimore (B. Latiimore), Glades 1744 (C.T.K.) (Sherlyn, BMI)	
	17	15	I FEEL LOVE—Donna Summer (D. Summer, G. Moroder, P. Bellotte), Casablanca 884 (Pick's, BMI)		51	12	CREAM CITY—Aalon (Aalon, Jerry Goldstein), Arista AS-0249 (Milwaukee Music, Inc., BMI/Far Out Music, Inc., ASCAP)		85	70	7	THE QUIET VILLAGE—The Ritchie Family (L. Baxter), Merlin 3316 (TK) (Atlantic Music/ Granson, BMI)
	18	22	JUST FOR YOUR LOVE—Memphis Horns (J. Gadson, C. McDonald, A. Abrahams), RCA 11064 (Penne Ford, ASCAP)		52	16	WORK ON ME—O'Jays (K. Gamble, L. Huff), Philadelphia International 3631 (Epic) (Mighty Three, BMI)	★	86	NEW ENTRY	IN A LIFETIME—Temptations (R. Baker, R. Tyson), Atlantic 3436 (Burma East/ Dajope/Goldenleece, BMI)	
★	23	7	SEND IT—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8453 (Nici-O-Val, ASCAP)	★	53	9	I'VE NEVER BEEN TO ME—Nancy Wilson (R. Miller, K. Hirsch), Capitol 4476 (Stone Diamond, BMI)		87	89	2	IF I HAD A GIRL—Chi-Lites (P. Gunnit), Mercury 73954 (Phonogram) (Josiah, BMI)
	20	19	RUNNING AWAY—Roy Ayers Ubiquity (R. Ayers, E. Birdsong), Polydor 4415 (Roy Ayers Ubiquity/Michelle Bird, ASCAP)	★	54	63	YOU DON'T HAVE TO SAY YOU LOVE ME—Floaters (V. Wickham, S. Napierbell), ABC 12314 (Miller, ASCAP)	★	88	NEW ENTRY	WHAT I DID FOR LOVE— Inner City Jam Band (M. Hamlish, E. Kleban), Bareback 535 (American Compass, ASCAP/Wren, BMI)	
	21	17	THE WHOLE TOWN'S LAUGHING AT ME—Teddy Pendergrass (S. Marshall, T. Wortham), Philadelphia International 34390 (Epic) (Mighty Three, BMI)		55	2	RUNNIN' FOR YOUR LOVIN'—Brothers Johnson (G. Johnson, L. Johnson), A&M 1982 (Kidada/Goulgris, BMI)		89	82	8	LOVING ARMS—Bo Kirkland & Ruth Davis (T. Jans), Claridge 427 (Almo, ASCAP)
	22	18	LADY OF MAGIC—Maze Featuring Frankie Beverly (F. Beverly), Capitol 4456 (Pecle, BMI)		56	15	FFUN—Con Funk Shun (M. Cooper), Mercury 73959 (Val Le Joe, BMI)		90	90	9	RIGHT PLACE, WRONG TIME—Bobby Patterson (B. Patterson), All Platinum 2371 (Gambi, BMI)
	23	16	KEEP IT COMIN' LOVE—K.C. & The Sunshine Band (H.W. Casey, R. Finch), TK 1023 (Sherlyn/Harrick, BMI)		57	43	JUST LET ME HOLD YOU FOR A NIGHT—David Ruffin (C.H. Kipps, Jr.), Motown 1420 (Charles Kipps, BMI)	★	91	NEW ENTRY	EASY COMIN' OUT (Hard Goin' In)—William Bell (W. Bell, P. Mitchell), Mercury 73961 (Phonogram) (Bell-Kat/Belinda, BMI)	
	24	20	WE NEVER DANCED TO A LOVE SONG—Manhattans (G. Alston, E. Bivins), Columbia 3-10586 (Manhattans/Blackwood, BMI)		58	6	SUPER SEXY—Leon Haywood (L. Haywood), MCA 40793 (Jim-EDD, BMI)		92	92	3	LOVE MAGNET—Freda Payne (Wieder, Footman, Wilson), Capitol 4494 (Screen Gems, EMI/Colgems, EMI/TRACO/Spec-O-Lite/ BMI, ASCAP)
	25	24	DISCO 9000—Johnnie Taylor (J. Taylor, J. Avery), Columbia 3-10610 (Not Listed)		59	15	GIVE ME SOME SKIN— James Brown & The J.B.'s (D. Brown, Y. Brown), Polydor 14409 (Dynatone/ Belinda/Unichappell, BMI)		93	94	5	THEME FROM STARKY & HUTCH—Rhythm Heritage (T.W. Scott), ABC 12273 (Spellgold, BMI)
	26	25	A STAR IN THE GHETTO— A.W.B. & Ben E. King (P. Mitchell), Atlantic 3422 (Hot Stuff, BMI)	★	60	16	OH LET ME KNOW IT (Pt. 1)—Special Delivery (G. Parker, C. Fortune, R. Ross), Shields 6307 (TK) (Special Delivery/Sherlyn, BMI)		94	96	3	MADE IN THE U.S.A.—Melodie (F. Nerangs, B. Britton), Delite 1594 (Deliteful/Capri, BMI)
	27	27	FUNK, FUNK—Cameo (L. Blackmon), Chocolate City-011 (Casablanca) (Better Days, BMI)	★	61	6	I BELIEVE IN MUSIC—Mass Production (R. Williams), Cotillion 44221 (Atlantic) (Pepper, ASCAP)		95	NEW ENTRY	SOLO FLIGHT (Opus I)—Mand're (A. Lewis), Motown 1429 (Jobete, ASCAP)	
	28	31	ONE STEP AT A TIME—Joe Simon (T. Randazzo), Spring 176 (Polydor) (Teddy Randazzo, BMI)	★	62	3	LOVELY DAY—Bill Withers (B. Withers, S. Scarborough), Columbia 310627 (Golden Withers/Chappell, BMI)		96	91	3	INVITATION TO THE WORLD— Jimmy Briscoe & The Beavers (P. Kyszer), Wanderick 7001 (T.K.) (Sherlyn/Wanderick, BMI)
	29	29	HEAVEN ON EARTH (So Fine)—Spinners (C. James), Atlantic 3425, (Mighty Three, BMI)	★	63	2	BOP GUN (Endangered Species)—Parliament (G. Clinton, G. Shider, W. Collins), Casablanca 900 (Ricks/Malibu, BMI)	★	97	NEW ENTRY	YOU NEED TO BE LOVED— Jermaine Jackson (J. Jackson, K. Wakefield, M. McGloory), Motown 1409 (Jobete, ASCAP/Stone Diamond, BMI)	
	30	33	DON'T BE AFRAID—Ronnie Dyson (C. Jackson, M. Yancy), Columbia 310599 (Jay's/Chappell, ASCAP)		64	11	WE GONNA PARTY TONIGHT—Willie Hutch (W. Hutch), Motown 1424 (Stone Diamond, BMI)		98	95	6	SKINNYDIPPIN'—Ramona Brooks (R. Schuckett, J. Siegler), Manhattan 1052 (United Artists) (Music of Koppelman-Bondner, ASCAP)
	31	30	DOCTOR LOVE—First Choice (N. Harris, A. Felder, R. Tyson), Gold Mind 4004 (Salsoul), Lucy Three/Six Strings, BMI)	★	65	5	LAY IT ON ME—Sylvia (S. Robinson, T. Keith, M. Moore, R. Tate), Vibration 570 (All Platinum) (Gambi, BMI)		99	93	5	TAKE FIVE—Al Jarreau (P. Desmond), Warner Bros. 8443 (Derry, BMI)
	32	35	ALL YOU GOT—Tyronne Davis (L. Graham), Columbia 3-10604 (Blackwood/Content, BMI)	★	66	2	BELLE—Al Green (A. Green, F. Jordan, R. Fairlay), Hi 77505 (Cream) (Jec/Al Green, BMI)		100	97	15	I'M AFRAID TO LET YOU INTO MY LIFE—Freddie Waters (T. Jarrett, R. Holmes, F. Waters), October 1011 (Ankh, ASCAP/All Night, BMI)
	33	32	I JUST WANT TO BE YOUR EVERYTHING—Audy Gibb (B. Gibb), RSO 872 (Sligwood/Unichappell, BMI)		67	12	YOU CAN DO IT—Arthur Prysock (Eve Sands, R. Cerinano, B. Weissman), Old Town OT 1002 (Every Little Tune/Eve Sands/Blen/ American Dream, ASCAP)					
					68	5	COULD HEAVEN EVER BE LIKE THIS—Idris Muhammad (D. Matthews), Kudu 939 (CTI) (Warner Bros. ASCAP)					



HEADS 2 PRODUCTION FIRMS

# Cordell Keys Acts With Labels

By JEAN WILLIAMS

LOS ANGELES—Lucky Cordell says the most important element in building artists' careers is coupling the act with a compatible label.

Cordell, a former radio executive, stepped out of broadcasting more than a year ago and into the music industry with two production firms, Trans America and Lucky, Inc.

He has brought home his first two recording efforts with Peter Brown's "Do You Wanna Get Funky With Me" (reported to be the first 12-inch 45 to sell \$1 million at the retail level) and T-Connection, both signed to the T.K. label.

According to Cordell, he is still placing his acts with labels, the newest being Morris Jefferson with Parachute Records, headed by former 20th Century Records boss Russ Regan and distributed by Casablanca.

On the other hand, Regan believes Jefferson's newly released "Spank Your Blank Blank" will be the record to not only launch the new label, but help introduce a new dance called the Spank.

Says Regan: "We're going to Chicago first because the town is already into doing the Spank, and we're looking for it to spread from there. We'll have Morris and dancers doing tv shows demonstrating the Spank."

"Simultaneously we will go to a total disco campaign with our disco representatives personally delivering the record to clubs across country." That will be backed up

with the usual merchandising aids, says Regan.

Cordell and his partner, Corey Wade, who is president of Trans America, has placed Jerline & Friends with United Artists and New Image with T.K.

Jerline Shelton and Maurice Commander are both Lucky, Inc.

and Trans America staff producers who produced "Spank Your Blank Blank."

Cordell is chairman of the board of Trans America which has signed Peter Brown and T-Connection and president of Lucky Inc. where the other acts are signed.

## Soul Sauce

Continued from page 36

hours to four hours with some announcers alternating.

"In certain time-slots we want a variety of announcers, which will give the audience a taste of different programming," says Love.

"We're going after progressive programming on an AM station," he continues. "We're trying to create a balance by playing r&b, blues, jazz and disco."

Steel Colony hosts the 6-10 a.m. show, followed by Fred Buggs, who recently joined the station in the 10 a.m.-2 p.m. slot, Yadan Khabir 2-6 p.m., Scharmaine Foster 6-10 p.m., alternating every two weeks in the 10 p.m.-2 a.m. slot are Henry Singleton and Jerry Love and Herman Amis takes over the 2-6 a.m. shift.

William Doneghy recently joined as station manager replacing Harvey Lynch.

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Gospel-Tone, a gospel label was

recently formed by Johnny Otis and ALA Enterprises Inc. (Laff Records). Otis is probably best known for his hit of about two decades ago titled "Willie And The Hand Jive."

On the other hand, Laff Records is best known for its "risque" comedy product. Laff's newest release is Richard Pryor's "Who Me I'm Not Him." Other comedy acts on the label are Richard & Willie, LaWanda Page and Wildman Steve.

Gospel-Tone's first LP release will be by the Cavaliers, with Otis producing.

\*\*\*

The Ohio Players joined New Wave group the Ramones on Don Kirshner's "Rock Concert" on Oct. 22.

"The Many Sides Of Black Music" is a free teaching kit, developed by the Carnation Co. for use in music classes in the Los Angeles inner city high schools.

Music by such noted industry persons as Stevie Wonder, Smokey Robinson, Quincy Jones, Lamont Dozier, Norman Whitfield and others is being readied for use.

The idea of the program is to provide the instructor with a basis for teaching musical composition in a manner relevant to black students.

The company feels the kit will help to develop the concepts and categories of music; broaden the awareness and appreciation of black contemporary music as an accomplished art form; develop the ability to listen critically and appreciate black music as a vital part of culture, and develop sound identification skills.

The kit includes five Motown LPs, a book with summaries of each LP, an instructors lesson plan and a four color wall poster.

The Carnation Co. is hosting an introductory party at the Bonaventure Hotel in Los Angeles on Friday (4).

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Remember... we're in communications, so let's communicate.

### European Tour Set In Rawls LP Push

LOS ANGELES—Lou Rawls has been set for a 2½ week promotional tour in Europe scheduled for Wednesday (26) through Nov. 14.

The singer's newest Philadelphia International LP "When You've Heard Lou, You've Heard It All," has been scheduled for a Wednesday (2) release date in the U.S. to coincide with his foreign tour.

While in Europe, Rawls has setup guests shots on Dutch, French and German national television. And while in England he will be a special guest at a CBS luncheon welcoming him to the country.

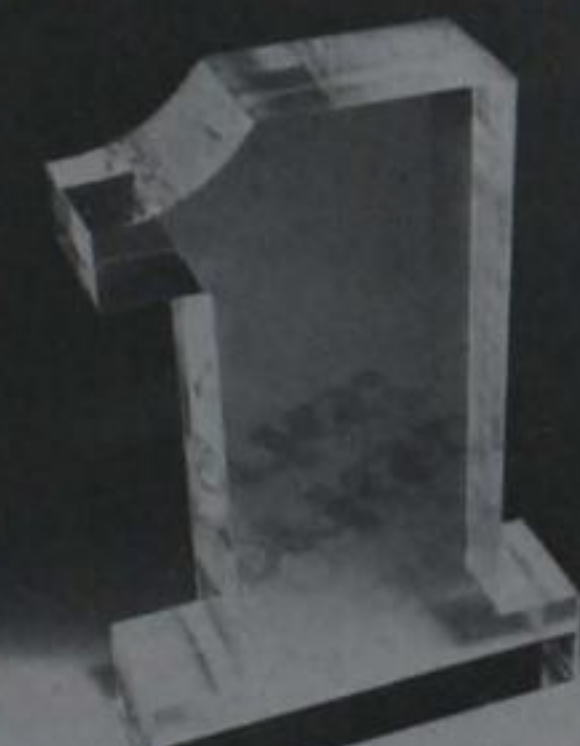
### Andrews Tour LP

LOS ANGELES—"Julie Andrews On Tour," is a live album of Andrews' recent concert tour of Japan, Hong Kong, Australia and New Zealand.

# Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	7		BARRY WHITE SINGS FOR SOMEONE YOU LOVE Barry White, 20th Century T-543	31	24	29	A REAL MOTHER FOR YA Johnny "Guitar" Watson DJM DJLPA7 (Amherst)
2	4	11	★	IN FULL BLOOM Rose Royce Whitfield WN 3074	32		NEW ENTRY	GOIN' PLACES Jackson, Epic PE 34835
3	3	9		BRICK Brek, Bang BLP 409 (WEBI)	33	35	14	DOROTHY MOORE Malaco 6353 (TK)
4	2	15		SOMETHING TO LOVE LTD. A&M SP 4646	34	28	16	PLATINUM JAZZ War, Blue Note BN-LA850-12 (United Artists)
5	5	16		TOO HOT TO HANDLE Heatwave, Epic PE 34761	35	33	21	ENCHANTMENT Roadshow RS-LA882-G (United Artists)
6	7	9		FEELIN' BITCHY Millie Jackson, Spring SPIG6715 (Polydor)	36	31	21	SWEET PASSION Aretha Franklin, Atlantic SD 19109
7	6	19		REJOICE Emotions, Columbia PC 34762	37	32	15	BENNY AND US Average White Band & Ben E. King, Atlantic SD 19105
8	8	8		STAR WARS & OTHER GALACTIC FUNK Meco, Millennium MNL P 8001 (Casablanca)	38	34	21	HAVIN' A HOUSE PARTY Willie Hutch, Motown M6-87451
★	12	4		ACTION Blackbyrds, Fantasy T9535	39	39	19	DEVIL'S GUN C.J. & Co., Westbound WB 301 (Atlantic)
10	11	13	★	SHAKE IT WELL Dramatics, ABC AB 1010	40		NEW ENTRY	MENAGERIE Bill Withers, Columbia JC 34903
★	15	5		BABY IT'S ME Diana Ross, Motown M7-890R1	41	51	2	TRUE TO LIFE Ray Charles, Atlantic SD 19142
12	9	31		COMMODORES Motown M7-884R1	42	41	23	TURN THIS MUTHA OUT Idris Muhammad, Kudu 34 (CTI)
13	13	22		I REMEMBER YESTERDAY Donna Summer, Casablanca NBLP 7056	43	48	3	FOREVER GOLD Isley Brothers, T-Neck PZ 34452 (Epic)
14	10	20		FLOATERS ABC AB 1030	44	59	2	REACH FOR IT George Duke, Epic JE 34883
★	21	4		SENT IT Ashford & Simpson, Warner Bros. BS3088	45	45	5	AALON Cream City, Arista AL 4127
16	16	8		PATTI LABELLE Epic PE 34847 (Columbia)	★	56	2	VILLAGE PEOPLE Village People, Casablanca 7054
17	14	25		RIGHT ON TIME Brothers Johnson, A&M SP 4644	47	42	12	THE TWO OF US Marilyn McCoo & Billy Davis Jr. ABC 1026
18	17	35		MAZE featuring FRANKIE BEVERLY Capitol ST 11607	48	46	16	OPEN UP YOUR LOVE Whispers, Soul Train BVL1-2270 (RCA)
19	18	20		LIFELINE Roy Ayers Ubiquity, Polydor PD-1 6108	49	44	21	FREE AS THE WIND Crusaders, ABC/Blue Thumb BT 6029
20	19	19		CARDIAC ARREST Cameo, Chocolate City CCLP 2003 (Casablanca)	50	49	13	INTO SOMETHING (Can't Shake Loose) O.V. Wright, Hi HLP 500 (Cream)
21	20	27		FRIENDS & STRANGERS Ronnie Laws, Blue Note BN-LA730-H (United Artists)	51	47	5	EDDIE KENDRICKS Slick, Tamla T-356
22	29	6		SECRETS Con Funk Shun, Mercury SRM-1-1180	52		NEW ENTRY	COCOMOTION El Coco, AVI 6012
23	25	20		LOOK TO THE RAINBOW AL JARREAU LIVE IN EUROPE Warner Bros. 282 3052	53		NEW ENTRY	LOVE IN ALL FLAVORS Ronnie Dyson, Columbia PC 34866
★	43	3		TURNIN' ON High Energy, Gordy G-978	54	55	3	BE HAPPY Kellee Patterson, Shadybrook SB 33-007
25	26	15		CHOOSING YOU Lenny Williams, ABC AB 1023	55		NEW ENTRY	BEHOLD THE MIGHTY ARMY New Birth, Warner Bros. BS 3071
★	36	4		COME GO WITH US Pockets, Columbia PC34879	56		NEW ENTRY	BEST OF TAVARES Tavares, Capitol ST 11701
27	30	4		ODYSSEY Odyssey, RCA APL1-2204	57		NEW ENTRY	THE SHOW MUST GO ON Four Tops, ABC AB 1014
28	22	30		GO FOR YOUR GUNS Isley Brothers, T-Neck PZ 34432 (Epic)	58	38	6	POWER AND LOVE Manchild, United Artists CHLA 7656
29	27	24		TRAVELIN' AT THE SPEED OF THOUGHT O'Jays, Philadelphia International PZ 34684 (Epic)	59	57	16	FIRST LADY Shirley Caesar, Roadshow RS-LA744-G (United Artists)
30	23	13		GOIN' PLACES Michael Henderson, Buddah BDS 5693 (RCA)	60	52	11	BELIEVE Mass Production, Atlantic SD 9918



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## WMMR Free-Form Form

PHILADELPHIA—WMMR, a Metromedia station that once was a national figure in progressive rock programming, has set out on the comeback trail by hiring Jerry Stevens, the program director who led it to fame and considerable fortune, as program director to re-create his former free-form success.

Dominic Fioravanti, general manager, returned Stevens to his former post Oct. 17. He replaces Paul Fuhr, who held the post for a year while the station tried, with little success, to ward off the inroads being made by WYSP on one side of the FM dial and WFIL on the other side.

WMMR is boxed in between the other two stations with all three being on the heels of each other. It was Stevens back in 1970 who put WMMR on the progressive rock course that led to the top of the rating books until WYSP crowded the station out last year.

Stevens had left after 5½ years to freelance as a record and radio consultant after a spell at WCAU-FM here, where he developed the station's present disco music format.

Stevens first made his mark on the local radio scene about a dozen years ago when the old WIBG was the forerunner in rock 'n' roll record spinning—a position it held for many years until WFIL took over and still reigns supreme.

At WMMR, Stevens has no intentions of creating any new musical format for the station, rather to introduce a free measure of creativity in presenting the present music so that WMMR will have an individuality all of its own.

"At the present time," says Fioravanti, "it is not unusual to find all three stations—so close to each other on the radio band—playing not only the same kind of music but listeners even hearing the same selection at the same time.

"We look to Jerry Stevens to establish a new pattern for presenting these same selections in a way that will be distinctively WMMR so that the listener will be able to distinguish our station above all the others."

While Stevens will be going through a re-evaluation process as a beginning, one of the first steps will be to step up the sound to give the station a higher energy level, putting it on par with the other stations.

Stevens says also that he plans to have greater input on the part of the disk jockeys. Greater emphasis will be given to develop the spinners as station personalities, and they will also be given a voice in the programming of the records. While the final choice will be up to Stevens, the deejays, Stevens says, will have an opportunity to voice opinions and participate in the decisions made.

Also up for re-evaluation is the station's policy of concert broadcasts. While WMMR pioneered in such broadcasts and they played an important part in building the progressive rock audience, all the other stations have "gotten into the act" with the result that the novelty appeal is completely lost now.

While WMMR will continue to broadcast concerts, Stevens says he will be more discriminating as to the artists who will rate 60 or 90 minutes

of air time. He will also be more selective as to the time periods concerts will be slotted.

In his efforts to "custom-craft the station to reflect the Philadelphia market," Stevens says that special attention will be given to the recordings made by local groups.

The "breaking" of a record will be secondary, Stevens says. The emphasis will be on providing good local talent a sounding board, but based entirely on the quality of the product.

While WMMR now enjoys a leading role with the 25-to-30 age market, Fioravanti says the prime target will be the 18-25 age bracket, which WYSP has cornered. "We want the

(Continued on page 40)

## New On The Charts

Chic  
"Dance, Dance, Dance"—★

This pop and soul chart record, which is subtitled "Yowsah, Yowsah, Yowsah" to convey its loose, informal, goodtime appeal, has been No. 1 for the past three weeks on Billboard's national disco action chart.

It was cut by the seven-member group last summer under the direction of Mark Kreiner and his MK Productions. It was then peddled to a variety of labels, with Buddah ultimately releasing a 12-inch promotional disco disk on it, though reportedly without securing a written or oral contract with the group.

When the song became a hit in the New York discos, Atlantic signed the group, and has now released "Dance, Dance, Dance" in four configurations, all with different edits: commercial and disco 12-inch disks and commercial and radio seven-inch singles.

It is the first time Atlantic has released a \$2.98 12-inch disco disk commercially, after releasing more than 40 12-inchers for promotional purposes since 1975.

Atlantic also has exclusive rights for Chic's debut LP, which will be released in early November.

Chic is headed by Kenny Lehman (woodwinds), Bernard Edwards (bass) and Nile Rodgers (guitar), who arranged and produced all of the songs on the LP for Turtle Productions, of which they are principals. It is rounded out by Tony Thompson (drums), Andy Schwartz (keyboards) and vocalists Norma Jean and Claire Bette.

The group is managed by Stephen Bessin of New York, (212) 575-1060. Since the members of the group are basically studio musicians, there is no booking agent at this time.

### M.G. KELLY OVERVIEW

## DJs Find New Freedom At KHJ

*EDITOR'S NOTE: This is the second installment of an in-depth interview with M.G. Kelly, air personality at KHJ, Los Angeles. The interview is conducted by Claude Hall, Billboard's radio-television editor.*

HALL: As a disk jockey, what kind of character voices can you do?

KELLY: I can do a few impressions. My radio career has really helped me in acting. And also I do a lot of commercials voiceover work. I'm doing about 80% of the radio spots for Capitol Records the "Beatles Live" album, plus albums by Bob Seger, the Sylvers and Helen Reddy.

H: Do you cue your own records in the radio's studios?

K: Well, now we're running our own board. We got rid of the engineers on that part of it, but they're doing the production on everything. We're all on cart, we don't play records anymore. I kind of like the situation. You don't have an engineer staring across at you. Often, in those operations, the disk jockey gets to playing the show to him. You know, you're waiting for a laugh from him and you don't get it—you feel bad and you screw the next thing up. Also, everything's pretty well written out for us at KHJ. Not the jokes, but the commercials.

H: The one-liners aren't written up?



**RADIO TAKEOVER**—Peter Wolf and Magic Dick of the J. Geils Band do a radio show from the studios of WWWW in Detroit after a live performance at Cobo Hall. From the left: Jim Donnelly, road manager of the group; Gail Parenteau of Bamboo Productions concert promoter, and temporary air personalities Peter Wolf and Magic Dick.

K: Well, actually what program director Michael Spears does now is just give us a basic thought, like "Joe Blow from Anaheim won \$2000 in cash and he's happy" and we take that and work with it.

H: But before there was a...  
K: There was a certain point at KHJ where if you didn't read something a certain way...

H: Paul Drew used to call on the phone.

K: Paul Drew and I really have always had a good rapport. He's never called and complained about anything, he's always been right behind me and right after he saw "A Star Is Born" he called and said "M.G., you're a star." And he said, "Do more movies" and all this stuff and I thought "Great, when do I take the time off to do them?"

I had to turn down a part about a week ago. It was a lead and it was an independent film and I had to turn it down because it wouldn't really pay enough for me to quit KHJ and I don't want to quit KHJ. I want to keep on working there and I want to also keep doing the films. I think it would be important to KHJ to have an actor on the radio station. I hope they realize that.

H: Well, Paul Cassidy at KTNQ once told me about that film that Don Steele did, "Grand Auto Theft," and he said "That's a 60-minute commercial for us." Gary Owens has tied in his television thing and it works to KMPC's benefit.

K: And KMPC really understands that. Well, at KHJ they want you to be KHJ all the way and I understand that and when I'm there, I give them total concentration. But I have got to keep outside activities going; it's just something I've got to do.

H: Well, at some point you'll be over-the-hill as a disk jockey.

K: Yeah, I know, but I'm still young.

H: You can stretch a career up to 56 like a Bill Ballance of Cliff Haynes.

K: I don't think my interest would carry that far. I'm still interested in radio, but if I can't act, I'm not going to be happy with it. I got some things coming up, some very important career moves—I've got a film coming up with Sylvester Stallone called "Hell's Kitchen." He personally asked me if I'd do it and I said, "Send me a script!" So, I'm waiting on that.

H: Can you act young as well as...  
K: My acting age can range any-

where from playing the priest part in "The Enforcer" to... look at this picture, they made me up to look 35... and then in "A Star Is Born" I looked about 20. So, I can play anywhere from about 19 to 35.

H: In regard to radio, how does it feel to come out of Oklahoma into a KHJ? You came up pretty fast.

K: I really did. My whole career since KOMA has only been five years.

H: Even Charlie Tuna didn't come up that fast, I think.

K: No, Tuna was there in 1963 or 64 at KOMA. In fact, we got into a thing the other day. I'm always kidding him about his billboards. He's got these billboards all over town. Michael Spears had a birthday party up in the conference room recently and everybody was signing the card and what I wrote on the card was "Happy Birthday, Michael, I'll give you a present as soon as I get billboards all over the city, signed M.G. Kelly." But Charlie just came to the station and I understand they want to market him and everything.

Don Whittemore, my manager, has told Michael many times, "We understand you want to market Charlie. We understand that, but M.G.'s been there for going on four years. He's in two of the hottest flicks this year and got more coming up. Shouldn't you do something with him?"

I guess they're thinking about it. I don't know. Michael's done a hell of a job, too. He's turned that station around.

H: Has the atmosphere changed now? Is it better?

K: Yeah, it really is. For a while, it got really so nobody cared anymore. I think we were going down the tubes. I don't know if there was any one particular problem that was causing it. But Michael came in and gave a good attitude to the place and changed the format around and made it more loose.

(Continued on page 106)

### Ohio WYAN Shifts To Country Format

UPPER SANDUSKY, Ohio—WYAN, an FM operation known as Y-96 here, has switched to a country music format, according to general manager Bob Britt. Air staff features Dale Wolfe 6-10 a.m., Chuck Maas 10 a.m.-3 p.m., Alice 3-7 p.m., Mitch Morrison 7-midnight, and Mark McConnell all night with Tom Mitchner on weekends.

### KMGC Goes Rock

DALLAS—KMGC, a 100,000-watt operation here, is now featuring the automated mellow rock format—"Beautiful Rock"—developed by Burns Media Consultants, Los Angeles, and marketed by TM Programming, Dallas. Doyle Peterson is general manager of the station, which previously featured a religious format.

## Burns Media Firm Hosting 3-Day Forum

LOS ANGELES—Burns Media Consultants, a broad-based radio programming and consulting firm headed here by George and Judy Burns, will conduct "The Burns Media Program Studies Seminar" Nov. 30-Dec. 1 at the Casa Sirena Marina Hotel, Channel Islands Harbor, Oxnard, Calif.

Heralded as a "school" with three days of highly-structured learning rather than a convention, the enrollment will be limited. Each day will begin at 8:30 a.m. in a "think tank" atmosphere with such faculty as

both George and Judy Burns; Nick Anthony, president of Computer Broadcast Services, Los Angeles; Jim Loupas, a consulting engineer based out of Indiana; Ron Nickell, vice president of TM Programming, Dallas, and Tom Rounds, president of the radio syndication firm of Watermark Inc., Los Angeles.

Others on the faculty include Gerald S. Blum, general manager of WQXI in Atlanta; Richard Ferguson, general manager of WEZN in Bridgeport, Conn.; songwriter-singer Peter McCann; attorney Thomas Schattenfield, general counsel for the National Radio Broadcasters Assn., Washington; Robert A. Wilson of the graphics design firm of Robert A. Wilson Assoc.; news consultant Norman Woodruff, and music authority Sylvia J. Clark of Burns Media Consultants. Bill Moyes, president of the Research Group, San Luis Obispo, Calif., will also be on hand.

Topics to be discussed will range from proper use of memos, understanding needs and problems of other departments in a radio station, development of empathy, how to manipulate ratings, general music theory to evaluate music, how to use music for long hour listening, etc. Automation will be discussed, along with evaluation of FCC requirements, general theory of graphics for promotion campaigns, the use of special programs and research.

### HOW'D YA LIKE TO GET IT EVERY NIGHT?

Would you settle for once a month? Then subscribe to the "in" comedy sheet, "Dave Spector Comedy." If you subscribe these are the goodies your greedy hands can get hold of: 1) Larry Lujack's hilarious horoscopes look on rock radio "SUPERJOCK" with photos (worth \$6.95) 2) your choice of ONE of the following: A, a 2 hr. aircheck of Fred Whelan on WFTS (probably the funniest jock anywhere) plus Lujack rolling on WLS. Some honey. OR B, brand new 90 min. check of L.A. radio—all the famous jocks on KHJ, KTNQ, KMPC, etc. Good quality! OR C, 2 hr. tape of M.F. radio with EIGHTEN stations incl. WABC, 99.5 etc. (Name "76" Specify A, B, or C only) 3) a whole mess of scabbe hysterical back issues. 4) a WLS survey and others plus copies of interesting radio articles etc. Remember all four items, look, choice of aircheck, back issues, surveys etc. are included FREE with subscription. One year of 12 monthly issues just \$25! What's a lousy 25 bucks when you're getting payola? More important, my sheet is the best & cheapest. All other services are a waste of money, rip-off city, and highly so-called, etc. the big ones. Besides typical jokes better than Carson, each issue has regular features, hits, song tags and exclusively unique radio news & gossip. If you want a carry over/printed service go elsewhere. Subscription and your 1st issue and information 4 goodies are mailed within 48 hrs! Free scabbe sample available but they cost time & expense so only SERIOUS requests please. Since sending samples are a better (you'll love it anyway) there's a bonus for anyone mailing in \$25 right off the bat. You'll get 3 extra free months on your subscription! So why not join the more than 520,000 jocks who've already subscribed? Absolutely NOBODY can top me in quality, price and personalized service. So friends, send in your check and I promise your ratings will increase, (providing you also run a \$10,000 cash contest) be hit DAVE SPECTOR COMEDY, 48th Floor, John Hancock Center, 175 E. Delaware, Chicago 60611



# THE OZARK MOUNTAIN DAREDEVILS

*Don't Look Down*



A new straight-ahead hammer-to-the-floor 16-wheeled musical extravaganza from the Daredevils of rock & roll. Take a spin with the Ozark Mountain Daredevils.

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**On A&M Records and Tapes.**

Produced by Dave Kershnerbaum



# Vox Jox

By CLAUDE HALL

LOS ANGELES—There seems to be some discontent inside the Country Music Assn. And this was clearly in evidence during the annual WSM Birthday Celebration in Nashville. Over the past few years, the convention had grown enormously large. Then another convention was started for the fans and, supposedly, the convention that was left in October was to be just for industry folks.

But, because of the success of the Country Music Assn. at making country music a worldwide phenomenon, the October meeting shows

promise of expanding beyond the length of its belt—there were absolutely too many parties and events to attend even a smattering of them and some of the shows were at Opryland and others in the Municipal Auditorium in town, meaning you needed a car to go back and forth. And now the convention, once a four-day event, now stretches beyond the boundaries of a week.

Worse of all, the convention had lost a lot of heart. No longer can you stumble down those worn, but friendly hallways of the now gone

Andrew Jackson Hotel and in a matter of hanging out a few hours see all of your friends. The convention is scattered out now and there is no focus point.

That's why, in my opinion, such groups as the Federation of International Country Air Personalities sprung up and are growing. On the evening of Oct. 14 at the Hyatt Regency Hotel in Nashville, I had the pleasure of attending its second annual dinner. Frankly, I thought I'd been sort of stuck with a ticket, because I honestly wanted to catch

Johnny Cash, who was performing at the CMA banquet at the Municipal Auditorium.

But I soon forgot all about the CMA affair. There was lots of action and fun at the Federation's dinner, which was attended by around 400 people. Most of the major country music air personalities and program directors were at the event—the legendary **Eddie Hill, Biff Collie, Hugh Cherry, Billy Parker, Charlie Douglas, T. Tommy Cutrer** was emcee of the entertainment. In the audience was the legendary **Cliffie**

**Stone**, once a disk jockey but more recently a record producer; **Waylon Jennings, Charley Pride, and Mommy Cash** was there watching **Tommy Cash** perform as part of the Monument Records show rather than watching her other son perform at the CMA banquet. And the entertainment, provided by **Fred Foster**, president of Monument Records, got underway after the late **Lowell Blanchard** of WMOX in Knoxville, Tenn., and **Hugh Cherry** were inducted into the Country Music Disk Jockey Hall of Fame. **Tommy Cash**, backed by his own band featuring **Wayne Gray** on guitar, sang eight tunes, including excellent versions of his first Monument hit "Cowboy And The Lady" and "There's More To Her Than Meets The Eye." Gray, playing an electric guitar with a bow like a cello, did a very unique "Orange Blossom Special." **Laney Smallwood** only sang two songs, but her "Little Girls Need Daddies," which she wrote, was good.

**Charlie McCoy**, who'd put together the "house band" which included **Si Edwards** of **Barefoot Jerry** on guitar, **Roger Hicks** of the **Sonny James Band** on bass, and **Russ Hicks** on steel, did some phenomenal work on harmonica. McCoy can do no wrong, but the last of his three tunes was a boogie that was absolutely dynamite.

**Larry Gatlin**, with brother **Steve Gatlin** on bass and brother **Tudy Gatlin** on acoustic guitar, and a couple of friends, put on one hell of a show, singing "Broken Lady," "Statues Without Hearts," "I Don't Want To Cry," and a couple of others, was fantastic. The vocal harmonies between the three brothers is so perfect that you keep waiting for something that they can't do, but it turns out that they can, whether it's hitting high or low notes.

**Connie Smith**, who told everyone that she'd been spending most of her time lately raising babies and dedicated "It Pleases Me To Please You" to her husband **Marshall**, did eight tunes including "Once A Day" which she claimed she'd sung once a day for 13 years, was in better voice than in years. Backed by a seven-piece band, including **Charlie McCoy**, and four vocalists, she proved extremely superb at MOR-flavored ballads.

After a McCoy return (though he'd not left the stage much that evening) to the mike for a couple of tunes, the living legend **Ernest Tubb** mounted the stage for just three tunes, including "Waltz Across Texas" and his 34-year-old hit "Walking The Floor Over You." Tubb is still one of the best entertainment buys in the world and singing with the same magical inflections that paved his way to national fame 34 years ago.

(Continued on page 42)

## THANK YOU FROM THE BAND YOU VOTED #1 IN THE BAY AREA FOR THE 1977 "KSAN/ DON WEHR MUSIC CITY 'BIG PLAYOFF'".

DAVID ALLEN  
AMPEX  
DENNIS EROKAN  
BILL GRAHAM  
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SHELLEY HIGGINS  
PAUL KANTNER  
KSAN-FM

PEAVEY  
THE RECORD PLANT  
BRIAN ROHAN  
DAVID RUBINSON  
JOEL SELVIN  
MERRILL SHINDLER  
BONNIE SIMMONS  
DON WEHR



### Free-Form Form

• Continued from page 38

listeners to grow up with the station," Fioravanti says.

"In developing a well-defined personality for WMMR with the new pattern to be developed, we will be able to attract again the 18-25 audience not only from our neighboring stations, but especially the many who are now coming over to FM from the AM band."

Fioravanti points out that as the 12 to 18 bubble-gum set grows up, the listeners are moving over to the FM band. The big audience up for grabs is that coming over from the AM stations.



# CHEECH Y CHONG'S BLOAT ON

FEATURING THE  
BLOATERS



8-50471



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# Rock Singles Best Sellers

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As Of 10/24/77

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

1	YOU LIGHT UP MY LIFE—Debbie Boone, Warner/Curb 8446	21	HEAVEN'S JUST A SIN AWAY—The Kendells—Ovation 1103
2	KEEP IT COMING—K.C. & the Sunshine Band—TK 1023	22	JUST REMEMBER I LOVE YOU—Firefall—Atlantic 3420
3	STAR WARS—Meco—Millennium 604 (Casablanca)	23	ON AND ON—Stephen Bishop—ABC 12260
4	NOBODY DOES IT BETTER—Carly Simon—Electra 45413	24	A PLACE IN THE SUN—Pablo Cruise—A&M 1976
5	DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle—United Artists 1016	25	WE JUST DISAGREE—Dave Mason—Columbia 3-10575
6	COLD AS ICE—Foreigner—Atlantic 3410	26	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century 2350
7	THAT'S ROCK-N-ROLL—Shaun Cassidy—Warner/Curb 8423	27	SIGNED, SEALED, DELIVERED (I'm Yours)—Peter Frampton—A&M 1972
8	SWAYIN' TO THE MUSIC (Slow Dancin')—Johnny Rivers—Big Tree 16094	28	DON'T STOP—Fleetwood Mac—Warner Bros. 8413
9	HEAVEN ON THE 7TH FLOOR—Paul Nicholas—RSO 878 (Polydor)	29	YOU MAKE LOVIN' FUN—Fleetwood Mac—Warner Bros. 8483
10	THE KING IS GONE—Ronnie McDowell—Scorpion 135 (GRT)	30	HANDY MAN—James Taylor—Columbia 3-10557
11	I FEEL LOVE—Donna Summer—Casablanca 884	31	BLUE BAYOU—Linda Ronstadt—Asylum 45431
12	WE'RE ALL ALONE—Rita Coolidge—A&M 1965	32	HOW DEEP IS YOUR LOVE—Bee Gees—RSO 882
13	SHE DID IT—Eric Carmen, Arista 0266	33	TELEPHONE LINE—Electric Light Orchestra—United Artists/Jet 1000
14	BOOGIE NIGHTS—Heatwave—Epic 8-50370	34	FLOAT ON—Floaters—ABC 12284
15	BABY, WHAT A BIG SURPRISE—Chicago—Columbia 3-10620	35	ISN'T IT TIME—Babys—Chrysalis 2173
16	STAR WARS (Main Title)—London Symphony Orchestra—20th Century 2345	36	HARD ROCK CAFE—Carole King—Capitol 4455
17	I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb—RSO 872	37	BEST OF MY LOVE—Emotions—Columbia 3-10544
18	BRICK HOUSE—Commodores—Motown 1425	38	JUNGLE LOVE—Steve Miller—Capitol 4466
19	DAY BREAK—Barry Manilow—Arista 273	39	IT WAS ALMOST LIKE A SONG—Ronnie Milsap—RCA 10976
20	SEND IN THE CLOWNS—Judy Collins—Elektra 45253	40	CAT SCRATCH FEVER—Ted Nugent—Epic 8-50425

# Rock LP Best Sellers

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As Of 10/24/77

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

1	RUMOURS—Fleetwood Mac—Warner Bros. BSK 3010	21	ELVIS PRESLEY—Aloha, From Hawaii—RCA VPSX 6089
2	MOODY BLUE—Elvis Presley—RCA AFL 1-2428	22	THEIR GREATEST HITS 1971-1975—Eagles—Asylum 7E-1052
3	SHAUN CASSIDY—Shaun Cassidy—Warner/Curb BS 3067	23	LITTLE QUEEN—Heart—Portrait/CBS JR 34799
4	SIMPLE DREAMS—Linda Ronstadt—Asylum 6E-104	24	WELCOME TO MY WORLD—Elvis Presley—RCA AT01-2274
5	STAR WARS/SOUNDTRACK—20th Century 2T 541	25	A PLACE IN THE SUN—Pablo Cruise—A&M SP 4625
6	FOREIGNER—Foreigner—Atlantic SD 18215	26	COMMODORES—Motown M7-884R1
7	ELVIS IN CONCERT—Elvis Presley—APL2-2587	27	DAYTIME FRIENDS—Kenny Rogers—United Artists UA-LA754G
8	BOOK OF DREAMS—Steve Miller Band—Capitol SO 11630	28	A STAR IS BORN/ORIGINAL SOUNDTRACK RECORDING—Barbra Streisand & Kris Kristofferson—Columbia JS 34403
9	CHICAGO XI—Chicago—Columbia JC 34860	29	SUPERMAN—Barbra Streisand—Columbia JC 34830
10	BOSTON—Epic PE 34188	30	ELVIS SINGS "THE WONDERFUL WORLD OF CHRISTMAS"—Elvis Presley—RCA ANL1-1936
11	ANYTIME... ANYWHERE—Rita Coolidge—A&M SP 4616	31	HOW GREAT THOU ART—Elvis Presley—RCA LSP 3758
12	LIVE—Barry Manilow—Arista AL 8500	32	LOVE YOU LIVE—Rolling Stones—Rolling Stone COC 29001 (Atlantic)
13	ELVIS GOLDEN RECORDS—RCA LSP-1707	33	OL' WAYLON—Waylon Jennings—RCA APL1-2317
14	GREATEST HITS VOLUME II—Elton John—MCA 3027	34	JIT—James Taylor—Columbia JC 34811
15	ELVIS AS RECORDED LIVE AT MADISON SQUARE GARDEN—Elvis Presley—RCA LSP-4776	35	WE MUST BELIEVE IN MAGIC—Crystal Gayle—United Artists UA-LA771G
16	CAT SCRATCH FEVER—Ted Nugent—Epic PE 34700	36	AJA—Steely Dan—ABC AB 1006
17	LIVE—Foghat, Bearsville BRK 6971 (WB)	37	HERE AT LAST... LIVE—Bee Gees—RSO ZS-2-3901 (Polydor)
18	HOTEL CALIFORNIA—Eagles—Asylum 7E-1084	38	LET'S GET SMALL—Warner Bros. BSK 3090
19	I'M IN YOU—Peter Frampton, A&M 4704	39	I ROBOT—Alan Parsons Project—Arista AB 7002
20	YOU LIGHT UP MY LIFE—Soundtrack—Arista AB-4158	40	PART 3—K.C. & The Sunshine Band—TK 605

## Wonderland Pushing Crosby's Kiddie LPs

NEW YORK—Wonderland Records is mounting a promotion campaign for three LPs recorded by Bing Crosby specifically for children. Bob Goemann, vice president marketing, says the three albums are "How Lovely Is Christmas," "Ali Baba And The 40 Thieves," and

"Mother Goose Songs." All three carry a suggested list price of \$2.98.

Promotion for the LPs will include consumer print ads with distributors and racks. Header cards are also in the works and should be available soon, says Goemann.

# Radio-TV Programming

## Vox Jox

Continued from page 40

There was more than just entertainment at the dinner, however. There was comradery.

And there was also some displeasure voiced from time to time against the establishment. T. Tommy Cutrer said it all: "Like more of you, I'm kinda hacked off, too, at the outfit down the street... a few of us about 25 years ago started what we called a disk jockey association. The CMA took it over and look what it's become... let's put the disk jockey back into the DJ convention."

★ ★ ★

Among old friends I got to see again during the jaunt were Lee Davis Jr., now executive vice president of WCUB in Manitowoc, Wis., who was at the annual convention of the National Radio Broadcasters Assn. in New Orleans; Mike Hoyer, Dale Eichor, George Hamilton IV, Dan McKinnon, Jonathan and Nancy Fricke, Charlie Douglas, Hugh Cherry, Biff Collie, and Peter McLane. And meeting Eddie Hill and T. Tommy Cutrer for the first time (though I'd listened to each man countless hours over the years) was absolutely the highlight of the trip. I used to stay awake all night long just to hear Hill, when he originated the all-night show on WSM, Nashville, that became the path-blazer for all of the so-called trucker shows on country music stations coast-to-coast.

★ ★ ★

Frank Zappa will be one of the speakers at the eighth annual Loyola National Radio Conference in Chicago at the Sheraton Hotel Nov. 4-6. For more details on the conference, call Joe Bianco, 312-338-9582.

## Bubbling Under The HOT 100

101	NATIVE NEW YORKER, Odyssey, RCA 11129
102	THE WHOLE TOWN'S LAUGHING AT ME, Teddy Pendergrass, Epic 3633
103	SAN FRANCISCO, YOU'VE GOT ME, Village People, Casablanca 896
104	EAST BOUND & DOWN, Jerry Reed, RCA 11056
105	JUST FOR YOUR LOVE, Memphis Horns, RCA 11064
106	FUNK, FUNK, Cameo, Chocolate City 011 (Casablanca)
107	ROLLING WITH THE FLOW, Charlie Rich, Epic 8-50392
108	LOVE IS SO GOOD, Z.Z. Hill, Columbia 3-10552
109	JUST LET ME HOLD YOU FOR A NIGHT, David Ruffin, Motown 1920
110	FROM HERE TO ETERNITY, Georgio, Casablanca 897

## Bubbling Under The Top LPs

201	STYX, Equinox, A&M SP 4559
202	MANHATTANS, It Feels So Good, Columbia PC 34450
203	MEMPHIS HORNS, Get Up & Dance, RCA APL1-2198
204	GOLDEN EARRING, Live, MCA 28009
205	JERRY REED, East Bound & Down, RCA APL1-2516
206	OUTLAWS, Arista 4092
207	SOUNDTRACK, Smokey & The Bandit, MCA 2099
208	EDDIE HENDERSON, Comin' Through, Capitol ST 11671
209	ST. TROPEZ, Je T'aime, Butterfly, FLY 002
210	PABLO CRUISE, A&M SP 4528

# Billboard Top 50

Billboard SPECIAL SURVEY For Week Ending 10/29/77

# Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	13	JUST REMEMBER I LOVE YOU Firefall, Atlantic 3420 (Stephen Stills, BMI)
2	2	7	WE'RE ALL ALONE Rita Coolidge, A&M 1965 (Boz Scaggs, ASCAP)
3	3	6	HOW DEEP IS YOUR LOVE Bee Gees, RSO 882 (Polydor) (Stigwood/Umichappell, BMI)
4	4	9	YOU LIGHT UP MY LIFE Debbie Boone, Warner Brothers 8446 (Big Hill, ASCAP)
5	5	9	BLUE BAYOU Linda Ronstadt, Asylum 45431 (Acuff-Rose, BMI)
6	7	12	DON'T IT MAKE MY BROWN EYES BLUE Crystal Gayle, United Artists 1016 (United Artists, ASCAP)
7	8	6	DAYBREAK Barry Manilow, Arista 0273 (Kamokozi/Angel dust, BMI)
8	9	6	BABY, WHAT A BIG SURPRISE Chicago, Columbia 3-10620 (Polish Prince, ASCAP)
9	6	17	NOBODY DOES IT BETTER Carly Simon, Elektra 45413 (United Artists, ASCAP/Unart, BMI)
10	10	5	YOUR SMILING FACE James Taylor, Columbia 3-10602 (Country Road, BMI)
11	12	7	CHANGES IN LATITUDES, CHANGES IN ATTITUDES Jimmy Buffett, ABC/Dot 12305 (Coral Reefer/Outer Banks, BMI)
12	14	10	MY FAIR SHARE Seals & Crofts, Warner Bros. 8405, (Warner Bros., ASCAP/Warner-Tamerlane, BMI)
13	20	4	SLIP SLIDIN' AWAY Paul Simon, Columbia 3-10630 (Paul Simon, BMI)
14	24	4	GONE TOO FAR England Dan & John Ford Coley, Atlantic 16102 (Dawnbreaker/Cold Zinc, BMI)
15	29	3	HERE YOU COME AGAIN Dolly Parton, RCA 11123
16	18	5	THE HAPPY GIRLS Helen Reddy, Capitol 4487 (Almo/Irving, ASCAP/Buggerlugs, BMI)
17	11	29	ON AND ON Stephen Bishop, ABC 12260 (Stephen Bishop, BMI)
18	19	20	IT WAS ALMOST LIKE A SONG Ronnie Milsap, RCA 10976 (Chess/Casa David, ASCAP)
19	13	9	CIRCLES Captain And Tennille, A&M 1970 (Moonlight and Magnolias)
20	28	4	CALLING OCCUPANTS OF INTERPLANETARY CRAFT Carpenters, A&M 1978 (Klaatons/Welbeck, ASCAP)
21	30	4	SEND IN THE CLOWNS Judy Collins, Elektra 45253 (Beautiful/Reclamation, ASCAP)
22	27	5	FAIR GAME Crosby, Stills & Nash, Atlantic 3432 (Gold Hill, ASCAP)
23	23	9	HEAVEN ON THE 7th FLOOR Paul Nicholas, RSO 878 (Polydor) (Keyboard Pendulum/Chappell, ASCAP)
24	16	16	SWAYIN' TO THE MUSIC (Slow Dancin') Johnny Rivers, Big Tree 16094 (Atlantic) (Warner Bros., ASCAP)
25	25	7	CRYING IN MY SLEEP Art Garfunkel, Columbia 3-10608 (Cahopy, ASCAP)
26	17	11	THE LIGHT OF MY LIFE Starland Vocal Band, RCA 11067 (Cherry Lane, ASCAP)
27	21	11	STAR WARS TITLE THEME Meco, Millennium 604 (Casablanca) (Fox Fanfare, BMI)
28	15	9	IT'S IN HIS KISS (The Shoop Shoop Song) Kate Taylor, Columbia 3-10596 (Hudson Bay, BMI)
29	31	5	WE JUST DISAGREE Dave Mason, Columbia 3-10575 (Manitowoc, BMI)
30	33	7	SHE DID IT Eric Carmen, Arista 0266 (C.A.M., BMI)
31	46	2	BABY COME BACK Player, RSO 879 (Polydor)
32	22	20	DON'T WORRY BABY B.J. Thomas, MCA 60735, (Irving, BMI)
33	36	5	LOVER'S HOLIDAY Englebert Humperdinck, Epic 8-50447 (Silver Blue, ASCAP)
34	26	14	DAYTIME FRIENDS Kenny Rogers, United Artists 1027 (Ben Peters, BMI)
35	32	19	WAY DOWN Elvis, RCA 10998 (Ahab, BMI)
36	35	8	SILVER LADY David Soul, Private Stock 45163 (Almo/Macaulay, ASCAP)
37	NEW ENTRY		GETTIN' READY FOR LOVE Diana Ross, Motown 1427 (Baintree/Snow/Golde's Gold, BMI)
38	NEW ENTRY		YOU MAKE LOVIN' FUN Fleetwood Mac, Warner Bros. 8483 (Gem Too, BMI)
39	40	10	I BELIEVE YOU Dorothy Moore, Malaco 1042 (TK) (Musicways/Flying Adrissi, BMI)
40	NEW ENTRY		STILL THE LOVIN' IS FUN B.J. Thomas, MCA 40812 (Home Sweet Home, BMI)
41	42	10	KEEP IT COMIN' LOVE K.C. & The Sunshine Band, TK 1023 (Sherlyn/Harrick, BMI)
42	43	7	MY EYES GET BLURRY Kenny Nolan, 20th Century 2352 (Kenny Nolan, ASCAP)
43	NEW ENTRY		THE WAY I FEEL TONIGHT Bay City Rollers, Arista 272 (Rosewater/Careers, BMI)
44	NEW ENTRY		I GO CRAZY Paul Davis, Bang 733 (Web IV) (Web IV, BMI)
45	45	5	TEN TO EIGHT David Castle, Parachute 501 (Casablanca) (Unart, BMI)
46	47	2	MONEY, MONEY, MONEY Abba, Atlantic 3434
47	NEW ENTRY		AS Stevie Wonder, Tamla 4231 (Motown) (Jobete/Black Bull, ASCAP)
48	48	4	THEME FROM STARKY & HUTCH Rhythm Heritage, ABC 12273 (Spellgold, BMI)
49	NEW ENTRY		FALLING LeBlanc & Carr, Big Tree 16100 (Atlantic)
50	NEW ENTRY		SENTIMENTAL LADY Bob Welch, Capitol 4479 (Warner Bros., ASCAP)



## THERE'S STRENGTH IN STARWOOD.

Starwood has begun their Columbia recording career in a most sensational way.

Their album is strong from beginning to end...without a wasted track.

Some of it rocks...some of it is impassioned and beautiful... all of it is worth playing time after time.

**"Starwood!"  
A unique accomplishment  
you'll appreciate,  
on Columbia Records and Tapes.**

Produced by Bruce Botnick and Terry Powell.

Management: Aspen Recording Society,  
William E. McEuen and Bill Roberts.



PC 34785

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...ned Toronto to pick up a gold record award from the Canadian Recording Industry Assn. "Buck Owens 20 Greatest Hits" was released through Tee Vee International. Among those at the ceremony were Jack McFadden, Owens' personal manager; Ed LaBueik, president of Tee Vee International; record distributors from the U.S. and Canada; and representatives of the Canadian Recording Industry Assn.

Nashville, with the Midwest and Northwest as possibilities for extra attention. "When anybody begins to develop strength in a market, we'll double and triple our concentration and come in with heavier radio spots," comments Lusk.

Initial allocations for 1,000 LP jackets for display are being made and reorders are possible, according to George Balos, merchandising manager for Phonogram.

The organization asks that interested performers or their record labels submit a record with biography and photo. Selected acts must have a commercially released record that they can perform in English and the performance must be country in nature.

Material should be sent to the CMA International Committee, 7 Music Circle North, Nashville, Tenn. 37203.

eral point of purchase program and an in-depth print advertising blitz utilizing the "Music City Music Train" theme before CBS executives meeting in Nashville during the label's annual marketing meeting held Oct. 15 at the Hyatt Regency.

The latest addition to a successful 1977 campaign year, that generated new billing records and provided many new marketing concepts for CBS, is "generic in stature," notes



...anager for Elvis Presley and former man-  
man of the year award from the Nash-  
his "great contribution in the field of  
ident of the organization, presents the  
manager of the William Morris Agency  
in Nashville.

### FILE GIVEAWAY

## wasaki In elt Promo

LY HINKLE

Rick Blackburn, vice president of  
marketing for CBS/Nashville, "be-

(Continued on page 48)

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RECORD  
PRESSING PLANT.

