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EMI Starting New Labels In Latin America

By AGUSTIN GURZA

LOS ANGELES—As part of an intensive a&r drive in Latin America, EMI has begun establishing what it calls secondary creative companies to be wholly distinct from its affiliates already operating in several Latin territories.

And to make the EMI operation as attractive as possible to the best Latin American talent, the firm plans to upgrade its technological recording know-how by sending a&r teams to the U.S. and Europe for in-studio training.

(Continued on page 60)

AM Stereo Concept Given Boost In Committee Report

By MILDRED HALL

WASHINGTON—The concept of AM stereo broadcasting will get a powerful boost from the engineering report of the National AM Stereo Radio Committee due to emerge

soon—even though committee spokesmen say the report is a strictly impartial analysis of the capabilities and characteristics of the three systems tested.

The report—not yet officially released—is known to find AM stereo service (as exemplified by the Belar, Magnavox and Motorola systems)

(Continued on page 24)

Wax Museum Web Strung With Old LPs

By JOHN SIPPEN

LOS ANGELES—Daniel Sholl and Dave Devoy have built an eight-store record/tape chain in the Twin Cities area on the premise that used LPs are the customer grabber.

Proof of the success of their logic is the fact that approximately \$900,000 of the estimated \$3 million they'll gross in eight Wax Museums during calendar 1977 will be used LP transactions.

Sholl and Devoy saw the traffic Moe's Books did when they were in Berkeley, Calif., in 1969. Both were

(Continued on page 59)

Boston Pops Cuts 1st 3-Way Session

By JOHN WORAM

NEW YORK—The world's first three-way recording—a session combining the most advanced technologies available today—was held recently at historic Symphony Hall in Boston.

The unique session featured the simultaneous recording of the Boston Pops in state-of-the-art analog, digital and direct-to-disk techniques.

The date was produced by Bert

Whyte, former co-founder of Everest Records who crowded three disk recording lathes, two Ampex ATR-100 analog tape recorders and Soundstream's latest digital tape

(Continued on page 45)

Matsushita Launches Drive For Discrete 'Q' Education

By CLAUDE HALL

LOS ANGELES—Matsushita Electric Corp. of America, which includes Panasonic, is launching a new drive to make radio broadcasters, equipment manufacturers, record producers and the general public aware of discrete quad—again.

Oscar P. Kusisto, retired vice president and corporate director of marketing for Motorola Inc., has been retained as a consultant on FM broadcasting standards and CD-4 discrete quad.

As part of the campaign, Kusisto and Vic Goh of JVC America, New York, will be conducting demonstrations and briefing sessions starting simultaneously in Los Angeles and New York Monday and Tuesday (28-29); Boston, Dec. 1-2; Wash-

(Continued on page 82)

Nashville Fems Break Exec Job Stranglehold

By SALLY HINKLE

NASHVILLE — Women are breaking into executive positions in Nashville's music industry in record numbers with four new female vice presidents named within the past two months.

Once a rarity in the upper corporate structure, female executives are building upon the groundwork laid by such industry figures as Frances Preston, vice president of BMI's Nashville operations, and Jo Walker, executive director of the CMA, who have proven to be guiding forces for Nashville's music industry for more than 15 years.

(Continued on page 43)



Crystal Gayle's album is already gold. Her single, "Don't It Make My Brown Eyes Blue" (XW1016) has been top 10 for 5 weeks and is now 2. And that's just the beginning. **We Must Believe In Magic (UA771)** has turned into a gigantic album just in time to catch the biggest Christmas season ever. Count on it. On United Artists Records & Tapes.

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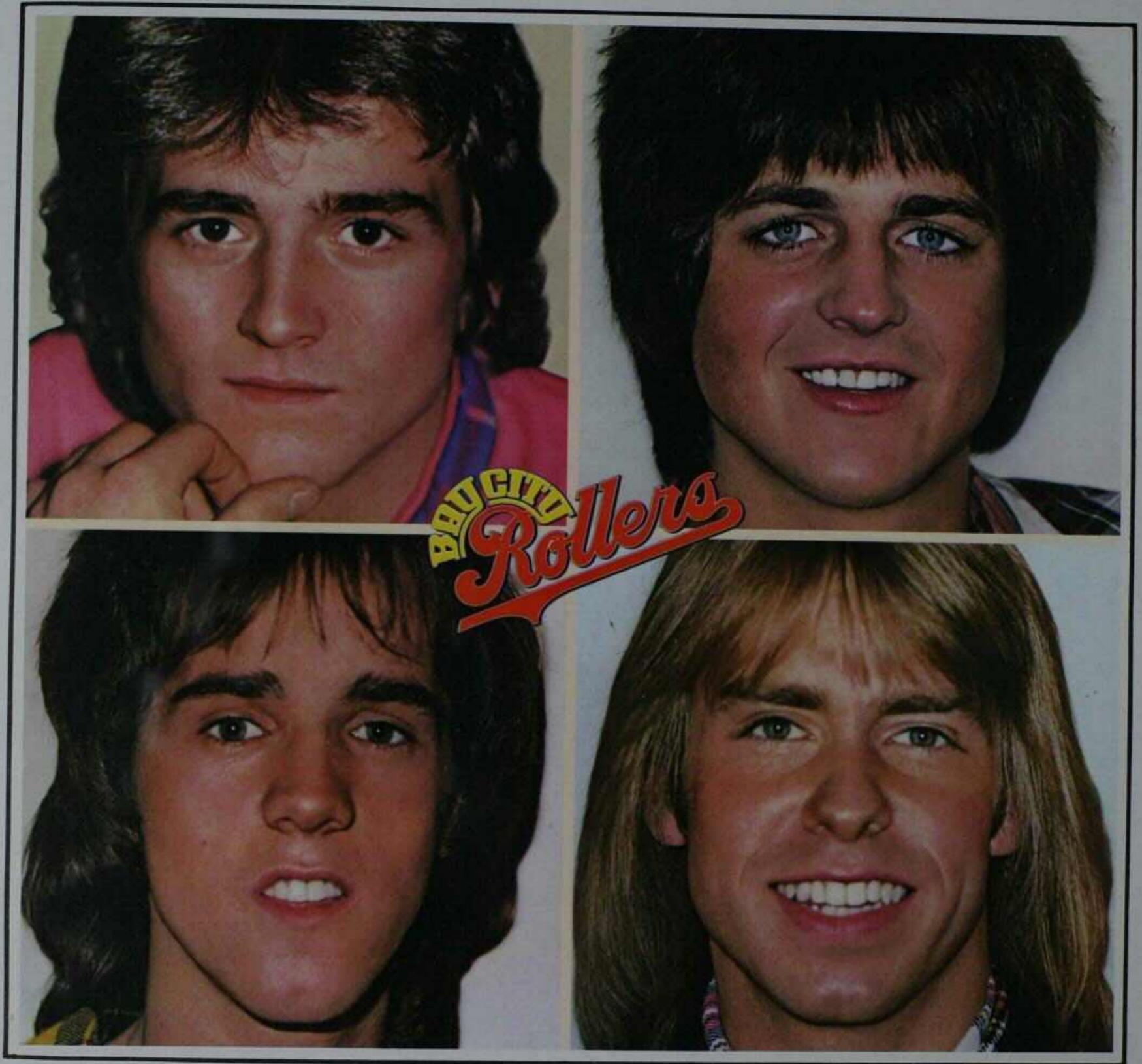
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Christmas Arrives Real Early For Retailers

N.Y. Customers Providing Dealers' Feast

By IS HOROWITZ

NEW YORK—Christmas came early to the metro New York area this year and record and tape dealers are feasting at a bounteous sales table that appears certain to eclipse any previous holiday season in both volume and profits.

With business at an unusually high level for the past two months, early pre-holiday action has already created a bulge in sales weeks before normal expectations.

The pattern of recent years, which saw trade begin to peak after Thanksgiving, and sometimes as late as mid-December, has undergone a radical change, say bellwether dealers.

The weekend preceding Thanksgiving—Nov. 19-20—is reported by some as being their largest ever, accelerating an upward trend that made itself felt weeks earlier.

Reaction by dealers still reeling under that weekend's volume load brought forth such superlatives as "absolutely fantastic," "amazing" and "unbelievable." Less effusive comments

indicated sales up at least 20% over the same period a year ago.

For the King Karol string of midtown Manhattan stores volume last weekend was 50% more than that racked last year. "It was our biggest since we've been in business," says Ben Karol, a store partner.

Even more emphatic is Jay Sonin of the Fifth Ave. Record Hunter store, who claims sales are up by "75% to 90%" compared to 1976. "Our biggest problem is getting boxes open while customers stand by," he says.

The gain for Alexander's, the chain with record departments in its 15 area stores, is between 20% and 25%, states John Surico, record buyer. "Our volume last weekend is what we would normally expect during Thanksgiving," he notes.

A similar increase is reported by George Levy, president of the 28-store Goody chain. And he says that the volume gain has been

(Continued on page 82)

Eager Buyers Increase Los Angeles Sales

By AGUSTIN GURZA

LOS ANGELES—Key retailers here are reporting a marked increase in sales activity this year compared to last. Most say that the Christmas shopping seems to have gotten started about a week or two ago, shooting pre-Thanksgiving sales to record levels.

In addition, all are expecting sales to go through the roof during the month of December, a trend mostly attributable, they say, to the unusually numerous new releases this year.

No one, however, is reporting especially strong sales at this time on Christmas product per se.

John Parks, manager of the Music Plus outlet in Hollywood, says that his sales for December last year were \$115,000. This year, the store expects to do \$150,000 to \$175,000 in sales.

Parks says the store management came to that conclusion mainly because of the early buyers already shopping at the location.

Like other retailers, Parks says last year's

heavy sales period "didn't hit us until three weeks before Christmas." In contrast, this year's picked-up sales activity began three weeks before Thanksgiving.

Parks has noticed that his gift certificates, a common Christmas buy, have begun selling much earlier this year. He says he has been forced to order extra supplies of certificates to keep up with demand.

Parks also reports the store is advertising in much heavier quantities this year, including television spots for the first time. His radio and print ads geared towards early Christmas shoppers have already begun running, and he explains the head start as the result of the unusual number of labels tying in with the store for ads.

This in turn, he believes, is the result of the unusual number of new releases this year which are "outselling everything at this point."

Parks says he has two hit racks and four bins

(Continued on page 82)

Jazz Marketing Wing Established By CBS

By ROMAN KOZAK

NEW YORK—CBS Records, which now sees jazz product accounting for about 14% of its domestic sales, is further escalating its commitment with the establishment of a separate marketing wing to handle jazz and progressive product. Led by Vernon Slaughter, director, jazz and progressive music marketing, the new team will cover the usual jazz areas, then push for across the board pop acceptance, says Bruce Lundvall, president of the CBS Records Division.

CBS recently released 22 albums on its Columbia, Epic, Associated Labels and Contemporary Masters Series which it is promoting through its "Winning Season Of Jazz" campaign (Billboard, Nov. 12, 1977). As a measure of its success with jazz, CBS says that its 14% sales figure is up from about 9% last year.

Lundvall says that as both the musicians and the audience mature, the boundaries between jazz and pop break down. Hence it was a conscious decision not to put jazz under a special label, but rather to incorporate it under the Columbia or Epic logos.

This, he says, also motivates salesmen to treat new jazz releases as they would pop product rather than some specialized, limited interest item.

"What the jazz-progressive department is, is a continuation of what we started earlier this year with our first jazz program," says Slaughter. "We are applying contemporary marketing techniques to jazz and progressive music. With this department we are pooling our resources in pushing this music through the mainstream of the record market without compromising the music."

(Continued on page 65)



NASHVILLE GUEST—Frances Preston, BMI's Nashville vice president, is the guest at a Los Angeles Alternative Chorus Songwriters Showcase sponsored by BMI. In photo Preston listens to John Braheny of the Chorus discussing songwriting.

MCA And Rocket Divorce; John's Status Unaffected

LOS ANGELES—Rocket Records will no longer be distributed by MCA. While final details of the termination have yet to be resolved, MCA president Mike Maitland and Rocket president John Reid say the dissolution is amicable.

Meanwhile, MCA artist Elton John, a Rocket executive vice president, will continue recording exclusively as an MCA artist.

John's first album under a new contract, "Blue Moves" was released

last year on the MCA/Rocket label. MCA administrative vice president Lou Cook says that John's contract calls for "multiple albums over several years."

His next album is expected next spring.

Although future Rocket distribution plans have not been disclosed, it is believed that CBS will pick up distribution.

Artists on the Rocket label include

(Continued on page 65)

FM On Rise; Up 6% Over 1976 Growth

By CLAUDE HALL

LOS ANGELES—Two separate studies just released show FM radio continuing to grow. Arbitron's analysis of 10 selected markets in the April/May ratings sweep shows FM's popularity up 6% over a similar study a year ago.

San Antonio showed an increase of 21% in FM shares, Oklahoma City showed 18% increase and San Francisco 14%. Raleigh-Durham, on the other hand, lost 11% in FM shares and Kansas City lost 5%.

Of all the markets studied, Oklahoma City had the highest FM shares with 51.4%. According to Arbitron, the average FM market share in these markets has increased from 33.9% in 1975 to 37.5% last year and now to 39.8%.

Three of the markets have FM stations beating AM stations in the market—Detroit 47% to 44.6%, Okla-

(Continued on page 32)

DISCO VIDEO BY COMPUTER

By JIM McCULLAUGH

LOS ANGELES—Computer animated visuals projected onto two six-foot screens—believed to be the first time a disco anywhere has employed this device—is propelling local club Robin Hood's business up a reported 50%.

The visuals are the brainchild of AstralVision, a Hollywood visual production company formed here to specializing in advanced computer/laser animation and holography software products for the entertainment industry (Billboard, Aug. 13, 1977). The company terms its new product "video disco."

Available on videocassette, the visuals are abstract in content and are being offered to discos by Astral-Vision at a rental fee of \$150 per month for one hour of tape.

Lee Plumb, manager of Robin

(Continued on page 43)

1978 MIDEM Should Dwarf Past Confabs

By HENRY KAHN

PARIS—It is now certain that the 1978 MIDEM will be considerably bigger than this year's Cannes meeting. Latest statistics show the biggest contingent is from the U.K., with 114 companies of which 79 have taken stand space, followed by the U.S. which, with 90 participants, has doubled the 1977 number.

Next come France and Germany. Altogether some 40 countries will be

represented, with special delegations from Canada, Ireland, Holland, Australia, Poland, the U.S.S.R. and Japan.

The increased attendance has called for more space and a new meeting point. There will be an information center with increased space.

Special meetings so far announced: international lawyers

(Jan. 21); EMI Publishing (20); RCA (25); with others organized by Noel Gay Music, Dick James Music and Polygram.

Celebrations of the 30th anniversary of long play records will be held in the Casino Theatre, the Casino Hall, the Ambassadeurs and the Miramar hotels. Many companies have reserved local clubs to show off new talent.

Among the events, including the opening reception hosted by Bernard Chevry, commissaire-general, on Jan. 20, there is a gala "Blood Sweat Toil And Tears" (22); a Watanabe, Japan, gala (23) and a Variety Club gala (24). Also on the agenda are galas spotlighting Russian talent, disco music and German rock 'n' roll.

DECEMBER 3, 1977, BILLBOARD

McCLELLAN

Senator To Retire In 1979

By MILDRED HALL

WASHINGTON—Sen. John L. McClellan, chairman of the Senate Appropriations Committee, author, architect and prodder of fellow senators during a dozen years of copyright law revision in the Senate, has announced he will retire at the end of his current term, Jan. 3, 1979.

The Senator will then be nearly 83 years old, with 36 years of service as a highly active and influential member of the Senate.

Between now and the time of McClellan's retirement, both creators and users of copyrighted music, records, books, films and other entertainment interests, will be intensely concerned about who will replace this former chairman of the Judiciary Committee's famous subcommittee on Patents, Trademarks and Copyrights.

All major copyright interests are already looking toward necessary future amendments in the new Copyright Act—including the possible establishment of a performance royalty for recordings, which McClellan sponsored.

After passage of the new copyright law in 1976, the Senate copyright subcommittee disbanded and was not replaced. Senators Hugh Scott (R-Pa.) and Hiram Fong (R-Hawaii) have retired, and Sen. Philip A. Hart (D-Mich.) had succumbed to illness. Sen. Quentin Burdick (D-N.D.) had moved off the Judiciary Committee to other assignments.

Senator McClellan had once vowed that the minute the complicated and beleaguered revision bill was passed, he would resign from his copyright subcommittee chairmanship.

But after the revision passed, even though he was heavily occupied with Appropriations Committee duties, he agreed to maintain surveillance over copyright matters in this 95th Congress.



LATIN GAL—Salsoul's Charo stops off at Korvettes Fifth Ave. store in Manhattan for an autograph session on her debut LP "Cuchi-Cuchi." From left are Salsoul president Joe Cayre, store manager Ray Smith, Charo and Ben Bernstein, the chain's record buyer.

Centenary A Success In Europe

By PETER JONES

AMSTERDAM—Success of the campaigns commemorating the centenary of recorded sound as organized by IFPI, the International Federation of Producers of Phonograms and Videograms, has exceeded all expectations.

This was reported at a series of meetings arranged in Amsterdam and attended by 54 delegates from the national IFPI groups.

And it was emphasized that the celebrations were by no means over, certainly in terms of special record releases, though 58 have already been released.

In Europe alone there has been, so far, some 200 hours of radio and television time devoted to the invention.

(Continued on page 60)

Bennett Sentencing Shelved Indefinitely

NEW YORK—The sentencing of former ABKCO promotion man Pete Bennett on charges of income tax evasion was ordered postponed indefinitely by U.S. District Judge Vincent L. Broderick late Friday (18).

Bennett had testified at the trial of his former boss, Allen Klein, that he had sold promotional copies of records and given the proceeds to Klein.

In exchange for his testimony, Bennett was expected to be given leniency at his originally scheduled sentencing Tuesday (22). Since the Klein proceedings ended in a mistrial (Billboard, Nov. 19, 1977), the government still wants Bennett to testify at any possible future trial of Klein.

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Executive Turntable

Rick Smith becomes the acting head of April Blackwood Music in New York following the resignation of Jim Bishop as vice president and general manager to pursue his own business interests. Smith is vice president of business development at CBS. . . . Paris Eley appointed director of merchandising and black music marketing at CBS Records in New York. He was associate director, product planning, special markets, East Coast. Also at CBS, Peter Teed is the new director, product coordination. He has been with CBS since 1970 serving in several capacities. Ira Sherman is associate director, East Coast product management, Epic, Portrait and Associated Labels. He was product manager at Epic. And Ken Calvert named local promotion manager, CBS Associated Labels in Detroit. He was program director at WABX-FM. At CBS Records International Harvey Shapiro named director of music publishing operations. He was senior director, royalty accounting, RCA Records International in New York. Jose M. Vias Jr. named director of international operations planning; Carol A. House named manager, international contract administration; and Richard M. Schwartz named manager, international marketing services. Vias was director, international headquarters operations; House was manager, international marketing administration; and Schwartz was manager international business affairs. On the domestic side, Michael G. Abramson appointed director, national secondary promotion, RCA Records. He was manager, product merchandising. Jean Pearson named national inventory manager. She was manager, inventory administration. And Karen Williams appointed manager, international adult contemporary promotion and trade paper liaison. She will be based in Los Angeles and comes from Arista Records. . . . Jack Kreisberg named special projects manager for Arista in New York. He comes from Budah. . . . Irv Trencher joins Tortoise International Records in New York as vice president, sales. He was with Hansen Publications. . . . Dianne Petty has been promoted to vice president of publishing for the Nashville branch of ABC/Dunhill Music and American Broadcasting Music. . . . Jerry Flowers has been appointed national sales coordinator for ABC/Dot Records in Nashville. Martha Haggard joins ABC/Dot as Nashville publicity coordinator. . . . Carole Kinzel is appointed to the newly created post of director of artist development and special projects for Capricorn basing Macon, Ga. Kinzel joined Capricorn in 1974 working for the personal management firm of Phil Walden & Associates. . . . Dale Dingman has been named label manager at GRT Music Tapes, Sunnyvale, Calif. He had recently joined the company as regional manager, headquartered in Denver. For three years prior to that he was general manager of Mile Hi One Stop in Denver. . . . ABC Records, Los Angeles, makes three appointments in its promotion department. Gladys Echevarria becomes national director of order services. She previously did national singles sales for Arista. Beverly Stevens becomes national sales and promotion coordinator. Prior to joining the label she worked for three years with WEA in San Francisco. And Pam Gross becomes national secondary promotion coordinator. She previously did national secondary promotion for both Bearsville and Warner Bros. Records. . . . Alan Lott joins WMOT Enterprises in Philadelphia as vice president, promotion and marketing and partner. Most recently he was a vice president of Budah Records, r&b operations. . . . Mary Anne Harrison has assumed the position of General Counsel for Buena Vista Distribution Co., Inc., succeeding Joseph J. Laub, who continues in a consulting capacity. Harrison was previously with the California Attorney General's office and Pacific Lighting Corp. . . . Atlantic Records has two new regional marketing directors in Bill Black, based in Charlotte, and Ron Corno, based in St. Louis. Both were WEA salesmen in their areas. . . . Bob Sarlin named national publicity director of Polydor in New York. He was vice president, media information, for Lifesong Records. . . . Hy Berlin is the new president of White Card Record/Production Co. in Lindenhurst, N.Y., while Karolyn P. Summo becomes head of the publishing branch, Nic-Lyn Music Co. Berlin was a local independent producer while Summo is one of the company's owners. . . . Marie Gewirtz named West Coast professional manager for Blendingwell Music in Los Angeles. . . . Dan Beck, vice president, publishing and project development at Lester-Krebs in New York, has resigned effective Dec. 31. Future plans will be announced in January. . . . William J. Maher, a vice president of Marvin Josephson Associates, New York, joins the firm's board of directors, replacing Robert Keeshan. . . . Bob Cullen becomes creative director of Al Ross Music in Los Angeles. Most recently Cullen, in association with Al Ross, produced a debut LP of Greg Arrell for Al Ross Music and was also a consultant on the recent Sylvers album for Capitol.



Eley



Sherman



Abramson



Flowers



Black



Teed



Vias



Petty



Kinzel



Corno

Gary Rosenberg named director of business affairs at Billboard in Los Angeles. He was assistant to the president at Island Records. . . . Frank J. Leonardi appointed national marketing manager of the high fidelity division of Sony Corp. in New York. He was a national sales manager for Panasonic. . . . Philip Dubson, service manager with United Audio in Mt. Vernon, N.Y., elected vice president, service. . . . Ray D'Ariano named East Coast director of press relations for Casablanca Records in New York. He comes from MCA. Also coming from MCA is Tracy Gold who is named East Coast publicity assistant.

Convictions Of Tarnopol, 3 Others Are Overturned

PHILADELPHIA—The convictions of four executives of Brunswick Records, indicted on charges stemming from a payola investigation, have been overturned by an appeals court.

The U.S. Third Circuit Court of Appeals ordered a new trial for Nat Tarnopol, Brunswick's president and chief stockholder; Peter Garris, a vice president; Irving Wiegand, secretary treasurer, and Lee Shep, Brunswick's production manager.

The defendants were convicted in January 1976 in federal court in Newark on charges that they conspired to manufacture extra quantities of records and sell them off the books for cash and merchandise.

The government claimed that \$350,000 worth of records was not reported on the corporate books and

the extra cash was used to pay off disk jockeys and program directors at radio stations around the country.

As a result of the alleged scheme, the government charged that IRS lost taxes and recording artists lost royalties.

But the appeals court ruled that the government never proved there was any intent to defraud the artists or IRS.

"Our examination of the entire transcript fails to disclose any evidence other than the mere fact that numerous sales were not entered in the books upon which a finding of such intent would be based," the court said.

In addition, the court said there was no evidence that Tarnopol or Brunswick Records filed inaccurate income tax returns or evaded taxes.

During the seven-week trial the government called 24 witnesses, introduced 1,700 documents, mostly canceled checks, bills of lading and invoices, and consumed 7,500 pages of testimony.

The U.S. attorney's office in Newark plans to retry the four executives, but no date has been set for a new trial.

New Import Distributors

NEW YORK—Import Records, a division of Jem Records, importers, adds Pacific Record and Tape in San Francisco, and Associated of Phoenix, Ariz., to its list of distributors.

DECEMBER 3, 1977 BILLBOARD

SURE SHOT.



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PUNK RETAILER Ex-Burglar Builds Successful Business; Also Runs Own Lab

By DICK NUSSER

NEW YORK—This is the story of a pioneer punk rocker who never gave up. Today, he's a partner in a thriving upstate retail record and instrument outlet which grosses a reported \$5 million a year.

Armand Schaubroeck, 33, went straight from burglary (18 months in the Elmira Reformatory for various crimes, including safecracking) to big business. With his brother Bruce, 29, as a partner, the pair operate House of Guitars Inc. in Rochester, N.Y.

House of Guitars' success is pegged to the fact the Schaubroecks are tireless promoters and highly innovative merchandisers. Hot new releases and regional sellers are stocked in a special bin near the front door.

Shelf price for all \$6.98 items is \$3.85, with \$7.98 albums priced at \$4.79. Eight tracks sell for \$5.50, cassettes at \$4.98. That's true throughout the store, which sprawls over four floors, only two of which are used to sell product.

Special bulk discounts are offered to blank tape users, with the most popular Maxell UDXL2 C90 going for \$34.50 for a box of 12 cassettes. "We sell a lot of tape that way," confides Armand Schaubroeck.

With a staff of 35 roaming the floors, mostly salesmen specializing in one category or another, there's little pilferage. Special Formica and plexiglass display cases built by Bruce Schaubroeck enable any small, high ticket item to be locked away.

In addition to wholesaling to about 10 smaller retailers in the area, House of Guitars also runs a unique deal with operators of fairs and car-



Punk Entrepreneurs: Armand Schaubroeck, right, and his brother, Bruce stand in front of their 11,000 square foot Rochester, N.Y., retail outlet.

In 1963, shortly after his release from prison, the elder Schaubroeck wrote to art suppliers and instrument suppliers, since he's as fond of painting as music.

The heaviest response came from instrument makers, particularly foreign guitar manufacturers. Ironically, state law does not allow convicted felons to own a business, but the parole board choose to "look the other way," Schaubroeck believes. That was the start of it all.

Along the way Schaubroeck started a record label, Mirror Records, which so far has been a vehicle for his own writing and performing talents. The earliest releases (some

people magazine which drew an international response.

"It's an exciting thing to realize that anyone could make a successful record from a small town," he says.

Schaubroeck is planning to do more concert appearances in the future, after two brief but successful appearances in the Rochester area.

Naturally, House of Guitars features a section devoted to punk records, tapes and paraphernalia. Sturdy plastic shopping bags are emblazoned with the message: "House of Guitars stands with 2,000 punks on the good boys' bench," a reference to his prison life.

The punk stance remains intact from the days when Schaubroeck fronted a band called the Church Mice, which sounded like early Rolling Stones.

His latest 45 single effort, "Kill Me, Ain't Never Died Before," reflected some of the more gory, morbid themes of the new wave. Schaubroeck is still tousle haired, surly looking and prone to black leather jackets, much the same as he appeared 14 years ago.

Many upstaters credit Schaubroeck's bold and innovative promotions with putting House of Guitars on the map, building it from a \$2,000 investment to the reported \$5 million gross. (Incidentally, he breaks that down into \$3 million a year gross for records and tapes, with the remainder in instrument sales.)

The promotions have ranged over the years, from outlandish billboards (Schaubroeck was the one who gained notoriety by responding to the "Clean Up America, Get A Haircut" billboard campaign with one of his own advertising his first LP, captioned "Let It Grow," under a picture of himself in long tresses.)

The promotion that has drawn the greatest attention to the store has been a series of late night television spots shown throughout the upstate area.

Schaubroeck writes and produces these himself, and features his customers as actors and spear carriers, often massing dozens of them in front of the camera. You can't identify with your audience much more strongly than that.

The spots are raw, punkish in approach and sometimes tasteless, at least according to some stations that have refused to run certain ones. One spot called for a girl to shoot Schaubroeck in the head, and as the (fake) blood started to ooze from the hole between his eyes, she licked it

(Continued on page 59)



Armand, in silhouette at right, surveys some of his inventory displayed in cases hand made by brother Bruce. Stock runs from records and tapes to an extensive collection of musical instruments that has earned the outlet a substantial reputation in the northeast.

nivals that dot the upstate region in the summer months.

Albums are shipped to the operators on consignment for use as prizes in midway attractions. The operator simply pays for what he's used, at wholesale rates, and returns the rest. "It's better than kewpie dolls," Armand notes. "And we dump a lot of stuff that way."

His instrument section contains many hard-to-find models, and House of Guitars provides its customers with special tryout rooms where an amp can be cranked to capacity, "without disturbing someone browsing in classical," he adds.

Ted Marcha, local sales rep for CBS, testifies to House of Guitars' figures. "I'd estimate our billing alone is about \$200,000 a year to House of Guitars," he notes. "They're very strong in this market."

The market, reached through radio, television and print ads, stretches across New York State and north to Canada.

How did the House of Guitars happen?

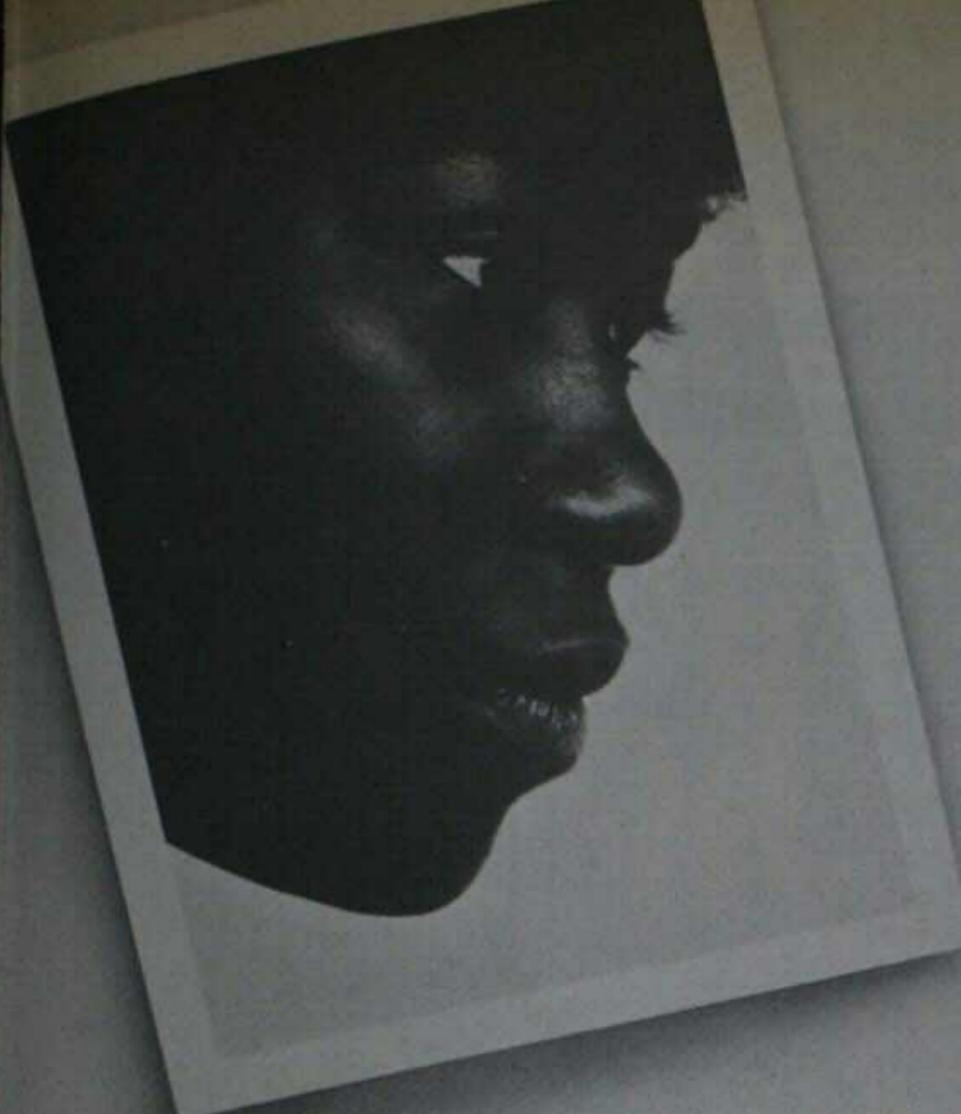
date back to 1963) resemble today's punk labels, complete with picture sleeve showing surly, unkempt musicians in the recording studio.

Two albums followed, one an elaborate three-record set, recorded in quadraphonic sound entitled "Armand Schaubroeck Steals." The triple LP is a rock opera based on his prison experiences.

Reviewers have compared it to Randy Newman meeting the Velvet Underground. The other LP, "I Came To Visit But Decided To Stay," is pegged to a romance between a nun and a priest.

The albums aren't exactly loaded with commercial potential, but they have drawn rave reviews from underground magazines and newspapers and gained airplay on both commercial and college stations.

Schaubroeck claims to have sold 40,000 copies of the first LP, and 50,000 copies of the second. Most of this has been through mail-order, through coupon advertisements in rock journals and one small ad in



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“SHOW SOME EMOTION”...
CERTIFIES THE SINGER-SONGWRITER’S
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Los Angeles Times

“Her sentiments go right to your spine
and settle deep...
easily among the season’s best.”

—Carl Arrington
New York Post

“...a phenomenon
...she is a commanding singer
with something to say.”

—Robert Palmer
New York Times

“Joan Armatrading is one of a kind...in a class by herself.”

—Hollywood Press

“...passionate deftness as a singer/arranger
...her ear-boggling voice is simply the necessary
and sufficient instrument for her songs.”

—Fred Schruers
Crawdaddy

“...fresh and new. Armatrading music
has so many elements and travels to so many
places that it defies comparison
...Joan’s songs are melodies and words
wrapped into exquisite embraces,
and sung in a voice that reaches
into every crevice of tone and scale.”

—Bruce Smith
New York Daily News



“SHOW SOME EMOTION” AM 1994

From the album of the same name. (SP 4663)

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ON A&M RECORDS 

Produced by Glyn Johns

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K-tel Net Sales Plummet \$11 Mil

Experiences 1st Decline Since Entering U.S. In 1968

By PAUL GREIN

LOS ANGELES—This year, for the first time since it began operations in the U.S. in 1968, K-tel International, Inc. showed a decline in net sales from the previous year's mark. The firm also reported its biggest yearly net loss and loss per share to date.

Sales for fiscal 1977 were \$103,711,000, down \$11,573,000 from the record sales level of \$115,284,000 achieved in fiscal 1976 (Billboard, Oct. 15, 1977).

For the year ended June 30, 1977, K-tel showed a net loss of \$653,000, or 18 cents per share; compared with a net income of \$4,063,000, or \$1.06 per share for fiscal '76.

The only previous year in which K-tel showed a loss was 1974, when its net loss was \$593,000, or 15 cents per share.

K-tel's total shipments for fiscal '77 declined 4.7% from last year; yet total returns still increased 4.6%—from 18.5% of total shipments in fiscal '76 to 23.1% this year.

Ironically, net sales, net income and earnings per share were all up over the fiscal 1976 figures during the first two quarters of fiscal '77.

Explains Philip Kives, president and chairman of the board of K-tel, "Consumer demand held well during the pre-Christmas period, but dropped sharply after the holidays,

reflecting, to a large degree, declining consumer demand for television promotion merchandise and softening economic conditions in most of K-tel's major markets across the world.

"Post-Christmas consumer spending declines caused us to significantly alter marketing plans for the rest of the fiscal year. Some promotions were cancelled while others were deferred to the first and second quarters of fiscal 1978."

K-tel's advertising expenditures in the fourth quarter decreased from \$7,883,000 in fiscal 1976 to \$4,405,000 in fiscal '77.

(Continued on page 82)

Market Quotations

As of noon, November 24, 1977

1976		NAME	P-E	(Sales 100s)	High	Low	Close	Chan
High	Low							
47%	36	ABC	8	592	42%	42%	42%	+
41%	35%	American Can	7	82	39%	36%	39	-
11%	7%	Ampex	9	181	9%	9%	9%	-
5%	2%	Automatic Radio	-	9	3	3	3	Unch
28%	22%	Beatrice Foods	11	446	25	24%	24%	+
62%	46%	CBS	8	87	52%	52%	52%	+
20%	7%	Columbia Pictures	7	833	19%	18%	18%	+
15%	10%	Craig Corp.	4	253	14%	13%	13%	-
48%	32%	Disney, Walt	16	615	41	40%	40%	-
4%	3%	EMI	7	100	3%	3%	3%	-
18%	10	Gulf + Western	4	418	11%	11%	11%	-
10%	4%	Handleman	10	84	10%	10%	10%	-
5%	3	K-tel	8	3	3%	3%	3%	Unch
9%	5	Lafayette Radio	58	13	5%	5%	5%	+
26%	21%	Matsushita Electronics	9	5	24	24	24	Unch
44%	31	MCA	8	321	36%	36	36%	-
25%	16	MGM	10	32	22%	22%	22%	-
57	45	3M	14	280	49%	49	49%	Unch
56%	36%	Motorola	11	1659	37%	37%	37%	+
36	28%	North American Philips	6	22	29	28%	29	+
9%	5%	Playboy	15	33	7%	7%	7%	Unch
32%	24%	RCA	9	300	28%	28%	28%	Unch
10%	7%	Sony	14	1941	7%	7%	7%	Unch
22%	14%	Superscope	9	52	15%	15%	15%	+
42%	21	Tandy	8	837	34%	33%	34%	+
7%	4%	Telecor	6	9	5%	5%	5%	+
3%	1%	Telex	6	67	2%	2%	2%	Unch
4%	1%	Terina	9	5	2%	2%	2%	Unch
16%	13%	Transamerica	7	738	15%	15%	15%	-
25%	9%	20th Century	4	263	23%	22%	23%	+
32%	25%	Warner Communications	6	575	30%	29%	30%	+
28	12%	Zenith	20	241	15%	15%	15%	+

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	54	-	4	4%	Koss Corp.	5	128	3%	4%
First Artists Prod.	3	27	6%	7%	Kustom Elec.	7	6	2%	3%
Gates Learjet	4	24	10%	10%	M. Josephson	9	8	13%	14%
GRT	5	35	1%	2%	Memorex	6	526	31%	31%
Goody, Sam	3	30	4%	4%	Orrox Corp.	-	15	1%	1%
Integrity Ent.	3	16	1%	1%	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.

Piracy? Catholics Are Charged Again

By ALAN PENCHANSKY

CHICAGO—Dennis J. Fitzpatrick has upped his charges of copyright infringement against Catholic parishes in the U.S., and in Federal District Court here, Monday (21), filed an 18-count com-

plaint indicting 15 Catholic diocese and archdiocese with pirating.

The filing expands upon a similar action that Fitzpatrick, president of FEL Publications, a religious music publisher, brought last year against

the Catholic archdiocese of Chicago.

Both suits attack the practice, claimed to be widespread in the Catholic church, of unauthorized copying of protected words and music for inclusion in "homemade" church hymnals. It is an area in which copyright challenges never before have been leveled.

In the latest action filed here, FEL claims to have evidence of such pirating in the diocese and archdiocese of Boston, Brooklyn, Buffalo, Chicago, Cincinnati, Cleveland, Denver, Detroit, Fort Wayne-South Bend, Green Bay, New York, Phoenix, St. Augustine and San Francisco.

The suit asks for \$8.6 million, or the amount of revenue allegedly lost due to unauthorized copying in the last three years, and an award of punitive damages of at least three times the revenue figure.

What Fitzpatrick claims to want from parishes that desire to create their own hymnals is for them to adopt his company's yearly copying license, allowing unlimited duplication of FEL copyrights for \$100 per year. Fitzpatrick has offered the license since 1972, and says he has widely advertised its availability to the Catholic Bishops and parishes.

In their new filing, Fitzpatrick's lawyers have asked the court for a preliminary injunction to stop further copying, and requiring Bishops to turn over infringing songbooks now in their parishes while the case is pending. FEL says its suit against the Chicago archdiocese brought forth 80,000 pirated hymnals in a court supervised collection.

Filed in September 1976, Fitzpatrick's litigation against the Chicago archdiocese is still pending here. The suit has been met with a church counterfiling, charging that Fitzpatrick's copyrights are invalid. The church's suit also claims that the FEL annual copying license violates anti-trust statutes since churches must license all FEL songs at once under the agreement.

In Fitzpatrick's Monday (21) filing here, the National Conference of Catholic Bishops, a body comprising all Bishops in the U.S., and its action agency the U.S. Catholic Conference, Inc. are cited as defendants.

The complaint alleges that these agencies have authority over and responsibility for all U.S. parishes and have "failed to provide adequate direction to their diocese and parishes concerning proper use of FEL's copyrights," and thereby had permitted the infringement.

The lawsuit charges 15 counts of copyright infringement in addition to three counts of unfair trade practices and acts of unfair competition.

1st Tape Packaging Parley Set In Gotham By NARM

NEW YORK—NARM is coordinating the first industrywide tape packaging session at the Plaza Hotel here Tuesday (6) with a prime goal to come up with comparative market research methodology.

It is expected to uncover both the degree of interest in, and need for, a new tape package.

This is seen as one of the next steps the industry should take in exploring the merchandising problems and profit opportunities in tape product—the growing area of expansion.

The group will include merchandisers, label marketing executives, duplicators, packagers, market research firms and NARM legal counsel. It will bring together all facets of

the packaging sector with NARM regular member companies—the retailers, rackjobbers and one-stops who handle prerecorded tape on a daily basis at the store and warehouse level.

NARM regular members on the committee, chaired by Joe Cohen, executive vice president, include George Levy, Sam Goody Inc.; Herb Mendelsohn, ABC Record & Tape Sales; Harold Okinow, Lieberman Enterprises; Dave Rothfeld, Korvettes; Jim Lara, Handleman, and Jim Schwartz, Schwartz Bros.

Marketing executives with record companies, and with the merchandisers, will input on the cost of new fixtures at retail outlets.

\$3 Mil Damages Assessed To ABC

Continued from page 3

conspiring with Franklin to put Franklin Music out of business, \$677,000 damages for influencing key personnel to leave Franklin Music was assessed against ABC; and compensatory damages of \$25,000 against Franklin for breaking his contract with Franklin Music. For punitive damages, the jury awarded Franklin Music \$1 million against ABC and \$25,000 against Franklin.

An unusual aspect of the case is the fact that while Franklin was the key figure in all the charges made against ABC and will have to pay Franklin Music \$50,000 on his own, the disposition of the long-running legal battle will find Franklin a lot richer.

Franklin has a 15% stock interest in Franklin Music, which he still holds and which will now amount to much more than the \$50,000 he will have to pay out. The remaining 85% interest is held by Raymond Rosen and Co., locally based distributor headed by Edward N. Rosen.

After setting up the Franklin Music chain, Franklin resigned Jan. 15, 1974, to join ABC. The antitrust conspiracy suit, which also included ABC Record & Tape Sales Corp. as a defendant, charged restraint of trade to eliminate Franklin Music as a competitor.

Adds 5 New Lines

LOS ANGELES—California Record Distributors has picked up five additional lines. They are HNH (classical), Orion and Creative World, Stan Kenton's line, all for statewide representation. First Heard (big bands) and Corinthian will be handled nationally.

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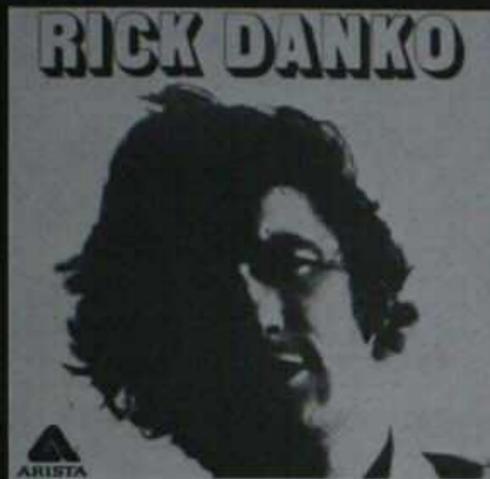
Nature of Business _____

Please allow 4 to 6 weeks for delivery of first issue.

AB0001

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AB 4141

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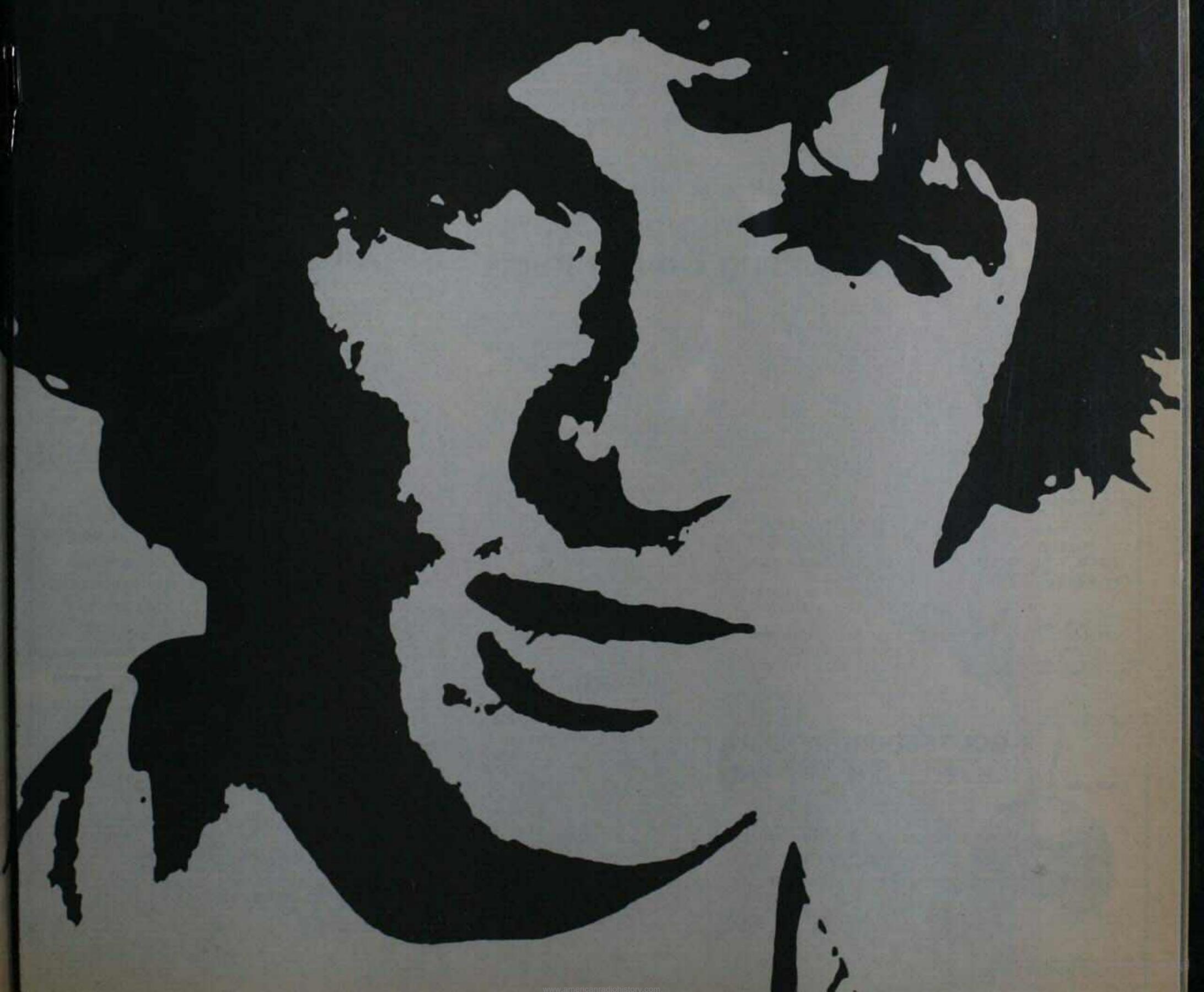
"The songs on Danko's debut album capture the apocalyptic mysticism that was at the heart of The Band's greatest music as well as anything the old group has done in years. Danko co-wrote 'This Wheel's On Fire' with Bob Dylan, and the best material here is worthy of comparison with that masterpiece!"

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

"Rick Danko?"

Everything that came before was leading up to this.

On Arista Records and Tapes.



CBS' West Coast Opening Draws Celebrity Crowd



Box Scaggs, below, has a drink with Irving Azoff, center, his manager, and Ron Oberman, director of West Coast merchandising for Columbia.



Neil Diamond is flanked by Don Ellis, left, Columbia's national vice president, a&r, and Bruce Lundvall, president of CBS Records at CBS' open house for its new Los Angeles headquarters in Century City in photo at left.



Artist Libby Titus with senior vice president and general manager of CBS Records, Jack Craig.



Mary Kay Place is hugged by Don Dempsey, Columbia's vice president of marketing.



In the festive spirit are left to right: Hendrick Smith, CBS Records vice president of business development; Lorne Saifer, national vice president, a&r, Portrait Records; and Portrait artist Burton Cummings.



Huddling together are left to right: Clarence Avant, Tabu Records chief; Tony Martell, vice president, Epic Portrait and Associated Labels; Ron Alexenburg, senior vice president, Epic, Portrait and Associated Labels; and Mrs. Avant.

'NEW MUSIC' EXPOSURE PLAN

Pickwick Program Offers Discounting On Contracts

By ALAN PENCHANSKY

CHICAGO—Pickwick International's retail in-store product exposure program, "New Music," is being promoted to manufacturers with discounts on long-term contracts.

Discounts of up to 25% are being offered in the program that runs in two-week intervals at a basic rate to manufacturers of \$1,155. That sum puts two cuts from a new LP on an in-store tape in 275 Pickwick-owned retail outlets for half a month.

As part of the program, the album from which the cut derives is featured in a special New Music display area (in some stores the music plays from a stereo located in this display), and the album receives "an additional allocation to all stores to ensure proper coverage," says Pickwick.

From the basic rate structure a price break of 10% is offered to manufacturers contracting for 50 to 75 cuts over time, and a 15% break on contracts for 75-100 cuts. The dis-

count climbs to 25% when manufacturer agrees to eventually sponsor 200 or more cuts through the program.

Pickwick is applying a separate base rate for the Christmas season (November-December)—\$3 per store per cut. Says Pickwick, "Due to availability and demand, the rate for cuts in November and December in the future will be \$4."

Manufacturers can pay for the use of the program in three ways: charge back, advertising credit and free goods.

Pickwick refuses to comment about the response of manufacturers to the program. The company says initial reports indicate a 70% selloff of featured product. New Music was begun by the giant retail chain late this summer.

Progress Distrib To Expand Midwest Hold

CHICAGO—Progress Record Distributing is increasing its penetration of the Midwest with the introduction of new sales/promotion offices in Pittsburgh, Indianapolis and Chicago.

The company also has announced new key executive appointments, naming Johnny Musso, formerly with MCA Records as Midwest marketing director and Andre Morgan, late of Motown Records, Midwest promotion manager.

In Pittsburgh and Indianapolis, explains Joe Simone, president of the Cleveland and Chicago-based distributorship, Progress sales/promotion reps have been working from their homes. New offices there are expected to be open by the first of the year.

The new Chicago facility, located on the city's near north side, will serve as an adjunct to headquarters in suburban Elk Grove Village. The office is designed to be a center city base for sales and promotion personnel, Simone explains.

Firm also has added merchandis-

ing personnel in Columbus and Cincinnati offices, and has named Charm Warren merchandising manager, working out of Cleveland. She was formerly with that city's WHK and WMMR radio.

ALAN PENCHANSKY

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LOS ANGELES—PIKS Distributing, 10-year-old Cleveland-based independent label firm, has opened a fourth sales office. The new Detroit sales wing at 21415 Civic Center Dr., Southfield, Mich., is headed by Richard Kaye, former Phonodisc Cleveland salesman, Dave Prescott, PIKS Cleveland promotion chief, is temporarily working the Motor City until a permanent promo person is hired.

PIKS is negotiating for an additional 18,000 square feet of Cleveland warehousing space, Ron Schaefer, one of the firm's principals, says. PIKS has other sales offices in Cincinnati, Pittsburgh and Buffalo.

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Photo by: Jonathan Cole

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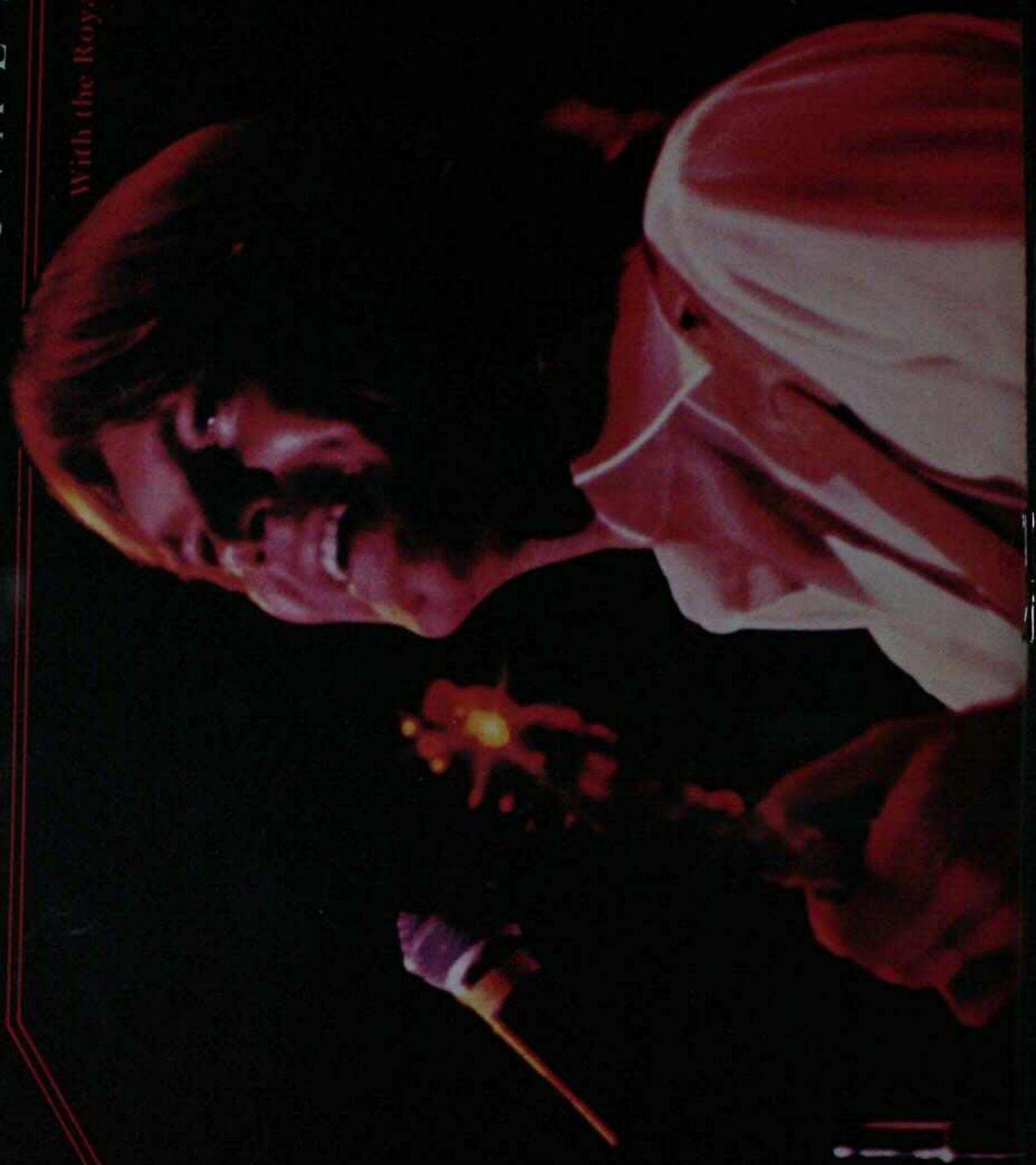
ROCK

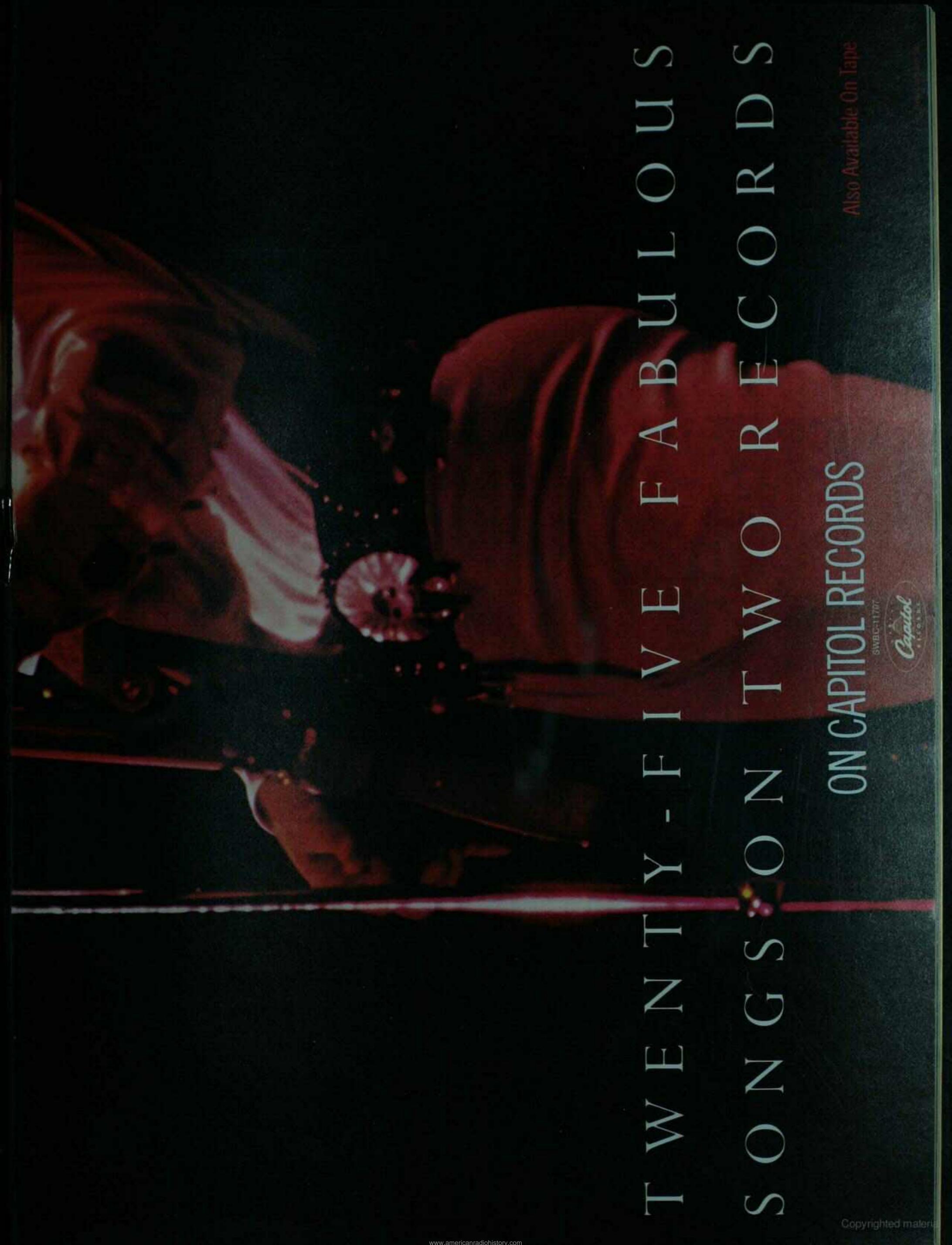
GLEN CAMPBELL

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AT THE ROYAL FESTIVAL HALL

With the Royal Philharmonic
Orchestra





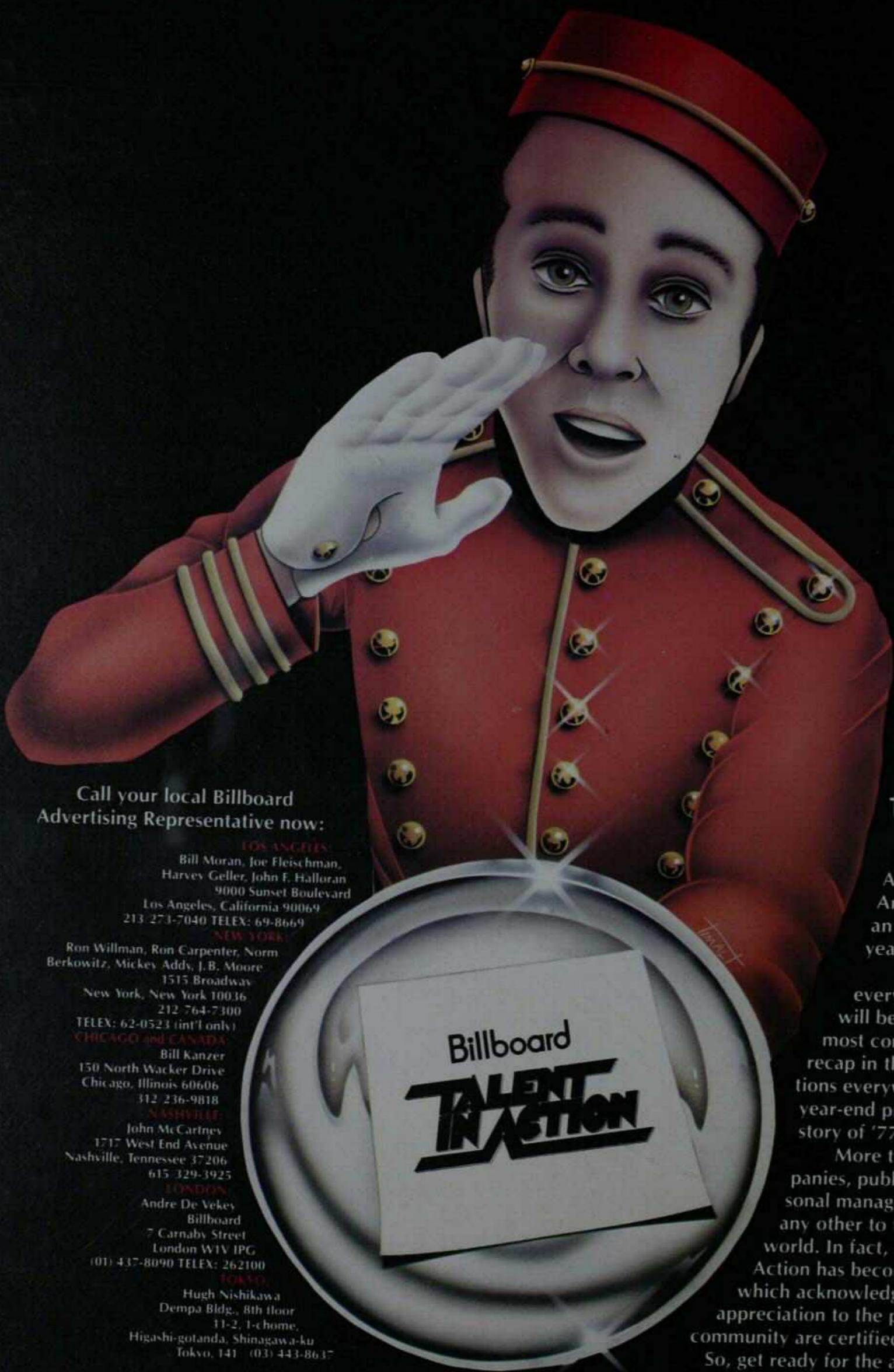
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Billboard
**TALENT
IN ACTION**

Les Koenig, Label Owner, Dies Of Heart Attack In Los Angeles

LOS ANGELES—Les Koenig, 59, owner of the Contemporary and Good Time Jazz labels, died of a heart attack Monday (21) at Kaiser hospital.

Four days after he had been a pallbearer at the funeral of his close friend Jack Lewerke, Koenig became ill at his home Saturday (19) and was admitted to the hospital. He had been talking with his musician friend Benny Carter Saturday about not feeling well and his wife Joy subsequently rushed him to the hospital.

Koenig, one of the first West Coast small jazz label operators, had been shaken by Lewerke's death, according to his wife. "I was worried about him being a pallbearer; he was in shock," she recalls.

Koenig was cremated last week with a memorial service planned for sometime this week due to some problems in contacting several of his children who live out of the country.

Koenig was a music fan who moved from the motion picture industry where he was an assistant director at Paramount into recordings in the late 1940s.

He founded Good Time Jazz to record Bob Scobey and the Firehouse Five Plus Two, a band consisting of Walt Disney illustrators and musicians.

The Contemporary label was a home for modern music and the two labels flourished side by side.

Koenig is credited with a number of firsts for the U.S. recording industry.

He did the first jazz version of a Broadway musical, "My Fair Lady" featuring Andre Previn, Shelly Stanne and Leroy Vinnegar. He gave Ornette Coleman his first record exposure before Coleman went to New York and cut for Atlantic in the mid-'50s. His dixieland records helped spark a revival in the two-beat music of the '50s.

He was also meticulous about quality control. He and his late engineer Howard Holzer worked on producing some of the best stereo recordings in the business.

Holzer, who died several years ago, emerged as an engineering genius as a result of his work at Contemporary where he developed sound improvement systems and subsequently went on to form his own audio company.

The death several months ago of pianist Hampton Hawes, one of the first modernists Koenig recorded, fell heavy on Koenig. He was working on editing a new Hawes LP when the pianist died and Koenig couldn't continue with the project.

A soft spoken man, Koenig made a strong point of printing the recording date on each LP as a historical footnote. In recent years his output of new LPs had dwindled, but his

catalog remained active overseas and in Japan, his largest international market.

In fact last year Contemporary issued around 30 titles for the Japa-

was tremendously interested in quality. Everything just had to be perfect.

"Although he started out doing the Firehouse Five he recorded



On The Scene: Les Koenig and his wife Joy attend a Monterey Jazz Festival concert.

nese market. Koenig operated a publishing company for the works of many of his artists.

In 1952 Koenig and Jack Lewerke, whom he had hired in 1950 as general manager for Contemporary, formed California Record Distributors. Koenig sold his interest in this company to Lewerke and several new partners in 1957.

In 1959 Koenig went into a partnership with Lewerke and the late Bill Grauer (president of the defunct Riverside label) to form Interdisc, a distributing company headquartered in Lugano, Switzerland. This company sold U.S. records to European companies.

Ray Avery, a Glendale, Calif., retailer knew Koenig since 1948. "He

some of the best modern jazz on the West Coast. He got Art Pepper and Hampton Hawes started. He was the first to record Sonny Rollins. He was especially careful about his relations with musicians."

Koenig's wife Joy amplifies this point thusly: "They weren't contracts, they were people."

Who would run the Contemporary operation was not clear. Koenig was the company, although he had several employees. "We're going to carry on," his wife says.

Besides his wife, Koenig is survived by two children by a previous marriage, John and Victoria, plus two children by his second marriage, Alan and Shawn Bryan and a brother Julian, 56. All the children are in their mid-20s.



Koenig discusses a take with the Banjo Kings during an early session for Good Time Jazz.

MARX & SMITH BACK IN ACTION

New Life For Discovery Label

LOS ANGELES—Veteran jazz producer Albert Marx and former jazz disk jockey Dennis Smith have formed a partnership to reactivate Marx's Discovery label.

The local duo plans upwards of 15 LPs in its first year with product going through independent distributors. First two LPs out are by pianist Jack Wilson, formerly on Blue Note and guitarist Joe Pass.

The Wilson LP, "Innovations," is a new work cut with a trio. The Pass LP was originally cut by Marx in 1969 but never released. It is titled

"Guitar Interludes" and features five pieces. Pass presently records for Pablo.

Within the next two weeks the two partners plan to release titles by singer Bill Henderson, who hasn't been recorded in several years, and a reissue of a Mike Wofford piano work cut by Marx in 1967 for Milestone Records.

The Henderson LP was produced by Smith in 1975 at the Times nitery in the San Fernando Valley and is appropriately titled "Live At The Times." Backing is by a quartet fea-

turing acoustic and electric pianos.

Upcoming is a big band work by vibist/percussionist Tommy Vig, half of which has already been released on Milestone. The new LP is titled "Space Race."

In addition to these projects, Marx indicates LPs forthcoming from Anthony Ortega, a reedman; John Bilezikjan, an oud player; pianist-arranger Clare Fischer (Latin jazz); Charles Owens, reed man, Marx, who formerly recorded Gerald Wilson for World Pacific Records.

(Continued on page 65)

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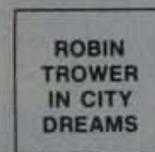
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LP \$7.98-\$3.99
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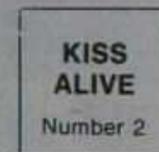
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Integrity Opens 2 Largest Calif. Big Ben's Retail Stores

LOS ANGELES—The two largest record/tape/accessories/sheet-folio stores in California have been operating in greater Los Angeles two

weeks by Integrity Entertainment Corp. And Ben Bartel, executive vice president of the parent company

and president of the newest wing, the Big Ben's stores, admits president/founder Lee Hartstone named the stores after him.

Bartel has been working seven days a week between the stores and the chain's Gardena headquarters since the first opening in southeastern Lakewood.

Bartel worked two months prior to that after Hartstone negotiated the purchase of five former Wallichs Music City sites (Billboard, Aug. 10, 1977). The two new supermarket-type outlets are part of that acquisition, for which integrity laid out some \$270,000 totally. The 15,000 square foot Lakewood store, located across the street on a corner from the gigantic Lakewood Shopping Plaza, opened Nov. 10, while the 12,000 square foot west Covina store opened Nov. 15. The Covina store is a free-standing site on the parking lot of the monster Eastland Shopping Center.

Bartel won't divulge his sales volume projections for the stores. He

admits it's into seven figures annually. He does aver that the stores both are living up to expectation in their opening weeks.

And he attributes early volume to the stores themselves and to a potent institutional advertising campaign that began three weeks ago. The double-truck ads in regional and local dailies and the 30 and 60-second radio spots talk about "earth-tone environment," "rock-bottom prices"

and "instant living legend record/tape stores."

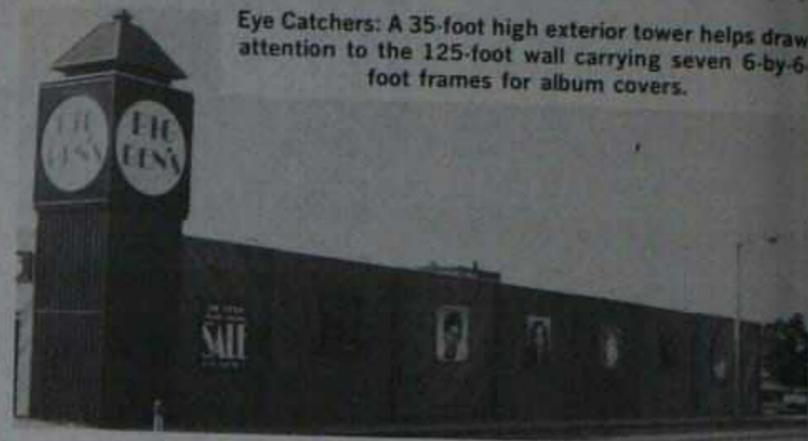
Bartel helped create the spots along with Jim Kolitz, ad vice president for Integrity.

He even worked on the "24,995 album titles" in stock in each store. Bartel snared that cumulative figure from the firm's computer. Every album and 8-track or cassette is registered in the computer in the same order as it's housed alphabetically by



Billboard photos by John Sippel

Gazebo Gathering: To diminish the impression of utter vastness and tons of product, Big Ben's Lakewood, Calif., store has a 24-foot-square gazebo-like mirrored roof.



Eye Catchers: A 35-foot high exterior tower helps draw attention to the 125-foot wall carrying seven 6-by-6-foot frames for album covers.

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repertoire in the stores' more than 1,000 browsers or the 125 feet of 8-track wall or cassette counter display.

Approximately 110,000 LPs and 21,000 prerecorded tapes are in either open inventory on shelved under the customized fixtures. The stores have a clean, airy look. Even the six-foot diameter dumps escape a cluttered look.

They are floor-positioned away from other types of display fixtures. Cedar and redwood combine with a new plastic floor tile which looks like fired ceramics.

To avoid that cavernous look, a 20-by-20-foot gazebo area is constructed in the middle of the store. The entire top of the gazebo is mirrored to further create the effect of intimacy.

And the 35-foot dark-brown Big Ben towers that dominate the stores' exteriors provide the decor through the entire store. Headers and divider cards and even the self-adhesive price stickers carry the catchy logo.

A variety of expensive hanging tropical planters breaks the monotony of wood and plastic. And clear ash corral-like fencing ushers the customer past five Data Terminal Systems electronic registers. There's one security guard near those registers at all times and during rush hours, he's joined by another uniformed comrade.

Accessories aren't all bulked on a wall or in a particular area. Carrying cases, for example, are mass displayed on the floor between dumps and bins. And there are rock T-shirts and rock mirrors. Bartel's found the mirrors an especially hot item.

The most pleasant surprise in the Big Ben's has been sheet music and folios. Originally slated for an eight-foot section of step-up exposure, Bartel and his Lakewood manager, Tom Jeffries, were mapping a doubling of the space and a bolstering of that inventory when interviewed. Integrity buys sheet music and folios direct for its more than 90 California stores.

Singles are stressed at Big Ben's. More than 1,000 oldies are stocked and the top 200 rock, r&b and country 45s are available for 89 cents each.

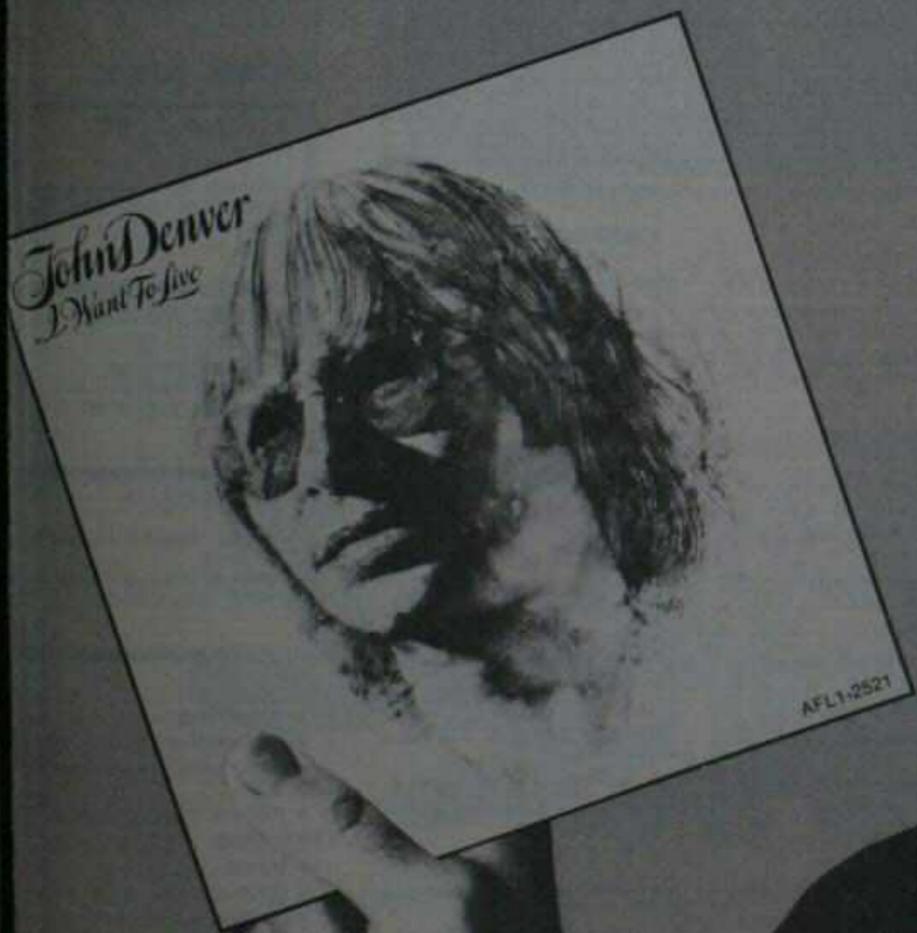
Even schlock is camouflaged diplomatically. Under a "Big Ben's Bargains" header, deletions and cutouts are located at \$2.99 and \$1.99.

Personal salesmanship is a Bartel credo. He demands clerks discreetly approach customers to help them

(Continued on page 75)

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IS A SMASH HIT.
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Jerry Weintraub
Management III

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RCA
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Billboard Singles Radio Action

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

Based on station playlists through Thursday (11/24/77)

TOP ADD ONS - NATIONAL

- ROD STEWART—You're In My Heart (W.B.)
- ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./Jet)
- SANTANA—She's Not There (Columbia)

D—Discotheque Crossover

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

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

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

KRIZ—Phoenix

- STEVIE WONDER—As (Motown)
- LINDA RONSTADT—It's So Easy (Asylum)
- STEVE MILLER BAND—Swingtown (Capitol)
- FIREFALL—Just Remember I Love You (Atlantic) 14-8

KTKT—Tucson

- SHAUN CASSIDY—Hey Deannie (Warner/Curb)
- ROD STEWART—You're In My Heart (W.B.)
- PLAYER—Baby Come Back (RSO) 12-8
- BAY CITY ROLLERS—The Way I Feel Tonight (Arista) 17-13

KQEO—Albuquerque

- WET WILLIE—Street Corner Serenade (Epic)
- SAMMY HAGAR—You Make Me Crazy (Capitol)
- BOB WELCH—Sentimental Lady (Capitol) 27-18
- LINDA RONSTADT—It's So Easy (Asylum) 13-7

KENO—Las Vegas

- WINGS—Girls' School (Capitol)
- ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./Jet)
- CHEECH & CHONG—Bloat On (Ode) 23-17
- JAMES TAYLOR—Your Smiling Face (Columbia) 21-16

Pacific Southwest Region

TOP ADD ONS:

- (D) SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- LINDA RONSTADT—It's So Easy (Asylum)
- QUEEN—We Are The Champions (Elektra)

PRIME MOVERS:

- PLAYER—Baby Come Back (RSO)
- STEVE MILLER BAND—Swingtown (Capitol)
- RANDY NEWMAN—Short People (W.B.)

BREAKOUTS:

- ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./Jet)
- WINGS—Girls' School (Capitol)
- WET WILLIE—Street Corner Serenade (Epic)

KHJ—Los Angeles

- (D) SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)

- STEVE MILLER BAND—Swingtown (Capitol) 18-15
- RANDY NEWMAN—Short People (W.B.) HB-22

TEN-Q (KTNQ)—Los Angeles

- KANSAS—Point Of No Return (Kiesher)
- QUEEN—We Are The Champions (Elektra)
- RANDY NEWMAN—Short People (W.B.) 23-16
- DIANA ROSS—Gettin' Ready For Love (Motown) 27-21

KERN—Bakersfield

- WINGS—Girls' School (Capitol)
- PAUL SIMON—Slip Slidin' Away (Columbia)
- PLAYER—Baby Come Back (RSO) 12-5

KEZY—Anaheim

- PLAYER—Baby Come Back (RSO)
- ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./Jet)
- WINGS—Girls' School (Capitol) 20-15
- LINDA RONSTADT—It's So Easy (Asylum) 15-12

TFX—San Bernardino

- STEVE MILLER BAND—Swingtown (Capitol)
- LINDA RONSTADT—Blue Bayou (Asylum) 24-17
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.) 14-9

CBQ—San Diego

- CARPENTERS—Calling Occupants Of Interplanetary Craft (A&M)
- RITA COOLIDGE—We're All Alone (A&M) 14-5
- LITTLE RIVER BAND—Help Is On The Way (Capitol) 23-17

AFY—Bakersfield

- ENGLAND DAN/JOHN FORD COLEY—Gone Too Far (Big Tree)
- WET WILLIE—Street Corner Serenade (Epic)
- ROD STEWART—You're In My Heart (W.B.) 23-15
- PLAYER—Baby Come Back (RSO) 7-4

PRIME MOVERS - NATIONAL

- PLAYER—Baby Come Back (RSO)
- LINDA RONSTADT—Blue Bayou (Asylum)
- RANDY NEWMAN—Short People (W.B.)

KIMN—Denver

- STYX—Come Sail Away (A&M)
- BAY CITY ROLLERS—The Way I Feel Tonight (Arista)
- BOB WELCH—Sentimental Lady (Capitol) 19-14
- SHAUN CASSIDY—That's Rock & Roll (Warner/Curb) 10-6

KGW—Portland

- JOHN DENVER—How Can I Leave You Again (RCA)
- PLAYER—Baby Come Back (RSO) 21-13
- SANTANA—She's Not There (Columbia) 18-14

KING—Seattle

- NONE
- JAMES TAYLOR—Your Smiling Face (Columbia) 20-14
- PAUL SIMON—Slip Slidin' Away (Columbia) 24-18

KIRB—Spokane

- ENGLAND DAN/JOHN FORD COLEY—Gone Too Far (Big Tree)
- DOLLY PARTON—Here You Come Again (RCA)
- BAY CITY ROLLERS—The Way I Feel Tonight (Arista) 18-13
- ROD STEWART—You're In My Heart (W.B.) 23-18

KTAC—Tacoma

- BOB WELCH—Sentimental Lady (Capitol)
- SANTANA—She's Not There (Columbia)
- PLAYER—Baby Come Back (RSO) 25-20
- JAMES TAYLOR—Your Smiling Face (Columbia) 19-15

KCPX—Salt Lake City

- ROD STEWART—You're In My Heart (W.B.)
- NEIL DIAMOND—Desiree (Columbia)
- RANDY NEWMAN—Short People (W.B.) 19-10
- ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./Jet) 28-23

KRSP—Salt Lake City

- ROD STEWART—You're In My Heart (W.B.)
- NEIL DIAMOND—Desiree (Columbia)
- STYX—Come Sail Away (A&M) 29-21
- SHAUN CASSIDY—Hey Deannie (Warner/Curb) 8-5

KTLK—Denver

- WINGS—Girls' School (Capitol)
- BABYS—Isn't It Time (Chrysalis)
- BOB WELCH—Sentimental Lady (Capitol) 11-6
- HEATWAVE—Boogie Nights (Epic) 12-10

North Central Region

TOP ADD ONS:

- ROD STEWART—You're In My Heart (W.B.)
- STYX—Come Sail Away (A&M)
- DOLLY PARTON—Here You Come Again (RCA)

PRIME MOVERS:

- QUEEN—We Are The Champions (Elektra)
- LINDA RONSTADT—Blue Bayou (Asylum)
- HIGH INERGY—You Can't Turn Me Off In The Middle Of Turning Me On (Gordy)

BREAKOUTS:

- PLAYER—Baby Come Back (RSO)
- ELVIS PRESLEY—My Way (RCA)
- SHAUN CASSIDY—Hey Deannie (Warner/Curb)

CKLW—Detroit

- SHAUN CASSIDY—Hey Deannie (Warner/Curb)
- LINDA RONSTADT—It's So Easy (Asylum)
- BILL WITHERS—Lovely Day (Columbia) 24-11
- HIGH INERGY—You Can't Turn Me Off In The Middle Of Turning Me On (Gordy) 20-12

WDRQ—Detroit

- DAVE MASON—We Just Disagree (Columbia)
- ROD STEWART—You're In My Heart (W.B.)
- GEORGE DUKE—Reach For It (Epic) 26-19
- QUEEN—We Are The Champions (Elektra) 33-26

WTAC—Flint, Mich.

- STYX—Come Sail Away (A&M)
- ELVIS PRESLEY—My Way (RCA)
- ENGLAND DAN/JOHN FORD COLEY—Gone Too Far (Big Tree) 26-18
- HIGH INERGY—You Can't Turn Me Off In The Middle Of Turning Me On (Gordy) 29-23

Z-96 (WZZM-FM)—Grand Rapids

- ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./Jet)
- DAVID CASTLE—The Loneliest Man On The Moon (Parachute)
- LINDA RONSTADT—Blue Bayou (Asylum) 20-10
- BEE GEES—How Deep Is Your Love (RSO) 9-3

WKY—Louisville

- ELVIS PRESLEY—My Way (RCA)
- STEVE MILLER BAND—Swingtown (Capitol)
- HIGH INERGY—You Can't Turn Me Off In The Middle Of Turning Me On (Gordy) 30-19
- DOLLY PARTON—Here You Come Again (RCA) 25-17

WBGN—Bowling Green

- SAMANTHA SANG—Emotion (Private Stock)
- JAY FERGUSON—Thunder Island (Elektra)
- DAN HILL—Sometimes When We Touch (20th Century) EX-22
- ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./Jet) EX-23

WGCL—Cleveland

- PLAYER—Baby Come Back (RSO)
- STYX—Come Sail Away (A&M)
- QUEEN—We Are The Champions (Elektra) 23-14
- BABYS—Isn't It Time (Chrysalis) 12-5

WSAI—Cincinnati

- PAUL SIMON—Slip Slidin' Away (Columbia)
- ROD STEWART—You're In My Heart (W.B.)
- ELVIS PRESLEY—My Way (RCA) 19-10
- JAMES TAYLOR—Your Smiling Face (Columbia) 23-17

Q-102 (WKRQ-FM)—Cincinnati

- PLAYER—Baby Come Back (RSO)
- ROD STEWART—You're In My Heart (W.B.)
- QUEEN—We Are The Champions (Elektra) HB-20
- LINDA RONSTADT—Blue Bayou (Asylum) 18-10

WCOL—Columbus

- ENGLAND DAN/JOHN FORD COLEY—Gone Too Far (Big Tree)
- DOLLY PARTON—Here You Come Again (RCA)
- KENDALLS—Heaven's Just A Sin Away (Ovation) 14-7
- ALAN PARSONS—I Wouldn't Want To Be Like You (20th Century) 7-5

WCUE—Akron, Ohio

- JOHN DENVER—How Can I Leave You Again (RCA)
- NEIL DIAMOND—Desiree (Columbia)
- QUEEN—We Are The Champions (Elektra) 38-28
- ROD STEWART—You're In My Heart (W.B.) 13-5

13-Q (WKTQ)—Pittsburgh

- STYX—Come Sail Away (A&M)
- KANSAS—Point Of No Return (Kiesher)
- DOLLY PARTON—Here You Come Again (RCA) 22-15
- PAUL SIMON—Slip Slidin' Away (Columbia) 28-21

WPEZ—Pittsburgh

- (D) SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- JUDY COLLINS—Send In The Clowns (Elektra)
- ROD STEWART—You're In My Heart (W.B.) 19-6
- PAUL SIMON—Slip Slidin' Away (Columbia) 31-24

BREAKOUTS - NATIONAL

- PLAYER—Baby Come Back (RSO)
- SHAUN CASSIDY—Hey Deannie (Warner/Curb)
- ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./Jet)

WNCI—Columbus

- FLEETWOOD MAC—You Make Lovin' Fun (W.B.)
- JUDY COLLINS—Send In The Clowns (Elektra) 14-9
- BEE GEES—How Deep Is Your Love (RSO) 16-12

WIET—Erie, Pa.

- DOLLY PARTON—Here You Come Again (RCA)
- BILLY JOEL—Just The Way You Are (Columbia)
- (D) LTD—Back In Love Again (A&M) 30-15
- LINDA RONSTADT—Blue Bayou (Asylum) 21-10

WKY—Oklahoma City

- PLAYER—Baby Come Back (RSO)
- JAMES TAYLOR—Your Smiling Face (Columbia)
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.) 4-1
- BOB WELCH—Sentimental Lady (Capitol) HB-19

KOMA—Oklahoma City

- STYX—Come Sail Away (A&M)
- ROD STEWART—You're In My Heart (W.B.)
- LINDA RONSTADT—It's So Easy (Asylum) 27-14
- JAMES TAYLOR—Your Smiling Face (Columbia) 20-13

KAKC—Tulsa

- SAMANTHA SANG—Emotion (Private Stock)
- WET WILLIE—Street Corner Serenade (Epic)
- KENNY ROGERS—Sweet Music Man (U.A.) 24-18
- DOLLY PARTON—Here You Come Again (RCA) 6-2

KELI—Tulsa

- CHEECH & CHONG—Bloat On (Ode)
- RANDY NEWMAN—Short People (W.B.)
- CARPENTERS—Calling Occupants Of Interplanetary Craft (A&M) 14-8
- DAVE MASON—We Just Disagree (Columbia) 12-7

WTTX—New Orleans

- CHEECH & CHONG—Bloat On (Ode)
- SAMANTHA SANG—Emotion (Private Stock)
- RANDY NEWMAN—Short People (W.B.) 23-20
- ROD STEWART—You're In My Heart (W.B.) 20-13

KEEL—Shreveport

- SAMANTHA SANG—Emotion (Private Stock)
- DONNY & MARIE OSMOND—You're My Son & Inspiration (Polydor)
- BEE GEES—How Deep Is Your Love (RSO) 10-2
- RITA COOLIDGE—We're All Alone (A&M) 11-3

Midwest Region

TOP ADD ONS:

- BILLY JOEL—Just The Way You Are (Columbia)
- SHAUN CASSIDY—Hey Deannie (Warner/Curb)
- LINDA RONSTADT—It's So Easy (Asylum)

PRIME MOVERS:

- STYX—Come Sail Away (A&M)
- LEIF GARRETT—Runaround Sue (Atlantic)
- ROD STEWART—You're In My Heart (W.B.)

