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KHJ And KTNQ PDs Project L.A. AM Shift

By CLAUDE HALL

LOS ANGELES—AM rock radio, once the dominant audience force in all radio, has been down-in-the-mouth lately in many U.S. markets. Now, two new program directors—John Sebastian at KHJ and John Driscoll at KTNQ in Los Angeles—promise to revitalize AM rock radio in this highly competitive market.

"We've got to get back to entertainment," says Driscoll, who has been doing a morning show at KTNQ since December 1976 and who once was program director and morning personality at WCFL in Chicago before it dropped its rock format.

He claims that AM radio can be a
(Continued on page 19)

Las Vegas CES Is Largest Ever

By STEPHEN TRAIMAN

LAS VEGAS—Music was the dynamic backdrop as the sixth Winter CES opened its four-day run Thursday (5) with preregistration up 11%—forecasting a record turnout in excess of the 31,000 plus registered at last year's Chicago event.

This first ever CES here not only offered the initial official meeting of record industry and audio hardware speakers on a panel, but also an im-
(Continued on page 81)

Industry Still Split On \$7.98

By JOHN SIPPET

LOS ANGELES—Despite RCA and CBS Records raising a substantial number of LPs to \$7.98 suggested list at year's end, the industry is still split over an across-the-board \$7.98 price standard.

ABC Records will launch new 1978 LP releases at \$7.98. Catalog, in the main, will remain at \$6.98, a label spokesman reports.

(Continued on page 17)

Paul Ackerman Final Tributes See page 15

See 2¢ Seat Fee For College Dates

By ED HARRISON

LOS ANGELES—The NECAA has advised its members to set aside approximately two cents per seat for major concerts to cover performing rights fees, although no official fee structure has been reached.

In the meantime, while negotiations continue, the three performing rights organizations (ASCAP, BMI, SESAC) have agreed not to take any copyright infringement action against any college or university for violation of the music copyright provisions of the new law as long as "good faith" negotiations continue between the various higher educa-
(Continued on page 8)

KOOL TURNS TO COUNTRY

By GERRY WOOD

NASHVILLE—Having gained success with its Kool Jazz Festivals, Brown & Williamson Tobacco Corp. is expanding this concept into country music.

Officials of the Louisville firm announced Thursday (5) that Kool will sponsor its Country Shindig, featuring big name country entertainers in three cities next month.
(Continued on page 76)



MAGIC LOVE by MICHELE—introduces a multi-talented new star to the American music scene. Her debut album on West End Records has maintained top positions on the national disco charts for many weeks is crossing over into pop and r&b via the single from the LP, CAN'T YOU FEEL IT. The toast of the European music scene, she is now putting the final touches on her act for personal appearances in the U.S. (Advertisement)

\$1 Concerts Prove Hit In Northwest

By JEAN WILLIAMS

LOS ANGELES—Rock concert promoter John Bauer has found an adjunct to his regular priced concerts via \$1 shows in the Northwest area. Bauer is one of a select number of pop promoters using this ploy.

Bauer, who initiated the \$1 concert series a year ago with pop/rock acts, now plans to expand his bookings to include jazz.

According to the promoter, these \$1 concerts were originated as a platform for new, young acts to gain exposure.

"Originally it was difficult to get
(Continued on page 36)

Arista Has 1st Stereo/Binaural Disk

By DICK NUSSER

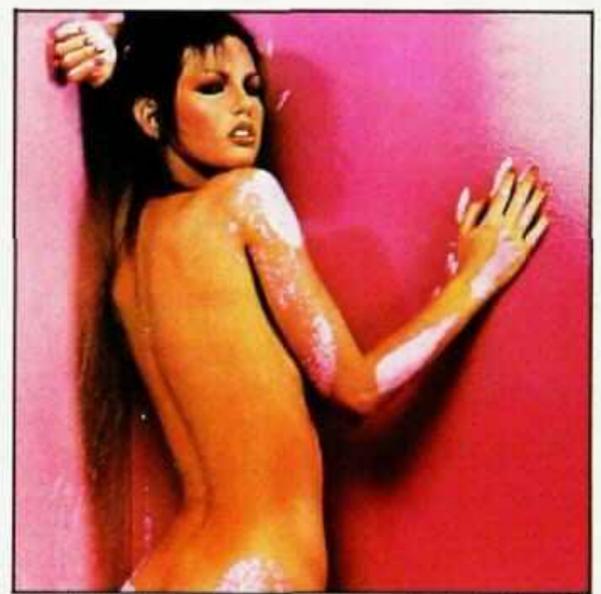
NEW YORK—The world's first binaural pop recording, designed for playback on conventional stereo systems, bows next month on the Arista label.

"Street Hassle," featuring rock star Lou Reed, was recorded live in Germany last year employing a binaural system developed by engi-
(Continued on page 18)

neer Manfred Schunke of Delta Acoustics in Wister.

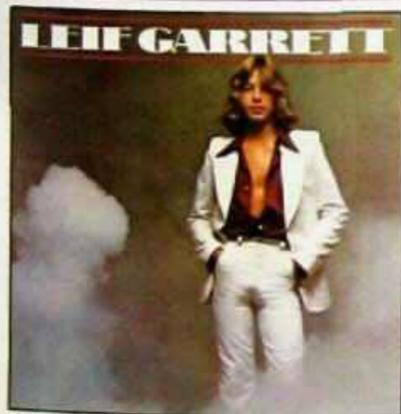
Reed, along with engineer Rod O'Brien of the New York Record Plant, later expanded on Schunke's concept at dubbing sessions here.

The result is binaural recording that gives a reported "live" concert
(Continued on page 18)



"FEELIN' FRESH" marks the debut of FRESH on the Prodigal Label. All songs were written and arranged by this seven member, self-contained group. The result is a collection of eight sassy, sensual pieces of refreshing rock 'n roll! "Feelin' Fresh" On Prodigal Records and Tapes. P7-10024R1 (Advertisement)

(Advertisement)

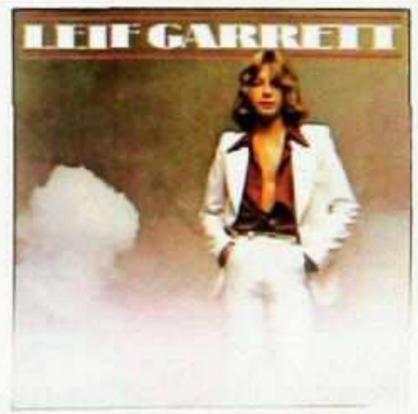


LEIF GARRETT America's Next Superstar

Produced by Michael Lloyd for Mike Curb Productions on Atlantic Records and Tapes.



Featuring the hit single, Runaround Sue (3440)



Copyrighted material

The Heat's On... "WHITE HOT"



AD GEEZ

Produced by Eddie Leonetti

on

Casablanca Record and FilmWorks, Inc.

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Copyrighted material

Suggestions For Record Performance Are Delayed

But Ringer Assures Compliance In Feb.

By MILDRED HALL

WASHINGTON—Register of Copyrights Barbara Ringer has told Congress that due to time pressures, her office will be unable to provide the "specific legislative or other recommendations" on record performance royalty as required under the law until late in February.

However, the Copyright Office is expected to affirm the right of record performers and producers to royalty from radio and other commercial play of their copyrighted recordings. The Register has previously endorsed the performance right.

The voluminous report released Tuesday (3) on what the Register says is "still a highly controversial issue," includes material from copyright revision committee reports, Copyright Office hearings and written and verbal comments.

Also included is the Ruttenberg study on the domestic economic impact of a record performance royalty on radio broadcasters, and a new Copyright Office study on the inter-

national aspects of this royalty (Billboard, Nov. 19, 1977).

Register Ringer's report tells Congress that the focus of most of the comment on the royalty goes to the economic impact on broadcasters, record companies, performers, music owners and consumers, rather than on the legal principles of performance rights for recordings. Recordings are the only copyrighted works under federal law not granted a performance right.

She notes that the broadcaster and record industry are so far apart in their views on the economic impact of the royalty, that the Copyright Office had the independent study made by Washington consultants Ruttenberg, Friedman, Kilgallon, Gutches and Associates.

The Copyright Office report sums up the study's findings that there would be no significant effect on broadcaster profits or on station owners' ability to stay in business. Also, today's diversity of record companies assures that each individual company would receive

very little money. The royalty would amount to less than one-tenth of 1% of estimated record industry sales.

The study brought such searing comment from NAB and ABC, and individual radio stations to the Copyright Office, that a response by the author of the controversial study, Stephen M. Werner, will be included in the final report.

Also, along economic lines, there will be an independent survey of labor union involvement in performance rights in sound recordings over the past 30 years.

Internationally, a carefully documented, country-by-country report on the various ways most European countries ensure performance money for recordings was compiled by Copyright Office senior attorney Harriet L. Oler and assistants.

Their survey concludes that the administration of royalties to performers overseas is still "fragmented and imperfect." But the record *(Continued on page 81)*



BACKSTAGE PASS—Elektra artist Tony Orlando and programming consultant Paul Drew share a friendly moment backstage at the Forum in Los Angeles prior to Orlando's performance at KHJ's annual Cavalcade of the Stars show. Proceeds of the charity event went to California children's hospitals and the Fund for Retarded Citizens.

MCA Holds 4 Marketing Conclaves

LOS ANGELES—MCA Records will hold a series of regional meetings to discuss 1978 strategies, new product, artist development, policy changes, existing product and additional midline pricing.

The meetings kick off Saturday (14) in Los Angeles for two days at the Marriott Hotel; Monday-Tuesday (16-17), Chicago, Marriott O'Hare; Wednesday-Thursday (18-19), Boston; and Friday-Saturday (20-21), Atlanta.

In attendance will be district managers, sales managers, promotion managers, salesmen and key personnel.

Those attending from MCA's Universal City headquarters will be Richard Bibby, vice president marketing; Sam Passamano, vice president distribution; Jeff Scheibel, vice president sales; Stan Bly, vice president promotion; Bob Siner, vice president advertising; and Joan Bullard, vice president of artist relations and publicity.

While in Boston, executives will have the opportunity to see the newly-signed new wave group Willie Alexander and the Boom Boom perform. Other new artists are trying to be lined up for showcases in the other cities.

MCA conducts regional meetings usually every quarter or when they are specifically needed. Meanwhile the label is coming off its best quarter in the last two years, achieving three platinum albums: "Elton John's Greatest Hits, Vol. II," "Olivia Newton-John's Greatest Hits" and "Street Survivors" by Lynyrd Skynyrd.

100+ Distributors At UA Desert Conclave

By JOHN SIPPEL

PALM SPRINGS—United Artists bowed its largest—and strongest—first quarter product release before more than 100 independent distribution representatives here Friday (6) at the Canyon Hotel. The three-day meeting was the first national distributors conference held by the label in more than three years. President Artie Mogull and Gordon Bossin, his vice president, made the presentations.

Mogull acknowledged this alliance with independents, stating he felt they could always top branches in breaking product and carrying it to the ultimate.

Cayre And Fania End '77 Strong; Other Latins Up

By AGUSTIN GURZA

LOS ANGELES—The two giants of the U.S. Latin record industry—Cayre Industries and Fania Records—held onto their dominant share of chart action in their respective spheres in the last half of 1977. But there were substantial gains and losses shown by other firms.

Complete statistics appear on page 95.

Cayre emerged as the top Latin corporation again in this second chart action breakdown which summarizes activity for charts published from July to December 1977.

Unlike the mid-year chart recap (Billboard, July 9, 1977) in which Cayre had ceded the top corporate position in New York, the firm took a clean sweep corporate lead in ev- *(Continued on page 94)*

Sound Warehouse Blueprints 28 Sites

LOS ANGELES—Sound Warehouse, the rapidly proliferating record/tape retail chain out of Oklahoma City, is blueprinted to grow to 28 stores by early spring.

By March 15, the present 3,500 square foot southside Oklahoma City location will be vacated in favor of a 10,000 square foot strip center store nearby. Loren McKenzie moves from the original location to the new site as manager.

About two weeks later, the chain hopes to open a 10,000 square foot location in San Antonio. A prior store there is 9,000 square feet and was opened late last year.

By April's end, the chain intends opening its first two El Paso locations, marking its farthest penetration westward.

The store network, now in Texas, Oklahoma and Colorado, moves into its fourth state, Kansas, with a first Wichita store blueprinted at about the same time. Concurrently, another Houston store will be opened.

The recently-opened 10,000 square foot Grand Blvd. store in Oklahoma City was equipped last week with an Advent enlarged tv screen, through which tv spots and *(Continued on page 99)*

ABC Emphasizes Country Crossover By Dropping 'Dot'

By GERRY WOOD

NASHVILLE—More emphasis on breaking country crossover acts in the pop field, a more cohesive company identity and increased integration of the activities of the Nashville and Los Angeles promotion staffs are the reasons behind ABC Records decision to change the name of its Nashville operation.

Previously known as ABC/Dot, the Nashville office will now exclusively wear the name of its parent company, ABC Records.

"Automatically, at both the company and consumer levels, this

swings everything right into the ABC machine," comments Steve Diener, president of ABC Records. "Since country music is becoming not only national, but international, we want everything under the main umbrella to give us much more leverage."

Diener describes the move as "integrating all of the possible effects of Nashville into all the territories and states in the world."

To allay the fears of those who might interpret the action as a demerit of the Nashville operation,

Diener notes, "None of this is designed to reduce the effectiveness of Dot. It's a way to extend its product further outside of the market."

"This is not a slap in the face of the traditional country market, either. We're not getting out of that."

Feeling that categorizing by label is "out of step with the times," Diener believes the change will allow the firm to become "one strong, cohesive company."

"We don't want ABC Records to be thought of in terms of pop, country and r&b," says the ABC presi-

dent. "By eliminating different labels within our own company, we can effectively reduce this kind of categorization."

The name change is not expected to affect the staff or functions of the Nashville office, except to further integrate its activities into the total ABC unit.

The move should help some artists expand their audiences, according to Diener. "We have extended full use of our promotion staff to the Nashville office just as we use Nashville's *(Continued on page 76)*

Bossin said that the monster final quarter of calendar 1977 prompted the potent start for 1978. In a lengthy full color film presentation narrated by Vin Scully, the January-March release was unveiled.

Roadshow Records, handled by UA, will have its second release by Shirley Caesar and Enchantment with first releases by the winners and greatest hits albums by the Staple Singers, the Silvertone Singers, the Original Blind Boys and the Rev. James Cleveland.

On Carl Davis' ChiSound there will be second releases by Manchil and Walter Jackson. Another custom label, Magnet, has a second album by Lavender Hill Mob and new albums by Chris Rea and Darts, a band which has scored on the English charts. Manhattan has an album by newcomer Billy Falcon.

First timers on UA will be: Jericho Harp, a male duo produced by Peter Yarrow; Millington, two former members of Fanny, produced by Tom Sellers; Dusty Springfield; Lonnie Donegan; Ellen McEllwaine; Gerry Rafferty, formerly with Stealers Wheel; the Daisy Dillman Band, a Midwest group; Dutch Robinson; John Durrill; J.R. Bailey; Nancy Shanx and Flower, from Chalice Productions.

Jet, another UA custom label, will have packages by Alan Price, Kingfish and newcomers to the label, Trickster and rock immortal Carl Perkins.

At Blue Note jazz, a Ronnie Laws album is scheduled, in addition to "Blue Note At The Philharmonic," which features Bobby Hutcherson, Noel Pointer, Earl Klugh and Carmen MacRae and a new package by Horace Silver.

Deluxe two-pocket albums are expected on Woody Allen and "The Golden Age Of Hollywood Stars," which melds movie dialogs and music.

On the country side, UA will have a Kenny Rogers/Dottie West duo and albums by Billie Jo Spears and Slim Whitman.

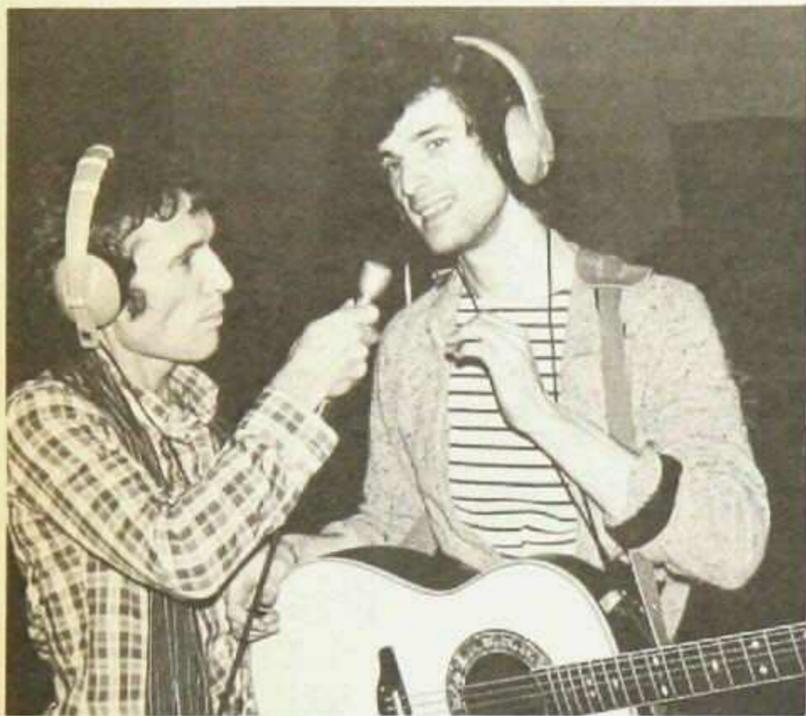
UA veterans Shirley Bassey, Ferrante & Teicher, Tim Weisberg, the Nitty Gritty Dirt Band with their revised personnel and Paul Anka are included in the starting quarter.

EDITORIAL

We Will Miss Him

We will miss Paul Ackerman. His death leaves a void that cannot be filled. Even in his years of retirement he was generous with advice and counsel. And he was just as unstinting when illness cut deeply into his store of energy.

We take some comfort in the fact that he made an indelible imprint on an industry and a publication he loved. He leaves a host of friends better off in many untold ways for having known him.



FRENCH BROADCAST—Jean Francois, left, a French journalist, interviews Mike DeVille leader Willy DeVille during a satellite broadcast from New York to Paris for the French broadcasting company.

Penn Couple Selling Punk Rock In Bulk

By ROMAN KOZAK

NEW YORK—In sylvan, suburban Bryn Mawr, outside Philadelphia surrounded by a number of prestigious colleges including Bryn Mawr College and Villanova, punk rock has found a home in the Plastic Fantastic retail record shop.

Owned and operated by Harold Gold and his wife Betsy, who is in charge of the punk section, the 1,000 square foot store started out as a used records outlet. But in recent months it has come to specialize in punk product.

While punk takes up about 15% of the store's rack space, punk displays account for about 75% of the store's space, says Betsy Gold, who adds that it has been difficult getting punk displays and merchandising aids, especially from the bigger companies.

"The small punk distributors give us better service. They are more conscientious and more into the music," she says. "It's difficult to get anything from the big guys, because they probably don't even know we exist."

She says that Jem Records has been helpful in getting displays "though they don't have much," and that Stiff Records in England sent over a few posters.

Also, WEA has provided some Sex Pistols posters, "though you would think they would do more for their group. We have sold more Sex Pistols than anybody around here," she says.

She asserts that the store has sold several hundred copies of the "Never Mind The Bollocks" LP, both on the Warner Bros. release and the import version, available a month before Warners released its version. She says that with the added publicity "normal people" are now picking up on the album.

"If they heard about punk rock, and they pick up on anything, they will pick up on the Sex Pistols because they are so notorious and so

notoriously good. They and Elvis Costello," she adds.

Husband Harold says that the store attempts to carry a full line of punk product, though it is not always easy for him to get everything he wants. He says he gets most of his punk material from Jem, Bomp and Peters International, and also from friends who go to England and pick up whatever is current there.

"There is the danger that we can get a lot of junk since there is no real way for us to preview anything," says Gold.

He says his customers for punk are older than he expected, more in the 22 to 30 age group. As everywhere else, radio play is a problem in his market, with a virtual blackout on all punk product with only an occasional play of something by Costello or the Pistols on the local progressive station.

The store received publicity locally recently when the Talking Heads dropped by for an autograph session. The visit was covered by the local Philadelphia ABC-TV affiliate.

Punk singles form a big part of the store sales, and an entire wall is devoted to displaying the 45 r.p.m. efforts of a myriad of young talents.

Though the store's emphasis now is on punk, it also has sections devoted to jazz and classical. Used rock records are interspersed with new releases and retail for \$2.45, with \$6.98 releases going for \$4.99 and \$7.98s for \$5.99. The used records are guaranteed against defects. The store buys its used records for about \$1 each.

Gold says customers for his punk rock records look pretty much like everybody else in the area. He says that so far he has only seen one kid coming in in black leather with chains and pins, and he says he was surprised. The kid only wanted the "Woodstock" LP and a record by the Flying Burrito Brothers.

Dealer Suit Vs. Marantz

LOS ANGELES—University Stereo Inc., a leading playback equipment retailing chain in Southern California, is suing the Marantz Co. in Superior Court here, charging breach of contract and crippling its business. The court is asked to award \$3 million in cumulative damages.

The plaintiff alleges that Marantz withheld delivery of stereo product Oct. 24, 1977, breaching its fair trade agreement of Aug. 20, 1973. Marantz allegedly hoodwinked University Stereo into thinking its product was superior, while its product is contended in the suit to be inferior.

Marantz impeded University business July 15, 1977, per the suit, when an employee of the defendant upbraided University employees in front of customers in the store, charging the plaintiff with dishonest business practices. On Sept. 9, 1977, a Marantz representative is accused of verbally abusing University employees on the telephone to such an extent that certain employees terminated with University, further crippling the plaintiff retailer.

JEM SESSION IN PISCATAWAY

NEW YORK—Jem Records, the nation's largest importer of new wave product, and Passport Records will hold a sales, marketing and promotion convention Wednesday and Thursday (11-12) at the company's Piscataway, N.J., headquarters.

The delegates will hold sales, marketing and promotional meetings, listen to new product presentations and see Passport acts.

Also attending the meet at the local Sheraton Inn will be representatives from Arista Records and GRT Tapes, which distributes Passport product.

Executive Turntable

Cliff Busby appointed managing director of United Artists Records Ltd. based in New York. He replaces Martin Davis. Busby was previously general manager of UA England and had acted as managing director since November.

Bill Freston named executive assistant to Bruce Lundvall, president, CBS Records Division in New York. He was associate director, East Coast product management, Columbia Records.



Freston

At Janus Records in Los Angeles, Don Wright named national promotion director. He was formerly with RCA Records Los Angeles as national director, pop adult.



Wright

Jack Shields appointed director of national r&b promotion for both United Artists and Blue Note Records, Los Angeles. He was most recently West Coast regional r&b promotion representative for UA/Blue Note.

At RCA in New York, Ronnie Jordan promoted to production assistant, audio/visual productions. She comes from the product merchandising office. Also at RCA, Dee Piennack named New York promo rep. She was promotion assistant.

Barbara Bridges appointed Los Angeles promotion manager for Polydor Records. She was most recently director of Casablanca Records national secondaries promotion and worked four years at Playboy Records national secondaries promotion director.

Shelley Hoppers has departed MCA Records after 6½ years. She was national special projects director and trade liaison. And at Rocket Records, Los Angeles, Ronnie Lippin has left after 1½ years as director of artist relations and publicity.

Cheryl Allen appointed Southwestern pop promotion coordinator for Capitol Records based in Los Angeles. Prior to joining Capitol, she was an assistant with the Warner Bros. Records promotion department.

At Chrysalis Records, Los Angeles, Christy Rundquist promoted to West Coast manager of artist development. She previously was artist development coordinator.

John Hearne joins Warner Bros. in Burbank as manager, international orders and services.



Rundquist



Hearne

He was product manager for the Atlantic and Elektra labels for WEA Canada.

Larry Kelley appointed sales manager of WEA's Houston sales region. Prior to joining WEA as a sales representative, he was store manager for Budget Records and Tapes in Denver and Houston.

Also at WEA, Michael McLeod appointed assistant director of national credit in Burbank. For the past year he has been WEA's Philadelphia regional credit manager. Replacing McLeod is James Jackson who has been a member WEA's national credit department in Burbank for six months.

At the Joseph M. Zamotki Co. in Baltimore, William R. Kitchel appointed controller. He was previously internal auditor.

Daniel Gershon named to new post of manager/promotion artist services for TWM Management in New York. He was vice president of Elliot Randall Music.

Eric Gardner resigns as management representative for Blue Oyster Cult and the Dictators to concentrate solely on managing Todd Rundgren and the Jam. Gardner is based in New York and will continue his overseas tour coordination activities.

At Joe Fontana Associates, New York, Steve Altman joins as an assistant, not as an agent as reported last week.

Rick Joseph, director of Dawnbreaker Music for five years has resigned to pursue other interests.

Ken Ehrlich has left the "Midnight Special" television show as producer. He plans going into independent production and is working on a forthcoming Ringo Starr special.



Altman



Joseph

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Granz To Pull Pablo From RCA

LOS ANGELES—Norman Granz is pulling his Pablo line from RCA as of Feb. 28, the conclusion of their contract for U.S. and Canadian distribution.

Granz says he's inclined to go with independents, but "since everyone seems to be interested in jazz these days," he might consider an offer from a major label with its own distribution.

Polydor remains the Pablo global distributor. Since forming the label three years ago, Granz has issued 150 LPs, with RCA handling around 100.

Granz says he's leaving RCA because "after Ken Glancy left, the whole relationship began running down hill, particularly with the label's work on the Montreux (Jazz Festival) release. It was a big one."

In addition to the Pablo line,

Granz in 1977 bowed Pablo Live, a line for in-concert dates.

'History Of Rock' Course At Univ.

LAS VEGAS—"The History Of Rock Music" will be taught at the Univ. of Nevada, Las Vegas, by Arnold Shaw Feb. 9 through May 18. The course fee is \$46 and students who complete the course will be granted two upper division academic credits.

Shaw, a writer and former music publisher who now resides here, says the course will "investigate the esthetics and sociology of rock from its origins in r&b to the rise of Elvis Presley, Chuck Berry, Bob Dylan, the Beatles, the Rolling Stones and will incorporate psychedelic rock and soul."

Pres. Carter Names Phil Walden

NASHVILLE—Phil Walden, president of Capricorn Records and an early supporter of Jimmy Carter's presidential bid, was among 16 persons appointed to the committee for the preservation of the White House.

Commenting on his appointment, which was made by President Carter, Walden stated that the President and Mrs. Carter are "extremely in-

terested in acquiring American art for many of the rooms, and since I've been involved in that area, Mrs. Carter indicated that would be the area I would be expected to devote my attention.

"I am interested in both preservation and American art, and the opportunity to work in conjunction with America's most famous and historic home excites me."

JANUARY 14, 1978, BILLBOARD

"KARLA BONOFF" NOW THERE'S A SINGLE.

It began at AOR stations across the country, where Karla Bonoff's album took off like few debut albums in recent history.

It continues in concert where moving performances and rave reviews create album sales.

It's accelerating at Top-40 where her first single, "I Can't Hold On" is becoming the most exciting debut single of the new year.

"Karla Bonoff." Once you've heard the single, you'll know why Karla's album is receiving such great response at radio stations across the country.

Produced by Kenny Edwards.

ON COLUMBIA RECORDS.

PC 34672 Also available on tape.
Karla Bonoff

including:
Someone To Lay Down Beside Me
Home/Lose Again/I Can't Hold On
Isn't It Always Love



See Karla Bonoff in concert with Jackson Browne:

- | | | |
|---|---|--|
| 1/11 Civic Center/Albuquerque, N. Mex. | 1/17 The Summit/Houston, Tex. | 1/24 Municipal Auditorium/Mobile, Ala. |
| 1/12 Special Events Center, University of Texas/El Paso, Tex. | 1/19 University of Oklahoma/Norman, Okla. | 1/25 Civic Center/Atlanta, Ga. |
| 1/14 Tarrant County Convention Center/Ft. Worth, Tex. | 1/20 Hammond Center/Springfield, Mo. | 1/26 Municipal Auditorium/Birmingham, Ala. |
| 1/15 Municipal Auditorium/San Antonio, Tex. | 1/22 Mississippi Colosseum/Jackson, Miss. | 1/28 Bay Front Center/St. Petersburg, Fla. |
| 1/16 Municipal Auditorium/Austin, Tex. | 1/23 The Centroplex/Baton Rouge, La. | 1/29 Jai Alai Fronton/Miami, Fla. |

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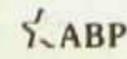
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Vol. 90 No. 2

General News



Easy Access: Prerecorded tape customers have the full opportunity to pick up and inspect either cassette or 8-track versions of their favorite albums in any of the three Poplar Memphis stores.

Poplar Tunes Is Tops In Tenn. 3-Store Retail / 1-Stop Demonstrates Disks And Success

By JOHN SIPPEL

LOS ANGELES—When Joe Cuoghi and John Novarese opened the original Poplar Tunes downtown Memphis retail shop in 1946, they immediately began demonstrating 78s.

Poplar Tunes in central Memphis and the two satellite stores, Pop Tunes South and East, continue that policy 31 years later. Roberta Fracchia, 15-year veteran general manager with the stores, feels letting a customer hear his record before buying is the key to success.

The largest retail/one-stop entity in Tennessee will do more than \$4 million in 1977 it claims. That's more than double what two stores, one of which was a combination shop/one-stop, did in 1963, a major growth year.

The present three Memphis stores, which average out around 5,500 to 6,000 square feet, are unique among large chain stores. They average eight listening stations and two listening booths per store.

When a customer has listened to his records or tapes, he goes to a checkout counter, where a clerk takes his demonstration copies and goes into the rear-of-the-store inventory area and picks brand new copies of the albums selected. The customer is given the factory-fresh copies and a bill, which he takes to one of three registers for payment.

The clerk then immediately replaces the demo LP copies among

the more than 12,000 album titles alphabetically filed by repertoire category and/or artist classification in the store.

Fracchia says customers often volunteer that they return to Poplar/Pop Tunes stores because they like to listen especially to albums by artists whom they've read about favorably or whom they've heard on a single cut played by a radio station.

Vendors who serve the three-store Memphis chain affirm the stores break new acts and move out more specialized product than any store they serve.

Fracchia reports continuingly excellent delivery of demo copies with minor exceptions. Inventorying backup stock is a problem. She keeps from one to three copies of most albums, including multiple-record opera sets, in reserve in each store.

And each store keeps music playing on its central multi-speaker demonstration system continuously from 9 a.m. to 10 p.m. or from 2 p.m. to 6 p.m. Sunday. "But we keep the volume low so it doesn't disturb those listening at the eight exposed listening stations. We tried earphones. They don't work. People rip them off or don't know how to use them," she adds.

And of the 12,000 album titles in stock, perhaps more than 3,000 are always prominently displayed either on wall racks above stepup gondolas or in the 200 rows of gondolas which hold approximately 100 LP covers each.

Prerecorded tape is displayed openly. It has been on open shelf for

years. Customers can walk down six-foot high walls of open shelf tapes, handpicking cartridges they wish to look at before purchasing.

The three Memphis stores contrast sharply with the present trend toward impelling customers through in-store merchandising. Poplar/Pop Tunes stores remind one more of the orderly rows in an ultramodern grocery supermarket, where the merchandise tells its own story.

Aisles are wide and inviting. There is a feel of openness. The Memphis stores are not cluttered with mobiles and posters. "We just can't take every label's offerings. Once a month we handpick what we are going to use," Fracchia explains.

And the supermart concept starts from the time a customer pulls into the large parking lot adjacent to the stores. All stores are freestanding. The South Memphis store, open in April, has parking on four sides of the location.

Singles, a waning part of the inventory of the average large record/tape store, are important to these Memphis stores. "We stock more than 5,000 oldie titles. That means taking extra pains to get difficult-to-find titles. But service is our answer to price-cutting competition. We also stock more than 300 pop, r&b and country current hit titles. We charge a straight 94 cents," Fracchia adds.

And the stores are able to stock more 45s because half of the gross yearly stems from the one-stop which occupies about 35% of the 11,000 square feet in the downtown location. (Continued on page 99)

Letters To The Editor

Dear Sir:

I am writing concerning letters from Dennis Hill (Dec. 10) and Mark Witterane (Dec. 24), both of whom wrote and put down your magazine for promoting the new wave.

First, I would like to remind these gentlemen that, whether or not the mass public likes the music, new wave is music news, and you are doing a good job of reporting it.

Second, if these gentlemen are going to put down a "bad, amateurish" form of music, why don't they choose the type of music that is really a "hype on the public"—disco?

I am very glad that the new wave has come along. It is a refreshing change from the bubblegum music that plagues the music scene today.

Whether these gentlemen wish to admit it or not, new wave is here, fortunately, to stay. There is no law that says they have to read the articles your magazine prints about it. From my end, I say keep up the good work.

Karen Raizer,
Daytona Beach, Fla.



Album Exposure: The custom designed four-high stepup gondolas in Poplar/Pop Tunes stores hold more than 2,000 LP covers and an additional 1,000 covers line walls and corners, increasing impulse buying.

JANUARY 14, 1978, BILLBOARD

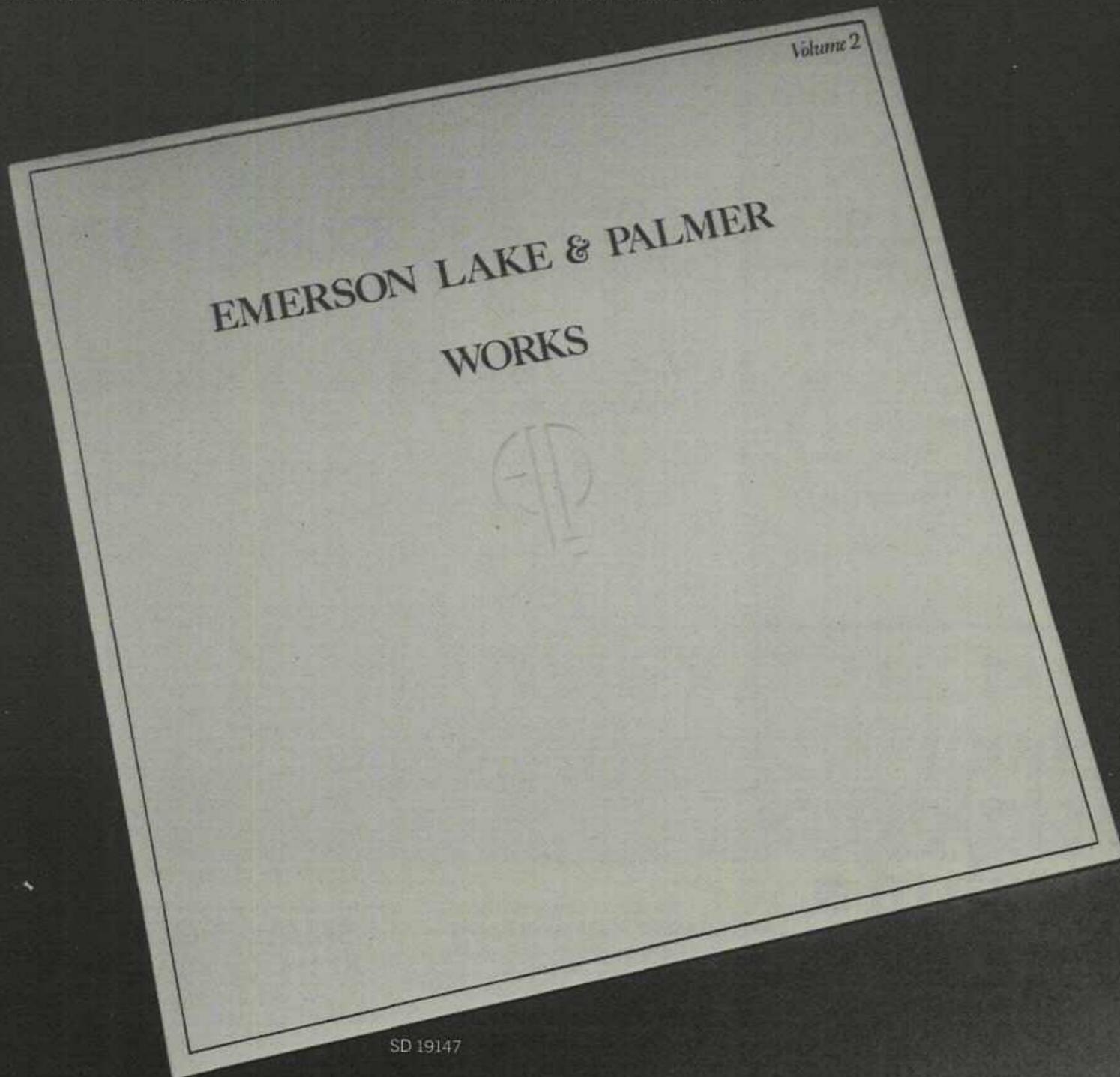
Emerson Lake & Palmer. Works.

Emerson Lake & Palmer. Working.

EMERSON LAKE & PALMER
JAN. 16, 17-Forum, Montreal, Canada
JAN. 18-Kitchener Auditorium, Kitchener, Canada
JAN. 19-County Exposition Center, Columbus, Ohio
JAN. 20, 22-Universal Amphitheatre, Chicago, Ill.
JAN. 24-Ind. State Univ., Hulman Ctr., Terre Haute, Ind.
JAN. 25-Richfield Coliseum, Cleveland, Ohio
JAN. 26-Morgantown, West Virginia
JAN. 27-Riverfront Coliseum, Cincinnati, Ohio
JAN. 28-Capitol Centre, Largo, Maryland

JAN. 29-Civic Center, Springfield, Mass.
JAN. 30-Cornell University, Ithaca, New York
FEB. 1-Memorial Auditorium, Buffalo, New York
FEB. 2, 3-Maple Leaf Gardens, Toronto, Canada
FEB. 4-Boston Gardens, Boston, Mass.
FEB. 5-The Spectrum, Philadelphia, PA
FEB. 6-Rensselaer Polytechnic Inst., Troy, New York
FEB. 7-Princeton University, Princeton, New Jersey
FEB. 9-Nassau Coliseum, Uniondale, New York (TENTATIVE)
FEB. 10-Nassau Coliseum, Uniondale, New York

FEB. 14-Southern Illinois Univ., Carbondale, Ill.
FEB. 15-Assembly Hall, Champaign, Ill.
FEB. 16-West Illinois Univ., Macomb, Ill.
FEB. 19-Lubbock Coliseum, Lubbock, Texas
FEB. 20-Civic Center, San Antonio, Texas
FEB. 22-Amarillo, Texas
FEB. 23-Civic Center, El Paso, Texas
FEB. 24-Aladdin Hotel, Las Vegas, Nevada
FEB. 26-University of Colorado, Ft. Collins, Colo.



On Atlantic Records and Tapes.



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Market Quotations

As of closing, January 5, 1978

1976		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
47%	36	ABC	7	736	40%	39%	39%	- 1/4
41%	35%	American Can	7	64	38%	38%	38%	+ 1/4
11%	7%	Ampex	10	314	10%	10%	10%	+ 1/4
5%	2%	Automatic Radio	9	2	2%	2%	2%	- 1/4
28%	22%	Beatrice Foods	10	316	24%	24%	24%	- 1/4
62%	46%	CBS	8	417	49%	48%	48%	- 1/4
20%	7%	Columbia Pictures	6	644	17%	16%	16%	- 1/4
15%	10%	Craig Corp	3	49	11%	11%	11%	Unch.
48%	32%	Disney, Walt	22	3586	39%	38%	38%	- 1/4
4%	3	EMI	7	20	3%	3%	3%	Unch.
18%	10	Gulf + Western	4	252	11%	11%	11%	Unch.
11%	4%	Handleman	8	58	11%	11%	11%	+ 1/4
5%	3	K-tel	7	4	3%	3%	3%	Unch.
9%	5	Lafayette Radio	58	12	6%	6%	6%	Unch.
26%	21%	Matsushita Electronics	9	104	23%	23%	23%	Unch.
44%	31	MCA	8	84	38%	36%	36%	- 1/4
57%	45	3M	14	504	47%	47%	47%	+ 1/4
56%	33%	Motorola	11	1100	37%	36%	36%	Unch.
36%	27%	North American Philips	6	18	27%	27%	27%	+ 1/4
17%	9%	Pioneer Electronics	7	2	10%	10%	10%	+ 1/4
9%	5%	Playboy	15	92	7%	7%	7%	+ 1/4
32%	24%	RCA	8	1310	25%	24%	24%	- 1/4
10%	6%	Sony	11	2350	7%	7%	7%	Unch.
22%	13	Superscope	7	24	13%	13%	13%	Unch.
42%	21	Tandy	7	457	33%	32	32	- 1/4
7%	4%	Telecor	6	7	6	5%	5%	Unch.
3%	1%	Telex	8	139	3	3	3	Unch.
4%	1%	Tenna	10	45	2%	2%	2%	Unch.
16%	13%	Transamerica	6	609	15	14%	14%	- 1/4
26%	9%	20th Century	4	358	22%	21%	21%	- 1/4
34	25%	Warner Communications	7	153	32%	32%	32%	+ 1/4
28	12%	Zenith	18	443	14%	13%	13%	- 1/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc	54	-	3%	4	Koss Corp.	5	23	3%	3%
First Artists					Kustom Elec.	7	-	2	2%
Prod	3	52	5%	5%	M. Josephson	9	21	13%	14%
Gates Learjet	4	9	9%	9%	Memorex	7	288	28	28%
GRT	5	132	2%	2%	Orrox Corp.	-	-	7/16	9/16
Goody, Sam	3	5	5%	6%	Recoton	4	-	2%	2%
Integrity Ent.	3	20	1%	2%	Schwartz Bros.	10	5	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.

DISNEY Musical Sales In 13% Rise

NEW YORK—Records and music publishing generated revenues of \$13.858 million for Walt Disney Productions in the year ending Sept. 30, 1977, up 13% from the previous high of \$12.173 million in fiscal 1976.

The annual report of the entertainment conglomerate tags total revenues for the year at \$629.825 million (an 8% gain), with net income at \$81.947 million (up 10%).

Major contributors to Disney records income are given as "All New Mickey Mouse Club" album with sales topping \$500,000, "The Rescuers," selling more than 400,000 units in a four-month period last summer; and "The Greatest Hits Of Walt Disney," grossing in excess of \$500,000. Latter album was marketed by Ronco Teleproducts.

A full line of record items is expected to come from the musical score of the film "Pete's Dragon" this year, the report states, and a special promotion will be launched on "Jungle Book" record product.

The company looks to the release in 1978 of a "Golden Jubilee" album commemorating the 50th birthday of Mickey Mouse to climax the year's disk activity.

In music publishing the company plans to introduce a series of Disney Youth Musicals, based on its film classics.

RCA Dog Nips Identity Crisis

NEW YORK—"Nipper," the famous pooch listening to his master's voice, long the symbol of RCA, is getting a facelift to prepare him for new duty representing the entire RCA Corp.

In recent years the dog symbol has fallen into disuse, representing only the Red Seal label. However, soon it will be much more visible, not just on RCA Records product, but also as part of RCA Corp.'s total company identity program.

The facelift is being done by the Walker Group, Inc., a leading graphic and design firm, which is stressing the point that all cosmetic changes done to the mutt will be small and subtle. Nipper and his phonograph will still be very much recognizable, the design firm promises.

The Nipper trademark dates more than 80 years to a painting made in London by Francis Barraud. RCA acquired the trademark in 1929 when it took over the Victor Talking Machine Co.

N.Y. AGAC Firms Seminar Speakers

NEW YORK—AGAC has firmed its January schedule of speakers at the Thursday noontime ASKAPRO sessions, held at 40 W. 57th St.

Polydor's Rick Stevens will lead off on Thursday (12) followed by Sandy Sandoval of Angel Sound Recording Studio on Thursday (19) and Lee Pockriss, composer/producer Jan. 26.

Seminars are open to all songwriters who should first phone 757-8833 for a reservation.



HOLIDAY TURKEYS—Clarence "CB" Bullard, Atlantic Records local WEA/New York promotion rep left, and Hal Jackson, general manager of WBLF-FM, load some of the 1,000 turkeys the label donated to the needy in Harlem and Newark.

Motown Suing Over Act's Name

LOS ANGELES—Motown Records is asking Superior Court here to rule that Motown has exclusive right to exploit the name the Supremes in every way possible, based on its pact with Mary Wilson Ferrer, leader of that group.

The December 1974 binder she signed with the label provides Motown with that right, it's claimed.

Ferrer had recently petitioned the California Labor Commissioner over her discontent with her association with Motown (Billboard, Dec. 24, 1977). Among her complaints she claimed she had coined the name Supremes and Motown was depriving her of her rightful share of the monicker.

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final licensing agreement will be two-tier with a per student assessment to cover minor shows, coffee-house events and the like.

The NECAA spokesperson is optimistic that the essentials of the agreement will be resolved by Feb. 1 although he is somewhat skeptical about the practical problem of getting the license out to the schools by the end of the moratorium.

Letters have been sent to all NECAA members advising them of this latest development.

The NECAA is also planning to provide copyright status at the beginning of its national convention in New Orleans Feb. 22-26 so that it won't interfere with block bookings.

Phonodisc Hits \$25 Mil Month

NEW YORK—Phonodisc, the distribution arm of Polygram Corp., had \$25 million in sales in November, the firm reports, topping the previous sales record set in October of this year.

John Frisoli, president of Phonodisc, credits the strong showing of all the Phonodisc-distributed companies for the sales success.

Some of the big sellers included Rush, Con Funk Shun and Barkays on Mercury; Andy Gibb, "Saturday Night Fever," and the Bee Gees on RSO; Mecca and Donna Summer on Casablanca; Millie Jackson, Donny & Marie and "Oxygene" on Polydor; Grace Jones and Eddie & the Hot Rods on Island; and Black Oak and Stillwater on Capricorn.

For the Record

LOS ANGELES—California Record Distributors in Glendale is owned by George Hocutt and Ray Avery, not Earl Horwitz as was implied in a recent Billboard story.

SMALL ROCK ACTS ADDING LIGHT SHOWS

By RADCLIFFE JOE

NEW YORK—Small, regional rock groups, long a staple in small lounges, and as opening acts for their more established counterparts, have begun adding light shows and other disco paraphernalia to their acts.

The move, still in its evolutionary stages, began last fall when several disco lighting equipment manufacturers exhibited their products for the first time at the National Assn. of Music Merchandisers show held in Atlanta.

Disco lighting equipment manu- (Continued on page 75)

AMERICA GOES UNDER.



PC 34763

The heavy-water experiment known as Lake has now reached outrageous proportions. From Oct. 15th to Dec. 13th in 23 cities across the U.S., over 150,000 people were overcome by the power of Lake's live show, while radio stations everywhere continue to inundate American ears with selections from Lake's debut album. And to think it started as just a trickle.

**Lake. Heavy Water, Not Heavy Metal.
On Columbia Records and Tapes.**

Lake would like to thank the following Jim Guercio, Richard Duryea, John Carsello, and all the folks at Caribou; Jeff Franklin, Wally Meyrowitz and everyone at A.T.I.; twenty-five of the nation's best promoters; the radio community

and print media; and the thousands of friends and fans they made across America.

Columbia Records would also like to thank all the above and especially six great musicians and people known as Lake.

MOR Dominates Winning Songs

American Festival Awards Heavy On Easy Listening

By PAUL GREIN

LOS ANGELES—MOR songwriters dominated the fourth annual American Song Festival awards presentations here Thursday (5), with the easy listening category winners in both the professional and amateur divisions going on to win the grand prizes.

The professional grand prize winner was "Bound To Know The Blues," an MOR entry written by Robert Byrne of Muscle Shoals, Ala., and Gary Griffin of Birmingham, Mich.

The awards were presented at an informal reception attended by about 200 in the Grand Ballroom of the Sheraton-Universal Hotel.

The Top 40 (rock/soul) professional winner was "Lady Love Song" by John Curtis Meyer of Brentwood, Tenn., while the country pro winner was "If You Can Beat The Trashman" by veterans Bernie Wayne of Los Angeles and Marvin Moore of Ft. Worth, Tex. Wayne has cowritten such hits as Bobby Vinton's "Blue Velvet," while Moore's cowriting credits include Jim Lowe's "Green Door" and "Four Walls."

The amateur grand prize winner was "What Kind Of Friends We'll Be" by Richard Brenckman of New York. The MOR entry topped four other category winners which were also honored at the presentation.

These include "Till You Love Someone" by Tom Benjamin of Nashville, the Top 40 (rock/soul) winner; and "That's The Only Way We Can Serve Him" by Emmitt Jackson Jr. of Birmingham, Ala., the gospel/inspirational winner.

In all, cash prizes were distributed to 675 contest winners, with each of the category champs winning \$1,000 and both of the grand prize winners earning an additional \$5,000.

But the real significance of the event is in the number of past grand prize and category winners who have gone on to success in the industry.

The 1974 grand prize winner was "Charmer" by Tim Moore, who has

since had three Elektra/Asylum albums. He has also written two Top 40 hits: Art Garfunkel's "Second Avenue" and the Bay City Rollers, "Rock 'N' Roll Love Letter."

The 1975 grand prize went to "Love Comes From Unexpected Places" by Kim Carnes and Dave Ellingson, which has since popped up on Carnes' own A&M album, "Sailin'" and on Barbra Streisand's 1977 platinum LP, "Superman."

6 SMALL LABELS SIGNED

22 Distributors Available For Unconventional Promotion

LOS ANGELES—The Phono Record Distributing Corp., formed here eight months ago, has recently contracted with six labels, according to Norman B. Fowler, president.

For a fee of \$1,550 for a single or \$3,500 for an album, Phono will service a label's record to a network of 22 distributors around the country.

The firm sends an average of 2,000 copies of a single and 1,000 copies of an album to the distributors, who then filter the disks to local radio stations. Phono also services all trade reporting stations directly.

According to Fowler, formerly president of the Arcade Record Corp., Phono also has a total of four promotion men of its own in the field, in New York, Chicago and Atlanta, where it has two reps.

Since the firm deals primarily

with new, small, fledgling labels, its involvement extends from pressing to promotion, and even includes helping the labels start publishing operations. Phono also collects any profits and pays the labels quarterly.

The network of independent distributors used by the firm includes California Record Distributors, Beta Distributors (covering New York and New Jersey), MS Distributors (covering Illinois, Wisconsin and Ohio), Hotline Distributors (in Nashville and Memphis), Zamiski Distributors (in Baltimore/Washington), Godwin Distributors (covering Georgia and Alabama), Pickwick International (St. Louis), Big State Record Distributors (Dallas) and Alta Distributors (covering Arizona).

Labels using Phono's services are:

- Hit Bound International, a company-owned r&b label founded in 1973 whose first single under the pact is the Creators' "Silly."

- Epitome, a label based in Flagtown, N.H., which has released the Dony L. single, "Christmas In L.A." and album, "Once More With Feeling."

- Swinger, a Phoenix-based label whose first single is J. Monaco's "You're Still Number One."

- Indian Head, a country label out of Hawthorne, Calif., which has released Tim Davidson's "In The Woods" and Carl Albert's "With This Dime"

- Sky High, a label based in Altadena, Calif., whose first single is "Step Right Up For Jesus" by the New Gospelaires of L.A.

- Debbie Records, an r&b label out of Patterson, N.Y., which has released a single, "Memories" by Lee McDonald.



THANK YOU—James Brown looks over a letter of appreciation from the city of Boston. With him are Matt Parsons, left, Polydor's soul vice president and Harry Anger, Polydor's marketing vice president.

New Companies

Headliners Talent Agency Ltd. formed by Michael Martineau, Chuck Barnet and Rand Stoll. Barnet was head of Headquarters Talent; Martineau and Stoll were officers of Gemini Artists. Initial clients include the Commodores, Average White Band and Player. Addresses: 3 E. 54th St., New York 10022, (212) 371-2500, or 1901 Ave. of the Stars, Los Angeles, Calif., 90067, (213) 277-8384.

Music Communications Consultants formed as a division of Al Ham Productions. Ham programs and produces beautiful music for radio stations. Address: 90 Morningside Dr., New York 10027, (212) 866-1234.

Atlantic-Creek Organization, formed as a video/public relations company by Cathy Roszell, former Southeastern press and artist relations coordinator for Capitol Records in Nashville. Firm is exclusively representing Utopia Productions, i.e. Waylon Jennings, Jessi Colter and the Waylors. Address: P.O. Box E, Spring Hill, Tenn. 37174, (615) 794-8369 or (615) 794-0920.

Steve Buckingham Productions, an independent record production company, launched by Jan Bidewell, production coordinator. Address: P.O. Box 754, Roswell, Ga. 30077, (404) 993-0871.

Out Of The Blue Productions launched by Richard Blue. The production-publishing firm has retained Jay Cooper for legal counsel and Norm Winter Associates for national publicity. Address: 1014 N. Doheny Dr., Suite 12, Los Angeles 90069.

The Music Factory of Hollywood, which deals in musical instruments, amplifiers and accessories, established by Ralph B. Ibarra and Peter Reed Samerjan. Address: 8442 Melrose Ave., Los Angeles 90069, (213) 655-1274.

James Boyt Productions launched by Boyt to deal in television and radio production management and promotion of records and concerts. Address: 2514 Bethards Dr., Santa Rosa, Calif. 95405, (717) 545-7112.

MPB Enterprises, Ltd. founded by Paul Beranbaum, dealing in management, promotion, club and concert bookings. Address: 165 East 35th Street, Suite 12J, New York, N.Y. 10016, (212) 679-8421 or (212) 679-8422.

FPA Productions, Inc. launched by Bill Folliard, Al Paolini and Roger Ammann. Firm promotes concerts in Lubbock, Amarillo and Tucson. Address: 6922 Hollywood Blvd., Suite 712, Los Angeles 90028, (213) 461-7721.

The Decision Group, which includes a record label and publishing and studio production divisions, launched by Hogan Smith. Initial signings include Michael Morgan, the Name Brand Band, the Down Home Band and jazz guitarist Gary Greer. Address: P.O. Box 1382, Prescott, Ariz. 86302, (602) 778-1887. After March 1, offices will move to 205 No. Cortez, Suite B, Prescott, Ariz. 86301.

Golden Coast Productions, Ltd. formed by Jimmy Carrasco, Mario Rulloda, Clarence Swiggins and Edgar Jaedol. Company is involved in videotaping a disco television pilot in the Bay Area entitled "San Francisco Disco." Address: 3224 24th Street, San Francisco, Calif. 94110, (415) 826-3677.

Philadelphia Entertainment Club established by James L. Carter and Darrell A. Washington to deal in recording, management and promotion. Address: 1433 So. Bancroft St., Philadelphia 19146, (215) DA-96950.

Mersey Kersey Music Publishing Co. launched by Ron Kersey in suburban Philadelphia. Address: 310 So. Easton Road, Glenside, Pa. 19038.

The Lida Corp. of America formed as a merger between the C.F. Martin Organization, a Pennsylvania guitar manufacturer, and the Lida Corp. of Nagoya, Japan. Martin will become a worldwide marketing agent for Lida house brand guitars in addition to Martin's own product lines. Address: Nazareth, Pa. 18064, (215) 759-2837.

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(after Callimachus)

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And now that you are lying, my dear and longtime friend,
In final peace at last, all suffering at an end,
Silent is your ardent pen, but your memory awake,
For Death, who takes all things away, still that he cannot take.*

RUSS SANJEK

MAJOR EVENT

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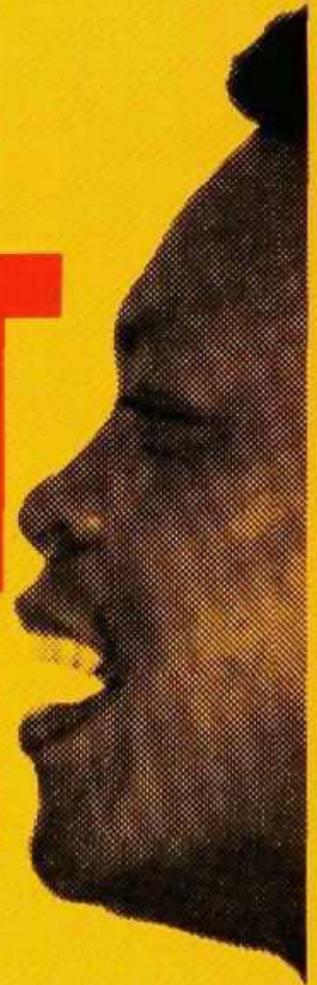


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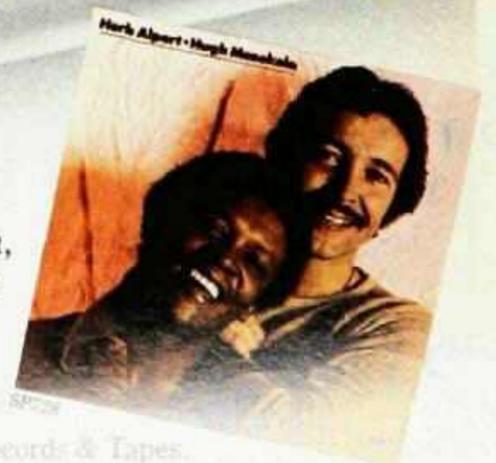
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Paul Ackerman's Death Spurs Music Industry Tributes

By RADCLIFFE JOE

NEW YORK—Scores of leading music industry executives from here, Nashville and Los Angeles crowded Riverside Chapel Wednesday (4), for funeral services for Paul Ackerman, editor emeritus of *Billboard*, who died at his Neponsit, N.Y., home Dec. 31 following a lengthy illness.

Eulogies during the services were delivered by Sam Phillips, veteran Memphis musicman, and Jerry Wexler, senior vice president of Warner Bros. Records. Wexler's complete comments and Phillips' key thoughts appear elsewhere on this page.

Ackerman, a career journalist, worked for *Billboard* for 47 of his 69 years, and was the magazine's music editor for the last 30 years of his tenure with the company.

Ackerman's association with *Billboard* coincided with sweeping music industry changes in popular music. It was a period in which the pop/ballad singer faded off the top of the charts and was replaced by exponents of rock'n'roll, country and r&b music.

Under Ackerman's pioneering efforts, *Billboard* helped proliferate the acceptance of these new music formats through unstinting coverage and support.

Ackerman, a warm, sensitive and far-sighted human being, recognized r&b and country music as a unique American music culture, expressing the grassroots thoughts and ideas of the nation's heartland.

Ackerman was a scholar of the classics as well as the popular music arts, an unusual combination. The industry he served loved and respected him, not only for his academic knowledge, but also for his keen repertorial skills and lean but pungent writing style.

In 1957 his articles on American musical culture appeared in *High Fidelity* magazine. They spanned the spectrum of rock'n'roll, country music and the legendary Elvis Presley, and precipitated a re-evaluation of popular music by scholars of the industry. They also resulted in his election to the board of the Country Music Assn.

Over the years Ackerman also received many other accolades for his work in the field of popular music. He was a member of the President's Commission to select music for the

White House Library. He was a two-time recipient of the Award of Merit for Outstanding Achievement from the American Business Press for creating the World of Country Music annual directory for *Billboard*. He was also honored by the RIAA and the Third St. Music School of New York for his outstanding service to American music.

More accolades came from the Memphis Assn. which honored him for special service to Memphis Music, and made him an honorary member of Memphis Music Inc. He was a director of the CMA of Nashville, the first recipient of the Connie B. Gay President's Award for outstanding service to country music; and he was the founding executive secretary of the Songwriters' Hall of Fame. He also wrote all the dedications on the plaques hanging in Nashville's Country Music Hall of Fame.

Ackerman possessed a wit and memory as sharp as his pen. He tempered the seriousness of his occupation with a refreshing ability to laugh both at himself and those around him who would take themselves too seriously.

He also had the amazing ability to rattle off profound Latin phrases to underscore a statement or situation. He could off-handedly quote obscure blues couplets, medieval poetry and forgotten Hank Williams lyrics.

In the early years of his association with *Billboard*, Ackerman covered everything from vaudeville to burlesque to magic shows, and as the magazine changed direction he moved to nightclubs and other areas of music.

He entered the Coast Guard during World

War II, and returned to the magazine following his course of duty.

In spite of his busy writing schedule Ackerman found time to pursue his primary hobby as a horticulturist. His sizeable collection of camellias was considered to be among the finest grown on the East Coast. He was a member of the New York Horticulture Society, and won many awards for his camellias at the

New York and International Flower Shows.

Ackerman was born in New York in February 1908. He was the son of Dr. Frederick and Regina Ackerman. He was the holder of a Bachelor of Arts degree from the College of William & Mary and a Master of Arts degree in English Literature from Columbia.

He is survived by a sister, Evelyn, and a brother Martin.



Paul Ackerman at his *Billboard* desk shortly before his retirement in 1973.

Jerry Wexler Eulogizes Long-Time Friend

By JERRY WEXLER

We are here to honor the memory of a holy man.

How do you truly and justly measure such a man; how do you indicate his uniqueness?

Ceremonial language, the idiom of interment, has been spoiled by excess, adulterated by the platitudes of comfort vitiated by the cant of piety.

Paul would have been the first to duck our praise; he always cringed at the notion of being the cynosure. But each of us must some day be the sole protagonist in the scenario of death, and so it is with Paul today. Now he must suffer our love and our encomiums; he must bear with the bittersweet rush of memory and sentiment; the inexpressible feelings that well up in us today.

If here we are too ceremonious for his taste; if even the minimal intimations of religion are not to his description, let him forgive us, because we are not certain of the proper style; we act out of urgency and out of love.

Paul Ackerman was a saint. In Jewish lore, the hope of the world rests in every generation on 10 pure souls—tsadikim—without whom the universe would fragment. If ever there was a tsadik, Paul was just such a being—an incarnation of decency and inner beauty and boundless humanity.

He was a saint because he was blessed or afflicted, sometimes, with an excess of love. It is as though he was born with an extra chromosome of affection and sensibility that marked him off and distinguished from all the other people we know.

These words are not the rhetoric of sorrow and deprivation; they are the result of observed fact and revealed truth; revealed by Paul in the daily acts of life.

The proof of Paul's soul is here in this room inside of us. This is a special assemblage; the free-masonry of the friends of Paul Ackerman. We feel the same way about him, precisely: we are proprietary and protective at the same time, as though he were an irreplaceable resource to be nurtured and cherished.

We tried somehow to insulate him from the tiny daily outrages that make up the rub of existence. The large ones he perceived before we did. Paul should have been our conscience, the man we could be measured by if ever we permitted ourselves to follow our best instincts—but we trod other pathways, and so we didn't.

His childlike capacity for wonder and his sense of the marvelous stayed with him un-

diminished through the bad times. Those were the times after his mother died, the years of retirement and invalidism and reclusiveness, the years his tireless sister Evelyn was his prop. Always self-effacing, there were the years Paul wouldn't call out of some reticence, not wanting to disturb us "people of affairs." And how we wanted him to call!

Think of the things that brought him joy: his livestock—that strange menagerie of cats and pigeons living in detente with Paul, their Frank Buck. The greenhouse he built by himself with his colossal physical strength in an earlier time. His camellias, so dear to him that he would schedule his vacations in springtime to be in the Carolinas, in camellia country, to bring back a hybrid that he hoped would edify and amaze another great man of music and horticulture named Ralph Peer.

The author is a veteran record industry executive who worked under Paul Ackerman in *Billboard*'s New York office before moving onto his success as a founder of Atlantic Records.

Music filled him with wonderment. "Music is the most important of our arts," he would say, "because it cuts through every facet of the show business." When Paul would say "the show business," it would have an endearing archaic ring, suggesting stately entertainments and vast enterprises: vaudeville chains, great dance halls, carnivals and the classic days of burlesque. He loved them all. He covered them all.

And he spanned the eras of the show business from the Cotton Club to the Fillmore, always with a boundless love of music, especially the blues and primal country music. His personal involvement with country music came late in his life, and it proved a special benefice, giving him a new focus and group of new friends from another place and culture.

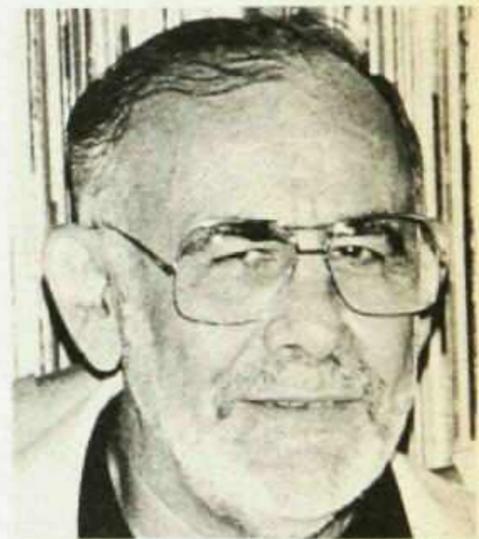
Paul's friends and how they were with him are perhaps the best measure of this singular and beautiful person, and I will tell you something of them.

But now it is time to consider his greatest concern, his vocation, his avocation, his profession—and it was a profession in both senses of the word. It was *Billboard*. Paul was very serious about *Billboard* and his responsibilities to it. It was almost a surrogate family for him.

If Paul had any bias in him, it was toward *Billboard*. The competition he accepted on sufferance; he had many friends on the other

papers but he looked upon those papers with a certain jaundice, a kind of irritable impatience, a studied astigmatism.

Nothing could offend him more than to be asked to print verbatim the handouts of the record companies. He drew a very distinct line between puffery and news. He was not averse to helping a friend out with a harmless plug now and then. But his kindness was leavened with a righteous intolerance. He had no toleration for liars, con men or sweet talkers who tried to swindle him out of the precious column inches he held dear. He believed that there was a genuine place for real editorial content in the tradepaper, that it was not just an appendage to the sales charts.

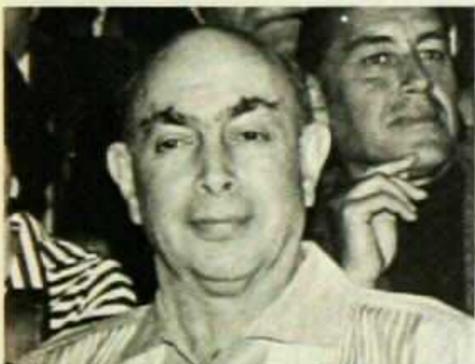


Jerry Wexler: eulogy from a friend.

He was a deadly reporter and a superb writer; with his masters degree in English, with his specialization in the Romantic Poets, he had reverence for the mother tongue and he used it well. He had a perfectly balanced sense of news and he knew how to apportion space. He knew what rated a 5-column head and what was better consigned to the eternal limbo of overset.

He couldn't abide the self-promoting music moguls who fathered their minions in an endless drive for personal aggrandizement. Nor would he yield to the big bullying labels in their ongoing drive to control Mr. Ackerman's news. He stood his ground, drawing more than one advertising boycott in his long career. And it was when a big one pulled its advertising

(Continued on page 107)



Ackerman attends IMIC II in Spain in 1969.

Sam Phillips Recalls Spirit

"We're going to miss Paul in a sense that's good," Sun Records' founder Sam Phillips declared in a brief eulogy at the Ackerman funeral. Phillips had often credited Ackerman with being his mentor and guide in the music business.

"No way can death take the spirit of this man," Phillips said, "because Paul Ackerman was an institution.

"He took an old country boy like me from the hills of Tennessee and without his help there would have been nothing, no way," he said. "It is so incredible for me to think that one human being, one soul on this earth, could impart so much love and truth, so much wisdom, fairness, honesty and goodwill."

"Yes, Paul," Phillips concluded, "you did your best for all who deserved it. . . . you gave us the thing we all needed most. . . . you gave us the light that shall always be."

Sam Phillips is the founder of Memphis-based Sun Records which helped break rockabilly music.

OUT TAKE 'GOLD'

Show Tunes Form Fordin Foundation

By DICK NUSSER

NEW YORK—For some recorded product, the "break even" point comes after 100,000 units are sold. But theatre buff Hugh Fordin heads a small group of labels that reportedly turns a profit after 2,000 copies are sold.

Fordin, head of DRG, Stet and Out Take Records, is a former member of 20th Century-Fox's production unit who discovered there was sometimes gold to be found on the cutting room floor.

He was also head of casting for Broadway producer David Merrick. Both jobs gave him valuable insights into collectors' passionate interest in old musical scores and other recorded product featuring theatrical performers.

He began his career as a label owner with Out Take Records in 1976, while working on a book about the great MGM musical films, and the man who produced many of them, Arthur Freed.

In the course of his research he found the masters of songs which never made it to the screen, with Judy Garland, Fred Astaire and even Jack Nicholson singing them. Fordin secured rights and pressed 1,000 copies, called it "Out Takes, Vol. I," and sold out almost immediately. Volumes II and III followed and the press run was upped to 5,000.

A demand by the AFM for a re-use fee, payable to the union's retirement fund, ended Out Take's limited run. "The union wanted \$9 per musician per band," Fordin recalls. "So that ended that."

Later, while visiting the office of Doubleday book store vice president Ed Zensky, Fordin spied a copy of an LP cut by actress Nancy Walker on the Dolphin label, a now defunct subsidiary of Doubleday. Knowing its worth as a collector's item, Fordin arranged for Doubleday to license all the old Dolphin masters to him, thereby launching the Stet label, which features Walker, Hermione Gingold, Julie Wilson and the late Cyril Ritchard.

Since then, Fordin has made licensing deals with Polydor for its MGM and Verve masters featuring musical comedy stage and screen hits, English Decca for its Declon catalog of Noel Coward, Cleo Laine, Ruth Etting, Helen Morgan, Julie Andrews and others, the Heritage label for Harold Rome, Comden and Green, Kurt Weill and Lotte Lenya sides, and Ampro Productions, which holds the rights to Fred Astaire's *Ava*, *Choreo* and *Omega* labels, as well as Elmer Bernstein's scores for "Walk On The Wild Side" and "To Kill A Mockingbird" and the popular 1950s vocal group, The Hi-Lo's.

Fordin is currently negotiating with EMI and Phonogram for the rights to original cast recordings of U.K. productions of musical stage shows, as well as the masters to a Norman Granz production of Fred Astaire singing and tap dancing to the beat of the Oscar Peterson Trio. Granz issued the quadruple set in a limited edition of 500 copies when it was first released.

DRG's latest release includes a cast recording of the venerable English musical "Very Good Eddie" as performed by the cast of the Goodspeed Opera House in East Haddam, Conn., where Fordin has exclusive recording rights for original productions. Goodspeed's track

record includes premiering "Annie," "Shenandoah" and "Man Of La Mancha."

Fordin now has 13 LPs in his catalog, including an original live recording of Betty Comden and Adolph Green's recent Broadway stint.

"The show got terrific notices and I went to see it and afterwards, met with Comden and Green, where I found out they didn't have a recording contract," Fordin says.

Needless to add, the LP of "An Evening With Comden And Green" is one of Stet's reported biggest selling albums. Among the other hot items in Fordin's catalog are the "Very Good Eddie" and "Funny Face" scores, the Nancy Walker LP and an Elaine Strich LP.

"I'm not limiting myself to show tunes any more," Fordin says. "I went to Reno Sweeney's recently to see Chris Conner and she was terrific." The jazz thrush didn't have a record contract, either. So she'll debut on the DRG label soon, with Richard Rodney Bennett doing the charts.

Perhaps the story of Fordin's success is best explained in a letter from a satisfied customer in Las Vegas, who wrote to Fordin thanking him for releasing the "Very Good Eddie" album.

"Why the majors passed this show up is beyond me," wrote Max Prelo. "But I find I am less and less able to understand their whys and wherefores. It's not that I hate rock music but I do hate what it's done to the record industry, because at least 90% of all albums released are for rock fans only and whether the record industry will admit it or not, there are many of us with other interests."

DRG, Stet and Out Take releases carry a suggested list price of \$8.98 for soundtracks and cast recordings, and \$7.98 for individual performances.

All LPs are sold via mail-order as well as through distributors. So far, Fordin's lines are carried by Record People in New York, House Distributors of Kansas City, California Record Distributors in Southern California, City Hall Records in San Francisco and Musimart in Canada.

Fordin recently opened an office in London. This was done, Fordin says, after he discovered the Nancy Walker record was selling in London for seven pounds.

TIED TO BIRTHDAY ANNIVERSARY

CBS Dept. Plans King Benefit Show

NEW YORK—CBS Records black music marketing department, formerly its special market department, has organized a benefit concert to mark the 10th annual birthday observance of Martin Luther King Jr.

The concert in Atlanta Sunday (15) will feature Teddy Pendergrass, Patti LaBelle, George Duke and Heatwave. Proceeds will go to the Martin Luther King Center for Social Change.

The benefit concert is the latest in a series of community projects the black music marketing department, under the direction of LeBaron Taylor, has organized in recent months. Last summer the department set up a "clean up the ghetto" campaign and it has worked with the Black



KING DATE—Yul Brynner and Constance Towers, stars of Broadway's revival of "The King And I," record the original cast LP for RCA at RCA's New York Studio A.

Music Hall Dark, But Book Fest

NEW YORK—New York City's landmark Radio City Music Hall is scheduled to close April 12, but promoter Sid Bernstein, partner in a group which has brought the successful New York Pop Festival into the hall last fall, says his winter program will go on as scheduled.

Barring a last-minute reprieve, the hall should close after its Easter film and Rockettes program. The pop festival is a separate production that uses the venue in the early fall and winter when the hall is normally closed.

Bernstein says the scheduled opening of the winter leg of the festival Jan. 20 and 21 will go on as scheduled. Set to play for two nights is a jazz show featuring Sarah Vaughan, Stan Getz, the Duke Ellington Orchestra and Dizzy Gillespie. Other bookings include Tony Orlando and Barry White, with others not yet confirmed.

Bernstein says the closing announcement caught him by surprise and has put his next fall's festival in limbo. He says he plans talks with the hall management to see if he can rent the venue after its official closing.

Opened in 1932, the art deco venue is the world's largest indoor theatre, seating 6,200. In recent years it has been hit by rising costs and audience indifference to its usual fare of family movies and leggy high-kicking Rockettes.



BILLY'S NIGHT—Producer Phil Ramone and Walter Yetnikoff, president of the CBS Records Group, greet Billy Joel backstage at the Nassau Coliseum following Joel's SRO performance.

HOTLINE TIPS

RSO, WB Tie Up Top Of the Charts

LOS ANGELES—For the first time in two years, one label—RSO—has both the No. 1 and two singles; while also for the first time since 1976 another label—Warner Bros.—has both of the top two LPs.

On the Hot 100, Player's "Baby Come Back" moves up to No. 1, nudging the Bee Gees' "How Deep Is Your Love" down to number two.

The last label to have both of the top two singles concurrently was Arista, which held No. 1 on Jan. 3, 1976 with the Bay City Rollers' "Saturday Night" and number two with Barry Manilow's "I Write The Songs."

Since then the Warner family of labels has accounted for both the number one and two singles twice; on March 27, 1976 with the Four Seasons' "December 1963" on Warner-Curb and Gary Wright's "Dream Weaver" on WB; and on Nov. 20-27, 1976 with Rod Stewart's "Tonight's The Night" on WB and Gordon Lightfoot's "The Wreck Of The Edmund Fitzgerald" on Reprise.

Additionally, RSO is the first label to have two successive No. 1 pop hits since Capitol did it with the Sylvers' "Boogie Fever" and Wings' "Silly Love Songs" in May 1976.

On the pop LP chart, Fleetwood Mac's "Rumours" on WB remains at No. 1 for the 31st week, while Rod Stewart's "Foot Loose & Fancy Free" holds at number two for the second week.

The last time one label had both of the top albums was July 17-24, 1976, when Capitol was represented with "Wings At The Speed Of Sound" and the Beatles' "Rock'n'Roll Music."

In the history of the Billboard album chart, which dates back to 1945, only two albums have had more weeks at No. 1 than the Fleetwood Mac LP. Mary Martin & Ezio

Pinza's original cast album of "South Pacific" had 69 weeks on top in 1949-51 and the "West Side Story" soundtrack enjoyed 54 weeks in 1962-63. Tied with "Rumours" with 31 weeks at No. 1 are Harry Belafonte's "Calypso" from 1956-57 and the "South Pacific" soundtrack from 1958-1959.