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ARE THE HEARTACHES  
OF TODAY"  
..7777-5

"AFTER GOOD BYE"  
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Nashville, Tenn. 37204



# Rack Singles Best Sellers

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As Of 10/24/77

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

- |   |  |
|---|--|
| 1 <b>YOU LIGHT UP MY LIFE</b> —Debby Boone, Warner/Curb 8446                  | 21 <b>HEAVEN'S JUST A SIN AWAY</b> —The Kendells—Ovation 1103                      |
| 2 <b>KEEP IT COMING</b> —K.C. & the Sunshine Band—TK 1023                     | 22 <b>JUST REMEMBER I LOVE YOU</b> —Firefall—Atlantic 3420                         |
| 3 <b>STAR WARS</b> —Meco—Millennium 604 (Casablanca)                          | 23 <b>ON AND ON</b> —Stephen Bishop—ABC 12260                                      |
| 4 <b>NOBODY DOES IT BETTER</b> —Carly Simon—Electra 45413                     | 24 <b>A PLACE IN THE SUN</b> —Pablo Cruise—A&M 1976                                |
| 5 <b>DON'T IT MAKE MY BROWN EYES BLUE</b> —Crystal Gayle—United Artists 1016  | 25 <b>WE JUST DISAGREE</b> —Dave Mason—Columbia 3-10575                            |
| 6 <b>COLD AS ICE</b> —Foreigner—Atlantic 3410                                 | 26 <b>IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME</b> —Barry White—20th Century 2350 |
| 7 <b>THAT'S ROCK-N-ROLL</b> —Shaun Cassidy—Warner/Curb 8423                   | 27 <b>SIGNED, SEALED, DELIVERED (I'm Yours)</b> —Peter Frampton—A&M 1972           |
| 8 <b>SWAYIN' TO THE MUSIC (Slow Dancin')</b> —Johnny Rivers—Big Tree 16094    | 28 <b>DON'T STOP</b> —Fleetwood Mac—Warner Bros. 8413                              |
| 9 <b>HEAVEN ON THE 7TH FLOOR</b> —Paul Nicholas—RSO 878 (Polydor)             | 29 <b>YOU MAKE LOVIN' FUN</b> —Fleetwood Mac—Warner Bros. 8483                     |
| 10 <b>THE KING IS GONE</b> —Ronnie McDowell—Scorpion 135 (GRT)                | 30 <b>HANDY MAN</b> —James Taylor—Columbia 3-10557                                 |
| 11 <b>I FEEL LOVE</b> —Donna Summer—Casablanca 884                            | 31 <b>BLUE BAYOU</b> —Linda Ronstadt—Asylum 45431                                  |
| 12 <b>WE'RE ALL ALONE</b> —Rita Coolidge—A&M 1965                             | 32 <b>HOW DEEP IS YOUR LOVE</b> —Bee Gees—RSO 882                                  |
| 13 <b>SHE DID IT</b> —Eric Carmen, Arista 0266                                | 33 <b>TELEPHONE LINE</b> —Electric Light Orchestra—United Artists/Jet 1000         |
| 14 <b>BOOGIE NIGHTS</b> —Heatwave—Epic 8-50370                                | 34 <b>FLOAT ON</b> —Floaters—ABC 12284   |
| 15 <b>BABY, WHAT A BIG SURPRISE</b> —Chicago—Columbia 3-10620                 | 35 <b>ISN'T IT TIME</b> —Babys—Chrysalis 2173                                      |
| 16 <b>STAR WARS (Main Title)</b> —London Symphony Orchestra—20th Century 2345 | 36 <b>HARD ROCK CAFE</b> —Carole King—Capitol 4455                                 |
| 17 <b>I JUST WANT TO BE YOUR EVERYTHING</b> —Andy Gibb—RSO 872                | 37 <b>BEST OF MY LOVE</b> —Emotions—Columbia 3-10544                               |
| 18 <b>BRICK HOUSE</b> —Commodores—Motown 1425                                 | 38 <b>JUNGLE LOVE</b> —Steve Miller—Capitol 4466                                   |
| 19 <b>DAY BREAK</b> —Barry Manilow—Arista 273                                 | 39 <b>IT WAS ALMOST LIKE A SONG</b> —Ronnie Milsap—RCA 10976                       |
| 20 <b>SEND IN THE CLOWNS</b> —Judy Collins—Elektra 45253                      | 40 <b>CAT SCRATCH FEVER</b> —Ted Nugent—Epic 8-50425                               |

# Rack LP Best Sellers

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

- |   |   |
|---|---|
| 1 <b>RUMOURS</b> —Fleetwood Mac—Warner Bros. BSK 3010                                 | 21 <b>ELVIS PRESLEY—Aloha, From Hawaii</b> —RCA VPSX 6089   |
| 2 <b>MOODY BLUE</b> —Elvis Presley—RCA AFL 1-2428                                     | 22 <b>THEIR GREATEST HITS 1971-1975</b> —Eagles—Asylum 7E-1052  |
| 3 <b>SHAUN CASSIDY</b> —Shaun Cassidy—Warner/Curb BS 3067                             | 23 <b>LITTLE QUEEN</b> —Heart—Portrait/CBS JR 34799   |
| 4 <b>SIMPLE DREAMS</b> —Linda Ronstadt—Asylum 6E-104                                  | 24 <b>WELCOME TO MY WORLD</b> —Elvis Presley—RCA AT01-2274  |
| 5 <b>STAR WARS/SOUNDTRACK</b> —20th Century 2T 541                                    | 25 <b>A PLACE IN THE SUN</b> —Pablo Cruise—A&M SP 4625  |
| 6 <b>FOREIGNER</b> —Foreigner—Atlantic SD 18215                                       | 26 <b>COMMODORES</b> —Motown M7-884R1   |
| 7 <b>ELVIS IN CONCERT</b> —Elvis Presley—APL2-2587                                    | 27 <b>DAYTIME FRIENDS</b> —Kenny Rogers—United Artists UA-LA754G  |
| 8 <b>BOOK OF DREAMS</b> —Steve Miller Band—Capitol SO 11630                           | 28 <b>A STAR IS BORN/ORIGINAL SOUNDTRACK RECORDING</b> —Barbra Streisand & Kris Kristofferson—Columbia JS 34403 |
| 9 <b>CHICAGO XI</b> —Chicago—Columbia JC 34860  | 29 <b>SUPERMAN</b> —Barbra Streisand—Columbia JC 34830  |
| 10 <b>BOSTON</b> —Epic PE 34188   | 30 <b>ELVIS SINGS "THE WONDERFUL WORLD OF CHRISTMAS"</b> —Elvis Presley—RCA ANL1-1936                           |
| 11 <b>ANYTIME . . . ANYWHERE</b> —Rita Coolidge—A&M SP 4616                           | 31 <b>HOW GREAT THOU ART</b> —Elvis Presley—RCA LSP 3758  |
| 12 <b>LIVE</b> —Barry Manilow—Arista AL 8500  | 32 <b>LOVE YOU LIVE</b> —Rolling Stones—Rolling Stone COC 29001 (Atlantic)                                      |
| 13 <b>ELVIS GOLDEN RECORDS</b> —RCA LSP-1707  | 33 <b>OL' WAYLON</b> —Waylon Jennings—RCA APL1-2317   |
| 14 <b>GREATEST HITS VOLUME II</b> —Elton John—MCA 3027                                | 34 <b>JT</b> —James Taylor—Columbia JC 34811  |
| 15 <b>ELVIS AS RECORDED LIVE AT MADISON SQUARE GARDEN</b> —Elvis Presley—RCA LSP-4776 | 35 <b>WE MUST BELIEVE IN MAGIC</b> —Crystal Gayle—United Artists UA-LA771G                                      |
| 16 <b>CAT SCRATCH FEVER</b> —Ted Nugent—Epic PE 34700                                 | 36 <b>AJA</b> —Steely Dan—ABC AB 1006   |
| 17 <b>LIVE</b> —Foghat, Bearsville BRK 6971 (WB)                                      | 37 <b>HERE AT LAST . . . LIVE</b> —Bee Gees—RSO ZS-2-3901 (Polydor)   |
| 18 <b>HOTEL CALIFORNIA</b> —Eagles—Asylum 7E-1084                                     | 38 <b>LET'S GET SMALL</b> —Warner Bros. BSK 3090  |
| 19 <b>I'M IN YOU</b> —Peter Frampton, A&M 4704  | 39 <b>I ROBOT</b> —Alan Parsons Project—Arista AB 7002  |
| 20 <b>YOU LIGHT UP MY LIFE</b> —Soundtrack—Arista AB-4158                             | 40 <b>PART 3</b> —K.C. & The Sunshine Band—TK 605   |

## Wonderland Pushing Crosby's Kiddie LPs

NEW YORK—Wonderland Records is mounting a promotion campaign for three LPs recorded by Bing Crosby specifically for children. Bob Goemann, vice president marketing, says the three albums are "How Lovely Is Christmas," "Ali Baba And The 40 Thieves," and

"Mother Goose Songs." All three carry a suggested list price of \$2.98.

Promotion for the LPs will include consumer print ads with distributors and racks. Header cards are also in the works and should be available soon, says Goemann.

# Radio-TV Programming

## Vox Jox

Continued from page 40  
There was more than just entertainment at the dinner, however. There was comraderie.

And there was also some displeasure voiced from time to time against the establishment. T. Tommy Cutrer said it all: "Like more of you, I'm kinda hacked off, too, at the outfit down the street . . . a few of us about 25 years ago started what we called a disk jockey association. The CMA took it over and look what it's become . . . let's put the disk jockey back into the DJ convention."

Among old friends I got to see again during the jaunt were Lee Davis Jr., now executive vice president of WCUB in Manitowoc, Wis., who was at the annual convention of the National Radio Broadcasters Assn. in New Orleans; Mike Hoyer, Dale Eichor, George Hamilton IV, Dan McKinnon, Jonathan and Nancy Fricke, Charlie Douglas, Hugh Cherry, Biff Collie, and Peter McLane. And meeting Eddie Hill and T. Tommy Cutrer for the first time (though I'd listened to each man countless hours over the years) was absolutely the highlight of the trip. I used to stay awake all night long just to hear Hill, when he originated the all-night show on WSM, Nashville, that became the path-blazer for all of the so-called trucker shows on country music stations coast-to-coast.

Frank Zappa will be one of the speakers at the eighth annual Loyola National Radio Conference in Chicago at the Sheraton Hotel Nov. 4-6. For more details on the conference, call Joe Bianco, 312-338-9582.

## Bubbling Under The HOT 100

- 101—NATIVE NEW YORKER, Odyssey, RCA 11129
- 102—THE WHOLE TOWN'S LAUGHING AT ME, Teddy Pendergrass, Epic 3633
- 103—SAN FRANCISCO, YOU'VE GOT ME, Village People, Casablanca 896
- 104—EAST BOUND & DOWN, Jerry Reed, RCA 11056
- 105—JUST FOR YOUR LOVE, Memphis Horns, RCA 11064
- 106—FUNK, FUNK, Cameo, Chocolate City 011 (Casablanca)
- 107—ROLLING WITH THE FLOW, Charlie Rich, Epic 8-50392
- 108—LOVE IS SO GOOD, Z.Z. Hill, Columbia 3-10552
- 109—JUST LET ME HOLD YOU FOR A NIGHT, David Ruffin, Motown 1920
- 110—FROM HERE TO ETERNITY, Georgio, Casablanca 897

## Bubbling Under The Top LPs

- 201—STYX, Equinox, A&M SP 4559
- 202—MANHATTANS, It Feels So Good, Columbia PC 34450
- 203—MEMPHIS HORNS, Get Up & Dance, RCA APL1-2198
- 204—GOLDEN EARRING, Live, MCA 28009
- 205—JERRY REED, East Bound & Down, RCA APL1-2516
- 206—OUTLAWS, Arista 4092
- 207—SOUNDTRACK, Smokey & The Bandit, MCA 2099
- 208—EDDIE HENDERSON, Comin' Through, Capitol ST 11671
- 209—ST. TROPEZ, Je T'aime, Butterfly, FLY 002
- 210—PABLO CRUISE, A&M SP 4528



This Week

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45	5	TEN TO EIGHT David Castle, Parachute 501 (Casablanca) (Unart, BMI)
46	2	MONEY, MONEY, MONEY Abba, Atlantic 3434
47	NEW ENTRY	AS Stevie Wonder, Tamla 4231 (Motown) (Jobete/Black Bull, ASCAP)
48	4	THEME FROM STARKY & HUTCH Rhythm Heritage, ABC 12273 (Spellgold, BMI)
49	NEW ENTRY	FALLING LeBlanc & Carr, Big Tree 16100 (Atlantic)
50	NEW ENTRY	SENTIMENTAL LADY Bob Welch, Capitol 4479 (Warner Bros., ASCAP)



# STARWOOD



...ger for Elvis Presley and former man-  
man of the year award from the Nash-  
his "great contribution in the field of  
dent of the organization, presents the  
manager of the William Morris Agency  
n Nashville.

## FILE GIVEAWAY

### wasaki In elt Promo

...LY HINKLE  
Rick Blackburn, vice president of  
marketing for CBS/Nashville, "be-  
(Continued on page 48)

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**"OLD MEMORIES  
ARE THE HEARTACHES  
OF TODAY"**  
..7777-5

**"AFTER GOOD BYE"**  
# 7777-5

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Is Good Country Music  
**Call: (615) 256-5456**

Distributed By:  
**SHEW-MING MUSIC**  
2820 Azelea Place  
Nashville, Tenn. 37204

...ned Toronto to pick up a gold record  
award from the Canadian Record-  
ing Industry Assn. "Buck Owens 20  
Greatest Hits" was released through  
Tee Vee International. Among those  
at the ceremony were Jack  
McFadden, Owens' personal man-  
ager; Ed LaBuick, president of Tee  
Vee International; record distribu-  
tors from the U.S. and Canada; and  
representatives of the Canadian  
Recording Industry Assn.

Nashville, with the Midwest and  
Northwest as possibilities for extra  
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and come in with heavier radio  
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Initial allocations for 1,000 LP  
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to George Balos, merchandising  
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The organization asks that inter-  
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Material should be sent to the  
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The latest addition to a successful  
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new billing records and provided  
many new marketing concepts for  
CBS, is "generic in stature," notes



# Rock Singles

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As Of 10/1

Compiled from selected rackjobbers by the F

- 1 **YOU LIGHT UP MY LIFE**—Debby Boone, Warner/Curb 8446
- 2 **KEEP IT COMING**—K.C. & the Sunshine Band—TK 1023
- 3 **STAR WARS**—Meco—Millennium 604 (Casablanca)
- 4 **NOBODY DOES IT BETTER**—Carly Simon—Electra 45413
- 5 **DON'T IT MAKE MY BROWN EYES BLUE**—Crystal Gayle—United Artists 1016
- 6 **COLD AS ICE**—Foreigner—Atlantic 3410
- 7 **THAT'S ROCK N-ROLL**—Shaun Cassidy—Warner/Curb 8423
- 8 **SWAYIN' TO THE MUSIC (Slow Dancin')**—Johnny Rivers—Big Tree 16094
- 9 **HEAVEN ON THE 7TH FLOOR**—Paul Nicholas—RSO 878 (Polydor)
- 10 **THE KING IS GONE**—Ronnie McDowell—Scorpion 135 (GRT)
- 11 **I FEEL LOVE**—Donna Summer—Casablanca 884
- 12 **WE'RE ALL ALONE**—Rita Coolidge—A&M 1965
- 13 **SHE DID IT**—Eric Carmen, Arista 0266
- 14 **BOOGIE NIGHTS**—Heatwave—Epic 8-50370
- 15 **BABY, WHAT A BIG SURPRISE**—Chicago—Columbia 3-10620
- 16 **STAR WARS (Main Title)**—London Symphony Orchestra—20th Century 2345
- 17 **I JUST WANT TO BE YOUR EVERYTHING**—Andy Gibb—RSO 872
- 18 **BRICK HOUSE**—Commodores—Motown 1425
- 19 **DAY BREAK**—Barry Manilow—Arista 273
- 20 **SEND IN THE CLOWNS**—Judy Collins—Elektra 45253

# Rock LP B

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As Of 10/1

Compiled from selected rackjobbers by the F

- 1 **RUMOURS**—Fleetwood Mac—Warner Bros. BSK 3010
- 2 **MOODY BLUE**—Elvis Presley—RCA AFL 1-2428
- 3 **SHAUN CASSIDY**—Shaun Cassidy—Warner/Curb BS 3067
- 4 **SIMPLE DREAMS**—Linda Ronstadt—Asylum 6E-104
- 5 **STAR WARS/SOUNDTRACK**—20th Century 2T 541
- 6 **FOREIGNER**—Foreigner—Atlantic SD 18215
- 7 **ELVIS IN CONCERT**—Elvis Presley—APL2-2587
- 8 **BOOK OF DREAMS**—Steve Miller Band—Capitol SO 11630
- 9 **CHICAGO XI**—Chicago—Columbia JC 34860
- 10 **BOSTON**—Epic PE 34188
- 11 **ANYTIME . . . ANYWHERE**—Rita Coolidge—A&M SP 4616
- 12 **LIVE**—Barry Manilow—Arista AL-8500
- 13 **ELVIS GOLDEN RECORDS**—RCA LSP-1707
- 14 **GREATEST HITS VOLUME II**—Elton John—MCA 3027
- 15 **ELVIS AS RECORDED LIVE AT MADISON SQUARE GARDEN**—Elvis Presley—RCA LSP-4776
- 16 **CAT SCRATCH FEVER**—Ted Nugent—Epic PE 34700
- 17 **LIVE**—Foghat, Bearsville BRK 6971 (WB)
- 18 **HOTEL CALIFORNIA**—Eagles—Asylum 7E-1084
- 19 **I'M IN YOU**—Peter Frampton, A&M 4704
- 20 **YOU LIGHT UP MY LIFE**—Soundtrack—Arista AB-4158

## Wonderland Pushing Crosby's Kiddie LPs

NEW YORK—Wonderland Records is mounting a promotion campaign for three LPs recorded by Bing Crosby specifically for children. Bob Goemann, vice president marketing, says the three albums are "How Lovely Is Christmas," "Ali Baba And The 40 Thieves," and

"Mother Goose Songs." All three carry a suggested list price of \$2.98.

Promotion for the LPs will include consumer print ads with distributors and racks. Header cards are also in the works and should be available soon, says Goemann.

- 203—**MEMPHIS HORNS, Get Up & Dance**, RCA APL1-2198
- 204—**GOLDEN EARRING, Live**, MCA 28009
- 205—**JERRY REED, East Bound & Down**, RCA APL1-2516
- 206—**OUTLAWS**, Arista 4092
- 207—**SOUNDTRACK, Smokey & The Bandit**, MCA 2099
- 208—**EDDIE HENDERSON, Comin' Through**, Capitol ST 11671
- 209—**ST. TROPEZ, Je T'aime**, Butterfly, FLY 002
- 210—**PABLO CRUISE**, A&M SP 4528

45	45	5	Paul Davis, Bang 733 (Web IV) (Web IV, BMI)
46	47	2	<b>TEN TO EIGHT</b> David Castle, Parachute 501 (Casablanca) (Unart, BMI)
47	NEW ENTRY		<b>MONEY, MONEY, MONEY</b> Abba, Atlantic 3434
48	48	4	<b>AS</b> Stevie Wonder, Tamla 4231 (Motown) (Jobete/Black Bull, ASCAP)
49	NEW ENTRY		<b>THEME FROM STARKY &amp; HUTCH</b> Rhythm Heritage, ABC 12273 (Spellgold, BMI)
50	NEW ENTRY		<b>FALLING</b> LeBlanc & Carr, Big Tree 16100 (Atlantic)
			<b>SENTIMENTAL LADY</b> Bob Welch, Capitol 4479 (Warner Bros., ASCAP)



## Lundvall Sees CBS Sales Boom

Continued from page 6

but for broader demographics, says Lundvall. "A lot of this has to do with the explosion of the full line retail record store where you can find everything and we no longer have the attitude of adults that it's an alien environment to go into."

"Smart merchandisers are reaching out for a broad spectrum of record buyers. Every time I make a trip to the field, I try to visit stores—and I'm amazed at some of the innovative retailing that's going on."

Lundvall reports that in the first quarter of 1977, the growth "wildly exceeded" the first quarter of last year, and second quarter figures are showing a continuation of that trend. He cites significant growth especially with tape sales in general and cassette sales specifically. "Cassette sales are amazingly high."

Such growth could force construction of new or expanded plants to handle the upsurge. "The big problem the industry is going to face is the problem of capacity—having the capacity to manufacture enough to meet the demand," Lundvall remarks. "It's becoming a serious problem for all record companies."

A firm believer in the \$7.98 price tag, Lundvall says, "We're into a \$7.98 industry for pop product." He points out that in the second quarter of the year there were some 150 titles at \$7.98. "Now just about everyone has gone to \$7.98 across the

board. There doesn't seem to be that kind of price sensitivity."

Lundvall maintains the \$6.98 price level for country and soul product could remain to be the standard, with artists who have developed a pop audience being cautiously elevated to the \$7.98 strata.

Though the public's buying habits are on the upswing, Lundvall cites the concurrent rise in costs in marketing, advertising, signing and recording artists, and artist support as reasons for the LP price boost.

Included in the positive CBS Records picture is the first year performance of Portrait Records. "This is the first official year of operation, and Portrait will far exceed our budget. It's going exactly the way we planned it."

Will Portrait look beyond its charter roster for new acts, possibly a country artist? "We're keeping it small, but not limited or narrowly confined. We have a black group called the McCraryes on Portrait, so we're represented in the r&b field. There's nothing that would keep us from signing a country artist."

The country music field has been lucrative for Columbia and Epic, says Lundvall, and is setting records in market share and sales. "The quality of the product has been very high and the marketing effort has increased," he explains.

Lundvall points to the boxlot marketing program, a more sophis-

ticated version of the previous CBS prepack program, with stimulating sales. The boxlot sales figures are beating the prepack's totals, and Lundvall claims the returns are minimal.

"You end up getting much greater distribution on your product. Those returns tend to get lost if your product stays in the marketplace."

Major career building efforts are planned for some target acts on CBS Records. Lundvall mentions Janie Fricke in particular. Her first single hit the charts powerfully.

The return of Ray Price, the acquisition of Bobby Bare and the progress of Mary Kay Place who has finished a new LP which includes a duet cut with Willie Nelson, are positive points stressed by Lundvall.

A major goal is to crossover records and broaden artists whenever possible. Lundvall reveals that an upcoming George Jones release features James Taylor singing harmony on his "Bartender Blues."

"George has enormous potential in the pop market via FM radio," claims Lundvall. "With this song, and with James singing with him, it'll be a great entry to an FM audience he hasn't had. We can break him well beyond country."

Lundvall would like to see Jones follow the crossover paths established by Willie Nelson, but he believes crossovers have to come naturally or they'll lead to trouble.

"It's very difficult to take an artist and say 'We're going to make you into a pop artist, change the kind of material you do, change producers and make pop records.' You run a great danger of turning off an existing audience entirely. If done well, it can work."

### Raye Exits Owens

NASHVILLE—"I'm looking for a new record label and a new career solely as a single act," comments Susan Raye, noting she has left the Buck Owens Show and Buck Owens Enterprises. Raye hit with "L.A. International Airport" on Capitol Records and most recently was with United Artists Records.

### CMA Intl Seeks Acts

NASHVILLE—Applications have been received from a record number of countries for spots on the 1978 CMA International Show.

Following the success of the 1977 show, held during Fan Fair in June, the CMA is now screening acts from outside the U.S. to appear on next year's show. Becoming one of Fan Fair's most prestigious events, the International Show was videotaped by WDCN-TV, Nashville, and televised during September.

The CMA International Committee is still seeking talent for the 1978 show, also scheduled for June. The organization asks that interested performers or their record labels submit a record with biography and photo. Selected acts must have a commercially released record that they can perform in English and the performance must be country in nature.

Material should be sent to the CMA International Committee, 7 Music Circle North, Nashville, Tenn. 37203.



1977's MAN—Bob Neal, first manager for Elvis Presley and former manager of Johnny Cash, receives the man of the year award from the Nashville Assn. of Talent Directors for his "great contribution in the field of country music." Billy Deaton, president of the organization, presents the award to Neal who is now general manager of the William Morris Agency office in Nashville.

### SNOWMOBILE GIVEAWAY

## CBS/Kawasaki In Snow Belt Promo

By SALLY HINKLE

NASHVILLE—CBS Records will be joining forces with Kawasaki's snowmobile division to implement a special emphasis campaign designed for the snow belt in conjunction with CBS' new fall country product marketing/merchandising "Music City Music Train" campaign, set for launching Monday (7).

Kawasaki will be providing, at no cost to CBS, 20 Intriguer 440 snowmobiles for give-away in selected participating outlets Dec. 31, distributed by random drawings in each market.

Yet to be announced market area participating dealers will encompass Seattle and Spokane, Wash.; Salt Lake City, Utah; Omaha, Neb.; Denver; Milwaukee and Madison, Wis.; Minneapolis and St. Paul, Minn.; Chicago; Detroit; Des Moines, Iowa; Cleveland and Cincinnati, Ohio; Indianapolis, Ind.; Pittsburgh and Buffalo, Syracuse and Albany, N.Y.

Participating dealers will each receive one Kawasaki, with the exception of Minneapolis/St. Paul and Chicago, where two will be supplied, to be displayed in record departments.

Point of purchase materials, supplied in kit form, define the details of the promotion to the consumers and include a 24 x 38 inch poster marrying the CBS/Kawasaki elements in copy and graphics, entry forms and ballot boxes with a smaller poster giving contest specifics.

Also included are a customized discount coupon available with a seven-inch sampler record highlighting the new releases, ads for local newspaper blitzes carrying the same art and copy as the posters and a radio campaign utilizing a series of specially produced radio spots.

CBS Records/Nashville unveiled its "Music City Music Train" campaign, reinforced with a multi-lateral point of purchase program and an in-depth print advertising blitz utilizing the "Music City Music Train" theme before CBS executives meeting in Nashville during the label's annual marketing meeting held Oct. 15 at the Hyatt Regency.

The latest addition to a successful 1977 campaign year, that generated new billing records and provided many new marketing concepts for CBS, is "generic in stature," notes

Rick Blackburn, vice president of marketing for CBS/Nashville, "be-  
(Continued on page 48)

## Phonogram Tees Mercury, Monument Discount Deal

By GERRY WOOD

NASHVILLE—Phonogram is ranking up its promotional machine for several Mercury and Monument LPs, including new releases by Johnny Rodriguez, Jerry Lee Lewis, Boots Randolph and Larry Gatlin.

The marketing plans include a special 10% discount program and advertising campaign for the entire Boots Randolph catalog and the new Larry Gatlin LP "Love Is Just A Game." The three-week program ends Friday (11).

The discount program is similar to one ending Monday (31)—a two-week 10% cash discount plan on all orders for the Mercury Celebrity Series and the Monument Golden Series. Retailers, one-stops and rackjobbers are billed at a 10% discount automatically through Phonodisc's computer.

"In years past we ran the discount program in January," notes Harry S. Losk, national sales manager of Phonogram. "It was to give dealers the incentive to buy back in large quantities after the Christmas season."

Losk believes the new timing will give dealers "an incentive in front of the heavy season to get the product out before the holidays." Initial reports look good, he says, and the

### Owens Gold Trip

NASHVILLE—Buck Owens visited Toronto to pick up a gold record award from the Canadian Recording Industry Assn. "Buck Owens 20 Greatest Hits" was released through Tee Vee International. Among those at the ceremony were Jack McFadden, Owens' personal manager; Ed LaBuick, president of Tee Vee International; record distributors from the U.S. and Canada; and representatives of the Canadian Recording Industry Assn.

pre-holiday discount push "doesn't preclude the possibility of coming with another one after Christmas."

The ad support for Randolph and Gatlin will be concentrated heavily in the Southwest and Southeast, according to Losk. Specific cities will be selected on the basis of positive reaction to the releases.

Houston and some other strong markets are being selected for radio ads for the new Jacky Ward single which is also on the special discount program.

Radio 60-second spots will be used to boost the new Rodriguez LP, "Just For You," and the soon-to-be released album by Jerry Lee Lewis "Country Memories." "To maximize effect, they'll be used in areas where the LP and single are showing strength," says Losk, noting those areas will probably be the Southwest and Southeast.

Local newspaper and magazine ad programs are worked out through rackjobbers. Losk believes some 500 papers could be utilized. Phonodisc and Phonogram officials will receive 2x2 inch mini-prints depicting the LP covers ready to be cut out and placed with newspapers or magazines. All 12 Phonodisc distributors will receive 20 of the 8x10 sheets containing the mini-prints.

Particular attention will be paid to the Texas market on Rodriguez, and for Lewis, concentration will center on such markets as Memphis and Nashville, with the Midwest and Northwest as possibilities for extra attention. "When anybody begins to develop strength in a market, we'll double and triple our concentration and come in with heavier radio spots," comments Losk.

Initial allocations for 1,000 LP jackets for display are being made and reorders are possible, according to George Balos, merchandising manager for Phonogram.

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## Nashville Scene

By PAT NELSON



**PAYCHECK DAY**—Johnny Paycheck signs a Paycheck poster during an in-store appearance in Kansas City for the grand opening of the K-Mart record department. Paycheck posters, LPs and mobiles donned the walls during his autograph session.

## Snow Belt Promo

• Continued from page 47

cause there's no time limit on our point of purchase material."

Tailored for every type of customer is the major point of purchase display, which is made up of a four-color, die-cut cardboard piece consisting of a 17 x 16 inch engine, 14 x 16 inch flat cars and a 14½ x 11½ inch caboose.

The flat cars each accommodate an LP jacket and are constructed to fold in an accordion fashion for maximum exposure requiring minimal space. Easel backs will enable the train to stand in a window or on a counter, or it may be tacked to a wall.

Other pieces consist of a 44 x 21 inch double-sided poster, bearing a scenic background of related graphics and copy, which may be hung over wire working independently of the train or may be used in windows or on walls as a background piece; a special 22 x 26 inch themed header card and a 30 x 23 inch hanging mobile employing the "Music City Music Train" logo.

This thematic approach will provide a number of spin-off merchandising options, including yet-to-be-announced awards to field merchandisers and sales representatives for the longest train and prizes for the most complete, attention-getting display, which brings into play locally devised merchandising pieces such as railroad hats and special T-shirts for store clerks.

Featured Columbia, Epic and Playboy LPs supported by the campaign include titles by Johnny Paycheck, Marty Robbins, George Jones and Tammy Wynette, Mickey Gilley, Jim Owen and the Drifting

Cowboys, Tina Rainford, Ed Bruce, Johnny Duncan, Little David Wilkins, Tammy Wynette and Bobby Borchers.

## Sparrow Label Sold, Reformed

NASHVILLE—Sparrow Records, a contemporary gospel company, is undergoing major organizational changes. Previously a subsidiary of CHC Corp., the label has been sold to Candle and Hearn, Inc., recently formed by Candle Co. Music of Texas and Billy Ray Hearn, founder of Sparrow.

As a result of the restructuring, Hearn, formerly executive vice president, moves to the president's post with Adeline Griffith as assistant to the president and Steve Potratz as sales manager.

The label has also announced an agreement with Noel Paul Stookey to serve as the manufacturing and distribution arm of the artist's New-World Records.

Since its first release 15 months ago, Sparrow has generated more than \$1 million in sales from the distribution of 20 albums and six music publications, according to Hearn.

Artists recording on the Sparrow label include Barry McGuire, Annie Herring, Keith Green, Danniebelle, Janny Grine, Terry Talbot, John Talbot, Mike and Kathie Deasy and Children of the Light. Two other groups, Candle and Kids of the Kingdom are recorded on the Bird-wing label, a division of Sparrow.

## RCA Flies With 'Redneck Mothers'

NASHVILLE—RCA's "Redneck Mothers" nationwide promo blitz will be initiated with the mailing of "redneck kits" to radio stations throughout the country, coinciding with the label's release of the "Redneck Mothers" album.

Including cuts by Willie Nelson, Bobby Bare, Gary Stewart, Steve Young, Vernon Oxford, Johnny Russell, Tennessee Pulleybone and Jerry Reed, the album carries its theme with such songs as "Rednecks, White Socks and Blue Ribbon Beer," "I Gotta Get Drunk," "Up Against The Wall Redneck Mother," and "Redneck!"

The kits consist of a red bandana with each artist's name overprinted in the center, a beer mug that also lists the artists, and a pair of white socks.

Besides being available to radio stations, the kits will be used in certain markets where one of the "redneck" artists is making a concert appearance as a promotional side for the LP. For example, KBOX Radio and Lone Star Beer enlisted the aide of "redneck kits" when Gary Stewart appeared in Dallas.

## World/Intl Secures Distrib At Day-Dan

NASHVILLE—World International Group has firmed distribution/promotion contracts with Day-Dan Records, newly formed by Nashville Brass leader Danny Davis, and Spinnaker Records, formed by Philadelphia attorney Jim Joseph.

Debut releases under these agreements are Tina Welch's single produced by Davis, "When You Gonna Take Me Home (To Meet Your Momma)" on Day-Dan, and "Without Music," recorded by Lenny Gault on Spinnaker.

## Sheldon Promos 45

NASHVILLE—BMA Records artist and executive Ken Sheldon just concluded a promotion trip through a five state area, coinciding with the release of his new single, "A Fool Passing Through."

Accompanied by producer Gene Kennedy, Sheldon visited radio stations WYDE, Birmingham, Ala.; WDOO, Chattanooga, Tenn.; WESC, Greenville, S.C.; WAME, Charlotte, N.C.; WCMS and WHNE, Norfolk, Va.; WPIK, Alexandria, Va.; and WSLC, Roanoke, Va.

## Execs Talk At Fresno Campus

LOS ANGELES—The College Union Program Committee at Cal State Univ., Fresno, presented a rock music business panel Sept. 21 to give students a clearer understanding of the business end of the industry.

On hand to partake in the discussion were Steve Jensen, ICM booking agent handling Fleetwood Mac; Crosby, Stills & Nash; Boz Scaggs, Linda Ronstadt and others; Larry Larson, Larson & Associates Management, personal manager for Kenny Loggins, Jim Messina, Sanford-Townsend Band; and Bob Regehr, Warner Bros. Records vice president and career development director.

Among the topics covered were the roles of the manager, agent and record company in the handling of an artist's career; why record prices have risen so much, how to get a song published and why Fleetwood Mac won't play at the host school's gym.

Jody Miller ends a string of major fair dates with an appearance at the Arizona State Fair in Phoenix, Oct. 26. Donna Fargo, whose Warner Bros. single, "Shame On Me," jumps to a starred 16 on this week's Hot Country Singles chart, is also set to appear at the Arizona fair Oct. 30. . . . George Lindsey takes a break from "Hee Haw" tapings to headline the Jacksonville, Fla., fair, Wednesday (19) Oct. 29.

After guest star tapings for "Hollywood Squares" and "Laugh-In," Mel Tillis will headline the Nugget in Sparks, Nev., Thursday (13)-Saturday (22). . . . In preparation for a new United Artists LP, Dottie West recorded at Jack Clement Studios, Sept. 20, with Larry Butler handling production.

Johnny Carver's next ABC/Dot single, "Apartment," was penned by Tree writer Bobby Braddock, writer of Tammy Wynette's No. 1 single, "D-I-V-O-R-C-E," and a string of other country hits.

WJRB Radio in Nashville, formerly WEND, officially went on the air Monday (17) at 1 p.m. during a media and record industry luncheon hosted by station owner Mack Sanders. A remote broadcast from the luncheon site at the Sheraton Hotel launched the station's debut under the new call letter flag with guests unanimously chiming the station's first I.D., a welcome by Sanders, and live music by the Plainsmen.

Sanders reaffirmed his "no special treatment" music policy which will give the unknown artists as much opportunity as the proven artists. "Our playlist will be as long as necessary so as to include all qualified records," Sanders explained. "Each record will have to meet approval by Tom Anthony, music director, Jerry Minshall, operations manager and Sherry Bryce." Air personalities include Chuck Hussey, Ken Johnston, John Bozeman and Butch Sanders.

Mel Tillis has been set for his first non-musical network appearance on NBC's "Just For Laughs," a uniquely all-comedy series of six television specials to air throughout the current season. The MCA artist tapes his segments in mid-December for broadcasting late in the series.

Featuring blackouts, sketches and routines, the 60-minute shows will tape at the Huntington-Hartford Theatre in Los Angeles before live audiences. Hal Kanter is producing with George Schlatter as executive producer.

Jerry Wallace will headline KJZZ Radio's fifth anniversary party in Phoenix, Ariz., Sunday (30), by invite from station boss Larry Scott. Wallace's BMA Records single "I Miss You Already (And You're Not Even Gone)" went to No. 1 in that city. . . . ABC/Dot artist Tom Bresh filmed an appearance on the "Dinah!" show following a successful two-week engagement at the Nugget in Sparks, Nev. Bresh has also been signed as a regular on the "Bobby Vinton Show" for next season.

RCA will be represented abroad in the next two months as Danny Davis and the Nashville Brass travel to Saudia Arabia, Tuesday (1)-Nov. 12 and Chet Atkins tours France and Germany in December. . . . Columbia songstress Janie Fricke is the voice being heard on all of United Airlines' national radio and television commercials. . . . R.C. Bannon performed at the Troubadour in Los Angeles after spending a songwriting week with John Bettis, writer of many of the Carpenter's

hits, on Bettis' boat off Catalina Island.

Epic Records' "gourmet" artist, Tammy Wynette, treated more than 100 CBS Records execs to a home-cooked meal which she prepared herself in the midst of the hectic Country Music Week activities. . . . "Fifty Years Of Country Music, Part I," an NBC-TV special with a tentative January air date, will feature country artists including Loretta Lynn, Mel Tillis, Roy Clark, Ronnie Milsap, Gene Autry and Freddie Fender. . . . Composer, author, artist and riverboat pilot John Hartford has been selected by the editors of Who's Who In America for inclusion in the new 40th edition now being compiled.

Randy Gurley, who joins Barbara Mandrell as the second female performer on the ABC/Dot roster, opened for several major artists in an October series of showcase performances featuring her debut single, "Heartbreaker," released Tuesday (25). The schedule included shows with Don Williams at the Roxy in Los Angeles, Oct. 20; Texas appearances with the Oak Ridge Boys, Wednesday (26)-Friday (28), and an opening slot with Roy Clark at the Summit in Houston, Sunday (30). Gurley has also completed her first "Hee-Haw" taping during which her hometown, La Honda, Calif., was "saluted." Harold Bradley is handling record production for Gurley, while the Tulsa-based Halsey agency is booking concert appearances.

Mercury artist Jimmie Peters entertained for the opening of George Jones' Possum Holler club in Birmingham, Ala., and is scheduled to appear there through mid-November. . . . Mel Tillis, becoming as equally well-known for his television appearances as his recording career, has been set for this year's Macy's Thanksgiving Day Parade on NBC and a taping as one of the "Gong Show" gongers during the first week in January.

The first script has been delivered Loretta Lynn for the film version of her autobiography, "Coal Miner's Daughter," and reportedly actor/director Burt Reynolds is itching to handle direction of the movie. . . . In observance of Country Music Month in October, Johnny Cash guest-hosted a special three-hour edition of Watermark's "American Country Countdown," aired Saturday (29)-Sunday (30). "Ride This Train," subtitled "Songs Of The American Railroad," featured songs inspired by trains and is feature programs in the syndicated weekly countdown of country hits. "Songs Of The American West," hosted by Rex Allen, was the first program and was carried in the U.S. and abroad in summer of 1976.

Larry Gatlin flew to London Sunday (23) for tapings of a Christmas special, with Crystal Gayle and George Hamilton, and another special entitled "Larry Gatlin With Family & Friends." . . . Phonogram/Mercury Records officials gathered during CMA week to record a congratulatory message to the Statler Brothers, winner of CMA's best vocal group award for the sixth straight year. Lyrics written by Jerry Kennedy, vice president, Nashville a&r, and producer of the Statlers, were recorded to the instrumental tracks of the group's song, "The Movies."

When Jacky Ward decided to record "Fools Fall in Love," it was for use as a filler for his first Mercury LP just because he liked the song. But the disk met with such positive reaction for deejays across the nation that it was rush released as a single. It obviously wasn't a foolish choice as it gained a top 20 position on Billboard's Hot Country Singles chart after only eight weeks.



**GOOD JAM**—Foghat performs at a blues tribute concert at the Palladium in New York. On the floor: Eddie Kirland. Behind him: Roger Earl, Rod Price and Craig MacGregor.



England's Favorite: Don Williams receives his award for "all time favorite country record" from Tony Byworth of Country Music People magazine and David Allen of the BBC. Pictured left to right at the presentation which took place during ABC/Dot's Show and Luncheon, Friday (14), are Duane Allen of the Oak Ridge Boys who emceed the show, Byworth, Allen and Williams.



# 'FOOLS FALL IN LOVE'

## JACKY WARD

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**Radio & Records**  
R&R/Friday, October 21, 1977

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**Fools Fall In Love (Mercury)**

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**16** R&R

**16** RECORD WORLD

**20** GAVIN

**19** CASHBOX

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\* Star Performer—LPs registering proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	17	MOODY BLUE—Elvis Presley, RCA AFL 1-2428
★ 2	3	16	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA LA 771 G
3	2	12	DAYTIME FRIENDS—Kenny Rogers, United Artists UALA 754G
★ 4	25	2	ELVIS IN CONCERT—Elvis Presley, RCA APL22587
★ 5	6	4	SIMPLE DREAMS—Linda Ronstadt, Asylum 6E104
★ 6	8	8	HEAVEN'S JUST A SIN AWAY—The Kendalls, Ovation OV 1719
7	7	6	HOW GREAT THOU ART—Elvis Presley, RCA LSP 3758
8	4	9	IT WAS ALMOST LIKE A SONG—Ronnie Milsap, RCA APL1-2439
9	9	9	WELCOME TO MY WORLD—Elvis Presley, RCA APL1-2274
10	10	9	EASTBOUND AND DOWN—Jerry Reed, RCA APL1-2516
11	12	9	HIS HAND IN MINE—Elvis Presley, RCA ANL1-1319
★ 12	35	2	HERE YOU COME AGAIN—Dolly Parton, RCA APL12544
13	13	10	I'VE ALREADY LOVED YOU IN MY MIND—Conway Twitty, MCA 2293
14	17	4	COUNTRY BOY—Don Williams, ABC/Dot D02988
15	15	20	RABBITT—Eddie Rabbitt, Elektra 7E1105
16	16	6	THE SUN SESSIONS—Elvis Presley, RCA APM1-1675
17	5	25	OL' WAYLON—Waylon Jennings, RCA APL 1-2317
18	21	3	THE KING IS GONE—Ronnie McDowell, Scorpion 8021 (GRT)
19	22	22	RAMBLIN' FEVER—Merle Haggard, MCA 2267
20	23	4	ROLLIN' WITH THE FLOW—Charlie Rich, Epic 34891
21	14	8	LEGENDARY PERFORMER, VOL. 1—Elvis Presley, RCA CPL 1-0341
22	11	9	PURE GOLD—Elvis Presley, RCA ANL1-0971
23	24	4	Y'ALL COME BACK SALOON—Oak Ridge Boys, ABC/Dot D02093
24	18	9	LEGENDARY PERFORMER, VOL. 2—Elvis Presley, RCA CPL1-1349
25	20	34	CHANGES IN LATITUDES ... CHANGES IN ATTITUDES—Jimmy Buffett, ABC AB 990
26	19	9	TODAY—Elvis Presley, RCA APL1-1039
27	27	11	SMOKEY AND THE BANDIT—Soundtrack, MCA 2099
28	28	4	A WORKING MAN CAN'T GET NOWHERE TODAY—Merle Haggard, Capitol ST11693
29	26	5	LIVE AT MADISON SQUARE GARDEN—Elvis Presley, RCA LSP-4776
30	29	8	PRESLEY BLVD.—Elvis Presley, RCA APL 1-1506
31	30	61	CRYSTAL—Crystal Gayle, United Artists UA LA614-G
32	38	29	KENNY ROGERS, United Artists UA LA689-G
33	37	3	WANTED: THE OUTLAWS—Waylon Jennings, RCA AFL 1-1321
34	34	6	LIVE! TAKIN' THE STAGE—Pure Prairie League, RCA CPL2-2404
35	36	4	IF YOU DON'T LOVE ME—Freddy Fender, ABC/Dot D02090
★ 36	NEW ENTRY		YOU LIGHT UP MY LIFE—Debbi Boone, Warner Bros. BS3118
★ 37	NEW ENTRY		SHAME ON ME—Donna Fargo, Warner Bros. BS 2099
38	40	5	I LOVE WHAT LOVE IS DOING TO ME/HE AIN'T YOU—Lynn Anderson, Columbia PC 34871
39	39	5	BILLY BOY & MARY LOU—Bill Anderson & Mary Lou Turner, MCA 2298
40	41	7	JOHN WESLEY RYLES, ABC/Dot DO 2089
41	49	14	BORN BELIEVER—Jim Ed Brown & Helen Cornelius, RCA APL1-2399
42	42	44	GREATEST HITS—Linda Ronstadt, Asylum 7E-1092
43	43	10	LOVE IS JUST A GAME—Larry Gatlin, Monument MG 7616 (Phonogram)
44	44	19	DYNAMIC DUO—Loretta Lynn & Conway Twitty MCA 2278
45	NEW ENTRY		BEAUTIFUL COUNTRY—Gene Watson, Capitol SPI1715
46	45	5	MEL STREET, Polydor PD 16114
47	31	18	TO LEFTY FROM WILLIE—Willie Nelson, Columbia KC 34695
48	48	9	BLUEST HEARTACHE—Kenny Dale, Capitol ST11673
49	32	9	THAT'S THE WAY LOVE SHOULD BE—Dave & Sugar, RCA APL1-2477
50	33	15	TILL THE END—Vern Gosdin, Elektra 7E-1112

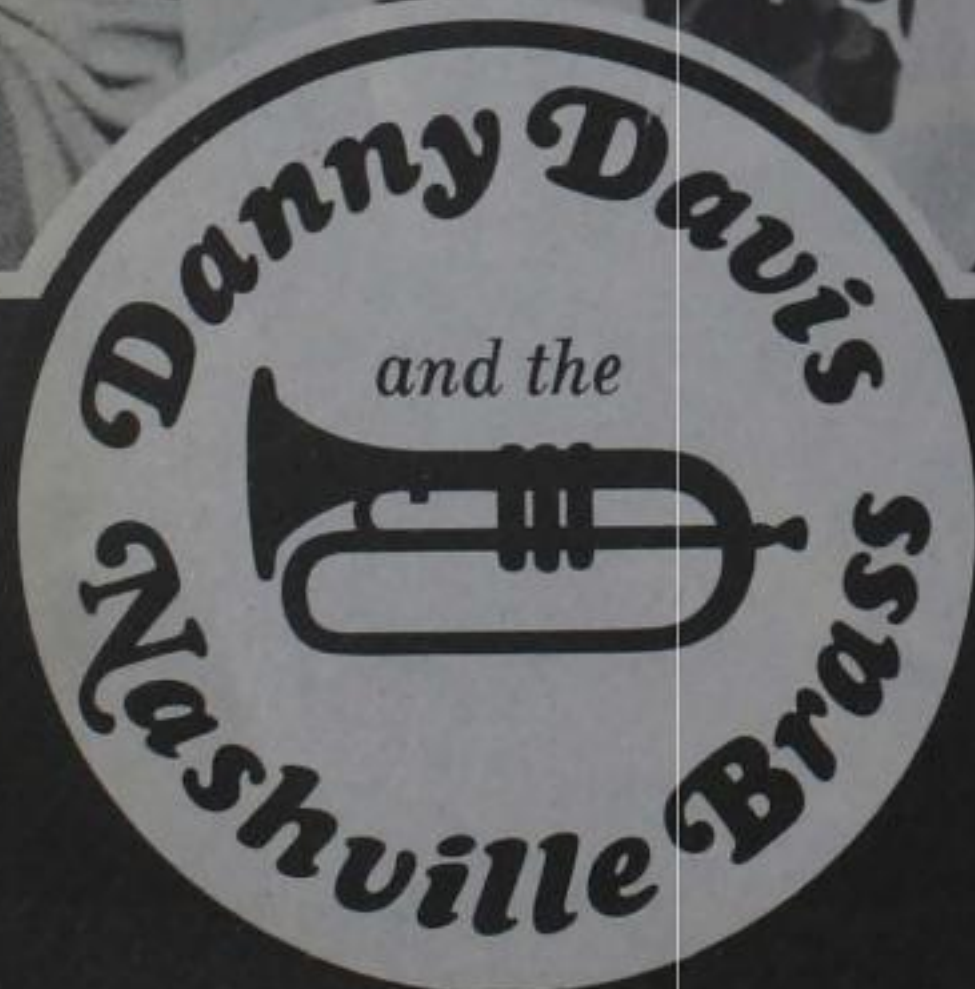
# Nashville Brass

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### Sire Issuing Early 45 By Patti Smith

NEW YORK—Sire Records has acquired the rights to release a collector's item Patti Smith single, which has reportedly fetched as much as \$100 for an original copy. Release is set for Oct. 28.

The single, "Hey Joe" backed with "Piss Factory," was originally released on Mer Records in 1974. It is believed to be the first new wave single issued by an independent label and was originally available in a limited pressing of 1,600 copies. The record was produced by Lenny Kaye.





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Playboy Records



# Billboard Hot Country Singles

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This Week			Last Week			Weeks on Chart			★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.								
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))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))		
1	2	10	I'M JUST A COUNTRY BOY—Don Williams (M. Borer, F. Brooks), ABC/Dot 17717 (Folkways, BMI)	35	48	2	I'M KNEE DEEP IN LOVING YOU—Dave & Sugar (S. Throckmorton), RCA 11141 (Tree, BMI)	79	2	2	IT SHOULD HAVE BEEN EASY—Doltsy (B. McMill), RCA 11138 (Hall-Clement, BMI)	69	53	7	HELEN—Cal Smith (J. Mundy), MCA 4789 (Neverbreak, ASCAP)		
2	3	8	MORE TO ME—Charley Pride (B. Peters), RCA 11086, (Pi-Gen, BMI)	36	39	6	I'LL ALWAYS LOVE YOU—Cates Sisters (B. Lee), Caprice 2036 (Sound Corp., ASCAP)	70	78	2	I'M COMING HOME TO FACE THE MUSIC—Nat Stuckey (D. Goodman, M. Sherrill), MCA 40808 (Highball, BMI)	71	71	5	COME TO ME—Ray Head (G. Price), ABC/Dot 17722 (Acoustic/Longstreet, BMI)		
3	4	9	LOVE IS JUST A GAME—Larry Gatlin (L. Gatlin), Monument 45226 (Phonogram) (First Generation, BMI)	37	29	13	THE OLD MAN AND HIS HORN—Gene Watson (D. Harnes), Capitol 4458 (Doubleday, BMI)	72	77	3	WHEN DO WE STOP STARTING OVER—Don Gibson (M. Newbury), ABC/Hickory 54019 (Acuff-Rose, BMI)	73	74	5	LIPSTICK TRACES—Jimmy Peters (N. Neville), Mercury 55005 (Minit, BMI)		
4	6	8	ROSES FOR MAMA—C.W. McCall (J. Wilson, G. Dobbins, W. Sharpe), Polydor 14420, (Chappell, ASCAP)	38	47	3	SWEET MUSIC MAN—Kenny Rogers (K. Rogers), United Artists 1095 (Jolly Rogers, ASCAP)	74	77	3	RAYMOND'S PLACE—Ray Griff (R. Griff), Capitol 4492 (Blue Echo, ASCAP)	75	75	4	SHE KEEPS HANGIN' ON—Rayburn Anthony (S. Stone, M. Johnson), Polydor 14423 (ATV/ Dawnbreaker, BMI)		
5	9	5	THE WURLITZER PRIZE (I Don't Want To Get Over You/Lookin' For A Feeling)—Waylon Jennings (B. Emmons, C. Moman/W. Jennings), RCA 11118 (Baby Chick, BMI/Waylon Jennings, BMI)	39	60	2	GEORGIA KEEPS PULLING ON MY RING—Conway Twitty (D. Wilkins, T. Marshall), MCA 40805 (Emerald Isle/Battleground, BMI)	76	76	4	I HAVEN'T LEARNED A THING—Porter Wagoner (S. Throckmorton), RCA 10974 (Tree, BMI)	77	80	2	DEAR ALICE—Johnny Lee (L. Anderson), GRT 137 (Big Heart/Harmony & Gnts, BMI)		
6	10	8	BLUE BAYOU—Linda Ronstadt (R. Orison, J. Melson), Asylum 45431 (Elektra) (Acuff-Rose, BMI)	40	70	2	COME A LITTLE BIT CLOSER—Johnny Duncan (with Janie Fricke) (Boyce, Hart, Farrell), Columbia 310634 (Wren, BMI)	78	75	4	SAVIN' THIS LOVE FOR YOU—Johnny Rodriguez (L. Hargrove), Mercury 523 (Window, BMI)	79	NEW ENTRY	NEW ENTRY	I JUST WANT TO BE YOUR EVERYTHING—Connie Smith (B. Gibb), Monument 45231 (Stigwood, BMI)		
7	8	12	LET ME DOWN EASY—Cristy Lane (Lobo), LS 131 Kaiser/ (Famous, ASCAP)	41	25	10	WHAT A WAY TO GO—Bobby Borchers (B. David, J. Rushing), Playboy 5816 (Epic) (Vogue, BMI/Bibo, ASCAP)	80	65	6	BETTER OFF ALONE—Jan Howard (S. Summers), Con-Brio 125 (NSD) (Con-Brio, BMI)	81	72	6	BLUEBERRY HILL—Ann J. Morlon (Lewis, Stock, Rose), Prairie Dust 7619 (NSD) (Chappell, ASCAP)		
8	13	5	FROM GRACELAND TO THE PROMISED LAND—Merle Haggard (M. Haggard), MCA 40804 (Shade Tree, BMI)	42	52	5	I MUST BE DREAMING—Don King (D. King, D. Woodward), Con Brio 125 (NSD) (Wiljex, ASCAP)	82	NEW ENTRY	NEW ENTRY	BABY, LAST NIGHT MADE MY DAY—Susie Allison (B. Springfield), Warner/Curb 8473 (House of Gold, BMI)	83	NEW ENTRY	NEW ENTRY	TAKE THIS JOB AND-SHOVE IT—Johnny Paycheck (D. Coe), Epic 8-50469 (Warner-Tamertane, BMI)		
9	11	9	SHAME ON ME—Donna Fargo (L. Williams, B. Enis), Warner Brothers 8431 (Regent/Fort Knox, BMI)	43	56	3	MOTHER COUNTRY MUSIC—Vern Gosdin (J. Nixon), Elektra 45436 (ATV, BMI)	84	84	4	YOU'LL NEVER LEAVE ME COMPLETELY—Johnny Bush (D. Kirby), Starday 165 (Gusto) (Tree, BMI)	85	88	3	HEAVEN CAN BE ANYWHERE (Twin Pines Theme)—Charlie Daniels Band (C. Daniels), Epic 850456 (Hat Band, BMI)		
10	1	14	HEAVEN'S JUST A SIN AWAY—Kendalls (J. Gillespie), Ovation 1103 (Lorville, SESAC)	44	26	13	I GOT THE HOSS—Mel Tillis (J. House), MCA 40764 (Sawgrass, BMI)	86	92	3	RINGGOLD GEORGIA—Billy Walker & Brenda Kaye Perry (J. McBe), MRC 1005 (Jarmago, ASCAP)	87	NEW ENTRY	NEW ENTRY	THE SEARCH—Freddie Hart (S. Woolley), Capitol 4498 (Channel, ASCAP)		
11	15	5	ONE OF A KIND—Tammy Wynette (B. Sherrill, S. Davis), Epic 8-50450 (Algee, BMI)	45	38	9	ENDLESSLY—Eddie Middleton (C. Otis, B. Benton), Epic 8-50431 (Vogue, BMI)	88	89	3	JESSIE I WANTED THAT AWARD—Sherwin Linton (S. Linton), Soundwaves/NSD (Linton/Hitkit, BMI)	89	NEW ENTRY	NEW ENTRY	SOON AS I TOUCHED HER—Dorsey Burnette (N. Helms, K. Hirsch), Calliope 9012 (Screen Gems-EMI, BMI)		
12	12	10	HOLD ME—Barbara Mandrell (G. Ray), ABC/Dot 17716 (Gator, SESAC)	46	40	7	YOU'VE GOT TO MEND THIS HEARTACHE—Ruby Falls (Fields, Rios, Falls) 50 States 56 (NSD) (Sandburn/ Music Craftshop, ASCAP)	90	NEW ENTRY	NEW ENTRY	I'LL GET OVER YOU—Nick Nixon (B. Peters), Mercury 517 (Shelby Singleton, BMI)	91	81	11	LITTLE OLE DIME—Jim Reeves (J. Carroll), RCA 11060 (Tockahoe, BMI)		
13	21	4	HERE YOU COME AGAIN—Dolly Parton (B. Mann, C. Weil), RCA 11123 (Screen Gems/EMI/ Summerhill Songs, BMI)	47	35	12	TOO MUCH IS NOT ENOUGH—Billie Jo Spears (K. O'Dell), United Artists 1041 (Hungry Mountain, BMI)	92	94	2	FACE TO FACE—David Allan Coe (D.A. Coe), Columbia 310621 (Window, BMI)	93	93	4	HOW I LOVE THEM OLD SONGS—Danny Davis & Nashville Brass (M. Newbury), RCA 11073 (Acuff-Rose, BMI)		
14	18	9	FOOLS FALL IN LOVE—Jacky Ward (J. Leiber, M. Stoller), Mercury 511 (Phonogram) (Chappell/Quintet/Beinstock, ASCAP)	48	31	14	DAYTIME FRIENDS—Kenny Rogers (B. Peters), United Artists 1027 (Ben Peters, BMI)	94	44	9	THE KING IS GONE—Ronnie McDowell (R. McDowell, L. Morgan), Scorpion 0543 (Midnight/Brim, SESAC)	95	97	2	I THINK I'LL SAY GOODBYE—Jerris Ross (J. Rushing, M. Chapman), Gazelle 431 (Vogue, BMI)		
15	19	6	STILL THE ONE—Bill Anderson (J. Hall-J. Hall), MCA 40794 (Siren Songs, BMI)	49	49	6	FOR ALL THE RIGHT REASONS—Barbara Fairchild (R. Reynolds, M. Barrett), Columbia 3-10607 (Onslow, BMI)	96	83	4	WE'RE ALL ALONE—Rita Coolidge (B. Scaggs), Box Scaggs, ASCAP/A&M 1965	97	99	2	A GOOD WOMAN LIKES TO DRINK WITH THE BOYS—Jimmie Rodgers (D. Ellington), Scrimshaw 1312, (Chappell/Brown Shoes, BMI)		
16	17	9	YOU OUGHT TO HEAR ME CRY—Willie Nelson (W. Nelson), RCA 11061 (Tree, BMI)	50	50	6	WALK AWAY WITH ME—Randy Barlow (F. Kelly), Gazelle 427 (IRDA) (Frebar, BMI)	98	58	9	NOBODY CARES BUT YOU—Freddy Weller (F. Weller), Columbia 3-10598 (Young World, BMI)	99	91	4	BIG SILVER ANGEL—Tina Turner (W. Thompson), Epic 8-50455 (Earl Barlow, BMI)		
17	20	7	CLOSE ENOUGH FOR LONESOME—Mel Street (B. McMill), Polydor 14421 (Hall-Clement, BMI)	51	51	6	ONE NIGHT STANDS—Hank Williams Jr. (B. Knight), Warner/Curb 8451 (Dunbar, BMI)	100	100	2	A PLACE WHERE LOVE HAS BEEN—Arleen Hurdon (M. McDaniel, D. Linder), Elektra 45434 (Music City, ASCAP/Combine, BMI)						
18	5	13	ONCE IN A LIFETIME THING—John Wesley Ryles (J. Foster, B. Rice), ABC/Dot 17698 (Jack & Bill, ASCAP)	52	42	17	Y'ALL COME BACK SALOON—Oakridge Boys (S. Vaughn), ABC/Dot 17710, (Jack and Bill, ASCAP)										
19	7	13	EAST BOUND AND DOWN/(I'M JUST A) REDNECK IN A ROCK AND ROLL BAR—Jerry Reed (J. R. Hubbard, D. Feller), RCA 11056 (Duchess/Vector, BMI)	53	NEW ENTRY	NEW ENTRY	CHAINS OF LOVE—Mickey Gilley (A. Nugent), Playboy 8581 (Belinda/Unichappell, BMI)										
20	22	8	THIS TIME I'M IN IT FOR THE LOVE—Tommy Overstreet (B. McMill), ABC/Dot 17721 (Hall-Clement, BMI)	54	68	3	QUITS—Gary Stewart (D. O'Keefe), RCA 11131 (Road Canon, Warner Tamertane, BMI)										
21	23	8	WHAT'RE YOU DOING TONIGHT—Janie Fricke (B. McMill), Columbia 3-10605 (Hall-Clement, BMI)	55	55	6	LEAN ON JESUS (Before He Leans On You)—Paul Craft (R. Stanley, M. Germino), RCA 11078 (Songwriters, ASCAP)										
22	16	10	A WORKING MAN CAN'T GET NOWHERE TODAY—Merle Haggard (M. Haggard), Capitol 4477 (Shadette, BMI)	56	66	3	AFTER THE BALL—Johnny Cash (J.R. Cash), Columbia 310623 (House of Cash, BMI)										
23	27	8	DAYS THAT END IN "Y"—Sammi Smith (E. Stevens, J. Malloy), Elektra 45429 (Debb/Dave, BMI)	57	67	3	ABILENE—Sonny James (J.D. Loudermilk, L. Brown, B. Gibson), Columbia 310628 (Acuff-Rose, BMI)										
24	33	5	SHE JUST LOVED THE CHEATIN' OUT OF ME—Moe Bandy (S.D. Shafer, A. Owens), Columbia 3-10619 (Acuff-Rose, BMI)	58	64	5	YOU JUST DON'T KNOW—Mary K. Miller (B. Darin), Inezgi 1-302 (NSD) (Hudson Bay, BMI)										
25	36	4	DON'T LET ME TOUCH YOU—Marty Robbins (M. Robbins, B. Sherrill), Columbia 3-10629 (Manossa, BMI)	59	69	3	AGREE TO DISAGREE—Little David Wilkins (R. Hughes, T. Vernon), Playboy 85822 (Epic) (Little David, BMI)										
26	32	6	BORN TO LOVE ME—Ray Price (B. Morrison), Columbia 3-10631 (Combine, ASCAP)	60	62	5	THAT'S ALL I WANTED TO KNOW—Dottie West (E. Penney, H. Moffat), United Artists 1084 (Chappell, ASCAP/Pi-Gen, BMI)										
27	28	8	SOUL OF A HONKY TONK WOMAN—Mel McDaniel (B. Morrison, H. Coleman), Capitol 4481 (Music City, ASCAP)	61	61	7	MEXICAN LOVE SONGS—Linda Hargrove (L. Hargrove, P. Drake), Capitol 4447 (Beckwood/Window, BMI)										
28	30	6	CHANGES IN LATITUDES, CHANGES IN ATTITUDES—Jimmy Buffett (J. Buffett), ABC 12305 (Coral Reefer/Duter Banks, BMI)	62	63	5	THE SUN IN DIXIE—Kathy Barnes (R. Klang, D. Pfimmer), Republic 005 (Singletree, BMI)										
29	14	12	WE CAN'T GO ON LIVING LIKE THIS—Eddie Rabbitt (E. Rabbitt, E. Stevens), Elektra 45418 (Briarpatch/Debb Dave, BMI)	63	57	7	THAT OLD COLD SHOULDER—Tom Brash (S. Whipple), ABC/Dot 17720 (Tree, BMI)										
30	46	3	YOU LIGHT UP MY LIFE—Debbi Boone (J. Brooks), Warner/Curb 8446 (Big Hill, ASCAP)	64	82	2	MIDDLE AGE CRAZY—Jerry Lee Lewis (S. Throckmorton), Mercury 518 (Tree, BMI)										
31	24	10	HE AIN'T YOU—Lynn Anderson (B. Burg, D. Holtheim, J. Barry, L. Hartman), Columbia 3-10597 (Kirshner, ASCAP/Don Kirshner, BMI)	65	34	10	ERES TU—Johnny Rodriguez (J. Calderon), Mercury 512 (Radmus, ASCAP)										
32	37	5	THE PAY PHONE—Bob Luman (G. Martin), Polydor 14431 (Tree, BMI)	66	45	18	DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle (B. Leigh), United Artists 1016, (United Artists, ASCAP)										
33	41	4	PEANUT BUTTER—Dickey Lee (R. Bailey), RCA 11125 (Razan, BMI)	67	43	12	IF IT AIN'T LOVE BY NOW—Jim Ed Brown & Helen Cornelius (J. Barry, D. Haywood), RCA 11044 (Stepplochase, BMI)										
34	54	3	EVERYDAY I HAVE TO CRY SOME—Joe Stampley (A. Alexander), Epic 850453 (Combine, BMI)														





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## Playboy In Shift From Lounge To Big Band Image

LOS ANGELES—The Playboy club circuit is going to a big band format whenever possible.