BREAKOUTS:

- DAN HILL—Sometimes When We Touch (20th Century)
- QUEEN—We Are The Champions (Elektra)
- PLAYER—Baby Come Back (RSO)

WLS—Chicago

- LINDA RONSTADT—It's So Easy (Asylum)
- LEIF GARRETT—Runaround Sue (Atlantic) 26-19
- BEE GEES—How Deep Is Your Love (RSO) 10-5
- BABYS—Isn't It Time (Chrysalis) 18-14

WMET—Chicago

- SANTANA—She's Not There (Columbia)
- QUEEN—We Are The Champions (Elektra)
- LEIF GARRETT—Runaround Sue (Atlantic) 26-19
- PAUL NICHOLAS—Heaven On The 7th Floor (RSO) 16-12

(Continued on page 20)

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"IF I CAN'T HAVE YOU"

RS-884

by
Gronne Elliman



Another Hit Single from the

HOTTEST SOUNDTRACK ALBUM OF THE YEAR!

**SATURDAY NIGHT
FEVER**

RS-2-4001

ORIGINAL MUSIC FOR THE MOVIE WRITTEN BY BARRY, ROBIN & MAURICE GIBB

management: Alive Enterprises Inc.



Records & Tapes

From the Robert Stigwood Production
"SATURDAY NIGHT FEVER"
Distributed by Paramount Pictures

The RSO Family

Manufactured and marketed by 

Billboard Singles Radio Action

Based on station playlists through Thursday (11/24/77)

Playlist Top Add Ons •
Playlist Prime Movers ★

Continued from page 18

- WNE**—Indianapolis
- SEALS & CROFTS—My Fair Share (W.B.)
 - BAY CITY ROLLERS—The Way I Feel Tonight (Arista)
 - LINDA RONSTADT—Blue Bayou (Asylum) 5-2
 - RITA COOLIDGE—We're All Alone (A&M) 11-8

- WKY**—Milwaukee
- SHAUN CASSIDY—Hey Deannie (Warner/Curb)
 - JAMES TAYLOR—Your Smiling Face (Columbia)
 - QUEEN—We Are The Champions (Elektra) 37-22
 - BOB WELCH—Sentimental Lady (Capitol) 28-19

- UU-FM**—Milwaukee
- STEELY DAN—Peg (ABC)
 - RANDY NEWMAN—Short People (W.B.)
 - LINDA RONSTADT—Blue Bayou (Asylum) 10-2
 - STYX—Come Sail Away (A&M) 15-9

- IL**—Peoria, Ill.
- KENDALLS—Heaven's Just A Sin Away (Dvation)
 - ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./Jet)
 - LEIF GARRETT—Runaround Sue (Atlantic) EX-21
 - STYX—Come Sail Away (A&M) 14-6

- Q-FM**—St. Louis
- BILLY JOEL—Just The Way You Are (Columbia)
 - ODYSSEY—Native New Yorker (RCA)
 - DOLLY PARTON—Here You Come Again (RCA) 25-16
 - RANDY NEWMAN—Short People (W.B.) 22-13

- St. Louis**
- PLAYER—Baby Come Back (RSO)
 - BILLY JOEL—Just The Way You Are (Columbia)
 - LEIF GARRETT—Runaround Sue (Atlantic) 25-18
 - STYX—Come Sail Away (A&M) 8-2

- Des Moines**
- SHAUN CASSIDY—Hey Deannie (Warner/Curb)
 - FLEETWOOD MAC—You Make Lovin' Fun (W.B.)
 - PETER BROWN—Do You Wanna Get Funky With Me (Drive) 13-9
 - STYX—Come Sail Away (A&M) 21-17

- Minneapolis**
- LINDA RONSTADT—It's So Easy (Asylum)
 - BILLY JOEL—Just The Way You Are (Columbia)
 - CHICAGO—Baby, What A Big Surprise (Columbia) 13-4
 - CARPENTERS—Calling Occupants Of Interplanetary Craft (A&M) 27-20

- Minneapolis**
- BILLY JOEL—Just The Way You Are (Columbia)
 - DAN HILL—Sometimes When We Touch (20th Century)
 - PAUL DAVIS—I Go Crazy (Bang) 23-17
 - LAYER—Baby Come Back (RSO) 24-18

- Kansas City**
- SHAUN CASSIDY—Hey Deannie (Warner/Curb)
 - KANSAS—Point Of No Return (Krushner)
 - ROD STEWART—You're In My Heart (W.B.) 6-21
 - PAUL SIMON—Slip Slidin' Away (Columbia) 4-20

- Rapid City, S.D.**
- ANDY GIBB—Love Is Thicker Than Water (RSO)
 - DAN HILL—Sometimes When We Touch (20th Century)
 - FLEETWOOD MAC—You Make Lovin' Fun (W.B.) 16-13
 - EIL DIAMOND—Desiree (Columbia) 26-23

KQWB—Fargo, N.D.

- NO LIST
- NO LIST

Northeast Region

- TOP ADD ONS:**
- JAMES TAYLOR—Your Smiling Face (Columbia)
 - PLAYER—Baby Come Back (RSO)
 - (D) LTD—Back In Love Again (A&M)

- PRIME MOVERS:**
- LINDA RONSTADT—Blue Bayou (Asylum)
 - BOB WELCH—Sentimental Lady (Capitol)
 - RANDY NEWMAN—Short People (W.B.)

- BREAKOUTS:**
- BABYS—Isn't It Time (Chrysalis)
 - DOLLY PARTON—Here You Come Again (RCA)
 - LEIF GARRETT—Runaround Sue (Atlantic)

WABC—New York

- BABYS—Isn't It Time (Chrysalis)
- JAMES TAYLOR—Your Smiling Face (Columbia)
- LINDA RONSTADT—Blue Bayou (Asylum) 12-6
- BEE GEES—How Deep Is Your Love (RSO) 11-7

99-X—New York

- PLAYER—Baby Come Back (RSO)
- JAMES TAYLOR—Your Smiling Face (Columbia)
- CHIC—Dance, Dance, Dance (Atlantic) 20-11
- EARTH, WIND & FIRE—Serpentine Fire (Columbia) 29-22

WPTR—Albany

- PLAYER—Baby Come Back (RSO)
- RANDY NEWMAN—Short People (W.B.)
- DOLLY PARTON—Here You Come Again (RCA) 23-16
- BOB WELCH—Sentimental Lady (Capitol) 25-20

WTRY—Albany

- LTD—Back In Love Again (A&M)
- SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- LINDA RONSTADT—Blue Bayou (Asylum) 18-4
- SEALS & CROFTS—My Fair Share (W.B.) 24-16

WKBW—Buffalo

- NEIL DIAMOND—Desiree (Columbia)
- LEIF GARRETT—Runaround Sue (Atlantic)
- STYX—Come Sail Away (A&M) 15-10
- BABYS—Isn't It Time (Chrysalis) 20-15

WYSL—Buffalo

- PAUL SIMON—Slip Slidin' Away (Columbia)
- DAVE MASON—We Just Disagree (Columbia)
- ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./Jet) 27-21
- KENNY ROGERS—Sweet Music Man (U.A.) 21-17

WBBF—Rochester, N.Y.

- LINDA RONSTADT—Blue Bayou (Asylum)
- ANDY GIBB—Love Is Thicker Than Water (RSO)
- JAMES TAYLOR—Your Smiling Face (Columbia) 17-6
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.) 19-15

WRKO—Boston

- LTD—Back In Love Again (A&M)
- DOLLY PARTON—Here You Come Again (RCA)
- RANDY NEWMAN—Short People (W.B.) 23-16
- BOB WELCH—Sentimental Lady (Capitol) 21-15

WBZ-FM—Boston

- WET WILLIE—Street Corner Serenade (Epic)
- PETER FRAMPTON—Tried To Love (A&M)
- NONE

WVBF-FM—Boston

- ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./Jet)
- JAMES TAYLOR—Your Smiling Face (Columbia)
- QUEEN—We Are The Champions (Elektra) 10-1
- RANDY NEWMAN—Short People (W.B.) 16-10

WDRC—Hartford

- PLAYER—Baby Come Back (RSO)
- STEELY DAN—Peg (ABC)
- BOB WELCH—Sentimental Lady (Capitol) 13-7
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.) 16-11

WPRO—Providence

- NONE
- PLAYER—Baby Come Back (RSO) 22-16
- BABYS—Isn't It Time (Chrysalis) 21-17

WICC—Bridgeport

- LTD—Back In Love Again (A&M)
- SAMANTHA SANG—Emotion (Private Stock)
- CARPENTERS—Calling Occupants Of Interplanetary Craft (A&M) AD-24
- BILLY JOEL—Just The Way You Are (Columbia) 24-19

WPRO-FM—Providence

- BILLY JOEL—Just The Way You Are (Columbia)
- JAMES TAYLOR—Your Smiling Face (Columbia)
- LEIF GARRETT—Runaround Sue (Atlantic) 25-10
- WINGS—Girls' School (Capitol) 30-19

Mid-Atlantic Region

- TOP ADD ONS:**
- SANTANA—She's Not There (Columbia)
 - ROD STEWART—You're In My Heart (W.B.)
 - (D) LTD—Back In Love Again (A&M)

- PRIME MOVERS:**
- PAUL SIMON—Slip Slidin' Away (Columbia)
 - ROD STEWART—You're In My Heart (W.B.)
 - LINDA RONSTADT—Blue Bayou (Asylum)

- BREAKOUTS:**
- ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./Jet)
 - WINGS—Girls' School (Capitol)
 - BILL WITHERS—Lovely Day (Columbia)

WFIL—Philadelphia

- LTD—Back In Love Again (A&M)
- BILL WITHERS—Lovely Day (Columbia)
- PLAYER—Baby Come Back (RSO) 20-15
- LINDA RONSTADT—It's So Easy (Asylum) EX-17

WZZD—Philadelphia

- DOLLY PARTON—Here You Come Again (RCA)
- ODYSSEY—Native New Yorker (RCA)
- PAUL SIMON—Slip Slidin' Away (Columbia) 27-13
- FIREFALL—Just Remember I Love You (Atlantic) 15-10

WIFI-FM—Philadelphia

- QUEEN—We Are The Champions (Elektra)
- ROD STEWART—You're In My Heart (W.B.)
- KANSAS—Point Of No Return (Krushner) 21-12
- DIANA ROSS—Gettin' Ready For Love (Motown) 24-16

WPGC—Washington

- WINGS—Girls' School (Capitol)
- SANTANA—She's Not There (Columbia)
- ROD STEWART—You're In My Heart (W.B.) 27-17
- QUEEN—We Are The Champions (Elektra) 13-9

WGH—Washington

- SANTANA—She's Not There (Columbia)
- ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./Jet)
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.) 18-9
- DAVE MASON—We Just Disagree (Columbia) 13-10

WCAO—Baltimore

- ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./Jet)
- ROD STEWART—You're In My Heart (W.B.)
- HIGH INERGY—You Can't Turn Me Off In The Middle Of Turning Me On (Gordy) 21-15
- LTD—Back In Love Again (A&M) 18-13

WYRE—Baltimore

- NO LIST
- NO LIST

WLEE—Richmond, Va.

- LEIF GARRETT—Runaround Sue (Atlantic)
- RANDY NEWMAN—Short People (W.B.)
- LINDA RONSTADT—Blue Bayou (Asylum) 18-9
- ELVIS PRESLEY—My Way (RCA) 20-12

Southeast Region

- TOP ADD ONS:**
- ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./Jet)
 - ROD STEWART—You're In My Heart (W.B.)
 - SANTANA—She's Not There (Columbia)

- PRIME MOVERS:**
- PLAYER—Baby Come Back (RSO)
 - ELVIS PRESLEY—My Way (RCA)
 - LINDA RONSTADT—It's So Easy (Asylum)

- BREAKOUTS:**
- RANDY NEWMAN—Short People (W.B.)
 - SHAUN CASSIDY—Hey Deannie (Warner/Curb)
 - MILLIE JACKSON—If You're Not Back In Love By Monday (Polydor)

WQXI—Atlanta

- SANTANA—She's Not There (Columbia)
- ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./Jet)
- ENGLAND DAN/JOHN FORD COLEY—Gone Too Far (Big Tree) 29-23
- QUEEN—We Are The Champions (Elektra) 30-24

2-93 (WZGC-FM)—Atlanta

- SHAUN CASSIDY—Hey Deannie (Warner/Curb)
- BAY CITY ROLLERS—The Way I Feel Tonight (Arista)
- LINDA RONSTADT—It's So Easy (Asylum) 13-1
- JAMES TAYLOR—Your Smiling Face (Columbia) 14-10

WBBQ—Augusta

- MILLIE JACKSON—If You're Not Back In Love By Monday (Polydor)
- SANTANA—She's Not There (Columbia)
- PLAYER—Baby Come Back (RSO) 20-13
- STEVE MILLER BAND—Swingtown (Capitol) 26-21

WFOM—Atlanta

- NEIL DIAMOND—Desiree (Columbia)
- ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./Jet)
- SANTANA—She's Not There (Columbia) 10-2
- WINGS—Girls' School (Capitol) 25-21

WSGA—Savannah, Ga.

- ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./Jet)
- ROD STEWART—You're In My Heart (W.B.)
- LEIF GARRETT—Runaround Sue (Atlantic) 27-16
- PLAYER—Baby Come Back (RSO) 17-12

WQAM—Miami

- NO LIST
- NO LIST

Y-100 (WHYI-FM)—Miami

- SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- BILLY JOEL—Just The Way You Are (Columbia)
- BOB WELCH—Sentimental Lady (Capitol) 27-23
- ELVIS PRESLEY—My Way (RCA) 10-7

81-105 (WBJW-FM)—Orlando

- ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./Jet)
- NEIL DIAMOND—Desiree (Columbia)
- BAY CITY ROLLERS—The Way I Feel Tonight (Arista) 30-20
- ROD STEWART—You're In My Heart (W.B.) 32-22

WMJX—Miami

- EMOTIONS—Don't Ask My Neighbors (Columbia)
- SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- K.C. & THE SUNSHINE BAND—Wrap Your Arms (TK) 22-12
- PLAYER—Baby Come Back (RSO) 10-2

WQPD—Lakeland, Fla.

- PETER FRAMPTON—Tried To Love (A&M)
- ROBERTA FLACK—25th Of December (Atlantic)
- ELVIS PRESLEY—My Way (RCA) 16-5
- BAY CITY ROLLERS—The Way I Feel Tonight (Arista) 21-10

WVFX—Daytona Beach

- SAMANTHA SANG—Emotion (Private Stock)
- ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./Jet)
- LTD—Back In Love Again (A&M) 12-6
- ROD STEWART—You're In My Heart (W.B.) 14-8

WVPE—Jacksonville

- LINDA RONSTADT—Blue Bayou (Asylum)
- ROD STEWART—You're In My Heart (W.B.)
- BOB WELCH—Sentimental Lady (Capitol) 17-11
- DOLLY PARTON—Here You Come Again (RCA) 21-16

WAYS—Charlotte

- EARTH, WIND & FIRE—Serpentine Fire (Columbia)
- ROD STEWART—You're In My Heart (W.B.)
- JAMES TAYLOR—Your Smiling Face (Columbia) 23-17
- STEVE MILLER BAND—Swingtown (Capitol) 14-9

WFLB—Fayetteville, N.C.

- POCKETS—Come Go With Me (Columbia)
- KANSAS—Point Of No Return (Krushner)
- EARTH, WIND & FIRE—Serpentine Fire (Columbia) 9-6
- STYX—Come Sail Away (A&M) 21-18

WKIX—Raleigh, N.C.

- SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- RONNIE MILSAP—What A Difference (RCA)
- SHAUN CASSIDY—Hey Deannie (Warner/Curb) 23-13
- ELVIS PRESLEY—My Way (RCA) 28-22

WTOB—Winston/Salem

- JOHN DENVER—How Can I Leave You Again (RCA)
- RANDY NEWMAN—Short People (W.B.)
- DIANA ROSS—Gettin' Ready For Love (Motown) 29-20
- PAUL SIMON—Slip Slidin' Away (Columbia) 19-12

WLAC—Nashville

- STYX—Come Sail Away (A&M)
- SHAUN CASSIDY—Hey Deannie (Warner/Curb)
- LINDA RONSTADT—It's So Easy (Asylum) 32-23
- RANDY NEWMAN—Short People (W.B.) 33-24

WMAK—Nashville

- MILLIE JACKSON—If You're Not Back In Love By Monday (Polydor)
- RANDY NEWMAN—Short People (W.B.)
- PAUL DAVIS—I Go Crazy (Bang) 15-8
- ELVIS PRESLEY—My Way (RCA) 20-13

WHBQ—Memphis

- LINDA RONSTADT—It's So Easy (Asylum)
- ROD STEWART—You're In My Heart (W.B.)
- HIGH INERGY—You Can't Turn Me Off In The Middle Of Turning Me On (Gordy) 23-13
- EARTH, WIND & FIRE—Serpentine Fire (Columbia) 13-6

WMPS—Memphis

- NONE
- DOLLY PARTON—Here You Come Again (RCA) 11-4
- LTD—Back In Love Again (A&M) 10-6

WGOW—Chattanooga

- RANDY NEWMAN—Short People (W.B.)
- ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./Jet)
- PLAYER—Baby Come Back (RSO) 22-13
- STEVE MILLER BAND—Swingtown (Capitol) 28-22

WERC—Birmingham

- DAN HILL—Sometimes When We Touch (20th Century)
- ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./Jet)
- RANDY NEWMAN—Short People (W.B.) HB-18
- PLAYER—Baby Come Back (RSO) 13-9

WVSN—Birmingham

- NONE
- BILLY JOEL—Just The Way You Are (Columbia) 29-20
- PLAYER—Baby Come Back (RSO) 11-6

WHYY—Montgomery

- DAN HILL—Sometimes When We Touch (20th Century)
- DONNA SUMMER—I Love You (Casablanca)
- ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./Jet) 21-13
- ART GARFUNKEL—Crying In My Sleep (Columbia) 23-17

KAAY—Little Rock

- PLAYER—Baby Come Back (RSO)
- BOB WELCH—Sentimental Lady (Capitol)
- STYX—Come Sail Away (A&M) 10-6
- LINDA RONSTADT—It's So Easy (Asylum) 19-15

WLOF—Orlando

- DOLLY PARTON—Here You Come Again (RCA)
- Q—Feel It In Your Backbone (Epic)
- WINGS—Girls' School (Capitol) 36-24
- LEIF GARRETT—Runaround Sue (Atlantic) 29-18

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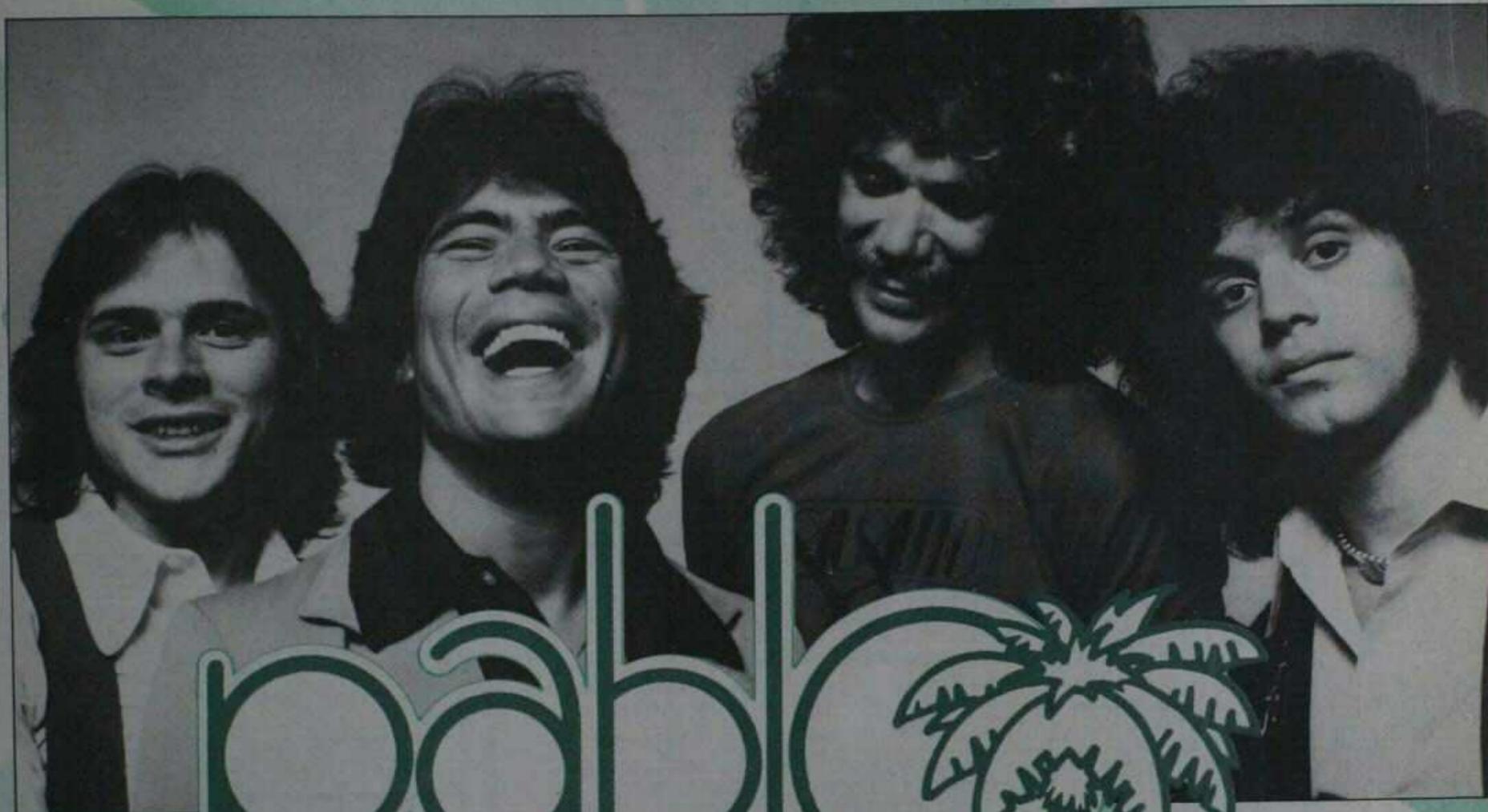
THE NEW SINGLE FROM THE GROUP THAT'S BEEN HIGH ON THE CHARTS ALL YEAR. PABLO CRUISE

"NEVER HAD A LOVE" AM 1999

This is definitely The Year of Pablo Cruise. Starting with the single "Whatcha Gonna Do?" (which went Top 5) to the album "A Place In The Sun" (near platinum), Pablo Cruise has taken the charts by storm. And the new single is further proof.

ON A&M RECORDS & TAPES
From the album, "A Place In The Sun"
SP 4625

Produced by Bill Schnee



pablo
cruise

PABLO CRUISE ON TOUR:

November 11
JEFFERSON CIVIC CENTER,
Birmingham, Ala.

November 12
LITTLE JOHN COL.,
Clemson, S.C.

November 14
VA. BEACH DOME,
Va. Beach, Va.

November 17
NASSAU COL.,
Long Island, N.Y.

November 18
SPECTRUM,
Phila., Pa.

November 19
COLISEUM,
Richmond, Va.

November 20
CAPITOL CENTER,
Wash., D.C.

November 23
CIVIC ARENA,
St. Paul, Minn.

November 25/26
AMPHITHEATER,
Chicago, Ill.

November 27
KEIL AUD.,
St. Louis, Mo.

November 29
BRAND BALLROOM,
Bowling Green, Ohio

November 30
ROYAL OAK THEATER,
Detroit, Mich.

December 1
STANLEY WARNER THEATER,
Pittsburgh, Pa.

December 2
RICHFIELD COL.,
Richfield, Conn.

December 3
CONV. CENTER,
Indianapolis, Ind.

December 4
FREEDOM HALL,
Louisville, Ky.

Billboard Album Radio Action

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

BASED ON STATION PLAYLISTS THROUGH WEDNESDAY 11-23-1977

Top Add Ons-National

BOZ SCAGGS—Down Two Then Left (Columbia)
THE SEX PISTOLS—Never Mind The Bollocks (Virgin)
DETECTIVE—It Takes One To Know One (Swan Song)
EMERSON, LAKE & PALMER—Works Volume II (Atlantic)

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

KBPI-FM—Denver (Jean Valdez)

- **RANDY NEWMAN**—Little Criminals (W.B.)
- **BOB WELCH**—French Kiss (Capitol)
- **ROD STEWART**—Foot Loose & Fancy Free (W.B.)
- **ELECTRIC LIGHT ORCHESTRA**—Out Of The Blue (Jet)
- **FLEETWOOD MAC**—Rumours (W.B.)

KISW-FM—Seattle (Gary Crew)

- **BOZ SCAGGS**—Down Two Then Left (Columbia)
- **ELVIS COSTELLO**—My Aim Is True (Columbia)
- **GEORGE THORNGOOD & THE DESTROYERS**—(Rounder)
- **THE SEX PISTOLS**—Never Mind The Bollocks (Virgin)
- **GARY WRIGHT**—Touch And Gone (W.B.)
- **PAT TRAVERS**—Putting It Straight (Polydor)
- **LYNYRD SKYNYRD**—Street Survivors (MCA)
- **QUEEN**—News Of The World (Elektra)
- **STYX**—The Grand Illusion (A&M)
- **THE ALAN PARSONS PROJECT**—I Robot (Arista)

KFJG-FM—Fresno (Art Farkas)

- **ERIC CLAPTON**—Slowhand (RSO)
- **BOZ SCAGGS**—Down Two Then Left (Columbia)
- **EMERSON, LAKE & PALMER**—Works Volume II (Atlantic)
- **NEIL DIAMOND**—I'm Glad You're Here With Me Tonight (Columbia)
- **BLOOD, SWEAT & TEARS**—Brand New Day (ABC)
- **MICHELLE PHILLIPS**—Victim Of Romance (A&M)
- **THE DOOBIE BROTHERS**—Living' On The Fault Line (W.B.)
- **CROSBY, STILLS & NASH**—CSN (Atlantic)
- **CHICAGO XI**—(Columbia)
- **STEELY DAN**—Aja (ABC)

Top Requests/Airplay-National

LYNYRD SKYNYRD—Street Survivors (MCA)
STEELY DAN—Aja (ABC)
ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
ROD STEWART—Foot Loose & Fancy Free (W.B.)

KMOD-FM—Tulsa (Bill Bruin)

- **QUEEN**—News Of The World (Elektra)
- **BOZ SCAGGS**—Down Two Then Left (Columbia)
- **EMERSON, LAKE & PALMER**—Works Volume II (Atlantic)
- **NEIL YOUNG**—Decade (Reprise)
- **DETECTIVE**—It Takes One To Know One (Swan Song)
- **GARY WRIGHT**—Touch And Gone (W.B.)
- **STEELY DAN**—Aja (ABC)
- **ELECTRIC LIGHT ORCHESTRA**—Out Of The Blue (Jet)
- **BOB WELCH**—French Kiss (Capitol)
- **STEVE MARTIN**—Let's Get Small (W.B.)

KBBC-FM—Phoenix (L.D. Freeman)

- **JESS RODEN**—The Player Not The Game (Island)
- **THE DAVID BROMBERG BAND**—Neckless Abandon (Fantasy)
- **FANDANGO**—(RCA)
- **DAVE LOGGINS**—One Way Ticket To Paradise (Epic)
- **GARY WRIGHT**—Touch And Gone (W.B.)
- **PLAYER**—(RSO)
- **NEIL DIAMOND**—I'm Glad You're Here With Me Tonight (Columbia)
- **ERIC CLAPTON**—Slowhand (RSO)
- **ROD STEWART**—Foot Loose & Fancy Free (W.B.)
- **SATURDAY NIGHT FEVER**—ORIGINAL SOUNDTRACK—(RSO)

WDVE-FM—Pittsburgh (Mary Posner)

- **EDDIE MONEY**—(Columbia)
- **ALFONSO JOHNSON**—Spellbound (Epic)
- **JOAN ARMATRADING**—Show Some Emotion (A&M)
- **NEIL YOUNG**—Decade (Reprise)
- **KANSAS**—Point Of Know Return (Krischner)
- **LYNYRD SKYNYRD**—Street Survivors (MCA)
- **STEELY DAN**—Aja (ABC)
- **GINO VANNELLI**—A Pauper In Paradise (A&M)

WZMF-FM—Milwaukee (Mike Wolf)

- **AL STEWART**—The Early Years (Janus)
- **TROUBLE**—(United Artists)
- **JAY FERGUSON**—Thunder Island (Asylum)
- **BLOOD, SWEAT & TEARS**—Brand New Day (ABC)
- **ALICE COOPER**—The Alice Cooper Show (W.B.)
- **TIM BLAKE**—Crystal Machine—(T&E)
- **THE ALAN PARSONS PROJECT**—I Robot (Arista)
- **STYX**—The Grand Illusion (A&M)
- **QUEEN**—News Of The World (Elektra)
- **ROD STEWART**—Foot Loose & Fancy Free (W.B.)

KADI-FM—St. Louis (Peter Paris)

- **RICK WAKEMAN**—Criminal Record (A&M)
- **STEVE GIBBONS BAND**—Caught In The Act (MCA)
- **ALICE COOPER**—The Alice Cooper Show (W.B.)
- **EMERSON, LAKE & PALMER**—Works Volume II (Atlantic)
- **AL STEWART**—Early Years (Janus)
- **BOZ SCAGGS**—Down Two Then Left (Columbia)
- **JEAN MICHEL JARRE**—Oxygene (Polydor)
- **LYNYRD SKYNYRD**—Street Survivors (MCA)
- **STYX**—The Grand Illusion (A&M)
- **KISS**—Alive II (Casablanca)

National Breakouts

RICK DANKO—(Arista)
DAN HILL—Longer Fuse (20th Century)
PAT TRAVERS—Putting It Straight (Polydor)
GARY WRIGHT—Touch And Gone (W.B.)

WOLR-FM—Orlando (Bill McGathy)

- **GENESIS**—Seconds Out (Atlantic)
- **EMERSON, LAKE & PALMER**—Works Volume II (Atlantic)
- **BOZ SCAGGS**—Down Two Then Left (Columbia)
- **EDDIE MONEY**—(Columbia)
- **LOL CREME/KEVIN GODLEY**—Consequences (Mercury)
- **BOB JAMES**—Heads (Capitol)
- **LYNYRD SKYNYRD**—Street Survivors (MCA)
- **ELECTRIC LIGHT ORCHESTRA**—Out Of The Blue (Jet)
- **ROD STEWART**—Foot Loose & Fancy Free (W.B.)
- **KANSAS**—Point Of Know Return (Krischner)

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

- **BOZ SCAGGS**—Down Two Then Left (Columbia)
- **RICK WAKEMAN**—Criminal Record (A&M)
- **GRINDERSWITCH**—Redwing (Atco)
- **EMERSON, LAKE & PALMER**—Works Volume II (Atlantic)
- **LOCC**—Live And Let Live (Mercury)
- **BILLY JOEL**—The Stranger (Columbia)
- **LYNYRD SKYNYRD**—Street Survivors (MCA)
- **ROD STEWART**—Foot Loose & Fancy Free (W.B.)
- **STEELY DAN**—Aja (ABC)

WQDR-FM—Raleigh (Chris Miller)

- **TRIVUPVIRAT**—Pompey (Capitol)
- **EARTH, WIND & FIRE**—All 'N' All (Columbia)
- **BOZ SCAGGS**—Down Two Then Left (Columbia)
- **EMERSON, LAKE & PALMER**—Works Volume II (Atlantic)
- **GATO BARBERI**—Ruby, Ruby (A&M)
- **CHUCK MANGIONE**—Feels So Good (A&M)
- **ROD STEWART**—Foot Loose & Fancy Free (W.B.)
- **STEELY DAN**—Aja (ABC)
- **ELECTRIC LIGHT ORCHESTRA**—Out Of The Blue (Jet)
- **SANTANA**—Moonflower (Columbia)

WAV-FM—Jacksonville (Jamie Brooks)

- **DETECTIVE**—It Takes One To Know One (Swan Song)
- **GARY WRIGHT**—Touch And Gone (W.B.)
- **QUEEN**—News Of The World (Elektra)
- **NEIL DIAMOND**—I'm Glad You're Here With Me Tonight (Columbia)
- **WET WILLIE**—Manonisms (Epic)
- **LYNYRD SKYNYRD**—Street Survivors (MCA)
- **STYX**—The Grand Illusion (A&M)
- **ROBIN TROWER**—In City Dreams (Chrysalis)
- **BILLY JOEL**—The Stranger (Columbia)

WCOZ-FM—Boston (Begonia Mirz)

- **DAVID BOWIE**—Heroes (RCA)
- **SEX PISTOLS**—Never Mind The Bollocks (Virgin)
- **BOZ SCAGGS**—Down Two Then Left (Columbia)
- **EARTH, WIND & FIRE**—All 'N' All (Columbia)
- **BOB WELCH**—French Kiss (Capitol)
- **LYNYRD SKYNYRD**—Street Survivors (MCA)
- **STYX**—The Grand Illusion (A&M)
- **QUEEN**—News Of The World (Elektra)
- **WMMR-FM—Philadelphia (Jerry Stevens)**

WMMR-FM—Philadelphia (Jerry Stevens)

- **EDDIE & THE HOT RODS**—(Island)
- **JEAN MICHEL JARRE**—Oxygene (Polydor)
- **THE MOPPET SHOW**—(Arista)
- **GABOR SZABO**—(Mercury)
- **ANNIE HASLAM**—Annie In Wonderland (Sire)
- **NILS LOFGREN**—Night After Night (A&M)
- **DAVID BOWIE**—Heroes (RCA)
- **LYNYRD SKYNYRD**—Street Survivors (MCA)
- **MEAT LOAF**—Bat Out Of Hell (Epic/Cleveland Int'l)

WBUR-FM—Providence (Glen Stewart)

- **RICK DANKO**—(Arista)
- **EARTH, WIND & FIRE**—All 'N' All (Columbia)
- **BOZ SCAGGS**—Down Two Then Left (Columbia)
- **RICK WAKEMAN**—Criminal Record (A&M)
- **WAR**—Galaxy (MCA)
- **JOHNNY "GUITAR" WATSON**—Funk Beyond The Call Of Duty (DJM)
- **GARY WRIGHT**—Touch And Gone (W.B.)
- **TALKING HEADS**—Talking Heads 77 (Sire)
- **ELECTRIC LIGHT ORCHESTRA**—Out Of The Blue (Jet)
- **ERIC CLAPTON**—Slowhand (RSO)

WHCF-FM—Hartford (Barry Neal)

- **PAT TRAVERS**—Putting It Straight (Polydor)
- **WET WILLIE**—Manonisms (Epic)
- **GRAHAM PARKER AND THE RUMOUR**—Stick To Me (Mercury)
- **BOZ SCAGGS**—Down Two Then Left (Columbia)
- **LINDA RONSTADT**—Simple Dreams (Elektra Asylum)
- **BILLY JOEL**—The Stranger (Columbia)
- **STEELY DAN**—Aja (ABC)
- **ROD STEWART**—Foot Loose & Fancy Free (W.B.)

Western Region

TOP ADD ONS:

- **BOZ SCAGGS**—Down Two Then Left (Columbia)
- **ELVIS COSTELLO**—My Aim Is True (Columbia)
- **GEORGE THORNGOOD & THE DESTROYERS**—(Rounder)
- **THE SEX PISTOLS**—Never Mind The Bollocks (Virgin)

TOP REQUEST/AIRPLAY:

- **ELECTRIC LIGHT ORCHESTRA**—Out Of The Blue (Jet)
- **LYNYRD SKYNYRD**—Street Survivors (MCA)
- **EDDIE MONEY**—(Columbia)
- **STEELY DAN**—Aja (ABC)

BREAKOUTS:

- **RICK DANKO**—(Arista)
- **PLAYER**—(RSO)
- **EARTH, WIND & FIRE**—All 'N' All (Columbia)
- **PAT TRAVERS**—Putting It Straight (Polydor)

KSAN-FM—San Francisco (Bonnie Simmons)

- **BOZ SCAGGS**—Down Two Then Left (Columbia)
- **LEVON HELM AND THE RED ALL STARS**—(ABC)
- **RICK DANKO**—(Arista)
- **EARTH, WIND & FIRE**—All 'N' All (Columbia)
- **THE MUPPETS SHOW**—(Arista)
- **ELVIS COSTELLO**—My Aim Is True (Columbia)
- **THE RAMONES**—Rocket To Russia (Sire)
- **DAVID BOWIE**—Heroes (RCA)
- **EDDIE MONEY**—(Columbia)

KLOS-FM—Los Angeles (Ruth Pinedo)

- **PLAYER**—(RSO)
- **ELECTRIC LIGHT ORCHESTRA**—Out Of The Blue (JET)
- **LINDA RONSTADT**—Simple Dreams (Elektra Asylum)
- **FLEETWOOD MAC**—Rumours (W.B.)
- **STEELY DAN**—Aja (ABC)
- **ROD STEWART**—Foot Loose & Fancy Free (W.B.)

KMET-FM—Los Angeles (Sam Bellamy)

- **NEIL YOUNG**—Decade (Reprise)
- **ELVIS COSTELLO**—My Aim Is True (Columbia)
- **ZZ TOP**—The Best Of (London)
- **GRAHAM PARKER AND THE RUMOUR**—Stick To Me (Mercury)
- **BOZ SCAGGS**—Down Two Then Left (Columbia)
- **OZARK MOUNTAIN DAREDEVILS**—Don't Look Down (A&M)
- **QUEEN**—News Of The World (Elektra)
- **LYNYRD SKYNYRD**—Street Survivors (MCA)
- **ROD STEWART**—Foot Loose & Fancy Free (W.B.)
- **ELECTRIC LIGHT ORCHESTRA**—Out Of The Blue (Jet)

KGB-FM—San Diego (Steve Capan)

- **SANTA ESPERALDA**—Don't Let Me Be Misunderstood (Casablanca)
- **THE SEX PISTOLS**—Never Mind The Bollocks (Virgin)
- **BOZ SCAGGS**—Down Two Then Left (Columbia)
- **THE RAMONES**—Rocket To Russia (Sire)
- **HOMEGROWN 5**—(XGB)
- **SANTANA**—Moonflower (Columbia)
- **LINDA RONSTADT**—Simple Dreams (Elektra Asylum)
- **ELECTRIC LIGHT ORCHESTRA**—Out Of The Blue (Jet)

DME-FM—San Jose (Dana Lang)

- **BOZ SCAGGS**—Down Two Then Left (Columbia)
- **GEORGE THORNGOOD & THE DESTROYERS**—(Rounder)
- **ELECTRIC LIGHT ORCHESTRA**—Out Of The Blue (Jet)
- **GENESIS**—Seconds Out (Atlantic)
- **LYNYRD SKYNYRD**—Street Survivors (MCA)
- **EDDIE MONEY**—(Columbia)

Southwest Region

TOP ADD ONS:

- **DAN HILL**—Longer Fuse (20th Century)
- **LOL CREME/KEVIN GODLEY**—Consequences (Mercury)
- **EMERSON, LAKE & PALMER**—Works Volume II (Atlantic)
- **BOZ SCAGGS**—Down Two Then Left (Columbia)

TOP REQUEST/AIRPLAY:

- **ELECTRIC LIGHT ORCHESTRA**—Out Of The Blue (Jet)
- **STEELY DAN**—Aja (ABC)
- **ROD STEWART**—Foot Loose & Fancy Free (W.B.)
- **LINDA RONSTADT**—Simple Dreams (Elektra Asylum)

BREAKOUTS:

- **QUEEN**—News Of The World (Elektra)
- **TREASURES**—(Epic)
- **COWBOY**—(Capricorn)
- **GARY WRIGHT**—Touch And Gone (W.B.)

KZFN-FM—Dallas (Mike Hedges)

- **TREASURE**—(Epic)
- **DAN HILL**—Longer Fuse (20th Century)
- **LOL CREME/KEVIN GODLEY**—Consequences (Mercury)
- **COWBOY**—(Capricorn)
- **STEELY DAN**—Aja (ABC)
- **LINDA RONSTADT**—Simple Dreams (Elektra Asylum)
- **ELECTRIC LIGHT ORCHESTRA**—Out Of The Blue (Jet)
- **BOZ SCAGGS**—Down Two Then Left (Columbia)

NLCL-FM—Houston (Jackie McCauley)

- **EDDIE MONEY**—(Columbia)
- **BOZ SCAGGS**—Down Two Then Left (Columbia)
- **PAUL SIMON**—Greatest Hits (Columbia)
- **ALBERT KING**—King Albert (Tomato)
- **LOL CREME/KEVIN GODLEY**—Consequences (Mercury)
- **ELECTRIC LIGHT ORCHESTRA**—Out Of The Blue (Jet)
- **EMERSON, LAKE & PALMER**—Works Volume II (Atlantic)
- **ROD STEWART**—Foot Loose & Fancy Free (W.B.)
- **STEELY DAN**—Aja (ABC)

WNDE-FM—New Orleans (Bobby Reno/Scott Segraves)

- **EMERSON, LAKE & PALMER**—Works Volume II (Atlantic)
- **DAN HILL**—Longer Fuse (20th Century)
- **QUEEN**—News Of The World (Elektra)
- **BILL WITHERS**—Managerie (Columbia)
- **BILLY COBHAM**—Magic (Columbia)
- **GENESIS**—Seconds Out (Atlantic)
- **COMMODORES**—Live (Motown)
- **LINDA RONSTADT**—Simple Dreams (Elektra Asylum)
- **ROD STEWART**—Foot Loose & Fancy Free (W.B.)
- **THE BABYS**—Broken Heart (Chrysalis)

Midwest Region

TOP ADD ONS:

- **DETECTIVE**—It Takes One To Know One (Swan Song)
- **AL STEWART**—The Early Years (Janus)
- **BOZ SCAGGS**—Down Two Then Left (Columbia)
- **ALICE COOPER**—The Alice Cooper Show (W.B.)

TOP REQUEST/AIRPLAY:

- **LINDA RONSTADT**—Simple Dreams (Elektra Asylum)
- **ROD STEWART**—Foot Loose & Fancy Free (W.B.)
- **THE ALAN PARSONS PROJECT**—I Robot (Arista)
- **LYNYRD SKYNYRD**—Street Survivors (MCA)

BREAKOUTS:

- **JEAN MICHEL JARRE**—Oxygene (Polydor)
- **PAT TRAVERS**—Putting It Straight (Polydor)
- **DAN HILL**—Longer Fuse (20th Century)
- **THE RAMONES**—Rocket To Russia (Sire)

WBAX-FM—Detroit (Carl Galeana)

- **THE RAMONES**—Rocket To Russia (Sire)
- **JEAN MICHEL JARRE**—Oxygene (Polydor)
- **DETECTIVE**—It Takes One To Know One (Swan Song)
- **BOZ SCAGGS**—Down Two Then Left (Columbia)
- **GLENDIA GRIFFITH**—(Ariola America)
- **EARTH, WIND & FIRE**—All 'N' All (Columbia)
- **LINDA RONSTADT**—Simple Dreams (Elektra Asylum)
- **KISS ALIVE II**—(Casablanca)
- **ELECTRIC LIGHT ORCHESTRA**—Out Of The Blue (Jet)
- **ROD STEWART**—Foot Loose & Fancy Free (W.B.)

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

- **LAMONT CRANSTON BAND**—Specials Wit (Shadow)
- **SKARTI**—Natural Elements (Columbia)
- **DETECTIVE**—It Takes One To Know One (Swan Song)
- **RICK WAKEMAN**—Criminal Record (A&M)
- **AL STEWART**—The Early Years (Janus)
- **THAD JONES & MELLEWIS**—Live In Munich (Horizon)
- **GRINDERSWITCH**—Redwing (Atco)
- **SANTANA**—Moonflower (Columbia)
- **GENESIS**—Seconds Out (Atlantic)
- **THE BABYS**—Broken Heart (Chrysalis)

WMSM-FM—Cleveland (John Gorman)

- **THE STRANGLERS**—No More Heroes (A&M)
- **AL STEWART**—The Early Years (Janus)
- **PAT TRAVERS**—Putting It Straight (Polydor)
- **DAN HILL**—Longer Fuse (20th Century)
- **FLEETWOOD MAC**—Rumours (W.B.)
- **BOB WELCH**—French Kiss (Capitol)
- **LINDA RONSTADT**—Simple Dreams (Elektra Asylum)
- **MEAT LOAF**—Bat Out Of Hell (Epic/Cleveland Int'l)

WCOL-FM—Columbus (Guy Evans)

- **BOZ SCAGGS**—Down Two Then Left (Columbia)
- **THE LAW**—Hold On To It (MCA)
- **CHERYL DILCHER**—Blue Sailor (Butterfly)
- **ALICE COOPER**—The Alice Cooper Show (W.B.)
- **DETECTIVE**—It Takes One To Know One (Swan Song)
- **STEELY DAN**—Aja (ABC)
- **LINDA RONSTADT**—Simple Dreams (Elektra Asylum)
- **LYNYRD SKYNYRD**—Street Survivors (MCA)
- **THE ALAN PARSONS PROJECT**—I Robot (Arista)

Southeast Region

TOP ADD ONS:

- **BOZ SCAGGS**—Down Two Then Left (Columbia)
- **EMERSON, LAKE & PALMER**—Works Volume II (Atlantic)
- **RICK WAKEMAN**—Criminal Record (A&M)
- **GENESIS**—Seconds Out (Atlantic)

TOP REQUEST/AIRPLAY:

- **LYNYRD SKYNYRD**—Street Survivors (MCA)
- **ROD STEWART**—Foot Loose & Fancy Free (W.B.)
- **STEELY DAN**—Aja (ABC)
- **ELVIS COSTELLO**—My Aim Is True (Columbia)

BREAKOUTS:

- **DETECTIVE**—It Takes One To Know One (Swan Song)
- **GARY WRIGHT**—Touch And Gone (W.B.)
- **GRINDERSWITCH**—Redwing (Atco)
- **RICK DANKO**—(Arista)

WRAS-FM—Atlanta (John Wynn)

- **RICK WAKEMAN**—Criminal Record (A&M)
- **ALVIN CROW & THE PLEASANT VALLEY BOYS**—Riding High (Polydor)
- **PAT TRAVERS**—Putting It Straight (Polydor)
- **AL STEWART**—The Early Years (Janus)
- **MONTROSE SUMMIT VOL. I**—(Columbia)
- **GLENDIA GRIFFITH**

Steve Wolf



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Group's Engineering Report Boosts AM Stereo Mode

Continued from page 1

compatible with existing radio broadcasting, and comparable with FM stereo in quality—two highly important considerations in any FCC authorization for the service.

Also, the findings assure that AM stereo does not have the problem of requiring any additional spectrum space. This is a factor that has already put AM stereo up front in the FCC's sound-enhancement inquiries of July 1977 which include quadrasonic FM service and stereo sound for television.

Two other systems not tested by the committee are competing for FCC standardization—latecomer Harris Corp. of Quincy, Ill., and Kahn Communications, which bypassed the committee and submitted its system directly to the FCC.

Ironically, the present AM stereo inquiry at the FCC was instigated by Kahn—a pioneer whose 1961 AM stereo petition was turned down by the commission in 1962, together with those of RCA and Philco. All were refused on the grounds that neither the public nor the industry appeared too interested.

The situation has exactly reversed since then, according to spokesmen from both the NAB and the EIA. AM broadcasters are urging—and fully expecting—FCC authorization in time for service to start in 1978.

Manufacturers of the hardware

say they are ready to start rolling with home and auto units as soon as the FCC officially authorizes the service and sets standards (Billboard, July 9, Oct. 22, 1977).

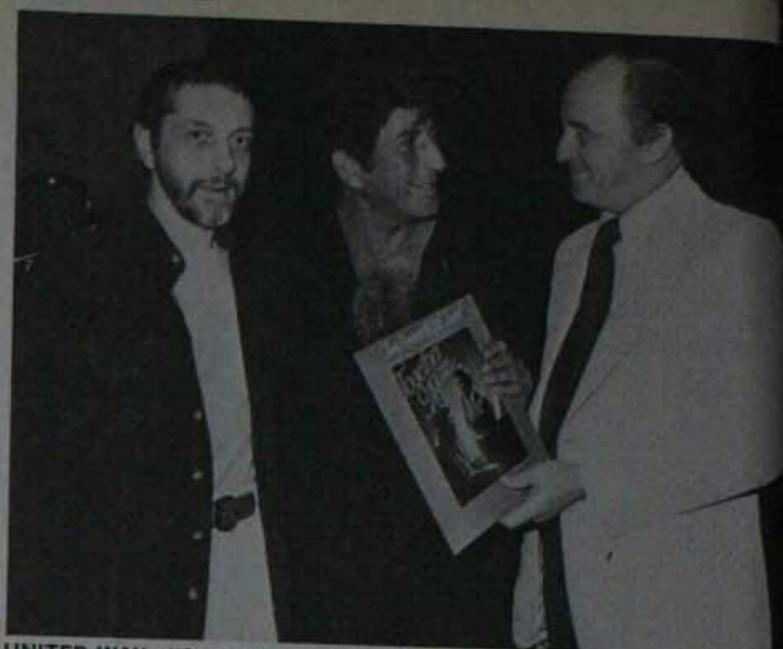
Officially, National AM Stereo Radio Committee chairman Harold Kassen, of A.D. Ring Associates, consultants here, and Eb Tingley, head of the EIA/CEG engineering division, are hopeful that the AM stereo report will be out between Dec. 5-12—"but certainly not sooner."

Both emphasize that the purely engineering analysis is impartial and highly technical. It will be available by prepaid order (\$20) sent to EIA's headquarters at 2001 Eye St., N.W., Washington, D.C. 20006, according to a brief announcement last week by the NAB.

Comments on the FCC AM stereo inquiry, due Dec. 21, and replies by Jan. 23, will help the agency decide such other questions as: extent of industry and public interest in an AM stereo service; probable costs to broadcasters and consumers; and compatibility of the service with current AM radio receivers.

Also, the FCC asks about compatibility with FM stereo in sound enhancement, and the impact of AM stereo on FM broadcasting development.

All systems currently before the FCC have had over-the-air testing. The three tested by the industry committee were judged to be "about equal" by Belar and Motorola spokesmen at a recent meeting of the NRBA.



UNITED WAY—"Startrak," producer-host W. G. "BILL" MORS, right, talks with Tony Bennett about his new album "Together Again" during a taping session for the syndicated show. Bennett, chairman of the "To The People Movement" for the United Way, vows to turn over proceeds from the album to the United Way. He was performing in the Congo Room of the Hotel Sahara, Las Vegas. At left is musical conductor Torrie Zito. "Startrak" is a production of Pagama Productions Inc., Las Vegas.

Vox Jox

By CLAUDE HALL

LOS ANGELES—A note from Larry Lujack, WLS, Chicago: "Hope you like the enclosed WLS belt buckle. Its unique shape also allows you to drink coffee out of it." The belt buckle has a photo of Lujack with the words "Superjock LARRY LUJACK Mornings, WLS Musicradio 89." It hereby joins my collection, which includes a WRFM

cup with the New York FM dial around the side and some rather antique call letters like WHOM-FM, WABC-FM, WNBC-FM, WOR-FM, and WPIX-FM. The cup is beautiful, with gold and blue colors, and was a creation, as I recall, of Marlin Taylor when he was still general manager of WRFM.

Michael Spears, operations manager of KHJ, Los Angeles, resigned Tuesday (22). He'd joined the station several months ago after many years as program director of KFRC in San Francisco. Both are owned by RKO Radio. While at KFRC, Spears won several awards as program director of the year in Top 40 radio from the International Radio Programming Forum. Spears plans to enter consulting. . . . Jon Holliday has been promoted to sales manager of BPI, the radio syndication firm in Bellevue, Wash.

Emison has moved in England to 4-5 Dean St., London W1V 6QD, phone 01-437-8651. The firm has been involved in programming and ID jingles. . . . WRFM in Athens, Ga., is trying to locate former employees to join in celebrating the 30th (Continued on page 26)

CMA CONTEST ENTRIES DUE

By PAT NELSON

NASHVILLE—Stations entering this year's CMA Country Radio Contest have less than one month left to submit their entries to the CMA.

Contest rules and entry blanks were mailed to stations with the "October Is Country Music Month" kits sent out earlier this year.

As in previous years, awards to the winning radio stations will be presented at the CMA convention. Each of the three winners will send a representative to Nashville to appear on the nationally syndicated "Hee Haw" show next fall.

The contest is based on creativity and is judged on the basis of a station's efforts in comprehensively promoting "October Is Country Music Month" between Oct. 1-31, 1977. Entries using only their own airways

(Continued on page 53)

Ponder Value Of Industry Parleys

LOS ANGELES—Charging that most industry conventions are a waste of time and money, more than 50 radio and television programming and service aids firms are meeting Dec. 10 in Kansas City to discuss mutual problems.

Guiding the meeting is Bob Donovan of Tuesday Productions, San Diego. Loring Fisher of Bonneville Broadcast Consultants in Tenafly, N.J.; Micky Roth of World Television Releasing and Larry Vanderveen of Radio Arts, Los Angeles, are assisting in the organization of the meeting.

The major complaint seems to be that attendance in the suites at conventions of the National Assn. of Broadcasters, the National Radio Broadcasters Assn., the National Assn. of Television Production Executives and others is trivial.

The owners and operators of the service firms charge that the conventions are charging them "extra high fees" for membership and, in the case of the NRBA, an extra tariff for a suite, then diverting any potential traffic away from the suites with other convention activities.

Nearly every firm with a suite at the October NRBA convention in New Orleans came up empty handed. One suite operator—a syndicated program production firm for radio—said that if he gained two clients out of the convention, he'd be lucky. One could wander into almost any suite and find only one or two persons at most.

The suites are expensive to operate, not counting the man hours of the executives involved and the time away from their regular duties at home base. In Houston for the NAB a couple of years ago, Bonneville Broadcast Consultants had a suite which cost \$300 a day. With the double prices for liquor and for food, the suite alone cost in the neighborhood of \$500-\$700 a day for the convention.

Most of the radio programming syndicators and production firms argue that they aren't getting their money's worth.

Bo Donovan says he has notified the NATPE, scheduled to have its next convention at the San Bona-

venture in Los Angeles next March of his complaints.

The feeling at present is that many firms may boycott coming conventions.

"I've received hundreds of letters and phone calls from other people like myself who're in the business of producing ID jingles and radio programming. They feel just as I do. They're pretty pissed off," Donovan says.

Marlin Taylor, president of Bonneville Broadcast Consultants, says he has asked the NRBA, of which he is a long standing member, to try to organize its convention better next year. Taylor suggests that all the suites of radio syndicators and similar firms be on the same floor in the convention hotel in order to stimulate cross traffic.

Another complaint is that the NRBA had workshops and seminars running through the afternoon, then a cocktail party, after which the people attending the New Orleans convention went out to dinner. "And after dinner, they went to bed. There was minimal traffic in the suites."

The Dec. 10 meeting in Kansas City will also see discussions of the possibility of exchanging credit information. It seems that many of the firms are being "burned" by the same radio stations with unpaid bills.

"And, though it isn't a problem now and we hope it won't be, we'll also be discussing the BMI and ASCAP fee situation as it relates to syndicated programmers," Donovan says.

WB RECEIVES WNBC AWARD

NEW YORK—Warner Bros. Records has been named "record label of the month" by WNBC-AM here. Debbie Boone's "You Light Up My Life," and "Strawberry Letter #23" by the Brothers Johnson tied for group/artist and song of the month.

The awards were set up last month to recognize the close relationship of the music industry and contemporary radio.

JOHNNY MARKS' BIG 4 RUDOLPH THE RED-NOSED REINDEER

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BURL IVES

A HOLLY JOLLY CHRISTMAS

3 TV Specials—Music and Lyrics Johnny Marks

RUDOLPH THE RED-NOSED REINDEER

with Burl Ives (Sound Track MCA)
Nov. 30 CBS-TV 8-9 P.M.

RUDOLPH'S SHINY NEW YEAR

with Red Skelton
Dec. 11 ABC-TV 7-8 P.M.

THE TINY TREE

with Roberta Flack, and Buddy Ebsen
Dec. 18 CBS-TV 7:30-8 P.M.

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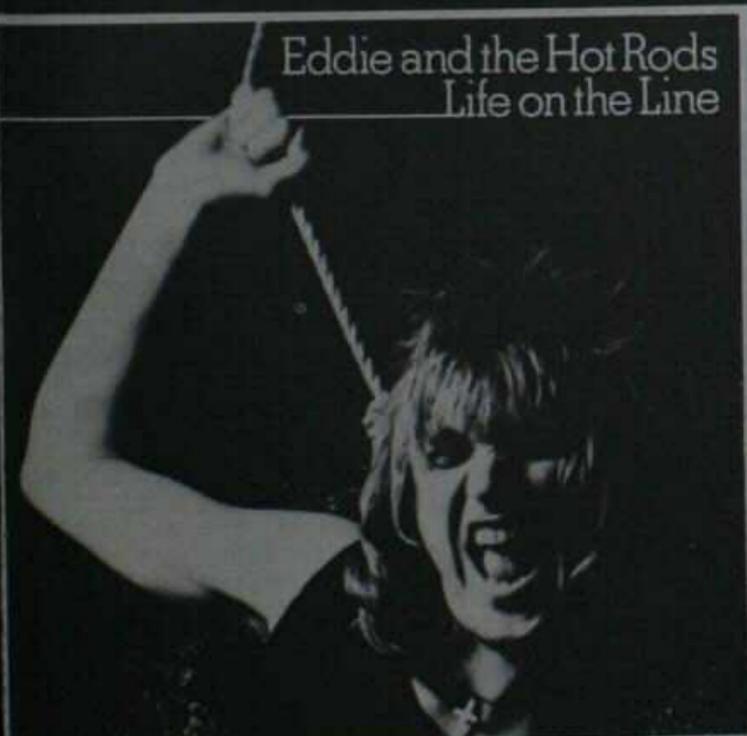
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Life on the Line

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NOVEMBER

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14 Salsibuy, MD.
15 Washington, D.C., Bayou
16 Wilmington, DE., The Other Side
17 Baltimore, Marble Bar
18 Boston, Orpheum
19 New Jersey, Capitol Theatre
20 Philadelphia, Starz
21 Pittsburgh, Antoninos
22 Cleveland, Agora

NOVEMBER

23 Detroit, Masonic Aud.
25 Chicago, Aragon
26 Milwaukee, Uptown Theatre
27 St. Louis, American Theatre

DECEMBER

2, 3 San Francisco, Mabuhay Garden
8, 9, 10, 11 L.A., Whiskey

Produced by ED HOLLIS



Their New Album Available
ON ISLAND RECORDS AND TAPES

Playboy's Giveaway Hits In 22 Markets

LOS ANGELES—Playboy Magazine has launched its third annual "Playboy Music Poll Giveaway" in 22 top markets on such rock stations as KIQQ, Los Angeles; WKTK, Baltimore; KBEQ, Kansas City; KLIF, Dallas; and WLS, Chicago. Kansas City; KLIF, Dallas; and WLS, Chicago.

The magazine has distributed thousands of ballots, posters and counter cards promoting each radio station in its area. The station serves as the vote-gathering place for listeners who ballot for their favorite artists and albums.

Prizes to listeners range from cassette-radio units to stereo sound systems, pinball machines, Caribbean cruises and rock concert tours.

Next April's Playboy will announce awards for male and female vocalist, guitar player, keyboard player, drummer and bass player, plus composer and group for pop rock and jazz.

In addition, male and female vo-

calists, composer and group awards will be announced in r&b and country music. A special Hall Of Fame Award will also be announced. The awards presented to the artists were designed by Tiffany's.

Participating advertisers in the gigantic promotion include Superscope/Marantz and Aucoin Management representing the group Kiss.

Talent From 9 States On N.J. Bluegrass TV Show

NASHVILLE—"Bluegrass At The Englishtown Music Hall," reportedly the first bluegrass festival produced especially for television, aired initially Nov. 6 and 12 on New Jersey Public Television, featuring talent from a nine-state area.

Staged and narrated by Geoff Berne, co-founder of the New Jersey music hall, the special was produced

CONCERT SIMULCAST BY KZEW & WFAA-TV

Plan Another Dallas 'Rocktober'

DALLAS—Buoyed by reaction to the Dallas/Fort Worth area's first major leap into locally-produced simulcast concerts, KZEW and WFAA-TV are well into planning their second project, similar to the first which aired over the Belo Broadcasting stations in late October.

Mark Christopher, creative director for KZEW and producer of the

"Rocktober" concert, says audience and advertisers' responses were so strong, his station manager Ivan Braiker, who was executive producer of the televised concert, is out visiting with promoters to line up performers for the second concert which will tape and air sometime in the spring.

The Rocktober concert was held in the Tarrant County Convention Center theatre in Fort Worth on Oct. 19 and aired on the two Dallas stations 10 days later.

The short time frame provided the biggest headache of the entire project, Christopher says.

"When we had finally finished, we just sat there. We figured out when it was all over that in just eight working days, we had done the equivalent of a full-length motion picture and two record albums." The final editing session, Christopher says, was a marathon 32 hours. "We're going to allow for a little more time on this next one."

The major problem encountered by the stations in their first attempt at so ambitious an undertaking was plain and simple logistics. The performers and groups taped for the concert were Michael Murphey, Rusty Weir, Billy Joel, the Charlie Daniels Band and War. "Getting all those people in the same place at the same time long enough to tape was quite a feat," Christopher says.

Each set was taped for approximately 55 minutes in a regular concert setting before an audience of 3,000 invited guests, including the press, persons from the Dallas and

Fort Worth advertising community and friends of the stations.

Of more than 6½ hours of music taped, all but 91 minutes was cut for the final airing. Christopher says the program was taped in 12-minute segments with two to three songs per segment, adding a sense of continuity that station executives felt was missing from the network and syndicated offerings, such as "In Concert," or Don Kirshner's "Rock Concert."

Backstage crowding was a problem in the theatre, which is not small. Some of that was relieved by the setup put together for the taping. Michael Murphey performed first for example. Then Rusty Weir, who also served as emcee, sang for a short time as the stage was being readied behind the curtain for Billy Joel. The same format was repeated for the Charlie Daniels Band and again for War.

Sundance Productions of Dallas and Showco, Inc. handled the videotaping, winning out over other Dallas videotape houses by convincing Christopher that it could insure perfect synchronization between the televised concert and the radio broadcast sound.

Recording the sound appeared at one time to be a potential problem, as Christopher and the station's staff began approaching all the sound companies in the area, all of which declined to participate because of road commitments.

Then, when War's appearance was firmed up, the group offered the use of its sound company Showco, which had been one of the previously contacted firms. "We didn't think that when they said they would be on the road, they would be on the road with War," Christopher explains.

Each group performing brought its own multi-channel audio setups and after the concert, took the tapes and their performances to their own record producers for mixing. Because of that, Christopher says, the quality of sound offered to Dallas/Fort Worth radio audiences was far superior to that usually obtained by simulcasts.

In addition to Showco's sound system, several groups brought their own equipment and the radio and television stations also provided supplemental setups.

"This was one of the largest tv productions ever undertaken in this area, with as many as 80 persons, technical people, not counting artists, backstage," Christopher says.

SUSAN SAUNDERS

Dallas KOAX Moving Into Reunion Tower

DALLAS—KOAX has announced plans to relocate studios and offices to the Reunion Tower project now under construction in downtown Dallas.

A beautiful music station, KOAX will broadcast from "The Lookout," the observation deck level of the 50-floor tower, and visitors will be able to see the announcers on duty, check weather conditions and see a videotaped film about the Reunion project.

An estimated 1½ to 2 million visitors are expected annually at the new complex, which also features the 1,000-room Hyatt Regency Dallas Hotel.

New studios will open next spring, according to Jim Stansell, vice president and general manager of KOAX.

(Continued on page 28)

by Clark Santee, co-producer of "Music" currently airing on PBS, with a grant from the Eastern Educational Network.

The one-hour show includes the cream of a two-day, 11-hour festival with entertainment by Tex Logan, the Red Clay Ramblers, the Greengrass Cloggers, Joe Val and the New England Bluegrass Boys, Louis Popejoy and the Heirs of Bluegrass, Buck White and the Down Home Folks, the Hotmud Family, Don Stover, Del McCoury and the Dixie Pale, and Ted Lundy, Bob Paisley and the Southern Mountain Boys.

First broadcast in the Camden, Montclair, Trenton and New Brunswick markets in New Jersey, the special will also be aired by other stations participating in the Eastern Educational Network within the next year.

A two-record album is also being planned to include music from the entire 11-hour festival.

Vox Jox

Continued from page 24

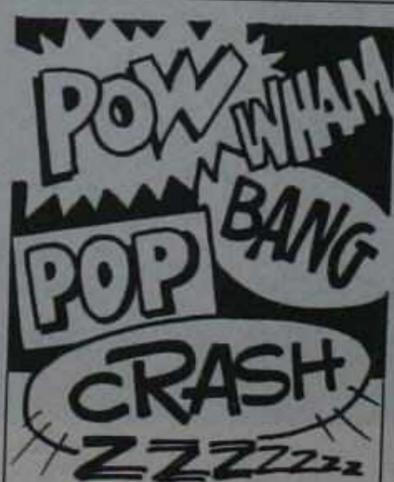
anniversary of the station in May 1978. They can contact program director Gary Kirk at 404-549-6222 or write the station. Kirk is also looking for a conversational morning personality. Tape and resume to the station at 255 S. Milledge Ave., Athens, Ga. 30605.

Dwayne Dancer is now doing the 3-7 p.m. show at KNOK in the Dal-

las area. Dancer, who rose to fame at KKDA in the Dallas suburb of Grand Prairie, has been at KNUS and KVIL in Dallas in between. He started his radio career at 16 at CKFH in Toronto. . . . Mike Harvey is the new program manager of WFTL in Ft. Lauderdale, Fla. He was formerly the program director of WGUN in Miami and also once was operations director for the United Broadcasting chain.

Bob Goode, formerly of WSAI-AM-FM in Cincinnati, is the new program director of WROK and WZOK in Rockford, Ill. . . . Kevin James just hosted a five-hour "Big Bands Sunday Special" on 93KYS (WKYS) in Washington. The special was researched and produced by Bob Henabery, the programming consultant. If you'd like to find out more details about the special, because I'm fairly sure that Henabery will be willing to syndicate it, call him at 212-753-6513.

KSEN, 538 Main St., Shelby, Mont. was destroyed by fire a week ago. Bob Norris reports that, via a remote facility in a nearby town, the station was only an hour and 15 minutes late signing on the morning of the fire. He praises local and regional broadcasters for pitching in and contributing dubs of commercials, etc. Listeners lent the station records to play. Western Broadcasting not only sent in equipment, but two engineers to help the station get back on the air. It was a real brotherhood of radio project. At the moment, though, the station is still desperate for records, old and new. This includes country, MOR and rock, because it plays it all.



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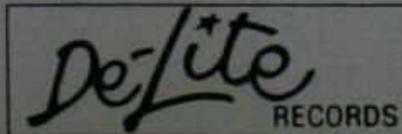
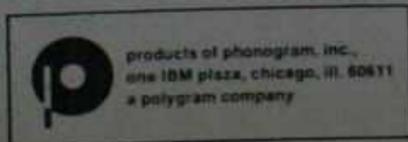
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Phonogram

De-Lite

Phonogram, Inc. and De-Lite Records are pleased to announce that
all De-Lite product now will be manufactured and marketed by Phonogram.

Distributed by Phonodisc.



Vox Jox

• *Continued from page 26*
 There's one radio station in Los Angeles that can do at least one thing more than any other station in town when it comes to a contest.

KACE is offering a local contest winner and her guest a trip to the 1978 Superbowl game with former all pro football player Willie Davis as host. Davis, besides being a Los

Angeles beer distributor now, is one of the owners of the station.
 * * *
 Craig Anderson is the program director of a new country music station

in Midland, Tex.—KMND located at 1510 on the dial. It's a daytimer which uses the request line heavily. Johnny Knight, the manager, does the morning show. Bob Gaynes does

mid-day. Anderson works until sign off. "We also feature Eugene the Singing Armadillo and have lots of fun on the air with promotions, contests, and so on," says Anderson. THE SINGING ARMADILLO?
 * * *

A note from Joy Van Der Lek: "In your November issue, you ran an article on the re-discovery of female jocks. In this, I was mentioned. As I would like to thank you for it. By the way, my name is JOY VAN DER LEK. It is a hard name to keep together. Also, I recently quit WQIQ in Chester, Pa., to join the forces of WSAW in Allentown, Pa., doing 9 p.m.-11 a.m."
 * * *

John Lee, Box 1077, Dallas, Tex. 75231, writes that "after listening to KVIL's Ron Chapman for quite sometime and the overall programming of the station, I have decided to return to listening to KLIF's Charlie Van Dyke. KVIL has a good sound as far as the music selection is concerned and it is doing a good job of reaching the young adult market. However, Chapman's voice and the heavy giveaways lean heavily toward the bubblegum market.
 "Charlie Van Dyke is using heavy phone conversation to add a personal touch to his morning show and he'll talk about anything from the Dallas Cowboys to 'how's your love life?' But it has incorporated a very diversified format; either that or it appears to be confused as it is featuring concert reports, backspins into the past, Fleetwood Mac mixed with Bobby Vinton. It has a fabulous listening audience, but it is so spread
 (Continued on page 33)

A three hour program each week for 39 weeks (scheduled to commence airing the weekend of February 4th & 5th, 1978).

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- **JAZZ ALBUM COUNTDOWN**
AS TABULATED BY BILLBOARD MAGAZINE
 - **REVIEWS AND MUSIC OF NEW JAZZ PRODUCT**
 - **NEWS OF JAZZ EVENTS FROM SPECIAL JAZZ CORRESPONDENTS**
 - **INTERVIEWS WITH TOP JAZZ PERSONALITIES**

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New On The Charts

Le Pamplemousse
 "Le Spank"—92

This song, which is in the top 10 on the disco chart, originated in much the same way as 1975's No. 1 million-seller "The Hustle." In both cases a dance craze became popular and a song was then written to fit the dance.

The Spank first caught on as a dance earlier this year in the south side of Chicago. DJ Larry Peniz, a member of the Chicago Dogs of War disco-pool, suggested a Spank record be cut to AVI vice president Ray Harris at Billboard's Disco III convention in August.

Harris liked the idea and convinced AVI's top producers, Laurin Rinder and W. Michael Lewis, to write the song. Rinder and Lewis had already had a couple of major successes in the disco field. They produced "Je T'aime" for San Tropez on Butterfly Records and also helmed four albums for AVI's El Coco: "Mondo Disco," "Caravans," "Let's Get It Together" and "Cocomotion."

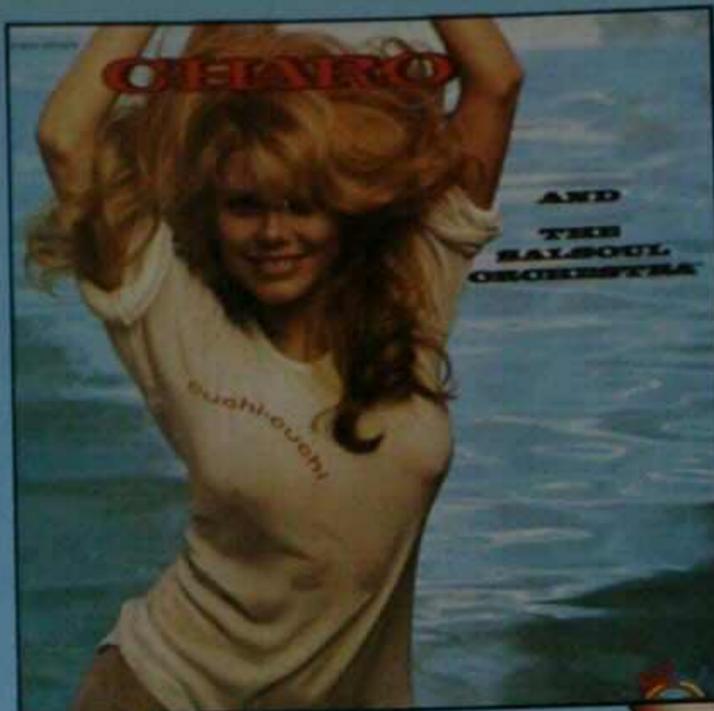
Le Pamplemousse (pronounced Le Pamp-play-moose) is French for the grapefruit, and the cover of the group's 1976 debut album featured a drawing of a woman with two fully ripe grapefruit bulging out of her bra. Its new LP has a cover photo of a woman's bare buttock with a grapefruit painted on it.

The new album has produced two 12-inch 45s.

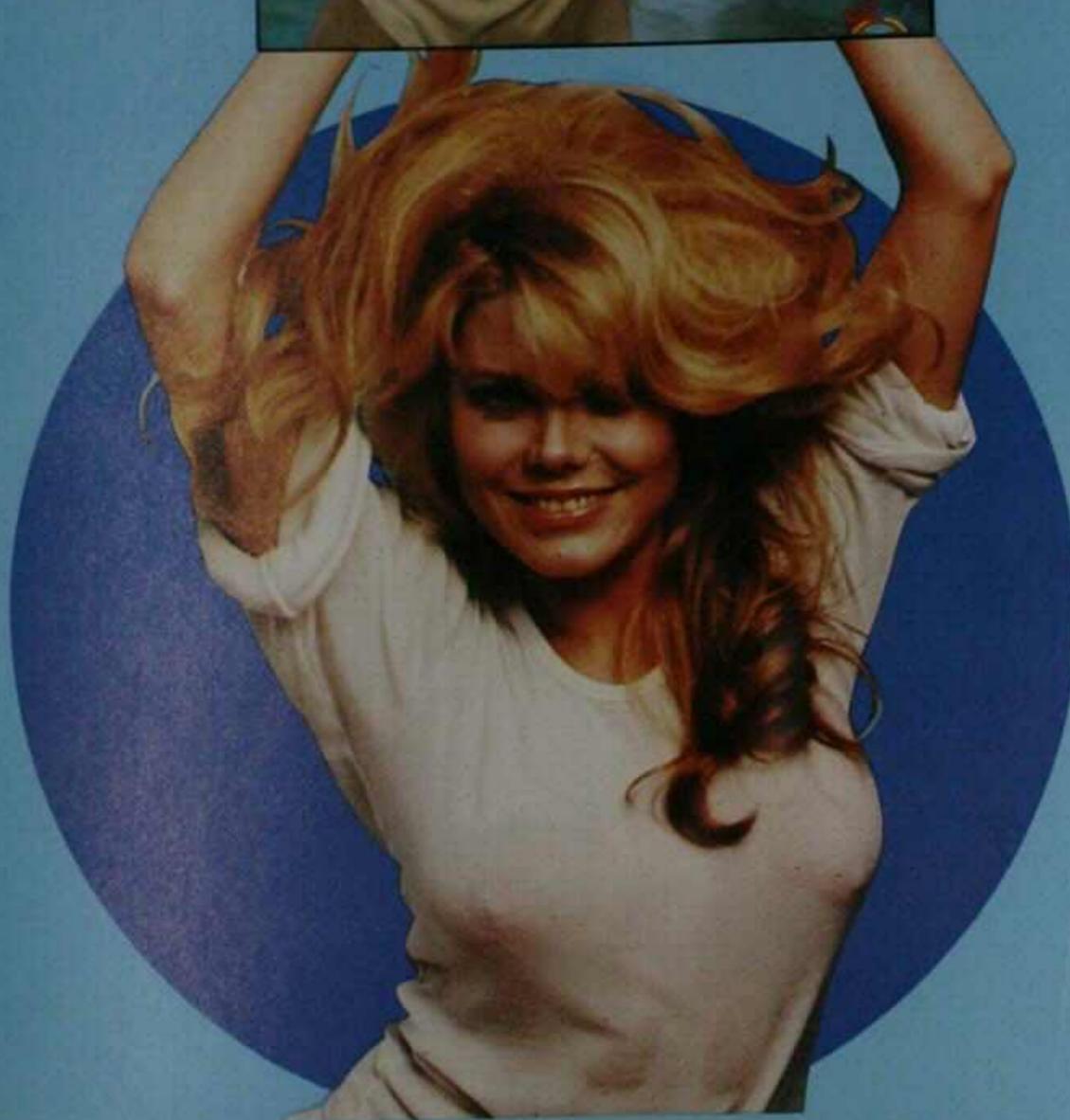
"Le Spank" (which was written to be a slower dance that would be less physically taxing on a dancer over the course of its 10:30 length) and the earlier disco hit, "Get Your Boom Boom (Around The Room Room)."

On record Le Pamplemousse is a six-man instrumental unit featuring a female backup trio, the Jones Girls. It has not yet been decided how many members will be in the group when it moves out from the studio to begin doing personal appearances.

Le Pamplemousse is managed by Seymour Heller and Associates in Los Angeles, (213) 273-3060. Heller, the president of AVI, also manages Liberate.



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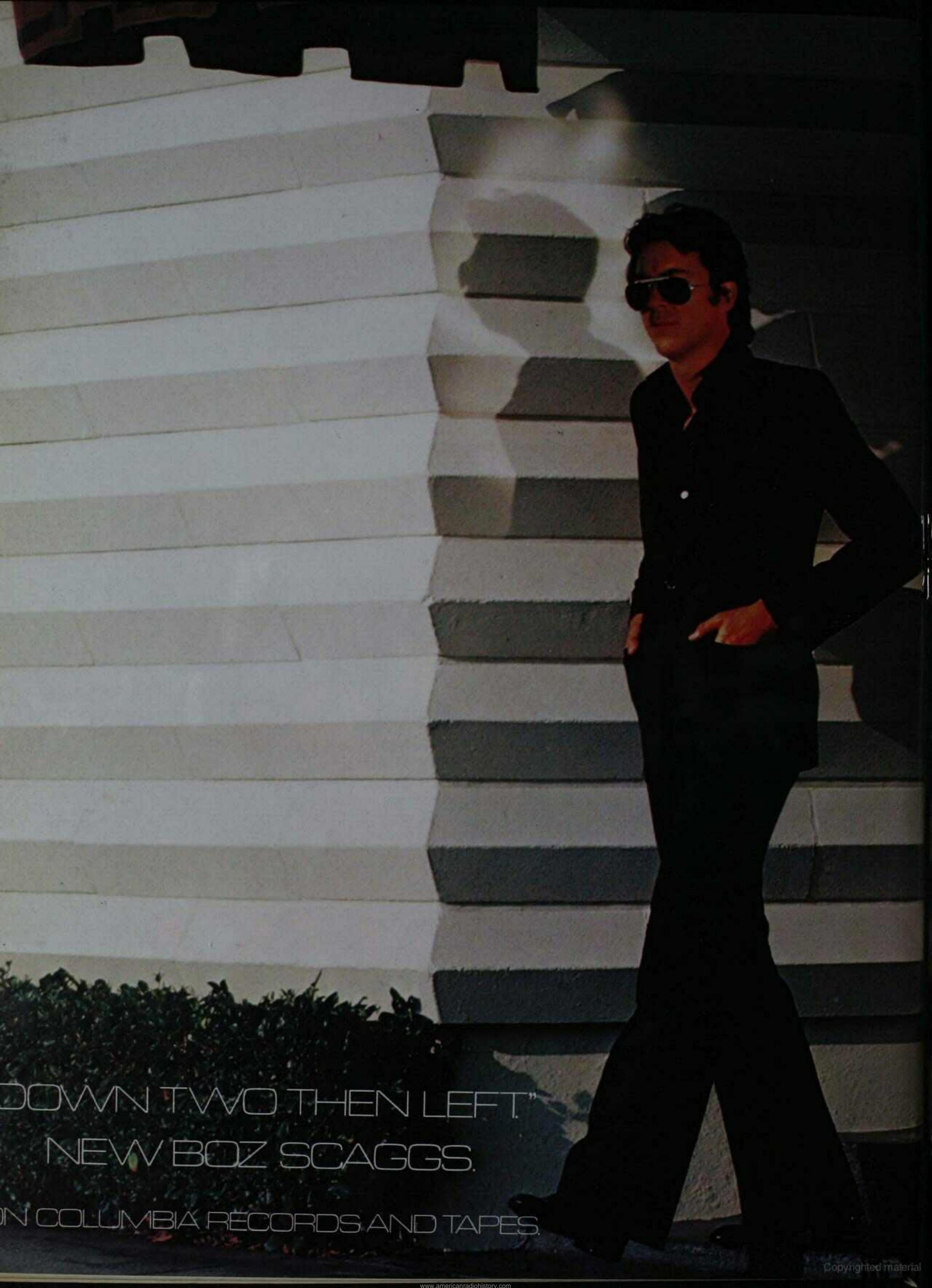
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 Album: SZS 5519 8-Track: SZB 5519 Cassette: SZA 5519

Salsoul Records • Manufactured and Marketed by Caytronics Corporation • A Cayre Industries Company, 240 Madison Avenue, New York, N. Y. 10016

A man with dark hair, wearing dark sunglasses and a dark, long-sleeved suit jacket over a dark shirt and dark trousers, stands in a confident pose. He is positioned on the right side of the frame, with his hands in his pockets. The background is a wall with horizontal stripes, alternating between light and dark colors. The lighting is dramatic, with strong shadows. The overall mood is sophisticated and stylish.

DOWN TWO THEN LEFT"
NEW BOZ SCAGGS.
ON COLUMBIA RECORDS AND TAPES.



O'Day Tees New Program Service

SEATTLE—O'Day Syndicators, a programming syndication firm that specializes in blending music component sounds, has been launched here by veteran radio broadcaster Pat O'Day, owner of KYYX in Seattle and KORL in Honolulu. Cal Vandergrift has been named its general manager.

The new service, which slates every record for a radio station client,



Billboard photos by Fred Lienhard
Production Room: Here, the programming for KYYX in Seattle is produced.

involves "cylindrical programming concepts," according to O'Day, who rose to fame in radio as air personality, program director, and then general manager of KJR here.

"It's based on how one song affects another and the next song beyond that. We're unable, as human beings, to compensate for changes in moods that happen when you might follow a 'Joy To The World' after a 'Me and Bobby McGee.' What we offer is simply a flow of music so that the station sounds better."

The music is programmed from an IGM 770 computer.

Actually, O'Day Syndicators offers several services. It builds an oldies library for clients, it builds a current catalog of records. Clients are called with adds and deletions. New records are mood coded. All new records are shipped immediately to clients, either on disk or carts.

KYYX here, of course, is flagship



On Air: The automated KYYX flagship for O'Day Syndicators, is shown.

station for the new programming service. The programming of this essentially Top 40 format station is automated.

Music is placed into six frames of reference regarding moods. The format plays about 40 songs that are current. Only 2-3 oldies are played per hour. O'Day claims that his music mood flow theories give a radio station a chance to play more new product without tuning out listeners.

With the programming service, every record is slated in order. It can be used with live personalities and/or automation equipment.

KYYX has four air personalities. Oddly enough, two of them are in Honolulu on KORL—Lan Roberts and Bruce Brown. "We send them the Seattle newspapers, other information, and the music sheets.

Vox Jox

Continued from page 28

apart that it's sure to get screwed in the ratings. All of those things aside, Charlie Van Dyke makes it enjoyable; of course, he could probably make opera fun." Lee currently is doing freelance in the Dallas area.

"It's a bit stiff breaking into the freelance world, but if you get there, you've got a good chance of raking in some dollars. I was doing afternoon drive at KOAX, but beautiful music and me acting like a robot just didn't feel right." Lee thinks that he'd like to go with an adult contemporary station somewhere, but "the job I take is going to be permanent. I got married four weeks ago and it does make a difference." Says that Dallas' newest sensation is Mellow 102.9, KMGC, a soft rock station which is doing very well with young adults in the market.

John Russell Snee has been promoted to station manager of KDAL in Duluth, Minn. He joined the station in 1961 as evening announcer. In 1968 he was named program director and then became a vice president in 1976. He'll continue to host his popular "I've Got Your Number" show with Hunter Como in the morning. The station has also promoted late afternoon personality Bob Romanko to sales manager. . . .

Jack Alix has merged his radio syndication firm Rock And Roll Roots Inc. with Neighborhood Theatres Inc. to form Rock And Roll Roots Associates. The new firm syndicates the three-hour show "Rock And Roll Roots." Mortin G. Thalheimer Jr. is president of Neighborhood Theatres. Jack Alix is president of the syndication firm. J. Phillip Goldman is vice president. Steve Jones, formerly the promotion director at Q-94 in Richmond, Va., has been

(Continued on page 34)

New On The Charts



Tom Petty & The Heartbreakers
"Breakdown"—100

Petty played in local rock bands in Florida from the mid-1960s until 1973, when his group Mudcrutch moved to L.A. That band included Mike Campbell and Benmont Tench, the guitarist and keyboard player for the present day Heartbreakers.

Denny Cordell's Tulsa-based Shelter Records signed Mudcrutch, but the group dissolved before finishing its first album, leaving Petty as a solo Shelter artist.

Two years later, Tom regrouped with two of his Mudcrutch cohorts as well as fellow Floridians Ron Blair on electric bass and Stan Lynch on drums. This is the lineup of the Heartbreakers, whose debut album was released last winter.

Petty cites as his main influences Elvis Presley, the Beatles, the Stones and especially the late '60s West Coast folk-rock of the Byrds. Petty's tribute to the Byrds, "American Girl," was covered by Roger McGuinn on his "Thunderbyrd" album and the Heartbreakers have also been opening for McGuinn on the road.

The 24-year old guitarist has been tagged a punk, but his music is actually simply classic rock'n'roll, free of the calculation and pretense of contemporary pop, and characterized instead by a sense of urgency and defiance.

The group is managed by Tony Dimitriades of L.A., (213) 876-7822. Its agent is Peter Russo of Premier Talent in New York, (212) 758-4900.

FM Still Growing

Continued from page 3

homa City 51.4% to 45.3%, and Norfolk, Va. area 47.6% to 41.

An Eastman Radio analysis of the April/May Arbitron ratings sweep, from a different angle, shows FM winning over AM in 113 markets of the top 163 surveyed in the 7 a.m.-midnight time period, though many of the markets were very close in comparison.

FM also leads in 84 markets in the 3-7 p.m. period. But AM wins in the morning hours as in only five markets did FM win 6-10 a.m.

FM scored quite well in the major markets and less, in general, as the market size grew smaller.

3 Hudsons On CBS-TV

NEW YORK—The Hudson Brothers are set for a new half-hour comedy-music television show, tentatively titled "The Loony Bin," that will begin broadcast on five CBS-TV stations in September 1978, as well as other tv stations coast-to-coast.

The show, a project of ITC Entertainment, will be produced by Jack Burns, formerly half of the comedy team of Burns and Schreiber. Burns formerly wrote for "The Julie An-



Kendalls

"Heaven's Just A Sin Away"—72

This Nashville-based father-and-daughter duo, consisting of Royce and Jeannie Kendall, is crossing over to pop after spending four weeks at No. 1 on the country chart in October.

The Kendalls began in the business in 1970, when their cover of "Leavin' On A Jet Plane" on Pete Drake's Stop label made number 52 country. That same year Jeannie harmonized on Ringo Starr's country LP, "Beaucoups Of Blues."

In 1972 the duo signed with Dot and had two more mid-chart country hits with covers of pop smashes: "Two Divided By Love" and "Everything I Own." After an unsuccessful stint with UA, the duo moved over to become the first country act on Chicago-based Ovation Records.

The Kendalls' first single for Ovation was a cover of the standard "Makin' Believe," which peaked at 80 on the country chart in May. Its chart chances were hurt by the fact that WB's Emmylou Harris released the same song from her "Luxury Liner" album, and it made number eight country.