These highlights are culled from Hotline, a newsletter which includes Billboard's pop, soul, country and MOR charts and is mailed out a few days in advance of the regular Billboard issue. PAUL GREIN

Nature Disk Label Using Mart Tests

By ROMAN KOZAK

NEW YORK—Syntonic Research, creators of psychologically-based nature sounds, is embarking on an extensive market research program for its next two releases, the ninth and 10th disks in its series.

"We've always relied on post-recording research to create the most viable product possible," says Irv Teibel, Syntonic's president. "In the past we've often evaluated as many as 2,000 individual test responses before releasing a title. In many cases, the testing resulted in extensive modification of what seemed to be consumer-ready pressings."

The Syntonic disks are reproductions of various sounds designed to be played at a low level to mask out various distracting sounds in an environment. The two new disks are tentatively titled "Winter Storm" and "Caribbean Lagoon."

To research the new disks, 20,000 letters are being sent out to volunteers, all of whom have expressed interest in participating in Syntonic's research program. Those further interested will be asked to pay the full list price of \$6.95 to receive one of three different versions of the same title.

After receiving the test pressing, those who don't like it will receive their money back, providing they sign a statement that the record has not been copied. Teibel says that in past tests of this sort, only 2% requested their money back.

The recipients of the test pressings are asked to evaluate the record they have received. The version that gets the most favorable response is the one which will be officially released, tentatively in March.

The first three records on the Syntonic series are distributed by Atlantic. Subsequent releases are through independent distribution.

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Industry Still Waffling On Across the Board \$7.98 LPs

• Continued from page 1

Vic Faraci, executive vice president of WEA, the distribution giant, predicts the majority of its labels' new LPs with a \$7.98 tag. For the time being, he sees plenty of catalog LPs staying at \$6.98, however.

Sam Passamano, MCA national sales chief, says his label remains cautious about price boosting LPs. The 3000 series, where superstars like Olivia Newton-John and Elton John are released, will be \$7.98.

Assistance in preparing this story provided by Roman Kozak, Dick Nusser, Agustin Gurza and Ed Harrison.

War's first LP recently was released in that numerical category. But for the immediate future, the important 2000 series remains at a \$6.98 suggested list.

United Artists' superstars will come out at \$7.98, as will single pocket Blue Note LPs, but 50% of UA's catalog or more remains at \$6.98. Danny Alvin, national sales manager, states:

Labels which have converted most of their LP catalog to \$7.98 and are regularly releasing new albums at that suggested list price include: Casablanca, 20th Century, Chrysalis, TK Productions and the Fantasy family of labels.

In the case of Fantasy, Ralph Kaffel, label topper, explains that the entire Stax LP line remains at \$6.98.

Two labels which are increasing from \$6.98 and \$7.98 list currently are Motown and Cream/Hi Records. Mike Lushka, sales vice president at Motown, says most of the Gordy family of labels will be at \$7.98 by Feb. 1. "Certain select pieces of product will be released at \$6.98 in 1978," Lushka forecasts. The Motown and Cream/Hi rise includes both catalog and new releases on LP.

Effective Jan. 30, CBS increases its list price to \$7.98 on single LP albums with the prefixes PC/PE/PR/PZ and \$1 on all \$7.98 and \$8.98 two-pocket sets prefixed PG/PEG/PZG/JG goes to \$9.98. Two CZX sets, a Ten Years After and "Joplin In Concert" go to \$9.98. Tape remains at \$7.98 on the \$6.98 disk product going up \$1. Tape counterparts on the two-LP sets are \$9.98.

The broad price increases leave only the KC/KZ series at \$6.98 suggested list.

RCA informed its customers in a Dec. 26 bulletin that some 90 LPs would be raised \$1 to \$7.98 effective Jan. 15. The catalog repertoire is mostly pop rock, including a number of LPs by John Denver, Waylon Jennings, Elvis Presley and David Bowie, among others.

CBS has been offering dealers a chance to purchase key catalog items at the current price effective through Jan. 25. The deal is sweetened with an additional 30 days billing in the "January Disk Buy-In" plan.

Atlantic Records says it has no plans for an across the board hike to \$7.98, pointing out that selected catalog items such as the works of the Rolling Stones, Led Zeppelin and Emerson, Lake & Palmer had been raised to \$7.98 last year. However, all new releases are shipped with the \$7.98 list price.

London Records and Private Stock Records have no plans for pop catalog boosts to \$7.98, spokesmen for the labels claim. Both companies are issuing new releases with the \$7.98 tag.

London boosted its classical line to a \$7.98 list price last April, but catalog product of ZZ Top, the Rolling Stones and the Moody Blues remains at \$6.98.

"We're trying to hold the line at \$6.98," a London spokesman notes.

Arista Records raised its prices to \$7.98 list across the board about two months ago. However, because of increased material costs and higher

royalty payments, possible wholesale or singles price rises have been "under discussion," the label reports.

Both Phonodisc and Polydor refused to respond to this survey.

Bob Fead, vice president of marketing and distribution at A&M Records, says he is investigating current price structures but as of now reports no immediate changes. A&M's new releases are all \$7.98

while catalog product has been increasing on a selective basis.

Recent small labels raising the suggested list to the \$7.98 level include Janus and Barnaby (owned by

(Continued on page 18)

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Billboard

Arista Marketing Initial U.S. Stereo/Binaural Record

• Continued from page 1

hall ambience without the need for headphones or a binaural processor, a device which enables standard stereo speakers to reproduce the information as it was recorded.

So far as can be determined, other binaural systems now being developed require headphones or a processor.

Reed, O'Brien and Schunke have trademarked the process under the name "Stereo Binaural Sound" and plan to market it as a service to other artists.

JVC, Panasonic and Sennheiser are also known to be developing binaural systems. These are dependent, however, on the use of headphones or special processors, which retail around \$200.

Reed, often linked to today's punk scene for his outrageous lyrics and hard-edged approach to rock music, is also an audiophile with a distaste for standard stereo sound, which he considers "artificial." The new process, ironically, represents an acoustic compromise for him.

"The big difference between our process and the others," he claims,

"is that they're dealing in pure binaural sound. Ours is impure in that it can be reproduced on stereo equipment."

The basic tenet of binaural recording is to produce sound exactly as it is received by human ears. Unlike stereo recordings, binaural sound ideally picks up sounds from the front, rear, sides and above and offers the identical ambience upon playback.

Stereo offers left and right reproduction, with an imagined middle. As Reed points out, a true concert setting does not reflect "stereo" ambience.

Microphones used to record in the binaural mode are placed in a simulated human head, a dummy head to insure true binaural pickup. The mannikin heads used to record "Street Hassle" were designed by Schunke to represent an average German's head, based on computer calculations and measurements averaged from 40 human prototypes.

Later, in the Record Plant, for mixing and overdubs, a Sennheiser model MKE-2002 mannikin head

with binaural microphones was used.

One of the unusual factors in the Reed recording is that Reed and producer Richard Robinson, an-



MIKE SETTING—Rock star Lou Reed performs beneath a dummy head, miked to reproduce the sounds of his live concert in the binaural mode, which reproduces the spatial ambience of the hall, in the same degree human ears would have heard it.

other audiophile, decided to simultaneously record binaurally and in a conventional multi-track mode. This caused initial problems but led ultimately to the birth of the stereo binaural sound.

In a series of trans-Atlantic phone calls ("they were all collect, too," Reed grieves), Schunke dictated a complex system for setting up the Record Plant mixing room to duplicate the ambience of halls where the original recordings were made.

Another problem was mixing signals from the conventional multi-track recording with the binaural signals without having the former sound brighter than they did in concert.

Unlike Schunke's direction, twin speakers were placed on either side of the guitar amp used for dubs. A binaural head with twin Sennheiser microphones was placed a specific distance from these three components, and three additional microphones were placed a certain dis-

tance behind the dummy head, creating the spatial effect sought after in binaural recordings.

The exact placement of the components, according to O'Brien and Reed, were measured to the centimeter, and therein lies part of the secret of the system's success.

Reed points out that several German rock groups (Can, Tangerine Dream) and one American group (Utopia) have experimented with binaural sound, but the desired spatial effect is not the same unless binaural processors or headphones are used.

The real test will come when the LP is commercially released in February. So far, several listeners attest to a distinct improvement over conventional stereo reproduction. Reed notes that the new system provides "optimum" binaural reproduction when headphones are used. However, the spatial effects of a concert hall are evident without headphones.

Morning 'Nashville Scene' Music-Talk Series Debuts

By SALLY HINKLE

NASHVILLE—"The Nashville Scene," a 30-minute, nationally syndicated country music/talk show emanating from the Grand Ole Opry House and the Opryland Production facilities, was slated to debut Monday (2).

Patterned for 6 a.m. viewing, the Monday through Friday program, hosted by T. Tommy Cutrer, features music by and interviews with Nashville-based artists and visiting performers, plus provocative talks with behind-the-scenes professionals in the entertainment industry.

More than 50% of the coverage is live or live via tape delay, and according to Robert Dudley, head of

the U.S. TV Network in New York, distributors of the show, "the show has been sold in more than half of the tv markets around the country."

Among those featured on the first stanza are Roy Acuff, Dottie West, Don Gibson and "Grand Ole Opry" announcer Grant Turner. Others scheduled for the first week of programming included Jack Green, Jeannie Seely, Larry Gatlin, Johnny Russell, Beverly Heckel, Del Reeves, Billie Jo Spears, "Little" Jimmy Dickens, Ed Bruce and Ruby Falls.

"The Nashville Scene Band," under the musical direction of Grady Martin and Buddy Emmons, is providing backup for guest artists.

45 Contenders Seeking 15 American Music Awards

LOS ANGELES—Peter Frampton, Barry Manilow and Stevie Wonder have been nominated for favorite male vocalist for the ABC-TV fifth annual American Music Awards 9-11 p.m. Jan. 16 from the Santa Monica Civic Auditorium. Rita Coolidge, Linda Ronstadt and Barbra Streisand have received nominations for favorite female vocalist.

The awards are based on a sampling of 30,000 record buyers. Glen Campbell, Natalie Cole and David Soul will host the two-hour live special.

The favorite duo or group nominations are the Eagles, Fleetwood Mac and KC & the Sunshine Band. Nominated for favorite single record are "I Just Want To Be Your Everything" by Andy Gibb, "Star Wars" by Meco and "You Light Up My Life" by Debby Boone. Favorite albums are "Hotel California" by the Eagles, "Rumours" by Fleetwood Mac and the "Star Wars" soundtrack.

Waylon Jennings, Kenny Rogers and Conway Twitty are nominated for favorite country male vocalist.

Crystal Gayle, Loretta Lynn and Dolly Parton favorite female vocalist. Favorite duo or group in country music are George Jones & Tammy Wynette, the Statler Brothers and Conway Twitty & Loretta Lynn.

Favorite singles in country music nominated are "Lucille" by Kenny Rogers, "She's Got You" by Loretta Lynn and "Southern Nights" by Glen Campbell. Favorite albums nominated are "Are You Ready For The Country" by Waylon Jennings, "New Harvest, First Gathering" by Dolly Parton and "Of Waylon" by Waylon Jennings.

In soul music, George Benson, Barry White and Stevie Wonder are nominated for favorite male vocalist; Natalie Cole, Aretha Franklin and Donna Summer are nominated for favorite female vocalist. Favorite group or duo nominated are the Commodores, Earth, Wind & Fire and KC & the Sunshine Band.

Favorite soul singles nominated are "Best Of My Love" by the Emotions, "Brick House" by the Commodores and "It's Ecstasy When You Lay Down Next To Me" by Barry White.

Barry White also received another nomination for his "Barry White Sings For Someone You Love" album. Other albums nominated are "Commodores" and Stevie Wonder's "Songs In The Key Of Life."

Philly's WFLN On Air 24 Hours Daily

PHILADELPHIA — Radio WFLN, simulcasting on both AM and FM and the city's only "good music" station programmed exclusively to the classics, has returned its FM link to broadcasting 24 hours a day. The AM outlet is a dawn-to-dusk operation. Four years ago, for both economic and energy conservation reasons, the FM station signed off at 2 a.m.

David Conant, program director, says there have been a lot of requests from listeners for a return to round-the-clock broadcasting and "we found we could afford to provide the service." For the all-night music making, listeners are invited to phone in requests for their favorite classics.

Duo Clefs Tune

LOS ANGELES—Molly Ann Leikin of Interworld Music has written the lyrics and Lee Holdridge the music to the song "It's Time To Say I Love You" from the film "The Other Side Of Midnight, Part Two."

She has also written lyrics to "Little Boats With Paper Sails" from the Karen Black film "Because You Are My Friend." The composer of that song is Interworld's Sandy Alpert.

Movie For Lai

LOS ANGELES—French composer Francis Lai will score MGM's "International Velvet," a sequel to the film studio's 1945 hit "National Velvet," which introduced Elizabeth Taylor. The new film stars Tatum O'Neal.

Lai previously composed the music for "A Man And A Woman" and "Love Story," the latter winning the 1970 Academy Award for best original score.

Barry Pens Theme

LOS ANGELES—Jeff Barry has been signed to write the theme song for Norman Lear's new CBS-TV situation comedy "Just The Beginning." It is Barry's fifth theme song assignment from Lear, following "The Jeffersons," "One Day At A Time," "All's Fair" and "Baby, I'm Back."

RIAA Certified Records

Singles

Bee Gees' "How Deep Is Your Love" on RSO. Disk is its sixth gold single.

LTD's "Back In Love Again" on A&M. Disk is its first gold single.

Paul Nicholas' "Heaven On The 7th Floor" on RSO. Disk is his first gold single.

Gold LPs

Dolly Parton's "Here You Come Again" on RCA. Disk is her first gold LP.

Blackbyrds' "Action" on Fantasy. Disk is its third gold LP.

Jackson Browne's "Running On Empty" on Asylum. Disk is his fifth gold LP.

Emerson, Lake & Palmer's "Works Volume II" on Atlantic. Disk is its eighth gold LP.

"The Best Of ZZ Top" on London. Disk is its fourth gold LP.

Kenny Rogers' "Daytime Friends" on United Artists. Disk is his second gold LP.

Kansas' "Masque" on Kirshner. Disk is its third gold LP.

"A Chorus Line" soundtrack on Columbia.

Millie Jackson's "Feelin' Bitchy" on Spring. Disk is her second gold LP.

Natalie Cole's "Thankful" on Capitol. Disk is her fourth gold LP.

Van Morrison's "Tupelo Honey" on Warner Bros. Disk is his second gold LP.

Platinum LPs

Steely Dan's "Aja" on ABC. Disk is its first platinum LP.

Queen's "News Of The World" on Elektra. Disk is its first platinum LP.

Shaun Cassidy's "Born Late" on Warner/Curb. Disk is his second platinum LP.

Jimmy Buffett's "Changes In Latitudes ... Changes In Attitudes" on ABC. Disk is his first platinum LP.

Olivia Newton-John's "Greatest Hits" on MCA. Disk is her first certified platinum LP.

Bob Seger & The Silver Bullet Band's "Live Bullet" on Capitol. Disk is its second platinum LP.

Rod Stewart's "Foot Loose & Fancy Free" on Warner Bros. Disk is his second platinum LP.

Foghat's "Live" on Bearsville. Disk is its second platinum LP.

Heatwave's "Too Hot To Handle" on Epic. Disk is its first platinum LP.

Styx's "The Grand Illusion" on A&M. Disk is its first platinum LP.

Neil Diamond's "I'm Glad You're Here With Me Tonight" on Columbia. Disk is his third platinum LP.

L.A. Rockers KHJ & KTNQ Plan Entertainment Shift

• Continued from page 1

warm medium, "something that FM hasn't been able to achieve yet."

At KHJ, Sebastian will not change the target audience, but will conduct more research into the music played on the station and "the presentation will be more adult and more listenable."

Sebastian comes to KHJ after considerable success as program director of KDWB in Minneapolis; he is knowledgeable about callout research and admits that "probably some types of research which we used in Minneapolis will be used here, as well as the traditional forms of research—store reports, requests." He replaces Michael Spears who held the post for more than one year.

But the first thing he did as program director, even before moving into the station, was to jerk an r&b record off the air, as well as Dolly Parton's current hit.

The KHJ playlist will be "pretty tight," but the station will occasionally play new records. "My research does both—sometimes it makes you early on something and sometimes it makes you late."

Driscoll, who replaced Jimi Fox, says he won't worry as much about the playlist of KTNQ as "much as about the entertainment on the air... whether a commercial is a hit, whether the news is a hit, the disk jockey a hit, the production, the public service... every minute on the air should be something that listeners can relate to."

Needless to say, other program directors who have been through the KHJ and KTNQ doors had much the same goals in mind. The major problem with AM Top 40 radio in Los Angeles, as in several other cities, is that FM radio has fractionalized the 18-24 demographics, the major bailiwick of AM Top 40 radio.

In the latest Arbitron ratings sweep, KTNQ, KHJ and KFI combined did not have the 18-24 men of KMET, the progressive FM rock station.

And KNX-FM, a soft rock station, fared as well in women 18-24 as did KFI, KTNQ and KHJ. These three Top 40 stations, as well as KMPC and other stations in the market, are playing essentially the same music.

"But look at television," defends Driscoll. "The networks are basically featuring the same shows. Everybody is going after the same audience."

"There's no reason not to entertain people just because you're serving the same food. Yes, we're going to play hits, but in an entertaining fashion." He says his object is to make KTNQ the most entertaining station in the market. He'll be first on a lot of songs, he claims.

The major problem with AM rock radio, he feels, is that the stations "didn't create any magic" on the air, thus lost listeners not for the music they played, but for what they didn't put around the music.

At KHJ, Sebastian believes he'll be able to improve the ratings, which have been dwindling. In fairness to former KHJ program director Spears, Spears also thought he'd improve the ratings, but didn't. Spears resigned about a month before Christmas and is taking a two-month trip to Europe with his wife before returning to radio.

In San Francisco at KFRC, Spears created a giant station in the market. He thought that he'd be able to do the same thing with KHJ, but so did a lot of other program directors. The station has been on the decline, more or less, since Bill Drake consulted it a few years ago. But advertising revenues have consistently been good and a year ago were prob-

ably the highest in the station's history.

KTNQ, of course, only received permission to broadcast around the clock (it was previously a daytime station under the call letters of

KGBS-AM) about a year ago. It went rock at that time under program director Jimi Fox.

The question is: Can several AM stations with essentially the same format survive in a market today? In

Chicago, WCEL dropped rock for beautiful music and is now into an MOR format. In Cleveland, there is no Top 40 AM station on the air. In Monroe, La., general manager Hal Calisch switched KNOE-AM to

country music with the new year. He is also the general manager of KNOE-FM and the FM station wiped out the AM station. Both were rockers and KNOE-AM had been a rock station since the early days.

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JANUARY 14, 1978, BILLBOARD

SMALL CALIF. STATION THRIVING

KFAT Breaking the Rules

By JACK McDONOUGH

SAN JOSE—KFAT radio, 94.5 on the local FM band, has combined remarkably broad progressive country programming that ranges from Gene Autry to Otis Redding to ZZ Top with a zany, super-relaxed on-the-air approach to become the most talked about station in the San Francisco metropolitan market recently, despite the fact it is tucked away in an obscure nook of the South Bay region in a town named Gilroy in the farm area below San Jose.

KFAT's success has been largely accidental, and it is only within the past six months or so that word-of-mouth has spread widely enough to put it in good stead in the Arbitron readings and to start bringing in advertising dollars. KFAT scored well in the July San Francisco ARB, and the most recent San Jose breakout showed it head-to-head with the established FM rockers KSJO and KOMA.

The haphazard history of the station began two years ago when Lorenzo Milam and Jeremy Lansman, graduates of the Pacifica listener-supported system and both long-time radio freaks who know how to cope with the FCC, took the profits from the sale of a St. Louis station, KDNA and bought KSND in Gilroy, which at the time had almost the lowest commercial power in North America—60 watts.

Since the purchase they have increased the power twice—to 400 watts immediately following purchase, and then to the present 1,150 watts. They also changed the call letters to KFAT, moved the tower to a hill named Loma Prieta (reputedly the highest point in the South Bay area) and hired Larry Yurdin to provide consultation on making the station over in the mold of KOKE, Austin's famous progressive country station with which Yurdin had been familiar.

Eventually there were disagreements and Yurdin, who had served as general manager for the first six months, departed FKAT along with much of the staff. At that point, says current program director Laura Ellen Hobbs (Lansman's wife), "we had no choice but to get involved. As we became more involved, we saw we could run a good commercial station where we could combine country with bluegrass, folk, rock and music we just happened to like personally. We figured people's tastes were broad enough by now to go for that. We're filling a gap for a lot of listeners who grew up on rock'n'roll. But rock'n'roll right now has lost direction, and besides, people are worn out and want something softer. Our audience has already sowed their wild oats.

"I think people are talking about

us now because we're kind of outrageous. These are not professional disk jockeys here. They mess up on the air a lot and don't have perfect voices. But they really communicate with folks. There's no facade about KFAT being big-time radio. A lot of the music we play is not commercial in any way and never has been. A lot of it is novelty tunes. But people seem to love it. Our listeners are loyal and they tell other people about us. We have the image of a secret station that someone found down in Gilroy. But I don't think success will spoil us."

That they are becoming more successful and more widely discovered is indicated by the amount of print coverage they've received. Most of the local press has already covered them, they were profiled in New West, and the January issue of Country Music also carries a KFAT article.

KFAT has no doubt benefitted considerably from the significant rise in interest in country music in the San Francisco area over the past two years. San Francisco has traditionally been known as possibly the worst country music market in the nation, but that has been changing. The suburban East Bay and San Jose areas, both of which have had population influxes from the South and Southwest, have led this change, but even the city of San Francisco itself has been greatly affected by the pop crossovers of such artists as Dolly Parton, Crystal Gayle and Waylon Jennings. Parton, for instance, because of her spangled appearance, has a lot of gay San Francisco fans.

KFAT, says Stan Goman, manager of Tower Records in San Francisco, has been instrumental in popularizing country music in the area. "KNEW has been helpful," says Goman, "but KFAT is really playing it and selling it, and that includes a lot of good old stuff."

The wide-ranging nature of KFAT's programming is immediately apparent from a fast glance at their playlist. Albums getting heavy play currently are by Johnny Paycheck, Mary Kay Place, Tom Waits, George Thorogood and the Destroyers, Steve Martin, Mel Tillis, the Joy, Linda Ronstadt, Don Williams, Tammy Wynette, Jerry Lee Lewis, Bill Monroe and Randy Newman. Mickey Gilley, Levon Helm, Juice Newton, Charlie Daniels and Jim Ringer are getting moderate play. Listed as "new additions to the library" are albums by such a diverse group as Gene Autry, Elvis Costello, Eric Clapton, the Louvin Brothers, Bette Midler, Jim Owen and the Drifting Cowboys, Stefan Grossman, Wet Willie, America, Chet At-

kins, and Benny Martin and His Electric Turkeys.

Hobbs notes also that they like to play various forms of ethnic music, from Irish to cajun; that they will sometimes reach back for old Bing Crosby or John Hurt numbers, and that modern country rock from the Eagles and Poco and southern rock from the Capricorn artists like Marshall Tucker and Elvin Bishop are favored. "It's all just a broad spectrum of American music," he says. "Our base is progressive country, but I'd like to give it the new catch line of 'progressive western.'"

Hobbs says KFAT draws listeners "from Salinas to San Francisco," but that most come from the San Jose area, extending up to Palo Alto and down to Santa Cruz on the coast, where they have always has a strong

(Continued on page 31)

'World' Series Hits With Music & Paper

LOS ANGELES—By teaming up a monthly rock music newspaper with a weekly syndicated radio show, "Rock Around The World" chief Daniel Lipman is carving out a niche in radio syndication in spite of strong competition.

The syndicated radio show, which ranges from an hour in length to 1½ hours, has about 160 radio stations coast-to-coast airing it weekly. And seven of these radio stations are using the magazine as a promotional vehicle.

KWST in Los Angeles is using an estimated 75,000 copies of the 32-page tabloid. KSHE in St. Louis is using around 5,000 copies. WBCN in Boston is using around 25,000 copies. In Los Angeles, "Rock Around The World" is distributed by the radio syndication firm, but in some markets the radio station itself gives out the magazine.

The radio station using the magazine gets a plug on the front page, such as "Free from THE LOOP" promoting WLUP in Chicago. A typical issue used by WKDQ in Evanston, Ill., had two ads on the back page, one promoting Ted Fink Audio & TV and the other a record store called Weinbach's.

An inside page had four local ads, one for the radio station and another for a hi fi store called FM Hi-Fidelity, another for Music Town Boutique and another for Roth's, a jeans shop. On the opposite page is an ad promoting the syndicated radio show and, of course, the local radio station with a tag line: "Tune to WKDQ 99.5, Saturday at midnight."

The show is bartered by "Rock Around The World," which headquarters on Sunset Blvd. in Los Angeles, after moving to the city last March from Boston. Eddie Kritzer is president of the show and the newspaper, Ed Ochs is editor of the paper.

"Rock Around The World" started around 1973 as an outgrowth of a recording studio Lipman had in a loft in the back of his office. The studio was called Music Designers. Lipman had been operating an advertising agency, handling accounts for radio such as A&M, Elektra Records, Stax and five retail record stores.

He'd experimented with a couple of syndicated radio shows, one of which was religious in nature and another produced for Fusion Magazine. "Rock Around The World" actually grew out of "The European Import Show" on WMEX in Boston about 1974. It only lasted a week on WMEX before moving to WMTN in Newton, Mass., sponsored by Atlantic Records. It grew to about 15 college radio stations in the New England area and 34 other stations.

"Then I realized that we hadn't ever played a U.S. group on the show," says Lipman. So, he started adding U.S. acts and later installed interviews and live concerts into the format.

'Soap Factory' Disco Into Natl Syndication

NEW YORK—A disco program called "Soap Factory" taped at the Soap Factory Disco here has been launched into television syndication by D.M.B. Productions. The show's format will include top name recording acts, disco dancing, and each week the show will travel to another American city for a look at that location's most popular disco.

Brookville Marketing Corp., New York, is marketing the half-hour show on a barter basis.

Gospel Concerts Get Exposure On WWDJ

NEW YORK—WWDJ, a radio station which turned from rock to "inspirational music" three years ago, is now promoting gospel music concerts in the same manner country stations and rock stations have been reaching audiences with subsidized concerts.

The first such concert, held in October 1977, featured singer Phil Keaggy. This year WWDJ plans to host performances by B.J. Thomas, Andrea Crouch and the Disciples and artists from the Nashboro and Savoy labels, as well as an appear-

ance by opera basso Jerome Hines. Venues will range from Passaic's Capitol Theater, normally a rock venue, to Gotham's Felt Forum and Newark's Symphony Hall.

WWDJ, located in Hackensack, N.J., reaches the New York, New Jersey and Connecticut areas with 5,000 watts, 24 hours a day.

"Basically we're after three audiences," explains program director Joe La Zizza. "In the morning we program traditional, MOR, inspirational music. In the afternoon we program contemporary gospel or Jesus rock, and in the evening we program the black gospel sound."

President and general manager Inge Rauchbach explains why the station shifted from rock to gospel. "It was basically a corporate decision," she recalls. "We looked at four or five possible formats before we settled on inspirational."

Rauchbach notes that the intense competition among rock-oriented stations in the metropolitan New York area was a factor in the decision.

"It was tough and we thought 'we just can't compete,' so we changed," she adds.

"We took a bath on the first one," she says, "but we didn't expect to make money." Any profits from future concerts will go to a worthy, non-religious, community cause or charity, Rauchbach says.

WWDJ is now part of Combined Communications Inc., which merged with the station's previous owner, Pacific & Southern Broadcasting Corp., shortly before the format shift in August 1974.

KUZN Rocks In Louisiana

WEST MONROE, La.—KUZN, a country station at 1310 on the dial here for the past five years, will be switching to a rock format Monday (2), reports program director Jim Steele.

"We'll be calling ourselves the Rockin' 131 and our FM affiliate, KYEA, will be going live from 6 a.m. until midnight as of Jan. 1. It's been automated for the past few years. It will be the only black programmed station in the Monroe market. Rockin' 131 will be the only AM rock station."

The lineup at KUZN will feature Ken Miller 6-10 a.m., Steele 10 a.m.-2 p.m. and Chuck Howard until sign off. Alex Myatt and David Cromwell do weekends on the daytime operation.



"I'd like to sing until I'm 70... maybe 80."

RITA COOLIDGE

on the Robert W. Morgan Special of the Week

WATERMARK, INC. 10700 Ventura Blvd., No. Hollywood, CA 91604 • (213) 980-9490

THE ROBERT W. MORGAN SPECIAL OF THE WEEK

New On The Charts



Pockets
"Come Go With Me"—92

This eight-member group's debut album was produced by Earth, Wind & Fire's Verdine White, who is also credited with its discovery.

Pockets also shares EWF's label, Columbia; its management team, Cavallo-Ruffalo; and its booking agent, the Brighton Agency. The same label, management and booking credits are also shared by Weather Report, Deniece Williams and the Emotions.

Its sound is described by Columbia as "reminiscent of Earth, Wind & Fire's jazz r&b modes—minus the social message—but including all the drive and infectious funk."

Pockets (the name was coined by musical acquaintance Luther Ingram) includes three members from the greater Baltimore area: guitarist Jacob Sheffer, 24; drummer George Gray, 24; and keyboardist Al McKinney, 29, who is the group's most professionally experienced member, having played behind the Four Tops and the Dells.

The brass section consists of Charles Williams, 22, on trumpet and flugelhorn; on trombone, Kevin Barnes, 17; and on sax, Irving Madison, 19, an alumnus of jazz clinics conducted by Jimmy Heath and Curtis Fuller.

The group's bassist is Gary Grainger, 23, who had a brief association with Weather Report. The newest member is Larry Jacobs, 26, of San Francisco.

Cavallo-Ruffalo Management can be reached in Los Angeles at (213) 274-8071. The Brighton Agency's number in L.A. is (213) 273-6846.



George Duke
"Reach For It"—★

In much the same way that jazz veteran Maynard Ferguson hadn't cracked the pop singles charts until last year's "Gonna Fly Now," this is the first Hot 100 listing for keyboardist Duke, a name jazz artist for nearly a decade.

The 31-year-old musician was born and reared in Northern California, where he attended the San Francisco Conservatory. Also in the Bay Area, he played at two local clubs, the Halfnote and the Both/And, where he and his trio were used as the rhythm section for such artists as Letta Mbulu, Bobby Hutcherson and Sam Rivers.

After disbanding the trio, he worked for six months in 1968 in Don Ellis' big band, and then teamed on records and four dates with French violinist Jean-Luc Ponty.

With Ponty, Duke began playing rock clubs,

and was forced to become adept at electric keyboards. At one such club Frank Zappa persuaded Ponty to collaborate on an album. Duke took part in the project, and shortly thereafter Zappa asked him to join the Mothers of Invention.

Duke had two separate stints with the Mothers. The first involvement in a '50s rock'n'roll edition of the group which featured Flo & Eddie—ended after one year in 1970 when Duke replaced Joe Zawinul in Cannonball Adderley's band.

Duke left Adderley in 1972 to rejoin the Mothers, which had by this time evolved into more of a jazz ensemble with rock'n'roll overtones, including among its members Ponty on violin. Under Zappa's influence, Duke began playing synthesizers and also started vocalizing.

After the jazz/rock edition of the Mothers disbanded, Duke recorded a series of solo albums on the BASF label in 1975 and 1976 which made the lower half of Billboard's top 200 album chart. He first cracked the top half of the LP chart in late 1976 with an Atlantic LP recorded on tour in Europe with drummer Billy Cobham.

Duke's first album on Epic, "From Me To You," hit the chart in May 1977, while his second LP for the label, "Reach For It," is already in the top 25 on the pop chart. This title track single climbed as high as number two on the soul chart last week.

Duke is managed by Herb Cohen of Los Angeles, (213) 461-3277. His agents are Dan Weiner and Fred Bolander of Monterey Peninsula Artists, (408) 624-4889.

Dodge City KTTL On Air With 'Big Country' Series

LOS ANGELES—KTTL in Dodge City, Kan., a new 24-hour FM station owned by Charlie and Nellie Babbs, has signed on the air with "Big Country," the syndicated programming service produced and marketed by Live Sound Inc., Los Angeles.

"Big Country" features Jason McCall 5-10 a.m., Chris Lane 10 a.m.-3 p.m., Bob Morgan 3-8 p.m.

and Chuck Roberts 8 p.m.-1 a.m. The station then segues music 1-5 a.m. though there are plans to add an all-night jockey soon.

Michael Carruthers, vice president of Live Sound, says that "Big Country" was purchased from The Programme Shoppe in July 1977. Among other radio stations airing the syndicated programming, produced in Hollywood, is KTOP in Topeka, Kan.

FAMED DJ CONCLUDES REMINISCING

Only Memories For Dunaway

EDITOR'S NOTE: This is the concluding installment of an interview with Chuck Dunaway discussing his career as disk jockey and program director. The interview is conducted by Claude Hall.

Hall: Who were some of the other guys you knew and ran into from time to time? Who were your major competitors?

Dunaway: Well, I was very lucky. Every station I worked for was number one and I still hold the record for the highest rating in Houston, for instance. The highest numbers ever obtained down there.

H: You beat Paul Berlin?
D: Yeah, oh yeah.
H: What's Paul doing?
D: Paul is doin' a show on KQ-FM and is also program director.

The people I grew up with and were around really loved rock. We thrived on it. I think age 35 or 36 is when I really started to say, "What the hell am I doin'?"

H: You know Murray the K also got caught in rock. He went into progressive rock, which is the place for him to be and I think he should have stayed there. But I think he, too, was caught in that syndrome of not being able to get out of rock music... and may be not even wanting to get out of it.

D: I went through that stage. I went through a phase of, after I got my divorce, a series of younger ladies. And in the course of that, and as the music was changing and radio was changing, the younger ladies were turning me onto different kinds of music. And I really got into it. I enjoyed it. I wanted to do a progressive radio station even as far back as 1970... about 1970, 1971, in there. I started really thinkin' about doin' progressive type radio. I saw something coming and I wanted to get involved.

But I couldn't turn loose of the buck, I couldn't turn loose of the dollars I was makin' doin' Top 40. Even though that script had been written 1,000 times and you knew exactly what to do... I mean it doesn't take a big genius to run a Top 40 radio station. It does take somebody who is a little bit more analytical than emotional.

But I was always emotional in whatever I did, I was totally involved in it. If I was playin' rock 'n' roll music it was because I loved it. If I was doin' rock 'n' roll radio it was because I loved it. When I did the progressive thing it was because I enjoyed doing that, you know. And when I did progressive country it was because I enjoyed doing it.

H: Is there anything about your career that you regret at this stage?

D: Oh, sure. I regret, first in a course of all the insanity and glory hopping, not taking more time to become a family man.

H: How has disk jockeying and radio changed?

D: People can't react. They can't react because they can't feel any identification with the radio station. I mean there are disk jockeys who are excellent today and do terrific jobs, but they aren't human anymore. I mean the human element is gone. The spontaneity of doing something... you've got to call your program director before you can set fire to something outside your window these days.

But in those days the listeners believed you and whatever you said was right. If you told 'em they should all drive around the building, run around, whatever, open their

windows and honk the horns, just anything, or turn the radio up loud... remember when they did that? Somebody did that, and people really did it. But we used to say "honk your horn" and all up and down the streets people were honkin' their horns.

But there are so many radio choices now, so many choices... at that time there were maybe two or three rock 'n' roll stations in a market. One station would own the market and there'd be at least one survivor in there tryin' to get a piece of it, but you had a pretty dominant situation, and you were the game in town. Nowadays listeners have several choices. There are so many frequencies doing variations on the same thing and the believability is not there because the spontaneity is not there, the show business is not there.

Show business is too perpetrated now to be believable. A lot of guys can read flash cards great, they can sound just like they adlib 'em, but really, it didn't come from the back of their head. It came off a piece of paper and out their mouth. And that's the difference.

But there are some excellent people in radio now. I never really considered myself a good jock but that's where my reputation all came from because when I was cookin' I was great. I knew it. I knew I was good. And when I did a good show, I knew I did a good show because it all came out of here (he points to his heart) and I would just be whipped when I got off the air. And a guy would come along and I would say, "I was burnin' up tonight" and he'd say, "Yeah, you did, you were really good." And you knew when you did a good show.

Now you've got to wait until the ARB comes out to find out if you did a good show or not.

And that's the thing I started missing about five years ago. I haven't been in radio now for about a year and I dropped out of the top three rat race about seven years ago because I began not to feel it any more. I thought the book was written and if I was to do anything else in radio after all those years it would have to be something unique. And that's why I searched and finally found the progressive country format which, of course, was not the answer, but at least it was something different, you know.

And when that thing blew out I took another job as a manager of a radio station and I found out that they didn't have enough money to keep the the thing goin'. But I found out that was not really where it was at for me, that was not fulfilling. That was bottom line stuff that I couldn't get into. And we made money at KAFM. Made \$140,000 gross, the first time in four years, and I was the manager, program director and whole ball of wax.

But I did it my way and had a good time. And they made money and they sold the station at the time I walked in and said, "I want a bonus or a raise or something for all this good stuff" and they said it was sold and everything was frozen. So, in my usual way, I walked out. That was the last of it. Took a job as manager of a station in Oklahoma, found out they were close to Chapter XI and I said "I gotta get out of radio." I've played the string out as far as I can.

H: You'd gone complete circle.

D: The complete circle. I dropped out for nine months after I left WIXY in Cleveland. A big emotional thing hit me and I said "I'm

just through with everything." I became depossessionized. Got rid of my Cadillacs and all that stuff and moved to Houston and for just nine months didn't do anything but have radio people up to the house. Hell, it was a continuous party. Because as a guy got off the air he'd come by and we'd sit around and listen to records. Young guys would say, "I remember you" and this, that, and the other. That was my ego thrill right there, being involved with these people and being able to talk radio. But not doing anything. I didn't do anything for nine months. I just dropped out totally. Put together a radio sheet, but that was really for the love of it.

H: What was it called?

D: Rock and Roll Rollercoaster. And we had the first regional meeting of radio people. And Bob Hamilton came down and Bill Gavin came down. That was such an emotionally charged meeting because I was so sincere in my endeavor, I wanted to be righteous, just straight-on radio. Let's really get down and let these young guys from small markets learn some things about what it's really like out there.

Gavin, he said, "That's it. From now on, I'm doin' regionals." And he's done regionals ever since. That's where he got the idea for it.

We had two days of hard chargin'. And I owe the success of it to Bill Young. He was the catalyst who got the people there. Registration was \$10. We had kids hitchhiking there to come to that damned thing. They would have hitchhiked down there just to hear what it was like. How do you talk to a manager? How do you get through to an engineer? Just real simple stuff that everybody has to go through, experience to know how to do it. That was a good meeting. So then I decided I wanted to get back into radio.

And Bill Young was doin' an FM at that time, KILT-FM, so I went to work for next to zero money to set that thing up. And once I got back on the air, my ego, I started flowing again. I wanted to run my own boat and took the first programming thing that came up which was in Tucson. It was a really neat little town. Went in there and did that thing, but didn't run a Top 40 radio station, KIKX, by the books. I wanted to embellish it with some progressive attitude... on AM... which was another craziness. The station sounded good. Everybody in the market thought we were gonna walk away with all the numbers because we were professional sounding.

Then I was offered a job at KUPD in Phoenix. I said "great," bigger market and all. "Great, but I won't do Top 40 radio any more. I quit that. I gave it up three or four years ago. I'll do a mass appeal progressive." Which is what I decided should be done on FM. And I went in there and did it and they didn't like it because it wasn't Top 40. And I called Kent Burkhart in Atlanta. I said, "I have mass appeal progressive, it's the name of the game. We're playing progressive, but we're playing hits." And he said, "Yeah, I'm talkin' to some people about that now." I said, "Well, let me talk to them. I got a book written on the damned thing." He said, "I'll see how the numbers come out."

Anyway, the Pulse came out. We did well, but died in the ARB, so he continued his conversation with Lee Abrams who had also gotten the same idea that mass appeal progres-

JANUARY 14, 1978, BILLBOARD

Billboard Singles Radio Action

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

Based on station playlists through Thursday (1/5/78)

TOP ADD ONS - NATIONAL

- (D) BEE GEES—Stayin' Alive (RSO)
- RANDY NEWMAN—Short People (W.B.)
- DAN HILL—Sometimes When We Touch (20th Century)

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.

Pacific Southwest Region

● **TOP ADD ONS:**

BEE GEES—Stayin' Alive (RSO)
NEIL DIAMOND—Desiree (Columbia)
SAMANTHA SANG—Emotion (Private Stock)

★ **PRIME MOVERS:**

BEE GEES—Stayin' Alive (RSO)
QUEEN—We Are The Champions (Elektra)
BILLY JOEL—Just The Way You Are (Columbia)

BREAKOUTS:

KANSAS—Point Of Know Return (Kirschner)
ANDY GIBB—Love Is Thicker Than Water (RSO)
WET WILLIE—Street Corner Serenade (Epic)

- KHJ—Los Angeles**
- NO LIST
 - NO LIST
 - NO LIST
 - NO LIST
- TEN-Q (KTNQ)—LA.**
- NO LIST
 - NO LIST
 - NO LIST
- KFI—LA.**
- NONE
 - NO LIST
 - ★ BILLY JOEL—Just The Way You Are (Columbia) 18-9
- D★ BEE GEES—Stayin' Alive (RSO) 13-8**
- KEZY—Anaheim**
- D★ SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
 - ANDY GIBB—Love Is Thicker Than Water (RSO)
 - ★ QUEEN—We Are The Champions (Elektra) 19-10
 - ★ ROD STEWART—You're In My Heart (W.B.) 5-1
- KCBQ—San Diego**
- SAMANTHA SANG—Emotion (Private Stock)
 - KANSAS—Point Of Know Return (Kirschner)
- D★ BEE GEES—Stayin' Alive (RSO) 28-7**
- ★ QUEEN—We Are The Champions (Elektra) 23-8
- KFXM—San Bernardino**
- D★ BEE GEES—Stayin' Alive (RSO)
 - SAMMY HAGAR—You Make Me Crazy (Capitol)
 - ★ PAUL SIMON—Slip Slidin' Away (Columbia) 20-14
 - ★ NEIL DIAMOND—Desiree (Columbia) 21-15
- KERN—Bakersfield**
- STEELY DAN—Peg (ABC)
 - WET WILLIE—Street Corner Serenade (Epic)
 - ★ ROD STEWART—You're In My Heart (W.B.) 4-1
 - ★ ANDY GIBB—Love Is Thicker Than Water (RSO) 21-18

- KAFY—Bakersfield**
- LITTLE RIVER BAND—Happy Anniversary (Harvest)
 - NO LIST
 - ★ QUEEN—We Are The Champions (Elektra) 19-10
 - ★ SAMANTHA SANG—Emotion (Private Stock) 22-17
- KRIZ—Phoenix**
- NEIL DIAMOND—Desiree (Columbia)
 - QUEEN—We Are The Champions (Elektra)
 - ★ BEE GEES—Stayin' Alive (RSO) 29-11
 - ★ BILLY JOEL—Just The Way You Are (Columbia) 23-16
- KTKT—Tucson**
- NONE
 - NO LIST
 - ★ QUEEN—We Are The Champions (Elektra) 15-8
 - ★ BILLY JOEL—Just The Way You Are (Columbia) 17-10
- KQED—Albuquerque**
- NO LIST
 - NO LIST
 - NO LIST
- KENO—Las Vegas**
- BILLY JOEL—Just The Way You Are (Columbia)
- D★ BEE GEES—Stayin' Alive (RSO)**
- ★ LINDA RONSTADT—Blue Bayou (Asylum) 18-12
- D★ LTD—Back In Love Again (A&M) 24-18**

Pacific Northwest Region

● **TOP ADD ONS:**

LYNYRD SKYNYRD—What's Your Name (MCA)
DAN HILL—Sometimes When We Touch (20th Century)
BEE GEES—Stayin' Alive (RSO)

★ **PRIME MOVERS:**

QUEEN—We Are The Champions (Elektra)
ROD STEWART—You're In My Heart (W.B.)
DAN HILL—Sometimes When We Touch (20th Century)

BREAKOUTS:

ANDY GIBB—Love Is Thicker Than Water (RSO)
RITA COOLIDGE—The Way You Do The Things You Do (A&M)
NEIL DIAMOND—Desiree (Columbia)

- KFRC—San Francisco**
- DAN HILL—Sometimes When We Touch (20th Century)
 - LYNYRD SKYNYRD—What's Your Name (MCA)
 - ★ QUEEN—We Are The Champions (Elektra) 21-8
 - ★ ROD STEWART—You're In My Heart (W.B.) 15-5
- KYA—San Francisco**
- NO LIST
 - NO LIST
 - NO LIST
- KLIW—San Jose**
- NO LIST
 - NO LIST
 - NO LIST
- KNDE—Sacramento**
- ERIC CLAPTON—Lay Down Sally (RSO)
 - NATALIE COLE—Our Love (Capitol)
 - ★ NONE
- KROY—Sacramento**
- NO LIST
 - NO LIST
 - NO LIST

PRIME MOVERS - NATIONAL

- (D) BEE GEES—Stayin' Alive (RSO)
- QUEEN—We Are The Champions (Elektra)
- DAN HILL—Sometimes When We Touch (20th Century)

- KYNO—Fresno**
- DIANA ROSS—Gettin' Ready For Love (Motown)
 - LYNYRD SKYNYRD—What's Your Name (MCA)
 - ★ SAMANTHA SANG—Emotion (Private Stock) 13-6
 - ★ RANDY NEWMAN—Short People (W.B.) 5-4
- KGW—Portland**
- NEIL DIAMOND—Desiree (Columbia)
- D★ BEE GEES—Stayin' Alive (RSO)**
- ★ DOLLY PARTON—Here You Come Again (RCA) HB-18
 - ★ BILLY JOEL—Just The Way You Are (Columbia) 20-13
- KING—Seattle**
- NO LIST
 - NO LIST
 - ★ NO LIST
 - ★ NO LIST
- KJRB—Spokane**
- D★ CHIC—Dance, Dance, Dance (Atlantic)
 - ABBA—The Name Of The Game (Atlantic)
 - ★ DAN HILL—Sometimes When We Touch (20th Century) 27-17
 - ★ SAMANTHA SANG—Emotion (Private Stock) 19-10
- KTAC—Tacoma**
- NO LIST
 - NO LIST
 - ★ NO LIST
 - ★ NO LIST
- KCPX—Salt Lake City**
- ANDY GIBB—Love Is Thicker Than Water (RSO)
 - RITA COOLIDGE—The Way You Do The Things You Do (A&M)
 - ★ LEIF GARRETT—Runaround Sue (Atlantic) 16-9
 - ★ DAN HILL—Sometimes When We Touch (20th Century) 21-16
- KRSP—Salt Lake City**
- WET WILLIE—Street Corner Serenade (Epic)
 - FIREFALL—So Long (Atlantic)
 - ★ ROD STEWART—You're In My Heart (W.B.) 14-5
 - ★ QUEEN—We Are The Champions (Elektra) 17-8
- KTLK—Denver**
- JOHN WILLIAMS—Theme From "Close Encounters" (Arista)
 - RITA COOLIDGE—We're All Alone (A&M)
 - ★ LINDA RONSTADT—It's So Easy (Asylum) 19-4
 - ★ ENGLAND DAN/JOHN FORD COLEY—Gone Too Far (Big Tree) 6-1
- KIMN—Denver**
- RANDY NEWMAN—Short People (W.B.)
 - JAY FERGUSON—Thunder Island (Asylum)
 - ★ LEIF GARRETT—Runaround Sue (Atlantic) 24-18
 - ★ PLAYER—Baby Come Back (RSO) 15-10

North Central Region

● **TOP ADD ONS:**

BEE GEES—Stayin' Alive (RSO)
DAN HILL—Sometimes When We Touch (20th Century)
RANDY NEWMAN—Short People (W.B.)

★ **PRIME MOVERS:**

RANDY NEWMAN—Short People (W.B.)
BEE GEES—Stayin' Alive (RSO)
DOLLY PARTON—Here You Come Again (RCA)

BREAKOUTS:

KANSAS—Point In The Wind (Kirschner)
JAY FERGUSON—Thunder Island (Asylum)
ABBA—The Name Of The Game (Atlantic)

- CKLW—Detroit**
- KANSAS—Point In The Wind (Kirschner)
 - CONFUNK SHUN—Fun (Mercury) 26-14
 - ★ DAN HILL—Sometimes When We Touch (20th Century) 20-9

- WDRQ—Detroit**
- EL COCO—Cocoon (AVI)
 - ABBA—The Name Of The Game (Atlantic)
 - ★ DOLLY PARTON—Here You Come Again (RCA) 30-10
 - ★ RANDY NEWMAN—Short People (W.B.) 22-7
- WTAC—Flint**
- NATALIE COLE—Our Love (Capitol)
 - EARTH, WIND & FIRE—Serpentine Fire (Columbia) 12-4
 - ★ QUEEN—We Are The Champions (Elektra) 8-3
- Z-96 (WZZM-FM)—Grand Rapids**
- RANDY NEWMAN—Short People (W.B.)
 - HIGH INERGY—You Can't Turn Me Off In The Middle Of Turning Me On (Gordy)
 - ★ LINDA RONSTADT—It's So Easy (Asylum) 22-11
 - ★ ROD STEWART—You're In My Heart (W.B.) 20-10
- WAKY—Louisville**
- NO LIST
 - NO LIST
 - ★ NO LIST
 - ★ NO LIST
- WBGW—Bowling Green**
- STEELY DAN—Peg (ABC)
 - EARTH, WIND & FIRE—Serpentine Fire (Columbia) 16-9
 - ★ QUEEN—We Are The Champions (Elektra) EX-21
- D★ BEE GEES—Stayin' Alive (RSO) EX-24**
- WGCL—Cleveland**
- NO LIST
 - NO LIST
 - ★ NO LIST
 - ★ NO LIST
- WSA—Cincinnati**
- D★ SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
 - ★ LE BLANC & CARR—Falling (Big Tree)
 - ★ BEE GEES—How Deep Is Your Love (RSO) 6-2
 - ★ PAUL SIMON—Slip Slidin' Away (Columbia) 11-8
- Q-102 (WKRC-FM)—Cincinnati**
- DAN HILL—Sometimes When We Touch (20th Century)
- D★ BEE GEES—Stayin' Alive (RSO)**
- ★ LYNYRD SKYNYRD—What's Your Name (MCA) 30-25
 - ★ ROD STEWART—You're In My Heart (W.B.) 8-4
- WCOL—Columbus**
- D★ BEE GEES—Stayin' Alive (RSO)
 - STYX—Come Sail Away (A&M) 16-5
 - ★ PLAYER—Baby Come Back (RSO) 12-9
- WNCI—Columbus**
- BILLY JOEL—Just The Way You Are (Columbia)
 - DAN HILL—Sometimes When We Touch (20th Century)
 - ★ DOLLY PARTON—Here You Come Again (RCA) 18-11
 - ★ RANDY NEWMAN—Short People (W.B.) 20-14
- WCUE—Aron**
- BILL WITHERS—Lovely Day (Columbia)
 - HEATWAVE—Always & Forever (Epic)
- D★ BEE GEES—Stayin' Alive (RSO) 31-10**
- ★ RANDY NEWMAN—Short People (W.B.) 10-3

BREAKOUTS - NATIONAL

- ANDY GIBB—Love Is Thicker Than Water (RSO)
- JAY FERGUSON—Thunder Island (Asylum)
- CON FUNK SHUN—Fun (Mercury)

- 13-Q (WKTQ)—Pittsburgh**
- RANDY NEWMAN—Short People (W.B.)
- D★ BEE GEES—Stayin' Alive (RSO)**
- ★ SAMANTHA SANG—Emotion (Private Stock) 9-5
 - ★ ANDY GIBB—Love Is Thicker Than Water (RSO) 11-9
- WPEZ—Pittsburgh**
- JOHNNY RIVERS—Curious Mind (Soul City)
 - JAY FERGUSON—Thunder Island (Asylum)
 - ★ RANDY NEWMAN—Short People (W.B.) 20-11
- D★ BEE GEES—Stayin' Alive (RSO) 34-28**

- KOMA—Oklahoma City**
- NO LIST
 - NO LIST
 - ★ NO LIST
- KAKC—Tulsa**
- D★ CHIC—Dance, Dance, Dance (Atlantic)
 - BILL WITHERS—Lovely Day (Columbia)
- D★ BEE GEES—Stayin' Alive (RSO) 30-20**
- ★ NEIL DIAMOND—Desiree (Columbia) 18-12
- KELJ—Tulsa**
- DONNA SUMMER—I Love You (Casablanca)
 - JOHN WILLIAMS—Theme From "Close Encounters" (Arista)
 - ★ RANDY NEWMAN—Short People (W.B.) 15-9
 - ★ STYX—Come Sail Away (A&M) 18-12
- WTIX—New Orleans**
- NO LIST
 - NO LIST
 - ★ NO LIST
 - ★ NO LIST
- WNOE—New Orleans**
- DAVE MASON—Let It Go, Let It Flow (Columbia)
 - BEE GEES—Stayin' Alive (RSO) 29-21
 - ★ QUEEN—We Are The Champions (Elektra) 25-19
- KEEL—Shreveport**
- NO LIST
 - NO LIST
 - ★ NO LIST
 - ★ NO LIST

Southwest Region

● **TOP ADD ONS:**

BEE GEES—Stayin' Alive (RSO)
CON FUNK SHUN—Fun (Mercury)
RADYIO—Jack & Jill (Arista)

★ **PRIME MOVERS:**

BILLY JOEL—Just The Way You Are (Columbia)
BEE GEES—Stayin' Alive (RSO)
NEIL DIAMOND—Desiree (Columbia)

BREAKOUTS:

DOLLY PARTON—Here You Come Again (RCA)
ANDY GIBB—Love Is Thicker Than Water (RSO)
EARTH, WIND & FIRE—Serpentine Fire (Columbia)

- KILT—Houston**
- CON FUNK SHUN—Fun (Mercury)
 - RADYIO—Jack & Jill (Arista)
 - ★ BILLY JOEL—Just The Way You Are (Columbia) 31-20
 - ★ SHAUN CASSIDY—Hey Deanie (Warner/Curb) 22-16
- KRBE—Houston**
- DOLLY PARTON—Here You Come Again (RCA)
 - D★ BEE GEES—Stayin' Alive (RSO)
 - ★ QUEEN—We Are The Champions (Elektra) 12-2
 - ★ BILLY JOEL—Just The Way You Are (Columbia) 26-18
- KLIF—Dallas**
- D★ SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
 - D★ BEE GEES—Stayin' Alive (RSO)
 - ★ DAN HILL—Sometimes When We Touch (20th Century) 23-13
 - ★ PAUL SIMON—Slip Slidin' Away (Columbia) 12-3
- KNUS-FM—Dallas**
- NO LIST
 - NO LIST
 - ★ NO LIST
 - ★ NO LIST
- KFJZ-FM (Z-97)—Fl. Worth**
- ANDY GIBB—Love Is Thicker Than Water (RSO)
 - BAY CITY ROLLERS—The Way I Feel Tonight (Arista)
 - ★ NEIL DIAMOND—Desiree (Columbia) 8-1
 - ★ ROD STEWART—You're In My Heart (W.B.) 11-5
- KINI—El Paso**
- NO LIST
 - NO LIST
 - ★ NO LIST
 - ★ NO LIST
- WKY—Oklahoma City**
- STILLWATER—Mind Bender (Capricorn)
 - EARTH, WIND & FIRE—Serpentine Fire (Columbia)
- D★ LTD—Back In Love Again (A&M) 10-5**
- ★ NEIL DIAMOND—Desiree (Columbia) HB-16

Midwest Region

● **TOP ADD ONS:**

RANDY NEWMAN—Short People (W.B.)
BEE GEES—Stayin' Alive (RSO)
BILLY JOEL—Just The Way You Are (Columbia)

★ **PRIME MOVERS:**

BEE GEES—Stayin' Alive (RSO)
ROD STEWART—You're In My Heart (W.B.)
RANDY NEWMAN—Short People (W.B.)

BREAKOUTS:

DONNY & MARIE OSMOND—You're My Soul & Inspiration (Kolibri)
LYNYRD SKYNYRD—What's Your Name (MCA)
JAY FERGUSON—Thunder Island (Asylum)

- WLS—Chicago**
- BILLY JOEL—Just The Way You Are (Columbia)
 - RANDY NEWMAN—Short People (W.B.)
 - ★ SHAUN CASSIDY—Hey Deanie (Warner/Curb) 14-9
 - ★ DOLLY PARTON—Here You Come Again (RCA) 7-3
- WMET—Chicago**
- RANDY NEWMAN—Short People (W.B.)
- D★ BEE GEES—Stayin' Alive (RSO)**
- ★ PLAYER—Baby Come Back (RSO) 18-12
 - ★ QUEEN—We Are The Champions (Elektra) 4-1

(Continued on page 24)

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JANUARY 14, 1978, BILLBOARD

The SYLVERS™

**Stretching
Their Talent To
"NEW HORIZONS"
In Their New Single From Their
Hit Album "New Horizons"**

Album ST-11705 Single 4532

The Sylvers Start The New Year On Television!

January 12 *The Redd Foxx Show*
January 13 *The Fred Flintstone Roast—Hanna Barbera Special*
January 18 *The Las Vegas AGVA Awards*
January 21 *Soul Train*
January 28 *American Bandstand*
... and watch for their appearance on *Rock Concert!*



Written and Produced by The Sylvers
for Sylro Enterprises, Inc. Production Co. • Executive Producer: Al Ross



Capitol

"WE'VE GOT ALL THE SOUL YOU NEED"

Billboard Singles Radio Action

Playlist Top Add Ons •
Playlist Prime Movers ★

Based on station playlists through Thursday (1/5/78)

Continued from page 22

WROK—Rockford

- **SHAUN CASSIDY**—Hey Deanie (Warner/Curb)
- **LYNYRD SKYNYRD**—What's Your Name (MCA)
- ★ **BILLY JOEL**—Just The Way You Are (Columbia) 33-26
- ★ **PAUL SIMON**—Slip Slidin' Away (Columbia) 35-29

WIRL—Peoria

- **NONE**
-
- ★ **KANSAS**—Point Of Know Return (Kushner) 23-15
- ★ **PLAYER**—Baby Come Back (RSO) 8-1

WNDE—Indianapolis

- **BILLY JOEL**—Just The Way You Are (Columbia)
- D• **BEE GEES**—Stayin' Alive (RSO)
- ★ **QUEEN**—We Are The Champions (Elektra) 26-9
- ★ **RANDY NEWMAN**—Short People (W.B.) 22-7

WOKY—Milwaukee

- **LYNYRD SKYNYRD**—What's Your Name (MCA)
- **DOLLY & MARIE OSMOND**—You're My Soul & Inspiration (Kolib)

- D• **BEE GEES**—Stayin' Alive (RSO) 30-17
- ★ **STEELY DAN**—Peg (ABC) 35-26

WZUU-FM—Milwaukee

- **DAVE MASON**—Let It Go, Let It Flow (Columbia)
- **JAY FERGUSON**—Thunder Island (Asylum)
- ★ **LINDA RONSTADT**—It's So Easy (Asylum) 20-11
- ★ **KANSAS**—Point Of Know Return (Kushner) 12-9

KSLQ-FM—St. Louis

- **HEATWAVE**—Always & Forever (Epic)
- D• **BEE GEES**—Stayin' Alive (RSO)
- D• **CHIC**—Dance, Dance, Dance (Atlantic) 32-21
- ★ **ROD STEWART**—You're In My Heart (W.B.) 21-11

KXOK—St. Louis

- **HIGH INERGY**—You Can't Turn Me Off In The Middle Of Turning Me On (Gordy)
- **KENDALLS**—Heaven's Just A Sin Away (Ovation)
- ★ **ROD STEWART**—You're In My Heart (W.B.) 29-19
- D• **BEE GEES**—Stayin' Alive (RSO) 30-23

KIOA—Des Moines

- **LEIF GARRETT**—Runaround Sue (Atlantic)
- **KENNY ROGERS**—Sweet Music Man (U.A.)
- D• **BEE GEES**—Stayin' Alive (RSO) 24-12
- ★ **DOLLY PARTON**—Here You Come Again (RCA) 5-3

KDWB—Minneapolis

- **DOLLY PARTON**—Here You Come Again (RCA)
- **RANDY NEWMAN**—Short People (W.B.)
- ★ **ROD STEWART**—You're In My Heart (W.B.) 20-6
- ★ **NEIL DIAMOND**—Desiree (Columbia) 22-12

KSTP—Minneapolis

- D• **ODYSSEY**—Native New Yorker (RCA)
- **QUEEN**—We Are The Champions (Elektra)
- ★ **NEIL DIAMOND**—Desiree (Columbia) 10-7
- ★ **RANDY NEWMAN**—Short People (W.B.) 14-11

WHB—Kansas City

- **LITTLE RIVER BAND**—Happy Anniversary (Capitol)
- **EARTH, WIND & FIRE**—Serpentine Fire (Columbia)
- D• **SANTA ESMERALDA**—Don't Let Me Be Misunderstood (Casablanca) 27-15
- D• **CHIC**—Dance, Dance, Dance (Atlantic) 34-22

KBEQ—Kansas City

- **SAMANTHA SANG**—Emotion (Private Stock)
- **FOREIGNER**—Long, Long Way From Home (Atlantic)
- ★ **BEE GEES**—Stayin' Alive (RSO) 29-19
- D• **LTD**—Back In Love Again (A&M) 22-14

KKLS-FM—Rapid City

- **JOHN WILLIAMS**—Theme From "Close Encounters" (Arista)
- **JAY FERGUSON**—Thunder Island (Asylum)
- ★ **ANDY GIBB**—Love Is Thicker Than Water (RSO) 20-13
- ★ **BILLY JOEL**—Just The Way You Are (Columbia) 12-6

KQWB—Fargo

- D• **BEE GEES**—Stayin' Alive (RSO)
- **DONNY & MARIE OSMOND**—You're My Soul & Inspiration (Kolib)
- ★ **DAN HILL**—Sometimes When We Touch (20th Century) 18-9
- ★ **RANDY NEWMAN**—Short People (W.B.) 9-2

Northeast Region

• **TOP ADD ONS:**

- **STYX**—Come Sail Away (A&M)
- **ANDY GIBB**—Love Is Thicker Than Water (RSO)
- (D) **CHIC**—Dance, Dance, Dance (Atlantic)

★ **PRIME MOVERS**

- (D) **BEE GEES**—Stayin' Alive (RSO)
- PLAYER**—Baby Come Back (RSO)
- DAN HILL**—Sometimes When We Touch (20th Century)

BREAKOUTS:

- JAY FERGUSON**—Thunder Island (Asylum)
- BILLY JOEL**—Just The Way You Are (Columbia)
- EARTH, WIND & FIRE**—Serpentine Fire (Columbia)

WABC—New York

- **EL COCO**—Cocopetition (AVI)
- **BILLY JOEL**—Just The Way You Are (Columbia)
- ★ **PLAYER**—Baby Come Back (RSO) 11-4
- ★ **DOLLY PARTON**—Here You Come Again (RCA) 16-13

99-X—New York

- **NO LIST**
-
- ★ **NO LIST**
-

WPTR—Albany

- **ANDY GIBB**—Love Is Thicker Than Water (RSO)
- **MECO**—Theme From "Close Encounters" (Millennium)
- D• **BEE GEES**—Stayin' Alive (RSO) 21-17
- ★ **SAMANTHA SANG**—Emotion (Private Stock) HB 22

WTRY—Albany

- D• **CHIC**—Dance, Dance, Dance (Atlantic)
- **ANDY GIBB**—Love Is Thicker Than Water (RSO)
- D• **BEE GEES**—Stayin' Alive (RSO) 16-9
- ★ **PAUL SIMON**—Slip Slidin' Away (Columbia) 21-15

WKBW—Buffalo

- D• **CHIC**—Dance, Dance, Dance (Atlantic)
- **JAY FERGUSON**—Thunder Island (Asylum)
- ★ **DOLLY PARTON**—Here You Come Again (RCA) 15-10
- **LEIF GARRETT**—Runaround Sue (Atlantic) 10-6

WYSL—Buffalo

- **NO LIST**
-
- ★ **NO LIST**
-

WBBF—Rochester

- **NO LIST**
-
- ★ **NO LIST**
-

WRKO—Boston

- **STYX**—Come Sail Away (A&M)
- **EARTH, WIND & FIRE**—Serpentine Fire (Columbia)
- D• **BEE GEES**—Stayin' Alive (RSO) 24-18
- ★ **BILLY JOEL**—Just The Way You Are (Columbia) 27-22

WBZ-FM—Boston

- **LITTLE RIVER BAND**—Happy Anniversary (Capitol)
- **ERIC CLAPTON**—Lay Down Sally (RSO)
- **NONE**
-

F-105 (WVBF)—Boston

- **STYX**—Come Sail Away (A&M)
- **ANDY GIBB**—Love Is Thicker Than Water (RSO)
- D• **LTD**—Back In Love Again (A&M) 24-12
- **SAMANTHA SANG**—Emotion (Private Stock) 22-17

WDRG—Hartford

- **NO LIST**
-
- ★ **NO LIST**
-

WPRO (AM)—Providence

- **NO LIST**
-
- ★ **NO LIST**
-

WPRO-FM—Providence

- **HEART**—Crazy On You (Mushroom)
- **FLEETWOOD MAC**—I Don't Wanna Know (W.B.) (LP)
- D• **BEE GEES**—Stayin' Alive (RSO) 20-3
- ★ **DAN HILL**—Sometimes When We Touch (20th Century) AD 8

WICC—Bridgeport

- **ANDY GIBB**—Love Is Thicker Than Water (RSO)
- **JAY FERGUSON**—Thunder Island (Asylum)
- ★ **PLAYER**—Baby Come Back (RSO) 16-6
- ★ **STYX**—Come Sail Away (A&M) 21-17

Mid-Atlantic Region

• **TOP ADD ONS:**

- **PAUL SIMON**—Slip Slidin' Away (Columbia)
- DAN HILL**—Sometimes When We Touch (20th Century)
- LYNYRD SKYNYRD**—What's Your Name (MCA)

★ **PRIME MOVERS:**

- (D) **BEE GEES**—Stayin' Alive (RSO)
- STYX**—Come Sail Away (A&M)
- ROD STEWART**—You're In My Heart (W.B.)

BREAKOUTS:

- HEATWAVE**—Always & Forever (Epic)
- STEELY DAN**—Peg (ABC)
- ABBA**—The Name Of The Game (Atlantic)

WFIL—Philadelphia

- **DAN HILL**—Sometimes When We Touch (20th Century)
- D• **BEE GEES**—Stayin' Alive (RSO)
- ★ **LINDA RONSTADT**—It's So Easy (Asylum) 11-4
- ★ **NEIL DIAMOND**—Desiree (Columbia) 18-13

WZZD—Philadelphia

- **SAMANTHA SANG**—Emotion (Private Stock)
- **JOHN DENVER**—How Can I Leave You Again (RCA)
- D• **BEE GEES**—Stayin' Alive (RSO) 27-22
- ★ **ROD STEWART**—You're In My Heart (W.B.) 14-10

WIFI-FM—Philadelphia

- **STEELY DAN**—Peg (ABC)
- **PAUL SIMON**—Slip Slidin' Away (Columbia)
- ★ **BILL WITHERS**—Lovely Day (Columbia) HB 18
- **QUEEN**—We Are The Champions (Elektra) 9-5

WPGC—Washington

- **PAUL SIMON**—Slip Slidin' Away (Columbia)
- **LYNYRD SKYNYRD**—What's Your Name (MCA)
- ★ **STYX**—Come Sail Away (A&M) 24-7
- ★ **HEATWAVE**—Always & Forever (Epic) 18-12

WGH—Norfolk

- **NO LIST**
-
- ★ **NO LIST**
-

WCAQ—Baltimore

- **HEATWAVE**—Always & Forever (Epic)
- **ABBA**—The Name Of The Game (Atlantic)
- ★ **BEE GEES**—Stayin' Alive (RSO) 17-10
- ★ **RANDY NEWMAN**—Short People (W.B.) 12-7

WTRE—Annapolis

- **STEELY DAN**—Peg (ABC)
- **HEATWAVE**—Always & Forever (Epic)
- ★ **ROD STEWART**—You're In My Heart (W.B.) 8-1
- ★ **BILLY JOEL**—Just The Way You Are (Columbia) 26-21

WLEE—Richmond

- D• **CHIC**—Dance, Dance, Dance (Atlantic)
- **MECO**—Theme From "Close Encounters" (Millennium)
- ★ **SANTA ESMERALDA**—Don't Let Me Be Misunderstood (Casablanca) 21-11
- D• **BEE GEES**—Stayin' Alive (RSO) 29-19

WRVQ—Richmond

- **ANDY GIBB**—Love Is Thicker Than Water (RSO)
-
- ★ **HIGH INERGY**—You Can't Turn Me Off In The Middle Of Turning Me On (Gordy) 14-8
- ★ **EARTH, WIND & FIRE**—Serpentine Fire (Columbia) 6-1

Southeast Region

• **TOP ADD ONS:**

- (D) **BEE GEES**—Stayin' Alive (RSO)
- JOHN WILLIAMS**—Theme From "Close Encounters" (Arista)
- RITA COOLIDGE**—The Way You Do The Things You Do (A&M)

★ **PRIME MOVERS:**

- (D) **BEE GEES**—Stayin' Alive (RSO)
- QUEEN**—We Are The Champions (Elektra)
- DAN HILL**—Sometimes When We Touch (20th Century)

BREAKOUTS:

- ANDY GIBB**—Love Is Thicker Than Water (RSO)
- LOU RAWLS**—Lady Love (Phila. Int'l.)
- CON FUNK SHUN**—Flon (Mercury)

WQKI—Atlanta

- **CON FUNK SHUN**—Flon (Mercury)
- **LEIF GARRETT**—Runaround Sue (Atlantic)
- D• **BEE GEES**—Stayin' Alive (RSO) 25-6
- ★ **DAN HILL**—Sometimes When We Touch (20th Century) 14-4

Z-93 (WZGC-FM)—Atlanta

- **NONE**
-
- D• **BEE GEES**—Stayin' Alive (RSO) 25-10
- ★ **QUEEN**—We Are The Champions (Elektra) 10-1

WBBQ—Augusta

- **RITA COOLIDGE**—The Way You Do The Things You Do (A&M)
- **GENE COTTON**—Before My Heart Finds Out (Arista)
- **BILLY JOEL**—Just The Way You Are (Columbia) 13-6
- ★ **DAN HILL**—Sometimes When We Touch (20th Century) 27-20

WFOM—Atlanta

- **HEATWAVE**—Always & Forever (Epic)
- **GEORGE DUKE**—Reach For It (Epic)
- ★ **STEELY DAN**—Peg (ABC) 20-14
- **DONNA SUMMER**—I Love You (Casablanca) 23-18

WWSA—Savannah

- **JOHN WILLIAMS**—Theme From "Close Encounters" (Arista)
- **RITA COOLIDGE**—The Way You Do The Things You Do (A&M)
- D• **BEE GEES**—Stayin' Alive (RSO) 23-11
- ★ **BILLY JOEL**—Just The Way You Are (Columbia) 10-5

WFLB—Fayetteville

- **DAVID GATES**—Goodbye Girl (Elektra)
- **RITA COOLIDGE**—We're All Alone (A&M)
- ★ **LINDA RONSTADT**—Blue Bayou (Asylum) 17-3
- ★ **ANDY GIBB**—Love Is Thicker Than Water (RSO) 14-10

WQAM—Miami

- **ANDY GIBB**—Love Is Thicker Than Water (RSO)
- D• **BEE GEES**—Stayin' Alive (RSO)
- **NONE**
-

WMJX (96X)—Miami

- **DOLLY PARTON**—Here You Come Again (RCA)
- **K.C. & THE SUNSHINE BAND**—Boogie Shoes (TK)
- ★ **SAMANTHA SANG**—Emotion (Private Stock) 23-10
- ★ **ANDY GIBB**—Love Is Thicker Than Water (RSO) 29-20

Y-100 (WHYI-FM)—Miami

- D• **BEE GEES**—Stayin' Alive (RSO)
- **JOHN WILLIAMS**—Theme From "Close Encounters" (Arista)
- D• **ODYSSEY**—Native New Yorker (RCA) 11-6
- ★ **ROD STEWART**—You're In My Heart (W.B.) 20-15

WLOF—Orlando

- **STYX**—Come Sail Away (A&M)
- **QUEEN**—We Are The Champions (Elektra)
- D• **BEE GEES**—Stayin' Alive (RSO) 27-15
- ★ **PAUL SIMON**—Slip Slidin' Away (Columbia) 30-19

WRBQ-FM—Tampa

- **BILLY JOEL**—Just The Way You Are (Columbia)
- D• **BEE GEES**—Stayin' Alive (RSO)
- ★ **PAUL SIMON**—Slip Slidin' Away (Columbia) 24-16
- ★ **RANDY NEWMAN**—Short People (W.B.) 10-3

BJ-105 (WBIV-FM)—Orlando

- **JOHN WILLIAMS**—Theme From "Close Encounters" (Arista)
- **QUEEN**—We Are The Champions (Elektra)
- D• **BEE GEES**—Stayin' Alive (RSO) 24-3
- ★ **K.C. & THE SUNSHINE BAND**—Wrap Your Arms Around Me (TK) 10-1

WQPD—Lakeland

- **TAVARES**—More Than A Woman (Capitol)
- **RITA COOLIDGE**—The Way You Do The Things You Do (A&M)
- D• **BEE GEES**—Stayin' Alive (RSO) 27-15
- D• **ODYSSEY**—Native New Yorker (RCA) 23-14

WMFJ—Daytona Beach

- **HEATWAVE**—Always & Forever (Epic)
- **GENE COTTON**—Before My Heart Finds Out (Arista)
- ★ **LYNYRD SKYNYRD**—What's Your Name (MCA) 26-16
- D• **CHIC**—Dance, Dance, Dance (Atlantic) 17-10

WAPE—Jacksonville

- **DONNA SUMMER**—I Love You (Casablanca)
- **K.C. & THE SUNSHINE BAND**—Wrap Your Arms Around Me (TK)
- D• **BEE GEES**—Stayin' Alive (RSO) HB 6
- ★ **QUEEN**—We Are The Champions (Elektra) 15-7

WAYS—Charlotte

- **NO LIST**
-
- ★ **NO LIST**
-

WRIX—Raleigh

- D• **CHIC**—Dance, Dance, Dance (Atlantic)
- **ANDY GIBB**—Love Is Thicker Than Water (RSO)
- **RANDY NEWMAN**—Short People (W.B.) AQ 13
- ★ **BAY CITY ROLLERS**—The Way I Feel Tonight (Arista) 24-19

WTDB—Winston-Salem

- **LOU RAWLS**—Lady Love (Phila. Int'l.)
- **ERIC CLAPTON**—Lay Down Sally (RSO)
- ★ **DAN HILL**—Sometimes When We Touch (20th Century) 21-15
- **JOHN WILLIAMS**—Theme From "Close Encounters" (Arista) HB 26



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NETWORK

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JAZZ ALBUM COUNTDOWN.

hosted by ROD MCGREW. A syndicated three hour program presenting the best of contemporary-acoustic-fusion jazz as determined by Billboard's Jazz Chart. JAC is available to any commercial station on a barter basis in each of the top ranked SRDS markets. JAC will be placed exclusively in each market with the first station to agree to a minimum thirteen week contract. JAC is a pre-sponsored program that also gives local broadcasters eighteen minutes of commercial airtime. Your station can air the show as a three hour weekly feature or in three one hour segments. JAC is supplied on three stereo discs and unlimited airplay is permitted.