The Harry James, Tommy Dorsey, Woody Herman and Count Basie bands have already been booked into the New York Cabaret room during November and December with the list of big bands growing.

"We're experimenting with big bands here in New York," says Elizabeth Lisboa, director of public relations. "We sent out cards asking our customers the type of entertainment they would like and we found that many wanted to see big bands," she adds.

Lisboa notes that if the new concept works, the New York Playboy club will continue with bands. The Playboy circuit has traditionally been the home for lounge acts.

According to Sam Distefano, director of entertainment in the firm's Chicago office and creator of the big band movement, "Big bands are creating a lot of excitement again and I'm taking advantage of the bands that are still intact."

Lisboa claims the advance interest in the bands indicates each upcoming show will be a sellout. The New York club will feature three shows nightly, 8:30 p.m., 10:30 p.m. and

12:45 a.m., with the exception of the Basie show which will start one half hour earlier.

Harry James is set for Nov. 16-17, Tommy Dorsey Nov. 23, Count Basie Nov. 25 and Woody Herman Dec. 12-13.

Distefano notes that he is attempting to book the bands whenever they are in the area of a Playboy club.

"It's difficult to bring a big band in for an engagement because there are so many pieces. But I am in constant contact with Willard Alexander (the New York agency which handles a number of big bands) who advises me when the bands are in the area of one of our clubs," he says.

"There is a growing market for big bands again; people seem to want nostalgia," he continues. As far as the West Coast, there are a lot of good rehearsal bands in Los Angeles such as Terry Gibbs and some others. I'm thinking about putting these bands in along with the bands of Harry James, Woody Herman, Maynard Ferguson, Buddy Rich and Tommy Dorsey."

He points out that the Woody Herman and Buddy Rich bands now have young players who are also accomplished musicians.

"These young players are better  
(Continued on page 64)



**BASEBALL BELTER**—Linda Ronstadt sings the national anthem at the third game of the World Series in Los Angeles. The Dodgers lost the game and the series, but Linda is keeping her Dodger warmup jacket, a gift from team manager Tommy Lasorda and an autographed baseball, given to her by the players when she met them in the dugout prior to the game.

## N.Y. AFM OKs Music Hall Treaty

NEW YORK—The New York City Pop Arts Festival will be able to complete its run at Radio City Music Hall Sunday (30) now that AFM Local 802 has ratified an agreement with the hall.

While not involving the Sid Bernstein-promoted festival directly, the strike threatened to scrub the event after the musicians set up pickets around the hall. Planned concerts by the O'Jays, however were able to go on when 11th hour negotiations produced a tentative agreement, which has now been ratified. (Billboard, Oct. 29, 1977).

The agreement restored voluntary cuts musicians had accepted a year ago. The new pact puts a minimum weekly salary for the musicians of \$370 for the first year and \$383 for the second. In addition the pact calls for guarantee of 38 weeks of work at the theatre for a minimum of 35 musicians.

The theatre has also promised to find work for the musicians as much as possible during the theatre's 14 week hiatus when it does not put on its regular film and Rockettes shows. The 14 weeks are now used by Bernstein for his pop festival.

Closing up the current leg of the festival is Linda Ronstadt with two shows. On Saturday (5) the theatre opens with a Disney movie and its Christmas show until January when the second leg of the pop festival begins.

## NEWPORT GIG STAYS IN N.Y.

LOS ANGELES—The Newport Jazz Festival will remain in New York through additional financial support from its long-time sponsor the Joseph Schlitz Brewing Co.

The festival, now in its 25th year, has been in New York for the past seven years, moving from Rhode Island. George Wein, festival head, had announced last summer that the festival would relocate to Saratoga, N.Y. The event which is set for June 23-July 2, may be extended to include Saratoga.

## FORMER MOVIE HOUSE

## Pop Concert Bow At L.A. Pantages

By JEAN WILLIAMS

LOS ANGELES—For the first time in the history of the prestigious Pantages Theatre here, pop concerts will be a regular part of its format.

On the heels of its outdoor Greek Theatre summer season, the Nederlander of California organization will launch its winter season at the Pantages with Tom Waits Nov. 19, followed by James Taylor Nov. 24.

The Pantages, formerly a movie theatre, now is geared for legitimate theatre. It will feature pop concerts usually on Monday nights when the theatre is dark, according to Gary Weiss, contemporary talent buyer for the Nederlander Corp.

Nederlander has also improved on the existing sound system at the Pantages, bringing in Sanal Sound of Nebraska to install new equipment. Sanal is the firm which installed the sound systems at the Greek and at the Universal Amphitheatre.

Both Waits and Taylor are bringing their own sound and lighting equipment, and while the Pantages has its own lighting, "Whether it's suitable for the coming attraction is up to the act," says Weiss.

"The theatre is still geared toward legitimate plays and you're not going to have the same

type of equipment that's geared for a regular concert. On the other hand," he continues, "if an act tells us that he or she needs special equipment, we'll go out and rent it."

According to Weiss, he's going after "the class attractions of the contemporary world. Acts that will compliment the Pantages, basically the same type of act that will go into the Music Center."

Because of the legit shows, there's not a lot of open time when Nederlander can put on an act such as James Taylor. "So we're going for the dark Monday nights and promoting it as a special event," says Weiss.

At other times when the theatre is dark, Nederlander will attempt to put on contemporary pop concerts over a period of several days.

Weiss notes that hopefully his organization will know long enough in advance that the theatre will be vacant in order to line up acts.

"But the problem is that the James Taylor's of the world decide themselves that they want to play a small theatre," he says.

"Those decisions are usually not far enough in advance for us to plan," he continues. "The same way that Neil Diamond  
(Continued on page 106)

## 20 Major Shows On Tap For Mexico City

By MARV FISHER

MEXICO CITY—Promoters are priming for one of the biggest seasons ever in personal appearances of foreign attractions. Approximately 20 different shows are being planned for presentation between now and Dec. 31, according to a survey of the key impresario offices here.

Besides the outside artists being brought in for runs in citywide hotels, television, theatres and amphitheatres plus treks into the interior of the nation, local talent is beginning to get a share of exposure, as well.

Marco Antonio Muniz has been holding forth at the Fiesta Palace since the latter part of August, and Gualberto Castro and Anamia recently closed a two-week stand at the Hotel Aristos.

Former spot reports heavy attendance, while latter pair's business showed spotty results. Although a spokesman declares, "It was a first-time attempt at putting two local names together, and we're satisfied with the turnouts."

Hugo Lopez's Artimexico is now the frontrunner in mounting packages, and, although he had some problems with the presentation of Joe Cocker at El Torreo, his company is surging ahead.

(Cocker reportedly bowed out of two dates in Mexicali and Tijuana following his controversial one-day stand in the metropolitan area. Agency reveals financial adjustments were made, though, to compensate for the "expense loss.")

In addition to his setting up Muniz plus Castro and Anamia in those

respective showrooms, Lopez's lineup for the final three months of the year include Alberto Cortez, Raphael, Julio Iglesias, Sarita Montiel, Camilo Sesto and Miguel Gallardo. "There could be a couple of more," adds Raul Quiroga, another executive of Artimexico.

Although his forte in past years has been basically with Broadway shows and jazz attractions, Bob Lerner is making a plunge into the niter circuit with Mecedades. It is slated to open at the Fiesta Palace in mid-October plus doing other concerts around the country.

A pair of younger talent promoters, David Tame and Jorge Howard, who operate under the company label of Arlequin, are prepping for a date with Buddy Miles, also to be showcased at El Torreo. "Capacity-wise, I feel we have the best chance in this bullring," asides Howard, who, with his partner, is taking his first crack at presenting a major outside attraction.

Rene Leon, a man who always has been selective in bringing in foreign artists, is, like Lopez, concentrating on the formidable Spanish names. Among them are: Paco De Luisa, Mari Trini and Maria Dolores Pradera. All are going into the refurbished Teatro De La Ciudad, and possibly will double-duty at a hotel nightclub, most probably Las Versalles of the Hotel Del Prado.

Under his Producciones Aries and long-time association with Henry Miller in Los Angeles, Leon comments, "There still is an outside  
(Continued on page 64)

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## Dulberger Adds 2 Venues In the Milwaukee Area

By JOHN SIPPEL

LOS ANGELES—Record/tape chain retailer Alan Dulberger has strengthened his hold on Wisconsin industry activity with the addition of two important talent venues in the Milwaukee area. In addition to operating the 1812 Overture store chain in Milwaukee, Dulberger heads Landmark Productions, a key Midwest concert promotion business.

Dulberger and his Landmark cohort, Rev Prochnow, have acquired the landmark Oriental Theatre and Frenchy's, long-time gourmet spa and nightery, both on Milwaukee's northeast shore side.

The 2,100-seat Oriental, built in the early '20s and declared a historical site by the city council, will serve as a concert venue. Dulberger has contracted for exclusive use of the ornate hall for jazz, folk and rock concerts. Tickets will average about \$7. Taj Mahal and Steve Goodman open Nov. 4, with Eric Carmen and Bill Quakeman and Network Nov. 13 and Gentle Giant and Dr. Feelgood Nov. 22. Dulberger expects to schedule about three shows per month.

Frenchy's, a 20-year old boite, will be converted into the first of two mini-malls built around new 1812 Overture outlets. The street-level area in the two story structure will house a 4,000 square foot store and Dulberger is dickering with two youth-affiliated retailers to take the other two store fronts.

The English-type walk-down basement area, which former owner Cliff Schnell had used as an enter-

(Continued on page 106)



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Billboard

## Aquarius Picks Concerts Over 'Legit' Image

LOS ANGELES—The Aquarius Theatre here has become strictly a concert facility, relinquishing its former identity as a theatre for such plays as "Hair" and "Raisin" plus numerous television show tapings including Don Kirshner's "Rock Concert."

The theatre, which also served as a location for portions of several films including "A Star Is Born," will feature major acts in several musical categories including pop, rock, r&b and country plus comedy acts, according to an Aquarius source.

The 1,200-seat theatre, which has been closed for the past six months, will produce all shows itself and is currently installing new sound systems along with special lighting.

The Aquarius officially opens for concerts on Nov. 4 with Elvin Bishop and guests Driver, followed by Stanley Turrentine and guests Side Effect. The concept will be a mix and match situation with acts from diverse musical backgrounds on the same bill.

The shows, generally two nightly 8 p.m. and 11:30 p.m., will all feature major acts as headliners with ticket prices sealed at about \$8.50 top.

The facility is presently firming up other attractions. There is no set schedule for the shows, "just whenever we can get the acts," says the facility source. However, there will be performances each week with the theatre operating year-round.

## Papa Creach, 60, Fiddles In Rock

By ROMAN KOZAK

NEW YORK—He is 60 years old and his manager calls him "the oldest living rock'n'roller," but Papa John Creach is still thinking young with a new tour and album for a new record company.

Success came late for the former Jefferson Airplane/Starship fiddle player. Although he had some studio dates and a 78 r.p.m. in 1952 on the Duetone label, it was not until 1970, when he was discovered by the Airplane, that Creach embarked on a major recording career.

In the next four years he played with Hot Tuna as well as the Airplane, and also began a solo career.

"I was out touring with the Airplane, then with Hot Tuna, then I would go out with my own band," he says. "It got to be too much. My legs started bothering me. Hot Tuna would play for four hours and the audience would fall asleep. Then the music would get loud, the audience would wake up, applaud in the middle of a song, and go back to sleep.

Two hours is long enough for any show: It just got boring," says Creach in explaining why he left the Airplane fold to embark on a solo career.

Advised by his doctor to get off his feet for a while because of superficial phlebitis, Creach limited the number of his tours. He is now on a trek through the Northeast which, in New York, brought him to the Bottom Line.

He notes that 90% of his audience is white, though more of his fellow blacks are coming around to see what he is all about. But, Creach says, he is not really into black music.

# Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
<b>Arenas (6,000 To 20,000)</b>				
1	AVERAGE WHITE BAND/WAR—Pace Concerts, Summit Theatre, Houston, Tex., Oct. 23	13,298	\$6.85-\$7.85	\$96,065
2	CROSBY, STILLS & NASH—John Bauer Concerts, Coliseum, Portland, Ore., Oct. 18	10,513	\$7.50-\$8.50	\$87,869
3	TED NUGENT/NAZARETH/REX—Alex Cooley Inc., Mobile Municipal Aud., Mobile, Ala., Oct. 22	14,000	\$6-\$7	\$85,649*
4	STEVE MILLER BAND/NORTON BUFFALO STAMPEDE—Contemporary Prod., Kiel Aud., St. Louis, Mo., Oct. 19	9,739	\$5.50-\$7.50	\$67,582
5	KANSAS—Sound 70 Productions, Von Braun Civic Center, Huntsville, Ala., Oct. 22	10,000	\$6-\$7	\$67,516*
6	CROSBY, STILLS & NASH—John Bauer Concerts, Coliseum, Vancouver, B.C., Oct. 19	7,539	\$7.50-\$8.50	\$63,606
7	EMERSON, LAKE & PALMER—Electric Factory Concerts/Dick Clark Prod., Hershey Park Arena, Hershey, Pa., Oct. 18	6,816	\$7-\$8	\$51,818
8	BLUE OYSTER CULT/BLACK OAK ARKANSAS/PRISM—Star Date Prod., Dane County Col., Madison, Wis., Oct. 19	7,319	\$6.50-\$7.50	\$49,595
9	TED NUGENT/NAZARETH/REX—Alex Cooley Inc., Macon Col., Macon, Ga., Oct. 20	6,502	\$6-\$7	\$42,105
10	FOREIGNER/RAM JAM—DiCesare-Engler Prod., Johnstown Memorial, Johnstown, Pa., Oct. 22	7,000	\$6-\$7	\$42,027*
11	AVERAGE WHITE BAND/WAR—Pace Concerts, Convention Center Arena, Dallas, Tex., Oct. 22	5,852	\$6-\$7	\$40,155
12	WAYLON JENNINGS/HANK WILLIAMS JR.—DiCesare-Engler Prod., Stanley Theatre, Pittsburgh, Pa., Oct. 22	4,603	\$7.50-\$8	\$36,713
13	DOOBIE BROTHERS/CRACKIN'—Feyline Presents Inc., Memorial Civic Center, Lubbock, Tex., Oct. 21	4,975	\$6.50-\$7.50	\$34,326
14	DOOBIE BROTHERS/CRACKIN'—Feyline Presents Inc., Grayhound Arena, Portales, N.M., Oct. 22	5,145	\$5-\$7	\$32,923
15	TED NUGENT—Sound 70 Prod., Civic Center, Montgomery, Ala., Oct. 21	4,844	\$6-\$7	\$31,318
16	THIN LIZZY/GRAHAM PARKER AND THE RUMOUR—Electric Factory Concerts, Tower Theatre, Philadelphia, Pa., Oct. 20, 21 (2)	3,164	\$5-\$7	\$20,684
17	FRANKIE VALLI & THE FOUR SEASONS—Festival East Inc., Shea's Buffalo Theatre, Buffalo, N.Y., Oct. 21	2,678	\$6-\$8	\$20,660
18	BLUE OYSTER CULT/CHEAP TRICK/LAKE—Star Date Prod., Brown County Col., Green Bay, Wis., Oct. 21	2,900	\$6.50-\$7.50	\$18,839

## Auditoriums (Under 6,000)

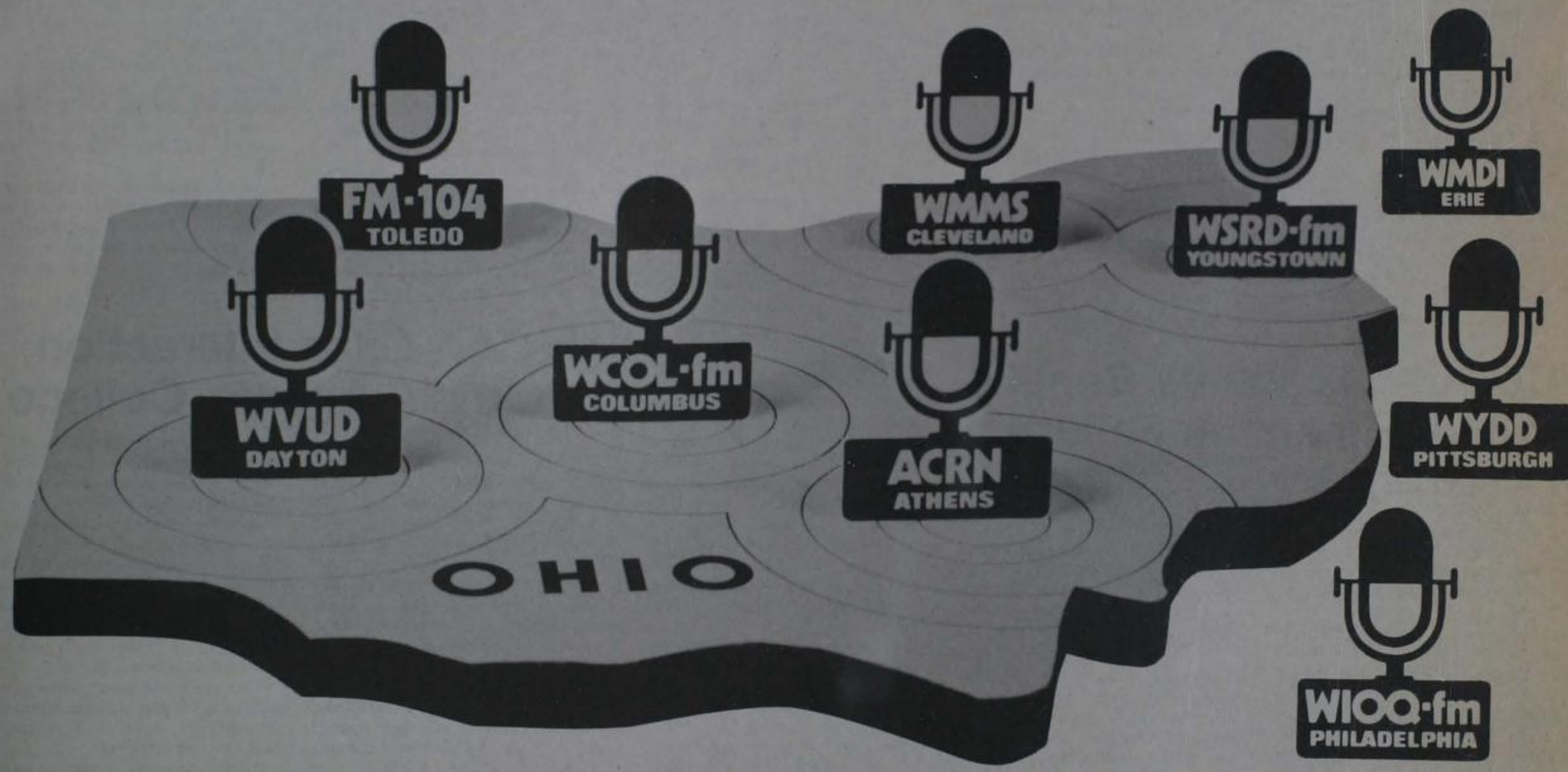
1	PATTI LABELLE/CALBERA—Electric Factory Concerts, Academy Of Music, Philadelphia, Pa., Oct. 21, 23 (2)	5,800	\$6.50-\$8.50	\$44,430*
2	HALL & OATES/NETWORK—Albatros Prod., Seattle Center Arena, Seattle, Wash., Oct. 23	5,983	\$7-\$8	\$39,675*
3	KANSAS—Mid-South Concerts, Dixon-Meyers Hall, Memphis, Tenn., Oct. 23	4,361	\$6-\$7	\$28,475*
4	CHARLIE DANIELS BAND/GRINDERSWITCH—Contemporary Prod., Kiel Opera House, St. Louis, Mo., Oct. 20	3,557	\$6-\$7	\$24,045*
5	FIREFALL/SANFORD TOWNSEND BAND—DiCesare-Engler Prod., Stanley Theatre, Pittsburgh, Pa., Oct. 21	2,950	\$7.50	\$22,125
6	HALL & OATES/NETWORK—Albatros/Isle of Man Prod., Queen Elizabeth Theatre, Vancouver, B.C., Oct. 21	2,823	\$6.50-\$8.50	\$22,120*
7	BLUE OYSTER CULT/BLACK OAK ARKANSAS/CHEAP TRICK—Star Date Prod., Mary E. Sawyer Aud., LaCrosse, Wis., Oct. 20	2,925	\$7.50-\$8	\$22,050
8	HALL & OATES/NETWORK—Albatros Prod., Paramount Northwest, Portland, Ore., Oct. 22	2,940	\$7	\$20,580*
9	RANDY NEWMAN—Mid-South Concerts, Birmingham Music Hall, Birmingham, Ala., Oct. 19	2,231	\$7	\$15,253
10	JOHN STEWART—Doug Clark, Celebrity Theatre, Phoenix, Ariz., Oct. 21	2,001	\$7	\$14,007
11	FIREFALL/DAVID BROMBERG/PIERCE ARROW—Monarch Entertainment, Capitol Theatre, Passaic, N.J., Oct. 22	1,663	\$6.50-\$7.50	\$12,412
12	BILLY JOEL—Sound 70 Prod./The Concert Co., McAllister Aud., New Orleans, La., Oct. 18	1,800	\$6	\$10,876*
13	TUBES/GREG KIYN—U.C. Davis Entertainment Board, U.C. Davis, Davis, Calif., Oct. 21	1,645	\$5.50-\$6.50	\$9,874
14	GATO BARBIERI/GEORGE DUKE—Electric Factory Concerts, Tower Theatre, Philadelphia, Pa., Oct. 22	1,983	\$5-\$7	\$7,392
15	MAYNARD FERGUSON—Electric Factory Concerts, Music Hall, Cincinnati, Ohio, Oct. 23	1,338	\$4-\$6	\$7,293
16	PABLO CRUISE/CHRIS HILLMAN—Univ. Colorado Program Council/Martin Wolff, Macky Aud. Boulder, Colo., Oct. 22	1,176	\$5.50-\$6.50	\$7,214
17	THIN LIZZY/GRAHAM PARKER & THE RUMOUR—DiCesare-Engler Prod., Stanley Theatre, Pittsburgh, Pa., Oct. 18	1,005	\$7	\$7,045
18	BABYS/PIPER—Electric Factory Concerts, Tower Theatre, Philadelphia, Pa., Oct. 19	1,667	\$2.94	\$3,146



Peter Frampton Hall & Oates Beach Boys ZZ Top  
 Genesis Lee Foyer Bruce Springsteen  
 Manfred Mann The Who Boston  
 Savoy Bro Bob Seger  
 Patti Smith Dr Hook  
 Kiss I Gots Dave Bruheck John McLaughlin  
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## LORETTA LYNN'S SIS STEPS OUT

## Crossover Action Big For Crystal Gayle 'Magic' LP

By JIM McCULLAUGH

LOS ANGELES—After four country-rooted albums for United Artists with which she's built a solid following, Crystal Gayle, Loretta Lynn's sister, is emerging as one of the strongest crossover artists of the year.

Her fourth UA project entitled "We Must Believe In Magic" has been solidly entrenched in the top five of Billboard's Hot Country LP chart with the single "Don't It Make My Brown Eyes Blue" single cresting at No. 1.

Now, however, that same album has detonated onto the Top LPs & Tape chart and the Hot 100 chart.

And United Artists, according to Artie Mogull, president, is making Gayle a top crossover priority coordinating all the label's efforts in that direction.

"It's all happening so fast," smiles the petite, long-haired vocalist, who admits she's on a swirling, fast paced carousel at the moment.

In Los Angeles she has just sandwiched in the Johnny Carson and Merv Griffin shows and has appearances slated for "Midnight Special," and Wayne Newton and Dean Martin television specials.

The 26-year-old singer characterizes her own music as a mixture of pop, country and blues and is pleased at the sudden amount of crossover acceptance it's receiving.

"I can really feel the excitement building in the audiences now," she says, recalling a recent appearance

at San Francisco's Boarding House, "and I'm pleased to be drawing a wide mixture of people."

The LP was cut at Jack's Track's studio in Nashville where Crystal and her husband, Bill Gatzimos, studying international law at Vanderbilt Univ., live. Recording sessions begin there again this month.

She and producer Allen Reynolds will "be looking at as much material as possible. I don't want to record anything I don't like but I'm receptive to new and different material." At the moment the next single from the album hasn't been determined although Gayle says she is leaning towards "I Wanna Come Back To You."

"I don't want to lose my country following," she adds, "but I also want to feel that I'm fulfilling myself musically. I wouldn't want to feel that I was doing the same thing all the time."

Gayle also indicates she wants her act to remain simple in structure and will stick with a five-piece backup band onstage.

"I don't want to become a Vegas type of act," she notes. "That's not me."

In 1975, Crystal was voted most promising female vocalist and in 1976 was named outstanding female vocalist by the Academy of Country Music.

Future tour plans are also in the process of being formulated.

## Bernstein's N.Y. Festival Major Event

By ROMAN KOZAK

NEW YORK—"They are telling me, 'Sid, you know you have really turned Radio City Music Hall around,'" boasts Sid Bernstein, principal of the New York Pop Arts Festival which, for the first time, is successfully bringing in top flight live entertainment to the famous but troubled hall.

Since early September, such diverse artists as Kris Kristofferson, Marvin Gaye, Shalom 77, Sammy Davis Jr. and the Ukrainian Yatran dance troupe have played to SRO audiences.

The festival will play to the end of October. Recently added to the bill has been Linda Ronstadt for Oct. 29 and 30, Ron Delsener will also be promoting Santana Saturday (15), Robin Trower Monday (17) and Todd Rundgren (Oct. 31) as part of the festival.

Bernstein says he is the custodian of the hall for 14 weeks, during the time the regular film and Rockettes program takes a break. The first seven weeks are in September and October; the other seven in January and February. Bernstein says he is working on a pops program for the two winter months.

He says he is extending an invitation to promoters and impresarios from around the world to bring acts to the 6,000 seat hall during the festival running time. The hall contains the most technically advanced stage in New York, Bernstein claims, capable of being raised or rotated. Acts can also use the hall's 40-year supply of costumes and props.

Bernstein notes that in recent years others have tried bringing in music to the Music Hall without much success. The hall itself has had various financial problems and was rumored to be ready to close. However, now that people are beginning to see the festival is working, Bernstein says he is getting calls from impresarios as far away as Japan and Greece who want to play at his festival.

Bernstein with Billy Fields accepted the challenge to do the festival and then enlisted the aid of Lee Guber and Marty Kummer, owners of the Music Fair in Long Island, who have "tremendous buying power" and were able to get quality acts to the festival, he says.

"My pitch to Guber and Kummer was that there was no conflict in presenting some of your suburban shows to 10 million strap hangers in New York," says Bernstein.

He notes that putting on the festival has been his toughest assignment ever, even harder than putting on the Beatles in Shea Stadium.

Bernstein claims his festival now can get acts it was not able to at its inception. He is negotiating with various promoters, booking agents and acts for the seven-week season beginning Jan. 15.

Reddy was scheduled to perform two nights on Nov. 1 and 2, but canceled following a long discussion between Bernstein and Jeff Wald, her husband-manager. Bernstein says it was decided she would come in for a longer stay in the winter, since a film she is in, "Pete's Dragon" would have opened at the Hall on Nov. 3, a day after her live appearance.

He claims Greg Allman and Cher appear to be interested in playing the hall as is Mick Jagger. Bernstein calls a possible Jagger or Rolling Stones gig, "a possibility high on my hope chest."

## NECAA Workshop On New Copyright Law

• Continued from page 4

clear that no individual will be held liable.

Statutory penalties, explained English, can range from \$250-\$10,000 per infringement as the court considers just. The copyright owner can either attempt to regain that fee or whatever profits were gained by the alleged infringer.

In the case where a college unknowingly infringes, there is a \$100 penalty. "One good medley can blow your budget," emphasized English.

If an infringement was committed willfully for gain or private advantage, there is a \$50,000 or one year in jail penalty per infringement.

English said that the school cannot contractually substitute liability to the performer. However, said English, should a school be sued, it in turn can sue the performer.

School business offices can expect to receive the BMI license in the mail sometime in November with the other two organizations to follow shortly after.

At this time, actual fee structures are still in the speculative stages. Further negotiations are planned for Nov. 2-3 with the licensing organizations in New York.

English did however give students an idea of what's in store by outlining proposed rate structures. ASCAP is pondering a school music department license based on student

population. Although not confirmed, that rate will probably be four cents per student per year. In the area of concerts, it could mean a fee based on seating capacity of the facility and the price of the highest ticket.

According to the BMI proposal, a bi-lateral fee structure will be imposed on per student assessment along with a seating capacity charge per concert. In any event, a general licensing agreement to cover all forms of music will be negotiated.

English advised to pay the SE-SAC fee as insurance.

English diagramed a hypothetical situation in accordance with the BMI proposal. A school with an enrollment of 3,500 might be required to pay 10 cents per student or a \$350 general license fee per year.

In addition, if the school facility is a 2,500 seater, and a cost of \$30 per show is imposed, the entire fee amounts to \$410 for two shows. And that's just for BMI.

English said the organizations are thinking about pre-payment 18 months in advance which would cause havoc with budgets. Again, students voiced bewilderment over this.

Meanwhile, the other educational organizations are being notified as to the law. Despite anger, hostility and confusion on the part of students, English said it is the law and must be abided by.

## NECAA Cites Interaction Of Labels, Agents, College

LOS ANGELES—Interaction and support among record company, agent and college highlighted the record company panel at the NECAA Far West regional.

The panel consisted of Bob Frymire, director of the college department, A&M Records; Eric Doctorow, director of the college department, CBS Records; Ron Hughes, Little David Records; Scott Burns, college promotion, Elektra/Asylum Records; Stan Goldstein, booking agent, Magna Artists; Rick Bloom, agent, Agency for the Performing Arts, and Joel Cohen, personal manager for Michael Katakis.

Student programmers were most concerned with what the record company can do to support their acts when performing on campus.

Said Frymire: "The record company promotes upcoming talent by putting on showcases, contacting the agent and getting the artist into the market."

Added Doctorow: "The labels are there to help make the show a success. 'We'll work with you but not for you.'"

Said Hughes: "Little David owes a lot to the colleges. George Carlin and Kenny Rankin broke in the colleges as 80% of its dates are campus ones."

Hughes mentioned various promotions and support given to colleges but added: "Students must take the time to develop personal relationships with the record companies. You need to develop a relationship with someone who'll give you the correct information."

Responded Doctorow: "When booking a show, find out who is responsible at the label for college support. Then tell us what you need. But don't ask for 500 albums or two full page ads. It's not realistic and it

shows us you're not professionals."

From an agency standpoint, Goldstein told programmers that if they want support, get it from the label because the agency is not in a position to okay it.

Manager Cohen urged bookers to educate themselves more before attempting to book an act. "Label's are into colleges more," said Cohen, "because they realize direct results in record sales from colleges."

"Yet I've worked with artists who didn't want to play colleges, afraid it wouldn't go right. And in turn campuses are suffering."

Another topic of concern was how large a facility must be in order to get label support. Frymire stated that the label will support an act whether it plays a coffeehouse or stadium date. All labels agreed.

Cohen and other panelists stressed that a new act will play a college for less during its formative stages. If a school supports the act, chances are good the act will return to play school again after it gains popularity.

"We broke Janis Ian and Chuck Mangione," said Goldstein, "on the campuses. Get in on the ground floor so the act will return to your college."

In answering the question as to how much a label will spend to support a college gig, Hughes replied: "The bottom line is how many records can we sell. School's must do research for the label to rationalize its expenditure."

Replied Doctorow: "The label is not in the business of college promotion. It's the school's job. The label will help sell the date." He advised bookers to get involved with the campus station, newspaper and bookstore because the "crazier the promotion the better it is."

## Country Academy Benefit Proves Financial Failure

LOS ANGELES—A benefit show to raise funds for the Academy of Country and Western Music was a "financial flop," according to academy chairman Ron Martin.

But, undaunted, he's going to try again in the spring with another show.

This Sept. 16 show at the Starlight Bowl in suburban Burbank had a nut of around \$7,000, but hardly drew enough country music fans to pay expenses.

The show featured Bobby Bare, Mickey Gilley (who paid his own way and the way of his band up from Houston), Dorsey Burnette, Mel McDaniels, Susan Raye, Vern Gosdin, and local acts Susy Allison, Howdy Glen and Becky Hobbs.

Ron Martin, program director of KGBS in Los Angeles; Chris Lane, KGBS announcer; Harry Newman, air personality with KLAC in Los Angeles, and Mark Williams, air personality with K-15 in Ontario, Calif., emceed the show. There was other support. Tommy Thomas, owner of the Palomino nightclub in the San Fernando Valley, a country music showcase, paid for an ad in the Los Angeles Times promoting the event. Bill Boyd, a country music promoter, promoted the show.

And the talent performed their hearts out for 2,000 or less people there. Mickey Gilley, a relative to Jerry Lee Lewis, has a lot of the same flavor of "The Killer" when he's at the piano. "Honky Tonk Memories" stood out, as did the humorous approach to "High School Confidential," a tune from a movie which, oddly enough, featured Lewis several years ago. A member of Gilley's group, Johnny Lee, was outstanding on an updated "Red Sails In The Sunset."

Bobby Bare and Susan Raye performed all of their countless hits. Bare was onstage about 45 minutes for tunes like "500 Miles." Susy Allison left a lot to be desired, but Dorsey Burnette was excellent with his old hit of "Tall Oak Tree" and his current hit "Things I Treasure." Mel McDaniels was sensational on "Have A Dream On Me."

The show lasted from 7:30 p.m. until 12:15 a.m. It was chilly in the bowl, which sits in the hills above Burbank. That may have contributed to the small turnout, believes Martin.

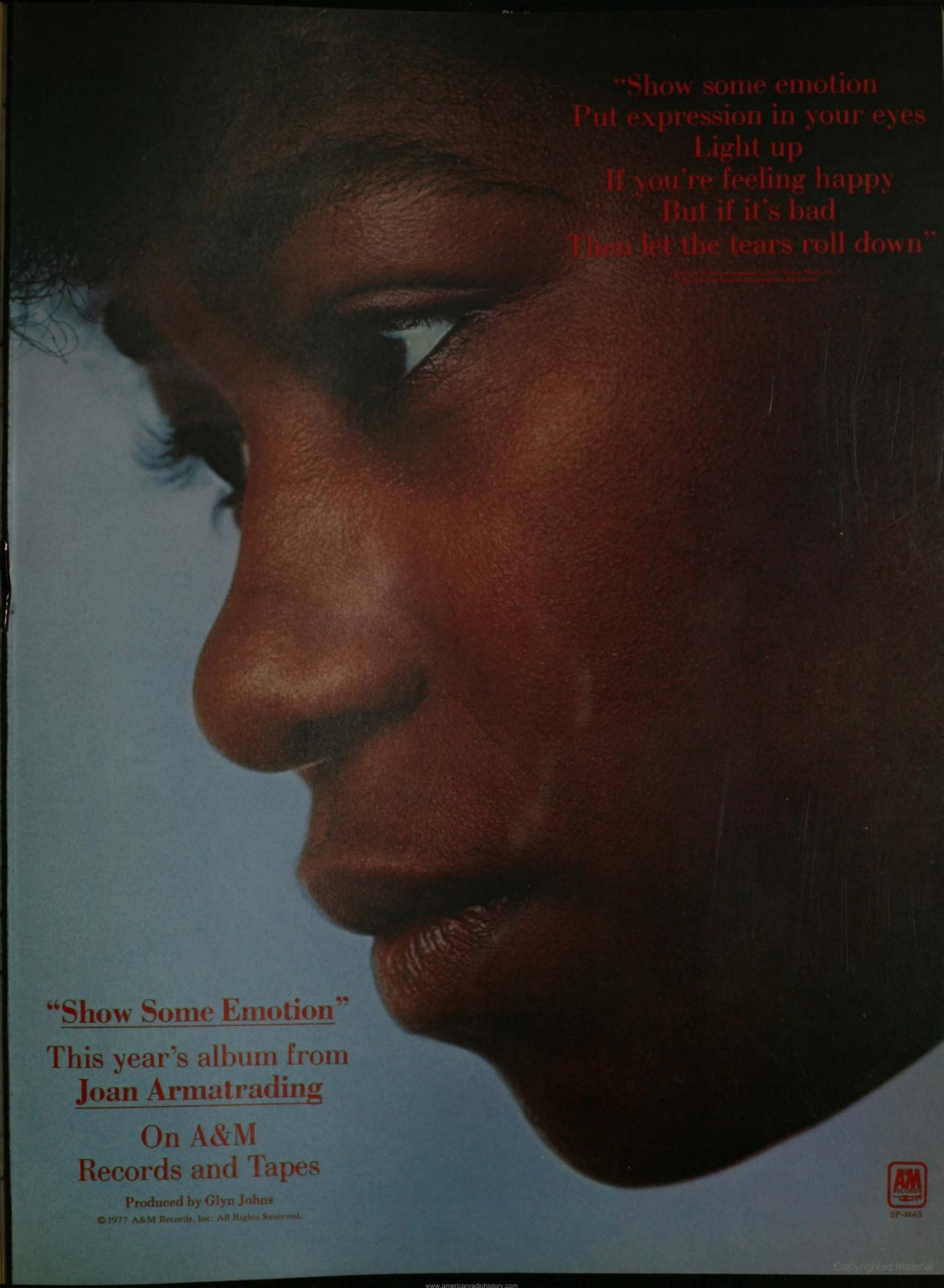
In any case, as chairman he's determined to make money for the Academy's operation expenses. The next show may be in the Anaheim Convention Center, a site which has proven successful for other country music artists. **CLAUDE HALL**

## Special Delivery Promotes AOR

NASHVILLE—Special Delivery Promotions specializes in AOR product. The newly-formed local firm is headed by Dave Walton, former WKDF (Nashville) music director and is engaged in promoting album oriented rock stations in the South and Southwest regions.

Walton is working with Cheryl Dilcher's Butterfly Records LP "Blue Sailor" and the Charlie Daniels Epic LP "Midnight Wind." Firm will also be working on Buddah's AOR LPs, including soon-to-be-released titles by Alex Harvey and Sunrise, Walton says.





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But if it's bad  
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# Mobile Home Sells Act's Accessories

LOS ANGELES—Fan Club Corp. of America in Medina, Ohio, is entering the concert merchandising field with a unique approach to selling posters, T-shirts, concert books and various other related ac-

cessories which profits both artist and company.

Fan Club plans to utilize a road crew of four to six persons who will tour with the group in a luxury mo-

By ED HARRISON

bile home equipped with money processing equipment, poster rolling machinery and poster tubes as well as being furnished with complete living accommodations.

The first test for the traveling merchandising home comes in October when the mobile home takes to the road for a 60-show Angel tour. Angel is on Casablanca and the only

rock group under contract with Fan Club.

Says Bill Krupnick, president of Fan Club Corp.: "We're going on the road with the group for the entire duration of the tour. This way we avoid mailing the merchandise from city to city or traveling with the sound and lighting truck."

Fan Club is working closely with Casablanca and Angel, inserting order blanks and merchandise availability into album jackets as well as full page ads in major music magazines. All these products, claims Krupnick, enhance album sales.

There are also inserts placed in major retail chains and through direct mail.

According to Krupnick, before the group is scheduled to play a city, an advance promotion man contacts record retailers to hype them about the upcoming show.

Phone calls are then placed to the three or four major chains alerting them to the different kinds of merchandise available, so they have them stocked well in advance.

Once the show is over, retailers have the option of keeping what they feel they can still sell or return all unwanted articles.

Because Fan Club manufactures all its products and does its own printing, it is able to offer such a service. It also maintains a warehouse in the Midwest to cover the East and one in Los Angeles to service the West. This also alleviates the high cost of cross-country shipping.

Meanwhile each artist represented is under exclusive Fan Club license, with the club insuring the artist royalties on a percentage of the gross profits. This way the artist prospers regardless of the success of the concert.

Krupnick claims that other such services offer the artist only a percentage on the net profits. Other services not offered by competitors, says Krupnick, are the setting up of a national fan club, the sale of tubed posters as opposed to loose ones, retail distribution and direct mail advertising.

## Jazz Club Punk

PHILADELPHIA—The Hot Club, midtown room dedicated to jazz, is providing the setting for the introduction of punk rock to the local community. Steve Apple is handling the productions on Monday and Tuesday nights pulling off a successful debut for the New Wave Oct. 17 with Richard Hell & the Voidoids. For a follow, Apple brought in Lance Loud & the Mumps Monday, Tuesday (24-25).

Apple was for many years the publicist for the rock shows produced here by Electric Factory Concerts and last year teamed up with Bob Chipetz in a management/production agency.

While the emphasis is on the jazz groups featured the other nights of the week, Apple is hopeful that a breakthrough in popularity for punk rock here will turn the Hot Club into a showcase spot for the New Wave brand of music.

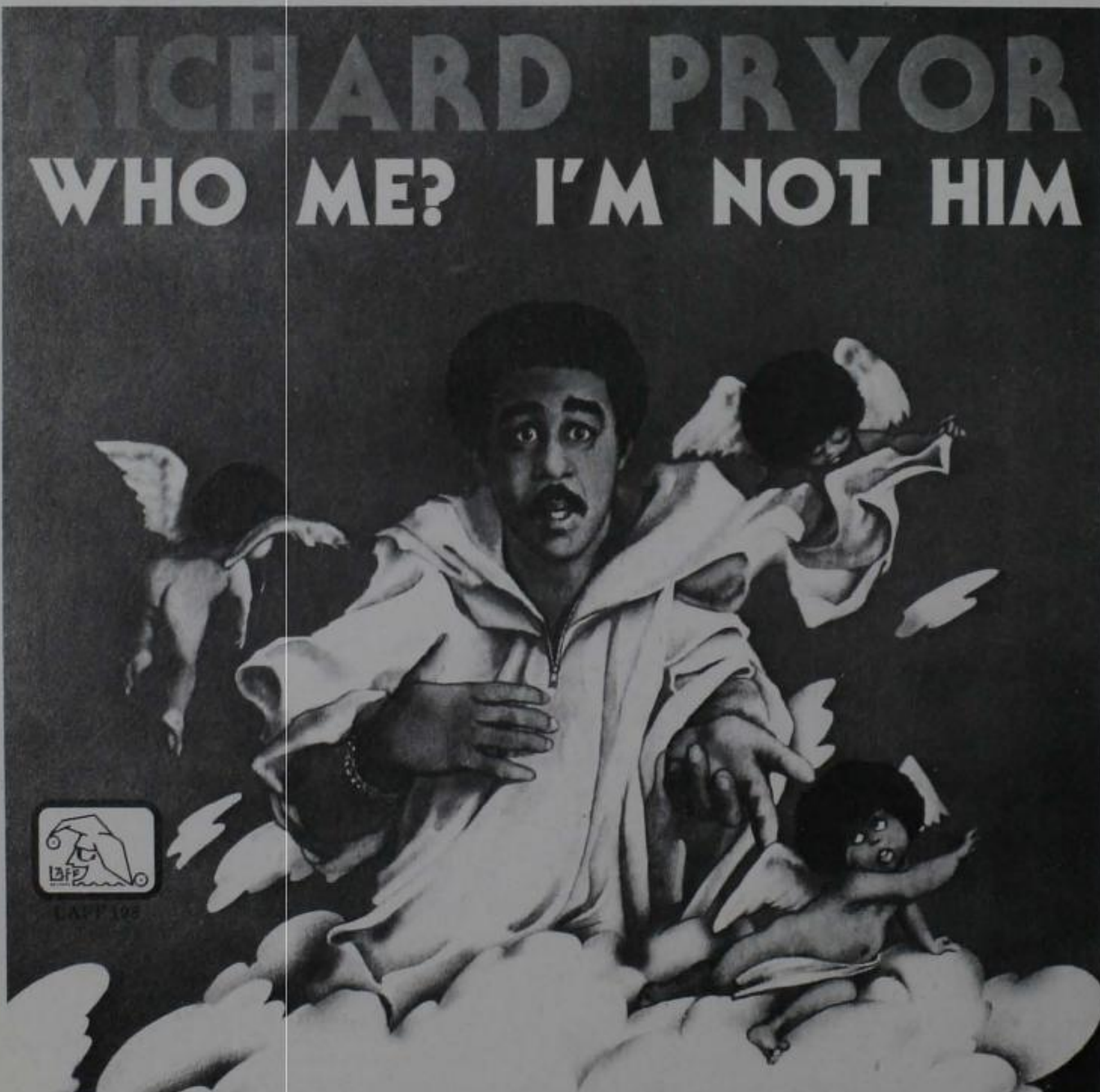
## Denver Country Gig

NASHVILLE—A series of concerts featuring 16 top country recording artists has been organized by Skip Cole Presents for EQUUS, the first Western World Fair set for Nov. 25-Dec. 4 in Denver at the National Western complex.

Among those scheduled to appear are Tammy Wynette, George Jones, Buck Owens, Marty Robbins, Ray Stevens, Ray Price, Donna Fargo, Tom T. Hall, Lynn Anderson, Asleep At The Wheel, Billie Jo Spears, Red Steagall, Larry Mahan, Frankie Rino, Don Edwards and Reba McEntire.



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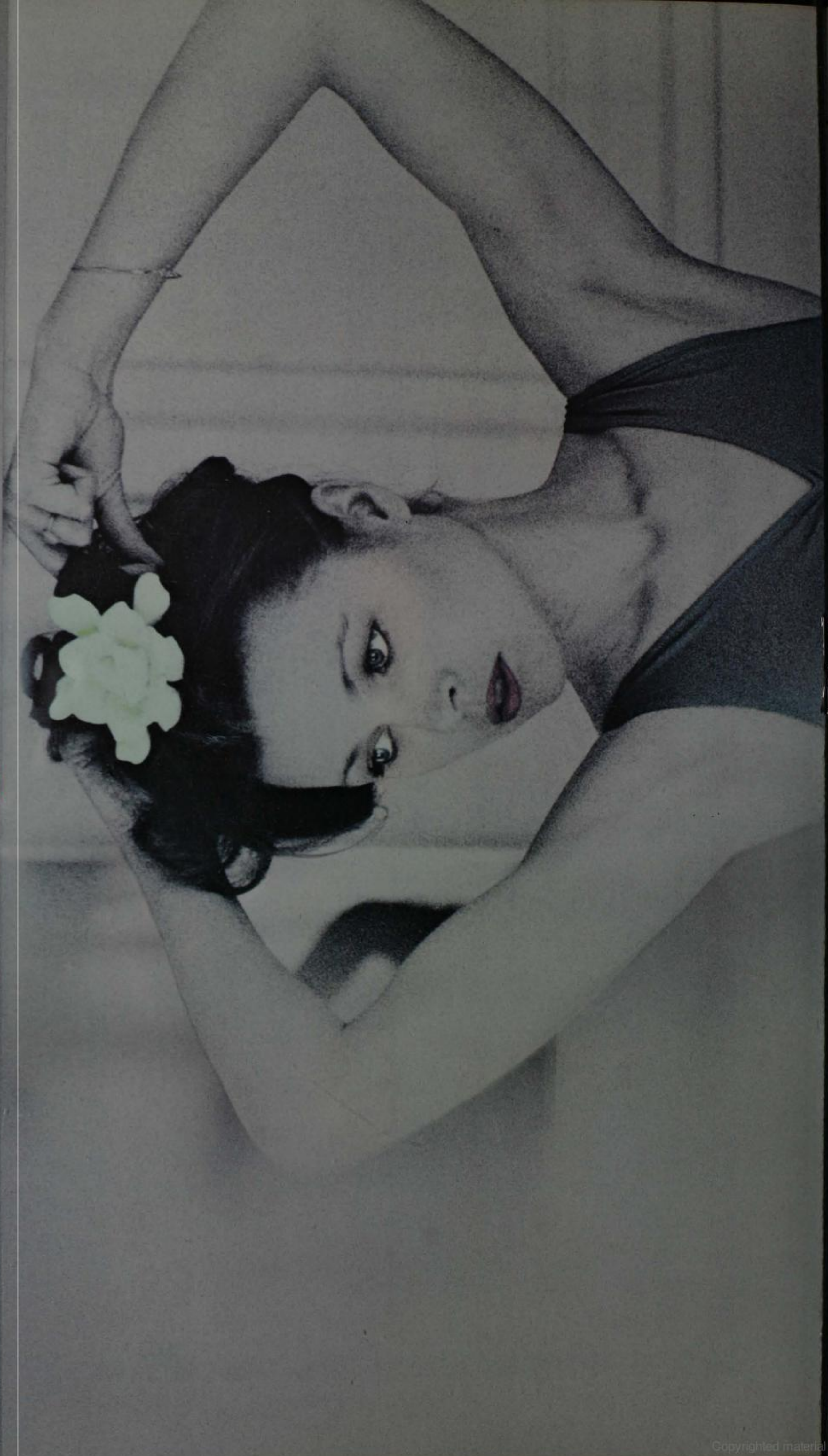
**In Memoriam**

*like the beauty  
of  
sweet home alabama  
and the spirit  
of the  
free bird  
always  
the music  
forever  
the memory*

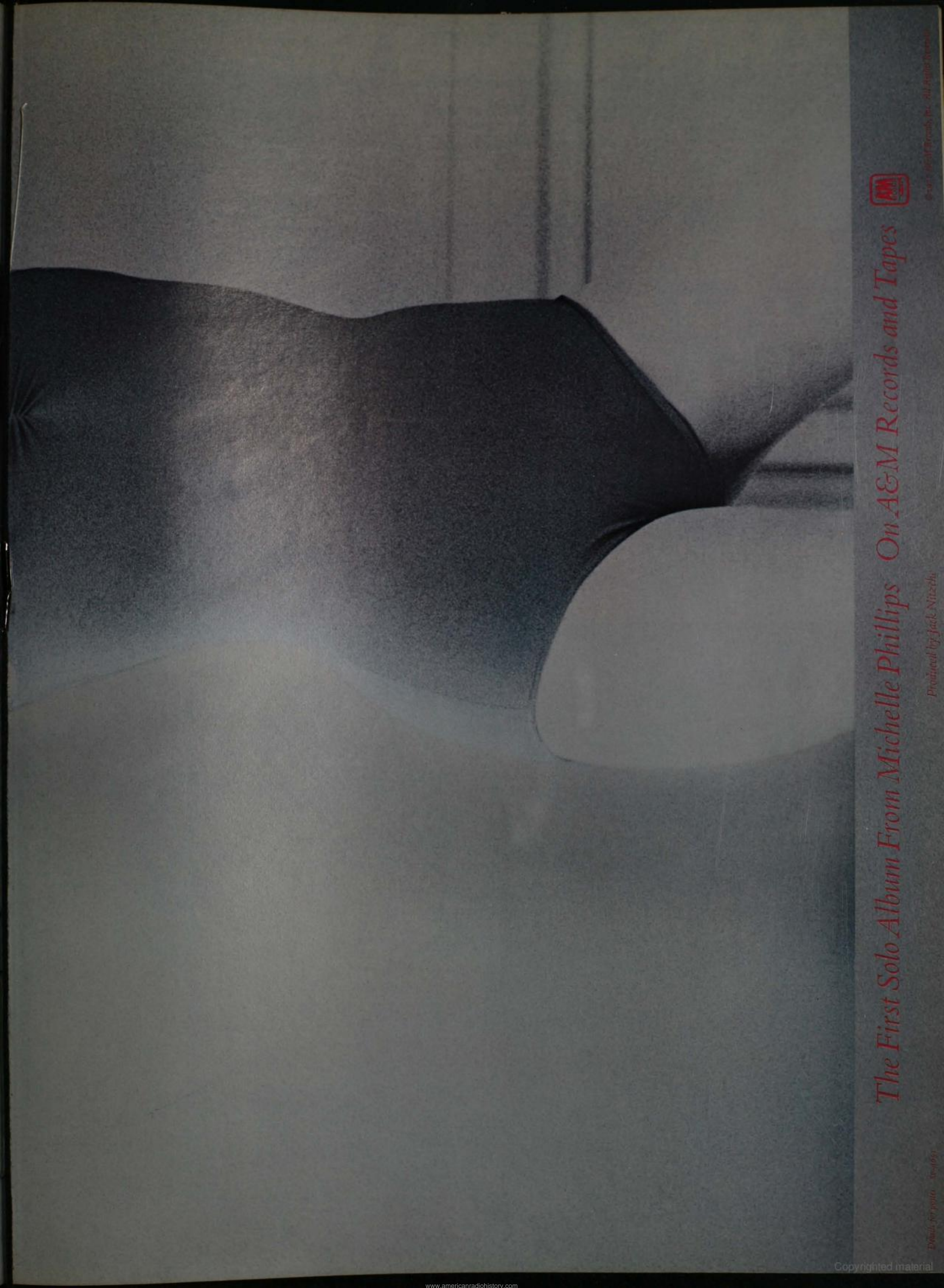


*Michelle Phillips*

# *Victim of Romance*







*The First Solo Album From Michelle Phillips On A&M Records and Tapes*

*Produced by Jack Nitzsche*

*Photo by [unreadable]*

*© 1970 American Record Co., Inc.*



# Playboy In Shift

• Continued from page 54

equipped and better learned than players of 30 years ago. These musicians grew up on Herman, Basie and Rich and are eager to play with these bands.