The duo's followup single was "Live And Let Live," which was out one or two weeks before stations flipped it over to reveal this smash. The duo is now cutting its second album for Ovation.

It has also made appearances on the Porter Wagoner and Wilburn Bros. television shows and at the Grand Ole Opry.

Father Kendall is a staunch old-line country fan while daughter Jeannie likes to blend in folk and rock elements. Their combined smooth harmonies recall the Carter Family, the Delmore Family or the Louvin Bros.

The duo is temporarily managed by its producer, and Ovation's head of Nashville operations, Brien Fisher, (615) 255-9074. It is booked by Andrea Smith of Top Billing in Nashville, (615) 383-8883.

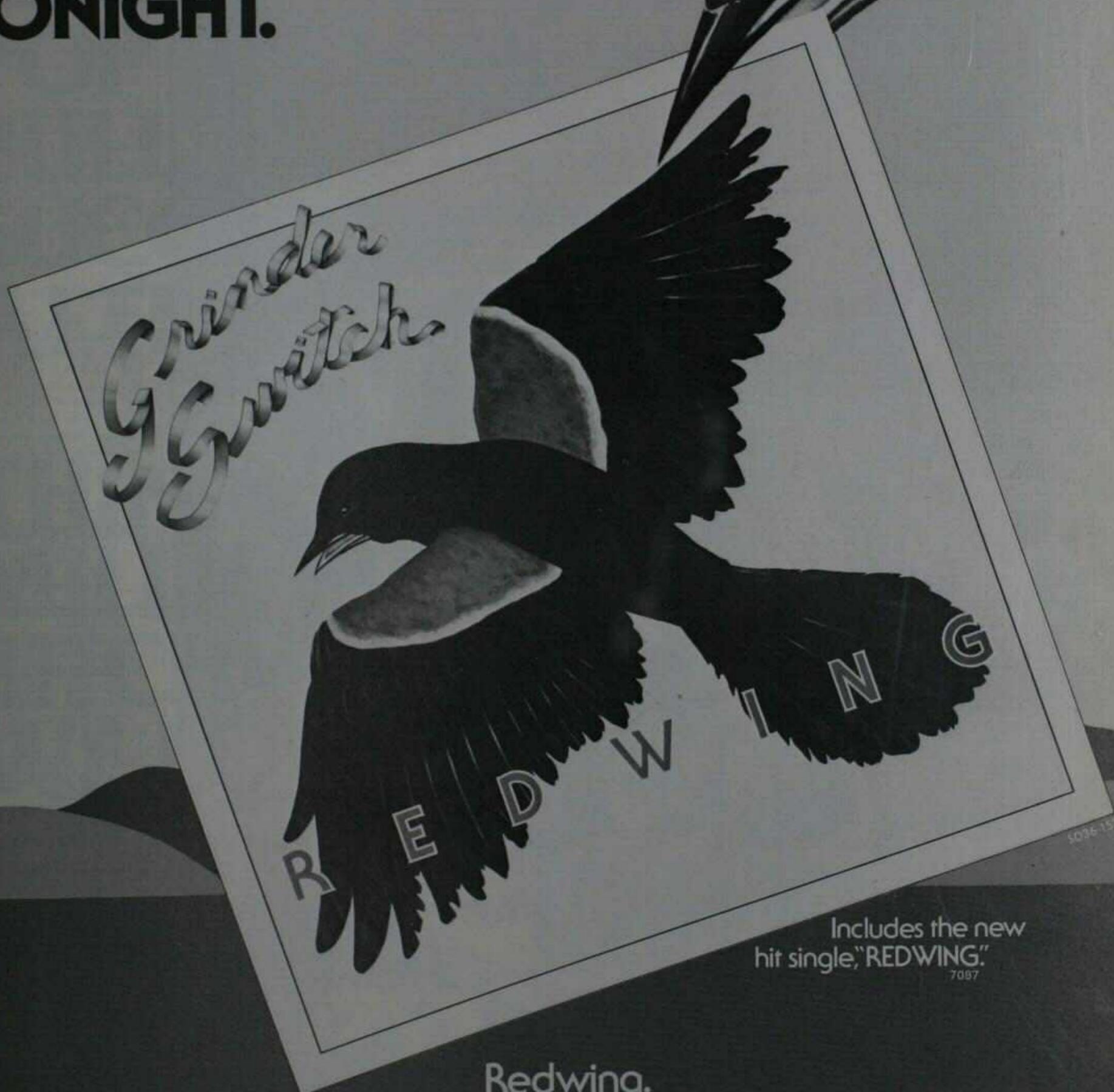
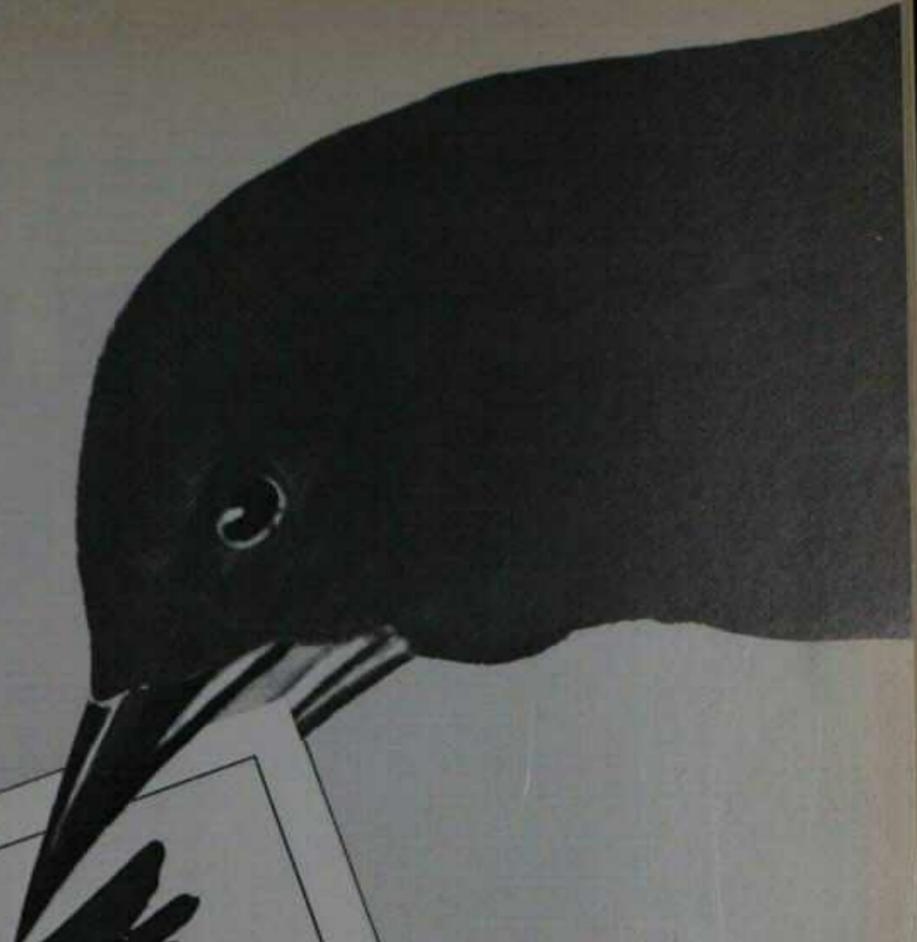
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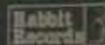
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Produced by Paul Hornsby for Rabbit Records Productions

Vox Jox

Continued from page 32

named marketing director and offices for the next firm will be opened shortly. * * *

For any radio station looking for

something beautiful to broadcast on Christmas Day, may I suggest you contact **Norm Pattiz**, Westwood One, Los Angeles, via 213-479-7713. I listened this past week to his demo of the 12-hour special "The 12

Hours Of Christmas." The show has superb production and excellent taste on music and events. Call Norm for a free demo. * * *

I was looking at the playlist for

WWDM, a stereo station in Sumter, S.C. Music director **Barbara Taylor** lists "Dance To The Music" by **Muscle Shoals** as one of the singles. I can see it now. First, someone in Austin, Tex., will name a group

DRIPPING SPRINGS or MULE-SHOE. Then, along will come FORT SUMTER and WACO and OKLAHOMA CITY. * * *

Jerry Gordon, a 20-year radio man, is now on the air 6-10 a.m. at WDAE in Tampa, Fla.; he'd been previously at WKIS in Orlando, Fla., for five years. . . . **Linford Eugene Key** reports in from KGAK in Gallup, N.M., where he has moved from air personality work into sales. "We are tri-lingual—English, Navajo, and Zuni Indian. The only thing in Navajo I know is 'Ya-Tah-hey Schlitz,' which I saw the other day on a billboard. It translates: Hello, good times! So When I run out of Schlitz, I got nothin' to say." * * *

If your radio station is interested in more details about the "Rock World Backstage" TV show to use as a promotion in your market, you can call **Richard Akins**, 213-352-6132, for more details. . . . **Rusty Bell** is back at KOKE-AM-FM in Austin, Tex. He was there until May 1976 at which point the station sort of went progressive. Now it's back full country, simulcasting, and being consulted by **Chris Collier**, program director of KIKK-AM-FM in Houston. Bell says he wouldn't mind getting a few airchecks from around the country for future openings. * * *

Linda Kelly has joined WWDC-AM in Washington from such stations as WPGC in Washington and KNUS in Dallas. . . . **Steve A. Glaser** has joined KTIC in Twin Falls, Idaho, to do the 7 p.m.-1 a.m. shift Monday through Thursday and the 6-midnight shift Saturday and Sunday. * * *

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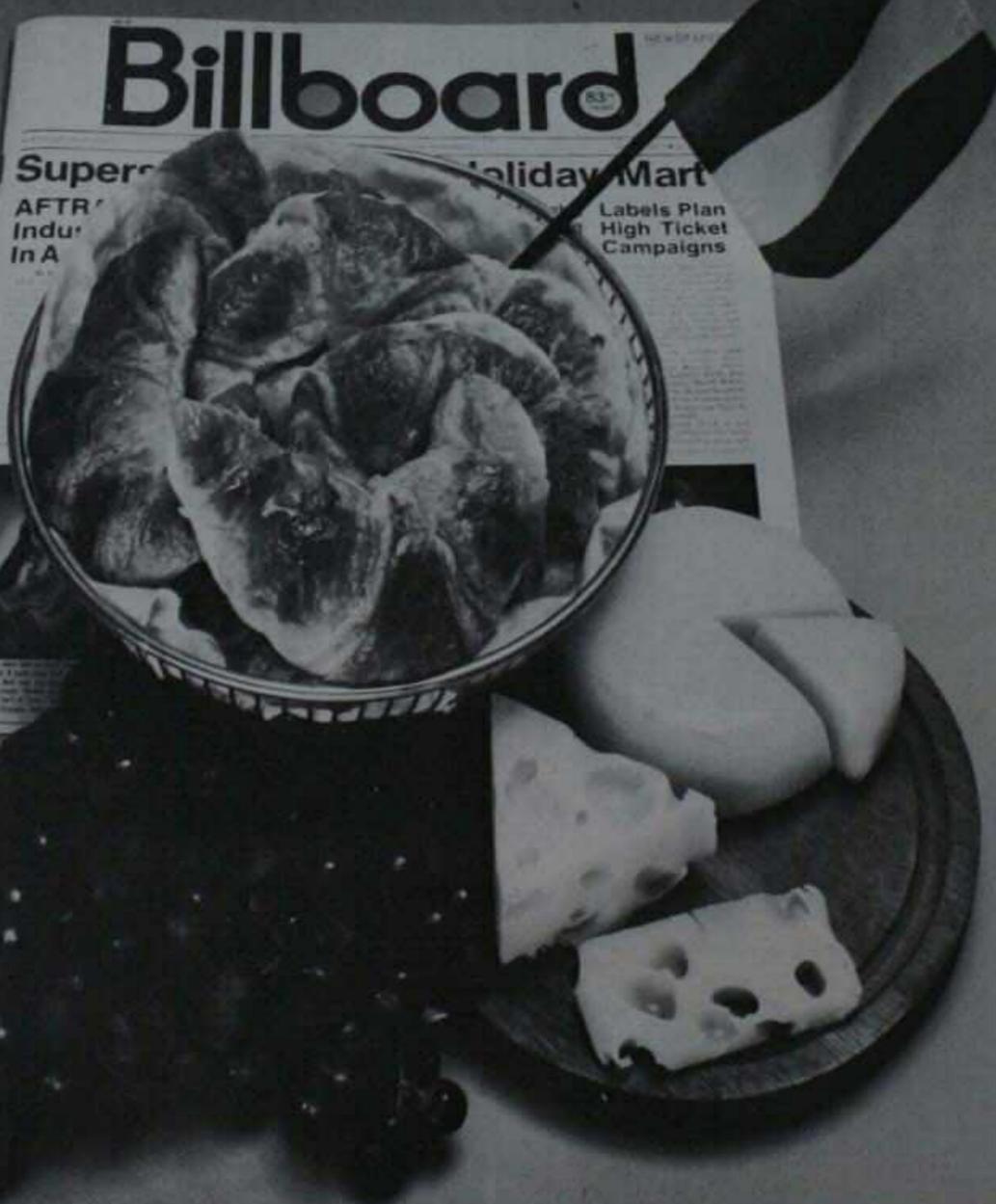
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- 101—JUST FOR YOUR LOVE, Memphis Horns, RCA 11064
- 102—BELLE, Al Green, Hi 7505
- 103—BOP GUN, Parliament, Casablanca 900
- 104—COME GO WITH ME, Pockets, Columbia 310632
- 105—THE WHOLE TOWN'S LAUGHING AT ME, Teddy Pendergrass, Epic 3633
- 106—LOVELY DAY, Bill Withers, Columbia 310627
- 107—WHAT'S YOUR NAME, WHAT'S YOUR NUMBER, Andrea True Connection, Bud-dah 582 (Anista)
- 108—SWEET MUSIC MAN, Kenny Rogers, United Artists 1095
- 109—EAST BOUND & DOWN, Jerry Reed, RCA 11056
- 110—SAN FRANCISCO, YOU'VE GOT ME, Village People, Casablanca 896

Bubbling Under The Top LPs

- 201—MEMPHIS HORNS, Get Up & Dance, RCA AC21-2198
- 202—STYX, Equinox, A&M SP 4559
- 203—PINTER SISTERS, Having A Party, Blue Thumb BT 6023 (ABC)
- 204—CONTROLLERS, In Control, TK 200001
- 205—BLOOD, SWEAT & TEARS, Brand New Day, ABC AB 1015
- 206—OSMONDS, The Osmonds Greatest Hits, Polydor PD2-9005
- 207—JACKIE De SHANNON, You're The Only Dancer, Amherst 1010
- 208—RICHARD HELL & THE VOIDOIDS, Blank Generation, Sire SR 6037 (WB)
- 209—JERRY REED, East Bound & Down, RCA APL1-2516
- 210—PABLO CRUISE, A&M SP 4528

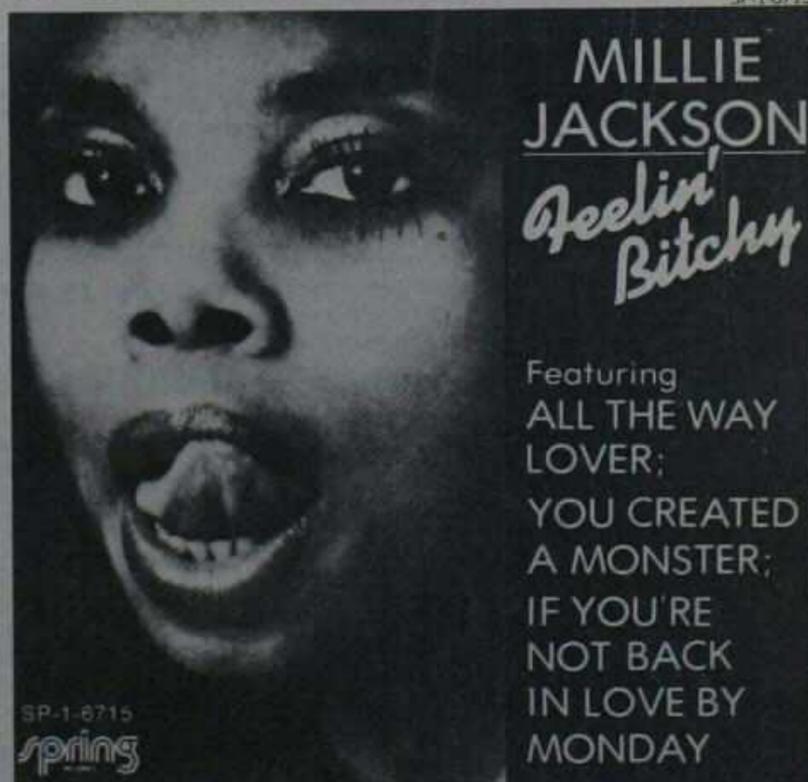
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American Talent Intl Survives a Blow, Now Thriving

Franklin's Firm Gross: \$15 Million

By DICK NUSSER

NEW YORK—In a relatively brief time, 32-year-old Jeff Franklin has become a force to be reckoned with in the music business, a creative Jack-of-all-trades.

As founder and chief operating officer of American Talent International (ATI), Franklin presides over an agency which booked an estimated \$15 million in rock concerts last year from state fairs to small clubs and huge auditoriums.

Moreover, he survived a costly financial crisis seven years ago which almost sank ATI, which has since become the keystone of Franklin's budding empire.

Among ATI's roster of acts are Rod Stewart, the Eagles, Neil

Young, Joni Mitchell, Kiss, Bob Seger (one of the first acts Franklin ever booked in 1964), Z.Z. Top, Blue Oyster Cult, Blood, Sweat & Tears, John McLaughlin and about a half dozen newcomers, including the Babys, Piper and Toby Beau.

"I'm a merchandiser," Franklin claims. "I believe in packaging. Do we make deals here? Yes. But the first and most important thing at ATI is touring artists. Everything else comes after that."

The near disaster that almost toppled ATI seven years ago taught Franklin a lesson. He admits the company tried expanding too fast, and into areas such as Broadway shows which tied up considerable capital at the expense of the booking side of the business.

"We'll never make the mistake of letting that come second again," he notes.

Consequently, the recent Rod Stewart tour, booked through ATI, was heavily serviced by Franklin and ATI's entire roster of seven agents.

"You can only find out what the real problems are with the act, with the buildings, security and promoters, by going on the road," Franklin says.

"You don't learn how to scale a house for ticket prices by sitting in an office in New York looking at a blueprint," he believes. "We also like to believe our guys have a solid background in all facets of booking."

"ATI has been built on service to artists," he adds. One of the ways ATI delivers such service is an in-house rule making every agent responsible for the entire artist roster in all territories.

"Any manager can call an agent in this office and get an answer," he says. "And there's not a guy in this office who couldn't switch territories tomorrow. Here, everybody handles everything."

Franklin handles areas such as soundtrack, motion picture, records, and television personally.

He joined ATI in 1968 when it was called Action Talent, owned by Betty Sperber. He had become fairly

successful booking acts in the Midwest, having founded Shindig Productions there earlier.

Franklin claims he started booking bands at age 15 and just kept going through college, except for a year as a retailer.

Within two years Franklin was president of Action Talent, and within three he had partners wanting to buy it and expand into theatre and other areas.

"There was a lack of adult entertainment at the time," he recalls, "and the idea was to put major stars into stage shows, charging the same price as a movie."

A West Coast office was opened and ATI began booking shows like "See Saw," "The Odd Couple" and others, on a national basis. Friction developed between the East and West Coast offices and the financial end of the business started to get out of control, he says.

Franklin was faced with the choice of buying the company or going broke.

"I borrowed from banks, from friends, I mortgaged property and I

Specializes In Booking Rock Acts

signed every note personally," says. "I was in the red for \$1.3 million and the company was in trouble."

With the help of Mark Phillips and Wally Meyrowitz, as well as Neil Bogart, Franklin pulled through. "It was a very intense period," he remembers, "and the stayed with me through all the difficulties even though there were times nobody was getting paid."

Franklin says a general belt-tightening and aggressive spirit in continuing to book acts is what enabled ATI to survive that period, plus the loyalty of his friends.

Today, Phillips is secretary-treasurer of ATI, where his experience as an accountant comes in handy. Phillips rides herd on all paperwork involving contracts between act and

(Continued on page 38)

OPERATED IN L.A. BY MCA

Universal Theatre To Open Earlier In '78

By ELIOT TIEGEL

LOS ANGELES—Indications are that the Universal Amphitheatre will open its season earlier next year, possibly the second week in June.

Indications are MCA will finally approve the construction of a dome

for the outdoor 5,300-seat facility which would be ready for the 1979 season.

And add to that the fact Danny Bramson, the aggressive director of the concert facility, is studying the development of a concert series for television to be videotaped at the Amphitheatre, and one discovers a series of aggressive moves designed to catapult the facility into a front running position among venues of similar seating capacity in this area.

The Amphitheatre's main two competitors are the Greek Theatre, run by the Nederlander Organization and the Starlight Bowl in Burbank, operated by that city.

Bramson says he'd like to start the concert season earlier and run it through the first week in October. "Traditionally you gear your season to when the kids are out of school," he says, but adds that he likes to do things a bit out of the ordinary. Previously the season began in late June.

Having closed its fifth season, the facility presented 70 shows, up from 58 in 1976, Bramson points out. He says a ballpark gross figure is \$3 million, the largest in the Amphitheatre's history.

The executive says the venue was 90% full for all of its shows, drawing an estimated 345,000 people at an average ticket price of \$8.50.

Despite this successful season, Bramson says he cannot say who's coming back next year.

He's currently in discussions with many of the acts who have played the facility. He says he's trying to land an act like the Jefferson Starship, Steve Miller Band, Chicago or Doobie Brothers who play the larger rooms.

Acts working this past summer included John Denver, Linda Ronstadt, Waylon Jennings, Jessi Colter, Jackson Browne, George Benson, Minnie Riperton, Neil Sedaka, Randy Newman, Al Jarreau, Emmylou Harris, Natalie Cole, Dan Fogelberg, Gordon Lightfoot, Al Stewart, Kris Kristofferson, Rita Coolidge, Kenny Loggins, Chuck

(Continued on page 42)

PAY TRIBUTE TO WILLIAMS

NASHVILLE—A special New Year's Day Hank Williams Memorial Show is being planned by WWVA's "Jamboree U.S.A."

Hank Williams' original Drifting Cowboys will headline the show at the Capitol Music Hall in Wheeling, W. Va.

The memorial event marks the 25th anniversary date of Williams' death, Jan. 1, 1953. It's also the first performance in Wheeling by the recently reformed Drifting Cowboys.

Earlier this year, Jerry Rivers, Don Helms, Hillous Butrum and Bob McNett reorganized the original recording and show band formed by Williams in 1949. The group has produced a series of weekly radio shows syndicated worldwide and has cut a new LP.

Denver Attracts Country Talent

NASHVILLE—A series of concerts through Sunday (4) will feature 15 top-country stars at Equus, the "Western World Fair" in Denver.

The group of artists has collectively earned more than 100 gold records and more than 75 Grammy awards, according to Skip Cole of Skip Cole Presents.

Slated to appear in concert at the Coliseum are Tammy Wynette, George Jones, Buck Owens, Marty Robbins, Larry Gatlin, 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.

Equus is a 10-day event that celebrates the culture of the American West.

Brand X To Calif.

LOS ANGELES—Brand X, Britain's rock/jazz band, made appearances at UCLA Nov. 19 and at the Roxy Theatre Wednesday (30) and Dec. 1. Group members include Robin Lumley, formerly of David Bowie's Spiders from Mars' Morris Pert who has worked with Neil Sedaka, Paul McCartney and Bryan Ferry; John Goddard; Percy Jones, and Woody Dennard.



MUSIC SUPPORT—Richie Supa is joined onstage by his friend Steven Tyler of Aerosmith at Trax in New York. Supa and his group later opened for Aerosmith at one of its Nassau Coliseum dates.

Promoter Steve Wolf Shot, Dies In Burglary At Home

LOS ANGELES—Services for Steve Wolf, 34, were held in Washington, D.C., following a memorial service at the Steven S. Wise Temple in Bel-Air, Calif., Wednesday (23).

Wolf, co-owner of Wolf/Rissmiller, one of the area's largest rock concert promotion firms, was shot at 6 a.m. Monday (21) at his Bel-Air, Calif., home while attempting to prevent a burglary. He died at 9:15 a.m. at Riverside Hospital in North Hollywood. His assailants, according to West Los Angeles police investigator Steve Osti were possibly four males.

Wolf, who was born in Washington, D.C., and who attended Vanderbilt Univ. in Tennessee, was celebrating his 10th year as co-owner of the Wolf/Rissmiller firm.

He was also affiliated with the newly formed Caravan Concerts in Tucson, as well as with the John Bauer Concert Co. in Bellevue, Wash.

Wolf/Rissmiller's most recent concert was an extravaganza held at the Hollywood Bowl Sunday (20) featuring Zubin Mehta conducting the Los Angeles Philharmonic Orchestra, a first for the rock concert firm.

The firm has also set five shows in

four nights with Helen Reddy, Dec. 28-31 at the L.A. Music Center.

The firm, which promoted concerts with such major rock names as the Rolling Stones, Cream and Aerosmith, reportedly grossed \$6 million last year from approximately 130 concerts.

A group of Wolf's friends, who prefer to remain anonymous, have posted a \$50,000 reward for information leading to the arrest and conviction of the killers.

(Continued on page 38)

BELMONT NEW ASSN. CHIEF

MINNEAPOLIS—The International Theatrical Agencies Assn. has elected its new board of directors: Jack Belmont, president; C.W. Kendall, first vice president; Bill Stephan, second vice president; Augie Morin, secretary; John Sansome, treasurer, and Dave Jackson, membership director.

Other officers are: Charles Johnston, locations director; Arne Praeger, steering director; Ralph Ortiz, publicity director; Charles Penta, Northeast rep.; Fred Costa, Southeast rep.; Richard Lutz, Northwest rep.; John Vinaieri, Southwest rep.; Ross White, Eastern Canada rep. and Frank Weiner, Western Canada rep.

Star For Sedaka

LOS ANGELES—Neil Sedaka will receive a recording star on the Walk of Fame by the Hollywood Chamber of Commerce on Jan. 18.

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Berkow Joining Degree With LP

By ED HARRISON

LOS ANGELES—Educator/musician Peter Berkow has cleverly manipulated the academic system to allow him to combine his academic studies with his performing career.

As a result, Berkow was granted a BA degree in music from Northwestern Illinois Univ. upon completion of his first album "Thesis" in 1974.

Two other albums have since been released, "Faculty Recital" in 1976 and "Live At Cabo's" in 1977, both being applied towards his masters degree. The albums are available from Pacific Records & Tapes.

Berkow is now negotiating with some major labels for national distribution. He claims the three albums have sold nearly 4,000 copies at a cost to him of about \$1,500 each.

A student at Cal State Univ. at Chico, where his present band was formed, Berkow also teaches classes in guitar theory and songwriting, offered to him after presenting his first two albums to the faculty.

Yet his main concern now is getting the university to recognize the pop musician as an artist the way classical musicians are perceived.

"Schools won't accept rock 'n' roll musicians," says the 27-year-old Berkow. "They feel he must be able to read all the charts, play the classics and take all the required classes. I want them to accept the pop musician as a legitimate artist."

"The university refuses to recognize such studies as valid forms of music, while record companies will not show the slightest interest unless the result of such studies has obvious commercial value," Berkow says.

"It became obvious to me there were several aspects of study and work involved in making an album which could be considered legitimate under academic disciplines."

Berkow's records are substituted for final exams and classes. "You have to find a school, learn its policies and make it work for you. Most schools have independent work/study programs which cover these kind of projects."

He feels one way to crack the system is to utilize the state recording system instead of going through industry channels.

"Thesis" was recorded at a 4-track studio at Northern Illinois Univ. and "Faculty Recital" was recorded at Chico's 4-track studio. Various other

studios, such as the Univ. of Sound Arts in Los Angeles, assisted Berkow in the mixing, free of charge.



Peter Berkow: Combining academic studies with his performing career.

Berkow is now making demos for a new LP which he says has an increased awareness to commercially viable singles. "Record companies aren't interested if you show too much inclination towards academics," he says. "I'm already writing four-minute songs to fit radio."

Most of his live performances have been in the Northern California area such as San Jose State Univ., Lake Tahoe, Chico State as well as frequent appearances at a Burbank club.

Although he is still working on his masters, Berkow is already researching schools equipped with 16-track studios.

His ultimate goal is to teach at a university which has such a studio and record his PhD. He is serious on creating his definitive musical statement, or what he calls his "Sgt. Pepper" album."

Berkow has also made use of the school's television department and produced a video of the band which has been aired over PBS stations.

His income is now based on scholarship funds, financial aid grants, playing concerts for the school's performing arts program and teaching. He also earned degree credits for writing articles for such publications as Guitar Player and Bay Area Music Magazine.

He previously did independent promotion for David Cassidy, Capitol Records and others.

LIVE ACTS ON CAMPUS

UCLA Students Reviving Concerts

By ED HARRISON

LOS ANGELES—UCLA's relatively inactive Campus Events, the student government organization, is preparing to bring back student-produced concerts despite the administration's concern that it will interfere with its Profitable Committee on Fine Arts Productions.

Currently, all contemporary shows are presented by the Committee on Fine Arts, the university arm of the music program which works in conjunction with promoters on all shows booked into Pauley Pavilion, Royce Hall and Schoenberg Hall.

"Campus Events has always been

there, yet nothing has been done," says Jay Boberg, ASUCLA concert director. "All it presents are speakers and films. We're trying to establish UCLA as a competent concert production organization."

Boberg says that Fine Arts, which has control under the Board of Regents to monitor all public shows, is somewhat fearful of the competitive threat Campus Events will pose since Fine Arts makes its profit from percentages of Pauley events. "Only the open to the public promoted events by Fine Arts are money makers," he claims.

(Continued on page 73)

Atlanta Lauds Bill Lowery

By GERRY WOOD

ATLANTA—Bill Lowery—that silver-maned, golden voiced, ebullient mountain of a man who makes Santa Claus look like a Lowery imitator—had his day in the city he put on the musical map.

Head of the Lowery Music Group and discoverer and nurturer of some of the biggest names in the music business, Lowery was honored for his 25 years of contributions to the music industry. "Bill Lowery—A Silver Salute" turned Nov. 17 into a date that will long be memorable for both Lowery and Atlanta.

Music leaders from across the nation flocked to Atlanta's Civic Cen-

ter for a show studded with acts from the early the late days of the Lowery stable. Symphonic strings and horns counterbalanced against the mainly rock sounds of the night in a delightful music melange directed by Albert Coleman.

Act after act performed and paid tribute to Lowery in this event, paying homage in song and verbal salute to one of the nation's top music executives. Proceeds from the concert went toward a scholarship program at Georgia State Univ. for its commercial music/recording degree program.

Billy Joe Royal, Tommy Roe,

Dennis Yost, Joe South, the Atlanta Rhythm Section, Sami Jo, Ray Stevens, the Albert Coleman Orchestra and the Richard Law Singers kept the show moving with help from the emcees, Kent Burkhart, Hugh Jarratt of WFOM, Coyote McCloum and Barry Chase of WQXI, Elmo Ellis of WSB and Bob McKee of WAOK.

Among the music business leaders attending the salute were Phil Walden, president of Capricorn Records; Charlie Fach, executive vice president and general manager of Phonogram/Mercury; Bill Denny, national president of NARAS; Andy Wickham, country music director of Warner Bros.; Frances Preston, vice president of BMI; Ed Shea, Southern region director of ASCAP; Jo Walker, executive director of the CMA and Bill Ivey, executive director of the Country Music Foundation.

From million sellers to mini-hits, the sounds of records that Lowery helped launch wafted through the Georgia ether on this special night. "Here's a song that got it all started"

(Continued on page 55)

NEIL YOUNG TOP ATTRACTION

Miami Festival Draws 125,000 But Loses \$\$

By SARA LANE

MIAMI—The first Miami Music Festival of the Arts (Nov. 11-13) was highlighted with an appearance by Neil Young and his new 24-piece band.

Nearly 125,000 fans were on hand to welcome Young and share in his birthday celebration. In honor of his 32nd birthday the promoters brought a white and orange cake on-stage and the crowd serenaded Young with a rousing "happy birthday."

Young and his newly formed band were crowd-pleasers, performing a mixture of hard rock, country rock and easy mellow numbers. Young offered many of his hits including "Heart Of Gold," "Already One," "The Needle" and "The Damage Done" to a wildly enthusiastic crowd.

The three-day event got off to a slow start, which is exactly the way Lee Lawrence, president of Star Entertainment (producer of the event) and local station WSHE wanted it to go.

But by the end of the rockfest, an estimated 300,000 had attended this area's most successful event of its type held at the New World Center Bicentennial Park.

"We only had about 25,000 people the first day," explains WSHE's news director Tom Webb, "deliberately keeping it low-key and featuring only local bands so we could see how the event was going."

"In that way we could get all the possible kinks out of the sound system. In essence, it was a dress rehearsal for the next two days."

The festival was staged to raise money for the South Florida chapter of the National Hemophilia Foundation of which Lawrence is president. Other organizations sharing in the proceeds are the Boystown of Florida and the Pediatric Care Center.

Admission was free and music lovers from as far away as Toronto and major Northeast cities were on-hand.

Miami's rockfest attracted entire families from babies to senior citizens with special attractions to feed every taste.

The festival went off far more smoothly than city officials had predicted. There were, however, a few reported cases of drug overdoses, several bonfires (started by chilly

visitors) and a 45-minute power failure.

At 7:30 a.m. Nov. 12 about 50 persons stood waiting for the music to begin at the \$12,000 New World Stage, but performances didn't start until 2 p.m. It was apparent that most of the crowd which continued to gather was there for a glimpse of Young.

Prior to his evening performance, the audience was treated to music by singer/writer John Stewart (former Kingston Trio member) and his group; the Ozark Mountain Daredevils; Lake; and Dr. Hook, whose group also handled MC chores throughout the afternoon.

The lineup for Nov. 13 included Riot; Tight Squeeze, a local group; Point Blank; former Grand Funk lead singer and lead guitarist Mark Farner and his band; and the Outlaws, who did a tribute to Lynyrd Skynyrd.

The Outlaws were also recorded live by the Criteria/Artisan remote van with Alan Blazek engineering for a forthcoming LP.

"Miami put its best foot forward," says Lawrence. He notes that everything worked together, security, police, firemen and rescue squads.

But Lawrence was disappointed that the event was not financially successful. "We operated at a tremendous loss," he says. "And I'm sorry for the kids we tried to help. But the cooperation of the record companies and all the volunteer workers was excellent."

Asked if he would try another rockfest next year, Lawrence seems doubtful. "I really don't know. We got no assistance from the local media, not even under public affairs, with the exception of WSHE."

WSHE promoted the event for six weeks prior to the affair with on-the-air spot announcements and promos.

The station's announcers as well as its helicopter were on hand for the entire event, broadcasting traffic reports and offering commentary on the progress of the festival.

"If we do it again next year," muses Lawrence, "we may have to charge an admission fee."

Despite Lawrence's disappointment at not breaking even, Star Entertainment and WSHE did prove that rock festivals can be orderly and well organized in a city with an almost morbid fear of rock events.

Jeff Franklin And His Agency

Continued from page 36

promoter, an area where ATI exercises tight control.

Meyrowitz is executive vice president, charged with overseeing ATI's daily operations. Like all ATI agents, he spends a considerable amount of time on the road with the artists.

Another area where ATI is strong is booking club tours, vital to building a new group's career. The agency works closely with record companies in planning these tours, taking into account the markets where airplay is heaviest, sales are strong, and other factors, says Franklin.

Neil Bogart has been the recipient of ATI's booking technique, through the Casablanca group, Kiss, which ATI nursed along from an opening to a headliner.

"We had the ability to call up and say our record is breaking in a certain market," Bogart once told an interviewer. "And we need the act booked in that market."

This method of working hand-in-glove with the label, as well as with the group's manager, has enabled the ATI staff to quickly combine the needs of an act with the needs of the label, says Franklin.

"A large agency may only have time to look at an act that can be formula-booked," explains Dough Thaler, an agent who has been with ATI for several years.

"With some acts, ones that are more fragile onstage and require more setups, it takes time to dig out markets they can safely play."

And that's the sort of attention to detail ATI has pledged itself to delivering.

Steve Wolf's Death

Continued from page 36

The group has named attorney Abe Somer of the L.A. firm of Mitchell, Silberberg & Knupp, as administrator of the reward fund.

The law firm is located at 1800 Century Park East, Century City, 90067. Telephone (213) 553-5000.

Wolf, formerly married to Iris Rainer, a writer on the "Cher" television show, is survived by a son Gregory Wolf, 7; a sister in Toronto, a brother in Washington, D.C., and father and stepmother in Virginia.

No Hits, Four Errors

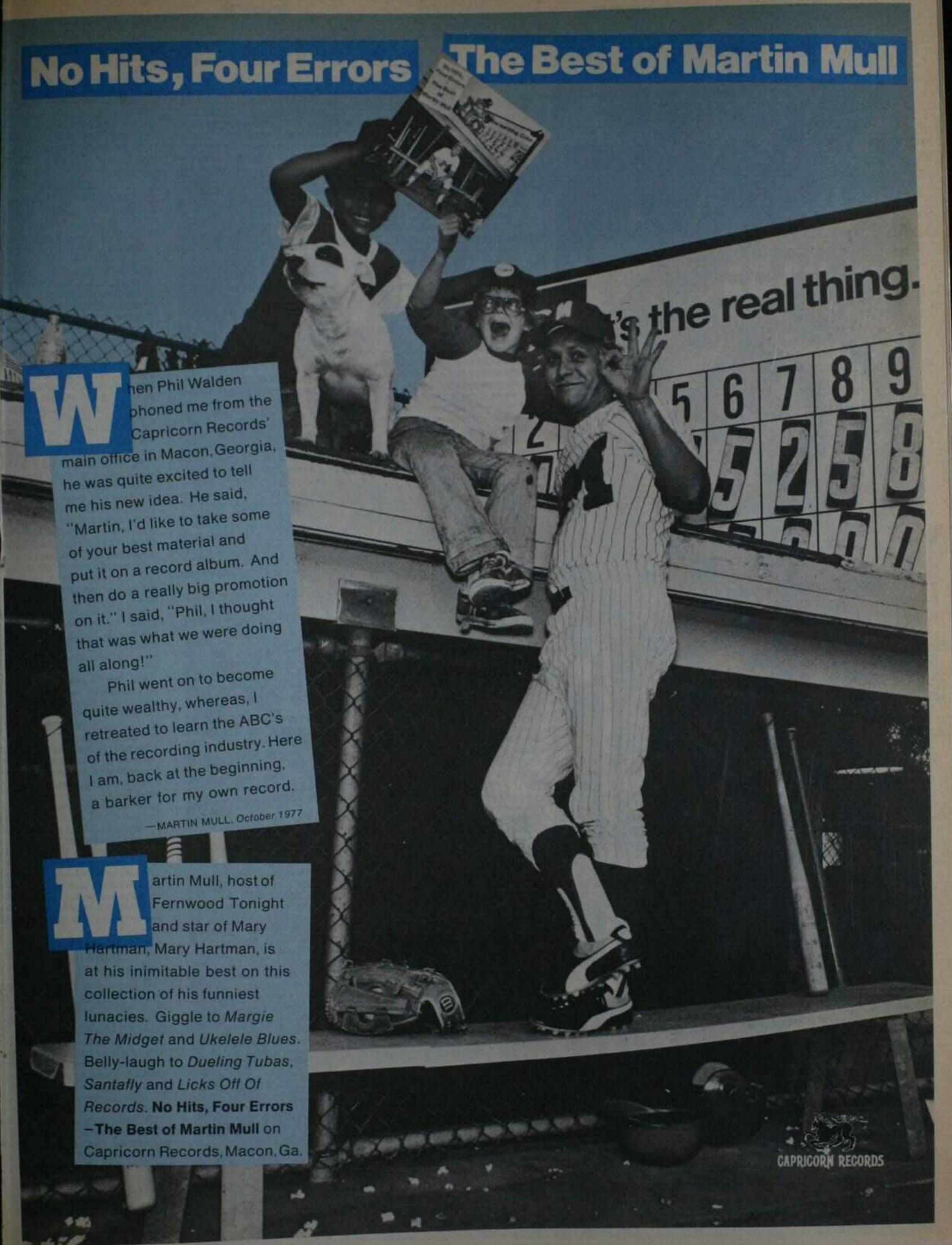
The Best of Martin Mull

When Phil Walden phoned me from the Capricorn Records' main office in Macon, Georgia, he was quite excited to tell me his new idea. He said, "Martin, I'd like to take some of your best material and put it on a record album. And then do a really big promotion on it." I said, "Phil, I thought that was what we were doing all along!"

Phil went on to become quite wealthy, whereas, I retreated to learn the ABC's of the recording industry. Here I am, back at the beginning, a barker for my own record.

—MARTIN MULL, October 1977

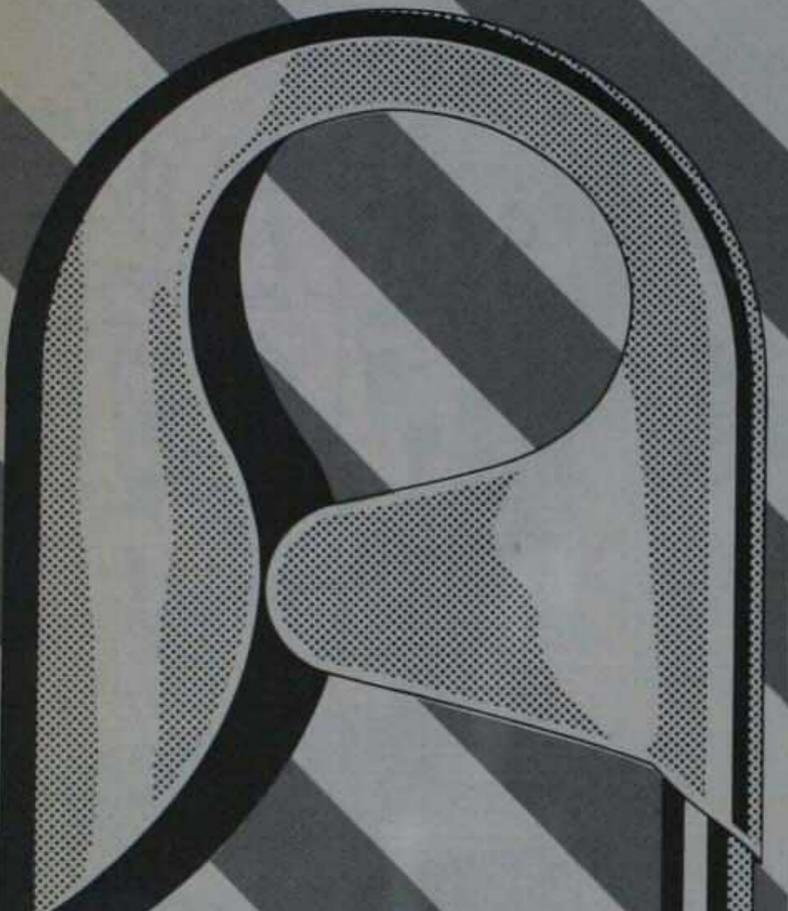
Martin Mull, host of *Fernwood Tonight* and star of *Mary Hartman, Mary Hartman*, is at his inimitable best on this collection of his funniest lunacies. Giggle to *Margie The Midget* and *Ukelele Blues*. Belly-laugh to *Dueling Tubas*, *Santally* and *Licks Off Of Records*. **No Hits, Four Errors** —The Best of Martin Mull on Capricorn Records, Macon, Ga.



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Billboard

Talent

Talent In Action

CBS ALL-STARS

Carnegie Hall, New York

This date brought together four of the brightest young stars in the jazz-rock idiom, Tom Scott, Billy Cobham, Alphonso Johnson and Steve Khan. But like most other all-star concerts the results on Nov. 11 were only marginally satisfying. The main problem with the show was that while all four men are skilled musicians with few peers, they really aren't stylistically compatible.

Guitarist Khan and reed man Scott are both accomplished and respected studio musicians who have evolved into leaders and their music reflects the faste and discipline that made them successful sidemen.

Cobham and Johnson on the other hand are prominent practitioners in the free form world of fusion jazz and they tend to play what they want rather than what is needed to enhance a particular piece of music.

At times the different styles worked well as on Scott's hypnotic "Shadows" and Johnson's jumpy "Bahama Mama." But most of the 12-song, 110-minute set was erratic and at times downright repulsive.

The show did serve as a showcase for the underrated talents of Khan who sparkled throughout. Also impressive was keyboardist Marc Soskin, who was the only additional musician on a date billed as CBS All-Stars and Friends.

Much of Scott's reed work was lost in the poor sound mix but what could be heard was interesting. Johnson's bass work was spotty as he tended to be a bit busy at times. Johnson also tried his hand on the electric version and as a singer. Both were disappointing.

Cobham's drumming was as aggressive and athletic as ever but his wild playing at times marred the work of his cohorts. Midway through the show Cobham went into a nine-minute drum solo that put much of the full house to sleep.

ROBERT FORD JR.

ERIC CARMEN

Music Hall, Cleveland

Carmen returned home in style if not triumph on Nov. 17.

Greeted by a near capacity house, Carmen and his band (including two ex-Clevelanders) responded with a 75-minute and approximately 15-song set that opened with "Marathon Man" and settled into a well-balanced sampling of songs from both his Arista albums.

Carmen, a long-time favorite with Cleveland audiences since his teen days with the Raspberries, could do no wrong, even when dropping a guitar on his foot.

Interestingly enough, material from his recent "Boats Against The Current" was greeted with considerably less response than was accorded to Carmen standards of somewhat older vintage, i.e., "All By Myself," "Sunrise," and others.

Despite his slight build, Carmen's stage presence is assured and friendly, and his sense of theatrical gesture is first-rate even when his material isn't.

Sterling support was given by special guest Tom Scott, of the L.A. Express, in town for a concert the following night. Carmen eagerly made room in his band for Scott, and he responded with some blistering saxophone solos that heightened an already musically expert show.

Sole drawback to the evening was Carmen's seeming indifference to the crowd's demand for more than one encore. A wildly enthusiastic audience in an artist's home town should, theoretically, be able to get just about what it wants, but Carmen left them hungry for more.

Opening the show was local folksinger Alex Bevan, whose gentle, melodic songs are deserving of more attention than they got.

SCOTT EYMAN

JOAN ARMATRADING

Avery Fisher Hall, New York

The music of Armatrading defies categorization. She is a black West Indian woman who grew up in Birmingham, England, and was backed by a white American rock band during her 90-minute performance Nov. 9.

Whether playing guitar alone or fronting her band she proved to be a skilled and sensitive performer with a voice that can slide up and down the scale as she sang her repertoire of self-penned songs.

Without careful listening it was difficult to make out some of the words to her songs, but the quality and timbre of her voice was so strong she could use it as another instrument in the band.

Armatrading performed 18 songs before an almost full house. Maintaining her own sound throughout, she ranged from upbeat rock mate-

rial to soulful ballads, moving between piano and guitar, which she played better than she is generally credited with being able to do.

The force of her writing and playing was especially apparent on "Never To Late" a reggae number which she lifted out of its genre with arrangements that de-emphasized the upside down reggae bass in favor of strong organ and guitar lines.

The performance was a relaxed affair with friendly between-song patter. Where she didn't conquer with her music she charmed with her presence. Some interesting songs she performed included the rocking "Down To Zero," the ballad, "Willow," and the woman libbish "Tall In The Saddle."

ROMAN KOZAK

PHOEBE SNOW ELLIOTT MURPHY

Avery Fisher Hall, New York

Snow demonstrated her entertainingly relaxed showmanship before a full house Nov. 4.

Playing for nearly 90 minutes, Snow evoked enthusiastic responses from the crowd, opening with a rousing version of the Temptations' hit "Shakey Ground."

Phoebe fronted a tight band of five, plus two talented male background singers. A majority of the most successful material was drawn from her debut album on Shelter "Phoebe Snow," and her new Columbia LP "Never Letting Go."

Highlights included "Harpo's Blues," "Poetry Man" and "San Francisco Blues" from the former; and "Something So Right," "Love Makes A Woman" and "Ride The Elevator" from the latter.

"Poetry Man" drew a loud round of applause and as an added embellishment featured special guest soloist David Sanborn on saxophone.

Apparently as pleased as the crowd at the sounds being produced, Phoebe exclaimed, "This band is so good I can't stand it." However, the evening's most impressive instrument was Snow's voice, which is able to shift octaves with ease.

Starting "No Regrets" a cappella, she drew three ovations on the intro alone. Further excursions included "Two Fisted Love," "Cash In" and "We're Children." She performed about 18 songs.

Throughout the evening Snow surprised the audience with her vocal acrobatics and moody introspective lyrics. She closed with the song she recorded with Paul Simon, "Gone At Last," proving that she is indeed a rounded entertainer.

Playing to a half-filled house, Elliott Murphy primed the audience to a luke-warm level with his melancholy folk story/songs on a diversity of subjects. His 45-minute 10-song set included "How's The Family," "Junkies, Pushers, Pimps And Hookers," "Cut Short In The Long Run" and "Last Of The Rock Stars" which he dedicated to the late members of the Lynyrd Skynyrd Band.

MARK BEGO

WHISPERS CARRIE LUCAS

Roxy, Los Angeles

Newcomer Lucas' over-professional but still refreshing opening segment Oct. 21 outshined the top-billed performance of fellow Soul Train act the Whispers, for which she in the past has written songs and served as backup vocalist.

The veteran five-man group was backed by the eight-man Whispers Band, which also backed Lucas in addition to having its own five-minute opening turn.

The Whispers emphasized funky r&b material like "One For The Money," its 1976 hit, which was presented in a flat, static and mechanized fashion, without varied interpretive nuances. Part of the problem was that the volume was too loud throughout the 11 song set.

The group was far more effective on smooth, sleek well harmonized ballads like its hit singles "I Only Meant To Wet My Feet," "Living Together In Sin" and a soul/disco version of "Make It With You," which was also reprised in the encore. The highlight of the show was "This Masquerade," which featured jazzy scat singing.

The group offered a 48-minute set, and then made the packed house applaud for nine minutes before returning for an 11-minute encore. During that confusing, awkward period, the curtain went down, the lights went up and the announcer went backstage a number of times before finally coaxing the group out.

In her 30-minute, five song opening stint, Lucas mixed funky party tunes like Marvin Gaye's "Got To Give It Up" and her own disco hit "I Gotta Keep Dancin'" with mellow, classy ballads like Stevie Wonder's "Visions," where her cool, sensuous styling was most effective.

Wearing a sheer wisp of a dress, Lucas looked and sounded rather like Marilyn McCoo.

The set was marred only by Lucas' occasionally manic, over-theatrical tendencies (particularly on an Oscar Brown Jr. number in which she tried too hard for the laughs) and by spoken exchanges that seemed memorized and stilted.

PAUL GREEN

HORSLIPS ROBIN WILLIAMSON AND HIS MERRY BAND

Bottom Line, New York

Although the advertising for the club's Oct. 19 bill-of-fare clearly advertised Flying Fish recording artists Robin Williamson and His Merry Men, it was quite clear that the almost fullhouse had come to see the New York debut of Ireland's top band, Horslips.

Playing a 50-minute set largely drawn from its DJM/Amburst album "The Book Of Invasions, A Celtic Symphony," the five-member Horslips demonstrated a fine sampling of its characteristically tight and harmonious fusing of Irish traditional elements and rock sounds.

Thematically based on the pre-Gaelic chronicles of Irish folk-lore, "The Book of Invasions" is its sixth LP, but the only one distributed in America, so the audience was comprised largely of import album devotees and Celtic cultists.

Horslips opened with "New York Wakes" from its "Aliens" album it and the subsequent "Mad Pat Blindman" were moderately received.

But Horslips turned the tide of acceptance when it played a 20-minute movement drawn from its American album.

The movement shifted pace as the band switched instruments midway, and launched into "Daybreak" (which spent six months on the Irish charts), "Drive The Cold Winter Away," "Ride To Hell," "Sideways To The Sun," "Sword of Light," and again "Daybreak."

The compiled movement drew an appreciatively warm round of applause, and created an tentative atmosphere that was right for the set's highlight of "Trouble (With A Capital T)."

Horslips' 12-song set drew an encore version of "Comb Your Hair and Curl it" from the acclaimed album "The Tain." The show provided strong support for the band to prospectively work further Celtic sorcery on this side of the Atlantic.

When Robin Williamson and his three piece Merry Band took the stage for one hour and 15 songs the crowd had dwindled noticeably, and the stylistic shift from Horslips' serious chronology to Williamson's Scottish levity made for an awkward evening's pairing.

The band's performing formula of writing "new music for old instruments" made for a strangely amusing conglomeration of material featuring drinking songs and ballads like "The Man In The Van."

Williamson, formerly of the Incredible String Band, had an uphill task of following Horslips and warming the audience with his sing-along bawdiness that came across like the medieval Limelighters. Eventually the quartet's quips captured the crowd, especially on "The Sashay."

The band's energy was rewarded with the demand of a two song encore. The final score of this musical bout between the Irish and the Scots found the lads from Erin leading this adventurous but incongruous eve.

MARK BEGO

ALAN PRICE ANDY PRATT

Avery Fisher Hall, New York

Over the past decade, Price has evolved into one of pop music's most eclectic performers. At Lincoln Center, he unveiled a wide assortment of rock, folk and even material rooted in the English music hall tradition.

From the moment he ambled onstage, decked out in formal attire, one sensed this was not to be an ordinary concert. Price had a determined air about him as he sat down at the electric piano to launch into "O Lucky Man" and "Poor People," two of his most popular numbers in terms of American audiences.

With his richly textured voice and nimble keyboard style, Price soon had the crowd in his hip pocket. Had the house been at capacity level, rather than half full, his 75 minute, 15-song set would have had even greater impact.

Price switched to electric guitar for several tunes which were more overtly rock'n'roll. His backup group—synthesizer, drums, bass and guitar—accorded him excellent, unobtrusive support throughout.

Price eschewed the early material associated with his Animal days—his version of its hit clas-

(Continued on page 42)

Theatres In Calif. Opening Up For Rock Concerts

By JEAN WILLIAMS

Stockton. Major promoters were looking at that show."

Koulouris claims the Fox will be the city's only major rock venue. "And we feel acts will want to play

the theatre because not only is it in excellent condition but acoustically it's beautiful. You can hear in the last row, even without a microphone."

He explains the firm has put approximately \$50,000 into renovations and by the summer of 1978, the theatre will be renovated with complete lighting and sound systems.

The theatre is set to open with Firefall, with scheduled appearances by Laserium with its laser rock show, Alan—A Tribute To Elvis and others.

LOS ANGELES—Touring rock acts now have two additional concert venues in California, the Warner Theatre in Fresno and the Fox Theatre in Stockton.

Horizon Entertainment Co. in Los Angeles opened the Warner Theatre three months ago and the Fox on Wednesday (23).

The firm, which books its own concerts into the Warner in addition to leasing the facility to other promoters, has already booked the theatre through the end of the year with the Giles Band, the Babys, Fish with UFO, Phoebe Snow, the Royce and Nektar.

The 2,100-seat Fox is designed to be a total entertainment center, hosting everything from boxing matches to rock shows to ice shows, says Peter Koulouris, promotion director of Horizon.

According to Koulouris, the firm plans to get concertgoers to the Fox from Stockton, Sacramento (40 miles away) and surrounding areas, primarily through television ads.

"We'll have a film crew to film the interior of the Fox along with people entering the theatre and pictures of the marquee," says Koulouris.

"We'll then edit the tape to 60-second spots for airing during shows such as 'Midnight Special,' 'Saturday Night Live' and other music shows," he continues.

"Our billboard will say 'live at the Fox' and each week we will merely change the name of the artist appearing."

He explains that Horizon is going to tv because, "We realize we can blanket the entire market with just one commercial. We will reach thousands and draw people from all surrounding areas."

"We're going into tv shows that have the same market we're trying to reach. Someone watching a show with a live concert format will be interested in going to a live concert."

"Historically, radio has been the primary vehicle for advertising concerts, but it will be our secondary method. We want to hit the audience at home, not necessarily while it's driving or shopping. And with tv we're reaching a select audience, not people who would not normally go to concerts."

The Fox shows, which will be priced at about \$6 will run every weekend, alternating between country, rock, r&b and pop. "We're attempting to deal with entire families," says Koulouris.

He notes that with the \$6 admission in a 2,100-seat theatre, acts will still make a comfortable sum. "Being a young company, (a year old) we won't initially go after superstar rock names like Led Zeppelin."

East West Productions handles exclusive booking for both the Warner and Fox theatres. East West is the firm which reportedly promoted the first hard rock concert in Stockton more than a year ago with Blue Oyster Cult.

"Prior to that time," says Koulouris, "Stockton was primarily geared to r&b concerts."

He states the Stockton area has approximately 125,000 people. "But with the r&b concerts, it's still not primarily populated with blacks. There are a lot of migrant farm workers. It's a large agriculture area so there are a lot of minorities and they (minorities) tend to like r&b music. So with r&b music you're appealing to a cross section of people."

"The Blue Oyster Cult concert was to determine if there was also a market for rock. That concert opened the door for practically every other rock show to come into

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Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	EARTH, WIND & FIRE/DENIECE WILLIAMS/POCKETS —Compared To What Inc., Capital Centre, Landover, Md., Nov. 16, 17 (2)	35,122	\$7.50-\$9.50	\$314,083*
2	QUEEN —Brass Ring Prod., Cobo Arena, Detroit, Mich., Nov. 18, 19 (2)	22,323	\$7.50-\$8.50	\$184,477
3	ROD STEWART/AIR SUPPLY —Alex Cooley Inc., Omni, Atlanta, Ga., Nov. 20	15,308	\$7-\$9	\$126,889
4	AEROSMITH/WET WILLIE —Feyline Presents Inc., McNichols Sports Arena, Denver, Colo., Nov. 20	15,979	\$5.50-\$7.50	\$121,211
5	EARTH, WIND & FIRE/DENIECE WILLIAMS/POCKETS —Electric Factory Concerts, Spectrum, Philadelphia, Pa., Nov. 14	15,333	\$6.50-\$8.50	\$116,684
6	DOOBIE BROS./PABLO CRUISE —Electric Factory Concerts, Spectrum, Philadelphia, Pa., Nov. 18	14,753	\$6.50-\$7.50	\$99,081
7	CHARLIE DANIELS BAND/SANFORD & TOWNSEND/WET WILLIE —Schon Prod., Arena, St. Paul, Minn., Nov. 19	17,000	\$5.50-\$6.50	\$96,987*
8	KISS/DETECTIVE —Feyline Presents Inc., McNichols Sports Arena, Denver, Colo., Nov. 17	10,586	\$6.50-\$8.50	\$94,852
9	EARTH, WIND & FIRE/POCKETS —Whisper Concerts, Col., Richmond, Va., Nov. 20	12,400	\$7-\$8	\$92,124*
10	DOOBIE BROS./PABLO CRUISE —Cellar Door Concerts, Col., Richmond, Va., Nov. 19	12,450	\$6.50-\$7.50	\$87,148*
11	FRANK ZAPPA —Fun Prod., Pauley Pavilion, Univ. L.A., Calif., Nov. 20	10,441	\$5.50-\$8.50	\$82,545*
12	HARRY CHAPIN & HARTFORD SYMPH. ORCH. —Promotional Consultants, Civic Center, Hartford, Conn., Nov. 19	10,607	\$6-\$8	\$81,079
13	AEROSMITH/WET WILLIE —Contemporary/Chris Fritz Prod., Henry Levitt Arena, Wichita, Kan., Nov. 18	11,000	\$7-\$8	\$77,800*
14	QUEEN —Cross Country Concert Corp., Col., New Haven, Conn., Nov. 16	9,900	\$6.50-\$7.50	\$71,259*
15	RUSH/CRAWLER —Cedric Kushner, War Mem., Rochester, N.Y., Nov. 19	10,250	\$6.50-\$7.50	\$68,461
16	CROSBY, STILLS & NASH —Ruffino & Vaughn, Jefferson Civic Center, Birmingham, Ala., Nov. 15	7,623	\$7-\$9	\$63,683
17	FRANK ZAPPA —Fun Prod., Maples Pavilion, Univ. Stanford, Calif., Nov. 19	8,120	\$6-\$7	\$58,486*
18	DOOBIE BROS./RICHARD SUPA —Entam, Civic Center, Huntington, W. Va., Nov. 15	8,077	\$7-\$8	\$56,548
19	AEROSMITH/WET WILLIE —Contemporary/Chris Fritz Prod., Assembly Center, Tulsa, Okla., Nov. 15	7,200	\$7-\$8	\$56,254
20	AMERICA/JIMMY WEBB —Brass Ring Prod., Crisler Arena, Univ. Ann Arbor, Mich., Nov. 19	6,980	\$6.50-\$7.50	\$50,773
21	EMERSON, LAKE & PALMER —Entam, Civic Center, Wheeling, W. Va., Nov. 18	6,885	\$7-\$8	\$50,095
22	EMERSON, LAKE & PALMER —Mid-South Concerts, Mid-South Col., Memphis, Tenn., Nov. 20	7,115	\$6-\$7	\$48,157
23	TODD RUNDGREN UTOPIA/STARCASTLE —Festival East Inc., Mem. Aud., Buffalo, N.Y., Nov. 18	5,570	\$6-\$7	\$37,671
24	AMERICA/JIMMY WEBB —Brass Ring Prod., Civic Center, Saginaw, Mich., Nov. 17	4,972	\$6.50-\$7.50	\$35,430
25	RUSH/A.C./D.C./CRAWLER —Cedric Kushner, War Mem., Syracuse, N.Y., Nov. 18	5,632	\$6-\$7	\$34,454
26	HALL & OATES/NETWORK —Brass Ring Prod., Sports Arena, Toledo, Ohio, Nov. 17	4,792	\$6.50-\$7.50	\$31,801
27	BLUE OYSTER CULT/BLACK OAK/HEAD EAST —Calif. Concerts, Arena, Tucson, Ariz., Nov. 16	3,877	\$5.50-\$7.50	\$25,975
28	BLUE OYSTER CULT/BLACK OAK/HEAD EAST —Calif. Concerts, Exhibit Hall, Phoenix, Ariz., Nov. 14	2,673	\$6.50-\$7.50	\$18,397
29	CHARLIE DANIELS BAND/SANFORD & TOWNSEND —Contemporary/Chris Fritz Prod., Pershing Aud., Lincoln, Neb., Nov. 20	1,942	\$6-\$7	\$12,226
30	CHARLIE DANIELS BAND/SANFORD & TOWNSEND —Brass Ring/Doug Banker Prod., Stadium, Grand Rapids, Mich., Nov. 16	1,872	\$5.50-\$6.50	\$11,980

Auditoriums (Under 6,000)				
Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
1	STEVE MARTIN/JOHN SEBASTIAN —Artist Consultants, Perf. Arts Center, Tulsa, Okla., Nov. 19, 21 (3)	8,088	\$5.50-\$7.50	\$55,616*
2	NAZARETH/GOLDEN EARRING —Brass Ring Prod., I.M.A. Aud., Flint, Mich., Nov. 20	5,200	\$6.50-\$7.50	\$38,065*
3	LITTLE EL, "Life Story Of Elvis" —Gerald W. Purcell Assoc., Civic Center, Baltimore, Md., Nov. 19	4,292	\$6.50-\$10	\$35,525
4	FRANK ZAPPA —Fun Prod., Mem. Aud., Sacramento, Calif., Nov. 18	4,337	\$6.50-\$7.50	\$31,565*
5	STEVE MARTIN/JOHN SEBASTIAN —Sound 70 Prod./Artist Consultants, Grand Ole Opry, Nashville, Tenn., Nov. 15	4,424	\$5.50-\$7.50	\$30,868*

Talent Talent In Action

Continued from page 40

sic "House Of The Rising Sun" has been dropped from his repertoire. But far more compelling was his suite of piano accompanied songs depicting the everyday plight of an impoverished British working community.

It was in this kind of heartfelt material that Price scored his greatest success of the evening. Still, when he switched to the whimsically satirical song "The Thrill," rendered with solo piano accompaniment, he provoked roars of laughter.

As if it still needed proving, Price demonstrated once again that he is a uniquely talented performer, one who continues to grow and to expand his musical directions.

The less said about Andy Pratt's 50 minute, 10-song opening set, the better. For starters, the sound mix was abysmal, with Pratt's keyboard playing practically inaudible. At other times, one had the feeling that only the rhythm section was functioning, and still later, when all the instruments could be heard, the sound was incredibly muddled.

Pratt's continual posing and tortured vocal style hardly helped matters. Save for a smattering of support from obvious Pratt loyalists, the audience seemed uninvolved with what was transpiring onstage.

Pratt was supported (if you can call it that) by a four piece band, consisting of synthesizers, drums, bass and guitar. Only in his mini-classic of several years back, "Avenging Annie," did he give any real indication of his potential and this rendition still suffered badly in comparison with its recorded counterpart. **ED KELLEHER**

Universal's Plans

Continued from page 36

Mangione, Ben Vereen, Marilyn McCoo and Billy Davis, Leon Russell, Steve Martin, Joan Baez, Heart and Hall & Oates.

Bramson won't disclose fees paid because they "range so distinctively based on ticket price, the guarantee and the number of days an act plays." But he concedes, "It's hefty money."

As for the construction of a roof on the facility which is known to get rather chilly on some summer evenings, Bramson comments confidently: "If such plans are approved, we're looking to be ready by the 1979 season."

A roof would make the facility an all-year-round concert room. "We would continue as an in-house situation owned and operated by MCA," Bramson says in answer to a question about whether MCA would rent out the room.

The prime concert periods would be during the summer and during vacation periods.

As for the tv show, Bramson says this is an idea he is working on with nothing concrete to boast about—yet.

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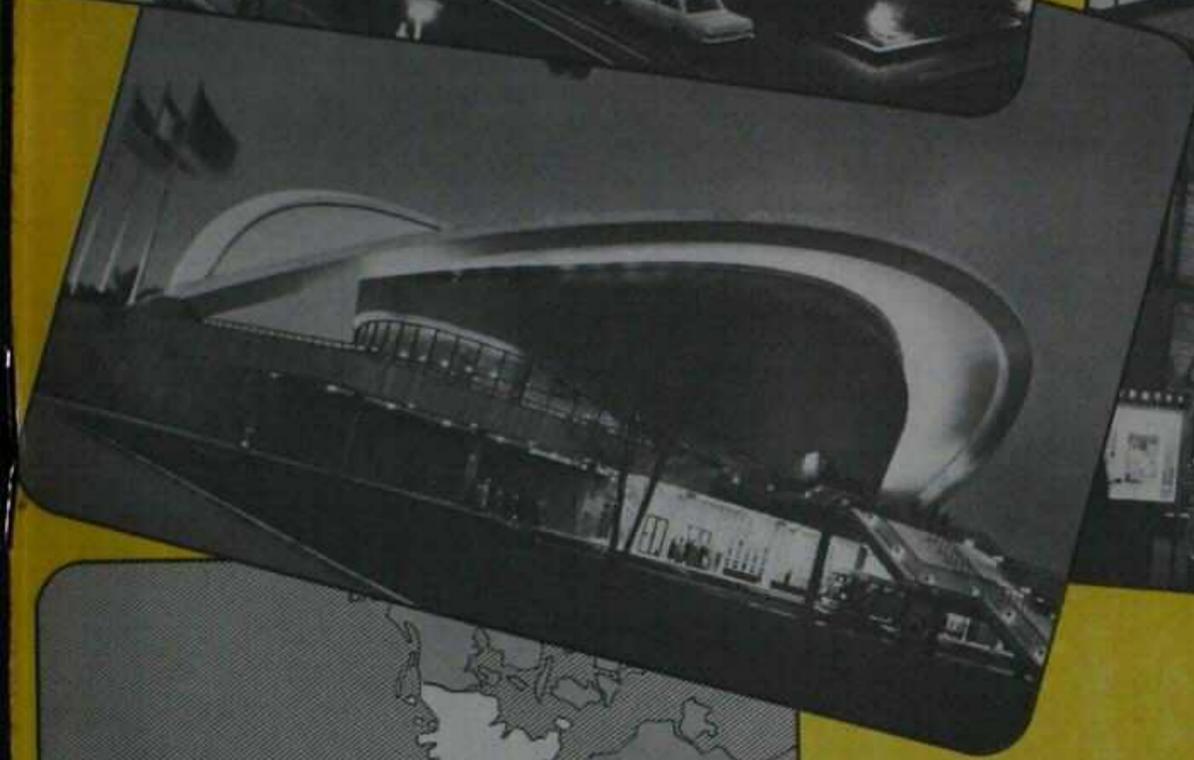
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Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Auditoriums (Under 6,000)				
6	BONNIE RAIT/MICHAEL FRANKS —Doug Clark, Celebrity Theatre, Phoenix, Ariz., Nov. 16, 17 (2)	4,100	\$7	\$28,700
7	KEITH JARRETT & THE BELONGING GROUP —Univ. Berkeley, Univ. Theatre, Berkeley, Calif., Nov. 15	3,500	\$5.50-\$8.50	\$26,750*
8	WISHBONE ASH/DWIGHT TWILLEY/BRAND X —Reggae Ltd., Fox Theatre, St. Louis, Mo., Nov. 18	3,765	\$5-\$7	\$25,413
9	HOT TUNA —Monarch Entertainment, Capitol Theatre, Passaic, N.J., Nov. 18	3,456	\$6.50-\$7.50	\$24,716*
10	KEITH JARRETT & THE BELONGING GROUP —Music Sphere, Northrup Aud. Univ., Minneapolis, Minn., Nov. 14	3,300	\$5-\$7	\$23,000
11	DOLLY PARTON —Sound 70 Prod., Mem. Aud., Chattanooga, Tenn., Nov. 18	3,738	\$4.50-\$6.50	\$22,513
12	BONNIE RAIT/RUSTY WIER —Feyline Presents Inc., Popejoy Hall, Albuquerque, N.M., Nov. 20 (2)	3,407	\$5.50-\$7	\$22,092
13	CHARLIE DANIELS BAND/SANFORD & TOWNSEND —Brass Ring Prod., Theatre, Royal Oak, Mich., Nov. 17	2,902	\$6.50-\$7.50	\$21,249
14	KEITH JARRETT & THE BELONGING GROUP —New Audiences, Avery Fisher Hall, N.Y., N.Y., Nov. 20	2,700	\$6.50-\$8.50	\$21,000*
15	KEITH JARRETT & THE BELONGING GROUP —The Lamb, Jones Hall, Houston, Texas, Nov. 17	2,876	\$6.50-\$9.50	\$20,300*
16	CRACKIN'/CBS ALLSTARS —DiCesare-Engler Prod., Stanley Theatre, Pittsburgh, Pa., Nov. 16	2,865	\$7	\$20,055
17	PHOEBE SNOW/DAVID BROMBERG BAND —Wolf & Rissmiller, Civic Aud., Santa Monica, Calif., Nov. 15	2,543	\$6.50-\$7.50	\$19,063*
18	RUSH/A.C./D.C. —Cedric Kushner, Palace Theatre, Albany, N.Y., Nov. 17	2,906	\$6-\$7	\$18,852*
19	RANDY NEWMAN/STEVE GOODMAN —Albatross Prod., Paramount Northwest, Seattle, Wash., Nov. 19	2,658	\$6-\$7	\$17,925
20	KEITH JARRETT & THE BELONGING GROUP —Horizon Prod./Dennis Oppenheimer, Warner Theatre, Wash., D.C., Nov. 19	1,947	\$8-\$9	\$17,110*
21	HARRY CHAPIN —Whisper Concerts, Mosque Theatre, Richmond, Va., Nov. 20	2,614	\$6-\$7	\$16,872
22	DOLLY PARTON/JOHN McEUEEN —Whitebird Prod./Florida St. Univ., Tully Gym, Univ. Tallahassee, Fla., Nov. 17	2,684	\$6-\$7	\$16,575
23	RANDY NEWMAN/STEVE GOODMAN —Albatross Prod., Paramount Theatre, Portland, Ore., Nov. 18	2,431	\$6-\$7	\$16,486
24	RUSH/A.C./D.C. —Cedric Kushner, Mid-Hudson Civic Center, Poughkeepsie, N.Y., Nov. 16	2,645	\$6-\$7	\$16,225
25	KEITH JARRETT & THE BELONGING GROUP —Edgewood Agency, Perf. Arts Center, Milwaukee, Wisc., Nov. 18	2,300	\$5.50-\$7.50	\$15,700*
26	RANDY NEWMAN/STEVE GOODMAN —Albatross Prod./Isle Of Man, Orpheum Theatre, Vancouver, B.C., Nov. 17	1,837	\$6.50-\$8.50	\$15,211
27	DAVID BROMBERG BAND/NEW COMMANDER CODY BAND —Doug Clark, Celebrity Theatre, Phoenix, Ariz., Nov. 20	2,148	\$7	\$15,036
28	WEATHER REPORT —U.C. Program Council/Classic Prod., Macky Aud., Univ. Boulder, Colo., Nov. 15	2,118	\$6-\$7.50	\$14,868
29	HOT TUNA —Electric Factory Concerts, Tower Theatre, Philadelphia, Pa., Nov. 19	2,169	\$5.50-\$7.50	\$14,859
30	WEATHER REPORT —Contemporary/Chris Fritz Prod., Music Hall, Omaha, Neb., Nov. 16	1,813	\$7-\$8	\$14,084
31	AZTEC TWO STEP/SILVERADO —Promotional Consultants, Univ. Hartford, Conn., Nov. 18	2,335	\$5-\$6.50	\$14,010*
32	NEKTAR/LAKE/CITY BOY —Contemporary Prod., Fox Theatre, St. Louis, Mo., Nov. 16	2,049	\$5-\$7	\$13,588
33	PABLO CRUISE/DINGOES —Whisper Concerts, Dome, Va. Beach, Va., Nov. 14	1,900	\$6-\$7	\$11,205*
34	NEKTAR/LAKE/CITY BOY —Contemporary/Chris Fritz Prod., Mem. Hall, Kansas City, Kan., Nov. 15	1,613	\$6.50	\$10,485
35	JOAN ARMATRADING/DANNY PECK —Brass Ring Prod., Theatre, Royal Oak, Mich., Nov. 19	1,321	\$6.50-\$7.50	\$10,118
36	DOLLY PARTON/JOHN McEUEEN —Ruffino & Vaughn, St. Univ., Jacksonville, Ala., Nov. 19	1,600	\$5.50-\$7.50	\$10,000
37	RAMONES/TALKING HEADS/EDDIE & THE HOTRODS/TUFF DARTS —Monarch Entertainment, Capitol Theatre, Passaic, N.J., Nov. 19	1,446	\$5.50-\$6.50	\$9,362
38	RAM JAM/UF0/MISSOURI —Contemporary Prod., Kiel Opera House, St. Louis, Mo., Nov. 18	1,739	\$4-\$5	\$8,570
39	MAYNARD FERGUSON —Whisper Concerts, Omni Int'l., Norfolk, Va., Nov. 20	1,000	\$6-\$7	\$6,500*
40	WEATHER REPORT —Univ. Of Missouri, Jesse Hall, Columbia, Mo., Nov. 20 (2)	3,287	\$1.50-\$2.50	\$5,880
41	NEW COMMANDER CODY BAND/DAVID BROMBERG BAND —Caravan Concerts, Comm. Center Music Hall, Tucson, Ariz., Nov. 19	1,034	\$6.50	\$5,740

A BILLBOARD
SPOTLIGHT



77 Germany

Music For The World



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By MIKE HENNESSEY

A REMARKABLE YEAR OF CHALLENGES MET AND GROWTH SUSTAINED

The history of the West German record industry over the past few years has been one of meeting challenges and maintaining growth; and 1977 will almost certainly go down as a year in which the challenges were greater than ever and the growth remarkably substantial. Conservative estimates are for an industry turnover increase of between 18% and 20%.

To the long-standing difficulties of direct imports, high production costs and intensified private recording has been added a serious piracy problem which, though difficult to quantify, is certainly much more severe than most German industry leaders initially feared.

Yet the German record market has formed this year as never before although, admittedly, there are the common enough danger signs of companies striving to secure greater and greater volume in order to maintain turnover in a market of heavy discounting, where more and more sales are concentrated in fewer and fewer outlets. The result, of course, is that sales increase at the expense of catalog range, particularly in a market where there has been a powerful emphasis on television marketing.

As far as direct imports are concerned, the supreme irony at the present time is that even if they were halted tomorrow, the 15% of volume which they probably represent could not easily be retrieved by the domestic industry because pressing capacity is at an absolute premium.

Friedrich Wottawa, managing director of EMI-Electrola, says: "It is just impossible to get pressing capacity in Germany—or elsewhere in Western Europe for that matter—because everyone is going for volume. Our fully-automated factory is turning out 140,000 albums, 60,000 singles and 55,000 cassettes a month but it is nowhere near enough to meet our needs. We expect a turnover increase of 20% this year, compared with last year's 15%; but the increase could be even bigger if we had more capacity."

Costs in Germany continue to rise dauntingly, but the industry cannot easily raise prices because this would completely annul the effect of reducing prices two years ago in the face of growing competition from direct imports. In a market so receptive to international product, the average dealer price for this repertoire automatically controls the price of domestic product.

As Dr. Gerhard Weber, former managing director of Metronome and now deputy managing director of Phonogram, says: "Our artist royalty payments are based currently on a 22 mark (\$9.80) retail price for an album; but because of the competition from direct imports, we had to adjust our wholesale price so that dealers can sell full price international albums at 17.50 (\$7.80) to 17.90 marks (\$7.98). Automatically this determines the price of domestic product, because no consumer will pay 22 marks for an album by a German act when he can get an album by the Rolling Stones or Jethro Tull for 17.90."

Another factor holding prices down is the growing tendency for dealers to band together in buying cooperatives in order to get higher discounts through bulk orders.

Says Weber: "In this respect the record industry is experiencing the same development as occurred in the food industry with bigger and bigger supermarkets insisting on higher discounts. The tendency in the record retail business is for the range of repertoire to contract; companies looking for volume would rather achieve it with 10 immense hits than with 200 catalog items. However, this has a depressing effect on artistic innovation and creativity, and this is exacerbated by tv promotion of selected albums."

Weber's expectations while he was still with Metronome were that the company's costs this year would be up by 10% but average net proceeds from records would remain static. "If this situation continues, the German industry is going to face great profitability problems," he said.

Although tv advertising is a vital factor in the universal quest for high volume sales, it is by no means without its adverse repercussions. There is no doubt that a long series of tv compilation albums contributed significantly to the decline in the singles market, although it does seem now that companies are adopting a more restrained attitude to the vexed question of licensing old hits to the merchandising firms. Certainly the LP charts are not dominated, as they once were, by compilation albums and the majors have recognized that the intensive concentration on recycling old hit material militates against the acceptance of new hit singles—the source material



Silver Convention (left). James Last (in circle). Christian Anders.

GERMANY HEADS FOR \$800 MILLION TURNOVER

Record sales in West Germany for the first half of 1977 were up by 13% in terms of units and 10% in terms of value—a result of increased discounting.

With two fifths of the industry's annual turnover habitually generated in the last four months of the year, the general expectation is that total sales for 1977 will be in the region of 2,000 million marks (\$800 million).

top seller—James Last—and then by doing an exhaustive market survey to measure the likely response. The 1.7 million mark (\$758,000) campaign, which began Sept. 26 and runs through to Christmas, is the biggest ever undertaken in Germany.

Says Schmidt-Walk: "Our research shows that Last appeals to the widest possible range of consumers, from age 10 to 70. He and Abba, in fact, accounted for one-third of DGG turnover last year. We have also found that tv campaigns on any particular artist stimulate sales of all current product by that artist. For example our recent tv campaign on the Fischer Choir's 20 big hits album achieved 480,000 sales of that album. But in addition, sales of other Fischer Choir albums, normally averaging 5,000 a week, shot up to 130,000 in the first six weeks of the campaign."

Although tv compilation albums have undoubtedly contributed to the decline of singles, the explosion in home taping has been even more damaging. Last year about 100 million blank cassettes were sold in Germany—about five times the figure for pre-recorded cassettes—and although pre-recorded cassette sales are up by about 30% this year, there is growing concern in the industry about the private recording sector.

Most of the home taping seems to involve international hit material with special appeal to the younger age groups. It is significant that whereas the Rolling Stones sell very few cassettes in Germany, a middle of the road artist like Roger Whittaker will achieve 20% of his total sales through pre-recorded cassettes.

The extent of the piracy problem in Germany is difficult to define. "Nobody," says Dr. Weber, "knows exactly the extent of the problem. We do know that a lot of the pirated product originates in Italy and Holland, but some has been manufactured in Germany—a great deal was discovered in a pressing plant here in November last year."

And Friedrich Wottawa of EMI says: "Piracy is underrated in Germany. A year ago we employed a special investigator to look into the problem in Germany and only now are we beginning to realize its true extent."

	Classical (Millions)	Pop (Millions)	Total (Millions)
Singles	—	18.9	18.9
Full price LPs	1.9	16	17.9
Mid & Low-price LPs	2.1	12.5	14.6
Total LPs	4	28.5	32.5
Full price cassettes	0.2	4	4.2
Mid and low-price cassettes	0.1	4	4.1
Total cassettes	0.3	8	8.3
Total LPs & cassettes	4.3	36.5	40.8
Total units	4.3	55.4	59.7

EXPORTS

The export figures of German record productions are steadily increasing. Figures now released for 1976 particularly stress increases in sales to European Economic Community countries.

For instance, 6.2 million records went to Holland, followed by Belgium and Luxembourg (1.95 million) and Denmark (1.4 million). Only 1.36 million went to the U.K.

Outside the EEC, Switzerland headed the success story with 4.7 million records taken, followed by Austria with 4.2 million. The Swedes bought three million German records and the U.S. just two million.

On the very low sales list there is Argentina with just 136 records bought and India with 167. But exactly 105,329 went to Mexico from West Germany.

for compilation albums of the future.

"The tendency now," says Dr. Weber, "is to concentrate on albums featuring one major act like Elvis Presley, James Last or the Fischer Choir. Also the release of tv-merchandised albums has become more restrained because some of them have lost substantial amounts of money."

Certainly the approach to tv merchandizing is far less speculative today than it once was. The recent Deutsche Grammophon campaign for the latest James Last album is a case in point.

Rainer Schmidt-Walk of the DGG international repertoire department comments: "The important thing is to have good consumer oriented concepts. Because you have to book tv time so far ahead, you have to be sure that the repertoire measures up to the financial weight you put behind it—and this hasn't always been the case."

Certainly DGG took as much of the gamble out of this latest tv campaign as possible—first of all by building it around a solid gold

A Billboard Spotlight

DECEMBER 3, 1977, BILLBOARD

COVER

LEFT: The theatre of Bonn, the federal capital, hosts an annual Beethoven festival, among other events, and features the orchestra of the Beethoven hall.

MIDDLE: The largest indoor auditorium in Berlin, the Berlin Congress Hall, designed by American architect Hugh A. Stubbins, hosts many of the major musical events in Berlin, including the annual Berlin opera festival and Berlin jazz festival.

RIGHT: Opera House in Hanover, capital of lower Saxony, where virtually all major classical events in the state take place.

Germany

TOP INDUSTRY MEN LOOK FOR MORE INTERNATIONAL ACCEPTANCE OF GERMAN PRODUCTS

Though Germany's top record company executives are optimistic about trading prospects for 1978, there are some trouble spots, notably pirated records, blank cassettes and increasing costs. And industry bosses also believe the days of big sales for television-merchandised records are over. They are united in pressing for greater goodwill and acceptance for German productions.



Hans Georg Baum, RCA.

Wolfgang Spahr, Billboard's West German correspondent, culled news and views from a panel of leading industry personalities. They were: Wolfgang Arming, marketing chief and deputy managing director of Deutsche Grammophon Gesellschaft in Hamburg; Hans Georg Baum, director of RCA (Hamburg); Hans Blume, director of Hansa (Berlin); Oskar Drechsler, director of Phonogram (Hamburg); Rudolf Gassner, director of Metronome (Hamburg);

Friedrich Schmidt, director of Ariola (Munich); Gerhard Schulze, Teldec director; Rudolf Wolpert, managing director, CBS (Frankfurt); Friedrich E. Wottowa, managing director of EMI Electrola (Cologne), and Branco Zivanovic, director, Bellaphon (Frankfurt).

Questions relating to the German industry were put to individual panelists. The first query was a general one: **What are the reasons behind such big record sales in Germany through 1977?**

Arming (DGG): During recent years, the industry here has had a healthy growth rate of 10% or more. As a company, we don't lament over slack business in the usually quiet summer months and then welcome the euphoric leaps and bounds of the second half of the year. Since May our performance is well up to budget. Effects of the first quarter have brought the need to catch up a little during the second half.

Baum (RCA): We notice that because of a slack economic period, our software business increases. With unemployment and short-time working, the demand for entertainment gets stronger and this helps our industry.

Blume (Hansa): We believe the boom in the record industry this year in Germany is due to the wide variety of product available. International acts like Boney M, Space and Giorgio have stimulated our sales and the German industry generally. We would expect an increase over the previous year of some 50%.

Drechsler (Phonogram): Quality of product and willingness from the public to buy—that's the reason for the positive trend. The build-up to Christmas will show some 40% or 50% of our yearly turnover. It is difficult to prophesy if 1977 will be a record year, then, but it certainly will show an improvement over 1976.

Gassner (Metronome): When we talk about the good figures this year, we also have to look back to what happened last year. We know the bad figures. It was not difficult to beat those figures. But the last months of this year have produced strong hit material and new musical trends. Buyers spent more money on albums. We can expect the greatest turnover in the history of the German record business, but I don't think it will be the biggest percentage increase.

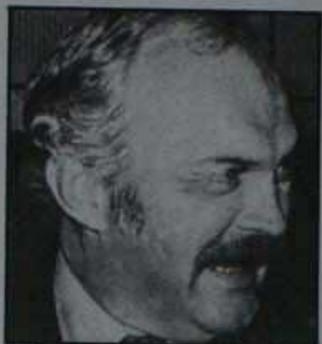
Loch (WEA): Signs are that 1977 will be a tremendous year. We're expecting our own increase rate to be around 30% up on last year, while the general industry rate will be some 18% up. It seems to be a worldwide phenomenon. For us, the reason is that we have been able to break some of the leading international artists, but it is hard to explain the overall business upturn in records and tapes.

Schmidt (Ariola): We've had a substantial increase in turnover since April, above general market results. Increase of sales since September have been around 25% over the same period of last year. It looks like being a record year. Reasons? Hit repertoire being accepted by buyers in a wide range; successful locally produced records influencing the entire business; flexibility of selling prices at international competitive level to combat direct imports, so that large shares of direct imports, previously handled by importers, can now be handled by us.

Additionally there has been a continuing trend of increases in the cassette sector; a continuous release of good product all year round, irrespective of seasonal problems, and a cool and rainy summer which in any case helped sales.

Schulze (Teldec): The industry has had hit product available. In 1976 there just were not enough hit singles around. Because of slack sales early this year, there was a higher demand stimulated by a rather wet summer. The strong sales periods are still to come, but we would look to a market rise of some 10%.

Wolpert (CBS): This year, ending October, has been the best fiscal year in our history. We've a sales increase of 20% as against the previous year. Sales and profits have set new records. Main reasons have been excellent local and international product. And the death of Elvis Presley has stimulated local sales.



Oskar Drechsler, Phonogram.



Friedrich Schmidt, Ariola.



Friedrich E. Wottowa, EMI.



Rudolf Wolpert, CBS.

Wottowa (EMI-Electrola): In talking about big sales, we have to take into account that the summer of 1976 was very weak for the whole industry. We speak of a boom in the first half of 1977, but we have to consider a report from the German Phonographic Association over that period: "It has to be borne that this increase, up 13%, refers only to the medium and low-price categories. Consequently the increase of sales in units was not accompanied by an equivalent increase of sales in value." This explains completely our problem over the last year or so; a strong increase in quantity at decreasing prices.

Zivanovic (Bellaphon): There is an increase but it has to be looked at carefully. In fact the first half of 1977 fell far behind expectations. Then the increase of turnover is not distributable equally on all groups of product, because the single is still stagnating, while the tape is mainly responsible for the turnover increase. But we do look for a clear gain over 1976.

Question: Piracy is one of the greatest problems in the German record industry. How can this criminal activity be curbed?