JAC is scheduled to begin airing in February and ID's, tags, and promotional materials are available from the syndicator. The program is designed to both enhance a station's program and act as a profit making sales tool. Orcas Productions, the producers of JAC, will be working with the station in helping to secure local advertising support from local record retailers. Jazz is alive... the giant is beginning to stir.

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- We will carry **JAZZ ALBUM COUNTDOWN** exclusively in the



_____ market. On _____ From _____ pm

Station call letters _____

Address _____

Telephone () _____ By _____

Billboard Album Radio Action

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

Based on station playlist through Wednesday (1/4/78)

Top Add Ons-National

JACKSON BROWNE—Running On Empty (Asylum)
CLOVER—Love On The Wire (Mercury)
SEA LEVEL—Cats On The Coast (Capricorn)
PAT TRAVERS—Putting It Straight (Polydor)

Top Requests/Airplay-National

JACKSON BROWNE—Running On Empty (Asylum)
QUEEN—News Of The World (Elektra)
ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
ROD STEWART—Foot Loose & Fancy Free (W.B.)

National Breakouts

HORSLIPS—Aliens (DJM)
CLOSE ENCOUNTERS OF THE THIRD KIND/ORIGINAL SOUNDTRACK—(Arista)
THIRD WORLD—95% In The Shade (Island)
BETTE MIDLER—Broken Blossom (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.

KFMB-AM—Denver (Jim Sprinkle)

- **BETTE MIDLER**—Broken Blossom (Atlantic)
- **JACKSON BROWNE**—Running On Empty (Asylum)
- **NOVA**—Wings Of Love (Arista)
- **THE SEX PISTOLS**—Never Mind The Bollocks (Virgin)
- **CORYELL/KAHN**—Two For The Road (Arista)
- **BILL EVANS**—Alone Again (Fantasy)
- **EDDIE MONEY**—(Columbia)
- **ELVIS COSTELLO**—My Am Is True (Columbia)
- **JONI MITCHELL**—Don Juan's Reckless Daughter (Asylum)
- **LAMONT CRANSTON BAND**—Specials (Lif/Shadow)

KZEL-FM—Eugene (Stan Garrett)

- **THIRD WORLD**—95% In The Shade (Island)
- **SEA LEVEL**—Cats On The Coast (Capricorn)
- **ROBERT GORDON**—Endless Sleep (Private Stock)
- **BOZ SCAGGS**—Down Two Then Left (Columbia)
- **JACKSON BROWNE**—Running On Empty (Asylum)
- **JONI MITCHELL**—Don Juan's Reckless Daughter (Asylum)
- **ERIC CLAPTON**—Slowhand (RSO)

KZOR-FM—Seattle (Maxis Mackloff)

- **THE RAMONES**—Rocket To Russia (Sire)
- **FOREIGNER**—(Atlantic)
- **FLEETWOOD MAC**—Rumours (W.B.)
- **QUEEN**—News Of The World (Elektra)
- **BLUE OYSTER CULT**—Spectres (Columbia)

KLBI-FM—Austin (Steve Smith)

- **JOHN MARTIN**—One World (Island)
- **BRIAN ENO**—Before And After Science (Polydor)
- **GROVER WASHINGTON JR.**—Live At The Blues (Rude)
- **THE HUNT**—(GRT)
- **EDDIE AND THE HOT RODS**—Life On The Line (Island)
- **JACKSON BROWNE**—Running On Empty (Asylum)
- **EMERSON, LAKE & PALMER**—Works Volume II (Atlantic)
- **SANTANA**—Moonflower (Columbia)
- **ROD STEWART**—Foot Loose & Fancy Free (W.B.)

WRNO-FM—New Orleans (Samba)

- **JONI MITCHELL**—Don Juan's Reckless Daughter (Asylum)
- **JACKSON BROWNE**—Running On Empty (Asylum)
- **PAT TRAVERS**—Putting It Straight (Polydor)
- **FANDANGO**—(RCA)
- **NEIL YOUNG**—Dezade (Reprise)
- **DOUCETTE**—Mama, Let Him Play (Mushroom)
- **ELECTRIC LIGHT ORCHESTRA**—Out Of The Blue (Jet)
- **LYNYRD SKYNYRD**—Street Survivors (MCA)
- **BOZ SCAGGS**—Down Two Then Left (Columbia)
- **ERIC CLAPTON**—Slowhand (RSO)

KY102-FM—Kansas City (Max Floyd)

- **KARLA BONOFF**—(Columbia)
- **ELVIS COSTELLO**—My Am Is True (Columbia)
- **GLENDIA GRIFFITH**—(Arista)
- **RICK DANKO**—(Arista)
- **JONI MITCHELL**—Don Juan's Reckless Daughter (Asylum)
- **JACKSON BROWNE**—Running On Empty (Asylum)
- **QUEEN**—News Of The World (Elektra)
- **AEROSMITH**—Draw The Line (Columbia)
- **JACKSON BROWNE**—Running On Empty (Asylum)
- **KANSAS**—Point Of Know Return (Kirtcher)

WNMS-FM—Cleveland (John Gorman)

- **NO REPORT**
- **ROD STEWART**—Foot Loose & Fancy Free (W.B.)
- **ELECTRIC LIGHT ORCHESTRA**—Out Of The Blue (Jet)
- **QUEEN**—News Of The World (Elektra)
- **ERIC CLAPTON**—Slowhand (RSO)

WYDD-FM—Pittsburgh (Steve Downs)

- **COWBOY**—(Capricorn)
- **ROD STEWART**—Foot Loose & Fancy Free (W.B.)
- **ELECTRIC LIGHT ORCHESTRA**—Out Of The Blue (Jet)
- **QUEEN**—News Of The World (Elektra)
- **ERIC CLAPTON**—Slowhand (RSO)

WQFM-FM—Milwaukee (Jim Roberts)

- **NO ADDS**
- **KANSAS**—Point Of Know Return (Kirtcher)
- **STYX**—The Grand Illusion (A&M)
- **JACKSON BROWNE**—Running On Empty (Asylum)
- **QUEEN**—News Of The World (Elektra)

KSHE-FM—St. Louis (Ted Haebbeck)

- **SEA LEVEL**—Cats On The Coast (Capricorn)
- **ROD STEWART**—Foot Loose & Fancy Free (W.B.)
- **KANSAS**—Point Of Know Return (Kirtcher)
- **ELECTRIC LIGHT ORCHESTRA**—Out Of The Blue (Jet)
- **QUEEN**—News Of The World (Elektra)

WRIV-FM—Jacksonville (Jamie Brooks)

- **NO ADDS**
- **LYNYRD SKYNYRD**—Street Survivors (MCA)
- **QUEEN**—News Of The World (Elektra)
- **EDDIE MONEY**—(Columbia)
- **GINO VARNELLI**—A Pauper In Paradise (A&M)

WINZ-FM—Miami (David Sousa)

- **NO ADDS**
- **JACKSON BROWNE**—Running On Empty (Asylum)
- **JONI MITCHELL**—Don Juan's Reckless Daughter (Asylum)
- **DOUCETTE**—Mama, Let Him Play (Mushroom)
- **BILLY JOEL**—The Stranger (Columbia)

WQSR-FM—Tampa (Steve Huntington)

- **THIRD WORLD**—95% In The Shade (Island)
- **GROVER WASHINGTON JR.**—Live At The Blues (Rude)
- **CLOVER**—Love On The Wire (Mercury)
- **GEORGE DUKE**—Reach For It (Epic)
- **ROBERTA FLACK**—Blue Lights In The Basement (Atlantic)
- **ALVIN CROW AND THE PLEASANT VALLEY BOYS**—(Polydor)
- **JONI MITCHELL**—Don Juan's Reckless Daughter (Asylum)
- **JACKSON BROWNE**—Running On Empty (Asylum)
- **ELVIS COSTELLO**—My Am Is True (Columbia)
- **BOZ SCAGGS**—Down Two Then Left (Columbia)

WKTR-FM—Baltimore (Lou Krueger)

- **JAY FERGUSON**—Thunder Island (Asylum)
- **JONI MITCHELL**—Don Juan's Reckless Daughter (Asylum)
- **PAT TRAVERS**—Putting It Straight (Polydor)
- **JACKSON BROWNE**—Running On Empty (Asylum)
- **ANGEL**—White Hot (Capricorn)
- **BETTE MIDLER**—Broken Blossom (Atlantic)
- **QUEEN**—News Of The World (Elektra)
- **BLUE OYSTER CULT**—Spectres (Columbia)
- **DETECTIVE**—It Takes One To Know One (Clean Song)
- **STYX**—The Grand Illusion (A&M)

WKTR-FM—Baltimore (Lou Krueger)

- **JAY FERGUSON**—Thunder Island (Asylum)
- **JONI MITCHELL**—Don Juan's Reckless Daughter (Asylum)
- **PAT TRAVERS**—Putting It Straight (Polydor)
- **JACKSON BROWNE**—Running On Empty (Asylum)
- **ANGEL**—White Hot (Capricorn)
- **BETTE MIDLER**—Broken Blossom (Atlantic)
- **QUEEN**—News Of The World (Elektra)
- **BLUE OYSTER CULT**—Spectres (Columbia)
- **DETECTIVE**—It Takes One To Know One (Clean Song)
- **STYX**—The Grand Illusion (A&M)

WYSP-FM—Philadelphia (Matthew Clement)

- **NO ADDS**
- **FLEETWOOD MAC**—Rumours (W.B.)
- **BILLY JOEL**—The Stranger (Columbia)
- **LINDA RONSTADT**—Simple Dreams (Elektra Asylum)
- **QUEEN**—News Of The World (Elektra)

WPLR-FM—New Haven (Gordon Weingarth)

- **SEA LEVEL**—Cats On The Coast (Capricorn)
- **CLOVER**—Love On The Wire (Mercury)
- **LYNYRD SKYNYRD**—Street Survivors (MCA)
- **BILLY JOEL**—The Stranger (Columbia)
- **LINDA RONSTADT**—Simple Dreams (Elektra Asylum)
- **ROD STEWART**—Foot Loose & Fancy Free (W.B.)

WSAN-FM—Allentown (Rick Harvey)

- **SEA LEVEL**—Cats On The Coast (Capricorn)
- **JOHN HARTFORD**—All In The Name Of Love (Phonogram)
- **JACKSON BROWNE**—Running On Empty (Asylum)
- **JONI MITCHELL**—Don Juan's Reckless Daughter (Asylum)
- **ELECTRIC LIGHT ORCHESTRA**—Out Of The Blue (Jet)
- **QUEEN**—News Of The World (Elektra)
- **FLEETWOOD MAC**—Rumours (W.B.)
- **THE ALAN PARSONS PROJECT**—I Robot (Arista)

WBAB-FM—Babylon (Bernie Bernard)

- **AL GREEN**—The Belle Album (Hi)
- **PILOT**—Two's A Crowd (Arista)
- **BILLY JOEL**—The Stranger (Columbia)
- **STEELE DAN**—Aja (ABC)
- **JACKSON BROWNE**—Running On Empty (Asylum)
- **ELECTRIC LIGHT ORCHESTRA**—Out Of The Blue (Jet)

WMMR-FM—Philadelphia (Jerry Stevens)

- **NO ADDS**
- **BILLY JOEL**—The Stranger (Columbia)
- **ROD STEWART**—Foot Loose & Fancy Free (W.B.)
- **ERIC CLAPTON**—Slowhand (RSO)
- **JACKSON BROWNE**—Running On Empty (Asylum)

WGRQ-FM—Buffalo (John Velchert)

- **SUPERTRAMP**—(A&M)
- **SEA LEVEL**—Cats On The Coast (Capricorn)
- **EARTH, WIND & FIRE**—All 'n' All (Columbia)
- **LED ZEPHARIN**—Thunder In My Heart (W.B.)
- **BILLY JOEL**—The Stranger (Columbia)
- **STYX**—The Grand Illusion (A&M)
- **RANDY NEWMAN**—Little Criminals (W.B.)
- **AEROSMITH**—Draw The Line (Columbia)

WLIR-FM—New York (Dennis McKenna)

- **NO ADDS**
- **JACKSON BROWNE**—Running On Empty (Asylum)
- **STEELE DAN**—Aja (ABC)
- **ELVIS COSTELLO**—My Am Is True (Columbia)
- **EDDIE MONEY**—(Columbia)

Western Region

TOP ADD ONS:

- **CLOVER**—Love On The Wire (Mercury)
- **JACKSON BROWNE**—Running On Empty (Asylum)
- **SEA LEVEL**—Cats On The Coast (Capricorn)
- **PAT TRAVERS**—Putting It Straight (Polydor)

TOP REQUEST/AIRPLAY:

- **JACKSON BROWNE**—Running On Empty (Asylum)
- **ROD STEWART**—Foot Loose & Fancy Free (W.B.)
- **JONI MITCHELL**—Don Juan's Reckless Daughter (Asylum)
- **QUEEN**—News Of The World (Elektra)

BREAKOUTS:

- **THIRD WORLD**—95% In The Shade (Island)
- **HORSLIPS**—Aliens (DJM)
- **THE SCRATCH BAND**—(Big Sound)
- **BETTE MIDLER**—Broken Blossom (Atlantic)

KJMN-FM—Denver (Scott Kenyon)

- **JOAN ARMATRADE**—Show Some Emotion (A&M)
- **JAY FERGUSON**—Thunder Island (Asylum)
- **PAUL SIMON**—The Greatest Hits (Columbia)
- **RITA COOLIDGE**—Anytime Anywhere (A&M)
- **ROD STEWART**—Foot Loose & Fancy Free (W.B.)
- **JACKSON BROWNE**—Running On Empty (Asylum)
- **FIREBALL**—Luna Sea (Atlantic)
- **THE OZARK MOUNTAIN DAREDEVILS**—Don't Look Down (A&M)

KSJO-FM—San Jose (Paul Wells)

- **HORSLIPS**—Aliens (DJM)
- **CLOVER**—Love On The Wire (Mercury)
- **GABRIEL BONDAGE**—Another Trip To Earth (Dharma)
- **THE JAM**—This Is The Modern World (Polydor)
- **JACKSON BROWNE**—Running On Empty (Asylum)
- **JONI MITCHELL**—Don Juan's Reckless Daughter (Asylum)
- **QUEEN**—News Of The World (Elektra)
- **AEROSMITH**—Draw The Line (Columbia)
- **LYNYRD SKYNYRD**—Street Survivors (MCA)
- **ROD STEWART**—Foot Loose & Fancy Free (W.B.)

KPRI-FM—San Diego (Cecile)

- **GEORGE THOROGOOD AND THE DESTROYERS**—(Rounder)
- **QUEEN**—News Of The World (Elektra)
- **ROD STEWART**—Foot Loose & Fancy Free (W.B.)
- **JACKSON BROWNE**—Running On Empty (Asylum)
- **BOZ SCAGGS**—Down Two Then Left (Columbia)

KOME-FM—San Jose (Dana Jang)

- **THE SCRATCH BAND**—(Big Sound)
- **PAT TRAVERS**—Putting It Straight (Polydor)
- **CLOVER**—Love On The Wire (Mercury)
- **STARCASTLE**—(Catalpa)
- **EDDIE MONEY**—(Columbia)
- **JACKSON BROWNE**—Running On Empty (Asylum)
- **LYNYRD SKYNYRD**—Street Survivors (MCA)
- **ROD STEWART**—Foot Loose & Fancy Free (W.B.)

KZAP-FM—Sacramento (Bruce Meier)

- **NO ADDS**
- **JACKSON BROWNE**—Running On Empty (Asylum)
- **JONI MITCHELL**—Don Juan's Reckless Daughter (Asylum)
- **ELVIS COSTELLO**—My Am Is True (Columbia)
- **PHIL MANZANERA & BOB**—Listen Now (Polydor)

Southwest Region

TOP ADD ONS:

- **JONI MITCHELL**—Don Juan's Reckless Daughter (Asylum)
- **JACKSON BROWNE**—Running On Empty (Asylum)
- **PAT TRAVERS**—Putting It Straight (Polydor)
- **GROVER WASHINGTON JR.**—Live At The Blues (Rude)

TOP REQUEST/AIRPLAY:

- **JACKSON BROWNE**—Running On Empty (Asylum)
- **ELECTRIC LIGHT ORCHESTRA**—Out Of The Blue (Jet)
- **BOZ SCAGGS**—Down Two Then Left (Columbia)
- **QUEEN**—News Of The World (Elektra)

BREAKOUTS:

- **CLOSE ENCOUNTERS OF THE THIRD KIND/ORIGINAL SOUNDTRACK**—(Arista)
- **EDDIE AND THE HOT RODS**—Life On The Line (Island)
- **FANDANGO**—(RCA)
- **DOUCETTE**—Mama, Let Him Play (Mushroom)

KZEW-FM—Dallas (Mike Hedges)

- **NO REPORT**
- **CROSBY/NASH**—Live (ABC)
- **CLOSE ENCOUNTERS OF THE THIRD KIND/ORIGINAL SOUNDTRACK**—(Arista)
- **JONI MITCHELL**—Don Juan's Reckless Daughter (Asylum)
- **JACKSON BROWNE**—Running On Empty (Asylum)
- **STEELE DAN**—Aja (ABC)
- **BOZ SCAGGS**—Down Two Then Left (Columbia)
- **REFINED TEXAS CRUISE**—Various Artists (KFWO)

KFWD-FM—Dallas/Ft. Worth (Tim Spencer)

- **CROSBY/NASH**—Live (ABC)
- **CLOSE ENCOUNTERS OF THE THIRD KIND/ORIGINAL SOUNDTRACK**—(Arista)
- **JONI MITCHELL**—Don Juan's Reckless Daughter (Asylum)
- **JACKSON BROWNE**—Running On Empty (Asylum)
- **STEELE DAN**—Aja (ABC)
- **BOZ SCAGGS**—Down Two Then Left (Columbia)
- **REFINED TEXAS CRUISE**—Various Artists (KFWO)

KLOL-FM—Houston (Jackie McCauley)

- **NO ADDS**
- **TERENCE BOYLAN**—(Asylum)
- **JACKSON BROWNE**—Running On Empty (Asylum)
- **JONI MITCHELL**—Don Juan's Reckless Daughter (Asylum)
- **ELECTRIC LIGHT ORCHESTRA**—Out Of The Blue (Jet)

Midwest Region

TOP ADD ONS:

- **NONE**

TOP REQUEST/AIRPLAY:

- **ROD STEWART**—Foot Loose & Fancy Free (W.B.)
- **QUEEN**—News Of The World (Elektra)
- **ELECTRIC LIGHT ORCHESTRA**—Out Of The Blue (Jet)
- **JACKSON BROWNE**—Running On Empty (Asylum)

BREAKOUTS:

- **NONE**

WABX-FM—Detroit (Carl Galeana)

- **NO ADDS**
- **SATURDAY NIGHT FEVER/ORIGINAL SOUNDTRACK**—(RSO)
- **QUEEN**—News Of The World (Elektra)
- **ELECTRIC LIGHT ORCHESTRA**—Out Of The Blue (Jet)
- **ROD STEWART**—Foot Loose & Fancy Free (W.B.)

WXRT-FM—Chicago (Bob Gelmi)

- **JACKSON BROWNE**—Running On Empty (Asylum)
- **MCCOY TYNER**—Inmy Veins (Milestone)
- **FRED HOLSTEIN**—Chicago And Other Ports (Philo)
- **HOMESICK JAMES**—Going Back Home (Tracks)
- **BRYAN BOWERS**—The View From Home (Flying Fish)
- **THIRD WORLD**—95% In The Shade (Island)
- **STEELE DAN**—Aja (ABC)
- **JACKSON BROWNE**—Running On Empty (Asylum)
- **CHEAP TRICKS**—In Color (Epic)
- **ROD STEWART**—Foot Loose & Fancy Free (W.B.)

WERN-FM—Cincinnati (Denton Marx)

- **NO REPORT**
- **JACKSON BROWNE**—Running On Empty (Asylum)
- **JONI MITCHELL**—Don Juan's Reckless Daughter (Asylum)

Southeast Region

TOP ADD ONS:

- **NONE**

TOP REQUEST/AIRPLAY:

- **QUEEN**—News Of The World (Elektra)
- **JACKSON BROWNE**—Running On Empty (Asylum)
- **JONI MITCHELL**—Don Juan's Reckless Daughter (Asylum)
- **ROD STEWART**—Foot Loose & Fancy Free (W.B.)

BREAKOUTS:

- **NONE**

WELS-FM—Atlanta (Keith Allen)

- **NO ADDS**
- **STEELE DAN**—Aja (ABC)
- **ROD STEWART**—Foot Loose & Fancy Free (W.B.)
- **QUEEN**—News Of The World (Elektra)
- **ELECTRIC LIGHT ORCHESTRA**—Out Of The Blue (Jet)

WRQL-FM—Washington (Phil deMarco)

- **NO REPORT**
- **JACKSON BROWNE**—Running On Empty (Asylum)
- **ELVIS COSTELLO**—My Am Is True (Columbia)
- **WET WILLIE**—Manicures (Epic)
- **HORSLIPS**—Book Of Isaacians (DJM)

Northeast Region

TOP ADD ONS:

- **CLOVER**—Love On The Wire (Mercury)
- **AL GREEN**—The Belle Album (Hi)
- **SEA LEVEL**—Cats On The Coast (Capricorn)
- **JACKSON BROWNE**—Running On Empty (Asylum)

TOP REQUEST/AIRPLAY:

- **JACKSON BROWNE**—Running On Empty (Asylum)
- **BILLY JOEL**—The Stranger (Columbia)
- **ELVIS COSTELLO**—My Am Is True (Columbia)
- **ELECTRIC LIGHT ORCHESTRA**—Out Of The Blue (Jet)

BREAKOUTS:

- **HORSLIPS**—Aliens (DJM)
- **CLOSE ENCOUNTERS OF THE THIRD KIND/ORIGINAL SOUNDTRACK**—(Arista)
- **DAN HILL**—Longer Face (20th Century)
- **WILLIE LOCO ALEXANDER AND THE BOOM BOOM BAND**—(MCA)

WNEF-FM—New York (Tom Morrera)

- **CLOVER**—Love On The Wire (Mercury)
- **CLOSE ENCOUNTERS OF THE THIRD KIND/ORIGINAL SOUNDTRACK**—(Arista)
- **WILLIE LOCO ALEXANDER AND THE BOOM BOOM BAND**—(MCA)
- **AL GREEN**—The Belle Album (Hi)
- **QUEEN**—News Of The World (Elektra)
- **JACKSON BROWNE**—Running On Empty (Asylum)
- **ELVIS COSTELLO**—My Am Is True (Columbia)
- **JONI MITCHELL**—Don Juan's Reckless Daughter (Asylum)
- **ELECTRIC LIGHT ORCHESTRA**—Out Of The Blue (Jet)

WCNF-FM—Rochester (Bernie Kumble)

- **ROOM FULL OF BLUES**—(Island)
- **HORSLIPS**—Aliens (DJM)
- **DAN HILL**—Longer Face (20th Century)
- **THE ROLLIES**—A Crazy Steal (Columbia)
- **JACKSON BROWNE**—Running On Empty (Asylum)
- **ELVIS COSTELLO**—My Am Is True (Columbia)
- **WET WILLIE**—Manicures (Epic)
- **HORSLIPS**—Book Of Isaacians (DJM)

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FORMERLY OF THE HARLETTES. REFERENCES UPON REQUEST.

**You request. Okay.
How about a certain sultry
songstress and loyal patrons
of The Roxy, The Bijou
and Reno Sweeney.**

**And all those
swell radio stations and
discos playing "Can't Dance
(Dance, Dance, Dance),"
"Maiden Voyage" and
"Does Your Mama Know
About Me."**

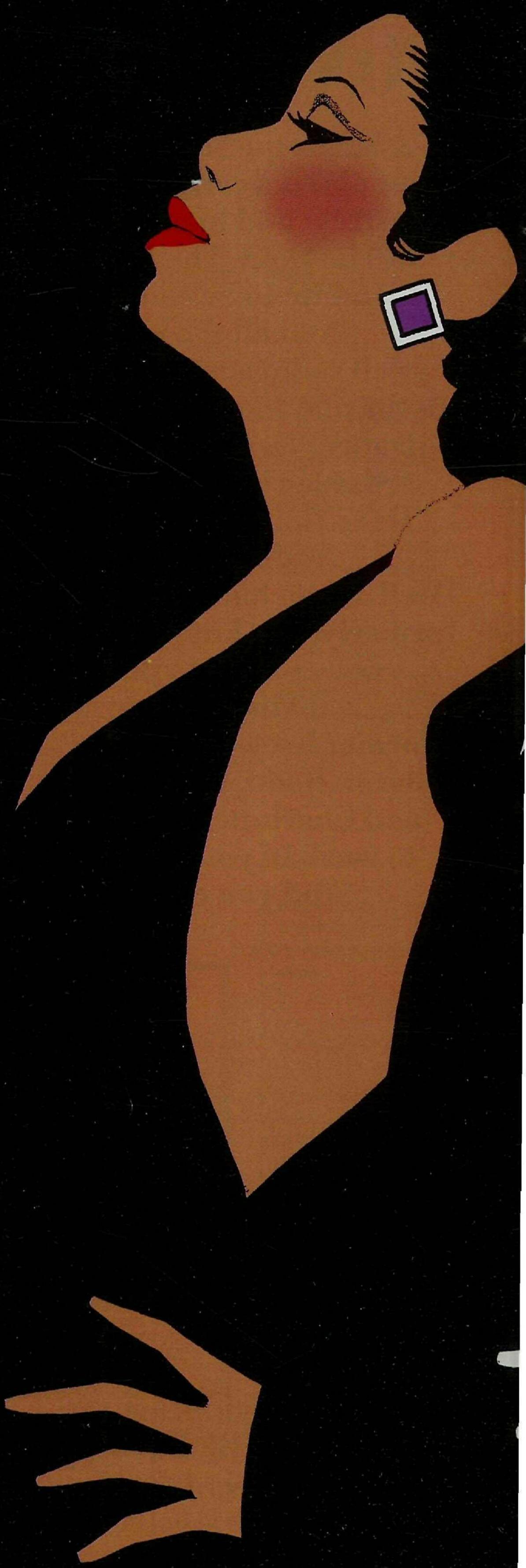
**Well, if you had any doubts
formerly, you know enough
now to want to put
a divine lady's
former back-up singers,
Sharon Redd, Ula Hedwig
and Charlotte Crossley
to work in *your* home.
And you can.**

**Their debut album:
"FORMERLY OF THE HARLETTES"
On Columbia Records and Tapes.
Produced by David Rubinson.**



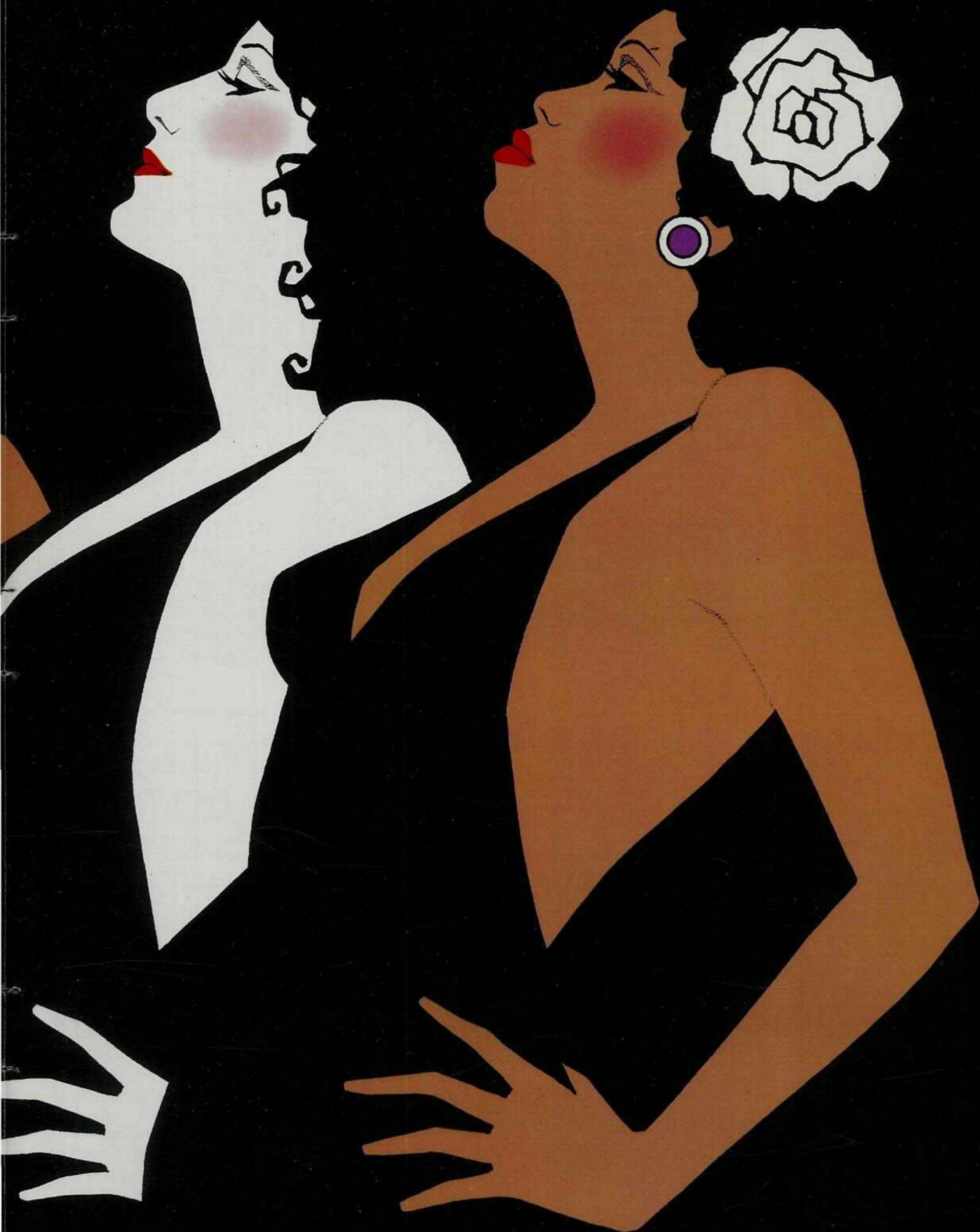
SHARON REDD

FORMERLY



ULA HEDWIG · CHARLOTTE CROSSLEY

OF THE HARLETTES



Vox Jox

By CLAUDE HALL

LOS ANGELES—Phil Redo, Box 1170, Orleans, Mass. 02653, would be interested in acquiring a radio station's library if any radio station is changing format, specifically rock and MOR records. . . . For a sample demo of a new three-hour mass audience jazz program called "Jazz Album Countdown," write Orcas Productions Ltd., 1230 N. Horn, Suite 403, Los Angeles, Calif. 90069. Or you might call Dick Cook at 213-657-4253. Show is weekly, three hours long. Host is Rod McGrew. It's on a barter basis and exclusive to a given market.

★ ★ ★

Bill St. James, program director of KQFM in Portland, Ore., is looking for air personalities. Steve Beam, KXRX, San Jose, Calif., is looking for another adult contemporary position; he's still on the air, but call him at home 408-984-0843. . . . Ted Marvelle is now doing disk jockey work at KATA, Arcadia, Calif. . . . Allen Dennis, program director and morning personality at WMAK in Nashville, has been promoted to operations manager. Daryl Douglas from WLOF in Orlando, Fla., will join him on the air for a two-people show.

★ ★ ★

John Lund, program manager of WISN and WLPX in Milwaukee, has been appointed director of group operations for the Rust Communications Group. His phone will be 703-777-7550. Stations in the Rust chain include WHAM in Rochester, N.Y., and WPTR in Albany, N.Y., among others. . . . Bob Dorr reports in from KUNI, a PBS station located at the Univ. of Northern Iowa in Cedar Falls. For the past six months, he'd been traveling in a road band.

★ ★ ★

Kirk Williams, program director

of KEEF, Nacogdoches, Tex., needs better album service from record labels. KEEF is located in a college town. Format is adult contemporary. . . . "Star Trak" produced by Westwood One, Los Angeles, has hit 130 markets a week. The show, hosted by Candy Tusken, is a 90-second rock music news and personality interview series; Warner Lambert has renewed sponsorship for 1978.

★ ★ ★

Larry Ahrens, program director of KBCQ in Roswell, N.M., is looking for an afternoon drive personality who can also help out in production. It's a Class II-A clear channel station, meaning 50,000 watts that boom out over some parts of Texas and most of New Mexico. Format is adult contemporary. Ahrens adds: "I enjoyed the comments about El Paso radio. I'm an alumnus of mid-days at KINT and had to follow Phillips and Wall. They are the best. Not long before they go major league. And Johnny Kaye, program director at KINT, has got to be one of the best young program directors around."

★ ★ ★

WMAL-FM is changing call letters to WRQX; it's an album rock station. . . . WCLU in Cincinnati is seeking a country music air personality with a first ticket. . . . Lineup at KMLA in Ashdown, Ark., features Steve Pearce 5:30-8 a.m., program director Steve Mitchell 8-noon, Terry Snead noon-5 p.m., James Davis 5-7 p.m., Tony DeMars until midnight, with Mark MacKay on weekends.

★ ★ ★

Al "Jazzbo" Collins is taking an Amtrak train to Seattle about the time you read this, along with a whole group of his listeners. They'll be met by a 17-piece band in Portland, Ore., for a party break in what promises to be a party lasting Dec. 26-31 for between 180-200 of his fans. At the depot in Portland, one of the tunes played by the band will be "Blues In Hoss Flats," the tune made famous by Count Basie which was written for another disk jockey, the legendary Hoss Allen of Nashville. It's been Collins' theme song for about 10 years.

★ ★ ★

Inspired by the movie "Star Wars," Toby Arnold and Assoc., Dallas, is now marketing a series of custom station jingles promoting a "music force" theme and using contemporary electronic effects. The package was piloted by Tony Bridge, owner of KLUE in Longview and KMHT in Marshall, both in Tex. Glen Ivey, operations manager for the two stations, produced the jingles in Dallas. The cuts were written by Chris Kershaw, under the creative direction of Dick Starr. Call for a free demo.

★ ★ ★

John Sebastian gives up the possibility of becoming national program director for all of the Doubleday radio stations in order to take on the challenge of programming KHJ in Los Angeles. He'll be at the station about the time you read this; it's amazing to me the fascination that the KHJ job has. Many program directors from here to Sydney, Australia, would give their left toenail to take the job. And Sebastian is taking on the job at a much lower figure than any program director who's hung his hat there for some years. Ostensibly, the job calls for at least \$60,000 a year. I won't embarrass you with the truth.

Only Memories For Dunaway

• Continued from page 21

sive was where it was at for an FM radio station.

In the meantime I got fired from KUPD before the book even came out because I refused to be Top 40.

H: You got fired before the ratings came out?

D: Oh yeah.

H: Then the book came out sensational.

D: The Pulse came out good, the ARB was not that sensational. I'd told management, "I'm not going to give you teens, I'm going to give you 18 to 34s." I said, "Trust me. Stay with me and let's do it." But they wanted that teen base, they had to have it. And since then, of course, they've got teens and a good demographic spread and they're doin' very well. But I was not after teens and told them that in front.

Well, Paul Drew called me. And he said, "How would you like to run a station in Miami for me?" And I said "fine" because Miami was not a bad place to live, so why not? And I had gotten out of the money trip years ago. I took off for Miami and was at the station for maybe a week and decided I didn't want to do automated radio. I had never been around it before—always resisted it—and I understand, you know, it does well in some markets. I just didn't want to do it, personally. And I called Paul on Friday and said, "I'm not gonna be here any longer. You better get somebody else in here." And he said, "Call me tomorrow and let's talk about it."

And I called him on Saturday and we talked about it and he said, "I wish you would stay on because we have an oldies format" and so on and so forth—because I had instituted a lot of the old ideas, the old contests and promotions and stuff and was gettin' ready to put those into operation and the thought it would be a success. And I just told him, "My heart's not in it. I don't understand the machinery that well." I took off on a Sunday and flew back to Phoenix, tellin' my wife, my second wife, "We're broke and there I am in Phoenix and I don't know where in the hell we're gonna go from here, but we'll go someplace." And she said, "Whatever you decide is fine."

We had \$60 in the bank. I borrowed \$600 from a friend to get the furniture in storage, took off for Texas and looked for a signal. I wanted an FM signal to do something totally and completely different. Progressive country, I thought, was a viable new kind of music, but I didn't know if it would carry itself on a radio station because of its lack of commerciality. You had to rely on the egos of Ronstadt and all those California hitmakers to really give that format some substance. I put the thing on the air, and it made money, we got to a 3.4 in the ratings, which is the highest ratings the station had ever had.

H: That was at KAFM Dallas, wasn't it?

D: Yeah, I walked into that thing. I was lookin' for an FM. I called every FM station in Texas and I said, "Look, give me your signal and let me have some fun and I'll make you some money." And finally I talked to this guy in Dallas who was lookin' for a program director for an existing progressive country. They'd been on the air for like six months and was just sittin' there floundering.

Had no direction or anything. So I made a deal with him. Zero money. I had some land I had accumulated

over the years and I sold that for money to live on. But it didn't matter. It was a signal, a frequency, something I wanted to do. So, we went into Dallas and I did that for 1½ years. And after about three months the manager was fired and they made me manager. And I was manager, program director, the whole thing.

And we made money. We made \$148,000 gross profit. The first time they had ever made money with the station, the highest numbers they ever had before—I'll back off on that. I think when they were progressive they had some good numbers. But it had been four years since they had had any numbers at all and we got 'em a 3.4 and became a force in the market. But the year before we had done \$100,000 gross.

So we made, I think, a tremendous success out of the station. And I walked in for my share of the action at the end of the year and it wasn't there, so, here we go again. I went to Oklahoma City—that was in Chapter XI so I called a couple of friends in the record business and said I'd had it with radio. Either I'd had it with radio or radio had had it with me, whichever. Because I was like "Peck's Bad Boy" for lots of years. I spent 15 to 20 years just doin' whatever I wanted to do with no restraints at all. So it was either I did something really crazy in radio or didn't do anything in radio anymore. And I just decided that there was nothing else in radio for me. I just didn't have the energy to get it up for some new cause and didn't have the inclination to get back into what was the Top 40 madness.

H: For most guys who have come out of Top 40, they can go middle of the road. Wink Martindale, Gary Owens, those guys, or they can go into country—like Jay Lawrence for several years.

Or you can go progressive like Murray the K did and a few others. B. Mitchell Reed is progressive, where he doesn't have to get it up, he can just relate.

D: Yeah, you see, that's the part I enjoy. I enjoyed gettin' it up. That's the part that really stimulated me, being able to trigger that mechanism that made you a raving maniac on the air. And I was doin' "Drake" before Bill Drake did. I remember one day Drake came into Houston. His wife was visiting Russ Knight's wife and he was just gettin' his reputation started. I hadn't even heard of Drake, but I had hot numbers in Houston and I was happy. He came in and I had been to visit a prison. They invited me to come up to a prison. And I was gonna emcee the prisoners' show that year to raise money for something. So, they invited me to come up to see Huntsville to visit with them, to see what the facility was like, so I could have some idea of what I was gettin' involved in, what I was raising money for.

And I spent the whole day up there. Visited Death Row. Saw guys on Death Row who were ready to go . . . before they did away with the death penalty. And really came back emotionally drained from that whole thing. Got on the air—I started talkin' about it—and said, "Man, I've seen something you won't believe." I started telling them about prison. Talked about it for 10 minutes, about how awful it was up there, how we're gonna raise money for the sheriff's deputy fund or whatever. And Drake was listening.

And he came over to the station with Russ Knight—Russ came on at 6 p.m. I did 3 to 6. And he said some

complimentary things and said, "You talk too much on the air." I said, "Well, you gotta understand, today's been a terrible day. I went through all this whole emotional thing." I said, "Besides, who are you? What are you doin' here?" I mean, I never talked that much . . . a couple of dirty words here and there, a little screaming and shouting in the right place.

H: Do you miss radio now to any great extent?

D: No, I don't. Because what I missed about radio I don't miss any longer. I miss sometimes getting the music free to take home and listen to it. Now I have to ask for albums from radio friends. And music is what I loved about radio. I loved the music even though it was incidental in the beginning, it became more important to me as I grew to understand it. Those were historical things we were doing back in those early days and the music was historical music.

I don't miss radio because I still have contact with radio people. And every once in a while a young program director will say, "My god, you're the reason I'm in radio." When they recognize you and know who you are and realize that you were a part of history . . . that's the good part.

Station Thrives

• Continued from page 20

following. She says most of the listeners are male and that the 24-32 age bracket is strongest.

"Plus," adds Hobbs, "I think we have a broad spectrum of listeners. We take listeners from the rock stations like KSAN and KOME and KSJO. We take listeners from the straighter country stations like KNEW and KEEN. We take listeners from KPFA, which plays as unpredictable a mix as we do but doesn't have a country image. So you can't tell where our listeners are coming from. We shave them from everywhere."

But the oddity of location, the mix of music and the fact that listeners are coming from everywhere is still apparently baffling to ad agencies. "Some of them don't know what to make of us," says Hobbs. "Some of them think of us somehow as being in the Fresno market, and others class us with the Monterey-Salinas market. And no amount of coverage maps and talking will convince them otherwise, even though it's obvious most of our listeners are to the north."

In pursuit of new listeners, KFAT has recently taken its first step into the outside music community with live Monday night broadcasts from Keystone Palo Alto, an extremely spacious and good-looking club with a stainless steel dance floor; the club is sister to the well-known Keystone Berkeley. The broadcasts are featuring mostly local country styled artists like the Moonlighters, Billy C. Farlow, Kate Wolf, Lawrence Hammond, Skycreek, Larry Hosford and the Comfort Band with Robert Hunter.

But perhaps the best tool the station has in garnering new listeners is that word-of-mouth appeal built right into the call letters, which lend themselves to all kinds of creative radio phrasings. The public service announcements of the station are called FatGrams, the listeners are Fatheads who live in Fatland; and of course when they are lucky enough to be listening to the station they are in Fat City.

Bubbling Under The HOT 100

- 101—WHICH WAY IS UP, Stargard, MCA 40825
- 102—SAN FRANCISCO, YOU'VE GOT ME, Village People, Casablanca 896
- 103—LADY LOVE, Lou Rawls, Philadelphia International 3634 (Epic)
- 104—BOP GUN, Parliament, Casablanca 900
- 105—ON FIRE, T-Connection, Dash 5041 (TK)
- 106—SOFT AND EASY, Blackbyrds, Fantasy 809
- 107—RUNNIN' FOR YOUR LOVIN', Brothers Johnson, A&M 1982
- 108—CHOOSING YOU, Lenny Williams, ABC 12289
- 109—LIGHTS WENT OUT, Trammis, Atlantic 3442
- 110—LA VIE EN ROSE, Grace Jones, Island 098

Bubbling Under The Top LPs

- 201—LE PAMPLEMOUSSE, Le Spank, Amigo 6032 (AVI)
- 202—BILLY PAUL, Only The Strong Survive, Philadelphia International PZ 34923 (Epic)
- 203—LENNY WILLIAMS, Choosing You, ABC AB 1023
- 204—T-CONNECTION, On Fire, Dash 300008 (TK)
- 205—WET WILLIE, Manorsims, Epic JE-34983
- 206—MARY KAY PLACE, Aimin To Please, Columbia PC 34908
- 207—SEAWIND, Window Of A Child, CTI 5007 (Creed Taylor)
- 208—ELOISE LAWS, Eloise, ABC 1022
- 209—JOHNNY TAYLOR, Disco 9000, Columbia PS 35004
- 210—SAMMY HAGAR, Musical Chairs, Capitol ST 11706

CHICAGO HIGH *Institute Looking Forward To Banner Year Since Reorganizing*

CHICAGO—The Jazz Institute of Chicago enters its second year since reorganization with a 500% increase in membership, an expanded governing board and ambitious budget and programming plans.

"This organization attracts people who like jazz, and that audience is increasing in size," says Jazz Institute president Don DeMicheal, a vibist and former editor of Down Beat magazine.

Building from a base of 150 "friends" who supported the non-profit Jazz Institute from its inception in 1969 until it became dormant in late 1972, the revitalized organization now has 900 members who pay \$10 dues annually. Three hundred memberships come up for renewal Jan. 30.

As of that date, also, balloting among members on a slate of 40 members (up from 23 in 1977) nominated for the board will be complete. Currently, businessmen, broadcasters, record retailers, club owners, writers and students are on the board. If those nominated are approved as expected, the volunteer board members, who are already sitting in on board meetings, will continue their fundraising and concert planning for 1978.

The proposed \$80,000 budget aims at what DeMicheal calls "the underlying reason" for the Institute's existence: to create work for jazz musicians who live in Chicago. He believes this can be accomplished through concert production, by supporting more jazz radio programming in the area, by maintaining the Jazz Hotline, a tape recorded music listing activated by a phone call, and by promoting jazz in general.

"We will produce a program for anyone, and of course would appreciate any contributions from the sponsoring organizations," DeMicheal explains. "But if that organization was non-profit, too, we would do the program as a community service. Our charter with the state says we are to represent jazz in all its forms, and we do, from trad styles to avant-garde."

Jazz Institute members enjoy discounts on records purchased through three area retailers and the Smithsonian Institution, as well as reduced drink and cover charges at several local jazz venues. They also receive a bimonthly information sheet on Institute sponsored concerts.

In 1977 the Institute presented 14

concerts, featuring such performers as Earl "Fatha" Hines, Louis Bellson, the Memphis Nighthawks and blues singer Edith Wilson.

Proceeds from a celebration for ailing bassist Quinn Wilson were applied to his hospital bills. Impresario



FUNKY MAN—Ramsey Lewis cuts loose with fiery runs during his Exit/In showcase in Nashville.

Joe Segal was feted on the 25th anniversary of his Jazz Showcase with a night-long bebop jam.

This was accomplished on a total budget of \$12,500, taken from dues and concert fees. The projected income from which the Jazz Institute planned its 1978 budget depends upon foundation grants, corporate and individual gifts.

The programs planned for 1978 include at least 15 club and concert hall presentations, four workshops for student musicians and two lecture seminars. Brass player Bobby Lewis hopes to premiere his "Trumpetology" which he received a grant to compose for the entire trumpet family but which has yet to be performed.

But the most pressing need of the Jazz Institute, DeMicheal feels, is for an office headquarters and one paid staff person.

"When we get to that point," he says, "we will be rolling. As a volunteer organization, it's a problem getting the time and energy from people to get everything done."

HOWARD MANDEL

AVANT-GARDE SLIPPING

Simplicity Key To Jazz, Says James

LOS ANGELES—Popular jazz musician Bob James, who formed Tappan Zee Records about four months ago, sees a trend developing in jazz toward simplicity and he will produce material for his label accordingly.

He explains he has also undergone a musical change, "a purifying method with my music, more structure but less notey," says James.

He feels that jazz today offers clearer melodies. "This is significant in terms of new jazz in general as opposed to the '50s where a lot of scales were used. This is the reason the newer jazz is appealing to the record buying public," he claims.

"We have gotten back to the ingredients which made jazz popular from the beginning," he continues. "Then we went through a period of intellectual refinement (more avant-garde) and now it seems to be going back to the simple structures and melodies."

James, who recently completed his first national tour in three years, says he will now tour more in order

to get closer to the public and find out what it wants in terms of music. His label is distributed by CBS.

This will help to guide him in producing his acts, but James hastens to add that Tappan Zee is not strictly a jazz label, although its main thrust will be to jazz.

The label has signed Mark Colby, a new artist, and Steve Khan and the Allen Harris Band, a folk/rock group. He is looking to sign other acts. The first two LPs released on Tappan Zee are albums by Khan and James.

He explains that one of the major problems at this time in building a label, is being a working performer while operating a record company.

But he notes that he will be at the label as much as possible between tours. He has brought on staff Didier Deutsch as assistant to the president, Peter Paul as general manager, Joe Jorgensen as full-time engineer and Jay Chattaway as a&r rep. He also produces and writes much of the material, as does James.

Jazz Beat

LOS ANGELES—Duke Ellington Blvd is the new name for the area in Manhattan at Riverside Drive and W. 106th St. The Sonny Greer band played during the recent festivities with members of Duke's family in attendance.

Sonny Sharrock and his wife Linda have cut their new LP at Secret Sound Studio in New York with Terry White the a&r man. The Toshiko Akiyoshi/Lew Tabackin band will be featured at the Women's Jazz Festival in Kansas City March 19. Other headliners at the three-day event include Marian McPartland, Betty Carter, Mary Lou Williams, Marilyn Maye and the Women's Jazz Festival All Stars. The concerts take place at the Memorial Hall.

Guitarist Lenny Carson is joined by Ry Cooder, Joe Diron, Dave Koonse on his new Flying High LP. Firm operates out of Ft. Worth, Tex. Slam Stewart made Christmas more merry at the Blue Hawaii in Manhattan at 15th St. and Third Ave.

John Klemmer's UCLA gig Sunday (8) was broken into two parts: a solo sax segment and a sax and piano tandem featuring Micho Levieu. Upcoming at UCLA are Freddie Hubbard Jan. 22

and Roger Kellaway and Auracle Feb. 5. San Francisco's Keystone Korner held a Raftaan Roland Kirk memorial festival Dec. 27-Jan. 1 featuring Cedar Walton, Leon Thomas, Freddie Hubbard, Bobby Hutcherson and George Cables. Upcoming at the club: Sam Rivers, Dave Holland, Barry Altschul Tuesday-Sunday (10-15) and Phil Woods quartet Jan. 24-29.

Charles Tolliver makes a one shot at the Village Gate Monday (9) presented by the Universal Jazz Coalition which the following Monday also showcases Gunter Hampel and his Galaxie Band at the same club in the Village. Beets teak Charlie's on Park Ave. in Manhattan has Dewey Redman, Roland Hanna and Hal Galper and Lee Konitz among its upcoming attractions.

Hop Singhs, Rudy Onderwyzer's oft-promised new jazz room in the Marina Del Rey district of L.A. has yet to open. Rudy still operates the Lighthouse in Hermosa Beach.

WBAL-FM, New York, presented Bob Mover and Friends Christmas Eve at 9 p.m. in its Studio C. The concert by the saxman was free to the public.

(Continued on page 101)

Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	2	10	HEADS Bob James, Columbia JC 34896
2	1	13	FEELS SO GOOD Chuck Mangione, A&M SP 4658
3	6	10	NEW VINTAGE Maynard Ferguson, Columbia JC-34971
4	8	8	MAGIC Billy Cobham, Columbia JC 34939
5	4	13	RUBY, RUBY Gato Barbieri, A&M SP 4655
6	3	10	QUINTET V.S.O.P., Columbia C 234976
7	5	13	JEAN-LUC PONTY Enigmatic Ocean, Atlantic SD 19110
8	10	8	SOPHISTICATED GIANT Dexter Gordon, Columbia JC 34989
9	15	4	TEQUILA MOCKINGBIRD Ramsey Lewis, Columbia JC 35018
10	7	19	NIGHTWINGS Stanley Turrentine, Fantasy F-9534
11	18	4	THE MONTREUX SUMMIT (VOL. 1) Various Artists, Columbia JC 35005
12	11	32	FREE AS THE WIND Crusaders, ABC/Blue Thumb BT 6029
13	13	13	BUNDLE OF JOY Freddie Hubbard, Columbia JC 34902
14	12	30	LIFELINE Roy Ayers Ubiquity, Polydor PD-1-6108
15	9	17	BLOW IT OUT Tom Scott, ODE BL-34966 (Epic)
16	14	13	PICCOLO Ron Carter, Milestone M 5504
17	34	4	LIVE AT THE BIJOU Grover Washington Jr., Kudu KUX 3637 (Motown)
18	17	32	LIFESTYLE (Living & Loving) John Klemmer, ABC AB 1007
19	16	30	LOOK TO THE RAINBOW—AL JARREAU LIVE IN EUROPE Warner Bros. 282 3052
20	21	36	FRIENDS & STRANGERS Ronnie Laws, Blue Note BN-LA730-H (United Artists)
21	20	10	SURVIVORS SUITE Keith Jarrett, ECM 11085 (Polydor)
22	19	8	MANHATTAN SPECIAL Terud Nakamura & The Rising Sun, Polydor PD 1-6119
23	22	40	HEAVY WEATHER Weather Report, Columbia PC 34418
24	32	4	MULTIPLICATION Eric Gale, Columbia JC 34938
25	23	8	AFRICAN VIOLET Blue Mitchell, ABC AS 9328
26	26	8	SENIOR BLUES Urbic Green, CTI 7079 (Creed Taylor)
27	25	28	FINGER PRINTINGS Earl Klugh, Blue Note BN-LA737-H (United Artists)
28	27	8	SUMMIT MEETING AT BIRDLAND Charlie Parker & The All Stars, Columbia JC 34831
29	28	32	PHANTAZIA Noel Pointer, Blue Note BN-LA736-H (United Artists)
30	36	4	TIGHTROPE Steve Kahn, Columbia JC 34857
31	24	22	MORE STUFF Stuff, Warner Bros. BS 3061
32	NEW ENTRY		INNER VOICES McCoy Tyner, Milestone M-9079 (Fantasy)
33	29	13	BYBLUE Keith Jarrett, ABC/Impulse AS 9331
34	30	8	BRAND NEW THING Doc Severinsen, Epic PE 34925
35	NEW ENTRY		ONE OF A KIND Dave Grusin, Polydor PD 1-6118
36	33	6	PARIS FESTIVAL INTERNATIONAL DE JAZZ Miles Davis/Tadd Dameron Quintet, Columbia JC 34804
37	NEW ENTRY		ALONE AGAIN Bill Evans, Fantasy F-5942
38	31	8	EYE OF THE BEHOLDER Ray Barretto, Atlantic SD 19140
39	35	6	CAPETOWN FRINGE Dollar Brand, Chiaroscuro CR 2004
40	38	10	GRAZING DREAMS Collin Walcott, ECM 11096 (Polydor)

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Giulini-L.A. Phil For DG Label

By DAVE DEXTER JR.

LOS ANGELES—A three-way accord has been reached involving the Los Angeles Philharmonic, Carlo Maria Giulini and the Deutsche Grammophon label which will lead to a series of albums in late 1978.

Starting next November, the L.A. Phil and Giulini will tape Beethoven's "Eroica" symphony, the two piano concertos by Chopin and various French instrumentals for DG.

After Decade, Met Opera In Philly Return

By MAURIE ORODENKER

PHILADELPHIA—After an absence of some 10 years, the Metropolitan Opera Company will return to Philadelphia for three evening performances next June 1-3, bringing "Rigoletto," "Pag & Cav" and "Madama Butterfly" to the two-year-old outdoor Robin Hood Dell West.

Performance will be staged in the new \$7-plus million Dell concert hall in the park.

City funds go to underwrite the company's return here, and at least one-third of the Dell's 15,000 capacity is to be covered with free tickets. The engagement is being backed by a commitment close to \$250,000, including a \$60,000 up-front guarantee from the city's Cultural Affairs Council.

The Dell's 4,800 seats under cover will be scaled at approximately half the price of Met tickets in New York, according to Frederic R. Mann, president of Robin Hood Dell Concerts.

Singers for the leading operatic roles have not been selected yet, but Francis Robinson, the Met's touring director, assures that top names would be heard.

The booking, expected to be followed by a full-week return engagement in the summer of '79, brings the Dell closer to its goal of becoming one of the nation's leading summertime performing arts centers. Performances by the Philadelphia Orchestra, ballet and pop-rock attractions are also part of the six-week summer festival.

The Met's last performances here were staged indoors at the city's Convention Hall. Philadelphia's Academy Of Music, until 1961, was home to regular Tuesday night Met performances, presented during the company's regular season.

Philadelphia Orch. Plans Japan Tour

PHILADELPHIA—Eugene Ormandy will lead the Philadelphia Orchestra on a three-week tour of Japan and Korea next year under sponsorship of the Smith-Kline Corp., locally-based pharmaceutical manufacturer. The tour next May and June will come after the orchestra closes its 1977-78 concert season at the Academy of Music.

Plans call for the orchestra to leave May 14 and give its first concert in Japan on May 17 in Fukuoka. Other cities on the itinerary are Kurashiki, Kobe, Nagoya, Mtio, Tokyo, Niigata, Seoul (Korea), Osaka, Sapporo and Yokohama.

Polish pianist Krystian Zimerman will be the soloist on the Chopin works.

Giulini takes over the L.A. Phil next fall when its present conductor, Zubin Mehta, moves to Manhattan to become music director of the New York Philharmonic in October. Mehta held the post here 16 years.

Giulini proposes to spend about five months each year in Los Angeles. He plans more out of town concerts, he says, and he wants to develop more chamber music repertory with members of the orchestra.

His final appearance with the

Chicago Symphony, with which he has been closely associated since 1955, will be this March. He has, in addition, withdrawn from all guest conducting commitments in Europe and the U.S. until the close of 1980. These dates include several with the Berlin Philharmonic, the Chicago Symphony and appearances at the Edinburgh Festival, all of which were booked before he accepted the music director's post here.

The L.A. ensemble with Giulini will perform on the East Coast in May, 1979, and additional tours are being mapped.

\$6.98 CLASSICS

'Secondary' Lines Planned By Polydor & Phonogram

By ALAN PENCHANSKY

CHICAGO—The Polygram companies—Polydor and Phonogram—are readying the introduction of new mid-price classical lines.

The lines, to list at \$6.98, are expected to debut in March, although one Phonodisc source places their arrival as early as February.

The product will be imported from Europe, where both Polydor and Phonogram are represented with mid-price offerings.

The introductions, which have been contemplated here for more than two years, are expected to boost U.S. classical sales of Phonogram and Polydor to a level equivalent with European countries. The U.S. is the only market where the companies have not had a secondary line.

Jim Frey, DG a&r chief, calling the Polydor mid-price line a "big fat pregnancy," would not confirm the introduction, but says a January visit to Europe would bring answers.

Scott Mampe, Phonogram classical nabob, says a mid-price series has been under discussion since 1975. "We can't bring out a 15 or 25-year-old recording at \$8.98," he observes.

Phonogram International supplies three existing mid-price series. Fontana, Univero and Grandioso, says Mampe, noting that material on these labels would appear on a mid-price line here.

Mampe says recordings by artists including Szeryng, Markevitch, Haitink and Grumiaux, among others, are under consideration for the

new line. Reportedly a number of full-price Philips issues will be reshuffled to the mid-price series, where they are marketed in other countries.

The name chosen for a Phonogram secondary line here is Festivo, according to reports.

Mercury Golden Imports, Philips' \$6.98 label devoted to Mercury reissues, is expected to get a shot in the arm from the new series. A Polygram source says plans call for the two lines to be marketed as one, with some 50 or 60 titles added in the first year.

The initial appearance of the mid-price lines will contain eight or 10 titles, it is expected.

Though there are fewer details about Polydor's expected entry, it is anticipated that both series will debut together, strengthening the joint selling situation through Phonodisc. The sister companies moved simultaneously this fall in their price increase to \$8.98.

The new series are expected to have a major impact on the classical market. They will offer name artists and pressing equal to the full price Polygram lines, at a \$2 cut in price.

Riddle For Oscars

LOS ANGELES—Nelson Riddle will be the music director for the 50th annual Oscar telecast April 3 from the Music Center here. ABC-TV will beam the event. This is Riddle's first assignment on the program. He won an Oscar in 1974 for his work on "The Great Gatsby."

Classical Notes

Forget about luggage and electric clocks. Chicago's Lake Shore National Bank is promoting checking and savings deposits with its own classical recording, "Mozart On Michigan Ave." The record, featuring the Chicago Chamber Orchestra in early pieces by the Salzburg master, is available only from the bank, which underwrote the production. Along with deposits, says a source, the bank hopes to build "image" with the LP.

Ernie Gilbert, RCA Red Seal marketing director, moving to Columbia Masterworks with responsibility for press information and artist relations development. Gilbert was formerly with CBS. New public relations director of the Pittsburgh Symphony is Al Kosmal, a native Pittsburgher formerly with Davison's department stores, Atlanta.

Berlioz' live-act opera "The Trojans," spread over two evenings, June 30 and July 1, will highlight the 43rd season of the Ravinia Festival in Chicago. Mendelssohn's "Elijah" and the "St.

Matthew Passion" of Bach also are announced, all three to be conducted by music director James Levine. The festival, which will have its own RCA recording this season, also will witness pianist Christoph Eschenbach's conducting debut with the Chicago Symphony.

Benjamin Britten's opera "Peter Grimes" will be recorded in April by Philips, with Colin Davis conducting and Jon Vickers in the title role. Vickers sang the part this season in New York and Chicago, garnering acclaim for his characterization.

Complete Beethoven symphonies in new recordings with Antal Dorati conducting the Royal Philharmonic are to be premiered by Philips on its \$6.98 list Golden Imports label. The cycle, to be issued in installments, begins in January with the "Pastoral." With few exceptions, Golden Imports previously was reserved for reissue material.

ALAN PENCHANSKY

Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	7	JUST THE WAY YOU ARE Billy Joel, Columbia 3-10646 (Joelongs, BMI)
2	2	9	HOW CAN I LEAVE YOU AGAIN John Denver, RCA 11036 (Cherry Lane, ASCAP)
3	4	7	DESIREE Neil Diamond, Columbia 3-10657 (Stonebridge, ASCAP)
4	3	13	HERE YOU COME AGAIN Dolly Parton, RCA 11123
5	5	16	HOW DEEP IS YOUR LOVE Bee Gees, RSO 882 (Polydor) (Stigwood/Unichappell, BMI)
6	8	7	EMOTION Samantha Sang, Private Stock 45178 (Barry Gigg/Flamm/Stigwood, BMI)
7	6	14	SLIP SLIDIN' AWAY Paul Simon, Columbia 3-10630 (Paul Simon, BMI)
8	9	11	GETTIN' READY FOR LOVE Drano Ross, Motown 1427 (Braitree/Snow/Golde's Gold, BMI)
9	10	10	THE NEXT HUNDRED YEARS Al Martino, Capitol 4508 (Silver Blue, ASCAP)
10	12	11	SENTIMENTAL LADY Bob Welch, Capitol 4479 (Warner Bros., ASCAP)
11	13	6	LADY LOVE Lou Rawls, Philadelphia International 8-3634 (CBS), (Mighty Three, BMI)
12	7	19	BLUE BAYOU Linda Ronstadt, Asylum 45431 (Acutt-Rose, BMI)
13	11	10	MY WAY Elvis Presley, RCA 11165 (Spanka, BMI)
14	16	5	SOMETIMES WHEN WE TOUCH Dan Hill, 20th Century 2355 (McCaughey/Wolbeck, CAPAC/ASCAP/Algee, BMI)
15	22	6	GOODBYE GIRL David Gates, Elektra 45450 (Warner Brothers, ASCAP)
16	15	15	YOUR SMILING FACE James Taylor, Columbia 3-10602 (Country Road, BMI)
17	27	4	CURIOUS MINDS (UM, UM, UM, UM) Johnny Rivers, Big Tree 15105 (Warner-Tamerlane, BMI)
18	20	11	THE WAY I FEEL TONIGHT Bay City Rollers, Arista 272 (Rosewater/Careers, BMI)
19	17	11	STILL THE LOVIN' IS FUN E.J. Thomas, MCA 40817 (Home Sweet Home, BMI)
20	18	8	YOU'RE MY SOUL AND INSPIRATION Donny & Marie Osmond, Polydor 14439 (Screen Gems-EMI, BMI)
21	24	8	YOU'RE IN MY HEART Rod Stewart, Warner Bros. 8475 (Riva, ASCAP)
22	14	17	WE'RE ALL ALONE Rita Coolidge, A&M 1965 (Boz Scaggs, ASCAP)
23	23	12	BABY COME BACK Player, RSO 879 (Polydor)
24	29	8	LOVE IS THICKER THAN WATER Andy Gibb, RSO 883 (Stigwood/Andy Gibb/Joye/Hugh & Barbara Gibb/Unichappell, BMI)
25	25	8	SHORT PEOPLE Randy Newman, Warner Bros. 8492 (Hightree, BMI)
26	21	16	BABY, WHAT A BIG SURPRISE Chicago, Columbia 3-10620 (Polish Prince, ASCAP)
27	19	19	YOU LIGHT UP MY LIFE Debbie Boone, Warner Brothers 8445 (Big Hit, ASCAP)
28	26	22	DON'T IT MAKE MY BROWN EYES BLUE Crystal Gayle, United Artists 1016 (United Artists, ASCAP)
29	43	3	NAME OF THE GAME Abba, Atlantic 3449 (Countless Songs LTD, BMI)
30	44	3	THEME FROM "CLOSE ENCOUNTERS OF THE THIRD KIND" John Williams, Arista 300 (Gold Horizon, BMI)
31	28	7	25th OF LAST DECEMBER Roberta Flack, Atlantic 3441 (Sky Forest, BMI)
32	32	5	UNTIL NOW Bobby Avon, First Artists 41000 (Phonogram) (Colgems EMI/First Artists, ASCAP)
33	30	7	NEVER MY LOVE A&R Brothers, Buddah 587 (Not Listed)
34	35	9	SWEET MUSIC MAN Kenny Rogers, United Artists 1095 (Jolly Rogers, ASCAP)
35	39	4	CANDLE ON THE WATER Helen Reddy, Capitol 4521 (Walt Disney/Wonderland, ASCAP)
36	33	5	IT'S JUST ANOTHER NEW YEAR'S EVE Barry Manilow, Arista 11 (Not Listed)
37	31	14	GONE TOO FAR England Dan & John Ford Coley, Atlantic 15102 (Dawnbreaker/Cold Zinc, BMI)
38	34	14	SEND IN THE CLOWNS Judy Collins, Elektra 45253 (Beautiful/Reclamation, ASCAP)
39	46	3	WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE Ronnie Millsap, RCA 11146 (Chess, ASCAP)
40	40	11	I GO CRAZY Paul Davis, Bang 733 (Web IV) (Web IV, BMI)
41	36	16	DAYBREAK Barry Manilow, Arista 0273 (Kamokozi/Angel dust, BMI)
42	37	11	AS Steve Wonder, Tamla 4231 (Motown) (Jobete/Black Bull, ASCAP)
43	42	9	IT'S SO EASY Linda Ronstadt, Asylum 45438 (MPL Communications, BMI)
44	49	3	LOVELY DAY Bill Withers, Columbia 3-10627 (Golden Wither/Chappell, BMI)
45	48	4	STORYBOOK CHILDREN Bette Midler, Atlantic 3431 (ATV/Sasha Song/Warner-Tamerlane/Upward Spiral, BMI)
46	47	7	RUN TO ME Flower, United Artists 1092 (Casserole/Front Wheel, BMI)
47	50	3	STAYIN' ALIVE Bee Gees, RSO 885 (Stigwood/Unichappell, BMI)
48	NEW ENTRY		SWEET SWEET SMILE Carpenters, A&M (not available)
49	NEW ENTRY		THEME FROM CLOSE ENCOUNTERS Mecca, Millennium 008 (Gold Horizon, BMI)
50	NEW ENTRY		NATIVE NEW YORKER Odyssey, RCA 11129 (Featherbed/Desidrata/Unichappell, BMI)

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	1	12	FFUN—Con Funk Shun (M. Cooper) Mercury 73959 (Val Le Joe, BMI)	34	34	10	SHOUTING OUT LOVE—Emotions (Wicks, Smith) Star 3200 (Fantasy) (East/Memphis, BMI)	69	72	6	ONLY THE STRONG SURVIVE—Billy Paul (R. Gamble, L. Huff, J. Butler) Philadelphia International 83635 (CBS)
★	5	9	OUR LOVE—Natalie Cole (C. Jackson, M. Fanny) Capitol 4509 (Jay's Enterprises/Chappell, ASCAP)	35	29	15	GOIN' PLACES (No Time Given)—Jacksons (Gamble & Huff) Epic 850454 (Mighty Three, BMI)	★	80	3	FOR YOUR LOVE, LOVE, LOVE—Joe Simon (T. Rondazzo) (Rondazzo, BMI) Spring 178 (Polydor)
3	3	9	OOH BOY—Rose Royce (N. Whitfield, Whitfield 849) (Warner Bros.) (May Twelfth/Warner Tamerlane, BMI)	36	31	14	I'M HERE AGAIN—Theima Houston (K. Wakefield, B. Sutton, M. Sutton) Tania 54287 (Motown) (Jobete, ASCAP/Stone Diamond, BMI)	71	66	16	I GOT TO HAVE YOUR LOVE—Fantastic Four (L. Perry, J. Epps, D. Coffey) Westbound 55402 (Atlantic) (Bridgeport, BMI)
4	2	10	REACH FOR IT—George Duke (G. Duke) Epic 8 50463 (Mycaene, ASCAP)	★	45	6	SHOUT IT OUT—B.T. Express (B. Nichols, M. Roman, A. Williams) Columbia 310649 (Triple O/Bible/B.T. BMI)	★	82	4	GOOD LUCK CHARM—Ohio Players (W. Beck, J. Williams, M. Jones, M. Frazier, R. Middlebrooks, C. Satchell, L. Sumner) Mercury 73574 (Phonogram) (Play One/Unichappell, BMI)
★	7	9	GALAXY—War (S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, I. Oskar, H. Scott, J. Goldstein) MCA 40820 (Far Out, ASCAP)	38	28	14	ANYWAY YOU WANT ME—Silvers (L. Silvers, E. Silvers) Capitol 4493 (Rony, ASCAP)	★	83	3	LET ME PARTY WITH YOU—Bunny Sigler (B. Sigler, K. Miller, R. Earl, S. Miller) (Lucky Three/Sunray, BMI) Gold Mine 4008 (Sabau)
6	4	14	SERPENTINE FIRE—Earth, Wind & Fire (M. White, V. White, S. Burke) Columbia 310625 (Cappella/Free Delivery, BMI)	39	36	10	MORE THAN A WOMAN—Tavares (Gibb, Gibb, Gibb) Capitol 4500 (Shogwood/Benchappell, BMI)	★	83	3	TAKE ME AS I AM—Philippe Wynne (J. Jefferson, R. Hayes, C. Simmons) Cobble 44227 (Atlantic) (Wynn's World/Sacred Pro/Mighty Three, BMI)
7	8	12	DANCE, DANCE, DANCE—Chic (R. Liebman, B. Ward, N. Rodgers) Atlantic 3435 (Columbia/Kremer, BMI)	★	51	7	BABY COME BACK—Player (P. Beckett, J.C. Crowley) RSO 879 (Polydor) (Touch of Gold/Cowback/Shogwood, BMI)	74	68	8	LOVE HAVING YOU AROUND—First Choice (S. Wonder, S. Wright) Gold Mine 4009 (Sabau) (Stem Van Stock/Black Bull, ASCAP)
★	11	13	LOVELY DAY—Bill Withers (B. Withers, S. Scarborough) Columbia 310527 (Golden Withers/Chappell, BMI)	42	33	20	SOFT AND EASY—The Blackbyrds (J. Saunders) Fantasy 809 (Blackbyrd, BMI)	75	69	8	JUST FOR YOUR LOVE—Memphis Horns (I. Gaddis, C. McDonald, A. Abraham) RCA 11064 (Penne Ford, ASCAP)
9	6	20	YOU CAN'T TURN ME OFF (In The Middle Of Turning Me On)—High Inergy (P. Sawyer, M. McLeod) Gordy 7155 (Motown) (Jobete, ASCAP)	43	42	15	JOY TO HAVE YOUR LOVE—Patti LaBelle (R. Parker, Jr., J. Cohen, B. Ellison) Epic 850445 (Rovine, ASCAP/Phonogram/Gospel Birds, BMI)	76	81	3	I HONESTLY LOVE YOU—The Staples (J. Allen, J. Barry) (Broadside/Ining/Woolough, BMI) Warner Bros. 8510
10	10	14	NATIVE NEW YORKER—Odyssey (S. Linder, D. Randle) RCA 11129 (Featherbed/Disorder/Unichappell, BMI)	★	60	5	LADY LOVE—Loo Rawls (V. Gray, S. Marshall) Philadelphia International 83634 (CBS) (Mighty Three, BMI)	★	87	4	YOU AND I—Lover's Proof (V. Bollock, C. Gordon) Jappi 532 (Lense/Black Girl, BMI)
11	9	12	BELLE—Al Green (A. Green, T. Jordan, R. Farlay) Hi 77505 (Cream) (ec/AI Green, BMI)	★	56	5	I LOVE YOU—Donna Summer (D. Summer, G. Murdock, P. Bellotte) Casablanca 907 (Ricks, BMI)	78	70	5	ESPECIALLY FOR YOU—Mazzy Star (C. Bush) Chi Sound 1112 (United Artists) (Gartana/Serpe, BMI)
12	12	14	SOMEBODY'S GOTTA WIN, SOMEBODY'S GOTTA LOSE—Controllers (D. Cannon) Juana 3414 (T.R.) (Every Knight, BMI)	46	46	8	LE SPANK—Le Pamplemousse (W.M. Lewis, L. Binder, G. Hanson, D. Williams) Equinox, BMI (AV) 12154	★	87	4	STANDING RIGHT HERE—Melba Moore (G. McFadden, I. Whitehead, V. Cartwright), Buddha 585 (Arista) (Mighty Three, BMI)
13	13	19	BACK IN LOVE AGAIN—L.T.D. (L.R. Hanko, Z. Grey) A&M 1974 (Korner, BMI)	47	38	21	DUSIC—Brick (R. Ransom, R. Hargis, I. Brown) Rang 734 (Web TV) (Cutter/Good High, ASCAP)	★	89	3	LET ME LIVE THE LIFE I LOVE—Lattimore (B. Lattimore) Glad 1744 (C.T.R.) (Shelby, BMI)
★	23	7	WHICH WAY IS UP—Stargard (N. Whitfield) MCA 40825 (Warner Tamerlane/May 12th/Duchess, BMI)	★	58	6	SPANK YOUR BLANK BLANK—Morris Jefferson (J. Shelton, M. Commander), Parachute 504 (Casablanca) (Skydive/La Cor, ASCAP)	80	71	11	KISS ME (The Way I Like It)—George McCrae (S. Kari, T.K. 1024) (Shelby)
★	19	4	TOO HOT TA TROT—Commodores (T. McClary, M. Williams, W. Orange, L. Ritchie, R. LaPread, W. King) Motown 1432 (Jobete/Commodores Entertainment, ASCAP)	★	76	3	PLAYING YOUR GAME BABY—Barry White (A. Johnson, S. Hudson) (Sa Vette, BMI) 20th Century 2361	81	64	10	ALL YOU GOT—Tyronne Davis (L. Graham) Columbia 310604 (Blackwood/Contel, BMI)
★	22	9	JACK AND JILL—Raydio (R. Parker, Jr.) Arista 0283 (Raydola, ASCAP)	50	53	5	I CAN SEE CLEARLY NOW—Ray Charles (J. Nash) Atlantic 3443 (Clayman, ASCAP)	82	73	16	FUNKY MONKEY—Mandrill (C. Wilson, L. Wilson, R. Wilson, M.D., C. Cave II, W. Wilson) Arista 0274 (Mandrill, ASCAP)
★	17	11	COME GO WITH ME—Pockets (A. McNamey, V. White, R. Wright) Columbia 310632 (Verdangel/Pocket, BMI)	51	39	12	RUNNIN' FOR YOUR LOVIN'—Brothers Johnson (G. Johnson, T. Johnson) A&M 1482 (Kiddie/Galgro, BMI)	83	74	12	IF YOU FEEL LIKE DANCIN'—Al Hudson & The Soul Partners (Soul Partners) ABC 12317 (Perk's, BMI)
18	14	12	BOP GUN (Endangered Species)—Parliament (G. Clinton, G. Shider, W. Collins) Casablanca 900 (Ricks/Malibu, BMI)	52	59	6	25TH OF LAST DECEMBER—Roberts Flack (E. McDaniels) Atlantic 3441 (Sky Forest, BMI)	84	86	6	I'M AT THE CROSSROADS—Vernon Garrett (F. Robertson, Z. Tee) ICA 003 (Albert, BMI)
19	16	19	IF IT DON'T FIT DON'T FORCE IT—Keller Patterson (C. Johns, L. Farrow) Shadyside 451041 (Geffen/Miller) (Funks Bump, BMI)	53	41	17	SEND IT—Ashford & Simpson (N. Ashford, V. Simpson) Warner Bros. 8453 (Nico D Val, ASCAP)	85	79	19	WON'T YOU BE MINE—Michael Henderson (K. Peterson) Buddha 586 (Arista) (Seth, not listed)
★	26	7	WITH PEN IN HAND—Dorothy Moore (B. Goldboro) Malco 1047 (T.K.) (Unat, BMI)	★	65	3	IT'S YOU THAT I NEED—Enchantment (M. Stokes, V. Lawler) (Desert Moon, Willow Girl, BMI) (Desert Rain, Sky Tower, ASCAP), United Artists 1124	86	84	7	MAKIN' LOVE IS GOOD FOR YOU—Brook Benton (T. White) (Tennessee Swamp Fox, ASCAP), Dot World 1100
★	35	4	ALWAYS AND FOREVER—Heatwave (R. Temperton) Epic 8 50490 (Alimo/Rounder, London LTD, ASCAP)	55	55	7	WAS DOG A DOUGHNUT—Cat Stevens (C. Stevens, J. Russell, B. Lynch) A&M 1971 (Colgems/BMI, ASCAP)	87	91	3	THE END OF THE RAINBOW—McKinley Mitchell (Not listed) Chimeville 10219 (T.K.) (Not listed)
★	43	4	AIN'T GONNA HURT NOBODY—Brick (R. Hargis, Bang 735) (Calder Music/Good High Music, ASCAP)	56	44	9	WIDE STRIDE—Billy Preston (R. Preston) A&M 1980 (Irving/W.E.P., BMI)	88	88	4	THE NIGHT THE LIGHTS WENT OUT—Trammps (A. Felder, N. Harris, R. Tyson) Atlantic 3442 (Six Strings/Golden Fleece, BMI)
★	32	6	BABY, BABY MY LOVE'S ALL FOR YOU—Deniece Williams (V. White, R. Wright) Columbia 310648 (Verdangel/Kee-Brick, BMI)	★	67	3	LET'S HAVE SOME FUN—Bar Kays (J. Alexander, L. Dodson, A. Jones, W. Stewart, M. Beard, C. Allen, H. Henderson, L. Smith, F. Thompson) (Bar Kays/Warner-Tamerlane, BMI), Mercury 7 3961 (Phonogram)	89	92	6	SHAKE DOWN PT. 1—Black Ice (E. Horan, H. Murrell, D.J. Lewis) HDM 503 (Amberst) (H & H Team, ASCAP)
24	27	9	WRAP YOUR ARMS AROUND ME—K.C. & The Sunshine Band (H.W. Casey, R. Finch) T.K. 1022 (Shelby/Harrick, BMI)	58	48	10	AS—Stevie Wonder (S. Wonder) Tania 54291 (Motown) (Jobete/Black Bull, ASCAP)	90	85	8	THAT'S ALRIGHT, TOO—Brian Auger & Trinity (B. Russell, E. Russell) Rocket 40809 (MCA) (Kempco, ASCAP)
25	25	9	COCOMOTION—El Coco (W.M. Lewis, L. Binder, M. Ross) KVI 147 (Equinox, BMI)	59	47	14	DO DO WAP IS STRONG IN HERE—Curtis Mayfield (C. Mayfield) Curtom 0131 (Warner Bros.) (Mayfield/Short Eyes, BMI)	91	NEW ENTRY	11	PRECIOUS, PRECIOUS—D.V. Wright (D. Crawford, J. Moore) Hi 77506 (Cream) (Goldlion, BMI)
26	15	20	IF YOU'RE NOT BACK IN LOVE BY MONDAY—Millie Jackson (G. Moten, S. Tinsckenston) Spring 175 (Phonogram) (Tree, BMI)	60	63	5	IF YOU DON'T GIVE A DOGONE ABOUT IT—James Brown (L. Brown, B. Brown) Polydor 14438 (Dynatone/Belinda-Benchappell, BMI)	92	NEW ENTRY	11	WHAT I DID FOR LOVE—Inner City Jam Band (M. Hamilton, E. Kaban) Boreback 525 (American Compass, ASCAP/Wen, BMI)
27	17	11	GETTIN' READY FOR LOVE—Diana Ross (T. Snow, F. Gold) Motown 1477 (Branford/Snow/Gibbs's Gold, BMI)	61	61	8	DANCE TO THE MUSIC—Muscle Shoals Horns (M. Stokes, E. Johnsons, Arlo America 7574 (Desert Moon/Willow Girl, BMI)	93	77	11	STAY BY MY SIDE—Bo Kirkland and Ruth Davis (B. Kirkland, R.I. Kirkland, B. Kirkade) Claridge 432 (Claridge/Rokur, ASCAP)
28	20	15	DON'T ASK MY NEIGHBORS—Emotions (S. Scarborough) Columbia 310627 (Unichappell, BMI)	62	50	13	YOU DON'T HAVE TO SAY YOU LOVE ME—Floeters (V. Wickham, S. Napierbell) ABC 12314 (Miller, ASCAP)	94	NEW ENTRY	5	DON'T TAKE AWAY YOUR LOVE—Hodges, James & Smith (W.B. Samson, J. Day) London 260 (D. Patricia, BMI)
★	37	8	LOVE ME RIGHT—Denise La Salle (D. LaSalle) ABC 45 17731 (Warner-Tamerlane/Odeon, BMI)	63	54	8	I'M GONNA MAKE YOU MY WIFE—Whispers (Wayne Bell) Soul Train 1179 (RCA) (Spectrum VII, ASCAP)	95	90	4	FROM NOW ON—Linda Clifford (B. Sigler) Curtom 0135 (W.B.) (Mighty Three, BMI)
30	21	11	IN A LIFETIME—Temptations (R. Baker, F. Young) Atlantic 3436 (Burna East/Dupey/GoldenFleece, BMI)	★	75	3	THE MIGHTY ARMY—New Birth (M. Wilson, V. Wilson, J. Wender) (Living/Screen Gems/Topic, BMI) (Colgems, Special Lite, ASCAP), Warner Bros. 8499	96	94	5	WE GOT OUR OWN THING PT. 1—C.J. & Co. (Durdin, Clark, Brown, Tolbert, Theodore, Durbin, Coffey) Westbound 55406 (Atlantic) (Bridgeport, BMI)
31	24	11	SORRY DOESN'T ALWAYS MAKE IT RIGHT—Gladys Knight & The Pips (T. Camilo, M. Sawyer) Buddha 584 (Arista)	66	52	10	A PIECE OF THE ACTION—Mavis Staple (C. Mayfield) Curtom 0131 (Warner Bros.) (Mayfield/Phonogram/Arlo America, BMI)	97	93	13	HAVING A PARTY—Pointer Sisters (S. Cook) Blue Thumb 275 (ABC) (Kays, BMI)
★	40	8	ON FIRE—T-Connection (T. Oakley) Dash 504 (T.K.) (Shelby/Drebel, BMI)	67	62	7	CHOOSING YOU—Lenny Williams (L. Williams) ABC 12289 (Leo-Loc, BMI)	98	95	9	WONDERFUL—Marilyn McCoo And Billy Davis Jr. (H. Banks, C. Hampton) ABC 12316 (Irwin, BMI)
33	30	11	EASY COMIN' OUT (Hard Goin' In)—William Bell (W. Bell, P. Mitchell) Mercury 73961 (Phonogram) (DeB Kat/Belinda, BMI)	★	78	3	REACHING FOR THE SKY—Peabo Bryson (P. Bryson) (P.B., ASCAP) Capitol 4532	100	98	8	MASTER BOOTY—Fatback Band (B. Curtis) Spring 177 (Polygram) (D.R.) (BMI) 12320

Soul Sauce

McWilliams Gambles On Jazz Label

By JEAN WILLIAMS

LOS ANGELES—Why would a pop/r&b singer sign with a jazz-oriented label?