"Many of these kids prefer playing in these big bands as opposed to going to rock groups where they could possibly make more money. They go for the learning experience they can get with these bands," says Distefano.

The executive contends the Playboy rooms are ideal for big band concerts. "There are not many places where the public can go to hear bands unless its in a large auditorium or at shopping centers," he says.

Although the setting is intimate and the rooms are relatively small compared to some of the larger rooms with live entertainment, Distefano believes big bands will fit perfectly in the Playboy showrooms.

The New York room will accommodate approximately 170, while the L.A. main showroom is smaller, but according to Distefano, in Los Angeles a disco room with a capacity of 220 will be used for the bands.

"Big bands don't necessarily mean loud," says Distefano. "The level of volume has nothing to do with the number of instruments.

"When you're talking about big bands, you're talking about no electronics with the exception of maybe keyboards or guitars," he says.

Lisboa explains that there will be a small increase in price for the big band shows in New York but the rate has not yet been determined.

JEAN WILLIAMS

## Latin Shows

• Continued from page 54

chance we'll also have Chicago back again before too long." He still feels the Auditorio Nacional (where Chicago last performed two years ago) is still the best spot in town for such potent attractions.

Convention site has now been scaled down to a capacity of 7,500, half of what it was "but with far better acoustics now."

Leon's activities, following a three-month lull, will kick off the third week in October with Trini.

## Talent In Action

### ROD STEWART

Madison Square Garden, New York

Stewart's performance for two nights, Oct. 20-21, was a mixture of rock and camp that pointed out what is the best and worst in pop music today.

His Oct. 21 performance began with piped in music playing "The Stripper" while the stage was surrounded by a white curtain, looking like a lady's secluded bedroom.

Then Stewart appeared, looking splendid in makeup and a tight costume. Every hair in his famous rooster cut looked in place, and every move looked perfectly choreographed.

The show went on for two hours, and Stewart performed 20 songs, backed by a six-man band. He played his hits, everything from "You Wear It Well," to "Tonight's The Night," to "Maggie May," to "Try To Love Again."

The show was thoroughly professional, with Stewart roaming the stage, raising his arms to the audience as if he were Reggie Jackson after the third home run, and showing off his own athletic prowess by booting soccer balls out into the audience.

It all just about made you forget the music. While impeccably performed there was no life or energy to the music. It seemed as if it was done by rote.

Hence the problem with the show was that it was too glossy and perfect, with the feeling and artistry found in Stewart's solo albums buried under a show business pop star veneer.

It is a charge frequently hurled by the New Wave punk rockers that older established acts no longer play rock'n'roll, but rather a hybrid MOR that is no longer relevant. Stewart is too big of an artist to prove them right.

ROMAN KOZAK

### JULIO IGLESIAS

Shrine Auditorium, Los Angeles

Finally after several aborted attempts over the years, Spanish MOR king Iglesias, Latina

America's top record-selling artist, made his West Coast debut Sept. 24 before an effusively adoring overflow audience.

The two-hour concert, like much of Iglesias' recorded work, was a resounding commercial triumph, but only prolonged standing ovation given the dapper Spanish singer/composer seemed well out of proportion with the actual substance of his performance.

Not that Iglesias lacks presence or personality onstage. He casts an attractive figure, elegantly dressed (in black during the first half, white the second), debonair in manner, relaxed and self-assured in approach.

His show was professionally staged, nurturing with every detail the impression that one was about to witness something out of the ordinary. The 22-piece orchestra assembled by long-time Iglesias musical director Rafael Ferro, provided extraordinarily skilled support.

In all, it was perhaps this city's most elaborate production for a solo Latin artist in recent memory, its commercial success made even more impressive in contrast to recent Latin shows here that were boxoffice failures despite a dozen billed attractions.

The problem with Iglesias is that if one looks beyond the style, beyond the glimmering shell, the aura and fascination simply evaporate. Taken for what he is, free of hyped anticipations and regal trappings, Iglesias emerges as an above-average composer who is an uninspired performer and a mediocre singer.

While his performing style is smooth, it suffers from a too-studied stance and a delivery that is short on spark. Those drawbacks work to repress spontaneity and dissipate any sense that he may be singing with conviction. In the end, his show amounts to a collection of 28 songs strung together with little internal tension, sense of momentum or climax.

The result is that the power and drama of moving compositions like "Asi Nacemos" or the new "33 Anos" are squandered in the very hands of their composer.

All of this seemed to matter little to the 6,400 fans whose unmeasured applause brought on several encores.

The show did prove that while the Iglesias phenomenon may be inscrutable, it is a self-perpetuating certainty. For the day after the show, at least one Latin retailer in town reported he ran out of stock on Iglesias albums.

AGUSTIN GURZA

### TANYA WELK

Studio One, Los Angeles

After 10 years with the Lawrence Welk show (she is Welk's daughter-in-law), this vivacious songstress broke away from the world of bubbles with a slick and sassy hour-long show of 14 selections Oct. 22.

Although plagued by a sore throat (the second show had to be cancelled) which limited her range, it was still evident that Welk possesses an impressive set of pipes.

Her ability to interpret a variety of material was intact, and she moved easily from Broadway-style belting, highlighted in "Something's Coming," to a torchy "It Had To Be You," and a masterful interpretation of "Watch Closely Now." She did overstep herself on two gospels, done with an inappropriate cuteness in color-coordinated choir robes.

Production wise, the show was well-paced and supported. A sextet conducted by David Roberts, four dancer-singers who did an admirable job—especially considering the limited stage area—and six costume changes, executed without missing a beat, all added to the sheen.

Welk herself threw in a few casual touches to tone things down, such as stopping to roll up her pants legs—a habit she will hopefully discard before heading to Vegas.

Her jocular rapport with the audience was appreciated, however, especially the quip that she left the Lawrence Welk show "because I wanted to go into show business." Evidently a wise decision.

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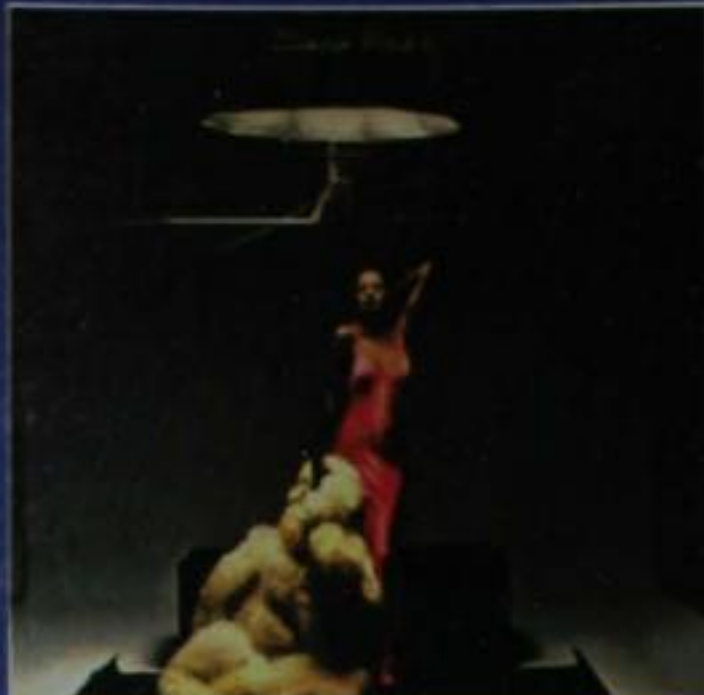
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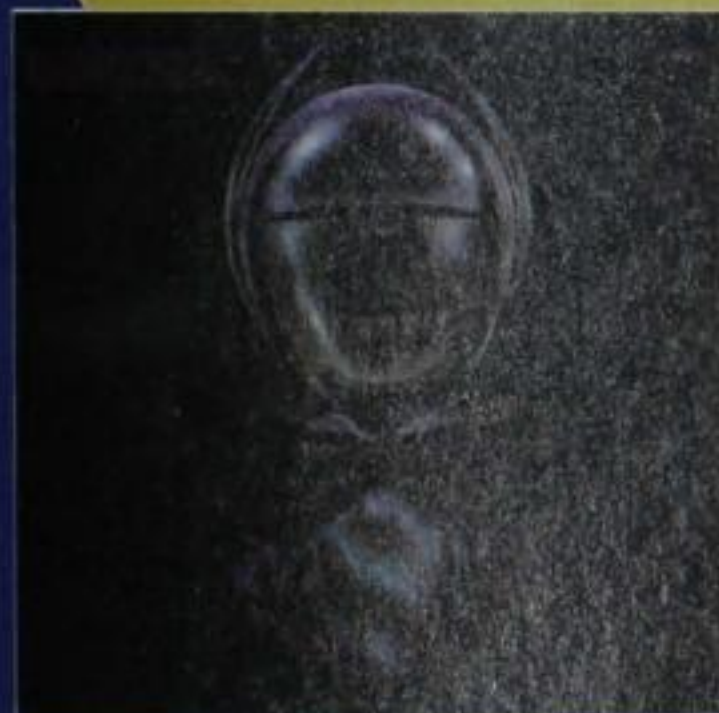
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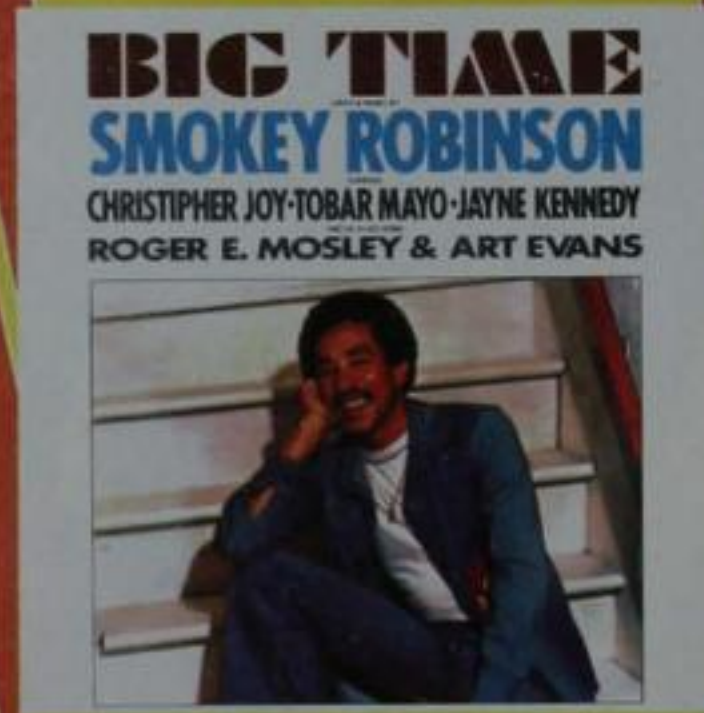
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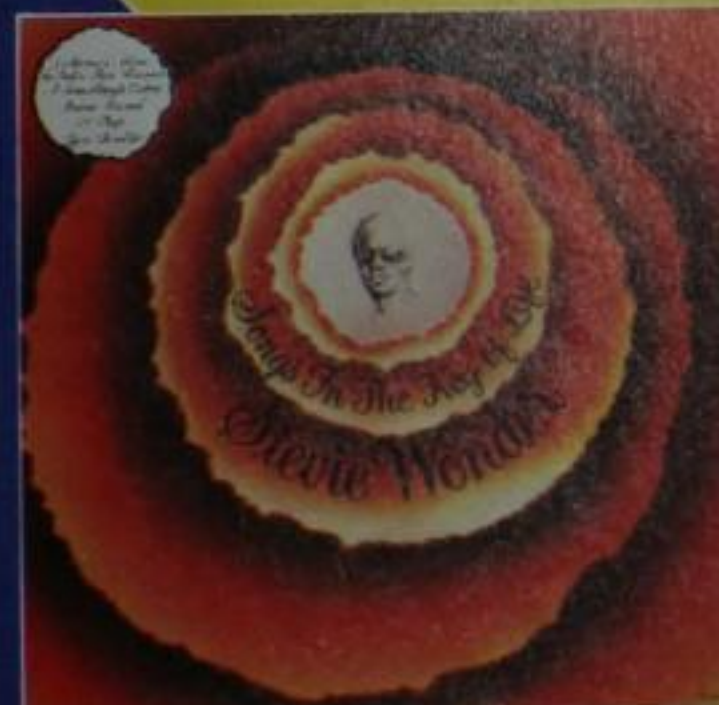
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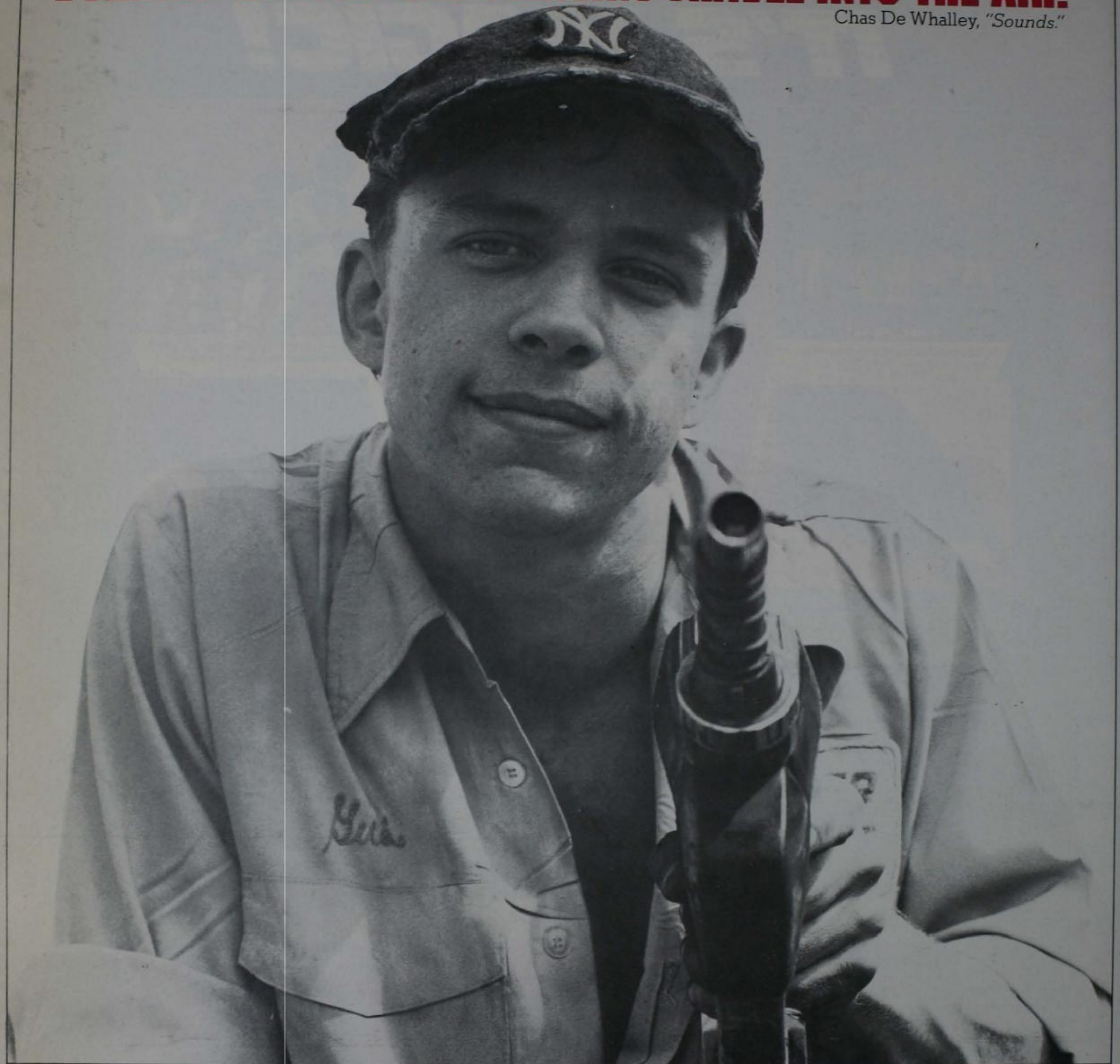
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# Discos

## Leonardo's To Offer Franchises Puerto Rican Club Eyes Entire Latin American Mart

By RADCLIFFE JOE

NEW YORK—After more than three years of operations as one of the more successful discotheques in Puerto Rico, Leonardo's of San Juan is branching into the franchising business.

According to Juan Santoni Jr., president and managing director of Leonardo's, the franchise will zero in on the as yet largely untapped Central, South American and West Indian markets, and will offer the same service to a middle and upper income clientele for which the original Leonardo's was linked.

A special organization, Leonardo's International Disco Clubs, has been structured to handle the entire franchise operation. The company is headed by John Lohner, chairman of the board, Hans Steiner, vice president and technical director, and Santoni.

Santoni explains that franchises have already been established in Mexico, and in the Hilton Hotel, Barbados. Negotiations are said to be underway for a venue in Guatemala.

Although Leonardo's is interested in tapping the potential of the Central and South American markets, Santoni assures it will not restrict its operations to those areas. The corporation is eyeing the still lucrative U.S. mainland and European markets.

The franchise fee for a Leonardo's club constructed within an existing structure is \$25,000. For this the franchisee receives a license to operate under the copyrighted name of Leonardo's Disco Clubs, "along with the goodwill associated with the company's name and service marks."

"The use of Leonardo's proven formulas, standards, training procedures, systems and images, and development of club membership is also included." Other services of-

ferred include training on promotion and advertising strategies, and negotiations on behalf of the franchisee on the property selected for development of the club.

Santoni states, "A small percentage of the club's gross sales will assure the franchisee ongoing consultations, staff training, equipment, maintenance and quarterly inspection."

Santoni stresses his organization will turn a franchised club over to the franchisee on opening night with everyone and everything in full operation, then will continue to provide full management services to assure continued success.

The franchised operations will be built on the same concept as the original Leonardo's, a 350 seat club in Santurce's Diplomat hotel, designed by Swiss-born engineer Hans Steiner. Steiner has designed and constructed many discos in Germany, Spain and Switzerland. It reportedly took 2½ years of planning to lay the groundwork for the San Juan club.

According to Steiner, he designed the shell structure of the club around the sound and lighting system, which he also designed. The reasoning behind this was to capture the best audio and video effects possible. He also selected all sound and light equipment used, and is always upgrading components to stay abreast of the state of the art in the industry.

One sound system improvement currently underway at the club includes the installation of a computerized digital time delay system. This component is used to expand and vary the sense of acoustic space, effectively "dissolving the walls" and recreating the sense of listening in the kind of public environment

where live music is usually performed."

Other audio components that make up Leonardo's overall sound equipment package include two Lenco studio turntables, a Dynacord studio mixer with eight mixable Channels, a Revox model A77 reel to reel recorder with Dolby, Technics cassette recording for special sound effects; Cerwin Vega active graphic equalizer with 13 different frequency bands to add dramatic sound; Impulse noise reduction system; two Altec power amplifiers with a power output of 800 watts RMS per unit; four Dynacord power amplifiers with power output of 150 watts RMS per unit; eight Altec professional line bass drivers, each with a 15-inch diameter; six Altec high frequency drivers with sectoral horn and new Tangerine membrane, and 12 Acoustic Research loudspeakers as background systems.

According to Steiner the equipment affords Leonardo's a total power output of 2,200 watts RMS. He also assures that the same detailed attention will be paid to sound and light quality at the firm's franchised operations.

Leonardo's has also retained Paul "The Music Man" Dawson to train spinners for the franchised operations. Dawson is a native New Yorker and was a school teacher until fiscal cutbacks in government spending squeezed the teaching industry.

He is now Leonardo's head disk jockey and is entrusted with the responsibility not only of keeping the jet set who visit the San Juan club happy, but also with the job of buying much of the music played at the club, and training relief deejays, and personnel for the franchises operations.

### CLUB DRAWS L.A. CROWD

## Dirty Sally's Afloat In Harbor

By PAUL GREIN

LOS ANGELES—An elaborate turn-of-the-century motif is the main draw at Dirty Sally's, a floating discotheque and backgammon club which occupies the top deck of a 1924 British steamship, the Lady Alexandra. The ship is docked at King Harbor in Redondo Beach, an affluent seafront community 20 miles southwest of L.A.

The club is co-owned by Jeff Culler and his partner Rudy Schneider, who also owns the Dirty Sally's discos in Las Vegas (which has been open for 4½ years) and Kansas City, Mo. (which has been open for 3½ years).

The club was originally slated to open in February in Sherman Oaks, a suburban community in the San Fernando Valley. But Culler says it was never granted a liquor license.

"There was a violent outcry from the neighbors," he explains. "Because of the name Dirty Sally's they probably thought it was going to be a low class operation."

Culler admits that he had invested \$157,000 into the Sherman Oaks location before being forced to move. He says now, "We suffered a hell of a loss."

The Redondo Beach location caters almost totally to the higher class locals in the surrounding communities of Manhattan Beach, Hermosa Beach and Palos Verdes.

Says Culler: "We kept most of the Victorian period atmosphere intact, but spent around \$200,000 refurbishing the ship. There's an \$8,000 Tiffany style sheet of stained glass over the dance floor, custom-made backgammon tables, velvet-covered chairs, oak, pine and cherry wood frames, antique furniture and the original lamps."

According to Dennis Potvin, the manager of the club, the DJs have the freedom to program whatever music they like. Since the clientele is largely an older, more sophisticated group of entertainment industry types, the emphasis is not on heavy, pulsating music but on mellow, classy sounds ranging from Bob James, Chuck Mangione and Herbie Mann to Frank Sinatra.

Potvin reports that the equipment lineup includes a Panasonic Technics SL-1800 turntable, a Clubman Meteor Two-Two mixer, a Crown D-150-A and SAE 2200 bi-amp system, a Teac 3300 reel-to-reel player and Bose 901 Series 3 speakers and active equalizer.

The Tiffany style glass cover is under a ceiling Mode Electronics Light Unit 10, which has 300 light bulbs and a control box that allows tracking and reversing and color and speed control.

The club also uses Sony video equipment to project three to five

minute sporting scenes, chase sequences, X-rated cartoons and outtakes of commercials and movies. It also has closed circuit hookups with the Dirty Sally's location in Las Vegas.

Dirty Sally's posts a dress code at the door, notes Culler, that forbids levis, tennis shoes, sandals and tank tops. To discourage a rowdy clientele it also has its doormen wear shirt and tie and has its cocktail waitresses wear evening dresses.

The club makes its revenue from liquor, and has no cover charge or drink minimum. It has a Type 48 liquor license, which doesn't require food to be served, but also prohibits the admittance of customers under 21 years of age. The club may soon, according to Culler, apply for a Type 47 license, which requires food service and allows general admittance.

At present the clientel is mostly in the 25 to 45 age range.

The club, which opened this July, opens at noon for drinking and backgammon, with the disco opening at 8 p.m. and continuing until 2 a.m. On Sunday nights there is a backgammon tournament.

Prior to managing the Dirty Sally's location, Culler managed the Billy Jack's clubs in Las Vegas and Reno, which he has since sold.



PRETTY SPINNER—Guest spinner at the Tramp's disco in Washington, D.C., is Twyla Littleton. Above she cues the chart-riding "Love And Kisses" album.

## Chi Pool Alliance With AVI

By ALAN PENCHANSKY

CHICAGO—A close working relationship has blossomed between the Dogs Of War disco record pool here and AVI Records, one extending even to pool input in the label's production decisions.

Foundation of the novel alliance was laid at Billboard's recent Disco Forum with initial contact between Dogs and AVI brass, and label president Ray Harris has since made two visits to Chicago to meet with the spinners league.

Harris' first junket here, with AVI staff producers Laurin Rinder and Michael Lewis, was to deliver test pressings of 12-inch single "Le Spank," the idea for which was formulated by Dogs representatives.

The pool conceived the record from observations in Chi discos and then nurtured it here with extensive club play, exposure on disco radio program sponsored by the Dogs, and through close cooperation with key disco retailers.

Concept for "Le Spank" emerged in the fertile mind of Harry Webber, head of Rainbo Group, a market research firm that works closely with the Dogs. Webber's plan was to exploit a dance craze—the spank—spreading among Chicago's black and Latin teens by designing music to fit the dance.

With help of Dogs spinners he was able to determine tempo, orchestration and other variables of cuts disco patrons found most conducive to "spanking."

Armed with this knowledge, and with recorded examples of music closest to the spank ideal, the Dogs contingent set off to the Disco Forum where, says Webber, "it took three days of knocking on doors and chasing down halls to get just one of

(Continued on page 70)

## TV Fete Showing

NEW YORK—The Hughes independent television network will present a 90-minute nationally-syndicated showing of the 1977 Popular Disco Music Awards held at the Beacon Theatre here recently.

The show, which honored such top disco artists as Carol Douglas, Gloria Gaynor, Tavares, Grace Jones, Kraftwerk and Frankie Beverly & Maze, is also being syndicated in Canada and Australia.

According to John Ellsworth, promoter, 1977 Popular Disco Music Awards were based on more than 750,000 ballots received following a series of promotional ads in the New York Daily News and Village Voice.

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(Continued on page 70)

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**Jack and Jill**/Raydio  
Arista/AS0283

**What's Your Name, What's Your Number**  
The Andrea True Connection  
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# Regine's \$1 Mil Suit Settled Out Of Court

NEW YORK—Socialite discotheque operator Regine has reportedly settled a \$1 million discrimination suit brought by a New York restaurateur out of court.

In was in March of this year that

Vincent Aufiero, owner of the fashionable East Side Manhattan Mon-signore 11 restaurant, alleged that he and his wife were refused admission to Regine's Park Ave. discotheque. Aufiero, in a huff, sued Regine's for just about everything from assault to defamation to violation of his civil rights.

Although all details of the settlement are incomplete it is understood that Regine, to placate the irate Aufiero, and replace some shine to her club's tarnished image (there have been several charges of discrimination against the disco and the room had been under investigation for months by Commissioner Lawrence Gedda and the N.Y. State Liquor Authority) will give Aufiero and his wife an undisclosed sum of cash and a number of "due bills."

The "due bills," a common business practice in food, travel, hotel and other industries, will allow Aufiero to dine to his heart's content at the once forbidden disco/restaurant.

The settlement could signal a breakthrough for Gedda and his investigators who, for months, have been painstakingly tracking public reports of discriminations at many of the city's better discos and clubs. It could also set a precedent for law enforcement officials in dealing with the tricky question of discrimination at other clubs in various parts of the country.

Earlier this year another blow against discrimination in discos was struck in Boston when that city's licensing board found Whimsey's discotheque guilty of racial discrimination. The case was finally settled when club authorities agreed to pay \$150 in restitution to each of 13 blacks who had allegedly been denied admission.

## Club Genre Successful For Napoli

NEW YORK—Jeanne Napoli grew up with jazz, got into rock, developed a professional career playing some of the top cabaret venues and now is finding success in this country and abroad with a disco version of "Let's Make Love" on the Vigor (De-Lite) label.

A striking blond woman, Napoli has been singing professionally for the last seven years, recording for the last four. Her career was not very fortuitous with her first two labels. At the first, "someone ran away with the tapes" and at the second, Audio Fidelity, "I was in and out in two months," she says.

Since coming to De-Lite, she has released an album, "Jeanne," and had the song from it, "Goodbye Traveller," picked up for inflight broadcast by American Airlines. She has recorded "Est Toujours Temps Pour Partir," the French version of "Never Can Say Goodbye" on the London label, which has found success in Montreal, France and South America. She is recording in Togo-log, the Philippine native language for the Philippines.

She has appeared or has been set to appear on a number of syndicated programs including the "Carol Williams Show," "Soul Live" and "Disco 77." She is now working on a stage show she is preparing for a jukebox operators convention in Chicago in late October.

## PREDICTS NEW EQUIPMENT

# Rosner Sees Club Market Burgeoning

By RADCLIFFE JOE

NEW YORK—Major sound equipment manufacturers and distributors are expected to begin concentrating their efforts on design and construction of products aimed exclusively at the burgeoning disco market.

This prediction comes from Alex Rosner, a leading audio consultant, and a developer and installer of quality disco and other sound systems throughout the country.

Rosner explains that this move by the majors is inevitable if the flourishing band of exploitive fly-by-nighters are to be squeezed out of the business and a greater semblance of professionalism and respectability is to be brought to the industry.

Claiming that 50% of all the disco jobs he is called on to handle are actually redos of sloppy, unprofessional and inexperienced workmanship, Rosner states the change is inevitable if the disco industry is to realize its potential as the great entertainment alternative of the future.

The 43-year-old Polish-born engineer says he is already seeing encouraging signs in this direction through work being done by some turntable, speaker and styli manufacturers.

"But" he states, "the change is slow, partly because many high-end equipment manufacturers are still skeptical about the future of disco; and those who have been convinced are turned off by the thought of having to work with egotistical disk jockeys, and penny-pinching club owners and operators."

Rosner blames the tight-fisted club owners for much of the shoddy work seen in some clubs today. "We, and other professional sound manufacturers and installers who take pride in our work, do not exactly offer cheap services. Consequently when club owners come shopping for prices they bypass us and seek our lower-priced competitors instead," states Rosner.

"However," he adds, with a

smug smile, "most of the time they are forced to come back to us to undo much of the harm done by the low-end equipment manufacturer and installer."

Rosner Custom Sound does little if any advertising. It depends largely on word-of-mouth to bring customers to its Long Island offices and warehouses.

This approach has worked well for the 12-year-old company which boasts of having constructed the first two discos in the country at the 1965 New York World's Fair. Since then it has developed and installed sound systems for close to 100 discos and clubs around the country, and as far away as Puerto Rico and the Virgin Islands.

Among the clubs on which the company has worked are Shepheard's, the Copacabana, Starship Discovery I, Galaxy 21 and Le Jardin. It has also outfitted a number of franchises for Murray the K's Disco On Wheels, and is responsible for the impressive sound system used by the N.Y. Philharmonic for its free concerts in city parks. The club is currently at work on a \$50,000 sound system for a plush new disco named Da Vinci's in Dallas, Tex.

Rosner Custom Sound is franchised to sell McIntosh, JBL, Altec and other audio components from leading manufacturers. It also builds many of its own speaker systems and control modules, and modifies its suppliers equipment for special applications.

The company runs special once-a-month training classes for its eight-member technical staff, and offers a 24-hour service facility to all its customers.

Rosner acknowledges that the company is still growing, and that all profits are channeled back into the operation. However he stresses that he is not seeking wealth at the expense of quality, and emphasizes that he will confine his operations to the sound business as that is where his forte lies.

## Talent



**HAPPY CAKE**—Peter Wolf, lead singer with the J. Geils band, emerges from a birthday cake to the surprise of 14,000 fans during a concert at the Spectrum in Philadelphia celebrating the 10th anniversary of both the hall and the band.

## Talent Talk

Warner Bros. Records threw a big bash for Rod Stewart at Regine's after Rodney's two-night stand at Madison Square Garden. Little plastic heart-shaped pins were issued to the guests to allow them to get into the party. But no keeping the pins for souvenirs. Bouncers threatened to detain one guest unless he gave up his pin before leaving, and then told him he would never be allowed back in. Presumably they wanted the pins for the next bash.

Something called "Ten Years After, Six Blocks North, Class Reunion, Fillmore '68" is being prepared for a December opening in New York at a 1,100-seat theatre in the Lower East Side. The show will celebrate the 10th anniversary of the legendary venue. . . . Also planned is something else called "Presleymania."

Detroit punk band, the **Traitors**, chased off the host and took over a local television dance show called "The Scene." . . . Rumors about the possible reopening of the Apollo Theatre in New York have persisted for months but so far nobody has turned up with any solid information. . . . Record company party hosts heard to grumble that they don't like to invite booking agents because "they only talk to each other in a language only they can understand."

**Diahann Carroll** served as vice chairman of a dinner in honor of **Sen. Edward Brooke** given by the National Center of Afro American Artists. . . . Atlanta mayor **Maynard Jackson** honored **Harry Chapin** with an honorary citizenship to the city for his work with World Hunger Year. . . . **Al Green** was mobbed by 1,500 fans when he visited the Triboro Records Store in Queens, N.Y.

**Doug Henning**, star of Broadway's "The Magic Show," has designed the magical effects used on the current **Earth, Wind & Fire** tour. . . . **Bette Midler** joined **Tom Waits** onstage at the Troubadour in Los Angeles recently. . . . The **Eagles** are working on the next LP with new bassist **Tim Schmit**. . . . Television voted "Brightest Hope" in a recent Melody Maker poll in England.

Comedian **Mel Brooks** will release a double album soon on E/A. . . . Also Polydor re-reading three-record set of the **Nixon-Frost** interviews. . . . The much-delayed album by **Ian Hunter** is now in limbo as Hunter has left Columbia. . . . **Victor Millrose** is the producer of the new **Rocky and ChyAnn** LP on Windsong Records. . . . Moscow's first disco has opened—dedicated to **Bob Dylan**. . . . **Jeff Beck** getting back to basic rock'n'roll for his next LP.

"If the punk rockers think they're so punky with the pins in their face, I'll show 'em my nine millimeter, put a couple of slugs in their chest and let's see how punky they think that is," says **Ted Nugent** in a recent interview. The man sounds threatened.

Expect an **Elvis Costello** LP on Columbia soon. . . . **Grand Slam** to appear on cable tv's "The Uncle Floyd Show." . . . **Gladys Knight & the Pips** appeared before **Prince Charles** of England during his recent visit to Atlanta. . . . The New York State Council is giving a helping hand to composer-lyricist **Barberis Paull**. . . . The **Bee Gees** have written five tunes for Robert Stigwood's latest film, "Saturday Night Fever," starring **John Travolta** and **Olivia Newton-John**. . . . **Johnny Cash** doing a Christmas special for CBS-TV on Nov. 30.

## Disco Mix

By TOM MOULTON

Warner Bros. Records has released the new Ashford & Simpson LP titled "Send It." There are two very strong cuts. The first is an instrumental titled "Bourgie, Bourgie." This shapes up as being the strongest instrumental of the year with a melody like "Sunny," and a style like "Girl You Need A Change Of Mind," one of the top disco classics of all time.

Until now there has never been another record to come close to "Girl You Need A Change Of Mind." The arrangement is by Paul Riser, and is undoubtedly one of the best things he has done. The tune features an interesting break that is a change of mood, then reverts to its exciting original rhythm pattern. "Don't Cost You Nothin'" is funkier and slower, still it generates a lot of energy and excitement, and incorporates a strong Detroit-style rhythm track.

Dorothy Moore's new LP titled, "Dorothy Moore," on Malaco Records, distributed by TK Productions, has two strong cuts. "Let's Play The Music" is one of the best uptempo soul rockers recently released. The cut is only 3:47 minutes long, but it is all solid energy.

Featured here is the kind of driving energy that more disco-oriented records should have. "Make It Soon" is also strong. Moore can belt a

disco song with the same sincerity of expression than she can sing a ballad. This could turn out to be a hot LP.

AVI Records which has not had any releases in some time, has released a new Le Pamplemousse 12 inch 33 1/3 r.p.m. disco disk titled "Le Spank." It's about a new dance style in Chicago. The song is medium tempo and very laid back.

Roberta Kelley's "Zodiac Lady" features a medley on the A side. It starts off with "Zodiacs" which is very reminiscent of Gloria Gaynor's "Never Can Say Goodbye," and Grace Jones' "La Vie En Rose." The tempo is, however, much faster.

The song tells all about the different zodiac signs and incorporates many different moods that are accentuated by the tom breaks. "Love Sign" is lighter and more melodic. "Funky Stardust" is done in the early Gloria Gaynor style with galloping rhythm guitars keeping the momentum.

The flipside of the album has a single strong cut titled, "I'm Sagittarius." It has the definite German sound with funky horn lines that are doubled to give more of an electronic effect. This is Kelley's strongest effort to date, and should turn out to be her biggest hit.



## 3rd Pa. Hi Fi Expo Solid Campus Draw

INDIANA, Pa.—The third annual Indiana Univ. of Pennsylvania Hi Fi/Stereo Expo outdrew the two prior events, with some 50 companies and a half dozen retailers represented Oct. 18-19.

According to Frank Viggiano of the school's consumer services department who pioneered the on-campus, education-only seminar idea, last year's 8,000 attendance was exceeded in the first two-day show, with a definite increase in community attendees.

Sansui's mini recording studio was the hit of the show, he reports, with the new AX-7 mixer/reverb unit shown to the public for the first time, after its last-minute debut at the Summer CES in Chicago.

With Henry Collins in charge, Sansui sponsored an extended recording session with 17 area groups, each given an hour to produce a tape. The AX-7 was used with the GX-5 pro equipment rack, which Sansui then donated to the school for use by Viggiano in his course on consumer electronics buying.

Among other highlights noted by the expo coordinator were Dynaco's kit-building demo and public debut of a new power amp, preamp and speaker system; Radio Shack's first public unveiling of its home computer; Bose's "Speakers & Spaces" demo every half-hour, which played to packed audiences; Quasar's dem-

onstration of its "Time Machine" home video system, drawing crowds to watch tapes of the Pittsburgh Steelers' NFL games and "Star Wars" excerpts; Opus One's demo of a Neil Diamond special using an Advent VideoBeam large-screen (six-foot-diagonal) video projection system and FM simulcast with the Audio Pulse digital delay unit.

Other contributors to the overall promotional efforts include BASF, T-shirts and blank tape giveaways; Handic walkie-talkie giveaways; Record Shop drawing for \$50 gift certificates; Stereo Shack's drawing for a stereo system; Fairchild's Channel F video game exhibit; 2001 Systems' demo of its Soft Touch converter for dial phones, and Fuji's donation of FX tape for the recording studio dubbings.

Media coverage and promotion was extensive, Viggiano notes, with public service announcements on four FM outlet—WDVE, WYDD and WFEZ in Pittsburgh, and WIUP in Indiana. Video coverage was provided by local outlet CIUP-TV.

Newspaper articles helped build attendance, in particular three page one stories in the Indiana Penn Student daily, several articles in the Indiana Evening Gazette and a feature the prior Sunday in the nearby Johnstown Tribune-Democrat's leisure section.

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Crowd pleaser at the third IUP Hi Fi/Stereo Expo was a mini recording studio set up by Sansui to demonstrate its component array including the new AX-7 mixer/reverb. Henry Collins of the Frank Barth Agency, representing Sansui, is at the controls, recording the Bliss Band, local disco group, one of 17 acts given finished demo tapes.

## Duplicators Face Pressure

### U.S. Prerecorded Facilities Expect Overtime Into 1978

• Continued from page 1

ways more production facilities available to duplicate the tape configurations than there are to press LPs.

Frank Day of American Sound, Warren, Mich., has a North Hollywood plant here called West American Sound. And Al Weintraub of ASR, Fairfield, N.J., expects a new Los Angeles area tape facility to be operable in the first quarter of 1978. Nobody is considering adding a plant on the East Coast. Supply of production there almost exceeds demand. Prior to August, there was a minor price war emerging overall.

But the overruns every plant took to fulfill the Elvis Presley backlog brought production up to full gear in late August. Cal Roberts, vice president, operations, marketing, CBS Records, who goes back 20 years to open reel, reports he's never seen a quarter sharpening up like the current one.

He's on a three-shift five-day-a-week plus overtime when necessary in Terre Haute, where CBS operates the largest duplication plant in the world.

Tape plays an important role in the blueprint CBS has for a fourth major plant in the U.S., he says. Ken Herring and Gene Nyland of Apex, whose major plant is in Elk Grove Village, Ill., report working a six full-day week, as does Dan Boyd of GRT, Sunnyvale, Calif.

Jim Cook of the Liberty-UA duplicating plant in Council Bluffs, Iowa, is investigating additional production facilities, as is Boyd. Even though essentials like styrene and other petroleum derivatives play an integral part in creating

cases, rollers and blank tape, shortages don't appear imminent.

Dan Westbrook, operations vice president, MCA, emphasizes the necessity for accurate inventorying and stockpiling. He sees some raw material price rises on the horizons. Most others don't.

He points out, along with Boyd, that LP material prices rose sharply twice in 1977, while prerecorded materials stayed flat.

An RCA spokesman points up the release of 12 warhorse operas on cassette simultaneously by that label as an indication of the way the Philips' introduced configuration is gaining. And Weintraub notes that some spoken word series, issued monthly, such as Audio Digest, are duplicating into six-figures for vertical occupational groups such as physi-

(Continued on page 83)

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# SEMI-PRO DEALERS UP *Growing Demand For Equipment Sees Expansion In Key Markets*

By JIM McCULLAUGH

LOS ANGELES—The mushrooming growth of the semi-professional recording market and continued expansion of the professional audio mart is spawning more dealers catering to expanding clientele demand.

The semi-pro dealer is becoming a fixture in many major and secondary markets around the U.S. and his business is booming.

In addition, the professional dealer is experiencing growth as the professional studio, semi-pro, broadcast, disco, sound reinforcement and p.a./live mixing markets continue to flourish.

In the Pacific Northwest, for example, Greg Paisley, RMS Sound, a leading pro dealer in the Seattle area, comments, "We are doing great. In fact, we have done more dollar volume in the past three months than we have done in the last year."

RMS, in existence for five years, and on the verge of expanding its current 3,500-square-foot headquarters to 15,000 square feet, views itself more of a strict pro audio dealer with

particular focus on sound reinforcement.

Paisley points out that three of his major types of customers are community colleges, nightclubs and local rock bands who need sound reinforcement gear as well as live music mixing systems.

It's like the evolution of stereo," he says, "More musicians and colleges are getting into it and they are hip to the fact that equipment like mixers, for example, are becoming less expensive but still offer a good degree of quality."

Paisley points to Uni-Sync's Trooper series of live music mixing equipment as being hot, adding, "When we first took on the line at the beginning of summer it was a dead time of the year but we did do some jazz concerts and now that we are out of that season it's really starting to move, especially at the college level."

At the same time in Seattle, a semi-pro specialist has been spawned catering strictly to that market segment.

Called the Electronic Music Box, a spokes-

man indicates that its business is semi-pro recording equipment such as with TEAC/Tascam mixers and recorders is burgeoning.

"I guess the whole semi-pro market began to explode," comments Dave Angress of Sound Odyssey in San Francisco, "when TEAC introduced its 80-8 tape recorder and model 2 and 5 mixers, it meant that you could acquire a good 1/4-inch, 4-track tape machine or a good 1/2-inch, 8-track machine such as "Otari began to offer, at a reasonable price."

Angress emphasizes that Sound Odyssey, which now stocks close to 80 different lines of pro and semi-pro audio equipment, caters to a number of specialties including sound reinforcement, disco, and broadcast as well as semi-pro.

The Bay Area outlet is also expanding to a 15,000-square-foot operation and Angress notes, "We are extremely service oriented and have a very large department for that. No tape machine leaves our facility, for example, unless it's properly aligned."

Angress also notes that the disco boom in the Bay area has hardly abated adding, "It's just beginning. There's an awful lot of emphasis in this market in not only providing clubs with good sound systems but also more of them want to provide live entertainment and they need the proper equipment for that."

Ellis Baxter of the P.A. Palace in Atlanta says, "I'm flabbergasted at the way the semi-pro market is going. I can't tell you how many 4-track boards we sell and we must be moving two dozen 8-track machines a month. It's phenomenal."

Only open since May, Baxter says his operation caters to the pro and semi-pro markets with emphasis on p.a. and sound reinforcement gear.

He divides his customer into three basic types.

"There's the hobby recordist," he says, "who may also be an audiophile and he's interested in recording in his basement and perhaps even

(Continued on page 82)

## Digital Interest High At N.Y. AES

• Continued from page 1

debut varying digital systems for pulse code modulation (PCM) disks which offer reported extended dynamic range and high quality reproduction.

All the systems demonstrated claim to basically "outperform" conventional analog recording systems by reducing noise distortion, cross-talk and wow and flutter, expanding dynamic range by using digital pulse

signals "read" with a laser-beam pickup (stylus).

At AES, both Mitsubishi and Soundstream will have the first East Coast demonstrations of their respective systems, while 3M is expected to debut its version of a PCM recorder and a new digital tape. Ampex already has a digital recording tape, used by Soundstream earlier this year.

Mitsubishi showed its PCM

recorder/reproducer and monitor speakers first at the AES this past May in Los Angeles, followed by a Chicago CES demo in June.

Soundstream, the first U.S. firm to have a PCM recorder prototype, also debuted at the West Coast AES, and will repeat its demo here next month. But its system is incompatible with that of Mitsubishi in several key areas.

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## MASTERING, DUPING

# Commercial Tape Up; Digital Mart Is Eyed

By STEPHEN TRAIMAN

NEW YORK—With consumer blank tape sales continuing to ride the boom of the expanding home recording market, the commercial side of the industry has been perking along in fine style as well—particularly in the last six months.

Both the mastering and custom duplicating suppliers have found demand for better quality formulations keeping their coaters busy. And with the imminent arrival of digital recording, a number of major manufacturers are already deep into this new field that promises to open a new market on a much higher quality—and price level.

In the mastering field, Billboard's first survey of recording studio usage indicates it's a real horse race as far as brand preference is concerned. Both Ampex and 3M were mentioned by an equal number of U.S. studios, although it's emphasized this is no indication of the volume of tape used.

Also showing up with smaller shares were Agfa-Gevaert, an indication of its broadened line availability; and Maxell, due mostly to its success in the growing market for so-called "mastering cassettes" used for dubs off master tapes.

A smaller figure than expected for Capitol Magnetic is due to the withdrawal of its new Q-19 high output, low-noise back-coated mastering formulation about six months ago when demands for its duplicating cassette and lube 8-track tape rose significantly from its own plants and other outside customers. Capitol expects to return to mastering market, but there's no firm date, according to Harry Preston.

"By all indications the music mastering business is excellent," notes Bill Madden, 3M marketing director for the magnetic audio/video products division. "Our discussions with studio engineers, producers and artists indicate a very bullish attitude about the music recording business and our sales of mastering tape support that attitude.

"This is especially evident in the increased sales for our Scotch 250 mastering tape," he reports. "We also see a continuing trend toward more sophisticated formulations, as the music industry is looking for

'more tracks' and greater performance."

His comments are echoed by Ken Herring, Ampex marketing manager, industrial products. "In the mastering area we're finding both our standard 406/407 and high performance Grand Master growing in volume, with the latter showing even more demand despite a 25% premium at list. It shows the marketplace is constantly looking for a better tape and is willing to pay the premium."

Herring also acknowledges that the studio preference race for his lines and those of 3M is pretty tight: "When you get into some of the major market studios we may be stronger, but in the field, by nature of its wider distribution, 3M probably has the larger share."

Agfa-Gevaert anticipates a bigger share of the mastering market this coming year, now that the company's full line is available from Europe. Vince Carabello, Atlantic region sales manager, explains that "originally we only had a limited amount of 2-inch and 1/4-inch tape available for U.S. customers, but starting two months ago we began to bring in 1/2-inch, 1-inch and bulk 1/4-inch as well."

The competition is certain to increase, with Memorex known to be considering an entry in the mastering area and both Fuji and Maxell expected to attack the market more vigorously. Both are prime factors in the Japanese studio market, and have been limited here only due to their concentration on consumer business.

It's the crossover from the consumer business that has given Maxell and TDK, in particular, a good shot at the "professional image" with what has come to be called mastering cassettes. The high-end products are being used by more and more studios as dubs off master tapes, being more convenient to handle, and less expensive to ship.

Bud Barger at TDK notes the firm is making a concerted effort to introduce studios to both its AD normal bias and SA chrome-equivalent cassettes for use in this area. Results have been most encouraging, and he

(Continued on page 81)

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# Pro & Semi-Pro Hardware Gets AES Attention

## More Than 120 Firms At Biggest Expo

NEW YORK—Conforming to what is fast becoming an Audio Engineering Society tradition, this season's 58th convention will once again be the "biggest ever." As reported earlier (Billboard, Oct. 8), the Waldorf-Astoria Hotel will be filled to capacity when the convention opens, with more than 120 companies on hand with their latest wares.

Continuing the trend which began several years ago, diversity in price tag and specifications will again be noted as the formerly pro-only show expands horizons to offer something for everyone.

### • Tape Recorders:

The impact of digital technology will be very much in evidence, as several manufacturers show off their latest generation of tape recorders.

Mitsubishi Electric Corp. makes its East Coast debut, showing its new PCM (pulse-code modulation) digi-

tal audio tape recorder. The two-channel machine uses quarter-inch tape and conventional 15 ips tape speed.

Soundstream, Inc. returns with its own digital tape recorder, first seen at last year's New York show. This year, Soundstream will make machines available in 2, 4 and 8-channel configurations.

The 3M Co. may attract some attention with what it's calling "a major news story." Does that mean a new digital tape recorder, perhaps built around the well-known iso-loop transport system? The folks at 3M aren't saying much up front, but they've sent out press invitations which feature a "big clue to the News."

Both machines offer user-access-

sible calibration controls—an important consideration to both the pro and the semi-pro.

### • Consoles:

Most of the major professional manufacturers will be on hand with updated versions of their product. Joining them will be Irv Joel and Associates, showing the CADAC console line. A new parametric-type equalizer will be displayed, with a bandwidth that narrows as amplitude setting is increased. The feature allows the equalizer to offer optimum effect at both minimum and maximum settings. Another CADAC feature is the V-cat voltage-controlled attenuator, which offers very low noise figure specifications. A two-way switch on the fader module allows it to be used either as a

d.c. control or as a traditional audio type attenuator.

And in a showing of upward-mobility, Sound Workshop takes on the pros with its series 1600 automation-ready consoles. The company is noted for its semi-pro 1288 console, a 12 x 8 board. The new series 1600 console will sell for about \$10,000 in a 12 x 8 configuration, and this may be easily field-expanded to 32 x 24, at about \$29,950.

A unique modular patch bay is also available as an option, with up to about 400 patch points on the larger format boards. Other options include fully-parametric equalization and a spectrum analyzer mode, which uses the meter panel as a readout display, which will be revealed at show time. The "clue" is a

plastic skeletal hand, along with some art work prominently showing lots of fingers—digits, that is. If you want to know more, you'll have to pry it out of 3M yourself or come to the show.

In the analog department, Gotham Audio Corp. will show the new Telefunken 16-track, 2-inch Magnetophon tape recorder, in which two file drawers beneath the transport store all the electronics cards. The Magnetophon is expandable up to 32 tracks. It can also accommodate up to 24 tracks of the new Telcom C-4 noise reduction system.

Studer/Revox will present its just-introduced (Billboard, Oct. 8) B77 open-reel tape recorder, a machine which makes it even more difficult to separate the semi-pros from the pros. The 3¼-7½ i.p.s. speeds and budget price of \$1,195 should attract the former, while its 24 dB headroom and the traditional Studer

(Continued on page 80)

## Community

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## RECORDING DILEMMA

# Pros & Cons Given On Direct-To-Disk

By IS HOROWITZ

NEW YORK—Both a throwback to the early days of recording and a modern technique for adding a measureable increment of quality, direct-to-disk recording has cut itself a firm niche in the periphery of the industry.

The records, at prices of \$12 to \$15, and even more, have found a modest but enthusiastic audience among those dedicated to the search for the elusive ultimate in recording purity. And for the most part, they are willing to ferret them out in audio shops or via direct mail.

Whether "D-D" will enter into the industry mainstream still remains debatable and rests largely upon the attitudes of artists and producers. The trade-offs are substantial, and the benefits to be achieved must be weighed against the losses.

For those few still unfamiliar with the concept, D-D takes the signal from the microphone through mixing console and then direct to cutting lathe. No tape recorders are used. An entire LP side must be cut acceptably in a single pass. Any performance bobble or momentary technical flaw—or miscalculation by mixer or lathe operator—remains in the finished record. Or the entire side is junked and redone from scratch.

What one has finally is a limited edition album. Its production run depends ultimately on the number of lacquer masters cut in tandem at the session.

There is little disagreement that, all things being equal, D-D is capable of furnishing a cleaner end product. The fewer intermediate carriers of the signal the better. Each successive generation or transfer carries the threat of some program denigration (heard or unheard) and noise addition.

But, says some, a clinically pure sound recording is only one element in the medium's purpose. More important is the message, the musical offering. And that is where the current mini-controversy over the "new" technique centers.

Of what ultimate value are a few more decibels of dynamic range and somewhat reduced phase distortion if an unaccustomed set of restrictions is placed on performer and producer, detractors ask.

Supporters are quick to suggest that an artist undergoing the D-D

discipline is keyed up to greater effort and intensity, aware that editing is impossible. This can lead to a more rewarding performance, and one more truly representative of his ability.

Perhaps so, opponents respond. However, the ordeal of delivering some 20 minutes of continuous program can also be inhibiting. Will caution overtake the artist and affect the freedom of the performance? Is he afraid to take the same chances as in a concert, where a fluff is ephemeral?

(Continued on page 78)

## Direct-To-Disk Label Listings

(This list is the most recent information available, but is not all-inclusive as more companies are entering the expanding field at a rapid pace.)

**Crystal Clear Records**, 225 Kearney St., Suite 200, San Francisco, Calif. 94108.

**Direct Disco Records**, 16 Music Circle South, Nashville, Tenn. 37203.

**Finnadar Records** (Atlantic), 75 Rockefeller Plaza, New York, N.Y. 10019.

**Golden Crest Records**, 220 Broadway, Huntington Station, N.Y. 11746.

**Labyrinth Records** (Phase One Recording Studios), 3015 Kennedy Rd., Unit 10, Scarborough, Ont. M1V 1E7.

**Nautilus Recordings** (Orion Marketing), 761 Shell Beach Rd., Shell Beach, Calif. 93449.

**RCA Ltd.** (Canada), 225 Mutual St., Toronto, Ont. M5B 2B4.

**Sheffield Laboratories**, Box 5332, Santa Barbara, Calif. 93108.

**Sonic Arts Corp.** (Audio-Technica), 665 Harrison St., San Francisco, Calif. 94107.

**Sound 80 Direct To Disc** (Sound 80 Studios), 2709 E. 25 St., Minneapolis, Minn. 55406.

**Telarc Records**, 4150 Mayfield Rd., Cleveland, Ohio 44121.

**Umbrella Records** (Nimbus 9 Productions Ltd.), 39 Hazelton Ave., Toronto, Ont. M5R 2E3.

**Gryphon Productions**, 157 W. 57 St., New York, N.Y. 10019.

**M&K Sound**, 8719 Wilshire Blvd., Beverly Hills, Calif. 90211.

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# AES Convention

## New Electronics In Audio Theme Of AES Sessions

NEW YORK—The incursion of new electronics into audio—in particular digital techniques and micro-processors—will highlight a wide range of papers and seminars at the 58th AES convention this week at the Waldorf-Astoria.