Arming (DGG): According to conservative estimates, pirates are taking \$500 million from the industry worldwide each year, a truly alarming figure. The fight of the record companies, nationally and internationally coordinated by IFPI, has been going on against piracy for more than a year, more effectively than in the past. Information campaigns through the press and other media have brought home to the public the economic significance of piracy. In March this year, the Federal Association of the Phonographic Industry, together with copyright agency GEMA, informed all retailers in a detailed memo about the legal and criminal aspects of piracy.

In the future, no one can claim to have acted in good faith after purchasing goods, at particularly low prices, from dubious sources.

Prosecutors and criminal courts have meanwhile come to realize that record piracy is an economic crime which has to be taken seriously because it causes losses of millions to authors, artists and the record industry. In some recent cases, severe penalties have been imposed and I'm confident a more effective control of piracy will now be possible.

Baum (RCA): We treat the piracy problem very seriously and take legal steps in any case which comes to our notice.

Blume (Hansa): We're just glad that bootlegging in Germany has not affected Hansa productions so far.

Drechsler (Phonogram): Piracy problems are handled by our various organizations. Apart from their main job of selling records, our salesmen keep their eyes open and act as record industry detectives. I think the growing interest among legal and other authorities helps. We still have to educate the public.

Gassner (Metronome): How to prevent piracy? Only through rigorously applied laws, cooperation with our customers and concentrated information fed through to the public.

Schmidt (Ariola): In our battle against piracy, we have not only been successful in detecting offenders but also in confiscating substantial amounts of pirated product.

Loch (WEA): Unfortunately there is an increasing amount of pirated product on the market. We try to act as fast as possible in locating it and then using all available legal measures to fight this virus. But we know we can win only if all manufacturers as well as German copyright association GEMA join forces to a much greater extent than they do. There are still many dealers, including some of the big chains, handling pirated goods and claiming they have no control over the sources of their suppliers. I would like German manufacturers



Gerhard Schulze, Teldec.

to stick together and stop supplying such clients altogether.

Schulze (Teldec): Mutual activities between the industry and the industry's economic association, including close market observation and dealer information of the consequences of selling bootlegs, are helping. Our efforts should encourage the government to take stronger measures.

Wolpert (CBS): Without piracy and parallel imports, we could easily have sold 20-30% more pop albums. The industry is fighting back and even more money will be spent by German record companies in the future to fight pirates and bootleggers.

Zivanovic (Bellaphon): Basically we're concentrating on pointing out the dangers of handling pirated goods to the trade and in the end we have to depend on the cooperation of the trade.

Wottowa (EMI-Electrola): I can only repeat that in my opinion all of us underestimated the problem of piracy in the past. EMI-Electrola has gone as far as employing our own "sheriff" whose sole job is to collect information on piracy. We are concerned with identifying piracy cases and determining the extent of the damage. We try to find technical identification marks which cannot easily be imitated. Then the dealers can help us recognize pirated product. The state prosecutors in Germany have a much greater understanding now of our problems and it is up to us to present more cases to them showing the extent of piracy.

Question: TV-merchandised records, running with campaign budgets of around \$600,000, have lost half their share of the market. Is there any chance for this kind of product in coming years?

Arming (DGG): The total turnover from tv-advertised product has remained unchanged from that in 1976, which gives them around 10%-15% of the total pop market. But this year more product has been advertised on tv and the number of units sold per campaign had decreased. The risks of minimum returns became greater through increasing costs and the risk of marketing tv records successfully became greater. Now, to minimize risks, we undertake a market research before each tv campaign and this policy seems to be working out very well for us.

Baum (RCA): TV-backed records have lost their original appeal, and anyway there are too many of them released at the same time. The hit couplings are no longer the bestsellers.

Blume (Hansa): On these tv compilations, we feel the loss of turnover is probably due to the fact that the public is continuously faced with the same kind of commercials and therefore has lost enthusiasm. But we have noted a considerable increase in the sales of "personality" albums by such artists as Boney M, Frank Zander and Gunter Gabriel.

Drechsler (Phonogram): I don't think the tv-radio market has had to pay any forfeits. It is just that there are many more tv records offered and the idea just isn't new any more.

Gassner (Metronome): I don't believe that the tv-compilations lost turnover. I think each album sold fewer copies but there were many more albums, certainly in the first nine months of 1976. The tv merchandiser lost market share because more of the traditional record companies released their own tv compilations. The tv market is constant.

Schulze (Teldec): We don't believe sales figures for tv-merchandised product have been reduced. But the number of albums has gone up so that individual sales may have gone down. Furthermore, more than just K-Tel and Arcade are involved in the business of tv merchandising.

Loch (WEA): I hope that the consumer is now tired of tv compilations of hit material. I think there are signs, though, that consumer interest for solo albums by hitmaking artists is greater over the last year. It is, and always has been, our policy that we cannot afford to give hits away to compilation albums but instead use them as trailers to sell the individual album by our hit artists. Now it seems many of our competitors have followed our policy.

Schmidt (Ariola): The total market for tv-promoted records and cassettes has not decreased over the past years, but instead has increased. Certainly the number of companies and, therefore, releases promoted in this way has increased, resulting in lower sales on each release. Our series "Super 20" has reached a strong position in the market and, based on this, we shall start another project of similar releases.

Wolpert (CBS): Business on tv-merchandised albums has now reached normal proportions, and this was only to be expected. I'm sure the right packages will still be successful in the future. CBS Germany did not use tv promotion directly, but worked along with Arcade and K-Tel. But we intend going into direct tv advertising in 1978.

Zivanovic (Bellaphon): Over-supply of tv-promoted product has rattled the customers and led to a kind of boredom. This

(Continued on page G-2)



CBS Germany

We're Growing In Many Ways.

Meet CBS Germany – an important, active part of the international music family. As everyone knows, the European market has been expanding by leaps and bounds. And we're right in the center of it.

People like Neil Diamond, Paul Simon, Leonard Cohen and Bob Dylan are superstars here as well as in America. Groups like Heart and Boston regularly burn up the charts. Chicago® and Santana are so popular that their recent Nuremberg concert drew 60,000 enthusiastic fans.

We also develop lots of our own great talent. Lake, born here, has quickly become an incredible worldwide suc-

cess, and Tina Rainford, a local *fräulein* from Hamburg, now appears at the CMA Convention with Johnny Cash. Vicky Leandros, another home-grown talent, is currently riding high on charts all over Europe.

Other international stars, from here and other European countries, are thriving in CBS Germany. Acts like Sailor, Zanki, Ricky King, Tina Charles and Costa Cordalis are the up-and-coming stars of the future.

In short, CBS Schallplatten is a vital and dynamic link in a global music network—developing and promoting all the talent that the world has to offer.

CBS Germany.
Part of a family that plays together.

77 Germany

HANSA U.K. TALENT HUNT PRODUCES 13 NEW ACTS

Since English-language records now account for some 80% of all singles sales in Germany, it came as no great surprise when Hansa, the leading German production company, announced its decision to move into the U.K. in a big way.

But the methods employed by Hansa in making its breakthrough have been offbeat and unusual.

With an \$80,000-plus budget, Hansa set up an ambitious talent search, booking advertising space in trade and consumer music papers, taking more than 1,000 billboard poster sites and placing smaller placards in discos and clubs around Britain, as well as taking advertising slots on local commercial radio and Radio Luxembourg.

The 10-week campaign generated more than 2,000 applications through tape submissions, phone calls and personal visits from hopeful recording stars.

Eventually some 54 acts were given auditions and a final hand-picked 13 ended up being signed to Hansa.

Peter Meisel, Hansa boss, explains: "We wanted to move into the U.K. and start a company there. To do that you have to get talent and writers, too. The normal way of achieving that would be to spend months going round seeing groups play, speaking to managers or agents and other people in the business. By running a talent search campaign we managed to get ourselves operational very quickly."

He sits in the company's luxurious new offices in the heart of London's Mayfair and says: "The response was amazing and I must say the standard of acts which came to us was much higher than we had anticipated, certainly higher than we would have found had we run a similar campaign back in

Germany.

"I think it was because in the U.K. there is much more opportunity for non-recording bands to get to play before audiences, thanks to the many cabaret rooms and working men's clubs and the thriving music scene in the pubs.

"There are a lot of very big cabaret acts who don't have recording deals because though they are very good performers, fine singers or musicians, they don't have enough originality. So, while we found it relatively easy to discover the talent, we now have a bigger problem in getting them the right kind of material to record.

"We have found some potentially very big stars who can't write their own material so we have to go through the rigmarole of finding them a song, rehearsing it, putting a demo on tape and then deciding whether it is worth investing in a full-blown recording. One of the major tasks has been to team each of the acts we have signed with the right producer."

Among the first teamings are Halfbrother, an act from Sussex, whose album is being produced by Del Newman for January release; a London-based new wave group Japan, currently touring with Jim Capaldi and completing an album this year with producer Ray Singer; and solo artists Andy Lloyd, also produced by Singer, and Vicky Payton, produced by Ron Richards, long associated with the Hollies' run of hits.

Already released is "The Money Song," a single by London band Coco, produced by Nat Kipner and out on the Ariola label.

Hansa has its own label identity in Germany but in Britain it is operating as a production company, leasing product to various record labels. Says Meisel: "We will just have our logo incorporated on the product labels. I think it would have been a mistake to set up our own label in Britain. We are better off

placing individual artists with the companies which can do the best possible job for them.

"The music industry is a business of different tastes and opinions. One company can be really knocked out with an act while another company doesn't like that act at all. Even the Beatles were turned down by other people before getting a contract with EMI."

Meisel says: "We want to place our records with people who are really excited about them and will put a big push behind them. Rather than deal with one company and give them everything, we want to find the people who really like an individual piece of product and can give it the best possible shot.

"If you do an all-in deal with one company, then inevitably a lot of good records get lost in the shuffle and we just don't think that is fair to the artists concerned. In our view we owe it to all our acts to put them into a position which gives the best possible distribution and promotion for that particular kind of music."

Meisel sees the record business becoming increasingly international. "In the past we have had million sellers in Germany with artists who have not meant anything anywhere else, but today the charts in Germany and throughout Europe are gradually being taken over by English-language records.

"The language barriers used to be a problem but now European audiences prefer records in English and we've proven we can make them to a standard which will be acceptable even in English-speaking countries. So the market has opened right out. The disco beat is now universal."

"What's more, studios, engineers and equipment have improved enormously in recent years and, fortunately, it is the same all over the world, so you no longer have to cut records in New York, Los Angeles or London to get just the right sound."



Thomas Meisel



Trudy Meisel



Peter Meisel

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By NICK ROBERTSHAW

Success for British talent in Germany has never been strictly confined to the major record companies. The U.K. independents have seen many acts scoring chart hits and going on to establish long-term careers there. And none have been more successful in their respective product areas than RAK and Chrysalis.



Rory Gallagher

Though they have reached a new pitch with the enormous popularity of Smokie, the RAK exploits in Germany are nothing new. All through the 1960s, RAK boss Mickie Most was producing hits for acts like the Animals, Lulu and Donovan which went out through EMI Electrola. Since 1970, when RAK set up its own label identity with an office and label manager inside the Electrola premises, the run of hits has continued with Mud, Suzi Quatro, Kenny and others.

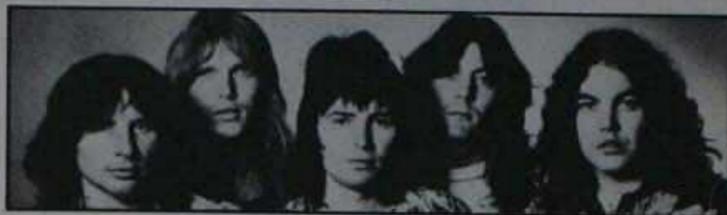
Most's philosophy on relationships with a foreign licensee like Electrola is simple. "We have an international department here which liaises closely with the people in Germany.

"If they need an artist for a week, then that artist is there. We make available to them everything they need. If they want film of an act, then they've got film. Complete cooperation is the aim. We allow them to make a profit out of the artist: we don't kill them with a royalty rate that takes the incentive away. We want them to put their energy and time into our acts, and the policy works."

Most decided long ago that foreign markets like Germany had to be taken seriously and he is impatient over the normal insularity of the British record industry approach. "Record executives in this country don't care about anywhere outside the U.K. They belong to such and such records, U.K. Ltd., and they say that as long as their sales in the U.K. are up to scratch, they don't care about making product for overseas.

"But it is a rubbish attitude. You have to make records that sell internationally, and in a small company like RAK, you will never make money without international sales, no matter how many hits you have in Britain.

GERMANY A MORE IMPORTANT MARKET FOR RAK THAN THE U.K.—SAYS MOST



UFO



Procol Harum



Gentle Giant

"We've acted on that principle and now this company is more substantial than most four times its size. Over 70% of its gross income is earned overseas and over 50% of the income is profit."

Most also decided not to put all his effort into the U.S. "We don't ignore it. We do have hits and gold disks there, but it's true our energy isn't there. It is focused more on Europe and the rest of the world, which added up is a bigger market than America anyway.



Ian Anderson

"We decided to concentrate on those territories because I like the way they do business. I like their pricing. I like their belief that there is profit in a seven-inch as well as an album. I don't like the American way of doing business. I don't believe returns and free goods and so on would make a healthy situation for us, and I think we would always be at the mercy of the major distributors."

In its formative days, Chrysalis had a block deal with Phonogram for many territories, which developed in Germany for a three-year licensing deal recently renewed for a further term. Arthur Cookson, Chrysalis international manager, says: "Phonogram does a great job. It's an international company that is very interested in international repertoire and makes a tremendous effort to retain our catalog. Sometimes we may be tempted to make suggestions but a lot depends on your strength and credibility as a label.

After three years studying the German market, Cookson is well aware of its character. "Sales figures alone demonstrate the difference between the U.K. and Germany. Jethro Tull albums have a guaranteed sale in Germany of over 60,050 units, for instance, which is far more than in Britain. Sales reflect quality precisely, too. The German rock audience is very discerning.

"Now I've always thought that if you made a concerted promotional effort on all the radio stations, it could have the same kind of effect you get in Britain, but in fact it doesn't seem to happen.

"The music press, on the other hand, is more influential than in the U.K. Circulation is good, prices are relatively cheap, and pop magazines like Bravo have a lot of force.

"Television in Germany is tremendously important. Programs like Disco, Rock Pallast and Musiklagen can virtually break an act singlehanded. And you know that in Germany once your act is established you can expect good longevity. German fans are definitely more loyal than they are in the U.K."

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RTL GERMAN HAS SIX MILLION LISTENERS

The German branch of Radio Luxembourg (RTL) is starting celebrations for its 20th anniversary. On March 1, 1958, RTL started broadcasting hit records, traffic information and news in German. Now more than six million Germans listen to the network every day.

And the rise in popularity has inevitably led to increased charges for commercial air time. Sponsorship for a 60-minute broadcast costs \$4,000. One second of commercial time averages between \$4 and \$31. RTL, most popular station among German listeners, has an annual turnover of \$30 million, particularly commendable as the station is run by a very small staff.

Anniversary celebrations started with a party in the Dortmund Westfalenhalle, guests including Fred Bertelmann, Roy Black, Blue Diamonds, Rene Carol, Margot Eskens, Gitte, Heintje, Peter Kraus, Peter Maffay, Manuela, Peggy March, Juergen Marcus, Freddy Quinn, Chris Roberts, Gerhard Wendland and Chris Howland, all hearing Luxembourg chief Frank Elstner say: "We will have even more listeners in 1978."

JAMES LAST'S POPULARITY SOARS

Polls show James Last is more popular in Germany than the Chancellor of the Federal Republic. Some 67% of the German population recognizes the Last musical sound immediately.

With that kind of following, it is a matter of course that his record sales invariably reach the six figure mark. He releases six or seven albums each year, with a combined sales total of at least two million. Though this is an unprecedented figure where other local artists are concerned, it has become commonplace for James Last.

His ability to lift spirits and hit the right mood has been

GERMAN MUSIC BOOM

MUNICH SOUND UNIVERSALLY ACCEPTED

The "Munich sound" is now an accepted definitive term in the language of international music. That is the claim of Gunter Ilgner, program chief of EMI Electrola.

He says: "That realization has come to me in countless talks with our worldwide business partners. The productive efforts of German writers, composers, producers and so on are becoming ever more successful abroad.

"Yet in our territory, singles are bought mainly by juveniles and the German teenage public prefers to listen to and buy international product. A check on the output of our domestic radio stations shows that a lot of national programs have been dropped over the past year. Now it is more or less only international product that gets airplay in magazine-type features or shows aimed at the younger listeners.

"Additionally both the British Forces Broadcasting Service and the American Forces Network play international music. This massive emphasis must strongly influence the buying habits of the consumers.

"You can't really describe records in magazines or newspapers. You have to play them.

"We appreciate it when labels put specific limits on their repertoire, because then they work as a real alternative. Our

proved again on his latest album "Auf Last Gehts Los," released with massive radio and television promotion by Deutsche Grammophon Gesellschaft, a campaign that included over 700 commercials.

Coming soon is an album of latest hits, such as "Yes Sir I Can Boogie," which has Werner Klose, DGG marketing chief saying: "This is one of Last's best-ever hand-clapping, finger-snapping, foot-stomping dance party albums."

Last has found the way to appeal to all age groups in the LP and tape markets.

partners discuss general aims and repertoire construction on a regular basis.

"But bottom-line calculations are not the main point in launching a special label. More important are the artists and producers on the label. In other words, the artist potential."

NEW GERMAN CHART APPROVED

The German phonographic association's bestseller list which was started in Germany in September by Media Control, has been approved.

Karl-Heinz Koegel, Media Control director, says, "Every one of the 1,284 dealers will participate in chart compilation at regular intervals. Each week these dealers will receive a questionnaire sent via our computer. Each participating dealer is listed in such a way as to enable us to control which of them took part, and when.

Media Control has set up a special commission which will check results and be on hand to suggest improvements in the general system.

Asked about accuracy control on chart results in such a complicated system, Koegel said: "The computer system is complex, but not impenetrable. We set high value on the fact that our results can be verified at any time, so all the documents from which we evaluate results will be recorded. The independent commission provides a further check."

Questions have been put about how best to motivate dealers to return the question forms properly and Koegel says, "Our dealers know the importance of a neutral and representative list of bestsellers. It can be a most valuable aid to their business activities. Dealers taking part will see a lot of benefits. We have planned a lottery for them, and a corresponding local press campaign. On top of that, an exclusive regional evaluation of the sales will be available to them."

He adds that broadcasting plays no part in ascertaining the bestseller list, but as Media Control is the only agency in Germany which adds up all broadcast items, it will be interesting to compare the airplay record with actual sales.

Media Control's computer system is so efficient that the company has only 11 employees. When the charts were first available on a trial basis, reactions from the trade were "surprisingly positive." Says Koegel: "The publishing of the charts is not our responsibility. We work for the Federal Phonographic Association which reserves the rights of publication."



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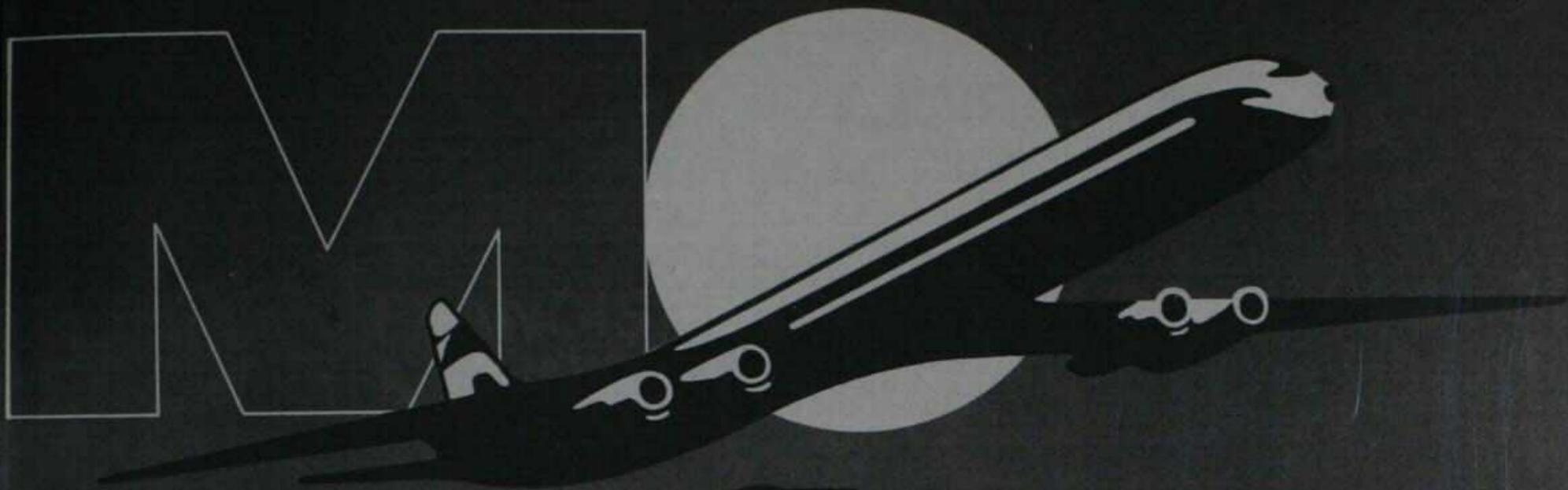
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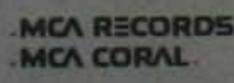
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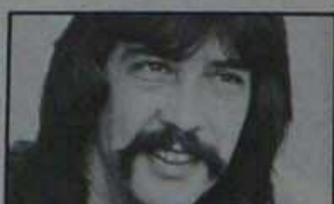
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APRIL MUSIC



Volker Spielberg, publishing manager, April Music.

In this, its 12th year of operation, April Musikverlag GmbH should increase sales as well as profits and strengthen its position as one of Germany's "top 15" music publishers. A survey for the first six months of 1977, based on top 50 single success, showed April rated number five.

Since Oct. 1, this year, Volker Spielberg has been general manager of April Music and is responsible for all company international activities. Eddy Bachinger is in charge of all national projects, plus the placing of foreign copyrights in Germany and the company's production side.

Also since Oct. 1, April has been operating from Hamburg, one of the main centers of music business activity. The immediate aim is to find many new creative writers to sign and then work with on a close personal basis. Already three writers have signed exclusive contracts; their songs are placed and ready for release by various artists.

Spielberg says: "Another firm intention is to sign new artists in order to produce them for German record companies. Our new management ideal is to concentrate on this area because the role of the modern publisher demands that sort of investment."

"The acquisition of international catalogs for subpublishing will be increased and even greater care will be lavished on exploiting existing catalogs. We're also building hard on the promotion side for both writers and artists."

Spielberg adds: "The plan is to have April Music recognized as an aggressive publishing company run by young people to whom music and the people involved in it means more than just doing a job. We're wide open to make new contacts and work with them on new ideas."

ARABELLA MUSIC

The most important aspect of 1977 for Arabella Musikverlag in Munich was breaking singer/songwriter and producer Anthony Monn, who signed up with the company in 1975.



Sylvia Mikat, copyright dept.; Anthony Monn, producer of Amanda Lear and the Saragossa Band; Harold Faltermeier, producer; Margie Stiller, secretary; Ralf Dahmen, writer; all from left. Seated is Manno Ullrich, general manager, Arabella Music.

Prior to linking with Arabella, he had a noted nightclub band, the Tide Turners.

Now his success is unbroken. He scored with several German-language hits, including the local version of "It Never Rains in Southern California," and duetted with Marion Marz on the German version of the Alain Barriere hit from France, "Tu T'en Vas."

He landed his first big hit as a producer this year with the D.J. Scott version of "Disco Duck," in the local single chart for several weeks and a No. 1 in Italy. Then he created product for two promising international acts, both on Ariola, Amanda Lear and the Saragossa Band.

The first hit with the girl singer was "Blood And Honey," Monn co-writing it with her, and this one stayed more than six months in the German chart. It was followed by "Queen Of Chinatown," a top three single, also written by the Lear-Monn team.

For Amanda Lear, too, it has been a big year. Her product has been released in nearly every major market in the world. She topped the Italian chart with "Blood And Honey," and the follow-up there, "Tomorrow," written by her with Rainer Pietsch, also became a No. 1.

Monn's handling of the seven-piece Saragossa Band started with the release of "Big Bamboo," a German chart entry. Now he is concentrating his efforts to increase the international status of both acts. Arabella is also working on a five-piece disco band, Gold, for which arranger and producer Charly Kicanek is responsible.

Arabella has high hopes for songs coming from the already successful teams of Harold Faltermeier and Ralf Dahmen, Ronnie Lee Williams and George Farmer, Fritz Muschler and

COMPANY ROUNDUP

Claus Dittmar (producers of Jackie Robinson) and Alfred Rudek and Alexandre Diame of the Saragossa Band.

The company is also working closely with established writers Rainer Pietsch, Peter Thomas, Peter Moesser and Dave Daffodil. A new signing has been the administration deal with Guenter Noris, leader of the Bundeswehr Big Band.

Another administration deal has been finalized with Alf Schwegeler's Give And Take Music Productions, which controls the U.S. companies Bareback Music and Wig Out Music.

ARIOLA

Monti Leuftner, Ariola managing director, says: "It is already an established fact that 1977 is another extraordinarily successful year for our company. We're looking for an increase of sales over last year considerably above the general market upturn."

"During the first nine months, we anticipate a final show of a 25% increase in sales over the same period of 1976. This is due first to results from great successes in the hit record business, plus intense and continuous labor in the field of repertoire."

Within a relatively short time, Ariola has created for itself a leading position with dealers and consumers. Recent market research shows Ariola a winner in terms of popularity of disk product.

Leuftner says: "In 1977, every fourth single bought in Germany was distributed by Ariola. A cumulative chart-analysis of trade paper 'Musikmarkt' for January-October, this year shows Ariola in the No. 1 position for singles and in the second spot for LPs." Apart from favorable company development in Germany, international expansion continued in 1977 by Ariola setting up companies in the U.K., Mexico and Switzerland.

First international hits, some worldwide, were achieved by Ariola not only with its own productions but with international product distributed by the company, such as Champagne from Holland, Mary Macgregor from the U.S., Amanda Lear and the Saragossa Band from Germany.

Apart from a roster of established artists such as Cat Stevens, Manfred Mann's Earthband, Uriah Heep, Brotherhood of Man and Emerson, Lake and Palmer, others such as Kenny Rogers, Electric Light Orchestra, John Paul Young, Billie Jo Spears, Don Williams and the Floaters were broken in this market.

The most successful artists from Ariola's national label partners and distributed by Ariola were Boney M, Space, Gunter Gabriel, Frank Zander, Silver Convention, Penny McLean and Chris Roberts. Successes in the album and single sector with Ariola's own German-language product came mainly from Mireille Mathieu, Lena Valaitis, Peter Alexander, Udo Juergens, Michael Holm, Rex Gildo and the Gunter Noris Orchestra.

Extra promotion came through concert tours and television exposure from stars such as Boney M, Manfred Mann's Earthband, Fats Domino, Uriah Heep, Bob Marley, Peter Alexander,



Monti Luftner, Ariola.

Udo Juergens, Mireille Mathieu and the Grand Prix contribution of Silver Convention.

Ariola's marketing concepts found success with series such as "Pop Chronik," "The Story of Pop," "The Story of Rock 'n' Roll," and "Memories," as well as the classical series "Discothek der Meister," which was well-received by dealers.

The "Super 20" releases have established themselves strongly in the German market, supported heavily by radio and tv promotion. On the basis of this success, Ariola has started other hit compilations, "Super 20 International" and "Super 20 National," as well as 11 releases in album and cassette form of the greatest hits of individual artists in a series "Die Goldenen Super 20."

This latter series features the biggest sellers of Mireille Mathieu, Juliane Werding, Udo Juergens, Peter Alexander, Michael Holm, Rex Gildo, Chris Roberts, Bernd Cluver, Tony Marshall, Gunter Noris Orchestra and Billy Vaughn. So, for the first time, a whole series of albums/cassettes will be tv-promoted.

AVES RECORDS

Aves Records has been going for just two and a half years, and with success coming from the start, one of the biggest successes has been building Roger Whittaker into one of the top entertainers throughout the German-speaking countries.

His tour of more than 40 cities from January to March this year was a sellout triumph. He was awarded six silver disks for sales of more than 100,000 units each and a gold award for sales of more than 250,000 units at the conclusion of that tour, and a second gold is on the way to him.

Another top Aves label act is the King's Singers from the U.K., a group presenting a wide range of harmony singing, ranging from classical madrigals of the 17th century to Beat-

les' songs. This choral team won prizes this year from Germany's Phonoakademie.

Also signed is Ralph McTell, whose big hit was "Streets Of London." Immediate Aves plans are to establish McTell and the King's Singers as concert acts in Germany along the same success lines as Roger Whittaker.

BELLAPHON

The Bellaphon distribution deal with Casablanca for Germany, tied up at the end of 1976, gave the German company a strong start to 1977. The complete Kiss and Parliament tape/album product, along with important singles, was boosted with big promotional campaigns.

Other Casablanca focal points, notably Angel, Stallion, Meisburg and Walters, came later in the year and Branco Zivanovic, Bellaphon boss, says the promotion and direct distribution tactics were amplified by consumer competition prizes.

Bellaphon also concluded a deal with Honeybee Records of London for artists including Child, Enid and Sir Albert Douglas. Zivanovic stresses that the Bellaphon import service is becoming more and more important, calling for increasing company expansion.

Part of the expansionist policy included deals with Jazz-Rock from Norway, Timeless Records from Holland, four albums from the Horslips, the Dubliners, the music of Gunter Hampel, and with Enja of Munich, a jazz label establishing itself as a key producer in the field of electronic jazz.

The distribution division of Bellaphon's import service sees as an extra duty activities on various musical trends within the special market for non-commercial kinds of music.

Bellaphon has concluded a deal for distribution of the remaining BASF catalog. Says Zivanovic: "With this step, we are establishing the company on the German market because the former BASF, now Acanta, has a great catalog of music in all fields, from teenage music, to folk and classics. We're taking great care with this product, marketing it in a top-class presentation style, and the catalog is being extended with new productions in all sections."

Bellaphon started its classical program on the Aristocrate label, with French artists. Of the contract artists, there is an aim to break the group Nektar at world level, in cooperation with Polydor International. Zivanovic says he is convinced a great international future also lies ahead for the group Omega, with stepped up promotion planned for next year.

He is similarly confident about the group Kin Ping Meh on the Bacillus label.

He adds: "For our own products, the aim is to keep to a few but outstanding artists, and then work all out on their behalf."

BUTTERFLY MUSIC

Butterfly Music, a small but effective publishing company formed by songwriter-producer Michael Kunze in 1972, has become almost a synonym for the so-called "Munich sound."

"Fly Robin Fly," "Lady Bump," and "Get Up And Boogie" were songs produced and published by Butterfly. As with Silver Convention and Penny McLean, this little company has been extremely successful in breaking brand-new artists at worldwide levels.

The first Butterfly artist was Peter Maffay (Teldec), a German singer-songwriter discovered by Kunze in the late 1960s. His first single "Du," produced by Kunze, took the unknown to star billing in one giant step. That record sold a million. A similar overnight success followed with "Ich Hab Dich Lieb," which launched the career of Michael Schanze.

By 1974, Kunze says he realized that the world had "Grown into one music market—that there is a certain international music style which travels to all territories. So we aimed



Michael Kunze, Butterfly.

straight for that market and Silver Convention was the first truly international act from our stable.

"But our success is not difficult to explain. We have been very selective with our artists and keep the company small, effective and creative."

In 1976, Butterfly started, through its affiliate Rosalba, working on a freelance basis for U.S. record companies. As a result, two important albums were released this year: Herbie Mann's "Bird In A Silver Cage" (Atlantic) and Sister Sledge's "Together" (Cottillion).

Kunze says: "We gladly work for other companies if they ask us to produce an artist we really believe in. I've found that there is much more talent around than there are dedicated producers to work with them."

"We're very open to new writers, young arrangers and first-time producers. Sylvester Levay, Ernest Clinton, Benjamin (Continued on page G-17)

A Billboard Spotlight

DECEMBER 3, 1977, BILLBOARD

Germany

COMPANY ROUNDUP

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Wir sind die ersten in Deutschland...



Tonstudio **Hilt** poltstein

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Ten titles in this series were put out in August this year, and total sales have topped 50,000 units. Schmidt-Walk says this policy shows, in hard commercial terms, how DGG works to give best results for artists not only on new product but also on catalog material. More than 100,000 albums in this series have been sold since its inception in the fall of last year.

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ROLA

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DECEMBER 3, 1977, BILLBOARD

Germany

COMPANY ROUNDUP

APRIL MUSIC

In this, its 12th year of operation, April Musikverlag GmbH should increase sales as well as profits and strengthen its position as one of Germany's "top 15" music publishers.

Since Oct. 1, this year, Volker Spielberg, manager of April Music and is responsible for international activities. Eddy Bachinger is in charge of production side.

Also since Oct. 1, April has been operating as one of the main centers of music business. Immediate aim is to find many new creative writers to work with on a close personal basis. Already signed exclusive contracts; their songs are for release by various artists.

Spielberg says: "Another firm intention is in order to produce them for German artists. Our new management ideal is to concentrate on the role of the modern publisher and investment."

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Volker Spielberg, manager, April Music

Tom Hidley

We are the first in Germany . . .

. . . with EASTLAKE acoustics by Tom Hidley.

Tom Hidley has built about two-hundred of the most important studios all over the world. We cannot name them all, but names like "Caribou Ranch", "Elektra", "Strawberry", "Manor" and "Montreux" speak for themselves.

Believing that today's studio technology is more or less identical, we were looking for the creative alternative. We found it in his concept. Our studio has — due to his planning — the absolute acoustics. And not only that: it looks a dream. So now there is a studio for the musician in Germany, too.

From here, we went even one step further. We built our studio in one of the most picturesque sceneries in Germany, "Fränkische Schweiz" (Frankonian Switzerland). Far from the hectic and the stress of the big cities you here find the truly creative alternative.

The overhead prices (rooms, meals, and so on) are incredibly low — and our fee will surprise you, too. Ask for it!

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Also signed is Ralph McTell, whose big hit was "Streets Of London." Immediate Aves plans are to establish McTell and the King's Singers as concert acts in Germany along the same success lines as Roger Whittaker.

A Billboard Spotlight

DECEMBER 3, 1977, BILLBOARD

ARABELLA MUSIC

The most important 1977 for Arabella Music was the signing of songwriter and producer Anthony Monn, who joined the company in 1975.



Sylvia Mikat, copyright dept.; Anthony Monn, producer; Amanda Lear and the Saragossa Band; Margie Stiller, secretary; Ralf Dahmen, from left. Seated is Manno Ullrich, general manager of Arabella Music.

Prior to linking with Arabella, he had worked for the Tide Turners.

Now his success is unbroken. He scored several man-language hits, including the local version of "Rains In Southern California," and duetted with the German version of the Alain Barriere "Tu T'en Vas."

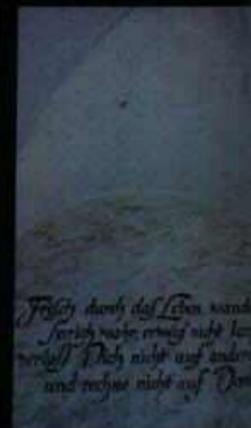
He landed his first big hit as a producer with the D.J. Scott version of "Disco Duck," in the U.S. for several weeks and a No. 1 in Italy. Then he produced two promising international acts, both of them with Amanda Lear and the Saragossa Band.

The first hit with the girl singer was "Blood and Chocolate," Monn co-writing it with her, and this one topped the German chart. It was followed by "Chinatown," a top three single, also written by Monn.

For Amanda Lear, too, it has been a big year. She has been released in nearly every major market. She topped the Italian chart with "Blood and Chocolate," followed there, "Tomorrow," written by Monn and Pietsch, also became a No. 1.

Monn's handling of the seven-piece band started with the release of "Big Bamboo," a German chart entry. Now he is concentrating his efforts to increase the international status of both acts. Arabella is also working on a five-piece disco band, Gold, for which arranger and producer Charly Kicanek is responsible.

Arabella has high hopes for songs coming from the already successful teams of Harald Faltermeyer and Ralf Dahmen, Ronnie Lee Williams and George Farmer, Fritz Muschler and



His tour of more than 40 cities from January to March this year was a sellout triumph. He was awarded six silver disks for sales of more than 100,000 units each and a gold award for sales of more than 250,000 units at the conclusion of that tour, and a second gold is on the way to him.

Another top Aves label act is the King's Singers from the U.K., a group presenting a wide range of harmony singing, ranging from classical madrigals of the 17th century to Beat-

"Together" (Cottillion). Kunze says: "We gladly work for other companies if they ask us to produce an artist we really believe in. I've found that there is much more talent around than there are dedicated producers to work with them."

"We're very open to new writers, young arrangers and first-time producers. Sylvester Levay, Ernest Clinton, Benjamin (Continued on page G-12)

Germany

COMPANY ROUNDUP

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Rooms: Three separate rooms of different and still more variable acoustics. Big room: 50 m², 300 m³, 30 db separation within 3 m, true flat frequency response. (Thank you, Tom!) Separation room A: 35 m², 210 m³, moveable glassdoor, built like a funnel, marble floor, walls and ceiling hard wood. Top acoustics (Tom, again!). Used as echo chamber, too. Separation room B: 8 m², 24 m³, wood plus curtains, EASTLAKE again, optimal room for soloists and vocal recording.

Desc: MCI Series 426, 24 channels, automation ready, 24 mono sums, free stereo grouping. Per channel: Presence, absence, high and low frequencies, 24-track monitoring facilities, quad-pan. 4 separate HiFi earphone circuits. LED ppm meters Barth U 310, Limiter Compressor Expander Barth U 311, Countryman Phaser, Eventide Harmonizer, Eventide Instant Flanger, 2 Klark Tecniks Equilizers DM 27, 2 Ibanez Equilizers, 2 Equilizers Barth W 208.

Recording: 16-track MCI JH 100/16, 2 Studer B 62, Dolby available, ±7.5 notes variable speed, Revox A 77, Ferrograph 702 Wollensack and Philips cassette decks.

Other: Barth symmetry-amp SS 88, turntable Thorens TD 160. Separate intercom. Four alter-

native domestic stereos. Headphones Bayer and Sennheiser.

Sound Reproduction: Electrovoice Sentry III. Best stuff around. Reverberation unit EMT 240 S gold plate. AKG BX 20 E.

Mikes: Neumann, AKG, Sennheiser, Electrovoice.

Instruments: Hammond M3 and M100, Leslie Hammond 100/Lansing, Grotrian-Steinweg grand piano, Mini Moog, Hohner String Ensemble, Hohner D 6, Fender Rhodes 88, Vox AC 30, old model, Fender Twin Reverb Lansing, Studio drum kit. Fender Telecaster, assorted Framus guitars.

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COMPANY ROUNDUP

Claus Dittmar (producers of Jackie Robinson) and Alfred Rudek and Alexandre Diame of the Saragossa Band.

The company is also working closely with established writers Rainer Pietsch, Peter Thomas, Peter Moesser and Dave Daffodil. A new signing has been the administration deal with Guenter Noris, leader of the Bundeswehr Big Band.

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Also signed is Ralph McTell, whose big hit was "Streets of London." Immediate Aves plans are to establish McTell and the King's Singers as concert acts in Germany along the same success lines as Roger Whittaker.

Hiltpoltstein is located 40 minutes from Nuernberg. It can be reached over two motorways.



Here is this dreamlike atmosphere creative forces will be set free that would not have come to life somewhere else. Get out of the big-cities stress — come to the countryside to Tonstudio Hiltpoltstein.



TONSTUDIO HILTPOLTSTEIN,
Haus Nummer 212,
8551 Hiltpoltstein/Oberfranken,
Telefon 09192/7326.

Tonstudio Hiltpoltstein

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(Continued on page G-13)

Germany

Mason and Stefan Klinkhammer are among those who received early support from myself and the company.

"And for the future we're going for providing a service to an international audience, giving young and vibrant music which is strong enough to cross all borders."

CBS

"In a tough market place with heavy parallel import problems, piracy, bootlegging and blank tape hassles, CBS Records Germany is up 20% in sales over last year at the end of the financial year Oct. 31, 1977."

So says Rudolf Wolpert, manager director, who adds: "We have had the best year in sales and profits in company history. A survey of singles and album charts in 'Der Musikmarkt' shows us in third place among German record companies."

The headquarters of CBS Germany in Frankfurt/Main gives promotional and marketing urgency to activities throughout Germany. Campaigns include "German Volksmusik," "Texas Rock" and the "Summer '77 Cassette" campaign, as well as the "Power Pack" campaign with rock acts like Kansas, Boz Scaggs, Ted Nugent, Heart, Lake and Aerosmith.

Gerhard L. Maurer, marketing and sales director, says: "Continuous growth happens only with outstanding product marketing. One innovation in marketing and promotion has been the opening of additional promotion offices in Berlin, Hamburg, Cologne and Munich, and increasing consumer advertising—all aiding success."

The "musical Frankfurters" as a company is particularly proud of recent success with local talent Costa Cordalis, Ricky King, Vicky Leandros, Lake and Tina Rainford. Jochen Leuschner, a&r director, says: "30% of the turnover now is achieved with local product. A new goal is to reach a split of 50-50 with international and national product."

Tina Rainford, with her huge hit "Silver Bird," was the first German girl singer to make the U.S. charts. Guitarist Ricky King, riding high in the German single and album charts for months this year, was the first instrumentalist to win the Golden Europe Award. Rock group Lake, winner of the German Grammy as "artists of the year," has toured the U.S. to boost the debut album which made the chart there.

Costa Cordalis and Vicky Leandros have successfully toured Germany and are two of very few German artists rated big concert attractions. Newly-signed local multitalent Zanki is touring Europe with Leo Sayer. Altogether 20 CBS artists have toured Germany this fall.

A standout smash tour was that of A&M's Supertramp, with two of its albums top 15 chart product, and Wolpert says: "This is a splendid start for the license and distribution agreement between CBS and A&M, one of the most creative forces in the record world."

He adds that Italian product is going to be "very hot" in Germany, with CBS artists Raffaella Carrà ("Liebeleli") and Umberto Tozzi ("Tim Amo") setting the pace in the local chart.

Platinum disks were presented at this year's CBS Germany convention to Peter de Rougemont, senior vice president Europe, and Paul Russell, vice president CBS International, on behalf of Simon and Garfunkel for the albums "Bridge Over Troubled Water" and "Greatest Hits." This sales triumph was followed by platinum awards to Santana for sales in excess of 500,000 units of the group's "Greatest Hits" album in Germany.

CHAPPELL

George Hildebrandt, managing director, says of Chappell, Germany: "We have worked successfully on extending our roster of local artists, putting special emphasis on acts with strong international potential."

The first group to emerge was Randy Pie, which recorded its last album "Fast Forward" in Hollywood under U.S. producer Spencer Proffer. This project came about with close financial and promotional help by several Polydor companies and with Chappell's German and U.S. branches.

Another internationally promising act is Duesenberg, which had a hit with an original Chappell copyright, "California." Duesenberg product has been sold to several record companies round the world, and "California" was also recorded by two other Chappell Germany acts, Marc De Ville, a new singer, and a male duo, Candy, which scored in radio charts with a German language rendition of the title.

In the jazz-rock field, fruitful cooperation with Europe's top jazz-rock big band leader Peter Herbolzheimer and his Rhythm Combination and Brass was spotlighted in the Polydor release of the new album "Touchdown." A relatively new formation from Hamburg, To Be, plays jazz-rock with a strong Latin American flavor, and the debut album, "To Be," establishes the band as a potential German jazz export.

With Ian Cussick, who did a short stint with Lucifer's Friend, Chappell will launch an early 1978 new singer-songwriter. Hildebrandt says: "On the international side, we have big acts and catalogs. There is Sailor with its 'Checkpoint' album adding to a run of successes, and there is the RSO catalog,

COMPANY ROUNDUP

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There is the Lowery catalog, which produces artists like the Atlanta Rhythm Section, Starbuck, Tommy Roe and Joe South. And 250,000 copies of "Rock Bottom," the U.K. 1977 Eurovision entry by Lynsey de Paul and Mike Moran, were sold in Germany alone. A German-language cover also did well.

Hildebrandt says: "We're especially pleased that we've finally helped get Bob Seger the recognition he has long deserved in Germany." Other Chappell highlights are the Early Morning and Moose catalogs of Gordon Lightfoot, for he has a big German following and his songs give ample cover-version opportunities.

With an increased spending policy in line for 1978, the Chappell funky side internationally is represented by groups like the Ohio Players, Wild Cherry and Earth, Wind and Fire.

CRYSTAL RECORDS

Crystal Records, an affiliate of EMI-Electrola in Germany, was set up in August, last year, as legal successor to the local Music for Pleasure Co.

Bernhard Krajewski is managing director, doubling as marketing and sales director of EMI Electrola. Peter M. Deburba heads up the a&r and promotion division; Eberhard Huetter is the international manager; Siegfried Wozny handles marketing and sales; and Juergen Scholl is the controller of finance and administration.

Krajewski says: "Crystal is a completely independent record company enterprise. It has the role of strengthening EMI-Electrola's position in the German market and takes on projects which Electrola, the biggest German record company, could not fulfill."

With an experienced management team, Crystal has scored in the German charts with product from Henry Valentino, Erik Silvester, Juan Mochi, Ulla Norden, Marion Maerz, Jay Bestos, Mystic, Terry Ward, Bernadette Offenbach and Holger Terry, along with international names such as Gilbert O'Sullivan and Ferrari.

Crystal covers a wide budgetline repertoire of EMI artists and labels. It distributes the U.K.-based Magnet label, which has groups like Darts and Guys and Dolls.

Krajewski says: "Additionally we have a young promotion team and efficient sales force which covers all areas of the jukebox business as well as all aspects of the record trade. Our sales operation obviously benefits from the advantages and experience of such a big company as EMI-Electrola."

CYCLUS MUSIC

Cyclus Musikverlage has built through the year on the success of 1976, notably with titles such as "I'm Your Boogie Man," "Tarzan Ist Wieder Da," "Nice 'n' Nasty," "Shake Your Booty," "Verde," "Orzowei," "Mare" and "Sandokan." This action has put Cyclus in the German publishing top 10 as far as chart placings are concerned.

Reporting this achievement, Peter A. Ingwersen, general manager, says: "A key has been our excellent relationship with German record companies and independent producers on the one hand, and with foreign publishers and authors on the other."

"We plan to build our international contacts still further and intensify our efforts to acquire important copyrights and catalogs."

Recently acquired are Salsoul; Sherlyn (TK-Records); Keca (Jim Weatherly); and Kidada (Quincy Jones). As Cyclus is part of the international RCA publishing organization, all copyrights of RCA publishers are controlled for the German-speaking countries. The Italian and Spanish repertoire has been extremely successful.

Cyclus personnel with Ingwersen are Waltraud Thiede (local repertoire), Angela Bernhardt (international repertoire), Christa Lasezki (promotion), Ulrike Schoen (copyright) and Annegret Quintus-Winther (statements).

DEUTSCHE GRAMMOPHON

Rainer Schmidt-Walk, chief marketing manager of Deutsche Grammophon, says the company's international product department can look back on a successful year since its reformation at the start of this year.

He points to a continuation of the policy of remarketing back catalog repertoire, one example being "The Story Of..." series which is a set of double albums by acts like Rory Gallagher, the Hollies, the Animals, Slade and Eric Burdon. Ten titles in this series were put out in August this year, and total sales have topped 50,000 units.

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DGG has continued to fight the battle against "black" imports by three different means. One is the release of product prior to or parallel to foreign release. Another is reduced dealer prices of 11.40 DM (\$5) on all international album releases. And a third is constant offers of specially-reduced so-called "net price lists" which often give the dealer better prices than they could have got through the importers.

Another means of gaining thorough distribution has been IMS, or International Music Service, a flexible setup that can distribute advance quantities of product from foreign sources in case the product manufacture is delayed in Germany itself.

But a major and as yet unsolved problem will remain for DGG in 1978, and that is the fact that the company's share in the international single market has decreased.

On the radio side, Schmidt-Walk says there are positive results from the Media Control chart, which comes from within the industry. "It is now possible with the help of this airplay measuring service to tell whether it is right to add promotional aids for a record, because it depends on airplay penetration."

"It also offers a good chance to check up on the work of our regional promoters who are working exclusively for international product."

This year Deutsche Grammophon Gesellschaft has sold more than a million units of the Fischer Choir's various albums. Werner Klose, marketing manager, says: "Thanks to the extraordinary promotional work of Gotthilf Fischer and his producer Hans Bertram, the group's popularity is still on the uprise."

EDITION ACCORD

Rudi Petry, general manager of Edition Accord, reports a successful 1977 but expects even greater achievements in 1978. One big cause for optimism is the extension of deals for the Neil Diamond catalogs of Prophet-Stonebridge Music for several years, having first handled the product in 1969. This links with Diamond's boxoffice triumph tour of Germany, taking in Hamburg, Berlin, Dortmund, Munich and Vienna.

Diamond singles "Stargazer" and "Lady Oh," and the albums "Beautiful Noise" and "Love At The Greek" have been on the German charts, along with good sales for his previous records from MCA and Bang Bang Records.

Edition Accord also scored with Glen Campbell's "Sunflower" and through the German cover version "Strohblumen," sung by Martin Mann. Other money-spinning catalogs are Heart's Delight (Disco Tex and the Sex-O-Letts, Bob Crewe), Beechwood-Glenwood (Mink de Ville, French Kiss and others), Saturday and Al Gallico Publishing.

On the European side, singles by the following artists were Accord successes: Pussycat, Cats (Netherlands); Daniel Santacruz Ensemble, La Bottega Dell'Arte (Italy); Los Diablos, Santabarbara (Spain); and elsewhere by Nicolas Peyrac, Alain David, Black Blood, Gibson Brothers, Thembi, Adam and Eve, Christian Anders, Karel Gott, Heino, Mike Kennedy, Martin Mann, Peggy March, Monica Morell, Gavin Du Porter and Ireen Sheer.

Rudi Petry says: "We've gained covers on most original and subpublishing copyrights and as we print orchestrations of the important ones and distribute them in large quantities to musicians and orchestras, we always have a considerable income from performances, especially through 1977."

EMI/ELECTROLA

Friedrich E. Wottawa, managing director of EMI-Electrola, said in a Cologne speech: "A thoroughly planned release policy, along with extensive marketing campaigns, has substantially contributed to our company's further extension of its leading position in the marketplace in 1977."

He said the success of the policy could be measured by this year's German Phonographic Academy Awards. Two out of the three "Great German Record Prizes" went to EMI: to "Reflex—Sojourns of European Music, Part 5," in the classical section; and to Stevie Wonder's double album "Songs In The Key Of Life" in the "pop international" category.

In the category "Artist Of The Year," three of a total 11 awards went to EMI: Olivia Molina, as pop national soloist; the group Triumvirat; and Christian Zacharias, as new classical soloist.

During the year, the EMI-Electrola artist roster was extended by some important names. The existing deal with Can has been put on a worldwide basis, and rock group Kraan has signed to the company along with Lee Hazelwood and Danyel Gerard. The classical division has been strengthened by the acquisition of the Harmonia Mundi label, which comprises contemporary artists.

Cooperation at company level with the Deutsche Krebshilfe foundation to fight cancer, headed by Mildred Scheel, wife of the German President, has continued in 1977. EMI released

(Continued on page G-18)

Germany

an album, "Stars And Schlager Aus Musik Ist Trumpf," all profits of which went to the fund. The first such album, out the previous year, containing other excerpts from the ZDF-TV shows "Musik Ist Trumpf," sold around 350,000 copies.

Unlike most of its competitors, EMI-Electrola did not take part in television advertising in 1977, but supported various releases by means of radio advertising and press-and-dealer campaigns. Most successful was "Rote Superplatte," which sold 300,000 units.

The Cliff Richard campaign in September this year also emphasized the success of this marketing policy. A sampler of "20 No. 1 Hits" has been released and the "Rote Superplatte" followup was "Giftgreune Superplatte," made up of international hits.

There was a big campaign for the Motown label, with attractive prizes for salesmen and dealers, and there were intensive campaigns for Thelma Houston, Glen Campbell, the Alan Parsons Project, Bob Seger, King Harry, Mink de Ville and Barry Manilow. A concentrated sales push on the company's folk repertoire is worthy of mention, which had Heino and Maria Hellwig taking the biggest share.

Says Wottawa: "We also have a strong position in the marketplace with progressive bands such as Can, Kraftwerk, Kraan, Eloy and Triumvirat, and in dance-music with product from Hugo Strasser, Paul Kuhn and Horst Jankowski."

ESPERANZA/ CASARICA

The Esperanza/Casarica publishing and production company in Hamburg started operating early in 1976 and Werner Triepke says: "We look after all activities for Freddy Quinn, one of the most popular German acts, Karel Gott, the Czechoslovakian singer who is very popular here, and bandleader Roberto Delgado."

For this trio of artists, the company controls all productions and activities, working closely with Polydor and, for Gott, Supraphon.

Another important aspect is the development of new talent,

COMPANY ROUNDUP

notably Bernd Wegener, whom Triepke manages and produces for EMI-Electrola, and who has already had success in German and Dutch television.

Triepke says: "This year we've had outstanding results with Freddy Quinn, especially over his albums. His LP 'A TV-Show Concert With Freddy Quinn And Bert Kaempfert' was a tremendous seller. There were also good results on his country album 'It's Country Time' and on his latest 'Freddy Sings The Best German Folklieder'."

Karel Gott has a steady-selling album catalog and a big single for him was "Wenn Aller Tage Abend Is," a German version of the Scottish folk song "Auld Lang Syne."

For Roberto Delgado, 1977 has been a strong year, too, enjoying big sales in Canada, the U.K., Holland and Belgium.

Triepke says: "Next year will see new product from all our acts and some of the best-known composers and lyric-writers are lined up to join our group. We're setting up four different production teams and this will enable us to work on a wide scale with German record companies."

FRANCIS, DAY & HUNTER

The general manager of Francis, Day & Hunter, Liselotte Bornemann, reports, "Our products and development of national talent (writers and artists) for the international market are proving successful at a rate even faster than that expected by our '76 initiative."

Examples include Lake's debut LP which was issued in almost every country of the world; now both the LP and the singles have entered the U.S. charts. A tour of the U.S. and Canada currently underway promises to further chart movement. Also out in Europe is an album from FD&H artist Zanki, which Zanki is supporting via a European tour with Leo Sayer which is generating positive response.

The publishing company represents EMI Music Publishing in Germany as well as B. Feldman & Co., Ltd. and Robbins Music, Ltd. catalogs, plus new additions. Says Bornemann: "We are proud to say that this year's acquisitions have added such fine names as Screen Gems-EMI Music Inc., Colgems-EMI Music Inc., Black Bull Music, Inc., and Big Pig Music, Ltd. to the list of well known catalogs that we have been working on in the past. These include St. Anne's Music, Ltd., 20th Century Music Corp., Jobete Music Co., Inc., Rocket Music Ltd. and the Australian J. Albert & Sons Pty. Ltd., with which we have had

two major hits in Germany this year. We are happy that our belief in writers like Vanda & Young has proved to be right."

Concludes Bornemann: "These major publishing deals along with the acquisition of some smaller but promising catalogs like Honey Hill Music, Ltd. and Angel Face Music will hopefully increase the number of chart records we handle next year. Up to now our greatest international hits in Germany this year have been 'Africa Man' (U.K.), 'Sir Duke' (U.S.), 'Standing In The Rain' (Australia), 'Somebody To Love' (U.K.), 'Good Morning Judge' (U.K.), 'I Wish' (U.S.) and 'Down Deep Inside' (U.S.)."

GERIG GROUP

Some years ago, the Gerig Publishing Group helped establish the song "Somewhere My Love," otherwise "Schwager Melodie," as one of the biggest successes of the past 30 years in Germany.

And the company decided to use the song as a showcase for the whole range of its publishing output. The song was published in a form suitable for a symphony orchestra, a brass band, a dance band, a mandolin orchestra and for most solo instruments, including zither.

This enterprise established a tradition of Gerig versatility and this year undertook a similar treatment of the MCA copy right "Don't Cry For Me Argentina." One vital part of this project was a big band orchestration written by top arranger Erwin Halletz.

Again the idea was hugely successful. Apart from six non-German versions of the song, which becomes "Wein' Nicht Um Mich, Argentinien" in German, there have been 10 German covers by important artists, an achievement little short of sensational within the German industry.

But this kind of all-out activity applies to Gerig planning for all foreign catalog material, from such as MCA, MAM, Essex, Curci and others, with the result that many German covers have been obtained.

The company's five most successful songs of 1977 have been: "Don't Cry For Me Argentina," "Car Wash," "Die Sterne Stehn Gut," "Schoenes Maedchen," and "Wild Side Of Life."

Gerig also controls compositions of Gotthilf Fischer, originator and conductor of the internationally known choral group the Fischer Chöre, which produces top-rated television shows and million-selling disks.

Now Gerig looks to even greater success in 1978.

GLOBAL GROUP

For the Global Music Group, 1977 has already been the most successful year in the company's 10 year history, says Peter Kirsten, managing director.

It has had six singles in the top 50 chart, with another "bubbling under," and the album chart statistics are even better for the group, with 11 LPs controlled by Global.

And GMG Records, distributed by WEA, continued the success story, notably with product from Donna Summer and Hoffmann and Hoffmann. These artists hit big at least partly with Global songs but the publishing side also had chart single entries with Tina Charles, Chicago, Leo Sayer, Steve Miller, Heatwave, Mary Macgregor, Rod Stewart, Supertramp, Heart, Uriah Heep and others.

The group also placed its own copyrights and productions in many international areas with artists like Pat Simon, Nowy and Hoffmann and Hoffmann.

But Kirsten says: "Now the one big aim is to break an artist in the U.S., with the rest of the world to follow."

INTERCORD

One of the main projects this year for Intercord was the new album of top songwriter Reinhard Mey, with a concentrated buildup on the LP, "Menschenjunge," with 50,000-plus sales noted after just three weeks. Additionally the two singles taken from the album also received tremendous air support from German radio.

But a second project was the new album of Stephan Sulke, who seems sure to become a top artist in Germany. He is songwriter, composer, singer, instrumentalist and producer and has already received a German Record award for his first album, with the followup "Stephan Sulke 2" getting great critical acclaim.

Intercord already has a big lead in the field of Irish folk music and has extended its repertoire with the release of two more albums by Padraig O Carra and Comhlúadar and by Jackie Daly and Seamus Creagh. A double album, "The Irish Folk Festival Vol. 4," is just out from Intercord.

Jazz repertoire on the Black Lion label for Intercord includes a three-album batch from Chris Barber, and other product from Earl Hines, Humphrey Lyttelton, Ben Webster, Wild Bill Davison and Stephanie Grappelli.

New activity for Intercord includes label deals with Big Bear Records from the U.K. which features Muscles; and with the Sweet Water Ltd. group, featuring Rogue. Additionally there is the Blue Rose label which involves names such as Andrea Crouch and the Disciples, Barry McGuire, Pat Boone, Larry Norman, the Beautiful Zion Choir, Chuck Girard, Deliverance and the Anita Kerr Singers.

(Continued on page G-20)

MIDW



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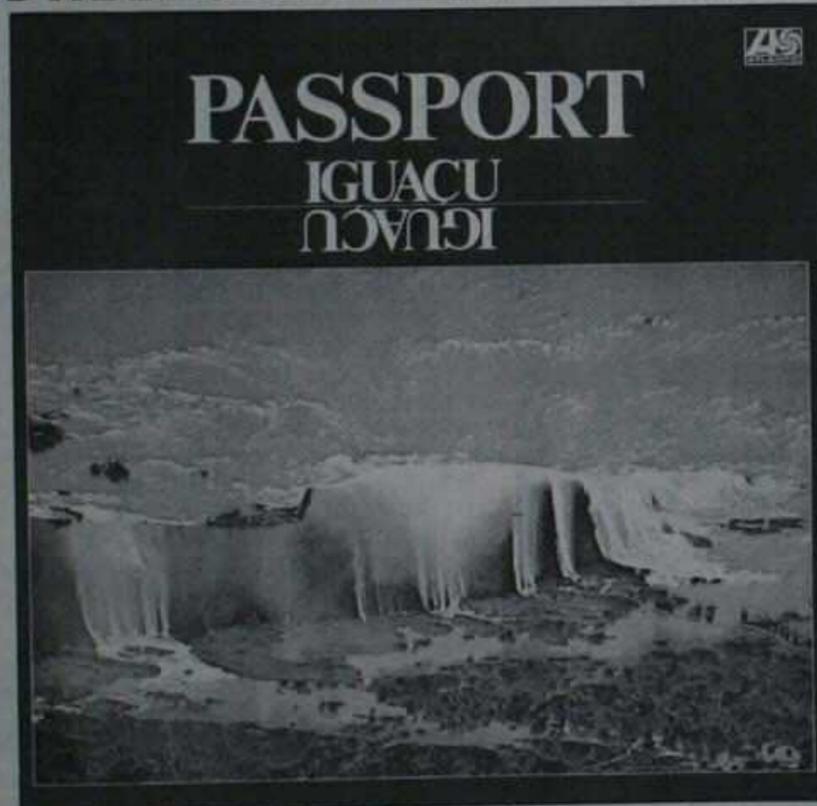
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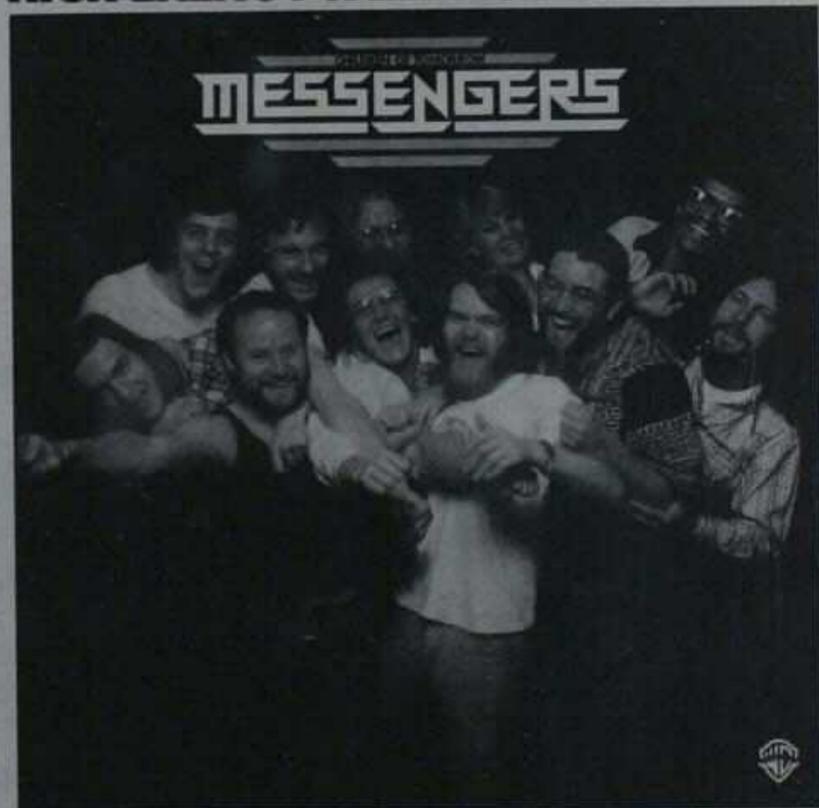
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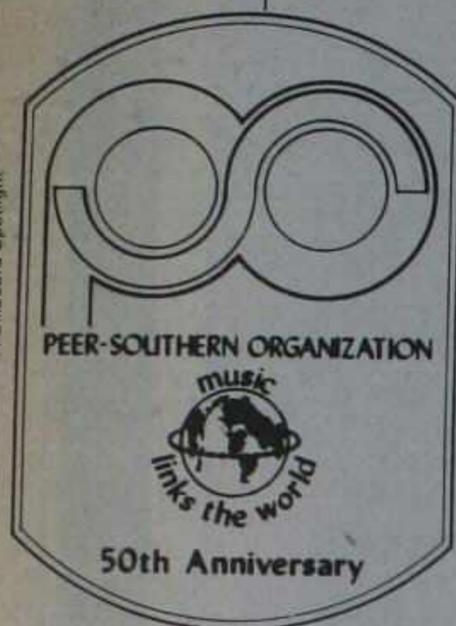
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COMPANY ROUNDUP

INTERSONG

In a year of increasing international success by Intersong writers, producers and artists, an outstanding triumph has been that of exclusively-signed Drafli Deutscher.

His composition and production "Silver Bird" for newcomer Tina Rainford was widely released around the world, hit the German top 10 and even made the U.S. country charts. As a result Deutscher is a recipient of one of the ASCAP country music awards.

Deutscher produced "Be My Boogie Woogie Baby" by M. Walkie Talkie, which was released in 14 countries, including the U.K. In Holland and Belgium it was a big chart success.

Another German artist to record in the U.S. was CBS singer Vicky Leandros. Again to meet U.S. demand, Kim Fowley recorded an album with her in Los Angeles. Top material for Chappell has also been delivered by Rolf Soja.

Inga Rumpf, songwriter and former singer of the group Atlantis, is also breaking into the U.S. market, having made demo disks first in London.

In the international copyright Chappell field, the revival of oldies, such as "Chanson d'Amour," by Manhattan Transfer has been remarkably successful. "Da Doo Ron Ron," by Shaun Cassidy, is in the same category, and the same applies to Showaddywaddy's working of "Under The Moon Of Love."

Intersong Germany director Wolfgang Kretschmer says: "What makes 1977 even more outstanding for us is that two giant acts made the charts here for the first time. Fleetwood Mac finally made it with the single 'Go Your Own Way' and the album 'Rumours' and Peter Gabriel, formerly of Genesis, broke with 'Solsbury Hill.'"

MAGAZINE MUSIC

The Hamburg-based Magazine Music is just six years old, yet rates as one of the best known music publishing companies in Germany, Austria and Switzerland. It is a subsidiary of Gruner and Jahr, publisher of the national magazines Stern, Brigitte, Capital, Eltern and Schon Wohnen.

Magazine Music started with the copyright of "Un Canto a Galicia," written and sung by Julio Iglesias, its first big success and a million-seller. Iglesias has an exclusive contract with the company, which also acts as agent for the Notas Magicas titles from Madrid.

The publishing house now has more than 3,000 titles, including ones by world-famous artists such as Baccara, Ja Bastos, Etta Cameron, the Joy Cats, Cerrone, Chocolats, Dalida, the Dead End Kids, Focus, Lesley Hamilton, Tony Lord, Juan Mochi, Billy Ocean, Alfonso Pahino, Leon Rebel, Scheila, Tamango, and Henry Valentino.

In March 1977, the Xanadu publishing company was founded by Magazine Music with Peter Orloff, the producer and composer. In addition it has a standard catalog of folk music which brings a high annual turnover.

"Yes Sir, I Can Boogie" and "Sorry I'm A Lady," sung by Baccara, composed by Rolf Soja and published by Magazine Music have both been No. 1 in Germany this year. Wolf Bruemmel, Magazine Music general manager, says: "These original Magazine titles are published worldwide and in Germany there are 43 cover versions."

MELODIE DER WELT

In the first half of 1977, Melodie der Welt topped the bestselling list of German music publishing companies with a total of 2947 points, followed by Edition Intro/Meisel in Berlin with 1597 points.

Johann Michel, one of the most distinguished publishers and personalities in the German industry, has set up a Frankfurt-based team, under the management of Wolfgang Mewes and Paul Lenz which has gained international confidence and understanding.

During 1977 many top international artists, writers and publishers have built business links with Melodie der Welt.

Michel says: "To mention just a few, there is Famous Music of New York, one of the biggest companies in the world. American super-group Santana now works with Melodie der Welt. From France there is Gilbert Becaud and from the U.K. there is Panache Music, which has product from Nazareth and the Sensational Alex Harvey Band.

"And it is an open secret that Udo Juergens, the most successful composer and artist in the German language, is starting an exclusive deal with our company."

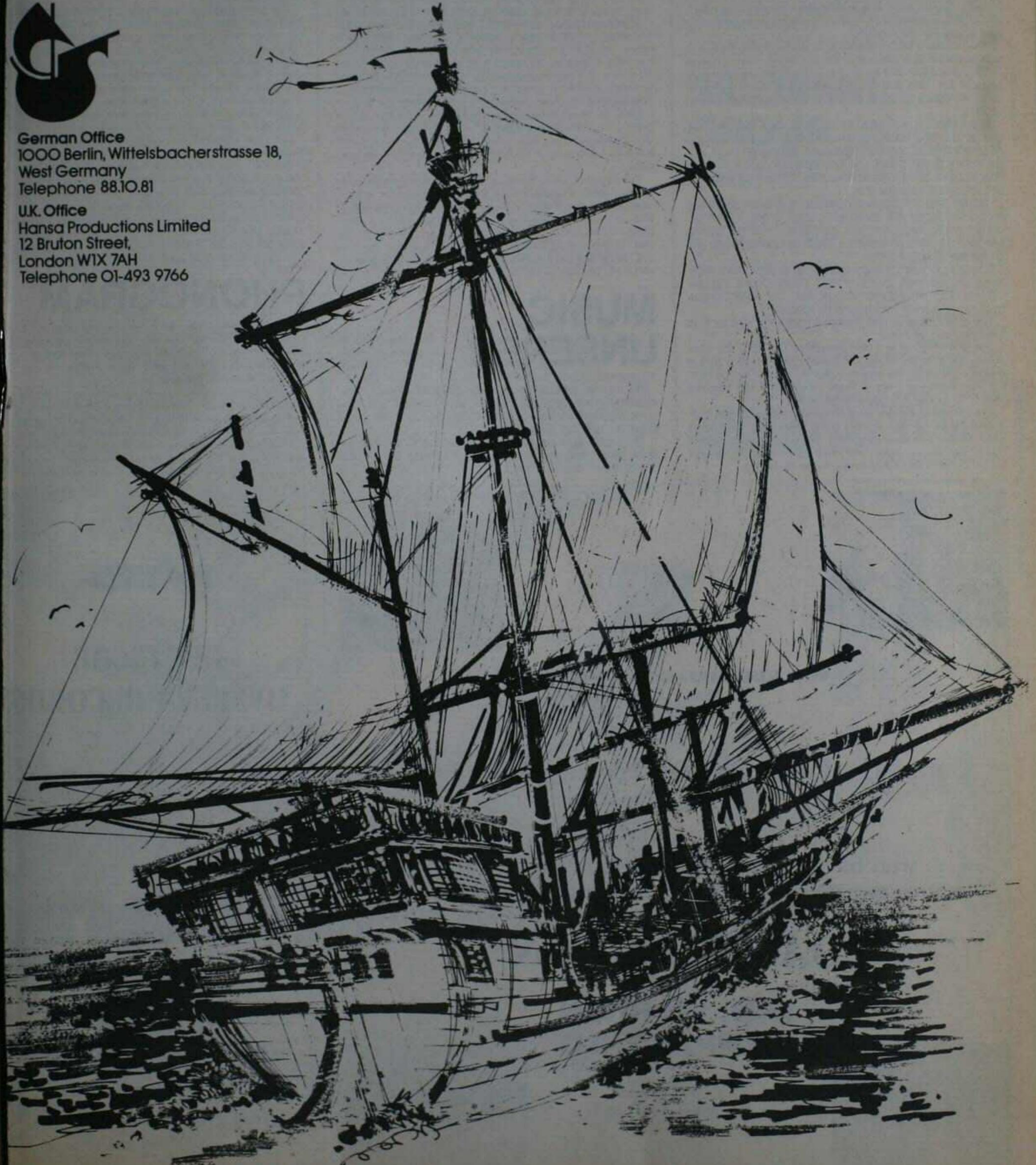
The basis for Melodie der Welt's success over the years stems from copyrights from such catalogs as Rak/Chinnichap, Island Music, Martin-Coulter Music, Red Bus Music, Manticores (from the U.K.) and Bourne Music, Tree, McCartney Inc., Blue Seas/Jac Music (Hal David and Burt Bacharach), from the U.S.

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Germany

METRONOME

Since 1973, Metronome has developed consistently into one of the most successful record companies in the German industry. Growth rates have accelerated each year, reaching a record 35% increase in 1977. The medium-sized company is now squarely in the spotlight.

When Gerhard Weber started as company head, he had to face severe setbacks caused by the loss of two major catalogs in 1971 and 1972. But he built a young team, averaging 30 years of age, and that group has run the Hamburg-based company since a complete management reshuffle at the end of 1972.

When Weber moved on to Phonogram, Rudi Gassner took over as the new managing director, handling international repertoire from all corners of the world: Barclay (France), Dischi Ricordi (Italy), Sonet and Transatlantic (U.K.), Amadeo (Austria), the German-based Aves, MPS, CTI and (since earlier this year) MCA from the U.S.

Gassner says: "Important repertoire has been developed on the company's own Metronome label, which is MOR oriented; on the progressive rock label Brain, now the leading German rock label; on Nature, a singer-songwriter label; and on our low-price line, Zebra."

Guenther Hensler, deputy managing director, lists MCA-based product such as the "Evita" album (which includes "Don't Cry For Me Argentina") and the "Car Wash" soundtrack as big reasons for Metronome success.

The back catalog of Neil Diamond from MCA also hit high sales peaks in Germany.

The Brain Festival in Essen presented the eight top label groups and after the shows Eric Burdon gave the view that in the next few years "the only new trends in music will be coming from Germany." No. 1 Brain group Jane has received awards for selling 300,000 albums here.

The concept of the new label Nature was so good that it attracted the top German country group Truck Stop, says Klaus Ebert, Metronome marketing chief. The company also signed "Hair" star Marsha Hunt, and other contracted girl singers are Milva (Italy) and Sylvia Vrethammer (Sweden).

COMPANY ROUNDUP

MONTANA

Activity for the Montana company in 1977 started early. In the first week of January, the ZDF, second channel of the German television network, along with Montana, presented the first Udo Juergens tv spectacular, and it was hailed as "the show of the Eighties."

It was a 90-minute live performance by the entertainer and it proved so popular that "Udo Live '77" had to be shown again just three months after the original screening. The album, released by Ariola under the same title, was a bestseller.

Montana arranged more than 1,500 concerts in all parts of the world for Udo Juergens including the unequalled "world record" of 266 concerts in the "Udo 70" series. There have also been 600 tv performances and record sales of more than 50 million. His degree of popularity in the Federal Republic of Germany reached an incredible market research limit of 99% "acceptance" and two-thirds confessed to being his fans.

Hans R. Beierlein, Montana chief, says: "We say that a breakdown of the promotional activity given over 14 years to Udo Juergens is not just a tribute to the two partners, but it has to be taken as an unequivocal criterion for the whole business."

But Juergens apart, Montana has set out to build popularity for the French chanson on the German market. Though the main effort was put into the German careers of Adamo Gilbert Beaud and Dalida this year, much time was given over to establishing singers of such different styles as Jean Ferrat, Michel Sardou, Daniel Gerard, Michel Fugain, Demis Roussos and Daniel Guichard. A revival of interest in Jacques Brel will also bring strong reaction from the German market.

MUSIC UNSERER

The trend towards international music in Germany brought its share of success to Musik Unserer Zeit Verlag in 1977.

Disco music, for example, seems to have established a permanent home in Germany and as a result Van McCoy has become a powerful influence, with "Soul Cha Cha" riding the charts for fully half the year.

The Eagles, acquired through MUZ' affiliation with Warner Bros. Music, was another foreign act to help set musical standards in Germany recently and "Hotel California," a

monster single and album, paved the way for a softer, country-flavored pop music.

Other major international successes for the company of the year have included Rod Stewart, Yes and, from Holla, the George Baker Selection, along with Glen Campbell through "Southern Nights."

On the national scene, Juergen Drews further established himself as one of the top selling German acts and the jazz rock group Passport came up with its best selling album "Iguacu," which did well internationally and figured in the Billboard jazz chart.

The many standards among the U.S. catalogs controlled by MUZ have shown they are open to new and fresh interpretations, one notable example this year being Cole Porter's "Love For Sale." Boney M's new approach to this number turned out to be another international success, with the album of the same name high in the charts after four months.

In a determined effort to capture even more of the German chart action in 1978, the publishing house has strengthened the promotion department under John Holl. More emphasis is being put on personal contact and keeping in touch with the media to ensure optimum exposure of international and national copyrights.

But the promotion division is not the only area due for expansion in 1978. The administrative side is to undergo a major reorganization with recently appointed head of administration Colin Hall leading a new team.

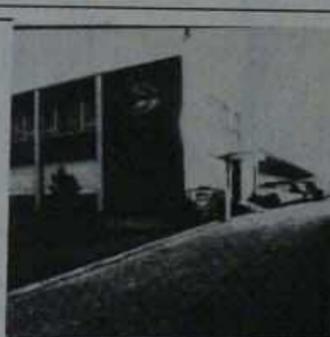
Ed Heine, general manager, is convinced that 1978 will see further upward developments, so proving the value of the strict policy of the closest contact between publisher, writer, artist and record company.

PHONOGRAM

Phonogram has released two top selling television back catalogue records in the German market, "Happy Hithaus" and "Hithaus Mit Freunden," both 500,000-plus sellers and using German-language material from Polydor companies and other leading German record sources.

Oskar Drechsler, Phonogram director, says: "We are very critical of the tv-radio merchandising market at the moment mainly because of the flood of similar product being released now, and we question its turnover within the total market."

In cooperation with the publishing house of Axel Springer and the paper Bild Am Sonntag, Phonogram has released four very successful product lines. One is by Marianne Ros



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nberg; another is a soccer album of football stadium favorites; there is a Vicky Leandros LP; and the fourth is a combination of tracks from four albums by Paul Mauriat. Drechsler says: "We feel this form of cooperation is extremely important."

Phonogram Germany has renewed its deal with Chrysalis and particularly satisfying to Drechsler is that his company sold more than 500,000 units of "Jeans On," by David Dundas, giving it gold status, before the artist broke in the U.K., his home market.

Now Phonogram reports successful sales with Nana Mouskouri's German-language product; with Swiss groups Peter, Sue and Marc, and Rumpelstilz; and with local artist Alexandra, who died eight years ago. For the latter, a special 20-title compilation culled from an LP back-catalog strength which compares with many contemporary artists, was an October chart success.

Phonogram has signed an exclusive contract with Hungarian musical star Bela Erny and believes he will be a big tv and record star.

But Drechsler says: "Our artist and release policy for 1978 will be to be more selective so we can furnish every release with an intensive all around marketing plan."

RCA

RCA Schallplatten, a subsidiary of the RCA Corporation, was originally set up in May 1973, and since July 1976, has been in action with its own distribution team, gaining ground in Germany and carving out its own slice of the market.

Hans Georg Baum, RCA chief, says: "This year has been the most successful in the young history of RCA Deutschland. It more than doubled the turnover on 1976. That success excludes the sales boom caused by the sudden death of Elvis Presley, because we are talking of figures as of Sept. 1, 1977."

"By that time, the high target business budget was already a third over its goal and business was still on the upsurge. Successes of this kind are not the result of mere luck and coincidence, as some trade observers seem to think, but are down to hard work in distribution and public relations."

An example cited by Baum is that of the vocal duo Baccara. Its single "Yes Sir I Can Boogie" was broken by RCA inside a few weeks as a result of a detailed PR and distribution plan.

Says Baum: "On the distribution side it was and is the aim of RCA not to push goods on the trade by way of special conditions but in cooperation with the promotion division to arrange for demand, and to supply at the usual rates and conditions."

In the future, RCA intends keeping to one basic essential, which is keeping expansion of the catalog within reasonable bounds. But it is accepted by the management team that there will be a certain amount of experimentation.

Baum's view is that the image of a record company depends strongly on how it succeeds in building up and "cultivating" artists. In 1977, he claims, RCA has set special standards with actor and chanson singer Klaus Hoffmann, with Gitte and with Lolita.

On the international front, RCA has managed to push David Bowie into German public consciousness and into the charts at both album and singles levels, and similar success has been obtained for Oliver Onions, Bonnie Tyler and Laurent Voulzy.

ROBA MUSIC

Roba Music was founded by Rolf Baierle in 1972 and has enjoyed a unique run of success ever since, starting with "Radar Love" and strong results from work on Dutch copyrights like "Mississippi," "Smile" and "Georgie," by Pussycat.

Later on Baierle acquired the subpublishing rights of the Chrysalis catalog and pushed forward to success with David Dundas ("Jeans On" and "Another Funny Honeymoon") and Leo Sayer ("You Make Me Feel Like Dancing" and others) as well as with other Chrysalis projects.

While that type of product maintains a success ratio, Baierle has added other money-spinning material. Examples include: Dutch copyrights of Rosy and Andres ("My Love") and of George Baker; Irish material from the Dubliners; U.K. product such as Cliff Richard's "My Kind Of Life"; French copyrights from Disque Carrere (Sheila and Belle Epoque); as well as German material from such as Howard Cependale and Erik Silvester.

According to a survey of German trade paper "Musik Informationen," Roba is now number four in a list of publishers based on German chart action.

RALPH SIEGEL

The year 1977 has been filled with success, in more ways than one, for Ralph Siegel, president and owner of the music companies bearing his name.

His empire includes Jupiter Records, the Siegel publishing company and Olympia Music production, which now have a staff of around 35, and it is hard to say which of the various branches has been most successful.

Jupiter Records International, fronted by its managing director Karl-Heinz Klemppow has a galaxy of artists, such as Silver Convention, Penny McLean, Linda G. Thompson, Ramona Wulf, David Christie, Jerry Rix, Jeff Spencer and Thanx and has met with unprecedented success in the international marketplace, with many gold disk awards to prove the sales.

National artists such as Chris Roberts, Martin Mann and

Anne-Karin, and recent additions to the Jupiter label such as Roberto Blanco, Martin Griffiths, John Kincade and Geoff Harrison are proving regulars in the German charts.

Joachim Neubauer, who is head of international publishing for the group and is assisted by Helgard von Schenckendorff, sees 1977 as being "a great year" for his side of the group business. Longterm deals have been set with top publishing names such as Arista Music, Casablanca Music, Midland Music International, Muscle Shoals and Gold Hill Music. Phil Wainman, producer of groups such as the Sweet and Bay City Rollers, has also linked his Utopia Music with Siegel.

The year has been full of chart successes for the publishing side and one highlight was the fact that three songs of the Eurovision Festival finals were published by Siegel, including the winning item, "Rock And Roll Love Letter," by the Bay City Rollers, which stayed in the German chart for nine months.

On the production side, Olympia Music has been increasingly busy. After the installation of a new Harrison desk, the most up-to-date in Germany, the studios, based in the cellar of the office building, have maintained a round-the-clock schedule.

SIKORSKI GROUP

The Sikorski group of music publishing companies in Germany, for more than 40 years one of the most efficient of publishing houses in continental Europe, has this year enjoyed consistent success in both the pop and classical fields.

Several international artists are linked with the group, notably Peter, Sue and Marc, known widely through the 1976 Eurovision Song Contest and through two Tokyo Song Festivals; the Pepe Lienhard Band, Swiss representative at the Eurovision Song Contest this year; and Ellen Nikolavsen, top Norwegian singer who won last year's Yamaha Music Festival and was Norwegian Eurovision representative this year.

Additionally several groups, choirs and bands of national importance work closely with the Sikorski Outfit.

And several musical comedies have been sponsored by the group's theatre division, examples being Cy Coleman's "Sweet Charity" and Kurt Weill's "Lady In The Dark."

Sikorski's orchestral and operatic activities have reached international level, with symphonies, concertos, ballets and operas being performed in most parts of Europe. Works written by such composers as Shostakovich, Prokofieff, Khachaturian and Shchedrin were originally published by the group.

An important recent event was the 20th anniversary of Sikorski's cooperation with the Soviet State publishing organizations, celebrated May 3 this year.

(Continued on page G-24)

Lake

CROSSING THE ATLANTIC

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74	EVEN IN THE QUIETEST MOMENTS	SUPERTRAMP (A&M SP 4634)	7.98
75	SILK DEGREES	BOZ SCAGGS (Columbia PC 33920)	6.98
76	LAKE	(Columbia PC 34763)	6.98
77	IN COLOR	CHEAP TRICK (Epic PE 74884)	6.98
78	WE MUST BELIEVE IN MAGIC	CRYSTAL GAYLE (United Artists LA 771G)	6.98
79	LET IT FLOW	DAVE MASON (Columbia PC 34680)	6.98
80	STEVE WINWOOD	(Island ILPS 9494)	7.98
81	SANFORD/TOWNSEND	(Warner Bros BS 2956)	6.98
82	THE SPY WHO LOVED ME	ORIGINAL MOTION PICTURE SOUNDTRACK (United Artists LA 774H)	7.98

Germany

With a number of new writer-deal contracts imminent, Sikorski also plans to remain No. 1 sheet music publisher in the German pop field, with a 1977 turnover increase shown of almost 25% compared with 1976.

Most successful original titles this year were "Cindy," with seven cover versions and releases in 23 countries, via Peter, Sue and Marc, and "Swiss Lady," which had seven covers and was released in 18 countries through the Pepe Lienhard Band. Bobby Hebb's song "Sunny," sung by Boney M was among the top three in the annual German chart survey.

SLEZAK GROUP

A recent addition to the Rudolf Slezak group is Munich-based Lollipop Records and two of its artists, Claudja Barry and Ronnie Jones, have scored important successes in the U.S., Canada and Italy.

Lollipop publishing, Edition Lollipop, is handled by another Slezak group newcomer, Lambda Music, which has And Son Music, outlet for new wave group the Jam, among its first sub-publishing deals.

The parent company, Rudolf Slezak Musikverlag, has notched further successes with Roger Whittaker's Tembo Music and two German-language singles from Whittaker, "Indian Lady" and "Zueinander-Miteinander," charted in 1977.

German heavy rock group The Scorpions has also had a good year, with particularly strong success in Japan.

Schmolzi and Slezak Music copublished with Say Yes Music the new album from Marsha Hunt, "Marsha," produced in Munich by Pete Bellotte and also coproduced four English-language titles with top Japanese star Kenji Sawada.

Recent subpublishing acquisitions for the Slezak group include Crazy Cajun Music and Vogue Music. Local talent published by Slezak includes Wolfgang Michels and his California-recorded album "Full Moon California Sunset" and Hamburg entertainer Hannes Priesterjahn Jr. with the single "Der Wirt"/"Rosi, Wir Satteln Uns Ein Pferd."

Actor Uwe Friedrichsen has also recorded his first album with Schmolzi and Slezak Music, "Es Geht Immer Ein Bisschen Lack Ab," while Rudi Slezak personally produced the

COMPANY ROUNDUP

Yugoslavian folk group Die Original Drautaler on the LP "Wir Spielen Fur Unsere Freunde."

Plans for the Slezak group for next year revolve around international expansion and special development plans for Lollipop Records.

SKY RECORDS

Sky Records in Hamburg was started, as a company and as a label, with a policy directed towards top quality German groups and artists representative of the modern music generation in Europe.

Now Sky product has found its way into the concert halls, rock clubs and on to television and radio. Sales have mushroomed locally and in exports, and product is taking a grip in other territories. The Sky label goes in France through RCA and in Portugal via Valentim de Carvalho.

Michael Rother, who plays keyboards and guitar and is a general electronic instrument expert, achieved a surprising 40,000 album sales figure in six months. A recent album release has been "Cluster's Spacious Electronic Venture" with ex-Rosy Music member Eno, and coming early in 1978 is new product from Michael Rother, Ramses, Harlis, Octopus and Pace.

Negotiations are on to add new rock groups from the U.K. to the catalog and also place the catalog in other territories handled so far mainly on an export basis.

SUGAR MUSIC

For Sugar Music, 1977 was a year of contact-building within the German market, and a huge success among the many records covering Sugar copyrights was Raffaella Carra with "A Far L'Amore Comincia Tu—Liebele," a huge summer hit.

This single, arriving in Germany from tourists who had been in southern Europe, was a hit for the singer in virtually all continental European areas. A German version by Raffaella Carra was recorded just as "Leibeli," and her first album was named after the same title.

Another summery hit for Sugar was "Ti Amo," by Umberto Tozzi, who was 16 weeks in the Italian chart and also made the top 20 of most other European charts. It should be pointed out that it is very difficult for Italian-language songs to get into the German chart, but Tozzi made it.

Another potential full European hit should be "Hochzeit In

Athens," by Rex Gildo. And Sugar has another widespread hit with "Ragazzina," by Luca D'Ammonio. The German version was by Fred Gard and produced by Frank Farian, Boney M producer, who also contributed the 'B' side, an instrumental version. Nino Rosso also covered this title.