Fantasy recording artist Paulette McWilliams knows. "Fantasy wanted to take on something new; it wanted to expand into a more commercial area," she says. "We felt the company was strong enough financially to handle this direction. And with Fantasy being jazz-oriented and looking at something new, I believe it will put all its energies behind me."

According to McWilliams, she will hit the concert circuit with a Bette Midler-type extravaganza to build up her audience.

"My show will be extremely theatrical; totally produced," says McWilliams, who recently released her debut solo LP "Never Been Here Before."

"I will use special lighting and a lot of costume changes," she says. McWilliams notes that her show will be ready for unveiling in March.

She plans to travel with a rhythm section, two or three horns, a keyboard player and an additional person for synthesizer, plus percussionist, dancers and a male background singing duo, Christmas & Cole.

McWilliams points out that her career as a performer with other acts has prepared her for her solo outing.

She was the first lead vocalist with the ABC group Rufus (prior to Chaka Kahn) when the group was on Epic and she also sang lead for Quincy Jones on his "Mellow Madness" LP. She followed that with a performance on Jones' "Roots" LP.

For a number of years McWilliams did background vocals for such names as Sammy Davis Jr., Vic Damone, O.C. Smith, L.A. Express and Candy Staton.

And for the past seven years she has been involved in voiceovers for national and local television commercials.

Like most acts, McWilliams does not want to be categorized. Therefore she says, "I have included several types of tunes in my LP in order to reach different groups and hopefully gain airplay on r&b, pop and disco stations."

Tina Turner is set to launch her first European tour to include 27 cities in nine countries beginning Jan. 20 through February.

Following her tour, the new Roadshow artist is set for a three-day engagement at the Sahara Hotel in Lake Tahoe.

While in Europe, Turner will perform in Switzerland, Germany, Austria, Denmark, Sweden, Holland, France and Belgium.

Rod Knight, who wrote a jazz column tagged "The Hitman" for Jack The Rapper weekly newsletter, was found dead of two gunshot wounds in his chest at his Boston apartment on New Year's Eve.

Knight, 25, was also a jazz announcer on Boston station WTBS-FM. "He had been writing for me for some time and everyone spoke highly of him," says Gibson, the newsletter's publisher.

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

JANUARY 14, 1978, BILLBOARD

Billboard Soul LPs

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1	1	6	ALL 'N ALL Earth, Wind & Fire, Columbia IC 34905	31	24	14	SENT IT Ashford & Simpson, Warner Bros. BS3088
2	2	9	LIVE Commodores, Motown M894	32	25	29	REJOICE Emotions, Columbia PC 34762
3	3	21	IN FULL BLOOM Rose Royce, Whittfield WH 3074	33	21	14	COME GO WITH US Pockets, Columbia PC34879
★	7	4	FUNKENTELECHY VS. PLACEBO SYNDROME Parliament, Casablanca NBLP 7084	34	37	5	SPINNERS 8 Spinners, Atlantic SD 19146
5	4	12	REACH FOR IT George Duke, Epic JE 34883	35	33	18	PATTI LABELLE Epic PE 34847 (Columbia)
★	9	6	GALAXY War, MCA MCA 3030	★	53	3	ONLY THE STRONG SURVIVE Billy Paul, Columbia 34923
7	6	17	BARRY WHITE SINGS FOR SOMEONE YOU LOVE Barry White, 20th Century T-543	37	38	4	THE HARDNESS OF THE WORLD Slave, Cotillion S05201 (Atlantic)
8	5	19	FEELIN' BITCHY Millie Jackson, Spring SP106715 (Polydor)	★	45	4	CHIC Chic, Atlantic SD19153
9	8	19	BRICK Brick, Bang BLP 409 (WEBl)	39	41	7	SUNSHINE Emotions, Stax 4100 (Fantasy)
★	12	5	THANKFUL Natalie Cole, Capitol CW 11708	40	44	6	HERE TO TEMPT YOU Temptations, Atlantic SD 19143
11	10	16	SECRETS Con Funk Shun, Mercury SRM 1-1180	41	26	6	NEW HORIZONS Isaac Hayes, Polydor PD 16120
★	20	4	FUNK BEYOND THE CALL OF DUTY Johnny "Guitar" Watson, DWM DLPK714	42	34	15	BABY IT'S ME Diana Ross, Motown M7 890R1
★	23	3	MR. MEAN Ohio Players, Mercury SRM 13707	43	39	11	GOIN' PLACES Jackson, Epic PE 34835
14	13	25	SOMETHING TO LOVE LTD, A&M SP 4546	44	36	11	COCOMOTION El Coco, A&M 6012
15	15	26	TOO HOT TO HANDLE Heatwave, Epic PE 34761	45	40	11	BEHOLD THE MIGHTY ARMY New Birth, Warner Bros. BS 3071
16	19	11	MENAGERIE Bill Withers, Columbia IC 34903	46	43	9	WE ARE ONE Mandrill, Arista AB 4144
17	11	9	FLYING HIGH ON YOUR LOVE Sir Kaye, Mercury SRM 11181 (Polydor)	47	47	8	THE DEVIL IN ME Thelma Houston, Tama 358 (Motown)
18	18	8	ONCE UPON A TIME Donna Summer, Casablanca NBLP 7078-2	48	46	41	COMMODORES Motown M7 884R1
★	42	3	SATURDAY NIGHT FEVER Various Artists, RSO RS 2-4001	49	49	3	THE BITCH IS BAD Denise La Salle, ABC AB1027
20	16	13	TURNIN' ON High Inergy, Gordy G-978	50	52	6	GOT TO GIVE IT UP Most Requested Rhythm Band, Magic Disc MD 114
21	14	5	WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL Lou Rawls, Philadelphia International IZ 35036 (CBS)	51	51	6	TRAMMPS III Trammps, Atlantic SD 19148
22	17	14	ACTION Blackbyrds, Fantasy F9575	52	48	23	SHAKE IT WELL Dramatics, ABC AB 1010
★	31	8	SONGBIRD Denyce Williams, Columbia IC 34911	53	50	4	NOW IS THE TIME Harold Melvin and the Blue Notes, ABC AA1041
★	32	3	BLUE LIGHTS IN THE BASEMENT Roberta Flack, Atlantic SD 19149	54	NEW ENTRY		GOIN' BANANAS Side Effect, Fantasy F 9537
25	30	7	DON'T LET ME BE MISUNDERSTOOD Santa Esmeralda, Casablanca NBLP 7080	55	55	8	NEW HORIZONS Silvers, Capitol ST 11795
26	28	12	TRUE TO LIFE Ray Charles, Atlantic SD 19142	56	56	13	BE HAPPY Kellee Patterson, Shadybrook SE 33-007
★	35	3	LOOKING BACK Steve Wonder, Motown M804LP3	57	57	10	NEVER LETTING GO Phoebe Snow, Columbia IC 34875
28	27	14	ODYSSEY Odyssey, RCA APL1 2204	58	58	10	GET UP AND DANCE Memphis Horns, RCA APL1 2198
29	29	4	THE BELLE ALBUM Al Green, Hi HLP5004	59	54	5	WHOLE NEW THING Billy Preston, A&M 4656
30	22	9	BRASS CONSTRUCTION III Brass Construction, United Artists UA755H	60	60	11	BEST OF TAVARES Tavares, Capitol ST 11761

General News

AL & THE KIDD DUO EXPANDS

Firm Putting Promo To Music

By JEAN WILLIAMS

LOS ANGELES—After being in existence one year, Al & the Kidd, a record promotion firm in Washington, D.C., is expanding into other areas.

The firm is about to set up its own publishing wing, according to Max Kidd, company vice president. At the same time, Kidd and president Al Jefferson are launching their own recording careers.

The duo believes it has found a successful formula for promoting records and will pass on this information through song Kidd notes that Freddie Perren and Keni St. Lewis are set to produce their LP.

Kidd, a former recording artist along with Jefferson, who is also a singer and former executive at WWIN, Baltimore, will put music to a promotion message, says Kidd.

"The concept of the new LP is our method of promoting records. We're not doing this LP in an effort to leave the promotion business; we merely want other blacks interested in entering this field to have some kind of guide. In the LP we will also sing about some of the hassles we go through to get our records played," he adds.

In explaining his firm's promotion methods, Kidd points out that his company's emphasis is on marketing/merchandising.

"We set up displays in stores and insist that any material available on an artist including pictures, posters, mobile units and other material is sent to us.

"Even though we're working independently, we want this material because so much is sent out on black acts that does not reach the marketplace. Therefore, we followup by making sure we have our stores covered. We go to the stores personally and put up displays," says Kidd.

To properly promote a record, according to Kidd, the firm needs people stationed in several markets. "We are using independent promotion people in most major markets. We have Eddie Thomas in Chicago; Rocky G. New York; Stan Bethel, Los Angeles; Bruce Knight, Detroit; and Stephanie McCoy and Leroy Little Jr. in the South.

"A lot of people are urging us to go into a national situation but we cannot bring our product home by trying to cover the country. That's why we use other independents," says Kidd.

"We have found that by not hyping our product, advising the small retailers of what we feel will be hits, they tend to order based on our word. But you had better be right at least 90% of the time because the next time you go to them they won't order."

The firm, which covers the Baltimore/Washington area along with Virginia, has five staffers including Kidd and Jefferson. Others are Linda Jefferson, Zeke Zanders and Ron Early.

"We plan to bring in some others so that Al and I can go around the country picking up new clients."

Kidd claims his firm has handled more than 100 records in the past year. "We had several major hits last year including Hot with 'Angel In Your Arms,' George Duke's 'Reach

For It' and Millie Jackson's 'If You're Not Back In Love By Monday.'

"We're also handling all product for Philadelphia International in-

Bunny Sigler and First Choice and other acts for different labels.

Al & the Kidd are also responsible for one of the disco pools in the area. "We have more than 100 clubs with



SIGN HERE—The Temptations sign autographs during a promotional visit to a VIP store in Los Angeles to promote the new LP "Hear To Tempt You."

cluding Billy Paul, Dee Dee Sharp, Lou Rawls and Archie Bell & the Drells. For Warner Bros. we have Randy Crawford and New Birth and Nancy Wilson on Capitol. For Atlantic we have Ray Charles, Temptations and King Errison.

The firm also promotes Salsoul's

that many DJs that we service," says Kidd. "We don't charge our DJs anything for belonging to our pool. We get a good feel for what's happening from clubs and use that information in conjunction with our radio airplay and feedback from the retailers to pass onto the labels."

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For the Record

LOS ANGELES—Billboard regrets crediting Jack Nitzsche as musical director of the recent "Rolling Stone Magazine 10th Anniversary Special" on national television. The director was Jimmy Webb.

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Talent Convention Center To Add 2 Venues In Long Beach

By JEAN WILLIAMS

LOS ANGELES—Two new concert/theatre facilities are set to open in the Long Beach Convention Center, the 3,100-seat Terrace Theatre and the 862-seat Center Theatre.

Nederlander of Calif., with 18 legitimate theatres across country, has leased the Terrace Theatre for several weeks a year over the next five years, opening with Carol Channing in "Hello Dolly" Jan. 31.

According to Stan Seiden, James Nederlander's representative in California. While the firm is initially booking legitimate plays, it has not ruled out concert attractions.

He notes that the plays at the Terrace will be basically musicals. Nederlander has booked the theatre through June 1978.

However, according to Dick Shaff, manager of the city-owned Long Beach Convention Center, which includes along with the two new theatres, the Long Beach Arena, Exhibition Hall and supplemental facilities. "In addition to plays, the Terrace will also be initially used for MOR-oriented concert attractions." The first is set for April with Harry Chapin, a Wolf/Rissmiller production.

"We're working with several local promoters such as Wolf/Rissmiller, Concerts West and others," says Shaff.

On the other hand, the Center Theatre will be geared to plays of a dramatic nature with an occasional musical tossed in.

Herb Rogers, veteran theatrical producer, has six two-week stage productions including "I Do, I Do" starring Carol Lawrence going into the Center. The Center Theatre officially opens Feb. 8.

Says Shaff: "The Terrace Theatre is continental style where there are no aisles on the floor, similar in design to L.A.'s Dorothy Chandler Pavilion."

He explains that the sound systems in both theatres were designed by Purcell & Noppe of Los Angeles, while the acoustics were designed by Dr. Paul Veneklasen. Veneklasen also designed the acoustics for L.A.'s Music Center.

According to Shaff, the sound system is 3-channel monaural. He adds that while the system is basically intended to function on a monaural basis it can be converted to stereo.

"We have done this because of the number of road companies that work on monaural systems around the country. However, we can break it out into 3-channels if they want."

A Kleigel 2000 computerized lighting system has been installed in

both theatres. The system allows one to program his own lighting for a show. "You can pre-set the entire show with this system," says Shaff. "This type of system is used in some Las Vegas shows but this is the largest one that I am aware of in the U.S. This system has 300 pre-set settings."

Although Nederlander's first show moves into the Terrace Theatre for one week beginning Jan. 31, the theatre officially opens with Van Clyburn & the Long Beach Symphony Orchestra Jan. 28. The American Ballet Theatre follows "Hello Dolly" for a one-week run.

"We have a series of symphony concerts along with a series of gospel concerts," says Shaff. Among other gospel acts featured in the gospel series will be the Blackwood Brothers. The religious series, set to begin Feb. 24, is produced by Polly Grimes. The Terrace has bookings into 1979.

"We have tried to build a multi-purpose Convention Center where we may offer something for everyone," Shaff says. All facilities are interconnected with a common lobby.

As to whether the Convention Center will eventually produce its own shows, Shaff says, "Right now we're functioning as a rental facility, we're renting to outside promoters. I don't know if and when we'll get into our own productions, but the possibility exists."

RAMONES & RUNAWAYS

National New Wave Tour By 2 Groups

LOS ANGELES—In conjunction with Premier Talent, Magna Artists Corp. is booking what is believed to be the first major national new wave tour, featuring the Ramones and the Runaways.

According to Ron Rainey, co-owner with Ed Rubin of Magna, the tour, set for January through February will expand the groups' nightclub circuit to include some of the country's leading auditoriums such as New York's Palladium and L.A.'s Santa Monica Civic Auditorium.

Rainey, who admits the Runaways are a new type of act for Magna, which books artists like Kris Kristofferson, Rita Coolidge, Electric Light Orchestra, Leo Sayer, Jean-Luc Ponty, Chuck Mangione, Leon Russell, Harry Chapin, Joan Baez, Maria Muldaur and others, says: "When we signed the Runaways, we didn't sign them as a New Wave act. We viewed them as possibly a successful rock 'n' roll band and a group of good entertainers."

He notes his firm is selective when signing acts and has turned down many performers, even recommending some to other agencies.

"We research our acts before signing them," says Rainey. "And we turn them down for a number of reasons, such as the attitude of the group may not be in keeping with our philosophy. Another reason is that we may feel the act is good and has potential but we just don't have the time to give it proper attention."

He explains his nearly six-year-old firm employs six agents for approximately 29 clients. With Rainey who operates the firm's L.A. office and Rubin, in New York, other agents are Stan Goldstein, Rick Roger, Joe Spereno and Chuck Ramsey.

He notes that while agents are as-

signed to specific clients, all agents work on all acts.

In explaining the booking procedure for some of his acts, Rainey says there is never a problem of concert overexposure for Kristofferson. "Because of his other involvements, Kris only plays a market once a year and in some cases once every two years."

"We're careful in selecting dates for Kris. We always go with legitimate theatres and with tried and proven promoters. This maintains the image he has built." Kristofferson was the first act signed to Magna.

Rainey notes that most of his acts' major touring this year will take place in the summer, "because most of our acts are geared to outdoor theatres such as the Greek and Universal Amphitheatre in Los Angeles and Pine Knob Performing Arts Center near Detroit. We have gone this route because it has proven to be a boxoffice success for us."

Rainey adds that while most of the touring will be in the summer, the acts will work throughout the year.

He also explains a new booking arrangement for Harry Chapin. "Harry has so much material, we have found a three-hour show just isn't enough. So we're booking two shows over two nights in several markets."

With Leo Sayer, he explains that Sayer's career has been deliberately set. "Following Leo's first release, we sent him on a short promotional tour of six major cities over a 30-day period."

"By the end of the tour, he had a hit record, 'You Make Me Feel Like Dancing.' That record was followed by 'When I Need You.' In conjunction with a national 67-day tour with 58 dates, 'How Much Love' was released. As the result of the record and perfect tour timing, we were able to get prestigious dates in places like the Greek Theatre and Central Park in New York." He adds that when promoters believe in the agent, they will go largely on the word of the agent in booking acts.

Allentown Fair Hits With Rock

ALLENTOWN, Pa.—Rock bands have long been coming to the financial aid of facilities featuring classical concerts and symphonies. Now it's the rock concert that has put the Allentown Fair in the black for last year's operation, admits Martin Ritter, general manager of the annual fair.

The year-round use of the fair's Agricultural Hall, particularly for independent rock concert promotions, has paid off. "The rock shows," says Ritter, "are one of the things that have put us in the black." Although the grandstand shows during fair week in late summer feature such top names as the Osmonds, Tony Orlando, and the biggest names in the country field, last year, according to Ritter, was the first time in 30 years that the year-round financial picture "has been changed in our favor."

Rock shows, both in Agricultural Hall and in front of the grandstand during the summer weeks, are produced by local area promoters.

Northwest Pop Concerts

• Continued from page 1

people involved," says Ivy Bauer, partner in the Bellevue, Wash., firm. "We did it here (in the Northwest, Seattle and Portland) and people in other parts of the country began promoting these concerts, for the most part unsuccessfully."

"So it was difficult to prove to labels that this is a viable method for breaking acts, exposing them and selling records."

She explains that the Bauer organization will for the most part confine its concerts to the Northwest. "I feel every local promoter, if he is not into \$1 concerts, is investigating doing them because we all want to build headliners for two years down the road."

"We have a couple of philosophies on this—it's a way to break new, young acts and the radio station is giving its audience something for \$1."

"We feel that our audience supports us year-round giving us from \$6-\$10 per ticket so we can give them something for \$1 with acts like Graham Parker and Elvis Costello. So we're not talking about acts that are totally unknown."

She adds that this method also gives the labels an avenue of exposure with 100% focus on the acts.

She notes that Bauer Concerts is receiving more participation from labels. Says John Bauer: "If it had not been for Columbia and Epic Records, the dollar shows could not have been put on, nor would they have been so successful."

"These two labels had most of the artists in the dollar series and they did everything they could from a promotional and publicity level. They also helped with advertising, radio spots, in-store promotions and point-of-purchase material."

"Now the agents are participating by going to the labels and they are

bringing the labels in," says Ivy. "We did a concert with A&M, we're doing one with Warner Bros. and there are other labels interested."

"We're not necessarily going to be doing these concerts as a package for a particular label," she continues. "We'll take a Warner Bros. act and a CBS act if they complement each other."

She does not see the \$1 concerts, if and when they catch on nationally, hurting other acts with audiences going to see good shows for \$1 as opposed to paying \$8 for others.

"We're limiting the number of \$1 shows per month. We're not putting on several shows a week as we would a regular show because what's also happening is that the radio stations are totally involved and committed. They can't be co-presenting for five days a week," she says.

Bauer Concerts is tied into KISW in Seattle and KGON in Portland, both top progressive stations in their markets.

The acts are selected by both the stations and the Bauer firm. "It depends on who is available, who we feel is new, young and exciting and who the program directors are happy with," says Ivy.

The \$1 series has been tagged "Catch A Rising Star." "We're trying to find rising acts in other parts of the country that are not breaking here yet," she says.

At the same time, she contends the \$1 concert series is not financially profitable. "We don't make any money on these shows. In fact, we have lost money on some. But we are doing them because it's a way of breaking new talent. A lot of these acts will turn into headliners in a couple of years."

In the past year, the firm has promoted approximately 10 concerts. It has one scheduled in January with

(Continued on page 41)

Milwaukee Experiment

LOS ANGELES—In an effort to provide a more intimate environment to present attractions, Alan Dulberger of Landmark Productions, Milwaukee, is experimenting with a series of one-nighters at Centre Stage in that city's downtown area.

The location, active since 1931 when it opened as the Futuristic Ballroom, last was the Scene, primarily a rock club.

The owners are converting the venue into a 1,250-seat nightclub, which opened Friday (6) with Ramsey Lewis, followed by Les McCann, Jan. 20, Cheech & Chong, Jan. 21 and Manhattan Transfer, Jan. 25. In February, Dulberger has booked Gabe Kaplan, Bob Ware, Elvis Costello, Brian Jackson and Gil Scott-Heron and B.B. King in that order for primarily weekend one-nighters.

Tickets for each of the two shows nightly range from \$7 to \$8.50. Liquor and soft drinks are served.

Dulberger recently took a three-year lease on the Northside's Oriental Theatre, a 3,500-seat theatre. He also operates the five-store 1812 Overture record/tape chain, in which he merchandises attractions he books into Wisconsin.

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Apollo's Future Uncertain

NEW YORK—Though he made money with a Christmas week triple bill, promoter Eddie Phelps says the future of the Apollo Theatre is still in doubt.

"It was a big gamble but it worked," said the Detroit-based promoter on the last night of the nine-day stand that featured Millie Jackson, the Mannhattans and Harold Melvin & the Blue Notes. "But before I will bring another show in here," he added, "the management

of the theatre will have to fix the place up."

Phelps says he was pleased with the quality of the shows and the profit but he and the patrons complained about the condition of the theatre. "There are a lot of problems here but I think I could deal with most of them if the theatre was fixed up," Phelps says.

The theatre is in desperate need of a paint job as well as ceiling repairs. Many of the seats are worn or ripped and the backstage areas is woefully inadequate.

Bobby Schiffman, who heads the theatre's Harpollo management company, claims the theatre has not had the money for repairs but he hopes that more shows will be promoted at the Apollo, making the money available.

Schiffman has no plans to promote shows at the Apollo himself but he is actively seeking outside promoters, like Phelps, to bring shows into the theatre.

ROBERT FORD

NARM Pursuing Black Retailers

LOS ANGELES—NARM is actively pursuing black participation and membership within its organization, according to Joe Cohen, executive vice president of NARM.

The organization will hold meetings throughout the year to tell and show black dealers the advantages of becoming members of NARM, says Cohen.

He notes the group's first luncheon meeting is set for Jan. 17 here with all local dealers invited to attend. Guest speakers from NARM will be on hand to talk about the organization.

Cohen explains that NARM's convention to be held in New Orleans March 18-22 will also be geared for black participation. One day of the convention will be programmed to family owned businesses and generally small dealers.

One of the reasons blacks are being aggressively pursued is because NARM wants to expand and feels the black input is vital, says Cohen.

Following the Jan. 17 meeting, Cohen plans to have as many black dealer sessions as possible prior to the convention.

\$1 Concerts Aid Talent

Continued from page 36

two or three in February. She explains that these shows taper off in the summer season when so many major acts are touring.

The Paramount Theatres in both Seattle and Portland have become personally involved in the \$1 concerts. "The theatres have helped tremendously by donating some their of services for these concerts," she says.

Valli Contracted

PHILADELPHIA—Although the beginning of casino gambling in New Jersey has been put off until late summer or fall of '78, the remodeled Resorts International Hotel has signed its first major entertainment contract.

The hotel has signed Frankie Valli to appear in April 1978, and to return in April 1979. The former lead singer of the Four Seasons, now on his own, is the first of many names being negotiated by Resorts International, which will be the first hotel qualified to set up the gaming tables once licenses are issued by the state.

Davis Sets Pact

LOS ANGELES—Mac Davis has entered into a production agreement with the Entertainment Co. Davis' upcoming Columbia LP, set for release in February, is being produced by Nick DeCaro of the Entertainment Co. Davis has written five tunes for his new LP.

Don Drumm Sets Beat At Churchill

By HOWARD MANDEL

CHICAGO — Don Drumm's "Bedroom Eyes," Churchill Records Ltd.'s first charted release, is leading the less than a year-old company to pursue its opening into the country music mainstream.

Tommy Martin, Churchill's president, has four more Drumm singles in the can, and has scheduled session time at Nashville's Ironside Studios for Drumm to work on an album.

Meanwhile, Martin has signed to his label Mac Wiseman, a former RCA artist who will cover the Fleetwood Mac song "Never Going Back Again," and Troy Shondell whose album "Dead Or Alive" features both studio and live recording.

"We don't want to be pegged exclusively as a country label," says Martin, 47, who once toured with Jimmy Dean's show as a trumpeter. "We want to issue jazz, r&b and disco, too."

Drumm's single is the lead item in Churchill's catalog, which includes 10 albums and eight single releases. Heinsight is the label's soul/disco entry, while bandleader Les Hooper is represented by two jazz albums.

In preparation is a new album by John Gary, who is turning to a contemporary sound with material written by Jim Peterik, formerly leader of the Ides of March.

Also in production is a new ballad from Frank Sinatra Jr., titled "Loving You Gets Better All The Time," and a reunion of musicians associated with the trumpet band Chase.

Martin credits independent record promo man Paul Gallis with calling his attention to Drumm's demo. Drumm has previously been doing voiceovers and commercial recording. He is now being booked by Beacon Artist Management, Churchill's sister company which is run as a separate entity.

"Bedroom Eyes" also marks the debut of songwriter Fay Hillburn, whom Martin refers to as "one of the best country writers I've run into."

"I thought you had to go to Nashville to find country songwriters," Martin continues, "but the Chicago audience is probably as good as a country audience as anywhere, and that's where the songwriters come from."

Churchill Records Ltd. has 21 distributors nationwide.

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N.Y. Fire Dept. Silences Patti Smith

NEW YORK—Patti Smith suffered a birthday disappointment when the New York City Fire Dept. shut down her SRO show at the new CBGB Theatre because of overcrowding. However, both the show and the theatre went on the next night.

"They were absolutely right, there were too many people," comments theatre owner Hilly Kristal about the fire department's actions. He

says the trouble arose because too many of the various band members and friends brought too many guests, resulting in the overcrowding.

The theatre, which had opened only two nights before it was forced to close temporarily, has an official capacity of 1,743, Kristal says, with only 1,650 seats sold for the shows. The rest are reserved for guests.

One of the guests for Smith's

birthday show was Bruce Springsteen, who briefly joined her onstage. The plug was pulled later, toward midnight, when Smith was near the end of her show.

On the next night, New Year's Eve, the guest list was considerably pruned, Kristal says. With two fire department lieutenants in the audience, the show went on without trouble.

Kristal says the theatre is tentatively scheduled to reopen Jan. 26, after work is completed fixing a noisy generator that has provoked neighborhood complaints.

The theatre has been cleaned up somewhat since it opened, and Kristal says that the heating problems which kept the theatre cold for its first two nights have been fixed so it is no longer frigid inside.

ROMAN KOZAK

NEW HOUSTON NITERY BOWS

HOUSTON—JB's, a plush nitery, opened here by Dr. John B. Coleman, a prominent local physician, State Rep. Anthony Hall and Ernest Lang, will feature major recording acts. More than \$250,000 reportedly went to renovate and redecorate the club.

Originally built as Continental Bowling Lanes in 1962, the 32,900 square foot structure later housed Continental Showcase, a nightclub operated by Don Robey, the late owner of Duke/Peacock Records, and Art Squires.

Vocalist O.C. Smith headlined the opening shows Dec. 16-17. He was followed by B.B. King on Sunday (25)-26 and Johnny Taylor follows King.

Special events will be provided for teenagers, with no alcoholic beverages sold at these events. In addition to dances and shows sponsored by JB's, the facility is available to other organizations.

The cabaret style club has a 1,700 seating capacity (at tables) for shows and dances and 3,500 for concerts. It has a 3,000 square foot parquet dance floor and a 1,000 square foot parquet stage.

Top Tourists

LOS ANGELES—Crystal Gayle and Ronnie Milsap have scheduled a two-week tour of the U.S. beginning Feb. 1. Both were winners of the Country Music Assn.'s top awards for 1977.

McDowell On Special

NASHVILLE—Scorpion recording artist Ronnie McDowell was among the artists featured on NBC-TV's "Nashville Remembers Elvis On His Birthday" airing Sunday (8).

McDowell gained national recognition and acceptance with his Elvis tribute single, "The King Is Gone," a few months ago, which attained Top 20 positions both on country and pop charts, and since that time has received tv exposure on the "Midnight Special" and "American Bandstand."

"McDowell's fan club has mushroomed to almost 500 members in the short time that 'The King Is Gone' was out," says Scorpion president Slim Williamson, "and recently the combined Elvis fan clubs of Atlanta presented A Night With Ronnie McDowell at the Cobb County Center Theatre in Atlanta, from which all proceeds went to the Heart Fund of Atlanta."

McDowell will be doing more benefit concerts in the next couple of months, including a March of Dimes telethon in Salt Lake City, Jan. 29, and another Heart Fund benefit in Statesville, N.C., Feb. 5, along with a stint at New York's Lone Star Cafe Jan. 24-25.

"McDowell is not doing any more tribute to Elvis shows," says Williamson, "in efforts to establish himself on his own."

His second single, "I Love You, I Love You, I Love You," is already climbing Billboard's Hot Country Singles chart, starting at 43.

SALLY HINKLE

Talent Talk

ABC Records flew in five contest winners from around the country and their guests to Levon Helm's New Year's Eve performance at the Palladium in New York. The contests were organized by various radio stations, while ABC picked up the tab for flying the winners into New York and putting them up at the Americana Hotel. The Dead Boys made its theatre debut at New York when it played at the new CBGB Theatre. The set went so bad the band turned over the drum kit and stomped off the stage, it came back to urge fans to demand their money back. Few did since the Dictators still had to come on. The Dead Boys is managed by Hilly Kristal, also owner of the CBGB Theatre (see separate story for the saga of Patti Smith, Bruce Springsteen and the New York Fire Department).

Rumors coming from London state that Chris Spedding was brought in to help out on the Sex Pistols' "Never Mind The Bollocks" LP. Legal hassles for the Pistols trying to get into the U.S. for its American debut has paid off in publicity, including a spot on Walter Cronkite's "Evening News."

Foreigner returns this week to New York's Atlantic Studios after a 10-day holiday to put the final tracks down on its second LP, which Mick Jones and producer Randy Mason hope to wrap by mid-February. In the works is the group's first tour of Japan and Australia, with a U.S. trek in May soon after the album is released. Another "Foreigner" in the making is a feature film of that name starring Blondie's Deborah Harry and directed by Amos Poe, who made "Blank Generation." Music is done by Ivan Kral of Patti Smith's group, which will be released as a \$3.98 BP by Big Sound Records in February.

Ben Vereen is looking for new material for an ABC TV special due for airing on March 2. Cassettes and lead sheets (which will not be returned) may be sent to Management Consultants, 9100 Wilshire Blvd., Los Angeles, 90212.

Neither rain, sleet, or in this case a raging sandstorm could keep out ZZ Top fans who braved the elements to camp out in front of Town County Convention Center in Fort Worth. The crowd was so big the boxoffice opened three hours early and tickets to the 14,000 seat venue were sold out immediately.

Composer Kirk Nurock will present his compositions at the Kitchen on Jan. 20, and the 92nd St. "Y" on Jan. 30 in New York. His 15 singers explore the sounds of the human voice and body without amplification. According to descriptions, the vocalists moan, groan, gasp, and burp while they shake, write and bump into each other. Such is modern classical music.

Meal Loaf was voted the top new group, and the sixth overall in a year-end poll conducted by WNEW-FM in New York. "Meal" beat out Elvis Costello. Michael's Pub in New York is presenting a tribute to George Gershwin through January. Also through the month the Diane Fonzio Band is appearing every Wednesday night at JP's. "The Scratch Band" BP on Big Sound Records went "gold" inadvertently when gold dye was spilled into the white ink for the cover as it was being printed.

FIRM HIRED BY LABELS

Mini-Concert Promo Films For Theatres

By CLAUDE HALL

LOS ANGELES—The use of mini-concerts on film to promote album sales is growing rapidly. "We have major theatres in 20 major markets booked from Jan. 15 through April 15," says Al Schoneberger and Gary Richman of Cinema Concepts, "and we're now booking theatres for the rest of April, May and June."

Cinema Concepts books these mini-concerts of artists such as Joan Armatrading, 10cc, Bob Seger, Al Jarreau and Parliament in theatres, tying in the type of artist to the demographic appeal of their potential audience by selecting the movie to fit the artist.

Schoneberger and Richman claim that 60,000 persons a week in just the Westwood area (near UCLA campus) might see a given mini-concert alone on four different screens.

The mini-concerts vary in length from less than three minutes to more than five minutes. The only sales pitch is usually near the end of the song by the artist when a picture of his album jacket and the price and label is flashed on the movie screen.

A mini-concert featuring Allan Price, Jet Records artist, is in production in London by Cinema Concepts. ELO, United Artists Records, is another project underway; it's scheduled to be shown in 18 markets over a four-week span starting Feb. 15. Price's film will be shown starting Jan. 15 in 10 markets for four weeks.

"And we're dealing with four other labels now, discussing two-to-four projects per label, blocking out theatres and markets. One record

company executive says he followed some people directly from a theatre in Westwood to a Tower Records store," says Schoneberger.

"In Canada, one theatre owner liked the mini-concerts so well," says Richman, "he sent us a check for their use. We sent the check back, of course. The record companies pay for the shows and we provide distribution free."

In many cases, the record labels produce their own shows and Cinema Concepts handles placement. They're associated with several of the major theatre chains in the U.S. and Canada, including General Cinema, Mann, Walter-Read, Plitt and United Artists.

While this all sounds rosy, there are dark clouds forming over the mountain. There have been reports of people leaving theatres in an irritated manner because of the inclusion of commercials.

And Warner Bros. Pictures has sent out a notice to film exhibitors that it will not provide its upcoming "Superman" feature to theatre owners who run commercials with the movie.

The ban has already brought notice of an antitrust suit from the National Independent Theatre Exhibitors organization.

And 20th Century-Fox has already warned theatre owners that it expects them to include any fees they earn from allowing commercials to be presented in their houses as part of the boxoffice receipts which are used to determine the rental price they must pay the film company.

Newest A&M Wing Centralizes Data

By ED HARRISON

LOS ANGELES—A&M Records has launched a new management information services department under the direction of Bob Housman.

The department will provide information necessary for the management of the company and will also provide all departments ready access to information gathered through computers, external studies and statistical analysis.

Housman says the new department will be involved in studies concerning demographics and audience penetration.

According to Housman, outside consultants and statistical sources are being employed for surveys which will be used in upcoming promotions.

Says Housman: "We're extending our data processing and bringing in outside information to go along with our internal bookkeeping."

4 Specialty Jazz Books Are Issued

NEW YORK—The first four of six specialty jazz books has been released by Music Sales Corp. as part of its Amsco Everybody's Favorite Series.

Entitled "Jazz Riffs," the four books offer riffs and patterns for trombone, flute, sax, trumpet and other treble instruments, piano and guitar. They list for \$2.95 each.

Two new fiddle books on the Amsco Everybody's Favorite Series have also been released, including one designed for beginners. "Fiddle Tunes For The Violinist" carries a \$3.95 list price. "Beginning Old Time Fiddle" lists at \$5.95.

Signings



Jerry Foster (left) and Bill Rice

Jerry Foster and Bill Rice, ASCAP's most awarded country music writers, to April/Blackwood, the CBS-owned publishing company.

The seven-member Canadian band, Garfield, to Capricorn Records with a debut LP set for release this month. Tommy Overstreet to Celebrity Management, Inc. for bookings. True Records artist Leon Everette also to the Nashville-based firm. Billy Walker re-signs with the Bill Goodwin Agency. Tami Chere Gunden to Light Records. Sam West IV to the Little Richie Johnson Agency. Stargard to

MCA via multi-LP deal with Dr. Rock Productions. The group has a single "Which Way Is Up," with an LP due in February.

The Chi-Lites re-signed to Brunswick Records with a new single set for this month. Mary Travers to Chrysalis Records with Vini Poncia producing. She was formerly with Peter, Paul & Mary on WB. Ronnie Bell to Gulf Coast Talent for booking. Lyricist Arthur Hamilton to the Robert Light Agency for film composers. The Michael Stanley Band to Belkin Madari for personal management.



SPECTACULAR SUCCESS FOR THE SANTANA SPECTACULAR.

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C2 34914

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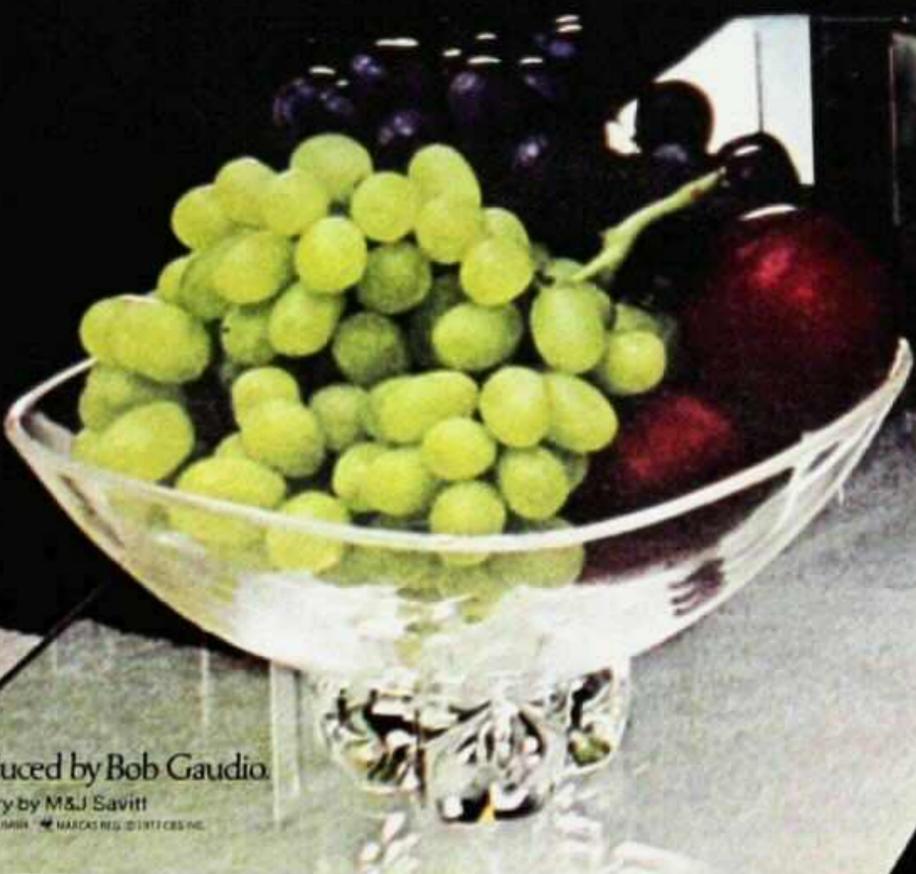
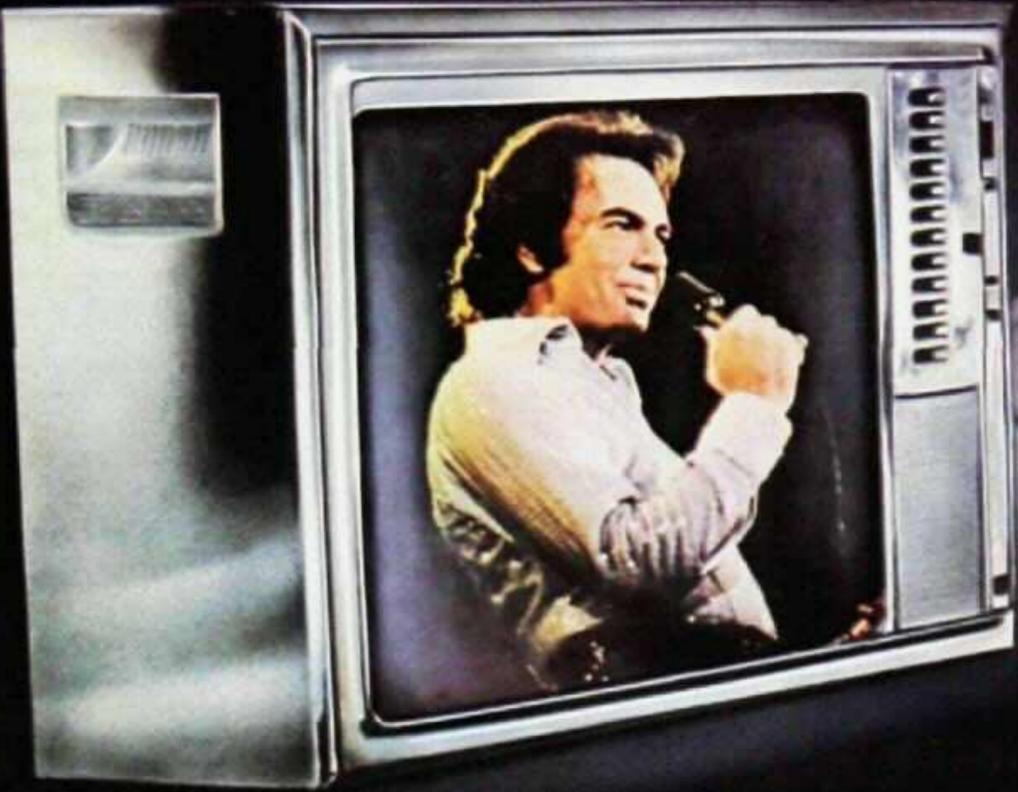
2/7	Buffalo, N.Y.	2/12	Cleveland, Ohio	2/19	Albany, N.Y.
2/8	Passaic, N.J.	2/14	Detroit, Mich.	2/20	Washington, D.C.
2/9-10	New York, N.Y.	2/16	Toronto, Canada	2/22	Houston, Texas
2/11	Philadelphia, Pa.	2/17	Montreal, Canada	2/25-26	Los Angeles, Calif.
		2/18	Boston, Mass.		

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Songs sung platinum.



Produced by Bob Gaudio.

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Play It Softly If You Work Brooklyn College

By ROBERT ROTH

NEW YORK—Music will be softer at Brooklyn College since the school recently banned performances louder than 105 decibels.

According to Frank Angel, who manages the campus auditoriums, any future contracts for performances must include two separate clauses drafted by the school. The first requires an agreement by the performing group that its sound level will not exceed 105 dB 10 feet from any speaker cluster, as measured by an ADC sound pressure direct readout meter.

The second clause calls for power to be turned off by the house should the sound level limit be exceeded during a concert and for the group to pay a penalty of \$500.

Angel says he hopes the new policy will not discourage performances at the school since the admission fees go to support the college's student government.

He adds that the requirement should not mean the end of rock at the 2,500-seat Walt Whitman Auditorium, since "If it means we have to rope off some seats, we'd like to work it out."

So far, no new rock music programs have been signed up for the next semester at the college.

At the school's last rock concert several weeks ago, Angel claims to have measured the level of a Kinks performance at 120 dB. That's slightly louder than the sound of a New York subway.

Brooklyn College follows Penn State and Carnegie Hall which have similar regulations.

Although it is difficult to predict how this rule will affect the ability of venues to attract performers, at least one promoter says he's opposed to such restrictions.

Promoter Ron Delsener, asked if he would bring an act into a hall having sound level restrictions says "No, that's why I moved out of Carnegie Hall."

Concerts at Delsener's own house, the Palladium, have been known to be performed at almost deafening levels, but Delsener says his policy is for "complete and total freedom" for groups performing at the venue. He adds that he places "no limit on noise or length of time of a performance."



RODS RAIDED—Eddie and the Hot Rods' lead singer Barrie Masters is advised of his rights by a Los Angeles County Sheriff during a spontaneous rooftop concert at KWST. The show was stopped half way into the band's set.

Campaign On 40-Piece Orchestra

NEW YORK—Pop music served up by a 40-piece orchestra is the goal of Victor Benedetto, vice president and general manager of C.A.M. Music Publishers' U.S. office.

Benedetto has launched Orchestra 88, an AOR-oriented ensemble which will record and tour, concentrating on material composed by C.A.M. acts.

Musical director for the group is Ettore Strata, with Lee Holdridge set to act as arranger/producer on the recording sessions.

The band's first album, now in production, is devoted to the music of Eric Carmen. Titled "Portrait Of Eric Carmen," it will include orchestral versions of "All By Myself," "Never Gonna Fall In Love Again" and other Carmen hits.

The current roster of C.A.M. acts, all of which are being considered for future "Portrait" projects, includes Bruce Foster, Billion Dollar Babies, the Nobles, Eric Mercury and Samantha Sang.

C.A.M. continues to be heavily involved in motion picture scores and these, too, could provide material for the Orchestra 88 repertoire. C.A.M. currently publishes more than 7,000 film scores, handling approximately 65% of all European movie music.

At present, Benedetto is considering a number of possibilities for the ensemble, including live concerts in conjunction with the artist being profiled. He hopes to attract a broad cross section of concertgoers, ranging from youthful fans of the "Portrait" artists to older admirers of big band arrangements.

Specific future plans for Orchestra 88, both recording wise and in terms of concert appearances, can be expected early in the new year.

ED KELLEHER

Buffett For 'FM'

LOS ANGELES—Jimmy Buffett joins the cast of "FM," the Universal film about a rock radio station, which is being produced by Irv Azoff, his manager. Also in the cast are Linda Ronstadt and Joe Smith, chairman of Elektra/Asylum.

Buffett's role in the movie—which has him performing live in a club—was shot last Thursday (15) and Friday (16) at the New Coconut Grove of the Ambassador Hotel here.

AGENCY GOES NATIONAL

Act-Buying Service May Assist Colleges

LOS ANGELES—The Good Music Agency, with offices in Missoula, Mont., Moorhead, Minn., and Seattle, has established a national act-buying service designed to help inexperienced colleges and young promoters book concert dates.

GMA will act as middleman for national agencies interested in filling out tours, especially in secondary Western markets.

Says Doug Brown, GMA partner: "The service was innovated because agents were inundated with calls from colleges which couldn't get major agencies on the telephone. Our agency was built on servicing secondary markets with regional talent and this is just an extension of that concept."

He adds: "We feel it is natural for us to expand into this area and to use this new experience as a stepping stone to becoming a small, quality national agency. We're getting ready to go after a headliner as well as build our own act."

WIOQ-Widner In Folk Festival

PHILADELPHIA—WIOQ-FM joined with the Students Activities Committee at Widner College in neighboring Chester, Pa., in sponsoring what it hopes will be an annual event in the first annual All-Night Folk Festival Dec. 2. Held in the school's MacMorland Center, WIOQ's Gene Shay hosted the all-night show headlining Tom Rush.

With seats going at \$10 and offering free refreshments all night plus a gratis continental breakfast for those staying until morning, the all-night program included the Star-Spangled Washboard Band.

Randy Erwin of the Missoula office, who heads the concert department, is responsible for implementing the program along with Keith Miller and Greg Brooks.

A pamphlet is being sent to college buyers across the country explaining the Good Music Agency. Initial tours are planned for January-March.

Erwin explains that many schools and promoters are being "frustrated" in getting acts to tour the Northwest and GMA has had success in picking up acts as a middleman.

He adds that GMA is providing a service to the major agencies which just don't have the time to handle all their acts.

While its strength is heaviest in the Northwest, GMA is booking acts west of the Mississippi and has so far picked up bookings in Colorado, Montana, Washington, Oregon, Idaho, Wyoming, North Dakota, South Dakota and Minnesota.

The agency has grown from two persons to 15 in four years and represents 10 acts nationally and others on a regional basis.

Those acts include Nina Kahle, Mission Mountain Wood Band, Zany Raspberry & the High Stoppers, Roto the Wonder Band, Randle Channing Band, Lamont Cranston, Flash Cadillac, Dick Pinney, Steve Young and others on a select basis.

GMA books 90% of Head East's dates despite the group being signed to Premier Talent. GMA also represents Morningstar, Missouri (selectively) and is eyeing groups Cole Turkey and Wolfgang.

The agency also manages Kahle who is on CBS/Lifesong. Erwin hopes to eventually expand nationally.

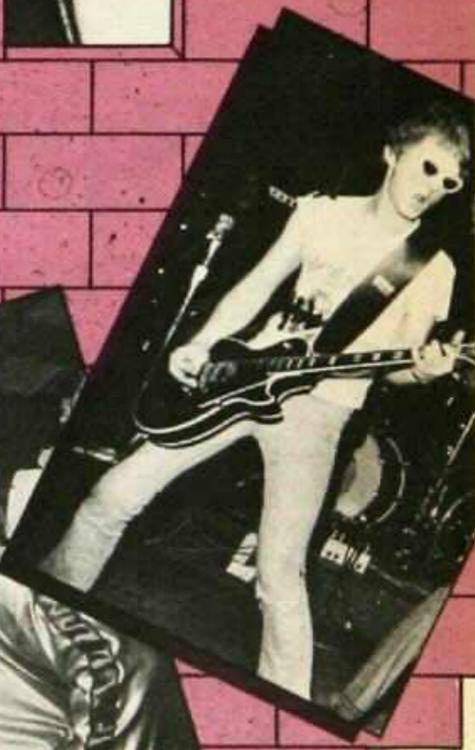
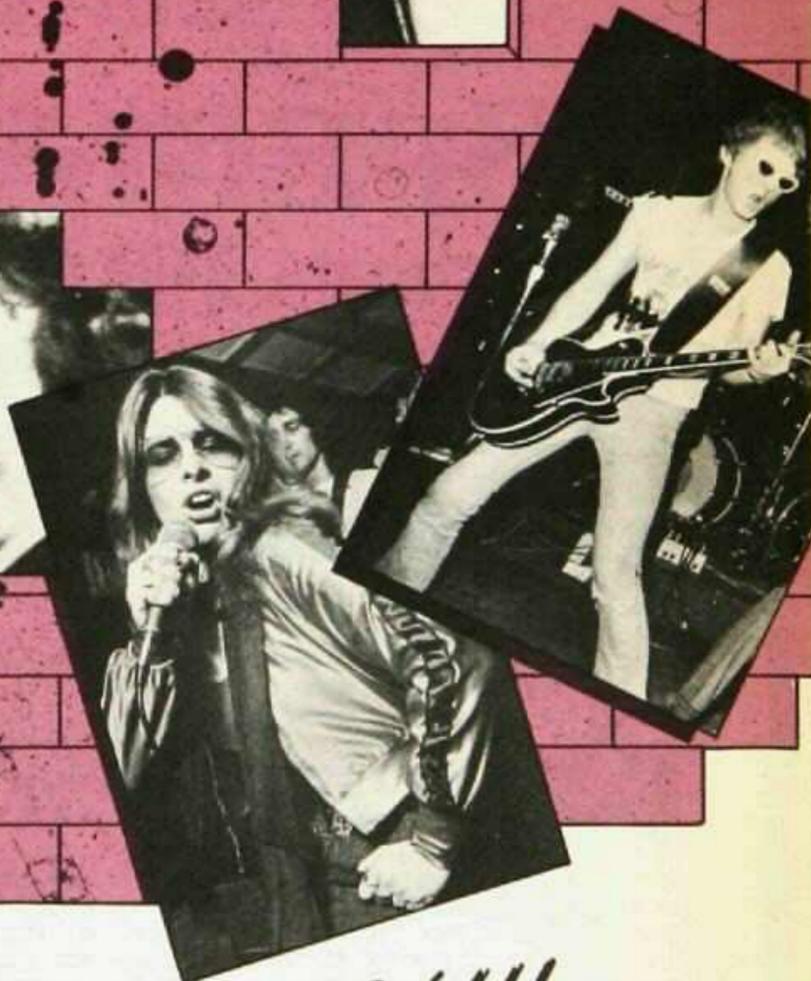
Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates (DENOTES SELLOUT PERFORMANCES)	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	JACKSON BROWNE/BONNIE RAITT—Wolf & Rissmiller Forum, Inglewood, Calif., Dec. 31	17,281	\$7.50-\$10.50	\$164,133
2	WILLIE NELSON/JERRY JEFF WALKER—Pace Concerts, Summit, Houston, Texas, Dec. 31	16,041	\$10-\$12	\$163,884
3	HEART/RAIL & CO.—Isle Of Man/Albatross Prod., Col., Vancouver, B.C., Dec. 29	17,500	\$8.50	\$148,750*
4	SANTANA/JOURNEY/EDDIE MONEY/STARWOOD—Bill Graham, Cow Palace, San Francisco, Calif., Dec. 31	14,500	\$10	\$145,000*
5	HEART/SAMMY HAGAR/GREG KIHN/EARTHQUAKE—Bill Graham, Col., Oakland, Calif., Dec. 31	14,500	\$10-\$12.50	\$144,160*
6	BEACH BOYS—Wolf & Rissmiller/Concerts West, Forum, Inglewood, Calif., Dec. 27	15,788	\$7.75-\$9.75	\$143,448
7	KISS/PIPER—Entertainment Amusement Co. (Entam)/Beach Club Promotions, Col., Greensboro, N.C., Dec. 31	13,185	\$8.50-\$9.50	\$119,424
8	KISS/PIPER—Alex Cooley Inc., Omni, Atlanta, Ga., Dec. 30	14,417	\$6.50-\$8.50	\$116,201
9	TED NUGENT/GOLDEN EARRING—Alex Cooley Inc., Omni, Atlanta, Ga., Dec. 31	12,613	\$7.50-\$9.50	\$110,469
10	TED NUGENT/GOLDEN EARRING/MISSOURI—Electric Factory Concerts, Riverfront, Col., Cincinnati, Ohio, Dec. 30	14,070	\$6-\$7	\$93,586
11	MARSHALL TUCKER BAND/PURE PRAIRIE LEAGUE/JONATHAN EDWARDS—Cross Country Concert Corp., Civic Center, Hartford, Conn., Dec. 26	12,000	\$6.50-\$8.50	\$92,388*
12	EARTH, WIND & FIRE/DENIECE WILLIAMS/POCKETS—Entertainment Amusement Co. (Entam)/Sunshine Promotions, Rupp Arena, Lexington, Ky., Dec. 31	9,272	\$8-\$9	\$80,807
13	MARSHALL TUCKER BAND/PURE PRAIRIE LEAGUE/JONATHAN EDWARDS—Cross Country Concert Corp., Civic Center, Springfield, Mass., Dec. 30	11,960	\$7.50-\$8.50	\$78,388*
14	BLUE OYSTER CULT/POCKETS/DETECTIVE—Brass Ring Prod., Cobo Arena, Detroit, Mich., Dec. 30	9,350	\$7.50-\$8.50	\$78,090
15	KANSAS/CHEAP TRICK—California Concerts, Sports Arena, San Diego, Calif., Dec. 28	10,413	\$6.75-\$7.75	\$77,437*
16	TED NUGENT/GOLDEN EARRING/MISSOURI—Danny Kresky Enterprises, Wings Stadium, Kalamazoo, Mich., Dec. 29	10,000	\$6.50-\$7.50	\$75,000*
17	WILLIE NELSON/JERRY JEFF WALKER—Pace Concerts, Tarrant County Conv. Center, Ft. Worth, Texas, Dec. 28	9,927	\$6.50-\$7.50	\$72,875
18	MARSHALL TUCKER BAND/PURE PRAIRIE LEAGUE/JONATHAN EDWARDS—Cross Country Concert Corp., Civic Center, Providence, R.I., Dec. 29	13,000	\$6.50-\$7.50	\$68,464*
19	ROSE ROYCE/CON FUNK SHUN/BAR-KAYS—Lewis Grey Prod., Tarrant County Conv. Center, Ft. Worth, Texas, Dec. 30	8,448	\$6.50-\$6.75	\$60,788
20	HEART/PLAYER—Papa Prod., Selland Arena, Fresno, Calif., Jan. 1	7,300	\$7.50	\$54,750*
21	HEART/RAIL & CO.—Isle Of Man/Albatross Prod., Mem. Arena, Victoria, B.C., Dec. 28	7,200	\$7.50	\$54,000*
22	BLUE OYSTER CULT/DETECTIVE—Cedric Kushner, War Mem., Rochester, N.Y., Dec. 31	7,361	\$6.50-\$7.50	\$46,267
23	BLUE OYSTER CULT/POCKETS/DETECTIVE—Brass Ring Prod., Civic Center, Saginaw, Mich., Dec. 29	6,095	\$6.50-\$7.50	\$43,906
24	BOB SEGER & THE SILVER BULLET BAND/MICHAEL STANLEY BAND—Entertainment Amusement Co. (Entam), Col., Knoxville, Tenn., Dec. 30	6,694	\$6-\$7	\$42,698*
25	STYX/EDGAR WINTER'S WHITE TRASH—Star Date Prod., Aud., Milwaukee, Wisc., Dec. 30	6,266	\$5.50-\$7.50	\$40,808*
26	CHARLIE DANIELS BAND/JERRY JEFF WALKER/WET WILLIE—Mid South Concerts, Mid-South Col., Memphis, Tenn., Dec. 27	5,432	\$6-\$6.50	\$35,276
27	WILLIE NELSON/JERRY JEFF WALKER—Pace Concerts/Feyline Presents Inc., Convention Center, Pine Bluff, Ark., Dec. 29	4,563	\$6.50-\$7.50	\$33,855
Auditoriums (Under 6,000)				
1	GRATEFUL DEAD—Bill Graham, Winterland, San Francisco, Calif., Dec. 27, 29, 30, 31 (4)	18,000	\$7.50-\$12.50	\$94,500*
2	ATLANTA RHYTHM SECTION/MYLON LE FEVRE—Alex Cooley Inc., Fox Theatre, Atlanta, Ga., Dec. 31 (2)	7,688	\$8.50-\$9.50	\$71,124*
3	AL JARREAU/CRUSADERS—Bill Graham, Paramount Theatre, Oakland, Calif., Dec. 31 (2)	5,996	\$8.50-\$9.50	\$50,938*
4	MARSHALL TUCKER BAND/PURE PRAIRIE LEAGUE/JONATHAN EDWARDS—Cross Country Concert Corp., Music Hall, Boston, Mass., Dec. 28	4,200	\$7.50-\$7.50	\$34,300*
5	MARSHALL TUCKER BAND/PURPLE PRAIRIE LEAGUE/JONATHAN EDWARDS—Cross Country Concert Corp., Palace Theatre, Waterbury, Conn., Dec. 27	3,800	\$8.50	\$32,300*
6	TUBES—Bill Graham, Community Theatre, Berkeley, Calif., Dec. 31	3,591	\$7.50-\$9.50	\$31,042*
7	AL GREEN & ORCH./DOROTHY MOORE—Alex Cooley Inc., Civic Center, Atlanta, Ga., Dec. 31	2,752	\$10	\$27,520
8	TOWER OF POWER/LENNY WILLIAMS/GIL SCOTT-HERON—Bill Graham, Mem. Aud., Sacramento, Calif., Dec. 31	2,680	\$7.50	\$26,600
9	BONNIE RAITT/JOHN LEE HOOKER—Bill Graham, Comm. Theatre, Berkeley, Calif., Dec. 30	3,380	\$5.50-\$7.50	\$23,443
10	MEAT LOAF/CHRIS RUSH—Earnett Litman, Morris Stage, Morristown, N.J., Dec. 31	1,350	\$7.50-\$8.50	\$11,405*



THE NEW WAVE COMING OF AGE



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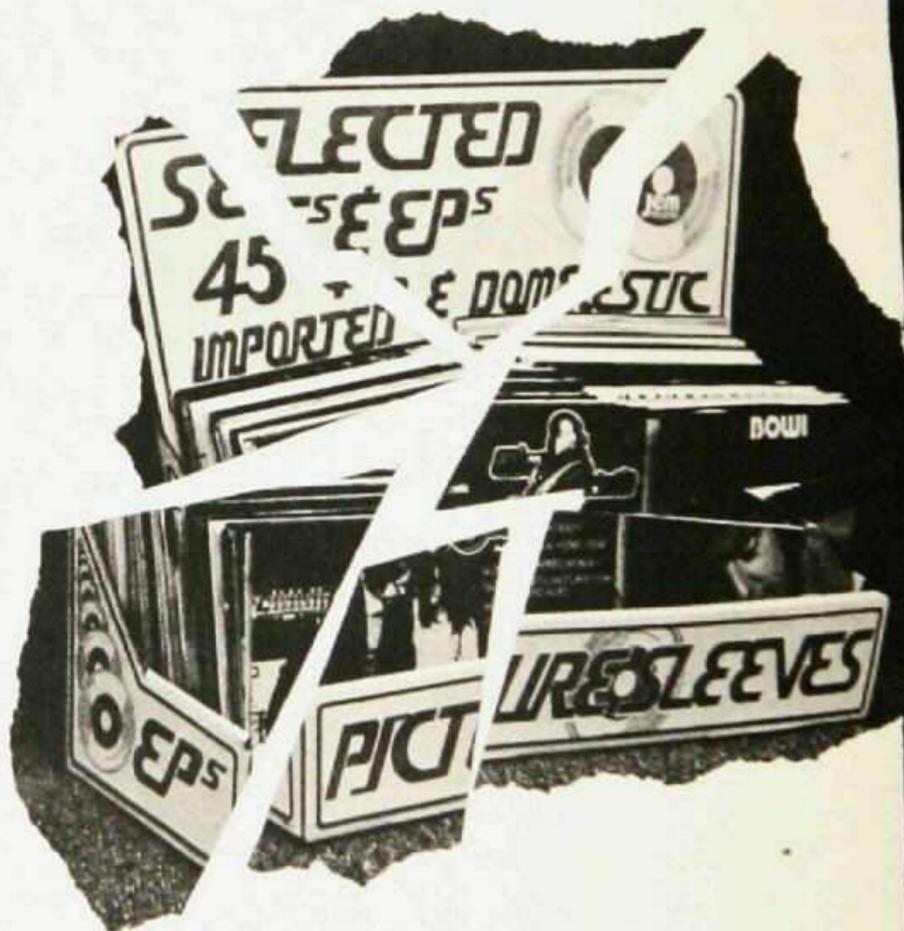
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Anarchy At The Labels Does This Mean I'm Out?

By ROMAN KOZAK

Let it be said right from the beginning that punk rock is not a plot by the record companies to foist shoddily recorded, inept and crude rock'n'roll upon an unsuspecting public. The kids are doing it all by themselves.

Slowly, surely and inexorably punk rock, new wave, or a return to basic rock'n'roll, whatever you want to call it, is growing like a disease, some may say. It is getting out of New York and London and is spreading into the American heartland, and even Japan.

Just about every record company now has its new wave band. Warner Bros. has the Sex Pistols and the entire line of Sire punks including the Dead Boys, Richard Hell, Talking Heads, Saints and of course, the Ramones. CBS has Elvis Costello, the Vibrators, the Clash and the Motors; Capitol has Mink DeVille and the Shirts; Elektra Asylum has the Dictators and Television. Lou Reed and Patti Smith are on Arista; Iggy Pop is on RCA; Polydor has the Jam; Mercury has the Boomtown Rats, the Runaways and the new Blank label, which records Pere Ubu; Chrysalis has Blondie. The Stranglers are on A&M, Eddie & Hot Rods, Ultravox and Warsaw Paxt are on Island; AC/DC is on Atlantic; and Willie Alexander is on MCA. Ariola has the Zombie label and at UA the bands are the Buzz Cocks and 999, both English acts.

In addition punk has seen the rise of a whole array of garage single labels. In England they are sprouting like mushrooms. In addition to the Stiff label which brought us Elvis Costello and the now defunct Damned, there is a whole slew of new bands and labels.

Some examples include the Nosebleeds on Rabid Records, the Cortinas and Sham 69 on Step Forward Records; the Pigs on

New Bristol Records; the Wasps on 4 Play Records; Menace on Illegal Records; Speedometers on Mascot Records; Big in Japan and the Chuddy Nuddies on Eric's Records; the Depressions on Barn Records; the Lurkers on Beggars Banquet Records; the Valves on Zoom Records and on it goes.

Billboard's London office reports that it has unearthed no less than 40 new companies and over 150 new bands in recent months. And it is happening in the U.S. with Bomp Records, Red Star Records, Branded Records, Rice Records, Varulven Records, Anamaze Records, Rat Records, Ram Records, Ork Records, Big Sound Records and others.

Generally speaking the terms new wave and punk rock are interchangeable, with punk referring more to such musical anarchists as the Sex Pistols, Richard Hell and Vibrators, while the new wave is somewhat more genteel in the form of Talking Heads, Elvis Costello, Television and Mink DeVille.

And then there is that grey area between the new and the old wave of rock'n'rollers that can include both Elvis Costello and Mink DeVille as well as Graham Parker, Dr. Feelgood, Tom Petty and even Southside Johnny and Bruce Springsteen.

That's all to the good, but the question is, does anybody make any money out of punk. As yet not that much. So far there are no rich punk acts, though it will be interesting to see how gracefully the Sex Pistols grow rich. But three men, who one can say are the fathers of new wave in the U.S., seem to be doing O.K.

Hilly Kristal is opening up a larger CBGB Theatre because there is not room at the CBGB Club for all the people who want to get in. Marty Scott, whose Jem Records imports most of the English new wave product available in the U.S. and who distributes many of the domestic punk labels, says business has never been as good. And Seymour Stein, whose Sire Records was the first established label to get seriously into new wave, has recently signed a reportedly lucra-



Sex Pistols

tive distribution deal with Warner Bros.

With radio exposure at best minimal and punk tours still few and far between, the best exposure for punk rock has been in store merchandising. Both the Sam Goody outlets on the East Coast and Lorraine Pizza on the West Coast have set up new wave displays in their stores, which have been very helpful in showing off the product.

Punk is very visual, with interesting and imaginative record covers, both on the singles and the LPs. Store owners say that punk is about the only product which sells on covers alone.

The fact that not all punk displays are in the best of taste doesn't hurt either. To promote the Boomtown Rats, some imaginative souls at Mercury wanted to mail out dead rats in plastic bags to critics and others. That idea did not sit too well with some of the powers at Mercury, so the plan was vetoed. But, "never throw out a dead rat," says Cliff Burnstein, head of Mercury's new Blank label. The rats found their way to the window of a Chicago record store. It may not have sold many records, but the promotion did get into the evening news.

It used to be that the only places in the U.S. that anyone could see new wave acts were in New York, Boston, San Francisco and Los Angeles. But now there are new venues in Chicago, Philadelphia, Pittsburgh and Minneapolis. Again, it is only a matter of time until unsuccessful discos start playing new wave music, as La Mere Viper is doing, quite successfully, in Chicago.

There have not been many punk tours yet, but activity here, too, is picking up with recent tours by Eddie & the Hot Rods, Elvis Costello, Jam, and Motors. The first major Ramones tour had to be scrapped when its lead singer suffered burns in an accident, but he has recovered and they are currently on the road in Europe.

With such major booking agencies as Premier, Associated Booking and ATI getting involved in new wave it is inevitable that punk will hit the arenas. When the Black Sabbath and Ted Nugent crowd discovers the Sex Pistols, more than sparks may fly.

(Continued on page 66)



Johnny Ramone

You Call This Rock'n'Roll?

Assault On The Industry!

By SEYMOUR STEIN

Managing Director, Sire Records

Three years ago, when I began to frequent CBGB's in New York's Bowery district, I had no idea of the tremendous worldwide impact this club, and the bands who were making their start there, would have on the pop music culture of the late 1970s. To me at the time, it was a sign that New York, after a long drought, was beginning to once again flourish as a major new music center, a position it has held throughout the '50s and into the mid-'60s. CBGB's has since become the most prominent spawning ground of so-called "new wave" bands in the world. Patti Smith, the Ramones, Television, Talking Heads, Richard Hell & the Voidoids, Mink DeVille, Blondie, Robert Gordon, the Dead Boys and Tuff Darts are but a few of the acts who received their initial acclaim at this club.

Almost a year later in England, as an adjunct to London's "pub-band" scene, a small number of new bands stressing a return to the basic elements of rock 'n' roll began to appear on the local circuit, many of them inspired directly by the New York bands. Most notable were the Hot Rods, the Sex Pistols, the Damned, the Clash and the Stranglers. Since then other acts like the Jam, Elvis Costello, Generation X, the Adverts, and the Boomtown Rats have brought this scene to the attention of the world with consistent, high-placing chart hits, and have inspired literally hundreds of other bands to enter the arena.

The musical explosions from these two centers have since sparked similar outpourings nationally and internationally. In North America, there are now active and growing scenes in Boston, Detroit, Cleveland/Akron, Los Angeles, Chicago, Seattle, San Francisco, and Toronto. In Australia, Blondie just had a No. 1 hit; in Japan, the Runaways have scored a major success and Blondie and the Ramones have developed avid followings. In France, which boasts more than a dozen signed native new wave bands, it is considered their true "underground" music. In recent months, these new ideas have caught hold and begun to grow in other countries

including Holland, Italy, Germany and Sweden.