Perhaps the session holding most interest is that on digital techniques Sunday afternoon (6), chaired by Thomas Stockham Jr. of Soundstream, Inc., Salt Lake City. His digital production for RCA of "Caruso: A Legendary Performer" was the

first commercial release to use the new techniques. In addition, Soundstream will have the East Coast debut of its digital tape recorder system, first shown at the West Coast AES last May in Los Angeles. Also to be demon-

strated initially in the East is Mitsubishi's PCM recorder/reproducer and monitor speakers which also made their bow at the spring AES. Papers on varying aspects of the digital recording process will be  
*(Continued on page 76)*

### Audio Showcase



ALTEC Sound Products' new line of portable speaker systems each handles 125 watts, with several including Tangerine phase plug for enhancing high-frequency response in the driver.



BOGEN Tech-craft pro-audio line offers TCB-S320 dual-channel power amp with 160 watts RMS/channel, with residual hum and noise claimed at least 95 dB below full-rated output.



UNIVERSAL Audio Sales production cassette rack of vinyl-clad metal holds 150 tapes and is designed to improve production line processing efficiency.



BURWEN PMB-6 orthodynamic stereo headphones claim 16-23,000 Hz frequency response, 121 dB maximum sound pressure level at 1 kHz, weigh only 9 oz.



STANTON Magnetics' model 681BPS stylus system has a forked tip, allowing the playback of disk "negatives"—metal stampers and matrices—which have raised rather than engraved tracks.

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our unique focussed gap and 10 MHz bias system allow us to maintain the superb quality that you've come to expect with Gauss. To update existing units in the field we offer conversion kits that interface simply with our 10 MHz bias system. We know that our business is your business. So we work hard refining our technology and furthering the state-of-the-art. That's what we mean when we say 'The Gauss Way': unmatched quality in tape duplication that is cost-effective for you. That's 64:1

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NOVEMBER 5, 1977, BILLBOARD



## New Electronics In Audio Theme Of AES Sessions

### Audico Video Bows

CHICAGO—A video cartridge tape loader-unloader has been introduced here by Audico Ltd., firm that manufactures a variety of audio tape loaders. The unit, which can be equipped to handle any of the video cassette formats including 1/2 and 3/4-inch, carries a list price of \$3,950.

• Continued from page 75

given by Bob Ingebretsen, Soundstream, "a strategy for automated editing of digital recordings;" Marshall Brookhart, 3M Mincom division, Camarillo, Calif., "an error-correcting system for a multichannel

digital audio recorder;" John McCracken, 3M Mincom, St. Paul, "a high-performance digital audio recorder;" Freeman Granum, Ampex, Redwood City, Calif., "design criteria for digital audio tape," and Jim Paul, Rockwell International,

Anaheim, Calif., "automatic digital audio processing (ADAP)."

Microprocessor fundamentals is the topic of one of three "tutorials" which has drawn the most pre-convention interest, with New York-based consultant Arthur Kreitzman

as chairman Sunday morning (5). It is designed for many engineers who are now faced with a difficult re-education as more and more microprocessors are finding their way into analog instrumentation and control systems.

The program is aimed at giving attendees a body of knowledge to form a basis for further study. With input from Bob Chen, Univ. of Pennsylvania, Philadelphia, and Jack Goldfarb, Conversational Systems, New York, topics discussed will include microprocessor "architecture," fundamentals of programming and software design and techniques of interfacing.

Elsewhere in the program, microprocessor and digital technology both will be covered, particularly in the Friday (4) evening session on electronic music. Jim Cooper, Oberheim Electronics, Santa Monica, Calif., will present "a hybrid micro-computer voice and music synthesis system," and H.G. Alles, Bell Labs, Murray Hill, N.J., will cover "a real-time, all-digital music synthesis system."

Quad isn't dead—at least as far as AES is concerned—and 4-channel improvements in relation to signal processing, disc recording/reproduction and broadcasting will be covered in various sessions.

Ben Bauer, CBS Technology Center, Stanford, Conn., will offer two papers, one touching on the recent FCC subjective evaluation of FM quadrasonic reproduction systems' listening tests—"SQ-compatible 4-4-4 and 4-3-4 quadrasonic broadcasting," and jointly with Gustavo Cots, Adiorama, Mexico City, on "quadrasonic broadcasting of the Filarmonica De Las Americas in Mexico." Both will be part of the Monday morning (7) audio in broadcasting session.

In the disk recording/reproduction session Saturday morning (5), "improvements in the phase-lock loop (PLL) demodulator for the CD-4 carrier disk" will be presented by Nobuaki Takahashi, Fujio Sumuki and Masao Kasuga of the JVC Cutting Center, Los Angeles. In the Friday afternoon (4) signal processing seminar, Peter Scheiber will describe his SQ parametric decoder in "improved stability in the recovery of 360-degree special information from 2-channel sources."

Other papers which may be of more than casual interest to the record/tape industry attendee include:

- "Developments of isolated loop tape transport mechanism and its applications" (in the Technics by Panasonic RS-1500US open reel deck), by T. Kogure, M. Ogino, T. Tsunog and N. Sakamoto, Matsushita, Japan, in the magnetic recording session.
- "Role of the scanning electron beam microscope in disk recording," by George Alexandrovich, Stanton Magnetics, Plainview, N.Y., in disk recording/reproduction session.
- Pre- and post-production techniques for sound synchronization of videotape programs," particularly apropos with the emergence of the home video market, by Bob Lifün, Regent Sound Studios, New York, in the audio in broadcasting seminar.
- "Electret microphone system based on building-block concept," by Alan Watson, Electro-Voice, Buchanan, Mich., pointing out the increasing interest in electrets, in transducers—part two session.

In addition to the tutorials on microprocessors, two other sessions will be chaired by Albert Grundy of the Institute of Audio Research. Electrical noise fundamentals is set for Friday evening, covering noise charac-

(Continued on page 82)



## North, South, East or West, you can plug into CES.

Even if you can't make it to the 1978 Winter Consumer Electronics Show (to be held for the first time in Las Vegas), you can still be there. That's right. Even if you can't, you can. Simply by placing an ad in the one outlet you can plug into that guarantees the most solid connection you can make—**Billboard's Special CES Issue**, with bonus distribution at the Show.

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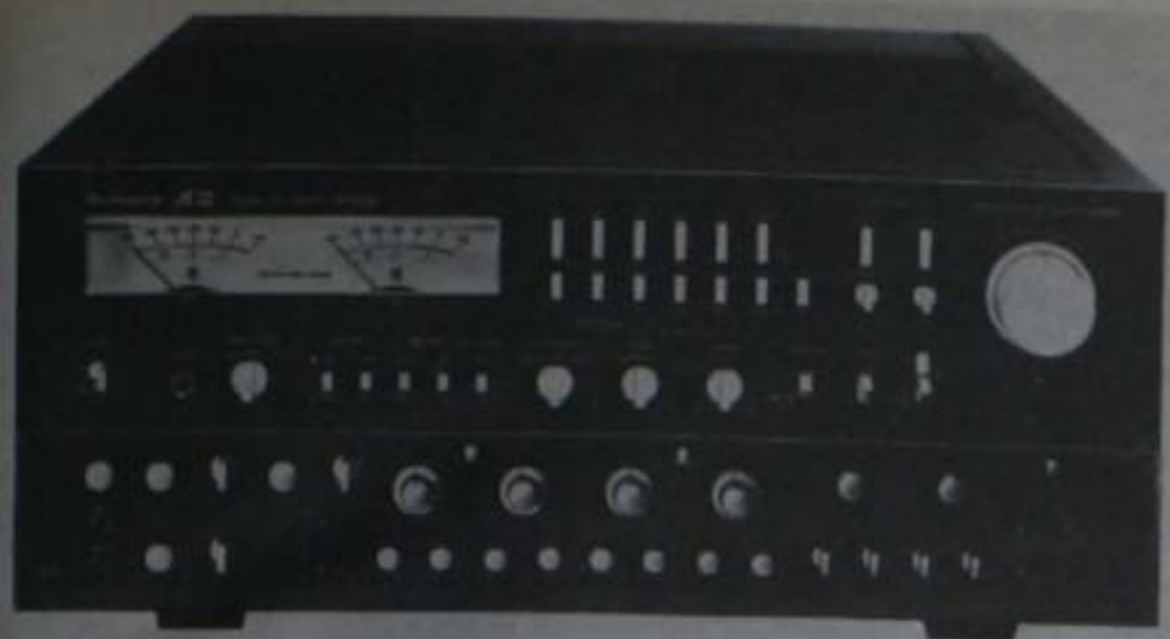
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# Audio Showcase



TECHNICS SU-A2 control amplifier combines functions of a preamp and parametric equalizer. It is a companion unit to the SE-A1 compact 350 watts/channel "class A" DC stereo amplifier. Each is \$4,000 list.



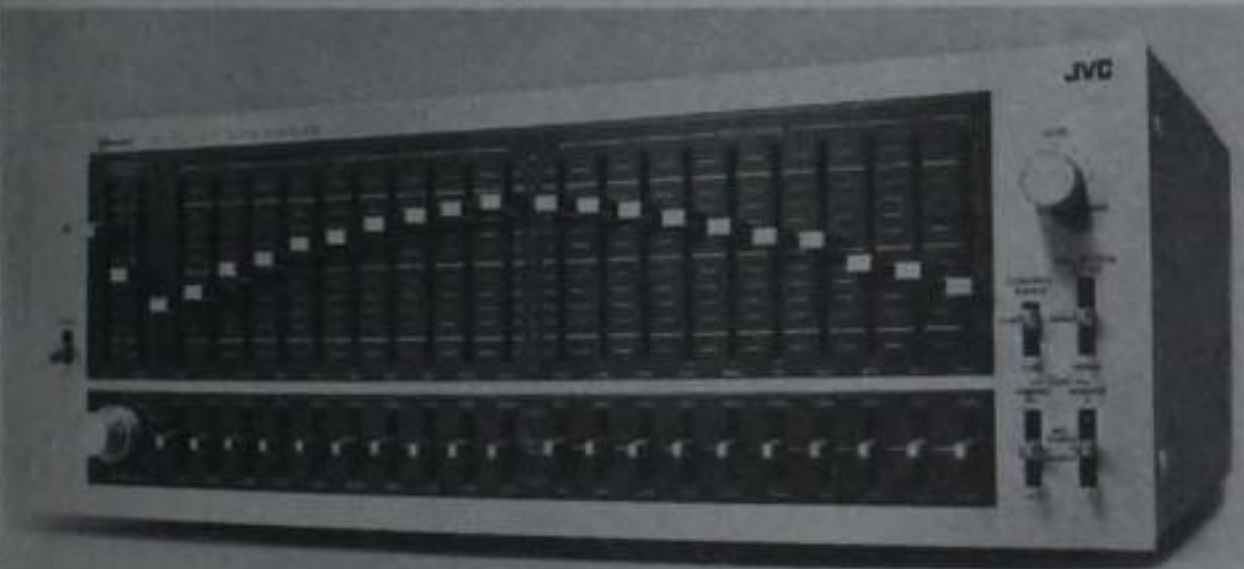
TELEFUNKEN multi-track Master Recorder M 15A, available in 8, 16, 24 and 32-track models, 7½/15 or 15/30 i.p.s., with Telcom C4 noise reduction, is marketed by Gotham Audio in U.S.



REVOX B77 stereo tape recorder for semi-pro market is a 3¾/7½ i.p.s. unit with integrated drive logic, built-in cutter for editing, and supplementary remote controls.



DBX 193 stereo simultaneous tape noise reduction system bolts directly to the Nagra IV-S to provide in excess of 30 dB tape noise reduction, 10 dB more headroom, at \$850 list.



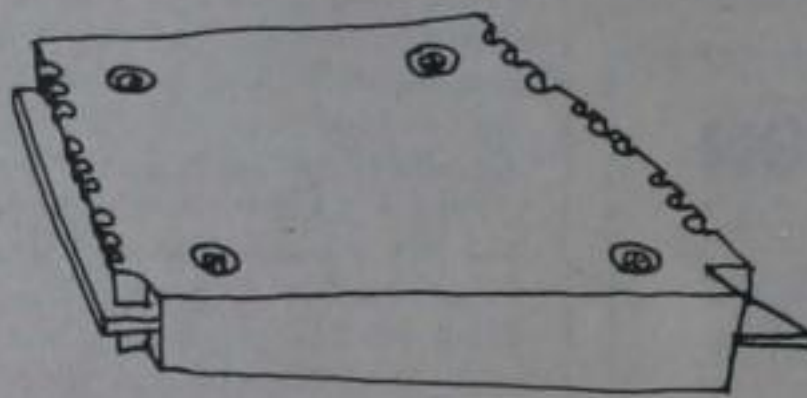
JVC model SEA-7070 10-band graphic equalizer has 10 S.E.A. center frequencies for left and right channels, plus two alternate frequencies for each zone adjustable one-third octave above or below each center frequency.

# dbx K9-22 Kard converts your Dolby "A"



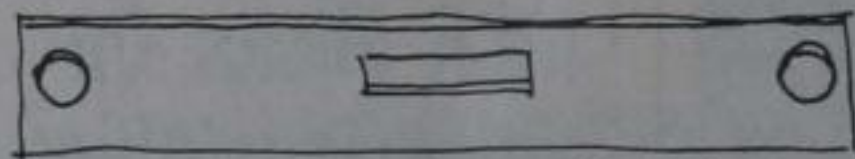
to dbx noise elimination in a few minutes with complete plug-in interchangeability and no wiring changes

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## K9-22 Kard Accessories



K-360 Kover replaces standard Dolby 260 or 261 front panel cover; window lets you see whether you've got K9-22 Kards or Dolby cards in the system.



Karryin' Kases, weather-proof aluminum flight cases by Halliburton, let you take your K9-22 Kards along as extra baggage, provide secure storage for unused cards, model KK-18 holds up to 18 cards, model KK-38 holds up to 38 cards

You can add dbx to your existing Dolby "A" system for about 40% of the cost of a free standing noise reduction system. For complete information contact:

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## RECORDING DILEMMA

# Direct-To-Disk Pros & Cons

• Continued from page 74

ral and not permanently engraved for repeated audition?

Yes, but wasn't that exactly the situation before the development of tape? And didn't great performances come out of the shellac era?

No, the situation was not the same, runs the counter argument. Pre-LP takes were no longer than about four minutes. Now, as much as 20 minutes (or more) must be etched in one sweep. The pitfalls are amplified a giant step beyond the time multiple of five.

For those committed to the theory that a recording's basic function is to mirror accurately an artist's single performance at a given time, D-D provides a viable although nerve-

wrenching alternative to tape. And there is the added potential benefit of greater fidelity and a marketing lure to hook the elite hi fi consumer.

Sidelined in the controversy, of course, is the whole body of contemporary pop recording wherein separate tracks are laid down successively for later mixing.

Where applicable, D-D can be expected to continue to figure in the diverse recording spectrum, serving its special market and, at its most successful, giving the rest of the industry a quality target to shoot at.

But what worse fate to produce a D-D album which shows all signs of a commercial hit... and no tape safety on hand to provide parts for mass production!

# SCHAAK REVIVES Audio Chain In Black After Surviving Chapter 11 Test

By IRENE CLEPPER

ST. PAUL—Schaak Electronics, headquartered here, has not only surfaced from the depths of Chapter 11, but annual income for the first quarter of the fiscal year, ending August 1977, was up 49% over the previous year's total.

It looks like a record year for the company that had a spectacularly successful 15-year record, then plummeted to near ruin as the aftermath of an over-aggressive expansion plan.

"It's exciting to be back in the retail business," states Dick Schaak. He is the 38-year-old president of the company and has just achieved millionaire status for the second time in his life.

He's a veteran now of endless meetings with creditors, aware of the combination of mistakes and mischance that brought Schaak to bankruptcy proceedings, but declares that he never doubted that the company would regain its status.

"We can sell competitively and make a profit," he sums up the company's unchanged ability.

Discharged from Chapter 11 as of March 18, 1976, Schaak can begin to forget the events of four years ago when the firm bought 19 Allied consumer electronics stores, more than doubling the size of his 15-store chain.

Management was spread too thin, operating capital was tied up by the accounting situation of the Allied stores, and then manufacturing strikes prevented the stores from opening until after the first of the year, instead of prior to Thanksgiving, according to schedule.

Schaak, a super salesman himself, had run a sales-oriented company, which found itself bogged down in administration, accounting and delivery problems. In two years the company had lost \$2 million. It was forced to dispose of the Allied stores.

The turnaround since has been almost equally dramatic. "We have the people now to delegate to—they're of the caliber to handle both the authority and the respon-

sibility," he says. A controller has been hired, with a long record of experience in the retail field. There's a chief financial officer with a background in insurance.

The Schaak company has half the headquarters staff it previously had, yet is doing twice the volume. Part of the economy is explained in terms of the EDP data processing system, which was just getting underway at the time the Allied stores were purchased.

With no extra headquarters staff, three new stores have been opened in the 18 months since Schaak was released from Chapter 11. Four more stores will be opened between now and February 1978 to extend the current network of 26 locations.

Schaak Electronics will be staying with Midwest outlets in Minnesota, Milwaukee, Chicago and Michigan. There are 18 Schaak stores in Minnesota now, as it is doubtful that much more expansion will take place in the home state. Schaak will



Dick Schaak: Smiling again after his chain survives Chapter 11 ordeal and chalks up a highly profitable year.

be opening new stores rather than buying existing ones.

Are the stores different? No, we're still using the same format.

(Continued on page 84)

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## MCA Flicks On Videodisks After 1st Theatre Run

LOS ANGELES—MCA will release copies of first run films in videodisk form, but only after the initial movie theatre run, according to Norman Glenn, vice president of programming for MCA DiscoVision.

"The sequence of releases," Glenn points out, "will be theatres first and after the first run of the film, then the videodisk market."

The move is seen as a stimulus to encourage consumers to buy the MCA DiscoVision players which are still scheduled to be on the market in the fall of 1978.

The videodisks, themselves, will cost approximately \$15 for two disks containing a two hour film, he says.

Programming MCA intends to offer consists of its library of feature films, some 300 titles, as well as cultural, educational and instructional material.

In addition, Glenn notes that MCA will have a liberal licensing policy for its videodisk mastering process so other companies will be stimulated to make their films and programs available to DiscoVision purchasers.

## FREIGHT STINKS

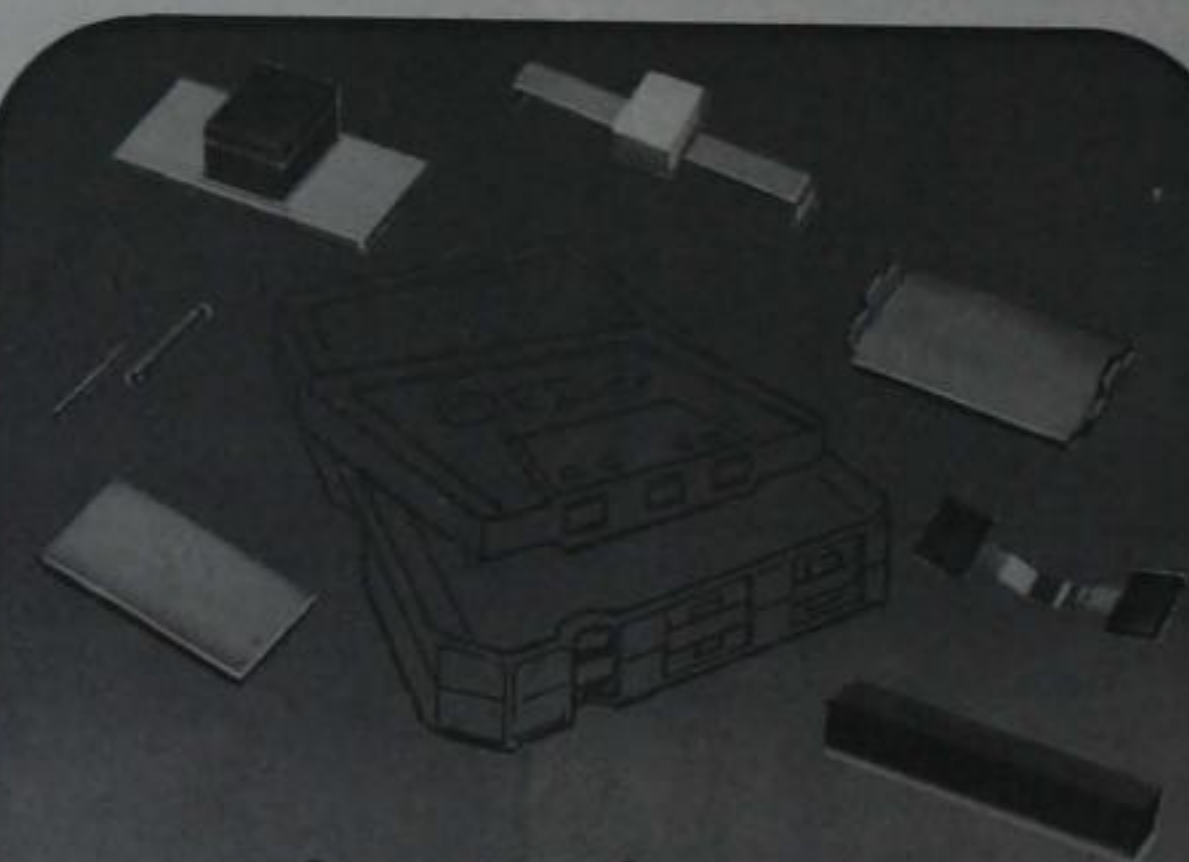
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## Rep Rap

Only the first 35 registrants from the ERA Southern California chapter will be able to attend the Max Sacks Sales Clinic set for Nov. 10-12 at the Ramada Inn/Airport, Culver City, Calif., according to Jack Herman, chapter education chairman.

"Rerun" is due to the enthusiastic response of the group of 35 who attended the initial session this past July. Regular cost of the clinic is \$295, but ERA members' special is only \$170, with registration at the ERA Southern California Chapter, 23987 Craftsman Rd., Calabasas, Calif. 91302, phone (213) 888-9909.

DB Sales, Inc., Akron, Ohio, is the newest rep for the TEAC audio line, according to Joe Pershes, national sales manager for the Montebello, Calif.-based manufacturer. Headed by Bruce Finn, the firm will handle the line in Western Pennsylvania and West Virginia.

Jules J. Bressler has retired to Tamarac, Fla., after 53 years in the radio and electronic rep business. He headed his own Englewood Cliffs, N.J.-based rep firm for 31 years, founding Jules J. Bressler Inc. in 1947, and adding Milton Baum as a partner in 1974, in what is now Bressler & Baum Assoc.

In 1970, Bressler and nine other reps, with Bill Thomas and Joe Spivack formed Pathcom, a CB manufacturer. The veteran rep was president of the New York chapter of ERA's predecessor in 1954 and the national organization in 1957, and is a life member of ERA's Presidents Club.

J. Malcolm Flora, Inc., 165 W. Liberty, Plymouth, Mich., is the new audio rep for 3M Scotch brand magnetic recording tapes to the retail market in Michigan, 3M's Don Rushin announced.

Also at Flora, Candice "Candy" Masciarelli is promoted to sales account executive for the firm's lines that also include U.S. Pioneer, B.I.C. Shure, Bearcat and Pace. She had been working with distributors and dealers staging campus hi fi shows, Shure cartridge clinics and field detailing stores with product display setups.

Added to the program aboard the Dixie DMR (Distributor-Manufacturer-Rep) cruise on the Leonardo Da Vinci Nov. 14-18 is a session on co-

## Penna. Campus Hi Fi Expo OK

• Continued from page 71

Also participating in the show, in addition to those retailers and companies noted previously, were Paranthian, Rob Weir, Sunnyvale, Calif.; Hitachi, Mark Bloomberg, Cleveland, and the local Record Shop, Dick Vitale. The latter was one of six participating retailers, with Opus One of Pittsburgh and Indiana; Radio Shack of Pittsburgh and Indiana, and Stereo Shack of Pittsburgh.

Reps involved included George Bender, Estersohn Assoc., Philadelphia, for Marantz; Gene Suprano, Tydings Inc., Pittsburgh, BASF; Mike Mansfield, Nebo Inc., Columbiana, Ohio, Handic; Ben Goldberg, G-Men Assoc., Pittsburgh, JVC; and John Henry, J.B. Parent Co., Pittsburgh, Sansui.

Viggiano already has been "exporting" his belief in the power of such educational displays to other campuses with a detailed "how-to" workbook. The success of his third event convinces him even further than college hi fi/stereo shows can and should happen—with education the thrust.

Virtually all participating manufacturers and retailers indicated to Viggiano that the exposure was well worth their time and effort—with absolutely no selling permitted at the expo itself.

Running from 11 a.m. to 9 p.m. both days at the Student Union, the Hi Fi/Stereo Expo again was co-sponsored by the Consumer Services Advisory Council and the Student Cooperative Assn.

op advertising, featuring A.D. Adams, president of his own New York based advertising and p.r. agency  
\* \* \*  
TMC Sales Corp., Fort Lee, N.J., awarded mer-

chandise prizes to four lucky random drawing winners at the windup of the REPCON '77 sponsored by the ERA New York chapter recently. Winners Bob Norberg, Leonard Radio; New York;

Howard Coleman, Coletronics Service, Hewlett, N.Y.; Carl Carhart, Monmouth Radio Supply, Red Bank, N.J., and W.F. Bilse, World Wide Stereo, Wayne, N.J., won prizes that include Cornell Du-

bilier Electronics Big Talk I rotor, pair of Electronic Industries 990X power speakers, Maxell UD-XL II cassettes and Discophone headphones.  
(Continued on page 83)

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Fingerprints and vapor-borne oils will deposit into channels of a record groove. Such contamination hides from adhesive rollers and all dry cleaning systems. Only a special fluid plus micro-fibers can safely remove such audible, impacted deposits.

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## Ultimate economy.

The value of a truly fine record cleaner is justified by the cost of replacing your record collection. Fifteen dollars is a small investment in long-term protection.

## All of the above.

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See the finer audio dealers for a demonstration.



discwasher, inc. 1407 N. Providence Rd., Columbia, MO 65201



# Pro & Semi-pro Hardware Gets AES Attention

• Continued from page 74

level of craftsmanship will be of interest to the latter.

Otari will be back with its full line of tape recorders, including the MX5050, a four-channel, 1/4-inch machine, with 7 1/2 and 15 i.p.s. tape speed. Although oriented toward the semi-pro market, the 5050 uses professional-type three-pin plugs for line in and out, and levels are compatible with pro-type gear.

By contrast, TEAC will introduce its Tascam series 40-4 machine. While tape width, number of channels and tape speeds are the same as the Otari, the 40-4 features RCA-type plugs and lower output reference levels, such as are found on much other semi-pro hardware. An optional microphone preamp package is available.

#### • Microphones:

New microphones are always of interest to anyone from the beginner to the old pro. Compared with much other recording hardware, microphones are relatively inexpensive and many of the new arrivals will find use in both pro and semi-pro studios.

Shure Brothers' new SM 59 dynamic microphone will be seen at the company's booth. It features a cardioid polar pattern and integral shock mounting to minimize transmission of mechanical vibration noises.

From Electro-Voice comes "System C," a modular condenser microphone package with several interchangeable head capsules—each offering a different polar pattern. A line of accessories and shock mounts, plus two preamplifiers completes the system.

AKG Acoustics will feature the model C-414EB condenser microphone, with a four-way switch to select omni, uni, bi-directional and hyper-cardioid polar patterns. Additional switches offer 10 or 20 dB of attenuation ahead of the microphone preamplifier and three low-frequency roll-off points.

#### • Loudspeakers:

At the other end of the signal path, UREI marks its entry into the transducer world with its model 813 "Time Aligned" professional Studio Monitor System, a first generation r&d effort between UREI and E.M. Long Associates. According to a UREI product bulletin, the "time align" technique allows driver placements and crossover network parameters to be adjusted simultaneously, for minimal time delay, or phase, distortion.

Technics by Panasonic also takes time-delay distortion into account in its linear phase speaker line. Three models will be shown, for applications varying from high end audiophile to professional listening room needs.

U.S. Pioneer formerly a hi fi only company will show the SPEC-15L, a professional studio monitor system featuring a 15 1/4-inch carbon-fiber woofer, exponential horn, acoustic lens and 2-inch beryllium diaphragm horn driver.

According to executive vice president Christine Kofod, Community Light and Sound has just completed its new speaker manual and catalog of professional products. The 100-page manual details the specifications on the company's line of radial, straight, multi-cellular and cone-driven horns, and includes chapters on systems design and comparative measurements. The manual, as well as the complete line of speakers, will be seen in the Community Light and Sound demo area.

Forsythe Audio Systems will introduce its new MS-1000 three way

studio monitor system, which features a design tailored for accurate voice reproduction.

#### • Noise Reduction Systems:

Noise reduction hardware contin-

ues to proliferate with additions seen at both ends of the marketplace. Gotham Audio Corp. will demonstrate a disk recording made with its new Telcom 4 Noise Reduction System,

which the company claims will sound acceptable even when played back without using the Telcom system for expansion. Gotham Audio reports heavy interest in the satellite

communications area, with successful field tests conducted by Western Union, UPI and others.

For the semi-pro, and others who  
(Continued on page 82)

*Introducing 3 new ways  
to get the truth out of the  
finest cassette decks.*





# Commercial Tape Sales Up; Digital Mart Eyed

• Continued from page 72

sees an excellent opportunity for the company to widen its share of the high-end cassette market through this avenue.

Gene LaBrie at Maxell is equally bullish on the studio market, noting that the firm has a limited mastering line available, and is now getting the benefit of increased acceptance of

UD-XL I and II cassettes in the master dub area. The big Maxell push is still in the consumer area, but he's very much aware of the opportunities in the studio market.

3M's Madden, who was one of the blank tape industry's first salesman soon after joining the firm in 1948, sees an even closer tie between the cassette and mastering tape.

"Because of the need for very slow speeds and narrow track width, the cassette tape development has more or less led the way in audiotape development in recent years," he notes. "Cassette tape technology has helped to produce the current generation of high performance mastering tapes."

With the firm's new Master I, II and III hi fi cassettes, he sees far more cooperation between his industrial division and Don Rushin's consumer marketing efforts. "There's no real border between markets when you're looking for high performance," he maintains. "Now when a studio asks for the best cassette we have, we can offer the Master line."

If competition is keen in the mastering market, it's even more of a battle in the custom duplicating area. Columbia Magnetic, Capitol Magnetic, 3M, Agfa, Ampex and others are using various strategies to increase their share of a burgeoning custom mart that has seen prerecorded tape demand zoom—particularly cassettes.

Columbia Magnetics, which has maintained a dominant position in the 8-track lube market, now is going after more bulk cassette sales as well. Participating in AES for the first time to bow its new "ultra cassette" tape with lower noise and higher output (about 3-4 dB), Columbia has priced it competitively with other premium products, notes Glenn Hart, director of sales, marketing and administration.

"Most of the major duplicators have received evaluation samples and so far the response is excellent," he notes. The improved ferric oxide is available in 7,200-foot C-60 pancakes or 9,600 feet for C-90s. While he acknowledges the percentage increase for cassette bulk tape is much higher than for 8-track, Hart feels the cartridge market is still solid, although the ratio continues to go down.

For Agfa-Gevaert, the ploy is both longer rolls for duplicators and a new stack hub said to get 50% more bulk tape in a carton half the size. With a full width line now available, Carabello notes Agfa has two grades—HD and Super Ferro Dynamic—available in a standard 8,000-foot hub for C-60s, compared to most competitors' 7,200 feet; 11,500 feet for C-90s versus 9,600 for the "longest" competitor, and very soon a 14,700-foot roll for C-120s, up from 11,500. "We're selling the cost of manufacturing, not the product cost."

The new stacking hub for cassette bulk tape, to be shown by Agfa at AES, has a new interlock feature with hub and tape width the same, eliminating the need for styrofoam packaging, Carabello notes. All three configurations are packed 30 pancakes to a carton, taking the space of 20 pancakes of the competition, he says.

At Capitol Magnetic, Harry Preston reports that the new Q18 high output, low noise cassette bulk tape previewed at the 1976 New York AES has been in production since January, and "is doing very well."

Similar to the formulation of The Music Tape consumer line, it is offered in 7,200-foot pancakes for both C-60s and C-90s. Demand for the firm's basic 8-track lube tape is still strong, he says, with a bigger cassette percentage increase, but from a much smaller base.

At Ampex, the firm's Elk Grove Village, Ill., custom facility "really took off" after Elvis Presley's death

(Continued on page 85)



## The Master Series. A Scotch<sup>®</sup> cassette for every switch position.

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3M



# Equipment Demand Boost For Semi-pro Market

• Continued from page 72 making a little money at it. There's the local rock 'n' roll band type who is into writing and recording his own work at home. And then there are national recording acts, and there's a number of them making their home in Atlanta, who need a home studio."

Baxter also adds that his p.a. systems are hot now with many more groups and clubs interested in live music mixing equipment as well as sound reinforcement gear.

"If you add dbx noise reduction," comments Baxter, "to equipment like TEAC/Tascam home studio equipment, you get some very high quality sound."

"One of the interesting things that's happening is that as a lot of

professional studios have converted to 24-track and as 16-track has gone to smaller studio operations, you can pick up a pretty good second hand 8-track machine for only a couple of thousand dollars and there are a lot of people doing that very thing. And then they interface it with other equipment that they can buy here."

The whole Atlanta market, emphasizes Baxter, is exploding on pro and semi-pro levels.

Dave Kelsey, Audio Concepts, Los Angeles, a leading pro and semi-pro dealer in the area notes, "The whole semi-pro market is continuing to grow very strongly and is snowballing. The problem right now is demand is outstripping supply. The sound reinforcement market is growing and it's because there's

more reasonably good equipment being offered at lower prices.

Kelsey also adds that he's still getting one sale a week based on a semi pro equipment exposition he organized for the L.A. area this past April called "Multi-Track Expo."

P.A. and sound reinforcement sales also continues to get stronger, says Kelsey.

Marvin Welkowitz, Quantum Audio, N.Y., indicates, "Our business is up over 50% compared to last year."

A 2,000-square-foot operation begun nearly three years ago, Quantum caters primarily to musicians and live bands providing them with sound reinforcement live music mixing systems, selling such lines as JBL, Gauss, Crown, Yamaha and Uni-Sync.

Quantum also does business with New York area professional recording studios providing them with such equipment as monitors.

"One of the reasons our business is up so much," adds Welkowitz, "is that there are so many clubs and bands in the area and there's a definite trend towards more live entertainment here. Some discos are even closing while others are converting to live music situations and both the club and the band need the equipment for it. I believe disco is down and there's a surge of interest in live rock 'n' roll."

Welkowitz notes that his volume this year will be near the \$2.5-million mark with an average system going out of his operation at about \$12,000.

For Rick Jones of Paragon Music, Miami Springs, Fla., business for the nine-year old company has "been the greatest it's ever been."

Paragon Music is a multi-oriented pro operation specializing in sound reinforcement systems for bands and clubs as well as instruments such as guitar and portable keyboards.

"The whole music scene has gone out of sight here," adds Jones. "Bands and clubs now think nothing of dropping \$10,000 on a good p.a. system where they might have shied away from it a few years ago."

Jones adds that he, too, has spotted a trend in the area towards more live entertainment.

"Discos are converting," he adds, "or else adding live music facilities so that's contributing to an increase in business. And now more manufacturers are offering sophisticated and relatively inexpensive equipment."

Although not yet into semi-pro, Jones notes that, "we are thinking about that since we are getting so many requests from people who are interested in setting home studios of some kind."

"In fact, we are thinking about building our own 16-track studio on the premises to make available to musicians and there's a possibility we may spin off our own production company from it."

In the Midwest, Tom Gena, Warehouse Sound Reinforcement, with three locations in the greater Chicago area, notes: "Business has been very good lately with stage gear and the bulk of our clientele is made up primarily of bands who are interested in getting a solid p.a. system and good stage sound reinforcement equipment. The store carries all major lines."

Two of Warehouse Sound Reinforcement's outlets specialize primarily in musical instruments and Gena adds that he is thinking very seriously about expanding his role in the semi-pro market with a separate store.

"The whole semi-pro scene," says Gena, "is happening and we would like to become a part of it."

## Ampex GSA Pact

LOS ANGELES—Ampex Corp. has been awarded four contracts valued at approximately \$4.9-million by the General Services Administration to supply instrumentation, video and audiotapes to federal government agencies.

## AES Hardware

• Continued from page 80 have not yet acquired their own satellites, dbx will show its new series 158 Noise Reduction System, which offers eight channels of simultaneous record and playback processing. The 158 comes with a spare noise reduction card and has been designed for use with any multi-track tape recorder of semi-pro quality.

## Key Topics

• Continued from page 76 teristics, sources, measurement methods and minimization. Disk cutting and motional feedback Saturday afternoon, and concluding with an evening session on RIAA equalization.

For all technical sessions and exhibits, registration for members of AES, ASA, IEEE, SBE or SMPTE is \$20, and for non-members \$30, with AES student members \$5 and non-member students \$3. Separate registration for the three tutorials is \$5.

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# Tape Duplicator

A new ServoLock Synchronizer has been introduced by RCA Photophone Systems for electronically interlocking two 35mm film projectors during post-production editing to produce a videotape from two 35mm films.

According to Adron Miller, Photophone Systems manager, special effects can be added during the operation, and a generation of videotape is saved along with post-production time.

A complete system using the new synchronizer would include two PR-35 projectors and two telecine chains tied into a video switcher with optical effect capabilities, with the switcher output routed to a VTR. As an option, RCA PM-86SL magnetic sound recorder/reproducers can be added for "SepMag" sound from each projector.

RCA showcased the entire system at the recent SMPTE in Los Angeles, along with a new PM-85SL dual magnetic reproducer system. The new series is available as two reproducers, two recorder/reproducers, a recorder and a recorder/reproducer in one unit, and in other configurations. Optionally available are multiple sound tracks—up to six tracks of recording capability or 12 tracks of reproducers.

Sony Corp. of Tokyo announced an agreement had been reached to provide RCA with production technology on the 1-inch, helical-scan VTR and related equipment. RCA will be able to produce VTR and related equipment on a non-exclusive basis for worldwide marketing.

It is similar to the agreement in February between Sony and Thomson-CSF of France, the major European manufacturer, also for manufacturing and sales of the 1-inch technology to which the broadcast industry is shifting.

Imero Fiorentino Associates is accepting reservations for its seventh regional Television Lighting & Staging Seminar/Workshop, next on 23-25 at Loyola-Marymount Univ., Los Angeles. Emphasis will be on improving video picture quality in both broadcast and non-broadcast tv production operations, with information

available from Fiorentino Assoc., 10 W. 66 St., New York 10023.

Herman Schkolnick has joined Ikegami Electronics (USA) Inc., Long Island City, N.Y., in the

new post of vice president/sales, broadcast television products, as part of the firm's program to increase support for dealers and end users. He had been with Philips Broadcast Equipment Corp. the past seven years.

Sony Corp. of America is establishing a video technology center in the San Francisco Bay Area to serve as a comprehensive technical base for institutional video. It will provide systems technology in the overall video field as well as the

technical development of peripheral equipment. Sony expects to turn the center into a major development and production video base for general institutional uses and special professional purposes.

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We build in what the others leave out.

## Rep Rap

Continued from page 79

Robert Reigel, former general manager of Stancor Electronics, has established Reigel Assoc., Inc., a new rep firm at Box 511, Glenview, Ill. 60025, phone (312) 729-3824. Firm will cover Northern Illinois and Wisconsin, handling lines that include Stancor transformers, RBM relays and Essex Wire products.

B.C. Electronic Sales, Inc., 11495 Lenexa Dr., Olathe, Kan. 66061, has promoted Tom Osterman manager of consumer products sales, according to the firm's Chuck Chorpeneing.

The company, with other offices in Cedar Rapids, Ia., and St. Louis, recently added Weston Instruments and Essex Wire to its portfolio, covering Iowa, Nebraska, Kansas, Missouri and Southern Illinois.

## Pressure On Duplicators

Continued from page 71

cians. Spoken word runs take time away from prerecorded music cartridges.

As album sales increase, more pressure for tape counterparts to the LP is exerted. And tape-only lines like Charm originals and its Christmas series, along with the Classics, released by Magnetic Video Corp., Farmington, Mich., post rising sales figures, according to the label's president, Andre Blay.

Superscope in nearby San Fernando, Calif., is so busy producing its own Sony Storyteller kiddie cassette line and girding for an all-out campaign to duplicate Pianocorder digital cassettes that it's literally dropped out of the race for custom duplicating.

Earlier this year, it was rapidly increasing its client list but Ned Padwa says internal prerecorded tape commitments are ousting custom work.



NOVEMBER 5, 1977, BILLBOARD



# Digital Recording Interest Growing

• Continued from page 72

Other digital recorders were recently shown at the Japan Audio Fair in Tokyo, documenting the keen interest in the new medium across the ocean.

Sony may be the first to introduce its PCM audio adaptor here, shown at the June CES in Chicago with the Sony Betamax home video recorder through which it is converted to hi fi audio playback. Interest is reported high at a number of U.S. labels that see, in principle, applications for the

unit in the production of master disks.

Prototype of a consumer version was shown by Sony at the Japan Audio Fair, with test disks mastered for the demonstration also using a helium-neon laser. It was emphasized, however, that while hardware was available from a technological standpoint, the market depends on software and standardization.

The Sony system offers a dynamic range of more than 85 dB, frequency response from an incredibly low 2 Hz to 20 kHz, total harmonic distortion of 0.03% and wow and flutter unmeasurable with today's equipment.

The Sony disk itself plays 60 minutes on one side only (double the length of other systems) due to a track pitch of 1.7 micrometers, very "fine" compared to a regular LP. It is approximately the size of a 12-inch LP (30.5 cm.), about 1 mm. thick and is of PVC with a reflective mirror coating to accommodate the laser pickup system at 1,800 r.p.m. (similar speed to the MCA/Philips videodisk).

Nippon Columbia was the first to bow a digital system in 1972. Its Denon label already has more than 150 PCM titles, now available in the U.S. through Discwasher, FM-Tokyo broadcast the first "Denon PCM Direct Sound" program Aug. 20, using PCM master tapes.

Another hi fi PCM disk and player were shown prior to the Japan Audio Fair by Mitsubishi, TEAC and Tokyo Denka, but their one sided disk plays for only 30 minutes.

Coming up with a unit similar to the Sony PCM adaptor for its Betamax was Victor Co. of Japan, which showcased an audio processor for the VHS home video system which is compatible with all VHS licensee machines as well.

Just how soon more of these digital systems will reach the U.S. is uncertain. But the digital techniques session at AES here should be one of the biggest draws (see separate story, this section), with interest high in all areas of the audio industry.

STEPHEN TRAIMAN

# WP Opens Atlanta Office For Direct-To-Disk Sales

CHICAGO—An Atlanta sales office (230 Peachtree St.) has been opened by WP Distributing Corp., firm which handles U.S. marketing of the Crystal Clear Records direct-to-disk line.

WP, which was spun off from Crystal Clear this year, also has moved to new corporate headquarters in Orinda, Calif., and will adopt new monicker Parallax Distributing in near future.

Dorothy Pierce, secretary/treasurer of WP, explains that the firm has separated entirely from Crystal Clear, with Michael Phillips, former Crystal Clear sales manager, helming the distribution company. Firm, with offices also in Chicago and New York, has exclusive U.S. rights to Crystal Clear, while label negotiates its own export deals.

Latest Crystal Clear release is "The Wiz," featuring pianist Peter Nero in his direct disk outing. Next to be offered is the first of two disks cut direct in August by organist Virgil Fox, and label will realize direct

disk sessions with Arthur Fiedler and Boston Pops late this month, following postponement of the project from summer.

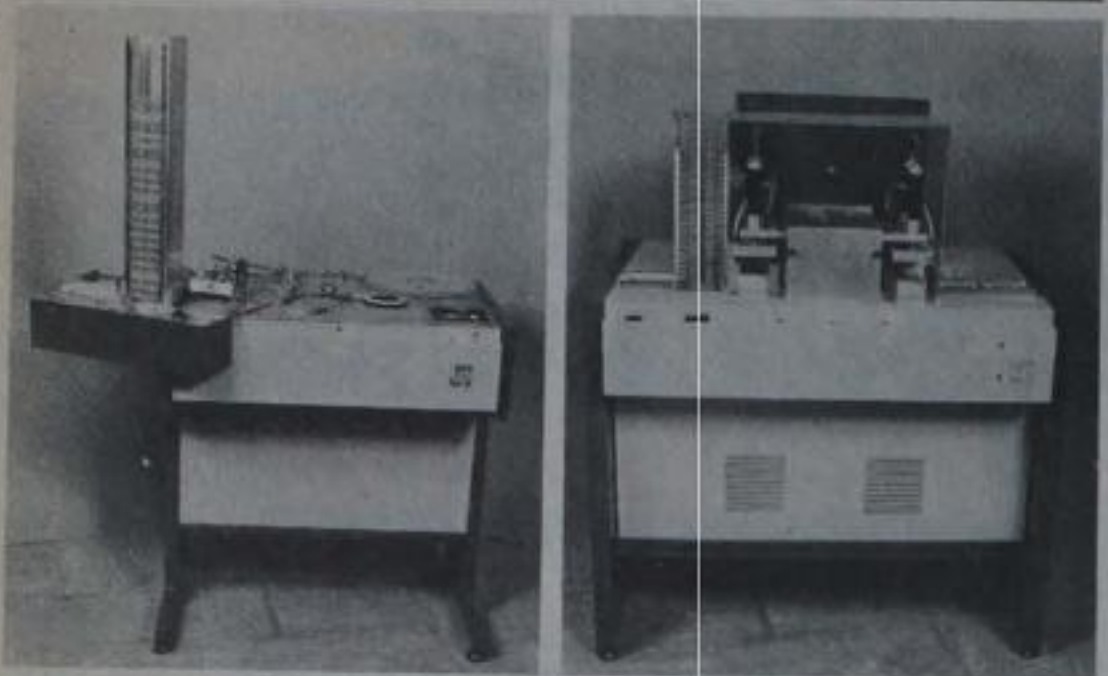
"Capriccio Espagnol" of Rimsky-Korsakov and Tchaikovsky's "Capriccio Italien" will comprise the Pops' bill.

Ed Wodenjak, Crystal Clear president and executive producer, says the label is departing from its preferred 45 r.p.m. cutting speed in order to encompass longer timings of classical pieces. Pop and jazz sides will continue to be cut at the higher r.p.m.

Wodenjak says the label also has begun manufacturing in Germany, and will no longer be pressing on white vinyl.

Label's future plans, says the producer, involve a "well-known male pop vocalist," and direct-to-disk albums of rock and country rock.

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# Schaak Rebound On Bottom Line

• Continued from page 78

Schaak states. The problems Schaak experienced were never those connected with sales, display, promotion.

"We don't really promote differently now," he adds. "But we have more dollars so the saturation point is better. Newspaper advertising is reinforced with radio budget. Primarily, we feel that our sales are generated by newspaper advertising, but we have added radio and television."

Although Schaak makes many special buys throughout the year and offers what Schaak terms "good prices, good values," the word "sale" is reserved for twice-a-year usage. There is one major sale promotion in the fall and another in the spring. "These are legitimate sales, with genuine savings," he notes.

They are also given unusual twists—such as 24-hour, round-the-clock time spans, with special prizes for the funniest costume at certain hours. Schaak, checking a Ridgedale shopping mall sale, found 40 people in the store at 3:30 a.m. Traffic is brisk throughout the night and early morning hours.

Business life seems much simpler at Schaak these days. During Chapter 11, there were two full-time jobs: working fully on settlement with suppliers and running a profitable company. The employees stuck loyally with the company. Schaak believes that one reason is that they were kept thoroughly informed. "They had the information first; they didn't have to hear rumors from anywhere."

The company also had the support of its competitors. One prominent competitor even wrote a letter to suppliers, asking for them to stand by the ailing company, stating, "We need Schaak Electronics in the marketplace."

Schaak himself emerged from the experience feeling a closer bond with family and friends and the members of his company, as well as what he describes in terms of a spiritual reinforcement.

(This special report on Schaak Electronics' resurgence concludes next week with a look at sales training, personnel relations and future outlook.)



# Commercial Tape Sales Up; Digital Mart Eyed

Continued from page 81

brought duplicating orders from around the world, Herring reports. "It's one of our real boom periods and we're doing overflow for many labels on both cassettes and 8-track," he says. More 12-inch slitting is still done in the bulk cassette business, Herring says, with Ampex providing a 7,200-foot roll for both C-60s and C-90s. Lube tape for 8-track, which is still in strong demand, is offered primarily in an 8,400-foot length.

3M's Madden sees the cassette medium definitely coming into its own, based on the company's figures for duplicating. "Only a couple of years ago the ratio of 8-track lube tape to cassette in music duplicating was 10 to 1. Now it's more like 4 to 1. There's been a definite expansion in the overall custom duplication market, much at the expense of lubricated tape," he says.

Agfa's Maria Curry certainly agrees, and with an okay from the parent company in Europe, custom buyers are now allowed to use the Agfa name on their own cassettes.

"We're never going to compete with our own customers in the retail market here," she maintains, "but the identity of Agfa's premium quality on a growing number of private label consumer products has to be a bonus for us in the commercial market."

Everyone sees the coming digital recording era as the next, and higher level, of blank tape profitability. Ampex's Herring notes that the firm already has extended its high-end instrumentation tape into a "799" PCM (Pulse Code Modulation) recording tape that was used by Soundstream to introduce its PCM recorder at the West Coast AES this past May in Los Angeles. "We're looking to work closely with anyone developing machines," he says, "and we're confident our tape will be adequate for the Mitsubishi system as well."

However, he and others caution that before the industry goes too deeply into digital audio, some reasonable standards are vital. "There are just too many varied approaches right now from a number of major companies.

"The potential is outstanding, particularly in multi-channel recording with multiple generations of high quality possible." Ampex will give a paper on design criteria for digital audio tape during the AES which should provide some informative guidelines.

With the anticipated introduction of a 3M Mincom digital recorder at AES and a 3M tape specially designed for digital recording applications, the company's Madden was understandably reluctant to be pressed for details beforehand. But on a visit this spring to the firm's St. Paul headquarters and research lab, the message came through loud and clear that a digital tape for the music industry was among the high priority items.

It has similar priority at Memorex, as that company made its name in the computer instrumentation business, and has acknowledged that digital recording is a logical extension of its product line.

Certainly Memorex worldwide is in a solid position to enter the market, given its marketing network and knowhow. While no timetable is available, it's likely that a Memorex product will be ready when the market really starts to happen.

All the major suppliers are working closely with the manufacturers of tape duplicating equipment to help them upgrade the winding and

loading capability of their units as they move into higher speed and performance parameters.

Among the duplicators set for AES demos and displays:

- Infonics will demonstrate its model 200/D Dolby-capable duplicator.

- Otari will have its DP-1010 budget-priced 16:1 high-speed sys-

tem, for both cassette and open-reel copies, two or four-track from 1/4 or 1/2-inch master tape.

- Cetec Audio will show the Gauss high-speed duplication sys-

tem with newly introduced 64:1 capability, plus conversion kits that interface with the Gauss 10 mHz bias system.

(Continued on page 86)

**If Akai, Aiwa, Centrex, JVC, Kenwood, Meriton, Nakamichi, Optonica, Pioneer, Royal Sound, Sansui, Sharp, TEAC, Toshiba, Uher and Yamaha, in addition to Bang & Olufsen, Dual, Fisher, Harman-Kardon, Lafayette, Sankyo and Tandberg all recommend our SA for their machines...**

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# Hardy's Moves Key To Mura Resurgence

By RADCLIFFE JOE

NEW YORK—Two years ago the Mura Corp. of New York was a floundering low-end audio accessory company, teetering on the brink of bankruptcy from poor management decisions and sagging industry credibility. Then marketing expert George Hardy took over, and through a series of shrewd decisions, turned around the fortunes of the ailing company, and doubled its profits.

One of Hardy's first moves in salvaging Mura was to discontinue its manufacturing operations, an area into which it had gone without having the necessary expertise to properly control it, according to Hardy.

His next move was to turn around the company's "full-steam-ahead" decision to get into citizens band products which were at the time riding a crest of popularity. Hardy was considerably more cautious in his optimism about the future of CB than were his predecessors, and preferred to remain with certain carefully selected accessories. His strategy worked.

Today, Mura is concentrating its efforts on upgrading and expanding its accessory line and on regaining its shaken credibility. Hardy is working to achieve this through offering what he describes as a "better quality line of equipment, at affordable prices."

He admits that the past two years have been an uphill battle. He was forced to return literally "hat in hand" to Japanese suppliers who had been alienated when the company undertook to manufacture its

own products, and convince them that Mura was no longer interested in trying to establish itself as a manufacturer.

He then approached holders of patents on products he liked, and began paying as he still is, for the right to use certain patented developments in his lines of accessories.

Hardy explains that prior to his takeover of the company, Mura's patent fees were zero. Today, however, the company has paid out more than \$50,000 in royalties to patent holders.

In acquiring use of these patents, Mura has come up with an increasingly sophisticated line of mikes, headphones and other audio accessories. These have not only been playing an important role in helping the company to aggressively re-enter the accessory market, but also to capture important new private label customers such as J.C. Penneys, Gibson's, King's and Caldor's.

Hardy confesses that the private label end of the business is very lucrative, and accounts for about 50% of Mura's sales at this time. Still, however, he would like to strengthen the Mura brand name and is ultimately aiming for a ratio of 3/5 brand sales against 1/5 private label products.

The line is being sold exclusively through reps whom Hardy describes as being well-motivated to move the products. However, he laments that retailers still have a certain negativism toward displaying and pushing accessories. "What we are faced with

at this time is a major job of educating audio accessory retailers.

In his efforts to achieve this, Hardy has forked out over \$500,000 for media advertising in the past year, and has been entering most of the trade shows with a sales program that shows his line of accessories is compatible with most audio equipment currently available, including such prestigious names as Philips, Uher, Sony, Sharp, Dual and Kenwood.

The biggest problem facing the firm at present is the dockers' strike. As Hardy explains, much of the equipment came in through the West Coast and was moved by train to New York. However, striking dock workers have picketed the freight yards, and truckers are not inclined to cross those picket lines.

## Commercial Tape

• Continued from page 85

• Superscope Tape Duplicating will show the latest model of its automatic cassette loader, now available with optional automatic cassette feed mechanism.

• Liberty/UA Tape Duplicating will display its LT-1600B high-speed duplicator, driving up to 10 slaves for either cassette or 8-track.

• Pratt-Spector will have more new splicing tapes custom engineered for automatic tape duplicating machines by Electro-Sound, King, Otari, Recortec, Superscope and others.

EVERY TOPIC COVERED

# More Music Books Than Ever On Way

By DAVE DEXTER JR.

LOS ANGELES—Publication of books of interest to the music industry dropped to an all-time low this year. But a proliferation of entries will be evident in the last quarter.

Quick Fox paces the field with three items in paperback. All three retail at \$3.95 and each has precisely 96 pages. "Stevie Wonder" by Crescent Dragonwagon, "Judy Collins" by Vivian Claire and "George Harrison" by Ross Michaels comprise the Quick Fox triumvirate, all due in October.

In the wake of an earlier book on Elton John this year, Viking is putting out "Elton: It's A Little Bit Funny" by Bernie Taupin, David Nutter and John himself at \$12.95. Photos dominate.

Country music enthusiasts will have two volumes from which to choose. "The Illustrated Encyclopedia Of Country Music" by Fred Dellar with Doug Green and Roy Thompson (Harmony, \$17.95) and "The Outlaws" by Michael Bane, a paperback at \$4.95 from Dolphin-Doubleday. The Harmony tome will offer 650 biographies, numerous photos and illustrations of 400 LP covers.

"Joni Mitchell Complete" offers 85 Mitchell songs and text by the popular act. Knopf lists it at \$20. Cameron House (Two Continents) has pegged Nicholas Schaffner's "The Beatles Forever" at \$19.95 for November.

Said to be controversial in its views, "Rock 'N' Roll Is Here To Pay" by Steve Chapple and Reebee Garofalo (Nelson-Hall, \$14.95) delves into the history and politics of the music industry as it is in 1977. And Macmillan is about to ship "Phonographics" by Linda Barton and Brad Benedict at \$19.95. The book is structured around album art and design with many LPs reproduced as examples.

Charles Miron's "The Rock Jazz Revolution" is on the way at \$7.95 in paperback from Drake Publishers

and yet another volume will be added to bulging reference shelves with "Jazz: A History" by Frank Tirro, listing at \$16.95 and carrying the W.W. Norton imprint.

Fats Waller died in 1943, yet his pianistics and jive vocals are not forgotten. His son Maurice and Tony Calabrese have collaborated on "Fats Waller" which Macmillan will issue in November at \$12.95. "Fats Waller: His Life And Times" by Joel Vance will be published a few weeks earlier at \$8.95 by Contemporary Books. In a similar vein, Stanley Dance's "The World Of Earl Hines" soon will go into stores at \$14.95, from Charles Scribner's. Waller and the still-active Hines came up the pike at the same time in the 1920s and both recorded hundreds of disks.