Furthermore, Sugar has had success with Adriano Celentano with "Salutation," "I Want To Know" and others.

Future Sugar planning includes promotion on "Love Affairs," by actress Claudia Cardinale, and for Geby and Geby single "Blu." Then the company plans to start its own productions in Munchen, with Italian artists in Italian language but with special arrangements for the German market. And there are plans to find a really big hit production for Gigliola Cinquetti.

TELDEC

For Teldec in Hamburg, 1977 got off to an outstanding start through the presentation of the German National Records prize to Peter Maffay and out of that arose a great number of advertising and promotional campaigns.

Another Maffay feature was the country-rock album with Johnny Tame, "Tame And Maffay," which created international interest. He also released his new album "Dein Gesicht" during his tour through Germany in November.

Successful campaigns have been carried through for other German Teldec acts Juergen Marcus, Evelyn Kuenneke, Su Kramer and Dorthe. A musical of worldwide import is "Tell," the story of Swiss national hero William Tell. Teldec has the original LP version with Udo Lindenberg, Juergen Drews, Alexis Korner and Su Kramer in the leading roles and has given the LP heavy backup support.

In the German folk music field, the outstanding Teldec acts are the Slavko Avsenik und seine Original Oberkrainer, and Ernst Mosch und seine Original Egerlander Musikanten, both aggregations having earned 15 gold disks in Germany alone.

The big name for Teldec in the German rock scene is still Udo Lindenberg, who has released "Panic Nights," or "Panicische Nachte," his new album, and has announced a 60-day tour of Germany including gala performances at MIDEM in Cannes, early 1978.

Teldec's international acts ZZ Top, Camel, Italian singer Donatella, Romanian Pan-flautist Gheorghe Zamfir, Dutch duo Rosy and Andres and top Australian singer-composer Kevin Johnson have been supported with massive press and promotional campaigns, along with tv spectaculars and galas and

A Billboard Spotlight

DECEMBER 3, 1977, BILLBOARD



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efforts have been reflected in ever higher sales figures. Company policy for 1977 was to build through international catalogs. Deals were fixed with world labels and several promising new production partnerships were cemented. The Safari label, released with a big campaign at the start of 1977, came first, followed by big pushes for Buddah, Janus and the new Safari label, containing product by the Chanter Sisters and Glenn Hughes.

UFA

In 1977, UFA in Munich built up the publishing organization by taking on top personnel in the areas of administration, press and promotion. Immediate results included concluding exclusive administration deals with Abi Ofarim (Margot Werber, Igal Bashan) and Joachim Heider (Katja Ebstein, Dunja Selter, Michael Schanze, Jane Palmer and Maggie Mae). There were also renewals of deals and further subpublishing deals, including Virgin Music (Tangerine Dream, Mike Oldfield, Steve Hillage); Everblue Music; Satril Music (the Sandpipers, Mr. Big, Stardust); Interworld Music Publishing Group, headed by Mike Stewart; Squamish/Corinth Music (with U.S. progressive group Prism); Sparta Florida Music (Sinatra film soundtracks), Glen Campbell, Steeleye Span, the Moody Blues, Berni Flint; Tony Hiller Music (Brotherhood of Man); Walt Disney/Wonderland Music (forthcoming movie "The Christmas of '77").

Josef Bamberger, UFA chief, says: "On the company's production side, we're very happy about the release of an album by Rene Kollo, which is distributed by Ariola."

For the future, Bamberger talks of better representation and exploitation of copyrights, promotion of new writers and acts, modernization in the documentation and administrative fields through electronic data processing (EDV) and an extensive drive on the standard catalogs, including copyrights by Paul Abraham, Robert Stolz and Ralph Bentzky.

UNITED ARTISTS

The main spotlight at the United Artists Music Group this year has been film music, highlighted in turn by the success of music from movies like "Rocky," with main titles "Gonna Fly Now" and "You Take My Heart Away"; the James Bond film "The Spy Who Loved Me," with Carly Simon's "Nobody Does It Better"; and Liza Minnelli's presentation of UA copyrights in the movie "New York, New York."

The latter film also revived United Artists copyrights such as "Opus Number One," "Once In A While," "Just You, Just

Me," "Blue Moon," "Don't Be That Way."

The "Needles And Pins" copyright, a hit originally in the U.K. for the Searchers and now out via U.K. group Smokie, is another big seller and there were eight covers and some 20 album cuts on this, both in German and English.

Earlier in 1977, United Artists Germany renewed a catalog deal with the U.S. company Antisia Music, including such copyrights as Shirley Bassey's "When You Smile" and "Don't Stop The Carnival." Another big international gain was the Jet catalog for Germany, including material written by Jeff Lynne and recorded by the Electric Light Orchestra.

On the German national side, a new company, Edition Sugar Baby, was added to the group, a joint venture with Peter Kraus, who was the biggest rock 'n' roll singer in Germany in the 1950s and early 1960s. Nowadays he is an established all-round entertainer with four 60-minute television shows a year. He has also, over the years, started writing music and lyrics and producing his own records.

Additionally UA has close cooperation with Charly Niessen's Edition Komma with many original German copyrights.

Michael Kunze and Sylvester Levay, who found international fame through their group Silver Convention, produced German group Love Generation for United Artists. Almost all titles from the album "Our Kind Of Music" are UA copyrights and the singles "Beach Party" and "San Francisco '69" were successful outside Germany.

As of Jan. 1, 1978, United Artists takes over another 250 standard titles from the Robbins, Feist and Miller (Big Three) catalogs including "Blue Moon" and "Blue Hawaii."

WEA MUSIC

WEA Music in Germany has shown a 28% upturn in business turnover this year, the best results in the history of the company, and achieved by intensive marketing and merchandising.

One example is the newly-developed touring system for WEA acts, the WEA Music Festival, which tours Germany in three sections in the spring. This, in 1977, involved heavy advertising in trade and music magazines as well as big consumer publications.

Through these efforts, Al Jarreau, Manhattan Transfer and George Benson finally broke through in Germany. The Eagles went gold for record sales, the first U.S. act to receive a gold disk in the year, and more awards are coming for Fleetwood Mac.

Then there is the tremendous buildup in the career of Shaun Cassidy, named favorite artist in a Bravo magazine poll. He was followed by local WEA artist Juergen Drews, who collected a silver award to Cassidy's gold, and who stayed high

in the German chart with the German language version of Eddie Rabbitt's "Rocky Mountain Music."

The Bellamy Brothers have succeeded again with "Crossfire," basis for the German hit version "Himbeereis Zum Freusteuck" by Hoffmann and Hoffmann, a top act with WEA partner label GMG, which also supplied the big 1977 smash, Donna Summer's "I Feel Love."

The television happening of the year was also a highlight for WEA, the "Essen Rock Night," transmitted to 20 million people through to 5 a.m. The major live act was Little Feat and there were video clips from Linda Ronstadt and Ry Cooder.

WEA works not only for international contract names but also local artists. Passport returned to the chart with "Iguacu," Klaus Doldinger re-signed for a long-term recording contract along with the group Supermax, which has a new album "World Of Today," and there is Lucifer's Friend with new lead singer Michael Starrs, who was formerly with Colosseum.

As a trade and media promotion, the WEA Roadshow, a video presentation of highlights, toured Germany and stressed Warner Bros., Elektra, Asylum and Atlantic activities.

Future activities include a 12-date tour by Al Jarreau and a tour by Yes which attracted an immediate ticket advance of 80,000, both backed by intensive marketing and merchandising.

WINTRUP MUSIC

For Wintrup Music, the year has been one of great change and one of the biggest surprises was the decision by contracted group Kraan to switch record companies from Intercord to EMI. Hellmut Hattler, Kraan bassist, also signed his solo album to EMI.

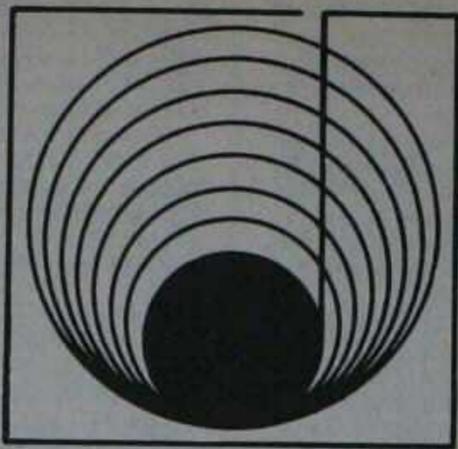
Walter Holzbaur, Wintrup chief, says both Kraan and the group Guru Guru made extensive tours for their latest releases. A highlight of the Kraan tour was a show at London's Roundhouse rock center. The Hattler album was one focal point of a fall buildup of Wintrup activity, with pundits predicting tremendous industry impact from it.

It became part of EMI's rock activities in association with the Lippmann and Rau company which involved a series of six big rock festivals, including dates in the Munich Olympiahalle and the Hamburg Congress Center.

Holzbaur says: "Progressive rock, along with intensive cooperation on promotion and management for Wintrup Music acts will link with the new role concept combining the talents of Conny Plank, as producer and sound engineer, and business know-how from me. The result will be a lot of no-compromise rock 'n' roll!"

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Top Industry Men

• Continued from page G-4

development was certainly noticed during the first six months of 1977.

Wottawa (EMI Electrola): I don't think Germany is a special exception in this area of the industry. There is and will be a market for tv-promoted records which I would estimate at a maximum 8%. When the tv-merchandisers were alone in the marketplace, they could share this slice. But the more record manufacturers entering the market, the stronger will be the competition. Individual shares will decrease. But there is the other fact that the novelty value of this kind of product has gone.

Question: What about the activities of some companies currently producing shows for German tv?

Arming (DGG): In this area, we are still beginners. But we believe that production or coproduction of music films will become more important in the future. Video products are still new fields, at least in Europe, and have yet to be opened up.

Baum (RCA): For the time being, we do not intend producing or financing our own tv show. As far as I know, simultaneous record releases have not reached the expected sales.

Drechsler (Phonogram): Production of tv shows through record companies is a speculation of their further use as a video-disk, a long-term investment.

Gassner (Phonogram): Production of tv shows through record companies is a speculation of their further use as a video-disk, a long-term investment.

Gassner (Metronome): As long as public tv looks for cooperation, we should talk over this situation.

Blume (Hansa): The activities of record companies as tv entertainment producers have not influenced the record business so far. But we regret, however, that independent record companies do not have the opportunity, because of the German tv situation, of entering into competition with the multinational organizations in this field.

Loch (WEA): The German broadcasting system is a non-commercial institution and in the final analysis public property. I don't think the record companies should co-produce tv shows with non-commercial institutions such as ZDF and ARD. The result will be that smaller record companies cannot afford such heavy investments and this will automatically result in unfair competition.

Schmidt (Ariola): We are unaware of record companies acting as producers of tv shows. It is true the tv stations are concluding show coproductions with record companies in the musical sector. Our company has done that with tv stations for artists such as Peter Alexander, Udo Juergens and, more recently, Mireille Mathieu. Coproductions of this kind are of interest to the record industry only if the musical productions are suitable for the record market as well.

Wolpert (CBS): I believe a good tv music special is very important for the promotion of an artist and his product. CBS Germany has been involved as coproducer of such shows. German tv is not privately-owned but belongs to the government. For this reason, parts of the German press see problems in record companies participating. But I think it is the record company's obligation to help state tv to produce the best shows possible for the public. I'm full of admiration and respect for those tv personalities who, despite outspoken and unjustified criticism, continued to coproduce music specials for the millions of record fans who want to see their favorite stars on tv.

Wottawa (EMI-Electrola): Our product is music and at present records and cassettes are the technical means to reproduce our music. In the next few years, new audio-visual media of different technical types will hit our market. Therefore it is inevitable for us to be involved in the audio and visual areas, so our EMI-Electrola TV, as it has been renamed, is a necessary operation to help us meet the future.

Zivanovic (Bellaphon): It is a new form of promotion to bring the artist and his product nearer to the actual customer, and in a compact presentation.

Question: The German market is very international. Good German product does not have much of a chance, because it does not get enough exposure on radio. Would a national song festival help?

Arming (DGG): The German market has always been a paradise for international repertoire. Not only U.K. and U.S. pop product but also French, Italian, Spanish and Swedish repertoire has a chance of hitting the charts here, a chance they would not have to the same extent in other larger markets.

This is a positive fact. But it would be an advantage if the German "schlager" could reach the charts more frequently. This cannot be achieved solely through song festivals. The product has to be right for the public, and it is the overall promotion which can boost German productions to more success. The German song needs full support from radio, tv, publishers, promoters and the press. All-round cooperation is vital.

Baum (RCA): Recently, German productions have had international success as well as big local sales. I mention Baccara, Boney M, Donna Summer, Silver Convention, the Scorpions, and Wallenstein. Tastes of customers has changed. The traditional German sentimental song nowadays has no chance.

CREDITS

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Germany

A Billboard Spotlight

DECEMBER 3, 1977, BILLBOARD

Blume (Hansa): More attention has been given to national product in the German language by means of festivals and song contests, as well as excellent shows. But in recent years international product has gained advantages as well through a kind of media development. It would take a lot of action to change the discrimination in general against German products. The official top 50 chart from Musikmarkt, of course, does not project a clear picture of German hits because it reflects the situation in a short run position, and not the actual sales, which are often considerable. A more cooperative attitude toward German product on the part of German radio and tv would be especially desirable.

Drechsler (Phonogram): Song festivals are just a part of efforts on behalf of German popular music. We believe the market share of German product can still increase as the necessary "education" takes place. Product has to be ever more motivated to compete with the "creme de la creme" of the rest of the world. Only the "creme" is successfully sold here.

Gassner (Metronome): We are an international market. There are no trade borders and no musical taste borders. We are and more young people understand English. More and more German writers work in the English language and they are successful. But there are good writers in German and only quality, international or German, can be successful. Perhaps Schlagerfestspiele would help them.

Loch (WEA): The record market gets more international each year. Young talents of today don't just think in terms of their own home market, but at a worldwide level. Because of this, there is a decreasing amount of typical native product. Germany is hit by this, as are other European territories like Holland and France.

The record manufacturer has an obligation to help artists build careers, and this is as true for strictly national product as it is for international product. A German song festival would obviously help German authors to maintain or increase market share for domestic product.

But this can only be well done in cooperation with the tv production system, and so far tv interested parties have been very leading. Local tv personnel should help local talent to be competitive in the national music world and have to open up tv media in a much greater way.

Schmidt (Ariola): It is gratifying to note that for the first time German productions are doing well in foreign countries, and the list includes Amanda Lear, Boney M, Donna Summer, Giorgio, Lake and many others. But there is a backward trend for German language productions. One reason is that producers are leaning more towards international repertoire. A reactivation of a German song festival, supported by the relevant media, would have a positive effect on the German-language music scene.

Schulze (Teldec): Most definitely more should be done for local German product. We must never forget that the German and international product have a kind of reciprocal effect because of trends in the marketplace. The constantly changing public taste plays a major role. Therefore German product should be promoted through radio and tv to create strong public demand. Certainly German song festivals would help artists and product. There must be other ways as well, such as perhaps making presentations for the international market at MIDEM.

Wolpert (CBS): I don't agree that the German market is more and more dominated by international product. But it is true that German records with German lyrics are not well represented at present in the charts. On the other hand, German recordings with English lyrics have never been as successful in Germany and abroad, in albums and in singles, and I cite CBS Germany artists Lake, Tina Rainford and Vicky Leandros.

Zivanovic (Bellaphon): International product is clearly further dominating the German market, but the past 12 months have shown that good German productions achieve top sales not only in Germany but also through the whole international market.

Wottawa (EMI-Electrola): I believe there are two problems. Our country is more than any other open to foreign language product, with English top of the list. Therefore there is almost no language barrier at all. But for product going the other way, German-language to the rest of the world, there is a barrier. So German companies are producing titles with English lyrics as well. Our company is doing so with increasing success.

On the other hand, there is only a moderate show business in Germany, so there is only a small chance for new acts to prove themselves before they go into record or tv studios. The revival of song contests, I believe, would help a lot. In my opinion, German product has become more international of late. I should mention the success of our rock groups Triumvirat, Kraftwerk, Can, Eloy and Kraan, abroad.

Question: What are your individual hopes for 1978?

Baum (RCA): For our part, we are extremely optimistic about the year ahead. But unfortunately permanent increases in costs will continue to cause us trouble so that we will not be able to avoid a price increase on product.

Arming (DGG): We look to a bright year for the record industry as far as turnover is concerned. I'd say a healthy growth rate of 10%, or even more, which will come primarily from cassettes and the international product. But soaring costs will compel us more and more to consult our pocket calculators. As ever, the music industry will remain a fascinating challenge.

Blume (Hansa): With our various activities, we feel 1978 will be a very good year, and I'm sure our recent production projects in London will contribute greatly to that success.

Drechsler (Phonogram): Our mood for 1978 is one of subdued optimism and we couple that with the hope that the price of international LPs will achieve a profitable level.

Gassner (Metronome): I think we have many problems and some from 1977 will remain into 1978. Main problem is the German price structure. If we can't increase the prices for international albums, we are going to lose money. But 1978 should be a "normal" year with a growth rate of between 6%-8% at national level. But this is not the Metronome target. We will continue with the development of our labels Brian and Nature and on our licensed labels. We anticipate a bigger growth rate in 1978 than the majority of the German industry.

Loch (WEA): We are full of energy, full of plans, full of great expectations as we look ahead into 1978.

Schmidt (Ariola): We believe our positive trend will carry on into 1978, even if the above-average annual increases in trading of Ariola cannot be maintained forever.

Schulze (Teldec): We expect an increase in the record market next year of about 8%. Our present problems, imports, blank tapes, higher costs and lower retail prices and piracy will surely still be with us next year. A new problem for 1978 is the rise in value added tax from 11% to 12%.

Wolpert (CBS): We expect to surpass even this year's success so that our company will gain an even bigger share in the German record market.

Wottawa (EMI-Electrola): In the past our main problem has been parallel imports from other countries. They led to lower prices and cut sales. My view is that currency relationships have slightly calmed down and that we shall be in a position to realize on our own market those price increases which have become effective abroad.

Zivanovic (Bellaphon): We look for a business season above the average, particularly from taking over comprehensive catalogs. It should add to a further annual turnover increase.

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- B** Janet Baker · Hugo Egon Balder · Agnes Baltsa · Barclay James Harvest · Daniel Barenboim · Count Basie · Beate · Bee Gees · Siegfried Behrend · Maggie Bell · Tony Bell · Charly Benson · Teresa Berganza · Carlo Bergonzi · Linda Bergen · Lars Berghagen · Berliner Philharmoniker · Lazar Berman · Leonard Bernstein · Richard Betts · Hedwig Bilgram · Billion Dollar Babies · Elvin Bishop · Bix · Roy Black · Ritchie Blackmore's Rainbow · Karl Böhm · Graham Bonney · Boston Symphony Orchestra · Pierre Boulez · James Bowman · Bonnie Bramlett · Arik Brauer · Johnny Bristol · James Brown · Polly Brown · Ray Brown · Jack Bruce · Roy Buchanan · Eric Burdon · Gary Burton
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- D** Roger Daltrey · José van Dam · Dana · Georg Danzer · Eddie "Lockjaw" Davis · Stafford Dean · Franz-Josef Degenhardt · Roberto Delgado · Jörg Demus · Derek & The Dominos · Barbara Dickson · Dillingers Fahrende Musikanten · Dion · Dirty Tricks · Doctors of Madness · Plácido Domingo · Helen Donath · Don Kosaken Chor · Ray Dorset · Dresdner Kreuzchor · Dresdner Staatskapelle · Huguette Dreyfus · Julie Driscoll · Rick Driscoll · Drole-Quartett · Dubliners · Charles Dutoit
- E** Eastwood · Easy Street · Roy Eldridge · Yvonne Elliman · Herb Ellis · Duke Ellington · Karl Engel · Kieth Engen · John Entwistle
- Christoph Eschenbach · Paul Esswood · Bill Evans
- F** Brigitte Fassbaender · Fatback Band · Christian Ferras · Bryan Ferry · Arthur Fiedler · Finkwarder · Speeldeel · Birgit Finnilä · Rudolf Firkusny · Fischer-Chöre · Dietrich Fischer-Dieskau · Ella Fitzgerald · Tommy Flanagan · Maxime le Forestier · Pierre Fournier · Fox · Homero Francesch · Justus Frantz · Mirella Freni · Ferenc Fricisay · Hirofumi Fukai · Wilhelm Furtwängler
- G** Irwin Gage · Rory Gallagher · Jan Garbarek · Saschko Gawriloff · Gloria Gaynor · Otto Gerdes · Stan Getz · Sylvia Geszty · Nicolai Ghiaurov · Andy Gibb · Therese Giehse · Kenneth Gilbert · Elena Gilels · Emil Gilels · Dizzy Gillespie · Carlo Maria Giulini · Glitter Band · Gary Glitter · Roger Glover · Golden Earring · Karel Gott · Ettore Graeis · Dobie Gray · Max Greger · Max Greger jr. · James Griffin · Johnny Griffin · Grinderswitch · Reri Grist · Gustaf Gründgens · Friedrich Gulda
- H** Ernst Haefliger · Ruth Händel · Julia Hamari · Heather Harper · Elisabeth Harwood · Clara Haskil · O. E. Hasse · Anja Hauptmann · Alfred Hause · Heatwave · Anita Hegerland · Michael Heltai · Jimi Hendrix · Hans Werner Henze · Peter Herbolzheimer · Walter Heyer · Klaus Hill · Leonard Hokanson · Billie Holiday · Tony Holiday · Hollies · Heinz Holliger · Werner Hollweg · Horslips · Peter Horton · Hans Hotter
- I** Bata Illic · Siw Inger · Isabel Israel Philharmonic Orchestra
- J** Millie Jackson · Milt Jackson · Gundula Janowitz · Jam · Jean-Michel Jarre · Keith Jarrett · Jeanette · Mungo Jerry · Eugen Jochum · Elton John · Jack DeJohnette · Gwyneth Jones · Herbert Joos
- K** Bert Kaempfert · Mauricio Kagel · Kammerjäger · Okko Kamu · Herbert von Karajan · Wilhelm Kempff · Fiede Kay · Kenny · John van Kesteren · Knut Kiesewetter · Yong Uck Kim · King Crimson · Freddie King · James King · Ralph Kirkpatrick · Mac & Katie Kissoon · Klaus & Ferdi · Bernhard Klee · Carlos Kleiber · Otto Klemperer · Kollmannsberger Duo · René Kollo · Kool & The Gang · Alfons und Aloys Kontarsky · Alexis Korner · Tom Krause · Gene Krupa · Rafael Kubelik · Reimer Küchler · Steve Kuhn
- L** Marie Laforet · Mathieu Lange
- Larissa · LaSalle Quartet · James Last · Horst Laubenthal · Daliah Lavi · Volker Lechtenbrink · Arthur Lee · Frida Leider · Karl Leister · Ferdinand Leitner · Catarina Ligendza · Hans-Martin Linde · Kari Löövaas · Long Tall Ernie · London Philharmonic Orchestra · London Sinfonietta · Max Lorenz · Christa Ludwig
- M** Lorin Maazel · Mabel · Charles Mackerras · Magna Carta · Josef von Manowarda · Matteo Manuguerra · Phil Manzanera · Igor Markevitch · Marshall Tucker Band · Kurt Masur · Edith Mathis · Gisela May · John Mayall · C. W. McCall · Lauritz Melchior · Eduard Melkus · Melos Quartett · Stuttgart · Memo Yehudi Menuhin · Melina Mercouri · Pat Metheny · Arturo Benedetti Michelangeli · Sherrill Milnes · Nathan Milstein · Moin · Kurt Moll · Paolo Montarsolo · Wes Montgomery · Monteverdi Chor Hamburg · Keith Moon · Gerald Moore · Tim Moore · Edda Moser · George Moustaki · Jewgenij Mrawinskij · Münchener Bach-Chor · Münchener Bach-Orchester · Mungo Jerry · David Munrow · Marie Myriam
- N** New York City · Paul Nicholas · Aurèle Nicolet · Marie-Luise Nikuta · Ann-Kristyn Nilsson · Birgit Nilsson · Nordseeschwalben
- O** Dave O'Brien · Billy Ocean · Wieslaw Ochman · David Oistrach · Igor Oistrach · Okko, Lonzo, Berry, Chris & Timpe · Old Merry Tale Jazzband · Donny Osmond · Jimmy Osmond · Marie Osmond · The Osmonds · Willem van Otterloo · Ougenweide · Our Kid · Seiji Ozawa
- P** Siegfried Palm · Paice Ashton Lord · Joe Pass · Passat-Chor · Ian Patridge · Lynsey de Paul · Luciano Pavarotti · Remus Peets · Niels Pederson · José Luis · Perales · Oscar Peterson · Emilia Petrescu · Gebrüder Pfarr · Planxty · Philharmonisches Oktett, Berlin · Maurizio Pollini · Nasty Pop · Popol Ace · Prager Streichquartett · Hermann Prey · Margaret Price · Pro Cantione Antiqua, London
- Q** Will Quadflieg · Freddy Quinn
- R** Hugo Rabattnik · Konrad Ragossnig · Randy Pie · Rebekka · Ivan Rebhoff · Regensburger Domspatzen · Serge Reggiani · Carol Dawn Reinhart · Anna Reynolds · Buddy Rich · Karl Richter · Svatoslav Richter · Karl Ridderbusch · Waldo de los Ríos · Rock Follies · Nigel Rogers · Rogue · Ronettes · Mary Roos
- Mstislav Rostropovich · Roxy Music · Rubettes · Peter Rubin · Jimmy Ruffin · Terje Rypdal
- S** San Francisco Symphony Orchestra · Kenji Sawada · Rose Savage · Hansjörg Schellenberg · Adolf Scherbaum · Heinrich Schiff · Lalo Schifrin · Harry Schild · Heinrich Schlusnus · Wolfgang Schneiderhan · Hanns-Martin Schneidt · Reiner Schöne · Anne Schöning · Manfred Schoof · Peter Schreier · Theobald Schrems · Fritz Schulz-Reichel · Tony Scott · Renata Scotti · Sea Level · Neil Sedaka · Irmgard Seefried · John Silver · Zola Mee Shaulis · Billy Joe Shaver · John Shirley-Quirk · Silveti · Simone · Joe Simon · Zoot Sims · Slade · Percy Sledge · Jimmy Smith · Kevin Smith · Elisabeth Speiser · Spotnicks · Tomasz Stanko · Edwin Starr · Ringo Starr · William Steinberg · Steve Gibbons Band · Thomas Stewart · Karlheinz Stockhausen · Robert Stolz · Stone The Crows · Helga Storek · Klaus Storek · Eberhard Storeck · Teresa Stratas · Strawbs · Sunrise · Sven & Charlotte · The Sweet · Terry Sylvester · Symphonie-Orchester des Bayerischen Rundfunks · Henryk Szeryng · Roberto Szidon
- T** Martti Talvela · Art Tatum · Clark Terry · Pete Tex · Mikis Theodorakis · Thomanerchor Leipzig · Jess Thomas · Michael Tilson Thomas · Colin Tilney · Tokyo String Quartet · Ralph Towner · Pat Travers · Uwe Treutner · Mari Trini · Trio di Trieste · Tatiana Troyanos · Joe Turner
- U** Ulsamer Collegium
- V** Julia Varady · Tamás Vásáry · Velvet Underground · Herman van Veen · Shirley Verrett · Mike Vincent · Galina Vishnevskaja · Franz Völker
- W** Eberhard Waechter · Helmut Walcha · Walker Brothers · Johnny Guitar · Watson · Konstantin Wecker · Eberhard Weber · Bernd Weikl · Horst Wende · August Wenzinger · Margot Werner · Bobby Whitlock · Wet Willie · The Who · Wiener Philharmoniker · Wiener Symphoniker · Hank Williams · Günter Willumeit · Wolfgang Windgassen · Phil Woods · Fritz Wunderlich
- Y** Narciso Yepes · Tina York · Yuval Trio
- Z** Nicanor Zabaleta · Krystian Zimerman · Karlheinz Zöllner · Pinchas Zukerman · Teresa Zylis-Gara · and many others

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Discos

GIANT VISUALS *Animated By Computer, They're Pulling Patrons Into L.A. Club*

• *Continued from page 3*
 Hood's in suburban Studio City which opened its doors last August, indicates that he is using a ceiling-mounted projector and piping the videotape through a JVC videocassette player.

The two screens, Plumb explains, are opposite each other on the dance floor but at an angle. In addition, reflective mirrors are at angles to each screen so the effect is visible in most areas of the 2,000 square foot club which has a capacity of 165.

The system was operational, adds Plumb, last Halloween eve and since then business has "increased 50%."

"The great thing about the visuals," says Plumb, is that they are abstract and blend in with any type of disco music whether it's medium

speed or high tempo almost as if they were naturally in sync with the music.

"And the reaction from patrons has been phenomenal. Because we are a medium size club we can make experiments like this and gauge feedback."

The visuals are run continuously each night, says the manager, Wednesday through Sunday. The club charges a normal weekend minimum at the door of \$1 and has not increased it because of the new attraction.

To give visuals a continuous freshness, Plumb indicates he changes the spot on the tape where the program begins or else readjusts the color.

Steve Cole, AstralVision's president, indicates he would like to franchise the concept of the video disco with Robin Hood acting as a flagship club.

In tandem with the computer animated visuals, the firm is also readying a new sound system with disco application developed by John Neal, a sound engineer with the Burbank Studios who is now on the board of directors for AstralVision.

Neal has developed a technique of breaking conventional two channel stereo into five channels called dimensional sound.

Using a patented "black box" matrixing device, the result on the dance floor would be five speakers in a multi-channel, surround-sound array similar to the effects generated for the movie "Earthquake."

Cole adds the electronic device is compatible with any existing disco sound system as well as home system with AstralVision intending to make

it available also to the interested home audiophile.

Plumb also says that Robin Hood's is eyeing the system and should have it ready in the club by the end of the year. Like Cole, he envisions the combination of projected computer visuals and Dimensional Sound making for a unique disco environment.

Cole indicates that AstralVision is also producing more computer visuals for disco application and should have at least five hours available in January.

AstralVision, itself, is also contemplating constructing a 15,000 square foot "space disco" which would also double as a video production center for the firm.

"I think the concept is working," emphasizes Cole, "but our focus is not completely on discos as there are many other applications for computer visuals, particularly for the record industry."

Cole sees computer visual applications for ad agencies, attention getters at trade shows, backdrops for rock shows, feature length musical fantasy films, record industry tv promos and spots and tv musical inserts.

Todate some of AstralVision's projects have included a six-minute pilot for discos with the Ritchie Family called "The Best Disco In Town" for Century Projection Systems, Santa Clara, Calif., an in-house promo on the Alan Parsons Project called "I Wouldn't Want To Be Like You" for Arista, an in-house promo on Mandre called "Solar Flight" for Motown and a 30-second national television spot on the Floaters called "Float On" for ABC.



DINNER TOAST—Mel Cheren, president, West End Records, center, smiles broadly as he acknowledges Tom Moulton's contribution to the disco industry. Moulton, right, one of industry's most sought-after disco producers, was honored at a testimonial dinner at Les Mouches discotheque here Nov 7. Among those honoring him were Elton John, Grace Jones, Van McCoy, Norby Walters, Jerry Greenberg, Atlantic Records; Ken Cayre, Salsoul Records; Bob Crewe and Fred Frank, Roadshow Records; Norman Harris and Tony King, Rocket Records; and Armen Boladian, Westbound Records, left. All proceeds from the \$100 a plate dinner will go into a scholarship fund honoring the late disco deejay Jimmy Stuard.

Pocono Pool Sets Incentive Program

NEW YORK — The Pocono Record Pool has initiated an incentive points awards program for its more than 50 members for punctuality in attending pool meetings, accurately and promptly filling and returning feedback and monthly top 15 record reports, and prompt payment of dues.

Additional points will also be awarded to pool members who are instrumental in lining up new labels as product sources, and new members for the organization. The pool has a goal of 100 members by January.

According to Frank Lembo, president of the Pocono Record Pool, points will be tabulated on a quarterly basis, and a gold record will be awarded to the pool member accumulating the most points.

Lembo also says that the Pocono Record Pool has initiated a new feedback system, based on a concept developed by the Long Island Record Pool headed by Jackie McCloy. "The move," he states, "is aimed at better informing record labels on the status of their products after they are shipped to the pools."

The pool, with main offices in Dunmore, Pa., has also established regional offices in Allentown, Pittsburgh and Philadelphia, Pa.; and in Paterson, N.J. Gary Larkin, a Billboard regional disco deejay award winner, and spinner at the Giraffe Disco in Pittsburgh, has been named to head the pool's distribution program in that area.

In Scranton, Pa., Glenn Kalina,

program director at WICK-AM (Disco Radio), and disco deejay at the OZ and GiGi's discos, has been named public relations director of the pool.

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Toronto AFM Charges 50% 'Unfair' Club Rise

By DAVID FARRELL

TORONTO—The vice president of the AFM in this city has charged that disco operations here have increased by as much as 50% in the past five years, and are substantially eroding the finances of musicians who rely on playing live gigs for their living.

Replying to charges by Canadian hoteliers that they are being pressured by the AFM to keep disco operators out of their establishments (Billboard, Nov. 26, 1977), Allan Wood of the AFM states that the unchecked growth of discos in Canada could send the members of his organization "down the drain."

Although denying that members of his union have been "harrasing" hotel and disco operators, Wood states that there are as many as 150 hotel operations

with discos in Canada that are on the AFM's "unfair" list. "At least 45 of these are in the Toronto metropolitan area," he says.

Wood states that establishments, particularly hotels, which offer recorded music as entertainment to the exclusion of live music, are usually placed on the unfair list. He feels that hotels in particular should offer a generous mix of both recorded (disco) and live music.

Wood feels that other Canadian provinces should follow the Manitoba government ruling which states that any room or club which serves liquor for profit should also offer live entertainment to patrons. The law has, however, been revoked in other provinces.

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ics; MFSB, Gts. Hits; imp—Supermax, Don't Stop the Music, Computer, Come and Dance, Marsha Hunt, Special Edition, 12" dom—Tony Valor, Ma-Mo-Ah (Take II), ORS, Moon Boots; Wildflower, Harlem Nocturne; Realistics, How Can I Forget; imp—Goldie Alexander, I Wouldn't Give You Up; Les Rockets, Space Rock; Tina Charles, Love Bag; Odyssey, Native New Yorker 7" imp—Eloise Lawe, 1,000 Laughs; dom—Nuevo Mundo, Witchcraft, LATE FLASH—LP—Love & Kisses, Golden Tears

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Kix Sets Live Showcase Gigs

NEW YORK—Kix Discotheque, one of Boston's leading black clubs, has instituted a policy of showcasing promising new disco groups in its new Kix Live room.

The new policy got underway Thursday (10) with Salsoul Records artists Double Exposure. Double Exposure will be followed Thursday (17) by Atlantic Records Act, C.J. & Co., and on Dec. 1, Cameo, a Casablanca Records disco act, will take the stage.

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National Disco Action Top 40

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- DANCE, DANCE, DANCE / EVERYBODY DANCE—Chic—Atlantic (12-inch)
- ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
- CAN'T YOU FEEL IT / MAGIC LOVE / HOLD ME, SQUEEZE ME / DISCO DANCE—Michele—West End (LP)
- I GOT TO HAVE YOUR LOVE / THERE'S FIRE DOWN BELOW / DISCO POOL BLUES—Fantastic Four—Westbound (LP/12-inch)
- LE SPANK—Le Pamplemousse—AVI (12-inch)
- GIRL DON'T MAKE ME WAIT / LOVE SHOOK / POP COLLAGE (Medley)—Pattie Brooks—Casablanca (LP)
- ON FIRE (Getting Higher)—T-Connection—TK (12-inch)
- NATIVE NEW YORKER / EASY COME, EASY GO—Odyssey—RCA (LP/12-inch)
- MOON BOOTS—ORS—Salsoul (12-inch)
- TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
- DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
- WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12-inch)
- LA BOUND / (all cuts)—King Erisson—Westbound (LP)
- WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12-inch)
- WHAT I DID FOR LOVE / TOMORROW / LA VIE EN ROSE—Grace Jones—Island (LP)
- KISS ME (The Way I Like It)—George McCrae—TK (12-inch)
- BLOCK PARTY / I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12-inch)
- THE NIGHT THE LIGHTS WENT OUT—The Trammps—Atlantic (12-inch)
- I'M HERE AGAIN—Thelma Houston—Motown (LP)
- COSMIC WIND / THE BULL / BELLY BOOGIE—Mike Theodore—Westbound (LP)
- SUPERNATURE / GIVE ME LOVE / LOVE IS HERE—Cerrone—Cotillion (LP)
- YOU'VE GOT MAGIC—Rice & Beans Orchestra—TK (12-inch)
- RUNNING AWAY—Roy Ayers Ubiquity—Polydor (LP)
- IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (12-inch/LP)
- KING OF CLUBS / EL CARAVANERO—Choclat's—Salsoul (LP)
- BACK IN LOVE AGAIN—LTD—A&M (LP/12-inch)
- SAN FRANCISCO / HOLLYWOOD / FIRE ISLAND—Village People—Casablanca (LP)
- KEEP IT UP—Olympic Runners—London (12-inch)
- YOUR LOVE IS SO GOOD FOR ME / TOP OF THE WORLD—Diana Ross—Motown (LP)
- MAGIC LOVE / DISCO DANCE / CAN'T YOU FEEL IT—Michele—West End (LP)
- YOU'VE GOT MAGIC—Rice & Beans Orchestra—TK (12-inch)
- I DON'T WANT TO FORGET YOU—Denise McCann—Polydor (12-inch import)
- DANCE A LITTLE BIT CLOSER—Charo—Salsoul (LP)
- SPEAK WELL—Philly U.S.A.—West End (12-inch remix)
- LIVING FOR TODAY / INVITATION TO THE WORLD—Jimmy Briscoe & The Little Beavers—TK (LP/12-inch)
- LOVE MAGNET—Freda Payne—Capitol (12-inch)
- YOU'RE SO RIGHT FOR ME—East Side Connection—TK (12-inch)
- FUNKY STARDUST / ZODIACS / LOVE SIGN—Roberta Kelly—Casablanca (LP)
- IT'S IN YOUR BLOOD—Linda Hopkins—Columbia (12-inch)
- COCOMOTION—El Coco—AVI (LP)
- WE / CELEBRATE—Brass Construction—Roadshow (LP)
- MUSIC'S TAKING OVER / JUMP FOR JOY / GOING PLACES—Jacksons—Epic (LP)
- DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
- ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

PITTSBURGH

- DANCE, DANCE, DANCE / EVERYBODY DANCE—Chic—Atlantic (12-inch/LP)
- WHAT I DID FOR LOVE / LA VIE EN ROSE / SEND IN THE CLOWNS—Grace Jones—Island (LP)
- I GOT TO HAVE YOUR LOVE / THERE'S FIRE DOWN BELOW—Fantastic Four—Westbound (LP)
- NATIVE NEW YORKER—Odyssey—RCA (LP)
- DISCO DANCE / MAGIC LOVE / HOLD ME, SQUEEZE ME—Michele—West End (LP)
- ON FIRE (Getting Higher)—T-Connection—TK (12-inch)
- LE SPANK—Le Pamplemousse—AVI (12-inch)
- MANHATTAN LOVE SONG / WELL, HAVE A NICE DAY—King Erisson—Westbound (LP)
- ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
- MOON BOOTS—ORS—Salsoul (12-inch)
- DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
- YOU'RE SO RIGHT FOR ME—East Side Connection—TK (12-inch)
- POP COLLAGE (Medley) / GIRL DON'T MAKE ME WAIT / LET'S MAKE LOVE TO THE MUSIC—Pattie Brooks—Casablanca (LP)
- TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
- SAN FRANCISCO / HOLLYWOOD / FIRE ISLAND—Village People—Casablanca (LP)

SAN FRANCISCO

- ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
- BACK IN LOVE AGAIN—L.T.D.—A&M (LP/12-inch)
- TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
- CAN'T YOU FEEL IT / MAGIC LOVE / DISCO DANCE—Michele—West End (LP)
- ON FIRE (Getting Higher)—T-Connection—TK (12-inch)
- MOON BOOTS—ORS—Salsoul (12-inch)
- WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12-inch)
- THE NIGHT THE LIGHTS WENT OUT / LOVE PER HOUR / PEOPLE OF THE WORLD, RISE—The Trammps—Atlantic (LP)
- SUPERNATURE / GIVE ME LOVE / LOVE IS THE ANSWER—Cerrone—Cotillion (LP)
- KEEP IT UP—Olympic Runners—London (12-inch)
- LE SPANK—Le Pamplemousse—AVI (12-inch)
- DISCO CONGO / MANHATTAN LOVE SONG / SAL SOUL SISTER—King Erisson—Westbound (LP)
- I GOT TO HAVE YOUR LOVE / THERE'S FIRE DOWN BELOW / DISCO POOL BLUES—Fantastic Four—Westbound (LP)
- NATIVE NEW YORKER / EASY COME, EASY GO—Odyssey—RCA (LP)

SEATTLE / PORTLAND

- DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
- DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
- I DON'T WANT TO FORGET YOU—Denise McCann—Polydor (12-inch import)
- SAN FRANCISCO / HOLLYWOOD / FIRE ISLAND—Village People—Casablanca (LP)
- I'M HERE AGAIN—Thelma Houston—Motown (LP)
- ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
- I GOT TO HAVE YOUR LOVE / DISCO POOL BLUES—Fantastic Four—Westbound (LP/12-inch)
- IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (LP/12-inch)
- WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12-inch)
- KING OF CLUBS—Choclat's—Salsoul (LP)
- LA VIE EN ROSE—Grace Jones—Island (LP)
- POP COLLAGE (Medley) / GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)
- ON FIRE (Getting Higher)—T-Connection—TK (12-inch)
- MAGIC LOVE / DISCO DANCE / CAN'T YOU FEEL IT—Michele—West End (LP)
- YOU'VE GOT MAGIC—Rice & Beans Orchestra—TK (12-inch)

MONTREAL

- THEME FROM "STAR WARS"—Meco/Galaxy—Quality/London
- DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—TK (LP)
- SAN FRANCISCO—Village People—Polydor (LP)
- JOHNNY JOHNNY / DANCING FEVER—Claudia Barry—London (12-inch)
- CITATIONS IN INTERROMPTUES—Caly Creme—TC (12-inch)
- I'M HERE AGAIN—Thelma Houston—A&M
- PIPELINE—Bruce Johnston—CBS (12-inch)
- DISCO BEATLEMANIA—DBM—London (12-inch)
- I WOULDN'T GIVE YOU UP—Goldie Alexander—TC (12-inch)
- TONIGHT COULD BE THE NIGHT—The Exits—London (12-inch)
- ONCE UPON A TIME—Black Light Orchestra—RCA
- FARRAH—The Good Bad & The Funky—DR (12-inch)
- THE GIRL MOST LIKELY—Claudia Barry—London
- COCOMOTION—El Coco—Quality (12-inch)
- DANCE, DANCE, DANCE—Chic—WEA/Quality (12-inch)

NEW ORLEANS

- DANCE, DANCE, DANCE / EVERYBODY DANCE—Chic—Atlantic (12-inch/LP)
- MAGIC LOVE / DISCO DANCE—Michele—West End (LP)
- I GOT TO HAVE YOUR LOVE / CASH MONEY / DISCO POOL BLUES—Fantastic Four—Westbound (LP)
- ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
- GIRL DON'T MAKE ME WAIT / POP COLLAGE (Medley)—Pattie Brooks—Casablanca (LP)
- SEND IN THE CLOWNS / TOMORROW—Grace Jones—Island (LP)
- LE SPANK—Le Pamplemousse—AVI (12-inch)
- IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (LP/12-inch)
- TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
- BLOCK PARTY / I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12-inch)
- MOON BOOTS—ORS—Salsoul (12-inch)
- ON FIRE (Getting Higher)—T-Connection—TK (12-inch)
- YOUR LOVE IS SO GOOD FOR ME / TOP OF THE WORLD—Diana Ross—Motown (LP)
- NATIVE NEW YORKER / EASY COME, EASY GO—Odyssey—RCA (LP)
- HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12-inch)

NEW YORK

- DANCE, DANCE, DANCE / EVERYBODY DANCE—Chic—Atlantic (12-inch/LP)
- ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
- WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12-inch)
- ON FIRE (Getting Higher)—T-Connection—TK (12-inch)
- LOVE SHOOK / GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)
- LE SPANK—Le Pamplemousse—AVI (12-inch)
- I GOT TO HAVE YOUR LOVE / THERE'S FIRE DOWN BELOW / CASH MONEY—Fantastic Four—Westbound (12-inch)
- GIVE ME LOVE / LOVE IS THE ANSWER—Cerrone—Cotillion (LP)
- TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
- MOON BOOTS—ORS—Salsoul (12-inch)
- THE NIGHT THE LIGHTS WENT OUT / PEOPLE OF THE WORLD, RISE—The Trammps—Atlantic (LP)
- KISS ME (The Way I Like It)—George McCrae—TK (12-inch)
- CAN'T YOU FEEL IT / MAGIC LOVE / DISCO DANCE—Michele—West End (LP)
- NATIVE NEW YORKER / EASY COME, EASY GO—Odyssey—RCA (LP)
- SAL SOUL SISTER / MANHATTAN LOVE SONG—King Erisson—Westbound (LP)

PHILADELPHIA

- DANCE, DANCE, DANCE / EVERYBODY DANCE—Chic—Atlantic (12-inch/LP)
- ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
- POP COLLAGE (Medley) / LOVE SHOOK / GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)
- MOON BOOTS—ORS—Salsoul (12-inch)
- CAN'T YOU FEEL IT / MAGIC LOVE / HOLD ME, SQUEEZE ME—Michele—West End (LP)
- SPEAK WELL—Philly U.S.A.—West End (12-inch remix)
- WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12-inch)
- GIVE ME LOVE / LOVE IS HERE / LOVE IS THE ANSWER—Cerrone—Cotillion (LP)
- NATIVE NEW YORKER / EASY COME, EASY GO—Odyssey—RCA (LP)
- LE SPANK—Le Pamplemousse—AVI (12-inch)
- I GOT TO HAVE YOUR LOVE / THERE'S FIRE DOWN BELOW / CASH MONEY / DISCO POOL BLUES—Fantastic Four—Westbound (12-inch)
- NOBODY LOVES A COMPUTER BECAUSE A COMPUTER CAN'T DANCE—Computer—A&M (LP import)
- YOU'VE GOT MAGIC—Rice & Beans Orchestra—TK (12-inch)
- DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
- DISCO CONGO / MANHATTAN LOVE SONG—King Erisson—Westbound (LP)

PHOENIX

- DANCE, DANCE, DANCE / EVERYBODY DANCE—Chic—Atlantic (12-inch/LP)
- DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
- LE SPANK—Le Pamplemousse—AVI (12-inch)
- I GOT TO HAVE YOUR LOVE / THERE'S FIRE DOWN BELOW / DISCO POOL BLUES—Fantastic Four—Westbound (LP/12-inch)
- THE BULL / BELLY BOOGIE / BRAZILIAN LULLABY—Mike Theodore—Westbound (LP)
- POP COLLAGE (Medley) / LOVE SHOOK / GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)
- ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
- I'M HERE AGAIN—Thelma Houston—Motown (12-inch)
- ON FIRE (Getting Higher)—T-Connection—TK (12-inch)
- KING OF CLUBS—Choclat's—Salsoul (LP)
- DISCO DANCE / HOLD ME, SQUEEZE ME / CAN'T YOU FEEL IT / MAGIC LOVE—Michele—West End (LP)
- TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
- LOVE MAGNET—Freda Payne—Capitol (12-inch)
- LA VIE EN ROSE / WHAT I DID FOR LOVE / SEND IN THE CLOWNS—Grace Jones—Island (LP)
- MANHATTAN LOVE SONG / LA BOUND / WELL, HAVE A NICE DAY—King Erisson—Westbound (LP)

DALLAS / HOUSTON

- DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
- DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
- NATIVE NEW YORKER / EASY COME, EASY GO—Odyssey—RCA (LP)
- BLOCK PARTY / I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12-inch)
- POP COLLAGE (Medley) / LOVE SHOOK / GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)
- ON FIRE (Getting Higher)—T-Connection—TK (12-inch)
- KISS ME (The Way I Like It)—George McCrae—TK (12-inch)
- LE SPANK—Le Pamplemousse—AVI (12-inch/LP)
- ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
- YOU'VE GOT MAGIC / COCONUT GROOVE—Rice & Beans Orchestra—TK (12-inch)
- DISCO DANCE—Michele—West End (LP)
- I'M HERE AGAIN—Thelma Houston—Motown (LP)
- I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (LP)
- YOUR LOVE IS SO GOOD FOR ME / TOP OF THE WORLD—Diana Ross—Motown (LP)
- HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12-inch)

DETROIT

- DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
- MANHATTAN LOVE SONG / WELL, HAVE A NICE DAY—King Erisson—Westbound (LP)
- DISCO DANCE / CAN'T YOU FEEL IT—Michele—West End (LP)
- ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
- LOVE SHOOK / GIRL DON'T MAKE ME WAIT / POP COLLAGE (Medley) / LET'S MAKE LOVE TO THE MUSIC—Pattie Brooks—Casablanca (LP)
- NATIVE NEW YORKER / EASY COME, EASY GO—Odyssey—RCA (12-inch)
- MOON BOOTS—ORS—Salsoul (12-inch)
- THE BULL—Mike Theodore—Westbound (LP)
- RUNNING AWAY—Roy Ayers Ubiquity—Polydor (LP)
- LE SPANK—Le Pamplemousse—AVI (12-inch)
- KISS ME (The Way I Like It)—George McCrae—TK (12-inch)
- TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
- I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (LP)
- LA VIE EN ROSE—Grace Jones—Island (LP)
- IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (LP/12-inch)

LOS ANGELES / SAN DIEGO

- DANCE, DANCE, DANCE / EVERYBODY DANCE—Chic—Atlantic (12-inch/LP)
- ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
- MOON BOOTS—ORS—Salsoul (12-inch)
- WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12-inch)
- POP COLLAGE (Medley) / GIRL DON'T MAKE ME WAIT / LOVE SHOOK / LET'S MAKE LOVE TO THE MUSIC—Pattie Brooks—Casablanca (LP)
- DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
- LE SPANK—Le Pamplemousse—AVI (LP)
- DISCO DANCE / HOLD ME, SQUEEZE ME—Michele—West End (LP)
- TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
- IT'S IN YOUR BLOOD—Linda Hopkins—Columbia (12-inch)
- ON FIRE (Getting Higher)—T-Connection—TK (12-inch)
- I'M HERE AGAIN—Thelma Houston—Motown (LP)
- BLOCK PARTY / I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12-inch)
- KING OF CLUBS / EL CARAVANERO—Choclat's—Salsoul (LP)
- SAL SOUL SISTER / MANHATTAN LOVE SONG—King Erisson—Westbound (LP)

MIAMI

- DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
- TOMORROW / LA VIE EN ROSE—Grace Jones—Island (LP)
- DISCO CONGO / MANHATTAN LOVE SONG / SAL SOUL SISTER—King Erisson—Westbound (LP)
- LOVE SHOOK / LET'S MAKE LOVE TO THE MUSIC—Pattie Brooks—Casablanca (LP)
- KISS ME (The Way I Like It)—George McCrae—TK (12-inch)
- NATIVE NEW YORKER—Odyssey—RCA (LP)
- ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
- DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
- CAN'T YOU FEEL IT / DISCO DANCE / MAGIC LOVE—Michele—West End (LP)
- I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (LP/12-inch)
- TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
- LIVING FOR TODAY / INVITATION TO THE WORLD—Jimmy Briscoe & The Little Beavers—TK (LP/12-inch)
- ON FIRE (Getting Higher)—T-Connection—TK (12-inch)
- WHAT I DID FOR LOVE—Inner City Jam Band—Bareback
- LE SPANK—Le Pamplemousse—AVI (12-inch)

ATLANTA

- ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
- MOON BOOTS—ORS—Salsoul (12-inch)
- NATIVE NEW YORKER—Odyssey—RCA (12-inch)
- DANCE A LITTLE BIT CLOSER—Charo—Salsoul (LP)
- TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
- ON FIRE (Getting Higher)—T-Connection—TK (12-inch)
- THE BULL / COSMIC WIND / AIN'T NOTHING TO IT—Mike Theodore—Westbound (LP)
- DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
- LE SPANK—Le Pamplemousse—AVI (12-inch)
- LA BOUND / MANHATTAN LOVE SONG / WELL, HAVE A NICE DAY—King Erisson—Westbound (LP)
- POP COLLAGE (Medley) / LOVE SHOOK—Pattie Brooks—Casablanca (LP)
- IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (LP/21-inch)
- FUNKY STARDUST / LOVE SIGN—Roberta Kelly—Casablanca (LP)
- RUNNING AWAY—Roy Ayers Ubiquity—Polydor (LP)
- I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (LP/12-inch)

BALT. / WASHINGTON, D.C.

- CAN'T YOU FEEL IT / MAGIC LOVE / HOLD ME, SQUEEZE ME / DISCO DANCE—Michele—West End (LP)
- DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
- POP COLLAGE (Medley) / LOVE SHOOK / GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)
- ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
- KISS ME (The Way I Like It)—George McCrae—TK (12-inch)
- I GOT TO HAVE YOUR LOVE / THERE'S FIRE DOWN BELOW—Fantastic Four—Westbound (LP/12-inch)
- MOON BOOTS—ORS—Salsoul (12-inch)
- BLOCK PARTY / I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12-inch)
- BLOCK PARTY—Anthony White—Salsoul (12-inch)
- MANHATTAN LOVE SONG / SAL SOUL SISTER—King Erisson—Westbound (LP)
- TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
- ON FIRE (Getting Higher)—T-Connection—TK (12-inch)
- RUNNING AWAY—Roy Ayers Ubiquity—Polydor (LP)
- YOU'VE GOT MAGIC—Rice & Beans Orchestra—TK (12-inch)
- LE SPANK—Le Pamplemousse—AVI (12-inch)

BOSTON

- THE NIGHT THE LIGHTS WENT OUT / LOVE PER HOUR / PEOPLE OF THE WORLD, RISE—The Trammps—Atlantic (LP/12-inch)
- CAN'T YOU FEEL IT / MAGIC LOVE / HOLD ME, SQUEEZE ME / DISCO DANCE—Michele—West End (LP)
- DISCO CONGO / MANHATTAN LOVE SONG / LA BOUND / WELL, HAVE A NICE DAY—King Erisson—Westbound (LP)
- DANCE, DANCE, DANCE—Chic—Atlantic (12-inch/LP)
- ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
- WHAT I DID FOR LOVE / TOMORROW / LA VIE EN ROSE—Grace Jones—Island (LP)
- WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12-inch)
- WE / CELEBRATE—Brass Construction—Roadshow (LP)
- YOU'VE GOT MUSIC—Rice & Beans Orchestra—TK (12-inch)
- MUSIC'S TAKING OVER / JUMP FOR JOY / GOING PLACES—Jacksons—Epic (LP)
- KISS ME (The Way I Like It)—George McCrae—TK (12-inch)
- NATIVE NEW YORKER—Odyssey—RCA (12-inch)
- BLOCK PARTY / I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12-inch)
- THERE'S FIRE DOWN BELOW / I GOT TO HAVE YOUR LOVE / CASH MONEY—Fantastic Four—Westbound (LP)
- COCOMOTION—El Coco—AVI (LP)

CHICAGO

- DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
- I GOT TO HAVE YOUR LOVE / THERE'S FIRE DOWN BELOW / DISCO POOL BLUES—Fantastic Four—Westbound (LP/12-inch)
- LE SPANK—Le Pamplemousse—AVI (12-inch)
- DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
- NATIVE NEW YORKER / EASY COME, EASY GO—Odyssey—RCA (12-inch)
- ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
- ON FIRE (Getting Higher)—T-Connection—TK (12-inch)
- RUNNING AWAY—Roy Ayers Ubiquity—Polydor (12-inch)
- MOON BOOTS—ORS—Salsoul (12-inch)
- TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
- DISCO DANCE / CAN'T YOU FEEL IT—Michele—West End (LP)
- THE BULL / COSMIC WIND / BRAZILIAN LULLABY—Mike Theodore—Westbound (LP)
- THUNDER IN MY HEART—Les Sayer—Warner Bros. (12-inch)
- POP COLLAGE (Medley) / LOVE SHOOK / GIRL DON'T MAKE ME WAIT / LET'S MAKE LOVE TO THE MUSIC—Pattie Brooks—Casablanca (LP)
- I'M HERE AGAIN—Thelma Houston—Motown (LP)

Compiled by telephone from Disco DJ Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets.

DECEMBER 3, 1977, BILLBOARD

'Funeral' Held For 'Deceased' Evansville Club

NEW YORK—An unusual funeral ceremony was held in Evansville, Ind., recently to mark the demise of the \$500,000 Mr. Funky Monkey, a plush teen discotheque that just did not grab the fancy of the town's teenagers.

Bob Folz, head of Funky's Inc., parent company of the late Mr. Funky Monkey, hired an 1890 antique hearse and a pair of appaloosa horses to carry the symbolic remains of the ill-fated club through the streets of Evansville to the town's cemetery.

Folz himself rode atop the hearse decked out in somber black cape and matching top hat.

Funeral announcements were sent to more than 300 people including city officials who granted a parade permit to Funky's Inc. for the "funeral."

In his "eulogy" Folz blamed the city's teens for not supporting the club in the numbers or with the money he had anticipated.

A procession of limousines carrying "Mr. Funky Monkey" staff and assorted "mourners" followed the hearse. The procession was capped with a champagne party, which not only saluted the final laying to rest of the teen club, but the inauguration of a new facility for their parents.

According to Folz, a new club, "Good Time Bobby's" will cater to the 35 and older age group and will serve dinner. The million dollar club features a state-of-the-art sound system, lighted, computerized dance floor, stained glass windows, chandeliers, and a two ton brass facade acquired from the old Commerce Bank of St. Louis, Mo.

Mr. Funky Monkey was opened last February as a disco for the under 21 age group. It was a pilot for a possible drive-in disco, and had a 1,200 patron capacity.

Miami Club Boosts Neon

NEW YORK—A state-of-the-art sound system and a futuristic light show which relies heavily on neon for its effects will highlight the Scaramouche discotheque in Miami's Omni International Hotel when the club opens Friday (18).

The sound system by Accusound of Atlanta, Ga., utilizes twin 18-inch Cerwin Vega "Earthquake" woofers, with four high definition tweeter/midranges for the dance area. According to Randy Tomlinson of Accusound, these are powered by a 600 watt Cerwin Vega amplifier that can handle up to 120 decibels of sound without distortion.

In the lounge and bar areas where the emphasis is on more subdued sound, JBL bookshelf speakers are used.

Tomlinson explains that cone instead of horn type speakers are being used in the club because the former are capable of creating sound excitement without the discomfort to listeners that is usually generated by horns.

The entire system is reportedly capable of handling up to 12,000 watts of distortion free power, according to Tomlinson.

The light show by Design Circuits of New York is described as a Japanese sculpture of neon tubing that forms a giant wave which parts down the center. **RADCLIFFE, JOE**

Teens Pose No Problem, Producer Lloyd Insists

By ED HARRISON

LOS ANGELES—Producer Michael Lloyd doesn't mind being associated with teen-oriented acts.

To him, music is music and whether he's producing Shaun Cassidy, Leif Garrett, Donny & Marie, Debby Boone or the r&bish Automatic Man, he's always cognizant of which audience the artist will appeal to.

"I like being a fan of all music," says Lloyd. As far as the different styles go, the language doesn't change.

"I try aiming for a style direction," he continues, "and what the audience would be for that kind of artist. I try to find what they feel comfortable doing, whether it be a big orchestra or small sound."

Other artists Lloyd is working with now include the Bellamy Brothers, Peter Pringle, Tom Sullivan, Marty Cooper and the Mike Curb Congregation.

Lloyd attributes his high productivity rate to working rapidly. "I try to finish a project as soon as possible," he says, "or else it gets stale."

"It's easy to get lost in overdubs and mixes and lose your concentration when you do get back to it. I enjoy working quickly while the thoughts are still fresh."

Donny & Marie's "You're My Soul And Inspiration," says Lloyd, was completed and mixed within three days.

Lloyd's 24-track home studio also makes for a speedy work schedule. "I understand where

I'm working and know what kind of sound I'll get, so I don't have to spend time re-evaluating the mix."

Even before entering the studio, Lloyd says that organization of musicians and arrangers is mandatory.

"Everyone benefits from organization," he says. "That way more money can be put into promotion."

"The key to a good record is being able to concentrate on the project I'm doing at the moment. If I'm doing Shaun, I can't think about the others."

Lloyd, 28, began his career as a performer in the mid-'60s. After a few film scores he began working with Mike Curb, whom he's been associated with now for 12 years. His affiliation with Curb led him to MGM where he began producing Lou Rawls and the Osmonds, which he says got him associated with the teen sound.

As a versatile instrumentalist, Lloyd will frequently perform on a record he's producing if needed.

"If I need a guitarist and a guitarist is not there, I'll play guitar," he says. On Cassidy's newest single "Hey Deannie," Lloyd played tambourine.

And his own record "We've Gotta Stick Together" was recently released as a television movie score for "Mulligan's Stew."

Lloyd is also composing the score to an upcoming film "Memories Of My Mind" in which he also has a small part.

Studio Track

By JIM McCULLAUGH

LOS ANGELES—At Sunset Sound: David Anderle producing two separate album projects with Kris Kristofferson and Rita Coolidge, Kent Nebergall engineering, assisted by Peggy McCreary.

Kristofferson's project will be on Monument while the Coolidge album is on A&M. Also, Anderle producing Cory Wells for A&M while Robert Appere produces Randy Richards for A&M; Lowell George recording an upcoming Warner Bros. LP, Donn Landee engineering; and Michael Jackson mixing an upcoming Steve Harley project with Jim Isaacs engineering and assisting.

In action at the ABC Studios: Rufus doing vocal overdubs for an upcoming LP, Roy Halce producing and engineering; Columbia's Bobby Womack doing vocal tracks, Zoli Johnson engineering; Gladys Knight performing vocal tracks, Johnson and Barney Perkins engineering; Jermaine Jackson taping vocal tracks for Motown with Johnson behind the console; McKinnley Jackson producing the Originals for Fantasy, Reggie Dozier engineering; and Wayne Henderson producing the B&G Rhythm Band for At Home Productions, Reggie Dozier and Al Schmitt engineering.

Steve Hackett, lead guitarist for Genesis, completing a solo LP at Cherokee, his backup band the group Kansas. Roy Thomas Baker also producing Journey for Columbia there.

The Crusaders in at Hollywood Sound putting finishing touches on keyboardist Joe Sample's first solo project for ABC while also beginning work on its own ABC group LP.

Three Ounces Of Love recording a debut Motown album at Motown Recording Studios, Benjamin Ashburn supervising. Producer Skip Korte and Bobby D.J. mixing new Brooklyn Dreams disco single at International Automated Media, Irvine, Calif.

Radio/Studio Hookup For Taped Gigs

PHILADELPHIA—Sigma Sound Studios and WYSP-FM have negotiated to record major rock artists at the local studio for airplay on the Burkhardt & Abrams "Superstars Network."

The first taping was Tuesday, 8, and the bands will be recorded in a concert situation, with an invited audience of approximately 30 people. The tapes will then be mixed and mastered and made available to a network-type syndication. The stations will be provided with professional quality recordings to program within their existing formats.

Conceived by Sonny Fox, WYSP's program director, with the help of Sigma Sound's Joe Tarsia, the broadcasts will allow the groups to present material that would not necessarily make it on LPs. While refusing to divulge the name of the first band to be recorded, Fox says that the Poussette-Dart Band has been scheduled for an early taping date.

This marks the return of radio station participation for Sigma Sound Studios, which has been the studio base for the famed "Sound Of Philadelphia." In the early 1970s, Sigma participated in a live radio concert series with WMMR-FM here which presented Billy Joel, America, Todd Rundgren, Bonnie Raitt and others.

Sound Business

Boston Pops 1st—Analog, Digital, Direct-To-Disk

• Continued from page 1

recorder into his makeshift control room—the ancient instrument room at Symphony Hall.

Primary purpose was a Boston Pops direct-to-disk recording of "Capriccio Italien" and "Capriccio Espagnol" produced by Edward Wodjenjak for his Crystal Clear label.

However, Whyte also saw it as a not-to-be-missed chance to do a little digital "field testing" as well. And since Dr. Thomas Stockham volunteered his personal services as well as a 4-channel recorder, it was quickly decided that both the digital and analog tapes would be recorded in quad.

And, as yet another part of Whyte's field testing, a stereo analog

tape recorder would be used for an entirely independent recording, using a Schoeps stereo microphone in
(Continued on page 48)

Kershenbaum, A&M In Production Agreement

LOS ANGELES—Independent producer David Kershenbaum and A&M have signed a longterm agreement where Kershenbaum will produce new and established artists for the label.

Basing out of the label's Hollywood offices, Kershenbaum has produced Joan Baez, Cat Stevens, Hoyt Axton, Gallagher & Lyle, Richie Havens and most recently the Ozark Mountain Daredevils for A&M.

Recording Seminar In Chillicothe, Ohio

LOS ANGELES—The Recording Workshop, Chillicothe, Ohio, will conduct its next educational seminar Jan. 9 to Feb. 3.

Held at Appalachia Sound Studio, Chillicothe, the workshop will focus on recording studio techniques, creative record production and the music business in general.

Supplementing the studio/classroom experience, seminars will be held featuring personalities and experts from various music fields.

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N.Y. Hi Fi Expo Spotlights Music Industry Advancements



AUDIOPHILE recordings are shown in direct-to-disk by Don Grimes of WP Distributing (Crystal Clear), left; Tom Semmes of Nashville's Direct Disc label, above, and "superfi" by Rondi Halling of Mark Levinson Acoustic Recordings, right.



Billboard photos by Stephen Traiman
N.Y. Hi Fi Stereo Music Show drew record 41,000 for co-promoters Bob and Teresa Rogers, seen with model of Edison's original phonograph that was the focus of a Centennial of Recorded Sound display, Nov. 10-13.

MUSIC FIELD PANEL

Industry Gears For Home Video Mart

By STEPHEN TRAIMAN

NEW YORK—The music industry is gearing up for all aspects of the developing home video market, from creative programming through packaging, marketing and distribution to the retail operation.

This came through loud and clear at a highlight session moderated by NARM's Joe Cohen at the recent International Videodisc/Home Video Programming Conference.

Unfortunately, the conference itself, the second sponsored by Visiondisc Corp., was less than a success, with a large number of speaker no-shows, and paid attendance of no more than 100 on any one day, when some 300 were anticipated.

Taking an original uncensored videocassette of 82-year-old jazz artist Alberta Hunter taped live at the conference, the panel became a mythical

record/tape label in showing how the industry is planning now for the emerging consumer video mart.

In addition to Cohen, who acted as president of the company, Floyd Glinert of Shorewood Packaging handled packaging, CBS Records consultant Morris Baumstein of Young & Rubicam covered advertising, Bob Mitchell of Pickwick International focused on distribution and Korvettes' Dave Rothfeld took the retailer role while this reporter covered the a&r function.

Among the key points raised in the music industry view of the new video programming and its potential:

- Creative a&r—Hunter is seen as a real phenomenon in her latest career rebirth that began in the 20's

(Continued on page 49)

VTR Imports Spur Increase In Electronics

WASHINGTON—Videotape recorder/player unit imports leaped 222% in the third quarter of this year, compared with the same period last year, according to EIA's Marketing Services Dept. report.

Imports of audiotape recorder/players, home and auto radios and phonograph combinations are also up. Home and car audio tape players and auto radios are the only home entertainment imports down in unit numbers in this year's third quarter from last year's.

Unit imports of videotape recorder/players, including color and monochrome, totaled 54,146 in the 1977 third quarter as against 16,768 units last year's third quarter. Year-to-date units total 115,411, up 149.3% over the corresponding 1976 period. (Continued on page 47)

DECEMBER 3, 1977, BILLBOARD

11TH SIM IN MILAN

Dealers, Public Dig Italian Expo

By DANIELE CAROLI

MILAN—The 11th SIM exhibition, organized by Italian record industry group Salone Internazionale Della Musica, drew more than 75,000 persons to the Trade Fair Pavilions here. The attendance included 18,000 dealers and industry representatives in the fields of audio, musical instruments and record manufacturing.

Among a dozen record companies taking stand space at the show, Phonogram had the largest display booth, set up in a strategic position near Audel/Linear (the Italian licensees for Japanese audio product by TEAC and Pioneer, and for U.S. product from KLH, Burwen and JBL, plus the Danish Orotofon), and opposite a huge antique audio equipment exhibition.

SIM, the most important audio exposition in Italy, took up five wide pavilions in the Trade Fair area, and three of the five days were open to the public.

Altogether the show took up 18,000 square meters of space, with audio/hi fi accounting for half that amount, musical instruments for 6,000 and radio/television and others the remaining 3,000.

There were 304 companies represented: 179 in the audio/hi fi field; 95 in musical instruments; 30 for

amateur and professional radio and television equipment. Scores of audio and music magazines, along with professional and trade organizations, also took space.

Among events were lectures on the expanding market of hi fi in Italy; a public debate on local radio stations, which have spread nation-

ally so fast that it is believed there are more than 1,500 FM stations operating now; and a "record industry day" which included commemoration of the centenary of the invention of the gramophone. There were also debates on recorded music and its cultural and economic significance in the Italy of today.

Concerts were held featuring pupils of Milan's Classical Guitar Academy and jazz pianist Guido Manusardi (WEA). A 10-hour free concert at the adjacent Vigorelli Stadium pulled in a big attendance, the acts including Alberto Radius and his group (CGD), jazz acts and some Phonogram recording artists.

Last part of the show featured popular acts from three of the five independent labels, linked through the Consorzio di Comunicazione Sonora, including progressive groups Area and Canzoniere del Lazio (Cramps), jazz-rock team Maad (Divergo) and PFM (Zoo).

Foreign attendance at the exposition exceeded 2,000, representing 66 different countries. Best trade turnout was in the radio/tv field, but there was much activity for hi fi, particularly in the low and medium price ranges.

Musical instruments, a sector (Continued on page 62)



MIRROR album covers from Barry Imhoff Productions are shown by John Readey, who notes more than 70 acts are now available, with 30 more negotiating for actual mirrored LP jacket reproductions.



TDK's Bud Barger points out industrial tape display that alerted dealers and reps visiting show to new push in bulk pancake, A/V, test tape and videocassette and "studio mastering" areas.



SAM GOODY disco/bazaar was an expo highlight, with record acts performing and signing autographs. Chain's Barry Goody, who coordinated displays, is flanked by RCA's Vicki Sue Robinson and Bob Rifici, product development manager for the label, which is heavy into disco.



AUDIO-TECHNICA's Jon Kelly, right, shows new mike line recently added to accessories to Bill Stange of Bi-State Marketers, N.Y. metro rep based in Ridgfield, N.J.



CM Labs division of Audio International featured new CM607 disco mixer and C41 dual channel graphic equalizer, demonstrated as part of the firm's expanding line by Geoff Hall.

Rep Rap

ERA Mid-Atlantic Chapter in Philadelphia is arranging a special area charter package for the Winter CES, Jan. 5-8 in Las Vegas. Richard Lewis, who heads his own Glenside, Pa., rep firm, has arranged for a \$329 per person (double occupancy) tour, limited to 151 persons with departure on a regularly-scheduled carrier. Included are five days and six nights at the Las Vegas Hilton, all transfers, taxes and gratuities. For information: George Carroll, Mid-Atlantic Chapter ERA, Box 344, Narberth, Pa. 19072; phone (215) 664-9755.

First rep firms named to handle **Airko Magnetic Corp.** blank tape products by George Sadler, head of the Mr. Cassette Tape Industries group, include:

Bert Gedzelman Sales Co., New England; **Warjack Sales Co.**, Upstate New York; **Component Marketers**, metro New York; **Al Kaiser Assoc.**, Southern New Jersey, Eastern Pennsylvania and Delaware; **Intercoastal Electronic Sales Co.**, Florida and Southeast.

Also, **Market Dynamics Sales Corp.**, Western Pennsylvania, West Virginia, Ohio, Indiana and Kentucky; **P.F.B. Marketing**, Chicago and parts of Midwest; **L.P. Co.**, Western Wisconsin, North and South Dakota, and Minnesota; **Centurion Marketing**, Southern Illinois, Missouri, Kansas and Nebraska; **Jack Beedle Co.**, Southern California, Arizona and Southern Nevada.

Marshank Sales Co., Culver City, Calif., recently honored office manager **Barend Keit** on 25 years with the company. Keit also served as warehousing coordinator during his tenure.

Imports Up With Video Units Big

Continued from page 46

Imports of audio tape recorder/players were 3,892,329 units, up 6.7% from third-quarter 1976, with year-to-date total up 16.3% to 10,003,155 units.

Imports of home audio tape players for third-quarter 1977 were 1,238,825 units, down 5.2% from the same time last year, when they totaled 1,306,768 units.

Auto tape players totaled 2,189,075 units, down 13.9% from the 1976 third quarter total of 2,542,039 units.

Auto radio unit imports dropped to 1,317,406 in third quarter 1977, down 19.8% from 1976 third-quarter total of 1,641,759. Import of car radio units for 1977 first three quarters is 3,936,726 units, down 14.7% from 4,613,429 in the same 1976 period.

Home radio imports numbered 11,427,856 units, up 7.7% from the 1976 third-quarter total of 10,612,514.

Phonograph combination units were 941,987 in the third quarter 1977, up 31.5% over the 716,330 units for the 1976 third quarter.

Imports of record players, changers and turntables for the third quarter totaled 2,095,722, up 16.5% from the 1976 third quarter total of 1,798,408. Year-to-date import total is 7,202,564, up 23.4% from the same period of 1976.

Dollar value of U.S. imports of consumer electronic products, at customs value, increased in the third quarter in all product categories except home audio tape players, where declines occurred.

The EIA Marketing Services Dept. reports that third quarter unit exports from the U.S. increased over the same period in 1976 in audio and videotape equipment, phonographs and home radios. Only auto radio exports declined in the quarter.

Dollar value of exports for the third quarter 1977 also increased for home radios, phonographs and audio tape equipment, but dollar value declined in auto radio and videotape equipment exports.

At **I.L.L. Corp.**, Compton, Calif.-based car stereo and CB combination manufacturer, **Jim Mince** is promoted to vice president, consumer division, from sales manager. His new responsibilities include coordinating with manufac-

turers' reps and regional sales managers in creating and implementing promotional programs for the expanding autosound line.

Carlson Electronic Sales Co. of Chicago has

two new sales engineers, president **Ed Carlson** reports. **Zigmunt Krydzczuk** joins from Automatic Electric to service OEM and distributor accounts from the main office at 600 E. Higgins Rd., Elk Grove Village, Ill. 60007. **Bob Hillman**

comes aboard from RCA consumer electronics, working out of the Indianapolis office to cover industrial and distributor accounts. The firm now has 11 sales engineers calling on firms in four states.



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Billboard

1st Analog / Digital / Direct-Disk Recording

• Continued from page 45

a crossed figure-8 mode, according to the famous Blumlein technique, first tried out during the 1930s.

Pre-session setup and logistical details were entrusted to Nine West Recording Studio's Frank Dickinson.

Most recording engineers probably don't spend much time thinking about nitrogen and helium when doing their pre-session worrying, but when three sophisticated cutting lathes are part of the setup, these be-

come essential items. They were nowhere to be found. Neither for that matter was Whyte, who was supposed to be arranging for delivery of the chemicals.

It seems that Whyte had become a victim of an Alleghany Airlines flight cancellation, and was left stranded at Long Island's MacArthur Airport. Never one to panic, he made his way to the island's north shore and took a ferry across the Sound.

Meanwhile in Boston, engineer Dickinson was out searching for the needed supplies and found them at the very last moment.

As for the session itself, it was reasonably straightforward with the musicians playing each piece in its entirety without retakes. In direct-to-disk work, there are no edits possible.

In the control room, Whyte's disk cutting engineer faced the problem of anticipated changes in dynamic range, since there are no preview heads to tell the lathe what to do about cutting pitch changes.

As a partial hedge against calamity, Whyte brought in three of the top disk cutting men in the business; from the West Coast, he flew in Richard Simpson and Stan Ricker, while Atlantic Records' George Piro came up from New York.

Ricker—who is chief engineer at JVC's Los Angeles cutting center—brought along a musical score which he had marked, not with edit points, but with cutting pitch changes for the lathes. Obliging, he called

these out to his colleagues, well in time to prevent disaster on unanticipated fortissimos.

As for Crystal Clear's direct-to-disk version of the recording, it should be released by the end of this year to its expanding hi fi retail network. This is one of the advantages of not having any lengthy editing sessions to cope with.

The Soundstream digital version was demonstrated at the recent AES convention, where it created a minor sensation. Notable was the absence of hiss, and all the other little trademarks of analog recording. In fact, it sounded pretty much like a direct-to-disk recording.



MASTERING DEBUT—3M technician Dave Skinner is seen giving the firm's new Scotch 256 mastering tape a quality control run-through on a battery of testing equipment at the Gorseinon, South Wales, lab where the formulation was developed. Aimed for Europe, it may find its way to the U.S. also.

2nd Greek Hi Fi Expo a Success

ATHENS—The second annual exhibition of hi fi equipment, held over a week at the Athens Hilton Hotel, was a big success, with 30 companies exhibiting as against 17 last year, and with more than 5,000 persons attending.

It was organized by the local Electro-Acoustics Importers' Union in an effort to show latest developments in a showcase setting for the public.

But two destructive problems were also outlined to visitors. One is the 25% extra tax imposed on imported electro-acoustic equipment and the other is the widespread smuggling attributed to PX and Audio Clubs operating here in U.S. military bases. Both are being fought at top level by the union.

A/V Distrib's Expo Pulls 12 Firms, Good Pa. Crowd

By MAURIE ORODENKER

PHILADELPHIA—With rapid changes in audio/visual technology bringing a high degree of sophistication to the cassette recorder, blank tapes and image equipment, Visual Sound Company, area-based distributors in that field, staged the first Delaware Valley Audio-Visual/Video Expo '77 for the trade.

"It's a full-time job just to keep up-to-date on all the new equipment coming out," says Jack Platt, sales manager for the company which sells direct to commercial, educational and institutional clients.

With about a dozen manufacturers setting up exhibits to display and explain the new sound and image equipment, Expo '77 was a week-long promotion (Oct. 24-28) staged at three different locations to simplify the outreach to the company's trade.

Opening day, Expo '77 was set up at the company's headquarters in suburban Lawrence Park Industrial Center, Broomall, Pa. Tuesday and Wednesday brought the show to the Sheraton Valley Forge Hotel in suburban King of Prussia, Pa.; and the last two days brought Expo to center-city at the Sheraton Hotel.

Although there was selling activity, the emphasis was basically educational to acquaint the company's customers how audio/visual and video can help improve communications, dramatize point of purchase displays, upgrade training programs, and sell more merchandise. Response at all three showings was so great that Visual Sound plans to make Expo an annual event.

Visual Sound, a division of the Camera Shop, Inc., distributes some of the top lines in the field, including Panasonic, JVC, 3M Wollensak, Kodak, Polaroid, Sharp, Technicolor, Beseler, Singer and Reynolds/Letron.

Hardware on exhibit was not for the run-of-the-mill tape deck buffs, running into the thousands like Wollensak's new Micro-Pro 40 Memory Programmer, which lets you "see" each cue as you program, and transfers the finished program in seconds on tape for storage between showings. Suggested selling price for the new item is \$2,870.

3M Wollensak showed two of its three cassette units among its audio/visual products. A play and record visual sync cassette recorder, "Sync II" (2573AV), which puts cue on

tape with built-in "program" stop button to automatically stop and synchronize with the built-in projector, has a suggested selling price of \$560. A new portable stereo cassette recorder (2522AV), with a suggested selling price of \$406, can be used as a deck with mono and stereo systems or played through two separate speakers.

Panasonic offered a wide range of direct-drive videocassette editing systems with the top of the line its 3/4-inch high performance video cassette editing recorder (NV-9500), with separate video and audio insert selector capability, that carries a suggested \$5,500 selling price.

A similar unit (NV-9200) producing master tapes with higher resolution and tracking, and including a sync input for stability in editing and dubbing, has a suggested ticket of \$2,400. An editing controller (NV-A950), which controls both the master recorder and slave unit—either of the two videocassette editing recorders, has a suggested selling price of \$1,500.

As a single source for all types of A/V equipment, Visual Sound offers sales and service, leasing and rental, and has now added a cassette copy service.

The service will copy all audio cassettes, either two or four track, up to 90 minutes in length. The cassettes are copied onto heavy duty, low noise 3M Scotch cassettes using Wollensak and Telex high speed copiers. However, Visual Sound makes it a point to stress the fact that it cannot copy any copyrighted cassettes without the written permission of the copyright owner.

FRENCH DIG COMPUTER'S HI FI ADVICE

PARIS—A specially programmed computer called Daisy was the hit of the audio exhibition organized by the French association of audio equipment manufacturers in the "disused" Bastille railway station.

Although the Salon du Son held in March is a well established event which does a great deal to promote the sale of hi fi equipment in France, the association considered that a second exhibition was needed in order to speed the penetration of high quality stereo equipment in France.

At present France lags behind most of Western Europe in this respect with only 9% of homes equipped with stereo hi fi installations, compared with 18% in West Germany and 40% in Holland.

The computer installed at the exhibition was programmed to advise visitors to the Salon on the most suitable audio equipment for their particular needs, ranging in price from \$500 to \$3,000.

Pa. A/V Expansion

ALLENTOWN, PA.—Visual Sound Co., distributor of major brand audio visual equipment for the commercial, institutional and educational trade, including Singer, Wollensak, 3M, Panasonic and JVC, as well as photographic lines, has opened a branch here to serve Upstate Pennsylvania. A division of Camera Shop, Inc., Visual Sound is headquartered in suburban Philadelphia at Broomall, Pa.

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Kenwood Shifts HQ

LOS ANGELES—Kenwood Electronics moved Nov. 21 to new corporate headquarters at Watson Industrial Center, 1315 E. Watsoncenter Rd., Carson, Calif. 90745, phone (213) 518-1700, 775-7451.

Music Industry Gearing For Home Video

Continued from page 46
 when she wrote her first song, "Down Hearted Blues" that became Bessie Smith's first big hit—800,000 singles in less than six months.

Opportunity is here to use creative visual effects like Atari's Video Music patterns to cover slow spots in an overall effective product that makes good use of the artist's expressive features and gestures, that belie her 2 years.

In all the "new" video programming, the emphasis has to be on creative elements that go far beyond the "live" concert picture, especially with only mono sound available in the major tradeoff to get as much video "information" as possible on the half-inch Beta and VHS format tapes.

• Packaging—Key is how to provide excitement for the impulse buyer in the store (30% of disk/tape purchases are impulse) and convey her "oldie but goodie and relative newie" image. Time/Life's new knob appeal book-look package for its \$299 subscription series of top BBC programs won't work here.

But a new package created for the product reproducing the same graphics of an audiodisk, with a brochure enclosed to highlight the artist and the program, seems the way to go—most important, utilizing existing automatic packaging machinery.

• Advertising/promotion—With a good product and package, but only a limited market (jazz represents about 5% of NARM member volume), only a limited amount of ad dollars should be spent. Direct mail becomes the key, zeroing in on demographics for jazz buff buyers. In-store promos using segments of the videotape are a must, with more "mass media" actually dollar inefficient.

The big advantage is the customizing of home video entertainment

to appeal to a variety of tastes. The music industry knows how to sell excitement and now has to market an A/V product that consumers can enjoy whenever they want. It has to be marketed so that those with hardware are motivated to buy the software—thus the in-store tapes on the equipment.

• Distribution—With more than half the current record/tape volume sold through rackjobbers, it's natural to figure that video programs will be carried, as blank videotapes are now by a growing number of outlets. On this particular program we'd buy it only for limited areas like campus outlets, key jazz areas like New York, and we'd advise the special order department to watch it closely.

As with blank audiotape selling best in the record/tape department, video blanks and programs probably will do the same, and we'd recommend that approach, with some limited availability with the hardware itself. Pricing should be close to blank so as not to discourage the potential buyer—ideally if an hour blank tape goes for \$12.45, an hour program like this should go for \$14.95 retail.

• Retailing—It should be sold in the record/tape department but in a separate video area, and we'd definitely use in-store promo play on a large-screen projection television system.

But we don't have to treat Alberta in a limited way. Why only jazz? Why not MOR to the college crowd, make her a "camp" figure by touring her to colleges and getting her on the tv talk shows as an "82-year-young" personality. Sound quality is more than adequate even in mono.

As for margins, we'd look for a comfortable markup with the best buys around for consumers, as is Korvettes' attitude now with audio disks and tapes. The dual inventory

situation with Beta and VHB formats isn't as much a problem as the earlier stereo/mono, 33 1/3/45 r.p.m. and quad/stereo with three competing 4-channel formats to make the consumer even more confused.

Cohen summed up by noting the joint promotional advantages with hardware advertising, pointing to an similar level of mutual dependency in video as with audio. Most software purchases are made immediately after the hardware buy, and the more software that's owned, the more likely the upgrading of hardware.

Prerecorded programming is a necessity for the ultimate success and growth of the hardware side of the video industry, the panel unanimously agreed—acknowledging that this was several years in the future, after the initial market was established.

The more programming available, the faster the total market will accelerate, and the music industry is looking to define its role clearly in all aspects of the new phenomenon.

COLO. REPS

Audio Interface In Rerun Set For '78; Expo 'Maybe'

DENVER—Audio Interface '77, an audio industry educational retreat held Sept. 17-20 at Keystone Lodge, Colo., was so successful, sponsors say, that participants already have begun registering for a repeat of the event next year.

According to the Audio Representatives Committee, the Colorado-based ERA sub-group sponsoring the meeting, a total of 170 persons attended, including reps, dealers and their sales personnel, and factory representatives. Participants attended seminars and workshops, met in intimate cross-table discussion groups, and took part in recreational activities.

Keynote address to the gathering was delivered Sept. 17 by Bernie Mitchell, head of U.S. Pioneer Electronics and president of the IHF.

Ron Kaufmann, Audio spokesman, explains that 70 management representatives were on hand throughout the duration of the gathering, with 100 retail sales personnel arriving solely for the Sept. 18 agenda including the presentation, "Consumer Behavior, And The Most Common Mistakes Made In Selling," delivered by Great American Management Co.

Simultaneously, management representatives heard "Stages Of Business Growth, And Management By Objectives," also presented by Great American.

Management workshops at the retreat also covered the topics: "Break-even Analysis," "Basics Of Rate Of Return On Capital And New Worth," "Pricing And Merchandise Control," "Working Capital Management," "Margin And Turnover Balancing" and "Cash Flow Management."

Kaufmann reports that discussion in the management cross table sessions focused on the problems inherent in the growing number of trade shows and on competition for leisure dollars in today's economy.

He says the 1978 Interface will be held again at Keystone Lodge, a resort area 1 1/2 hours outside Denver.

While the organization is giving the green light to a rerun of Interface, a repeat of the "silent" hi fi show it sponsored at last season's Colorado Garden and Home Show is not certain.

Kaufmann says an encore of the

Tape Duplicator

Total dollar volume for sales or rentals of the PBS Public Television Library video program service rose 36% to \$108,708 for January-June 1977 over the prior year period, representing 706 sales and 233 rentals of public tv programs on 1/2 inch U-Matic video-cassette. Total billings for the 2 1/2 years of operations are \$441,858.

Some 51 stations shared in the royalties for the most recent period, with largest program usage by educational institutions (60.7%), followed by public libraries (14.9%). A total of 443 different series episodes or individual programs were sold or rented in the period. Catalog and fee information is available from the PTL Video Program Service, 475 L'Enfant Plaza, S.W., Washington, D.C. 20024.

American Headset Co., Hallandale, Fla., reports the availability of a long-play (26 minute per side) "mini-cassette," utilizing an extra-thin base material for a total 52 minutes of recording time. Units are expected to be available for delivery in early 1978.

More than 200 manufacturers and producers are signed to exhibit at the 39th National A/V Convention & Exhibit, Jan. 12-17 in Houston, with exhibits open four days (14-17) within the meeting.