Yet, in spite of this worldwide recognition, there are still those who believe "new wave" to be little more than a hype created by New York-bred and London-based critics. With strong and positive coverage in such international news publications as Time and Newsweek it should be apparent that the media acceptance of this music is not limited to an overactive rock press corps. More blind prejudice and frightened hostility has been directed toward this trend by people who would prefer to keep contemporary music safe, predictable and controlled, than at any time since r&b was first discovered by white audiences in the early 1950s. Historically, the music industry has not been quick to change. With so much strong and diverse new talent emerging at one time, it is not surprising that many are confused and uncertain.

There are several myths about new wave itself that must be shattered. Appellations like "new wave" and "punk rock" are merely convenient, yet misleading terms for what is in fact no more than the continuation of the loosely woven thread that has followed the spirit of rock 'n' roll through the years. To deny the existence of this common bond of music would be to deny rock 'n' roll's greatest accomplishment, its ability to endure for so long as the world's dominant musical force. In essence the new wave is, more than anything, an affirmation of this continuity.

New wave is not, as many seem to think, equivalent to "punk rock," nor is it a negation of quality, musicianship, and the progressive spirit of rock. And most of all, it does not "all sound the same." If you doubt, try listening to a representative track by each of the leading bands, and see how little they have in common musically. Compare "God Save the Queen" by the Sex Pistols, "Rockaway Beach" by the Ramones, "Psycho Killer" by the Talking Heads, "My Generation" by Patti Smith, "Your Generation" by Generation X, "Blank Generation" by Richard Hell, "In the Sun" by Blondie, "No More Heroes" by the Stranglers, "Cadillac Walk" by Mink DeVille, "Complete Control" by the Clash, "Sonic Reducer" by the Dead Boys, "Do Anything You

Wanna Do" by the Hot Rods, "Marquee Moon" by Television, "In the City" by the Jam and "Watching the Detectives" by Elvis Costello.

Nobody who's actually listened to and made an effort to understand the new wave finds it easy to dismiss. With greater exposure will come acceptance of the new wave for what it truly is, a renewal of the freshness, audience involvement and awareness of roots that have always been among rock 'n' roll's greatest virtues.

What does bind these bands together is the overall excitement and energy that their music puts forth. This music could be just the tonic that Top 40 programmers have long been searching for to rejuvenate the tired sound of today's radio. Although radio has been last to feel the "new wave" ground swell, in recent months people like Jimi Fox at KTNQ in Los Angeles, Bob Pittman at WNBC in New York and Bonnie Simmons at KSAN in San Francisco have made bold and innovative moves to bring a sampling of this music to their audiences. Following the traditions of Alan Freed, who first coined the term rock 'n' roll, and Tom Donahue, father of AOR, these pioneers are spearheading the new wave drive at the radio level.

It has always been the role of the audience to support new music until the industry catches up. Particularly the younger audiences who look to rock 'n' roll to provide the cultural identification and stimulation which means as much to them today as it did to the generations who discovered the magic of rock 'n' roll in the '50s and again in the '60s. As it was to teenagers who, in the mid-1950s, were being turned on to music for the first time, there is today so much that is good, new and exciting for them to call their own and feel a part of. Within a two-year period between 1955 and 1957, young audiences saw the emergence of such acts as Elvis Presley, Fats Domino, the Platters, Little Richard, Chuck Berry, the Everly Brothers, Buddy Holly, Pat Boone, the Coasters, the Drifters, Ricky Nelson, Sam Cooke, Johnny

(Continued on page 58)



Elvis Costello

GOD SAVE THE QUEEN AND THE REST OF EUROPE

By PETER JONES

The most remarkable aspect of the punk/new wave industry in the U.K., apart from the headlines accorded the Sex Pistols, is the proliferation of new labels set up to service the music and its outlets, many of them established simply to market the wares of one individual band.

Just a year ago, record companies and press in general dismissed the whole scene as unsavory and, inaccurately, unimportant. Now it is very much an established fact of record industry life, hauling into existence with it a whole lifestyle in terms of clothes, language, behavior, retail shops, all reflected in its own magazines.

Sample titles of these "fanzines": Sniffin' Glue, probably the best-known punk publication, but kept on its toes by others such as Grip, Thrills, Ripped 'n' Torn, Skum, Negative Reaction, Penetration and London's Burning.

Best-known of the groups is clearly the Sex Pistols, originally formed in 1975 with a debut at the St. Martin's School of Art when the social secretary pulled the power plugs after just five numbers. The group was a spin-off of the 1974 band Swankers.

By September 1976, a special punk festival at the 100 Club in London's Oxford Street attracted more than 1000 fans. But the industry at rock establishment level either ignored the "phenomenon" as it grew, or condemned it out of hand. The Sunday Times pompously opined: "Punk is simply the latest musical garbage. It will fade. Its apologists are ludicrous. When it dies, it will not be mourned."

But it lives on, ever stronger through its constantly changing patterns. All the majors have their own punk/new wave



Sid Vicious of the Sex Pistols

groups. Record labels spring up on a week-by-week basis and the list seems almost interminable. Eric's Records, Chiswick, Raw, Stiff, Step Forward, Zoom, Illegal, Can't Eat, Neon Hearts, Ultimate, Rabid, OHMS, Thrust, Sponge, Vengeance, Bruce's, Sweet FA, Zig Zag and the Label label.

The Label label is typical of the general today scene. It exploits the group Eater, youngest (average age 16) of the new wave bands and its first album is the first self-distributed LP by an independent company. The group now has a deal via Polydor for Japan.

The original influences here were undeniably from the U.S. Lou Reed, Velvet Underground, Iggy Pop, Kim Fowley are among the most recognized. One U.K. influence has been David Bowie.

John Foxx, of Ultravox, an Island group explains: "Bowie taught us the value of change. I wish I could have a wardrobe of different bodies to wear."

For him, Velvet Underground and Lou Reed "taught us that music is just organized noise, thereby destroying any mental blocks about theory and proving that anyone can do it." And for him the New York Dolls earn praise as "the first to spit on the old bands."

While the group Clash originally determined the success of a gig by how many seats were ripped out, they—and others such as the Stranglers, didn't like playing big halls, such as the Rainbow or the Hammersmith Odeon. Smaller venues were preferred, in an effort to avoid the establishment halls for fear of losing the real punk fans, said to be without funds to buy high-price tickets.

At all levels except firm record sales, the arrival and consolidation of punk/new wave has caused as big a reaction in the industry as did rock 'n' roll 20 years ago. It is the full-circle format again. Yesterday's hippie tendencies become today's establishment and scoff at punk music and punk accessories.

Fortunately for the new wave, the U.K. was witnessing the sudden advent of one-stop distribution at the same time as the music gained momentum. Lightning Records was

the first in line in a situation which has revolutionized the pattern of record distribution in Britain.

This company already had experience of servicing specialist interests, selling reggae to the immigrant population and it had access to jukeboxes.

Alan Davison, director, says: "We were used to dealers asking for obscure reggae records. Then came demand for equally obscure new wave product. Our success came through our ability to supply the dealer with a comprehensive selection of specialist releases which he can't get from the majors."

Lightning built a web of contracts among the proliferating tiny labels set up because the majors were largely disinterested in punk affairs. Customers produced the product to match dealers who asked Lightning: "Send me one each of every punk release you can lay your hands on."

In turn, this led Lightning to create its own punk chart, based on its warehouse sales, and then it signed bands direct to its own new Lightning label. Now the company is sure that though the majors have finally homed in on the new wave, Lightning with its street-level contact with the trend holds the whip hand. It can move at least 2,000 copies of any new wave titles and the figures are generally much higher.

Certainly the Sex Pistols sell. The group's debut album "Never Mind The Bollocks—Here's The Sex Pistols" went straight to No. 1 in the national chart, with sales worth nearly \$500,000 before release.

Though the roster of top bands, in fan acceptance terms, changes almost week by week, the U.K. scene is dominated by the Jam, once hailed at establishment level as "the acceptable face of punk," though that description could yet prove a hangup; the Buzzcocks; Generation X; the Adverts; the Stranglers; the Damned; Ultravox; the Clash; the Vibrators; Blunt Instrument; and Siouxsie Sue and the Banshees.

Scotland's new wave output was early represented by the Jolt, two university dropouts and an ex-journalist, the latter saying: "My enthusiasm for my job was blunted by the hysterical campaign mounted against punks by the national press. So I became a musician."



The Jam

A Billboard Spotlight

JANUARY 14, 1978, BILLBOARD



Eddie of Eddie and the Hot Rods

LIGHTNING RECORDS

NEW WAVE

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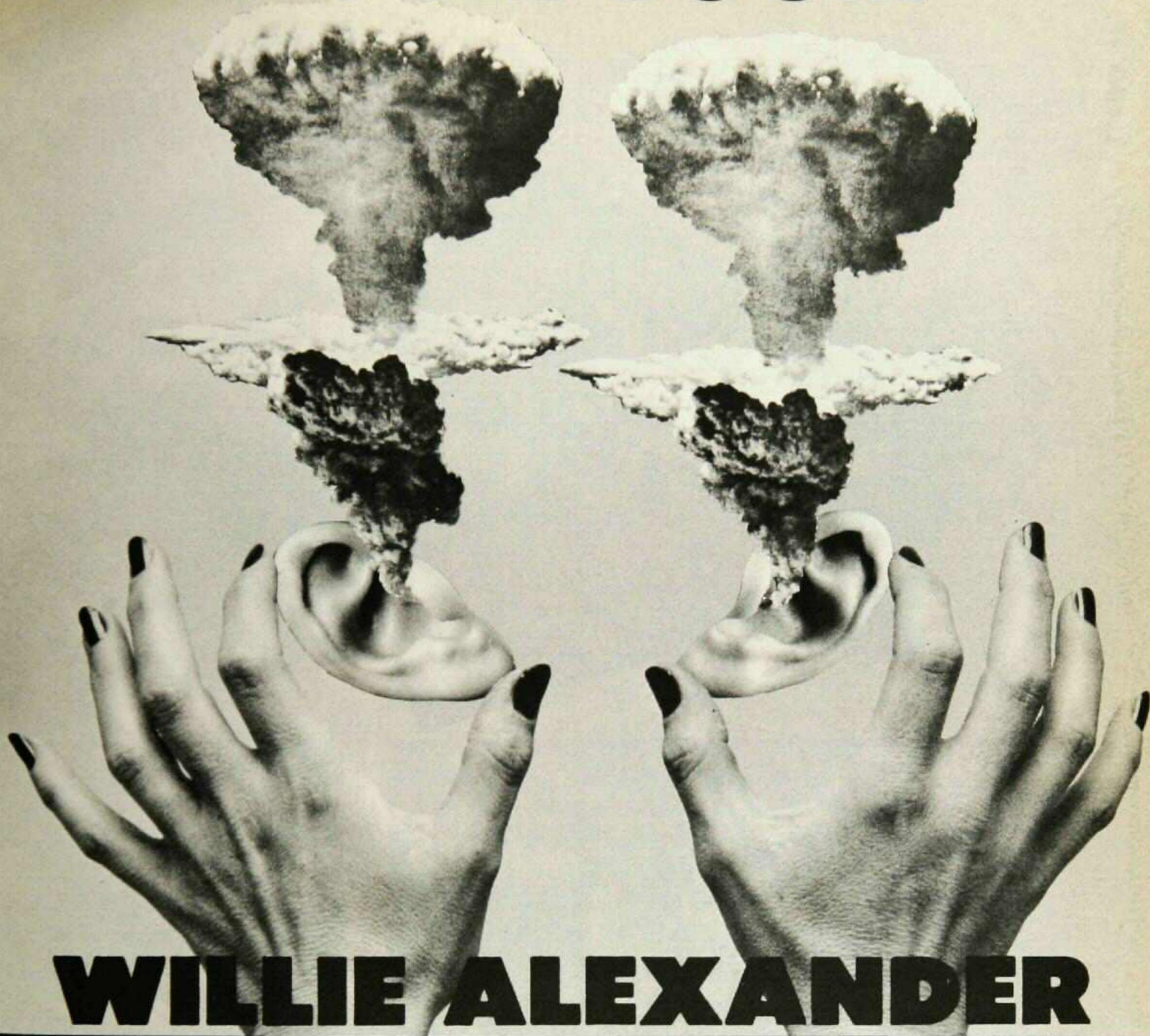
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— Who Put The Bomp

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— Lester Bangs, Creem
Writing on the song "Kerouac," featured on the album.

"Thankfully the spirit of free enterprise is still alive and well and rocking out across America. How long before some British bands in the provinces begin to show some initiative."

— New Musical Express

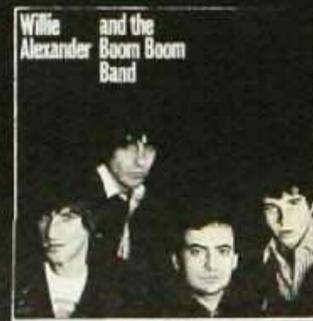
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— The News, Boston U.

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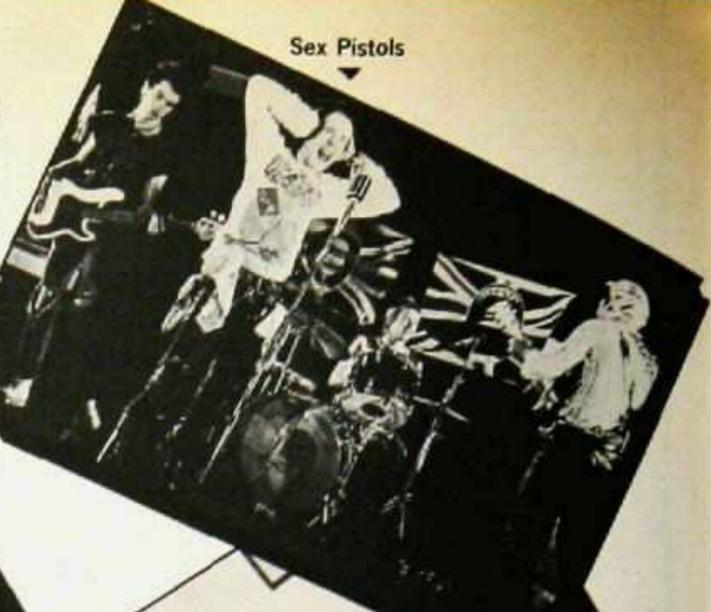
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MCA RECORDS



Ramones

Rockers From a BLANK GENERATION



Sex Pistols



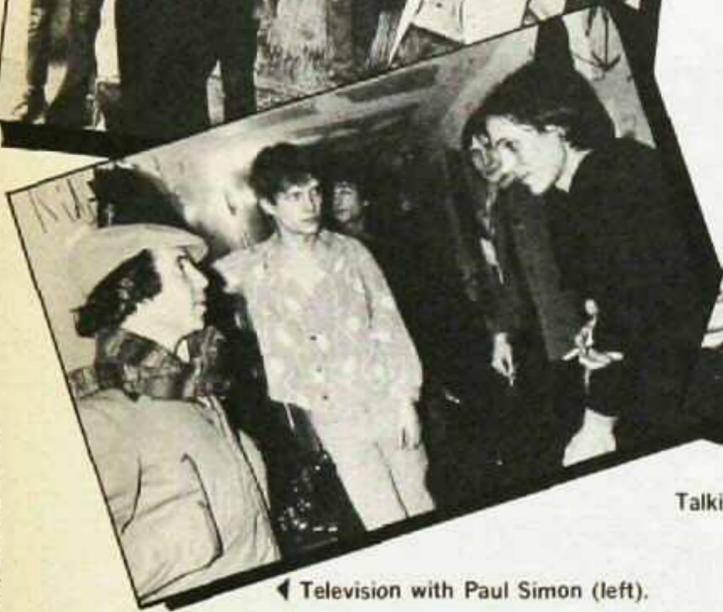
Graham Parker and the Rumour



Blondie



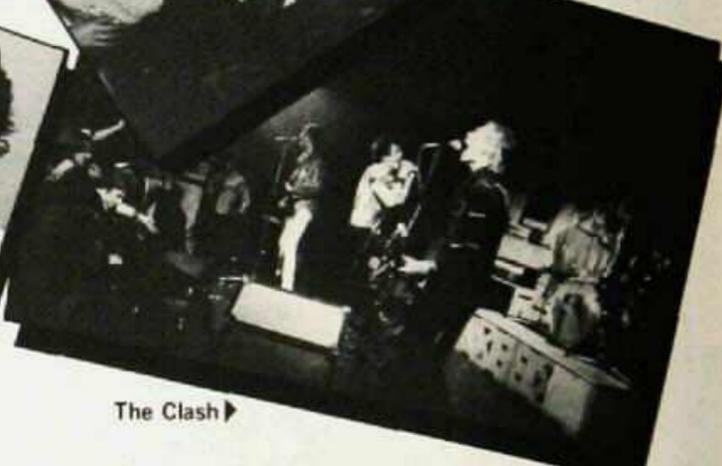
Richard Hell and the Voidoids



Television with Paul Simon (left).



Talking Heads



The Clash

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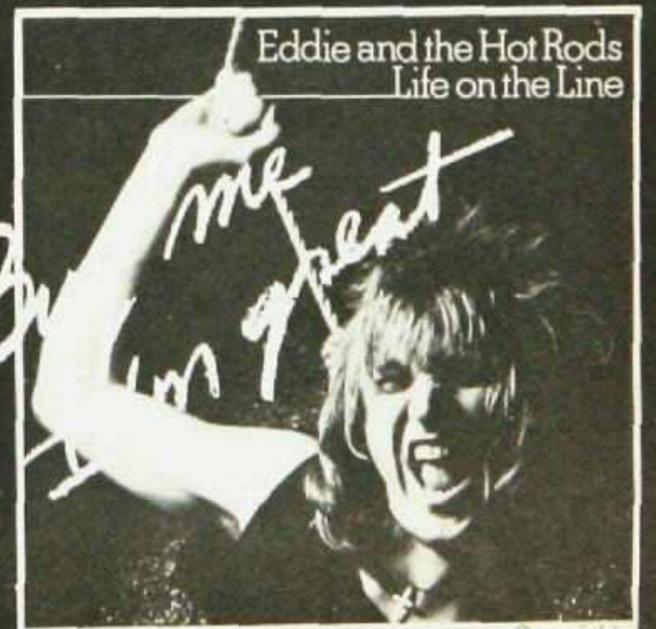
Ken Barnes, PLAYBOY, April 1977

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New Wave and the Media **Roll Over Paul Williams**

By KEVIN MERRILL

On Dec. 1 of last year, The Sex Pistols appeared on Thames television's family teatime program, "Today" resulting in new wave's single most significant media event. Lasting only two minutes before bringing the show to an early close, the ensuing uproar of protests, apologies and national front page headlines spread the Sex Pistols and punk rock over both sides of the Atlantic, unearthing a media gold mine and calling attention to a similar shift in pop culture happening in America.

New wave has graced the pages of such diverse publications as Newsweek, Horizons, Stereo Review and Women's Wear Daily and by now, coverage on the music, politics and fashions of Punk has appeared in every type of media. Most observers see a hand-in-hand relationship between the two. Some, however, tend to dismiss punk as primarily a media phenomenon while others worry of media overkill bleeding the movement dry before its time, making new wave a short-lived fad or forcing it into the mainstream.

"It's not true that punk rock is just a press phenomenon. In Britain the press is dealing with a real street movement," claims John Rockwell of the New York Times pointing out that critics in the music business operate from a position of independence that most others, including radio, don't have.

The Sex Pistols, banned throughout England and without a publicist, have volumes of press coverage and Rory Johnston, the group's American representative stresses how the British press loves sensational stories, which in turn spurs American interest.

"The Sex Pistols themselves create enough havoc to either make people angry or make them laugh even though a lot of what's printed isn't true. People have said if we could sell as many records as newspapers we'd be doing all right, but as a by-product of media interference, it has become unsafe in England for them to walk the streets."

Public relations specialist Toby Marnis, who handles Blondie and the Stranglers has simply been responding to media needs so far with little call to be creative or aggressive.

"We haven't had to hype the groups as much as just expose them," he says.

For over a year Los Angeles Times rock critic Robert Hilburn has devoted space regularly to new wave and its rising significance.

"New wave is interesting as an alternative to the faceless refinement of today's pop music. It's the most exciting thing happening now in rock," explains Hilburn who sees punk rock as updated Elvis and Stones bringing back viewpoint and personality.

"My writing isn't based upon people coming around and telling me. I look for what's potentially influential and innovative. Too much media, though, will get expectations too high. Critics try to analyze and justify on different levels whereas a fan just wants something to sound good."

Hilburn feels that writers usually pick up on trends faster than the airwaves. "You'll talk to disk jockeys and they'll say 'Have you heard this or that new album? It's great!' but they can't play it. When it's safe, they'll start."

But emphasis above all still lies in selling records. "The problems with radio seem to be going away. The Talking Heads are all over and the Ramones latest LP has four times the radio coverage of anything before."

The question of airplay and what gets played is indeed more subjective than that of the printed page as programming formats usually conform to the personal criteria of individual stations with an emphasis on maintaining and improving ratings.

Program consultants Lee Abrams and Lee Michaels work together with 38 mainstream rock oriented radio stations around the country offering an AOR superstar format geared to listeners in the 16-30 age bracket.

"One of the reasons new wave has had a hard time getting airplay," offers Michaels, "is that with writing, sensationalism works, but on radio, musical merit comes first. Right now it causes more excitement to talk about it than play it."

Still, Abrams, Michaels and their program directors maintain an open minded policy and though constantly testing it through feature programming from Sex Pistols to Elvis Costello, they say their re-



Getting together for some on-the-air highjinks and to promote "Rockaway Beach" are three of the four Ramones and TenQ's The Real Don Steele.

search has yet to pin down anything causing real listener excitement. Several of their stations have done new wave projects while others showcase it at various times playing entire albums. Most response comes from the 17 and under age group in more urban industrialized cities.

"This is not to say something won't come from it," offers Michaels, "There could be a super star there somewhere. It usually takes an artist to break through and open the doors for the rest. This is how it's been in the past for any type of new music."

None of the RKO radio chain's 14 stations program new wave and as Debbie Avison, Music Director of KHJ in Los Angeles explains, "Punk rock doesn't do real well with our listeners and while we don't avoid it, the station is turned off by certain aspects of the movement like the vulgarity and profanity."

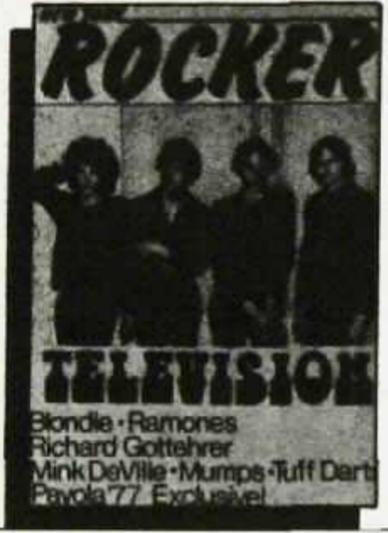
"The English economic situation is conducive to the popularity of punk rock. Kids there can identify with it, it's their own sound. Here, the kids are more middle class in their musical tastes."

While a handful of larger progressive stations including KSJO and KSAN in the San Francisco area have made new wave commitments, the music also exists in the less competitive radio markets, either on college stations or those with lower ratings, and usually in a segregated program.

One person in the middle of new wave media is Rodney Bingenheimer, one of the first deejays in Los Angeles to push new wave (KROQ-AM/FM). He also MCs shows at the Whiskey, Starwood and the Masque and has in addition released his own single on Razor Records (with vocal assistance from Lita Ford of the Runaways).

Scattered bits of new wave have appeared on tv primarily through general interest news coverage, fashion forecasts and talk shows, while last summer's NBC documentary on the English punk scene, presented as strange and violent, frightened many people. However, Burt Sugarman, producer of Midnight Special and other televised rock events, feels it is still a bit premature.

(Continued on page 58)



A Billboard Spotlight

JANUARY 14, 1978, BILLBOARD



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The JAM

Eric Gardner
Director

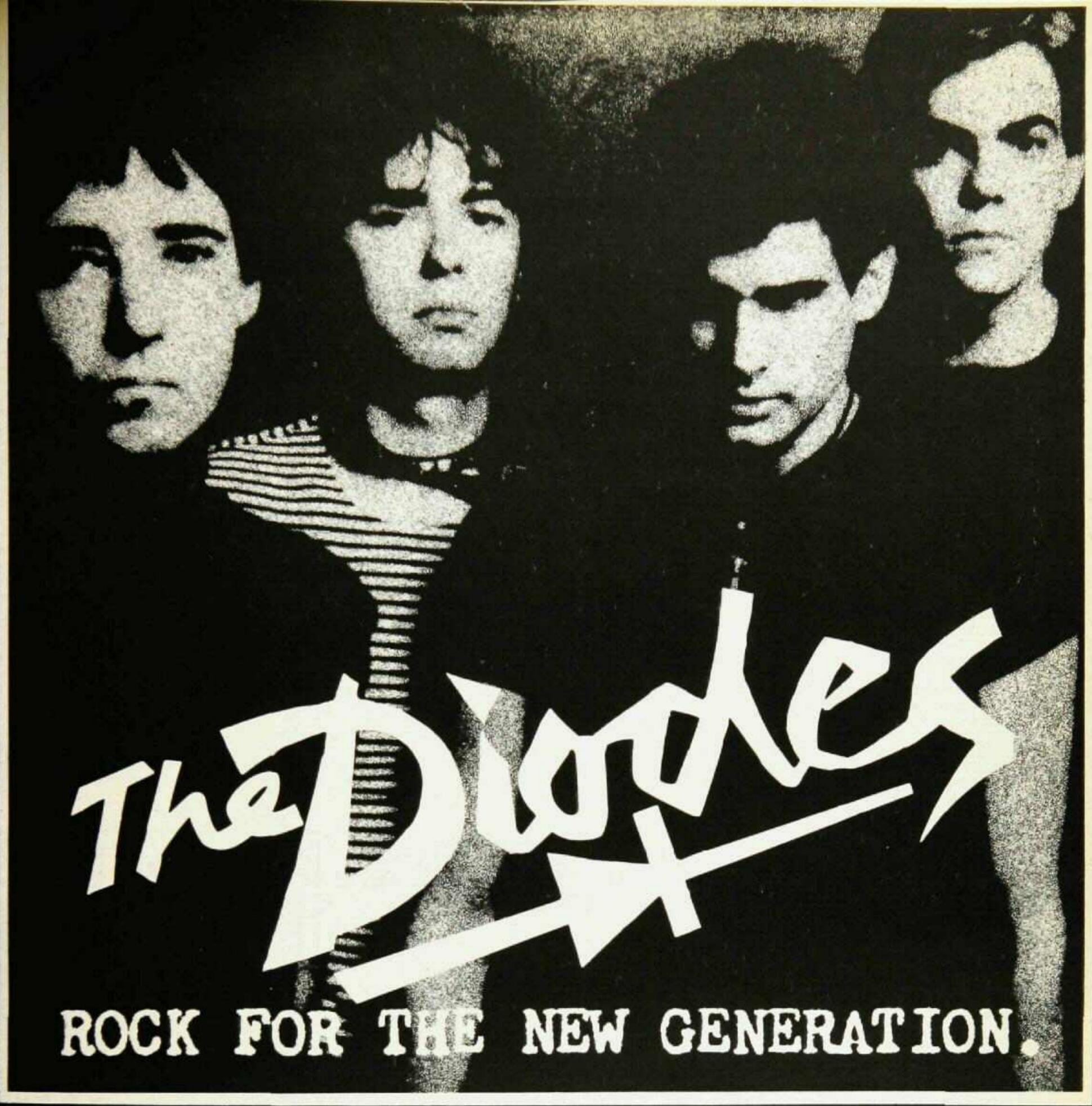
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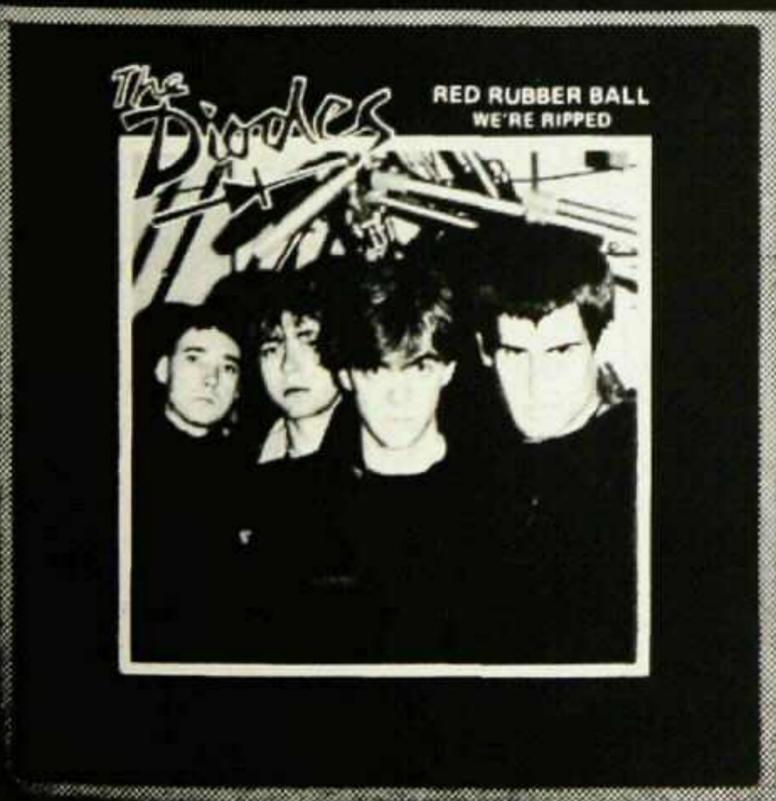
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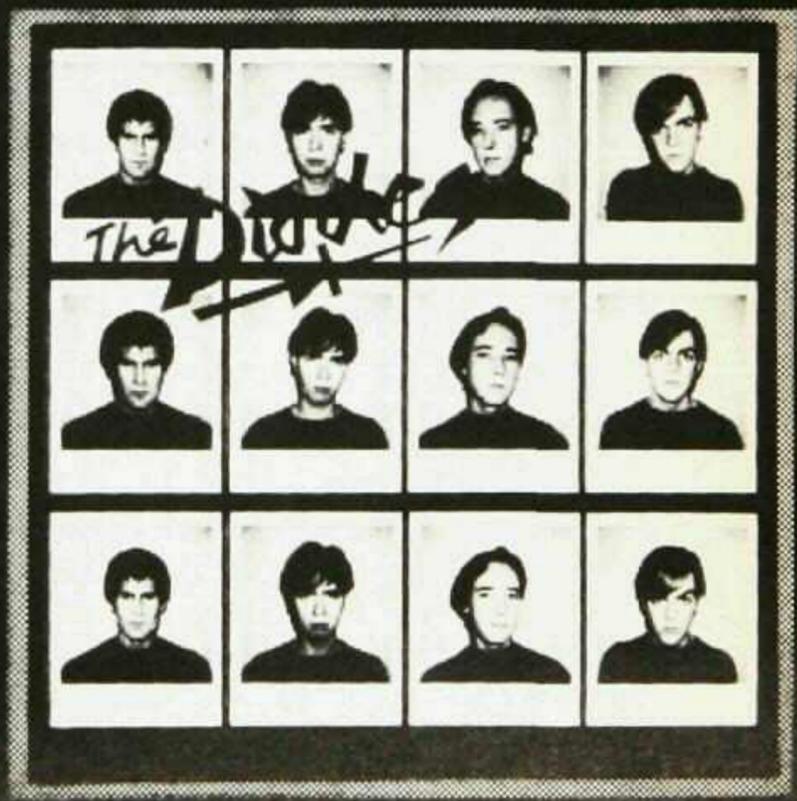


The Diodes

ROCK FOR THE NEW GENERATION.



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FOR PEOPLE
TIRED OF
THE PAST.
DEBUT
SINGLE.
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ALBUM.



From CBS Records Canada.

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With the problem of marginal radio airplay to contend with, the new wave retail scene could have been a subject of little interest—due to its lack of existence. In checking around the country, Billboard found that there is, however, indeed a scene, and one which has developed some interesting features to contend with the problem of inadequate radio exposure.

Granted, the action may still be limited when looking at the U.S. retail scene as a whole, but exceptions are breaking out all over, and some of them in a big way.

One of the big ways can be found in the booming business of Jem Records, a company that became an integral part of the new wave retail scene via its established involvement with import distribution. Having been in the position to obtain and distribute the first of the English and European new wave product throughout its network of retail clients, with success that includes breaking both Elvis Costello and the Sex Pistols in the U.S. as imports, the company developed a reputation of expertise in marketing new wave product. New wave acts in the U.S., with their proliferation of custom labels, discovered in Jem a natural retail contact. Retailers, in turn, found in them a reliable and already established source of a product that was increasingly in demand and hard to obtain.

And this development has not sputtered and died for lack of funds. Jem, with new wave now its hottest line, boasts distributing rights for over 50 U.S. custom labels, in addition to its extensive import catalog, with additions rolling in weekly. They have recently had to computerize their operation, they maintain branches on both coasts in the U.S. and one in London, and they are becoming increasingly committed to new wave, developing their own merchandising aids. The latest boon to them, according to owner Marty Scott, is the fact that major labels "have made overtures to Jem as far as getting help in selling the (new wave) product." "They feel," continues Scott, "due to our success, Jem knows the right way to break the retail market."

Jem, although the largest operation of its kind, is not alone. Peters International is also a major force in the new wave distribution network via imports, as is Record Haven, which is a prime source for product from France and Italy. As another sidelight to this area, many stores are attempting to cut the high cost of the middle man by getting on the telephone and seeking their own direct lines to new wave record producers.

There are other perpetrators of defiance. Greg Shaw, owner of L.A.'s Bomp Records, has opened a retail store for the sole purpose of selling new wave product. His business also includes a label, distribution operation, and a magazine and newsletter. He intends to move very soon from his small, North Hollywood store to a roomier spot on the higher-rent south side of the Hollywood hills. Specialty stores such as

NEVER MIND THE BOLLOCKS, SELL ME A DISK.

Aquarius and Rather Ripped in San Francisco and the Golden Disk and Bleaker Bob's in New York report a significant part (from 15% to 65%) of their business, once primarily oldies, rarities and regular imports, is now new wave—and consequently new dollars.

But these are scattered specialties, on opposite coasts. In varying degrees, mainstream retail outlets—chains, mom and pop stores and single outlets alike—are beginning to discover new wave action, both for its face value and for the new clientele it can draw. Among a sampling of retail outlets surveyed by Billboard across the country, more than half have begun separating out new wave product, at least among 45s, or by a "punk" divider card. At only one, a chain in Florida, did the term new wave fail to ring a bell and encourage remarks on how and why this unique product is moving.

A common modus operandi emerges among those retailers and distributors who have begun to take new wave to the bank. It involves both tried and true merchandising tech-

At Music Plus in L.A., buyer Kathy Boudreau explains that their LP jacket window displays, until now oriented to individual, single label artist pushes, will after Christmas move to "a substantial new wave promotion push, hopefully with Warner Bros., Sire and other labels getting involved." The Record Factory chain in San Francisco, Licorice Pizza in L.A., Sam Goody's in N.Y., Hear, Hear and Flypped Side in Chicago, and one Warehouse store in Oklahoma City all are among the ranks of stores with separate new wave sections.

Sounds Good in Chicago doesn't have enough space for a separate section, but displays the latest 45s on separate white divider cards with information about each release taped below. Most outlets stock their new wave, including domestic, with or next to imports, utilizing the valuable browsing habits built up during new wave's early all-import days.

Traditional displays and merchandising aids from majors are not always sufficient to suit the higher visibility needs, although Warner Bros. and Sire have launched several major campaigns. Here, creative store-dressing is often used. One of the most publicized was Chicago's Sounds Good, which generated a lot of excitement with its Halloween window display utilizing dead rats left over from Mike Bone's (of Mercury's artist development) aborted distribution plans for 100 dead rats to kick off the Boomtown Rats campaign, a plan nixed by Mercury brass as showing "a distinct lack of class." Store manager Mike Rivers reports that although the display moved only a few copies of the Boomtown Rats LP, it brought in a lot of buyers, in numbers that more than made up for those who were turned off by the rodents.

A need for knowledge of, and interest in, new wave by at least one of the store's personnel also crops up in nearly every case of successful new wave retailers. At the Evanston Hear, Hear, where new wave product accounts for up to 10% of the store's total business, manager John Roberts explains their approach has been "to try to educate people coming in as to what new wave is, what is good. We give them a brief history, and play it in-store, not trying to get an image as just a new wave store, but rather as one who handles it, where the personnel are knowledgeable." Many chains send information to their managers in the form of new wave and related publications such as "Search and Destroy," "Punk," and "Trouser Press," and stocking these publications is becoming increasingly common among retailers.

In-store play, in-store appearances by new wave acts, ads in new wave publications and support of local concerts are all avenues that retailers report as musts to circumvent the airplay

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The Germs make a display of themselves.

niques and newer, creative approaches. Most hope to involve radio support, but many are leaning how to manage without.

Visibility and easy identity of the product has the consensus as the most important alternative. On this subject, Marty Scott explains, "In-store display is crucial, and the colorful jackets of the 45s are a big selling point." Jem has developed a pre-pack starter kit of 110 EPs and 45s, with its own display box to aid in this end. Greg Shaw distributes a similar browser.

NEW TRENDS OF THE NEW WAVE

By GREG SHAW
President Of Bomp

In the long run, the effects of the new wave will be more visible in the way the music industry operates than in the nature of the music being sold. This can be seen in the intensely dedicated, uncompromising integrity and revolutionary zeal of many of the prime movers behind the spread of the new wave, people who are likely to be the next generation of industry leaders. These ideals are not much different from those expressed in the flower power era, except that the leaders of this movement are realistic businessmen who recognize that many "basic" assumptions about our industry are in fact outdated and obsolete.

For example, many believe indie labels and distribution are dead. Yet a far-reaching musical revolution has been accomplished through miniscule, shoestring indie labels, which sell mainly by mail order or through import channels. Everyone knows the single is dead. Yet a small number of fans, who realized 7-inch records are not only fun, but in fact more sensible for a large turnover of product, groups and ideas, have reinstated the single as the medium, adding picture sleeves and consumer marketing programs. A&M, unable to break the Stranglers with two albums, has approached Jem, the import dealer, in hopes of establishing the group with an EP, packaged for collectors on colored vinyl, marketed like an import. Similarly, manufacturers of picture sleeves report a 500% increase in business the last six months, with major labels using them more and more to showcase product. What, if not the new wave, has caused that?

Indie labels are quite possibly the future of the record industry. Majors will pick up some of them, as Sire, Stiff, and others have been, or start their own in-house new wave labels, like Ariola's Zombie or Phonogram's Blank. But creative thrust will be coming from hundreds of new labels representing local music scenes, the tastes of magazine editors and enterprising fans, and in many cases the artists themselves.

Artist owned labels, once meaningful only as demos or vanities, are now commercially viable thanks to new wave marketing systems. And as the distribution force of companies like Jem and Bomp increases, bringing in more and more of these new labels to build up a substantial flow of product, the result could be a new national network of independent distribution capable of sustaining hit records.

The strength of the new wave today is the awareness of people in struggling, barely-profitable local scenes of the efforts of others like themselves around the country. This has kept the local scenes going to the point where now audiences

(Continued on page 62)

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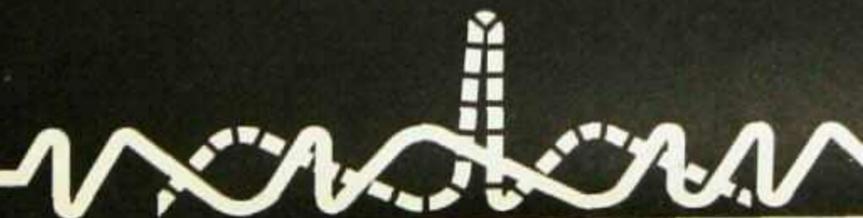
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Rand McNally of the Dils who is a co-founder and principal of Dangerhouse Records. The company has released four singles and plans several more in the near future.

By DICK NUSSER

The most significant factor in the evolution of new wave rock music is not its strident beat nor its no-holds-barred lyrics. What could ultimately prove to be the most important factor for the record industry is the proliferation of small, custom labels specializing in punk and new wave sounds.

In the past two years, here and abroad, a sizable number of individuals, including artists, have been cutting, pressing and distributing disks produced by themselves. Estimates now place the number of such labels around 30 or 40, some of them with a roster of artists, affiliations with major distributors and record companies here and overseas, as well as their own promotion staffs.

In fact, the new wave has been responsible for the creation of an entire subculture involving the manufacture, distribution, sale and promotion of limited edition custom labels. It could be a boon to smaller pressing plants and jacket makers.

"It's all that's selling here," claims a spokesman for The Golden Disc, an eight-year-old retail shop located in New York's Greenwich Village that specialized in oldies and Hot 100 product until about two years ago.

"Oldies and punk stuff are carrying this store," the spokesman adds. "Disco's dead down here and although we still carry the Hot 100 singles it's mostly the new wave we're selling."

Much of the new wave recording has been centering around New York, Boston, Cleveland, San Francisco and Los Angeles, with some activity noted in Florida and in Washington, D.C.

Among the "major" new wave labels are Ork Records and Big Sound Records in New York, Bomp Records in L.A., and possibly Hearthen Records in Ohio. There is also Rat Records of Boston and Ram Records of New York, both run by owners of punk venues. Hilly Kristal of New York's CBGB's club has also produced an LP under his club's imprint. Such product has showcased acts appearing regularly at the clubs, and in some instances has paved the way for the act being signed to a major label.

Is This the Same Old Record Business? We'd Rather Do It Ourselves!

Ram Records is currently signed to CBS International for distribution, as well as being affiliated with Jem Records and other distributors who handle both export and domestic distribution. Ram has two releases featuring New York bands, including the original "Live At Max's Kansas City" LP, which featured Pere Ubu, Cherry Vanilla and Wayne County, among others. These acts have gone on to sign separate label deals overseas.

Big Sound Records just recently signed its first foreign distribution deal with EMI of Australia. In typical new wave fashion, Big Sound announced the signing under the headline: "EMI Seduces Big Sound."

Rat Records of Boston is also distributed by Jem, Winn and other exporters in New York and the label has deals with Canadian distributors. "Live At The Rat," recorded at Boston's leading punk venue, is claimed to be one of the strongest selling of the private punk labels, according to a spokesman at Jem.

Ork, now affiliated with Phonogram outside the U.S. and Canada, has been the most prolific of the new wavers, with eight singles shipped since the label was launched with Television's "Little Johnny Jewel," and Richard Hell's "Blank Generation," the latter a certified punk classic that may be the movement's anthem.

Exporters here and in Canada claim foreign territories are hungry for American new wave and bands and labels are cropping up fast to meet the demand.

Production costs are generally low, since the new wave is usually more concerned with getting its message across than with production techniques. Most of these custom labels produce singles and EPs rather than LPs, further reducing costs.

With initial pressings limited to a 1,000 singles or albums, it's possible to turn out a listenable disk for between \$500 and \$1,000.

New York retailers have been dealing directly with the act or record producer in many cases, and these one-on-one deals often result in healthier profits. The Golden Disc sells most of its singles for \$2, which seems to be the standard retail price for new wave single product.

The Ohio scene is interesting. Bands such as Pere Ubu and Devo have been among the "top sellers" of the new wave, plugging their self-produced records through appearances at key new wave venues in New York and the West Coast.

Much of the sale of new wave custom labels is through mail order ads placed in the growing number of punk and new wave magazines, such as Bomp, Punk and Trouser Press,

with the latter offering special ad rates to unsigned bands.

The result, for Trouser Press (which specializes in covering British rock groups mainly), is a rapidly expanding display and classified ad section featuring U.S. new wave labels and bands, such as Ralph Records' The Residents (San Francisco); Doodley Squat Records' White Boy (Washington, D.C.); Counterfeit Records' Just Boys (Tampa); Blowfish's Varulven (Maine); and a host of others.

There is also Gulcher Records with a band called Gizmo, and Bar-B-Que Records, whose EP of the band MX-80 is something of an underground favorite here and abroad. Both labels are located in Bloomington, Ind.

Akron and Cleveland, Ohio, have been the scene of much new wave activity, mostly from the Hearthen and Clone labels which feature the groups Pere Ubu, the Rubber City Rebels and Bizarro. Akron's Booji label is the home of Devo, a punk group that has attracted favorable reviews and a following way beyond the Buckeye state.

Pere Ubu, after three successful custom singles, is now signed to Mercury Records' new wave imprint, which recently changed its name to Blank since the original handle, Dip Records, was discovered to be the property of an existing gospel label.

MX-80, meanwhile, has reportedly signed with Island Records in the U.K. for distribution there of its LP "Hard Attack," and David Bowie has expressed interest in producing Devo and arranging for affiliation with a major label.

While the new wave custom label explosion is far from being a threat to established major labels, it is an indication that a market exists for such product.

"Some of this stuff is so bad I can't understand anyone buying it," a spokesman for Trouser Press notes, "but someone is buying it."

The effects of the small label boom have not been reflected in Billboard's charts, but more and more distributors and retailers are handling the product.

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Greg Shaw of Bomp Records, which is a key distributor on the West Coast, as well as a custom label.



Roll Over Paul Williams

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"If punk continues to grow, you will see it on the show. We just haven't noticed any sign yet that people definitely want it."

Both Sugarman and David Yarnell, producer of Don Kirshner's Rock Concert Program, consider record sales and chart activity before booking an act.

"We've had the Ramones, Robert Gordon and Blondie. I like a lot of it," remarks Yarnell. "If it's in the bounds of taste without a really destructive, vulgar or violent lyric content, I'll put it on."

Rolling Stone has run at least one piece in each issue concerning punk rock since the Sex Pistols' episode on British tv. Its recent cover story on the group generated more reader response than any of its music articles in years, including the Elvis issue.

"It wasn't until these groups were publicly reviled in England that America was able to catch on," explains music editor Peter Herbst. "It's a very inflammatory subject. A lot of people hate it and most programmers don't want to risk alienating the listeners."

Herbst cites the emergence of groups with record contracts as enabling the magazine to continue its coverage.

"Punk rock offers a lot of graphic and striking images and personas striving to be bigger than life. Media goes for this, though it also has a tendency to go overboard. The rock press must watch out for this. Fortunately the best of these groups can musically back up all the hype, and this is crucial."

Warner Bros. publicity director Bob Merlis agrees on the natural attraction new wave has to the media and feels it only a question of time for both radio and tv. "No one wants to be left behind or in a position to say this Beatles thing will go away. It's professional suicide to dismiss it offhand at first."

Media interest, according to Merlis, predated and led to record company interest with the fanzines instrumental in supporting and presenting the movement. "Without the fanzines we never would have known about it. Fanzines are very important because people there are much more informed about the scene than the record company."

Greg Shaw started his first fanzine in 1966 and today his store in North Hollywood, headquarters for his own Bomp magazine, newsletter and independent record label, offers the most comprehensive selection of new wave records, publications and artifacts.

"Fanzines create a background of information and set up an aesthetic value system. This is what brought along the new wave, giving it continuity, encouragement and support," affords Shaw.

Though some fall short of these goals, varying in degrees of sensationalism and accuracy, their cause generally arises out of dissatisfaction with current pop music and rebellion towards superficiality in the established rock media. The estimated 200-300 various publications range from stapled xerox pages to slick, glossy color layouts carrying logos such as Sniffin' Glue, New York Rocker, Punk, Trouser Press and Search and Destroy. Slash, with a circulation of 18,000 is the largest.

"We basically deal with it matter of factly," says Slash editor Steve Samioff. "We don't sensationalize and mainly we're along for the ride covering it as it happens."

Shaw and Samioff see a definite connection between punk rock and the media as one having created the other.

"New wave is the creation of the underground media (i.e. fanzines)," explains Shaw, "and when it reached a point of visibility the mass media picked it up, called it punk rock and drummed it into everybody's head. The vitality of new wave music will in turn influence the media to examine its own vitality or lack of it. Media is just a reflection of those who create it."

Assault On the Industry

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Cash, Eddie Cochran and dozens more. Between 1964 and 1966 a new generation experienced a similar explosion with hundreds of bands emerging from every corner of the world in a relatively short span of time.

It should be clear that when the audience has been ready for a pop explosion, it has been possible for an eruption of talent to take place overnight. We are seeing the same thing at work now. We in the industry should look into the past if we wish to see the future. In the '50s the established Tin Pan Alley publisher or record man who could neither understand nor adapt suffered from the rock 'n' roll boom. But those who were quick to recognize what was happening, like the Aberbachs of Hill & Range, or the Erteguns and Jerry Wexler at Atlantic, allowed rock 'n' roll to carry them as far as it could.

I am not suggesting that what is currently happening will necessarily rock the industry with the same impact as in the 1950s. Rock 'n' roll, despite recent setbacks, is built on too strong a foundation to be completely overturned. However, we are in for a change similar to that of the early 1960s with the British invasion and more recently in the late 1960s with the progressive AOR explosion. In each case, those who balked were left behind and those who saw the changes for the vital signs they were, profited immensely. Now, as in the past, new entities and people will rise to fill important new (and continuing) roles in all aspects of the industry. Indeed,

the new wave will inject as much new blood into the industry as it has into music, and that's to be welcomed. Stiff, Chiswick and Bomp are certainly labels of the future. Jake Riviera, Malcolm McLaren, Hilly Kristal, Danny Fields, Greg Shaw, Bernard Rhodes, Dave Robinson, Dai Davies are names to be reckoned with in the future. England's top young a&r executives, Andrew Lauder, Nick Mobbs, Nigel Grainge and Chris Parry are among those we will be looking toward for international leadership in the music industry of 1980s.

The record companies whose future rests to a large extent on existing contracts with established acts, can rest assured that new wave will not have adverse effects on today's reigning superstars. To the contrary, it will serve as a renewed stimulus for those artists to maintain the high level of originality that first catapulted them into the spotlight. As great a change as the first rock music explosion wrought, pop perennials like Frank Sinatra, Perry Como, Patti Page, Nat "King" Cole and Tony Bennett continued to have hits well into the rock era.

Before anyone dismisses this rebirth of the rock 'n' roll spirit, this return if you will, to the mainstream of the music's development, he or she should consider that the music industry today, with all its power, prestige and billions of annual dollars, was built on the success of rock 'n' roll. The industry as it existed in the 1950s was miniscule compared to what we have today, and there is no factor more responsible for its growth than this music. The music business is strong enough to have survived some bad years, and big enough to forgive its profits being spent on other things, sometimes to its detriment; but it's our responsibility now, as people whose lives and futures depend on music's ability to excite people and make them spend their money, to welcome and support these signs of renewed vitality that have been heralded as "new wave."

There is no one reading this supplement whose career and personal life have not been enriched by rock 'n' roll. Through our toils we have touched countless numbers of people and have brought the pop sounds of music to the far corners of the world. The future of this magical, musical force depends not only on its retaining its present fans, but also on its ability to attract new young audiences, all the while remaining steadfast to its basic virtues. Toward that end it is imperative that we keep our minds and doors open to change.

New wave is merely the latest ingredient in the melting pot and what we are really witnessing is the birth of the third generation of rock 'n' roll. A year from now the term new wave will have disappeared, as many of this genre's top artists are integrated into the ranks of established rock stars. There will always be new and different types of music. This is a very healthy cycle and one that will ensure the perpetuation of pop music and rock 'n' roll as constantly changing and creative musical forms.

PAST PUNK

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CANADA LEARNS TO POGO

By DAVID FARRELL

The new wave movement in Canada owes much of its existence to the underground movement in New York, going back as far as the New York Dolls, through to today with acts such as Patti Smith and the Ramones. Similar to the movement active in both Britain and the U.S., the genre has yet to make anyone rich but it most certainly has managed to get its fair share of media attention in coming to the fore.

Stanley Frank is one of the first newwavers in Canada to have product on release through a major label. In his particular case a 12-inch EP is on release through Polydor, along with a "Rejected" press kit that has Polydor's president Tim Harrold saying he doesn't want to know anything about Frank or his music.

Considered the godfather of the new wave scene in this country, former Wacker vocalist Bob Segarini was predicting a punk breakthrough on this continent as far back as September 1976. Now active as an independent producer in Montreal and Toronto, Segarini's approach to the new wave music in the studio is "to capture the energy without making it sound slick." The ex-Californian bitterly chastises North American big league producers for attempting "a sameness in sound." Too often an a&r man spots potential in a group, plops them into a studio and then a producer comes in and tries to make them into something they aren't, Segarini says.

One of the only real supporters of new wave on radio is journalist Larry LeBlanc who hosts a Sunday afternoon rap-music show on CILQ-FM in Toronto. His program is chock full of little known facts, interviews with cult figures such as Lester Bangs and Randy Newman and loaded with airplay on hard to find tracks such as the Troggs' "Wild Thing" or Ducks Deluxe first RCA album. Perhaps because of his penchant for methodical research, instilled in him through his journalistic career, LeBlanc has a fascination for finding the roots to any given subject. Naturally, punk and new wave being a derivative art form, LeBlanc is hot to play what he considers to be the best from both worlds. When the Sex Pistols album arrived as an import, LeBlanc was on the air with the album within a matter of days while most of the radio community in Canada were testing reaction on the new Eric Carmen album. LeBlanc pushed hard at the station to get Elvis Costello on regular rotation and the requests have led the station to expand the

number of new wave titles on the playlist. Says librarian Wayne Webster at the station, "Yes, we've had pretty good response on the Costello album and we're now playing material by the Poles, Mink DeVille et cetera, but we are drawing the line at the Sex Pistols and Ramones. If it's good rock 'n' roll, we'll play it."

Record companies for the most part have been extremely cautious in their approach to the entire new wave development. GRT Records was the first to get heavily involved in any kind of promotion-oriented activity via a license arrangement in Canada for Sire Records. Former national promotions director for GRT, Jeff Burns says he was conscious of the street excitement over acts such as the Ramones and local acts such as the Viletones but couldn't see a bottom line profit to the music. While performances for acts such as the Dead Boys and Ramones were always supported by the label with promotional tickets and in-store displays, the volume never materialized to warrant any kind of concerted campaign. Com-

pounded to this problem, radio play is the key to direct sales in Canada and radio programmers, Burns states in no uncertain terms, don't want to know about an act that's gagging on stage for kicks.

At the CBS building, several promotions were toiled over for touring acts such as the Vibrators, but again the pay-off failed to materialize. An embarrassing situation arose in a Montreal club where the Vibrators in so many words told the audience to go stuff itself, almost resulting in a fight between band members and front-line paying guests. The band was villainized in the Montreal papers the following day and disk jockeys went out of their way to ignore the band, figuring even a mention of their name might pay off in some kind of promotion which they did not want to see happen.

Only slightly more successful in the concert arena so far here has been Eddie and the Hot Rods, an Island act from the U.K. A series of concerts promoted through Music Shoppe International drew blank responses in markets such as Windsor, Toronto and Montreal but in the typically conservative London, Ont., Barrie Masters and the Rods succeeded not only in drawing an SRO crowd to Fry Fogul's, but also drew a standing ovation at the end of each night. A breakthrough by comparison to other dates on the Canadian leg of the tour.

While the concert scene has yet to yield any top dollars new wave acts, two partners in a local downtown cinema in Toronto have provided the bulk of punk bands from New York with a forum to make their power play. Gary Topp and Gary Cormier have booked the New Yorker on a fairly steady basis

(Continued on page 66)



The Diodes; at top, Battered Wives.

A SHORT PUNK HISTORY, OR...

WHO IS KEITH MOON?

Alienation and rebellion has been characteristic of rock music since the late Elvis Presley first curled his lip and shook his hip aggressively in front of an audience. Since that time, mostly but not exclusively through music, a punkish attitude has been one of the chief cultural exports of the United States. Whatever it is punks are saying, mumbling, screaming or raving about, a good portion of the world's marketplace is willing and often eager to buy it, take it home and play it loud.

The alienation associated with many of the new wave and punk bands in their dress and lyrics reflects an attitude that came into vogue with the sort of punk glorified by Marlon Brando in "The Wild One," James Dean in "Rebel Without a Cause," and more recently, in a more good-natured guise, with television's Fonzie and the characters from "Welcome Back Kotter."

It is alienation from a society whose middle class values are suspected of being grounded in hypocrisy. It results, more often than not, in a sneering disdain for anything outside the peer culture. Scholars and sociologists link it philosophically to existentialism's cool, hip pose.

Whatever its origins, the punk stance is widely agreed to be a reflection of what English poet Thom Gunn was referring to when he described Elvis Presley as someone who was "revolting into style."

It was customary for British rockers to slash the seats of theaters as a token of appreciation when Bill Haley, Gene Vincent and other early imported punks first toured the U.K. Today's punks have been known to slash themselves with razor blades instead, a phenomenon attributed by psychologists to a lack of self-esteem coupled with a paradoxical proclivity for punishing themselves for their fate. Iggy Pop sang songs lambasting the establishment and then, in an act of wild despair, flung himself on broken glass that littered the stage, a tribute from the audience who had thrown bottles or glasses as a "token."

Whereas in America the punkish stance is seen as a cultural cloak for an underlying attitude, in Britain the punk stance has taken on political meaning, although the bands themselves disavow politicians left and right. What has happened there is more of a generational clash, with Teddy Boys pitted against younger entries into the world of pop culture.

The Teds, of course, have been associated with both the di-

saffected working class and 1950s rock'n'roll of the r&b variety, the doo-wap style of the American greaser. The punks have rejected this music, of course, and other forms of romanticized rock as well. (They appear asexual, for the most part, as well as apolitical.) The cause of the random violence associated with the Teds versus the punks has been attributed to the younger punks merely wishing to declare the presence, and perhaps superiority, of their culture over that of their elders, despite the fact the elders have a reputation for anti-establishment behavior.

While the Teds have been content to live off the dole, dress stylishly, hang in pubs and listen to 1950s rock, the punks have declared this to be a waste of time. But what else is there? This question, and the fact the answer isn't very encouraging to a working class lad on the dole, seems to be driving the punk rocker into new realms of rage. As the Sex Pistols seem to say in "Holidays In The Sun," even if you have the money, there's no place safe to visit, no place immune from terrorists, flood, famine or boredom.

It isn't a very optimistic view of things, but cynicism has run through punkdom since the first hood swaggered into the modern consciousness.

While some bands of the new wave clearly affected the hip, cool stance of existentialism (Television, Pere Ubu) the punks have reveled in the sort of aimless violence associated with the Hell's Angels and street gangs. Unlike Presley, they avoid romanticizing sex and dwell, in costume and lyrics, on its morbid aspects.

Lou Reed and more recently, the N.Y. Dolls, have also exhibited a distaste for romantic sex. Reed's "Berlin" LP is a bleak saga of snarling relationships and the Dolls were among the first American bands to strike out at the stereotype with songs about treating bad girls like bad and loving Frankenstein monsters. Today's punk lyrics carry it further.

What does it all boil up to? It all suggests that punk is still in fashion and that alienation and rebellion are modern traits that have no place else to go except into cultural forms so the masses will have some place to vent their rage. As long as the rage exists, so will the music.

So far, the attitude of society has been to encourage the growth of outrageous cultural forms as an antidote to actual rebellion. It seems likely the trend will continue.



The Fonz (top); The Who play at Shepherds Bush Bingo Hall in 1964 (center); and Velvet Underground & Nico (bottom).

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NAMES WILL NEVER HURT US.

First it was "punk," then "new wave." As each term for the new rock 'n' roll falls by the wayside, people are getting the idea there's a wide range of rocking going on within the new sound.

A new generation of rockers with as many styles and viewpoints as any other generation of rockers.

They're not the same. No amount of tidy terms or slogans will ever make them the same.

We know. Check this lineup out and you'll see why.



THE RAMONES/Rocket To Russia (SR 6042)

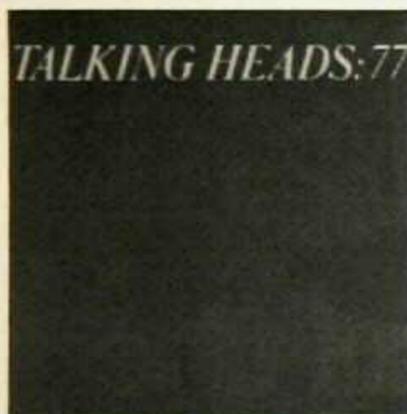
The world's foremost exponents of pure punk-rock and New York's pioneer New Wave band. *Rolling Stone's* Dave Marsh calls their newest LP, *Rocket To Russia* (which features the hit singles "Sheena Is A Punk Rocker" and "Rockaway Beach"), "the best American rock 'n' roll of the year."



Leave Home (SR 6031)



Ramones (SR 6020)



TALKING HEADS/Talking Heads: 77 (SR 6036)

Named "Most Promising New Group of 1977" by *Rolling Stone*, this New York quartet has swiftly become the most talked about, written about, most played band in the American New Wave. Behind all the awards and acclaim: one of the most unique, intelligent rock 'n' roll bands ever conceived. One of the fastest-selling albums on the scene.



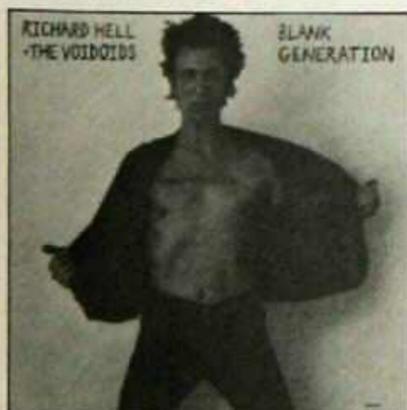
THE DEAD BOYS/Young, Loud and Snotty (SR 6038)

Cleveland's notorious Dead Boys have left America gasping in the wake of infamous high energy concerts and one of the most potent debut albums ever. They've upstaged bigger bands here and across the sea, and are placed in the punk hierarchy right alongside the Ramones and England's Sex Pistols. The Dead Boys' appeal, like their ruthless musical style, is wide open.



TUFF DARTS/Tuff Darts (SRK 6048)

The newest addition to the Sire roster, one of the veteran bands of the earliest CBGB scene. Pop rock 'n' roll for everyone, from some of the scene's finest musicians and most versatile writers (their anthem "All For The Love Of Rock 'n' Roll" is already a much coveted classic).



RICHARD HELL & THE VOIDOIDS/Blank Generation (SR 6037)

Britain's *Sounds* magazine called the charismatic writer-singer "the future of American rock" while *Creem* described Hell's debut album as "a primer for the intellectuality of the new punk." His "Blank Generation" has served as an anthem of the new music and culture movement all over the world, making Hell one of the most widely respected, and imitated, figures on the scene.



THE SAINTS/(I'm) Stranded (SR 6039)

British fans made this Australian group's first single ("I'm Stranded") *Sounds* magazine's No. 1 Single of 1976. The explosive hit kicks off one of the most furious albums ever recorded. The band will tour the U.S. this spring.



PATTI SMITH/"Hey Joe" (SRE 1009)

The international collector's item, in its original long version, recorded in 1974, and featuring Television's Tom Verlaine with Lenny Kaye and Richard Sohl. One of the rarest, most important artifacts of the new rock 'n' roll, and the best-selling independent single of the New Wave, in its original Mer version it has sold for as much as \$50. Newly available, exclusively on Sire.

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TICKETRON

Trends Of The New Wave

• Continued from page 56

are growing, clubs are thriving, and local radio is taking a hard look at hometown talent. Local and regional hits, the backbone of creativity and change in the '50s and '60s, may be a reality again soon.

The industry will be inexorably changed by all of this. The major companies will either change their policies, or be left behind the way they were in the mid '50s when a revolution in music was launched by a bunch of crazed people running labels out of record stores and selling out of the trunks of cars. Some people alive today may even remember that particular revolution: they called it rock 'n' roll.

One of the first misconceptions to fall by the wayside will be the notion that new wave/punk rock is raw, offensive, noncommercial music. In fact, it's now widely recognized that the new wave represents a full spectrum of musical styles with the common factor being a fresh, honest approach and a sense of cultural involvement between artists and audience. Although 1978 will see the acceptance of so-called "punk" bands like the Sex Pistols, Talking Heads, Elvis Costello, and the Ramones, it will also be a year in which the creative axis of the movement, which has already left punk behind, forges ahead in more challenging directions.

Today, the new acts attracting the attention of the "vanguard" segment of the new wave audience are those who are stretching the definition of what is possible within the new wave framework. Devo, for instance, a completely unique and undeniably progressive band, is the new darling of the new wave press and opinion-makers, yet nothing about it is remotely "punk." Its two independently-issued 45's have made it the most talked about new band since the Sex Pistols. That however, is to a large extent what the new wave medium is all about.

To an extent, Devo is the first major indication of one of the two strongest new trends in new wave music: neo-psychedelia, or as they're calling it in England, acid-punk. While this may seem a paradox, since punk was largely a backlash against '60s drug culture, in fact acid rock in the '60s was originally a spinoff of that decade's "punk rock" scene, as the seminal album "Nuggets" demonstrates.

While it's far too early to call it a trend, by the end of 1978

CREDITS

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acid-punk may be common. Already England has a self-advertised "psychedelic punk" band, the Soft Boys, being hotly pursued by several major labels. In America, the surfacing of demo tapes from a group named the Psychotic Pineapple (San Francisco) among others, is a sure harbinger of more to come.

Far and away the most significant development, and the first to emerge from the decay of punk rock, is an approach that combines the energy, urgency and immediacy of punk with greater polish, musical technique, and sophistication of theme, and a sense of pop. Pundits are already dubbing this trend powerpop, a name that's likely to stick as groups like the Jam, Generation X, Dwight Twilley, the Rich Kids and even the Ramones take over a leadership position in new wave with music that aspires to this ideal. This particular trend, for obvious reasons, is expected to beat down the final barriers of airplay and mass acceptance that still hold the new wave.

NEVER MIND THE BOLLOCKS

• Continued from page 56

problem. All of these tactics are directed towards the all-important channel of communication among young buyers—word of mouth.

There is, however, evidence of a loosening of the airwaves, with matching sales boosts. There are now several programs around the country, Rodney Bingenheimer's on KROQ in L.A. and in San Francisco, Aquarius Records owner Chris Knab's shows, among them. Knab hosts two weekly shows, one on KSNB with Norman Davis and another on KSJO, the latter a breakthrough in suburban San Jose, which has brought in, claims Knab, a growing number of under-15 buyers.

Most retailers contacted agree that new wave will have to break onto radio playlists before really becoming a major sales force. There is much talk of "assimilation into the mainstream" and the emergence from the hordes of new wave acts of a few stars who will take their places alongside the likes of Manilow, Frampton and Donna Summer.

There is not total agreement on this theory, however. Marty Scott and his general manager Rick Lowery both agree that "the new setup is an important part of the scene, it's healthy for everybody. We think it's here to stay." It is undeniable that the unique features of new wave marketing—the return to power of 45s, the endless variety of custom labels and accompanying artwork, the rapid fire turnover of hot product, the newly-discovered, revived and revised distribution channels, the creativity instituted to gain attention without airplay, and probably more importantly, the discovery that sales—even hits—can happen without appreciable airwave support, all have injected a long-awaited freshness and excitement into the business of selling records.

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THE DRONES

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"There's an urgency and conviction... that not only make the Bay City Rollers and Kiss seem like cartoon fodder, but even make such once powerful anthems as the Stones' "Street Fighting Man" seem a bit distant and cold. An especially impressive new arrival."
THE LOS ANGELES TIMES, August 6, 1977

"... they blow me out. These boys can put a song together; they're both powerful enough to subsume their sources and fresh enough to keep me coming back for more."
Christgau, THE VILLAGE VOICE, September 5, 1977

"... they play clean and furious. Go for the sights or go for the sounds."
NEW YORK POST, October 14, 1977

"They are so much 'now' that it is hard to look past them... Real rock 'n' roll!"
MUSICIAN'S NEWS, September, 1977

"... a frenzied intensity that despite its squeaky-clean neatness, would please the most hardened of straight-on rock lovers."
BILLBOARD, November 26, 1977

"... this group is both talented and musically sophisticated."
VARIETY, October 5, 1977

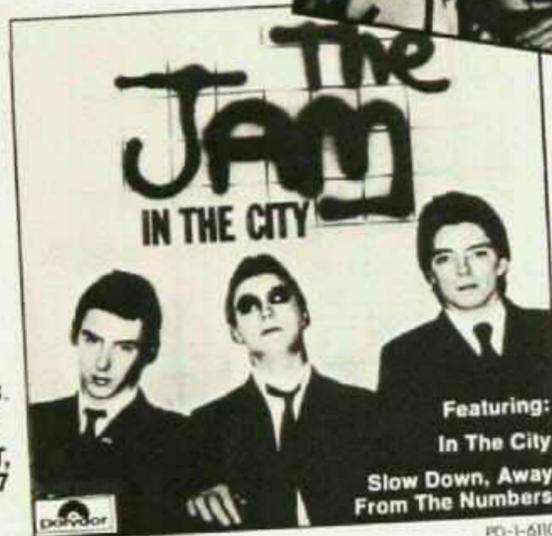
"The Jam rocked the socks off a packed and pogo-ing Waldorf."
SAN FRANCISCO PROGRESS, October 16, 1977

"... unbridled, likable vitality."
THE CLEVELAND SCENE, August 18-24, 1977

"The Jam are uncompromising, that's for sure... one of the year's best rocking efforts."
FOXTROT, September 21, 1977

"They played hard and fast and display rare musicianship for being so young."
TWISTED MAGAZINE, November, 1977

"The Jam is such an exciting group... maximum rock and roll."
GEORGIA STRAIGHT, October 27-November 3, 1977



On Polydor Records and Tapes.

This Ain't No Garage Operation...

By ED KELLEHER

As new wave music continues to grow in popularity, clubs catering to punk rock artists and audiences have begun to proliferate across the land, constituting an emerging circuit of venues in virtually every geographical area of the United States.

Sparked by such seminal punk rock showcases as New York's CBGB and Max's Kansas City, the network has fanned out to embrace a broad cross section of major cities, including Chicago, Philadelphia, Pittsburgh, Minneapolis, Memphis, Boston, Los Angeles and San Francisco.

In New York, where interest in the new wave is at an all time high, the success of CBGB and Max's has spawned a whole new cluster of clubs—Gildersleeves and the Ocean Club, to name just two—specializing in new wave music.

Meanwhile, Hilly Kristal, owner of CBGB and unofficial grand impresario of punkdom, has branched out to launch the CBGB Second Ave. Theatre. This 1,700 seat house is geared to the presentation of frontline punk acts such as Patti Smith, Talking Heads, Elvis Costello, Dead Boys, etc.

The opening of this venue theoretically permits the CBGB club to return to its original policy of presenting relatively unknown bands. Under the previous system, Kristal was hard pressed to shoehorn any more customers into the club's narrow confines whenever top name punk acts were on the bill.

"It was much too crowded," says Kristal. "In fact, it was unbearable. The new place is roomy, but intimate. We took out a lot of seats to have as much standing and milling around as possible. We've kept it as tacky as we could."

Tommy Dean, owner of Max's Kansas City has also branched out as the result of his club's success, creating Ram records to record the many bands that have played Max's. "I began recording because the band members wanted a prod-

uct they could use as a demo. We discovered with the first album that the records really could sell." As a result, two albums of live recordings from Max's, both prime collections of New York new wave bands, are available and Dean is working on others. Max's typically books three bands a night, one fairly established local group and two out-of-towners.

Just 90 miles away, in Philadelphia, the punk movement is gathering similar steam. Steve Apple, who turned a faltering singles bar into the Hot Club, the city's current punk rock headquarters, reports attendance records broken during a recent two-show appearance by England's Elvis Costello. The club holds approximately 250 people.

"If we'd had room," says Apple, "we could have sold 1,000 tickets easily."

Apple concedes that many visitors to the Hot Club are drawn there initially by curiosity about this new musical phenomenon. "But about 90% of them come back on a regular basis," he adds.

For the Costello engagement, Apple arranged a simulcast on WMRR-FM and a remote live broadcast by the local ABC television channel. Both stations reported strong audience response.

Apple, who himself manages a "pop new wave" act called A's, concedes that some club owners are reluctant to book new wave acts for fear of customer violence.

"But it's only a matter of time before a group like the Ramones will have a top 10 single and then the movement will begin to get mass acceptance."

His sentiments are echoed by Ramones manager Danny Fields, who predicts that eventually punk music will be assimilated into the overall pop music scene.

"As it is now," he remarks, "there is some resistance. But the Ramones did well on the Don Kirshner tv show. It's all just rock 'n' roll."

In Chicago, the punk scene centers around La Mere Vipere, a discotheque which does not have live music. As programmed by disk jockey Mike Rivers, it features recorded new wave music and a spacious dance floor. The 300 capacity club is packed nightly and does "hanging from the rafters" business on weekends.

Boston area punks congregate at The Rat, a Kenmore Square club located within a baseball's throw of Fenway Park.



"At first people were coming down just as a joke," recalls Rat owner Jim Harold. "But the bands kept getting better and the audiences started getting bigger. Next thing you know, we got a movement on our hands."

Pittsburgh recently was the scene of a punk rock club opening at a bar called Antonino's. Talking Heads and other new wave bands have already appeared there, along with mainstream groups such as Dwight Twilley.

According to Rick Jones, who does the booking at the 200 seat club, current plans call for expansion to allow dancing.

In Minneapolis, new wave groups like Dead Boys, Talking Heads, Robert Gordon and Mink DeVille have found a home at Jay's Longhorn. Owner Jay Berine complements these top name attractions with local groups such as Spitfire and Suicide Commandos.

The West Coast has spawned several clubs, including a rebirth of the Whiskey in Los Angeles with shows MC'd by Rodney Bingenheimer, local deejay and punk rock pundit; also in Los Angeles are the Starwood, featuring a mix of new wave and rock and the Masque, a club supported by door only (no alcoholic beverages on premises) that boasts a small but loyal patronage. Doug Weston's Troubadour has been offering new wave every Sunday, possibly expanding to Friday and Saturday nights in the near future. The shows are booked by Glenn Buxton of West Coast Concerts, who has also promoted shows at the Whiskey and other clubs in the area. San Francisco boasts the Mabuhay Gardens, with the Old Waldorf booking major new wave acts such as Elvis Costello and the Ramones.

The punk venue scene is being nurtured carefully. The day when an interlocking circuit of successful new wave clubs functions across the country is still in the future. So are punk rock festivals, tv specials and extensive live media coverage.

But things have come a long way from the time when Danny Fields was refusing to see the Ramones.

Recalls Danny with a laugh, "I thought they were a cha-cha band."