"How To Make Money In Music" is the title of Arco's \$5.95 November paperback by Harris and Farrar, while T.Y. Crowell ponders marketing plans for Abe Laube's "Broadway: Greatest Musicals" carrying a \$14.95 tag in cloth.

Tom and Mary Anne Edwards are the authors of Paddington Press' forthcoming (\$19.95) "Guitars: From The Renaissance To Rock." And Prentice-Hall expects another best seller from Lawrence Welk's "Musical Family Album" which the untiring maestro wrote with Beatrice McGeehan. Listed at \$12.95, the entry carries some 200 photos of Welk and the acts he has featured through the decades.

Those who have wondered what former Capitol Records president Brown Meggs has been doing since he abruptly quit the music business in 1976 will have an answer with the publication, in January, of Meggs' "Aria" by Atheneum at \$10.95. It will be promoted nationally as "a behind the scenes look at the world of classical music, its opera stars, its concert performers, conductors and record company executives."

## CBS, RCA LARGEST USERS

# Music By Mail Sales Rise

By ALAN PENCHANSKY

CHICAGO—U.S. mail-order sales of records and tapes exceeded the \$498 million mark in 1976, according to yearly estimates published by Maxwell Sroge Co. Inc., a business consultant and development firm specializing in non-store marketing.

Figure is up almost \$170 million from 1975 estimate, but Sroge cautions against interpreting this as absolute growth, saying change also reflects "improved success in developing accurate data."

Sroge data for 1976 places records and tapes as sixth largest category in direct mail sales, with volume exceeded only by ready-to-wear clothing (\$2 billion), insurance (\$1.2 billion), magazine subscriptions (\$900 million), books (\$900 million) and collectibles (\$600 million).

Sroge report defines direct mail as a distribution method, not ad medium, and yearly estimates include sales generated through television, magazines, and newspapers.

Company identifies CBS and RCA as largest in direct mail record and tape sales, with Reader's Digest third, followed by (not in order) Time-Life, Book-Of-The-Month,

Musical Heritage Society and Poly-music.

(Polymusic, direct mail sales arm of Polygram Group, was set up for Polygram by Maxwell Sroge, and Sroge operated company in U.S. for its first four years.)

Mail-order record and tape sales have increased simultaneous with period of sales growth for record and tape stores, notes Maxwell Sroge, company president. "It seems as if there has almost been a synergy between the two," he says, observing that increased record club activity appears to be "driving people into retail stores."

## Affiliates Join WB's Litigation

PHILADELPHIA—The Federal District Court here has added Warner Communications, WEA International and WCA United Kingdom as joint defendants with Warner Bros. in an antitrust counterclaim action brought by Scorpio Music Distributors (Billboard, Sept. 17, 1977).

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# Sound Business

'ULTIMATE DISK CUTTER'

## CBS Unveils New Discomputer

By DICK NUSSER

NEW YORK—CBS Studios appears to have gained an edge in the race to develop a more sophisticated disk mastering system with the unveiling of its \$250,000 Discomputer, an automated lathe now in use in four of its studio facilities.

Developed over the past three years in response to an in-house request for "the ultimate disk cutter," the custom unit has been fitted to both Scully and Neumann frames in CBS studios here and in Nashville, San Francisco and London.

"The use of microprocessors and computerized lathe control removes the threat of overcutting and problems with crosstalk and the like," claims Eric Porterfield, director of Columbia's Recording Engineering, Design and Construction.

The Discomputer was put together by Porterfield's staff and the Columbia Technology Center in Stamford, Conn., with the first unit installed here 10 months ago. Eventually, CBS hopes to see a Discomputer in each of the 50 CBS studios around the globe.

"Its most practical application, of course, is that we can duplicate the original master time and again without error when we need additional pressings," Porterfield adds.

The new unit facilitates the disk cutting process by reducing the chance of human error. An engineer, for example, can program the levels he believes would work best on a

given job and after one side is cut, a computer printout gives him the correctional specifications he needs to achieve that level.

"The computer totals up what you need and recommends more or less pitch and depth," Porterfield notes. Another advantage to the CBS system, he adds, is the placement of the preview head.

On existing automated machines, the preview head is quite a distance from the actual cutting head in order to offer the cutter an average reading of what to expect. The CBS system, on the other hand, is placed "quite close" to the actual cutter and provides "a much more responsive" reading which requires another computer to respond equally as fast.

The competition has greeted the

CBS development with mixed feelings. On the one hand, it's acknowledged that cutting systems haven't changed very much in the past decade and a more sophisticated design is past due.

On the other hand, it's claimed that a custom cutting house can still accurately duplicate a master, providing the same information is stored in notes or in the original engineer's head.

However, CBS claims it's eliminated the need for that since the original program can be duplicated no matter where the next master is made, and no matter which man is making it.

Porterfield notes that CBS has no intention of marketing the device.

## Westlake Audio Adds 2 24-Track Studios

By JIM McCULLAUGH

LOS ANGELES—Westlake Audio, major designers and builders of recording studios here, is expanding its facilities with a new 5,000 square foot building which will house two new 24-track studios.

The firm, already maintaining a mixing and overdub studio adjacent to its showroom, will gear the new rooms to music recording.

In addition to servicing music clientele, the new rooms will also act as a showcase for state of the art equipment that Westlake designs and markets, according to Glenn Phoenix, president of the firm.

Each of the new studios will feature a Harrison recording console, second generation Westlake monitoring systems, 3M tape machines and will also offer SYMPTE time code synchronizers for post production video. Expected completion date is set for November.

"We needed to add the facility," comments Phoenix, "as a showcase for state of the art equipment. But in addition to that, clients who had been using the mix room were requesting Westlake studios also."

Phoenix notes that a surge in successful recording artists cutting in L.A. will stimulate business in the new rooms as well as the increase in music oriented television programs which require extensive sound to video mixing.

Phoenix adds that the design and building portion of Westlake's business is also up with annual sales higher than they have ever been.

Recent projects have included International Automated Media, a major studio opened in Irvine, Calif.; a television post production center for Oral Roberts Univ. in Tulsa, Okla.; and the beginning of a major 4,000 square foot room as well as a disk cutting facility for Fantasy Records in Berkeley, Calif.

The Fantasy project will be built adjacent to the label's current studios with the new studio more pop and rock oriented with the existing studios to focus more on film scoring projects.

## CBA Expanding With 24-Tracker

LOS ANGELES—CBA Studios, formerly a 16/8-track facility here in the Crenshaw area, has expanded into a 24-track room.

The studio was formed in 1970 as an 8-track facility and became a 16-track room in 1974.

CBA is the home studio for Gallup Records and recent projects have included Francine Babe, as well as Jimmy Lewis and Harvey Scales.

Equipment now includes a CBA-built 32 input console, an Ampex MM 1200-24 and a JBL monitoring system.



VOCAL JAM—Producer Freddie Perren pounds out piano accompaniment for Tiny, Ralph, Chubby, Butch and Pooch Tavares, shown left to right. The impromptu vocal jam took place at Perren's Mom & Pop's Country Store Studio in Los Angeles where the producer and the group wrapped up a new album.

## Studio Track

By JIM McCULLAUGH

LOS ANGELES—Aretha Franklin was in doing vocals for an upcoming Atlantic Album at the ABC Studios, Zoli Johnson engineering. In other activity there: Martin Mull doing tracks for a forthcoming LP, Bill Wolf and Bruce Brown engineering; Jermaine Jackson working with engineer Barney Perkins for a Motown LP; and producer Wayne Henderson working with Pleasure for an upcoming Fantasy LP with Reggie Dozier and Al Schmitt behind the board.

Stanley Clarke producing Dee Dee Bridgewater at Chateau, Ed E. Thacker engineering. A few guest musicians on that Elektra project include George Duke, Harvey Mason, Chick Corea and Ronnie Foster.

Galen Senogles producing a country rock album with Mickey Rooney Jr. for AVI Records at Producer's Workshop. . . . Barry Fasman arranging strings on a new Mary Travers LP being cut at Sound Labs. Fasman also arranging strings for Arista's Pets at both Record Plant and Cherokee.

Freddie Perren working with Tavares for its next LP at his own Mom & Pops Company Store studio.

Out Of Town Notes:

Bob Seger wrapping up his upcoming Capitol album at Detroit's Sound Suite, Punch Edwards producing. . . . Kaye-Smith Studios, Seattle, hosted a party for Elton John who just finished cutting one side of a new LP there, produced by Thom Bell. Bell and John will complete the LP there within the next few months.

Wendy Waldman set to begin her next LP, produced by Mike Flicker, at Sea West Recording, Seattle. . . . San Francisco-based Maze is recording its second Capitol album at Applewood Studios, Golden, Colo. John Nowland is the engineer.

Secret Sound Studios, New York, recently hosted Columbia's Dakota. Producer is Ed Freeman with Jack Malken behind the board. . . . At Music Designers Recording Studios, Boston, Stormin' Norman & Suzie mixing its first LP for Polydor with Bob Hurwitz producing and Steve Zaretsky at the board. Also, the Brecker Brothers in to arrange and cut horns on the first Ellis

Hall Group album which is being produced and engineered by Jeff Gilman.

John Tropca in at Music House, West Orange, N.J., producing an album session with fellow guitarist Phil Upchurch (a member of George Benson's band), for T.K. Records.

Teddy Pendergrass doing vocals at Philadelphia's Sigma Sound Studios with Gamble-Huff producing. Also, Norman Harris producing the Dells, Bobby Eli producing Odia Coates, and Donny Hathaway producing himself. At Sigma Sound's New York studio, Roy Ayers producing himself for Polydor while Rick Chertoff was producing the Delfonics.

For Chiaroscuro Records, Fred Miller engineering Astrud Gilberto, a solo LP by New York based studio pianist Dick Hyman, material for an album by the trio of Bobby Rosengarden, Hank Jones and Milt Hinton, a Lee Konitz LP and a Gerry Mulligan album, all at Downtown Sound, New York.

# Extra Copies?

## International Recording Equipment and Studio Directory, 1977-'78 Edition.

Extra copies of the 1977-'78 Billboard International Recording Equipment and Studio Directory are available from Billboard Magazine.\* The cost of the Directory is \$10 (each) which includes postage and handling.

Check or money order (no COD's) should be sent to:

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## WEA & CBS GAIN ON EMI

# U.S. Firms Tighten U.K. Mart Grip

• Continued from page 1

companies is a reflection of the relatively poor record the majors enjoyed on top-selling chart activity during the quarter.

In the list of top 10 singles, WEA had only two entries, "Ma Baker," by Boney M (in at four) and "Fanfare For The Common Man," by ELP (number 10), with CBS figuring but once with Donna Summer's "I Feel Love," via the GTO label in top place, while EMI had to look to the RAK label to give it a solo entry, the number eight-placed "So You Win Again," by Hot Chocolate.

While neither of the three top companies could point to any market share improvement over the previous quarter, Pye logged two top 10 singles, Brotherhood of Man's "Angelo," and "Magic Fly" by Space,

the first number two and the latter rated sixth.

Anchor, benefitting from its first chart-topper "Float On" by the Floaters, also notched its best-ever singles placing in number nine with a 4% market share.

Just a year ago Anchor did not hit the top 15 companies, and in the previous quarter had only a 1.6% market share.

The death in August of Elvis Presley continued to improve sales activity at RCA, which placed as number five company and number two label on both album and single charts.

EMI's free-spending TV promo-

tional activity was clearly a factor in keeping the company out front on albums, with 18.2% against CBS' 13.6% and WEA's 13.3% but it should be noted that a year ago the shares were: EMI 24.3%, WEA 10.3% and CBS 9.9%.

While "20 Golden Greats" by Diana Ross and the Supremes gave EMI top spot among the 30 best seller LPs, "The Beatles At The Hollywood Bowl" didn't rate at all.

Top three labels in the quarter were: singles—Atlantic (6.5%), RCA (6.4%), GTO (4.8%), and albums—CBS (8.8%), RCA (6.3%) and Polydor (6%).

## WHAT'S IN A NAME?

# Virgin Deaf To Pleas To Alter Pistols Album

By TERRI ANDERSON

LONDON—Strong pressure from chain stores here to have "God Save The Queen" removed from the tracklisting of the Sex Pistols debut album "Never Mind The Bollocks, Here's The Sex Pistols," has been resisted by Virgin Records.

Far from repentant, Virgin is not only putting out the album with both "God Save The Queen" and "Anarchy In The U.K." on it, but is for the first time advertising the Pistols on television, though the actual form is not yet certain.

There has been an alteration in the album tracklist. But it is only the addition of "Submission," well-known to Pistols' fans but not previously recorded.

Having refused to sell the "God Save The Queen" single and now denied the face-saving formula of an album with that track removed, the multiples have been pushed by their own pre-stated hard line on the issue into banning the new LP from their counters.

Richard Branson, Virgin managing director, describes the attitude of multiples Boots, Woolworths and W.H. Smith as "unbelievably childish. They would love to take the album, but having banned the single can't bring themselves to back down."

He agrees the title of the album is also a major stumbling block to ac-

ceptance by the multiples. The wording, in his personal opinion, was the main objection where Woolworths was concerned, but while Smiths might have accepted the title, the chain would not accept the tracks.

Branson says: "after 18 months build-up to this album, I think it will be the independents' biggest seller ever, which is great. I think that where the multiples are concerned, it is up to them to grow up, probably being banned by them is even doing the Sex Pistols' image some good, and they have shown they do not need the multiples to sell.

## POP ITEMS ENSHRINED

LONDON—The Victoria and Albert Museum, London showcase of historic antiquities, is to start a pop music section. Early acquisitions include Ringo Starr's original collarless jacket and one of Who leader Pete Townshend's mashed up guitars.

Along with posters, show programs, T-shirts and gold disks, the personalized items will be on show from 1980 as a national shrine to pop.

# International Turntable

Chris Gilbey has joined the Bron Organization in London as general manager of the publishing division. His management company, Together Enterprises, which handles Australian new wave band the Saints, will also be associated with Bron. David Short has also joined the Bron group as marketing and production manager, replacing Gail Clark.

Carl Miller has been made special projects manager at CBS, U.K., a new position. He will take on responsibility for the audio and video concert presentation of artists. He co-produced the recent CBS U.S. convention in London and before that was for six years Cat Stevens' personal manager.

Brian Dockery has been appointed managing director designated of EMI Ireland, succeeding Guy Robinson who leaves to set up his own music business.

New art director of A&M Records

in the U.K. is Michael Ross, appointed following the recent death of Fabio Nicoli. Also at A&M London, Tony Burfield has been appointed to the board of directors, joining commercial director John Deacon, financial director Glenn Simmons and managing director Derek Green. Burfield has been with the company for nearly six years and as head of artist development has particular responsibility for television promotion, tour coordination and artist relations for label artists.

Billy Walker has taken over responsibility for marketing and advertising at Island Records, reporting directly to managing director Tim Clark in the London headquarters. He has also become Shelter Records label manager.

Eric Hall has joined ATV Music as creative manager, following the departure of Len Beadle to April Music. He was for four years a promotion executive at EMI Records.

## LEWIS: 'HANDS OFF'

# No Merit In Takeover Talk Says Decca Ltd. Chairman

By PETER JONES

LONDON—Though rumors persist in financial circles here about takeover bids for the giant Decca concern, Sir Edward Lewis, company chairman, has given shareholders a strong reaffirmation that the organization will go it alone.

When the trading figures were originally released (Billboard, Sept. 24, 1977), Sir Edward said: "I have not the slightest interest in those stories and the board will not waste its time considering them."

Then, at last week's annual meeting, he gave his personal "hands off" warning to the industry. He said that maintenance of the group's independence has been and will continue to be in the best interests of consumers, employees, shareholders and the "industries in which we are engaged."

Companies rumored to be interested in a takeover have included GEC, Thorn and EMI, but the total price tag would be in excess of \$180 million. Sir Edward, presenting the figures, said he saw a great future for the group. Perhaps of the greatest importance to Decca was its potential in electronic warfare systems.

As previously reported, pre-tax profits for the consumer divisions of

the group were down on the financial year ending March 31 almost 50%, from \$10.09 million to \$5.22 million, but in the capital goods department, such as radar and navigation, profits were up by 52% to \$27.67 million.

## U.S.S.R. HAS HOME VIDEO TAPE UNITS

MOSCOW—For the first time, home video reel tape equipment is to become available through retail outlets in Russia. Starting next year, the Elektronika-502 video recorder will be on sale at \$1,771, as will another model, the Elektronika-501 selling at \$2,474.

Playback time for the two models is 45 and 35 minutes respectively, with video reels of NVM type being used. The hardware has facilities for making live recordings as well as taping from television sets.

Both models were designed, and will be manufactured, by the domestic company.

## 80% EXPORTED

# Rupert Neve Boosts Production Facilities

LONDON—Rupert Neve and Co., with an annual turnover of more than \$5 million and said to be the world's biggest specialist supplier of sound-mixing consoles, has moved into a new 20,000-square-foot factory adjoining its old site at Melbourn, Cambridgeshire.

The new factory provides space for a newly equipped storeroom, an expanded wiring shop and test department and a listening room. The official opening ceremony was handled by Francis Pym, Member of Parliament for Cambridgeshire, who said: "In just a few years, Rupert Neve and Company has had a meteoric rise to a position of innovation and dedication in its specialist field."

Over 80% of Neve product is exported and Neve consoles are installed in 58 countries. Apart from sound-mixing consoles, the company makes sophisticated talkback systems and professional audio switching units, serving music recording, radio and television and the film dubbing industry.

Product range varies from tabletop standard consoles selling for

around \$5,000 up to custom-built systems costing around \$180,000.

The company started in the early 1960s when Rupert Neve, an independent electro-acoustical consultant, was asked to advise a London studio on the design of a sound mixer. He built it in his own home and this console is now owned by the company.

But a big turning point for the company, of which Robin Rigby is now chairman, came when Neve was asked to construct a multi-track console for the Philips sound studio in London. He moved to a larger house, but successive orders forced him to build a small prefabricated factory in his back garden and then move on to the Melbourn industrial site.

Now NECAM, the company's computer-assisted mixing system, first installed at the AIR London studios in January this year, is being installed in the U.S. and Japan and other territories. Coming is the launch of a fully portable compact mixer, to add to a sound engineer's out-of-studio facilities, and a comprehensive radio console.

# \$\$ Go Further In Ireland, Says Dublin Studio In Bid

DUBLIN—Gerry Hughes, a leading Irish arranger, producer, songwriter and musician, with many hits to his credit, has launched a company, based here, offering a master tape package to artists using Irish studios.

Hughes International Productions' standard package includes a trip to Europe from named cities through the U.S. and Canada at a fixed price, and hotel accommodation in Dublin. For clients booking before the end of the year, a

weekend visit to London or Paris is included as a bonus.

Hughes says the recent fall in the value of the pound sterling against the dollar enables artists to make a superior master tape at a fraction of the dollar cost. The company is using 24-track studios with the latest equipment, and engineers who have worked with international names.

Hughes offers the services of arrangers and producers known locally, but clients can bring their own personnel if required.



## International

## U.K. Companies Lead In Early MIDEM Tally

PARIS—Increased U.K. company participation in MIDEM 1978 (Jan. 20-26, in Cannes) is noted in the latest breakdown of attendance figures. As of Oct. 15, 60 British companies have reserved booths, and 32 have signed participation contracts, as against 20 at the same time last year.

Special financial aid is granted by the British Department of Trade and Industry to U.K. companies at MIDEM which are members of the music publishers association or the British Phonographic Industry.

Companies involved include: April Music, Arista Records, ATV Music, BBC Records and Tapes, the Bron Organization, Carlin, Chappell, Decca, Dick James Music, GTO, Intersong, K-Tel, MCPS, PRS, Phonogram, Private Stock, RCA, Ronco, Southern Music, State Records and Music, United Artists Records and Music, and Valentine Music Group.

U.K. participation tops the registration list so far, followed by the U.S., France and West Germany, the latter having booked 10% of the total space, with 34 booths booked and 12 involved in participation contracts.

## Pye &amp; Ronco Join In New TV Album Marketing Ploy

LONDON—A "unique deal" between TV-merchandising company Ronco and Pye Records has, according to Barry Collier, Ronco managing director, paved the way for merchandisers to "legitimize ourselves in the market instead of being regarded as just hangers-on."

The deal involves a one-off licensing arrangement from Pye for contract artist Frankie Vaughan to cut a double album of "100 Golden Greats."

It is a concept album in which the songs are linked under such composite titles as "Down Memory Lane," "Sunshine Medley," "Hits Of The 70s" and "Irving Berlin Medley."

Collier says: "This represents a complete turnaround in the merchandising area. It is built on new product direct to the merchandiser company. One of the essential things we have to do to survive in the TV-merchandising world is to find properties. We have to look for product which can be molded into a conceptual album which, on artist name, can be virtually guaranteed a success."

"You can't do that by just leasing tapes. The combined catalog of Frankie Vaughan through his stays with several companies wouldn't provide sufficient material for that."

"In any case, Pye liked the product so much that we have relicensed it to the company for worldwide release."

The Vaughan package becomes part of a major Ronco fall campaign built round six different records. De-

spite continued doubts about the state of the TV promotion market, Ronco has embarked on the company's biggest-ever push, with total campaign costs of well over \$4 million, provided it starts well.

Collier says: "It all depends on the initial success of the albums involved. We shan't go if any show signs of not achieving the sales we expect."

## Packing Facility Bowed by CBS

LONDON—Shrink wrapping of small mixed orders from dealers is being introduced here by CBS as part of a new packing project at its distribution center in North Kensington.

The machinery and wrapping material has been supplied and installed by S. Kempner Ltd., of North London, and it represents an important breakthrough for the company.

Fred Whittle, CBS distribution division manager, says the new process will make the packing of small orders involving albums and tapes easier and safer and would eliminate the prospect of goods becoming damaged during transit.

The Kempner system allows for oddly shaped orders to be placed on a standard base board, the sides of which fold to allow a tight fit into a standard box, and for the card and its contents to be shrink wrapped together.



POOH GOLD—Italian pop group Pooh receives gold from CGD-Messaggerie at a Milan send-off before leaving on a worldwide tour. Surrounding the group, from left, are company execs Alfredo Cerruti and Franco Crepax; and from right, Sandro Delor, Piero Sugar and Sergio de Gennaro.

## 3 On Trial For Virgin Chief Assault

LONDON—A police-supplied radio transmitter and a tape recorder were used by Virgin Records chief Richard Branson to trap three men currently being tried for assaulting him with intent to rob, and with blackmailing him for \$7,500.

At the trial at the Old Bailey here, law student Dennis Bartholomew and the brothers Sebastian Clarke and Brent Clarke deny the charges. The Clarkes are owners of Atra Records, which was involved in a financial dispute with Virgin before the alleged incidents.

The three defendants are said to have attacked Branson at his home, pulling him from his bed, beating him up and demanding \$7,500, five

times the amount the brothers claim he owed them. The three men were picked up when Branson attended a rendezvous near the Virgin office, taking with him the transmitter and recorder and with disguised policemen on hand to make the arrests.

The Clarkes deny attacking Branson and Bartholomew says he was with them only as a student of law to observe what happened.

## Andre Asseo To Polymedia

PARIS—Polydor France has named Andre Asseo as managing director of Polymedia, the affiliate which looks after its audio-visual activities. He previously handled the

creative services division of Polydor.

Asseo's job is to prepare the way for videodisks, though it is admitted that actual production dates are still a long way off.

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with his "HOMBRE"

now to represent his

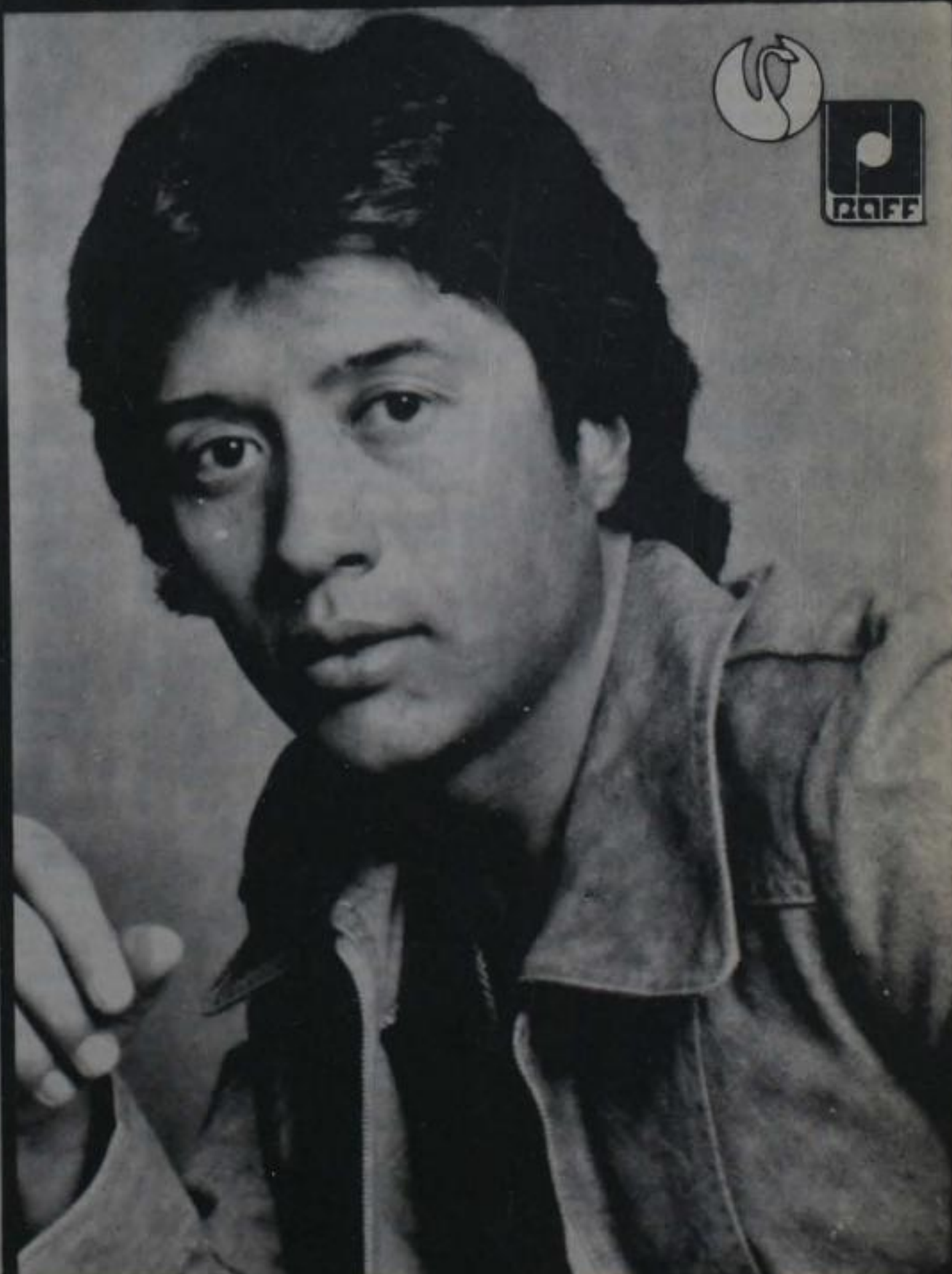
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**INTERNATIONAL OTI**

IN

**MADRID**

(NOV. 12)



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# Discotiendas Fiesta To Open 1st Full-Line Store In Mall

• Continued from page 1

own-owned Latin record retailer in the U.S., the Mexican chain will break further new ground in this market which, with the possible exception of some heavily Mexican populated border areas, has no mall retail locations.

The Mexican chain attracted substantial attention in this market when it opened its first location in downtown Los Angeles some six months ago (Billboard, May 7, 1977).

The promise of the operation for the Latin industry was its potential for filling the need for a fully stocked, well-financed Latin record chain in the U.S.

Though substantially behind its original schedule that called for six stores by the end of the year, the chain's management is confident about future expansion.

A still-to-be-finalized third location is being planned in yet another mall in the L.A. suburb of La Puente which, along with the Pomona area, has a heavy Latin population.

Jose Carrasco, a Cretze chain executive and manager of the first U.S. outlet, was set to travel to Mexico

City last week to work out details for the third store which he projects for opening early next year if no obstacles intervene.

The original plan for opening a Huntington Park location was temporarily suspended when troubles arose in negotiating the lease on a large building there.

The new mall locations were selected after an "informal" market study that revealed heavy traffic of Latin consumers, says Carrasco. He says that demographic studies show Pomona with a 38.6% Latin population and La Puente with 28.6%.

The Pomona mall is anchored by a Sears outlet on one end and a Zody's store on the other. The fact that both are heavily patronized by Latin consumers was a critical factor in the site choice, says Carrasco.

But aside from relying on existing Latin traffic, Carrasco believes the presence of the Latin specialty shop will attract new customers to the mall.

The new store plans as well to stock a greater amount of American pop product (about 15% to 20%) to service the general population with top selling English product, for

which, Carrasco says, the store will be racked.

Tom Whitney of the mall management says though a lease has yet to be signed, an agreement has been finalized and, he adds, "we would love to have them here."

Whitney says the open-air mall has a total of 23 merchant locations and estimates its Latin buyer traffic conservatively at 40%.

Carrasco says, in addition, there is no other Latin retail store in the entire area.

Cretze chain president Jose Luis Zambrano reportedly was interested in giving the mall locations a more contemporary, youth-oriented design. But the lack of merchandising materials from U.S. Latin labels has disappointed the chain here, according to Carrasco.

He also chides the labels here for

their lack of cooperation in promotional efforts, citing the chain's fizzled plans for presenting artists in promotional visits at the current downtown store as an example.

While the chain could not keep exclusively to its Mexico-patterned method of buying direct from manufacturers, Carrasco says most labels are still selling him direct. He augments his supply through local distributors Musica Latina and Amigo Records.

Carrasco cites the chain's survival and growth plans as evidence contradicting the ill-wishers who once predicted the operation wouldn't last and still claim that it is faring poorly.

Though deliberately evasive regarding sales figures, he does confirm the natural assumption that the current growth plans point to the fi-

nancial health of the first Fiesta store.

Independently, Edmundo Perez of Amigo Records reports the retailer has consistently bought in heavy volume from him and has always paid on time.

Critics also had charged that the chain's purchase relation with manufacturers would give it an unfair price advantage, some still accusing labels of selling to the retailer at distributor prices.

But the price tags at the Broadway location have not reflected any advantage, Carrasco says they are set at \$4.70, \$3.98 and \$3.68 for \$6.98, \$5.98 and \$3.98 list, respectively.

Looking to next year, Carrasco says his firm is eyeing potential locations in Glendale, West Covina and Huntington Park.

## Latin Scene

### NEW YORK

The Association Cardiovascular de Ponce directed by Margarita Morales, president of the New York chapter, will be having a fund raising concert Sunday, Nov. 13 to honor Tito Puente as the "King Of Latin Music." The concert will also be commemorating Discovery Day celebrated around this time for the discovery of Puerto Rico. The concert will take place at Avery Fischer Hall at Lincoln Center.

The third annual Latin N.Y. Music awards, presented by the magazine of the same name, held its event at the Corso nightclub Monday (24). The theme of the badly organized program was recognition for musicians, radio personalities, producers, promoters and managers who are involved in music.

However, this year as before, Fania Records walked away with most of the awards. Also, the only music being recognized was salsa with no recognition for pop, ballads and other international music which has more pull among the Latin community. Musician of the Year award went to conguero Ray Barretto, best LP of the year went to the Puerto Rico All-Stars.

After a glowing performance at the Village's Bottom Line Oct. 16, Ray Barretto commented to the non-Latin audience that was yelling for the Latin musician to play salsa, that "all Latin bands sound alike."

The New Rican Village located at 101 Ave. A on the lower East Side is a type of avant-garde theatre cafe for the Latin communities many writers, actors, and musicians. Miguel Pinero's film of "Short Eyes" was originally performed as a play here.

This month, the New Rican Village directed by Eduardo Figueroa is featuring a Latin/Jazz night with Mario Rivera & the Salsa Refugees. The group includes some of the best musicians who have played with some of the most commercially successful salsa bands here. Renown saxophonist Mario Rivera leads the group with Hilton Ruiz on piano, Jerry Gonzalez on trumpet,

Cachate Maldonado on conga, Joe Santiago on bass, Papo Vasquez on trombone and Charley Santiago on timbales. Also, the soprano voice of Brenda Feliciano, an aspiring classical singer, will also be featured with the group.

Charlie Lopez of Peer Publishing has embarked on a promotional campaign in Los Angeles.

Argentinian vocalist Palito Ortega was in New York to complete negotiations with Columbia Pictures (Latin division) on distribution of two of his films, "Dos Lotos En El Aire" and "Brigada En Accion." The films will star the vocalist and will be distributed throughout Latin America. Plans are in the works for a future film featuring Puerto Rican vidette Iris Chacon called "Lo Imposible Es Posible." AURORA FLORES

### LOS ANGELES

Latin International has been busy here recruiting and recording some new local talent. Already out with a single on the label is a young (teenage) ranchera vocalist known as Debora who was raised in Oxnard near L.A. The label's vice president Pepito Garcia also reports the signing of a Chilean composer/baladeer Santiago Vinas, based in San Francisco and tending towards a disco-styled sound. The third newly signed act is an Argentinian named Pepito Perez.

Conceding that local a&r efforts have been historically unfruitful, Garcia stresses that the new acts being signed by Latin International are geared to fit in the general commercial Latin current which leans towards international sounds. Unlike before, he says, the label will steer away from signing group acts which he reports are losing sales strength. This in contradiction to Caytronics vice president Lee Schapiro who says the groups (a la Los Bukis, Los Felinos, Los Humildes, etc.) are the strongest sellers here for him.

"I'm not anywhere near what Fama (Records) is doing, but we're going to get there," Schapiro threatens, counting on new LPs by Rigo Tovar and Los Muecas to help him.

In a less encouraging vein, the Shrine Auditorium administration reports that only 2,882 fans came out to see a "caravan-styled" lineup of stars which included some of the best recording acts in the business: Juan Gabriel, Chelo, Lucha Villa, Leo Dan, King Clave and Napoleon, among others. The pretty dismal turnout for the Gordo Delgado-produced show came on the heels of the soldout Julio Iglesias solo concert at the same location. The comparison prompted some observers, including West Coast Caytronics promotion man Tony Cortez, to wonder about the fate of the caravan promotions which have been steadily declining in public acceptance.

The change in this market towards carefully tailored concerts featuring a headliner and one or two supporting acts, rather than shot-gun attempts, is becoming more apparent.

Word is circulating around town that the Warehouse retail chain is looking to strike up a deal with a Latin distributor to supply the outlets with contemporary Latin product.

Edmundo Pedroza, manager of the L.A. branch of Discos Gas, is sounding depressed about the discovery of a new batch of alleged pirated tapes in this city. This time the stuff is appearing in the form of greatest hits collections including tunes from several artists on several

labels. Pedroza had two such tapes in his possession both titled "Super Exitos 1977," one called Vol. 7, another Vol. 15. Among the artists on the alleged illegal tapes are Mario Quintero (Orfeon), Tigres Del Norte (Fama), Chelo (Musart), Grupo Miramar (Safari), Manolo Munoz (Gas), Yolanda del Rio (Arcano) Angelica Maria (Pronto) and Miguel Gallardo (Latin International).

Pedroza also obtained alleged pirated copies of LPs by Vicente Fernandez (Caytronics) and, on his own label, Amalia Mendoza and Alberto Vazquez which are very close imitations of the originals. Pedroza, who laments the lack of coordinated effort in the piracy struggle, had set up a meeting on his own with FBI agent R.W. Miller.

But again turning to brighter topics, Pedroza says that the Gas distributing arm, Taurus Sound Distributors based in New York, will be representing a new label established only weeks ago in Mexico called Discos Chapultepec. Owner and president is Edgardo Obregon who reportedly has worked with several major Mexican labels in the past. First releases on the label will be by Sonia Lopez and Enrique Guzman, says Pedroza, both of whom had been on labels that Obregon had worked for. . . . Santiago Gonzalez of Discos Anahuac here reports that orders on Bing Crosby's Spanish LP increased dramatically after the singer's death. He claims Pickwick alone made an order of 30,000 units and that Texas distributor Manuel Rangel also upped his order. But Rangel, in town again on a sales trip, gave a slightly different version. "We're being very conservative," says Rangel, citing slow record demand on the American side for Crosby product and negligible potential on the Latin side for the Spanish LP. He also claims Anahuac was charging 30 cents more than usual on the Crosby album, and he sums up the situation as "really very speculative." Regarding his own current sales, Rangel admits to a recent decline, accepting the accuracy of the results of this week's San Antonio chart in its reflection of Mexican product (looking, therefore, a lot more like L.A.'s chart). "I just haven't had a recent hit," concedes Rangel, looking to better times with new LPs from Snowball & Co. and Machismo. . . . If anybody is wondering whatever happened to the United Artist line of Latin music (UA Latino) an UA executive reports the label sold the line to "somebody in New York" a couple of years ago because "overall business was not good and we just felt it was dispensable." That somebody turns out to be West Side Latino owned by Arturo Saiz. . . . Based on the success of his last hit "Vive" and on the recent OTI Festival triumph of his tune "Hombre," Mexican singer/composer Napoleon is expected to consolidate superstar status in the U.S. with his upcoming new album for Raff Records. Heana Azeez of the Raff branch here is expecting big sales for the LP which includes the cut "Pajarillo" already being heard on stations in this market. . . . Speaking of stations, local salsa radio personality Ruben Valentin is back on XPRS after his bitterly contested dismissal some time ago. Valentin was heard the other evening lobbing a good-natured barb at station manager Teddy Fregoso. Chuckled Valentin to his devoted listeners, "He'll never throw me out again." AGUSTIN GURZA

Billboard SPECIAL SURVEY For Week Ending 11/5/77

## Billboard Hot Latin LPs<sup>TM</sup> Special Survey

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NEW YORK (Salsa)		SAN ANTONIO (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CELIA CRUZ/WILLIE COLON Only They Could Have Made This Album, Vaya 66	1	CHELO La Voz Ranchera, Musart 10638
2	ISMAEL MIRANDA No Voy Al Festival, Fania 508	2	JUAN GABRIEL Siempre En Mi Mente, Arcano 3388
3	ISMAEL RIVERA De Todas Maneras Rosas, Tico 1415	3	VICENTE FERNANDEZ La Muerte De Un Gallero, Caytronics 1492
4	JOHNNY PACHECO The Artist, Fania 503	4	CORNELIO REYNA Te Vas Angel Mio, CR 5052
5	LA DIMENSION LATINA Presentando A Andy Montanez, TH 2018	5	JUAN GABRIEL Cin Mariachi, Vol. 2, Arcano 3353
6	LA SONORA PONCENA El Gigante Del Sur, Inca 1054	6	AMALIA MENDOZA Cin Mariachi, Gas 4151
7	RICARDO RAY/BOBBY CRUZ Reconstruccion, Vaya 57	7	LOS CADETES DE LINARES Una Lagrima Y Un Recuerdo, Ramex 1012
8	TOMMY OLIVENCIA El Negro Chombo, Inca 1055	8	AGUSTIN RAMIREZ Que Chulita Estas, Freddie 1066
9	WILLIE COLON/RUBEN BLADES Metiendo Mano, Fania 500	9	LOS UNIDOS Que Me Entierren Cantando, Perez 501
10	LOS HIJOS DEL REY Karen 30	10	VICENTE FERNANDEZ El Hijo Del Pueblo, Caytronics 1441
11	EL GRAN COMBO El 15to Aniversario, EGC 014	11	NELSON NED La Magia De Nelson Ned, West Side Latino 4076
12	THE FANIA ALL STARS Rhythm Machine, Columbia 34711	12	RIGO TOVAR Carita De Angel
13	ORQUESTA BROADWAY Pasaporte, Coco 126	13	NELSON NED En Accion, West Side Latino 4075
14	JOHNNY PACHECO/PUPI LEGARRETTA Los Dos Mosqueteros, Vaya 63	14	LITTLE JOE & LA FAMILIA La Voz De Aztlan, Leona 007
15	WILLIE COLON El Baquino De Angelitos Negros, Fania 506	15	JULIO IGLESIAS A Mexico, Alhambra 21
16	WILFRIDO VARGAS Karen 28	16	LOS CADETES DE LINARES Cruzando El Puente, Ramex 1014
17	RICARDO MARRERO & THE GROUP Time, Vaya 62	17	VICENTE FERNANDEZ A Tu Salud, Caytronics 1464
18	LOS KIMBOS The Big Kimbos, Cotique 1091	18	JOSE-JOSE Reencuentro, Pronto 1026
19	BOBBY RODRIGUEZ & LA COMPANIA Salsa At Woodstock, Vaya 58	19	ROBERTO PULIDO & LOS CLASICOS Copa Tras Copa, ARV 1041
20	TITO PUENTE La Leyenda, Tico 1413	20	NAPOLEON Vive, Raff 9055
21	OSCAR D'LEON Two Sets With Oscar, TH 2117	21	MANOLO MUNOZ Llamarada, Gas 4153
22	CHARLIE PALMIERI/MENIQUE Con Sals Y Sabor, Cotique 1009	22	LOS TERRICOLAS En Mexico, Discolando 8240
23	PUERTO RICO ALL STARS Puerto Rico All Stars, PRAS 001	23	JIMMY EDWARDS Love Songs, GC 131
24	LA SONORA PONCENA Conquista Musical, Inca 1052	24	COSTA CHICA Tapame, Fama 549
25	CHRANGA 76 Encore, TR 128	25	LOS TIGRES DEL NORTE Vivan Los Mojados, Fama 554

## Infopesa Firms U.S. Distributor

LOS ANGELES—Industria Fonografica Peruana, S.A. (Infopesa), an independent record label based in Lima, Peru, has pacted a distribution agreement with Microfon America, based in Miami, for the U.S. and Puerto Rico.

Infopesa president/producer Alberto Maravi reports that Microfon, a Buenos Aires-headquartered firm, will reciprocate representation in Argentina.

Maravi says his two-year contract with Microfon in the U.S. calls for a 14% royalty rate. He adds that Infopesa's relationship with Microfon goes beyond standard licensing, with both firms investing and working the U.S. market cooperatively.

Infopesa, best known for its hit group Los Pasteles Verdes, was formerly released in the U.S. on the Gema label.



# From The Music Capitals Of The World

## AMSTERDAM

Oor, Holland's leading rock magazine, has put out an international pop encyclopedia featuring 1,000 names. ... Ariola released "Ten Mistakes," promising debut album of **Gruppo Sportivo**. ... Born Free Productions, set up by Phonogram producer **Peter Koelewijn**, signed three new groups—**Parklane**, **Teaser** and **Graham Page**. ... In the month of October more than 300 jazz concerts scheduled for Holland.

With Dutch colleague **Rob Hoeke**, U.K. singer-pianist **Alan Price** recorded a boogie-woogie album "Two Of A Kind," produced by Amsterdam pop writer **Barry Zand Scholten**, coming out first week of November through Polydor. ... "20 Super Hits," compilation album of **Diana Ross** and the **Supremes**, a number one in the U.K., was put together by **Pete Felleman**, Motown boss of EMI-Bovema. ... TROS put out a tv special on the **Hollies**, featuring the U.K. band's biggest hits.

Also from TROS: a tv special on **John Woodhouse**, who started his successful career as an accordionist 10 years ago, while from Phonogram comes a special LP "Woodhouse Proficient." ... **Negram** signed new Rotterdam group **Black And White**, with a debut single "Love Me Or Leave Me." ... Holland's first punk rock band **The Flying Spiders** signed a recording deal with EMI-Bovema.

Ariola decided not to release an album of 1968 Irish blues-rock band **Taste** because of complaints from **Rory Gallagher**, former leader of the group. ... Polydor out with an LP soundtrack from "Soldaat van Oranje," a movie about the Dutch resistance movement in World War II.

"Do You Remember," first number one hit for rock band **Long Tall Ernie and the Shakers**, which celebrates a 5th pop anniversary in November. ... WEA-Holland presented gold disk to former **Focus** lead guitarist **Jan Akkerman** and singer-guitarist **Kaz Lux** for their joint album "Eli." The presentations were made in an historic castle near Amsterdam where Akkerman's new solo album "Jan Akkerman" and **Maggie McNeal's** new LP "Fools Together" were launched. **WILLIAM HOOS**

## LISBON

The first three gold disks in Portuguese record industry history were awarded to Orfeu artists **Jose Afonso**, for "Grandola Vila Morena"; **Jose Cid**, for "Anita Nao E Bonita"; and folk group **Maria Albertina** for "O Emigrante." **Arnaldo Trindade**, Orfeu general manager, hosted a party to mark the awards. Also presented by Trindade was the new Orfeu release schedule which includes albums by **Teresa Carvalho**, **Fausto**, **Vitorino**, **Paulo de Carvalho**, **Grace Moura** and **Eunice Munoz**, the latter a top actress who debuts with recitations of poetry by the late **Florbela Espanca**.

Portuguese violinist **Ana B. Chaves** is one of three finalists for the Geneva international music contest, winning through from 32 entrants. ... **Lopes Graca**, local composer, has been invited by RDP to represent Portugal in Fuggi, Italy, in a debate about folk music on radio.

The Portuguese general culture office and the RDP network is promoting a fortnight long festival of Russian music as part of the 60th anniversary of the Socialist Revolution, foreign guests to include representatives of classical, operatic and pop music. ... New album by **Teresa Carvalho** (Orfeu) is "O Rama O Linda Rama," comprising Portuguese traditional airs with arrangements by star singer **Vitorino**.

Young Czechoslovakian pianist **Miroslav Linger**, who took first prize in the Bratislava contest of 1972, performed music by Haydn, Mozart, Janacek and Liszt at a Gulbenkian Foundation concert. ... **Paulo de Carvalho** (TLD) representing Portugal in the OTI Iberian-American Song Festival, performing "Amor Sem Palavras," music by himself to lyrics by poet **Joaquim Pessoa**. **FERNANDO TENENTE**

## BUCHAREST

At this year's Sopot international festival of music in Poland, Romania was represented by **Olimpia Panciu**, **Angela Similea** and **Marius Teicu**, and the Romanian representative on the judging panel was **Titus Munteanu**, television music producer.

Death of **Elvis Presley** received here in a national mood of sadness, for he had long been popular in Romania and his movies figured high on box office return ratings. Special radio and tv programs were compiled and his "Moody Blue" topped the chart.

Notable folk ensembles recently visiting here include **Odehe** (Ghana), **Dam san** (Vietnam) and the dance group from Sri Lanka. ... Writer and musicologist **George Sbarcea** authored screen play of a light-and-sound show, "The Music of Yesterday and Today, Bucharest" staged at the Rotunda Hall of the Romanian Athenaeum.

Much disco activity on the Black Sea coast line this year, particularly in the Select, Perla, Casino, Colibri, Caraiman '77 and Bingo (all at Mamaia), **Potcoava de Aur**, **Vraja Marii** (in Elorie-Nord), and **Cerna**, **Sirena** and **Bowling** (in Saturn). There are other discos in the resorts of Neptun, Costinesti and Venus.

Chrysalis Records enjoying much radio play here, through artists like **Leo Sayer**, **Procol Harum**, **Jethro Tull**, **Sassafra**, **UFO**, **Robin Trower**, **Racing Cars** and **David Dundas**, and both **Procol Harum** and **Sassafra** gave concerts in Romania recently. ... **Helena Vondrackova**, of Czechoslovakia, received her usual warm receptions from local audiences for recent concerts.

Imports on show in Romanian shops include "Best of **James Brown**" (Opus, Czechoslovakia) and an LP from Dutch group **Teach-In**, from Balkanton, Bulgaria. ... Recent albums from Electrecord include "Panoramic Jazz Rock" (**Marius Popp** group); "Odata Cu Cintelul" (songs by **George Grigoriu**); "Iscaitura De Lumina" (**Savoy** group); "Jazz History No. 3" (**Al-exandru Imre** orchestra); "Tangouri Celebre Romanesti" (**Gica Petrescu**, soloist).

A car accident ended the life of composer **Andrei Prosteanu**, member of the Composers Union since 1971. Born in 1943, he graduated at the Ciprian Porumbescu music conservatory in Bucharest. He was a professor at the Popular Art School in Bucharest and his hits included "De Ce Mi-Ai Scris," "Cu Poate Un Minut," "Daca Nu Te Intineam" and "Gindu-Mi Zboarda Doar La Tine."

International chart hits here include Presley's "Moody Blue"; **Greg Lake's** "C'Est La Vie"; and "New York City Life," by **Tony Wilson**. ... Romanian top sellers: "Din Aincul Pamintului" (**Modal Q**); "Floare de Colt" (**D. Dragan**) and "Prolog" (**Academica**). **OCTAVIAN URSULESCU**

## MONTEVIDEO

Motown has a new licensee in Uruguay, EDISA, with first titles released under the new deal **Stevie Wonder's** "Songs In The Key Of Life," **Marvin Gaye's** "Live," and **Diana Ross's** "At Caesar's Palace." ... Also, Telefunken has signed a license deal with **Sondor S.A.** and classical titles already released are by **Bach**, **Vivaldi**, **Debussy**, **Ravel** and **Paganini**. ... The death of **Elvis Presley** received much attention from the press and radio stations. Almost every important station aired a special program, with disk jockey **Hamlet Faux** beating all with two seven-hour shows on CX44 Radio Panamericana.

Records released recently include a first from bandoneonist **Marino Rivero** (Sondor). In the folk field **Sondor** released albums by **Carlos Benavides** ("Aires de Tacuarembó"), **Santiago Chalar** ("Rumbeador") and **Los Eduardos** ("De mis pagos queridos"), while **Teresita Minetti** appeared on the Orfeu label ("Al sur del sur"). **Clave** has released a new LP by **Grupo Antillano** ("Los siete de oro") and **Hemisterio**, for its Macondo label, a two-group set titled "Desaffo" ("Challenge") with the "Sonoras" **Borinoun** and **Cienfuegos**.

**Alberto Maravi**, managing director of the Peruvian Infopesa label, here contacting local companies for a license deal. Infopesa has made a continental hit of its group **Los Pasteles Verdes**. Maravi also visited some old friends, for he was a top radio personality here in the late fifties and early sixties. ... Local releases by foreign artists include: "The Best Of **Stephen Stills**" and **Aretha Franklin's** "Ten Years Of Gold," on Atlantic (Clave); "Meus queridos amigos" by Brazilian singer-composer **Chico Buarque** on Philips, the **Bee Gees** live album on RSO (Edisa); **The Beatles' "Live at the Hollywood Bowl"** on EMI (Gioscia); a new title by **Julio Iglesias**, on Alhambra (Sondor); "Love For Sale," second local LP for **Boney M** on RCA, and "Rasgos" by Spain's **Camilo Sesto** on Ariola (APSA).

Pop-folk music shows are gaining in popularity here in this market. Top folk star **Carlos Benavides** starred in two of them: "Canto Nuestro" at Cafe Teatro La Cava, together with **Los Eduardos**, vocal group **Universo** and new singer **Julio Mora**; and a second with new tango trio **Sur** at the Theatre de l'Alliance Francaise. **Santiago Chalar** and new **Los Hacheros** appeared also at La Cava; **Contraviento**, a

(Continued on page 92)

# Canada

## 'Gold Rush' Talent Hunt On At CBS

VANCOUVER—CBC's network radio show, "The Great Canadian Gold Rush," is searching for material by Canadian groups with the promise of a professional demo tape as a prize for those chosen for broadcast on the AM and FM weekly program.

News of this talent hunt was disclosed by host **Terry David Mulligan**. Travelling to most major markets across the country, Mulligan recently met with media people to "spread the word."

"What we want is for groups to send us rough tapes of their material for us to select and the only prerequisites we ask is that the material be original and that the tape be clear enough to hear melodies and harmonies," he says.

The program, now into its fourth year, is a loose format popular music show which broadcasts live concert tapes, offers weekly interviews with top-line acts as well as playing little heard domestic recordings.

Acts wishing to send material to "The Great Canadian Gold Rush" should send tapes via registered mail to CBC Radio in Vancouver, care of "The Great Canadian Gold Rush's Talent Hunt."

## Redwood Buys Record Rights To Interviews

VANCOUVER—Redwood Records has purchased recording rights to collection of historic rock interviews conducted by **Red Robinson** during his reign as a CFVN radio personality on the West Coast in the late '50s and early '60s.

The deal, consummated by **Les Vogt** and **Graham Wood** of Redwood, a Vancouver-based independent, includes a six figure guarantee versus a percentage of profits.

Included in the deal are rights to interviews with **Buddy Holly**, the **Beatles**, **Gene Vincent**, **Jerry Lee Lewis**, **Roy Orbison**, **Jim Reeves**, **Colonel Tom Parker** and the "Elvis Tapes," released in Canada on the Polydor label.

According to **Vogt** at Redwood, "The Elvis Tapes" have sold 250,000 copies worldwide "with the greatest portion of the U.S. sales yet to come." The Elvis album consists of material drawn from a Vancouver press conference with **Presley** in 1957 and was placed on general release in April of this year but really took off following the singer's death on Aug. 16.

## 'Pringle Program' Gets Syndication

MONTREAL—A four-hour weekly rock show, entitled "The Pringle Programs," has been purchased by **St. Clair Productions** in Toronto for national syndication. The radio package is slugged for a January on-air date in all major markets, utilizing AM and FM stations across the country.

**St. Clair** purchased the program from **Trans-Sound**, owned and operated by former **CHOM-FM** station manager **Dave Hammond**. In the new deal, **Trans-Sound** is retained as an agency to establish new accounts for the show and secure advertising spots to be built around it.



FIVEFOLD GOLD—Singer **Nana Mouskouri** receives a multi-gold presentation from **London Records, Canada**, onstage at **Place Des Arts** in Montreal. The awards are for the albums: "British Concert," "The Christmas Album," "Une Voix," "Comme Un Soleil" and "Le Disque D'or." From left are **Guy Godin**, **CFGL-FM**; **Fraser Jamieson**, president, **London Records**; **Mouskouri**; **Ken Verdoni**, **London marketing director**; and **John Dufour**, **London's French division manager**.

## Attic Records And Music See 'Banner Year' in '77

TORONTO—Canada's flagship independent, **Attic Records**, reports the fiscal year to be a "banner year" at the record and publishing level.

While no specific figures are offered, **Attic** president **Al Mair** says "significant gains" have been made over the past fiscal year which ended June 30, and adds that he expects a continued growth in both sectors in the 1977 fiscal year.

The main reason for product growth, **Mair** states, is that acts such as **Ken Tobias** and **Hagood Hardy** are growing in acceptance at both radio and retail levels, combined with modest success of **Attic's** artists at the international level. The best noted in this first quarter is **Patsy Gallant** who has skyrocketed in the British charts with her top-10 Canadian hit "From New York To L.A."

With the release of general information pertaining to the label's 1976 fiscal year, the label has unveiled a multi-colored logo to be used on future product, replacing the staid blue label used since its beginning three years back. The new logo, designed by Toronto graphics artist **Heiner Geisel**, is to be utilized on all future **Attic** correspondence and **Attic Publishing Group** materials.

Top selling albums for the label at

present include both **Hagood Hardy** releases; "Siren Bells" by **Ken Tobias**; "Are You Ready For Love" by **Patsy Gallant** (which includes her current disco/pop chart hit "Sugar Daddy"); "1971-1977 From The Attic," a compilation of hits recorded by **Fludd** over three separate recording contracts; "The Pucker and Valve Society Band" and "Roller" by Italian progressive group **Goblin** (a lease deal).

One of the big success stories for the label recently has been in the area of foreign releases, something that both **Mair** and vice president **Tom Williams** vigorously pursue.

Running down recent deals, **Mair** includes **Patsy Gallant's** "From New York To L.A." 45, currently in the top 10 in the U.K. charts through **EMI**, leading to release of her debut **Attic** album in that market—"Are You Ready For Love"; U.S. release on her current Canadian hit "Sugar Daddy" through **Private Stock**; German release on the **Tobias** album "Siren Spell" through **Teldec**; worldwide release on **Hagood Hardy's** "Maybe Tomorrow" album through **EMI**; and British release on "S'Cool Days" by **Stanley Frank** on the **Power Exchange** label.

## Concert Slump Reported

• Continued from page 6

whereby a high ratio of concert tickets are now being sold at the gate shortly before show time.

Independent promoter **Dick Flohil** confirms **Cohl's** theory of late boxoffice sales, citing his own **Randy Newman** production recently at the **Univ. of Toronto's Convocation Hall**. With a capacity of 1,700 in the auditorium, **Flohil** says that close to 20% of ticket sales were sold an hour or so before show time, "a frightening reality for a promoter" he adds.

**Rob Bennett**, agent for the **Finkelstein-Fiedler** company, is in agreement with **Cohl** and **Flohil** over the softening market of concert tickets, recently having cancelled one of two shows for **Firefall** in the Toronto market at **Convocation Hall**. He says "all one can do is keep trying."

In Montreal, **Donald Tarlton** of **Donald K. Donald Productions** figures the concert business is down by as much as 30% on a dollar basis and blames the depression on "a slump in the economy and the fact that there aren't any new 'raging acts' with raging new styles."