NAVA's professional development committee has scheduled five concurrent seminars Jan. 12, repeated Jan. 16: "Planning Ahead," developing a five-year dealer marketing plan, moderated by Tom Hope, Hope Reports, Rochester, N.Y.; "Service Management—A Profit Center," Ken Cronars, Cronars' Photo & Sound, Denver; "Software Marketing Trends," Lloyd Osborne, Buhl, Inc., Elmwood Park, N.J.; "Use Of A/V In Point-Of-Purchase"; and "Planning and Producing an Effective A/V Presentation," John Lord, Dukane Corp., St. Charles, Ill., and Dr. Dennis Pett, Indiana Univ. A/V Center, Bloomington.

The dealer management committee is also sponsoring three concurrent seminars on money management without money—financing your A/V dealership, increase your sales with direct mail and servicing the non-education market.

For registration information: NAVA, 3150 Spring St., Fairfax, Va. 22030, phone (703) 273-7200.

Scotch brand Beta-format videocassettes are in national distribution through retail and industrial/educational dealers, according to Don Ruskin retail products manager for the 3M magnetic A/V products division. The high energy ferric oxide tapes are available as L-250, 30/60-minute at suggested \$12.45 list, and L-500, 60/120-minute at \$16.95.

A series of two-hour-plus workshops and equipment exhibits is planned for the annual conference of International Industrial TV Assn., set for March 27-30 in Kansas City, Mo., report co-chairpersons Teresa Kreuger and Ron Brown.

Workshops will cover such topics as lighting, script writing, instructional design, directing, audio, company news programs, EFP hardware, selling tv to management, audience analysis/program evaluation, selecting outside services, graphics production and basic tv electronics for the production person.

For further information: ITVA, 26 South St., New Providence, N.J. 07094, phone (201) 464-6747.

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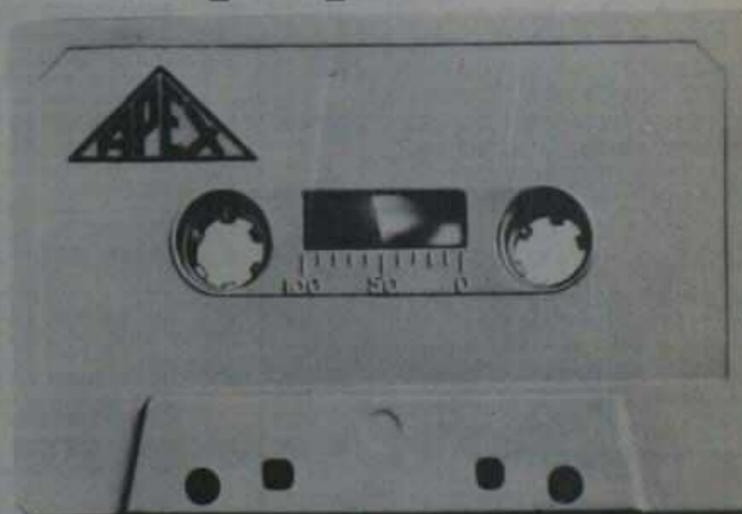
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DECEMBER 3, 1977 BILLBOARD

Soul Sauce

NATRA To Shape 1978 Convention

By JEAN WILLIAMS

LOS ANGELES—The Concerned Committee Of NATRA is set to meet at the Airport Regency Hotel in Chicago on Saturday (3).

The group of about 25 music and broadcast industry executives, headed by Kenny Gamble, Philadelphia International Records chief, is reported to be meeting to discuss the location and date of NATRA's 1978 convention, the disposition of the group's current constitution, the status of associate and participating members and its election of officers.

The Concerned Committee is an outgrowth of NATRA's 1977 convention in Miami and was formed by industry executives in an effort to revitalize and come up with methods by which the organization will blossom and fulfill the needs of blacks in the music and broadcasting worlds.

Reports are circulating that Barry White will soon leave the 20th Century Records family to go with Russ Regan's Parachute label.

Regan was president of 20th Century Records before forming Parachute, which is distributed by Casablanca.

Jack Gibson, publisher of Jack The Rapper weekly newsletter, has scheduled his second annual Family Affair convention for June 14-18 at the Colony Square Hotel in Atlanta. The theme of the convention is "Comin' Together Time."

According to Gibson, unlike the 1977 conference where an additional \$50 fee was required for the awards banquet, next year the registration fee will include all activities.

Bunky Sheppard, who recently left Motown for at least the second time, has returned to Jupar Records in Detroit, where well-known broadcast industry veteran Donnie Brooks is also a staffer. Sheppard left Jupar a while ago to return to Motown.

Coffee Cave, keyboard player with Arista group Mandrill, had his acting career snuffed at the age of 16 following a role in "The Cool World" with Godfrey Cambridge and Clarence Williams III (from television's "Mod Squad" series). Cave's parents insisted he remain in school.

He followed the film with 15 years at New York's Conservatory of Music and joined Mandrill nine years ago.

Cave is planning to attend law school, seeking a degree in entertainment law. Speaking of Mandrill, at the Bottom Line in New York on Nov. 18, Eddie Kendricks was reportedly dancing on top of his table to the sound of the band.

Malaco (T.K. Productions) recording artist Dorothy Moore performed at a benefit Nov. 4 at the Las Vegas Hilton Hotel along with Freda Payne, Muhammad Ali, Curtis Mayfield, Telly Savalas and Fred Williamson for the pension fund of the World Boxing Foundation.

Clarence Carter, noted for such recordings as "Patches," "Slip Away," "Too Weak To Fight," "60-

(Continued on page 51)

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 12/3/77

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	1	8	SERPENTINE FIRE—Earth, Wind & Fire (M. White, V. White, S. Burke), Columbia 3-10625 (Suggs/Free Delivery, BMI)	34	28	7	YOU DON'T HAVE TO SAY YOU LOVE ME—Floeters (V. Wickham, S. Napierbell), ABC 12314 (Miller, ASCAP)	79	3	3	COCOMOTION—El Coco (W.M. Lewis, L. Rinder, M. Ross), AVI 147 (Epimac, BMI)
2	2	14	YOU CAN'T TURN ME OFF (In The Middle Of Turning Me On)—High Energy (P. Sawyer, M. McLeod), Gordy 7155 (Motown) (Jobete, ASCAP)	35	29	8	DO DO WAP IS STRONG IN HERE—Curtis Mayfield (C. Mayfield), Custom 0131 (Warner Bros.), (Mayfield/Short Eyes, BMI)	70	70	9	LAY IT ON ME—Sylvia (S. Robinson, T. Keith, M. Moore, R. Tate), Vibration 570 (All Platinum)/(Gambel, BMI)
3	3	13	BACK IN LOVE AGAIN—L.T.D. (L.R. Hanko, Z. Grey), AAM 1974 (Jocman, BMI)	36	26	14	STAR WARS THEME/CANTING BAND—Meco (J. Williams), Millennium 604 (Casablanca) (Fox Fanfare, BMI)	71	76	2	ON FIRE—T-Connection (T. Oakley), Deth 5041 (T.K.) (Sheryln/Deibel, BMI)
4	4	15	DUSIC—Brick (R. Ransom, R. Hargis, J. Brown), Bang 734 (Web IV) (Caher/Good High, ASCAP)	37	27	14	RUNNING AWAY—Ray Ayers Ubiquity (R. Ayers, E. Birdsong), Polydor 4415 (Ray Ayers Ubiquity/Michelle Bird, ASCAP)	72	73	12	GLAD YOU COULD MAKE IT—Archie Bell & The Dells (V. Castorphen), Philadelphia International 83632 (CRS) (Mighty Three, BMI)
5	5	17	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White (N. Figliard, E. Paris), 20th Century 2350 (Sa-Vette, BMI)	38	27	14	GALAXY—War (S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein), MCA 40820 (Far Out, ASCAP)	73	71	13	I'VE NEVER BEEN TO ME—Nancy Wilson (R. Miller, K. Hensch), Capitol 4476 (Stone Diamond, BMI)
6	6	14	IF YOU'RE NOT BACK IN LOVE BY MONDAY—Millie Jackson (G. Morton, S. Throckmorton), Spring 175 (Phonogram) (Tree, BMI)	39	33	10	I GOT TO HAVE YOUR LOVE—Fantastic Four (L. Perry, J. Epps, D. Coffey), Westbound 55403 (Atlantic) (Bridgeport, BMI)	74	84	2	I'M GONNA MAKE YOU MY WIFE—Whispers (Not Listed), Soul Train 11139 (RCA) (Spectrum VII, ASCAP)
7	9	6	FFUN—Con Funk Shun (M. Cooper), Mercury 73958 (Val Le Jon, BMI)	40	32	18	I FEEL LOVE—Donna Summer (D. Summer, G. Mosser, P. Bellotte), Casablanca 884 (Pick's, BMI)	75	78	5	YOU NEED TO BE LOVED—Jermaine Jackson (J. Jackson, R. Wakefield, M. McGlorey), Motown 1409 (Jobete, ASCAP/Stone Diamond, BMI)
8	10	8	SOMEBODY'S GOTTA WIN, SOMEBODY'S GOTTA LOSE—Controllers (D. Camon), Juana 3414 (T.K.) (Every-Knight, BMI)	41	36	14	THE WHOLE TOWN'S LAUGHING AT ME—Teddy Pendergrass (S. Marshall, T. Wortham), Philadelphia International 34390 (Epic) (Mighty Three, BMI)	76	98	2	LOVE ME RIGHT—Denise La Salle (D. LaSalle), ABC 45-17231 (Warner-Tamerlane/ Orbena, BMI)
9	7	9	DON'T ASK MY NEIGHBORS—Emotions (S. Scarborough), Columbia 310627 (Unichappell, BMI)	42	39	14	FUNK, FUNK—Cameo (L. Blackmon), Chocolate City-011 (Casablanca) (Better Days, BMI)	77	83	4	MERRY GO ROUND—Ohio Players (W. Beck, J. Williams, M. Jones, M. Pisco, R. Middlebrook, C. Satcher, L. Bonner), Mercury 73956 (Phonogram) (Playtime, BMI)
10	14	8	NATIVE NEW YORKER—Odyssey (S. Linzer, D. Randell), RCA 11129 (Featherbed/ Desiderata/Unichappell, BMI)	43	41	10	ALL YOU GOT—Tyrone Davis (L. Graham), Columbia 3-10604 (Blackwood/Contani, BMI)	78	72	14	HEAVEN ON EARTH (So Fine)—Spinners (C. James), Atlantic 3425 (Mighty Three, BMI)
11	11	13	IF IT DON'T FIT DON'T FORCE IT—Kellie Patterson (C. Johns, I. Farrow), Shadybrook 45104 (Sutton Miller) (Funks Bump, BMI)	44	55	4	AS—Stevie Wonder (S. Wonder), Tamla 54291 (Motown) (Jobete/Black Bull, ASCAP)	79	87	3	CHEATERS NEVER WIN—Love Committee (R. Tyson, A. Feltner, T.G. Conway), Gold Mind 1204003 (Salsoul)
12	16	8	ANYWAY YOU WANT ME—Sylvers (L. Sylvers, E. Sylvers), Capitol 4493 (Roxxy, ASCAP)	45	45	6	FUNKY MONKEY—Mandrill (C. Wilson, L. Wilson, R. Wilson, M.D., C. Cave II, W. Wilson), Arista 0274 (Mandrill, ASCAP)	80	80	10	IT TOOK A WOMAN LIKE YOU—Mydique (J. Bayar), Custom 0130 (Warner Bros.) (Song Tailors, BMI)
13	24	4	REACH FOR IT—George Duke (G. Duke), Epic 8-50463 (Myconae, ASCAP)	46	37	21	THE GREATEST LOVE OF ALL—George Benson (M. Mason, L. Creed), Arista 0251 (Columbia Pictures, BMI)	81	NEW ENTRY	3	WITH PEN IN HAND—Dorothy Moore (B. Goldsboro), Malaco 1047 (T.K.) (Inart, BMI)
14	21	6	BOP GUN (Endangered Species)—Parliament (G. Clinton, G. Shider, W. Collins), Casablanca 900 (Ricks/Maltic, BMI)	47	44	9	LOVER JONES—Johnny Guitar Watson (J.G. Watson), DJM 1029 (Amberst) (Vir-Joo, BMI)	82	90	3	WONDERFUL—Marilyn McCoo And Billy Davis Jr. (H. Banks, C. Hampton), ABC 12316 (Irwin, BMI)
15	8	9	GOIN' PLACES (No Time Given)—Jacksons (Gamble & Huff), Epic 850454 (Mighty Three, BMI)	48	47	12	DON'T BE AFRAID—Ronnie Dyson (C. Jackson, M. Yancy), Columbia 310559 (Jay's/Chappell, ASCAP)	83	85	2	LOVE HAVING YOU AROUND—First Choice (S. Wonder, S. Wright), Gold Mine 4009 (Salsoul) (Stein Van Stock/Black Bull, ASCAP)
16	22	7	LOVELY DAY—Bill Withers (B. Withers, S. Scarborough), Columbia 310627 (Golden Withers/Chappell, BMI)	49	49	11	ONE STEP AT A TIME—Joe Simon (T. Randazzo), Spring 176 (Polydor) (Teddy Randazzo, BMI)	84	89	3	THE SHOW MUST GO ON—Four Tops (L. Payton, F. Bridges, L.H. Payton), ABC 12315 (ABC Dunhill, Rail, BMI)
17	12	23	BOOGIE NIGHTS—Heatwave (R. Tempton), Epic 8-50370 (Rondor/Almo, ASCAP)	50	56	5	VOYAGE TO ATLANTIS—The Isley Brothers (R. Isley, O. Isley, R. Isley, E. Isley, M. Isley, C. Jasper), T-Neck 2270 (Columbia) (Bovina, ASCAP)	85	82	10	I BELIEVE IN MUSIC—Mass Production (R. Williams), Cotillion 44221 (Atlantic) (Pepper, ASCAP)
18	42	3	OOH BOY—Rose Royce (N. Whitfield, Whitfield 8491 (Warner Bros.) (May Twelfth/Warner-Tamerlane, BMI)	51	62	4	MORE THAN A WOMAN—Tavares (Gibb, Gibb, Gibb), Capitol 4500 (Shelwood/Unichappell, BMI)	86	86	7	LOVE MAGNET—Freda Payne (Wieder, Footman, Wilson), Capitol 4494 (Screen Gems, EMI/Calgems, EMI/TRACD/Spec-D-Lite/ BMI, ASCAP)
19	25	5	GETTIN' READY FOR LOVE—Diana Ross (T. Snow, F. Gold), Motown 1427 (BrainTree/ Snow/Gold's Gold, BMI)	52	52	13	I'M AT THE CROSSROADS—Vernon Garrett (F. Robertson, Z. Tee), ICA 003 (Albert, BMI)	87	88	5	SOLO FLIGHT (Opus 1)—Mand'ra (A. Lewis), Motown 1429 (Jobete, ASCAP)
20	30	6	BELLE—Al Green (A. Green, F. Jordan, R. Farley), Hi 77505 (Cosam) (Jec/Al Green, BMI)	53	53	12	DISCO 9000—Johnnie Taylor (J. Taylor, J. Avery), Columbia 3-10610 (Not Listed)	88	91	2	MASTER BOOTY—Fettaband (B. Curtis), Spring 177 (Polydor) (Chix, BMI)
21	23	8	I'M HERE AGAIN—Thelma Houston (R. Wakefield, B. Setton, M. Sutton), Tamla 54287 (Motown) (Jobete, ASCAP/Stone Diamond, BMI)	54	54	5	LET ME LIVE THE LIFE I LOVE—Lattimore (B. Lattimore), Glades 1744 (C.T.K.) (Sheryln, BMI)	89	92	2	SHAKE DOWN PT. 1—Black Ice (E. Moran, H. Murrell, D.J. Emile), HDM 503 (Amberst) (H & H Team, ASCAP)
22	19	14	JUST FOR YOUR LOVE—Memphis Horns (J. Gibson, C. McDonald, A. Abrahams), RCA 11064 (Preston Ford, ASCAP)	55	66	3	WIDE STRIDE—Billy Preston (B. Preston), AAM 1990 (Irving/W.E.P., BMI)	90	94	2	LISTEN TO THE MUSIC—Candi Staton (T. Johnston), Warner Bros. 8477 (Warner-Tamerlane, BMI)
23	15	14	DO YOU DANCE Pt. 1—Rose Royce (N. Whitfield, D. Turner), Whitfield 8440 (Warner Bros.) (May Twelfth/Warner-Tamerlane, BMI)	56	67	5	EASY COMIN' OUT (Hard Goin' In)—William Bell (W. Bell, P. Mitchell), Mercury 72961 (Phonogram) (Bell-Kal/Belinda, BMI)	91	96	2	DANCE TO THE MUSIC—Muscle Shoals Horns (M. Stokes, E. Johnson), Arista America 7674 (Desert Moon/Willow Girl, BMI)
24	20	6	RUNNIN' FOR YOUR LOVIN'—Brothers Johnson (G. Johnson, L. Johnson), AAM 1982 (Kidada/Gaulgric, BMI)	57	57	10	SUPER SEXY—Leon Haywood (L. Haywood), MCA 40793 (Jim EDD, BMI)	92	97	2	LE SPANK—Le Pamplemousse (W.M. Lewis, L. Rinder, G. Karson, D. Williams), Epimac, BMI (AVI 12154)
25	13	16	SHAKE IT WELL—Dramatics (Eddie Robinson, Don Davis), ABC AB 12299 (Groovesville Music, BMI/Conquistador Music, ASCAP)	58	58	14	SHOO DOO FU FU OOH—Lenny Williams (L. Williams, B. Thompson), ABC 12300 (Len-Lon, BMI)	93	NEW ENTRY	2	CHOOSING YOU—Lenny Williams (L. Williams), ABC 12289 (Len-Lon, BMI)
26	46	3	OUR LOVE—Natalie Cole (C. Jackson, M. Yancy), Capitol 4509 (Jay's Enterprises/Chappell, ASCAP)	59	65	5	WHAT I DID FOR LOVE—Inner City Jam Band (M. Hamlish, E. Kirshen), Bareback 535 (American Compass, ASCAP/Wien, BMI)	94	NEW ENTRY	2	WON'T YOU BE MINE—Michael Henderson (K. Peterson), Buddah 586 (Arista) (Sirtu, not listed)
27	35	5	SORRY DOESN'T ALWAYS MAKE IT RIGHT—Gladys Knight & The Pips (T. Camille, M. Sawyer), Buddah 584 (Arista)	60	64	7	MELODIES—Made In The U.S.A. (F. Nerango, B. Britton), Delite 1594 (Deliteful/Capri, BMI)	95	NEW ENTRY	2	BABY COME BACK—Player (P. Beckett, J.C. Crowley), RSO 839 (Polydor) (Touch of Gold/Crowback/Stigwood, BMI)
28	18	21	DO YA WANNA GET FUNKY WITH ME—Peter Brown (P. Brown, R. Ross), Drive 6250 (TK) (Sheryln/Deibel, BMI)	61	61	4	SHOUTING OUT LOVE—Emotions (Wilkes, Smith), Star 3200 (Fantasy) (East/Memphis, BMI)	96	95	4	RUNAWAY—Salsoul Orchestra featuring Luisella Holloway (R. James, V. Montano Jr., J. Guhizzio), Salsoul 2045 (Salsoul/Vincant/Montano, ASCAP)
29	40	5	COME GO WITH ME—Pockets (A. McKinney, V. White, R. Wright), Columbia 310632 (Verdangel/Pocket, BMI)	62	69	7	HAVING A PARTY—Pointer Sisters (S. Cook), Blue Thumb 275 (ABC) (A&G, BMI)	97	NEW ENTRY	2	GET YOUR STUFF OFF—Ingram (J.M. Ingram), H & L 4629 (Raton Songs/Family Productions, BMI)
30	38	6	DANCE, DANCE, DANCE—Chic (K. Lehman, B. Ward, N. Rodgers), Atlantic 3435 (Cotillion/Kreimers, BMI)	63	81	4	A PIECE OF THE ACTION—Mavis Staple (C. Mayfield), Custom 0132 (Warner Bros.) (Mayfield/Primas Artists/Verdan, BMI)	98	NEW ENTRY	2	WHICH WAY IS UP—Stargard (R. Whitfield), MCA 40823 (Warner-Tamerlane/May 12th/Duchess, BMI)
31	31	9	JOY TO HAVE YOUR LOVE—Patti LaBelle (R. Parker, Jr., J. Cohen, B. Ellison), Epic 850445 (Ravid, ASCAP/Polygram/Duquel Birds, BMI)	64	93	3	WRAP YOUR ARMS AROUND ME—K.C. & The Sunshine Band (H.W. Casey, R. Frisch), T.K. 1022 (Sheryln/Harris, BMI)	99	NEW ENTRY	2	WAS DOG A DOUGHNUT—Cot Stevens (C. Stevens, J. Rousel, B. Lynch), AAM 1871 (Cotigems, BMI, ASCAP)
32	17	11	SEND IT—Ashford & Simpson (H. Ashford, V. Simpson), Warner Bros. 8453 (Rico-O-Val, ASCAP)	65	75	2	TAKE ME AS I AM—Philippe Wynne (J. Jefferson, B. Hayes, C. Simmons), Cotillion 44227 (Atlantic) (Wynn's World/Saured Pea/Mighty Three, BMI)	100	99	9	THIS TIME WE'RE REALLY THROUGH—Eleanor Grant (E. Weavers), Columbia 310617 (Muscle Shoals, BMI)
33	43	5	IN A LIFETIME—Temptations (H. Baker, R. Tyson), Atlantic 3436 (Birma East/ Dappye/Goldenfeace, BMI)	66	68	4	KISS ME (The Way I Like It)—George McCrae (S. Kari), T.K. 1024 (Sheryln)				
				67	77	3	JACK AND JILL—Rudoy (R. Parker, Jr.), Arista 0283 (Raydiola, ASCAP)				
				68	NEW ENTRY		BLOAT ON—Cheech & Chong (M. Willis, A. Ingram, J. Mitchell), UDE 850471 (Epic) (ABC/Dunhill, WoodSongs, BMI)				

DECEMBER 3, 1977, BILLBOARD

Ky. Broadcasters Peg Summers

LOS ANGELES—William "Bill" Summers, president and general manager of WLOU and WSTM-FM in Louisville, now heads the Kentucky Broadcasters Assn. and is believed to be the first black to head a chapter of the organization.

The organization, with 50 chapters, one in every state, is comprised of radio and television stations.

According to Summers, who will not assume full duties until October 1978, his duties will basically consist of guiding the organization and establishing and initiating new programs.

He notes that with the exception of one radio station, every radio and tv outlet in the state belongs to the Kentucky Broadcasters Assn.

Summers, who has been an attending member of the organization since 1965, says he is attempting to get more blacks involved with the Broadcasters Assn. To date, he is the only black member of the Kentucky chapter "Because I am the only black in the radio management field here," he says.

The new president says he is working on initiating new programs to bring young blacks into the broadcasting arena.

Prior to becoming president of the Kentucky Broadcasters Assn., he headed the Minority Broadcasters Committee, a group within the organization.

The Kentucky association is broken down into 10 areas. In addition to being president-elect, Summers is director for region three which encompasses the entire city of Louisville.

As regional director, he is the force behind the committee, which was set up to help get minorities and women into broadcasting.

Springboard Crosby LP

NEW YORK—Springboard Distributing Corp. claims it is heading for its biggest Christmas season ever, sparked by the release of a budget line Bing Crosby LP called "Hey Jude, Hey Bing," where the late crooner sings contemporary standards.

The Crosby LP, acquired some time ago in a master deal, is listed at \$2.49, with the 8-track tape going for \$3.49.

A Springboard spokesman says he believes the \$7.98 list price of standard catalog items is making the company's budget line popular with consumers, with heavy sales reported among contemporary artists such as Eric Clapton, Jimi Hendrix and the Beach Boys, as well as inspirational music.

At this point, however, the Crosby item is "one of the biggest selling individual items on the label," the company claims.



SPORTS PRIZE—The Average White Band's Hamish Stuart accepts a pumpkin following the group's 4-2 victory in a soccer match with KPOL-FM in Los Angeles. Jack Popejoy, the station's program director, presents the "award" with KPOL-FM staffer Barbara King helping hold the accolade.

Soul Sauce

Continued from page 50

Minute Man" and others, has built an entire recording complex in Atlanta.

The blind singer/writer/producer has constructed a 16-track recording studio, formed a publishing firm and a label, all tagged Future Stars.

Carter has signed acts to the label including Patricia Cooley, a pop/soul singer; Horace Combs an r&b/blues act, and Carter. He is negotiating to sign three self-contained Atlanta acts.

He has also employed a staff of writers and producers, according to Cooley, who in addition to recording for the label are members of its writing staff. Other writers and/or producers are J. Alfred Cook, Carter, Armenda Maxey and Horace Combs.

The label is being distributed through independents in the Southeast. Among the distributors are Tara in Atlanta, Bib, Charlotte, N.C.; and Hotline in Memphis.

"Clarence is currently talking to other distributors to have our product distributed nationally," says Cooley, adding that the label chief is also interested in making a production deal with a major label.

Future Stars Records has two releases in the market "I Don't Need You No More" by Colley and written by Carter and "Can I Make It With You Pt. 1 & 2" by Carter.

In addition to recording his own acts at Future Stars Studio, Carter also rents the studio for independent recordings.

For the most part, Carter, who plays guitar and keyboards on all of his sessions, also acts as his own recording engineer.

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

Capitol Now Co-Defendant In Music Odyssey Lawsuit

LOS ANGELES—Capitol Records has been named as a co-defendant in an amendment to a cross-complaint filed in Superior Court here by Steve Gabor of Music Odyssey, local independent retailer.

The cross-complaint filed earlier this year charged Integrity Entertainment Corp., doing business as the Warehouse chain, with restraint of trade, false advertising and interference with business relations.

Integrity originally filed against the Gabor firm in 1976, alleging that Music Odyssey had violated a California state law which requires that state retailers sell at a profit of 6% or above what is paid wholesale.

The cross-complaint, filed by Ron Hartman of Hartman, Haile & Huges, contends that Lee Haristone and Ben Bartel, chief Integrity executives,

sold albums for \$3.66, which was below cost. Gabor seeks treble damages, claiming defendants thwarted his attempt to do business, plus \$250,000 exemplary and punitive damages.

The cross-complaint alleges that the Wherehouses were receiving an artificially low price from John Doe suppliers, predicated on a fictitious functional classification.

In addition, the filing charges that Integrity got new releases before other record dealers and substantial advertising rebates were extended solely to the Warehouse chain.

The cross-complaint charges that the Westwood Wherehouse, a neighboring competitor of the single Music Odyssey store, misled buyers with the terminology "double discount price" of \$3.66 in its advertising.

Barry White Special Via Griffin

LOS ANGELES—The 90-minute salute to Barry White and his new LP "Barry White Sings For Someone You Love," which aired on Metromedia-TV Nov. 11 on the "Merv Griffin Show," has been edited down into a one-hour White special titled "The Barry White Show."

According to Steve Keator, national publicity director at 20th Century Records, the company feels the ideal time for airing will be during the Christmas season in order to capitalize on the sales the special might generate.

White is backed on the show by his 56-piece Love Unlimited Orchestra in addition to his Love Unlimited female trio.

The program, which originally offered a great deal of dialog between Griffin and White, has 90% of the chatter cut, says Keator. And White's performances have been completely reworked into the show.

In addition to Love Unlimited being showcased apart from White, the Love Unlimited Orchestra also has its own set.

The show airs on WNEW-TV, New York, Dec. 18, 9 p.m.; KTTV, Los Angeles, Dec. 17, 8 p.m.; WTTG, Washington, D.C., Dec. 17, 7 p.m.; WXIX, Cincinnati, Dec. 17, 8 p.m.; and WTCN, Minneapolis, Dec. 17, 7 p.m.

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	2	15	IN FULL BLOOM Rae Royce, Whittfield WH 3074	31	24	26	I REMEMBER YESTERDAY Donna Summer, Casablanca NBLP 7056
★	5	3	LIVE Commodores, Motown M894	32	33	4	GET UP AND DANCE Memphis Horns, RCA APL1-2158
3	1	11	BARRY WHITE SINGS FOR SOMEONE YOU LOVE Barry White, 20th Century F-543	33	27	35	COMMODORES Motown M7 8881
4	3	13	BRICK Beck, Bang BLP 409 (WEBl)	34	30	39	MAZE featuring FRANKIE BEVERLY Capitol ST 1102
★	8	13	FEELIN' BITCHY Milva Jackson, Spring SP106715 (Polydor)	35	32	23	CARDIAC ARREST Comes, Chocolate City CCLP 2903 (Casablanca)
6	6	20	TOO HOT TO HANDLE Hartman, Epic PE 34761	36	36	4	NEVER LETTING GO Phonix Snow, Columbia JC 34475
7	4	19	SOMETHING TO LOVE LTD, A&M SP 4546	37	34	31	FRIENDS & STRANGERS Ronnie Lane, Blue Note BN-LAT30-9 (United Artists)
★	12	7	TURNIN' ON High Energy, Gordy G-978	38	45	7	BE HAPPY Kellie Patterson, Shadybrook SB 33-007
★	13	6	REACH FOR IT George Duke, Epic JE 34887	39	26	29	RIGHT ON TIME Brothers Johnson, A&M SP 4544
10	7	9	BABY IT'S ME Diana Ross, Motown M7-890R1	40	35	19	CHOOSING YOU Lenny Williams, ABC AB 1027
11	9	8	ACTION Blackbyrds, Fantasy F9535	41	41	24	FLOATERS ABC AB 1030
12	10	8	SENT IT Aiffard & Simpson, Warner Bros. BS3088	42	42	6	VILLAGE PEOPLE Village People, Casablanca 7064
13	11	5	GOIN' PLACES Jackson, Epic PE 34825	43	43	5	COCOMOTION El Deez, A&M 8817
14	14	23	REJOICE Emotions, Columbia PC 34762	44	39	24	LOOK TO THE RAINBOW AL JARREAU LIVE IN EUROPE Warner Bros. 292 3052
15	16	10	SECRETS Cool Funk Shun, Mercury SRM 1-1180	45	51	5	LOVE IN ALL FLAVORS Rennie Dyson, Columbia PC 34846
★	20	3	BRASS CONSTRUCTION III Brass Construction, United Artists LA755H	46	46	5	BEST OF TAVARES Tavares, Capitol ST 11701
17	17	8	COME GO WITH US Pockets, Columbia PC34879	47	47	3	NIGHTWINGS Stanley Turrentine, Fantasy 9538
18	18	12	PATTI LABELLE Epic PE 34847 (Columbia)	★	NEW ENTRY		DON'T LET ME BE MISUNDERSTOOD Santa Esmeralda, Casablanca NBLP 7080
19	21	8	ODYSSEY Odyssey, RCA APL1-2204	49	54	2	NEW HORIZONS Slyers, Capitol ST 11705
20	22	5	MENAGERIE Bill Withers, Columbia JC 34903	★	31	2	ONCE UPON A TIME Donna Summer, Casablanca NBLP 7078-2
22	15	17	SHAKE IT WELL Dramatics, ABC AB 1010	50	49	19	BENNY AND US Average White Band & Ben J. King, Atlantic SD 15151
23	25	6	TRUE TO LIFE Ray Charles, Atlantic SD 15142	51	53	2	HAVING A PARTY Fluther Sisters, Blue Thumb BT6073 (ABC)
24	23	24	LIFELINE Roy Ayers (Quincy), Polydor PD 1-6108	52	55	4	A PIECE OF THE ACTION Mavis Staples, Curtom 5029 (Warner Bros.)
25	19	12	STAR WARS & OTHER GALACTIC FUNK Meco, Milestone MNLP 8001 (Casablanca)	53	NEW ENTRY		PORTFOLIO Grace Jones, Island JLP5 8410
26	28	3	WE ARE ONE Mandrill, Arista AR 4144	54	NEW ENTRY		SUNSHINE Emotions, Star 4100 (Fantasy)
★	37	3	FLYING HIGH ON YOUR LOVE Ear Kays, Mercury SRM 11181 (Polydor)	55	57	9	EDDIE KENDRICKS Slick, Tamba 1-356
28	29	5	BEHOLD THE MIGHTY ARMY New Birth, Warner Bros. BS 3077	56	52	7	FOREVER GOLD Iles, Brothers 7 Nick PZ 34452 (Epic)
★	38	2	THE DEVIL IN ME Thea Houston, Tamba 358 (Motown)	57	44	17	GOIN' PLACES Michael Henderson, Buddah BUD 5693 (RCA)
★	40	2	SONGBIRD Denise Williams, Columbia JC 34811	58	50	18	DOROTHY MOORE Malaco 6253 (TK)
				59	59	3	SHORT EYES Carlos Mayfield, Curtom CU 5017 (Warner Bros.)
				60	56	5	THE SHOW MUST GO ON Four Tops, ABC AB 1074

DECEMBER 3, 1977, BILLBOARD

Women Bursting Barriers In Nashville's Music Circles

No Longer Rarity In Exec Slots

• Continued from page 1

Formerly considered in terms of secretarial positions only, Nashville women executives are now vying for across the board positions in management, promotion, booking, public relations and publishing.

Only a handful of women executives could be found in Nashville 10 years ago, which has been slower than both New York and Los Angeles in seeing women executives rise to the top.

In fact, the turnaround has been so complete, one new female vice president, the latest to be announced, has considered hiring a male secretary.

"I think the best place to learn about this industry is sitting right out front at that secretary's desk, whether you happen to be in publishing, at a label, in promotion, publicity, whatever," notes Dianne Petty, now ABC Music's vice president/Nashville, who began her career 10 years ago as Paul Cohen's secretary at ABC Music.

Petty considers the secretarial position as an important stepping stone for a managerial position and considered hiring a man for the job because "I know that he could learn almost all about the publishing

business from that spot, handling the tapes and lead sheets as well as talking to the writers themselves. Then we could move him into a professional staff position."

In her dealings in working almost exclusively with men, Petty observes that there is always a problem in finding a role "where you can be accepted for your business sense and not as just a female."

"Learning how to deal with that in a healthy way, where nobody's ego gets bruised, and still get up and be a lady, making them take you seri-

ously, was the hardest part for me to get down right," says Petty. "Sometimes it gets down to if you're going to make me be a woman and not let me do my job, then I'm going to have to go somewhere else and start all over again."

A serious contender for a career in the music business, Petty notes that the climb upward is a gradual growth process, "proving yourself day to day over a long period of time that you are serious and determined."

"I wanted to be the first woman

vice president of ABC Music, and I was willing to wait as long as it took," notes Petty.

Andrea Smith, another recently promoted executive who has assumed the responsibilities of senior vice president and chief operating officer at Top Billing after being with the talent firm for some nine years, feels likewise.

"I think it takes perseverance to make it in the industry, and probably more for a woman than for a man," says Smith.

Under the direction of Tandy Rice president, Smith supervises a staff of three male booking agents along with secretaries and other administrative personnel in overseeing all bookings for the country music artists that Top Billing represents.

Looking to the future of women in the industry, Smith feels that the doors have been opened in booking and someday women will be able to get into production and other technical positions in the business.

Also moving up from within the talent firm is Barbara Farnsworth, who now holds the position of vice president, a move upward from her assistant position to Rice.

Joining the ranks of Tree International's top executive staff is Donna Hilley, who rose from executive secretary to administrative assistant to the vice president in only 3½ years. Now she has been named to vice president of Tree.

Before Hilley's induction with Tree, she worked for Jack Stapp, now chairman of the board and

Preston And Walker Get Ball Rolling

chief executive officer of Tree, when he was president of WKDA and later as an administrative assistant at Bill Hudson and Associates.

"I was going from a public relations and advertising firm into a publishing company, never having had any knowledge of publishing," says Hilley.

Her work has included acting as liaison among attorneys and affiliates, booking recording sessions, working with the writers and keeping contracts up-to-date.

Other women who have made strides in the music community include Gayle Hill, who established a combination PR/jingle production firm in Nashville in 1970, under the name of G. Hill and Co.

"The first couple of years were rough and I did a lot of traveling, knocking on doors in New York, Chicago, Dallas, Atlanta and Pittsburgh, trying to convince firms that we could put together concepts and design for commercials and jingles for them here," notes Hill.

Heading a new national organization for the benefit of deejays involved in country music is Georgia Chellman, executive director of the

(Continued on page 57)



Women At The Top: Frances Preston, left, gets help from a fellow BMI vice president, Thea Zavin, in presenting Jessi Colter with a writer's achievement citation. Preston leads the surge of women into top executive positions in the Nashville music industry.

DECEMBER 3, 1977, BILLBOARD

A Christmas Tribute to America's broken heart by Bob Luman.

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ELECTS DON NELSON PRES.

CMA Chooses Officer Lineup

NASHVILLE—Don Nelson, vice president and general manager of WIRE/WXTZ, Indianapolis, has been elected chairman of the board of the CMA.

Joe Talbot, president of Joe Talbot and Associates, Nashville, was elected to serve as president of the organization.

Other officers elected for the coming year during the Tuesday (22) board meeting at the Commerce Union Bank in Nashville include executive vice president, Stanley Adams, president of ASCAP.

The new CMA vice presidents are Charles Scully, national public relations director of SESAC, New York; Joe Smith, chairman of the board of Elektra/Asylum Records, Los Angeles; E.W. "Bud" Wendell, general manager of Opryland U.S.A. and the "Grand Ole Opry" (and WSM Inc.'s new president, effective Jan. 1); Norm Weiser, Polygram Corp., New York; and Joe Bos, chairman of the board of United Artists Music and Records Group, Los Angeles.

Also vice presidents are Joe Ga-

lante, director of Nashville operations, RCA Records; Chic Doherty, vice president of Nashville operations, MCA Records; Neil Rockoff, vice president and general manager, WHN Radio, New York; Bill Lowery, president of the Lowery Music Group, Atlanta; and Jerry Bradley, division vice president, Nashville operations, RCA Records.

Shoichi Kusano, president of Shinko Music, Tokyo, is the new international vice president.

Lee Zhitto, editor in chief of Billboard, Los Angeles, was elected secretary. Assistant secretary is Fred Foster, president of Monument Records, Nashville.

Treasurer is Sam Marmaduke, owner of Western Merchandisers, Inc., Amarillo, Tex. Tom Collins, president of Pi-Gem Music, Inc., Nashville, is assistant treasurer.

Elected sergeant-at-arms was Jimmy Jay, general manager of United Talent, Nashville. Assistant sergeant-at-arms is Tandy Rice, president and board chairman of Top Billing, Inc., Nashville.

Gayle Hill, owner of G. Hill & Co., Nashville, was elected historian.



FIFTH BEATLE—Mel Tillis strums "Here Comes The Sun" while taping the NBC network special "The Beatles Forever." Tillis stars on the musical tribute to the Beatles with such other acts as Tony Randall, Diahann Carroll, Ray Charles, Bernadette Peters and Paul Williams.

Here's a Way To Beat Holiday Rush

NASHVILLE—Gene Kennedy, president of Door Knob Records, plans to beat the Christmas product rush.

Kennedy took two of his artists, Peggy Sue and Rick Landers, into the studio in the heat of summer to cut singles for Christmas. He immediately mastered and pressed the records, then sat back and waited for the season to grow closer.

Now, World International Group, Inc., the promotion and distribution company for Door Knob, has pulled the records off the shelf and mailed them to country radio stations. The singles are "A Donkey Without A Name" by Peggy Sue and "A Christmas Request" by Landers.

ASCAP Holds Awards Luncheon

NASHVILLE—ASCAP will host its first annual Gospel Music Awards and Luncheon Monday (28), coinciding with the Gospel

Music Assn.'s two-day seminar which culminates with the Dove Awards ceremony set for Tuesday (29) at the Hyatt Regency.

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DECEMBER 3, 1977, BILLBOARD

CMA Radio Entries Due

Continued from page 24

in their promotions will automatically be eliminated. Use of all media encouraged.

Winners will be taken from categories broken down by metropolitan market sizes: less than 50,000 population, 50,000 to 500,000 population, and over 500,000 population.

Any radio station is eligible for the award, regardless of format or music policy. Deadline for all entries is Thursday (1). Decisions of the judges, appointed by CMA officials, will be final.

Last year's winners, who received their awards during last month's convention were: category one, KBAM Radio, Longview, Wash.; category two, WGTO Radio, Cypress Gardens, Fla.; and category three, WSHO Radio, New Orleans, La.

Meanwhile, questionnaires were mailed to radio stations Monday (14) to collect information for CMA's 17th annual list of country music radio stations—the association's most requested service. Listings are offered free to members and are extensively used by record companies, publishers, artists, songwriters and others who furnish programming material to radio.

In order to meet CMA's printing deadline, the forms must be returned by Dec. 8, 1977.

'Donkey' Show Spots Roger Miller Voice

NASHVILLE—A 30-minute animation of "Nestor, The Long-Eared Donkey" will be aired nationally by ABC-TV, Saturday (3), at 7:30 p.m.

Roger Miller narrates the program which was co-written by Don Pfriemmer, Dave Burgess and Gene Autry, and is published by Single-Tree Music and Melody Ranch Music.

Jules Bass of the California-based Rankin-Bass Production Co. produced the special which will be nationally broadcast on the ABC-TV King

Maine Honor To Curless At Awards Show

NASHVILLE—Dick Curless has been recognized as Maine's national artist of the year at the 1977 State of Maine Country Music Awards Show.

The Oct. 30 event was attended by more than 1,200 fans, entertainers and music business executives. Broadcast live over WPOR, Portland, it was held at the Scarborough Downs grandstand in Scarborough.

Other award winners are Appalachian as the most promising group; Johnny Turner and the Country Rhodes as country group of the year; the Nashville Express as best country rock group; Fred Pike and the Back Porch Bluegrass as bluegrass band of the year; and Kim Curry and Eddie LaBlanc as best duet.

Bill Scott was named best instrumentalist; Ted White, songwriter, for "Unemployment Blues"; "You'll Get Yours" by Vi Moody as recording of the year; producer of the year, E.A.B. studios of Lewiston; and Bob Wallace of WPOR as top media personality.

Two special judges awards went to Rick Robinson and the Bayou Boys, and Bill Clement of WKXA, Brunswick. The Hal Lone Pine Memorial Award went to former country comedienne Betty Gribbin.

The 12-hour event was produced by Slim Andrews and Gini Eaton to benefit the Maine Amvets Service Foundation.

\$100G Fund Raiser

NASHVILLE—A possible gross of \$100,000 is claimed for a fund-raising concert starring Buck Owens, Roy Clark and the "Hee Haw" cast. The concert at the Nashville Municipal Auditorium was a fund-raiser for Davidson county chief deputy Buck McPherson who plans to run for county sheriff.

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HAPPY HOLIDAYS
TO ALL
JESUS LOVES YOU

Bill Lowery Atlanta Fete

Continued from page 38

"I owe thanks to Bill Lowery," commented Billy Joe Royal in a statement typical of those coming from the stage. He then sang "Down In the Boondocks."

Tommy Roe ran through some of his hit songs, including "Jam Up and Jelly Tight" and "Sheila." Dennis Yost performed "Traces Of Love" and other hits.

Somehow Lowery's night also became the night of his most successful enter, Joe South. Referring to problems that have made shambles out of some of his previous personal appearances, South quipped, "Since I quit taking those diet pills, I don't have much to say."

The abstinence resulted not only in a gain of weight, but an increase in stage maturity and respect of audience.

South's banner set of his hits, including "Walk A Mile In My Shoes," "Don't It Make You Want to Go Home" and "Games People Play," won him a standing ovation and made the night even more complete for Lowery.

The Atlanta Rhythm Section performed some of its hybrid rock numbers aided onstage by Mylon LeFevre, and Sami Jo rendered some of her throaty ballads, highlighted "Tell Me A Lie."

Ray Stevens climaxed the show with a fast moving set, displaying his guiso instrumental and vocal talents on "Misty," "Freddie Feelgood and His Funky Little Five-Piece Band," "Turn Your Radio On," "Ahab The Arab" and "Everything Beautiful."

"I don't think any of us would be here if it wasn't for Bill," intoned Stevens seriously, then added, "We'd be in Las Vegas or some other place."



Susie Arrives: Flanked by "Grapevine Opry" co-hosts, Chisai Childs and Johnnie High, Grapevine's Aunt Susie—Mrs. R. L. Slaughter, Jr.—arrives at the third annual Susie Awards Show.

Box Car Willie Grabs Acclaim

NASHVILLE—Box Car Willie was named entertainer of the year during the "Grapevine Opry's" third annual "Susie Awards" show staged at the Tarrant County Convention Center Theatre in Fort Worth Oct. 25.

Some 2,000 persons were on hand for the festivities which also saluted John Kirby as the male vocalist of the year, Karen Glover as female vocalist of the year, Jess Hudson as instrumentalist of the year and the Masters Four Quartet as group of the year.

Entertainment was provided by such artists as Tommy Overstreet, Shoji Tabuchi, Charlie Walker, Dotsy, Billy Parker, Johnny Gimble and "Grapevine Opry" co-hosts Chisai Childs and Johnnie High.

Also attending was the "Grapevine Opry's" benefactress Mrs. R. L. Slaughter Jr., also known as Aunt Susie, for whom the awards are named.

'LUCILLE' LONDON WINNER

400 Attend Awards By British Country Assn.

By TONY BYWORTH

LONDON—Termed the most successful occasion to date, the Country Music Assn. (Great Britain) held its eighth annual Awards Dinner at London's Grosvenor House Hotel Nov. 8. More than 400 representatives of the music industry attended the event together with a number of guests from the country music scene from both sides of the Atlantic.

Among the top awards presented, single of the year went to Kenny Rogers for "Lucille" (United Artists), while Anchor Records won the album category with the Don Williams release of "Visions."

Anchor and United Artists also shared honors in the marketing campaign of the year award with work carried out on Williams' "Visions" and Slim Whitman's "Red River Valley" albums, respectively. DJM Records took honors in the independent marketing campaign category for the label's work in the marketing and promotion of its country music catalog.

Other awards presented were: disk jockey (network)—David Allan, BBC Radio 2; disk jockey (regional)—Gerry Ford, Radio Forth; disk jockey (non-specialist)—Roger Scott, Capital Radio;

journalist (national press)—Stan Sayer; promotion—Mervyn Conn.

The awards were introduced by deejay Allan and presentations were made by music industry personalities. Among the guests attending the dinner were visiting U.S. artists Kenny Rogers, Stella Parton, Slim Whitman, Patsy Montana and Rebecca Fisher.

The evening's highlights included a 25-minute performance by Rogers and his band, Turning Point. Following a set that combined a number of his hit singles and humorous anecdotes, Rogers received a standing ovation.

Prior to the awards presentations, the association's 1977 chairman, David Sandison, recalled the successes of the past months, explained the importance of the organization's role within the British music industry and called upon British artists to seek out more originality in their music.

"At the present moment all too many acts are simply intent to copy their U.S. counterparts," Sandison concluded. "Under those circumstances how can they expect the British music industry to encourage the development of a local scene?"

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Billboard Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 12/3/77

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	6	ELVIS IN CONCERT—Elvis Presley, RCA APL22587
★	6	6	HERE YOU COME AGAIN—Dolly Parton, RCA APL12544
3	3	13	IT WAS ALMOST LIKE A SONG—Ronnie Milsap, RCA APL12439
4	4	8	SIMPLE DREAMS—Linda Ronstadt, Asylum 6E104
5	2	20	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA LA 771 G
★	8	5	YOU LIGHT UP MY LIFE—Debbie Boone, Warner Bros. BS3118
7	5	12	HEAVEN'S JUST A SIN AWAY—The Kendalls, Ovation OV 1719
8	7	16	DAYTIME FRIENDS—Kenny Rogers, United Artists UALA 754G
★	12	3	MY FAREWELL TO ELVIS—Merle Haggard, MCA 2314
10	10	8	Y'ALL COME BACK SALOON—Oak Ridge Boys, ABC/Dot D02093
11	13	3	GREATEST HITS—Olivia Newton-John, MCA 3028
12	11	21	MOODY BLUE—Elvis Presley, RCA AFL 12428
13	9	8	COUNTRY BOY—Don Williams, ABC/Dot D02988
14	14	10	HOW GREAT THOU ART—Elvis Presley, RCA LDF 3758
15	16	13	EASTBOUND AND DOWN—Jerry Reed, RCA APL12516
16	15	29	OL' WAYLON—Waylon Jennings, RCA APL 12317
★	21	3	LOVES TROUBLED WATERS—Mel Tillis MCA 2288
18	19	13	HIS HAND IN MINE—Elvis Presley, RCA ANLI 1319
19	17	13	WELCOME TO MY WORLD—Elvis Presley, RCA APL12274
20	20	5	SHAME ON ME—Donna Fargo, Warner Bros. BS 2039
21	18	14	I'VE ALREADY LOVED YOU IN MY MIND—Conway Twitty, MCA 2293
22	22	33	KENNY ROGERS, United Artists UA LA689 G
23	25	8	ROLLIN' WITH THE FLOW—Charlie Rich, Epic 34881
24	26	13	PURE GOLD—Elvis Presley, RCA ANLI 0971
25	23	38	CHANGES IN LATITUDES ... CHANGES IN ATTITUDES—Jimmy Buffett, ABC AB 990
26	31	14	LOVE IS JUST A GAME—Larry Gatlin, Monument MG 7616 (Phonogram)
27	29	48	GREATEST HITS—Linda Ronstadt, Asylum 7E 1092
★	NEW ENTRY		ELVIS SINGS "THE WONDERFUL WORLD OF CHRISTMAS"—Elvis Presley, RCA ANLI 1336
29	28	65	CRYSTAL—Crystal Gayle, United Artists UA LA614 G
30	33	12	LEGENDARY PERFORMER, VOL. 1—Elvis Presley, RCA CPL 10341
31	24	24	RABBITT—Eddie Rabbitt, Elektra 7E1105
★	NEW ENTRY		TAKE THIS JOB AND SHOVE IT—Johnny Paycheck, Epic KE 35045
33	36	13	TODAY—Elvis Presley, RCA APL11039
34	35	13	THAT'S THE WAY LOVE SHOULD BE—Dave & Sugar, RCA APL12477
35	34	7	WANTED: THE OUTLAWS—Waylon Jennings, RCA AFL 11321
★	NEW ENTRY		ONE OF A KIND—Tammy Wynette, Epic KE 35044
37	39	5	BEAUTIFUL COUNTRY—Gene Watson, Capitol SP13715
★	NEW ENTRY		GREATEST HITS—George Jones & Tammy Wynette, Epic KE 34716
39	42	2	JUST FOR YOU—Johnny Rodriguez, Mercury SRM 15003
★	50	2	24 GREATEST HITS, VOLUME 1—Hank Williams, MGM 4755
41	32	13	LEGENDARY PERFORMER, VOL. 2—Elvis Presley, RCA CPL11349
42	NEW ENTRY		REDHEADED STRANGER—Willie Nelson, Columbia KC 33482
43	48	2	COUNTRY MEMORIES—Jerry Lee Lewis, Mercury SRM 15004
44	27	7	THE KING IS GONE—Ronnie McDowell, Scorpion 8021 (GRT)
45	40	22	TO LEFTY FROM WILLIE—Willie Nelson, Columbia KC 34895
46	30	8	A WORKING MAN CAN'T GET NOWHERE TODAY—Merle Haggard, Capitol ST11693
47	37	8	IF YOU DON'T LOVE ME—Freddie Fender, ABC/Dot D02090
48	46	19	TILL THE END—Vern Gosdin, Elektra 7E 1112
49	NEW ENTRY		24 GREATEST HITS, VOL. 2—Hank Williams, MGM 25401
50	NEW ENTRY		MIDNIGHT WIND—Charlie Daniels Band, Epic KE 34970

Teamsters Join Paycheck Promo

NASHVILLE—Epic Records called on the Teamsters Union to help launch the new Johnny Paycheck single with a promo blitz. The label asked Corky Ellis, head of Teamsters Local 327, if some of the

union's members and placards could be used for a publicity kickoff for Paycheck's "Take This Job And Shove It." Ellis agreed, stating the song's theme warmed the hearts of the Teamsters.

Nashville Scene

By PAT NELSON

The Kendalls are back in the studio working on a followup to their Ovation Records' hit "Heaven's Just A Sin Away," which maintained its No. 1 position on Billboard's Hot Country Singles chart for four weeks. The duo is recording single and LP material through the second week of December with the next single release scheduled for January. They have recently begun touring with their own band.

Nashville's WDCN-TV will program four hours of live bluegrass music Monday (5), with veteran "Grand Ole Opry" announcer Grant Turner emceeing the show that ends with a jam at midnight. Acts performing include Bill Monroe and the Bluegrass Boys, James Monroe and the Midnight Ramblers, Smoky Mountain Sunshine, Wilma Lee Cooper, the Misty Mountain Boys, the Boys from Shiloh, Carl Tipton and Jimmie Skinner.

The Kitty Wells Show heads the bill at the Tulsa Opry Saturday (3) with Johnny and Bobby Wright as well as the regular cast. . . . Freddy Fender stars at the Ozark Inn in Excelsior Springs, Mo., Friday (25) before headlining the Frontier Music Hall in Pekin, Ill. Saturday (26).

Charlie Daniels loses and Mt. Juliet High School wins. For every pound Epic's slimming locker loses on his current tour, he's donating

\$100 to Mt. Juliet High School's marquee fund. . . . Several acts from Top Billing's roster of talent will be among artists set to perform at a two-day country music extravaganza being held Thursday (1)-Friday (2) at the Texas Stadium in Dallas. Jim Ed Brown, Helen Cornelius, Don Gibson, Little Jimmy Dickens, Jeannie C. Riley and the Kitty Wells Show will participate in the event benefiting the American Agriculture Movement.

Crystal Gayle and Kenny Rogers, just off a successful tour of the British Isles, will be presenters on Dick Clark's fifth annual "American Music Awards," airing live on ABC-TV Jan. 16. Glen Campbell will co-host the awards special joined by Natalie Cole and David Soul.

Roy Clark has been signed as a special guest on the "Kraft 75th Anniversary Special," a 90-minute CBS presentation being taped the last week of November in Los Angeles. Other guests include Bob Hope, Milton Berle, Leslie Uggams, Alan King and Donna MacRechie. The special, slated to air in mid-January, will be a montage incorporating the programs and stars of both radio and tv and will encompass the entertainment that Kraft has sponsored over the years. Gary Smith and Dwight Hemion are co-producers of the show.

Women In Nashville

Continued from page 52
Federation of International Country Air Personalities.

Chellman, because of her experience in radio and with deejays during the last 10 years, has witnessed a tremendous growth in the gains that women have made in the radio field and in the area of promotion.

"The move of women in the areas of promotion and radio has only been brought forward in the last three years, making very definite moves," says Chellman.

"There are now more women in record promotion than ever before, obviously doing a very effective job, and there are also more women in radio as music directors and program directors doing a very excellent job."

Chellman feels the gains in record promotions for women stems from a "get right to the point" attitude as compared to men in promotions who feel that they have to establish a rapport.

"When a man calls on another man at a radio station, they sit and have 20 minutes of what football game is hot, they exchange ideas on ladies and other irrelevant subjects, giving only a minimum amount of time to the actual promotion of their product," claims Chellman. "But when a woman comes in, immediately these subjects are not important. The important thing is that she is there for a business call."

Being a woman didn't hinder Chellman and she views the excuse of not being taken seriously because of the fact that someone is a woman as a "copout."

"I think that any woman that thinks she's not being taken seriously because she is a woman is using that as a copout," notes Chellman.

Norma Boyd, executive secretary for the Gospel Music Assn. has been with the organization going on 10 years, and observes that there weren't but possibly six women executives in Nashville at the time she began with the organization.

"Jo Walker and Frances Preston were probably the most prominent of the women executives at that time," notes Boyd. "Frances and Jo both have set tremendous examples and proved that it could be done and gave a lot of women the courage to at least try. Now, everywhere you turn, 50 times out of 100 you'll find a woman in an executive position."

Francene Anderson, executive di-

rector of the Nashville chapter of NARAS, feels that women have a chance in the music industry and won't be discriminated against as long as they have the talent and are honest, while Maggie Cavender, executive director of the Nashville Songwriter's Assn. also voices this opinion.

"Women who have gone into the business looking for a career have been able to make it, and those who have looked for glamour are out looking somewhere else now," says Cavender.

As public relations director of the entertainment division at Bill Hudson & Associates, Betty Hofer still subscribes to the old-fashioned theory that it should be a man's world.

"I owe everything that I am within this industry to the steadfast support of my employer, and to the loyalty of my clients," says Hofer. "Neither cares, whether I am male or female. They simply want results and they expect my efforts to produce them."

"Being a woman doesn't count. The fact that I am a female has never had anything to do with the accomplishments, or the setbacks I have experienced in my career. It's all been up to me, as a person who's spent the last 10 years in Nashville finding out for myself that 'true grit' is more than just a movie."

Other women who are or have been a vital part of Nashville's music industry include Rose Palermo, the only woman music attorney involved in Nashville's industry; Mary Ann McCready, who has, within the last three years, risen from a secretarial position in CBS' publicity department to director of publicity, making her the only woman representative in an executive publicity position among Nashville labels.

Also, Marijohn Wilken, publisher/songwriter; Mary Reeves Davis of Jim Reeves Enterprises; Reba Hancock, who runs the Johnny Cash operations; Mae Axton; Patsy Bradley and Clara Silverstein of BMI; Karen Scott, Coral Reefer Music; Judy Gregory and Connie Hurt of ASCAP where Juanita Jones once worked as executive director; Judy Harris of April-Blackwood Music; Bonnie Talent of CBS; Elizabeth Thiels of Sound Seventy Productions and formerly with the Exit/In, and Cathy Roszell, formerly with Capitol Records who is now heading into independent work.



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Wax Museum Built On Old LPs

• Continued from page 1
record fans without business background in late 1969, and they decided to open their first small store front Wax Museum in January 1970 in Minneapolis, where they still base. For the first couple of years, al-

most all their business was done in used LPs.

They paid \$1.15 on the average for a used album and sold it for \$1.90. Inflation has spiraled on used LPs. Now they buy LPs for about \$1.50 and sell them for \$2.75.

The Wax Museum policy of providing the buyer with a three-day testing period on each used LP has been the kicker, Devoy says. "It's like letting the customer take the LP to his home, where he can find out if he likes it."

If the patron finds the LP is not to his liking, it can be exchanged for another LP of his own choice.

"We've got customers who have been with us since the day we opened in south Minneapolis. They're more prone to buy an artist with whom they are not fully acquainted. They'll take a chance at the lower price and know they can return the LP," Devoy explains.

It was 1974 before the second Wax Museum bowed. The 1,400 square foot Robbinsdale suburban strip center site by that time stocked new record and tape albums as well as used LPs. Later that year a similar sized store front in suburban Rich-

fiddle opened. The first St. Paul outlet, a 1,600 square foot store front, and another Minneapolis suburban similar-sized store in Hopkins were started in the fall of 1975. The Hopkins store didn't take and the staff eventually moved into a Hennepin Ave. downtown store front of about 1,300 square feet.

Since August, Devoy and Sholl have added three stores. In August they went afield for the first time. Butting onto the Univ. of Wisconsin at the Eau Claire campus is a 1,600 square foot store. In October a 1,200 square footer opened near the Univ. of Minnesota's Minneapolis campus and a third campus-oriented store opened Nov. 4 near the Univ. of Minnesota's St. Cloud campus.

"We're taking a breather until fall 1978," Jim Anderson, general manager of the chain, admits. "If we can find the right locations, we may open a store or two at that time."

Anderson estimates that of the 100% dollar volume done in recorded product, 8% is done in pre-recorded tape. "And it's a 60/40 ratio favoring 8-track, but cassette is edging up quickly," Anderson reports. Thirty percent is used records and 2% is schlock, while new LPs now comprise 60% of the dollars registered at the Wax Museums.

The \$6.98 LPs special for \$4.42 and shelf at \$4.99, while \$7.98 LPs special at \$4.99 and \$5.99. Tape shelves at \$6.29.

Punk Retailer

• Continued from page 6

off while the Rolling Stones crooned "I Like it, I like it."

Nevertheless, this bold approach has managed to capture the attention of youthful upstate record buyers, who have helped to turn House of Guitars into one of the area's most profitable independent retailers.

In retrospect, Schaubroeck thinks it may have been the trust he showed in his young guitar-buying customers in the early days that gave him a foothold in the business.

"Other stores wouldn't let them touch the guitars, much less take one home. Their attitude was if you want it, come back with your parents. We started a layaway program so the kid could start paying for and if he showed he could do it, we'd start an account," Schaubroeck recalls.

His philosophy now is to concentrate on high volume sales, without losing the personal touch.

"We're trying to sell lots of stuff to lots of people," he says. "High volume, and keep the profit we make on a single customer down. We're getting people from all over, so it must be working."

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Advertising Brings Results

AMSTERDAM CONCLAVE

IFPI Weighs Centenary Value

Continued from page 4
tion of the phonograph and its contributions. The centenary logo has been widely used and, retaining the basic design, translated into 10 languages, including Japanese, Hungarian and Greek.

There have been many exhibitions, publications and postage stamps issued in honor of inventors Thomas Alva Edison and Charles Cros.

It was stressed that concerted efforts by all IFPI members have resulted in an increased awareness by public and governments alike of the contribution of the record industry and its problems in giving service to the community.

Piracy and high point-of-sale taxation clearly caused delegates the most concern. One important result of the campaign has been to promote the recording as a creative and artistic medium in its own right.

Attended by representatives of Belgium, France, the Federal Republic of Germany, the Netherlands, Switzerland, the U.K. and with the U.S. there as "participating observer," coordination of efforts in the fight against piracy took up much time during the meetings (Nov. 14-18).

Individual cases were cited, particularly in the light of the recent Interpol resolution which denounces illegal taping and piracy. There was a call for increased cooperation with authors' societies and for individual

countries employing special investigators.

Those already using special "spy" personnel reported considerable success in the prosecution of pirates.

Other matters of concern to IFPI members trading within the European Economic Community include the reduction of the current high rates of value added tax on recordings in Belgium, Denmark, France, Ireland and the Netherlands; and the "harmonization" of copyright laws and neighboring rights.

The European Economic Community does not grant consultative status to international bodies such as IFPI itself. It has, therefore, now been decided to appoint a subcommittee representing only members from within the group.

STUDIO IN A CASTLE

State-Of-Art Sound In A Renaissance Setting

By DANIELE CAROLI

MILAN—Stone Castle Studios, said to be the most advanced recording facility in Italy, built in a perfectly preserved 15th century castle just 20 miles from Milan, is now fully operational.

Situated on a hilltop next to the village of Carimate, the castle has its own wide parkland. Through the drawbridge, visitors enter a huge courtyard with a well in the middle. At the other end, two doors lead into separate studios and suddenly the Renaissance environs are replaced by space-age accessories.

Arun Chakraverty, studio manager, explains: "The facilities were designed and built by East Lake Studios, paying every attention to avoid altering the castle's architectural attributes.

"There are two studios, and a disk mastering facility will be completed soon. A third recording room for orchestras is another future addition. Work is in progress to rearrange parts of the building to be used as apartments for recording artists wanting to live in the castle during sessions. A restaurant, bar and gymnasium are under construction."

Chakraverty, previously at Lon-

don's CBS studios, has worked on the Stone Castle project since January this year, first as consultant and more recently as full-time manager. He is assisted by balance engineer Ezio De Rosa (from Milan's CBS studios) and maintenance engineer Virginio Fusaro.

Stone Castle's equipment includes a Cadac custom-made 24-track recording console and Studer tape machines, plus all ancillary equipment necessary to cope with recordings ranging from pop to classics and jazz, says Chakraverty. Available instruments include Steinway piano, Hammond B3 organ, Moog synthesizer, harp, drums, bass and amplifiers.

The studios are open 24 hours a day and the rates are \$100 an hour, with no overtime for night or holiday shifts, or \$1,000 a day with unlimited recording time.

Another door in the castle courtyard leads into a tiny theatre of 200 seats, with a large stage, which can be used both as a studio with its own natural acoustics or as a rehearsing facility for bands.

Studio 1, which opened a few weeks ago, is already booked fully until February 1978. EMI chart group Daniel Senticru Ensemble recorded there and other domestic name acts are coming in for future sessions.

The man behind the Stone Castle project is Antonio Casetta, president of Produttori Associati, an independent label with product nationally distributed by Ricordi.

Casetta is also the president of Stone Castle Studios, the joint stock company he set up to plan, build and run the recording facilities. Work at the Carimate castle began more than a year ago.

Austria Ready For Eurovision Contest

VIENNA—Austria is to be represented in the 1978 Eurovision Song Contest, despite serious doubts following last year's failure of the controversial group Schmetterlinge.

Now it has been agreed that pop group Springtime, a trio, will represent the country. The trio was formed in 1976 and the first single "Jingle Me, Jingle You" (Amadeo) was a hit. The group followed up with "Mr. Captain" and its current single is "Lady On A Motorbike."



YAMAHA WINNERS—The Rags of the U.K. meet the press with Gen'ic Kawakami, left, president of Yamaha Music Foundation, after winning the Grand Prix Award at the 8th World Popular Song Festival in Tokyo. They shared the top prize with the Twist of Japan, from an original 1,780 entries from 61 countries (Billboard, Nov. 26, 1977).

RADAR RECORDS

WEA Joins Ex UA Chiefs In 'Satellite' Label Venture

LONDON—Martin Davis, managing director, and Andrew Lauder, head of a&r, who recently resigned from United Artists Records here, have set up a joint-venture partnership with WEA.

Their company, to be known as Radar Records, though the title is subject to copyright clearance, is being backed directly by WEA-U.K. and its product will be available under license to WEA companies elsewhere. It will have its own label identity in major territories.

John Fruin, managing director of WEA U.K., says his company regards the Radar signing as the most important it has set up for next year.

Radar's arrival points to the U.S. company's firm intention of boosting its drive into the U.K. market with locally originated repertoire, instead of relying largely on its wealth of American material. It also stresses the developing trend for majors to set up satellite labels, free of corporate restrictions, which can act as grassroots sources of talent.

This trend started with EMI providing the resources for Mickie Most to form RAK. Phonogram here floated Nigel Grainge's Ensign label, CBS bought GTO, and now comes the WEA funding of Radar.

Radar, setting up its own offices, can call on all WEA marketing and

promotional resources. The roster, Lauder says, will include at least one "fairly well-known act" plus unknowns. It is to be a contemporary music company, with rock at its heart rather than MOR.

Davis had been lined with UA since 1963. He was then with Dominion Music, when it was acquired by UA. He remained on the publishing side until 1967 when UA became involved in the U.K. on a publisher production basis. Davis became UA managing director in 1972.

U.K. Pact Flap Axes Aretha Gig

LONDON—A controversial contract flap, promising still-to-come legal repercussions, resulted in Aretha Franklin canceling three SRO dates at the London Palladium less than 24 hours before the scheduled Monday (14) opening.

Promoter Jeffrey Kruger, head of the Ember Group of companies, and Rev. Cecil Franklin, the singer's manager, traded transatlantic charges in the affair, which resulted in what the local press termed the first time in the 100-year history of the Palladium that a performer failed to appear.

EMI Founding Secondary Labels In Latin America

Continued from page 1

The intensified emphasis on the development of local repertoire was detailed here by EMI's top Latin American executive, Hans P. Beugger, who was in Los Angeles following a stop at EMI London headquarters where some of the current plans were discussed.

The a&r drive reflects Beugger's pledge that his firm will "go after and hold the leadership" in the Latin American music industry which he estimates will hit \$1 billion in total retail sales within four years.

Beugger says the first of the new secondary companies is being set up in Brazil and should be operational by early next year. Stephen Patrick, who had been assistant to the managing director of EMI-Odeon in Brazil, has been named general manager of the new company.

Argentina is next in line, with its new spin-off firm set to open in July 1978.

The secondary firms, which have yet to be named, will operate as totally distinct corporate entities with their own a&r and promotion staffs working out of separate facilities.

Beugger stresses that the new

firms will not just be a separate label, and not just a division of EMI-Odeon. They will be totally independent entities linked to EMI only at top management levels.

EMI will structure licensing deals for distribution through Odeon of the product from the new labels.

Outside of the country of origin, the new product will be handled by the regular EMI affiliates in Latin America and Spain.

"We don't want the new companies to be identified with EMI," says Beugger. "They must have an entirely distinct personality."

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Japanese Push Bob Welch LP

TOKYO—EMI-Toshiba has launched a heavy merchandising and advertising campaign here for Capitol's "French Kiss," a new LP by Bob Welch, former member of Fleetwood Mac.

The campaign includes television and radio spots and in-store display aids, says local label manager Kinji Ogino.

BILLBOARD'S GOT YOU COVERED

IN IRELAND



KEN STEWART

...who is both broadcaster and journalist with a wide interest in music but a special knowledge of songwriting and songwriters. Several of his own songs have been recorded.

He presents popular music programmes for the Irish national station, RTE Radio, and the weekly "Ken's Klub," on the air for more than six years and the longest-running rock show on Irish radio.

Other programs he has presented are "Songs And Sounds Of Tomorrow," which gave Irish composers a chance to have their material heard, and "Metronome," dealing with various aspects of the Irish music industry.

He composed Ireland's first-ever open-air rock festival in Macroom, County Cork, June, 1977, headlined by Rory Gallagher, and the first outdoor rock festival in Dublin, headlined by Thin Lizzy.

Watch for his byline in Billboard's International section...and those of his compatriots around the world that represent you by supplying to us the latest news from the entertainment field because no matter where it's happening, BILLBOARD'S GOT YOU COVERED!

NONE HOT YET

3 Labels, All Called Ice, Hassle Over Name In U.K.

LONDON—The existence of three labels named Ice, all active in the U.K., has led to court action here involving two of them and is likely soon to involve legal steps by the third.

The labels are the Guyana-registered Ice Records Ltd., set up in 1972 by Eddie Grant, founder-member of the now-disbanded Equals; the Ice label owned by Indigo Studios, Manchester, and registered by Indigo managing director David Kent-Watson in 1973; and the newly created record arm of Anchor Music, which has just released its first single.

Mid-November saw an inconclusive attempt in the High Court by Anchor to stop the activities here of Grant's Ice label. An application for an ex-parte injunction was refused on Nov. 8 and at the time of the adjourned hearing Anchor chose not to proceed with its application for a writ.

But Tony Calder, Grant's business manager, says Grant had been importing his company's records into the U.K. from the Caribbean since 1972 and in June this year started pressing his Ice records in the U.K.

On Aug. 17, Calder met Anchor managing director Ian Ralfini to discuss the possibility of a license deal for Grant's Ice label with Anchor. This went no further and after considering all offers the label signed a pressing and distribution deal with

Pye in October. First product, an album and a single, was released in November.

Ralfini, of Anchor, says he learned of the existence of the second Ice label only when Calder contacted him. "We went to court and the ruling is that we can both use the name Ice. I wish the ruling had been definite, even if it had gone against us. They have a company. We don't have a company, we just want to use our Ice logo. With things as they are, we'll have to consider changing the name. We would do so, but not just now because we've already released and promoted our first Ice single."

For the third label, David Kent-Watson says that ICE stands for Indigo Commercial Enterprises, used as the name for the studio's record label, publishing and agency activities. As with Anchor's Ice, this one has only put out singles so far, but both releases have the ICE prefix. Kent-Watson, taking legal advice about the conflict of name, is looking to a major to handle pressing and distribution.

Pirated Pistols Spiked By Court

LONDON—Lyntone, record pressers based in North London, has given a high court undertaking here not to infringe the Sex Pistols recording copyrights.

Glitterbest, the group's management, alleged that Lyntone Recordings Ltd., had pressed a pirate album containing early demo recordings of "Anarchy In The U.K.," "God Save The Queen" and other early Sex Pistol cuts. It is called "Spunk" and is on the blank label.

Lyntone's court undertaking not to infringe copyright is effective until the hearing of Glitterbest's action against them. Counsel for Lyntone told the High Court judge that the company was an innocent manufacturer and did not know what it was producing.

He added: "Lyntone will seek to have its legal costs paid by other parties."



WINGS LAUNCH—Denny Laine, left, Linda and Paul McCartney of Wings are seen with some of the 28 gold and silver disks for U.K. sales presented at a recent Dial 9 club reception in London that also served to launch the group's new single, "Mull Of Kintyre." Title is a headland off the coast of Scotland where the McCartneys have a home, and the single features the Campbeltown Pipe Band drums and pipes.

International

Japanese Sept. Disk And Tape Production Up

TOKYO—Production of disks and tapes were up solidly in units and dollars in September from the prior month's figures, although disks were down in both categories from the year-ago period, according to the Japan Phonograph Record Assn.

Total disk production was 16.471 million units (4.606 million on international labels), a 20% increase, while monetary production was \$57.236 million (\$22.7 million international), an 18% gain. While both figures indicate a continuing disk market recovery, they were 5% down in units and 1% in dollars from September 1976.

As segments of the total, production of singles and 10-inch disks was down 10% in units and 1% in dollars from the prior year, with all the gains in LPs.

Pre-recorded tapes hit 3.017 million units (441,000 international), a 9% gain from August, while dollar volume was \$20.284 million (\$4.052 million international), a 10% increase. The gradual recovery of tape business is more steady, with unit and dollar figures each up 5% from September 1976.

HIS FIRST IN 8 YEARS

New Brel Album Launched; Soars Into Sales Stratosphere

By HENRY KAHN

PARIS—It turned out to be a perfectly orchestrated launch for the new Jacques Brel album, "Voor Un Ami Pleurer," his first in eight years. The plan hit an immediate target with average sales of 1,700 LPs an hour in the first selling days in Paris alone.

All records were delivered to retail outlets at the same time, all in specially sealed cartons. Radio networks were given an embargo on playing tracks.

Planned secrecy, plus a few careful leaks, had queues forming outside stores here. One Champs Elysees shop sold 7,000 of an 8,000 order in one day, the first 5,000 going in just three hours.

Barclay Records, contemplating the usual pre-Christmas sales rush, ordered a second pressing of a million albums.

In Toulouse, supermarkets are selling the new album at under \$7, against over more than \$9 for retail dealers. Reason is that COGEDEP, a special group serving supermarkets, works on a narrower margin. Some retailers are saying they are thinking of returning disks to Bar-

clay and buying from supermarkets instead.

But a Barclay spokesman says, "We sell 60% through wholesale. If COGEDEP decides to sell at cut-price we can do nothing about it."

Discount retail chain FNAC reported selling 1,500 disks an hour. On the whole, the album has been well-received by critics, orchestrations by Francois Rauber are highly praised, but the lyrics by Brel himself have attracted closest attention.

Brel is now widely regarded as a highly talented if rough-edged poet. Some schools here tested pupils with the lyrics even before the radio plays started. Asked to identify the style, 16-year-old students mistook Brel for Baudelaire and even Jean Jacques Rousseau.

The album lyrics are all quasi-philosophical, built round subjects like death, age, and one is devoted to Brel's Flemish countrymen, though this is apparently considered insulting by Flemish students. He has already been threatened by a libel action from the Catholic Assn. of Flemish Students. Result is that this

New Additions Add Clout To Derek Block Complex

LONDON—A series of changes in the pop-show agency world here is highlighted by a further expansion of Derek Block's live appearance empire.

This year Block has taken over John Martin's Classic Concerts promotion firm and engaged in a deal with the William Morris Organization for exclusive European representation of its acts for live work.

'Criminal' Hit Sleeve Bugs London Dealer

LONDON—A London dealer is refusing to display the hit single "2-4-6-8 Motorway," by the Tom Robinson Band because the sleeve carries a reference to the controversial "Free George Ince Campaign."

Ince is serving a long prison sentence for his part in a bullion robbery, though he has always pleaded his innocence.

Brian Gatland, of CC Records, says he objects to a sleeve carrying free advertisement for "a convicted criminal." The 'B' side of the 45 is the Bob Dylan song "I Shall Be Released."

is one track not being played at present on radio.

Now the question is simply how long Brel will stay at the top of the charts. His old albums are still selling at the rate of 500,000 a year here.

Eddie Barclay, head of Barclay Records, had set up a special distribution service to handle the album. Additional premises were rented and a staff of 30 hired to cope with the anticipated demand, underscored by an advance order totaling more than 1.8 million.

Security became a big problem when it became known that a French radio station had offered 10,000 francs (about \$3,000) to anyone able to furnish it with a pre-release copy of the album.

Albums were shipped in sealed containers to bonded warehouses in Belgium, Holland, Switzerland and Scandinavia as a hedge against transshipping, so that records could be released simultaneously on Nov. 15 in all markets.

The day before release Barclay sent out telex messages giving the combination for the sealed containers.

Law Fails To Halt Spread Of 'Pirate' Radio In Greece

ATHENS—The wildfire spread of private radio and television stations in Italy is being repeated in Greece, despite a new law providing severe penalties for anyone concerned in the operation of an illegal broadcasting station.

Passage of the law caused a temporary lull in the activities of the pirate stations, but now hundreds of them are back in operation again. It is estimated that as many as 2,000 pirate radio stations are now broadcasting in Greece.

The stations flourish because of the readily available revenue that is available from small businesses.

Many minor record companies, which cannot afford to buy time on

the official radio stations, are able to get useful promotion on the private radio stations for a much smaller financial outlay.

One of the most successful local pirate stations is that operated by a key-cutter who, between record programs, advertises his 24-hour, key-cutting service.

In the face of the mad scramble to get into radio, the State Telecommunication Center held an examination recently for those who wish to qualify for a license to operate as a radio amateur and thus have legal permission to broadcast. The results of the examination are not yet known.

Now Ian Flocks, formerly with the big NEMS contemporary agency, has joined Block to head up his contemporary agency division. And Nick Leigh, a longtime Block employe, is now taking charge of a new agency service for Stiff Records under the Block banner.

Flocks takes in 11 acts, including Ian Dury, Eddie and the Hot Shots, Roy Harper, Kraftwerk, the Little River Band, Mink DeVille and Jonathan Richman. He will also be in overall control of bookings for Ralph McTell, John Martyn, Bert Jansch and others.

Leigh is to concentrate on the entire Stiff roster of acts. Block says: "We are laying foundations for 1978. We now have a worldwide agreement with Dave Robinson and Jake Riviera, of Stiff, for personal appearances of all Stiff acts. We've set up offices in Los Angeles and New York, and soon open one in Australia."

With Flocks leaving NEMS, John Sherry, managing director of that agency, has appointed Norman Dugdale, Phil Banfield and Ed Bicknell, all long-standing NEMS agents, to the board of directors. Dugdale is new agency general manager and Peter Jacobs, formerly of West Coast Agency, joins the set-up.

Recent NEMS acquisitions include Sonja Kristina's Escape, Deke Leonard's Iceberg, Kevin Coyne and Plummet Airline, and a 19-strong line-up of European and U.S. talent is touring in the next few months.

Also on the London front, Robert Paterson has departed from the agency world, allowing Vic Lewis, NEMS chairman, to handle his agency business. The Paterson production company continues operations, and a major motion picture program is to be announced soon.

PALL MALL SMOKES OUT NEW TALENT

AMSTERDAM—The Dutch division of the U.S. tobacco company Pall Mall has set up a foundation here to help new artists.

First to benefit is 22-year-old singer-guitarist Mandy van Baaren, who had some \$12,000 invested in her debut album "Mandy," an LP of 12 of her own jazz-influenced compositions, released here by CNR.

The foundation has a panel of talent scouts looking for new acts. One member is Willem Duys, Dutch radio and tv personality. Non-musical artists, such as actors and dancers, will also be aided by the foundation.

Ember Back In Agency & Mgt.

LONDON—The Ember Group returns to the agency and management business with the formation of EMA-Ember Management and Agency Ltd., headed by David Morris, former head of the variety artists division of the William Morris Agency.

Ember Group chairman Jeffrey S. Kruger says that the move is a natural adjunct to the present corporate structure of the group and he expects it to make a major contribution to diversification and development plans.

The new company will operate from Suite 4, Carlton Tower Place, London SW1X 9PZ. (01-235 8243).

Handleman Opens Premier Store Of Projected Chain

By DAVID FARRELL

TORONTO — The Handleman Company of Canada Ltd. has established the first retail outlet of what is planned as a national chain carrying the banner of Sunrise Records & Tapes.

The first store has been opened opposite the newly built multimillion-dollar Eaton Centre in the downtown core of the city and offers a unique approach to marketing rec-

ords according to Handleman's director of retail, Peter Parrish.

The 3,200 square feet of space is furnished with fashionable flair, utilizing natural wood finishes on all bin displays, carpeting throughout, soft lighting, potted plants and a number of other fashionable design elements.

Parrish came to the Handleman company from the CBS owned retail chain of A&A's where he held the position of national director of franchising and store development. The future plan, he says, is to open up a number of other Sunrise outlets in Ontario and then expanding into a national chain by the early 1980s.

Parrish says that all stores will carry full-line inventory, a minimum inventory no less than \$100,000, with a retailing approach that is "fair" to the consumer in its pricing structure.

Unlike the two major chains operating in Canada, Sam's and A&A's, Sunrise plans to establish itself street locations and then branch out with mall locations, which Parrish refers to as satellite stores, after the name of the retail division has caught on with the general public.

The first location at 237 Yonge Street in Toronto debuted with an intensive advertising promotion utilizing top-30 and AOR stations in this market, as well as a double-track ad in the Toronto Sun.



STORE EVENT—Joan Sutherland and Richard Bonyngue stop by at Vancouver's classical outlet, Magic Flute Record Shop, to autograph their recent London albums. Some 500 fans showed during the 90-minute event.

Montreal DJ Narrates Story Of 'Snow Goose'

MONTREAL—Paul Reid, a former CJAD Montreal radio personality, narrates the story of "Snow Goose" on the new RCA album of the same title, with the London Symphony Orchestra performing the music under the direction of Ed Welch.

The original work was conceived by Paul Gallico as a commemoration to the British for rescuing trapped armies from the beaches of Dunkirk in World War II. Gallico wove an imaginative tale around the story and conceived the Snow Goose as his narrator.

The book's acceptance grew out of grassroots popularity. The first recording of the project came about shortly after Gallico's death in the late '60s.

RCA's new version of the "Snow Goose" story was recorded in Great Britain with Spike Milligan adapting the tale for RCA and Jim Morgan producing the disk at the RCA Toronto studio where Reid overdubbed his narration parts.

The album is to be shipped internationally in time for the Christmas sales peak.

Cannon Books To Rack Disks

TORONTO—The Canadian Independent Record Producers Assn. (CIRPA) has reached agreement with Cannon Books in Canada to distribute and promote Canadian recordings in outlets the book rack-jobber holds as accounts.

Cannon's racks until recently were solely utilized for Canadian paperbacks, but CIRPA recently entered into an agreement with the company to handle domestic recordings as well. Part of the financial kickoff for the project comes from a grant to CIRPA from the Ontario Arts Council.

The racks are to be found mostly in secondary markets and are handled by health food outlets, drug-gists and certain magazine stores. The first shipment of album product to Cannon commences late this month.

DeBurgh Gold

MONTREAL — Chris deBurgh was presented a gold album in Montreal by A&M Records for sales in excess of 50,000 units on the "Spanish Train" LP. The presentation took place following an appearance at Place des Arts, one of 11 concerts he played in the Montreal area on his headline tour of Canada.

From The Music Capitals Of The World

LONDON

Stevie Wonder's long-delayed "Anthology," three-album set of his hits of the 1960s and early 1970s, originally set for release three years ago, now available here in December, EMI having imported finished U.S. pressings to sell as a limited edition.

Cliff Richard linking up again with the Shadows, after 10 years (apart from one charity show), for a London Palladium season, two weeks starting Feb. 27. Promotion campaign for "Brass Construction 3," the team's new United Artists album includes 2,500 money-off vouchers for disco distribution.

Latest new wave label launch is Neon Hearts, showcase for Wolverhampton-based band Neon Hearts' single "Venus Eccentric," distributed by Decca's Selecta and mail-order. New issue of the British Phonographic Industry Yearbook has statistics to show that, despite massive sums invested by U.K. companies to promote product, which increased total sales market value by 150% in five years, recorded music is not growing in public appeal.

Single linking "Don't Cry For Christmas" with "Dr. X Mas" by artist simply announced on the label as "X" out here via Sun, posing the "sounds like Elvis" comment but then asking "Is it?" Radio 1 listeners to help choose some of the BBC pop network's records through a Tony Blackburn-established National Pop Panel.

Members of Sweet marked their signing to Polydor from RCA by visiting Phonodisc to inspect advance copies of the debut album "Level Headed." Phonogram single and album-range records up in price from Dec. 1. John Abbey, editor of Blues And Soul magazine and managing director of Contempo Records here, married U.S. recording artist Tamiko Jones in the Lutheran Church in Atlanta, Georgia.

Despite deal over old master which were sold to Polydor, no question of the Dave Clark Five reforming for live shows or recording sessions.

Mike Yarow has joined Pye Records here as marketing executive of the international division. Virgin, which handles the Sex Pistols on record, coming out with an "outrageous" "Derek And Clive Come Again" album, full of four-letter words, by Peter Cook and Dudley Moore.

New company here, Rant-A-Punk, specializing predictably in the bizarre and leasing out off-beat characters at \$7 an hour so "you can shock conventional friends." Singer-songwriter Tommy Boyce in town for promotional visit. Kursaal Flyers, one of the most highly

rated newer U.K. groups, splitting because of departure of talented lead singer Paul Shul Neworth.

Little Richard tour planned for the pre-Christmas period called off, but he may return next summer. Despite so much opposition from local authorities, Sea Pistols definitely to tour U.K. in March. And tours early 1977 expected from Tanya Tucker and from Stevie Wonder. Kinks doing a one-off Christmas show (Dec. 23) at the Rainbow. PETER JONES

BUCHAREST

The 10th anniversary of the summer radio program "Radio Vacanta," or "Radio Holiday," has been celebrated in the Black Sea resort of Mamaia. The station broadcasts on 1457 KHz in several European languages for some 150 days of the year through the tourist season. Linking with the celebration was the publication of a book "Aici Radio Vacanta," written by Gheorghe Graure Florescu and Octavian Iordachescu, two veterans of the program.

The monthly radio program "Jazz Forum," produced by Florian Lungu and Mihai Berindei, presented a feature on Billboard's Jazz Journal International tying in with the monthly's 30th year of publication. The U.S. library of Bucharest organized a concert with Barney Kessel, who played with three Romanian musicians, Johnny Raducanu, bass, Marius Popp, piano, and Eugen Gondl, drums.

The Romanian George Enescu State Philharmonic put on a symphonic concert in the Romanian Athenaeum, dedicated to International Music Day. Because of the big nostalgic craze here in Romania, special attention is being paid to the Beatles, with radio programs broadcasting much Beatle material including tracks from the albums "At The Hollywood Bowl" and "Live In Hamburg." Also successful are the solo recordings of McCartney, Harrison, Lennon and Starr, along with the songs of the album "All This And World War II."

The Fantasio musical theatre of Constanta took part in the Poznan Festival in Poland and also toured East Germany. Second edition of the book "Cind Dunarea era Albastra," or "When The Danube Was Blue," published here. This life story of Johann Strauss was written by musicologist, composer and writer George Sbarcea.

Local product figuring in the Romanian Top 10: "Urstoarele," Sfinx; "Clepsidra," Progressiv TM; and "Zi Cu Zi," by F.F.N.; and international

(Continued on page 64)

Dealers & Public Dig Italian Expo

• Continued from page 46

where Italian manufacturers could traditionally rely on export trade, has suffered both from contraction of sales on the domestic market and from lower demand from abroad, because of rising costs which favor foreign competition.

Record industry exhibitors included importers such as Hi Fi and Record Center, and EMI, Ri-Fi, Saar and Sciascia.

Phonogram's giant stand included a wide display booth, given over to company product, records and tapes, and a showroom where films and slides were displayed. Films featured Peter Gabriel, Jean-Michel Jarre, Amanda Lear, Ringo Starr, 10 cc, Barry White; domestic acts such as Angelo Branduardi, Le Orme, Robert Vecchioni; and classical orchestra conductor Herbert von Karajan.

In the dark room, visitors listened to soundtracks through speakers or headphones. Claudio Gobbi, Phonogram advertising manager, says: "The showroom was constantly filled with young people around 14-25 years of age, and they showed interest in both pop and classics. Many asked for information and background on the artists and records we introduced."

WEA Italiana shared a small booth with underground monthly magazine Gong. Videotapes shown here included Neil Young and Yes.

The Altrimedia trade magazine for free radio and tv stations displayed Audio And Video 1977, the first yearly book of its kind in Italy, and it includes all the "legal" literature on the stations' status, frequency maps, lists of the various stations and technical equipment directories.