A Billboard Spotlight



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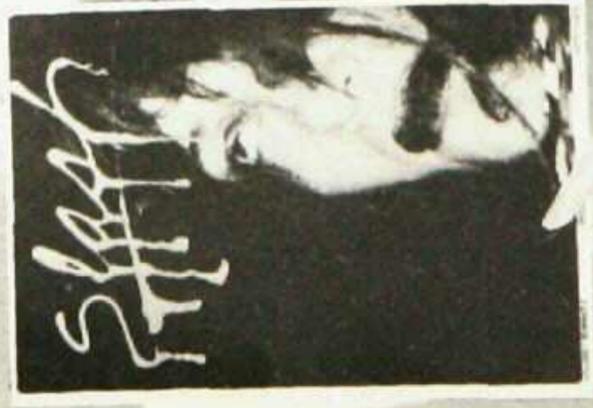
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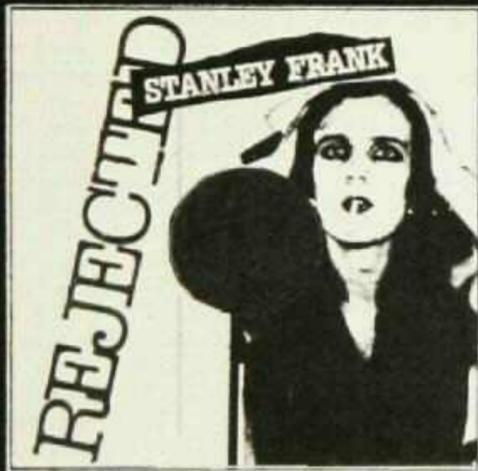
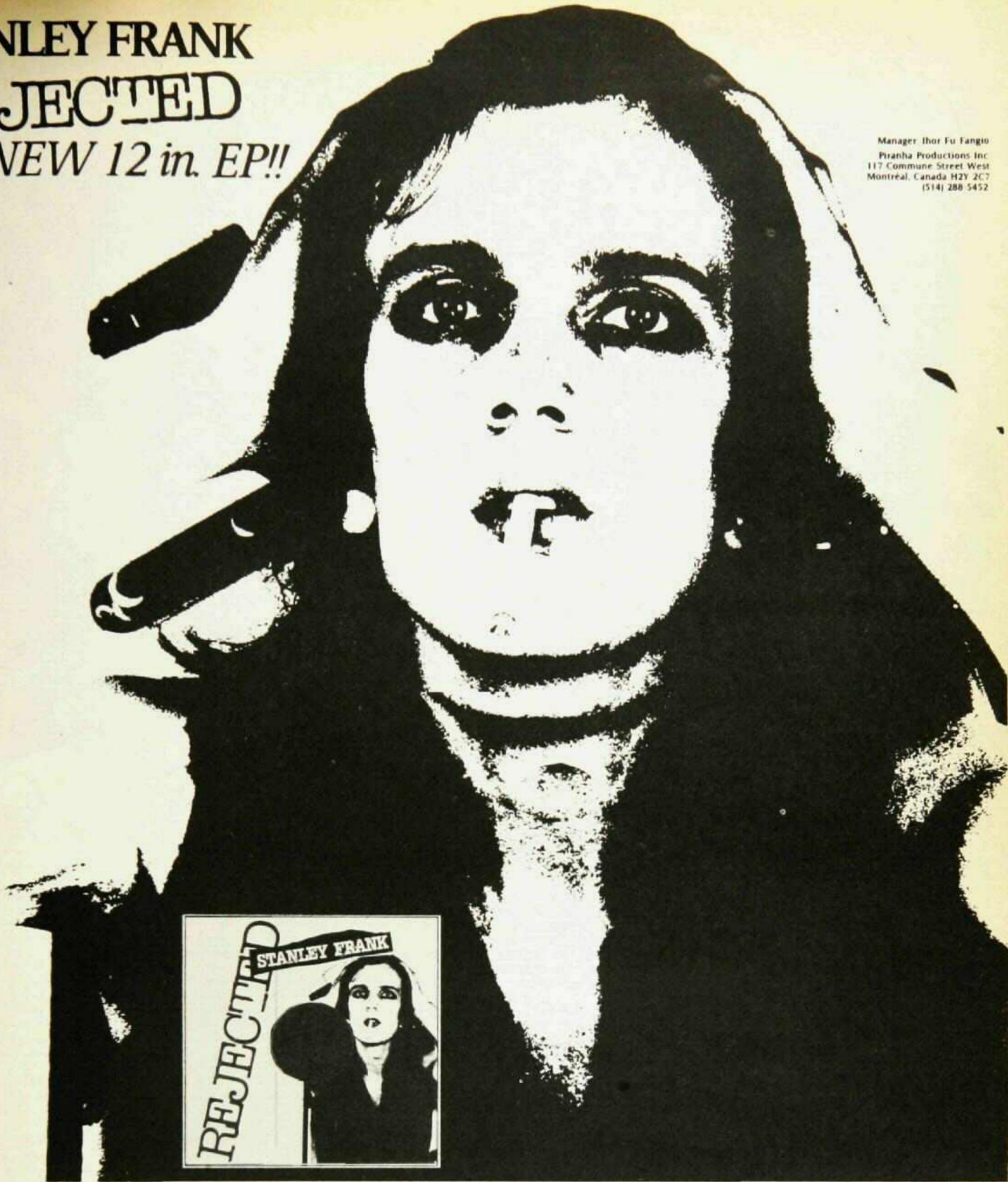
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STANLEY FRANK grew up in the Ville Emard ghetto. He got hooked by the Jesuits and hated them for trying to suck his soul out through his b.....

He started singing and songwriting early, listening to the music of the street, the pinball machines, the sixties, the ethnic niggers cavorting and shivving up frustration. His lyrics came from the boredom of life around him.

Getting here hasn't been a joyride for Stanley Frank. He probably has the authoritative collection of rejection letters of the late 60s and early 70s. They range from form letters which attempt to offer criticism to squirming handwritten notes. "Feeling bad but gotta say NO!" Five years of slick and slide toughened Stanley up until he was picked up by Attic in 1976.

Stan sold his songs to Attic and his top tune *S Cool Days* went to *Power Exchange* in the UK. It promptly became a bullet with a following. Reviewers were going berserk in their praise of Stanley's stuff.

"A cutting voice, writing talent and original musical ideas. *S Cool Days* crackles with energy and magic. A hit sound!" says *Melody Maker's* review. This (stuff) has the kind of innocently hot

teenage raunch that Eddie and the Hot Rods should've been delivering! Superfine!" says the *New Musical Express*. Tim Lott of *Sounds Magazine* lauds Stanley Frank as one who crams more energy into the grooves than the Pistols and Ultravox combined. *The class is raw (and) phenomenal!*

Peaking at 10,000 units per week in the summer of 1977, Stanley Frank was suddenly number 5 on the British charts alongside the Pistols' *Anarchy* in the UK.

For all his success Stanley has seen \$7.83 and he immediately went straight back into a recording studio. He laid down eight more songs this time more lean and hungry sounding than ever before. At the same time they were more finely worked with a howl replacing the angry yells of the past.

Stanley Frank was dropping all the telltale signs of his roots and the real hooks in his music became apparent.

About that time a mutual friend introduced Stanley to Ihor Fu Fangio who immediately recognized Stanley for the star he is. Attic had not been giving Stan the push he needed and they allowed their option to run out leaving Stan free to join up with Fu Fangio as his new manager. Fu went directly to work with his creative and marketing skills.

Fangio arranged for Stanley to spend more time in the studio working towards an LP. He brought *Polydor* into the scene. There is a spanner thrown into the works when *Fu fires Stanley* from his position as producer of his own first LP.

Polydor shakes hands with *Fu* and 30 days later the demo tapes which Fangio first heard hit the street - **STANLEY FRANK REJECTED** (*Polydor EP 2230 105*)

Once you listen you're finished for other rock or punk or any of the other current jelly being marketed. Stanley Frank most resembles a viral infection a plague if you will, with his insistent, driving rock 'n roll. His new wave music is simple and powerful and crammed with the energy of a hundred lesser talents. He talks from the street straight to the gut of our time.

Stanley Frank doesn't take time for a discussion or to pretty up a song till it's dead. He doesn't concern himself with the story and trying to be relevant. He simply struts it out for everyone to get it right and know it to their marrow after one listening.

The EP is new style north american product because it is 12 inches and 45 rpm with two songs on each side. It is the big grooves, big sound idea

and a lot less bucks at the bins.

The songs are the Stanley Frank the whole world is waiting for. Song after song lick after riff. Stanley has a tight band and something new and never-to-be-forgotten in lyrics. Stanley himself calls his style that of a rat in heat.

This music is a transfusion of heart, body & soul all in one f..... session. But be warned, listening to Stanley Frank will make you want to break all your other records like one big bad habit. Cold Turkey! Goodbye Baby is kiss-off par excellence!

Fu presents Stanley Frank with a copy of his EP which he proceeds to smash over his knee. Stan is angry that he can't find it in any of the record stores and Fu explains that the first order for the EP came from Peters International in New York and Polydor can't press enough discs to keep everyone happy at the same time!!

Meanwhile Fu is putting together an early 1978 minitour for Stanley in Boston, New York, Philadelphia, Cleveland, Montréal, Lac St Jean and Toronto. Stanley is putting the final touches on his show and Fu Fangio is yarding in the Jamaica sun before hitting New York!

Listen to REJECTED, buy his record or contact his manager, if not go suck on an exhaust pipe!

Generation X



Dictators



Damned

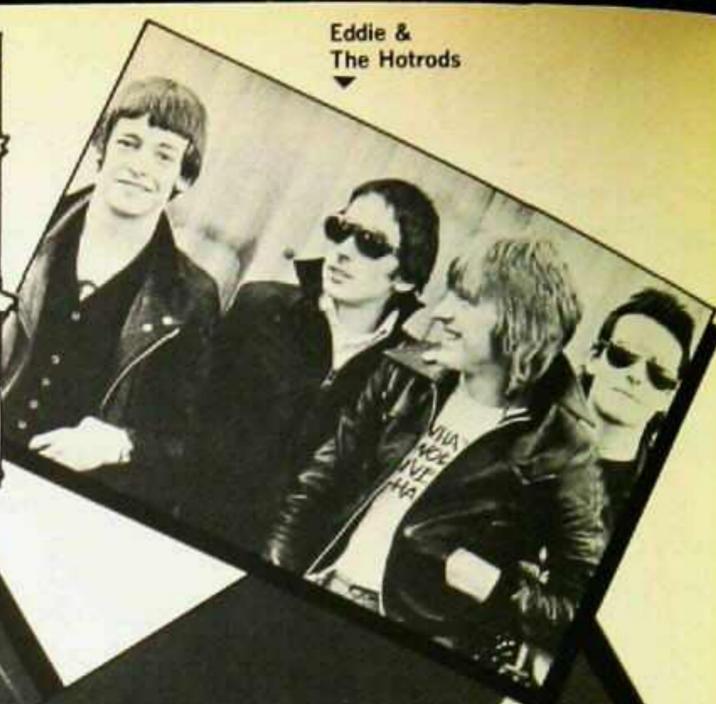


ROCKERS FROM A BLANK GENERATION

Patti Smith



Dead Boys

Eddie &
The Hotrods

Iggy Pop



Mink DeVille



Canada Learns To Rock

• Continued from page 60

for over a year now "mostly because we have a liking for the music these bands are playing," Cormier claims.

The attendances have been sporadic, the Ramones playing the theatre on several occasions but failing to draw any major response. With a seating capacity of 500, the New Yorker has provided an intimate setting for the genre, however, and Cormier says plans are afoot to bring in a number of other acts in the next few months, including Richard Hell and the Voidoids and Elvis Costello.

Another setting for punk acts in the city is the Chimney, again in Toronto, which Music Shoppe International booking agency centered out as a testing ground for five weeks worth of New York and Boston origin punk. Lack of promotion and tough concert hall competition marked the series as a failure however. As one club stops, however, another springs up and the current punk hangout is the Shock Theatre in Toronto, home for a number of localized acts, including the Diodes who are to make their official CBS showcase at the 400 seater.

The Diodes are probably the most respected new wave band in Canada at present, allowing a close runner-up in the sound of the Dishes. Helmed by Paul Robinson, the Diodes were borne out of the art-school scene in Toronto and were quick to realize that punk music was not going to win them immediate acceptance in the record business establishment so they formed their own club. The Crash 'n' Burn was a financial disaster but it gave the scene a focal point and brought in a number of underground new wave bands, the most notable being the Nerves from California. Behind the Diodes was a small but highly efficient cadre of supporters who pumped out publicity shots, sensationalist press releases and fed the underground with myriad stories about the band's exploits. Apart from all of this gloss, however, the band had class, stamina and if not a unique sound, a sense for honest-to-goodness rock 'n' roll playing. The bid worked and the band is now signed to CBS in Canada.

The Toronto area has given rise to a great number of new bands within the genre: the Poles, Dishes, Diodes, Dents, Curse, Battered Wives, Concords, Teenage Head, Viletones and more. Some, obviously are like shooting stars, here today and gone tomorrow. Others will likely continue to kick out the jams and try to keep their head above water. The big question is, which ones will click and which will not?

As Star columnist Peter Goddard says, much of the punk scene is a reaction against the record industry. As a result, many of the bands have pressed home recordings on limited budgets and obtained distribution through PJ Imports out of Toronto and TCD distributors in Ottawa. Both companies have made substantial profits on the sale of import versions

of punk records in Canada, prior to the devaluation of the Canadian dollar. PJ has greatly enhanced the viability of the punk business at the custom label level but likely severely cut into total sales for labels such as CBS by importing U.S. and British pressings of records by the Vibrators, Sex Pistols and Television before release by the major labels here. Obviously the market for this material is limited at present and by cutting out the initial demand the major labels have been suffering as a consequence.

Politics aside, Phil Lubman at PJ has been very successful in his marketing expertise of punk product. Several thousand copies of a Dishes EP moved through his hands and out the door. He has found a ready market in the U.S. via JEM, a company ex-Wacker Bob Segarini intends to use to sell his A&M EP which is very commercial in sound but packaged in a typically new wave fashion EP jacket.

While the industry and the artists come closer and closer to finding a happy medium, perhaps the most sense exhibited by any one person on the subject comes from Teenage Head manager, John Brower.

Says he, "We're in the business to sell records, we're not trying to revolutionize the record business. When this scene pops it's going to happen fast and when it does, I'm going to make damned sure I'm ready to ride the crest with my band."

Record Business

• Continued from page 58

Jem Records, which specializes in British imports, and has its own Passport label, is emerging as a leading distributor for punk and new wave.

Jem's Rick Lawler says the company now distributes approximately 12 custom labels featuring new wave product, with demand increasing in the U.K. for American groups. (Jem was a pioneer in importing early new wave sides from Britain.)

The West Coast is doing its share in the label proliferation, examples in addition to Bomp being Dangerhouse Records, Los Angeles; Siren Records, San Francisco; and bands creating custom releases, including Crime in San Francisco and the Nerves in Los Angeles. The frequently heard claim that "we were the first in this area" must be discounted, but insights into the new wave custom label are available. Paul Collins of the Nerves says his band backed its release with a cross-country tour. "We made two and a half times our investment," he says, "and the tour broke even." Typically, a record with marginal production costs can break even with turnover of 500 or so singles.

Decisions are often made by majority decision amongst

band members, but Dangerhouse is a label beginning to emerge as a business. Says Pat Garrett (who performs with the Dils as Rand McNally), one of the label's founders and the producer of its four currently available singles, "We want to stick with new wave and protect the integrity of the artist and our label, but sure, we think of it as a business and want it to be successful."

Picture sleeves have become an important promotional factor for new wave product and the few outlets producing them are overloaded. Unable to obtain sleeves, Dangerhouse provided an innovation it expects others to pick up; its singles are packaged in 4 mil transparent plastic bags with an offset printed sheet inside providing the picture display. Garrett says the packaging is cheaper than the conventional sleeve.

New wave production is taking place in many diverse areas, as a sampling indicates. Vile Records is in Toronto; Jelly, from Boston; Power Play can be found in Memphis; and Counterfeit in Florida. Even Wyoming boasts a production company, Devil May Care, which has discovered three new wave bands in the confines of Laramie.

Small labels, owned and operated by individuals, are by no means a new trend in rock music, which was launched in the 1950s in much the same fashion. A demand for the hot new sound of r&b was what prompted Berry Gordy and the Ertegun brothers to form their own labels, which turned into Motown and Atlantic, two giants of the industry today. Like the new wave, they began on a shoestring, distributing records from the trunks of their cars.

It could happen again. In fact, now that the record industry is static, bullish and riding the crest of its biggest year ever, it seems more likely, given the nature of the business, that the public is warming up to throw another cultural strike down the lanes.

Does This Mean I'm Out

• Continued from page 49

Punks biggest problem, and its biggest asset as well, is that it scares many people. The bleak vision of a blank no-future, with fascist overtones, is uncomfortable to the generation which grew up in the '60s. This is partly theatrics and partly a rebellion symbolic of a new edition of the generation gap. But if you listen to new wave product you will hear much more than the violent strains which have been so excessively characterized in the consumer press. In new wave there is violence and rebellion, but there is also the musical genius of a new generation looking for an avenue of expression. And it is this positive aspect of the new wave which, rather than being disparaged, should be encouraged and fostered by an industry young enough to remember its own adolescence.



The Heaters

The Ravers

Sunset Bombers

Stay tuned...

Talent In Action

BRICK L.T.D. GEORGE DUKE *Forum, Los Angeles*

This soul-disco funk concert Dec. 29, promoted by Lewis Grey Productions, was plagued by delays and confusion which overshadowed any appreciation of the musical elements.

The concert, scheduled to begin at 7:30 p.m., did not get underway until 8:40 p.m. Furthermore, 45 minute delays between each of the four acts' performances meant that the headlining Brothers Johnson (who were recently reviewed in *Billboard*) didn't hit the stage until 12:30 a.m. on a Thursday night.

In its 35 minute, five song set, Brick showed the most solid musicianship of any of the three opening acts. The five-man *Bang* group mixed its disco hits "Dazz" and "Dusic" with "Smilin', Laughin', Lovin', Cryin'," an intense ballad, and "We Don't Want To Sit Down (We Want To Get Down)," a rather inane r&b chant.

L.T.D. also offered a 35-minute, five song set, in which it demonstrated more of a splashy, showy stage stance. The 10 man A&M group, outfitted in shiny red costumes and flowing black capes, offered its joyous infectious pop-soul smash, "Back In Love Again," as well as "Love Ballad," its more subdued 1976 hit.

L.T.D.'s set did have its share of inane lyrics (one chant went, "When we party/we party hearty/when we boogie/we boogie woogie"). It also had one or two exceedingly awkward moments, as when the group's 350-pound drummer was brought to the front of the stage to do the bump.

George Duke opened the show with a four-song, 30 minute outing which included his Epic chart hit, "Reach For It." Duke was assisted by four backup musicians and two female backup singers, who offered an upbeat Rufus/Chaka Khan sound.

The fact that Duke has taken his jazz into more of a Bootsy's Rubber Band direction was evident on a rhythmic chant with the lyric, "you need a funk permit."

At a quarter after midnight, the local Carson High School Marching Band appeared for a medley of "Star Wars" and "Rocky," followed by the grandiose strains of "Roots" and the introduction of L.A. mayor Tom Bradley, who in turn introduced the Brothers Johnson. That the audience's patience and goodwill hadn't been exhausted after so much waiting is a tribute to the duo's huge popularity. **PAUL GREIN**

23, followed closely its LP, with the magnum opus "Bat Out Of Hell" (title track of the LP) as the fare breathing opener, followed by the softer and immensely likeable tune that's getting the most radio action, "You Took The Words Right Out Of My Mouth."

The set also included "All Revved Up With No Place To Go" and "For Crying Out Loud." It climaxed with a long, three-part "Paradise By The Dashboard Light," wherein parts one and two were bridged by a tape of the Yankees' Phil Rizzuto giving a play by play. Part three consisted

of a hilarious argument between the girl who demanded a statement of undying love from her guy while he constantly backpedaled with "Let Me Sleep On It."

Encore was "Two Out Of Three Ain't Bad," which was akin to "You Took The Words" both

ballad oriented with clever story and hook lines. The local Nielsen-Pearson Band gave an appealing 50 minute more than six tune opening set which emphasized harmonic color.

JACK McDONOUGH

(Continued on page 69)

INTRODUCING GRAND MASTER™ BY AMPEX.

UNTIL NOW, ONLY THE PROS WERE READY FOR IT.

JANUARY 14, 1978, BILLBOARD

RICK DANKO

Bottom Line, New York

An encouraging debut performance was given by bass player Danko Dec. 20.

Danko did 13 songs in his 50-minute set, a mixture of songs from his Arista album and a couple of tunes from the Band, of which he was a member.

Backed by a six-man group, Danko gave a pleasing rendition of "The Weight," an old Band favorite, and some of his own songs, the best of which were "Sip The Wine" and "New Mexico."

Some of the other material seemed to be thrown in haphazardly. Danko ought to drop "I Can See Clearly Now" from his performances since it's a song not well suited to his style.

Among the six musicians backing him were his brother Jerry, who does a fair job on guitar, and Jerry Peterson, who manages to play both tenor and alto sax simultaneously.

The transition from group member to solo performer is not always easily made but Danko has the talent to go it alone. Now all he needs is some more original material. **ROBERT ROTH**

MEAT LOAF NIELSEN-PEARSON BAND

Old Waldorf, San Francisco

The band's appearances here Dec. 22-23 demonstrated that it has everything any new band needs to propel it to the front ranks of successful rock 'n' rollers.

The songs, all of which were written by key board man Jim Steinman, are highly imaginative and intelligent. The band was tight and tuneful and the lead singer (who himself goes by the handle of Meat Loaf) is a leathered-voiced bear of a fellow one is not likely to soon forget.

The group was visually strong due to the interplay between Loaf and female vocalist Ellen Foley.

The performance was backed up by the group's debut LP on Epic, a commanding package produced by Todd Rundgren, with musical assists from Edgar Winter, the Philadelphia Orchestra and others.

The band's eight-song, 65 minute set Dec.



"As for the basic factors—low distortion, good signal-to-noise ratio, high print capability—Grand Master cassettes compare to anything on the professional market."

David Coffin, Recording Engineer

"Under full power, home components would distort. Grand Master would not."

Steven Holm, Recording Engineer

"Why shouldn't the home user have Grand Master quality if he needs it?"

Susie Foot, Recording Engineer

"Grand Master can handle high levels and maintain high dynamic range without distortion."

Geoff Sykes, Recording Engineer

Copyrighted material

Talent In Action

• Continued from page 68

BEN VEREEN

Cafe Cristal, Diplomat Hotel,
Hollywood, Fla.

Vereen's appearance here (10 days opening

Dec. 22) gave him an opportunity to offer the latest version of his topnotch act.

The 800-plus audience was entranced throughout the briskly paced 50-minute, more than 10-tune show as the dynamic, versatile and charismatic Vereen danced and sang.

Opening the evening with a strong selection, "Hear The Band," Vereen went on to another uptempo selection, "I'll Play For You."

Bathed in red spot lights, he performed a rousing medley featuring songs from shows in which he's appeared including "Hair," "Jesus

Christ Superstar" and "Pippin." His rendition of "I Don't Know How To Love Him" was dramatic.

Vereen moved beautifully while dancing to the theme from "Rocky" with high leaps, kicks and a series of ballet turns.

Midway through his performance, Vereen slowed the pace and launched into a soft ballad, "Cockeyed Optimist," which he dedicated to his role as Chicken George in "Roots." Another slow tune followed and the audience discovered Vereen's fine baritone.

Fortunately, Vereen brought his own rhythm section as the Jerry Marshal band plodded through several uninspiring Christmas selections with a badly out of tune horn section. However, when Vereen's group came onstage, the performance picked up noticeably. **SARA LANE**

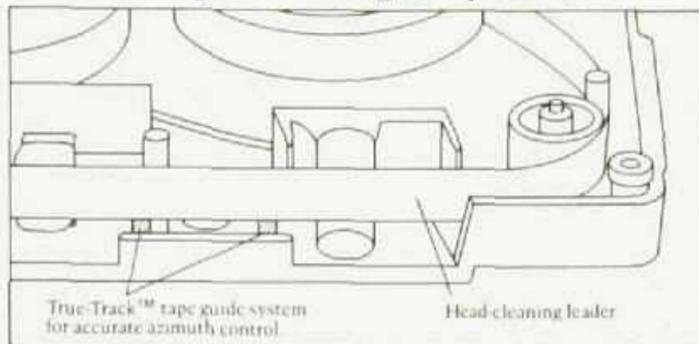
In 1973, things were different.

When we invented Grand Master studio mastering tape, only professional recording engineers could appreciate its incredibly sophisticated electromagnetic properties.

Not even hard-core amateur audiophiles had the kind of equipment that could drive tape hard enough to explore Grand Master's amazing capability for undistorted output.

distortion in 1973 is getting to be quite an expert.

An expert willing to spend the



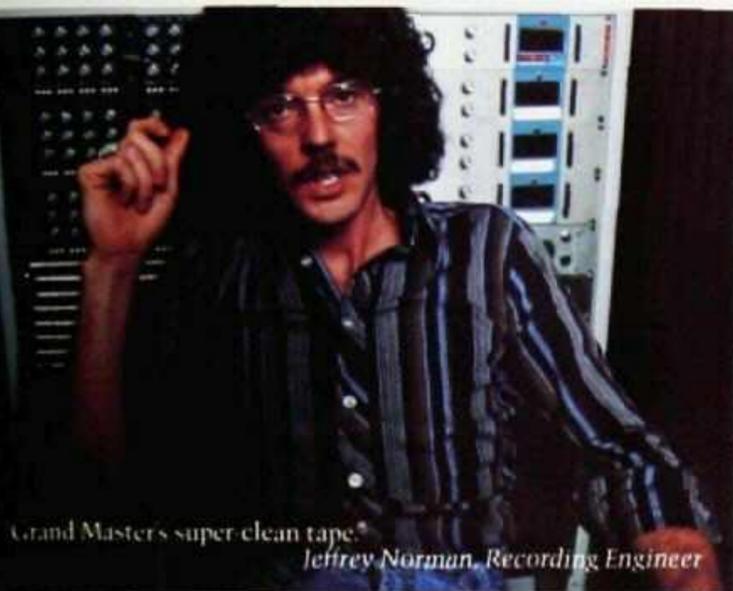
extra money it takes to get the best.

And now you have a chance to offer it to him. In three consumer versions of Grand Master designed specifically for use at home.

Cassette. 8-track. And reel-to-reel. Each manufactured to the exact performance specifications as the original Grand Master.

Each with plenty of customers who are ready for it.

And, being the pro that you are, we think you're ready for it, too.



Grand Master's super clean tape.
Jeffrey Norman, Recording Engineer

Or begin using its incredible saturation capacity.

Or its extreme sensitivity and low distortion qualities.

Or its potentials for headroom and signal-to-noise improvement.

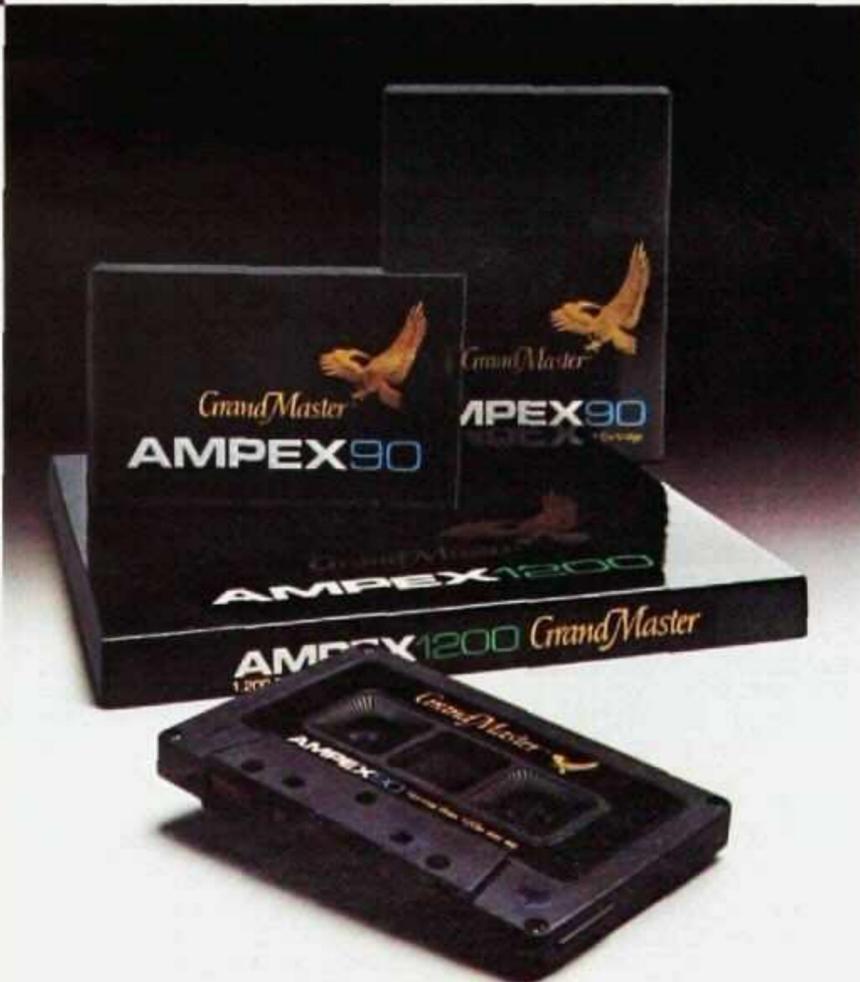
So while Grand Master went on to become the unquestioned leader in the professional recording industry, we had to wait for things to change before we could introduce it to the home recordist.

And change they did.

Home equipment improved dramatically.

And the same consumer who didn't care about remanence or third-harmonic

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GRACE JONES

Studio 54, New York

The piece de resistance of the \$40 a ticket invitation only New Year's Eve bash at this opulent disco was supposed to be a 3:30 a.m. performance by Jones, which turned out to be a rip-off.

Jones began her 20-minute, about four-tune set with "I Need A Man," and began stripping off the pants of the 10 male dancers surrounding her. But about two minutes into the performance her wireless microphone began to break up causing the vocal audio to seriously deteriorate.

Of course, had this been the performance of even the newest singer at the smallest club, the accompanying musicians would surely have heard the bad sound on the floor monitors and stopped for an adjustment. But there were no floor monitors and no musicians. Grace Jones sang to recorded tracks.

So she went on through "La Vie En Rose," a song with an incredibly long introduction, and paid no attention to the sound of her voice. Since no attempt was made to stop the show it seemed the producers felt the audience had come to see Jones cavort with the dancers while changing into several different costumes.

This, however, was supposed to be the performance of a singer, the "disco diva." Grace Jones. Is the next step for Jones to eliminate her live singing and just move her lips?

With two minutes left to the set, Jones was handed a new mike and did a passable rendition of her version of "Tomorrow" from the musical "Annie." But the audience didn't bring her back for more. There is, after all, a limit to the amount anyone can endure.

A lot of money appears to have been spent on this show—all of it on the wrong things. When Jones plays New York again she ought to at least get a few unemployed members of Local 802 to accompany her. **ROBERT ROTH**

JOANNE GRAUER LORRAINE FEATHER

Hong Kong Bar,

Century Plaza Hotel, Los Angeles

A songbird graced with the ability to toss out complicated jazz ditties and swing back with a wildly contemporary pop number is what Feather proved she is capable of.

In her 30-minute six-song set Dec. 20, this relatively calm singer exhibited fully her obvious love of the Annie Ross jazz style; she emulated it throughout her set.

Feather, backed by keyboardist Joanne Grauer, bassist Doug Lener and drummer Doug Sembald, moved through an enchanting version of "Wave," followed by "See You Later," updating the tune while maintaining its jazz roots.

Kenny Rankin's "Lost Up In Loving You," was a gem as evidenced by the reaction of the sparse audience, while "The Voice," co-written with Grauer, was almost an Annie Ross carbon, spiffy phrasing and all.

If there was a flaw in Feather's set, it was the lack of spontaneity from her drummer, who was also overpowering.

"Deep In The Night," "Inner City," a smooth ballad and Miles Davis' "Four" provided an appropriate, swinging closing and lead-in to Grauer's own 30-minute six-song instrumental set.

Lener left the stage, replaced by bassist Dave Troncosco, as Grauer slid gently into the semi-mellow "Believe The Love."

Grauer has the strength and driving power that belies her size. Very little dialog was exchanged in the entire show—it was a night for music only, and Grauer proved she was a master in that area.

"Chunks," an easy but rhythmic number followed by the spacey "Gork" and an uptempo jazz treatment of "Evergreen" showed the versatility of the artist.

Grauer closed her set with a well-paced medley of "Nitty Gritty" and "Fanny's Eyes," complicated ditties that combined practically every tempo. **JOHN WILLIAMS**

Major Market Survey Finds Retailers Bullish

Minneapolis/St. Paul

Business was so good in 1977 that Twin Cities dealers are looking for new adjectives to describe the outlook for 1978. It's not an "overheated economy," they agree, but it offers a "fantastic opportunity" for carving out separate segments of the market.

Dayton's, for instance, is zeroing in on the 25-year-old and up (there's no age limit) market, feeling that the under-25 market has been over-cultivated and that the potential is very great in the upper age levels. Audio King is maintaining its role as a specialty store for out-of-the-ordinary and upper bracket merchandise. Schaak's is continuing to package a variety of components by price for a broad spectrum market. Two mass merchandisers, who prefer not to be quoted, indicate they also believe the public likes to see packages of preselected components that can be compared and fitted to any budget.

Pacific Stereo's "hard look" at this market, and its almost certain

(Continued on page 71)

Higher Prices, 'Better' Audio, More Video

Allanta

Consumer electronics dealers here say business in 1977 topped last year generally, though sales were not up any more than had been expected.

With an improved economy, dealers say, home entertainment business has had a corresponding improvement. "Customers have been willing to pay more for home entertainment equipment and they're more sophisticated about it so they're purchasing more sophisticated equipment," says Wendell Phillips, manager of the Franklin Music store at Atlanta's giant Lenox Square shopping center.

Characterizing 1977, Phillips says it was "up, though not really a super-fantastic year." Nick Prince, manager of Atlanta's Hi Fi Buys store in the entertainment hub of Buckhead, says that compared to 1976 this year "was all in all a better year. Business was way up as expected. Hi fi sales

(Continued on page 71)

CREDITS

This exclusive major market survey, coordinated by Stephen Traiman, Tape/Audio/Video editor, began last week with reports from New York, Chicago, Los Angeles, Philadelphia/Eastern Pa./Southern N.J., the Bay Area, Washington/Baltimore and Dallas/Fort Worth, the latter by Susan Sanders, whose by-line was inadvertently omitted.

Cleveland

In 1977, business was generally up, profits were variable, software was steadily successful all year long, hardware was a good deal more problematic, and the prospect of a "home video revolution" brings rosy smiles to dealers' cheeks.

When talking money, most dealers seem to agree that, while it flowed in fast, it flowed out even

(Continued on page 71)

Greater Miami

Retailers contacted in the Miami area report business in general, unit sales, dollar volume and profit margins up over 1976, and all are extremely optimistic for the coming year.

Barclays Ltd. manager, Rick Cohen, says he has almost doubled its sales in the past year; Marty Goodman, J. Byrons' electronics buyer; Joseph Luskin of Luskins, and Mark Phillips, of the Sound/Advice chain, all agree that 1976 was a very good year.

Although holiday sales were slow in starting, the dealers were expecting last minute rush.

Says Goodman, "I don't think it's actually slow, people are looking for good buys in name brands they see advertised on television. They're checking everything out."

"Christmas started later than we hoped," explains Phillips. "Each

(Continued on page 71)

Nashville

Area dealers have experienced higher profit and volume margins during 1977 and are looking to 1978 as another profitable year as they turn towards more mid-fi and high end stereo equipment lines and home video products, which are already turning small volumes within the area.

Meanwhile, the CB craze seems to have waned with chain and independent dealers, leaving the mass merchandisers, such as J.C. Penney, to pick up the sales.

Dixie Hi Fi, a national chain dealer, packed up all of its CB equipment about three months ago, and according to Mike Johnson, manager of one outlet store here, "there was no point in carrying CBs any longer. We were just trading bucks."

Morris Sound Center, an independent dealer with two locations in the area, only carried the Craig brand of CB equipment, but dropped the line this year due to

(Continued on page 71)

Detroit And San Francisco Rogers' Hi Fi Expos Build

NEW YORK—Heavy early exhibitor response is reported for the first two 1978 Hi Fi Stereo Music Shows produced by Teresa and Bob Rogers in Detroit and San Francisco.

In late December only two rooms were open at Cobo Arena for the Feb. 17-19 Motor City run, and San Francisco Civic Auditorium had 80% of its available space sold for March 17-19, according to Teresa Rogers.

At least 20 firms had reserved space in both events, with an additional 24 and four retailers in Detroit, and 10 more plus six retailers in San Francisco.

Both events will feature a "super disco," concentrating on much more sound equipment in the dance area than found at the typical club, first incorporated in a Rogers event at the last Detroit show in 1975.

Other entertainment features include video/hi fi concerts in cooperation with FM radio stations in each market, based on the success of the Sam Goody/WNEW presentation at the record-breaking New York Hi Fi Stereo Music Show of the Rogers last November, and a theatre-style stereo reproduction of the sound-

Joint Meeting Set On Digital Audio

NEW YORK—Next meeting of the recently organized digital audio standards committee is Feb. 1-2 in Atlanta's Sheraton Hotel, in conjunction with the SMPTE Television Conference, according to John McKnight, of Magnetic Reference Laboratory, group spokesman.

The committee was formed at an open meeting held at the New York AES convention Nov. 7, with 40 attendees signing up to participate. It is a joint effort of AES and the Joint Committee on Inter-Society Coordination of several other trade groups.

McKnight, AES president-elect, chaired the first formal session Dec. 1-2 in Salt Lake City, with a discussion on all applications and standardization problems. First area of study is the sampling frequencies now used by the present digital audio studio systems.

Antitrust Suit Vs. JBL Dismissed

By ROBERT ROTH

NEW YORK—JBL won an important decision Dec. 16 when a Los Angeles federal judge dismissed a lawsuit alleging antitrust violation by a former franchised retail distributor.

According to the opinion by U.S. District Judge James W. Curtis, in 1974 JBL officials concluded that Typewriter Center and Stereo Sound Center was selling JBL equipment at prices below those fixed by the fair trade agreement in effect between the two companies, and that the equipment was winding up on the Japanese market.

When the Typewriter executives refused to admit or deny this, the judge continued, JBL terminated the franchise. Typewriter then filed suit against JBL, along with its joint venturer in the export business, Grant International Corp., and charged JBL with violating the Sherman Antitrust Act by conspiring to drive the plaintiffs out of the American-Japanese export market.

In dismissing the complaint, the judge found that JBL's action was based upon good faith beliefs and not anti-competitive motives, and that therefore the company was within its rights to cancel the agreement.

Irv Stern, executive vice president of JBL, says the court's decision, "vindicates the rights of manufacturers to lay down effective marketing programs and to eliminate dealers who will not carry them out, without fear of antitrust retribution."

track of the late Elvis Presley's last concert.

Special exhibits in conjunction with the 100th anniversary of Edison's invention of the phonograph also will be presented, as the actual centenary of his patent—granted Feb. 19, 1878—coincides with the Detroit event.

Exhibitors set for both events, according to Teresa Rogers, include American Audiopoint, Analogue Systems, B.I.C., Bose, Cerwin-Vega, Dahlquist, Discwasher, JBL, Harman-Kardon, Kenwood, Koss, 3M Magnetic Tape, Onkyo, Pickering, Sansui, Shahinian Acoustics, Sony, Speakerkit, TDK Electronics, TEAC and Visonik Hi Fi.

Due only in Detroit are Akai, Audio-Technica, Bozak, BSR, dbx, Electro-Voice, Fisher, Great American Sound, Infinity, Jensen, Klipsch, Linn Sondek, Maxell, Metro Sound, Phase Linear, Pioneer, Polk Audio, Sankyo Seiki, H. H. Scott, Stanton Magnetics, Technics by Panasonic, Video Alternatives, Westland International (Concord) and Yamaha. Retailers include Audio Land, Absolute Sound, Radio Shack and Tech Hi-Fi.

San Francisco-only exhibitors include Aiwa/Meriton, Allison Acoustics, Audio Developments International, Audio Pulse, Avid, Fuji Photo Film Magnetic Tape, Philips Hi Fi, Rank U.S.A., Shure Brothers and Spectro Acoustics. Dealers to date include Audible Difference, Good Guys, Hermary's, Honker's Sound, Pacific Stereo and Systems Warehouse.

1st Wis. Peaches Vidshow Clicks

MILWAUKEE—A capacity crowd of about 400 persons jammed into the Peaches Records & Tapes outlet here Dec. 29 for the first video concert sponsored by the firm and WZMF radio (Billboard, Jan. 7, 1978).

The success of the hour-long program—which featured British rockers, Motors, and other CBS acts—means that other concerts will probably be set for the near future, according to store officials.

The free concert was shown on a

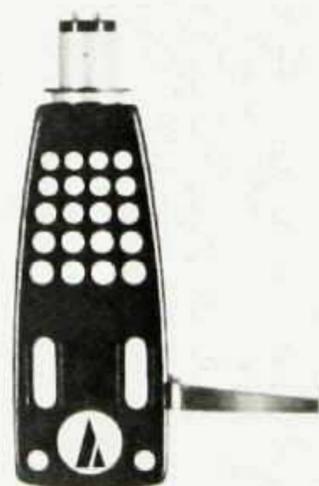
five by seven-foot rear-projection screen in the Peaches outlet, the first of the chain to have such a unit installed. "It accomplished what we wanted it to; we sold a lot of records," says Jane Phillips, local advertising coordinator for Peaches.

Other CBS, Epic and Associated Labels performers featured, in addition to the Motors, were Cheap Trick, Southside Johnny and Asbury Jukes, Eddie Money and Boz Scaggs. Several CBS Records regional executives were on hand for the viewing.

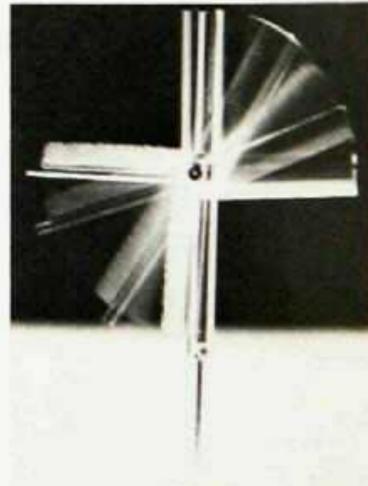
Audio Showcase



SOUND GUARD Total Record Care System combination kit from Ball Corp. features the record cleaner, record preservative, contaminant extractor pad, velvet and foam cleaning pads in a storage box, at suggested \$14.99 retail.



AT-N Universal tonearm shell from Audio-Technica U.S. fits virtually all Japanese and most European-made tonearms, at suggested \$5.95 list.



STYLIFT from Monitor Audio (U.K.), distributed by AudioSource, automatically lifts tonearm off disk at end of manual play, \$19.95 list.



LE-BO Stat-Brush uses a piezoelectric circuit to neutralize static electricity in a sweep across disk, with a flat velvet cleaning surface to collect loosened dust. The European product has a suggested list of \$24.95.

See Higher Prices, 'Better' Audio, More Video

Cleveland

• Continued from page 70

faster. "Our volume was very strong, but our margin was down," says Jim Bohine of **Northeast Audio**, with two highly advertised outlets. "There was more competition this year than last, it got a little cutthroat and our overhead increased as well."

Corroborating this is independent **Coventry Audio**, whose sales increased by almost half but whose profits nevertheless decreased by a good 5%.

While the smaller retailers were scrambling, the chain merchandisers were doing very well. Locally owned **Record Rendezvous**, with four stores, saw profits go up 25%, along with volume, 35% ahead, perhaps because of their prime locations in the plush suburban malls. **Tokyo Shapiro**, apparently fully recovered from a near brush with bankruptcy, now has nine stores and saw business increase 30% between the first week of November and the first week of December.

Among product lines, dealers speak of increased action with Marantz, Technics and Kenwood, and noticeable decreases in Garrard. For the future, they look for a modified growth pattern heavily dependent on pricing and genuine consumer need. "I think buyers are going to be a little more discriminating than they have been," says Jim Bohine.

The onslaught of home video recorders has left many of the largest retailers with a wait-and-see attitude. Of the local chain department stores who actively pursue the audio-video market, only May Company is carrying the recorders.

The audio specialists that are branching out into video are having no trouble selling the units despite the comparatively high prices. "The video revolution is going to be huge," says Dale Santa Maria of Tokyo Shapiro. "It's going to be the next major change in the industry and it'll take two years to peak. When that happens, it'll be as big as television itself was 25 years ago, or hi fi was five years ago. As it is, we're selling units just about as rapidly as we stock them."

Northeast Appliance, one of the few dealers to stock both the RCA and Sony recorders, says there is not yet any clear-cut buyer preference, while Tokyo Shapiro is betting on Betamax.

SCOTT EYMAN

Atlanta

• Continued from page 70

volume was definitely up." And Jimmy Murray, home entertainment manager at the giant Buckhead **Sears** store, says business rose "especially in the last quarter since September," the holiday buying season.

None of the dealers contacted would talk in specifics about their volume of sales or their profit margins.

Video recorders topped the list of new products doing well. Phillips reports the Sony and JVC video recorders were new units he added which did well, as did his new line of Infinity speakers. "People are willing to pay good prices to get good equipment," he says, "and nothing really bombed with the exception of B.I.C. in the last month, which has sort of died off." Prince says Hi Fi Buys didn't add any new lines this year, but didn't have any "bombs" either.

There were no significant changes in the Atlanta market during 1977, the dealers say. "There's a large market for videocassette recorders," Murray believes, "and the market is really competitive, but television is always competitive. Customers have also been more price conscious."

Prince says the main change is that "basically things have been on the upswing." He adds, however, that the controversy over Japanese imports has caused "some concern over the yen-dollar fluctuation."

All agree that 1978 will be an even better year, business-wise. "Hi fi is coming into its own," says Hi Fi Buy's Prince. "There will be a broadening of the market base, especially among younger people, which is where business has increased."

Phillips isn't real sure about what 1978 holds but, he says, "it could be really super." Murray believes 1978 "will be a better year if this increase in business continues. Atlanta is highly competitive in the home entertainment field, but I think Sears will get its fair share."

The consensus is that video recording will be one of the hotter items in the coming year. "I think home video recording will increase and I think the price (of the recorders) will drop anywhere from \$100 to \$200," Sears' Murray says. He doesn't handle video games in his department, but says the store is also expecting big business in that area. "It's a cheap way to entertain the family at home," he says. The CB radio market doesn't look to improve much, he adds.

BILL KING

Minneapolis/St. Paul

• Continued from page 70

entry here, has stepped up the amount of advertising retailers are doing and all are in agreement that competition is good. "It helps us all," says Al Kempf of Audio King, and Mike Sarles, vice-president of Schaak, agrees. "Strong competition is one of the reasons we've done so well. More advertising stimulates more customer interest."

Schaak experienced a 40% increase in sales and did better than that in profit. Audio King opened two new stores in 1977 and more than doubled the company's business. Dayton's had a very good year, across the board in both sales and profit. Mass merchandisers noted use of cut-pricing on some items, but indicate that everything balanced out for a satisfactory year.

Retailers keep a sharp watch on what current lines are doing and what's upcoming. At Dayton's, Dieter Pape finds the addition of Altec speakers and Technics' new line of linear speakers has been helpful and, in music systems, Fisher was added—"which is all plus business; it hasn't taken away from anything else."

At Audio King, Kempf says Yamaha was "very strong for us, across the board—their broad line of speakers has really come to life. Pioneer offers an opportunity to sell competitively. Nakamichi's cassette recorder line has been very good. So has Sonab, a speaker line from Sweden. With special, unique items, Sonab has become a rather significant factor for us. Mitsubishi electronics has been another good new name for us."

Mostly, retailers are doing what they have been doing—only more so! Schaak's 24-hour sales have been expanded to more of its stores. All retailers are stepping up their advertising and, as one expressed it, "doing what we did in 1977, only being more aggressive about it!"

As dealers look at the new year, they see home video recording as good, but not great, as yet. They agree that as price continues to decline, there will be more customer interest. CB is not dead, say some dealers—it only looks that way in comparison to what it was a year and a half ago, but it's still a viable product. The BSR/ADC Accutrac Plus Six, when it becomes available, in quantity, looks like a winner.

Most agree that there will be great growth in hi fi separate component systems and that this is the year of more change, higher ticket, and different cosmetics for "lo fi." Car stereo has been strong all year, not showing a seasonal dip, as in the past, and will be an "incredible market in 1978."

Video games may have plateaued, several retailers believe. Some of the specialty stores do not carry them at all. Mass merchandisers see the possibility of price-cutting on some video games.

Retailers are bracing themselves for price increases to be announced to the CES, but they are philosophic about them. Sarles points out that, with so many products manufactured in Japan, the dollar vs. the yen will force some price increases. Dealers note that new products continue to come on the market with increased benefits, so the consumer doesn't mind paying more than he did previously because of the additional values. Kempf underscores the value aspect, too, opting for "limited distribution lines which offer a certain plus."

IRENE CLEPPER

Greater Miami

• Continued from page 70

year we expect the 'snowbirds' to come down right after Thanksgiving. They bring a lot of optimism for people who buy from us. There's a great deal of interdependence in a tourist-oriented area such as Miami. Sales picked up beginning by the first week in December."

Competition is keen in South Florida with new stores opening, and some older stores closing on an almost equal ratio.

"A ton of competition," says Phillips. "My assessment is that people sit back and watch some hi fi companies grow and think this has to be a field where everyone makes money. However, there's a high mortality rate in this field. It seems that three will be added and two dropped. The net result perhaps is a bad taste in the consumer's mind as to how well backed their guarantees will be. On the other hand, we benefit from expanded promotion and aggressive advertising due to the level of competition, and also because the whole level of awareness of the consumer is going up."

Luskin, too, has seen competitors come and go: "We're more competitive this year than last, we've got to be. We've got three new retailers in this area, although three old ones have gone, so it averages out."

Perhaps the best selling or hottest item in South Florida this year is the home video recording units. "The important product this year is video recorders," says Luskin. Barclays, which caters to many South Americans, finds that video recorders are the "hottest thing down there at the moment," Cohen notes.

This year, Sound Advice, which previously carried only professional tv equipment (1/4-inch U-Matic machines), added half-inch home video units and found this one of the most popular products.

CB is still alive, but many dealers feel it has peaked. Goodman comments both the 23 and 40-channel sets were selling well, especially at the low-end \$50 level, and "we moved a lot this fall."

Video games are selling well at J. Byrons. Barclays was back ordered and hoping to receive its order in time for Christmas.

Optimism is running high that 1978 will be an even better year than 1977, due primarily to increased sales of high-end specialty equipment and systems.

SARA LANE

Nashville

• Continued from page 70

overpricing, reports manager Jacky Henson.

Jack Tenzel of **Audio Systems**, another independent dealer, sees the CB marketplace as confused, but doesn't believe that the market has seen the end of CBs. Audio Systems is presently carrying only a small line of CBs.

Among the additions in the Nashville area, amplifiers, tape recorders, turntables and new speaker lines have been introduced with reasonable success.

"We've added Phase Linear and the Revox line of tape recorders," reports Tenzel. "Phase Linear is a very recent addition, so we can't gauge its success as yet, but Revox has been doing very well and is becoming affordable compared to the way prices are going up on a lot of other lines. But they tend to appeal to a more professional type of individual." In the future, Tenzel says he may add a few more things on the higher end.

Dixie Hi Fi has added the Altec speaker line, which has done reasonably well, according to Johnson, for those looking for a better speaker. "I think you'll see a lot of new high end equipment added," says Johnson. "I'm expecting close to half a dozen new lines within the next six to nine months, including more speakers."

"There's a big market here in Nashville that really hasn't been tapped for the amount of people that live here," says Johnson, "and Dixie plans to open another store downtown, plus remodel and expand our present facilities. You'll see a lot of changes in our concept, from advertising to attitude. And we plan to have service technicians in at least one or two of the stores."

Morris Sound Center has added the BSR/ADC Accutrac turntable line and both Design Acoustic and OHM speakers, which are doing relatively well as complementary lines. "Our main speaker lines are Infinity, Yamaha and JVC, but we carry mostly Infinity," says Henson.

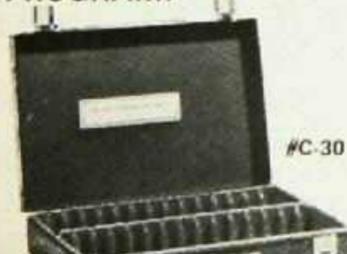
He agrees with Johnson that the Nashville area is still untapped, and is currently experimenting with more mid-fi equipment in efforts to find the middle ground. "To my understanding, about 85% of the Nashville market is still untapped. And right now, high end equipment has only touched 15%. So we're experimenting a little bit with mid-fi and it's doing better than I expected."

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Electronics Survey

Milwaukee

Business wasn't too bad for Milwaukee area retailers over the past year. Comments range from "pretty good" to "stable"—with all those questioned agreeing that was better than saying things had taken a dive. The **TEAM Northwest** store had a boom in unit sales, up about 20%, says manager Ken Joy. "Folks are spending more money on the average stereo system. Price doesn't seem to be as much trouble," he suggests. "You might call stereo gear a luxury item, but people stay home and use those luxury items rather than going out."

Unit sales for **Wacks**, a major independent retailer featuring primarily high end items, were up about 10%, according to Bob Wack. "Our dollar volume was a bit more, maybe 15 to 20% higher in 1977 than in '76," he says, attributing the rise to a combination of inflation and more unit sales.

The construction of an enclosed mall put the dampers on sales for the **Bay Shore Sound Stage**. Ongoing work, which was started before the Christmas rush last year, should be finished by spring, says Dave Roffers, Sound Stage manager. "Last year, it was a sea of mud. This year at least we have heat. Besides, we're moving into a new store in the mall, so things should look better toward the end of this year and into next."

Sony still seems to be among the most popular lines in many Milwaukee outlets. The company has good prices, a strong reputation, is fast on warranty work and overall quality, according to dealers. "We've also had good sales with Great American Sound components and Dynaco," says Wack. "We didn't really bomb out on anything this past year, except that our Phase-Linear separates didn't do well," he says. "Just wasn't popular enough."

TEAM Northwest, one of the chain's four stores in the area, boosted its advertising and promotion, which helped such lines as Technics. "Those lines of receivers really went well," says Joy.

A doubling of advertising across the board, with a big push in radio, helped Sound Stage stay even, says Roffers. "I think we get a better response with radio than with newspaper ads. It seems our dollars work for us better on radio."

A low profile, however, is cultivated by Wack which bases its volume on loyal repeat sales and strong word-of-mouth. "But you have to do some advertising, just to keep in front of the public," says Wack, hinting that he might increase his ad program about 15% next year. "Our ads are low key, no hype or b.s. We are cutting down on Yellow Page ads in phone books from around the state. Since we stick mostly to South-eastern Wisconsin with our draw, it's hard to justify a lot of out-state ad money spent." **MARTIN HINTZ**

Portland/Seattle

A survey of unit sales and dollar volume in the stereo industry indicates general increases over the preceding year for most Pacific Northwest retailers. The profit picture, however, varies from the break-even point to substantial gains, depending on a variety of factors effecting individual outlets. For the most part, dollar volume gain and profit margins were conditioned measurably by the impact of inflation.

DJ's Sound City, which sits astride both the Oregon and Washington markets (18 stores in Washington, Oregon, Idaho and Hawaii), showed a unit sales increase of over 20% and a dollar volume gain of between 25 and 30%. The profit margin, however, hovered between 3 and 4%. DJ's financial estimate doesn't include four new stores opened this year, reports Don Jenne, co-owner of the Seattle-based firm. Much of DJ's over-all profit is plowed back into the chain. This year the company turned two of its more sluggish outlets into profit makers.

The **Brass Ear** in Portland's Lloyd Center had a 5% increase in unit sales and an 8% gain in dollar volume over 1976. Yet, according to manager Scott Garman, the company broke even profit-wise. **Wide World of Music** (two outlets in Seattle) also registered a break-even on the profit ledger, though its unit sales were up 5 to 10% and its dollar volume 15%, reports manager Richard Cummings.

The Seattle-based **Music Menu** stores (three in Washington, two in Alaska) haven't yet computed figures for 1977 but, according to manager Mike Kedor, gains seem to have been registered in all categories. A sharp increase in cut-out sales and a measurable gain in tape business has helped.

One of the healthiest gains registered is reported by Manny Sanchez, owner of Portland's **Music Odeum**. Unit sales increased 30% with a corresponding increase in dollar volume and a 28% profit gain. The upsurge, however, is credited to the store's relocation in larger, more favorable quarters in suburban Raleigh Hills.

Stereo Unlimited, Portland (two stores in area), which sells both home and auto sound systems in addition to software, had a hefty increase all along the line due to favorable installation arrangements made with local car dealers. Unit sales were up 16%, dollar volume 18% and profits 25%, reports president Jack Hart.

The **Sound Cellar**, Portland, with stores in Gateway and Raleigh Hills, showed a 10 to 15% increase in all three categories, according to owner Fred Blank.

Retailers for the most part are optimistic about prospects for 1978. **KEN FITZGERALD**

Sound Business

PARADE OF BIG NAMES

Radio Recorders Dark; Only Memories Remain

By DAVE DEXTER JR.

LOS ANGELES—Its studios are dark and the recording equipment will soon go up for sale. But for many long-time members of the recording industry, the shuttering of Radio Recorders at 7000 Santa Monica Blvd. will be sentimentally lamented as the end of an era in sound reproduction.

For a quarter of a century, Radio Recorders was regarded as the best-equipped facility on the West Coast for making records and 16-inch radio transcriptions.

The big names of the industry regarded it as a second home. Peggy Lee, Johnny Mercer, the Stan Kenton orchestra, Coleman Hawkins, Red Nichols, Benny Goodman, Joe Stafford, Kay Starr, Benny Carter, Margaret Whiting, Nellie Lutcher, Paul Weston, Wingy Manone, Bob Hope, Nat King Cole and a clutch of other topflight acts of the 1940s regularly made records on clumsy 78 r.p.m. acetate masters—records which were sold throughout the world and helped establish American music globally.

Young men like John Kraus, John Palladino, Lowell Frank and Val Valentin got their first jobs in the sound field at Radio Recorders, then went on to become nationally prominent for their skills.

There were never enough parking places. Rest room facilities were crude. As orchestras became larger, the "big" studio became more cramped and awkward. But the sound was superb. And there was a genuine family ambience palpable to all who entered the place year after year.

Since 1963, Radio Recorders was operated by Educational Materials Corp. of St. Paul. Jerry Greenfield operated the studio here, as a corporation vice president, without interference from the parent company in Minnesota.

Greenfield, a sound engineer who piloted the panels as far back as 1946, laments the shuttering and says his company will continue to do business by renting other studios and concentrating on duplication of cassettes and taping educational material.

Fourteen employees were terminated Dec. 30.

"We had a couple of major problems," says Greenfield. "The property is owned by Kenneth Cook and we were unable to negotiate a lease renewal. And had we been successful, we would have had to install hundreds of thousands of dollars worth of contemporary equipment, all computerized. We had no choice but to fold."

Greenfield reluctantly says he will oversee "a garage sale" of the older equipment still in the studios later this month. "It will be a sad day," he says.

Among the items he must dispose of: A Langevin console (12 in/4 out), Ampex 350, 351 and 440 tape machines, JBL and Altec monitors, a Scully lathe, turntables, echo chambers, equalizers, microphones, booms, a Steinway baby grand piano and various test equipment.

Greenfield adds that he would prefer to sell equipment as a "package."

JBL To Hold 3-Day Workshop In 7 Cities

LOS ANGELES—JBL will be conducting a series of workshops on the design and installation of sound reinforcement systems.

Beginning in February, the three-day course will be held in selected cities in the U.S. and Canada.

Ewald Consen, field sales manager for James B. Lansing Sound, Inc.'s professional division, calls the workshop a "unified and rational approach to the installation and layout of sound reinforcement systems."

Topics to be covered include practical acoustics and how to predict the gain of a sound reinforcement system. The course will also incorporate discussion time for specific problems encountered by attendees.

Cities and months for the workshops are slated to be Los Angeles (February), Houston (March), Atlanta (April), Chicago (June), Montreal (July), Kansas City (August) and Vancouver (September).

Attendance will be limited to 40 persons.

Studio Track

By JIM McCULLAUGH

LOS ANGELES—Richard Perry again producing Diana Ross for Motown at Cherokee with Dee and Joe Robb behind the board. George Tutko assisting. Michael Stewart also producing Gale Force for Fantasy at Cherokee. Rick Ruggieri engineering, helped by Cheech D'Amico.

Mink DeVille into Sound Factory to begin its second Capitol LP. Jack Nitzche producing with engineering help from David Hassinger.

Levon Helm doing vocals at ABC Studios. Barney Perkins engineering. Calvin Carter also producing UA's Betty Everett there. Perkins engineering.

Gary Ladinsky engineering the new Moody Blues LP at Record Plant. Tony Clarke producing.

Samantha Sang expected at Sound Labs to complete a Private Stock LP. Gary Klein and Nick DeCaro co-producing.

Reelsound's remote bus, operating out of Manchaca, Texas, finished live dates in Phoenix, El Paso, Abilene and San Antonio with Ted Nugent for an upcoming live album. Lew Futterman producing and Chet Himes, helped by John Ingle and Malcolm Harper at the board.

Don Davis working on a new LP with Johnnie Taylor at United Sound Systems, Detroit. In addition, Davis producing Bobby Womack for Columbia. Pete Bishop engineering, while George Clinton and Bootsie Collins have been wrapping up a new LP project.

Veteran bass man Danny Sheridan producing

(Continued on page 101)

New 'Everything' Installed At Calif. Tewksbury Studio

By JACK McDONOUGH

RICHMOND, Calif.—Tewksbury Sound in this East Bay city has upgraded its equipment over the past two months.

Owner Dan Alexander points out the studio has put in a new board, built a new echo chamber and added four new equalizers plus an Ampex four-track and an MCI 2-track.

"We have Dolby, which most 8-track studios don't have, and we're working now on an isolation room for a horn section or drummer," he says.

"And within the past two months we've also added 14 new microphones so that we have as fine a microphone selection as anyone in the Bay Area."

Tewksbury's growth is evidence that despite the closing here of the CBS studio, the recording scene remains healthy. A recent recording studio directory called The Mix, published by BAM Magazine, lists 116 studios in the Northern California region, and proprietors of the major rooms like Heider's, Record Plant, His Master's Wheels, Different Fur and the Automatt all indicate a full range of activity.

The main room at Tewksbury is 32 by 25, with a 20 by 14 control room and a 2,800 cubic foot echo chamber. The characteristics of the room plus the use of 8-track "forces

us to produce a live, unproduced kind of sound," says Alexander.

"It lends itself to certain kinds of rock 'n' roll." Principal users of the room, according to Alexander, have been "the Berkeley family of musi-

(Continued on page 101)

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Discos

Boom Proves Boon For Blacks Artists, Producers, Songwriters Busily Meet Demand

By ROBERT FORD JR.

NEW YORK—The disco boom has proved its own boon for black musicians, producers and songwriters.

Today, there are many black studio musicians around the country who are virtually working non-stop in their efforts to meet the disco music demand.

Cities like Philadelphia, New York, Miami and Los Angeles are particularly active with musicians and producers alike putting in long work days.

Black producers like Jeff Lane, Van McCoy and Norman Harris are enjoying unprecedented demand for their services, and many have signed lucrative label distribution deals with major record companies for comprehensive circulation of their productions.

More black songwriters are beginning to enjoy some of the fruits of their labors through disco music. Some composers are in as much demand as the producers, and regardless of how many disco songs are produced, they still do not seem to adequately fill the demand as producers must record some rearranged oldies.

The art of rearranging these oldies is additionally creating a demand for creative chartmen.

With the proliferation of disco dancing, groups like Brass Construction, BT Express, the Gary Toms Empire, the T-Connection and Crown Heights Affairs have enjoyed the elevation from being local bands

to successful recording and performing acts with substantial followings.

The hot new music format also spawned the careers of groups like Double Exposure, Blue Magic, and the all-girl unit, First Choice.

Further, the emerging trend toward a mix of live and recorded music in many discotheques is serving to further enhance the image and fortunes of these groups.

In addition to enriching the lives of individual group members, the disco renaissance is playing an important role in creating jobs in technical, managerial and creative positions for talented blacks.

Thelma Houston had the foresight to see the entertainment revolution being spawned by disco, and the flexibility to modify her style to take advantage of it.

Donna Summer, Gloria Gaynor, Barbara Pennington and George McCrae have discovered that for them, the shortest route to recording success was through disco.

While a majority percentage of night spots feature disco dancing to recorded music, the increasing de-

mand for a mix of live and recorded music cannot be ignored, and in some areas the competition is already so keen that the presence of live bands can often mean the difference between the success or failure of a club.

With the proliferation of black performers recording disco music, there has emerged a number of groups like the Trammps, Gloria Gaynor, First Choice and others.

In addition, most of these performers are now enjoying a level of affluence which allows them to travel around with their own group of backup musicians.

While fewer disco hits are crossing over into the pop market, clubs are still a valuable tool in breaking new talent to a broader market. It is now not an uncommon practice to see an act release two singles simultaneously, a 45 for radio play and a 12-inch for discos. This tactic has worked particularly well for the Commodores who had concurrent hits with "Easy," a pop song, and "Brickhouse," a disco number.

Discos have served to broaden the audience for soul music and now even jazz performers like Roy Ayers and Idris Muhammad are winning friends in discos. Even the influx of European records into disco has had a beneficial effect on black performers since many of the records that are imported were recorded by black American expatriates.

Presley Look-Alike Pops With Hit Disk In Canada

By PAUL GREIN

LOS ANGELES—"Disco To The King," a medley of 15 Elvis Presley classics done up disco is a hit in Eastern Canada. The disk, by Elvis look-alike and sound-alike Douglas Roy, is on the Disco Smash label, owned by Alta Music Distribution Ltd. of Quebec.

In the past year there have been a few hit montages of previous disco smashes (the Ritchie Family's "Best Disco In Town," Shalamar's "Uptown Festival"), but it's more unusual to find disco cover versions of rock'n'roll songs.

The record has been No. 1 on a chart published by Multidisc Inc., a

leading Quebec one-stop, and is now being distributed by GRT in Western Canada, from Toronto to Vancouver.

According to Daniel Lazaro of Alta Music Distribution, the disk is set for distribution in England by Polydor, in Scandinavia, Belgium and Switzerland by EMI and in other continental European coun-

(Continued on page 101)

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Disco Mix

By TOM MOULTON

NEW YORK—RCA Records has finally released the long awaited second LP by Dr. Buzzard's Original Savannah Band. The album is titled "Meets King Penett," and again the style and sound are unique, combining today's contemporary rhythms with those of the 1940s, primarily through the innovative use of horns. There are several good cuts, but none has that instant appeal of the group's chart-busting "Cherchez La Femme."

The strongest cut is "The Gigolo & I" and there is a slight similarity to "Cherchez La Femme." Like the earlier hit, this tune also starts off with a French lyric, then goes into the group's unique sound.

"Mister Love" follows a similar style. "Transistor Madness/Future DJ," "Soraya/March Of The Nignies," and "Auf Weidersehen, Darrio" are all extremely good. To be fully understood and appreciated this LP must be closely listened to. It may not be the most talked about record immediately following its release but attitudes should change within a few weeks.

Gold Mind Records, distributed by Salsoul Records, has released the new Bunny Sigler LP titled "Let Me Party With You," after his hot r&b single. The LP version of the single runs for 12:24 minutes and reminds the listener of Marvin Gaye's "Got To Give It Up." However, Sigler's tune incorporates a stronger r&b rhythm pattern.

"Your Love Is So Good To Me" starts off like a gospel tune with vocals, then builds to a solid pop/r&b sound with a strong uptempo hook. There is also a good instrumental break with rhythm and synthesizer.

Disco dancers could probably twist to "It's Time To Twist," and most people who have heard the tune describe it as "interesting." It uses lyrics like the "Twist" and merges them with "Star Wars" type sound effects. The track is funky and had a different style and uptempo rhythm pattern.

"I'm A Fool" features Sigler singing a duet with Marcia Ann Taylor. This is also uptempo, and again the listener is treated to an unusually strong track. The music is performed by Instant Funk, Sigler's backup group which has been building a strong reputation for itself.

Mellotron To U.S.

NEW YORK—The Mellotron Co. of London, England, was purchased by Sound Sales, Inc., Sherman, Conn., the firm's Bill Eberline reports. Manufacturing has shifted to the U.S., with parts, tapes, sales and service being handled from the main office. New phone is (203) 354-9395.

TK Distributing 'Big' Music Disk

PHILADELPHIA—TK Records has acquired distribution rights to a record by the USA/European Connection, a 30-piece disco orchestra co-produced by Pete Pelullo and Boris Midney of the Philadelphia-based Alpha International Recording Co.

The debut album is described by Pelullo as the closest sound to Europe's electronic disco music ever produced in this country. The album will be released early next year.