"I'm utilizing a number of other venues in addition to the **Montreal Forum** right now," **Tarlton** says, "but they all have restrictions."

At **Place des Arts**, with a capacity of 2,800, **Tarlton** is booking **Chris de Burgh** and the **Hollies** as two separate billings in late November. He adds that the center has a policy which bars rock acts from playing so the venue is limited to specific kinds of shows. **University auditoriums** are another avenue for concerts that **Tarlton** is using to keep his business going on a steady flow.

One of the big pains, however, for concert promoters at present is the cost of letting the general public know about upcoming concerts. **Tarlton's** budget for advertising has doubled. In Toronto there has been a definite increase in print and radio advertising for acts such as **Steve Miller** and **Rod Stewart** who have made appearances at the 18,500 capacity **Maple Leaf Gardens**.

Adding to woes, both **Concert Productions** and **Donald K. Donald** had booked venues and started promotions on concert dates by **Aerosmith** and **Lynyrd Skynyrd** which had to be cancelled or set back.



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## BRITAIN

(Courtesy Music Week)

\*Denotes local origin

SINGLES		LPs	
This Week	Last Week	This Week	Last Week
1	3	1	1
2	2	2	5
3	4	3	2
4	1	4	3
5	20	5	7
6	11	6	9
7	9	7	4
8	15	8	—
9	5	9	58
10	7	10	32
11	18	11	8
12	8	12	14
13	30	13	10
14	6	14	11
15	37	15	13
16	14	16	6
17	22	17	—
18	13	18	18
19	10	19	17
20	29	20	15
21	23	21	12
22	19	22	43
23	12	23	25
24	16	24	20
25	26	25	26
26	38	26	22
27	28	27	19
28	24	28	16
29	43	29	36
30	27	30	27
31	31	31	23
32	34	32	35
33	17	33	—
34	—	34	24
35	21	35	31
36	—	36	29
37	41	37	59
38	40	38	40
39	32	39	33
40	45	40	—
41	48	41	41
42	—	42	21
43	—	43	—
		44	56
		45	47
		46	42
		47	—
		48	—
		49	—
		50	—

# 5 LABELS FILL DEMAND Crosby Sales Crest In Britain

By CHRIS WHITE

LONDON—Album sales of Bing Crosby have surged here following the singer's death nearly three weeks ago.

Music for Pleasure, which has two of his best selling MCA albums in its catalog, reports it has gone out of stock. Other companies also claim widespread consumer reaction.

While the death of Crosby has probably made a comparable impact on public and industry alike as that of Elvis Presley in August, it is unlikely that it poses the same difficulties for recorded product.

Following Presley's death, demand for his albums and singles was so great that RCA was inundated with orders and ran out of stock. Because Crosby's so available albums are spread among several different labels, it is easier for the individual companies, including United Artists, MCA, Polydor and Decca, to cope with demand.

Similarly, although within 10 days of Presley's death several singles had

made the top 50 and 14 albums reached the top 60 LP chart, it is unlikely Crosby's albums will, in the long run, achieve parallel sales.

With the exception of his television-promoted double album, "Live At The London Palladium," Crosby has always enjoyed strong catalog sales in the U.K. without necessarily charting.

His "White Christmas" single is reissued every year and sales aver-

age between 5,000-6,000, though much bigger returns are expected this year. At MCA, orders are flowing in for the "Best Of Crosby" album. And there is high interest in the new "Bing And Co." album.

But the greatest potential interest is in the 20-track compilation being put together in the U.S., which is expected to be the definitive Crosby collection.

At United Artists, many callers rang just to say how sorry they were to learn of the singer's death. Music For Pleasure had immediate orders to cover everything by Crosby in the building and two albums are being pressed again.

Polydor also expects strong sales for its "Seasons" album and single. Crosby's last recordings. Decca has a consistent uprush of demand on its Crosby material and is planning a two-album set, "Bing," to catch the Christmas market. Decca has re-released "Where The Blue Of The Night" as a single.

## BEATLES TOP GREEK POLL

ATHENS—The Beatles emerge as the most popular pop act of all time, according to a six-month poll here on ERT-Radio.

Others placing in the top 10 in order, were Pink Floyd, Deep Purple, Diana Ross, Abba, Genesis, Janis Joplin, Elvis Presley, Barry White, and Paul McCartney.

# From The Music Capitals Of The World

• Continued from page 91

seven-man-one-girl group played a Latin American modern folk music show at the YMCA Theatre; while "Los que iban cantando" ("Those that went singing") reunited four important young names at the Teatro Circular, for one of the most successful shows of the year—Jorge Bonaldi, Jorge Di Politto, Jorge Lazaroff and Luis Trochon.

Argentinian company PMA released the "Proceso" album by modern tango bandoneonist-arranger-composer Luis Di Matteo retitled "From Villoldo To Piazzolla," produced here by Clave. ... Top "tropical music" orchestra Combo Camaguey recording a new album for the Macondo label at Sondor Studio A.

CARLOS ALBERTO MARTINS

## ATHENS

Local singers Yiannis Parios, Dimitra Galani, Giorgos Sounas and Paulina and Sofi Pappa, with a 20-piece orchestra under conductor-composer Nikos Ignatiadis, to give concerts in Chicago and New York in November for local Greek communities. ... Vicky Varoutsis, ERT national program manager, flew to Geneva to represent ERT-Radio in the annual meeting of the European Broadcasting Union. ... Composer George Hadjinias arranged 12 of his most popular compositions for an instrumental album, among them this year's Greek Eurovision Song Contest entry "Mathima Solfege."

Music Box artist Teris Chrysoy recorded a Greek version of the Enrico Macias hit "Melissa." ... Paskalis and Bessy Argyraki, Phonogram artists, touring main Greek centers in November, following a series of concerts by Paskalis in Cyprus.

Disco records are becoming more popular in Greece as airplay increases on radio and discotheques mushroom. Most popular artists here include Raffaella Carrà, Joe Dassin and Tina Charles (CBS), Donna Summer and K.C. and the Sunshine Band (Minos), the Ritchie Family and the Gibson Brothers (Phonogram) and Boney M and Abba (Music Box).

Composer-singer Yiorgos Zambetas set for a short stint in London Greek cabaret while Nikos Ksilouris is off to New York to sing for Greek community fans. ... Top disk jockeys here paid tributes to the late Elvis Presley, with John Petridis giving four one-hour programs on the singer's U.S. Top 10 records, and television personality Yiorgos Papastefanou presenting a 45-minute documentary on the Presley "age of rock."

ERT, the Greek radio and television corporation, almost doubled its profits in 1976, from \$21 million in 1975 to \$36 million in 1976, the increase mainly due to a 100% increase in listeners' licenses imposed in January last year. ... Sheila's "Love Me Baby" was a successful start to a distribution deal between Phonogram Greece and Carrere, and coming now are releases by La Belle Epoque and Onyx.

A 10,000-seater Palais des Sports being built here for concerts and athletic events, set for completion in 1982, and as there is no big in-

door concert hall to showcase international acts it should whet the big-name appetites of local promoters and agents.

Phonogram here to present Dimitris Mitropoulos with a second gold disk for his latest LP, "Erotika Laika," the singer having previously gone gold with "Laika '76," which sold more than 60,000 copies in just three months. ... Maria Callas subject of special radio and television programs following her sudden death.

Artists agent Christophe Dimitropoulos died of a heart attack here, aged 67. His clients included Georges Guetary, Zara Leander, Tino Rossi and Lusien Boyer. ... The Ritchie Family visited Athens and taped a 45-minute show for ERT-TV which was telecast on prime Saturday time.

Seventy representatives of countries involved in the international radio union were at the annual convention of the Asia-Pacific Radio Union which started (Sept. 29) in Tsesme, Turkey. ... Richard Armitage, from the Noel Gay Organizations, met with Emial and Columbia executives here and discussed repertoire and promotion of records from the NGO catalog.

Italian singer Raffaella Carrà, in for a short night club season and television appearances, recorded her hit "03-03-456" in Greek for CBS. ... Just before Elvis Presley's death, Minos here released 17 albums by him after he was voted top international artist of all time in a radio poll.

Walter Woyda, Pye Records managing director from London, on a cruise in the Aegean Sea, spent a day in Athens visiting Martin and Marika Gessar of Music Box and talked with them about further development of their push for Pye product. ... Disk jockey Theodore Sarantis started a new radio show "Concerts, Recordings, Por-

## Noted Artists At Polish Festival

WARSAW—The festival of contemporary music "Warsaw Autumn," 21st in the series, was held here (Sept. 17-25), featuring composers, singers, conductors and musicians representing modern music from many different countries.

Several major compositions were premiered, including "Mi-Partie," by Witold Lutoslawski, and "Koscielec," or "A Rose Of The Winds" by Wojciech Kilar.

Among the more noted visitors were Cathy Barberian, U.S.; Maurizio Pollini, Italy; Witold Lutoslawski, Poland; Yuriy Temirkanov and the Leningrad Symphony Orchestra, Russia; Akeo Watanabe and the Tokyo Symphony Orchestra, Japan; and Kurt Masur and the Leipziger Gewandhaus, German Democratic Republic.

traits," devoted to live recordings by international artists.

Special preview of the movie "Car Wash" being laid on for local journalists, the record soundtrack having already been released here by Emial. ... Music Box has signed Tseleppoff Bros, an act which recently emigrated from the Soviet Union. They will record old Russian songs on a debut album and the material will be made available for other countries. ... Phonogram artist Art Sullivan gave a concert at the recent Greek Song Festival, then taped a show for ERT-TV in a summer resort in Northern Greece.

## DUBLIN

CBS Ireland promoted a concert here by three of its local acts, the Great Saturday Night Swindle, the Butler-Dempsey Band and Reform, at Liberty Hall and plans further shows on the same lines.

Danny Doyle currently in two television series on Friday nights, his own "Doyle's Corner" on RTE Television and most weeks on Pam Ayres ITV show from London. His new album, on Galaxy, includes "The German Clockwinder," "Whisky On A Sunday" and "Slievenamon."

CBS issuing Cahir O'Doherty's "Salute To Elvis," a 12-inch single featuring a medley of 13 Presley hits. O'Doherty and Donal McCann share the title role in Noel Pearson's stage show about Presley which opens Oct. 17 at the Cork Opera House, later touring Ireland with a week in each venue. ... The Radiators From Space, whose second single is "Sunday World" (CBS) on tour in the U.K., then Germany.

EMI released The Establishment's "Sitting On A Fence," a little-known Mick Jagger/Keith Richard song, from the duo's forthcoming album "The Unfree Child." The Establishment comprises Michael Kiely and Patrick Brady, formerly with the group Cromwell, and the couple made a debut appearance in December, 1976, at the National Stadium as guests of Thin Lizzy.

Forthcoming albums from CBS Ireland include "Homemade Country," by Roly Daniels; "Are You Ready," by Anne Buchell; "Pure Gold," from Dee Smith; and "TV Tube Heart," by the Radiators From Space. ... The Sands' new single "One More Tear," on the Ruby label, features the band's lead singer Pat Tynan, on his first single.

Polydor Ireland generated national interest in Jean Michel Jarre's album "Oxygene," via its phone-a-disk campaign. ... John McNally, of Allied Recording Artists, presented Margo with a gold disk for sales in excess of 25,000 copies of the album "A Toast To Claddagh." ... Dr. Feelgood in for shows in Belfast, Cork and Dublin.

Tierman McBride has made a seven-minute film featuring Paul Brady and the anti-war song "Arthur McBride," for screening in selected Irish cinemas. ... Hawk Records here released Brendan Bowyer's tribute to Elvis Presley, "Thank You Elvis." ... Spud's latest album "Smoking On The Bog" (Release), recorded in Cornwall, includes the group's current single "Anna Livia." KEN STEWART



## General News

## WEA And CBS Threaten EMI's Hold On U.K. Market

Continued from page 1

tion in 1976, newly named president John Frisoli reports in an exclusive interview.

"We've come far and fast in a short time," he notes, checking off some key milestones:

- A proven job of distribution for RSO, which joined the group in April 1976, led to this year's accelerated expansion that saw Island come aboard in April, Monument in July (previously only marketed by Phonogram), and both Casablanca and Capricorn as of Oct. 1.

- The sales department has seen a 30%-35% increase in personnel this year, with a 12th branch in Seattle recently opened, plus three new district sales offices with more to come, all organized under four new regional managers.

- Complementary moves in the physical distribution area have brought a similar 30%-35% personnel increase, planned expansion that will more than double total space at the three existing warehouse/distribution centers, and a possible fourth location.

- A "top-down" streamlining since the acquisition by the Polygram Record Group of the former J&A Distributing Co. in 1973 has developed a totally new entity for Phonodisc. The tight executive team now includes Frisoli; vice presidents Bert Franzblau, operations (manufacturing arrangements, warehousing, inventory control); Jack Kiernan, sales (from RCA in July), and

Dick Carter, product development (label liaison), and controller Henning Jorgensen.

"The management changes have created stability," Frisoli emphasizes. "We've created a management style so that one person doesn't set a mandate. Each has individual areas of expertise so that our regular brainstorming sessions provide a probing, questioning attitude that results in group decisions, with overall direction."

The prime consideration in all moves has been "what do we want Phonodisc to be?," he notes. After evaluating both branch and independent distribution, Frisoli says "we feel we've been able to incorporate the best advantages of both into the expanding entity that's become Phonodisc."

The company has developed a unique character, he feels, both in relations with its owned labels in the Polygram and Polydor families, and "third party" arrangements under which distributed labels maintain a totally separate identity. They all supply master lacquers or tapes for pressing and duplication deals, and camera-ready art for covers.

Manufacturing in the U.S. is not being considered at this time, Frisoli emphasizes. Franzblau notes that the current pressing and duplicating crunch is an industry-wide problem, but agrees that the prime job at this time is consolidation.

Frisoli believes that Phonodisc now has the ability to: penetrate any

market with known acts, help the labels break new acts, merchandise the product effectively through in-store play, use advanced reporting techniques, and most important, meet the needs of the marketplace rather than an artificial sales quota.

"One place I don't want to be caught short is in the field," Kiernan emphasizes. The personnel increase is keyed to four new regional managers—Eastern, for branches including Boston, New York, Philadelphia and Washington/Baltimore; Southern: Atlanta, Miami, Dallas; Midwest: Chicago and Cleveland, and Western: Los Angeles, San Francisco, and the newest in Seattle.

Additionally, the first of a series of "non-branch" district sales offices have been established in Detroit, St. Louis and Honolulu, with others planned as needed.

"With Kiernan now aboard," Frisoli says, "we're trying to combine decentralized selling operations with centralized direction and control in an attempt to dissect what the function of a branch operation should be."

In the physical distribution area, a decision will be made by the first quarter of 1978 whether to add a fourth warehouse center, probably in the Southeast. If not, Indianapolis will be expanded to 100,000 square feet from its present 60,000. Already started is a 100,000 square foot facility near the existing Union, N.J., center, with the Sun Valley, Calif., warehouse to be doubled in size to between 65 and 75,000 square feet by early 1978.

"We're finding in a vivid way that we're going in the right direction," Frisoli explains. "While planning for a \$25 million net sales month in October, we were still able to cope extremely well with the new business from Casablanca and Capricorn."

He notes that Phonodisc is now working with at least a half dozen major companies and a long list of affiliated labels, including the Polydor family (with DG, Kolob, Spring, ECM), the Polygram family (Mer-

cury, Philips, Monument), RSO, Casablanca (with Millennium and Parachute), Island and Capricorn.

"We've set our plans, and it's certainly not the end of our expansion. But there has to be a period of consolidation. At the minimum it will take Phonodisc until the summer of 1978 before we'd want to consider any major distribution addition.

"After this stabilization, we know

we'll be able to handle another \$50 million line, whatever the category, within our expanded sales and warehousing framework. We're developing the know how all the time," Frisoli says.

(This two-part interview concludes next week with the Phonodisc team looking at industry problems and future areas of growth, relating to their operations.)



TRICKS OR TREATS—Andrew Young, U.S. Ambassador to the U.N., cites various Polydor/Kolob/Spring artists for their efforts on behalf of UNICEF's annual Halloween campaign. From left are Gloria Gaynor; Rick Stevens, label East Coast a&r vice president; Ambassador Young; Roy Ayers; Dave Shein, Polydor finance vice president, and Matt Parsons, r&b promotion director, with two kids representing thousands who went "trick or treating for UNICEF" on Halloween.

## 4-YEAR STRUGGLE

## Buddy Holly Story Rights To Bauer

LOS ANGELES—After four years of negotiations, producer Fred Bauer has succeeded in securing the film rights to the "Buddy Holly Story."

In the past two years, Universal Studios unsuccessfully attempted to secure rights, while 20th Century-Fox went so far as shooting on location in Texas for two weeks before the project was scratched.

It wasn't until Bauer guaranteed Holly's wife Maria, that it would be done tastefully and accurately, that rights were granted.

Twelve tunes written by Holly will be used in the film, among them, "That'll Be The Day," "Rave On," "Peggy Sue" and his last hit "It Doesn't Matter Anymore," written by Paul Anka.

Bauer calls the film a "historic good-time movie about the roots of rock'n'roll." Says Bauer: "It will be in the form of looking back at seeing what the music business was like in the '50s and Holly's influence on it."

Starring in the title role is Gary Busey, who last appeared on the screen as Kris Kristofferson's road manager in "A Star Is Born." Also cast is Don Stroud ("Choir Boys") and Charles Martin Smith ("American Graffiti").

Bauer intentionally sought actors who have musical backgrounds. "A rock'n'roll movie should be done by people who know what it's like to gig," he says.

"We're looking for actors the audience could believe in." Stroud is a former drummer and Smith a guitarist.

"The Buddy Holly Story" will be released through Innovisions Co. which has produced more than 100 live rock shows for television in association with Viacom over the past five years. The Holly story is the firm's first theatrical venture.

Production begins Oct. 24 at MGM's Culver City studios. Bauer hopes the film to be completed for Easter release. Stephan Rash will direct from a screenplay by Robert Gittler. Holly's wife will act in an advisory capacity. Filming will continue on various locations involved in Holly's life. Budget is estimated at \$2 million.

## IMIC '78 Sited In Venice, May

Continued from page 1

in 1968, the event has become the music and record industry's leading summit meeting.

IMIC has become an information center for the unveiling of new technologies, global sales growth patterns, and sundry other international developments.

Previous IMICs have been held in Palma de Mallorca, Spain (1969); Montreux, Switzerland (1971); Acapulco, Mexico, (1972); London (1974) and Amsterdam (1977).

In addition to the business sessions, special activities are being planned for wives. Further details will be published as they become firm.

## Foundations Accept Watson Award Gift

LOS ANGELES—Johnny "Guitar" Watson has received the Golden Reel Award from Ampex Tapes for his gold LP on DJM "A Real Mother For Ya."

Accompanying the award is a donation of \$1,000 by Ampex to a charity of the artist's choice. Watson has directed that the money be split equally between the Sickle Cell Anemia Foundation and the Martin Luther King Foundation.

## 20th Asks \$94G In Chalice Suit

LOS ANGELES—20th Century Records seeks the return of \$94,000 from Chalice Productions in a Superior Court action here.

The label claims that it returned two Rusty Wier albums to Lee Lassell and Andrew Stern of Chalice provided that the defendants pay \$94,000.

Of that amount, \$40,000 was to

come from the defendants directly, with the remaining \$54,000 payable from royalties to be paid directly by CBS Records. The pleading alleges that the defendants claimed they had a deal with CBS for the two Wier albums.

The suit contends that the CBS deal never transpired, so that the defendants now owe the full amount to the label.

## 60 Awards Finalists Set For No. 1 Show

Continued from page 1

Born" by Barbra Streisand, Columbia; and "Tonight's The Night (Gonna Be Alright)" by Rod Stewart, Warner Bros.

Streisand actually figures, one way or another, in four categories: soundtrack LP, pop LP, female pop vocalist and easy listening artist.

The five final pop albums of 1977 are "A Star Is Born" soundtrack featuring Streisand and Kris Kristofferson, Columbia; "Boston" by Boston, Epic; "Hotel California" by the Eagles, Asylum; "Rumours" by Fleetwood Mac, Warner Bros.; and "Songs In The Key Of Life" by Stevie Wonder, Tamla.

Wonder is represented as a finalist in three categories. Besides his LP, he is one of five pop male artists of the year finalists and one of five final soul music artists of the year.

The finalist for male artist of the year were determined by chart activity combined from the Hot 100 Chart and the Top LPs & Tape album chart. They are Stevie Wonder with six records on Tamla and Motown; George Benson with four records on Warner Bros., one on Arista, and one on CTI distributed by Motown; Peter Frampton with six records on A&M; Barry Manilow with nine records on Arista; and Leo Sayer with six records on Warner Bros.

The five finalists for pop female artist of the year, also based on com-

bined album and singles activity, are Rita Coolidge with four records on A&M; Thelma Houston with five records on Motown and Tamla; Linda Ronstadt with eight records on Asylum and one on Capitol; Barbra Streisand with three on Columbia; and Donna Summer with five on Casablanca.

The Bee Gees had nine records on RSO during the year which made the singles and album charts. Thus the group is among five pop groups in the finals as well as the Eagles with five records on Asylum. Fleetwood Mac with seven records on Warner Bros. and Reprise; Kiss with 11 on Casablanca; and Steve Miller Band with eight on Capitol.

Shaun Cassidy, Foreigner, Andy Gibb, Teddy Pendergrass, and David Soul are the five artists to make the finals as new artists of the year. This category too, is based on both singles and album chart activity.

Though Elvis Presley had the gigantic number of 15 records on the chart (his death spurred a phenomenal sales activity of his records), four other artists are also among the finalists as country artist of the year: Crystal Gayle had six records on United Artists; Emmylou Harris had five on Warner Bros. and Reprise; Waylon Jennings had seven on RCA; and Kenny Rogers had six on United Artists.

In the soul field, combining singles and albums, the five finalists are Natalie Cole with five records on

Capitol, Commodores with six on Motown, the Emotions with five on Columbia, the Floaters with three on ABC, and Stevie Wonder with four on Tamla Records.

The five soundtrack albums to make the finals are "A Star Is Born" on Columbia; "Car Wash" on MCA; "Rocky" on United Artists; "The Song Remains The Same" on Swan Song; and "Star Wars" on 20th Century.

The five top disco finalists of the year are C.J. & Co. on Westbound, Thelma Houston on Tamla, Donna Summer on Oasis and Casablanca, the T-Connection on TK; and Village People on Casablanca.

The five jazz artists to make the finals are George Benson, represented on Warner Bros., CTI and Polydor; the Crusaders on ABC, Bob James on CTI, John Klemmer on ABC, and the Roy Ayers Ubiquity on Polydor.

The major easy listening artists finalists based on chart activity, are Glen Campbell, Capitol; England Dan and John Ford Coley on Big Tree and Atlantic; Yvonne Elliman on RSO, Barry Manilow on Arista, and Barbra Streisand on Columbia.

The winners will not be known until the evening of the live telecast from the Santa Monica Civic Auditorium.

Last week, Kris Kristofferson and the Bee Gees were confirmed as some of the hosts who will appear during the two-hour telecast.



# CBS de MEXICO—30th ANNIVERSARY

When CBS came upon the Mexican musical scene in the late 1940s, the comparison of business then in relation with the gross sales of today was a mere trickle. There was very little competition amongst other labels, i.e., RCA, Peerless and Musart, consequently a very unimportant market in the eyes of the outside world.

But today things have changed dramatically, and, though far from being on a par with the U.S., West Germany or Japan, Mexico has come a long, long way musically. CBS has played a pivotal role in its advancement, and, according to present estimates, should stay in the position of being a catalyst in the continuing surge ahead.

Four times during the 30-year period, the company has been identified in different ways. At the inception, it was called Records Mexicanos, S.A. A year later, it became Disco Colombia de Mexico, and four years after that the organization assumed the name of Discos CBS. In 1968, just prior to its latest thrust, the name CBS/Colombia International came into being.

In those early days, CBS de Mexico, as it is commonly referred to now, was manufacturing and distributing somewhere in the neighborhood of 70,000 units monthly. It was strictly 78 r.p.m. productions. Today, with 45s and LPs plus cassettes and cartridges, its output for this territory is a phenomenal 1,200,000 average on a 30-day basis.

A remarkable factor about this company, which is labeled "transnational" is that when it first came into being there was a mere handful of employes, exactly numbering 27. They also were guided by home office ingenuity, with Mike Kessler at the helm of operation. Now, however, the country which boasts all Mexican employee—numbering way over 800 persons.

"I can remember a short while back," says marketing director Raul Bejarano, "that I would pass people in the halls and know most all of them by their first names." Times have changed. "I have to ask my secretary now, 'who is he?'"

The monstrous operation is on several hundred square meters, at the original site of its founding in 1947, and it is regarded by most as an imposing example of growth not only for the music industry but for the entire nation. "And we're growing at an estimated rate of 7% to 10% annually," interjects executive vice president and general manager Armando De Llano.

De Llano and another member of the original staff, president and former OLA (CBS' Latin American Operations) chief, Manuel Villareal, have seen the jump from a mere 10 manual presses to an imposing 36 semi-automatics. A dozen more are planned for the near future.

Reinvestment in the company also is paying off for CBS by blanketing the market with several dozen salesmen servicing the Federal District and the interior. "We think we have the best roster of stars in the nation—and we're continually forging ahead with newer and more sophisticated marketing methods," comments sales topper Arturo Valdez De La Pena.

In the early going CBS de Mexico showed signs that it was going to be a dominating force via a series of hits from Los Panchos, Cuco Sanchez and others. The company never really stumbled, hitting its basic stride in the beginning of the 1960s.

CBS de Mexico president Manuel Villareal (left below) tenders warm affection for his premiere female singer, Manoela Torres, who has sold several hundred thousand units over the past five years. Miss Torres, a perfect bi-lingual, Puerto Rican-born (resides in Mexico), is also expected to be launched in the U.S. English-language market shortly.



Armando De Llano, vice president and general manager (left) of the local CBS operation, began with the company at its inception along with Manuel Villareal in the late 1940s. Both have seen the company grow from a mere handful of employees to its present complement of close to 1,000.

As its marketing director for more than a decade, Raul Bejarano (center) has helped to engineer the CBS label

into the alleged number one position in the Mexican market. Estimated share is around 24% currently. Jaime Ortiz Pino (right), a former deejay both in the Distrito Federal and in Guadalajara, has spearheaded a drive of launching some of the top artists for CBS de Mexico for the past 13 years. He currently is atop of the company's "Super Estrella" campaign which is designed to "break" more artists internationally, basically in CBS' outposts in the rest of Latin America.

After the initial days of the like of Los Panchos, Eva Gurza, Jose Alfredo Jimenez, Las Huerta, Sanchez, among many others, along came Javier Solis, one of the biggest sellers in the history of the company but who died from peritonitis after a routine operation about nine years ago.

Besides the close to 1,000 people receiving regular semi-monthly paychecks at CBS de Mexico, "There are many others who depend directly on the company for earning a steady income," adds Jose Bustillos, legal executive for the label more than 15 years. He cites musicians, arrangers, producers and other independent specialists making up the list.

In shape, the mammoth company has taken on a different look in the physical plant. Where one of the parking lots now stands was the original site of the one small building. At this moment, five different structures stand on the property in the heart of a section outside the city limits known as Naucalpan.

The immensity of the plant can graphically be spotlighted by what happened to De Llano when the finishing touches of the latest four-story building was completed recently. He and a colleague became so confused that it took them an extra 20 minutes before leaving the plant.

De Llano continues, "It's not important how big we really get in numbers, but what strength we have with the public which counts." CBS De Mexico proved such a point during the first decade when it was just another small-to-medium sized outfit, but came up with an outstanding seller then, "Mi Cafetal," which went past the 250,000 mark.

The importance of Mexico in the eyes of the CBS home office was further magnified following the development of OLA in 1960. At first, attention went to Argentina because of certain importance placed on that part of the world. But then the change was made to Mexico in 1963, with Villareal being placed in charge. It was a position he was to hold until the recent switch of OLA headquarters to Miami under Nick Cirillo.

In reality, Mexico was the testing ground for CBS in Latin

America. Thus, the significance of the company in this country looms even greater when one analyzes its accomplishments for paving the way for setting up elsewhere. They are, in order, Argentina, Brazil, Central America, Colombia and Venezuela.

De Llano estimates the approximate 20% to 24% share of the Mexican market could be even greater pesos if there were more record players in the country. His statistics show that there are more record players in the state of Texas than in the entire Republic of Mexico.

"It's one of the big reasons the market has still not reached its full potential," he muses. "But a change on such matters will surely be remedied over the next few years."

"The current average of approximately 500,000 for a hit single and 100,000 for an album would certainly be doubled easily if we had the proportionate amount of record players in the land," he continues. De Llano remarks that the production of tape is starting to improve at a slow but steady pace.

Another proof of the strengthening position of CBS de Mexico is its diversification lately. Four years ago brought in Hallmark under the same roof, and that phase of the business has helped to bring about new-found prosperity.

During the same period of remodeling of the CBS 16-track studio took place. It is continually in use by the current crop of top artists like Vicente Fernandez, Gualberto Castro, Sonora Santanera, Manoella Torres, Leo Dan—and the newer crop like Raquel Olmedo, Yoshio Sonia Rivas, Los Cinco Amigos plus independents.

"Actually, we are one of the few companies in the nation which starts with the inception of a product and sees it finished," emphasized De Llano. Artistic production to lithography to sales are all within the same complex.

The reach of CBS de Mexico is just as strong in the interior as it is in the Federal District (the latter represents some 50% of sales with its greater population of 16 million-plus). "We pay just as much attention to the region of Jalisco, the northern border section to the Yucatan," points up Bustillos. He adds that the sales are reflecting such concentration.

Since his move back to full concentration of CBS De Mexico, Villareal, in conjunction with De Llano, is poised to set up an even more powerful label. "There's just too much potential in the future to stay stagnant with our share of the market, as big as it is at present," he says. Reference is made to more competition moving into the area, i.e., Ariola early this year; the composers' (SACM) new record company's 1978 debut.

A big step taken by the major label in 1961 was when it independently founded its publishing adjunct, Mundo Musical, now headed by Manuel Cervantes. It has provided an additional thrust forward for the overall CBS operation in Mexico.

Because of this milestone, it is obvious now that Columbia Records International (CRI) is reassessing what it has in Mexico and the rest of Latin America. There is a definite harder look at the development of more music in these so-called "underdeveloped nations."

From its own international product to that of Disney, CBS de Mexico and others has assuredly proved what successful goals can be attained.

## A Celebration Of 30 Years And A Dedication To Many More

"Companies are not built of stone and mortar," exclaims Richard Asher, president of Columbia Records International, at the dedication of CBS de Mexico's inauguration of its new four-story structure and 30th anniversary celebration, "but of people!"

In line with the super-ceremonial day (Oct. 24) for the Mexican adjunct of CBS, Asher, along with a contingent from the U.S., became a part of the scene which could only happen in a place like Mexico. As the 12-hour-plus day drew on for the special event, formal barriers began to drop.

According to the visiting executives from the CBS/Columbia International family, including recently appointed Latin American Operations (LAO) head Nick Cirillo, and the local toppers, "it was a day long to be remembered."

In his best cordial Spanish, Asher emphasized, "If we hadn't had such a fine group of record personal over the years, we never would have reached this milestone." The packed mixed group of executives, artists and labor employees in the company's studio applauded his linguistic efforts and statements with genuine enthusiasm.

Continuing in his comments, Asher said, "It has been 30 marvelous, tasteful and tremendous years—and we never can forget what Mexico has contributed to the overall operation."

Manuel Villareal, president of the local company and who has served throughout the three decades as its leading executive, remarked, "We are one organization here which has re-invested profits to the tune of millions of pesos." He added

the results are proving that the continuing buildup "was right not only for the company but for all (now way over 800 employees) involved."

CBS de Mexico's new manufacturing installation boasts an ultra-modern advancement for the company, replete with a full print shop, label and LP jacket printing branch and as a separate division of the organization, Hallmark greeting cards plant. That's besides the recording studio, executive offices of the administrative staff and national and international artistic (a&r) departments.

Villareal pointed out it was inevitable that the company had to expand. "The new facility," emphasizing some of the words of Asher, "is because of the great crew of people behind it."

Following the huge cocktail party, the two-hour grand tour of the plant, a luncheon at San Angel Inn in the southern part of the city, a candlelight dinner at Hacienda De Los Morales was the closing event of the crowded day. It was a class event the participants "hated to see end."

In the Latin tradition, as one guest put it, "we just let our hair down." Immediately after Villareal, Manuel De Llano, vice president and general director of the company, plus five others received their commemorative inscribed watches for their 30 years with the company. The ceremony turned into the lifeblood of the company and nation—an impromptu songfest.

Several of CBS' new and established artists assembled in the center of the restaurant's "traditional and colorful" banquet wing to demonstrate not only their respective talents—

"but a glowing and spirited salute at a 'birthday party' that literally needed down to put the brakes to it."

Those vocalizing over the post-midnight hours after the formal gestures were made included Leo Dan, Yoshio, Raquel Olmedo, Los Cinco Amigos, Federico Mendez, Sonia Rivas and a host of others.

"It is fitting that a day like this should end this way," asided one executive, "with a merriment a company like this truly deserves."

Others traveling in the party with Asher and Cirillo were: Paul Russell, CRI assistant vice president to the president; Bernard Di Mattao, vice president of operations; Caroline Moore, manager of area desk for the east coast; Ellen Stolzman, manager of royalty accounting and administrative management; Ron Chaimovitz, LAO director of administration and planning.

All of the CRI and LAO personnel left the following day in the CBS jet for Costa Rica, en route to Colombia and Venezuela and back to Miami. "It's a 'work' tour from here on," emphasized Asher.

CBS/Columbia International is planning a further, more solidified extension of operations within the Latin American market. No details were revealed by Asher nor any of the others in the unannounced extensive trek which was due to wind up Oct. 30, however.



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# Label With the Hits And Artists

For a company which had very little other than what was in its international catalog, CBS de Mexico, as it is commonly known, has built up a national roster which is second to none. And that's not only for the Republic of Mexico, but for the entire Latin American market, as well.

In the early days, it was Los Panchos who came to the fore as one of their top-selling groups. They are still selling today despite the ravages of time and styles. A new collection of their renditions will be marketed for this coming Christmas season.

Along with Los Panchos in those early days of the late 1940s and on into the 1950s, some others who contributed towards the company's initial success included Nicolas Urceley, Guty Cardenas, Eva Garza, Ismael Diaz, Everett Hogland, David Lama, Hermanas Huerta and the late Jose Alfredo Jimenez.

Jaime Ortiz Pino, a&r director for the company for more than a decade, remarks that "the company was destined for success in this market right from the outset." He adds that to keep abreast with the times and the mounting competition, "We have to be on the lookout for newer things, and to be aware that we cannot stand pat in order to remain a front runner."

Ortiz Pino points out that starting with a new debut album on Raquel Olmedo, who already has made it as an actress in this country on tv and in motion pictures, "There will be a substantial list of fresh material and faces coming up after the first of the year." Some others to get the push under the company's "Super Estrellas" include Yoshio, a Japanese-Mexican, Sonia Rivas, David Rojas Y Su Grupo, Maria Gabriella, Alfredo Arroyo, Valentina Leyva.

During the buildup of others, CBS de Mexico will still be concerned with the current top moneymakers both in production and promotion. Among some of these potent attractions on the label are Vicente Fernandez, Maonoella Torres, Gualberto Castro, Sonora Santanera, Leo Dan, Los Alegres De Teran, Los Toroqueros, Los Muecas, Los Dinners, Los Tukas and Banda Macho. They all possess varying styles and get frequent calls for personal appearances throughout the nation, in the Latin U.S. areas and, for some, in other locales of Latin America.

"There's no doubt that we're all working overtime to keep things happening in our market," continues Ortiz Pino. "The ones who are there, we intend to keep in such a position. And for the unknowns, we are hopeful they will join the others in such a prestigious category of popularity and sales."

The boost of CBS de Mexico in the beginning came with successive, important hits of Los Panchos. They were "Sin Ti," by Pepe Guizar, "Sin Un Amor" and "Rayito De Luna," by two of



Recent photo of Los Panchos—(from left) new member Rafael Basurto, Chucho Navarro, Alfredo "Guero" Gil, perhaps one of the biggest ever in catalog sales. Trio started to mount hits even before CBS was permanently established in Mexico in 1947. Its latest album of new songs is being released prior to the end of this year.



Hermanas Huerta represents the backbone of the CBS de Mexico folklore catalog. They continuously add to the company product with two to three albums per year.

the original living members—Alfredo Gil and Chucho Navarro, respectively.

Their songs bridged the boundaries of Mexico, and, because of such platter success, they were obliged to accept numerous personal appearance offers outside their land to make them the most noted "musical ambassadors" in the history of the country.

More hits and other artists started to follow through the

Credits: Editor, Earl Paige; Written by Marvin Fisher.

early half of the first 30 years. Some of those monstrous entries in those days included "Mi Cafetal," by the Hermanos Lima and distributed mostly on 78 r.p.m. and the late Javier Solis' "Sombras." The latter, like such earlier music immortals as Jorge Negrete and Pedro Infante, captured the hearts of the public to such an extent that there is still a demand for the product today.

Solis, during his short-lived 10 years with the company, was under the artistic aegis of Felipe Valdez Leal. The latter producer was such an important figure for the company that it resulted in the main studio being named after him four years ago.

Valdez Leal today is semi-retired, but is still active on a consultancy basis. He was one of the honored guests at the company's celebration of the 30th anniversary Oct. 24.

The catalog of CBS de Mexico currently stands at some 350 stereo LPs, a figure which is far below others such as RCA and Peerless. "But our purpose is to sell heavily on what we do have—and we have done so, over the years," says executive vice president and general director of the label, Armando De Llano. He estimates the company is still way in front in its share of the Mexican market.

Besides the boosts given the CBS operation by Los Panchos, Cuco Sanchez, Solis and others in the first two decades of its existence, a surge in the company's marketing policy paid off with other artists during the late 1960s. They included an 800,000 single seller by Juanello, the emergence of Fernandez, the back-to-back smash hits of the tropical conjunto, Sonora Santanera, and the initial packaging of a hitherto unknown from CBS Brazil, Roberto Carlos.

Torres, Castro, Dan and Sonora Santanera, along with Fernandez, are still cutting vinyl with exceptional regularity. "In fact," muses Ortiz Pino, "it is just about a certainty that anything new on them will bring back a sure profit."

The former two have, for the past couple of years, been exposed more on personal appearance dates throughout the entire country. Ditto for Santanera and Dan, the former currently winding up a starring engagement in Mexico City's one remaining vaudeville house and Dan just coming off another tour of Central and South America.

In addition to the international pop material like those coming from Chicago, Barbra Streisand, Ray Conniff, Andy Williams and others, CBS de Mexico has been high with its classical output such as on Columbia Masterworks and MLS. A big local click for them recently was violinist Hermilo Novelo.

A new hitch for the future, besides holding to their No. 1 position in the expanding Mexican market, "... is to make and promote more product on an international level," concludes Ortiz Pino.

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# Personnel And Talent From CBS de Mexico



Former top artistic director in Mexico and for CBS, Felipe Valdez Leal, now retired, is shown here with the late Javier Solis (right), one of the company's and nation's all-time ranchero singers of the late 1950s and early 1960s.



Cuco Sanchez has to be recognized as something synonymous with the success of CBS de Mexico over the years. Here the plump troubadour is shown in action during a recent performance at the Los Angeles Sports Arena. He holds a public appearance record which likely will never be broken—15 continuous years at the Hotel El Presidente's Bar Zafiro.



Another long-time favorite of the nation and one of the steadiest selling groups in the history of tropical music for CBS is Sonora Santanera, under the direction of Carlos Colorado.



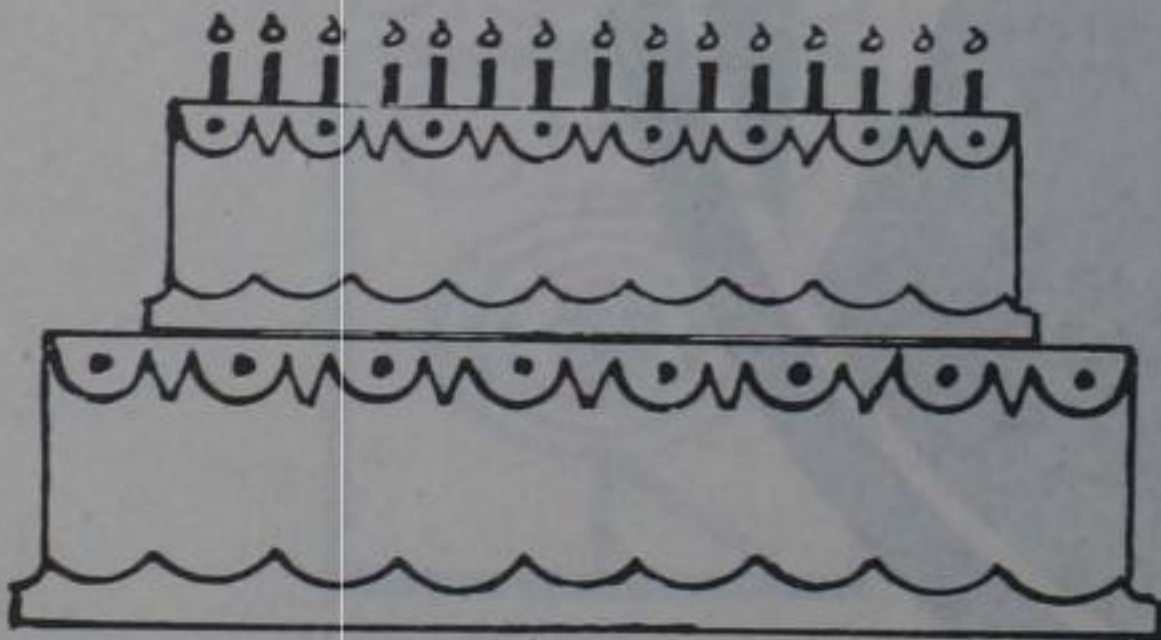
Vicente Fernandez (left) has to be considered today's top selling active ranchero singer. The CBS star not only is known for his continuing outpouring of disk product, but is considered as one of Mexico's leading film personalities, as well. Shot shows him at one of his numerous promotion appearances in Mercado De Discos.

Gualberto Castro, a consistent contemporary stylist for CBS since early in this decade, is shown here receiving one of many local awards. He again was voted the top singer in Mexico during this year's recent OTI music festival.



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# Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 11/5/77

Number of LPs reviewed this week **55** Last week **68**

## Pop

**BLUE OYSTER CULT—Spectres, Columbia JC3509.** Produced by Murray Krugman, Sandy Pearlman, David Lucas, Blue Oyster Cult. As the Blue Oyster Cult matures, each LP becomes more complex, incorporating various melodic and harmonic interludes as counterpoint to the band's heavy metal basics. The band plays rock as hard as anybody, but moments when an unexpected bit of harmony or a piano interlude breaks in, they shine as brightly as the band's visual laser effects. The band makes an effort at poetic or at least "heavy" lyrics though you have to send away 50 cents for a copy of the lyrics sheet.

**Best cuts:** Nosferatu, "R.U. Ready 2 Rock," "Golden Age Of Leather," "Fireworks."

**Dealers:** The cult keeps on growing.

**LOGGINS & MESSINA—Finale, Columbia JG34167.** Produced by Jim Messina. This double-pocket live album features highlights of Kenny Loggins' and Jim Messina's final concert tours in 1975 and 1976. Most tunes remain true to the studio versions as vocals and instrumentals are charged with gentle harmonies, tight orchestrations and plenty of melody. Each tour was comprised of different backup support yet all cuts are nonetheless vibrant. Included are favorites such as "Danny's Song," "House At Pooh Corner," "Brighter Days" and others. Messina's guitar fronts the rhythm section while Loggins' rhythmic guitar and percussive effects rounds out the band nucleus.

**Best cuts:** "Medley," "Growin'," "You Need A Man," "Country Medley," "Pretty Princess," "Peacemaker."

**Dealers:** This is a must for Loggins & Messina collections.

**MICHELLE PHILLIPS—Victim Of Romance, A&M SP4651.** Produced by Jack Nitzsche. The former member of the Mamas & Papas and producer Nitzsche hit the bullseye on this thoroughly delightful collection of Spectroscop rockers and ballads, dreamy blues, and melodic upbeat pop flavored tunes. Phillips' vocals are both spirited and smooth. Two of the tunes are self-penned and one is written by Papa John Phillips, the offbeat lazy blues number "Trashy Rumors," which is a highlight. Supplying the instrumental backbone is an incredibly tight big band comprised of leading studio players. Tasty helpings of sax, percussion and piano adds flavor.

**Best cuts:** "Victim Of Romance," "Trashy Rumors," "There She Goes," "Where's Mine," "Aching Kind," "Lady Of Fantasy."

**Dealers:** This has appeal to a wide variety of tastes.

**DON McLEAN—Prime Time, Arista AB4149.** Produced by John Peters. This album gives indication that it may well be prime time for a McLean comeback. This, his first Arista effort, is filled with both spirited uptempo tunes and sensitive ballads delivered in a variety of musical styles. There is more of a rock element here as the rhythm section gets down to some powerful rocking. Included in this new band are Rolling Thunder alumni bassist Rob Stoner and drummer Howie Wyeth. Much of the lyrical content is filled with perceptive details delivered in a witty and diverse framework.

**Best cuts:** "Prime Time," "Color TV Blues," "Jump," "When Love Begins," "Redwing."

**Dealers:** Expect label push.

## Soul

**BRASS CONSTRUCTION—Brass Construction III, United Artists LA755H.** Produced by Jeff Lane. A rhythmic, catchy LP which seems to take this group back to the direction of its first LP where everything was funky and straightforward. As usual, this ensemble offers a balanced diet of instruments and vocals. Instruments are clear, blending into each other as one. Vocals are equally clear as the group takes on impressive vocal and tempo changes. While the tempo seems toned down from past LPs, the energy comes through on each cut.

**Best cuts:** "Get It Together," "Top Of The World," "We."

**Dealers:** This group has its own following and it's growing.

## Country

**MERLE HAGGARD—My Farewell To Elvis, MCA2314.** Produced by Fuzzy Owens. Including Haggard's tribute to Elvis MCA single, "From Graceland To The Promised Land," this LP offers 10 other Elvis-made-famous tunes delivered in a spirit of gratitude for what Presley contributed to the music world. As explained in the liner notes, "... this is Merle's way of saying thanks to Elvis for all the rules he changed, and for all the doors he opened for everyone. ... Haggard in no way mimicks the Elvis style. Rather his identifiable delivery captures the soul of this music creating an enjoyable nostalgic encounter with these past Presley hits. While strings and guitars spice such songs as "In The Ghetto," and moving versions of "Love Me Tender" and "Are You Lonesome Tonight," lively piano and guitar work set rousing tempos for other cuts.

**Best cuts:** "From Graceland To The Promised Land," "Love Me Tender," "Heartbreak Hotel" and "Are You Lonesome Tonight."

**Dealers:** Haggard's popularity plus a set of Elvis songs equals large sales figures.

## Spotlight



**COMMODORES—Live!, Motown M9894A2.** Produced by James Carmichael, Commodores. For sheer entertainment value this vocal sextet can't be beat and a concert album in the wake of an extensive national tour, followed by a climactic benefit concert, won't hurt sales. There's 12 cuts here, mostly proven hits, with one new and probable single, that range from funk to high powered production numbers just like the group's stage shows. The instrumental nucleus is centered around the horns, percussion, bass guitar and keyboards.

**Best cuts:** "Brick House," "Won't You Come Dance With Me," "Easy," "Sweet Love," "Come Inside," "Too Hot To Trot."

**Dealers:** This should be a hot holiday gift item with both pop and soul crowds.

**JOHNNY RODRIGUEZ—Just For You, Mercury SRM15003.**

Produced by Jerry Kennedy. Rodriguez has a strong LP here with some lush background arrangements and instrumental support from Nashville's top session musicians. Five of the songs were written by Rodriguez, including a bright TexMex composition—"Que Te Quiero," and the others come from such clefters as Linda Hargrove, John David Souther and Bob McDill. Rodriguez's LPs continue to grow softer and mellower, a trend spurred by his vocal maturity and production that broadens his market appeal. There's still plenty of steel and rhythm guitar, but it's countered by the strings.

**Best cuts:** "Savin' This Love Song For You," "Que Te Quiero," "We Believe In Happy Endings," "Hello Love, Good-bye."

**Dealers:** Mercury's promo push will include radio and print advertising, plus LP jackets for display.

## First Time Around

**THE INTERGALACTIC TOURING BAND—Passport PB9823 (Arista).** Produced by Stephan Galfas, Marty Scott. This superb album represents one of the most massive rock undertakings encompassing nearly 100 musicians, technicians and artists, among them Renaissance's Annie Haslam, Rod Argent, Clarence Clemons, Arthur Brown, Ben E. King, Meat Loaf, and others. The album is an imaginative concept chronicling the intergalactic journey's of a space craft's visit to new cosmic colonies. The chilling, often haunting synthesizer effects and dreamy orchestrations recreates the feel of inter-space travel. Impeccably tight harmonies, and alternating guest vocals gives each tune its own rich texture. Included is a full-color booklet containing lyrics and complete story. Music is composed by Wil Malone who orchestrated "Tommy" and "World War II."

**Best cuts:** All.

**Dealers:** This is a label priority as well as a sophisticated work of art.

**SANTA ESMERALDA—Don't Let Me Be Misunderstood, Casablanca NBLP7080.** Produced by Nicolas Skorsky, Jean Manuel de Scarano. This LP features excellent rearrangements of a pair of rock classics, the title cut and the Van Morrison hit "Gloria." While greatly refined, the tunes retain the raw excitement of the originals, thanks in part to the gutsy vocals of Leroy Gomez. The group's rich sound blends elegant European elements via Spanish/Flamenco guitar, contemporary rock via electric guitar and a bright brass section, and disco in some rhythmic touches and string arrangements. It's versatility is underscored here with the inclusion of a subtle and lovely ballad.

**Best cuts:** "Don't Let Me Be Misunderstood," "Gloria," "Blackpot."

**Dealers:** Album is graced with striking cover graphics.

## Billboard's Recommended LPs

### pop

**DAN HILL—Longer Fuse, 20th Century-Fox T547.** Produced by Matthew McCauley, Fred Molin. This Canadian songwriter/singer remains one of the most sensitive writers around. His lyrics are filled with vivid images that are deliv-

ered in an emotionally charged delivery, while the instrumentation enhances appeal. Hill plays guitar on a few cuts and is supported by electric and acoustic accompaniment. Included is one cut recorded live. **Best cuts:** "Sometimes When We Touch," "Jean," "14 Today," "Longer Fuse," "Crazy."

**KRAFTWERK—Autobahn, Mercury SRM13704.** Produced by Ralf Hutter, Florian Schneider. Originally released in 1974 on Vertigo. A good example of this German group's penchant for synthesizer rock that sparkles with other worldly produced electronic sounds. As with most of the band's work, the overall effect is hypnotic. **Best cuts:** "Autobahn," "Kometenmelodie 1," "Mitternacht."

**CHI COLTRANE—Road To Tomorrow, Clouds CL8801 (T.K.).** Produced by Peter Bernstein. This talented singer/songwriter hasn't been heard from since her 1973 hit "Thunder & Lightning," but this LP offers some solid pop tunes in the Carole King/Jackie DeShannon vein. Rockers predominate, dominated by Coltrane's own rollicking keyboards, and brightened with horns. Coltrane's vocals vary from sweet to gutsy, with excellent backup support that includes Jennifer Warnes. **Best cuts:** "What's Happening To Me," "One Man Woman," "Ooh Baby," "You," "Road To Tomorrow."

**JESS RODEN—The Player Not The Game, Island ILPS9506.** Produced by Joel Dorn. A tender collection of love ballads by this English folk singer. The music is textured with strings, horns, vibes, bass and keyboards under Roden's expressive laments. **Best cuts:** "The Hardest Blow," "Woman Across The Border," "Misty Avenue," "The Quiet Sound Of You And I."

**MEISBURG & WALTERS—Love's An Easy Song, Casablanca NBLP7067.** Produced by Thomas Williams. Steve Meisburg and John Walters are acoustic guitar players who also write emotion-packed lyrics and sing with the same kind of sensitivity. Included is an interesting cover of "Quinn The Eskimo" although the original material stands on its own. The overall tempo is on the subdued side with some harmonica, banjo, percussion and clannet along with the electric guitar. **Best cuts:** "Tell Me What To Do," "Quinn The Eskimo," "Love's An Easy Song."

**PATTI AUSTIN—Havana Candy, CTI75006.** Produced by Dave Grusin, Larry Rosen. Backed by a gallery of excellent musicians (Eric Gale, Ralph MacDonald, etc.) Austin offers a varied musical mix, from r&b ballad to lively rocker, all of which benefits from her clean expressive vocals. The Dave Grusin arrangements employ a six-man horn/14-man string sections to embroider the tunes, most of which are Austin compositions. **Best cuts:** "Little Baby," "That's Enough For Me," "I Need Somebody," "Golden Oldies."

**ENGELBERT HUMPERDINCK—Christmas Tyme, Epic PE35031 (CBS).** Produced by Joel Diamond. On the first side the Christmas carols are sung in their entirety; on the second side there is more of a lighthearted collection of holiday medleys. Basically this is a well crafted and well orchestrated Christmas product for Humperdinck fans. **Best cuts:** All the old favorites are here, or at least parts of them.

**RUNAWAYS—Waitin' For The Night, Mercury SRM13705.** Produced by Kim Fowley. Of the original lineup, only Joan Jett, Sandy West and Lita Ford remain, leaving the bulk of the vocals to Jett—a task she's not quite up to. Drummer West and newcomer Vicki Blue on bass keep up a pounding backbeat, but Ford's guitar work is the driving force, offering some energetic, if not unique, rock riffs. Themes of youthful rebellion and street-toughened teen love abound. **Best cuts:** "Little Sister," "Trash Can Murders," "Waitin' For The Night."

**JUNIOR MURVIN—Police & Thieves, Mango/Island—MLPS9499.** Produced by Lee Perry. Immensely listenable

reggae, one of the most pleasantly produced LPs to come from Jamaica because it captures the country's shy charm without compromising incisive lyrics. Murvin's lilting falsetto is infectious and haunting. There's a burgeoning crossover mart for this music, with collegial and inner city blacks responding. 10 choice cuts. **Best cuts:** "Police & Thieves," "False Teaching," "Lucifer," "Tedious," "I Was Appointed."

**FANDANGO—RCA APL12306.** Produced by Neil Portnow. This is a four-piece East Coast-based rock band. The backbone of the group is the tight harmonies and a strong lead vocalist. While the material is bland in part, the solid instrumental support from guitars and keyboards maximizes the delivery and compensates for the lack of originality. Group handles ballads and rockers ably. **Best cuts:** "Headliner," "Devil Rain," "San Joaquin," "Shadow Boxing."

**JAN HAMMER GROUP—Melodies, Nempcor PZ35003 (CBS).** Produced by Jan Hammer. This is a fusion jazz-rock LP influenced by Stevie Wonder. Once it overcomes some weak vocals, the LP gets rolling instrumentally with Hammer's keyboard playing acting as a glue that keeps the divergent instrumentals together. An uneven effort, this LP shows potential. **Best cuts:** "Don't You Know," "Honey 5379," "What It Is."

**RAINS & HARRIS—RCA APL12422.** Produced by Jim Ed Norman. Pleasant folk flavored uptempo tunes with catchy melodic hooks. Guitarist Chick Rains and Greg Harris share vocals and are supported by a pedal steel and percussion. Rains proves to be a writer with a good sense of lyrics and a knack for melody as each cut is filled with pop appeal. **Best cuts:** "Hot Summer In A Small Town," "Once In A Million," "Easy," "I'm Not Ashamed."

**THE DILLARDS—Vs. The Incredible L.A. Time Machine, Flying Fish FF040.** Produced by Rodney Dillard, Don Gallese. Rodney Dillard heads this soft rocking quintet through 10 neat, country-fied ditties that show the group off at its best, but the album design steals the show. The single fold cover opens to a clever, hip music industry board game that earns players a shot at stardom and gold records as they move like a struggling band to the roll of the dice. **Best cuts:** "In One Ear," "The Poet," "Ding Dong Howdy," "Do, Magnolia, Do," "Gunnman's Code."

**MARX BROTHERS—The Very Best Of The Marx Brothers, Vol. I & II, American Album & Tape AAT201/2 AAT202/2.** Both volumes are towers, selling at \$7.98 list each. Altogether there is four hours of comedy and song taken from radio broadcasts, mostly in the '40s. Groucho is the featured performer and some of the guests include Al Jolson, Oscar Levant, Bing Crosby, Dinah Shore, Jack Benny, Gary Cooper, Tullulah Bankhead, Johnny Weismuller, Lucille Ball and Betty Grable. **Best cuts:** There is a wealth of material here.