Disk Time Fades On French Radio

PARIS—French radio stations are putting the squeeze on airtime allocated for records, according to Eddie Adamis, head of United Artists, France.

Says Adamis: "When we offer records to the radio stations now we are often told, 'The record is fine but there is no time available to play it. More and more airtime is being allocated to talks and quiz games.'"

Relations between the French record industry and the radio stations—State and private peripheral—have not been exactly cordial ever since the record industry instituted proceedings to require stations to pay for the use of records on the air.

As a result, record companies are anxiously seeking new promotional outlets and this quest is undoubtedly a contributory factor to the recent marked success of disco-oriented product in France.

Direction To Polydor

MONTREAL—Direction Records Inc. has signed a worldwide licensing deal with Polydor Ltd., which includes product distribution in Canada—previously handled by RCA.

Direction was founded nine months ago by John Williams, a former CBS Disques a&r director working in the Montreal area. Initial product releases by the label include albums by folk traditionalists' Barde, comic Yvon Deschamps and single releases by artists such as Bill Workman and Eclipse.

Prior to the Polydor pact, Direction was working on independent deals for worldwide markets. The new deal gives Polydor affiliates first right of refusal on Direction product.

From The Music Capitals Of The World

TORONTO

CHUM-FM hosted on-air celebration for Gordon Lightfoot's 20th year in the business, Nov. 17. The package included four 15-minute segments outlining the singer/songwriter's rise to fame, plus a 90-minute block with Lightfoot playing favorites from his own album library. Highlight of the tribute, however, was airplay of rough mixes from Lightfoot's upcoming album, scheduled for a February release.

The studio used to create Klaatu, and home for Rush, has gone into receivership. Principals involved include producer Terry Brown, and Douglas and Norman Riley. Brown is currently remixing the next Klaatu single release at Sounds Interchange in this city.

Australian pop group Sherbet was in town for interviews with music press and showcased at Massey Hall for a number of U.S. media persons flown in for occasion by MCA New York.

True North just released Bruce Cockburn's double live set, recorded at Massey Hall, titled "Circles In The Stream." London Records is issuing Andre Gagnon's follow up LP to "Neiges" in separate English and French jackets. Titled "Saint-Laurent," the album is preceded by the single "Donna" (not included on

LP), the Muxexpo theme tune. Label officials are off to U.S. for negotiations with an indie production company interested in using Gagnon for a TV network special. DAVID FARRELL

MONTREAL

Polydor president Tim Harrold informs that the Nov. 7 week provided the label with biggest \$ ever, and attributes success to shipments on Kiss "Alive II," Donna Summer, "Once Upon A Time," "The Osmonds" Greatest Hits, sound-track, "Saturday Night Fever," and the continuing success of "Oxygene" by Jarre. Harrold also indicates incoming promotion oriented visits by Jarre as well as Godley, Creme and Peter Cook to plug the triple album set "Consequences."

VANCOUVER

Casino act Foreman-Young has just returned to this city following a successful club tour across the country and plan on another tour in January, to coincide with the release of the "Sweet Lady Music" album. The sessions were cut at Edmonton's Sound Recorders and Toronto Sound. David Wiffen headlined the first Listening House promoted concert in Nanaimo, Nov. 12-13 and is scheduled for a 90 Minutes Live television appearance shortly.

Early Demand On Gagnon LP

MONTREAL—Andre Gagnon's latest album became a hit even before release and could turn double-platinum before the Christmas rush peaks.

The album, "Le Saint Laurent," debuted on the CRIA chart at number 30 with advance orders of 160,000 copies snapped up the day of release, says London Records.

London initiated advance trade interest on the album by mailing out stickers, posters and a limited number of miniature grand pianos which, when opened up, held coasters inside. All the promo material contained the jacket artwork and the name of the album.

Latin Scene

LOS ANGELES

Mundo Perez of Amigo Record Distributors is meeting with Roberto Page of Velvet Records at the end of this month to pound out a tentative arrangement for Amigo's West Coast presentation of Velvet's newly acquired Phil Polydor label. As a distributor, Perez expresses frustration at the complicated logistics many companies who try to service this important territory from East Coast headquarters.

"The freight companies are making all the money in this business," he laments, calling the East and West Coasts two entirely different worlds. As far as he's concerned, the only solution for a label which wants to service this market correctly is to press the product on site. And it is just what he is proposing to the Velvet management. If he obtains the line, he'll ask to have the stampers and have the product manufactured here.

He thus will tailor the output to the demands of this region, avoiding the cost of shipment and the costly delays that it entails. According to Perez, Page is open to the idea. Another possible objection to the arrangement, says Perez, is that he will be allowed a business interest in the operation.

Fania Records, for its part, is still wising up to its own distribution problems in this area. Fania Ross has been in town several weeks putting together Fania's new branch operation here. Conversations he has had with major distributors and retailers in the area have convinced him that Fania is losing a substantial amount of sales in the area because of its chronic problems in supplying the product.

Though these problems have been detailed in this column previously, Fania's first-hand experience may induce it to take some action.

Ross says he will recommend that the label maintain a warehouse facility on the West Coast, following the lead of Microfon which is now stocking product here though its particular line lacks the catalog depth which Fania enjoys.

On the promotion end, Ross has picked up Fania's sagging affairs, visiting radio stations in the area which had not been serviced personally on the label's behalf in quite a while. Airplay has picked up on a tune by Barbara & Dick, titled "Respirando," a Ross production in association with Ricardo Kleinman released on Fania's International label. Ross says many stations were unaware of much of the Fania material which, like the Barbara & Dick tune, certainly deserves attention. Ross' efforts are beginning to show results with KALI's playlist showing six cuts from Fania or its related labels this week, including the powerful Danny Cabuche number "Hoy Me Recuerdas" which was the hit of the RCA Miami convention earlier this year.

Coming up on International is a new LP by Los Angeles Negros which has renewed its contract with International for "a very good sum."

Among Ross' future plans are regular trips to Northern California to promote the Fania product there. When he starts, he'll probably run into Tony Estevez of Alhambra's branch office

here who will also be making regular flights to the north, especially San Francisco.

In L.A., meanwhile Estevez' relations with the Handleman racking operation here got strained to beyond the breaking point recently. Estevez says there was some discussion between himself and Handleman manager Arnie Gross concerning Alhambra's new higher price. According to Estevez, Gross said he hadn't been informed of the increase but Estevez says all his accounts had been mailed a letter announcing the price move, which was additionally reported in Billboard. The two reached an impasse, says Estevez, when Gross insisted on the former price and Estevez refused. So Alhambra is no longer selling Handleman at this moment, which is all the same to Estevez who says that the company was buying only \$800 to \$900 on an average per month.

In comparison, he points out, Pickwick has been buying six times as much.

In brighter matters, Estevez says his branch sold out its entire initial supply of the new Julio Iglesias LP in only three hours. Good sales news also for the most recent Camilo Sesto LP "Rasgos" which began to pick up again after a discouragingly quick decline.

Caytronics' local promotion director Tony Cortez believes the pick-up on the album is due to increased airplay and sales on the single "Con El Viento A Tu Favor." Local distributors were buying the single in good quantities, says Cortez. Guiro Records took 5,000 units, and Musica Latina 2,000 on initial orders, he claims.

Meanwhile, Ariola in Spain reports that Sesto is busy at work on his next LP which will be titled "Entre Amigos" ("Among Friends") and will feature nine or 10 cuts all composed by Spain's best known songwriters including Manolo Alejandro, Juan Carlos Calderon, Perez Botija, Manola de la Calva, Ramon Arcusa and Albert Hammond.

Another of Caytronics top acts, Yolanda del Rio opened here at the Million Dollar Theatre in a show with Mexico's OTI-winning talent Napoleon as well as Federico Villa and Los Alegres de Teran. Word has it the opening of the week-long engagement was a turn-away smash. That might also describe Napoleon's casual visit to several record label offices on Pico Blvd. Napoleon's visit to Record Row halted business for a while as swooning secretaries abandoned their posts to get a glimpse of the superstar.

AGUSTIN GURZA

NEW YORK

Marvin Santiago, ex-vocalist for Bobby Valentin, is recording a solo album in Puerto Rico on a newly formed label—Discologro Records. The company's owners Wito Morales and Tito Valentin are recording him and also a new group called Orquesta Inovacion led by trumpeter Orlando Pabellon. The two initial LPs are slated for January release with Santiago's record as a kick-off for a series of LPs involving various soneros (singers).

Santiago's LP is entitled "Marvin Santiago De Los Soneros Volumen I" with compositions and arrangements done by pianist and co-owner of the company Valentin, who has arranged many tunes for Bobby Valentin (no relation). Distribution of the new product will be handled by Aponte, a one-stop on the island.

Composer/vocalist Wilkins has left his old label, Velvet Records in Puerto Rico and signed a long-term contract with Coco Records of N.Y. His tunes will be published by the company. This move further stabilizes the company's recent collection of popular balladeers which includes Danny Rivera as both artist and part owner of the Grafitti label, pop vocalist Lissette and Trini Lopez.

Speaking of Danny Rivera, his new LP on Grafitti is completed and scheduled for release early next month. Entitled, "Para Toda La Vida," it is a collection of ballads on an international pop music level. Rivera is appearing in Santo Domingo at La Fuente from Nov. 19 to Dec. 4. He will also appear on a boat cruise of the Caribbean from Dec. 16 to 18. ... Alberto Carrion's new album set for a November release on the Grafitti label titled "Borinquen." Carrion is currently in Japan representing Puerto Rico in a song festival. ... Yolanda Monge taped her own television special in Bogota, Colombia Nov. 22. ... Orq. Cimarron (Cimarron meaning runaway slave) celebrated the release of its new LP on Lamp/Coco Records at the Epoca Club in the Bronx. The LP is entitled "Eruption" and features Rafael DeJesus. ... Machito and Lalo Rodriguez completed a successful tour in Venezuela. They were seen on a TV special on Channel 41 via satellite. ... An LP containing the hits of Fajardo is being prepared for release by Coco

BEUGGER REVEALS STRATEGY

EMI Setting Up Secondary Labels In Latin America

• Continued from page 60

EMI's strategy, mapped at a management meeting last September in Brazil which defined five-year objectives, is to create a small-company environment for artists who may prefer such conditions.

And most importantly, EMI will count on the new firms for expansion in any territory when it considers that its Odeon affiliates have achieved market saturation and can no longer improve their market share.

With the personalized attention which the smaller companies can offer, Beugger believes they will be able to attract new talent. And that is the major goal, though he says some artists could transfer from the EMI roster.

The attraction of new talent is also the underlying motivation for the new EMI studio training program.

Says Beugger: "Our emphasis is to give our artists all the resources, physical and human, that we possibly can so that they can create at ease. If artists feel we are trying hard in this area, they will be more likely to stay with us, and new artists will be more likely to come with us."

Beugger points to EMI's studio facilities, which he calls the "best chain of studios in Latin America," as evidence that the firm is committed to providing its artists the best resources available.

But he admits that "we still have quite a lot to learn" in the technical aspects of recording, a deficiency which the new training is aimed at eradicating.

Records. The LP entitled "Selecciones Clasicas" contains the flutist's greatest hits from Cuba re-recorded here and produced by Coco's president Harvey Averde and conguero Ray Barretto. The only new tune on the LP is a Christmas selection, "Navidad Con Amor" which is to be released as a single for the upcoming holidays.

The Puerto Rico All-Stars have switched distributors and label. Formerly distributed by Rico Records on the group's own PRAS Label, producer Frankie Gregory now reports that they are on the FAMA Label (also independent) and are being distributed in P.R. by Allied Wholesale Distributors with exclusive distribution in N.Y. by R & J Distributors.

Incidentally, R & J Distributors has formed a Latin label under the parent company of Bulleye Records called La China Records. It is currently recording a new group, Charanga Chicago, scheduled for release in January. The new label is an extension of the company's activities and plans are in the works for recording new talent. Distribution of the label in P.R. is being handled by Distribuidora Musical.

Several of Alhambra Records' artists competed in P.R.'s Festival de la Voz Y La Cancion, Nov. 16-20 at the Teatro Tapia. Composer/vocalist Rafael Amor of "No Me Llames Extranjero" hit was there along with Brazilian vocalist Marina and the young Duo Kantares. Vocalist Maria Helena also competed with her own composition "Amor En Ausencia" with Joan Baptista Hemet, singer and creator of the tune "Teropelo."

Another Christmas effort is being launched by Orfeon Records with artists Yomo Toro and Miguelito Poyentud titled "De Parranda." The LP is being tagged as salsa-jibara music with cooperation from salsa artists Jimmy Sabater, Joey Pastrana, Willie Pastrana, Victor Venegas and Carlos Franzetti.

The Duo Theatre announces the opening of "Beautiful Senoritas" Friday (25) running until Sunday Dec. 18 every Friday, Saturday and Sunday at the theatre's basement at 10 Bleecker St. in Manhattan. It is an original play by Dolores Prida, directed by Gloria Zelaya with an all La-

Plans call for a&r teams from Latin America to be sent to the U.S. and Europe where they will observe and participate in recording sessions at EMI subsidiaries.

The teams as currently envisioned will include a technician, a producer, an a&r manager and an arranger. The EMI host locations will be London, Los Angeles, Barcelona and possibly Rome and Paris.

"What it amounts to," says Beugger, "is that we want to be the best. We want to have the best studios, the best equipment and the best teams so that we can capture the best of what is being created."

"I always put myself in the position of the artist. If I believe in what I'm doing, I would like to do it in the best way possible. And the company which allows me to do it that way is the company I will elect to go with."

As a further step in creating a favorable artistic environment, Beugger claims that lines of communication between artists and management have been shortened within the EMI affiliates. As a matter of policy now, all a&r departments report directly to the managing director of each affiliate.

The EMI a&r assault is the major thrust of its drive to capture first place in the Latin American market, says Beugger, where its major rivals are CBS and RCA.

"We look very carefully at the competition and we respect the competition," says Beugger, "but we think at this point that our time has come."

tino cast of established actresses and actors. The presentation is a tongue-in-cheek look at the stereotypes of Latin women complete with Latin music.

Rico Records president Ralph Cartagena is on tour with El Gran Combo covering the areas of Chicago, Indiana, Texas and California. ... Also, Conjunto Candela has a new release on the Combo Label entitled "Candela Vol. II" with airplay on the single "Negro Cimarron." ... And a Christmas LP is being released and pushed by El Gallo de Manati, Jose Miguel Class entitled "El Gallo Canta" with the holiday single being pushed as "La Postal."

Folkloric vocalist Chuito de Bayamon has a new release on Velvet Records of Jibaro Country Christmas music recorded with full orchestration. This is a new style for the vocalist who is accustomed to a five to 10-piece acoustic band. However, the 80-year-old singer who is considered by many to be an institution in P.R.'s folkloric genre carries it off naturally. Arrangements on the LP are done by Pedrito Rivera Toledo and Radhames Reyes Alfao with an orchestration of 32 musicians. The LP is receiving airplay on major commercial stations on the island.

Vocalist Adalberto Santiago, formerly with Los Kimbos and Tipica '73 has signed a five-year contract with Fania and has completed a solo LP entitled "Adalberto" produced by Ray Barretto. He was formerly on the Cotique label.

Cheo Feliciano will appear at the Aragon Ballroom in Chicago Dec. 10 and 11. Making its debut in Chicago will be Latin music's only female orchestra, Latin Fever, opening for Feliciano.

Conjunto Saeco's latest effort for Mericana Records is "Macho Mumba" set for release sometime this month. AURORA FLORES

2 Booked In Peru

NEW YORK—Willie Colon and Ruben Blades will be the first contemporary salsa act to make a live appearance in Peru with a show scheduled New Year's Eve at Lima's Hacienda Villa.

Billboard SPECIAL SURVEY For Week Ending 12/3/77

Billboard Special Survey Hot Latin LPs

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LOS ANGELES (Pop)		NEW YORK (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CHELO La Voz Ranchera, Musart 10638	1	FELITO FELIX El Cantautor, Dix 001
2	NAPOLEON Vive, Raff 9055	2	EYDIE GORME/DANNY RIVERA Muy Amigos/Close Friends, Gala 2003
3	CAMILO SESTO Razgos, Pronto 1025	3	MARIO ECHEVERRIA En Este Momento Y A Estas Horas, Latin International 6036
4	JUAN GABRIEL Siempre En Mi Mente, Arcano 3388	4	SOPHY Sophy, Velvet 1521
5	LOS TIGRES DEL NORTE Vivan Los Majados, Fama 554	5	JULIO IGLESIAS A Mis 33 Años, Alhambra 38
6	CEPILLIN La Feria De Cepillin, Orfeon 16-005	6	OSCAR SOLO Otro Ocupa Mi Lugar, Borinquen 1317
7	CHELO Con Mariachi, Musart 10585	7	LOLITA Abrazame, Caytronics 1489
8	LOS BABYS Regresa Ya, Peerless 1999	8	CAMILO SESTO Memorias, Pronto 1021
9	VICENTE FERNANDEZ La Muerte De Un Galero, Caytronics 1492	9	MANOLO MUNOZ Pesares, Gas 4164
10	MANOLO MUNOZ Llamarada, Gas 4153	10	MIGUEL GALLARDO Otro Ocupa Mi Lugar, Latin International 6912
11	LOS HUMILDES Bentos, Fama 560	11	NELSON NED El Romantico De America, West Side Latino 4114
12	LOLITA Abrazame, Caytronics 1489	12	JUAN GABRIEL Siempre En Mi Mente, Arcano 3388
13	LOS FELINOS Los Felinos, Musart 1701	13	YOLANDITA MONGE Reflexiones, Coco 129
14	JUAN GABRIEL Con Mariachi, Vol. 2, Arcano 3353	14	DANNY RIVERA La Tierra Mia, Velvet 8004
15	GRUPO MIRAMAR Una Lagrima & Un Recuerdo, Accion 4014	15	NYDIA CARO Nydia Caro, Alhambra 147
16	MARIO QUINTERO Nomás Contigo, Orfeon 12-973	16	CAMILO SESTO Razgos, Pronto 1025
17	LOS TERRICOLAS En Mexico, Discolandia 8240	17	CHARYTIN La Dulce Charytin, Latin International 4021
18	LEO DAN Leo Dan, Caytronics 1442	18	HUGO BLANCO Si Te Vas, Te Vas, West Side Latino
19	JUAN GABRIEL Con Mariachi, Arcano 3283	19	WILKINS No Se Puede Morir Por Dentro, Velvet 1523
20	COSTA CHICA Tapame, Fama 549	20	JULIO IGLESIAS El Amor, Alhambra 23
21	FELIPE ARRIAGA Caytronics 1498	21	VICENTE FERNANDEZ La Muerte De Un Galero, Caytronics 1492
22	MIGUEL GALLARDO Hoy Tengo Ganas De Ti, Latin International 6904	22	YOLANDITA MONGE Floreciendo, Coco 123
23	JULIO IGLESIAS A Mexico, Alhambra 21	23	YOLANDA DEL RIO Mi Religion Gitana, Arcano 3373
24	RICARDO CERRATTO Me Estoy Acostumbrando A Ti, Latin International 5042	24	RICARDO CERRATTO Me Estoy Acostumbrando A Ti, Latin International 5042
25	YOLANDA DEL RIO La Hija De Nadie, Arcano 3202	25	JOSE JOSE Reencuentro, Pronto 1026

Billboard Hits Of The World

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WEST GERMANY

(Courtesy of Der Musikmarkt)
As Of 11/15/77
SINGLES

- This Week
- 1 SANTA ESERALDA—Leroy Gomez (Philips/Phonogram)
 - 2 DISCO FEVER—Diverse (K-tel)
 - 3 HIT-KISTE—Diverse (K-tel)
 - 4 AUF LAST GEHT'S LOS—James Last (Polydor/DGG)
 - 5 HITHAUS MIT FREUNDEN—Diverse (Philips/Phonogram)
 - 6 20 GROBEN HITS—The Beach Boys (Capitol/Arcade)
 - 7 ELVIS FOREVER—Elvis Presley (RCA)
 - 8 SUPER 20 INTERNATIONAL—Diverse (Ariola)
 - 9 BRIGHT LIGHTS & BACK ALLEYS—Smokie (RAK/EMI Electrola)
 - 10 DIE NEUE SUPER 20—Diverse (Ariola)

LPs

- This Week
- 1 BACCARA—Baccara (RCA)
 - 2 DEIN GESICHT—Peter Maffay (Telefunken/Teldec)
 - 3 FRONT PAGE NEWS—Wishbone Ash (Metronome)
 - 4 GONE TO EARTH—Barclay James Harvest (Polydor/DGG)
 - 5 LIVE—Golden Earring (Polydor/DGG)
 - 6 MOONFLOWER—Santana (CBS)
 - 7 MOTOWN DANCE MACHINE—Diverse (K-tel)
 - 8 ROCKIN' ALL OVER THE WORLD—Status Quo (Vertigo/Phonogram)
 - 9 30 GREATEST HITS—Rolling Stones (Arcade)
 - 10 YEAR OF THE CAT—Al Stewart (RCA)

JAPAN

(Courtesy of Radio Television Hong Kong)
*Denotes local origin
As Of 11/19/77
SINGLES

- This Week
- 1 JUNGLE LOVE—Steve Miller Band (Mercury)
 - 2 BLUE BAYOU—Linda Ronstadt (Asylum)
 - 3 COLD AS ICE—Foreigner (Atlantic)
 - 4 SIGNED, SEALED, DELIVERED—Peter Frampton (A&M)
 - 5 HANDY MAN—James Taylor (CBS/Sony)
 - 6 WAY DOWN—Elvis Presley (RCA)
 - 7 NOBODY DOES IT BETTER—Carly Simon (Elektra)
 - 8 YOU LIGHT UP MY LIFE—Debby Boone (War. Bros.)
 - 9 BEST OF MY LOVE—Emotions (CBS/Sony)
 - 10 STAR WARS TITLE THEME—Meco (Millennium)
 - 11 FLOAT ON—The Floaters (ABC)
 - 12 THE KING IS GONE—Ronnie McDowell (Scorpion)
 - 13 CALLING OCCUPANTS OF INTERPLANETARY CRAFT—The Carpenters (A&M)
 - 14 KEEP IT COMIN' LOVE—KC & Sunshine Band (T.K.)
 - 15 MAKING IT—The Wynners (Philips)
 - 16 THAT'S ROCK 'N ROLL—Shaun Cassidy (War. Bros.)
 - 17 HOW DEEP IS YOUR LOVE—Bee Gees (RSO)
 - 18 IT'S SO EASY—Linda Ronstadt (Asylum)
 - 19 BABY, WHAT A BIG SURPRISE—Chicago (CBS/Sony)
 - 20 THE WAY I FEEL TONIGHT—Bay City Rollers (Arista)

FRANCE

(Courtesy of RTL Hit Parade)
As Of 11/11/77

- This Week
- 1 MICHEL SARDOU—La Java de Broadway (Trama/RCA)
 - 2 MIREILLE MATHIEU—1000 Colombes (Philips/Phonogram)
 - 3 RINGO—Good Bye Elvis (Formule 1/Carrere)
 - 4 CAFE CREME—Unlimited Citations (Bimbo/Pathe Marconi)
 - 5 ROLLING STONES—Mannish Boy (RS/WEA)
 - 6 YVES SIMON—De l'autre cote de ton ame (RCA)

HAITINK KNIGHTED

AMSTERDAM — Bernard Haitink, conductor of the Amsterdam Concertgebouw Orchestra and the London Philharmonic, has been made a Knight of the British Empire.

The honor is bestowed in "gratitude for Haitink's tremendous support to artistic life in the United Kingdom."

- 7 ADRIANO CELENTANO—Don't Play That Song (Eurodisc/WEA)
- 8 JOHNNY HALLYDAY—Tant pis... c'est la vie (Philips/Phonogram)
- 9 DALIDA—Saima Ya Salama (IS Orlando/Sonopresse)
- 10 GILBERT BECAUD—L'indifference (Pathe Marconi)
- 11 DEMIS ROUSSOS—Ainsi slot-il (Philips/Phonogram)
- 12 SHEILA & BLACK DEVOTION—Singin' In The Rain (Carrere)
- 13 DONNA SUMMER—Down Deep Inside (Casablanca/Vogue)
- 14 VERONIQUE SANSON—Bernard's Song (Elektra/WEA)
- 15 CLAUDE FRANCOIS—Toi et le soleil (Pleche/Carrere)

ITALY

(Courtesy of Germano Ruscitto)
As Of 11/15/77
SINGLES

- This Week
- 1 DON'T LET ME BE—Santa Esmeralda (Phonogram)
 - 2 L'ANGELO AZZURRO—Umberto Balsamo (Phonogram)
 - 3 TOMORROW—Amanda Lear (Phonogram)
 - 4 SAMARCANDA—Roberto Vecchioni (Phonogram)
 - 5 DAMMI UN SOLO MINUTO—I Pooh (CGD-MM)
 - 6 SOLO TU—Matia Barz (Ariston-Ricordi)
 - 7 ROCKCOLLECTION—Laurent Voulyz (RCA)
 - 8 IL CIELO IN UNA STANZA—Franco Simone (Rifi)
 - 9 PROFETA NON SARO—Demis Roussos (Phonogram)
 - 10 TI AMO—Umberto Tazzi (CGD-MM)

MEXICO

(Courtesy of Radio Mil)
As Of 11/11/77
SINGLES

- This Week
- 1 HOMBRE—Napoleon (Raff)
 - 2 PAJARILLO—Napoleon (Raff)
 - 3 TARDE—Rocio Durcal (Ariola)
 - 4 QUEDATE—Los Joao (Musart)
 - 5 ERES TODA UNA MUJER—Raul Vale (Melody)
 - 6 STAR WARS TITLE THEME—Meco (RCA)
 - 7 GAVILAN O PALOMA—Jose Jose (Ariola)
 - 8 REENCUENTRO—Yoshio y Sonia Rivas (CBS)
 - 9 AMOR SIN FINAL—Emmanuel (RCA)
 - 10 YOU'RE MY WORLD—Helen Reddy (Capitol)

FINLAND

(Courtesy of Help and Seura magazines)
*Denotes local origin
SINGLES

- This Week
- 1 AMADO MIA AMORE MIO—El Pasador (Philips)
 - 2 KAIKEN SULLE ANTAISIN—*Danny and Armi (Scandia)
 - 3 AAMU TOI ILTA VEI—*Jamppa Tuominen (CBS)
 - 4 TAHDON OLLA SULLE HELLA—*Danny and Armi (Scandia)
 - 5 MA BAKER—Boney M (Hansa)
 - 6 AIDIN PIKKUPOIKA—*Tapani Kansa (CBS)
 - 7 RAKKAUS ON HELLYYTÄ—*Marion (EMI)
 - 8 I REMEMBER ELVIS PRESLEY—Danny Mirror (Sonet)
 - 9 SULLE—*Tapani Kansa (CBS)
 - 10 PORQUE TE VAS—Jeanette (Polydor)

LPs

- This Week
- 1 FINRHITS 6—*Various Artists (Finnlevy)
 - 2 LOVE FOR SALE—Boney M (Hansa)
 - 3 GREATEST HITS—Smokie (Rak)
 - 4 TAHDON OLLA SULLE HELLA—*Danny and Armi (Scandia)
 - 5 JAMPPA—*Jamppa Tuominen (CBS)
 - 6 A NEW WORLD RECORD—ELO (United Artists)
 - 7 MISTA RAKKAUS ALKOI—*Tapani Kansa (CBS)
 - 8 BRIGHT LIGHTS AND BACK ALLEYS—Smokie (Rak)
 - 9 HOTEL CALIFORNIA—Eagles (Asylum)
 - 10 I REMEMBER YESTERDAY—Donna Summer (Casablanca)

SOUTH AFRICA

(Courtesy of Springbok Radio)
As Of 11/5/77
SINGLES

- This Week
- 1 ANGELO—Brotherhood Of Man (Heveille Music)
 - 2 DO YOU WANNA MAKE LOVE—Peter McCann (Laetrec)
 - 3 I NEED YOU—Joe Dolan (EMI Brigadiers Music)
 - 4 LUCILLE—Kenny Rogers (Plymouth Music)
 - 5 WE SALUTE YOU—Reg De Beer (Chappell & Co.)
 - 6 BARRACUDA—Heart (Copyright Control)
 - 7 AFTER THE FIRE IS GONE—Barbara Ray/Lance James (Tree Music)
 - 8 STAR WARS THEME—Meco (N.P.A.)
 - 9 OH ME OH MY GOODBYE—Bubbly (Contagious Music)
 - 10 LET GO—Dobie Gray (Contagious Music)

International From The Music Capitals Of The World

• Continued from page 62

hits include: "Oxygene," Jean-Michel Jarre; "I Feel Love," Donna Summer; "Magic Fly," Space; and "Yes Sir, I Can Boogie," Baccara.

OCTAVIAN URULESCU

HELSINKI

Hurricanes (Love) has completed its first U.K. tour, playing a dozen or so gigs with Mott, and Sonet in London is heavily promoting the group's album "Hurricane"... Kulturehuset, a popular concert venue here, has banned all loud rock shows following recent ultra-loud appearance by Australian heavy-rock team AC/DC.

Local composer and IFPI employe, Arto Alaspaa used pseudonym K. Kaapa for "Boogie Man," Finland's successful entry for the Tokyo International Song Festival this year... Out here, a Finnlevy produced live album by Lello Tartarino, continental singer and band leader, "Live At The Hesperia Night Club."

Recent visitors to the Hesperia have included Lena Home, Peaches and Herb and the Duke Ellington Orchestra led by Mercer Ellington, the latter act also giving a highly successful in-church concert at Tempelinaukio... Polarvox Oy now represent the Charly label from London and the Impact label from France.

Gusse Roessi, veteran Finnish tenor saxophonist, has been awarded the annual Yrjo prize by the Finnish Jazz Federation for his achievements in 1977. Aged 49, Roessi was rather inactive earlier this decade but made a triumphant comeback with the album "I'm Still Here," backed by Chrisse Schwindt (drums), Pekka Sarmanto (bass) and pianist Teuvo Suojarvi.

Help magazine and Bee Gees' jeans were joint sponsors of the Runaways' first Finnish trip, which included concerts in Helsinki and Seinajoki... Profits from Erkki Junkkarinen's new album "Kappale Kauneinta Suomea" to be donated to Sokeain Keskusliitto, an organization which helps the blind.

Fonovox Records touring the country with its own discotheque and product demonstration show... Slik's fall concerts here were cancelled because of the departure of bassist Jim McGinlay and singer/lead guitarist James Ure, the band apparently on the verge of a complete break-up... Swedish TV to show a Finnish-made series "Stormkars Maja," the music composed by Lasse Mortenstson, Compass artist.

KARI HELOPALTIO

VIENNA

Austrian pop group Eela Craig (Phonogram) to tour Germany next year (Feb. 10-27)... New label, Vienna Records, to appear shortly, distributed by Johann Kaplan Schallplattenvertrieb... Roland Colerus, public relations manager of CBS, has now left the company.

The U.S. branch of Ariola is handling the debut single "Love To Live" by Austrian pop group Smiler... EMI Columbia to release a promotional song for the Austrian tourism department, sung by the Hubbubs... 3,500 double-albums of the Beatles "Love Songs" sold in Austria inside two weeks.

Smokie giving early December concerts here in Vienna, Linz and Innsbruck... German organ manufacturing company Wersi arranged two concerts for Franz Lambert (EMI) in the Vienna Konzerhaus... Early 1978 release by WM-Produktion of the third album by Toni Maier and his orchestra.

Christmas EP by Austrian pop duo Waterloo and Robinson (Amadeo) to be released by Metronome in Germany and Phonag in Switzerland.

Recent visiting artists to Vienna include Pussycat, Boney M, Ray Stevens, Udo Juergens, Johnny Cash with the Carter Family, Joan Baez, Reinhard Mey, the Beatles Revival Band, Charles Aznavour, Marek and Vacek, Margot Werner and Canto de Cantares.

Austrian-born Greta Keller, 72-year-old chanson singer who became an American citizen, died here... The Robert Stolz Foundation, set up seven years ago, shared its 1977 prize, total value \$4,300, between Marcel Prawy and James Last.

The Austrian LP production of EMI Columbia with four Argentinian singers "Canto De Cantares In Vienna" has been taken up by Capitol in Mexico... An Austrian court has prolonged the Austrian record cartel until Dec. 31, 1979.

MANFRED SCHREIBER

MILAN

U.K. pop veteran Manfred Mann (Bronze/Ricordi), on a hectic Italian trek, took part in local radio shows and met media people both in Milan and Rome, accompanied by Lilian Broo, Bronze managing director... Ritchie Family (Derby/

CGD) successfully wound up an extensive tour taking in discotheques through Italy.

Former Tower of Power member Leroy Williams (ABC/CGD) held a press conference in Rome, linking with the release of his "Choosing You" single and album... Leroy Gomez, former member of Tavares, also showed up to greet Williams, Gomez having hit top spot in both singles and albums charts here with "Don't Let Me Be Misunderstood" (Philips/Phonogram) as lead singer and alto sax player with the Santa Esmeralda group.

Herbie Mann (Atlantic/WEA), whose "Disco/Jazz" format is proving successful here, also in for concerts and promotional work... Canzoniere del Lazio (Cramps), an electric-folk outfit, finished a month-long tour of Italy.

Toni Esposito, Neapolitan percussionist, one of the best-known jazz-rock leaders here, signed with Phonogram after a three-year stint with Numero Uno/RCA, which recently issued his third album "Gente Distratta"... At the 14th Cantagiro, first prize was split between Giancarlo D'Auria, Christine Rena and Maurizio Tatalo, this national travelling song contest having attracted average audiences of 5,000 people at each of its 20 live shows.

As a celebration of the centenary of recorded sound, a special Record Industry Day was held at the SIM, international audio and music instruments expo in Milan. It included a public debate between record company executives, including Vladimiro Albera, Ri-Fi promotion manager, Giuseppe Gramitto Ricci, Carosello president, Vincenzo Micocci, IT managing director, Giampiero Simontacchi, Disco PiuX general manager, and Antonino Buratti, Font Cetra press office head.

At the same event, a special speakers' panel giving lectures includes Guido Rignano, president of AFI, the Italian record manufacturers' association, Mario De Luigi, Musica e Dischi trade magazine publisher, Riccardo Allorto, talking on music relations with the mass media; Leonello Leonelli, speaking on tape piracy; and two representatives of Italy's most powerful political parties, Antonio Mazarroli (Christian Democrats) and Marino Raichic (Communists).

Pianist Makowicz Star Of Polish Intl Jazz Festival

By ROMAN WASCHKO

WARSAW—Polish jazz pianist Adam Makowicz was by common consent rated the superstar of the 20th International Jazz Jamboree organized by the Polish Jazz Society, Polish Radio and Television, the Polish Record Company and the city authorities.

Although the festival lasted six days, tickets for all the concerts in the 3,500-seater Congress Hall were sold out weeks before the event. The same went for the concerts at the 1,200-seater National Philharmonic Hall. The concerts sometimes lasted until 1 a.m. and received enthusiastic acclaim from the audience. Jam sessions in Warsaw clubs were also well supported.

During the festival four critics and jazz writers were decorated by the Polish minister of culture and art for their services to jazz. Medals were presented to Willis Conover, creator of the Voice of America program "Music U.S.A."; Aleksey Batashev, one of the most active Soviet jazz critics and writers; Joachim Ernst Berendt, a West German jazz writer and producer and Randi Hultin, Norwegian jazz writer and photographer and Billboard's Norwegian correspondent.

Among the American artists appearing in the festival were Woody Herman and his Orchestra led by Mercer Ellington, and Johnny Griffin and Art Taylor.

One of the most ambitious concerts was the program of Ellington compositions played by the Ellington orchestra and the Polish National Philharmonic Orchestra with Adam Makowicz as soloist.

Also appearing, in addition to

both talking on musical education.

Amanda Lear, U.K.-based model-turned-singer, currently one of the top names here, packed Milan's Teatro Lirico, introducing a poorly produced show consisting of songs from her Polydor/Phonogram album "I Am A Photograph," performed in mime with tape aid.

DANIELE CARLI

ZURICH

After more than a decade of trying, the Radios group here has finally made the single chart, but with a Spanish song, "Mary Ven C' Migo"... Malcolm Smart here produced debut single, in Swiss dialect, by the boogie duo Che and Ray.

Second album by the group Jacky launched with a country-style party... Some 90 songs have been sent in for the Swiss finals to find local entry for the 1978 Eurovision Song Contest... EMI staff producer Laico Burkhalter, the studios with violinist Helmut Zacharias, upcoming album tentatively called "25 Swimming Hits."

The comedians from Cabarett Rotstift here with a big-selling album and new live program "Ja Nei"... Folksinger Walter Lietha supporting campaign by the World Wildlife Fund with single called "Dolphin"... U.S. singer Ramsey, Swiss resident for more than 10 years, completed a new album with arranger Diet Reith and it is regarded as his best yet.

Victor Scott, a leading member of the L Humphries Singers group, signed a solo contract with EMI... Toni Vescoli, folk singer, making final plans for a new "live" album... Rag group Tea, number one group here for several years, in danger of breaking up.

New label, Powerplay, for studio own Jimmy Duncombe, with a distribution deal with Polydor... Bandleader Hazy Osterwald, called off plans to disband his current group Jetsel... Bellaphon Records held a reception to launch the "Volklied" party-style album by Danny Bolla... At a concert reunion of Cap Records artists and their new releases, an outstanding performance by Beny Rehmann with his "Alphom Polka"...

BEAT HIRT

TV Service To Stores Returns

LONDON—Wilde Rock, the record promotion company, is to relaunch its in-store video tape service after a delay of several months.

Since the company's video division was launched about a year ago, four of these tapes have been produced, the last in the spring this year.

Tom Murphy, new general manager at Wilde Rock, says in future there will be at least six video tapes each year, starting with a special Christmas release in December.

The company recently introduced an annual subscription, though it was previously a free service to retailers. The feeling is that if they are prepared to pay a small fee then at least they are genuinely interested in the scheme.

Polydor, Clark Deal

LONDON—Polydor has signed a deal with Dave Clark for the worldwide release, excluding the U.S., of 40 tracks featuring the now disbanded Dave Clark Five. They will be available next year as two 20-track "greatest hits" albums.

LABEL SUPPORT WEAK

U.K. Dealer Meet Delayed

LONDON—Abandoned for a year because of insufficient support from the record companies, the Gramophone Record Retailers Committee conference is to be put back into the 1978 calendar.

In the past year many dealers have criticized the GRRC and its connections with the Music Trades Association. Attempts have been made, unsuccessfully, to set up an independent retailers association.

Hany Tipple, GRRC secretary, says that the unrest and dissatisfaction expressed by dealers in various parts of the U.K. could be traced largely to the absence of a 1977 conference. "They had no outlet for discussion of common problems and

this built up a grass roots dissatisfaction with the GRRC.

"People wanted a change but dealers have since realized that they cannot go it alone and they are rallying behind the GRRC."

Research is going on about what form the conference should take. If manufacturers support the event with an exhibition it could run over two days but Tipple says that so far the retailers are more enthusiastic than the manufacturers.

Tipple hopes for panels of both retailers and manufacturers, so that each could question the other. Another topic will be security, and the film about the piracy problem from the British Phonographic Industry will probably be shown.

Edison Winners Featured On TV

AMSTERDAM — Dutch television company AVRO will transmit a special Dec. 4 featuring classical artists honored with an Edison Award, most coveted prize in Holland's music industry.

The Edison's were last presented three years ago, but this year local music organizations NVPI and NVGD decided to make new presentations to tie in with the centenary of recorded sound.

Winners include The Chicago Symphony Orchestra conducted by James Levine, Daniel Chorzempa and the Concerto Amsterdam, conducted by Jaap Schroeder, The Early Music Consort of London, and the Juilliard Quartet, The Academy of St. Martin-in-the-Fields conducted by Neville Marriner, Maria Joao Pires, Concentus Musicus Wien conducted by Nikolaus Harnoncourt.

Also, the Cleveland Orchestra conducted by Lorin Maazel, Frederica von Stade, Geoffrey Madge and the New Philharmonic Orchestra, conducted by Elgar Howarth, and Dutch clavichordist Ton Koopman.

Heath Plugs LP On Whistle-Stop Junket

LONDON—Former Prime Minister Ted Heath is currently on what is probably the first genuine whistle-stop promotion tour in the U.K., pushing his RCA album and two of his books.

He is travelling in a promotion "supertrain," laid on by his publishers Sedgwick and Jackson. The album features the Black Dyke Mills brass band playing a selection of music chosen by Heath and its resident conductor Roy Newsome, with Heath conducting.

BLACKMORE ARRESTED FOR KICKS

VIENNA—For allegedly kicking a pop concert bouncer so badly the man had to be hospitalized, Ritchie Blackmore, U.K. musician and leader of Ritchie Blackmore's Rainbow, an Oyster act, was arrested after a show in the 10,000-seater Vienna Stadthalle here.

He was released the following day on bail of \$15,000. A preliminary hearing took place at a Viennese court in which Blackmore, who did not appear, was accused of assault and battery.

Blackmore's bail was lost by way of forfeit and the public prosecutor successfully applied for a warrant of arrest.

TELEVISION REVIEW

Beauty And Majesty In Diamond Special

Neil Diamond: "I'm Glad You're Here With Me Tonight," NBC-TV. One hour, Alan Lindgren musical arranger, Jerry Weintraub executive producer, Art Fisher producer/director, produced by Art Fisher Productions in association with Arch Angel TV.

LOS ANGELES—Diamond's second NBC special combined the beauty of his words with the majesty of his music plus the power and sweep of gorgeous visuals made all the more dramatic by effective blending of film and videotape into one constantly flowing mini concert.

The program featured snippets taken at concerts in England and Australia (with a blinking recollection from Las Vegas) as well as some staged shots in a recording studio and on a movie soundstage featuring Neil's 10-piece band plus strings.

The end result was pure sparkling diamonds. What started out as a presumably predictable journey with Diamond on an overseas concert tour turned out instead to be a partially disjointed song fest involving new material from Diamond's just released Columbia LP of the same title as the show plus portions of older, well-worn works which came off magnificently via new arrangements.

The entire show (except for the noisy, annoying Datsun commercials) was an artistic triumph musically and visually.

Diamond is an expert actor who makes walking down a garden lane in Paris seem almost convincing. We all know he knows the camera is on him and when he smiles it's surely for the home audience, not for the old men playing chess on green metal chairs.

Yet the smile adds to the feeling of warmth and intimacy which Diamond exudes for his home audience.

The opening shots of the audience arriving for a concert at the Woburn

Abbey in Bedfordshire, England, were reminiscent of the beginning of his first NBC special last February designed to show Neil's Greek Theatre (L.A.) concert.

But we never heard Neil play for that audience, only his backstage chatter that he hoped to God the audience was with him. Then a cute smile into the mirror for the camera and off to do business.

The funniest line in the show, almost a throwaway, came during a brief segment in Paris when Neil comments that he hopes to God he doesn't have to do a press conference this day. "I don't have anything to say," he admits candidly.

The core of the music is in the studios back in Los Angeles, where in one segment he "records" "You Don't Bring Me Flowers," a sad ballad about a fallen love with lyricists Marilyn and Alan Bergman sitting in the booth listening to him interpret the song.

This tune as well as the title plus "Desiree" and "Let Me Take You In My Arms Again" (both energetic jump tunes) are from his new LP.

Diamond, incidentally, is moving more naturally behind his music as opposed to his theatrical poses of past appearances. The sound heard in FM stereo by this reviewer in L.A. was rich and engulfing. A scene designed to introduce Neil's backup players was done with great imagination and taste and gave each musician a shot in the spotlight.

Footage of Diamond plying the beach alone in Malibu with wondrous colors cast on the water led into an equally incandescent sequence taken from "Jonathan Livingston Seagull" in which gulls soared and dipped to provide the inspiration for "Lonely Looking Sky" and "Skybird" and add illustrious color to an already overflowing beautiful sight and sound experience. ELIOT TIEGEL

HOTLINE TIPS

3 Acts Dominating Top Of Pop Charts

LOS ANGELES—Hot product by Linda Ronstadt, Fleetwood Mac and Debby Boone is setting records on the pop singles and albums charts, according to Hotline, a Billboard newsletter mailed out a few days in advance of the regular issue which contains the charts and chart analysis.

On the Hot 100, Ronstadt (Asylum) climbs three notches to number five with "Blue Bayou" and moves one spot to number nine with "It's So Easy." This makes her the first act to occupy two slots in the top 10 simultaneously since the Beatles did it with "Something" and "Come Together" in November 1969.

The only difference is that in the

Beatles case the songs were two sides of the same record, listed separately; here Ronstadt actually has two records in the top 10 at once.

(Not that that's an unprecedented achievement: on April 5, 1964, the Beatles held the top five spots on the Hot 100 with five different singles—in addition to having the top two albums.)

Ronstadt also has the No. 1 album this week, as "Simple Dreams" moves up after nine weeks at number two. It is her second LP to hit No. 1 following Capitol's "Heart Like A Wheel," which hit the top in February 1975.

Fleetwood Mac's "Rumours" (WB), meanwhile, drops to number two after 29 weeks at No. 1. This is the longest a contemporary rock album has ever stayed on top of the LP chart, with Elvis Presley's 1961-62 "Blue Hawaii" soundtrack a distant second with its 20 weeks at No. 1.

Only three albums have had more weeks at No. 1 in the rock era: the "West Side Story" soundtrack on Columbia (54 weeks in 1962-63); the "South Pacific" soundtrack on RCA Victor (31 weeks in 1958); and Harry Belafonte's "Calypso" on RCA Victor (31 weeks in 1956-57).

(Continued on page 75)

CBS Jazz Promo Arm

• Continued from page 3

"If you apply contemporary marketing techniques, you can sell the music." Slaughter says that at present his jazz crew is a wing of the special markets department, but he expects it to grow to include product managers and its own promotion staff.

A&R for jazz and fusion music is handled by George Butler, vice president, progressive and jazz music, with the assistance of Jim Fishel, manager of progressive and jazz music a&R.

"In this job you always stick your neck out," answers Lundvall in reply to the question of whether CBS was overcommitted to jazz and was diverting resources to promote it even before there was significant consumer interest.

"It was obvious and we could see that the mass market was developing toward artists of this kind," he continues. "We had to be careful about who we signed to build our roster, but it was obvious it was the next step.

"One thing you have to remember about these artists reaching a mass market, is that one cut on an album can get airplay. And if you have that one focus vehicle on the album, you can reach different levels.

"Almost all of the albums that have reached a high level of sales contained a single, whether a successful commercial single or a successful airplay single.

"Taken to its logical extreme a consumer may buy an album because of the one cut, which may be more commercially accessible. Then he takes it home and sees the rest may be musically more sophisticated. But if he plays it over and over he may reach a higher level of appreciation for the music," says Lundvall.

The executive says that the demographics of the new jazz audience show that in the first year of college there is a definite upsurge in interest, and also in the senior year in high school. While this is evident nationwide, interest is somewhat stronger along the East and West Coasts than in the Midwest.

Lundvall notes that much of what has been done to promote the jazz roster has been innovative, notably

(Continued on page 82)

Discovery Lives Again

• Continued from page 15

hopes to get Wilson back into the studio.

The initial distributor lineup includes: House in Kansas City, Supreme in Cincinnati, Record People in New York, One-Stop Music in East Hartford and Pacific Record Distributors in San Francisco.

The firm is also using Armo, an export firm, for Japan. Additional licensees are being sought.

Marx, who launched Discovery in 1948, and who has been a freelance jazz producer for such labels as Columbia, ABC and Atlantic, says the timing is right for his reentry into the field with his own label because of the resurgence of interest in the music.

Among the artists having recorded for Discovery were Red Norvo, Dizzy Gillespie, Johnny Richards, George Shearing (before going to MGM), George Auld, David Allen, Phil Moore, Paul Smith and Helen Humes.

Rocket Departs

• Continued from page 3

Kiki Dee, Brian & Brenda, China, Cliff Richard, Blue, Lorna Wright, Solution, Highway 101 and Colin Blunstone.

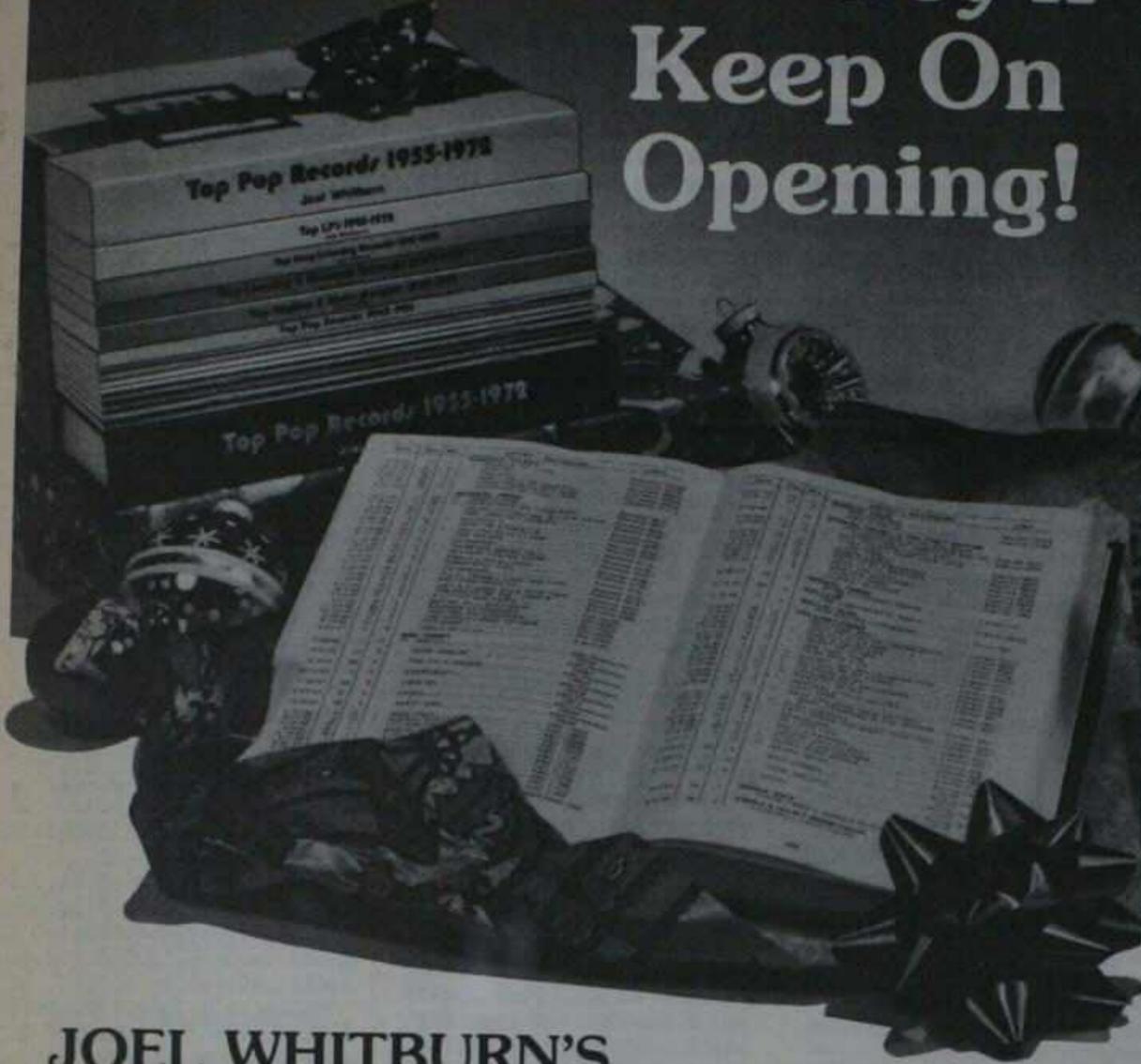
A spokesman for CBS Records says that "there is no truth to the rumor" that Rocket will join the CBS family of labels. He says that he has received a number of queries on this, and he has checked it with the CBS legal department, who also deny that any such plans are afoot.

Dealer Issues Single

LONDON—A1 Stores, record retail outlet and jukebox supply company, has launched its own label for a special Christmas single of piano party music, after major companies rejected the idea.

Ray Levy, managing director, claims he has already shipped more than 20,000 copies of "Happy Party Time," by Ray O'Sunshine.

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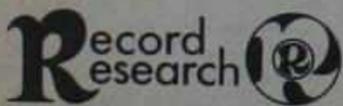
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Billboard Top50

Easy Listening

Billboard SPECIAL SURVEY For Week Ending 12/3/77

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This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	10	HOW DEEP IS YOUR LOVE Bee Gees, RSO 882 (Polydor) (Stigwood/Unichappell, BMI)
2	4	7	HERE YOU COME AGAIN Dolly Parton, RCA 11123
3	3	13	BLUE BAYOU Linda Ronstadt, Asylum 45431 (Acutt/Rose, BMI)
4	7	8	SLIP SLIDIN' AWAY Paul Simon, Columbia 3-10630 (Paul Simon, BMI)
5	2	11	WE'RE ALL ALONE Rita Coolidge, A&M 1965 (Bob Scaggs, ASCAP)
6	6	9	YOUR SMILING FACE James Taylor, Columbia 3-10602 (Country Road, BMI)
7	15	3	HOW CAN I LEAVE YOU AGAIN John Denver, RCA 11036 (Cherry Lane, ASCAP)
8	5	13	YOU LIGHT UP MY LIFE Debbie Boone, Warner Brothers 8446 (Big Hill, ASCAP)
9	9	10	DAYBREAK Barry Manilow, Arista 0273 (Kamokozi/Angelduet, BMI)
10	12	5	STILL THE LOVIN' IS FUN B.J. Thomas, MCA 40812 (Home Sweet Home, BMI)
11	11	4	MY WAY Elvis Presley, RCA 11165 (Spanka, BMI)
12	13	5	GETTIN' READY FOR LOVE Diana Ross, Motown 1427 (Brintree/Snow/Goldie's Gold, BMI)
13	8	8	GONE TOO FAR England Dan & John Ford Coley, Atlantic 16102 (Dawnbreaker/Cold Zinc, BMI)
14	14	10	BABY, WHAT A BIG SURPRISE Chicago, Columbia 3-10620 (Polish Prince, ASCAP)
15	18	8	SEND IN THE CLOWNS Judy Collins, Elektra 45253 (Beautiful/Reclamation, ASCAP)
16	20	5	SENTIMENTAL LADY Bob Welch, Capitol 4479 (Warner Bros., ASCAP)
17	16	16	DON'T IT MAKE MY BROWN EYES BLUE Crystal Gayle, United Artists 1016 (United Artists, ASCAP)
18	10	17	JUST REMEMBER I LOVE YOU Firefall, Atlantic 3420 (Stephen Stills, BMI)
19	17	14	MY FAIR SHARE Seals & Crofts, Warner Bros. 8405 (Warner Bros., ASCAP/Warner-Tamerlane, BMI)
20	23	4	DON'T LET THE FLAME BURN OUT Jackie De Shannon, Amherst 725 (Halwill/Plain and Simple, ASCAP)
21	25	4	THE NEXT HUNDRED YEARS Al Martino, Capitol 4508 (Silver Blue, ASCAP)
22	19	21	NOBODY DOES IT BETTER Carly Simon, Elektra 45413 (United Artists, ASCAP/Unart, BMI)
23	22	8	CALLING OCCUPANTS OF INTERPLANETARY CRAFT Carpenters, A&M 1978 (Klatsons/Welbeck, ASCAP)
24	24	9	WE JUST DISAGREE Dave Mason, Columbia 3-10575 (Manitowoc, BMI)
25	27	5	AS Stevie Wonder, Tamla 4231 (Motown) (Jobete/Black Bull, ASCAP)
26	21	9	THE HAPPY GIRLS Helen Reddy, Capitol 4487 (Aimo/Irving, ASCAP/Buggerlugs, BMI)
27	NEW ENTRY		JUST THE WAY YOU ARE Billy Joel, Columbia 3-10646 (Joelsongs, BMI)
28	31	6	BABY COME BACK Player, RSO 879 (Polydor)
29	30	5	THE WAY I FEEL TONIGHT Bay City Rollers, Arista 272 (Rosenwater/Careers, BMI)
30	34	3	SWEET MUSIC MAN Kenny Rogers, United Artists 1095 (Jolly Rogers, ASCAP)
31	26	11	CHANGES IN LATITUDES, CHANGES IN ATTITUDES Jimmy Buffett, ABC/Dot 12305 (Coral Reeler/Outer Banks, BMI)
32	32	5	YOU MAKE LOVIN' FUN Fleetwood Mac, Warner Bros. 8483 (Gem Too, BMI)
33	35	5	I GO CRAZY Paul Davis, Bang 733 (Web IV) (Web IV, BMI)
34	33	13	CIRCLES Captain And Tennille, A&M 1970 (Moonlight and Magnolias)
35	28	9	LOVER'S HOLIDAY Engelbert Humperdinck, Epic 8-50447 (Silver Blue, ASCAP)
36	42	2	YOU'RE MY SOUL AND INSPIRATION Donny & Marie Osmond, Polydor 14429 (Screen Gems-EMI, BMI)
37	37	3	SIMPLE THINGS Carole King, Capitol 4497 (Colgems-EMI, ASCAP)
38	44	2	YOU'RE IN MY HEART Rod Stewart, Warner Bros. 8475 (Riva, ASCAP)
39	29	9	FAIR GAME Crosby, Stills & Nash, Atlantic 3432 (Gold Hill, ASCAP)
40	47	3	IT'S SO EASY Linda Ronstadt, Asylum 45438 (MPL Communications, BMI)
41	36	11	CRYING IN MY SLEEP Art Garfunkel, Columbia 3-10608 (Cahopy, ASCAP)
42	NEW ENTRY		RUN TO ME Flower, United Artists 1092 (Casseroles/Front Wheel, BMI)
43	NEW ENTRY		DESIREE Neil Diamond, Columbia 3-10657 (Stonebridge, ASCAP)
44	48	2	LOVE IS THICKER THAN WATER Andy Gibb, RSO 883 (Stigwood/Andy Gibb/Joye/Hugh & Barbara Gibb/Unichappell, BMI)
45	50	2	SHORT PEOPLE Randy Newman, Warner Bros. 8492 (Nighttree, BMI)
46	NEW ENTRY		EMOTION Samantha Sang, Private Stock 45178 (Barry Gigg/Flamm/Stigwood, BMI)
47	49	3	WHAT A NIGHT Tom Jones, Epic 8-50468 (Al Gallico/Aigre, BMI)
48	NEW ENTRY		NEVER MY LOVE Adriatic Brothers, Buddha 587 (Not Listed)
49	NEW ENTRY		I HONESTLY LOVE YOU Olivia Newton John, MCA 40811 (Irving/Woolnough/Broadside, BMI)
50	NEW ENTRY		25th OF LAST DECEMBER Roberta Flack, Atlantic 3441 (Sky Forest, BMI)

DAVID GATES

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girl

(E-45450)



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Clevelanders, Beethoven Go For a Record

CHICAGO—The Cleveland Orchestra will become the first U.S. symphonic organization to record all the Beethoven symphonies twice integrally, as plans for a new complete edition have been announced by Columbia Records. Lorin Maazel will conduct the cycle, for which taping already has begun.

Announcement of the impending edition also increases CBS' commanding lead in the Beethoven symphony record book. The company has five integral recordings of the nine symphonies already in print, including the earlier Cleveland edition, under George Szell.

Other U.S. orchestras that have waxed the touchstone series integrally are the Boston Symphony, the Philadelphia Orchestra, the Chicago Symphony, Pittsburgh Symphony, NBC Symphony (now defunct), and the New York Philharmonic.

The Philharmonic rests but one disk short of the two-time mark; conductor Bruno Walter led the orchestra in all but one installment ("The Pastoral") of his monaural edition—that set also recorded by Columbia.



CONDUCTOR CONFERS—Maestro Stanislaw Skrowaczewski, conductor of the Minnesota Orchestra, confers with producer Tom Voegeli during a recording session in Orchestra Hall, Minneapolis. Excerpts from Prokofiev's "Romeo And Juliet" were taped for Vox, with Sound 80 Studios, Minneapolis, handling production.

SOUNDSTREAM USES COMPUTER FOR RCA LPs

Sound Restoration Improves

By ALAN PENCHANSKY

CHICAGO—With release this month of RCA's "John McCormack: A Legendary Performer," the digital sound restoration process created by Dr. Thomas Stockham of Soundstream Inc. is once again in the spotlight.

It is the third RCA recording to utilize Stockham's sound restoration technique which smoothens and improves the sound of acoustical recordings. The McCormack disk is claimed to embody certain refinements in the process.

"It is a slowly evolving technology, however not the kind of thing that is being constantly tinkered with; not an artistically manipulated box," says the inventor, reached by phone at his Salt Lake City headquarters.

The McCormack disk, a compilation of operatic excerpts and songs, represents a "slight upgrading" in the digital technique "due to experience," Stockham says.

Work on the Soundstream system was begun in 1969. To describe the process itself and how it works would require a degree in computer technology. However, its results can be suggested by the simple analogy of a time machine: using the processor it is as if a far distant recording session was moved forward in time, with all the concomitant technical improvement this entails.

Indeed, Stockham believes it will one day be possible for the oldest acoustical recordings to be reconstituted in the very latest technological splendor. "Theoretically I think it's possible, but only with technology, many years away."

He says: "Over the decades it will be possible to have Caruso in completely modern sound. But it will never be resolved as to whether that was what Caruso actually sounded like.

"It's like any restoration. When you look at the great architecture of the old world, you are not seeing with absolute assurance what these

buildings were like when they were new."

Nonetheless, the computer scientist says his Caruso restoration for RCA has been favorably received by a panel of listeners each of whom was closely associated with the great tenor during his lifetime.

Further light is shed on Stockham's sound upgrading technique, if we understand that it parallels exactly the use of computers to flesh out visual material of sketchy quality—a technique employed by government intelligence agencies.

"It is the exact same program in a broad sense; they are mathematically the same," notes Stockham, who says his program was developed simultaneously for the visual and aural applications.

Stockham says the same computer program is applied for all sound reprocessing projects, but that that program is gradually being finetuned.

"It is changed and refined, but we don't ever give up an idea that has worked in the past. We merely add to our abilities.

"There is one set procedure that works for all materials; it is self-adjusting to all various materials."

Though it has been used commercially only to lose horn resonances and reverberations from acoustic recordings, the system also can upgrade electrical masters, according to its inventor.

Beyond the musical realm, Stockham notes, it is being employed in

cleaning up tapes to be used as legal and investigatory evidence.

The inventor says the reprocessing will be handled entirely by his company for the foreseeable future. "It takes quite a bit of training, but mostly it's the capital equipment and installation involved."

In addition to RCA, "two or three" other record companies reportedly have shown keen interest in the process.

Entirely separate from his sound restoration work is Stockham's digital audio recording system, one of the new generation of digital sound transcribers.

"Our system is the first offered for practical use by anyone who wants to get together with us in this country," he explains, noting that two complete units are in operation and the company is "rapidly moving forward."

Stockham says he expects a commercial disk produced with the digital technology to appear within three or four months. The system has operated at sessions run by New World Records, Crystal Clear Records and Sheffield Labs Records. Cleveland's Telarc Records plans to adopt it shortly.

Observes Stockham: "With digital recording, for the first time the recording of sound becomes as permanent as the written history of man, because digital can be copied just as reliably as the written word. We now have a practical technology for a permanent, non-degradable library of recorded sound."

Classical Notes

Violinist Henryk Szeryng has been awarded a golden disk to mark the sale of 150,000 copies of his Philips recording of Paganini's Third Violin Concerto. Presentation ceremonies were held at London's Savoy Hotel, at which time Szeryng donated the sum of 500 pounds to the British Musicians' Benevolent Fund.

Highlights of 15 catalog Americana albums are sampled in a new two-record Nonesuch set

titled, "A Nonesuch Treasury Of Americana." The package carries a special list price of \$6.98.

Tenor Robert White to preview his forthcoming RCA Red Seal album when he opens a new concert series at New York City's 92nd St. YMHA Tuesday (29). The program features John Corigliano's "Poem In October," for tenor and eight instruments, which White has recorded for RCA.

Rock Singles Best Sellers

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As Of 11/21/77

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

- | | |
|--|--|
| 1 YOU LIGHT UP MY LIFE—Debbie Boone—Warner/Curb 8446 | 21 NOBODY DOES IT BETTER—Carly Simon—Elektra 45413 |
| 2 DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle—United Artists 1Q16 | 22 IT'S SO EASY—Linda Ronstadt—Asylum 45438 |
| 3 HEAVEN ON THE 7TH FLOOR—Paul Nicholas—RSO 878 (Polydor) | 23 YOU MAKE LOVIN' FUN—Fleetwood Mac—Warner Bros. 8483 |
| 4 STAR WARS—Meco—Millennium 604 (Casablanca) | 24 BRICK HOUSE—Commodores—Motown 1425 |
| 5 I FEEL LOVE—Donna Summer—Casablanca 884 | 25 SHE'S NOT THERE—Santana—Columbia 310616 |
| 6 BABY, WHAT A BIG SURPRISE—Chicago—Columbia 3-10620 | 26 HANDY MAN—James Taylor—Columbia 3-10557 |
| 7 BLUE BAYOU—Linda Ronstadt—Asylum 45431 | 27 GONE TOO FAR—England Dan & John Ford Coley—Big Tree 16102 (Atlantic) |
| 8 WE'RE ALL ALONE—Rita Coolidge—A&M 1965 | 28 SLIP SLIDIN' AWAY—Paul Simon—Columbia 3-10630 |
| 9 WE JUST DISAGREE—Dave Mason—Columbia 3-10575 | 29 SHE DID IT—Eric Carmen, Arista 0266 |
| 10 BOOGIE NIGHTS—Heatwave—Epic 8-50370 | 30 JUST REMEMBER I LOVE YOU—Firefall—Atlantic 3420 |
| 11 HOW DEEP IS YOUR LOVE—Bee Gees—RSO 882 | 31 BABY COME BACK—Player, RSO 879 |
| 12 THAT'S ROCK-N-ROLL—Shaun Cassidy—Warner/Curb 8423 | 32 MY WAY—Elvis Presley, RCA 11165 |
| 13 KEEP IT COMING—K.C. & the Sunshine Band—TK 1023 | 33 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century 2350 |
| 14 SWAYIN' TO THE MUSIC (Slow Dancin')—Johnny Rivers—Big Tree 16094 | 34 CALLING OCCUPANTS OF INTERPLANETARY CRAFT—Carpenters—A&M 1978 |
| 15 JUNGLE LOVE—Steve Miller—Capitol 4466 | 35 COME SAIL AWAY—Styx, A&M 1977 |
| 16 HEAVEN'S JUST A SIN AWAY—The Kendells—Ovation 1103 | 36 I GO CRAZY—Paul Davis, Bang 733 (Web IV) |
| 17 SENTIMENTAL LADY—Bob Welch—Capitol 4479 | 37 ON AND ON—Stephen Bishop—ABC 12260 |
| 18 DAY BREAK—Barry Manilow—Arista 273 | 38 SIGNED, SEALED, DELIVERED (I'm Yours)—Peter Frampton, A&M 1972 |
| 19 SEND IN THE CLOWNS—Judy Collins—Elektra 45253 | 39 EDGE OF THE UNIVERSE—Bee Gees—RSO 880 |
| 20 ISN'T IT TIME—Babys—Chrysalis 2173 | 40 COLD AS ICE—Foreigner—Atlantic 3410 |

Rock LP Best Sellers

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As Of 11/21/77

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

- | | |
|---|---|
| 1 RUMOURS—Fleetwood Mac—Warner Bros. BSK 3010 | 21 THE GRAND ILLUSION—Styx, A&M SP 4637 |
| 2 SHAUN CASSIDY—Shaun Cassidy—Warner/Curb BS 3067 | 22 HOTEL CALIFORNIA—Eagles—Asylum 7E-1084 |
| 3 ELVIS IN CONCERT—Elvis Presley—APL2-2587 | 23 LIVE—Commodores—Motown M9 894 A2 |
| 4 SIMPLE DREAMS—Linda Ronstadt—Asylum 6E-104 | 24 WE MUST BELIEVE IN MAGIC—Crystal Gayle—U.A. UA-LA771G |
| 5 STAR WARS/SOUNDTRACK—20th Century 2T 541 | 25 THEIR GREATEST HITS 1971-1975—Eagles—Asylum 7E-1052 |
| 6 ALIVE—Kiss II—NBLP 7076 | 26 LIVE—Foghat, Bearsville BRK 6971 (WB) |
| 7 FOREIGNER—Foreigner—Atlantic SD 18215 | 27 BOSTON—Epic PE 34188 |
| 8 GREATEST HITS VOLUME II—Elton John—MCA 3027 | 28 I'M IN YOU—Peter Frampton, A&M 4704 |
| 9 BOOK OF DREAMS—Steve Miller Band—Capitol SO 11630 | 29 LET'S GET SMALL—Steve Martin, Warner Bros. BSK 3090 |
| 10 LIVE—Barry Manilow—Arista AL 8500 | 30 CHICAGO XI—Chicago—Columbia JC 34860 |
| 11 YOU LIGHT UP MY LIFE—Soundtrack—Arista AB 4158 | 31 GREATEST HITS—Linda Ronstadt—Asylum 7E-1092 |
| 12 GREATEST HITS—Olivia Newton-John, MCA 3028 | 32 LOVE SONGS—The Beatles, Capitol SKBL 11711 |
| 13 YOU LIGHT UP MY LIFE—Debbie Boone—Warner/Curb WBS 8455 | 33 PART 3—K.C. & The Sunshine Band—TK 605 |
| 14 MOODY BLUE—Elvis Presley—RCA AFL 1-2428 | 34 CAT SCRATCH FEVER—Ted Nugent—Epic PE 34700 |
| 15 ANYTIME... ANYWHERE—Rita Coolidge—A&M SP 4616 | 35 AJA—Steely Dan—ABC AB 1006 |
| 16 MERRY CHRISTMAS—Bing Crosby, MCA 15024 | 36 OUT OF THE BLUE—Electric Light Orchestra, Jet JTLA 823 (United Artist) |
| 17 POINT OF KNOW RETURN—Kansas, Kirshner JZ 34929 (Epic) | 37 MOONFLOWER—Santana, Columbia C2 34914 |
| 18 STREET SURVIVORS—Lynyrd Skynyrd, MCA 3529 | 38 JT—James Taylor—Columbia JC 34811 |
| 19 BORN LATE—Shaun Cassidy, Warner/Curb BSK 3126 | 39 HOW GREAT THOU ART—Elvis Presley, RCA LSP 3758 |
| 20 ELVIS GOLDEN RECORDS—RCA LSP 1707 | 40 OL' WAYLON—Waylon Jennings, RCA APL1-2317 |

Nashville NARAS Offering Jazz Event

NASHVILLE—The Nashville chapter of NARAS presents its first jazz showcase Monday (28) at Nashville's Exit/In.

Featuring some of Nashville's top studio musicians, the showcase will present George Tidwell, Beegie

Adair, Roger Bissell, Bob Holmes and Dave Converse.

Tickets at \$5 per person may be purchased at the NARAS office or the Exit/In boxoffice.

The show is presented in association with the Tennessee Jazz & Blues Society.

20TH SCORES TWO BIG ONES

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Billboard's Top Album Picks

Billboard SPECIAL SURVEY For Week Ending 12/3/77

Number of LPs reviewed this week 84 Last week 34

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ALICE COOPER—The Alice Cooper Show, Warner Bros. BSK3138. Produced by Brian Christian, Bob Ezrin. This is a pastiche of Cooper's more well-known tunes culled from his recent tour. The live versions are filled with the same excitement and emotion as the studio cuts and are representative of the various Cooper theatrical transformations he undergoes during the course of his latest stage show production. While emphasis is placed on Cooper's vocals, the stinging guitar riffs of Steve Hunter and Dick Wagner shouldn't be overlooked. Although Cooper's extravagant visuals are as much a part of his live show as the music, this is nonetheless a superb recreation.

Best cuts: "Eighteen," "Only Woman Bleed," "School's Out," "You And Me," "Under My Wheels."

Dealers: This is Cooper's first live album.

GLEN CAMPBELL—Live At The Royal Festival Hall, Capitol SWBC 11707. Produced by Glen Campbell. The artist's second live album comes eight years after his first and mixes older classics like "Wichita Lineman" and "Galveston" with more recent hits like "Rhinestone Cowboy" and "Southern Nights." Also included in the two-record set are an Elvis tribute, a Beach Boys medley and a side of Jimmy Webb songs. London's Royal Philharmonic Orchestra plays on 16 of the 20 numbers here, augmenting Campbell's basic five piece band. Excellent, slick packaging.

Best cuts: "Stars," "Rhinestone Cowboy," "Dreams Of The Everyday Housewife," "God Only Knows," "By The Time I Get To Phoenix," "Wichita Lineman," "Sunflower."

Dealers: Be sure to open the LP jacket to reveal the song listings and photos for display.

BETTE MIDLER—Broken Blossom, Atlantic SD 19151. Produced by Brooks Arthur. Midler's latest is a mix of campy and straight ballads with a couple of delightful Spectroscopic rockers. One of the most distinctive cuts is "I Never Talk To Strangers" (produced by Bones Howe), a duet with Tom Waits which also appears on Waits' new Asylum album, "Foreign Affairs." There are songs written or co-written by such diverse talents as Waits, Eddy Arnold, Edith Piaf, Billy Joel, Sammy Hager and Harry Nilsson. Excellent arrangements throughout, particularly a fine string and horn arrangement by Jimmy Haskell on "You Don't Know Me."

Best cuts: "Make Yourself Comfortable," "Say Goodbye To Hollywood," "I Never Talk To Strangers," "A Dream Is A Wish Your Heart Makes," "Paradise."

Dealers: Play in-store for best results.

DETECTIVE—It Takes One To Know One, Swan Song, SS8504 (Atlantic). Produced by Steve Smith. This is biting hard rock fronted by Michael Des Barres husky lead vocals and the stinging guitar of Michael Monarch. This, Detective's second album, is in the same vein as its first, with powerful mainstream rock tunes based on non-stop energy. Each song is a grinding power-charged rocker paced by the rhythm section's blaring chords. While this album reflects tighter coordination and more cohesion than its debut, Detective still needs a more innovative approach to make it stand out among other hard rock bands.

Best cuts: "Help Me Up," "Fever," "Warm Love," "Betcha Won't Dance."

Dealers: This is Swan Song's only release of the year.



LE PAMPLEMOUSSE—Le Spank, AVI 6032. Produced by W. Michael Lewis and Laurin Rinder. This LP has been preceded by two 12-inch 45s which were big hits in the disco field, "Get Your Boom Boom (Around The Room)" and "Le Spank." But in addition to those long, largely instrumental numbers, there are a number of short, lively, vocal tracks in the Ritchie Family bag. Basically this is a set of catchy, up-tempo disco-r&b-pop which has lots of rhythmic, incessant jamming by the six-man instrumental unit.

Best cuts: "Get Your Boom Boom (Around The Room Room)," "Le Spank," "Come One Inside," "When She Smiles."

Dealers: "Le Spank" is a current top 10 disco hit.

CERRONE 3—Supernature, Cotillion SD5202 (Atlantic). Produced by Cerrone. This French composer had a big disco hit with "Love In C Minor" and these six lengthy compositions are stronger. The background vocalists enhance each tune with clear harmonies as Cerrone's percussive effects supply the funky beat. With each composition based on a love theme, the vocalists deliver the message in a Donna Summer type vein. The instrumental passages churn to a danceable rhythm.

Best cuts: "Supernature," "Give Me Love."

Dealers: Cerrone is a disco favorite.

VARIOUS ARTISTS—Philadelphia Classics, Philadelphia International PZG 34940 (CBS). Produced by Kenny Gamble, Leon Huff, J. Whitehead, G. McFadden, Vic Carstarphen. This double-record set includes eight of the label's biggest dance hits, with nine minutes the average song length. Seven of the numbers were written and produced by Gamble & Huff, and the artists are MFSB, the Three Degrees, the O'Jays, Harold Melvin & the Blue Notes and the Intruders.

Spotlight



NATALIE COLE—Thankful, Capitol SW 11708. Produced by Charles Jackson, Marvin Yancy. Cole's fourth album for Capitol marks her dramatic emergence as a songwriter. She wrote or co-wrote four of the eight tracks here, including two of the classiest: a spry, swinging "Lovers" and a mellow, jazzy, Brazilian-flavored "La Costa," which has a breezy ocean setting and a pop/MOR sound reminiscent of Sergio Mendes' best work. Cole concentrates more on ballads than on past albums, including only one or two gospelish shouters, a type of song which she handled well, but on which she always seemed to owe too much to Aretha Franklin. The slick instrumental arrangements here feature well-integrated keyboards, guitars, drums and synthesizer.

Best cuts: "Lovers," "La Costa," "Be Thankful," "Annie Mae."

Dealers: Cole's last album went top 10 and platinum.

VARIOUS ARTISTS—Montreux Summit, Columbia JG35005. Produced by Jay Chattaway, Joe Jorgensen, Bob James. This is a dream band of the 1970s replete with the top names in pure jazz and fusion jazz. The lineup of major names includes Benny Golson, Stan Getz, Maynard Ferguson, Dexter Gordon, Hubert Laws, Bob James, Eric Gale and Bobbi Humphrey, among others. The beauty of this project designed to showcase CBS' top jazz names in an all star setting is that the diversity of styles all meld uniformly into the predetermined objective. The music captures the best of both jazz worlds, unfettered and rockish, with Getz's warm and haunting sax as outstanding as Bob James delicate acoustic piano work. The big band rips and roars and even electrically rocks.

Best cuts: "Infant Eyes," "Blues March," "Bananas."

Dealers: This double LP features arrangements by Bob James, Benny Golson (a new dress for his "Blues March") Alphonso Johnson and Jay Chattaway.



Three all-stars: Steve Kahn, Billy Cobham, Alphonso Johnson.

Best cuts: "TSOP," "I Love Music," "Don't Leave Me This Way," "Love Train," "Bad Luck."

Dealers: Across the board pop-soul-disco appeal.



HAROLD VICK—After The Dance, Wolf 1202 (TK). Produced by Joel Dorn. This is amplified but pretty mood music led by Vick on tenor and soprano saxes. He is backed by a whole crew of top-flight New York studio musicians, including Steve Gadd, Eric Gale, Ralph MacDonald and others. The music, with lush strings and horns, is where pop, soul, MOR, and jazz all meet. Moreover it is lush and mellow using a female chorus to good effect.

Best cuts: "After The Dance," "You Are Everything," "A Touch Of Your Love."

Dealers: The pretty cover may sell a few units.



DOUCETTE—Mama Let Him Play, Mushroom MRS5009. Produced by Rolf Henneman, Marty Lewis. The focal point of this Canadian group is guitarist Jerry Doucette who plays double neck guitar with a blistering passion. His riffs are concise not just loud wailing which lends credence to the rest of his tight band. Doucette's ballads are lyrical and glide along to a midtempo pace. The rockers are strong and gutsy rock'n'roll tunes. Doucette carries all lead vocals which are both easy flowing and boldly raucous. Excellent support from his band which includes bass, organ, keyboards, percussion.

Best cuts: "Down The Road," "Mama Let Him Play," "Keep On Running," "All I Wanna Do," "It's Gonna Hurt So Bad."

Dealers: Doucette is the latest flash guitarist.

Billboard's Recommended LPs

pop

JOHNNY RIVERS—Outside Help, Soul City BT 76004 (Big Tree/Atlantic). Produced by Johnny Rivers. Rivers follows his first top 10 single in five years with an LP of songs by such writers as Curtis Mayfield and Michael Georgiadis. Excellent mix of styles, including rock, pop ballads and easy tempo reggae. **Best cuts:** "Outside Help," "Swayin' To The Music," "Curious Mind," "Ashes And Sand," "Rotation."

EDDIE AND THE HOT RODS—Life On The Line, Island ILPS9509. Produced by Ed Hollis. This is a slightly older punk rock band from England that relies on a double guitar attack and driving drums and bass behind Barrie Masters' vocals. The music is crude and raw, but certainly not unpleasant for fans who like their sounds loud. **Best cuts:** "Do Anything You Wanna Do," "Telephone Girl," "Life On The Line."

DAVID EARLE JOHNSON—Time Is Free, Vanguard VSD79401. Produced by Jan Hammer. This album is actually a collaboration between Johnson and Hammer. The eight compositions are percussion and synthesizer/piano instrumentals with Johnson the percussionist and Hammer at the boards. Johnson's vocals, though used economically, are not his best asset and often interrupts the continuity of the solid instrumental passages. **Best cuts:** "Time Is Free," "Juice Harp," "Skin, Log, and Street Suite."

OTIS BLACKWELL—These Are My Songs, Inner City IC1032. Produced by Herb Abramson. Singer/songwriter Blackwell presaged Elvis Presley (note the similarity in their voices), Jerry Lee Lewis and others. He launched all the standards heard on this disk, which makes it something of a historical side. His voice is ghostly and evocative of early rock, and the tight backup unit could be a new wave band. **Best cuts:** "All Shook Up," "Don't Be Cruel," "Handyman," "Searchin'," "Breathless," "Return To Sender," "Hey Little Girl."

BING CROSBY—Where The Blue Of The Night Meets The Gold Of The Day, Biograph BLPM1. Produced by Arnold S. Caplin. Culled from 1930-31 film shorts, these rare Crosby soundtrack vocals must rank among the most superb of his 50-year career. The young Bing's impassioned, intensely emotional and daringly musical performances will shock (and delight) all those who heard him in the last two decades when he became lethargic and unenthused on disks. **Best cuts:** "Snuggled On Your Shoulder," "It Must Be True," "Wrap Your Troubles In Dreams."

MAX MORATH—The Ragtime Women, Vanguard VSD79402. Produced by Morath. Backed by an unusual combo of cello, string bass, guitar and mandolin, pianist Morath rips off 10 surprisingly melodic and rhythmic old rags composed by various femme musicians more than a half-century ago. The string quartet is novel and pleasant, a sleeper entry with unusual appeal to piano liberals. **Best cuts:** "That Sentimental Rag," "Pickles And Peppers," "The Thriller."

STERLING YOUNG—The Uncollected, Hindsight HSR113. Produced by Wally Heider. Bobbie Ennis and Alan Simms sing 14 of the 18 tracks here with a dance band (1939-40) which was exceptionally popular on the West Coast. Dubbed, deticked and depopped from radio transcriptions, this LP with excellent Pat Willard annotation is the first ever issued featuring Young's fiddle and sidemen. **Best cuts:** "It's A Blue World," "Careless," "Blue Is The Night."

soul

PAULETTE REAVES—All About Love, Blue Candle 55058 (T.K.). Produced by Clarence Reid. Reaves serves up some tasty r&b renditions on songs by Clarence Reid, Van McCoy and others. Her vocals work well on the upbeat tunes as well as the blues flavored ballads and gets solid support from guitars, bass and background vocalist. Reaves vocals reflect an air of sensuality which enhances the delivery of these love songs. **Best cuts:** "Jazz Freak," "Sweet Bitter Love," "I Forgot To Be Your Lover," "Flesh."

JOHNNY TAYLOR—Chronicle, The Twenty Greatest Hits, Stax STX88001 (Fantasy). Produced by Don Davis. These are tracks Taylor recorded for Stax before the label went out of business. Now it has been revived by Fantasy, much to the delight of Memphis soul fans. This is music with crisp and powerful horns and some of the tightest rhythm ever recorded. **Best cuts:** "Who's Makin' Love," "Testify," "I Don't Wanna Lose You."

disco

FAZE-O—Riding High, She SH740 (Atlantic). Produced by Tight Corp. Five-man disco/r&b group debuts on the new She label distributed by Atlantic. The sound is a cross between Slave and the Ohio Players who arranged all seven selections. Synthesizer, percussion clavinet and guitar spark the instrumentals which range from out and out funk to r&b flavored midtempo ballads. **Best cuts:** "Riding High," "Funky Reputation," "Toelam."

TRAX—Watch Out!, Polydor PD16117. Trax is a two-man band comprised of Pete Bellote of Donna Summer production fame and Keith Forsy. Together they come up with some sophisticated high energy disco, recorded in Munich. The funky orchestrations are keyboard, percussion and drum dominated with some tasty background harmonies. There are four lengthy cuts with side one comprised of only one tune. **Best cuts:** "Breathless," "Watch Out For The Boogie Man."

THP ORCHESTRA—Too Hot For Love, Butterfly FLY005. Produced by Ian Guenther, Willie Morrison, A.J. Cervantes, John Stronach, Jim Taylor. This is mainstream disco with a pulsating yet subtly seductive beat. The nearly 16-minute title cut, encompassing all of side one is broken down into four parts: four-play, excitement, climax and resolution. All lead vocals are carried by a single female lead. **Best cuts:** "Too Hot For Love," "Early Riser."

jazz

CHARLIE PARKER—Bird With Strings, Columbia 34832. Produced by Gary Giddins. Recorded on crude 78 r.p.m. disks more than 25 years ago at New York's Apollo Theatre, Carnegie Hall and the Birdland nightclub, these refurbished tracks are low fi but intriguing exhibitions of the Yardbird's alto sax pyrotechnics against a small but effective string section. **Best cuts:** "Easy To Love," "Dancing In The Dark," "They Can't Take That Away From Me."

RUSS TOMPKINS—Lost In The Stars, Concord Jazz CJ46. Produced by Carl E. Jefferson. Fast-rising California pianist pops with his second LP this year and it's a winner. Ray Brown's bass and Jake Hanna on drums assist effectively as Tompkins, who is not locked into one keyboard style, displays superior musicianship on eight lengthy tunes, all class standards. **Best cuts:** "Lost In The Stars," "Indian Summer," "Lush Life."

STEVE KAHN—Tightrope, Columbia JC34857. Produced by Bob James. Electric guitar virtuoso Kahn makes an impressive technical debut, but his material lacks a distinct punch. Too much is banal fusion jazz/rock material using a host of familiar top New York sidemen (the Brecker Brothers, Steve Gadd, even a Mr. James) in the small group. This is one of the first products out on James' new Tappan Zee logo. **Best cuts:** "Some Punk Funk," "Darlin' Darlin' Baby," "Tightrope."

MONTREUX '77, THE JAM SESSIONS. Pablo Live 2620105 (RCA). Produced by Norman Granz. The bonanza from last summer's jazz festival continues. This two-record set features music which didn't make it onto previously released albums in the series by Oscar Peterson, Dizzy Gillespie, Count Basie

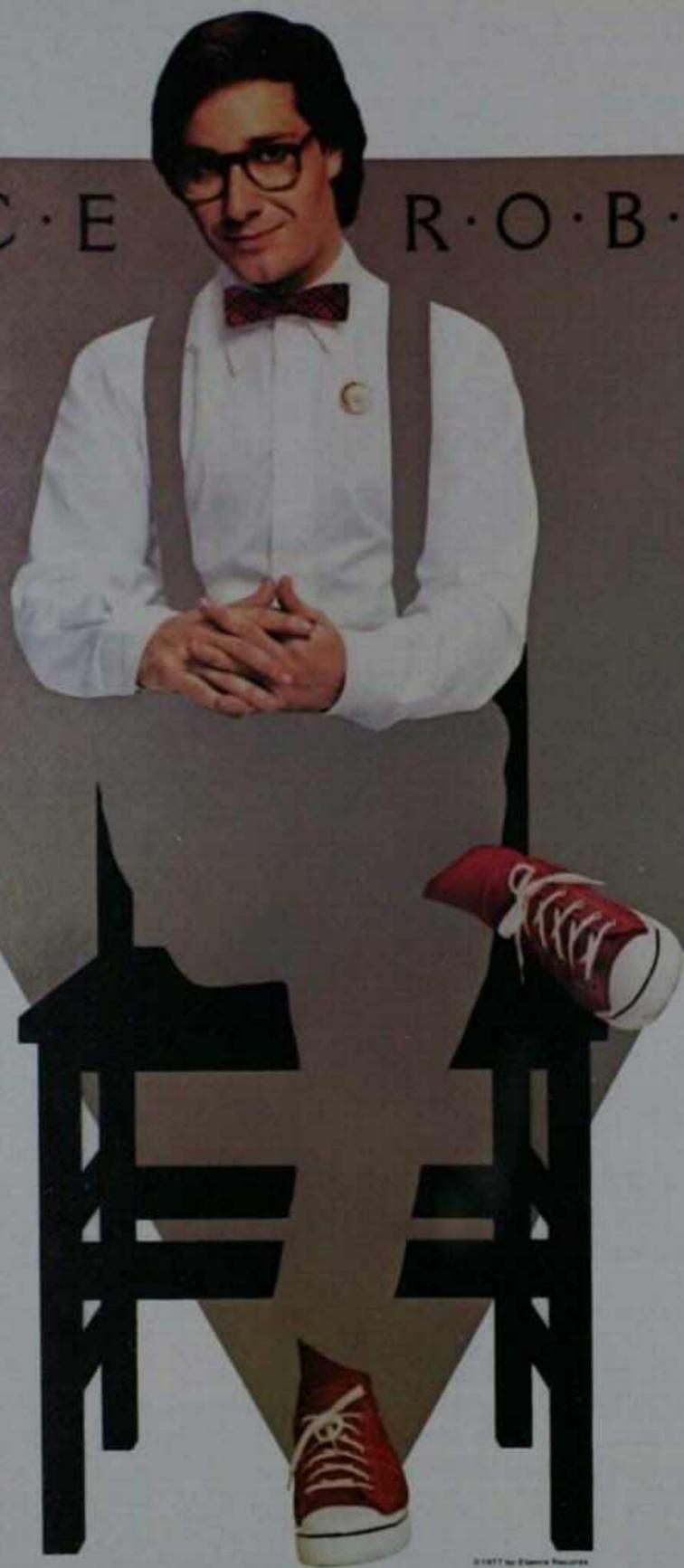
(Continued on page 72)

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 Tiegell, Gerry Wood, Is Horowitz, Jean Williams, Dave Dexter Jr., Pat Nelson, Sally Hinkle, Augustin Gurza, Roman Kozak, Dick Nusser, Jim McCullough, Paul Green, Ed Kelleher.