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National Disco Action Top 40

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- 1 ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
- 2 SUPERNATURE/GIVE ME LOVE/LOVE IS HERE/LOVE IS THE ANSWER—Cerrone—Columbia (LP)
- 3 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
- 4 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (LP/12 inch)
- 5 DANCE LITTLE DREAMER/RISKY CHANGES—Bionic Boogie—Polydor (LP)
- 6 THE NIGHT THE LIGHTS WENT OUT—The Trammps—Atlantic (LP/12 inch)
- 7 ON FIRE (Getting Higher)—T Connection—TK (12 inch)
- 8 MOON BOOTS—ORS—Salsoul (12 inch)
- 9 LOVE MACHINE/JOHNNY, JOHNNY PLEASE COME HOME/DANCIN' FEVER—Claudia Barry—Salsoul (LP)
- 10 SHAME—Evelyn King—RCA (12 inch remix)
- 11 WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah
- 12 CAN'T YOU FEEL IT/MAGIC LOVE/HOLD ME, SQUEEZE ME/DISCO DANCE—Michele—West End (LP)
- 13 L.A. BOUND (all cuts)—King Erison—Westbound (LP)
- 14 KISS ME (The Way I Like It)—George McCrae—TK (15 inch)
- 15 STAYIN' ALIVE/SATURDAY NIGHT FEVER—Bee Gees—RSO (LP)
- 16 WHICH WAY IS UP—Stargard—MCA (LP)
- 17 NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP/12 inch)
- 18 MOONLIGHT LOVIN' (Menage a Trois)/STRANGER IN PARADISE—Isaac Hayes—Polydor (12 inch)
- 19 DANCE A LITTLE BIT CLOSER—Charo—Salsoul (LP/12 inch)
- 20 DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
- 21 I GOT TO HAVE YOUR LOVE/THERE'S FIRE DOWN BELOW/DISCO POOL BLUES—Fantastic Four—Westbound (LP/15 inch)
- 22 IT'S IN YOUR BLOOD—Linda Hopkins—Columbia (12 inch)
- 23 THE OTHER SIDE OF MIDNIGHT—Marcia Hunt—Aves (LP import)
- 24 GIRL DON'T MAKE ME WAIT/LOVE SHOOK/POP COLLAGE (Medley)—Pattie Brooks—Casablanca (LP)
- 25 LOVE MAGNET—Freda Payne—Capitol (12 inch)
- 26 I DON'T WANT TO FORGET YOU—Denise McCann—Polydor (12 inch import)
- 27 DO YOU WANNA GET FUNKY WITH ME?/DANCE WITH ME—Peter Brown—Drive (LP)
- 28 SOMETHING'S UP—Wayne St. John—Salsoul (12 inch)
- 29 LE SPANK—Le Pamplemousse—AVI (12 inch)
- 30 LET ME PARTY WITH YOU/YOUR LOVE IS SO GOOD—Bunny Sigler—Gold Mind (LP)
- 31 BACK IN LOVE AGAIN—LTD—A&M (LP/12 inch)
- 32 COME GO WITH ME—Pockets—Columbia (LP)
- 33 LOVE EXPRESS/LET'S ALL CHANT—Michael Zager Band—Private Stock (12 inch)
- 34 BLOCK PARTY/I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12 inch)
- 35 WHAT I DID FOR LOVE—Inner City Jam Band—Bareback (LP)
- 36 MASTER BOOTY—Fatback Band—Spring (LP)
- 37 FROM NOW ON/YOU CAN DO IT—Linda Clifford—Curtom (LP)
- 38 THUNDER IN MY HEART—Leo Sayer—Warner Bros. (12 inch)
- 39 GIVE ME SOME LOVIN'/AFRICANISM—Kongos—Crocós (LP import)
- 40 GALAXY—War—MCA (LP)

PITTSBURGH

- This Week
- 1 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (12 inch LP)
 - 2 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 3 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - 4 SUPERNATURE/GIVE ME LOVE/LOVE IS HERE/LOVE IS THE ANSWER—Cerrone—Columbia (LP)
 - 5 RISKY CHANGES/DON'T LOSE THAT NUMBER (Mumbo Jumbo)/BOOGIE BOO—Bionic Boogie—Polydor (LP)
 - 6 THE NIGHT THE LIGHTS WENT OUT—The Trammps—Atlantic (12 inch)
 - 7 ON FIRE—T Connection—TK (12 inch)
 - 8 MOON BOOTS—ORS—Salsoul (12 inch)
 - 9 SAL SOUL SISTER/L.A. BOUND—King Erison—Westbound (LP)
 - 10 THE NIGHT THE LIGHTS WENT OUT—The Trammps—Atlantic (LP)
 - 11 DON'T COST YOU NOTHIN'—Ashford & Simpson—Warner Bros. (LP)
 - 12 SHAME—Evelyn "Champagne" King—RCA (12 inch remix)
 - 13 SOMETHING'S UP—Wayne St. John—Salsoul (12 inch)
 - 14 RISKY CHANGES—Bionic Boogie—Polydor (LP)
 - 15 JOHNNY, JOHNNY PLEASE COME HOME/OPEN THE DOOR/LOVE MACHINE—Claudia Barry—Salsoul (LP)

SAN FRANCISCO

- This Week
- 1 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - 2 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 3 SUPERNATURE/GIVE ME LOVE/LOVE IS THE ANSWER—Cerrone—Columbia (LP)
 - 4 STAYIN' ALIVE/SATURDAY NIGHT FEVER—Bee Gees—RSO (LP)
 - 5 SHAME—Evelyn "Champagne" King—RCA (12 inch remix)
 - 6 LET ME PARTY WITH YOU/YOUR LOVE IS SO GOOD—Bunny Sigler—Gold Mind (LP)
 - 7 RISKY CHANGES/DON'T LOSE THAT NUMBER (Mumbo Jumbo)/BOOGIE BOO/DANCE LITTLE DREAMER—Bionic Boogie—Polydor (LP)
 - 8 JOHNNY, JOHNNY PLEASE COME HOME/DANCIN' FEVER—Claudia Barry—Salsoul (LP)
 - 9 MOONLIGHT LOVIN' (Menage a Trois)/STRANGER IN PARADISE—Isaac Hayes—Polydor (12 inch)
 - 10 WHICH WAY IS UP—Stargard—MCA (LP)
 - 11 THE OTHER SIDE OF MIDNIGHT—Marcia Hunt—Aves (LP import)
 - 12 ON FIRE—T Connection—TK (12 inch)
 - 13 NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP)
 - 14 MASTER BOOTY—Fatback Band—Spring (LP)
 - 15 DANCE, DANCE, DANCE/EVERYBODY DANCE/SAD PAUL—Chic—Atlantic (12 inch LP)

SEATTLE/PORTLAND

- This Week
- 1 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 2 ON FIRE—T Connection—TK (12 inch)
 - 3 I DON'T WANT TO FORGET YOU—Denise McCann—Polydor (12 inch import)
 - 4 SUPERNATURE/SWEET DRUMS/GIVE ME LOVE—Cerrone—Columbia (LP)
 - 5 MOON BOOTS—ORS—Salsoul (12 inch)
 - 6 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - 7 DANCE, DANCE, DANCE—Chic—Atlantic (12 inch)
 - 8 DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
 - 9 THUNDER IN MY HEART—Leo Sayer—Warner Bros. (12 inch)
 - 10 WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12 inch)
 - 11 JOHNNY, JOHNNY PLEASE COME HOME—Claudia Barry—Salsoul (LP)
 - 12 STAYIN' ALIVE/SATURDAY NIGHT FEVER—Bee Gees—RSO (LP)
 - 13 THE NIGHT THE LIGHTS WENT OUT—The Trammps—Atlantic (LP)
 - 14 I GOT TO HAVE YOUR LOVE/THERE'S FIRE DOWN BELOW—Fantastic Four—Westbound (LP)
 - 15 I WOULDN'T GIVE YOU UP—Gladys Alexander—Amor (12 inch import)

MONTREAL

- This Week
- 1 DANCE, DANCE, DANCE—Chic—WEA/Quality (12 inch)
 - 2 I WOULDN'T GIVE YOU UP—Gladys Alexander—TC (12 inch)
 - 3 LE SPANK—Pamplemousse—Quality (12 inch)
 - 4 DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—TC
 - 5 DISCO BEATLEMANIA—ORUM—London (12 inch)
 - 6 L'ANIMAL—Nagari Weich—TC
 - 7 YOU'RE SO RIGHT FOR ME—Latitude Connection—TC (12 inch)
 - 8 BLOCK PARTY/I CAN'T TURN YOU LOOSE—Anthony White—RCA (12 inch)
 - 9 LOSING YOU—Hearts Of Stone—TC (12 inch)
 - 10 BOLERA—Rebekerickia—Polydor (LP)
 - 11 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 12 ONCE UPON A TIME—Black Light Orchestra—RCA (LP)
 - 13 THE GIRL MOST LIKELY—Claudia Barry—London (LP)
 - 14 CERRORE III—Cerrone—WEA (LP)
 - 15 CONQUEST OF THE STARS—Space Project—RCA (12 inch)

NEW ORLEANS

- This Week
- 1 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 2 SUPERNATURE/GIVE ME LOVE/LOVE IS HERE/LOVE IS THE ANSWER—Cerrone—Columbia (LP)
 - 3 ON FIRE—T Connection—TK (12 inch)
 - 4 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - 5 MAGIC LOVE/DISCO DANCE/CAN'T YOU FEEL IT—Michele—West End (LP)
 - 6 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (12 inch LP)
 - 7 DANCE A LITTLE BIT CLOSER/CUCHI-CUCHI—Charo—Salsoul (12 inch)
 - 8 MOON BOOTS—ORS—Salsoul (12 inch)
 - 9 SAL SOUL SISTER/L.A. BOUND—King Erison—Westbound (LP)
 - 10 THE NIGHT THE LIGHTS WENT OUT—The Trammps—Atlantic (LP)
 - 11 DON'T COST YOU NOTHIN'—Ashford & Simpson—Warner Bros. (LP)
 - 12 SHAME—Evelyn "Champagne" King—RCA (12 inch remix)
 - 13 SOMETHING'S UP—Wayne St. John—Salsoul (12 inch)
 - 14 RISKY CHANGES—Bionic Boogie—Polydor (LP)
 - 15 JOHNNY, JOHNNY PLEASE COME HOME/OPEN THE DOOR/LOVE MACHINE—Claudia Barry—Salsoul (LP)

NEW YORK

- This Week
- 1 SUPERNATURE (entire LP)—Cerrone—Columbia (LP)
 - 2 RISKY CHANGES/DANCE LITTLE DREAMER/BOOGIE BOO—Bionic Boogie—Polydor (LP)
 - 3 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 4 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - 5 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (12 inch LP)
 - 6 THE NIGHT THE LIGHTS WENT OUT/PEOPLE OF THE WORLD, RISE/LOVE PER HOUR—The Trammps—Atlantic (LP)
 - 7 LOVE EXPRESS/LET'S ALL CHANT—Michael Zager Band—Private Stock (12 inch)
 - 8 TAKE IT EASY/LOVE MACHINE/OPEN THE DOOR/JOHNNY, JOHNNY PLEASE COME HOME—Claudia Barry—Salsoul (LP)
 - 9 MOON BOOTS—ORS—Salsoul (12 inch)
 - 10 GIVE ME SOME LOVIN'/AFRICANISM/DR. DO DA—Kongos—Crocós (LP import)
 - 11 WHICH WAY IS UP—Stargard—MCA (LP)
 - 12 WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12 inch)
 - 13 WHAT I DID FOR LOVE—Inner City Jam Band—Bareback (LP)
 - 14 SHAME—Evelyn "Champagne" King—RCA (12 inch remix)
 - 15 KISS ME (The Way I Like It)—George McCrae—TK (12 inch)

PHILADELPHIA

- This Week
- 1 GIVE ME LOVE/SUPERNATURE—Cerrone—Columbia (LP)
 - 2 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 3 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - 4 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (12 inch LP)
 - 5 DANCE LITTLE DREAMER/RISKY CHANGES/BOOGIE BOO—Bionic Boogie—Polydor (LP)
 - 6 THE NIGHT THE LIGHTS WENT OUT—The Trammps—Atlantic (LP)
 - 7 DISCO CONGO/MANHATTAN LOVE SONG—King Erison—Westbound (LP)
 - 8 MOON BOOTS—ORS—Salsoul (12 inch)
 - 9 WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12 inch)
 - 10 NOBODY LOVES A COMPUTER BECAUSE A COMPUTER CAN'T DANCE—Computer—A&D (LP import)
 - 11 I GOT TO HAVE YOUR LOVE/THERE'S FIRE DOWN BELOW/DISCO POOL BLUES—Fantastic Four—Westbound (12 inch LP)
 - 12 JOHNNY, JOHNNY PLEASE COME HOME/DANCIN' FEVER—Claudia Barry—Salsoul (LP)
 - 13 SHAME—Evelyn "Champagne" King—RCA (12 inch remix)
 - 14 SOMETHING'S UP—Wayne St. John—Salsoul (12 inch)
 - 15 POP COLLAGE (Medley)/LOVE SHOOK/GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)

PHOENIX

- This Week
- 1 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 2 ON FIRE—T Connection—Buddah (12 inch)
 - 3 SUPERNATURE/GIVE ME LOVE/SWEET DRUMS/LOVE IS HERE—Cerrone—Columbia (LP)
 - 4 TWO HOT FOR LOVE/EARLY RISER—THP Orchestra—Butterfly (LP)
 - 5 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (12 inch LP)
 - 6 MOONLIGHT LOVIN' (Menage a Trois)/STRANGER IN PARADISE—Isaac Hayes—Polydor (12 inch)
 - 7 MOON BOOTS—ORS—Salsoul (12 inch)
 - 8 THE NIGHT THE LIGHTS WENT OUT/PEOPLE OF THE WORLD, RISE—The Trammps—Atlantic (LP/12 inch)
 - 9 LOVE MAGNET—Freda Payne—Capitol (12 inch)
 - 10 MANHATTAN LOVE SONG/SAL SOUL SISTER/DISCO CONGO—King Erison—Westbound (LP)
 - 11 DISCO DANCE/HOLD ME, SQUEEZE ME/CAN'T YOU FEEL IT/MAGIC LOVE—Michele—West End (LP)
 - 12 SHAME—Evelyn "Champagne" King—RCA (12 inch remix)
 - 13 DANCE LITTLE DREAMER/RISKY CHANGES/WE MUST BELIEVE IN MAGIC/STOP THE MUSIC—Bionic Boogie—Polydor (LP)
 - 14 KISS ME (The Way I Like It)—George McCrae—TK (12 inch)
 - 15 JOHNNY, JOHNNY PLEASE COME HOME/TAKE IT EASY/DANCIN' FEVER—Claudia Barry—Salsoul (LP)

DALLAS/HOUSTON

- This Week
- 1 SUPERNATURE/GIVE ME LOVE/LOVE IS HERE/LOVE IS THE ANSWER—Cerrone—Columbia (LP)
 - 2 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 3 DISCO DANCE—Michele—West End (LP)
 - 4 DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
 - 5 ON FIRE—T Connection—TK (12 inch)
 - 6 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - 7 NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP)
 - 8 RISKY CHANGES/DANCE LITTLE DREAMER—Bionic Boogie—Polydor (LP)
 - 9 BLOCK PARTY/I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12 inch)
 - 10 KISS ME (The Way I Like It)—George McCrae—TK (12 inch)
 - 11 DANCE, DANCE, DANCE—Chic—Atlantic (12 inch)
 - 12 MOON BOOTS—ORS—Salsoul (12 inch)
 - 13 I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (LP)
 - 14 THE NIGHT THE LIGHTS WENT OUT—The Trammps—Atlantic (LP)
 - 15 IF YOU FEEL LIKE DANCIN'—Al Hudson—ABC (LP)

DETROIT

- This Week
- 1 SUPERNATURE/GIVE ME LOVE/LOVE IS HERE/LOVE IS THE ANSWER—Cerrone—Columbia (LP)
 - 2 BIONIC BOOGIE (LP all cuts)—Polydor (LP)
 - 3 THE NIGHT THE LIGHTS WENT OUT/PEOPLE OF THE WORLD, RISE/LOVE PER HOUR—The Trammps—Atlantic (LP)
 - 4 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 5 SHAME—Evelyn "Champagne" King—RCA (12 inch remix)
 - 6 DANCE, DANCE, DANCE/EVERYBODY DANCE/YOU CAN GET BY/EST CE QUE CEST CHIC—Chic—Atlantic (LP/12 inch)
 - 7 MOON BOOTS—ORS—Salsoul (12 inch)
 - 8 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - 9 WELL, HAVE A NICE DAY/DISCO CONGO/MANHATTAN LOVE SONG—King Erison—Westbound (LP)
 - 10 DANCE WITH ME—Peter Brown—Drive (LP)
 - 11 I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (LP)
 - 12 LOVE SHOOK/GIRL DON'T MAKE ME WAIT/POP COLLAGE (Medley)/LET'S MAKE LOVE TO THE MUSIC—Pattie Brooks—Casablanca (LP)
 - 13 HARLEM NOCTURNE—Wildflower—TK (12 inch)
 - 14 MOONLIGHT LOVIN' (Menage a Trois)/STRANGER IN PARADISE—Isaac Hayes—Polydor (12 inch)
 - 15 WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12 inch)

LOS ANGELES/SAN DIEGO

- This Week
- 1 SUPERNATURE/GIVE ME LOVE/LOVE IS THE ANSWER—Cerrone—Columbia (LP)
 - 2 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 3 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - 4 IT'S IN YOUR BLOOD—Linda Hopkins—Columbia (12 inch)
 - 5 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (LP/12 inch)
 - 6 WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12 inch)
 - 7 ON FIRE (Getting Higher)—T Connection—TK (12 inch)
 - 8 MOON BOOTS—ORS—Salsoul (12 inch)
 - 9 WE MUST BELIEVE IN MAGIC/RISKY CHANGES/BOOGIE BOO—Bionic Boogie—Polydor (LP)
 - 10 JOHNNY, JOHNNY PLEASE COME HOME/LOVE MACHINE/TAKE IT EASY—Claudia Barry—Salsoul (LP)
 - 11 SHAME—Evelyn "Champagne" King—RCA (12 inch remix)
 - 12 BACK IN LOVE AGAIN—LTD—A&M (12 inch)
 - 13 KISS ME (The Way I Like It)—George McCrae—TK (12 inch)
 - 14 THE NIGHT THE LIGHTS WENT OUT/LOVE PER HOUR/PEOPLE OF THE WORLD, RISE—The Trammps—Atlantic (LP)
 - 15 THE OTHER SIDE OF MIDNIGHT—Marcia Hunt—Aves (LP import)

MIAMI

- This Week
- 1 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 2 SUPERNATURE/GIVE ME LOVE/LOVE IS HERE—Cerrone—Columbia (LP)
 - 3 THE NIGHT THE LIGHTS WENT OUT—The Trammps—Atlantic (LP)
 - 4 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (12 inch LP)
 - 5 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - 6 NATIVE NEW YORKER—Odyssey—RCA (LP)
 - 7 JOHNNY, JOHNNY PLEASE COME HOME/DANCIN' FEVER/LOVE MACHINE/TAKE IT EASY—Claudia Barry—Salsoul (LP)
 - 8 CAN'T YOU FEEL IT/DISCO DANCE/MAGIC LOVE—Michele—West End (LP)
 - 9 RISKY CHANGES/DON'T LOSE THAT NUMBER (Mumbo Jumbo)/DANCE LITTLE DREAMER—Bionic Boogie—Polydor (LP)
 - 10 ON FIRE—T Connection—Buddah (12 inch)
 - 11 WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12 inch)
 - 12 DANCE A LITTLE BIT CLOSER—Charo—Salsoul (LP/12 inch)
 - 13 DISCO CONGO/MANHATTAN LOVE SONG/SAL SOUL SISTER—King Erison—Westbound (LP)
 - 14 KISS ME (The Way I Like It)—George McCrae—TK (12 inch)
 - 15 LOVE SHOOK/LET'S MAKE LOVE TO THE MUSIC/GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)

ATLANTA

- This Week
- 1 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 2 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (LP/12 inch)
 - 3 SUPERNATURE/GIVE ME LOVE/LOVE IS HERE/LOVE IS THE ANSWER—Cerrone—Columbia (LP)
 - 4 MOON BOOTS—ORS—Salsoul (12 inch)
 - 5 L.A. BOUND/SAL SOUL SISTER—King Erison—Westbound (LP)
 - 6 THE NIGHT THE LIGHTS WENT OUT/PEOPLE OF THE WORLD, RISE/LOVE PER HOUR—The Trammps—Atlantic (LP)
 - 7 DANCE A LITTLE BIT CLOSER/CUCHI-CUCHI—Charo—Salsoul (LP)
 - 8 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - 9 MAGIC LOVE/HOLD ME, SQUEEZE ME—Michele—West End (LP)
 - 10 PHILADELPHIA CLASSICS (LP)—Various Artists—Philadelphia International (LP)
 - 11 SHAME—Evelyn "Champagne" King—RCA (12 inch remix)
 - 12 NATIVE NEW YORKER—Odyssey—RCA (12 inch)
 - 13 KING OF CLUBS—Chocolate—Salsoul (LP)
 - 14 THE BULL—Mike Theodore Orchestra—Westbound (12 inch)
 - 15 ON FIRE—T Connection—TK (12 inch)

BALT./WASHINGTON, D.C.

- This Week
- 1 RISKY CHANGES/WE MUST BELIEVE IN MAGIC/BOOGIE BOO/DANCE LITTLE DREAMER—Bionic Boogie—Polydor (LP)
 - 2 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - 3 SUPERNATURE/GIVE ME LOVE/LOVE IS HERE/LOVE IS THE ANSWER—Cerrone—Columbia (LP)
 - 4 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 5 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (12 inch LP)
 - 6 THE NIGHT THE LIGHTS WENT OUT/PEOPLE OF THE WORLD, RISE/LOVE PER HOUR—The Trammps—Atlantic (LP)
 - 7 ON FIRE—T Connection—TK (12 inch)
 - 8 MOON BOOTS—ORS—Salsoul (12 inch)
 - 9 WHICH WAY IS UP—Stargard—MCA (LP)
 - 10 JOHNNY, JOHNNY PLEASE COME HOME/DANCIN' FEVER—Claudia Barry—Salsoul (LP)
 - 11 KISS ME (The Way I Like It)—George McCrae—TK (12 inch)
 - 12 WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12 inch)
 - 13 SHAME—Evelyn "Champagne" King—RCA (12 inch remix)
 - 14 CAN'T YOU FEEL IT/MAGIC LOVE/DISCO DANCE—Michele—West End (LP)
 - 15 MANHATTAN LOVE SONG/SAL SOUL SISTER—King Erison—Westbound (LP)

BOSTON

- This Week
- 1 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 2 THE NIGHT THE LIGHTS WENT OUT/LOVE PER HOUR/PEOPLE OF THE WORLD, RISE—The Trammps—Atlantic (LP/12 inch)
 - 3 TWO HOT FOR LOVE/EARLY RISER—THP Orchestra—Butterfly (LP)
 - 4 RISKY CHANGES/DANCE LITTLE DREAMER/BOOGIE BOO/DON'T LOSE THAT NUMBER (Mumbo Jumbo)—Bionic Boogie—Polydor (LP)
 - 5 SHAME—Evelyn "Champagne" King—RCA (12 inch remix)
 - 6 SUPERNATURE/GIVE ME LOVE—Cerrone—Columbia (LP)
 - 7 DANCE A LITTLE BIT CLOSER—Charo—Salsoul (LP)
 - 8 DANCE, DANCE, DANCE/EVERYBODY DANCE/EST CE QUE CEST CHIC—Chic—Atlantic (12 inch LP)
 - 9 GALAXY—War—MCA (LP)
 - 10 COME GO WITH ME—Pockets—Columbia (LP)
 - 11 FROM NOW ON—Linda Clifford—Curtom (LP)
 - 12 CAN'T YOU FEEL IT/MAGIC LOVE—Michele—West End (LP)
 - 13 LOSING YOU—Hearts Of Stone—Disco One (12 inch import)
 - 14 TAKE IT EASY/LOVE MACHINE/OPEN THE DOOR/JOHNNY, JOHNNY PLEASE COME HOME/DANCIN' FEVER—Claudia Barry—Salsoul (LP)
 - 15 SOONER OR LATER/ONLY THE STRONG SURVIVE—Billy Paul—Columbia (LP)

CHICAGO

- This Week
- 1 SUPERNATURE/GIVE ME LOVE/LOVE IS HERE/LOVE IS THE ANSWER—Cerrone—Columbia (LP)
 - 2 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 3 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (12 inch LP)
 - 4 ON FIRE—T Connection—TK (12 inch)
 - 5 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - 6 STAYIN' ALIVE/SATURDAY NIGHT FEVER—Bee Gees—RSO (LP)
 - 7 DANCE LITTLE DREAMER/RISKY CHANGES/BOOGIE BOO—Bionic Boogie—Polydor (LP)
 - 8 THE NIGHT THE LIGHTS WENT OUT/PEOPLE OF THE WORLD, RISE/LOVE PER HOUR—The Trammps—Atlantic (LP)
 - 9 MOON BOOTS—ORS—Salsoul (12 inch)
 - 10 MANHATTAN LOVE SONG/L.A. BOUND—King Erison—Westbound (LP)
 - 11 MOONLIGHT LOVIN' (Menage a Trois)/STRANGER IN PARADISE—Isaac Hayes—Polydor (12 inch)
 - 12 WHICH WAY IS UP—Stargard—MCA (LP)
 - 13 LE SPANK/MONKEY SEE, MONKEY DO—Le Pamplemousse—AVI (12 inch LP)
 - 14 DANCIN' FEVER/OPEN THE DOOR/LOVE MACHINE/TAKE IT EASY—Claudia Barry—Salsoul (LP)
 - 15 LOVE MAGNET—Freda Payne—Capitol (12 inch)

'Small' Rockers Add Light Show

Continued from page 8
 facturers at that show testify that response to their presence in a basically music equipment-oriented show exceeded their expectations.

And since then orders for simpler light packages ranging from strobes and pinwheels to fresnels, chasers and bubble machines have been coming from bands located in many regions of the country.

Jack Ransom, president of M.G.M. Stage Equipment Co., states that although it is still somewhat early to document actual demographics, a sizable percentage of lighting equipment orders is coming from groups based in and around college towns.

Ransom points out that college campuses have long provided a viable market for both portable and conventional disco operators, and states that the small regional rock groups are realizing that they must conform with changing trends if they are to maintain their viability.

He feels that although the move could hurt portable disco operators, it also has its pluses in that the move will help solidify the close working relationship now developing between live bands and recorded disco sounds.

Ransom feels that among the reasons the groups have begun to include the disco element in their acts at this time are:

- Many have reached the saturation point in instruments and amplification, and must find new avenues for creating and maintaining excitement.
- They are motivated by a grow-

ing awareness of the success of disco in its many and varied forms, as well as with a developing expertise on the equipment and other items aiding the growth of their more successful counterparts.

• Having reached the saturation point of equipment and amplification, they now have more ready cash to invest in light shows.

• Many acts feel that having these light shows gives them a decided economic edge over their peers in competing for local gigs.

According to Ransom, local music equipment stores are now stocking

disco light products, as the small regional groups feel more comfortable buying their packaged light shows from their neighborhood music store than going to unknown manufacturers, reps or distributors.

Ransom is convinced that although portable disco operators may be affected for a while by the developing trend, the chances of irreparable damage being done are slim. He states, "This is an industry built on innovation, and the portable operators will find some way to bounce back from any slump by which they may be affected."

DEALS WITH FOREIGN LABELS

Disconet Issues 2-Disk Intl Program

NEW YORK—Disconet, the disco music programming service which provides pre-programmed material to discos across the country, has released its first two-record set featuring music recorded in Canada, Spain, France and the U.S.

The double disk is the result of recent licensing agreements the firm made with Direction Records and Les Disque Amour of Canada, Carere Disques Records, France, and Baby Records, Italy.

According to Mike Wilkinson, president of Disconet, response to the two record set as prompted his company to enter into negotiations with other international record companies for programming material.

Under terms of the agreements with the French, Canadian and Italian labels, Disconet will feature their products in upcoming programs geared to the domestic disco market.

The two-record set featuring such international hits as "Super Nature" by Cerrone; "Take It Easy" by Claudja Barry; "Don't Stop Me (I Like It)" by David Christie, and "Symphony From The New World" by Witchcraft, was prepared by top New York deejay Tom Savarese.

In addition, the full-length 16-minute "Two Hot For Love" by the THP Orchestra, courtesy of Butterfly Records and "Christmas Medley" and "New Years Medley" by the Salsoul Orchestra, are featured on the program.

Disconet also provides a nationwide rating system for record releases which are selected and incorporated in its weekly disco programs. Subscribers are required to fill out and submit to Disconet's research firm which in turn processes them for participating record companies.

Special Effects Aid 2,000

By ROBERT ROTH

NEW YORK—The already sophisticated lighting equipment of the Studio 54 discotheque here was further augmented by elaborate special effects for a lavish New Year's eve party which attracted more than 2,000, and was climaxed by a 3 a.m. concert performance by disco artist Grace Jones (see Talent Review).

The special effects installed at a cost of "several thousand dollars" included a "smoking volcano," "rainbow chimes," a "flame drop" moved by four huge fans, and an 18-foot high velour covered, multicolored rubber tube structure which lowered into the dance floor.

Guests ranging from classical pianist Vladimir Horowitz to Liza Minnelli, Bianca Jagger and fashion designer Halston, responded to the club's invitation to "dress up" by showing up in costumes ranging from black tie, top hat and tails, to fire engine red caftans, and even to one man who showed up wearing a frock and roller skates.

Invitees were greeted in the lobby by a receptionist covered in gold

glitter makeup, and a miniscule gold costume.

During a brief delay before Grace Jones' appearance a woman who introduced herself only as Natasha, did an impromptu striptease for the ecstatic audience.

The only thing traditional about this \$40 per person shindig, was the playing of "Auld Lang Syne" at midnight.

Columbia Releases 2 Ferguson Singles

NEW YORK—Columbia Records has released two disco singles by Maynard Ferguson. The tunes, from Ferguson's new album, "New Vintage," are "Oasis" and an updated version of "Maria," a tune which garnered the artist much success in 1959.

Twelve-inch, 33 1/3 disco disks of "Maria" and a tune called "Scheherazade" are also being distributed to disco deejays and pools across the country.

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Volume 1, Number 4

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Country

ABC Drops 'Dot,' Eyes Crossover In Nashville Move

• Continued from page 3

promotion skills to broaden the audiences of artists such as Jimmy Buffett and the Amazing Rhythm Aces."

Diener praises the "excellent efforts and reputation of our Nashville office under the leadership of Jim Foglesong."

Under the new structure, Foglesong, formerly president of ABC/Dot, will assume the title of president, ABC Records' Nashville operations.

Assumption of the parent company's name had been anticipated since the merger of the Nashville offices of the ABC and Dot Records labels in 1974.

Increases Identity, Internal Coordination

in successfully establishing Dot Records as a major country music label," comments Foglesong. "When Dot was purchased by ABC, it was decided that we should continue to utilize the Dot name in our logo until the industry became accustomed to the new arrangement."

Foglesong admits, "I feel a little bit down, working so hard to establish ABC/Dot as a viable country operation, but this is the natural evolution—we're going on to bigger and better things."

At one time the Dot name provided a "tremendous advantage," according to Foglesong, who adds,

"At this point it may even be a disadvantage."

"Steve wants a complete record company," says Foglesong. "He wants hits, and he doesn't care where they come from—Nashville, or our black department, or even from overseas."

He cites the Nashville-L.A. promotion interchange as one of the most important reasons for the change. "Any record that's moving up well on the country charts that we feel should be worked pop, will be worked pop. They'll work secondary stations and other stations much more than before."

Foglesong notes the Nashville office has been getting many calls from pop stations on the new Barbara Mandrell single, including some areas where country music is weak. "The fact that it might be on ABC Records—the same label as Jimmy Buffett and Stephen Bishop—might gain a little more respect than the ABC/Dot label."

The roster—18 acts—will remain about the same size, advises Foglesong, though there is room for additional acts "if somebody comes along and knocks us out."

Foglesong has been assured that the local autonomy will remain the

same while the support from L.A. will be even greater.

The action should open the doors to potential pop acts at ABC/Nashville. "We'll be seeing a lot more pop product come through here," Foglesong predicts. "If we can service the West Coast with one new act a year, that's really meaningful. Nobody's really doing that here in Nashville. A lot of good acts—black acts and pop acts—that should have been nabbed in Nashville have gotten out of here."

About half of Foglesong's roster is potentially crossover material, according to Diener who points to such acts as Don Williams, Freddy Fender, Barbara Mandrell, the Oak Ridge Boys, Roy Head and Randy Gurley.

First It Was Jazz, Now Kool Has Country Shindig Festival Series

• Continued from page 1

Ronnie Milsap and Crystal Gayle will headline the shows which also feature Jacky Ward and will be emceed by Jerry Clower. Results of the shows—in Memphis, St. Louis and Louisville—will be carefully monitored with the possibility of expanding the series and staging Kool Country Festivals.

The first Shindig takes place Feb. 1 at the 12,500-seat Mid-South Coliseum in Memphis. The site shifts to the 10,000-seat Kiel Auditorium on Feb. 3 and the Louisville show will be held Feb. 9 at the 9,000-seat Commonwealth Convention Center.

"We're going with country music to broaden the audience appeal and reach more people who enjoy music," explains Brad Broecker, senior brand manager of Kool. "We'll do marketing research to see how well the Kool Country Shindigs are received and who's aware of them, then we'll either make the adjustments or proceed to some expansion plans."

Broecker notes the February dates will allow the company to spend the remainder of the year planning for the 1979 schedule, or perhaps slating more concerts for the fall of this year.

Kool receives no financial rewards from its music ventures, Broecker emphasized. "It's another way of promoting the brand and a way of thanking the public by making the show financially feasible. By putting our support into it, the promoters can put together a show without the ticket prices going out of sight."

Tickets will be scaled at \$7.50, \$6.50 and \$5.50.

The venture is being put together, in cooperation with Kool, by Trigg Black Productions, Louisville, Dino Santangelo who promotes the Kool Jazz Festivals with George Wein through Festival Productions, and the Country Shindig promotion firm in Nashville.

"Using the proper talent, Kool will get a tremendous reaction, and there will be sellouts and a lot of pleased people," predicts Black whose company will be handling promotion and advertising on radio, television and newspapers in conjunction with Kool.

Black hails the potential as "tremendous," noting, "Country music is on such a tremendous upswing. With so many artists crossing over, it's bleeding into pop, and pop is going country."

C.K. Spurlock, vice president of Country Shindig, helped work out the arrangement with Kool after being introduced to the Kool hierarchy by Santangelo of Cincinnati and Wein of New York.

"Kool has made a commitment to music like Winston has made to racing and Marlboro to sports," observes Spurlock. "They've been very successful with the Kool Jazz Festivals and they wanted to try other forms of music. We suggested country which is our major field."

Spurlock estimates supplementary promotion budgets could reach \$15,000 in each market. Heavy billboard usage is predicted, along with in-house promotion and displays.

Cigarette machines carrying Kool will be serviced with advertising strips with photos of the artists and show and ticket information. This includes exposure on machines in grocery stores, department stores, drugstores—anywhere cigarettes are sold.

Concert patrons will receive gift packages of Kools and a Kool Country Shindig sticker.

"This will give us exposure we otherwise would not have whether the people actually come to the concerts or not," notes Spurlock. "It'll help promote country music."

Spurlock agrees that if the shows are successful the series could be expanded to the jazz festival concepts with "four to six major headliners on

each show, playing the 15,000-30,000 seat buildings."

Termining the linkup a "new concept for country music," Spurlock advises the shows will be complete stage presentations with backdrops, "a lot of scenery that normally is not connected with a country show."

Kool feels that music is an effective public relations tool: "Having a lot of universal appeal, music means a lot to the promotion of this brand," concludes Broecker. "It's a way to communicate beyond standard advertising."



Barbara Mandrell & Don Williams: Two of the ABC Records acts expected to benefit from the name changes.

ABC Inherits Dot Legacy Of Strong Hits, Roster And Mgt.

NASHVILLE—The history of Dot Records provides a fascinating glimpse into the evolution of a successful label.

Randy Wood had stocked records in his Gallatin, Tenn., appliance store for customers of his hi fi equipment. But in 1951 a new challenge confronted him when he discovered a group called the Tennessee Drifters.

Looking for a way to spread their music, Wood started his own record company with a \$1,000 bankroll. Choosing the name Dot for simplicity, he made the first recordings at a local radio station.

The group's record sold only modestly, but soon afterwards Wood recorded Johnny Maddox on "San Antonio Rose" to give Dot its first hit. It was followed by a recording made in a college gymnasium—"Trying" by the Hilltoppers—which sold nearly a million copies.

Dot Records began to grow so fast that the initial bankroll was never touched.

By 1956, Dot had grown to the point that Wood moved his company to Hollywood. The label signed Pat Boone, Tab Hunter, Tony Martin, the Fontane Sisters, Snooky Lanson and Gale Storm, and began churning out consistent chart records.

Jim Lowe's "Green Door" sold some three million copies as Dot led the industry in single record sales in 1956, earning gross revenues of more than \$6 million.

In 1957, Paramount Pictures bought Dot from Wood for a rumored \$3 million, though Wood retained complete control as president of the label. Under his guidance, Dot continued cultivating new talent, with Jimmy Gilmer's "Sugar Shack" scoring as a million seller in 1964.

Gross yearly revenues had leaped to more than \$12 million by 1966, and the Viva, Aeta and Steed labels were purchased. By the following year, Dot had grown to 17 branches.

One of the new branches was managed by Henry Hurt in Nashville. Hurt, who had been working with Pat Boone's publishing operation, emphasized the acquisition of material for Dot artists and other publishing ventures.

In 1967, Paramount was purchased by Gulf + Western, the conglomerate that included Famous Music Corp. Dot was made a subsidiary of Famous, answering to its president Tony Martell. Later that year, Wood resigned as Dot president after 17 years as its head.

The Nashville branch became increasingly active in the recording and development of new artists, and was moved into new offices. Jim Foglesong was named director of Dot, Nashville in 1970. Larry Baunach joined the operation in 1971 as national sales and promotion director.

Under Foglesong and Baunach, Dot sales increased 10 fold from 1971 to 1973. Some 50% of the Dot

releases were making the national charts by 1973.

During this period, the decision was made to shift pop product to other labels and to make Dot primarily country. To expedite the effort, Foglesong was made Dot president in 1973. Baunach was named vice president in charge of sales and promotion.

Dot was sold to ABC-Dunhill in 1974. Dot's roster then included such acts as Roy Clark, Donna Fargo, Tommy Overstreet and Don Williams. ABC's country division, opened in 1972, claimed such artists as Billy "Crash" Craddock, Ferlin Husky, Lefty Frizzell and Jimmy Buffett.

For a year, ABC and Dot functioned independently in Nashville with Don Gant at the head of ABC and Foglesong at Dot. When the operations were merged in 1975, Foglesong was the survivor and Gant executive transferred to Tree International where he became vice president of the publishing firm.

Now, ABC/Dot Records has shortened its name to that of the parent company—ABC Records. The label spawned in a Gallatin appliance store 27 years earlier saw its name lost in corporate reshuffling.

It had succeeded not only in Nashville, but in Hollywood and on the national pop and country music charts. It leaves behind a solid legacy of good management, strong talent and a lot of good music.

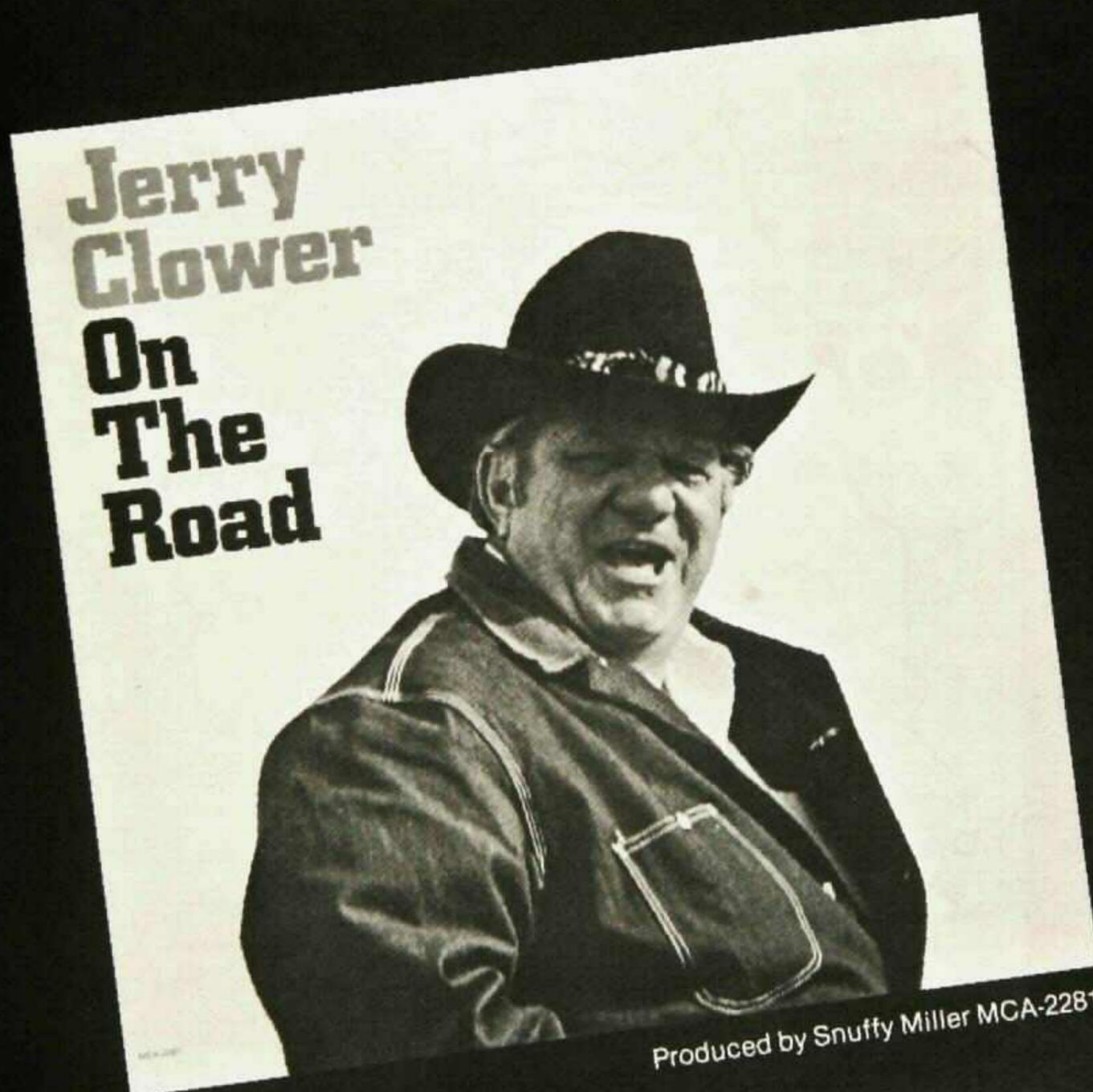


QUEEN CITY KING—More than 500 fans jam into Swallen's Department Store in Cincinnati as Epic's Charlie Daniels makes a 90-minute appearance to autograph records. Daniels sits astride a snowmobile—part of a CBS Records/Kawasaki promotion.

JERRY CLOWER 1,000,000 LPs SOLD



MOVIN' ON TO 2,000,000 LPs



JERRY CLOWER ON THE ROAD

Billboard Hot Country Singles

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JOBETE PUBLISHING—This great song is now due as a big country hit. This could be it!
WWL/CHARLIE DOUGLAS/New Orleans—A great song and performance. I'm playing it.
WHN/ED SALAMON/New York City—Super song; 1/4th of our play-list is made up of standards.
CHUCK CHELLMAN—Says it could be the new year's first big smash.

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This Week			Last Week			Weeks on Chart			TITLE—Artist			This Week			Last Week			Weeks on Chart			TITLE—Artist					
Rank	Rank	Weeks	Rank	Rank	Weeks	Rank	Rank	Weeks	Rank	Rank	Weeks	Rank	Rank	Weeks	Rank	Rank	Weeks	Rank	Rank	Weeks	Rank	Rank	Weeks			
(Writer, Label & Number (Dist. Label) (Publisher, Licensee))									(Writer, Label & Number (Dist. Label) (Publisher, Licensee))									(Writer, Label & Number (Dist. Label) (Publisher, Licensee))								
1	1	11	1	1	11	1	1	11	1	1	11	68	61	15	1	1	11	68	61	15	1	1	11			
TAKE THIS JOB AND SHOVE IT—Johnny Paycheck (D. Gray, Epic 8 50469 (Warner-Tamerlane, BM))									SHAKE ME I RATTLE—Crosby Lane (H. Mackay, C. Napton, LS 144 (GRT) (Regent, BM))									ONE OF A KIND—Tammy Wynette (B. Sherrill, S. Davis, Epic 8 50450 (A&J, BM))								
2	2	9	2	2	9	2	2	9	2	2	9	69	75	5	2	2	9	69	75	5	2	2	9			
WHAT A DIFFERENCE YOU MADE IN MY LIFE—Ronnie Milsap (A. Jordan, RCA 11146 (Chess, ASCAP))									I'LL PROMISE YOU TOMORROW—Jerry Wallace (F. Stanton, S. Shinger, A. Badale, BMA 7005 (Edwin K. Mincey/Chp. W. Dale, ASCAP))									ANGELINE—Mundo Earwood (M. Earwood, D. Heard, True III (World Wide) (Music Of The Times, BM))								
3	3	9	3	3	9	3	3	9	3	3	9	70	78	4	3	3	9	70	78	4	3	3	9			
MY WAY—Elvis Presley (Mika, Reiss, Francis, RCA 11165 (Spanka, BM))									SHINE ON ME (The Sun Still Shines When It Rains)—John Wesley Ryles (T. Skoner, J. Wallace, ABC/Dot 17733 (Navel The Marvel, BM))									IT STARTED ALL OVER AGAIN—David Houston (S. Miles, C. Paxton, K. Lusk, Starkey 177 (Gests) (Gests, ASCAP/Kayser, SESAC))								
4	7	12	4	7	12	4	7	12	4	7	12	71	81	3	4	7	12	71	81	3	4	7	12			
MIDDLE AGE CRAZY—Jerry Lee Lewis (S. Throckmorton, Mercury 55011 (Zee, BM))									PLEASE/BLUE DARLIN'—Harvel Felts (T. Skoner, K. Bell, L. Lyles, ABC/Dot 17731 (Navel The Marvel/Acuff-Rose, BM))									BEDROOM EYES—Don Drumme (R. Hillburn, Churchill 7704 (Zee, ASCAP))								
5	12	7	5	12	7	5	12	7	5	12	7	72	82	3	5	12	7	72	82	3	5	12	7			
OUT OF MY HEAD AND BACK IN MY BED—Loretta Lynn (P. Jarama, MCA 40832 (Hello Darlin', SESAC))									GOD MUST HAVE BLESSED AMERICA—Glen Campbell (A. Toussaint, Capitol 4515 (Warner-Tamerlane/Margaret, BM))									FEEL'N BETTER—Hank Williams Jr. (H. Williams Jr.), (Bocephus, BM), Warner Bros. 8507								
6	4	12	6	4	12	6	4	12	6	4	12	73	73	6	6	4	12	73	73	6	6	4	12			
COME A LITTLE BIT CLOSER—Johnny Duncan (with Janie Fricke) (Boyer, Hart Farrell, Columbia 310634 (Morus, BM))									GOD MADE LOVE—Mel McDaniel (McDaniel, Linder, MacRae, Pollard, Capitol 4579 (Combine, BM)/Music City, ASCAP))									HE PICKED ME UP WHEN YOU LET ME DOWN—Mary Lou Turner (B. Braddock, T. Casazza, MCA 40828 (True, BM))								
7	6	12	7	6	12	7	6	12	7	6	12	74	74	6	7	6	12	74	74	6	7	6	12			
I'M KNEE DEEP IN LOVING YOU—Dave & Sugar (S. Throckmorton, RCA 11141 (True, BM))									ANGEL OF THE MORNING—Melba Montgomery (C. Taylor, United Artists 1115 (Blackwood, BM))									MISSISSIPPI—Jack Parn (J. Phillips, 50 States 57 (NSD) (Bonkers, ASCAP))								
8	5	14	8	5	14	8	5	14	8	5	14	75	76	6	8	5	14	75	76	6	8	5	14			
HERE YOU COME AGAIN—Dolly Parton (B. Mann, C. Weil, RCA 11173 (Screen Gems EM/Summertime Songs, BM))									ALWAYS LOVIN' HER MAN—Dale McBride (H. Keman, Cap. Rec. 127 (NSD) (Cap. Rec., BM))									THE WRONG SIDE OF THE RAINBOW—Jim Chestnut (S. Sherrill, ABC/Hickory 54021 (Acuff-Rose, BM))								
9	10	10	9	10	10	9	10	10	9	10	10	76	79	6	9	10	10	76	79	6	9	10	10			
LONELY STREET—Ray Allen Jr. (K. Sowder, C. Bellow, W. Stevenson, Warner Bros. 8482 (Four Star, BM))									I LOVE YOU, I LOVE YOU, I LOVE YOU—Bonnie McDowell (K. McDowell, Scorpion 149 (GRT) (Brun, SESAC))									MOUNTAIN MUSIC—Porter Wagoner (D. Parton, (Dewar, BM), RCA 11166								
10	11	10	10	11	10	10	11	10	10	11	10	77	80	5	10	11	10	77	80	5	10	11	10			
THE FIRST TIME—Billy "Crash" Craddock (J. Adams, ABC/Dot 17725 (Fick & H., BM))									YOU'RE THE ONE—Oakridge Boys (B. Morrison, ABC/Dot 17732 (Gleason/Arcom, ASCAP))									RUNNING KIND—Merle Haggard (M. Haggard, Capitol 4525 (Shadtree, BM))								
11	15	7	11	15	7	11	15	7	11	15	7	78	80	5	11	15	7	78	80	5	11	15	7			
TO DADDY—Emmylou Harris (D. Parton, Warner Bros. 8488 (Dewar, BM))									I'LL GET OVER YOU—Nick Nixon (B. Peters, Mercury 55008 (Shirley Singleton, BM))									SOMETIMES I DO/HALF MY HEART'S IN TEXAS—Ernest Tubbs (J. Seely, L. Hagrove, First Generation 001 (True, BM)/Window/Beachwood, BM))								
12	21	7	12	21	7	12	21	7	12	21	7	79	80	5	12	21	7	79	80	5	12	21	7			
YOU'RE THE ONE—Oakridge Boys (B. Morrison, ABC/Dot 17732 (Gleason/Arcom, ASCAP))									I'VE CRIED (The Blues Right Out Of My Eyes)—Crystal Gayle (L. Lynn, MCA 40837 (Sure Fire, BM))									YOU READ BETWEEN THE LINES—Billy Parker (R. McDowell, (Sawgrass, BM), SCR 153								
13	9	11	13	9	11	13	9	11	13	9	11	81	84	4	13	9	11	81	84	4	13	9	11			
CHAINS OF LOVE—Mickey Gilley (A. Napf, Playboy 8581 (Bulfinch/Unichappel, BM))									YOU KNOW WHAT—Jerry Reed & Seidna (J. Hubbard, RCA 11164 (Vector, BM))									SOMETHING'S BURNING—Kathy Barnes (M. Davis, Republic 012 (Screen Gems, BM, BM))								
14	22	6	14	22	6	14	22	6	14	22	6	82	89	3	14	22	6	82	89	3	14	22	6			
I JUST WISH YOU WERE SOMEONE I LOVE—Larry Galin (L. Galin, Monument 234 (Phonogram) (First Generation, BM))									WHAT KIND OF FOOL (Do You Think I Am)—Eddie Middleton (R. Whitley, Cleveland International 8 50481 (Epic) (Low-Tec, BM))									IF IF EVER COME BACK—Pal Rakes (P. Rakes, R. Fatts, (Dusty Roads/Gallop, BM), Warner Bros. 8506								
15	17	9	15	17	9	15	17	9	15	17	9	83	89	3	15	17	9	83	89	3	15	17	9			
SOMETHING TO BRAG ABOUT—Mary Kay Place (B. Braddock, Columbia 3 10644 (True, BM))									TWO DOORS DOWN—Zella Lehr (D. Parton, RCA 11174 (Dewar, BM))									DADDY'S DREAMS—Darrell McCall (M. Sherrill, D. Goodman, (High Ball, BM), Columbia 10653								
16	16	10	16	16	10	16	16	10	16	16	10	84	84	4	16	16	10	84	84	4	16	16	10			
STANDARD LIE NUMBER ONE—Stella Parton (D. Wilson, Elektra 45437 (True, BM))									SAVIN' THIS LOVE FOR YOU—Johnny Rodriguez (J. Hagrove, Mercury 55012 (Window, BM))									LONELY HEARTS CLUB—Billie Jo Spears (Butler, Bowling, Summers, United Artists 1127 (Blackwood, BM))								
17	19	15	17	19	15	17	19	15	17	19	15	85	84	4	17	19	15	85	84	4	17	19	15			
COME TO ME—Ray Head (S. Pines, ABC/Dot 17727 (Acushnet/Longstreet, BM))									SWEET MUSIC MAN—Kenny Rogers (K. Rogers, United Artists 1095 (Jolly Rogers, ASCAP))									IF I HAD A CHEATING HEART—Mel Street (W. Holyfield, A. Turner, Polydor 14448 (Maplehill/Vogue, BM))								
18	18	8	18	18	8	18	18	8	18	18	8	86	64	13	18	18	8	86	64	13	18	18	8			
THINK ABOUT ME—Freddie Fender (G. Latham, ABC/Dot 17738 (Crazy Cash, BM))									I'VE BEEN LOVED—Cates Sisters (B. Lewis, Caprice 204 (Sound, ASCAP))									EVERYDAY I HAVE TO CRY SOME—Joe Stampley (A. Alexander, Epic 850453 (Combine, BM))								
19	23	7	19	23	7	19	23	7	19	23	7	87	57	13	19	23	7	87	57	13	19	23	7			
MAY THE FORCE BE WITH YOU—Tom T. Hall (T. T. Hall, RCA 11158 (Hallmark, BM))									DON'T LET ME TOUCH YOU—Marty Robbins (M. Robbins, B. Sherrill, Columbia 3 10629 (Mercury, BM))									MOTHER COUNTRY MUSIC—Vern Gosdin (J. Nixon, Elektra 45436 (ATV, BM))								
20	20	11	20	20	11	20	20	11	20	20	11	88	64	13	20	20	11	88	64	13	20	20	11			
BABY, LAST NIGHT MADE MY DAY—Suzie Allanson (B. Springfield, Warner/Curb 8473 (House of Gold, BM))									YOU LIGHT UP MY LIFE—Debby Boone (J. Brooks, Warner/Curb 8446 (Big Hit, ASCAP))									CARLENA AND JOSE GOMEZ—Billy Walker (J. Jackson, B. Damon, MRC 1089 (Metamora, BM))								
21	29	5	21	29	5	21	29	5	21	29	5	89	68	14	21	29	5	89	68	14	21	29	5			
DON'T BREAK THE HEART THAT LOVES YOU—Margo Smith (S. Davis, T. Murry, Warner Bros. 8508 (Guns, ASCAP))									IT SHOULD HAVE BEEN EASY—Dottie (B. McCall, RCA 11138 (Mud Clement, BM))									PEANUT BUTTER—Dickey Lee (R. Bailey, RCA 11125 (Rican, BM))								
22	23	8	22	23	8	22	23	8	22	23	8	90	93	5	22	23	8	90	93	5	22	23	8			
SOME I WROTE—Statler Brothers (D. Reid, H. Reid, Mercury 55013 (Cowboy, BM))									AGREE TO DISAGREE—Little David Wilkes (R. Hughes, T. Vernon, Playboy 85822 (Epic) (Little David, BM))									CRY, CRY DARLING—Glen Barber (J. Newman, J.D. Miller, Groovy 103 (NSD) (Acuff-Rose, BM))								
23	24	8	23	24	8	23	24	8	23	24	8	91	93	5	23	24	8	91	93	5	23	24	8			
HOW CAN I LEAVE YOU AGAIN—John Otis (J. Denver, RCA 11036 (Cherry Lane, ASCAP))									THE LONGEST WALK—Mary K. Miller (E. Polig, F. Spielman, Inez 304 (NSD) (Advanced, ASCAP))									GOTTA TRAVEL ON—Shyla (L. Ehrlich, D. Lazer, R. Gilbert, P. Clayton, L. Hoyt, P. Seeger, F. Hollerman, Columbia 3 10647 (Sanga, BM))								
24	13	10	24	13	10	24	13	10	24	13	10	92	77	19	24	13	10	92	77	19	24	13	10			
MISTER D.J.—T. G. Sheppard (G. Francis, B. House, Warner/Curb 8496 (Pineapple Star, BM) (G, ASCAP))									I LIKE TO BE WITH YOU—Bonnie Sessions (B. Wood, J. Christopher, MCA 40831 (Unichappel/Chiswood, BM))									FOOLS FALL IN LOVE—Jacky Ward (J. Leiber, M. Stoller, Mercury 55003 (Phonogram) (Wanda/Quartet/Beasdale, BM))								
25	26	8	25	26	8	25	26	8	25	26	8	93	96	3	25	26	8	93	96	3	25	26	8			
YOU AND ME ALONE—David Rogers (B. Kling, D. Plummer, Republic 011 (Complete, BM))									THROWIN' MEMORIES ON THE FIRE—Cal Smith (B. Bond, MCA 40829 (Stone Arch, BM))									JAMBALAYA (On The Bayou)—Saskia & Serge (H. Williams, (Rican, BM), ABC/Hickory 54020								
26	27	9	26	27	9	26	27	9	26	27	9	94	71	13	26	27	9	94	71	13	26	27	9			
HOLD TIGHT—Kenny Starr (D. Gates, MCA 8817 (Kapulu, ASCAP))									IT DOESN'T MATTER ANYMORE—R.C. Bannon (P. Anka, Columbia 3 10655 (Spanka, BM))									QUITS—Gary Stewart (D. O'Keefe, RCA 11131 (Road Cannon, Warner-Tamerlane, BM))								
27	30	7	27	30	7	27	30	7	27	30	7	95	72	15	27	30	7	95	72	15	27	30	7			
I DON'T NEED A THING AT ALL—Gene Watson (J. Allen, Capitol 4513 (See Allen))									GET DOWN COUNTRY MUSIC—Brush Arbor (J. A. Rice, Monument 45200 (Combine, BM))									FROM GRACELAND TO THE PROMISED LAND—Merle Haggard (M. Haggard, MCA 40804 (Shade Tree, BM))								
28	33	4	28	33	4	28	33	4	28	33	4	96	74	13	28	33	4	96	74	13	28	33	4			
WHAT DID I PROMISE HER LAST NIGHT—Mel Tillis (R. McEwen, W. Walker, MCA 40836 (Sawgrass, BM))									BARTENDER BLUES—George Jones (J. Taylor, (Country Road, BM), Epic 8 50495									ABILENE—Sonny James (J.D. Loudermilk, L. Brown, B. Gibson, Columbia 310628 (Acuff-Rose, BM))								
29	32	6	29	32	6	29	32	6	29	32	6	97	98	3	29	32	6	97	98	3	29	32	6			
I PROMISED HER A RAINBOW—Bobby Bare (B. Boone, Playboy 85823 (Epic) (Chappell, ASCAP))									I'VE GOT A FEELIN' (Somebody's Stealin')—John Anderson (J. Anderson, M. Galvin, T. James, Warner-Budshans 8480 (R. Gallop, BM)/Lava/Living, ASCAP))									I LOVE HOW YOU LOVE ME—Joni Lee (B. Mann, L. Kolber, (Screen Gems EM, BM), MCA 40826								
30	31	7	30	31	7	30	31	7	30	31	7	98	100	3	30	31	7	98	100	3	30	31	7			
WE GOT LOVE—Lynn Anderson (L. Keith, S. Papp, H. Fennell, R. Colbertson, Columbia 3 10650 (True, BM))									BLUE BAYOU—Linda Ronstadt (R. DeLeon, J. Nelson, Asylum 45431 (Elektra) (Acuff-Rose, BM))									DON'T WORRY ('Bout Me)—Glenda Griffith (M. Robbins, (Nona/Presley, BM), Avila America 7680								
31	35	4	31	35	4	31	35	4	31	35	4	99	100	3	31	35	4	99	100	3	31	35	4			
WOMAN TO WOMAN—Barbara Mandrell (J. Banks, E. Mason, H. Thigpen, ABC/Dot 17736 (East Memphis, BM))									THE WURLITZER PRIZE (I Don't Want To Get Over You/Lookin' For A Feeling)—Waylon Jennings (B. Eason, C. Monroe/W. Jennings, RCA 11118 (Baby Chuck, BM)/Waylon Jennings, BM))									HONKY TONK TOYS—A. L. "Doodle" Derris (A. L. "Doodle" Derris, (J. Payne) (Blackbird TR, Atlanta) (Unichappel, BM))								
32	14	11	32	14	11	32	14	11	32	14	11	100	100	3	32	14	11	100	100	3	32	14	11			
I JUST WANT TO BE YOUR EVERYTHING—Connie Smith (B. Galt, Monument 45211 (Stagwood, BM))									LEONA—Johnny Russell (J. Hall, J. Hall, MCA 11160 (No Exit, BM))																	
33	8	12	33	8	12	33	8	12	33	8	12				33	8	12				33	8	12			
GEORGIA KEEPS PULLING ON MY RING—Conway Twitty (D. Wilkin, I. Marshall, MCA 40805 (Emerald Isle/Battleground, BM))									STAR STUDDED NIGHTS—Ed Bruce (S. Throckmorton, Epic 8 50475 (True, BM))																	
34	42	3	34	42	3	34	42	3	34	42	3				34	42	3				34	42	3			
DO I LOVE YOU (Yes In Every Way)—Donna Fargo (P. Anka, M. Pool, Y. Dessca, A. LeGovic, M. Pelay, (Spanka, ASCAP), Warner Bros. 8509									THE PAY PHONE—Bob Luman (G. Martin, Polydor 14431 (True, BM))																	

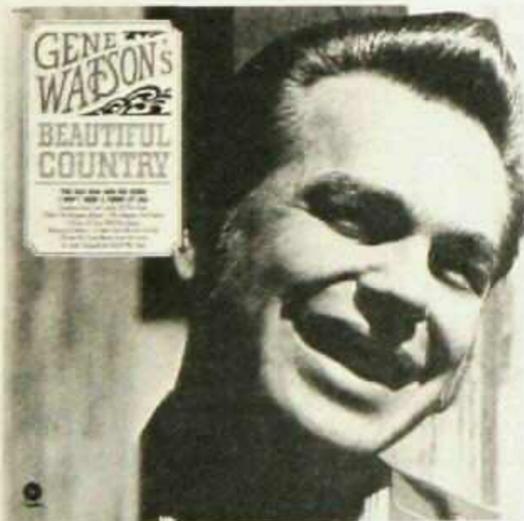
TAKE TWO!



Gene Watson
**"I Don't Need
A Thing At All"** (4513)

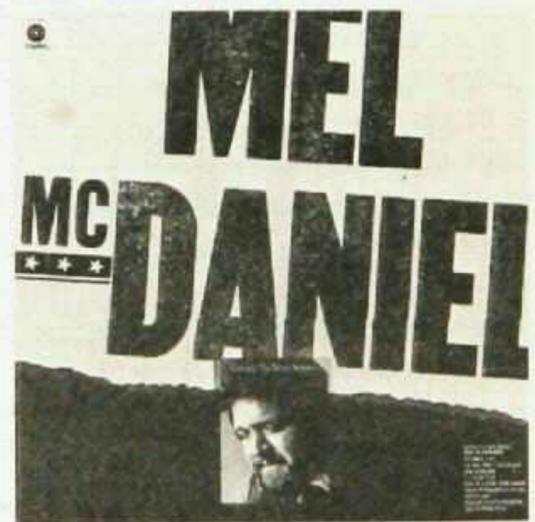
Mel McDaniel
**"God
Made Love"** (4520)

From The Album...



(ST-11715)

From The Album...



(ST-11694)

THEY'RE BIG!



From Capitol Country!

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Billboard Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 1/14/78

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
			★ Star Performer—LPs registering proportionate upward progress this week.
1	1	12	HERE YOU COME AGAIN—Dolly Parton, RCA APL12544
2	3	26	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA LA 771-G
3	4	14	SIMPLE DREAMS—Linda Ronstadt, Asylum AE104
4	2	12	ELVIS IN CONCERT—Elvis Presley, RCA APL22587
5	5	22	DAYTIME FRIENDS—Kenny Rogers, United Artists UA EA 254G
★	9	19	IT WAS ALMOST LIKE A SONG—Ronnie Milsap, RCA APL12439
7	7	11	YOU LIGHT UP MY LIFE—Debby Boone, Warner Bros. BS3118
8	8	9	GREATEST HITS—Olivia Newton-John, MCA 3028
★	10	7	TAKE THIS JOB AND SHOVE IT—Johnny Paycheck, Epic KE 35045
10	6	9	MY FAREWELL TO ELVIS—Merle Haggard, MCA 2314
11	12	19	THAT'S THE WAY LOVE SHOULD BE—Dave & Sugar, RCA APL12477
12	15	6	I WANT TO LIVE—John Denver, RCA APL12521
13	13	7	ELVIS SINGS "THE WONDERFUL WORLD OF CHRISTMAS"—Elvis Presley, RCA ANL1-1336
14	14	54	GREATEST HITS—Linda Ronstadt, Asylum AE 1092
15	17	18	HEAVEN'S JUST A SIN AWAY—The Kendalls, Ovation OV 3719
16	16	39	KENNY ROGERS, United Artists UA LA689-G
17	11	27	MOODY BLUE—Elvis Presley, RCA APL 22438
18	18	71	CRYSTAL—Crystal Gayle, United Artists UA LA614-G
19	21	14	Y'ALL COME BACK SALOON—Oak Ridge Boys, ABC/Dot DD2093
20	20	35	OL' WAYLON—Waylon Jennings, RCA APL 1-2317
★	26	9	LOVES TROUBLED WATERS—Mel Tillis, MCA 2288
22	25	20	LOVE IS JUST A GAME—Larry Gatlin, Monument MG 7616 (Phonogram)
★	31	5	LIVE AT THE ROYAL FESTIVAL HALL—Glen Campbell, Capitol SWBC 11787
24	22	14	COUNTRY BOY—Don Williams, ABC/Dot DD2988
25	19	16	HOW GREAT THOU ART—Elvis Presley, RCA LSP 3758
26	27	3	WANTED: THE OUTLAWS—Waylon Jennings, RCA APL 1-1312
27	28	11	SHAME ON ME—Donna Fargo, Warner Bros. BS 2095
★	44	3	ROSES FOR MAMA—C.W. McCall, Polydor (not listed)
29	24	19	HIS HAND IN MINE—Elvis Presley, RCA ANL1-1219
30	23	18	LEGENDARY PERFORMER, VOL. 1—Elvis Presley, RCA CPL 1-0341
31	33	7	GREATEST HITS—George Jones & Tammy Wynette, Epic KE 34716
★	42	4	DON'T LET ME TOUCH YOU—Marty Robbins, Columbia KC 35040
33	29	19	WELCOME TO MY WORLD—Elvis Presley, RCA APL1 2274
34	32	19	TODAY—Elvis Presley, RCA APL1 1039
35	39	5	COME A LITTLE BIT CLOSER—Johnny Duncan, Columbia KC 35039
36	36	5	SONGS OF KRISTOFFERSON—Kris Kristofferson, Columbia PZ 34687
★	45	4	THE FIRST TIME—Billy "Crash" Craddock, ABC/Dot DD 2097
38	38	3	IF YOU DON'T LOVE ME—Freddie Fender, ABC/Dot DD2090
39	41	20	I'VE ALREADY LOVED YOU IN MY MIND—Conway Twitty, MCA 2283
40	35	6	GREATEST HITS, Vol. 2—Mickey Gilley, Playboy PZ34881
41	37	19	PURE GOLD—Elvis Presley, RCA ANL1-0971
42	30	19	LEGENDARY PERFORMER, VOL. 2—Elvis Presley, RCA CPL1-1349
43	46	8	COUNTRY MEMORIES—Jerry Lee Lewis, Mercury SRM 15004
44	48	8	JUST FOR YOU—Johnny Rodriguez, Mercury SRM 15003
45	40	4	AIMIN' TO PLEASE—Mary Kay Place, Columbia PC 34908
46	34	19	EASTBOUND AND DOWN—Jerry Reed, RCA APL1-2514
47	NEW ENTRY		LOVE'S UPS AND DOWNS—Barbara Mandrell, ABC/Dot DD 2098
48	NEW ENTRY		THE BEST OF FREDDY FENDER—Freddie Fender, ABC/Dot DD 2078
49	NEW ENTRY		ROAD SONGS—Hayt Axton, A&M 4609
50	NEW ENTRY		DENIM AND RHINESTONES—Bobby Borchers, Playboy PZ 35027 (Epic)

Country



GYPSY BOY—Billy Joe Shaver goes on the air with Rusty Bell of KOKE-FM, Austin, Tex., during a Capricorn Records airborne campaign that also included Nashville, Dallas and Houston. During the tour supporting his new "Gypsy Boy" LP, Shaver conducted radio and press interviews and made in-store appearances.

Daniels To Air On WHN

NASHVILLE—For the first time, the Charlie Daniels Band's volunteer jam concert will be aired live outside the middle Tennessee area.

WHN, New York, will broadcast "Volunteer Jam IV" from Nashville's Municipal Auditorium on Saturday (14). It's the first time the annual Daniels homecoming concert has been broadcast on a country music station outside Tennessee.

Last year's concert was syndicated by the King Biscuit Flower Hour and aired in more than 250 markets. It was also broadcast live in the middle Tennessee area by Nashville's WKDF, which plans to air the event again this year.

"We're pleased to broadcast the largest country music event in America on the world's biggest country music radio station," comments Ed Salamon, program director of WHN.

"For the first time, our Volunteer Jam concert will reach 18 million people—one-tenth the population of the U.S.—and that's very thrilling," Daniels says.

Last year's Volunteer Jam drew a sellout crowd and featured performances by the Daniels Band, Willie Nelson, Bonnie Bramlett, Mylon LeFevre, the Outlaws, Tanya Tucker, Patti Leatherwood, Romi Stoneman, Alexander Harvey, Papa John Creech and Toy Caldwell.

Guest performers are not announced in advance, adding to the surprise element. "We just never know until they show up," explains Daniels.

Banjoist In Kid TV

NASHVILLE—Wendy Holcombe, the 14-year-old banjo prodigy who appears on the "Nashville On The Road" television series, will be the featured subject of a children's tv show. The show, "Big Blue Marble," is expected to be nationally syndicated in 160 markets and in 60 foreign markets.

Twins On Carousel

NASHVILLE—Tom and Ted, the LeGarde Twins, recently appeared at the opening of a new Peaches store in Indianapolis. The act put the finishing touches on a new LP at Sound Stage Studios in Nashville, then flew to Los Angeles to tape a television pilot for CBS.

Largest Of Crews?

NASHVILLE—Waylon Jennings is claiming the largest touring crew in the country music field. The group includes 35 persons, two semi-trucks, two buses, one Lear Jet, plus security and merchandising personnel.

Nashville Scene

By PAT NELSON

Loretta Lynn and Conway Twitty's engagement at the Montgomery Civic Center was reportedly the first time a country act has sold out at the Alabama facility. The duo followed up that record with consecutive sellouts in Biloxi, Miss., and Lake Charles, La. ... Harry Newman would like to receive country music product from all record labels. In addition to his regular shift at KLAC in Los Angeles, Newman hosts country programs heard on TWA Airlines and the Armed Forces Radio Network, which is carried in 29 countries to an estimated listening audience of 500 million. Newman also hosts the new live country concert series produced and syndicated by Filmways Radio. Product should be sent to Newman at 7414 Firmament, Van Nuys, Calif. 91406.

Promising to be the best yet, the Charlie Daniels Band brings its fourth annual Volunteer Jam to Nashville's Municipal Auditorium Saturday (14). The music event notoriously draws Southern music's finest together for a solid evening of Tennessee-style jamming. A two-album package featuring highlights of Volunteer Jam III and IV is scheduled for release this spring.

In Rapid City, S.D., a construction crew reportedly walked off the job when it heard Johnny Paycheck's "Take This Job And Shove It" playing over loudspeakers from the bank across the street. The temperature was -11 with a -50 wind chill factor and the workers were slightly upset because their heaters weren't working.

Epic Records will release Marjia Routh's debut album, produced by Allen Reynolds in February. The month will also bring Janie Fricke's first album for Columbia, produced by Billy Sherrill. Ray Griff produced four sides on Kenny Roberts, one of country music's few remaining yodelers. Little Richie Johnson's (R) Records is releasing Gilbert Ortega's first album containing his current single, "Is It Wrong."

Mack Sanders and wife, Sherry Bryce, both have singles coming out on their Nashville-based Pilot Records. Sanders' "Sweet Country Girl" was coproduced by Bryce and Tommy Allsup while Rex Allen Jr. handled production of Bryce's single. As a gesture of friendship, Willie Nelson presented BMI's Frances Preston with the platinum album he received for "Red Headed Stranger" and "Wanted: The Outlaws."

David Houston did a guest deejay spot Tuesday (3) on WHN Radio prior to his evening concert at the Lone Star Cafe, broadcast live over the New York station. Radio stations KMND in Midland, Tex., and CFSL/CJSL in Saskatchewan, Canada, are in need of country music product from all labels.

Stream, a Nashville-based group with a single entitled, "It Ain't Gonna Rain On Me" out on Comet Records, has been recording material for a future album release at LSI Studios.

Bill Anderson's tv game show, "The Better Sex," received a 6.7 rating and a 28% share of the viewing audience recently. ABC-TV network personnel were especially pleased since the network had never before received higher than a 25% share rating in that time period.

Dee Gaskin of Battleground, Ind., and Bob Pauley of West Palm Beach, Fla., were named national first and second place winners in Kentucky Fried Chicken's "America's Country Good Music" songwriting contest. Their respective songs, "There's No Turnin' Back" and "A Brandy Alexander With Sauteed Escargot," have been recorded by Mel Tillis for a special single release that will be distributed to radio stations across the nation.

Dutch Grab U.K. Talent

By WILLEM HOOS

AMSTERDAM—Several acts signed for the 10th International Festival of Country Music, to be held at the London Wembley Empire Pool March 25-27, will also perform at the Ahoy Hall in Rotterdam, Holland, March 28.

Rotterdam concerts will be given by Merle Haggard, Don Williams, Ronnie Milsap, Kenny Rogers, Dave and Sugar, Jody Miller, George Hamilton IV, Carl Perkins, Donna Fargo, Skeeter Davis, Barbara Fairchild, Freddie Hart and Joe Ely. Additional performances will be given by Dutch country acts such as Saskia and Serge.

The country event will be filmed by Dutch television company TROS and transmitted later in the year. Also various radio specials will be made and a country exhibition will be held with the festival.

Almost all Dutch record companies will be involved in this event. At the exhibition, country records, instruments and clothing, among other items, will be displayed and sold.

The London-based promotion company of Mervyn Conn is expected to invest some \$100,000 in the festival in Rotterdam, and three Dutch record companies, including Inelco, Ariola and EMI-Bovema, have agreed to support the festival financially. With three other Dutch companies, CBS, Phonogram and WEA, Mervyn Conn is negotiating about financial help.

The country festival in Rotterdam will be heavily promoted in the Dutch media, and a few weeks before the start of the festival, Carl Perkins and George Hamilton IV will come to Holland for promotional reasons.

Conn will be assisted by Dutch promotion company Mojo for organization of the festival, and if the festival in Rotterdam proves successful, it may be organized in more countries on the European continent, such as West Germany and Belgium, for next year.

This year, the country festival will also be held for the first time in Oslo April 1-2. In Helsinki and Gothenburg, the festival will be organized for the second and third time, respectively on April 1 and March 25.

New Ball Club Due

NASHVILLE—The new Southern League baseball team, the Nashville Sounds, due to debut on the diamond this spring, should draw solid support from Nashville's music industry. Among the owners of the farm team of the Cincinnati Reds are MCA recording artists Conway Twitty and Cal Smith.



ENGLISH AWARDS—Kenny Rogers accepts the single of the year award from the CMA (Great Britain) for his recording of "Lucille."

Raindrop Sets Up Cleve Distrib

NASHVILLE—Unlimited Sound Distributing, Inc. of Cleveland will become the exclusive national distributor for Raindrop Records.

Bob Fuller, vice president of Unlimited, notes the distribution agreement includes the entire roster of

Raindrop artists—Terry Coffee, C. J. Spence and A. L. "Doodle" Owen. The first Raindrop release by Unlimited Sound is "Honky Tonk Toys" by Owen, a leading Nashville songwriter-turned-artist.

General News

Royalties Suggestions Delayed

• Continued from page 3

industry is "trying for uniformity in international distribution."

In any case, the performer fees exacted do not seem to have had "any adverse effect on European broadcasting," the study finds.

Although the overseas stations are largely government supported, a comparison with U.S. stations is held to be valid because the European broadcasters also have to "fight for funds" competitively.

One striking development reported by the Copyright Office traveling group in Europe is the way the piracy of recordings, and the satellite piracy of broadcast programming, has reduced the traditional hostility of music owners and broadcasters to the Rome Convention for the protection of performers, record producers and broadcasters whose members provide record performance payment.

After a lull of more than a decade, some 20 countries have joined the protective Rome treaty (the U.S. has never joined). More are expected to join shortly—including some Latin American countries, Australia and India.

Along these lines, the introductory

volume of the Copyright Office report includes the warning from RIAA president Stan Gortikov that music home taping from broadcasts, via air, cable and satellite, can reach the point where an in-home push button recall from banks of recordings can actually eliminate the need to buy recorded music.

Congress should consider the possibility "that a performance right would become the major source of income from—and incentive to—the creation of such works."

BOOK REPORT

Col Issues '77 Review

"The Year In Music 1977" by Judith Glassman. New York, Columbia House (distributed by Crown). 319 pages, \$14.95.

The first edition of what promises to be an annual year book on music people and events is being published this week by the Columbia House Division of CBS. The book will be sold by mail through the Columbia Record Club and will also be distributed to bookstores by Crown.

Dedicated to Bing Crosby and Elvis Presley, the text by Judith Glassman is very readable—obviously written for the music fan rather than those in the business.

Different sections detail the year's happenings in rock, country, jazz

classical, easy listening, concerts and other areas.

Of the many photographs throughout the book, the original pictures by Robin Platzer of Images stand out as some of the best. There is unfortunately, too much use of publicity stills from record companies, most of which have already been seen elsewhere.

The exigencies of publishing apparently required an early deadline since the names of various artists like America, Steely Dan and Heatwave are missing. Although Debby Boone's single, "You Light Up My Life" had been No. 1 on the Hot 100 for eight weeks, her name does not appear in the "stars of the year in music" directory at the end of the book. **ROBERT ROTH**

Music Backdrop For Vegas CES

• Continued from page 1

posing array of music-related high spots early in the show.

Sansui featured the only live music demos on the CES floor, using "Music Minus One" LPs with Ovation artist Bonnie Ferguson and backup instrumentalist Mike Gerry to showcase its high-end components built around the AX-7 mixer/reverb bowed at the Summer CES.

Craig Corp., one of the first car stereo firms to use pop artists as advertising spokesmen, has enlisted Ringo Starr to highlight its spring merchandising promotion, with a sweepstakes offering the former Beatle's Craig Powerplay-equipped customized 1957 Chevrolet as first prize.

Robert Goulet was here Saturday (7) to meet dealers and distributors handling his first direct-to-disk LP "You're Something Special," produced by Michael Robert Phillips and released at CES by Orinda Recording Corp. Four new direct-to-disk releases on the Umbrella label were at Distributor Audi-Technica's booth, plus the first RVC TCM disks from Japan.

More "programmable" components bowed at the CES conference including: an improved version of the BSR/ADC Accutrac + 6 turntable which programs tracks on up to six LPs with a new IC sensor and a new belt-drive motor; Sharp's RT-3388 microprocessor controlled cassette deck with five forms of memory that automatically play any song on the tape, and a higher-end stepup version from the firm's Optonica division with improved frequency response and a counter memory permitting the deck to stop or play automatically at any number location on the tape, and Fisher's wireless remote control cassette desk offering "armchair editing."

"Highway hi fi" was all-around the main exhibit floor in the Convention Center, from Sanyo's innovative "Disco On Wheels" concept linking its new PA 7000 bi-amplified 56-1 stereo power booster and FT490 in-dash AM/FM cassette deck with five AM/five FM station memory and digital frequency readouts, to Panasonic's new

in-dash high performance series of auto sound combos, and its components audio display in a customized van.

Motorola's new in-dash multiplex entertainment center with 40-channel CB, AM/FM/MPX cassette, is the first U.S. machine with the firm's "Auto Cue" which senses individual tracks to advance fast-forward to the next selection. Sharp was the first to offer the programmable feature, and bowed its first forward/reverse autosound model at the Summer CES.

More hi fi firms are entering the suddenly discovered auto speaker field, with impressive new entries from Ultralinear, which bowed the first units in its CARpocket line, model M15 at \$99.95, and Marantz, which debuted a line of seven car stereo systems topped by the claimed first five-way unit.

Portable tape is rapidly moving to stereo models with more new cassette and 8-track units from Sanyo, Panasonic, Craig and others, while GE reports its initial AM/FM/cassette machine exceeded sales projections.

Superscope Tape Duplicating bowed its long-anticipated Little Player cassette playback unit at \$24.95 list to complement its Storyteller line of cassette/book sets. This is expanded with the first six "Tarzan" sets, each at \$3.99 for a 36-page four-color book and 16-minute dual side tapes.

Blank tape saw more new product introductions of both formulations and accessories than at any previous show, all demonstrated with various sources to show off their best performance.

New high-end tapes were offered by Ampex, Fuji and BASF. Im-

Set Foreign Pacts

LOS ANGELES—Foreign contracts have been signed for the 30-song catalog of Musicways/Flying Addrisi Music with Carlin Music (England), Chappell Music (Australia) and Meridian Music (Germany).