### soul

**PAULETTE McWILLIAMS—Never Been Here Before, Fantasy F9536.** Produced by Al Ciner, Gary Liozzo. The lady belts out some arousing soul ballads and uptempo material. Her greatest asset is her voice, and she uses it effectively to squeeze the maximum amount of emotion out of each song. Plenty of percussion, strings and horns complement the rhythm section. Producers Ciner and Liozzo also are band members playing guitar and percussion, respectively. **Best cuts:** "Don't Let Love Go," "Don't Give Your Heart Away," "Main Squeeze," "What's Left To Say," "Give It Time."

**JERRY BUTLER—It All Comes Out In My Song, Motown M6892S1.** Produced by Jerry Butler, Homer Talbert. Butler has the voice and presence to carry frequently cliched material. In this LP his voice is mixed upfront, while a tight soul band goes through its moves behind him. His band is sensually rhythmic while the strings and horns fill in the gaps. **Best cuts:** "(I Love To See You) Dancin'," "Just You And Me Forever."

**KALYAN—Trini-Vibes, MCA MCA2296.** Produced by Tony "Champagne" Sylvester. A highly percussive r&b/calypso sounding mixture from this group that lists 16 members. Lots of congas, horns, cello and percussive effects that reflects reggae influence. The beat constantly thumps with a driving intensity while the soulful vocals are delivered in a most effective way. **Best cuts:** "Trini-Vibes," "(I Can't Give You) Anything But Love," "There It Goes Again."

**OTIS CLAY—I Can't Take It, Hi HLP6003.** Produced by Willie Mitchell. Clay sings from his heart and every tune here reflects sincerity. The fiery blues and soul based tunes flow to the beat of the rhythm, horn and string sections. Background vocalists spice up Clay's delivery. **Best cuts:** "I Can't Take It," "Slow And Easy," "Keep On Loving Me."

### country

**VARIOUS ARTISTS—Redneck Mothers, RCA APL12438.** Producers: various. RCA has assembled songs and artists fitting the redneck image headed by two redneck anthems—"Rednecks, White Socks And Blue Ribbon Beer" and "Up Against The Wall Redneck Mother." It's a lively release with songs by Johnny Russell, Gary Stewart, Willie Nelson, Steve Young.

(Continued on page 104)

**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 Tiegler, Gerry Wood, Is Horowitz, Jean Williams, Dave Dexter Jr., Pat Nelson, Sally Hinkle, Agustin Gurza, Roman Kozak, Dick Nusser, Jim McCullough, Paul Grein, Ed Kelleher.





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## Pop

**ANDY GIBB—(Love Is) Thicker Than Water (3:18);** producers: Barry Gibb, Albhy Galuten, Karl Richardson; writers: Barry Gibb, Andy Gibb; publishers: Stigwood/Andy Gibb/Joye/Hugh & Barbara Gibb, BMI, RSO RS883 (Polydor). Gibb's followup to his No. 1 "I Just Want To Be Your Everything" is a midtempo ballad that changes pace from a lushly romantic and soft Gibb vocal to an uptempo instrumental drive. Plenty of melody and another catchy hook.

**KANSAS—Point Of Know Return (3:11);** producer: Jeff Glixman; writers: S. Walsh, P. Ehart, R. Steinhardt; publisher: Don Kirshner, BMI, Kirshner ZS84273 (Columbia). The title cut of Kansas' newest is a powerful high energy rocker that maintains intensity and charged momentum from beginning to end. Pounding keyboards and violin stand out under the crisp, high tenor vocal.

### recommended

**DAN FOGELBERG—Nether Lands (4:37);** producers: Dan Fogelberg, Norbert Putnam; writer: D. Fogelberg; publisher: Hickory Grove, ASCAP, Full Moon 850462 (Epic).

**JOAN BAEZ—Time Rag (4:24);** producer: David Kershenbaum; writer: J. Baez; publisher: Chandos, ASCAP, Portrait 670009 (CBS).

**GEILS—Surrender (3:17);** producer: J. Geils Band; writers: Peter Wolf, Seth Justman; publishers: Juke Joint/Walden, ASCAP, Atlantic 3438.

**JAY FERGUSON—Thunder Island (3:19);** producer: Bill Szymczyk; writer: J. Ferguson; publisher: Painless, ASCAP, Asylum E45444A (Elektra/Asylum/Nonesuch).

**CAT STEVENS—Was Dog A Doughnut (4:14);** producers: Cat Stevens, Dave Kershenbaum; writers: Cat Stevens, Jean Roussel, Bruce Lynch; publisher: Colgems-EMI, ASCAP, A&M 1971.

**ANGEL—Winter Song (3:46);** producer: Eddie Leonetti; writers: P. Meadows, G. Giuffrai, F. Demino; publishers: White Angel/Hudson Bay, BMI, Casablanca NB903.

**RED SPEEDWAGON—Keep Pushin' (3:45);** producers: John Boylan, Gary Richrath, Kevin Cronin; writer: K. Cronin; publisher: Camerica, ASCAP, Epic 850459.

**SOUTHSIDE JOHNNY & THE ASBURY JUKES—Love On The Wrong Side Of Town (3:13);** producer: Sugar Miami Steve; writers: Springsteen, VanZandt; publishers: Ramrod/Blue Midnight, ASCAP, Epic 850466.

**ELVIS COSTELLO—Alison (3:05);** producer: Nick Lowe; writer: E. Costello; publisher: Plangent, Columbia 310641.

**HOT—You Can Do It (3:20);** producers: Claton Ivey, Terry Woodford; writers: Evie Sands, Richard Germinaro, Ben Weisman; publishers: Evie Sands/Blen/American Dream, ASCAP, Big Tree BT16104 (Atlantic).

**SHERBET—High Rollin' (3:12);** producers: Sherbet, Richard Lush; writers: G. Porter, T. Mitchell; publisher: Razzle, BMI, MCA MCA40821.

**MARY McCASLIN—Things We Said Today (5:09);** producer: not listed; writers: Lennon, McCartney; publisher: MacLen, Philo PH1046.

**RANDY PIE—Back Street Boy (3:46);** producer: Spencer Profer; writers: J. Peterson, P. French; publisher: Unichappell, BMI, Polydor PD14424.

**EDDIE & THE HOT RODS—Do Anything You Wanna Do (2:55);** producer: Ed Hollis; writer: Hollis/Douglas; publisher: Island/Anglo-Rock, BMI, Island IS093A.

**FRANKIE MILLER—Love Letters (3:01);** producer: Chris Thomas; writers: V. Young, E. Hayman; publisher: Famous, ASCAP, Chrysalis CHS2166.

**DANNY O'KEEFE—The Runaway (3:30);** producer: Kenny Vance; writer: Danny O'Keefe; publishers: Warner-Tamerlane/Road Canon, BMI, Warner Bros. WBS8489.

**BLAZE—Like A Falling Star (3:08);** producer: Bob Monaco; writer: C. Fletcher; publisher: Teakbird/Bema, ASCAP, Epic 850472.

**HARVEY MASON—Pack Up Your Bags (3:29);** producer: Harvey Mason; writers: Skip Scarborough, Art Wilson, Harvey Mason; publishers: Masong/Intersong/Unichappell, ASCAP, Arista AS0277.

**COALKITCHEN—Keep On Pushin' (3:24);** producer: Michael Day; writers: P. Carman, M. Day, R. Newhouse; publishers: Spy Songs/YAD, ASCAP, Full Moon 850476 (Epic).

**NANCY SHANK—I'm So Glad You Called (3:33);** producer: Michael Stewart; writer: J. Andron; publisher: Bibo, ASCAP, United Artists UAXW1035.

## Soul

**NATALIE COLE—Our Love (3:57);** producers: Charles Jackson, Marvin Yancy; writers: C. Jackson, M. Yancy; publishers: Jay's Enterprises/Chappell, ASCAP, Capitol P4509. A smooth and gentle ballad from Cole's forthcoming fourth LP, "Thankful." Richly orchestrated, the cut benefits, as usual, from the Jackson/Yancy teamwork. And, of course, from Cole's always superb vocal style.

### recommended

**MARILYN McCOO AND BILLY DAVIS JR.—Wonderful (3:43);** producer: Frank E. Wilson; writers: H. Banks, C. Hampton; publisher: Irvin, BMI, ABC AB12316.

**ISLEY BROTHERS—Voyage To Atlantis (3:54);** producer: Isley Brothers; writers: R. Isley, O. Isley, R. Isley, E. Isley, M. Isley, C. Jasper; publisher: Bovina, ASCAP, T-Neck ZS82270 (Columbia).

**DENISE LA SALLE—Love Me Right (3:33);** producer: Denise La Salle; writer: Denise La Salle; publishers: Warner-Tamerlane/Ordena, BMI, ABC AB12312.

**DEE DEE SHARP GAMBLE—I'd Really Love To See You Tonight (3:10);** producers: Jack Faith, Phil Torry; writer: P. McGee; publisher: Dawnbreaker, BMI, Philadelphia International ZS83636 (CBS).

**SAMONA COOKE—Subway (3:37);** producers: Jim Peterik, Bob Destock; writers: Barry, Robin, Maurice Gibb; publishers: Stigwood/Unichappell, ASCAP, Epic 850473.

**ANNETTE SNELL—It's All Over Now (3:01);** producers: Roger Hawkins, Jimmy Johnson; writers: J. Weaver, C. Ward; publisher: Muscle Shoals, BMI, Epic 850464.

**NOBLES—Nobody But You (3:45);** producer: Bert deCoteaux; writer: W. Noble; publisher: C.A.M.-USA, BMI, Columbia 310642.

**RAMSEY LEWIS—Skippin' (3:12);** producer: Larry Dunn; writer: V. Feldman; publisher: Good Vibes, ASCAP, Columbia 310643.

## Country

**JOHNNY PAYCHECK—Take This Job And Shove It (2:35);** producer: Billy Sherrill; writer: David Allen Coe; publisher: Warner Tamerlane, BMI, Epic 850469. With the dramatic hook in the title, Paycheck has an automatic and sympathetic audience of millions. Deejays, particularly, will be enchanted by the lyrics and Paycheck's forceful delivery. Simple and clean production help ensure a quality that makes this a standout Paycheck record.

**T.G. SHEPPARD—Mister D.J. (3:10);** producers: T.G. Sheppard-Jack Gilmer; writers: Gil Francis-Bob House; publishers: Pointed Star, BMI/Jop, A-Flat, Welbeck Music, ASCAP, Warner Bros. WBS8490. Sheppard's first for Warner Bros. (his last single was released last March by Hitsville) is a song that builds perfectly to a rousing refrain and a no-holds-barred climax. Crisp production combines and Sheppard's strong performance to create an outstanding airplay item.

**STELLA PARTON—Standard Lie Number One (2:37);** producers: Jim Malloy-David Malloy; writer: Dennis Wilson; publisher: Tree, BMI, Elektra E45437A. Sounding more like her pop-inclined sister, Dolly, than in her previous efforts, Parton comes through with a strong singing job. It's a craftily composed tune about two lovers and the word games they play. She's surrounded by piano, steel, drums and guitar.

**BILLY "CRASH" CRADDOCK—The First Time (3:31);** producer: Ron Chancey; writer: John Adrian; publisher: Pick-A-Hit, BMI, ABC/Dot D017725. This ballad about a first love is a slow, softly crooned number—a departure from some of the rollicking Craddock songs of the past. Craddock is in his element with this number that's sweetened by some excellent guitar, piano and string work.

### recommended

**TOMPALL GLASER—It Never Crossed My Mind (3:08);** producer: Jimmy Bowen; writer: Bill Chappell; publisher: Tom-palland, BMI, ABC AB12309.

**BUCK OWENS—Let The Good Times Roll (2:55);** producer: Norro Wilson; writer: Buck Owens; publisher: Blue Book, BMI, Warner Bros. WBS8486.

**HELEN CORNELIUS—Lincoln Audrey (2:47);** producer: Bob Ferguson; writers: Bob Morrison-Bill Anthony; publishers: Music City, ASCAP/Combine, BMI, RCA JH11150.

**RED STEAGALL—The Devil Ain't A Lonely Woman's Friend (2:43);** producer: Jimmy Bowen; writers: Dallas Frazier/Sanger D. Shafer; publisher: Acuff-Rose, BMI, ABC/Dot D017726.

**SUE RICHARDS—Someone Loves Him (3:27);** producer: George Richey; writers: J. Vest-D. Chamberlain; publishers: Hotel/Welbeck, ASCAP, Epic 850465.

**BONNIE NELSON—I'll Give Up (When You Give Up On Me) (3:22);** producer: Kelso Herston; writers: T. Overstreet-D. Vest-J. Hainsworth; publisher: Tommy Overstreet, SESAC, Hop-A-Long HL3.

**PAT BOONE—Whatever Happened To The Good Old Honky Tonk (2:35);** producer: Ray Ruff; writer: L. Dresser; publisher: Spooner, ASCAP, MC MC5001F.

**DON CHERRY—Come Sundown (3:33);** producer: Linde-Rush; writer: Kris Kristofferson; publisher: Combine, BMI, Monument 45232.

**TINA WELCH—When You Gonna' Take Me Home (To Meet Your Momma) (2:57);** producer: Danny Davis; writers: Lamar Morris/DeWayne Orender; publishers: Acoustic/Lawday, BMI, Day-Dan WIG712A.

**GEORGIA BECKER—Just Close The Door (2:48);** producer: Jim Hayner; writers: Robert Allen Jenkins-Jim Hayner-Linda Bolton; publishers: Country Dream/Robchris, BMI, Fish Hook FH1003A.

## Disco

**LOVE COMMITTEE—Cheaters Never Win (7:02);** producer: Baker-Harris-Young; writers: R. Tyson, A. Felder, T.G. Conway; publishers: Lucky Three/Six Strings, BMI, Gold Mind 12G4003 (Salsoul). This classy cut should hit first in the discos but an edit could easily cross to soul and even pop stations. It features slick, full orchestration; sweet, smoothly-harmonized female backup vocals; and a gruff male lead voice.

### recommended

**FREAKY—Showdown (2:55);** producers: Meco Monardo, Jay Ellis; writers: C. Blandon, E. Pitt, R. Harris, J. Hayes, S. Cicero; publisher: Elbomo, BMI, Honey Bee HB2008 (Prelude).

**MORRIS JEFFERSON—Spank Your Blank Blank (3:30);** producers: Jerline Shelton, Maurice Commander; writers: Jerline Shelton, Maurice Commander; publishers: Skydiver/Lu-Cor, ASCAP, Parachute RR504 (Casablanca).

## Easy Listening

**BING CROSBY—That's What Life Is All About (3:25);** producer: Ken Barnes; writers: K. Barnes, B. Crosby, P. Dacre, L. Reed; publisher: Glenwood, ASCAP, United Artists UAXW700Y. The reflective "My Way" quality of the lyric here has Crosby putting the various highs and lows of his life into their proper perspective. This is basically a soft, traditional ballad, highlighted by sweet harp and strings, though it builds to a rather big finish.

### recommended

**FRAN MCKENDREE—Like I've Never Been Gone (3:27);** producers: Fred Mollin, Matthew McCauloy; writer: Gary Benson; publisher: Midsong, ASCAP, Arista AS0281.

**PERRY BOTKIN JR.—Love Theme From Aspen (3:06);** producers: Perry Botkin Jr., Charles H. Stern; writer: Herb Alpert; publisher: Almo, ASCAP, A&M 1990S.

## First Time Around

**TERENCE BOYLAN—Where Are You Hiding? (3:12);** producer: Terence Boylan; writer: Terence Boylan; publisher: Steamed Clam, BMI, Asylum E45442 (Elektra/Asylum/Nonesuch). Boylan operates in a mellow laid-back vein with pleasant vocals and eight instrumentals. Background female harmonies adds increased vocal dimension while Boylan's guitar and the surrealistic beat stand out.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

## Billboard's Recommended LPs

Continued from page 102

### country

Jerry Reed, Bobby Bare, Vernon Oxford and the Tennessee Pullybone. It's a concept album whose time has arrived. **Best cuts:** Because of the high quality of the cuts, all can be considered in the "best" category.

### jazz

**DOC SEVERINSEN—Brand New Thing, Epic 34925 (CBS).** Produced by Tom Scott. Severinsen has such top studio musicians as Eric Gale, Lee Ritenour, Ralph MacDonald and others helping him on this project. The LP starts off as a disco record, but later levels off to commercial MOR instrumental jazz. Severinsen puts in some fine performances on trumpet and flugelhorn. **Best cuts:** "Chicken Chatter," "Virginia Sunday."

**ZIM ZEMARELL & HIS ORCHESTRA—Evergreen (Love Theme From "A Star Is Born").** Produced by Zim Zemarel. Orchestra leader Zemarel leads his Baltimore-based big band through a

musical excursion of contemporary songs including two by Boz Scaggs. Lots of horns, with some interesting arrangements highlights this soothing musical experience. **Best cuts:** "Lowdown," "Evergreen," "What I Did For Love," "Sound Of A Different Drum."

### disco

**RARE GEMS ODYSSEY—Casablanca NBLP7072.** Produced by Arthur G. Wright. Mainstream funky disco and r&b flavored tunes suitable for dancing is this six-piece group's bag. A fully Orchestrated band filled with lots of strings and horns enhances the delivery of the boogie beat. The multi-vocals by members and background vocals gives the rather repetitive material a varied effect. **Best cuts:** "What Is Funk," "We Are Rare Gems Odyssey," "Love Won't Set Me Free."

**LARRY PAGE ORCHESTRA—Erotic Soul, London PS700.** Produced by Larry Page. This is mainly a pure instrumental disco album with sparingly used vocals. The thumping rhythm of this fully orchestrated band remains stinging throughout although there are a few subdued ballads. The title cut is re-

ceiving strong disco play in 12-inch form. **Best cuts:** Erotic Soul, "I'm Hooked On You," "Do It In Slow Motion."

**MICHELE—Magic Love, West End WE103.** Produced by Pierre Jaubert, Tom Moulton. Rather pleasant disco recorded partly in Paris and Philadelphia. Lots of percussion, bass, guitars and congas enhance the vocal delivery which is smooth and contains a subtle sexy feel. The rhythms move along smoothly on this "Tom Moulton Mix." Four lengthy cuts make up the album. **Best cuts:** "Hold Me, Squeeze Me," "Magic Love."

**CHOCOLATS—King Of Clubs, Tom 'n' Jerry TJS4500 (Salsoul).** Produced by Jean Vanloo. This LP is released through a licensing agreement with Elver Records in Belgium and has been mixed by Tom Moulton for the American disco audience. The music is lavishly orchestrated with a female chorus waxing sexy. Upfront is the everpresent bass drum. **Best cuts:** All of side one.

### classical

**BERLIOZ: HAROLD IN ITALY—Barenboim, Zukerman, Orchestra de Paris, Columbia M 34541.** Performance is richly en-

dowed with color, atmosphere and excitement, everything needed to spark the genius of this imaginary travelogue. Brilliant, super-refined contribution from the French musicians adds up to a tremendous finale. Spacious, natural sonics complete the bargain.

**LEOPOLD MOZART: PEASANT WEDDING, SLEIGH-RIDE—Eduard Melkus Ensemble, Archiv 2533328.** Melkus continues his authoritative Archiv series chronicling historic dance music and lighter European classics. Attention turns to Papa Mozart, who enjoyed writing music simple enough for a child to understand. Peasant wedding and Sleigh-Ride are delightful divertissement, notable for simple, expert construction, and above all for inclusion of numerous novelty sounds: sleigh bells, whips, horse neighs, bagpipes, hurdy gurdy, etc.

**SCHUMANN: SYMPHONIC ETUDES, "PAPILLIONS"—Murray Perahia, Columbia M34539.** Schumann's piano music is in good hands with Perahia, who understands this episodic, subtle and sublime oeuvre with a special comprehension. Schumann's poetic fantasy and darting sensuousness take full flight here, and the performance of Symphonic Etudes includes rarely heard alternate episodes.



# 1977.

# A great year for our country in a dozen different ways.

When it comes to ASCAP and BMI awards for country music, the Chappell group of companies keeps on winning. This year we won a total of twelve awards—our biggest year to date. In fact, since our Nashville office opened in 1969, we've had an increasing number of award-winning songs with each passing year.

Our thanks to all the artists, writers, producers and special people who have helped to keep us in the winner's circle over the years.

#### ASCAP COUNTRY MUSIC AWARDS

##### CHEROKEE MAIDEN

WRITER: CINDY WALKER  
ARTIST: MERLE HAGGARD (Capitol)  
PRODUCER: MERLE HAGGARD  
TONIGHT YOU BELONG TO ME

WRITERS: B. ROSE  
L. DAVID

ARTIST: DOTTIE WEST (U.A.)  
PRODUCER: LARRY BUTLER

YOU'RE FREE TO GO  
WRITERS: DON ROBERTSON  
LOU HERSCHER

ARTIST: SONNY JAMES (Columbia)  
PRODUCERS: GEORGE RICHEY  
SONNY JAMES

##### SILVER BIRD

WRITER: R. VAPLUS

ARTIST: TINA RAINFORD (Columbia)

PRODUCER: EDDY BACHINGER

I DON'T HURT ANYMORE

WRITER: ROLLINS ROBERTSON

ARTIST: NARVEL FELTS (ABC-Dot)

PRODUCER: JOHNNY MORRIS

AMONG MY SOUVENIRS

WRITERS: EDGAR LESLIE  
HORATIO NICHOLLS

ARTIST: MARTY ROBBINS (Columbia)

PRODUCER: BILLY SHERRILL

THEY DON'T MAKE 'EM

LIKE THAT ANYMORE

WRITER: RORY BOURKE

ARTIST: BOBBY BORCHERS (Playboy)

PRODUCER: EDDIE KILROY

WHISPERS

WRITERS: RORY BOURKE  
GENE DOBBINS  
JOHNNY WILSON

ARTIST: BOBBY BORCHERS (Playboy)

PRODUCER: EDDIE KILROY

YOUR PLACE OR MINE

WRITERS: RORY BOURKE  
CAROL ANDERSON  
MARY BETH ANDERSON

ARTIST: GARY STEWART (RCA)

PRODUCER: ROY DEA

HONKY TONK MEMORIES

WRITERS: RORY BOURKE  
GENE DOBBINS  
JOHNNY WILSON

ARTIST: MICKEY GILLEY  
(Playboy)

PRODUCER: EDDIE KILROY

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# Closeup

## MICHELLE PHILLIPS—Victim Of Romance, A&M SP4651. Produced by Jack Nitzsche.

After the breakup of the Mamas and Papas towards the end of 1968, the silky-voiced Phillips seemed to fade from the pop limelight. With an inclination towards acting, her singing took secondstage, allowing her to concentrate on refining her acting skills which led to her current role in "Valentino."

Phillips has now apparently regained her penchant for singing. "Victim Of Romance" is her initial album for A&M and a pleasurable one at that. It is filled with a commercially valid sound without sacri-

ficing originality. While it is on the MORish side with mostly subdued ballads, it does contain some uplifting Spectoresque rockers and some classy blues ballads.

In a subtle way, the overall sound is reminiscent of the Mamas and Papas with its softly swaying melodies and California-influenced arrangements.

Producer Nitzsche, a disciple of Phil Spector, who has worked with Mick Jagger, Neil Young and other contemporary artists, asserts his influence on the album's direction.

The title cut is the most overtly Phil Spector influenced tune on the album and a throwback to the female groups of the 60s. It's a fun-sounding, handclapping tune that generates excitement with its charged instrumental and vocal delivery.

The song is paced by a Steven Douglas sax solo with the rhythmic punch coming from the guitars, bass and piano.

"Trashy Rumours," written by Papa John Phillips, is the album's highlight. It is by far the most unusual and effective cut taking the feel of a offbeat mellow blues ballad that gently flows to a soft beat. The lyrics are reflective of today's contemporary liberated lady.

"I was a fool not to be/the woman who just comes and goes/catching a cab, having tea/making love and changing my clothes." The song is mood-setting and irresistible on a late rainy night with a bottle of wine handy.

The percussive ballad "There She Goes" is another low key tune that is like a lyrical daydream on a balmy sunny day. Phillips wrote this one herself and shows a knack for melody and refreshing lyrics, with lines

like "There she goes/running out with a fresh gardenia in her hair."

The opening cut "Aching Kind" is a ballad with a catchy hook. The love theme here is treated in an unconventional lyrical manner so that an obvious thought is delivered in an unobvious way. Guitarist Jerry Donahue serenades with a strong tasty solo.

"Let The Music Begin" follows in the mold of every song on the first side with the exception of the title track as it takes ballad form. The instrumental interaction is unobtrusive and helps maximize Phillips' vocal impact.

The second side is not as strong as the first as by this time the sameness in tempo becomes a bit repetitive. "Paid The Price," written by guitarist John Martin (who also scripted "Aching Kind" and "Victim Of Romance") is more uptempo yet far from being a rocker.

The interpretation of the Bee Gees' "Baby As You Turn Away" is an infectuous hook snaring tune that seems ideal for Phillips' voice. "Lady Of Fantasy," the only other Phillips-penned song, lacks punch but is passable on the strength of her delivery.

"Just One Look" is a bouncy uplifting song in which Phillips showcases her vocal textures. The album concludes with "Where's Mine," an ultra-soft blues ballad.

In addition to Nitzsche's superb production, the effort wouldn't be complete without the aid of the supporting cast of musicians. Nitzsche has a hand in the instrumentation as well as playing piano and percussion, while Scott Free, drums; David Allen, guitars; Tim Drummond, bass; Steve Douglas, sax; and John Martin on guitar form the band nucleus. A string and horn section is also in on the action.

Welcome back, Michelle.  
ED HARRISON

## Lynyrd Skynyrd Stays Together

LOS ANGELES—Although the Oct. 20 plane accident took the lives of Lynyrd Skynyrd's Ronnie Van Zant and Steve and Cassie Gaines, the group has made no decision to disband.

A formal decision regarding the future of the group will be made when all surviving members have recovered from injuries. While no details have been worked out, it appears likely that Gary Rossington, Allen Collins, Leon Wilkerson, Billy Powell, Artimus Pyle and Leslie Hawkins will compose and record together again.

Meanwhile, a trust fund has been established to provide for the benefit and education of Van Zant's two daughters and Gaines' daughter. Donations may be made to the Van Zant/Gaines Memorial Trust Fund, c/o Sir Productions, 130 W. 57th St., New York, N.Y. 10019.

## L.A. Pantages Venue

Continued from page 54

told us he wanted to come into the Greek for a week is the way we usually get these major acts.

"Under normal circumstances, we're not going to get them going through regular channels. But if they decide they want to do dates, we'll juggle and make room for them."

Weiss contends his firm is hoping to establish a Broadway type situation and capture both the concert and legitimate theatregoer.

"We believe that someone who is going to see 'A Chorus Line' will come to see Tom Waits and James Taylor. At the same time, if a person is a theatregoer, we will get him as opposed to the Santa Monica Civic Center for the same act," he says.

The Pantages is a 2,686-seat theatre, while the Santa Monica Civic is in the same ballpark seatwise, but strictly a concert auditorium.

However, the nearby 1,200-seat intimate Aquarius Theatre, which will also feature major pop acts starting Nov. 4, would seem to be vying for the same audience.

"Although we're basically the same type of facility, the major difference is that our theatre is much larger and the acts can make a lot more money with us," says Weiss.

"On the other hand," adds Weiss, "these are not money dates for the type of acts we're going after. But I don't feel it's even a break even proposition at the Aquarius because of its size." He adds that if there's a competitive auditorium in the area, "it's the Santa Monica Civic Center."

Weiss notes that while the acts are not performing at the Pantages for the money they can earn, neither is the Nederlander group promoting the concerts for the money it will take out. "We're doing this in order to establish the theatre," he says.

"At the same time, we don't want acts to lose money performing for us," he adds.

Ticket prices are scaled generally from \$6.50 to \$9.50 depending on the act and the size of its production. Taylor's performance is \$8.50-\$9.50 while Waits is \$6.50-\$8.50.

## Dulberger Venues

Continued from page 54

tainment area, will be converted to a restaurant-bar with a capacity of 375.

Dulberger's present plans call for location and one-night bookings of soft rock, folk, comedy and MOR acts. Renovation work begins early in January with a total opening of both the mini-mall and club, as yet unnamed, set for several months later.

Prochnow, who ran the successful Rev's Flying Circus in nearby Waukesha before selling out two years ago, will directly oversee the theatre and club's operation. Dulberger will concentrate on promotions and finance.

The mini-mall store will be the sixth in the chain. Dulberger expects his second mini-mall in the Milwaukee area to be firmed by early summer.

## 'Star Wars' LP Treaty

PHILADELPHIA—An agreement over rights to the music of "Star Wars" was reached by attorneys for 20th Century-Fox and Damil Record Sales of nearby Clementon, N.J.

Under the agreement approved Oct. 3 in U.S. District Court here by Judge Clarence Newcomer, Damil will have to change the packaging of its record albums, tapes and cassettes titled "Star Wars/Stereo Space Odyssey."

The Damil recordings, released after the success of "Star Wars," consist of themes performed by the London Philharmonic Orchestra. Some of the themes are from the movie. But others are from "2001: A Space Odyssey," another science-fiction film made several years ago.

Last month, Damil Records brought suit against 20th Century-Fox, both its picture and recording companies, charging harassment by the company against Damil and its record distributors.

Under terms of the compromise, 20th Century-Fox will grant Damil a retroactive standard licensing agreement for the "Star Wars" music. In return, Damil is obliged to attach seals to all its recordings and tapes starting: "This package contains themes from 'Star Wars' and '2001: A Space Odyssey.' It is not a soundtrack recording."

# M. G. Kelly Overview

Continued from page 38

Before, I was afraid to do a lot of things on the air. But now if I got a bit to do, I'll stop and do a 20-minute bit with Barbra Streisand and he comes in with "I don't believe it." Michael's "Hollywood." He's gone Hollywood. He's impressed. Sylvester Stallone called me up on the air on the request line and said "M.G. I was just listening to you play 'Theme From Rocky' and I don't know if you know this but for the past three years I've been doing my weight lifting and my exercises to your show." I thought, "This is great." I told him to come down on the show 'live' sometime and he said, "Great." So, Michael tried to set it up with him and he couldn't make my afternoon show before he left town, he could only make a morning show. So Michael Spears says, "Come on down we'll put you on the Charlie Tuna show." I said, "Wait a minute, I'm the one that got this guy." And so, Stallone said the only way he would come down to do that show was if "M.G. is on there with me." I said, "That is great, I can't wait."

H: How do you go about preparing your show?

K: Well, I never have really prepared. I just go in there and think about what's gone down during the day. Or maybe I'll plan some special guest or something. But I just kind of go in there and, depending on how I feel, I just kind of wing it. Tuna carries around a bag of stuff and he's got one-liners back to 1959 that he keeps using. I can't do that, I don't know why. It sounds like I'm reading it or something. Most of my stuff is just off-the-wall. I'll come out of a stop set and I'll say "KHJ at 4:23 with M.G. Kelly. Who's on the phone?" and just go right to the phone and whatever happens, happens. It could bomb. Usually it turns out pretty good. I just try to deal with off-the-wall humor. Whatever comes around.

H: Are you taping those phone calls?

K: No, I do them live. I don't tape anything, which is very dangerous.

H: That takes guts.

K: It keeps me on my toes. If it was taped, I'd be too relaxed, knowing that I could do it over. I wouldn't be as "balley."

H: Are your records already picked for you?

K: No, we have different categories to pick from. Out of a category, we know how many records we have to get in at a certain time. We have a lot of freedom, we pick all the oldies you know. We have about 500 oldies that we're playing. We pick those, then, of course, the hot 10. We know we have to put those in at certain times during a three-hour period. I just got changed. I was doing 3 to 6 p.m., now I'm doing 4 to 7 p.m. Which is better because that takes in the whole drive time. People don't get home until 7 p.m. anymore. I was really in favor of it. For one thing, it gives me more time in the summer—more time in the sun—and more time to go on interviews for acting roles, because I get interviews sometimes as late as 2:30 or 3 p.m. The kids are definitely out of school by that time and then 4 to 7 p.m. takes me right on through to the freeway people, where before the 6 to 10 p.m. man was carrying some of those freeway people home.

H: Well, that's a smart program director.

K: We're expecting some pretty good things to happen. The market's getting so saturated, everybody's playing the same records. You got KTNQ, which is getting a lot of

teens, KFI is now going the same way we are and there is KHIS and K-100. Before, KHJ didn't have that much competition. But now we do.

H: KMPC is rockin' like crazy.

K: Yeah, they're going crazy.

H: Playing records that they wouldn't even have looked at a couple of years ago.

K: I'm beginning to wonder if they're making a mistake.

H: I think they are. That's got to backfire on them.

K: I think so, in the long run.

H: They've got to sign some people off that they shouldn't sign off. The problem is where the diaries come from. Now they're programming to the diary rather than to the people and you can only do that so long. Then something happens.

K: Yes, it gets too saturated. People are lost and they don't know where to go.

H: Did you enjoy radio back in Oklahoma? Did you listen as a kid at all?

K: Oh, yeah. More so than now. I was always the class clown. I used to get the teacher laughing, and the kids and everything. When we had to read out loud, I used to do character voices and everybody would go crazy.

H: What was the funniest character you had? Do you remember that?

K: I used to get up and read like Gomer Pyle would.

H: Did you know that you were going to be a disk jockey when you got to Hollywood?

K: I figured if I can get on a major radio station in Los Angeles, that'd be a stepping stone to acting. Which it was. KHJ was definitely a stepping stone in getting me in "A Star Is Born" because they wanted a DJ, they wanted a real DJ so that go my acting career started. Then I was worried about getting typecast in movies as a disk jockey and ending up like Steele because that's what he's doing, everything is a disk jockey. I don't think he's serious about acting, really. I think he just does it for kicks. He's always playing himself, the real Don Steele. He's a monument, there's no doubt about that. So when I did "A Star Is Born," I thought I've gotta watch it, I can't do anymore DJ parts, otherwise I'll get typecast and any time they need a DJ, they'll be calling me or Steele. Then, I got the priest part and that got me out of there. And I have to be very careful what I pick next.

To be continued

## FBI N.Y. Raid Seizes 8-Tracks

NEW YORK—A Brooklyn warehouse and van were the objects of an FBI raid here that uncovered about 3,500 allegedly counterfeit 8-track tapes, labels, and shrink wrap and winding machines.

The FBI estimates the seized material to be worth in excess of \$35,000. Raided was Record Warehouse at 8717 Third Ave. Among the tapes were copies of Fleetwood Mac's "Rumours," as well as product by George Benson, Steve Miller and Stevie Wonder.

## Alpha/London Pact

NEW YORK—London Records has named Alpha Distributors of New York to handle its product in the Boston/New England area. Previously London product was distributed there by Music Suppliers.

Alpha also handles London in New York, New Jersey and Connecticut.



## New Capitol Jazz Drive

Continued from page 3

countries such as France, Spain, Italy, Holland and Belgium with the agreement including the right for Capitol to release MPS product in the U.S. although albums will be manufactured by EMI in Holland.

With a catalog of more than 300 LPs, MPS was founded by Hans George Brunner Schwer, and Capitol has slated 40 initial LPs for fall

distribution in America including works from Monte Alexander, Count Basie, Les Brown & His Band Of Renown, George Duke, Super-sax, Alphonse Mouzon, Erroll Garner, Oscar Peterson, the Singers Unlimited and George Shearing.

New MPS product will be released on a regular basis with back catalog releasing over the next year on a select basis.

## 2 Pacts Expanding Music In Pay TV

NEW YORK—Two recent developments in cable television programming highlight the music industry's growing interest in the medium.

RCA and Viacom International have agreed to a \$7.5 million, six-year distribution deal whereby Viacom will distribute pay tv programs via RCA's satellite. Warner Cable Corp. has pacted with the Societe Francaise de Production for a \$400,000 90-minute special featuring Johnny Mathis, Bobby Short, Nicole Croizille and Mouloudji, shot in Paris.

Viacom's deal brings another pay tv network to the RCA Americom

satellite system (Time Inc.'s Home Box Office is the other). Viacom's Showtime Entertainment subsidiary will supply software.

"We'll be dealing with Columbia Pictures Industries and Warners Cable also in acquiring music programs," notes Showtime president Jeff Reiss, "in addition to independent producers." Showtime will also produce shows on its own, he adds.

Upcoming on Showtime are specials on Stevie Wonder and Johnny Mathis, the latter purchased from Columbia Pictures for holiday viewing. Singer Mathis is seen as an ideal artist for the older, upwardly mobile pay tv consumer mart.

## Publishers Sue Rapp, Lemongello

NEW YORK—Rapp Records, Lemongello Enterprises Ltd. and singer Peter Lemongello are being sued here in U.S. District Court for the Eastern District of New York by nine music publishing companies charging that mechanical royalties on Lemongello records have not been paid.

The plaintiffs in the case are Razzle Dazzle Music, Rocket Music, April Music, Edward B. Marks Music, Edsel Music, Petal Music, Colgems-EMI Music, Almo Music, and Hammer And Nails Music. They are represented by the law firm of Silverman and Shulman.

The publishing companies charge that Rapp Records and Lemongello infringed on the copyright of 14 songs. They seek damages of at least

\$1 per infringing copy manufactured by Rapp and \$5,000 per infringement as well as court costs.

The publishers also ask that the defendants be enjoined from further manufacturing of the records, that they provide an accounting of how many records were sold and that all copies of Lemongello records, as well as all plates, molds, mothers, etc., be destroyed.

## Jimmy's To Close

Continued from page 3

hold great quantities of recorded product, an exact inventory still remains to be made. Included is material transferred from Jimmy's Long Island warehouse, which closed shortly after the Chapter XI petition.

In affidavits supplied to the court last week, both Jimmy's and Sutton reported cash transactions for the month of September.

In the case of Jimmy's these showed receipts from all sources of \$629,452 and disbursements of \$969,196, diminishing its cash reserve by \$339,744 to \$10,904 at month's end.

Sutton's report claims \$215,257 was taken in cash, with expenditures totalling \$446,182. The cash decrease of \$230,925 left the distributor with a balance of \$25,925 as of Sept. 30.

Still to surface in the complex of negotiations involving Jimmy's—which numbered 38 stores little more than two months ago—and Sutton, is an acceptable plan of repayment to the host of creditors. None has yet been submitted to the court.

Albert Toget is the attorney representing the creditors committee. The debtors attorney is Stephen Karotkin.

## 5-Year-Old Cuts Single For Fiat Co.

LOS ANGELES—Five-year-old boy singer Billie Joe has recorded a single titled "Look For Love" on Fiat Records, a small independent label in the San Francisco suburb of Pinole, Calif.

Label president James J. Fiatarone says his firm, which also includes a school of music, is seeking distribution for the two-year-old company.



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## MARKET PLACE

Continued from page 101

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LOVE IS THICKER THAN WATER—Andy Gibb—RSO 883 (Polydor) POINT OF KNOW RETURN—Kansas—Kirschner 84273 (Columbia) SEE TOP SINGLE PICK REVIEWS, page 104

Main chart table with columns for 'THIS WEEK', 'LAST WEEK', 'WKS. ON CHART', 'TITLE—Artist', and 'PRODUCER, WRITER, LABEL & NUMBER (DISTRIBUTING LABEL)'. Includes entries like 'YOU LIGHT UP MY LIFE—Debbie Boone' and 'SLIP SLIDIN' AWAY—Paul Simon'.

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period...

heet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; B = Big Bells; B-3 = Big Three Pub.; BP = Brady Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogul Music; MCA = MCA Music; SP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher—Licensee) listing. Columns include song title, publisher, and licensee. Includes entries like 'I Go Crazy—Paul Davis' and 'Hard Time—Boyz Scaggs'.

A reflection of national sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.



Stephen Cassidy

# "HEROES" DAVID BOWIE

The album AFL1-2522 The single PB-11121



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Main chart table with columns: THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST, Title, Label, Number (Dist. Label), ALBUM, 4-CHANNEL, 8-TRACK, 0-8 TAPE, CASSETTE, REEL TO REEL, SUGGESTED LIST PRICE, and SUGGESTED LIST PRICE (repeated).

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Table listing top LPs and tapes by artist, including Chicago, C.J. & Co., Judy Collins, Commodores, Con Funk Shun, etc.

Table listing top LPs and tapes by artist, including Robert Gordon, Grateful Dead, Daryl Hall & John Oates, Heart, etc.

Table listing top LPs and tapes by artist, including Prism, Elvis Presley, Pure Prairie League, Ram Jam, etc.

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# Klein Trial Testimony

• Continued from page 4

motional copies sent to Apple be secretly marked.

In 1972, according to Menon, he wrote to Klein that Capitol had received 62 drilled singles from Bee Gee Distributors in Latham, N.Y., for return credit, which Capitol refused. Menon assumed the singles were promo copies sent to Apple and asked Klein to investigate. On cross examination by Gerald Walpin, Klein's attorney, Menon admitted he had a "vague recollection" of an oral promise from Klein to look into the matter.

Menon said he had no recollection that Apple wanted to use Beatle records as a "catalyst" for non-Beatle records. (A defense contention is that distributors being given free copies of highly salable product would be willing to give false reports on other product to increase chart activity.)

Sal Vassi, a former associate of Bennett's, was asked by assistant U.S. attorney Thomas Engel about a party at Klein's house he had gone to with Bennett in June of 1971 to play in a band. Vassi claimed that there was a 14-inch high paper bag on the car seat between he and Bennett and when the latter told him to open it, he saw a stack of hundred dollar bills inside. Vassi claimed Bennett then told him, "I got to give that to Klein for the records."

On cross examination by Walpin, Vassi admitted to not really knowing how much money was in the bag, although he had estimated \$8,000 to \$9,000.

Internal Revenue Service agent Eugene A. Moran Wednesday (26) was the final government witness. He introduced a "schedule of checks negotiated by Peter Bennett at the National Bank of North America (then known as First National Bank of Yonkers)" in 1970, followed by two others for 1971 and 1972.

They purportedly indicated 73 checks made out by seven distributors and one-stops which Bennett had deposited or cashed. Information indicated that the following firms had purchased records from Bennett for the following sums over the three-year period: WIN Records, New York, \$125,090; Best Records and Best & Gold, Buffalo, N.Y., \$72,070; Transcontinent, Buffalo, N.Y., \$60,428; Gemini, New York, \$12,090; Northeast, Fall Rivers, Mass., \$8,905; Garden State, N.J., \$3,337; and Raymar Sales, New York, \$2,625.

Moran also testified that 53 different releases totaling 106,805 albums and 141,000 singles were sent by Capitol to ABKCO.

On cross examination Moran stated that the amount of money Bennett got from cashing the checks was the basis for the government's claim of \$207,000 in undeclared income. He conceded, however, that although Bennett testified that he kept some of the money for himself, Moran made no deduction in the total.

Bhodan Huzar, another IRS agent, testified for the defense that

although he examined the shipping documents, he was unable to determine whether or not the records had actually been received by ABKCO.

On taking the witness stand late Tuesday (25), Klein denied ever receiving money from Bennett from the sale of records.

After detailing a history of his career, Klein said that in June 1964 while he was representing Sam Cooke, he wanted "Tennessee Waltz," a Cooke single, to receive airplay in New York. He said Bennett said he would need 5,000 copies of the record to give to "his people" to accomplish this, so Klein bought the 5,000 records from Bruno of New York, the RCA distributor for 54 cents each, and gave the records to Bennett, he testified.

Bennett had previously testified that he sold these same records for 35 cents each and gave the money to Klein (Billboard, Oct. 22, 1977).

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Klein prepared a calendar showing where both he and Bennett were each day during 1970 to 1972. It was shown that on the dates that about 25 checks were cashed by Bennett from the sale of records, Klein was not in New York or the U.S.

On Thursday, Walpin told Judge Charles Metzner that he was prepared to prove that all disbursements made by Klein during the three years were accounted for through legitimate income and that the alleged \$207,000 could nowhere be found.

On cross examination by Engle, Klein admitted to having gambled in the past on some of his trips to Las Vegas but not during the three years in question.

Klein denied ever having requested that the promotional copies sent to him not be punched or marked. Klein said it was a "common business practice to give out free records to large users to give favorable reports" to trade publications.

The case is expected to go to the jury early this week.

## Mobil Confabs For Everybody

LOS ANGELES—Tom Keenan, Mike Reff and Don McCabe, president and vice presidents, respectively, of Everybody's Records, the Portland, Ore.-based retail record/tape chain, won't be outdone. They staged their first mobile chain convention recently.

They winged nine of their managerial staff for the six Oregon and Washington stores into Los Angeles Tuesday (18), where they were feted and given presentations for several days by WEA, A&M and RSO Records.

CBS then took the group on a Beach junket up the coast to Santa Maria, where it toured the pressing plant. The next stop was GRT, Sunnysvale, after which they hied to Berkeley, where they were guests of Fantasy Records.

## Inside Track

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Executive shuffle at Polydor imminent, perhaps all the way to the top with Lou Simon most mentioned name likely to exit the scene before year-end. ... Not related is Stan Bly's departure Friday (28) to take over key promotion post at MCA in Los Angeles from his promotion vee chair at Polydor in New York.

Are Mr. and Mrs. Leonard Singer of Associated Distributors, Phoenix, contemplating what would be the biggest retail outlet in the U.S. yet? Word is they are mulling a 21,000 square foot Circles store in that town. ... All Billboard sales and editorial personnel convene Nov. 4-6 at San Vicente Country Club Estates, Ramona, Calif., outside San Diego. It's the yearly confab. ... Al Berman of the Harry Fox Agency does the "Meet The Publishers" shuck Tuesday (8) at the Villa Capri, Hollywood, at noon. Assn. of Independent Music Publishers is the host. Luncheon charge for non-members is \$8. ... More and more small independent labels notifying their distributors that they are joining the move upward to \$7.98 list on LPs and tapes.

Raoul Acevedo, general manager and vice president of the Disc Records national record/tape retail chain, middle-aided it Saturday (29) with Gretchen Silberman in Cleveland. And he's taking her to his native Puerto Rico for the honeymoon. ... Irv Azoff cast Martin Mull as a wacky DJ in "FM," the movie he's producing. ... Jerry Butler celebrates 20 years in the music industry this month with the release of his new Motown album.

Dec. 9 is deadline for submitting entries for Academy Award consideration for the three Music Awards for films which begin their qualifying local run after Nov. 9, the Academy of Motion Picture Arts and Sciences announces. ... Some independent labels are hassling with certain distributors who are using a consignment concept in paying for merchandise. They pay only for merchandise that has sold through the house. ... As predicted here, Ray Price's former ABC/Dot single, "Born To Love Me," is now on Columbia as a result of the Price contract split with Dot. His release reverted ownership of his masters to the artist. ... When they played Olivia Newton-John's greatest hits album over the speaker system at the Roxy, Los Angeles, last week before Sherbet did its stage performance, the Aussie star asked the management to pull her collation off the turntable. ... Jeff Wald, Joe Smith, Jerry Weintraub and Lew Wasserman were among co-

## Record Bar Lays Tracks In Norfolk

• Continued from page 8

The store has four electronic registers. The nine-key codes include LPs, tape, sale LPs, sale tapes, accessories, 45s, gift certificates, employe purchases and commissions.

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Madison Square Garden presented a Gold Ticket Award to Chicago for selling more than 100,000 concert tickets over the years. ... CBS-TV producing a Dec. 6 special featuring soap opera stars who warble. ... Memphis DJ Everett Flagg dead at 49 after a cardiac illness. ... Tickets for Fleetwood Mac's Australian concerts will be \$14. ... Concert producer Norman Seaman shot in the chest and arm during an argument over a traffic accident in front of Carnegie Hall. He's in satisfactory condition. ... Buddy Rich inducted into the Martial Arts Hall of Fame for his karate chops. Only other industryite who ever made it was Elvis. ... The borough of Queens declared November "Gloria Gaynor Month" to honor the Kew Gardens' native. ... The late Paul Desmond willed his piano to Bradley's, his favorite Greenwich Village haunt.

A court order had to be obtained to allow bedridden singer Jackie Wilson's long-time friend and nurse Joyce McRae to continue her visits. Friends claim he needs intensive therapy to overcome effects of the cardiac arrest that KO'd him in 1975. A court-appointed custodian now oversees his future. He's in a Medford, N.J., nursing home. ... Al Kasha and Joe Hirschhorn touring New York schools with a performance of songs and film clips from their latest effort, Walt Disney's "Pete's Dragon." ... Gregg Allman and Cher breaking in their new act, Allman & Woman, with current European dates, then Cher returns for a tour with Sonny Bono in the U.S. and Hawaii.

Peters International got the jump on Warner Bros. Records, importing the Sex Pistols' album and new single. The group is finishing a film with Russ Meyers. WB Records has the track. ... UNICEF honored Herbie Mann and Carmine Calabro for contributions of their time and talent. ... First Choice making a six-nation concert tour of Africa, starting Dec. 13. ... Amos Heilicher back at work in his new suburban Minneapolis office after a vacation in Palm Springs that turned out to be a hospital stay occasioned by a mysterious virus attack. Twin City medics say the bug is gone.

Flying Fish nabob Bruce Kaplan intends to tour West Africa for six months this winter. Kaplan holds a Ph.D. in South Asian languages and civilization and spent two years in the late '60s in India studying for his thesis. ... And speaking of education, Russ Bach, WEA western states sales chief, is nearing the end of his quest for an M.B.A.

Bethel, N.Y., citizens thumbed down a repeat of Woodstock 1969, suggested recently by film distributor John Buykowsky. The burg wants a \$1 million bond to any event drawing more than 10,000 people. ... The O'Jays celebrated 20 years together Friday, Saturday (21-22) at Radio City Music Hall. Does anyone know they're named after Cleveland DJ Eddie O'Jay?

branches on key frontline goods. Catalog merchandise is ordered from Durham, as are accessories.

King works closely with local radio stations and personalities. Opening weekend WMYK-FM co-sponsored a Kawasaki KZ 100 motorcycle, two 10-speed bike and a stereo rig giveaway.

Kenny Loggins and Dave Mason were at the store Friday (21) and Saturday (22) respectively. Sanford Townsend appeared Saturday (29). A ski trip to a Virginia resort for two is the Tracks traffic builder currently.

Each of the Tracks openings will be staged just as carefully as Norfolk, the Bergmans insist. The chain's financial bass, Harry Clements, has a Tracks store budgeted for approximately \$1,750,000 in sales (Billboard, Aug. 27, 1977). Of that amount, each store is down to show approximately \$66,000 yearly profit.

NOVEMBER 5, 1977, BILLBOARD

## Wexler At CBS

• Continued from page 3

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**Shaun Cassidy**  
 and  
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# Klein Trial Testimony

Continued from page 4

motional copies sent to Apple be secretly marked.

In 1972, according to Menon, he wrote to Klein that Capitol had received 62 drilled singles from Bee Gee Distributors in Latham, N.Y., for return credit, which Capitol refused. Menon assumed the singles were promo copies sent to Apple and asked Klein to investigate. On cross examination by Gerald Walpin, Klein's attorney, Menon admitted he had a "vague recollection" of an oral promise from Klein to look into the matter.

Menon said he had no recollection that Apple wanted to use Beatle records as a "catalyst" for non-Beatle records. (A defense contention is that distributors being given free copies of highly salable product would be willing to give false reports on other product to increase chart activity.)

Sal Vassi, a former associate of Bennett's, was asked by assistant U.S. attorney Thomas Engel about a party at Klein's house he had gone to with Bennett in June of 1971 to play in a band. Vassi claimed that there was a 14-inch high paper bag on the car seat between he and Bennett and when the latter told him to open it, he saw a stack of hundred dollar bills inside. Vassi claimed Bennett then told him, "I got to give that to Klein for the records."

On cross examination by Walpin, Vassi admitted to not really knowing how much money was in the bag, although he had estimated \$8,000 to \$9,000.

Internal Revenue Service agent Eugene A. Moran V was the final governor. He introduced a "scheme" negotiated by Peter National Bank of N (then known as First of Yonkers)" in 1970 two others for 1971 ar

They purportedly checks made out by sctors and one-stops w had deposited or cash tion indicated that ti firms had purchased i Bennett for the followit the three-year period: ords, New York, \$125,05 ords and Best & Gold, B \$72,070; Transcontiner N.Y., \$60,428; Gemini, \$12,090; Northeast, F Mass., \$8,905; Garden \$3,337; and Raymar S York, \$2,625.

Moran also testified tha ent releases totaling 106,8 and 141,000 singles wer Capitol to ABKCO.

On cross examinatio stated that the amount i Bennett got from cashing t was the basis for the gov claim of \$207,000 in undet come. He conceded, howe although Bennett testified kept some of the money for Moran made no deduction i tal.

Bhodan Huzar, another agent, testified for the defense that

although he examined the shipping documents, he was unable to determine whether or not the records had actually been received by ABKCO.

On taking the witness stand late Tuesday (25), Klein denied ever receiving money from Bennett from the sale of records.

After detailing a history of his career, Klein said that in June 1964 while he was representing Sam Cooke, he wanted "Tennessee Waltz," a Cooke single, to receive airplay in New York. He said Bennett said he would need 5,000 copies of the record to give to "his people" to accomplish this, so Klein bought the 5,000 records from Bruno of New York, the RCA distributor for 54 cents each, and gave the records to Bennett, he testified.

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tape. Prerecorded tape is divided evenly between 8-track and cassette because of a strong military and college student clientele. Singles are racked by Pickwick in the special skinbagged spaghetti-type packaging at 96 cents. LPs at \$6.98 suggested list special at \$3.99 and shelf at \$4.99 while \$7.98 LPs special at \$4.99 and shelf at \$5.99.

Tape is essentially \$4.99 and \$5.99. The department is stocked with tape in the protective transparent boxes, affording customers full access to individual tapes in inventory.

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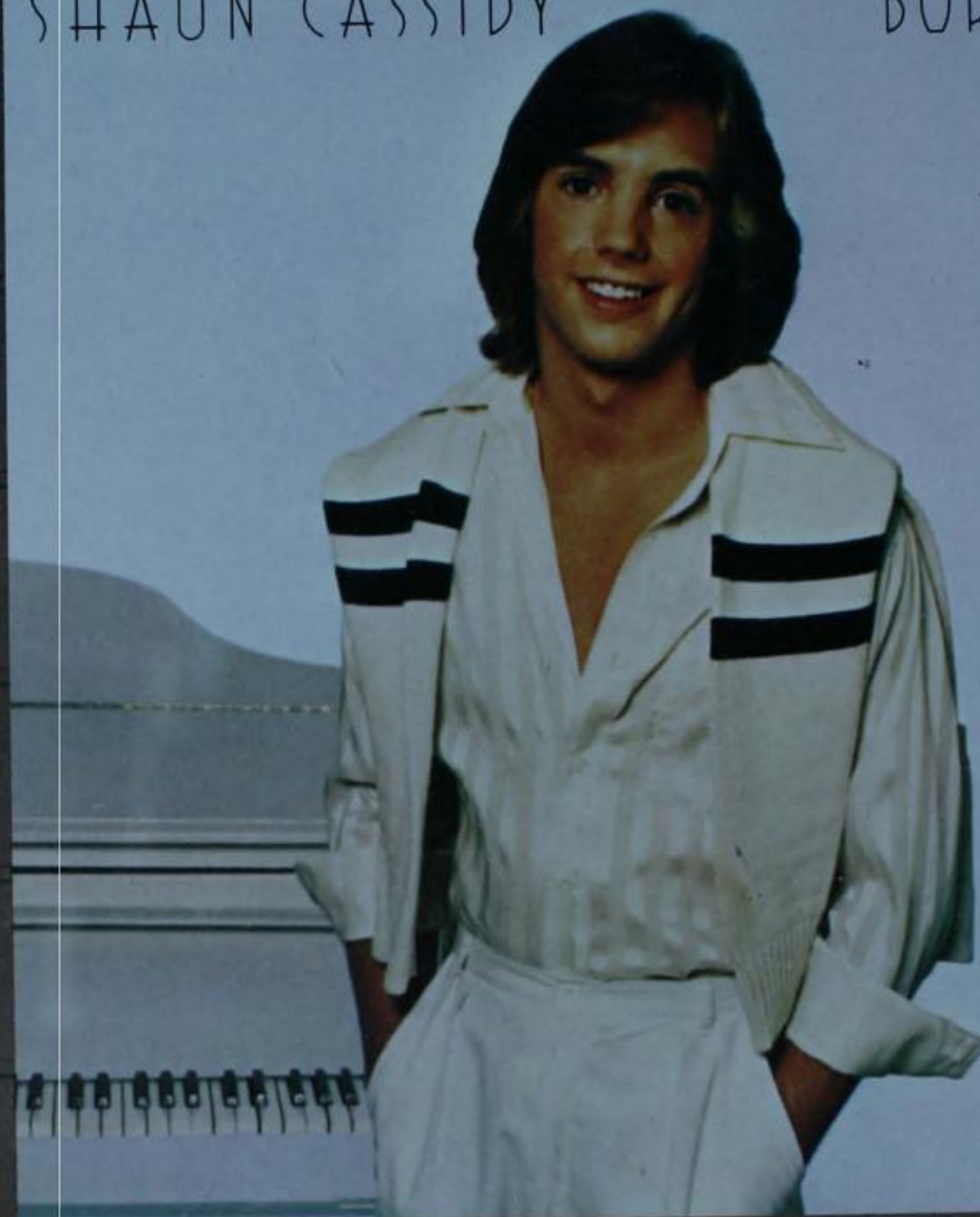




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