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BRUCE ROBERTS SINGS

ON ELEKTRA RECORDS AND TAPES.  PRODUCED BY TOM DOWD

Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 12/3/77

Number of singles reviewed
this week **84** Last week **104**

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NEIL DIAMOND—Desiree (3:18); producer: Bob Gaudio; writer: N. Diamond; publisher: Stonebridge, ASCAP. Columbia 310657. This is one of the strongest outings from this gifted composer/singer in some time. An infectious back beat sets the pace all the way through as Diamond weaves his tale of a first love on this high tempo ballad. Producer Gaudio adds strings and horns throughout to give sweeping orchestral depth.

DONNA SUMMER—I Love You (3:17); producers: Giorgio Moroder, Peter Bellotte; writers: Donna Summer, Giorgio Moroder, Pete Bellotte; publisher: Rick's, BMI. Casablanca NB907. The first single from Summer's concept fantasy LP "Once Upon A Time," has a beautiful melody line and an overall simple production. Summer's vocals are in top form as her voice gains momentum and intensity until reaching a climactic peak.

FOREIGNER—Long, Long Way From Home (2:45); producers: John Sinclair, Gary Lyons; writers: M. Jones, L. Gramm, I. McDonald; publishers: Somerset/Evansongs/WB/Mud Drum, ASCAP. Atlantic 3439. Another sparkling rocker from the group's double platinum album. Bass and guitar set a hard driving, hypnotic rhythm as the vocal tracks are once again urgent and soulful in the band's now identifiable style.

GARY WRIGHT—Touch and Gone (3:58); producer: Gary Wright; writers: Gary Wright, Richard Reich; publishers: High Wave/WB, ASCAP. Warner Bros. WBS8494. Sterling keyboard and synthesizer work highlight this spirited rocker. The lyrics are catchy and Wright delivers them in a vocal fashion reminiscent of previous hits.

KC AND THE SUNSHINE BAND—Wrap Your Arms Around Me (3:47); producers: Casey, Finch; writers: H. W. Casey, R. Finch; publishers: Sherlyn/Harrick, TK 1022. This is an upbeat, funky number that was co-written by K.C. (Casey) whose hit track record is solidly established. The soul-styled vocals are mostly limited to repetitions of the title line. A punchy horn section spices this dance-designed cut.

PABLO CRUISE—Never Had A Love (3:30); producer: Bill Schnee; writers: Lerios, Jenkins; publishers: Irving/Pablo Cruise, BMI. A&M 1999S. This is the third single from the group's hit album "A Place In The Sun." The pop appeal is especially strong on this jumpy number highlighted by catchy keyboard breaks and featuring an engaging melody line. Lead vocal work is strong and enhanced by background harmonies.

recommended

JOAN ARMATRADING—Show Some Emotion (3:25); producer: Glyn Johns; writer: Joan Armatrading; publisher: Irving, BMI. A&M 1994S.

BETTE MIDLER—Storybook Children (3:40); producer: Brooks Arthur; writers: David Pomeranz, Spencer Proffer; publishers: ATV/Sasha Songs/Warner-Tamerlane/Upward Spiral, BMI. Atlantic 3431.

DIONNE WARWICK—Keepin' My Head Above Water (3:20); producers: Steve Barri, Michael Omartian; writers: D. Lambert, B. Potter; publisher: Lambert & Potter, BMI. Warner Bros. WBS8501.

GRAHAM PARKER AND THE RUMOUR—Stick To Me (3:27); producer: Nick Lowe; writer: Graham Parker; publisher: Intersong-USA, ASCAP. Mercury 73970 (Phonogram).

HELEN SCHNEIDER—Until Now (3:26); producer: Tony Camillo; writer: Bobby Arven; publisher: Screen Gems, ASCAP. Windsong JH11145 (RCA).

DAVID CASTLE—The Loneliest Man On The Moon (3:33); producer: Joe Porter; writers: David Castle, Graham Dee; publisher: Unart, BMI. Parachute RR505 (Casablanca).

ALLMAN AND WOMAN—Move Me (2:57); producer: Johnny Sandlin; writers: S. Beckmeier, V. Cameron, J. Cameron; publisher: In Pocket, ASCAP. Warner Bros. WBS8504.

KLAATU—We're Off You Know (2:52); producer: Klaatu; writer: Klaatu; publisher: Welbeck, ASCAP. Capitol P4516.

MARK FARNER—You And Me Baby (3:15); producer: Dick Wagner; writer: Mark Farner; publisher: Renraft, BMI. Atlantic 3448.

CITY BOY—The Runaround (3:16); producer: Robert John Lange; writers: Mason, Broughton; publishers: Zomba/City Boy/Chappell, ASCAP. Mercury 73968 (Phonogram).

RHODA CURTIS—Baby As You Turn Away (3:35); producer: Don Shain; writers: B. Gibb, R. Gibb, M. Gibb; publishers: Casserole/Flamm, BMI. United Artists UAXW1108.

MOTHER'S FINEST—Thank You for the Love (3:28); producers: Tom Werman, Mother's Finest; writers: G. Murdock, J. Kennedy, M. Keck, J. Seay, G. Moore, B. Borden; publisher: Satsongs, ASCAP. Epic 850483.

MELBA MONTGOMERY—Angel Of The Morning (3:44); producer: Pete Drake; writer: C. Taylor; publisher: Blackwood, BMI. United Artists UAXW1115.

BAD BOY—Disco (2:47); producer: Bob Brown; writer: S. Grimm; publishers: Unart/Grimm's Tales, BMI. United Artists UAXW1118.

TIM MOORE—Second Avenue (2:27); producer: Nick Jameson; writer: Tim Moore; publishers: Ackee/Andustin, ASCAP. Asylum E45427A (Elektra/Asylum/Nonesuch).

MEGAN—Let's Fall In Love Again Tonight (3:03); producer: Jerry Kennedy; writers: Don Cook, Rafe VanHoy; publishers: Tree, BMI/Cross Keys, ASCAP. Mercury 55015 (Phonogram).

ELEMENT EXPERIENCE—Write Your Ticket (3:42); producers: David Van De Pitte, Dino Fekaris; writers: D. Fekaris, D. Van De Pitte; publisher: Tiplot, ASCAP. RCA, JH11169.

KALAPANA—Aisa Lovely (3:26); producer: Kalapana; writer: Kalapana; publisher: Kahuku, BMI. Abattoir KP004.



LOU RAWLS—Lady Love (3:41); producers: Sherman Marshall, Jack Faith, Von Gray; writers: V. Gray, S. Marshall; publisher: Mighty Three, BMI. Philadelphia International ZS83634 (CBS). This slick soul/pop number features a catchy Spinners-styled horn and string opening, and a steady conga beat which provides an easy tempo reggae rhythm. Rawls' deep, rich vocals are as classy as ever, particularly when enhanced by sexy-sounding female backup singers.

PEABO BRYSON—Reaching For The Sky (3:58); producers: Richard Evans, Peabo Bryson; writer: Peabo Bryson; publisher: P.B., ASCAP. Capitol P4522. Bryson's first Capitol release features his smooth vocals against a soulful arrangement. This ballad is about what everyone wants out of life; the best of everything. The mellow orchestration and background harmonies are a perfect setting for Bryson's easy flowing vocals.

recommended

NEW BIRTH—The Mighty Army (3:45); producer: Frank Wilson; writers: M. Wilson, F. Wilson, J. Wieder; publishers: Irving, BMI/Screen Gems-EMI, BMI/Colgems-EMI, ASCAP/Traco, BMI/Spec-O-Lite, ASCAP. Warner Bros. WBS8499.

T-CONNECTION—On Fire (3:38); producers: T-Connection, Alex Sadkin, Cory Wade; writer: T. Coakley; publishers: Sherlyn/Decibel, BMI. Dash 5041 (TK).

DOROTHY MOORE—With Pen In Hand (4:12); producers: T. Couch, G. Stephenson, J. Stroud; writer: Bobby Goldsboro; publisher: Unart, BMI. Malaco 1047 (T.K.).

GEORGE DUKE—Reach For It (3:30); producer: George Duke; writer: G. Duke; publisher: Mycenae, ASCAP. Epic 850463.

NARADA MICHAEL WALDEN—Soul Bird (3:38); producer: Narada Michael Walden; writer: Narada Michael Walden; publishers: Cotillion/Gratitude Sky, BMI. Atlantic 3450.



LARRY GATLIN—I Just Wish You Were Someone I Love (3:10); producer: Fred Foster; writer: Larry Gatlin; publisher: First Generation, BMI. Monument 45234. Gatlin takes one of his best ballads and turns it into a promising number with his forceful delivery. The Gatlin family vocal harmony, and crisp mandolin work, add vitality to the song.

MEL MCDANIEL—God Made Love (3:15); producer: John MacRae; writers: McDaniel-Linde-MacRae-Pollard; publishers: Combine, BMI/Music City, ASCAP. Capitol P4520. An infectious tune that builds to a convincing climax. There's enough guitar surrounding McDaniel to make it country, but enough smooth production and strings to give it easy listening and pop potential, too.

recommended

PAL RAKES—If I Ever Come Back (3:05); producer: Narro Wilson; writers: Pal Rakes-Russ Faith; publishers: Dusty Roads, Al Gallico, BMI. Warner Bros. WBS8506.

KATHY BARNES—Something's Burning (3:46); producer: Dave Burgess; writer: Mac Davis; publisher: Screen Gems, EMI, BMI. Republic REPO12.

THE CATES SISTERS—I've Been Loved (2:31); producers: Margie & Marcy Cates; writer: Barbara Lewis; publisher: Sound, ASCAP. Caprice CA2041.

MELBA MONTGOMERY—Angel Of The Morning (3:44); producer: Pete Drake; writer: C. Taylor; publisher: Blackwood, BMI. United Artists UAXW1115.

BEVERLY HECKEL—I'm Not Blind (2:58); producer: Roy Dea; writer: Marcia Ball; publisher: Rio Mendoza, BMI. RCA JH11161.

CHUCK WOOLERY—Take 'Er Down Boys (2:32); producer: Narro Wilson; writer: Lewis Anderson; publishers: Big Heart, Harmony & Grits, BMI. Warner Bros. WBS8497.

R.C. BANNON—It Doesn't Matter Anymore (2:18); producers: Ben Tallent-Teddy Irwin; writer: P. Anka; publisher: Spanka, BMI. Columbia 310655.

GLENN GRIFFITH—Don't Worry ('Bout Me) (3:01); producers: Don Henley-Jim Ed Norman; writer: Marty Robbins; publisher: Noma/Elvis Presley, BMI. Ariola America 7680.



GEORGE McCRAE—Kiss Me (The Way I Like It) (5:47); producers: Willie Clarke, Ray Martinez; writer: Sax Karj; publisher: Sherlyn, BMI. T.K. TKD62A.

SYLVIA—The Lollipop Man (3:22); producer: Sylvia Robinson; writers: John Cacavas, Sylvia Robinson; publishers: Leeds, ASCAP/Duchess, BMI. Vibrations V1572A. (Platinum).

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 70

and the Pablo All Stars. But lest one gets the impression these are outtakes, drop the needle down just about anywhere and hear splendid jazz. **Best cuts:** "Perdido," "Red Top," "Here 'Tis," "Freeport Jump," "Donna Lee."

ROBERT JR. LOCKWOOD—Does 12, Trix 3317. Produced by Robert Lockwood. Lockwood plays 12-string blues guitar. Though a veteran performer, Lockwood and the four others in his band sound young, fresh and strong. The 12-string Guild guitar adds a resonant new dimension to the solos. Lockwood, meanwhile, sings like an old master. **Best cuts:** "This Is The Blues," "Little Queen Of Spades."

ROSEMARY CLOONEY—Everything's Coming Up Rosie, Concord Jazz CJ47. Produced by Carl E. Jefferson. This excellent 1977 recording has Clooney in the comfortable role of a band vocalist as she sings live, without overdubs, in front of a dynamic jazz quintet. The combo is given room to jam on almost every number, and even gets two all-instrumental selections. **Best cuts:** "Hey There" (a new recording of her 1954 No. 1 hit), "As Time Goes By," "I Cried For You," "More Than You Know."

DEXTER GORDON—Sophisticated Giant, Columbia JC34989. Produced by Michael Cuscuna. A sophisticated set of straight forward jazz instrumentals featuring Gordon's brilliant tenor and soprano saxophones. His 11-man group includes musicians Woody Shaw, Bobby Hutcherson and Slide Hampton who contribute skilled arrangements. **Best cuts:** "Laura," "Fried Bananas."

MONKEY BUSINESS—Nothin' Sirius, Pelican SE1005. Produced by Marcus Drake, Lindsay Gillis, Bill Dashiell. This California-based quintet plays jazz/rock fusion much in the manner of Weather Report. The compositions are richly arranged with an ethereal quality to it. The melodic horn riffs nicely compliment the rhythm section and enriches the layered sound. **Best cuts:** "Nothin' Sirius," "Fly Souffle," "D'Nalor's Dream."

THE LESTER YOUNG STORY—Enter The Count, Columbia JG JG34840. Executive producer John Hammond, producer Mi-

chael Brooks. These are late 1930s cuts with the swiftly moving Basie band and Prez's alto fits just right within the swinging reed section and a roaring trumpet troupe. The songs capture the raw energy of the band made all the more dynamic by such sidemen as Buck Clayton, Jo Jones, Harry Edison, among others. **Best cuts:** "Love Me Or Leave Me," "Say It With A Kiss," "Taxi War Dance #2," "China Boy," "Exactly Like You."

THE LESTER YOUNG STORY—A Musical Romance, Columbia JG34837. Produced by Michael Brooks. This double disk of 1937-38 performances highlights the venerated alto man in some nifty company including Buck Clayton, Billie Holiday and Benny Goodman. The sound quality is inferior at times and the liner notes acknowledge that. But the musicianship is vital and magnificent. **Best cuts:** "My First Impression Of You," "I Can't Believe That You're In Love You," "Honey-suckle Rose," "The Very Thought Of You."

CHARLIE PARKER—Summit Meeting At Birdland, Columbia JC34831. Produced by Gary Giddins. The cream of bopdom is captured on this radio check of shows in 1951 and '53. Historic performances when Parker was at a peak in his career and working with Dizzy Gillespie, Bud Powell, Kenny Clarke, John Lewis, Roy Haynes, Tommy Potter, Candido and Mill Bunkner are highlighted. Bird's alterations in melodic lines, harmonic construction, sonority and rhythm, cascade out at you through his influences. **Best cuts:** "Blue 8'n Boogie," "Anthropology," "Round Midnight," "Night In Tunisia," "Groovin' In High," "Lullaby Of Birdland."

MILES DAVIS/TAD DAMERON QUINTET—In Paris Festival International, De Jazz May 1949, Columbia JC34804. Produced by Bruce Lundvall, Henri Renaud. James Moody on tenor sax, Benny Spieler on bass, and drummer Kenny Clarke round out this quintet which performed in Paris in 1949. The LP is part of CBS' Contemporary Masters series. The recording quality on this mono recording is obviously not perfect, but it's not bad. The music, after all, carries it. **Best cuts:** "Rittide," "Embraceable You," "Don't Blame Me."

BLUE MITCHELL—African Violet, ABC Impulse AS9328. Produced by Esmond Edwards. Superbly played flugelhorn and trumpet solos by the leader distinguish the seven titles

Mitchell serves up in this satisfying program. But are the strings, the singers and the overabundant electronic effects all that necessary to back one of the nation's time-tested virtuosos? A strong LP, nevertheless. **Best cuts:** "African Violet," "Square Business."

PAUL SMITH—Heavy Jazz Vol. 2, Outstanding 011. Produced by Earl S. Beecher. Smith's sixth LP for label is another winner musically, the veteran California pianist stringing together seven revered evergreens with Ray Brown's bass and Louie Bellson's drums backing him capably. Annotation by John S. Wilson also is a plus. **Best cuts:** "Cute," "Love For Sale," "The Lady Is A Tramp."

GEORGE BARNES QUARTET—Blues Going Up, Concord Jazz CJ43. Produced by Carl E. Jefferson. Taped live at Bimbo's in San Francisco, this was made shortly before Barnes died of a heart attack last summer. With Dean Reilly's bass, Benny Barth's drums and a second guitar by Duncan James, Barnes displays enviable skills on 12 melodious tracks—a fitting legacy. **Best cuts:** "Cheerful Little Earful," "Sweet And Lovely," "Three Little Words."

KENNY BURRELL—Tin Tin Deo, Concord Jazz CJ45. Produced by Carl E. Jefferson. Backed by bassist Reggie Johnson and drummer Carl Burnett, Burrell's consistently excellent guitar is showcased on eight cuts taped in San Francisco. Chart possibilities may be limited but this is an unquestionably satisfying package musically. **Best cuts:** "I Remember You," "I Hadn't Anyone Til You," "La Petite Mamba."

NEW YORK JAZZ QUARTET—Surge, Inner City 3011. Produced by Horst Weber, Matthias Winckelmann. The quartet is composed of Frank Wess on flute and sax, Roland Hanna on piano, George Mraz on piano and Richard Pratt on drums. This is good acoustic jazz with all four members having a chance to show what they can do. **Best cuts:** "Surge," "What Does It Matter?"

RAY BARRETTO—Eye Of The Beholder, Atlantic SD19140. Produced by Stix Hooper, Joe Sample, Wilton Felder. Having renounced his star status as salsa bandleader, conga virtuoso Barretto emerges on his second Atlantic LP with a true fusion of styles from jazz, rock, funk to Latin, with emphasis on all but the latter. Cuts are instrumental featuring jazzy solo work

throughout. Producers are members of the Crusaders, and the LP will get a push for black as well as jazz airplay. **Best cuts:** "Here We Go Again," "Expresso."

KEN MCINTYRE—Hindsight, Inner City 2014. Produced by Nils Winther. This is McIntyre's first album in 10 years and it's been far too long a wait. He divides the set equally between sparkling self-penned works and nods to his influences: Coltrane, Monk, Rollins. Along with his patented alto sax and flute, he performs on bassoon, oboe and, in tribute to the late Eric Dolphy, bass clarinet. Piano, bass and drum accompaniment are heard. **Best cuts:** "Bootsie," "Lush Life," "Naima," "Airebil."

RALPH TOWNER—Solstice Sound And Shadows, ECM11095 (Polydor). Produced by Manfred Eicher. This is mood music, an exploration of the interaction of flute against 12-string and classical guitar. Jan Garbarck is on the horns and Eberhard Weber is on bass and cello. **Best cuts:** "Distant Hills," "Along The Way."

TOMMY FLANAGAN, GEORGE MIRAZ, ELVIN JONES—Eclipse, Inner City 3009. Produced by Horst Weber, Matthias Winckelmann. Relaxed free flowing mainstream jazz by a trio of veterans who show that sensitivity does not necessarily mean spectacular sonics. The mood is most appreciated when the tempos are down and Flanagan's sure handed two handed piano style explores the melodies with Jones brushes working delicately. Miraz's bass is solidly sure footed. **Best cuts:** "A Blue Time," "Oleo," "Eclipse."

KENNY DREW TRIO—Morning, Inner City 2048. Produced by Nils Winther. The trio is comprised of Drew on piano, Belgian guitar whiz, Philip Catherine, and Danish bassist, Niels-Henning Orsted Pedersen. Three obviously different musical backgrounds converge neatly in a lyrical set which includes a pair of standards done up in fascinating style. Producer Winther has paced the proceedings well, giving Catherine some lovely guitar interludes. **Best cuts:** "Autumn Leaves," "Isn't It Romantic," "Evening In The Park."

PAT MARTINO—Exit, Muse MR5075. Bass, piano and drums surround the guitarist on this early '76 New York session. Program of six tracks ranges from frothy bossa nova through El-

(Continued on page 73)

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THE STAR-MAKER

Closeup



Donna Summer

DONNA SUMMER, Once Upon A Time, Casablanca NBLP7792. Produced by Giorgio Moroder, Pete Bellotte.

Donna Summer has come a long way as an entertainer since this Boston-raised singer/actress left these shores about a decade ago to star in Germany's first production of the tribal rock musical "Hair."

Her creative growth is evidenced in her newly-released double LP "Once Upon A Time." Already this hot product is riding at number 40 with a star on Billboard's weekly pop charts, and at number five on this week's National Disco Action Top 40.

This product, with outstanding arrangements by Bob Esty, takes Summer and her listeners into a fantasy land where things unreal assume believable proportions and vice versa.

The album, as the selection of tunes clearly emphasizes, spans the range and sensitivity of Summer's exciting voice. This is clearly evident on side two, the strongest side of the album in which Summer sings with a chorus-style background.

It starts off with "Now I Need You," the most beautiful tune on the album, and the closest thing to Summer's big hit "I Feel Love." In addition to the chorus style background, Summer is helped along on this tune with creative breaks and exciting instrumentation.

"Working The Midnight Shift,"

with its captivating melodic hook is reminiscent of "Now I Need You." The third tune on this side, "Queen For A Day," is also unusually strong, and provides Summer with an opportunity to display her vocal range.

Side one of this concept album opens, appropriately enough, with the theme. One hears Summer sounding like a small girl talking to herself. The tempo of the record then escalates as it moves into "Faster & Faster To Nowhere."

On "Fairy Tale High," the pace of the previous song begins to wind down somewhat, and the small girl voice is again in evidence. The side ends with "Say Something Nice," which deals with the dreamer's ef-

forts to escape her fantasy world and return to reality. In the arrangements all the tunes are worked into each other for non-stop dancing.

As if to give the dancers a breather, side three slows down considerably, and the listener gets the impression that it was designed more for listening than for dancing. Included are such tunes as "If You Got It Flaunt It," "A Man Like You," "Sweet Romance," a reprise of the "Once Upon A Time" theme and "Dance Into My Life."

Side four starts with "Rumor Has It," which though not as breathtakingly creative as its predecessors, is still an uptempo and extremely danceable tune. It is followed by "I Love You," in which producers Moroder & Bellotte pass up the Munich sound in favor of a more American type beat. This change does not, however, affect the beautiful melody line, enhanced by simple overall production.

"Happily Ever After" is a Gloria Gaynor style tune. This is Summer's first two-record set. The collection of heartfelt songs, written by Summer in cooperation with her producers, ranges from the upbeat and catchy to exquisitely poignant ballads. The album itself represents Summer's own life... a fairy tale story which in recent years has culminated with five gold albums, two gold singles and a slew of industry awards in recognition of her musical talents.

RADCLIFFE JOE

UCLA's Students

Continued from page 38

Bomberg will be starting from scratch in launching Campus Events since there is no concert budget due to a cutback in university funds caused by a decline in enrollment.

Bomberg's plan is to present closed shows for students only so not to conflict with Fine Arts. "Rather than book a group like Firefall and compete against promoters doing the show at the Santa Monica Civic, we plan going through the manager and promise a closed show at a set price."

Bomberg is not overlooking the promoter if needed. If a promoter is bringing a group into the Santa Monica Civic, he would also like to have them at UCLA in a closed show the night before or the night after. "We'd rather do a show ourselves," he says, "but if we need a promoter, fine."

"Professionalism is the key word. We want the artist to know that he is being treated in the same way as a promoter would treat him."

Bomberg says student support has been enthusiastic because the campus is "starved for pop acts."

"We're here for the students," says Chris Lamson, director of Campus Events. "We're not concerned about the rebel stigma being attached to us by the administration."

While Campus Events firmly gets established, hopefully by next year, it is presenting free noon shows in the Ackerman Ballroom in cooperation with record companies.

Hummingbird, on A&M, appeared Oct. 25 with UCLA covering expenses and a minimal fee while A&M took care of all advertising and promotion.

Driver, also on A&M, appeared Nov. 17 and Chilliwack on Mushroom performed Monday (21). Mushroom supplied free albums and paid for all advertising. On Dec. 17, the Ozark Mountain Daredevils will play in a charity concert. Admission will be \$2.50 and a can of food.

"Around noon there are 10 other things to do so we're trying to come up with some unique promotions to get the students in," says Bobert.

"Because of the program, we're now being serviced by A&M, CBS, Mushroom and we're talking with other labels. We can't compete with Fun Productions or Wolf & Rissmiller so we're trying to expose new acts and help the record companies out."

Campus Events is also starting a jazz series beginning Jan. 8 and continuing through Feb. 22 on alternating Sunday evenings in 528-seat Schoenberg Hall. John Klemmer, Earl Klugh, Freddie Hubbard and Pat Martino are set to perform. Tickets are \$3 for students and \$6.50 to the public.

Tower of Power has also confirmed a January closed show.

Bomberg managed to stir some

controversy when he brought "Deep Throat" to the UCLA campus Nov. 4. At \$1 a ticket, 4,500 students showed up for the four showings.

However, a student called the Los Angeles Times which in turn called U.S. Congressman Robert Dornan in Washington, who threatened to personally come out and bar the doors. The Los Angeles news media covered the event.

Judge Suspends Pirates' Terms

NEW YORK—Four men who pleaded guilty to copyright infringement in Elkins, W. Va., received one-year suspended jail sentences, terms of probation and fines of \$1,000 to \$10,000 in Federal District Court.

Judge Robert Maxwell sentenced John Richard Spadafore and Anthony Donald Spadafore to fines of \$10,000 each, a suspended one-year jail term and five years' probation. Ralph Spadafore and Allen G. Bond were fined \$1,000 and placed on probation for three years.

The sentences followed a three-year investigation by the FBI and a number of raids and seizures of pirated tapes and equipment.

Sonny Criss Dead Of Gunshot Wound

LOS ANGELES—Services were held here last week for William "Sonny" Criss, 50, long-time alto saxophonist. Criss was found dead at his home here of a gunshot wound Nov. 19.

Born in Memphis, Criss gained prominence in the 1940s with his Parker-like solo style. He had worked in the bands of Stan Kenton, Howard McGhee, Johnny Otis, Buddy Rich, Gerald Wilson and others and was booked to perform in Japan in December.

Police were investigating his death. The wound appeared to be self-inflicted.

Services Held In Houston For Shand

HOUSTON—A memorial service for songwriter Terry Shand, 73, was held at the Church of the Redeemer Nov. 14. Shand died Nov. 11 at Rosewood General Hospital of cancer.

He was a veteran bandleader of the big band era and was also known for his songs, "You Don't Have To Be A Baby To Cry," "I'm Gonna Lock My Heart And Throw Away The Key," "Dance With The Dolly With The Hole In Her Stocking," "I Double Dare You," "My Extraordinary Gal" and "What's the Matter With Me."

Integrity Opens 2 Largest Calif. Stores

Continued from page 16

Each store employs 24 full-time persons, with six on duty in off-hours, while 12 work prime time.

Each manager has two assistant managers. Jeffries is supplemented by Sue Harvey and Duane Simon, while in Covina, Rick Lawrence, assistant vice president to Big Ben's president Bartel, has Howard Schneider and Laura Carter assisting.

Bartel hasn't got all the bills in yet, but he estimates that each store will cost about \$225,000 to \$250,000 to open. The Big Ben's average out

13,500 square feet. The average Warehouse store in the 7½-year-old chain is about 3,600 square feet.

Six to eight more Big Ben's are blueprinted for opening before July 1978. The only lease negotiated thus far is a west central Los Angeles location.

What's ahead in the way of in-store merchandising for Big Ben's? Bartel asks that label representatives wishing to supply point-of-purchase displays contact him first for his approval. Bartel wants to keep the stores looking smart.

"I don't think we'll ever hang a mobile," Bartel warns. "I want a dis-

play that complements the store and the label. I want custom-made displays designed especially for the store. I like wall boards and neon artist displays."

The store's sound system plays from more than a dozen wall-mounted matched speakers and is at a little more than conversational level. Bartel hopes to entice an MOR as well as rock clientele.

The shelf price for \$6.98 albums is \$4.99, while \$7.98 tape and LPs shelf for \$5.99. "Specials will vary, but we'll never give them away," Bartel promises.

Alvin's 50 Years

NEW YORK—The Alvin Theatre, long established as one of Broadway's major musical houses, celebrates its 50th anniversary this week by temporarily changing its name to "Annie" in honor of the season's blockbuster musical playing there.

The theatre, opened in 1927, has been a favorite showcase for musicals because of its intimacy—1,334 seats—and its outstanding acoustics.

3 Acts Vie On Pop Charts

Continued from page 63

On the Hot 100 Debby Boone's "You Light Up My Life" (Warner/Curb) remains at No. 1 for the eighth consecutive week, making this the longest-running top-of-the-charts single the WB family of labels has ever had. Rod Stewart's 1976 smash "Tonight's The Night" had held the record with seven weeks.

"You Light Up My Life" also becomes the first single on any label to spend as many as eight weeks at No. 1 since the Beatles' "Hey Jude" in 1968.

The last female artist to spend as many as eight weeks at No. 1 was Kitty Kallen, with 1954's "Little Things Mean A Lot."

PAUL GREIN

Billboard's Recommended LPs

Continued from page 22

ington's reflective "Come Sunday" theme to Benny Golson's semi-classic "I Remember Clifford" with markedly effective interplay between Martino and the virtuosic bass pluckings of Richard Davis. **Best cuts:** "Days Of Wine And Roses," "Come Sunday."

JOHN WOOD—Until Goodbye, Los Angeles, LAPR1002 (Ranwood). This is improvised solo piano at its best. Newcomer Wood salutes a couple of musical influences, Bill Evans and Jim Buckley, then shows he can be equally captivating in a Cole Porter setting. Acoustic piano all the way, with one electric piano overdub, and acoustic bassist Tony Dumas on two numbers. A charming, melodic debut. **Best cuts:** "Cole Porter," "In A Sense," "Tim Buckley," "Until Hello."

URSULA DUDZIAK—Midnight Rain, Arista A14132. Dudziaik is a most distinctive female vocalist who uses her voice in an instrument capacity. Her various shifts in texture, pitch and emotion helps communicate feeling, all enhanced by her ul-

tra-mellow delivery. A soft jazzy backdrop, serene and orchestrally soothing, supports. Produced by husband Michael Urbaniak. **Best cuts:** "Misty," "Night In Tunisia," "Lover," "People Say."

REVERBERI—Stairway To Heaven, Pausa UAL813H (UA). This is a soothing collection of classical and jazz flavored instrumental compositions recorded in Italy with a cast of Italian musicians. The title passage is a warm rendition of the classic Led Zeppelin song. The remainder are Reverberi originals, with his piano and organ fronting an extensive band. The Milan Symphony among other perform. **Best cuts:** "Stairway To Heaven," "Angel Drops."

JOSE MANGUAL—Buyu, Turnstyle T433. The veteran bongo player, whose credits include working with Herbie Mann and Erroll Garner, debuts on this New Jersey label with a sparkling program of standard Latin jazz efforts. The small group setting allows his fleet fingers to pulsate through the eight tunes with clarity. Slow to fast tempos add a natural change

of pace with the horns and vibes solid in their improvisational and ensemble contributions. **Best cuts:** "Mai Kinshasa," "Black & Brown Boogie," "Bomba A Puerto Rico."

classical

TCHAIKOVSKY: "PATHETIQUE" SYMPHONY—Solti, Chicago Symphony, London CS7034. Movement number one is expertly cohesive, the march races at bionic tempo, and the finale is towering and flawlessly molded. That Chicago possesses the finest brass and winds anywhere is argued throughout the performance. Factor in the special list price (\$5.98).

MILHAUD: "LA CREATION DU MONDE," "SUITE PROVENCALE"; POULENC: CONCERTO FOR ORGAN STRINGS AND TIMPANI—Munch, Boston Symphony, RCA AGL1-2445. A remastering on one disk of 1½ former Red Seal sides, this budget title provides a veritable short course in French music post-

Debussy. The disk chronicles perhaps the most sumptuous, sophisticated "French" sound yet achieved by an orchestra—the Boston Symphony under Munch—and in the Milhaud particularly the playing is to be marveled at.

CHOPIN: PRELUDES COMPLETE—Martha Argerich, piano, DG2530721. Argerich mixes technical brilliance, absolute control and superb musical insights in this magnificent traversal of Chopin's cycle of 24 Preludes. One must point to Horowitz, Rachmaninoff and like titans to provide suitable reference for much of this playing. Included are two additional preludes published outside the series.

SIBELIUS: SYMPHONY NO. 1, SWAN OF TUONELA—Stokowski, National Philharmonic, Columbia M34548. Stokowski draws the full measure of human emotion from these scores. He glories in the symphony's great soaring lines, and in the slow movement extracts meaning from every fibre of the music. To the very end there was magic in the old sorcerer's wand, and the recording too discloses these pieces entirely to us.

DECEMBER 3, 1977, BILLBOARD

Billboard

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HOT 100

Chart Bound

LONG, LONG WAY FROM HOME—Foreigner (Atlantic 3438)
I LOVE YOU—Donna Summer (Casablanca 907)
NEVER HAD A LOVE—Pablo Cruise (A&M 1999)
SEE TOP SINGLE PICKS, REVIEWS, PAGES 71-72

THIS WEEK	LAST WEEK	WAS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WAS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WAS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)		
★	1	14	YOU LIGHT UP MY LIFE—Debbie Boone (Joe Brooks for Mike Curb Prod.), J. Brooks, Warner/Curb 8455 CPP	★	39	6	SERPENTINE FIRE—Earth, Wind & Fire (Maurice White), M. White, U. White, S. Burke, Columbia 310625	69	49	10	DAYBREAK—Barry Manilow (Ron Dante, Barry Manilow), B. Manilow, A. Anderson, Arista 273 B-3		
★	2	17	DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle (Allen Reynolds), R. Leigh, United Artists 1016 B-3	★	45	4	RUNAROUND SUE—Leif Garrett (Michael Lloyd for Mike Curb Productions), O. Dimucci & E. Maresca, Atlantic 3440 ALM	★	NEW ENTRY	70	DESIREE—Neil Diamond (Bob Gaudio) N. Diamond, Columbia 3-10657		
★	3	11	HOW DEEP IS YOUR LOVE—Bee Gees (Bee Gees, Karl Richardson, Abby Caluten/Far Karibby Productions), B. Gibb, R. Gibb, M. Gibb, MCA 882 WBM	★	29	17	JUST REMEMBER I LOVE YOU—Firefall (Jim Mason), R. Roberts, Atlantic 3420 WBM	★	71	83	3	PEG—Sleazy Dan (Gary Katz), W. Beckert & D. Fagen, ABC 12320 CPP	
★	4	5	BABY, WHAT A BIG SURPRISE—Chicago (James William Guerin) P. Caten, Columbia 3-10620 CPP	★	39	41	5	GETTIN' READY FOR LOVE—Diana Ross (Richard Perry), T. Snow, F. Golda, Motown 1427 CPP	★	72	76	5	HEAVEN'S JUST A SIN AWAY—Kendalls (Brien Fisher), J. Gillaspie, Duxton 1103 B-3
★	8	13	BLUE BAYOU—Linda Ronstadt (Pete Asher) R. Orban, I. Meison, Asylum 45431	★	44	5	AS—Stevie Wonder (Stevie Wonder), S. Wonder, Tamla 54291 (Motown) CPP	★	73	73	24	SWAYIN' TO THE MUSIC (Slow Dancin')—Johnny Rivers (Johnny Rivers), J. Tempchin, Big Tree 16094 (Atlantic) WBM	
★	6	16	HEAVEN ON THE 7TH FLOOR—Paul Nicholas (Christopher Neil) Rugali, Musker, RSO 878 (Polydor) CHA	★	46	6	DANCE, DANCE, DANCE, YOWSAH YOWSAH—Chic (Neil Rogers, Kenny Lehman & Bernard Edwards), K. Lehman, B. Edwards, N. Rodgers, Atlantic 3435 WBM	★	74	74	6	DON'T LET THE FLAME BURN OUT—Jackie De Shannon (Jim Ed Norman), J. De Shannon, Amherst 725 WBM	
★	7	12	WE'RE ALL ALONE—Rita Coolidge (David Anderle), B. Scaggs, A&M 1965 WBM	★	42	7	DRAW THE LINE—Aerosmith (Jack Douglas, Aerosmith), S. Tyler, J. Perry, Columbia 310637 WBM	★	75	86	2	SOMETIMES WHEN WE TOUCH—Dan Hill (Matthew McCauley, Fred Mullin), D. Hill, B. Mann, 20th Century 2355 WBM	
★	8	4	BOOGIE NIGHTS—Heatwave (Barry Blue for Indigo), R. Tempton, Epic 8-50370 ALM	★	53	5	LOVE IS THICKER THAN WATER—Andy Gibb (Barry Gibb, Abby Gaulten, Karl Richardson), B. Gibb & A. Gibb, RSO 883 WBM	★	76	57	9	THUNDER IN MY HEART—Leo Sayer (Richard Perry), L. Sayer, T. Snow, Warner Bros. 8465 ALM	
★	10	9	IT'S SO EASY—Linda Ronstadt (Pete Asher), B. Holly, R. Petty, Asylum 45438 B-3	★	50	4	POINT OF KNOW RETURN—Kansas (Jeff Gussman), S. Walsh, P. Ehart, R. Steinhardt, Kirshner 84273 (Columbia) WBM	★	77	85	4	STILL THE LOVIN' IS FUN—B.J. Thomas (Chris Christian), C. Christian, MCA 40812 CPP	
★	11	8	BACK IN LOVE AGAIN—LTD (Bobby Martin), L. R. Hanks, Z. Grey, A&M 1974 CHA	★	45	6	DON'T ASK MY NEIGHBORS—Emotions (Maurice White), S. Scarborough, Columbia 310622 CHA	★	78	89	2	CLOSER TO THE HEART—Rush (Rush, Terry Brown), Lee Lifeson, Mercury 73958 (Phonogram) WBM	
★	13	8	YOU MAKE LOVIN' FUN—Fleetwood Mac (Fleetwood Mac with Richard Dax Hul), C. McVie, Warner Bros. 8483 WBM	★	63	3	TURN TO STONE—E.L.O. (Jeff Lynne), J. Lynne, Int 1099 (United Artists) B-3	★	79	84	2	KICK IT OUT—Heart (Mike Flicker), A. Wilson, Portrait 670010 WBM	
★	12	14	WE JUST DISAGREE—Dave Mason (Dave Mason, Ron Nevison), J. Krueger, Columbia 3-10575 ABP/BP	★	58	4	JUST THE WAY YOU ARE—Billy Joel (Phil Ramone), B. Joel, Columbia 3-10646 ALM	★	80	80	4	YOU LIGHT UP MY LIFE—Original Cast (Joe Brooks), J. Brooks, Arista 0287 CPP	
★	17	10	BABY COME BACK—Player (Dennis Lambert, Brian Putter), P. Beckett, J.C. Crowley, RSO 879 (Polydor) CPP	★	52	5	I HONESTLY LOVE YOU—Olivia Newton-John (John Farrar), P. Allen, J. Berry, MCA 40811 CHA	★	81	82	3	MINDBENDER—Stillwater (Buddy Buie), R. Walker, B. Buie, Capricorn 0280 (Phonodisc) WBM	
★	14	9	IT'S ECSTASY WHEN YOU LAY DOWN—Barry White (Barry White) N. Pigford, E. Paris, 20th Century 2350 B-3	★	61	5	DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda (Nicolas Skorsky, Jean Manuel De Scazaro), B. Benajmin, S. Marcus, G. Caldwell, Casablanca 902 B-3	★	NEW ENTRY	82	WRAP YOUR ARMS AROUND ME—K.C. & The Sunshine Band (Harry W. Casey, Richard Finch) H. W. Casey, R. Finch, TK 1022 CPP		
★	24	8	HERE YOU COME AGAIN—Dolly Parton (Gary Klein), B. Mann & C. Weil, RCA 11123 CPP	★	51	31	20	THAT'S ROCK 'N' ROLL—Shaun Cassidy (Michael Lloyd for Mike Curb Prod.), E. Carmen, Warner/Curb 8423 WBM	★	NEW ENTRY	83	WHATS YOUR NAME—Lynyrd Skynyrd (N.A.) G. Russington, R. Van Zant, MCA 40819 MCA	
★	21	8	SENTIMENTAL LADY—Bob Welch (Lindsay Buckingham, Christine McVie), B. Welch, Capitol 4478 WBM	★	66	4	SHORT PEOPLE—Randy Newman (Lenny Waronker & Bus Tielman), R. Newman, Warner Bros. 8492 WBM	★	84	88	3	WAS DOG A DOUGHNUT—Cat Stevens (Cat Stevens, Dave Kershbaum), C. Stevens, J. Russell, B. Lynch, A&M 1971 CPP	
★	22	8	SLIP SLIDIN' AWAY—Paul Simon (P. Simon & P. Ramone), P. Simon, Columbia 3-10630 B-3	★	53	34	12	DO YOU WANNA GET FUNKY WITH ME—Peter Brown (Gary Wade), P. Brown, Robert Rams, Drive 6258 (TK) CPP	★	NEW ENTRY	85	GRANDMOTHER'S SONG—Steve Martin (William E. McEon) S. Martin, Warner Bros. 8502 WBM	
★	20	9	ISN'T IT TIME—Babys (Ron Nevison), Conrad/Kennedy, Chrysalis 2173 CPP	★	54	32	9	CALLING OCCUPANTS OF INTERPLANETARY CRAFT—Carpenters (Richard Carpenter), R. Ashto, A&M 1978 WBM	★	86	90	2	HOW CAN I LEAVE YOU AGAIN—John Denver (Milton Okun), J. Denver, RCA 11036 WBM
★	19	11	SEND IN THE CLOWNS—Judy Collins (Arl Mardin) S. Sondheim, Elektra 45253 CPP	★	60	4	BLOAT ON—Cheech & Chong (David Foster), M. Willis, A. Ingram, J. Mitchell, ODE 8-50471 (Epic) CPP	★	NEW ENTRY	87	STREET CORNER SERENADE—Wet Willie (Gary Lyons) M. Duke, J. Hall, M. Smith, Epic 850478 WBM		
★	30	12	YOU CAN'T TURN ME OFF—High Inergy (Kent Washburn), P. Sawyer, M. McLeod, Gordy 7155 (Motown) CPP	★	56	37	15	BRICKHOUSE—Commodores (J. Carmichael, Commodores), Commodores, Motown 1425 CPP	★	88	95	2	OOH BOY—Rose Royce (Norman Whitfield), N. Whitfield, Whitfield 8451 (Warner Bros.) WBM
★	23	11	COME SAIL AWAY—Styx (Styx) D. DeYoung, A&M 1977 ALM	★	57	43	18	STAR WARS TITLE THEME—Meco (Meco Monardo, Harold Wheeler, Tony Bongiovi), J. Williams, Millennium 604 (Casablanca) CPP	★	89	91	3	MORE THAN A WOMAN—Tina Turner (Freddie Perren), Gibb, Capitol 4500 WBM
★	26	8	SWINGTOWN—Steve Miller (S. Miller), S. Miller & C. McCarty, Capitol 4496 WBM	★	58	62	7	FROM GRACELAND TO THE PROMISED LAND—Merle Haggard (Fuzzy Owen), M. Haggard, MCA 40804 B-3	★	NEW ENTRY	90	ROCKAWAY BEACH—Ramones (Tony Bongiovi, Tony Erdelyi) Ramones, Sire 1008 (Warner Bros.) WBM	
★	25	10	YOUR SMILING FACE—James Taylor (Pete Asher), J. Taylor, Columbia 310602 WBM	★	59	51	14	MY FAIR SHARE—Seals & Croft (Louie Shelton, Charles Fox), P. Williams, C. Fox, Warner Bros. 8405 WBM	★	91	93	2	ANYWAY YOU WANT ME—Sylvers (Sylvers), L. Sylvers, E. Sylvers, Capitol 4493 WBM
★	27	10	GONE TOO FAR—England Dan & John Ford Coley (Kyle Lehning for Twin Trumpets), J. Coley, Big Tree 16102 (Atlantic) WBM	★	59	71	3	GIRLS SCHOOL—Paul McCartney & Wings (Paul McCartney), P. McCartney, Capitol 4504 B-3	★	92	92	2	LE SPANK—Le Pamplemousse (Michael Lewis), M. Lewis, L. Rinder, G. Karson, D. Williams, AVI 112154 ALM
★	28	15	I GO CRAZY—Paul Davis (Paul Davis), P. Davis, Bang 733 (Web IV) WBM	★	61	54	20	COLD AS ICE—Foreigner (John Sinclair, Gary Lyons in Collaboration with Mick Jones, Ian McDonald), M. Jones, L. Graman, Atlantic 3410 WBM	★	93	97	2	COCOMOTION—El Coco (Michael Lew), W.M. Lewis, L. Rinder, M. Ross, AVI 147 ALM
★	26	15	NOBODY DOES IT BETTER—Carly Simon (Richard Perry), C.B. Sager, M. Hamlich, Elektra 45413 B-3	★	62	55	19	KEEP IT COMIN' LOVE—K.C. & The Sunshine Band (Henry Wayne Casey, Richard Finch for Sunshine Sound Enterprises Inc.), H.W. Casey, R. Finch, TK 1023 CPP	★	94	94	3	MOON DANCE—Van Morrison (Van Morrison), V. Morrison, Warner Bros. 8450 WBM
★	27	14	HELP IS ON THE WAY—Little River Band (John Baylan, Little River Band), G. Sherrock, Capitol 4428 WBM	★	62	55	19	SHE DID IT—Eric Carmen (Eric Carmen), E. Carmen, Arista 0266 WBM	★	95	100	8	FALLING—LeBlanc & Carr (Pete Carr), L. LeBlanc, E. Struck, Big Tree 16100 (Atlantic) CPP
★	28	16	I FEEL LOVE—Donna Summer (Giorgio Moroder, Pete Bellotte), D. Summer, G. Moroder, P. Bellotte, Casablanca 884 ALM	★	63	56	15	EMOTION—Samantha Sang (Barry Gibb, Abby Gaulten, Karl Richardson), B. Gibb, R. Gibb, Private Stock 45178 WBM	★	96	64	7	MONEY, MONEY, MONEY—Abba (Ben Anderson), Bjorn Ulvander, Atlantic 3434 CPP/IMM
★	33	9	SHE'S NOT THERE—Santana (Davidup Carlos Santana, Tom Coster), R. Argent, Columbia 310616 CPP	★	75	3	IF WE'RE NOT BACK IN LOVE BY MONDAY—Millie Jackson (Brad Shapiro, Millie Jackson), G. Murtan, S. Throckmorton, Spring 175 (Polydor) B-3	★	97	68	29	DEVIL'S GUN—C.J. & Co. (Mike Theodore, Dennis Coffey), Gregory Carmichael, B. Green, R. Baker, G. Shury, Westbound 55400 (Atlantic) WBM	
★	38	6	YOU'RE IN MY HEART—Rod Stewart (Tom Dowd), R. Stewart, Warner Bros. 8475 WBM	★	79	3	SIGNED, SEALED, AND DELIVERED—Peter Frampton (Peter Frampton), S. Wright, L. Garrett, L. Hardway, S. Wooster, A & M 1972 CPP	★	NEW ENTRY	98	UNTIL NOW—Bobby Arvon (John Lambardo) B. Arvon, First Artists 41000 (Mercury) CPP		
★	35	7	WE ARE THE CHAMPIONS—Queen (Queen), F. Mercury, Elektra 45441 CPP	★	66	59	15	SAD EYES—Brooklyn Dreams (Skip Kettle), Sudano/Esposito/Hokanson, Millennium 606 (Casablanca) WBM	★	99	69	15	SURFIN' USA—Leif Garrett (Michael Lloyd for Mike Curb Productions), C. Berry, Atlantic 3423 CPP
★	40	4	HEY DEANNIE—Shaun Cassidy (Michael Lloyd for Mike Productions), E. Carmen, Warner/Curb 8488 WBM	★	77	4	YOU'RE MY SOUL AND INSPIRATION—Donny & Marie Osmond (Mike Curb, Michael Lloyd), C. Weil, B. Mann, Polydor 14439 CPP	★	100	65	5	BREAKDOWN—Tom Petty & The Heartbreakers (Denny Cordell), T. Petty, Shelter 62008 (ABC) CPP	
★	36	8	THE WAY I FEEL TONIGHT—Bay City Rollers (Harry Maslin), H. Shield, Arista 0272 CPP	★	78	3							
★	34	14	DUSIC—Brick (Phil Benton & Brick), R. Ransom, R. Hargis, J. Brown, Bang 734 (Web IV) WBM										

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Recording Industry Assn. of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. of America seal of certification as "two million seller." (Seal indicated by triangle.)

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HOT 100 A-Z—(Publisher-Licensee)

Always You Want Me (Rise, ASCAP) 91	Cocotron (Epic) BMI 93	De You Wanna Get Funky With Me (Sherly) (Ducal) BMI 57	Help Is On The Way (Austral) (Lambert) BMI 77	Keep It Comin' Love (Sherly) (Harris) BMI 62	Peg (ABC) (Dunhill) BMI 71	Sometimes When We Touch (Warner) (ASCAP/ATV & Man) (MCA) BMI 75	Was Dog A Doughnut (Galgano) (EMI) ASCAP 84
As (Jobete) (Black Bull) ASCAP 40	Cold As Ice (Sommers) (Epic) BMI 61	Draw The Line (Dakel) (Unidisco) (Song & Dance) BMI 42	Here You Come Again (Scripps) (Gems) (EMI/Sommers) BMI 15	Kick It Out (Wildang) (ASCAP) 79	Star Wars Title Theme (Meco) (Meco Monardo) (Harold Wheeler, Tony Bongiovi) (J. Williams) (Millennium) 604 (Casablanca) CPP 18	Star Wars Title Theme (Meco) (Meco Monardo) (Harold Wheeler, Tony Bongiovi) (J. Williams) (Millennium) 604 (Casablanca) CPP 18	We Are The Champions (Queen) (ASCAP) 31
Baby, What A Big Surprise (Pitoh) (Harris) BMI 13	Come Sail Away (Kimo) (Stiggar) (Songs) (ASCAP) 21	Dustin (Caliber-Good High) (ASCAP) (Emotion) (Berry Gibb) (Flamm) (Stigwood) BMI 32	Hey Deannie (Carm) (USA) BMI 32	Low Is Thicker Than Water (Stigwood) (A&M) (Gibb) (Harris) (High & Barbara) (Gibb) (Unichappell) BMI 96	Rockaway Beach (Blau) (Dunhill) (Taco) (Tues) (ASCAP) 90	Runaround Sue (Rust) (Schwartz) (ASCAP) 36	We Just Disagree (Big Hill) (ASCAP) 12
Back In Love Again (Carm) (BMI) 4	Daybreak (Kamakopi) (Angelbeat) (Warner) (ASCAP) 55	How Deep Is Your Love (Stigwood) (BMI) 95	I Feel Love (Rick) (Barney) (BMI) 23	Mindbender (No End) (Lui) (Sui) (BWI) (Mersey) (Mony) (Artwork) (ASCAP) 96	Send In The Clowns (Playmouth) (Beautiful) (Hollywood) (ASCAP) 19	Send In The Clowns (Playmouth) (Beautiful) (Hollywood) (ASCAP) 19	We're All Alone (Rita Coolidge) (A&M) 1965
Blue Bayou (A&M) (Rose) (BMI) 5	Don't Let Me Be Misunderstood (Pete Asher) (J. Taylor) (Columbia) 310602 WBM	I Go Crazy (Web IV) (BMI) 25	It's Ecstasy When You Lay Down (The Vette) (BMI) 29	More Than A Woman (Stigwood) (Unichappell) (BMI) 48	Sentimental Lady (Warner Bros) (ASCAP) 94	Sentimental Lady (Warner Bros) (ASCAP) 94	We're All Alone (Rita Coolidge) (A&M) 1965
Boogie Nights (Phonodisc) (A&M) (ASCAP) 6	Don't Ask My Neighbors (Emotions) (Atlantic) 3435 WBM	Honestly Love You (Living) (Woodhouse) (Broadside) (BMI) 48	Just The Way You Are (Joni) (A&M) 18	My Fair Share (Seals & Croft) (Warner) (BMI) 59	She Did It (C.A.M.) (BMI) 63	She Did It (C.A.M.) (BMI) 63	You Light Up My Life (Debbie Boone) (Warner) (A&M) 8455
Breakdown (Dunhill) (BMI) 100	Don't It Make My Brown Eyes Blue (United Artists) (ASCAP) 1016 B-3	My Fair Share (Seals & Croft) (Warner) (BMI) 59	Just The Way You Are (Joni) (A&M) 18	My Fair Share (Seals & Croft) (Warner) (BMI) 59	She Did It (C.A.M.) (BMI) 63	She Did It (C.A.M.) (BMI) 63	You Light Up My Life (Debbie Boone) (Warner) (A&M) 8455
Brick (Benton & Brick) (R. Ransom, R. Hargis, J. Brown, Bang 734 (Web IV) WBM	Don't Let Me Be Misunderstood (Pete Asher) (J. Taylor) (Columbia) 310602 WBM	Game Too Far (Dunbrook) (BMI) 24	Just The Way You Are (Joni) (A&M) 18	My Fair Share (Seals & Croft) (Warner) (BMI) 59	She Did It (C.A.M.) (BMI) 63	She Did It (C.A.M.) (BMI) 63	You Light Up My Life (Debbie Boone) (Warner) (A&M) 8455
Boogie Nights (Phonodisc) (A&M) (ASCAP) 6	Don't Let Me Be Misunderstood (Pete Asher) (J. Taylor) (Columbia) 310602 WBM	Grandmother's Song (Capricorn) (Phonodisc) 0280 WBM	Just The Way You Are (Joni) (A&M) 18	My Fair Share (Seals & Croft) (Warner) (BMI) 59	She Did It (C.A.M.) (BMI) 63	She Did It (C.A.M.) (BMI) 63	You Light Up My Life (Debbie Boone) (Warner) (A&M) 8455
Boogie Nights (Phonodisc) (A&M) (ASCAP) 6	Don't Let Me Be Misunderstood (Pete Asher) (J. Taylor) (Columbia) 310602 WBM	Heaven On The 7th Floor (Fleetwood Mac) (Warner) (A&M) 8483 WBM	Just The Way You Are (Joni) (A&M) 18	My Fair Share (Seals & Croft) (Warner) (BMI) 59	She Did It (C.A.M.) (BMI) 63	She Did It (C.A.M.) (BMI) 63	You Light Up My Life (Debbie Boone) (Warner) (A&M) 8455
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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CANAL	8-TRACK	Q & R TAPE	CASSETTE	REEL TO REEL
106	109	10	JEAN-LUC PONTY Enigmatic Ocean Atlantic SD 19110	7.98		7.98		7.98	
107	113	28	BARRY MANILOW Live Arista AL 8500	11.98	11.98		11.98		
108	58	20	ELVIS PRESLEY Moody Blue RCA APL 1-2428	7.98		7.98		7.98	
109	111	7	GRACE JONES Portfolio Island (LPS 9479) (RSD)	7.98		7.98		7.98	
110	116	123	FLEETWOOD MAC Reptar MCA 2281 (Warner Bros.)	7.98		7.98		7.98	
111	63	8	PETE TOWNSHEND WITH RONNIE LANE Rough Mix MCA 2295	6.98		7.98		7.98	
112	68	18	MECO Star Wars & Other Galactic Funk Meridian MLP 8001 (Cashlane)	6.98		7.98		7.98	
113	70	9	DWIGHT TWILLEY BAND Twilley Don't Mind Arista AB 4141	7.98		8.98		8.98	
114	83	4	LOGGINS & MESSINA Finale Columbia JC 34167	8.98	8.98			8.98	
115	74	10	VILLAGE PEOPLE Cafeteria NBLP 7084	7.98		7.98		7.98	
116	118	6	MEAT LOAF Bat Out Of Hell Epic/Cleveland International BL 34947	6.98		7.98		7.98	
117	78	8	JEAN MICHEL JARRE Oxygene Polygram PD 6112	7.98		7.98		7.98	
118	86	7	JANE OLIVOR Chasing Rainbows Columbia PC 34817	6.98		7.98		7.98	
119	133	3	NAZARETH Expect No Mercy A&M 4166	7.98		7.98		7.98	
120	124	5	CHICAGO Chicago IX Greatest Hits Columbia PC 33800	6.98		7.98		7.98	
121	81	22	C.J. & CO. Devil's Gun Meridian MB 8100 (Arista)	7.98		7.98		7.98	
122	123	4	JETHRO TULL Repeat: The Best Of Vol. II Warner/Capitol CHR 1133	7.98		7.98		7.98	
123	123	4	VSOP The Quintet Columbia CZ 34876	6.98		6.98		6.98	
124	104	18	JUDY COLLINS So Early In The Spring—The First 15 Years Elektra KE 6902	9.98		9.98		9.98	
125	127	87	HEART Dreamboat Annie Meridian MB 8005	7.98		7.98		7.98	
126	98	12	ELVIS PRESLEY Legendary Performer Volume I RCA CPL 1-1541	7.98		8.95		8.95	
127	140	4	MANDRILL We Are One Arista AB 4144	7.98		7.98		7.98	
128	128	31	KENNY LOGGINS Celebrate Me Home Columbia PC 34855	6.98		7.98		7.98	
129	129	8	EL COCO Cocomotion Arista AV 8012	7.98		7.98		7.98	
130	130	6	GEORGIO From Here To Eternity Cashlane NBLP 7085	7.98		7.98		7.98	
131	141	4	THE GRATEFUL DEAD What A Long Strange Trip It's Been Warner Bros. 2W 2091	11.98	11.98			11.98	
132	150	2	BOB JAMES Heads Columbia/Tappan Zee JC 34896	7.98		7.98		7.98	
133	114	24	LITTLE RIVER BAND Diamantina Cocktail Capitol SW 11645	7.98		7.98		7.98	
134	138	9	THE TALKING HEADS Talking Heads 77 Sire SR 6026 (Warner Bros.)	6.98					
135	99	15	SPY WHO LOVED ME/ SOUNDTRACK United Artists UA 14774 II	7.98		7.98		7.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CANAL	8-TRACK	Q & R TAPE	CASSETTE	REEL TO REEL
136	138	3	MERLE HAGGARD My Farewell To Elvis MCA 2314	6.98		7.98		7.98	
137	149	2	JOHN STEWART Fire In The Wind RSD BSL 3027	7.98		7.98		7.98	
138	NEW ENTRY		ELVIS COSTELLO My Aim Is True Columbia JC 35017	7.98		7.98		7.98	
139	139	28	HEART Little Queen Polygram/CBS AB 34799	7.98		7.98		7.98	
140	115	33	SUPERTRAMP Even In The Quietest Moments A&M SP 8534	7.98		7.98		7.98	
141	NEW ENTRY		JAMES TAYLOR Greatest Hits Warner Bros. BS 2979	6.98		6.98		6.98	
142	142	4	RAY CHARLES True To Life Atlantic SD 19147	7.98		7.98		7.98	
143	154	2	MAYNARD FERGUSON New Vintage Columbia JC 34571	7.98		7.98		7.98	
144	117	55	DOOBIE BROTHERS The Best Of The Doobies Warner Bros. BSN 3112	7.98		7.98		7.98	9.95
145	175	2	RAMONES Rocket To Russia Sire SR 6042 (Warner Bros.)	6.98		6.98		6.98	
146	160	3	LEVON HELM & THE RCO ALL STARS ABC 1017	7.98		8.98		8.98	
147	147	11	PATTI LABELLE Epic PE 34847	6.98		7.98		7.98	
148	148	20	STEPHEN BISHOP Careless ABC ABCD 954	6.98		7.95		7.95	
149	153	6	FREDDIE HUBBARD Bundle Of Joy Columbia JC 34902	7.98		7.98		7.98	
150	135	24	PETER FRAMPTON I'm In You A&M 4704	7.98		7.98		7.98	
151	162	2	ST. TROPEZ Je Taime RCA/BMG FLP 002	6.98		N.A.		N.A.	
152	NEW ENTRY		EMOTIONS Sunshine Epic 4100 (Cashlane)	6.98		7.98		7.98	
153	184	2	VARIOUS ARTISTS Looking For Mr. Goodbar Columbia JS 35029	8.98		8.98		8.98	
154	170	2	CHARO & THE SALSOUL ORCHESTRA Cuchi-Cuchi Salsoul SSS 5519	6.98		7.98		7.98	
155	158	80	STEVE MILLER BAND Fly Like An Eagle Capitol SF 11987	7.98		7.98		7.98	
156	156	3	STARCASTLE Citadel Epic PE 34925	6.98		7.98		7.98	
157	157	17	DRAMATICS Shake It Well ABC AB 1010	6.98		7.95		7.95	
158	132	23	ANDY GIBB Flowing Rivers RSD RS 1 3019 (Polygram)	7.98		7.98		7.98	
159	146	11	CHEAP TRICK In Color Epic PE 34854	6.98		7.98		7.98	
160	171	3	OZARK MOUNTAIN DAREDEVILS Don't Look Down A&M 4652	7.98		7.98		7.98	
161	172	3	DAVID BROMBERG Beckless Abandon Fantasy 9540	7.98		7.98		7.98	
162	167	29	WAYLON JENNINGS Ol' Waylon RCA APL 1-2117	6.98		7.98		7.98	
163	163	23	BARBRA STREISAND Superman Columbia KC 34830	7.98		7.98		7.98	
164	119	13	ELVIS' GOLDEN RECORDS VOL. 1 RCA LSP 1207	6.98		6.98		6.98	
165	176	2	SYLVERS New Horizons Capitol ST 17705	6.98		7.98		7.98	
166	166	34	ISLEY BROTHERS Go For Your Guns I. Neck PZ 34432 (Epic)	6.98	7.98	7.98		7.98	
167	179	3	GRINDERSWITCH Red Wing Arista SD 36 152 (Arista)	6.98		7.98		7.98	
168	168	13	RONNIE MILSAP It Was Almost Like A Song RCA APL 1-2429	6.98		7.95		7.95	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CANAL	8-TRACK	Q & R TAPE	CASSETTE	REEL TO REEL
169	112	13	ELVIS' GOLDEN RECORDS VOL. 5 RCA LSP 2765	6.98		6.98		6.98	
170	121	12	ELVIS PRESLEY Welcome To My World RCA APL 1-2274	6.98		7.95		7.95	
171	144	41	MAZE Featuring FRANKIE BEVERLY Capitol ST 11607	6.98		7.98		7.98	
172	145	19	YES Going For The One Atlantic SD 19106	7.98		7.98		7.98	
173	136	4	CAMEL Rain Dances Arista BS 7035	6.98		7.98		7.98	
174	137	12	ELVIS PRESLEY World Wide 50 Gold Awards Volume 1 RCA LPM 6401	28.98		19.95		19.95	
175	143	7	LEO SAYER Thunder In My Heart Warner Bros. BSN 3089	7.98		7.98		7.98	
176	122	59	K.C. & THE SUNSHINE BAND Part 3 TK 605	7.98		7.98		7.98	
177	177	56	BOB SEGER & THE SILVER BULLET BAND Night Moves Capitol ST 11557	6.98		7.98		7.98	
178	169	7	TOM WAITS Foreign Affairs Arista 78-1117	6.98		7.98		7.98	
179	NEW ENTRY		PATTI AUSTIN Havana Candy Epic 47 5006 (Greed Taylor)	7.98		8.98		8.98	
180	NEW ENTRY		TANGERINE DREAM Encore Epic/Epic PE 35014	7.98		8.98		8.98	
181	189	13	TOM SCOTT Blow It Out Epic PE 34916 (Epic)	6.98		7.98		7.98	
182	180	22	KISS Love Gun Cashlane NBLP 7057	7.98		7.98		7.98	
183	152	92	EAGLES Their Greatest Hits 1971-1975 Arista 91 185	7.98		7.98		7.98	
184	193	183	PINK FLOYD Dark Side Of The Moon Harvest SMM 11163 (Capitol)	7.98		7.98		7.98	
185	185	26	FIREBALL Arista SD 19101	7.98		7.98		7.98	
186	186	24	FLOATERS Arista SD 19100	6.98		7.95		7.95	
187	187	3	ALAN PRICE The Price (United Artists)	6.98		7.98		7.98	
188	151	16	GRATEFUL DEAD Ferris Station Arista AL 3001	7.98		7.98		7.98	
189	159	11	THIN LIZZY Bad Reputation Mercury SMM 11186	7.98		7.98		7.98	
190	161	13	ERIC CARMEN Boats Against The Current Arista AB 4124	7.98		7.98		7.98	
191	191	97	PETER FRAMPTON Frampton Comes Alive A&M SP 3703	6.98		6.98		6.98	
192	155	10	PRISM Arista America AT 10020	6.98		7.98		7.98	
193	120	4	LILY TOMLIN Lily Tomlin Arista AL 4142	7.98		7.98		7.98	
194	194	20	AVERAGE WHITE BAND & BEN E. KING Benny And Us Atlantic SD 19105	7.98		7.98		7.98	
195	173	18	LENNY WILLIAMS Choosing You ABC AB 1003	6.98		7.95		7.95	
196	196	16	KENNY ROGERS Daytime Friends United Artists UA LA254 C	6.98		7.98		7.98	
197	126	13	CRAWLER Epic PE 34880	6.98		7.98		7.98	
198	125	5	GRAHAM PARKER & THE RUMOUR Stick To Me Mercury SMM 1 3706 (Phonogram)	7.98		7.98		7.98	
199	200	50	WINGS OVER AMERICA Capitol SWD 11593	14.98		6.98		6.98	
200	198	133	BEACH BOYS Endless Summer Capitol SWB 11307	7.98		6.98		6.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Armatrading	54
Ashford & Simpson	52
Patty Austin	179
AWB/Ben E. King	194
Ray Ayers Ubiquity	95
Babys	48
Barbieri	70
Bay City Rollers	101
Beach Boys	200
Beatles	26
Bee Gees	97
Stephen Bishop	148
Blue Oyster Cult	43
Dabby Boone	8
David Bowie	36
Black Byrds	67
Karla Bonoff	103
Boston	47
Brass Construction III	89
Brick	23
David Bromberg	161
Camel	173
Eric Carmen	190
Carpenters	49

Sharon Cleary	30, 78
Ray Charles	142
Chare & The Salsoul Orchestra	154
Chicago	20, 120
Cheap Trick	159
Eric Clapton	59
C.J. & Co.	131
Judy Collins	124
Commodores	4, 85
Con Funk Shun	51
Con Funk Shun	51
Rita Coolidge	56
Elvis Costello	138
Crawler	197
Crosby & Nash	53
Crosby, Stills & Nash	35
Pablo Cruise	99
John Denver	81
Charlie Daniels Band	105
Neil Diamond	68
Double Brothers	93, 144
Dramatics	157
Eagles	102, 183
E.L.O.	12, 80
Earth, Wind & Fire	76
El Coco	129
Emotions	34, 152
Maynard Ferguson	143
Five Fall	87, 185
Fleetwood Mac	2, 110
Floaters	186
George Duke	37

Dan Fogelberg	96
Foghat	60
Forgnier	16
Peter Frampton	150, 181
Crystal Gayle	14
Georgio	130
Genesis	86
Andy Gibb	158
Grinderswitch	167
Grateful Dead	131, 188
Merle Haggard	136
Daryl Hall & John Oates	91

COWBOY'S BACK IN TOWN!



Scott Boyer and Tommy Talton are back with friends Chip Condon, Chip Miller and Arch Pearson in a Cowboy that is more live and rockin' than ever before.

Produced by Sam Whiteside & Cowboy. On Capricorn Records and Tapes, Macon, Ga. 

New York Retailers

• Continued from page 3

noted in a number of weeks over the past couple of months. Some of this, he notes soberly, is attributable to inflation, although greater unit sales are also a factor.

Sales for Liberty Music, major traditional midtown outlet, are running 25% to 30% ahead of last, says manager Jim Draddy, who expresses amazement at the quantities of Christmas product already moving out of the shop. "We've been forced to change our pattern," he says, "and fill Christmas bins two weeks before the usual time."

Vogel's, one of Northern New Jersey's largest independent dealers, labels Nov. 19-20 as "tremendous." Sy Vogel, co-owner, says, "We're easily 25% ahead of last year—and maybe that's too low. I just haven't had time to check the figures." He wonders how the store will cope when the college kids come home this weekend.

All those contacted anticipate the sales surge to continue unabated right through Christmas.

Alexander's Surico attributes much of the boom to a near surfeit of strong product. "If we're out of stock temporarily on a hit album, there's always another available to tempt the customer," he says.

Karol believes greater attention to pop music coverage by the city's daily newspapers can be credited

with stimulating much of the heavy action. Demographics also play a part, as older persons still hooked to the record habit are more in evidence among shoppers, he says.

Karol also notes that tourism in New York continues to increase, and that visitors (especially from abroad) account for a significant portion of snowballing sales.

Like others, Karol, has tailored his buying patterns to the increased traffic. "Where we bought 300 of a title before, we now order 500," he says. "Otherwise we'll be back-ordered when we ask for more."

Sonin finds one of the problems that has come along with the increased demand is a noticeable rise in the receipt of defective merchandise. As pressing plants hustle to meet orders, they tend to relax quality control, he suggests.

Dealers generally feel that the increase in volume will be paralleled by higher profits this year, as loss-leader advertising has all but disappeared from the local scene with the passing of Jimmy's Music World.

For Sam Goody's Levy, the icing on the cake comes when he looks at the calendar, and finds five Saturdays in December. And with Christmas and the New Year falling on Sunday this year, both the prior Saturdays and the following Mondays will generate tremendous volume, he feels.

L.A. Christmas Rush

• Continued from page 3

of Christmas material but is noticing no special response at this time.

He has begun advertising special sales on new releases, \$4.59 for \$7.98 list and \$3.69 for \$6.98 list. And since this year he is offering \$7.98 LPs and tapes at the same sales price, Parks reports a 200% jump in his tape sales over last year when the \$7.98 tape was sale priced at \$4.99 with a \$5.49 base price.

At the Sunset Blvd. Warehouse store, manager Mark Pacho reports that his identifiable Christmas shoppers started arriving two weeks before Thanksgiving.

Noting that parents have already been roaming his store with their children's Christmas lists in hand, Pacho comments that "the season has definitely started early this year."

Specifically, he says, he compared his daily sales on two succeeding

Mondays, Nov. 14 and the following Nov. 21, which immediately precedes Thanksgiving. The increase, says Pacho, was in the neighborhood of \$2,000.

"Christmas is here," he declared on the Tuesday before Thanksgiving. And forewarned by the unusually premature activity, he says he has scheduled all his employees for work on the day after Thanksgiving and is "expecting the worst."

Pacho says his staff has commented among themselves about the shopper's fever starting ever earlier each year, and says he thinks the explanation lies, in general, in the early Christmas displays which urge shoppers to avoid the rush.

Specifically as a record retailer, he echoes the general opinion that the great number of new releases has sparked the advanced activity.

Jeff Magid of the Peaches outlet on Hollywood Blvd. is also reporting greater traffic and greater volume over last year.

Like others, he hasn't "particularly been selling Christmas albums," but he has noticed a concerted demand for special packages like the Beatles love song collection on Capitol which make for logical gifts.

He also reports that this year's pre-Thanksgiving week was "definitely very good," noting in contrast that last year's Christmas buying didn't really pick up until the middle of December.

But he says that business for him has been so exceptionally good all throughout this year that the Christmas increase seems a natural extension of ascending sales which "picked up heavily in June and just haven't let go since."

A buyer at the Tower store on Sunset Blvd. says that a heavy increase began at the outlet there about three weeks prior to Thanksgiving and especially on the two preceding weekends.

The number of customers at the store has been so heavy that she was dreading the amount of work for the employees that is anticipated in the thick of the buying next month.

Inside Track

The Wes Farrell Organization has reportedly closed its doors in both L.A. and New York. No one answers the phone in the L.A. office and Farrell, rumored in Palm Springs, could not be reached for comment. Affected would be Chelsea and Roxbury Records and a publishing company. Farrell recently sold his entire publishing catalog to The Entertainment Company... A large turnout representing all facets of the music industry in the New York area was at the funeral services Wednesday (23) for Mrs. Jacqueline Goldfarb, wife of veteran marketing executive Herb Goldfarb, now an independent consultant. She died Sunday (20) of a heart attack. She is survived, too, by daughters Amy and Beth and a son, Dean. In lieu of flowers, the family asks donations be made to the T.J. Martell Foundation.

Hosea Wilson is suing 20th Century Records, Alan Livingston, Harvey Cooper and Denis Stanfil in U.S. District Court, L.A., seeking to regain his job as national r&b promo director and back pay for the time he's been out of work since he was terminated in May. He claims label management misunderstood his application for an FCC license.

Artie Mogull, UA's president, cracked five ribs riding a motorcycle which hit a curb in L.A. going 40 miles per hour. So all of last week he ran the label's business from his bedside phone.

U.S. District Judge Vincent L. Broderick ordered all lawyers involved in the income tax evasion case against Allen Klein and Pete Bennett not to talk to the press about the case. Broderick's office would not release a copy of the order or state when further hearings would be held... Mo Ostin, WB Records president, and Harold Leventhal spent three days in Cuba as guests of the Ministry of Culture three weeks ago. The trip afforded Ostin the chance to audition some Cuban acts. No business deals transpired.

Bill Justis recovering from open-heart surgery at his home in Nashville... Do Lee Hartstone and Ben Bartel of Integrity Entertainment Corp., parent company of three different record/tape retail chains, think California, where they have 90-plus stores is overcrowded? They opened a freestanding 15,000 square foot Big Ben's Nov. 14 in a location across the street from the Lakewood Shopping Plaza, where they open a Warehouse

store in February... A stockholder reminded Hartstone at his recent annual Integrity Entertainment Corp. con-fab that the chain store founder promised a big bash when store number 75 opened. That store opened months ago, so Hartstone promised to consider a fest when the 100th bows... Paul Williams wrote and recorded the title song for Jimmy Komack's "Another Day," a CBS-TV replacement due soon.

Arista and 20th Century Records coincidentally took one-week tv spot buys in 18 to 20 markets before Christmas. Arista will plug various acts, while 20th zeroes in on "Star Wars" track album. That movie became the all-time U.S. box office champ last week... Chad Mitchell, out of the slammer after serving a six-month sentence for possession of marijuana, says he'll do more pop-oriented material in the future... Joey Ramone, lead singer of the Ramones, hospitalized with second degree burns on his upper body after a teapot filled with boiling water exploded near him. He was using it as a makeshift vaporizer prior to doing a show. After initial first aid, he did an entire set at Passaic's Capitol Theatre, then he was hauled to a nearby burn center where he remains. The remainder of the tour was kayoed.

Judy Sibthorp, 37, died last week in Los Angeles. For the past 30 months she had been director of communications, East and West Coast for Warner Bros. Records... Tom Gamache, director of A/V for WEA, Burbank, Calif., and his wife, Nancy, had a daughter, Hillary Rose, born in Westlake Village, Calif. Sept. 20... TV production veterans Gary Smith and Dwight Hemion expected to venture into the rock star arena for the first time in 1978. So far, they've been lensing more MOR talent on their specials... Datsun hopes for another Neil Diamond special about fall of 1978, when the new models are due.

Is Ira Heilicher about to open a second Great American Music Co. outlet in the Twin Cities? Local 47, AFM, Los Angeles, suing Bobby Womack and Sound Productions in Superior Court seeking payment of a \$1,000 responsibility, resulting from an executive board arbitration decision reversal. Tim Weisberg doing the same trying to get \$3,000 from Summerwind Productions, Michael Kaplan and Jon Farmer over a Florida gig that fell out.

Jazz Marketing Arm Formed At CBS

• Continued from page 65

the Montreux performances by the cream of CBS jazz artists, the recent party at Birdland which reunited many jazz greats and an all stars tour which gives the combined performers headlining status.

Says Lundvall: "The basic philosophy is for a marketing person in the jazz and progressive field to work with a&r and listen to the album and then decide what is the best overall plan to take care of the base market

and then go beyond that.

"We do this through r&b promotion, FM promotion and through the general press level. And we can book the artist accordingly through our artist development department. We can provide the focus to take that artist as far as we possible can."

In addition, Lundvall says each jazz/progressive album and artist has to be viewed on its own terms when it is being marketed.

Lundvall notes that at 14% jazz/

progressive is a larger area of sales for CBS than is country music at this point. He says that CBS has the largest market share in the jazz/progressive field.

Despite its heavy commitment to jazz, Lundvall says CBS is not neglecting rock or any other type of music. He says a company the size of CBS must be aware of all music, and that its involvement with jazz is nothing new. It has been recording jazz "for decades."

Matsushita Unveils Discrete 'Q' Drive

• Continued from page 1

ington, D.C., Dec. 6-9; Detroit, Dec. 12-13; and Chicago, Dec. 15-16.

"This is the initial step in creating a new awareness for discrete quad," says Kusisto, who adds that it's "unfinished business" of an industry nature for him personally.

Kusisto was responsible for the pioneer growth of the 8-track car-

tridge which is now an industry standard.

Although he is consulting other industry ventures, his strong faith in quad is one of the major reasons he is getting involved in this campaign.

"Our purpose is to expose to broadcasters and key individuals whether in the automotive industry, the music retailing industry or whatever, the latest developments in discrete quad," he says. A low-power off-air demonstration will be presented, including some new Q-Biphonic tapes which demonstrate the full spectrum of possibilities for FM broadcasting.

Kusisto points out that discrete

quad is not intending to wage a battle with matrix quad. "This is not necessarily a battle. Everyone in radio already has the opportunity to broadcast matrix. Matrix doesn't require FCC approval.

"We intend to seek an industry standard which will allow broadcasters to broadcast in the best way they wish to broadcast. We are selling the most advanced technology is the state-of-the-art."

It is expected the Bonneville Broadcast Consultants, a radio programming syndication firm, will cooperate in the campaign and Kusisto says that Motorola will co-sponsor the meetings in Detroit.

Speakers Booked For AGAC Series

NEW YORK—AGAC has lined up December speakers for its Thursday noontime seminars called "ASKAPRO."

Scheduled for Dec. 1 is Lew Merenstein, vice president, Buddah/Kama Sutra Records. Following him in order on the next four Thursdays will be Mary Martin, East Coast director of a&r, Warner Bros. Records; Ed O'Laughlin, director of a&r, Midsong International; Leonard Kalikow, publisher; and Sudan McCusker, Michael Zager and Jerry Love of Love/Zager Productions.

The sessions, held at AGAC, 40 West 57th St., are open free to all songwriters, who should first call 757-8833 to reserve a space.

Hitches Postpone Dock Strike Peace

NEW YORK—The dock strike, which had been announced as settled after a 44-day shutdown of Atlantic and Gulf Coast ports (Billboard, Nov. 26, 1977), lingered on into an eighth week as hitches came up in local agreements.

North Atlantic ports reached agreement on a master contract Nov. 13, but delays in local port settlements held up the membership rati-

fication vote. Thomas Gleason, head of the longshoremen's union, was trying for a vote by Friday (25), but was demanding all local port pacts settled beforehand.

Result of the delay is to create more nervousness among consumer electronics importers in particular, with time running out before needed inventory replenishment for the big holiday audio buying rush.

Sales Plummet

• Continued from page 8

Still, advertising as a percentage of sales increased in fiscal '77 to its highest level—34%—up from 29% last year. The previous high was 33% in 1972.

Says Kives: "Advertising costs as a percentage of sales should decline due to an emphasis on sale of product not requiring intensive advertising."

Clearly the fourth quarter was the roughest for K-tel. The firm showed a loss of \$1,467,000 on sales of \$13,068,000 in the fourth quarter of fiscal 1977, compared with a net income of \$994,000 on sales of \$26,241,000 for the same period last year.

Schock Contracted

LOS ANGELES—Harriet Schock, who wrote Helen Reddy's most recent top 10 hit, "Ain't No Way To Treat A Lady," has signed a long-term publishing agreement with Jasmine Music.

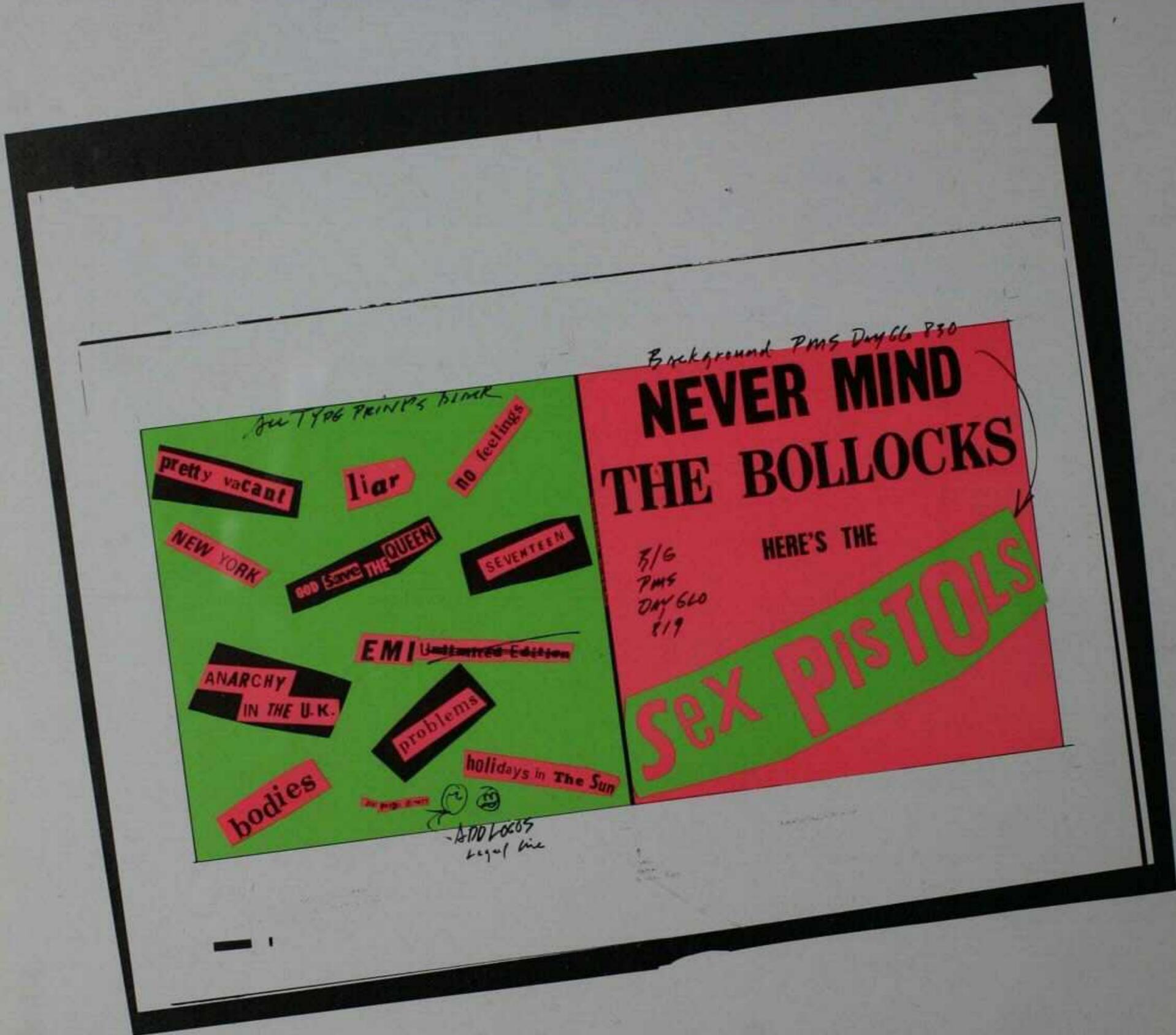


T.M.

Stay tuned...

DONT KNOW WHAT I WANT

BUT I KNOW HOW TO GET IT



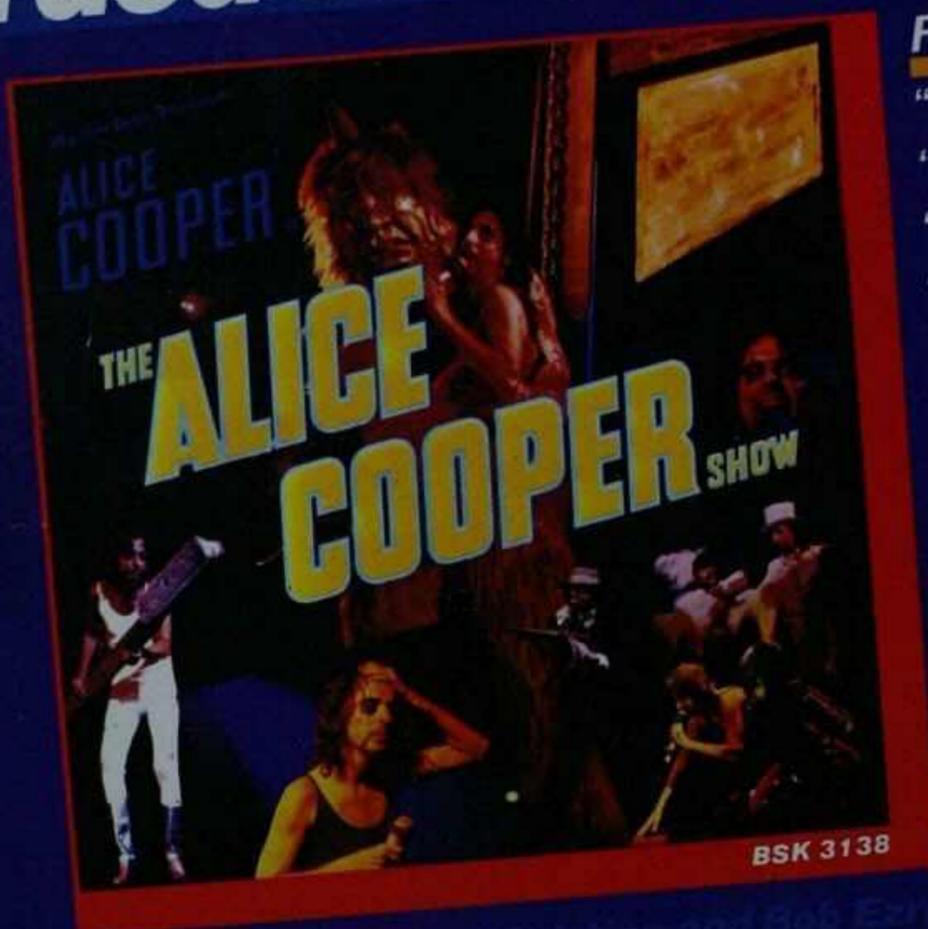
Warner Bros. records & tapes. BSK 3147

WHOLE LOTTA LIVE!

Seven years of Cooper music madness compressed into a single scorching concert album...

THE ALICE COOPER SHOW

Recorded Live on the 1977 Tour



FEATURING:

- "School's Out"
- "You And Me"
- "Eighteen"
- "Billion Dollar Babies"
- "Is It My Body"
- "I Never Cry"
- "Under My Wheels"
- "Only Women Bleed"
- "Sick Things"
- "Devil's Food/
The Black Widow"
- "I Love The Dead/
Go To Hell/Wish
You Were Here"

Produced by Brian Christian and Bob Ezrin
For Migration Records, Inc. - A Black Widow/KRU Production
on Warner Bros. records & tapes.



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