Rock Singles Best Sellers

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As Of 12/30/77

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

- | | |
|--|--|
| 1 YOU LIGHT UP MY LIFE—Debby Boone, Warner/Curb 8446 | 21 CALLING OCCUPANTS OF INTERPLANETARY CRAFT—Carpenters—A&M 1978 |
| 2 HOW DEEP IS YOUR LOVE—Bee Gees—RSO 882 | 22 WE'RE ALL ALONE—Rita Coolidge—A&M 1965 |
| 3 BLUE BAYOU—Linda Ronstadt—Asylum 45431 | 23 BOOGIE NIGHTS—Heatwave—Epic 8-50370 |
| 4 DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle—United Artists 1016 | 24 JUST THE WAY YOU ARE—Billy Joel, Columbia 3-10646 |
| 5 STAR WARS—Meco—Millennium 604 (Casablanca) | 25 BABY, WHAT A BIG SURPRISE—Chicago—Columbia 3-10620 |
| 6 SLIP SLIDIN' AWAY—Paul Simon, Columbia 3-10630 | 26 GIRLS SCHOOL—Wings, Capitol 4504 |
| 7 BABY COME BACK—Player, RSO 879 | 27 SOMETIMES WHEN WE TOUCH—Dan Hill, 20th Century 2355 |
| 8 COME SAIL AWAY—Styx, A&M 1977 | 28 DESIREE—Neil Diamond, Columbia 3-10657 |
| 9 HERE YOU COME AGAIN—Dolly Parton, RCA 11123 | 29 YOUR SMILING FACE—James Taylor, Columbia 3-10602 |
| 10 HEY DEANNIE—Shaun Cassidy, Warner/Curb 8488 | 30 POINT OF KNOW RETURN—Kansas, Kirshner 84273 |
| 11 HEAVEN ON THE 7TH FLOOR—Paul Nicholas—RSO 878 (Polydor) | 31 RUNAROUND SUE—Leif Garrett, Atlantic 3440 |
| 12 YOU'RE MY HEART—Rod Stewart, Warner Bros. 8475 | 32 NOBODY DOES IT BETTER—Carly Simon—Elektra 45413 |
| 13 WE ARE THE CHAMPIONS—Queen, Elektra 45441 | 33 KEEP IT COMING—K.C. & the Sunshine Band—TK 1023 |
| 14 IT'S SO EASY—Linda Ronstadt, Asylum 45438 | 34 DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda, Casablanca 902 |
| 15 SHORT PEOPLE—Randy Newman, Warner Bros. 8492 | 35 HEAVEN'S JUST A SIN AWAY—The Kendells—Ovation 1103 |
| 16 TURN TO STONE—Electric Light Orchestra, Jet 1099 | 36 THAT'S ROCK-N-ROLL—Shaun Cassidy—Warner/Curb 8423 |
| 17 THE WAY I FEEL TONIGHT—The Bay City Rollers, Arista 0272 | 37 BRICK HOUSE—Commodores, Motown 1425 |
| 18 SWINGTOWN—Steve Miller, Capitol 4496 | 38 ISN'T IT TIME—Babys—Chrysalis 2173 |
| 19 SENTIMENTAL LADY—Bob Welch—Capitol 4479 | 39 JUST REMEMBER I LOVE YOU—Firefall, Atlantic 3420 |
| 20 MY WAY—Elvis Presley, RCA 11165 | 40 I GO CRAZY—Paul Davis, Bang 733 (Web IV) |

Rock LP Best Sellers

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As Of 12/30/77

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

- | | |
|---|---|
| 1 RUMOURS—Fleetwood Mac—Warner Bros. BSK 3010 | 21 GREATEST HITS VOLUME II—Elton John—MCA 3027 |
| 2 ALIVE II—Kiss—NBLP 7076 | 22 GREATEST HITS, ETC.—Paul Simon, Columbia JC 35032 |
| 3 I'M GLAD YOU'RE HERE WITH ME TONIGHT—Neil Diamond, Columbia JC 34900 | 23 HOTEL CALIFORNIA—Eagles—Asylum 7E-1084 |
| 4 SHAUN CASSIDY—Shaun Cassidy—Warner/Curb BS 3067 | 24 FOOT LOOSE & FANCY FREE—Rod Stewart—Warner Bros. BSK 3092 |
| 5 BOOK OF DREAMS—Steve Miller Band—Capitol SD 11630 | 25 THE STORY OF STAR WARS—Soundtrack, 20th Century T-550 |
| 6 BORN LATE—Shaun Cassidy, Warner/Curb BSK 3126 | 26 STREET SURVIVORS—Lynyrd Skynyrd, MCA 3029 |
| 7 STAR WARS/SOUNDTRACK—20th Century 2T 541 | 27 PART III—K.C. & The Sunshine Band, TK 605 |
| 8 SIMPLE DREAMS—Linda Ronstadt—Asylum 6E-104 | 28 I'M IN YOU—Peter Frampton, A&M 4704 |
| 9 LIVE—Barry Manilow—Arista AL 8500 | 29 MERRY CHRISTMAS—Bing Crosby, MCA 15024 |
| 10 YOU LIGHT UP MY LIFE—Debby Boone—Warner/Curb WBS 8455 | 30 THEIR GREATEST HITS 1971-1975—Eagles—Asylum 7E-1052 |
| 11 GREATEST HITS—Olivia Newton-John, MCA 3028 | 31 DOWN TWO THEN LEFT—Boyz n the City, Columbia JC 34729 |
| 12 POINT OF KNOW RETURN—Kansas, Kirshner J2 34929 (Epic) | 32 LOVE GUN—Kiss, Casablanca NBLP 7057 |
| 13 ELVIS IN CONCERT—Elvis Presley—APL2 2587 | 33 LIVE—Foghat, Bearsville BRK 6971 (WB) |
| 14 BOSTON—Epic PE 34188 | 34 ANYTIME... ANYWHERE—Rita Coolidge, A&M SP 4616 |
| 15 FOREIGNER—Foreigner—Atlantic SD 18215 | 35 LIVE—Commodores—Motown M9 894 A2 |
| 16 THE GRAND ILLUSION—Styx, A&M SP 4637 | 36 LET'S GET SMALL—Steve Martin, Warner Bros. BSK 3090 |
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General News



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JANUARY 14, 1978, BILLBOARD

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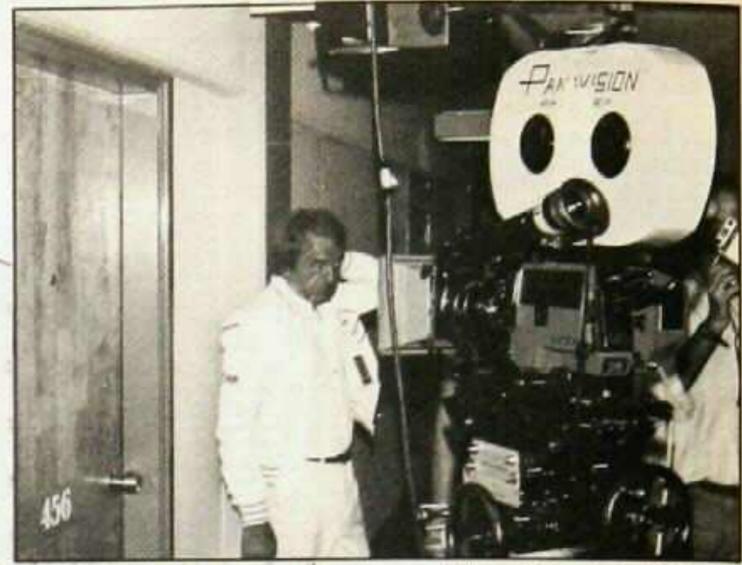
A Day In The Life Of STIG ANDERSON

Veteran Swedish Publisher's Swing Into Production With Abba the Right Move

Stig Anderson, president and general manager of Polar Music International, which includes the Polar record label, is the guiding light and business inspiration behind Abba, Sweden's leading pop export. How does the man often called the fifth member of Abba spend his business day? Billboard's Swedish correspondent Leif Schulman enjoyed a busy decision-making day with Anderson to find out. This is his report:

The time: just a few minutes past 8 a.m. Stig Anderson, known to friends and business associates as "Stikkan," is already well into his first meeting of the day, talking earnestly with Leif B. Bengtsson, newly-appointed vice president of Polar Music International.

The company owns a five-story house in Stockholm, in one of the most exclusive areas where most of the neighboring



Billboard photos by Leif Schulman

Stig Anderson participates in the making of a movie about his top act, Abba, holding the slate board in photo at extreme left and observing a camera setup above. Below, he auditions a new group via tape in his Stockholm office.



buildings house foreign embassy staffs. Anderson himself lives with his family just a five-minute walk from the office.

The talk is about money, for Bengtsson's main job is to advise on how much and where the company's huge profits should be invested. Polar Music in 1977 will have a turnover of 50 million Swedish kroner, or roughly \$11.4 million. Estimated profit will be in the region of \$4.5-\$6.8 million. Much of that will be re-invested in various projects and it is Bengtsson's job to sort out the best prospects.

Anderson, very much the musician, ruminates: "Most of my time nowadays seems to be spent going to meetings with the bank and with talking about business economics."

But he is clearly happiest when talking about the music which has made the company so healthy in a financial sense. Abba, in record sales terms is the biggest vocal team of all time, is the key. Anderson talks animatedly about how he has been in the studio with the group just the day before.

It has been the last day of a spell of recording, working on three new songs for the "Abba-The Album" package. He says: "They work so very hard. I got there in the afternoon, but they'd been in right through the day, putting down vocal tracks on the song 'Eagle.' It was the first time in his series of sessions that the girls Annifrid and Agnetha had been in to lay down their voices.

"I think they were specially glad to see me, because it gave them the chance for a coffee break. It's very much a team effort with Abba. They record 24-track and the engineer is Michael B. Tretow, who has worked on all their product.

"I like to get really involved. It still gives me a feeling of great excitement to listen to a rough mix, an unfinished version of a new song like 'Eagle.' We all put in ideas, but there's no denying that the group really does have a perfectionist attitude towards every single track. What I heard yesterday is just the beginning—I estimate Abba spends an average five days in the studio on each and every title."

When Anderson talks about Abba, he includes himself in. "Every album takes us about a year to complete, allowing for other activities such as touring." The use of "us" and "we" is deliberate. He is the fifth Abba member, not only of vital importance as lyricist to many of the Abba songs but also the guiding genius in the general marketing of the group on a worldwide level.

Yesterday's memories swing into today's action. Anderson, office-bound for much of the morning, says: "We've linked the new album with the semi-documentary movie which was made around the group's tour in Australia in the spring of 1977. We have had worldwide interest in both the record and the film."

Which indicates even bigger profits and even more emphasis on future acquisitions. Bengtsson nods agreement as Anderson says: "We've just bought one company, AH Grafik, which deals with the graphic art business. There's another new buy named Wimab, which imports sporting goods. And we've just started our Sannes Trading AB, which is involved in exchange trading with Eastern European territories."

In fact, the formation of Sannes Trading has received a

in mid-summer of 1977. It is a company based in Eastern Europe, formed by Polar with Beijerinvest, and it trades licenses for Abba records in exchange for product from the Eastern areas. Mainly it trades records for oil products.

Anderson adds: "Apart from moving deep into real estate, we're also building our own Polar Music Studio."

This, he reveals, is a project which will eventually cost between \$450,000 and \$650,000, and it has been designed by Tom Hidley, the man behind the famed Eastlake Studios. It is being built in a one-time Stockholm cinema, has a floor area of some 700 square meters, and it should be functioning early in 1978.

As Anderson deals with the future plans, Gorel Johnsen comes in to deal with the day's agenda and the morning mail. Gorel has been with the company since 1969, having started out as a secretary. Now she is Anderson's personal assistant and has her own secretary.

She works mainly on foreign affairs, handling product and contracts and ensures with complete efficiency that contacts with other international corporations are smooth and businesslike.

She agrees that one of her main jobs is to say a polite but firm "no" to all the newspapers, from all parts of the world, who want exclusive interviews with Abba. Says Anderson: "If we accepted every interview offer, there would be no time left for recording or going out on tours. Gorel will agree that we must get 20-25 requests every single week for interview time."

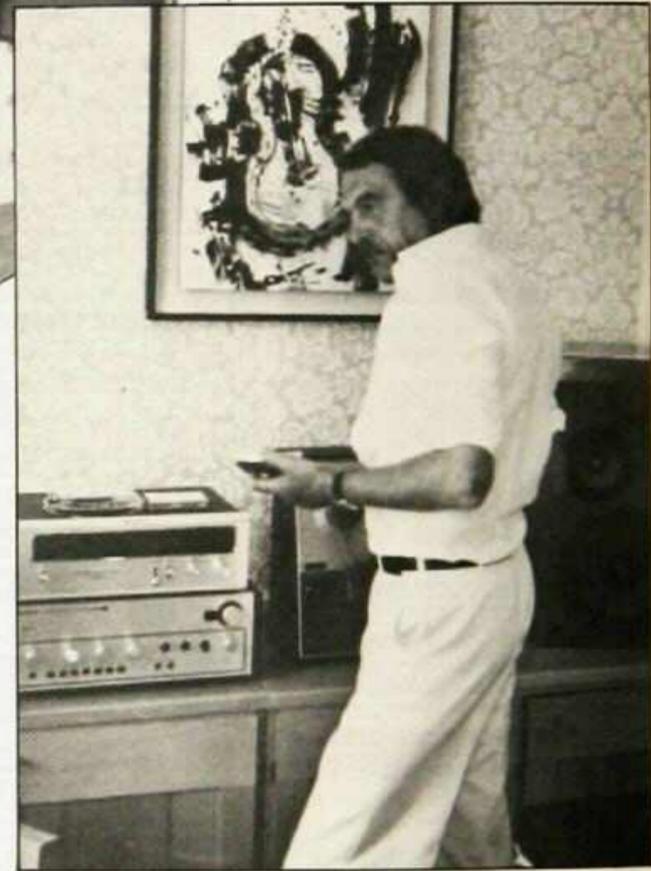
Now Gorel explains how she picks the few magazines meriting time with the group. Primarily U.S. publications are okayed, mostly those in the Newsweek or New York Times status level. Paris Match also comes into the reckoning.

First letter opened by Anderson is from Discmate in Japan, bringing news that "Dancing Queen" is on the charts there and looks to be the final big breakthrough for the group in that territory. Anderson says: "The Japanese market is very special. It takes time and patience to break an international act there, though Bjorn and Benny had a big hit in 1972 there with 'She's My Kind Of Girl,' which sold around 80,000 units.

"And as a publisher I've had some success there with the Swedish group Spotnicks back in 1961 and with 'Letkiss Jenka' in 1965."

In the same letter, Discmate asks Anderson's permission to release "That's Me" as the next single, instead of the predicted "Knowing Me, Knowing You." He says: "Let's be fair, I'm sure they know their own market best. We'll make an exception in this case and let them bring out a special release against the usual international run of things."

Then there is a letter from RCA in Brazil, with reports that cover versions, or pirated versions, using Abba's name are becoming more frequent in Latin America. Anderson says: "This



is one of our biggest problems. We've brought several cases to court in various territories. We have to fight this kind of thing when we have any kind of evidence."

There is a letter inviting Anderson to be guest speaker at a marketing conference. He's pleased with this. "Earlier this year I was a guest speaker at a big international market in Helsinki, Finland. I talked on the subject of how to market Scandinavian music.

"In the presentation I used video films, slides, lights and sound, and for a grand finale I used fireworks. It made a big impact. Since then I've received many invitations to do the same kind of thing.

"What pleased me was that the acceptance came from professionals. I'm not all that educated in that area. But it would be too expensive to do too many of these guest speeches because it takes an entire van to carry all the equipment I use. Gorel says I should set up a tour of my own, just like Abba."

Anderson finishes his mail, along with a second cup of coffee. Now he goes to the Hotel Sheraton for filming. It involves the completion of the Abba film, semi-documentary but including a story of an Australian disk jockey trying to get an interview with the group.

Anderson pinpoints the dramatic highlights. "But the film has a happy ending. I won't give more away than that."

At the Hotel Sheraton, film director Lars Hallstrom offers a welcoming hand. He notes with approval that Anderson is wearing a white jacket and white trousers, the same he wore when the original scene was shot "down under." Today's scene is to show how Anderson, with a bodyguard, is stopped in a hotel corridor by the Australian disk jockey and asked for a personal interview.

But Stig Anderson is being moved smartly away. The whole

scene runs between 10 and 15 seconds, yet the shooting of it takes a good three hours and several cups of coffee.

Almost inevitably, the DJ Robert Hughes tells Anderson that he does some songwriting. Anderson says for him to come down to the office one day and he'll arrange for him to do some demo disks. Australian-Swedish relations are going along fine.

Now it is lunch time. On the way back to the Polar office, Anderson stops off at a hotdog stand and buys all in the party lunch. He has a dog with mashed potatoes.

"Usually I don't have much more than this at lunch time. Sometimes there is a big business lunch when I take aboard more. But today it's so hot I just have to go back to the flat and change into something cooler and forget food."

Changed, cooled and refreshed, Anderson gets back to a calmer than usual office. Most people are out for lunch, or up in the company canteen having a meal. Anderson likes to mix with his staff and he moves in and has a cup of coffee, probably his eighth of the day.

Barry Levine, photographer from Los Angeles, is in town and drops in to show Anderson his latest Abba pictures. Levine also brings a giant poster of the group Kiss, which he gives to Anderson for Anderson's youngest son, who happens to be a great Kiss fan.

Anderson and Leif Bengtsson his Polar Music International vice president go over financial matters right. Below, Anderson with four members of Abba.

This brings out a defensive attitude from Wolfgang Ruso, who says: "We have proof that we can reach new customers. We can sell Abba albums like 'Arrival' and 'Greatest Hits' in some 200,000 units. Some 90%-95% of the titles in the club catalog are records which have already been established on the market and where sales have peaked."

Now Anderson calls on Hans Bergkvist, who is the label



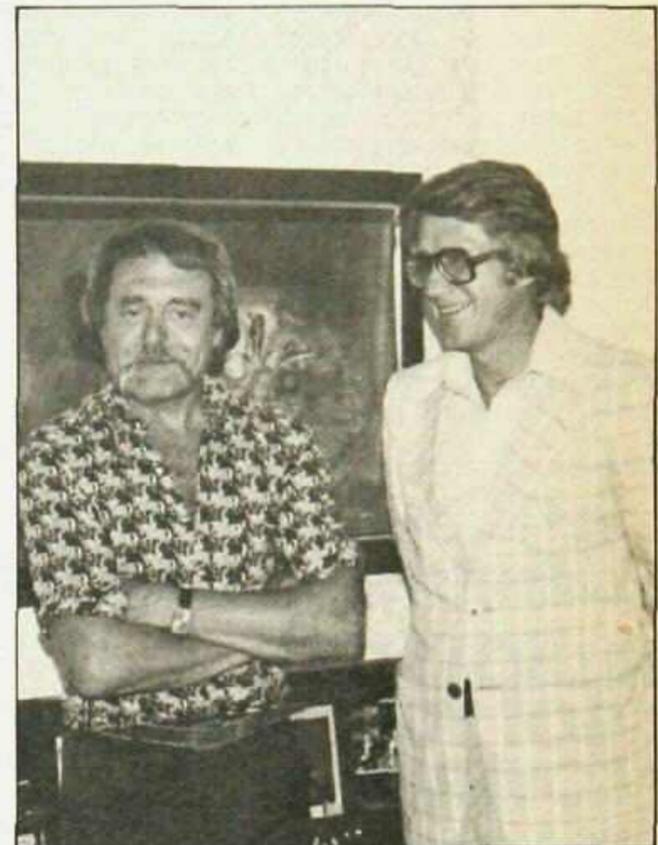
It's time for another cup of coffee. Anderson has quit smoking, so he claims that coffee is the only vice left to him. "I gave up smoking in Paris last time I was there. It is a great town to quit smoking in."

But what shows through is that he still has some difficulties avoiding thinking about cigarettes. He admits he doesn't quite know what to do with his hands. He tries to keep them occupied all the time, and he tinkers with everything on his desk, and he is constantly opening and shutting his briefcase.

Then his attention moves on to someone coming in with a cassette featuring the three latest Abba songs. It is a rough mix of the as yet unfinished songs. Anderson likes to receive cassette-type reports on how work in the studio is progressing. The songs on this cassette are: "Eagle," "That's The Name Of The Game," "Thank You For The Music."

Stig listens intently, then shows above normal enthusiasm for "Thank You For The Music." "That one is a definite single," he exclaims. He agrees that it is strictly a personal view, but he also knows deep down that his personal view is important.

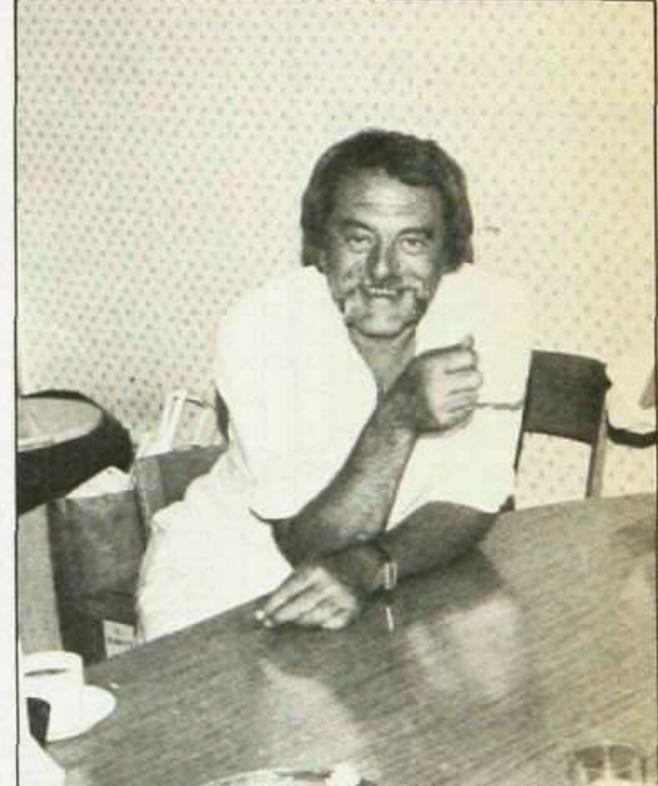
Turning to the upcoming film with Gorel which is being produced 75% by Polar Music, and coproduced with Reg Grundey from Australia, he says: "We have to have heavy promotion at MIDEM in 1978 for the movie. We have to look to advertising space on the Croisette there. If the opening isn't earlier, and we hope it will be, MIDEM would be an ideal place to launch the movie."



Kurt Mikkelsen, president of EMI Denmark visits with the producer/publisher in Stockholm.



Anderson and Anders Moren of Sweden Music shuffle through newly released LPs from around the world.



Anderson at a conference table in his offices: a meeting place for ideas.

Scheduled next is a meeting with two representatives of a German record club, Bertelmann. This is one of the biggest clubs of this kind on the continent, with about 3.5 million members in Germany, and 1.7 million in France, and with many others registered in Holland and Scandinavia, and it is also setting up operations in the U.K.

Representing the company at this meeting are Wolfgang Ruso from Germany and Christer Holberg from Sweden. Bertelmann wants to have Abba albums in its catalog and it also wants to make special recordings of the group.

This triggers a whole new line of thought from Anderson. He says: "In principle, I'm against record clubs. We have, from time to time, given away rights to record clubs, and we have given German territory rights to Polydor. But why should we give away our products for the equivalent of half royalty rates?"

"We're not making deals with K-tel, or Arcade, for compilation albums in Europe. Only in the U.S., where to be honest we still need them. My view is that compilation albums take the cream off your catalog and pay only half royalty rates. I think the theory has to be that they need us, and we don't need them unless they provide a way of reaching new customers."

manager for Polar, and he asks what kind of deal Polar made recently with another record club, the Scandinavian Record Club. Bergkvist has the answer:

"We made a deal including all Polar products and we did it for full royalties."

Anderson says triumphantly: "Yes, that's it. So why should we give away our products to a half royalty deal. As soon as we release a new coupling of Abba songs it flourishes on all markets, and we get complaints from all our representatives about direct imports."

"Incidentally my view is that the German market is killing itself with these compilation albums. Since we stopped giving away rights for the German market, or at least sticking to two a year, sales on our albums have gone up. Take a song like 'Fernando.' Why buy Abba's album with the song, when there's a compilation album available with 19 other big hits?"

But Anderson still has to make a decision. In the end he tells the Bertelmann delegation that he can't give a definite answer right away. He says for them to come back with a letter.

SEEN AS PRECEDENT

PRS Wins Action Against Dealer On Unlicensed In-Store Disk Play

By PETER JONES

LONDON—An unexpected move by the Performing Right Society here has resulted in a High Court decision which, if it is not challenged and is taken as a precedent, could have wide repercussions in the U.K. record retail trade.

Arthur Eley, a Coventry-based dealer, received a summons in November alleging he was infringing copyrights by playing records in his shop without a PRS license.

He contacted the Music Trades Assn. for advice, because the association has for some time expected that the PRS would wait for the result of test cases against major chains, such as Virgin and Harlequin, before putting pressure on smaller independents. Eley was advised to do nothing but wait.

His summons did not give a date for a hearing, and he was in the hospital for a five-week stay when the case was heard in court. The undefended case was a victory for the PRS, the judge ruling that the shop was in violation of the Copyright Act by playing records for the public. He ordered Eley to stop playing records

until he had obtained a PRS license to do so.

The PRS right to insist upon retailers paying this license fee is being challenged by the MTA and dealers.

Arthur Spencer-Bolland, MTA secretary, says the case was the first to be heard and had been a shock to the dealer who did not know the case was on until he was told he had lost.

Says Spencer-Bolland: "The results of the undefended action are in no way detrimental to the association's case. An undefended case in no way creates a precedent in English law. The results of this case neither strengthen nor weaken our original position."

But Eley says he is considering an appeal and is to make his decision in the next week or so when the MTA has considered his request for financial help in the legal battle. He says, "I cannot afford any colossal costs. In fact, I could not in any event have paid the license fee because I have not been given any formal assessment of how much it would be."

The fee is a flat sum of around 30

cents per square foot on shop space. But he has not been told, he says, how much of his premises the PRS intends to regard as shop space, since part of the area is not used for sale of records or for playing them.

Eley is not playing records for customers at present and those who ask to hear tracks are told just what the situation is. The enforced in-store silence does not adversely affect his business, he says. "In fact, some people have said they are pleased about it, because they now know the records they buy are completely new and unplayed."

Apart from making his decision about an appeal, Eley now has to face the second order made by the judge, that he should submit to an enquiry to assess damage the PRS has suffered as a result of his infringement of copyright.

He points out that only small snatches of any record were played, simply because it was too time consuming for an assistant to wait with a customer while he listened to the whole disk.

MERSEYSIDE BAN

Dealer Protests Aimed At 'Low-Markup' TV Albums

By TERRI ANDERSON

LONDON—Simmering protest among independent dealers over profit margins on television advertised albums has finally come to the boil in the north of England.

A growing number of retailers on both sides of the River Mersey have imposed a stock ban on the new Andy Williams album from CBS which had been test-marketed on tv in two areas, so carrying a dealer markup of only 25% instead of the normal 33%.

The reduced profit margin, as in most similar cases, applies nationwide, even though the tv commercials are seen only in a few areas.

It was that fact that incensed John Ellison, owner of two Bargain Box shops in the Birkenhead area. The choice of the Williams album as the focus of dealer fury is really coincidental, but it was described by Mike Davison, Merseyside Record Retail-

ers' Committee chairman, as "the last straw."

Ellison, who asked his fellow independents to refuse to stock the album as a protest, says: "My regular CBS representative called with three January releases and one was the Williams LP which was being test-marketed. The margin is 25% even though I don't get the benefit unless the record is a success. In effect, it is CBS saying 'like it or lump it, you do as we say.'"

His fear is that this "profit-slicing" will be applied to more and more albums unless dealers take a firm stand. He says that though the Johnny Mathis 2-LP package was tv-campaigned in the early summer, it is still on reduced profit margin. "How far round the corner is it before a new category appears on the CBS price list—25% markup only?" He adds: "My advice to all independents is to make a stand, tell the representative to get lost, ring the sales director and tell him where to put his ideas. Otherwise, this time next year all the top 50 albums will be profitless."

Davison's three Alibaba shops are involved in the protest, along with Ellison's outlets and a dozen-plus other stores.

Ellison stresses dealers have no objection to the lower margin on albums which receive national tv campaigns, after which most companies return reasonably soon to a 33% margin.

Country Music Wins New Fans In France

PARIS—Chet Atkins gave three concerts at the Olympia here and filled the hall each evening, giving a further boost to RCA's promotional campaign on behalf of country music.

There is growing enthusiasm for this music, particularly sung in English, and sales are moving fast on Atkins albums.



FROZEN ASSETS—Record buyers guessing how long it would take for a life-size ice sculpture of Boz Scaggs to melt won complete catalogs of the artist's albums at a store promotion in Sydney, Australia. Enjoying the event at Edel's Centrepoint shop are, from left, John McKeller and Allan Blake of CBS, and Laurie Nicovera, Edel's manager.

NEWS REVIEW

'Abba—The Movie' Hits In Stockholm Premiere

By LEIF SCHULMAN

STOCKHOLM—Since Swedish group Abba made an international breakthrough by winning the Eurovision Song Contest in 1974 with "Waterloo," it has established itself as one of the hottest worldwide record-selling teams, working under the guidance of Stig Anderson, of Polar Music.

Sales have topped the 50 million mark but with the group limiting itself to just two major tours not many record buyers have seen the act live. The group has not yet visited the U.S. or Japan.

But the hope is that the new film "Abba—The Movie" will change this. Originally planned as a short 16-mm documentary of the Abba tour of Australia, it was finally enlarged to become a full-length semi-documentary. It was shot in Panavision and directed by Lars Hallstrom, Swedish TV 2 producer who already had two full-length movies to his credit.

The film is produced by Polar Music International, along with Reg Grundy Productions, Australia, and a premiere here received rapturous acclaim.

The framework is a rather thin story line, concerning an Australian disk jockey (Robert Hughes) who is commissioned to do a special radio in-depth interview with the four Abba members. He seems always one step behind the fast-moving group and in his efforts to catch up loses his press card, and also runs into trouble with bodyguards. But there is an inevitable happy ending to his quest.

While the movie makes no film history for originality of plot, the main point is Abba's stage show and music. From this standpoint, it is an excellent piece of work.

It would be unfair to compare it with Dick Lester's Beatle films or with "Woodstock," but it is still one of the most refreshing pop films in recent years. The main part shows Abba performing in Australia before vast and enthusiastic crowds. They give around 20 hits, plus five new songs, two studio recordings and are featured in "dream" sequences. Four of the new songs are included in the group's LP "Abba—The Album," which is getting parallel promotion to the movie in various territories.

The sound balance from the live sequences is of an extremely high standard, perhaps sometimes cut a little too loud, but nevertheless outstanding, and for this, credit goes to Michael B. Tretow, who works with the group in the studios.

The film goes way ahead of most pop documentaries, too, on the photography and editing. Lars Hallstrom has used advanced technology in some of the scenes and the cutting is skillful and used to increase and pace as well as lift up the music.

Certainly the film gives little new information on Abba as individuals and fails to emphasize the tough life of a touring band. But it remains a "must" for anyone who has listened to the group or bought one of its records.

Busby Is Named Chief Executive Of UA In Britain

LONDON—In line with industry speculation, Cliff Busby has been formally appointed new managing director of United Artists records here.

He has been caretaker in the post since the end-of-November departure of Martin Davis, having previously been general manager. He nails down the top job in his 27th year in the music business.

Busby joined the export division of EMI in 1950 and was involved in administration, sales, a&r, and label management, moving to EMI's U.K. division as salesman and then sales manager in 1959.

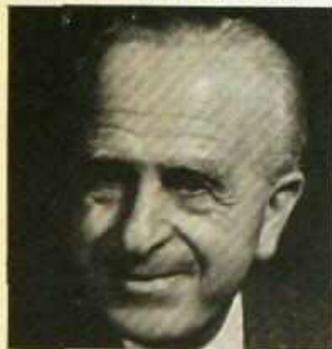
His later work with the company was as manager of market planning and services, and between 1970 and 1975 was general manager for U.K. sales and distributing. In 1975 he moved to U.A. as general manager.

Busby says he expects new wave "not punk" to carry UA through 1978. "But there will also be classical releases and a heavy push on the Blue Note label, though with more selective release schedules instead of carrying all the catalog." Blue Note Records will soon be pressed in the U.K. instead of being imported.

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IN HUNGARY



PAUL GYONGY

...who has 33 years service as a senior executive in various Hungarian state music industry bodies. Gyongy, whose involvement with music began soon after World War I when he and fellow students "infested" a local university town with some of the first jazz heard in Hungary, is the author of 16 operettas and musicals performed throughout Europe. He is holder of Hungary's Order of Labor, awarded for dedication to socialist culture.

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\$20 MIL PACKAGE**Norway Comes To Aid Of Dollar-Short Tandberg Co.**

OSLO—The Norwegian government has offered Tandberg Radio-fabrik AS, the Norwegian consumer electronics group based here, a total package of finance, participation and support, to place the group on a sound technical, financial and marketing base with a long-term future.

As the only consumer electronics company in Norway, Tandberg's role in the country's economic mix is now formally acknowledged and endorsed at government level and the company will be protected against increasing pressures resulting from world recession and experienced in most Norwegian industrial sectors.

Unlike other Scandinavian and northern European countries, Norway's North Sea oil wealth makes it possible for the state to support key industries through the recession and inflation until balance and greater stability returns to world trade.

In committing itself to Tandberg's future, the government has written off all previous loans, totalling roughly \$10 million, and guaranteed future loans to around the same amount. It has also offered to participate financially in a restructuring of the company's capital base to around \$20 million towards research

and development of new product and its international marketing.

It is a condition of the Norwegian government participation that the Tandberg group, after refinancing, shall be governed by a new board of directors and a new board of representatives. Extensive changes are being made to make the company operation profitable by 1980.

The Norwegian government's offer is to be placed before the parliament for final budgetary approval in a month or so, but it has told Tandberg it can categorically count on all liquidity loans while awaiting that approval.

In the U.K., John Farnell, managing director of the sister company Tandberg U.K. Ltd., says: "Now we can move ahead with the economic uncertainties totally removed, which have clouded the past few months."



JARREAU PIE—Siegfried Loch, managing director of WEA in Germany, is wearing the chef's hat, but Al Jarreau is creator of the sweet potato pie he served at a party in Hamburg during a recent tour. Susan, the singer's wife, looks on.

'POP THE KNIFE'**Concert Controls Sought After 2d Death In France**

By HENRY KAHN

PARIS—A second death after a pop concert in France has given emphasis to moves to subject these shows to greater control. One newspaper, *Le Matin*, headlined its story on the tragedy with "Pop The Knife," while *Figaro* asked if the time had come to ban pop concerts altogether.

The latest death followed a free concert, organized by KCP Productions at the Pavillon de Paris. Some 5,000 fans packed the hall, the largest in Paris, to celebrate the first anniversary of French pop group Telephone.

Following a recent fatal shooting by a security guard, no guards were to be seen at this concert. Instead, they stayed behind the scenes. But the stabbing, which resulted in the death of Serge Horyn, 23, took place after the show and outside the hall.

Near-hysterical outbursts were fuelled by a riot situation when fans almost completely wrecked two subway stations near the hall.

French police officials have been pressing for a complete concert ban for some time. Though this is unlikely, there could be a close-down of shows in the main trouble spots.

Critic J.L. Wachthausen, writing in *Figaro*, called the Pavillon de Paris concert "a black mass." He admitted this was not true of all concerts and that acts such as Pink Floyd and Yes soothed rather than agitated audiences. But Wachthausen feels that punk rock is a real danger in France. While he considers the music itself "worthless," he thinks it can still inflame young people in the 12-18 age group.

French doctors were asked to contribute to the controversy and some believed that punk was a call to violence and that violence in turn attracts violence. One said: "This danger is peculiar to France, because British audiences treat punk more as a joke to laugh along with."

Wachthausen wrote that he did not blame concert promoters Koski and Cauchoix, but added that the Pavillon de Paris was anyway so vast that it had a bad reputation as a "paradise for pickpockets."

MUNOZ LOOKS AHEAD**CBS Spain Views 1978 As Time For Guarded Optimism**

By FERNANDO SALAVERRI

MADRID—Tomas Munoz, managing director of CBS Espanola since it was set up in Spain as an independent company, looks back on a 1977 which was difficult in sales terms at the start, moved upwards in June and eventually hit acceptable levels during the last months.

He says CBS fortunes more or less reflected the Spanish industry as a whole. Looking to 1978 prospects, he says: "We share the same fears as the rest of the music business, because Spain is going through difficult political times as well as having economic problems."

"But there is optimism, too, because these transitional periods are generally culturally rich and the record industry directly participates in the cultural and sociological fields.

"It could be a great year for Spain, as happened in the U.S. in the second half of the 1960s when that country had difficult political times yet sold more records and found a greater creativity."

Asked about the future of singles in Spain, he says: "The pattern already established will be followed. Only the really big hits will sell in any quantity and in any case the great value of the single will be in promotional terms for albums. Interests in the 45 started dropping off 10 years ago and now the configuration covers only 10% of total record sales. Yet only 15 years ago it was around 80% of the total.

"I look on the single just as the driving force to make known artists and their albums. We at CBS will continue to support the single.

"As for CBS Espanola in particular, we're working hard to form a local catalog of product. We're deep into developing local artists. Yet we get no support or protection from the government. Books get help, but records do not. Taxes should be reduced, as happens in Brazil for records, and this would help investment in local product and its promotion—especially over Spain's natural market which of course is Latin America."

On the future of the LP in Spain, Munoz says: "The 12-inch disk has

also started losing power and sales volume as against the cassette. Ten years ago the LP won the battle against the single, now it is losing out to the cassette. Eight years ago, 25% of sales were cassettes, with 75% going to albums. Now we're sure that 60% of units sold are in cassette form, with just 40% going to albums.

"The cartridge has little appeal, being aimed for owners of big cars, rather than the kind of cars used in Europe. I believe that the balance between albums and cassettes will eventually settle at about 70% in favor of the latter."

On prospects of CBS entering the budget record market, Munoz says: "We are essentially a company of high-level product. We sell artists and make big investments in order to launch them. It is impossible to compete with companies in the budget field as the profit margins are minimal and we feel we have more important things to do.

"My view is that the so called explosion of the budget record, and more particularly the budget cassette, will die down.

Munoz says he can't see CBS ever setting up its own budget label in Spain, mainly because there would not now be volume of sales and also because it did not really give a good image.

Many local quality acts will be pushed hard by CBS Espanola during 1978. He names Albert Hammond, Lolita, Miguel Bose, Ana and Johnny, Carlos Mejia Godoy y Los De Palacaguina, Georgie Dann and various Spanish regional acts such as Oskorri, Imanol, and Marina Rossel. "We'll also go for artists in the social-comment area such as Soledad Bravo and Rosa Leon, and will be in the lead in the flamenco revival with Lole y Manuel and Enrique Morente.

"Of course we will also support international acts. Artists like Santana, Chicago and Neil Diamond are very important in Spain. We look to promote artist tours and in 1978 will hope to bring in Kansas and Boston. Other artists like Los Panchos, Vicente Fernandez, Roberto Carlos and Ray Conniff are regarded as being almost honorary Spaniards by our people."

Italian Imports Nettle French

PARIS—Under certain conditions, disks and tapes deposited with the Italian ministry of public instruction may be reproduced without permission either of the producers or artists concerned.

And in recent months, these reproductions have been finding their way to the French market. As far as the local record industry is concerned, this adds up to a form of piracy.

France is already worried about growing piracy and these imports from Italy simply add to the problem. Traffic of this product is not particularly clandestine because of the open frontiers within the common market in Europe.

But there is no doubt some retailers here are tempted by the imports. SNEPA, the French industry organization, has reminded all dealers that sale of these reproductions is forbidden by the Civil Code.

OLD BRASS, OLDER TUNE, NOW NEW LP

LONDON—First album on the new Logo label is to be "Floral Dance" by the Brighthouse and Rastrick brass band.

The title track went gold as a single to prove one of the biggest surprise hits of last year and now looks set to hit platinum status with U.K. sales of a full million.

The Brighthouse and Rastrick band is 100 years old. And its sudden elevation to the Top 10 comes with a Cornish folk tune 150 years old, in an arrangement by Derek Broadbent, the group's musical director.

The single created several precedents. No brass band had ever before had a single in the U.K. Top 50. And in many public-houses in the north of England, managers issued songsheets to customers so they could sing along with the record on jukeboxes.

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LABELS UNHAPPY

CHUM Playlist Trimmed To Target Mass Audience

By DAVID FARRELL

TORONTO—CHUM-AM in this city is deleting up to three records from airplay on its published weekly top-30 list, largely because of a lack of high powered disks to play, its music programmer claims.

Bob Wood at CHUM radio is one of the key music programmers in Canada and his shrinking playlist is making label sales departments squirm.

In a recent interview Wood defended his stance by suggesting that "much of the material in the top 20 today just couldn't make it two years back. We are becoming increasingly skeptical of top 20 charts and leaving more of the (addition) decisions to internal research and the ear."

Wood cites the dwindling sales market for singles as evidence of the deterioration in standards for 45s and further reason for the station to

become more selective in singling out high-rotation disks.

Sales can also be a misleading factor in programming, Wood suggests, because high sales "do not always mean the record has mass acceptance." Disco records that have become chart hits, he says, don't necessarily mean that they are playable on radio. According to CHUM research, disco music "is a big turn-off factor" on radio in Toronto.

Disco and rhythm and blues are two genres that CHUM has traditionally been shy on, and was recently criticized about in a black community paper.

Wood firmly quashes any inferences that the station might have a policy toward black music. He says that the black community's share in the general market is small, adding that there are many pressure groups who would like to hear certain records on a station and that programmers have to sift through everything but make their own decisions as to what to play and what not to play.

With reference to disco records specifically, Wood says that "although certain records may sell in great quantity, the disks don't necessarily make for good radio play." "Vanilla rock" is the term he uses to describe today's appetite in music and complains of disco records being "often aimless or too draggy."

Insofar as the published top-30 list, he says that it "was a symbol of the product on CHUM, but (today) has little to do with the weekly playlist."

"There is tremendous pressure from the labels," he says, to continue publishing 30 disks on the chart, "but all it does is reflect the overall performance in the marketplace." The chart, he says, is not even a reflection so much of the marketplace but more of the "national" marketplace, comprised more of U.S. sales and airplay than Canadian movement.

Wood is reluctant to go public with the station's means of research but admits that phones are no longer used as indicators of record popularity, dismissing them for mainly appealing to younger demographic groupings and "hype machines."

Going on record at an industry meet in the past year as saying that there isn't a secondary radio market in Canada, Wood now says that he has "no use for the CRIA chart," put together by the industry association here, and cites Gavin, Radio & Records and the Friday Morning Quarterback as his sources for information.

Working in a market that is highly competitive from a radio standpoint, with three rock-oriented FM stations to compete with, one owned by CHUM, Wood says that records that do get played have to have more than a 50/50 sound to them. Also, tracks from albums that become AM hits are utilized whenever possible on the station, rather than spinning the edited 45 version "simply because the audience is switching back and forth, from radio to the receiver in the house. They become familiar with the tune and it breaks continuity" if one plays a shorter version, he says.

It is tough coming up with a policy that pleases everyone, Wood concedes, but running the most powerful AM station in the country is what he is paid to do and, as the rating books have shown over the years, is what he does best.

Categories For Junos Are Revised

TORONTO—A Hall of Fame award is part of five new revisions to the categories and voting criteria for the Juno Awards, it was announced by the Canadian Academy of Recording Arts and Sciences.

"In establishing a Hall of Fame award," says CARAS president Brian Robertson, "the Academy has created a vehicle that will allow the industry to recognize and perpetuate the name of a Canadian performer or performers who have, in the opinion of the academy, contributed significantly to greater international recognition of Canadian music and artists."

Artists in this category, likely to be nominated this year's award show, scheduled for March 29, include Burton Cummings, Gordon Lightfoot, Gino Vannelli and Rush.

Following some confusion over the term "Canadian," largely brought to the fore last year by Heart winning the group of the year award, the new definition has been amended to read: 1) "a Canadian citizen," or 2) "any other group or persons who qualify under the CRTC regulations who have had permanent residence in Canada for at least six months during the last calendar year."

Other revisions include elimination of the International Best Selling category; eligibility of groups, as well as solo performers in the Folk-singer category, and the expansion of the Producer of the Year category to include single productions.

The Juno Award presentation will be held at the Convention Centre of the Harbour Castle Hilton in Toronto on March 29 and will be televised live by the CBC network, with David Steinberg and Burton Cummings as hosts.

CHOM Broadcasts Its 10-Year History

MONTREAL—English language station CHOM-FM offered New Year's Eve listeners a 10-year retrospective of the station's history. It went on the air in 1967 as CKGM-FM.

The six-hour show included airplay of major albums which the station broke in the Montreal market, as well as clips from shows over the past decade by announcers new and old. Program director Terry Nutt also secured updated material on many of the station's former radio announcers now located in other parts of the country or working at other stations in Montreal.

London Pact For Fist-O-Funk

NEW YORK—London Records in Canada has signed a lease deal with Fist-O-Funk Records of New York. It will distribute the small disco label for the next two years.

The label has also signed with Sunbury-Dunbar Music in Canada for publishing, and, in the U.S., it has pacted with Tone Distributors for distribution in Florida.

London-Canada has an option on all Fist-O-Funk product and its first release is the single, "Dance All Over The World" by Tom C. James and the Fist-O-Funk Orchestra.

BILLBOARD IS BIG INTERNATIONALLY

www.americanradiohistory.com

From The Music Capitals Of The World

LONDON

Sex Pistols here named "young businessmen of 1977" by austere financial magazine the Investors Review for "getting to grips with the principles of business by taking a total of some \$250,000 from firms such as EMI and A&M in just three months, in return for releasing them from contracts."

Latest release from Ariola following its massive talent hunt in the U.K. is by Andy, 17-year-old from Birmingham with "Shee-Bab, Shee-Wiggle (I Had It)". Tremendous surge of interest for one-time nun Mary O'Hara, with a second Royal Albert Hall concert (Feb. 8) highlighting a national tour, plus a "Live At The Albert Hall" album and a single, "Forty Five Years" on Chrysalis.

Martha Reeves and new Vandellas Vonciele Faggett and Francine Howard in for four weeks from Jan. 15 for promoters Henry Sellers and Jeffrey S. Kruger. French singer Sacha Distel has started his new career as a BBC disk jockey with a weekly show "Story Of Bing Crosby" 14-week series being repeated on BBC Radio 2, introduced by Douglas Fairbanks Jr.

Total of 447 entries submitted to represent U.K. in this year's Eurovision Song Contest and are now whittled to a dozen to be performed for judging at Albert Hall (March 31). Frank Zappa due in at the end of the month for Hammersmith Odeon gigs, his first in the U.K. for a year. Other tourists soon include the Stylistics, Candy Staton and Jefferson Airplane splinter group Hot Tuna.

Tom Robinson Band's new EP includes the "Glad To Be Gay" track. Week's booking (March 13-18) for Manhattan Transfer at the London Palladium. Billy Connolly, Polydor artist, has premiere of his full-length movie "Big Banana Feet" at the Rialto, Leicester Square, here. Reunion concerts by Lindisfarne in group's home city Newcastle recorded for upcoming double album.

Jim Capaldi, now signed to Polydor, starts national tour (13) with six-piece band the Contenders, prior to going to Europe, the U.S., Australia and South America. Rat Scabies, former drummer with the Damned, has formed a new band, likely to be called Teenage Dream and is already recording with it.

Marc Bolan's will revealed he left around \$150,000. Special 45-minute film "The Year Of The Punk" made by London Weekend Television and includes Johnny Rotten and ends with Siouxsie and the Banshees performing The Lord's Prayer. George Benson, Jazzman Of The Year in the Billboard Awards, playing special midnight show at the Theatre Royal, Drury Lane (Jan. 27) as forerunner of U.K. tour.

Richard Digance, Cockney singer and songwriter, has signed a longterm worldwide recording contract with Chrysalis, his first single being "Earl's A Winger". RCA signed new wave group Gloria Mundi on a worldwide deal, opening with a single "Fight Back" to link with a national tour this February and March. Cindy

Kent, one-time Settlers' lead singer, who joined Radio Hallam as a disk jockey has quit for health reasons. PETER JONES

HELSINKI

Marion has been recording her first EMI-EMAR album with producer Alan David and musical director Steve Gray in London's AIR studios. Fonovox marketing "Triple" cassettes with 90 minutes of playing time, the product being all-Finnish and selling at \$8. Lyricist Chrissa Johansson now living in Las Palmas where she is doing Finnish language tourist shows for transmission Monday through Friday on Radio Popular De Las Palmas.

Musiikki Fazer has published an authorized biography of Erkki Junkkarinen, Finland's top-selling male artist in recent years, under the title "Ruusuja Hopeamallajassa." Dag Haeggvist of Sonet in Sweden and Leif Hendrikson of EMA in for talks concerning the Hurriganes' international future. British actress Kate O'Mara, who has a leading role in local movie "The Unknown Friend," has cut a single here for PSO.

Harpo (EMI) and Eddie and the Hot Rods (Island) expected in Finland for concert appearances later this month. Natalie Cole (Capitol) on Finnish tv in December singing songs from her four albums. Hurriganes (Love) planning a February visit to France and West Germany and a second trip to the U.K. The trio's new album "Use No Hooks" rising fast in Sweden and a chart-topper here. KARI HELOPALTO

AMSTERDAM

CBS pumping big promotion into the album of the music of Dutch movie "Rembrandt," based on the life of the painter, the music composed and arranged by pianist Laurens van Rooyen. Phonogram released a single of youth choir Diskoo Kits, made up of several well-known local children's songs.

In mid-January Negram is releasing "It's A Steel," first solo album of Kees Bael, rated one of Europe's top steel guitarists. Munich Records has a new distribution deal with French label Musica and the first albums under it are "This Is For Friends" by pianist Joe Albany, and "Byou" by saxist Archie Shepp. Munich has also signed the U.K. Jabula label and U.S. folk label Shanarchie.

Casablanca's sub-label Parachute now handled here by VIP, and "Castle In The Sky" by label act David Castle received good media reaction in Holland. Negram now distributing here the U.K. Rebel label, featuring acts like Scene Stealer, Jetz and Peter Groves. In January, two Dutch albums will be released on the U.S. Malaco label, a division of T.K. Records: "Blue Breeze" by Livin' Blues and "Sweet d Buster" by the same group.

Fourth album of Dutch folk-rock band Fungus is called "Mushrooms." Holland the only (Continued on page 89)

International Turntable

Frank Brunger has been named product manager of CBS Records in London and become responsible for all aspects of marketing, covering acts in the CBS, Epic and associated labels catalog. He was formerly promotions manager at EMI and also Harvest label manager. And Clive Chandler has been appointed personnel officer of CBS' distribution services division. Prior to joining the company he completed a personnel management course at Slough College and was taken on by CBS last year to handle the recruitment campaign for seasonal distribution employees.

Roy Dicey has been made managing director of Bilabel, the Hampshire-based wholesalers of records and tapes. He was previously general manager of the company. Malcolm Paton has been named marketing director.

Sue Patience was named personal assistant to Wayne Bickerton, State Records chairman, in London, with special responsibilities for produc-

tion and international coordination. She was previously with Atlantic Records.

Keith Ellis, marketing manager for the Millbank Electronics Group in the U.K. for the past two years, has joined Foster and Knowles Advertising Ltd., based in South London, as accounts director. The agency currently handles business for Arista and B&C Records. Ellis had previous experience as advertising manager for both Melody Maker and Music Week.

Mike Goldsmid, formerly sales and marketing director for Arista Records in London, has been appointed general manager of Stereo Music Systems (U.K.), the company set up to operate as a publishing and record/type export organization.

Percy Harrison has been appointed stores operation manager at EMI's distribution center at Usbridge Road, West London, having returned to the company after two years in book publishing.

MEET ME AT MIDEM



Alan Korwin, President

Sudden Rush Music
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Billboard Hits Of The World

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BRITAIN

(Courtesy Music Week)
SINGLES

- | This Week | Last Week | Singles |
|-----------|-----------|---|
| 1 | 1 | MULL OF KINTYRE/GIRLS SCHOOL—Wings (Parlophone)—McCartney/ATV (Paul McCartney) |
| 2 | 2 | FLORAL DANCE—Brighthouse & Rastrick Band (Transatlantic)—Chappell (Ivor Romo) |
| 3 | 3 | HOW DEEP IS YOUR LOVE—Bee Gees (RSO)—RSO/Chappell (Bee Gees/Richardson/Galuten) |
| 4 | 6 | LOVE'S UNKIND—Donna Summer (GTO)—Heath Levy (Moroder/Belotte) |
| 5 | 4 | I WILL—Ruby Winters (Creole)—April (S.J. Prod./Keyseven Music) |
| 6 | 7 | IT'S A HEARTACHE—Bonnie Tyler (RCA)—Mighty Music/RAK (Macy/Scott/Wolfe) |
| 7 | 8 | DADDY COOL: THE GIRL CAN'T HELP IT—Darts (Magnet)—Jewel/Big 3 (T. Boyce/R. Hartley) |
| 8 | 18 | DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle (United Artists)—United Artists (Allen Reynolds) |
| 9 | 14 | MY WAY—Elvis Presley (RCA)—Shapiro (Bernstein) |
| 10 | 19 | DANCE, DANCE, DANCE—Chic (Atlantic)—Warner Bros. Music (Rodgers, Lehman, Edwards) |
| 11 | 21 | WHO PAYS THE FERRY MAN—Yannis Markopoulos (BBC)—BBC (Y. Markopoulos) |
| 12 | 11 | BELFAST—Boney M (Atlantic/Hansa)—ATV/Hansa (Frank Farian) |
| 13 | 17 | LET'S HAVE A QUIET NIGHT IN—David Soul (Private Stock)—Macaulay (T. Macaulay) |
| 14 | 10 | PUT YOUR LOVE IN ME—Hot Chocolate (RAK)—Chocolate/Rak (M. Most) |
| 15 | 12 | DANCIN' PARTY—Showaddywaddy (Arista)—Carlin (Showaddywaddy) |
| 16 | 5 | WHITE CHRISTMAS—Bing Crosby (MCA)—Chappells (—) |
| 17 | 13 | LOVE OF MY LIFE—Dookeys (GTO)—Black Sheep/Heath Levy (Ben Findon) |
| 18 | — | UP TOWN TOP RANKING—Aitha & Denna—Lightning LIG 506 |
| 19 | 24 | ONLY WOMEN BLEED—Julie Covington (Virgin)—Warner Bros. (Joe Boyd/John Wood) |
| 20 | 25 | ROCKIN' ALL OVER THE WORLD—Status Quo (Vertigo)—Intersong (Pip Williams) |
| 21 | 16 | MARY OF THE FOURTH FORM—Boomtown Rats (Ensign)—Sewer Fair Hits (Robert John Lange) |
| 22 | — | NATIVE NEW YORKER—Odyssey—RCA PC 1129 |
| 23 | 28 | JAMMING/PUNKY REGGAE PARTY—Bob Marley and the Wailers (Island)—Bob Marley/Rondor |
| 24 | 9 | EGYPTIAN REGGAE—J. Richman & the Modern Lovers (Beserkley)—Modern Love Song/WB (Kaufman/Kolotkin) |
| 25 | 20 | TURN TO STONE—Electric Light Orchestra (Jet)—UA/Jet (Jeff Lynne) |
| 26 | — | RUN BACK—Carl Douglas (Pye)—ERM Int. (K. Rossiter/S. Elson) |
| 27 | 29 | REALLY FREE—John Otway/Wild Willy Barrett (Polydor)—And Son Music (Wild Willy Barrett) |
| 28 | — | THE FLORAL DANCE—Terry Wogan Philips 6006592 Chappells (Mike Radway) |
| 29 | — | NAME OF THE GAME—Abba (Epic)—Bocu (B. Andersson/B. Ulvaeus) |
| 30 | 26 | I LOVE YOU—Donna Summer (Casablanca)—Heath Levy |

LPs

- | This Week | Last Week | LPs |
|-----------|-----------|--|
| 1 | 1 | DISCO FEVER—Various (K-Tel) |
| 2 | 2 | THE SOUND OF BREAD—(Elektra) |
| 3 | 5 | FEELINGS—Various (K-Tel) |
| 4 | 4 | 30 GREATEST—Gladys Knight & The Pips (K-Tel) |
| 5 | 16 | 20 COUNTRY CLASSICS—Tammy Wynette (CBS) |
| 6 | 3 | GREATEST HITS—Paul Simon (CBS) |
| 7 | 7 | RUMOURS—Fleetwood Mac (Warner Bros.) |
| 8 | 13 | GET STONED—Rolling Stones (Arcade) |
| 9 | 11 | 20 GOLDEN GREATS—Diana Ross & The Supremes (Motown) |
| 10 | 8 | FOOT LOOSE AND FANCY FREE—Rod Stewart (Riva) |
| 11 | 10 | 40 GOLDEN GREATS—Cliff Richard (EMI) |
| 12 | 6 | NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS (Virgin) |
| 13 | 9 | NEWS OF THE WORLD—Queen (EMI) |
| 14 | 20 | LIVE AND LET LIVE—10 cc (Mercury) |
| 15 | 12 | ROCKIN' ALL OVER THE WORLD—Status Quo (Vertigo) |
| 16 | 43 | BY REQUEST—Salvation Army (Warwick) |

- | | | |
|----|----|---|
| 17 | 14 | OUT OF THE BLUE—Electric Light Orchestra (United Artists) |
| 18 | 15 | MOONFLOWER—Santana (CBS) |
| 19 | 22 | GREATEST HITS—Abba (Epic) |
| 20 | 21 | ARRIVAL—Abba (Epic) |
| 21 | 19 | 30 GOLDEN GREATS—Black & White Minstrels/Joel Loss (EMI) |
| 22 | 17 | I'M GLAD YOU'RE HERE WITH ME TONIGHT—Neil Diamond (CBS) |
| 23 | 24 | THE MUPPET SHOW—The Muppets (Pye) |
| 24 | 34 | CLASSICAL GOLD—Various (Ronco) |
| 25 | 18 | COME AGAIN—Derek & Clive (Virgin) |
| 26 | 26 | THE JOHNNY MATHIS COLLECTION—(CBS) |
| 27 | 28 | SEASONS—Bing Crosby (Polydor) |
| 28 | 45 | 100 GOLDEN GREATS—Max Bygraves (Ronco) |
| 29 | — | GREATEST HITS—Donna Summer (GTO) |
| 30 | 25 | GREATEST HITS VOL. 2—Elton John (DJM) |
| 31 | 37 | JOHNNY NASH COLLECTION—(Epic) |
| 32 | 32 | RED STAR—Showaddywaddy (Arista) |
| 33 | 35 | NO MORE HEROES—Stranglers (United Artists) |
| 34 | 23 | ROXY MUSIC GREATEST HITS—(Polydor) |
| 35 | 27 | PLAYING TO AN AUDIENCE OF ONE—David Soul (Private Stock) |
| 36 | 36 | THUNDER IN MY HEART—Leo Sayer (Chrysalis) |
| 37 | 46 | EXODUS—Bob Marley & The Wailers (Island) |
| 38 | 56 | DARTS (Magnet) |
| 39 | 31 | HEROES—David Bowie (RCA) |
| 40 | 33 | A STAR IS BORN—Soundtrack (CBS) |
| 41 | 41 | THE BEST OF BING CROSBY—(MCA) |
| 42 | 55 | BLACK JOY—Various (Ronco) |
| 43 | 38 | SECONDS OUT—Genesis (Charisma) |
| 44 | 39 | 20 SHOWTIME GREATS—John Hanson (K-Tel) |
| 45 | 48 | ENDLESS FLIGHT—Leo Sayer (Chrysalis) |
| 46 | 29 | ONCE UPON A TIME—Donna Summer (Casablanca) |
| 47 | 40 | GOING FOR THE ONE—Yes (Atlantic) |
| 48 | 47 | DEATH OF A LADY'S MAN—Leonard Cohen (CBS) |
| 49 | 30 | SLOW HAND—Eric Clapton (RSO) |
| 50 | — | WHITE CHRISTMAS—Bing Crosby (MCA) |
| 51 | 59 | THE BEATLES LOVE SONGS—(Parlophone) |
| 52 | 44 | WORKS VOL. 2—Emerson, Lake & Palmer (Atlantic) |
| 53 | 54 | ELVIS IN CONCERT—Elvis Presley (RCA) |
| 54 | 42 | 100 GOLDEN GREATS—Frankie Vaughan (Ronco) |
| 55 | — | BEST FRIENDS—Cleo Laine And John Williams (RCA) |
| 56 | — | THE ROAD AND THE MILES—Max Boyce (EMI) |
| 57 | — | LIFE ON THE LINE—Eddie And The Hot Rods (Island) |
| 58 | 51 | HOME ON THE RANGE—Slim Whitman (United Artists) |
| 59 | — | THEIR GREATEST HITS 1971-75—Eagles (Asylum) |
| 60 | 49 | DECADE—Neil Young (Reprise) |

CANADA

(Courtesy of Palmares Radiomutuel)

Montreal & Quebec
*Denotes Quebec
As Of 1/6/78
SINGLES

- | This Week | Singles |
|-----------|--|
| 1 | *UNE LARME D'AMOUR—M. Louvain (Mirabel) |
| 2 | *TA CHANSON D'AMOUR—C. Pary (Mirage) |
| 3 | *OVE IS AMOUR IN FRENCH—Anne Marie (Wow) |
| 4 | CITATIONS ININTERROMPUES—Cafe Creme (Kebedisc) |
| 5 | *MEFIEZ VOUS DU GRAND AMOUR—M. Rivard (Capitol) |
| 6 | *I WOULDN'T GIVE YOU UP—Chatelaine (Amour) |
| 7 | *LA VIE—G. Reno (Melon Miel) |
| 8 | *LE KING N'EST PLUS—J. Farago (Concorde) |
| 9 | L'OISEAU ET L'ENFANT—M. Myriam (Musik Inter) |
| 10 | SI TU ETAIS—S. Adamo (CBS) |
| 11 | *AVEC LE TEMPS TU DUBLIERAS—E. Genest (Telson) |
| 12 | SAGAPO—M. Mathieu (Polydor) |
| 13 | *MARIE HELENE—Beauregard Violetti Ste. Claire (Martin) |
| 14 | ET TU FERMES LES YEUX—A. Barriere (Able) |
| 15 | L'ARBRE—P. D'Arbanville (Warner B.) |

JAPAN

(Courtesy of Music Labo, Inc.)

As Of 1/2/78
*Denotes local origin
SINGLES

- | This Week | Singles |
|-----------|---|
| 1 | UFO—*Pink Lady (Victor)—NTVM |
| 2 | WAKAREUTA—*Miyuki Nakajima (Aard Verk)—Yamaha |

- | | |
|----|---|
| 3 | WANA—*Candies (CBS/Sony)—Watanabe |
| 4 | WANTED—*Pink Lady (Victor)—NTVM, Nichion |
| 5 | SHIAWASESHIBAI—*Junko Sakurada (Victor)—Yamaha, Sun |
| 6 | AI NO MEMORY—*Shigeru Matsuzaki (Victor)—Bond, NTVM |
| 7 | ENKA CHAN CHAKA CHAN—*Masaaki Hirano (Teichiku) |
| 8 | TEENS' BLUES—*Shinji Harada (For Life)—Burning |
| 9 | KINRYOKU—*Hiroshi Gah (CBS/Sony)—Burning |
| 10 | SAKE TO NAMIDA TO OTOKO TO ONNA—*Eigo Kawashima (Elektra)—Shinwakamonoshiko |
| 11 | NIKUMIKIRENAI ROKUDENASHI—*Kenji Sawada (Polydor)—Watanabe |
| 12 | A BALLAD FOR YOU—*Masatoshi Sera & Twist (Aard Verk)—Yamaha |
| 13 | COSMOS—*Momoe Yamaguchi (CBS/Sony)—Tokyo |
| 14 | TSUGARUKAIKYO FUYUGESHIKI—*Sayuri Ishikawa (Columbia)—Tokyo |
| 15 | NAKIMUSHI—*Kentaro Shimizu (CBS/Sony)—Nichion |
| 16 | FUYU NO INAZUMA—*Aris (Express)—JCM |
| 17 | WAKAKI TABIBITO—*Karyudo (Warner Brothers)—JCM, Nichion |
| 18 | KAKASHI—*Masashi Sada (Elektra)—JCM, Bird |
| 19 | MUKASHI NO NAMAED ETEIMASU—*Akira Kobayashi (Crown)—CMP |
| 20 | TSUJISO—*Hide & Rosanna (Reprise)—Mirica, Music |

ITALY

(Courtesy of Germano Ruscitto)

As Of 12/27/78
SINGLES

- | This Week | Singles |
|-----------|--|
| 1 | SOLO TU—Maba Bazar (Ariston—Ricordi) |
| 2 | MOON FLOWER—Santana (CBS—MM) |
| 3 | DON'T LET ME BE—Santa Esmeralda (Phonogram) |
| 4 | ISOTTA—Pippo Franco (Cinevox Rec.—Ricordi) |
| 5 | UNLIMITED CITATIONS—Cafe Creme (EMI) |
| 6 | DAMMI SOLO UN MINUTO—I Poo (CGD—MM) |
| 7 | STAR WARS THEME—Meco (RCA) |
| 8 | SAMARCANDA—Roberto Vecchioni (Phonogram) |
| 9 | L'ANGELO AZZURRO—Umberto Balsamo (Phonogram) |
| 10 | OXYGENE—Jean Michel Jarre (Phonogram) |

HOLLAND

(Courtesy Stichting Nederlandse Top 4)

SINGLES

- | This Week | Singles |
|-----------|--|
| 1 | MULL OF KINTYRE—Wings (Capitol) |
| 2 | EGYPTIAN REGGAE—Jonathan Richman (Beserkley) |
| 3 | LUST FOR LIFE—Iggy Pop (RCA) |
| 4 | T SMURFENLIED—Vader Abraham (Elf Provincien) |
| 5 | ISN'T IT THE TIME—Babys (Ariola) |
| 6 | THE CLOWN—BZN (Mercury) |
| 7 | LIVIN' WITHOUT YOU—Patricia Paay (EMI Boverma) |
| 8 | A FAR L'AMORE—Raffaella Carrà (CBS) |
| 9 | IF I HAD WORDS—Yvonne Keely/Scott Fitzgerald (EMI Boverma) |
| 10 | SINGIN' IN THE RAIN—Sheila B. Devotion (Carrere) LPs |

- | This Week | Singles |
|-----------|---|
| 1 | SMURFENLAND—Vader Abraham (Elf Provincien) |
| 2 | NEWS OF THE WORLD—Queen (EMI Boverma) |
| 3 | KONINKLIJK KOORCONCERT—Various Choirs (Omega) |
| 4 | FOOT LOOSE AND FANCY FREE—Rod Stewart (Warner Bros.) |
| 5 | OUT OF THE BLUE—ELO (EMI Boverma) |
| 6 | I'M GLAD YOU'RE HERE WITH ME TONIGHT—Neil Diamond (CBS) |
| 7 | HEROES—David Bowie (RCA) |
| 8 | LUST FOR LIFE—Iggy Pop (RCA) |
| 9 | HENGSTENBAL—Simpliciusverond (Philips Boverma) |
| 10 | ASIAN DREAMS—Jack Jersey (EMI Boverma) |

SWEDEN

(Courtesy of Radio Sweden)

*Denotes local origin
SINGLES

- | This Week | Singles |
|-----------|---|
| 1 | YES SIR I CAN BOOGIE—Baccara (RCA) |
| 2 | I REMEMBER ELVIS PRESLEY—Danny Mirror (EMI) |
| 3 | THE NAME OF THE GAME—*Abba (Polar) |
| 4 | SORRY I'M A LADY—Baccara (RCA) |
| 5 | VARNING PA STAN—*Magnus Ugglå (CBS) |
| 6 | HOESTVISA—*Cumulus (RCA) |
| 7 | 2,4,6,8 MOTORWAY—Tom Robinson Band (EMI) |
| 8 | ROCKCOLLECTION—Laurent Voulx (RCA) |
| 9 | SHENANDOAH—*Jan Lindblad (RCA) |
| 10 | DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda (Philips) LPs |

- | This Week | Singles |
|-----------|-----------------------|
| 1 | BACCARA—Baccara (RCA) |

- | | |
|----|--|
| 2 | OUT OF THE BLUE—Electric Light Orchestra (Jet) |
| 3 | VARFOR SKA MAN TA LIVET—*Magnus Ugglå (CBS) |
| 4 | NARA NATUREN—*Jan Lindblad (RCA) |
| 5 | KRAMGOA LATAR 5—*Vikingarna (Marian) |
| 6 | BRIGHT LIGHTS AND BACK ALLEYS—Smokie (RAK) |
| 7 | FOLKLAAR—*Sandh & Zetterholm (YTF) |
| 8 | OXYGENE—Jean Michel Jarre (Polydor) |
| 9 | FOOT LOOSE AND FANCY FREE—Rod Stewart (Warner Bros.) |
| 10 | NEWS OF THE WORLD—Queen (EMI) |

SPAIN

(Courtesy of "El Gran Musical")

As Of 12/31/78
*Denotes local origin
SINGLES

- | This Week | Singles |
|-----------|---|
| 1 | OXYGENE—Jean Michel Jarre (Polydor)—Canciones del Mundo |
| 2 | CREDO—*Elsa Baeza (CBS)—April Music |
| 3 | MA BAKER—Boney M (Ariola)—Clipper's |
| 4 | ROCKCOLLECTION—Laurent Voulx (RCA)—Lorgere |
| 5 | GIVE A LITTLE BIT—Supertramp (Epic/CBS)—Ego Musical |
| 6 | DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda (Fonogram)—Aberbach |
| 7 | YES SIR, I CAN BOOGIE—Baccara (RCA)—Discorama |
| 8 | I FEEL LOVE—Donna Summer (Ariola)—Armonico-Clipper's |
| 9 | MAGIC FLY—Space (Hispavox) |
| 10 | UNLIMITED CITATIONS—Cafe Creme (EMI) LPs |

- | This Week | Singles |
|-----------|---|
| 1 | LOS SUPER 30—*Varios Interpretes (CBS) |
| 2 | EVEN IN THE QUIETEST MOMENTS—Supertramp (Epic/CBS) |
| 3 | OXYGENE—Jean Michel Jarre (Polydor) |
| 4 | STAR WARS—Banda Original Pelicula (Movieplay) |
| 5 | LOVE FOR SALE—Boney M (Ariola) |
| 6 | I REMEMBER YESTERDAY—Donna Summer (Ariola) |
| 7 | LOS SUPER 2LP DE DEMIS ROUSSOS—Demis Roussos (Fonogram) |
| 8 | I ROBOT—The Alan Parsons Project (EMI) |
| 9 | SANTA ESMERALDA—Santa Esmeralda (Fonogram) |
| 10 | MAGIC FLY—Space (Hispavox) |

MEXICO

(Courtesy of Ortiz Mexico)

As Of 12/16/78
SINGLES

- | This Week | Singles |
|-----------|--|
| 1 | MA BAKER—Boney M. (RCA)—El Tren (Orfeon) |
| 2 | TARDE—Rocio Durcal (Ariola) |
| 3 | SON TUS PERJURONES MUJER—Los Alvarado (Ariola) |
| 4 | HOMBRE—Napoleon (Raff) |
| 5 | YES SIR, I CAN BOOGIE—Baccara (RCA) |
| 6 | ERES TODA UNA MUJER—Raul Vale (Melody) |
| 7 | PAJARILLO—Napoleon (Raff) |
| 8 | AMIGO—Roberto Carlos (CBS) |
| 9 | YOU'RE MY WORLD—Helen Reddy (Capitol) |
| 10 | STAR WARS TITLE THEME—Meco (RCA) |

SWITZERLAND

As Of 1/7/78
SINGLES

- | This Week | Singles |
|-----------|---|
| 1 | BELFAST—Boney M (Hansa/Ariola) |
| 2 | TI AMO—Umberto Tozzi (CBS) |
| 3 | MARY VEN CON MIGO—Dorados (EMI) |
| 4 | A FAR L'AMORE COMINCIA TU (Liebele)—Raffaella Carrà (CBS) |
| 5 | BALLADE POUR ADELINE—Richard Clayderman (Delphine/Barclay) |
| 6 | COCAINE—J.J. Cale (Sheffer/Ariola) |
| 7 | MEMORY MELODIE—Peter Sue and Marc (PSM/Metronome) |
| 8 | BOOGIE WOOGIE BABY—Udo Juergens (Ariola) |
| 9 | DON'T LET ME BE MISUNDERSTOOD—Leroy Gomez (Philips/Phonogram) |
| 10 | BLACK IS BLACK—Belle Epoque (Carrere/Disques Office) LPs |

- | This Week | Singles |
|-----------|---|
| 1 | 20 TRAUM MELODIEN—Orchestra Anthony Ventura (K-tel) |
| 2 | 20 GREATEST HITS—The Beach Boys (Arcade/Phonag) |
| 3 | SEINE 20 GREATEST HITS—Harry Belafonte (Arcade/Phonag) |
| 4 | ROCKIN' ALL OVER THE WORLD—Status Quo (Vertigo/Phonogram) |
| 5 | AUF LAST GEHT'S LOS—James Last (Polydor) |
| 6 | SANTA ESMERALDA—Leroy Gomez (Philips/Phonogram) |
| 7 | NEWS OF THE WORLD—Queen (EMI) |
| 8 | SUPER 20 INTERNATIONAL—Various Artists (Ariola) |
| 9 | INNOCENT VICTIM—Uriah Heep (Bronze/Ariola) |
| 10 | HEIMAT, DEINE LIEDER—Various Artists (K-tel) |

PORTUGAL

(Courtesy Musica & Som)

As Of 1/7/78
SINGLES

- | This Week | Singles |
|-----------|--|
| 1 | VERDE VINHO—Paulo Alexandra (Rossil) |
| 2 | NINGUEM TAMBEM SONHA—Clarisse and T6 (Rossil) |
| 3 | I REMEMBER ELVIS PRESLEY—Danny Mirror (Rossil) |
| 4 | MA BAKER—Boney M (Ariola) |
| 5 | O QUE PASSOU PASSOU—Cocktail (Polydor) |
| 6 | CASANOVA INCA—Inca Marina (EMI) |
| 7 | MUSIC—John Miles (Decca) |
| 8 | LEANA—Art Sullivan (Philips) |
| 9 | TIA ANITA—Jose Cid (Orfeu) |
| 10 | FIRST EP—Queen (EMI) LPs |

- | This Week | Singles |
|-----------|---|
| 1 | FESTIVAL POLYSTAR '77—Various Artists (Polystar) |
| 2 | 17 SUPER HITS—Various Artists (Imavox) |
| 3 | 19 ZECCHINO D'ORO—Various Artists (Rifi) |
| 4 | DISCO RAI '77—Various Artists (Movieplay) |
| 5 | CANTIGAS NUMA LINGUA ANTIGA—Amalia Rodrigues (Columbia) |
| 6 | I'M IN YOU—Peter Frampton (A&M) |
| 7 | TIME ROBBED—Omega (Imavox) |
| 8 | HOTEL CALIFORNIA—Eagles (Asylum) |
| 9 | RAIN DANCES—Camel (Decca) |
| 10 | GABRIELA CRAVO E CANELA—TV Series (Philips) |

SOUTH AFRICA

(Courtesy of Springbok Radio "T")

- | This Week | Singles |
|-----------|--|
| 1 | BARRACUDA—Heart (Portrait)—Copyright Control |
| 2 | BUCCANEER—McCully Workshop (Nitty Gritty)—Yackamo Music |
| 3 | I NEED YOU—Joe Dolan (Pye)—EMI Brigadiers Music |
| 4 | I NEVER LOVED A MAN (The Way I Love You)—Margaret Singana (Jo'burg)—Clan Music |
| 5 | ANGELO—Brotherhood Of Man (Pye)—Reveille Music |
| 6 | FROM NEW YORK TO L.A.—Patsy Gallant (Trutone)—Sarral |
| 7 | STAR WARS THEME—Meco (RCA)—M.P.A. |
| 8 | AFTER THE FIRE IS GONE—Barbara Ray/Lance James (RCA)—Tree Music |
| 9 | FACE OF AN ANGEL—Clive Risko (RCA)—Annie Music |
| 10 | THUNDER IN MY HEART—Leo Sayer (Chrysalis)—M.P.A. |

From The Music Capitals Of The World

• Continued from page 88

country where "Lust For Life," title track of Iggy Pop's sole album, has been released as a single and it hit the Top 10. Long-awaited new album of Focus is "Focus con Proby," featuring U.S. singer P.J. Proby, now also appearing as Elvis Presley in a London stage presentation.

Negram has opened a new promotion office in Hilversum, Holland's radio and television center. Basart launched "Rendez-vous," solo album of U.S. multi-instrumentalist Erik Tagg, by flying a zeppelin with advertising slogans. And aircraft flew over Hilversum promoting the news that more than 200,000 copies have been sold of "I Smurfenlied," novelty single of Father Abraham, a chart-topper here for six weeks.

Promoter Beerend Lenstra now manager of folkrock band Deirdre. Polydor released a strong comeback album of Earth And Fire, "Gate To Infinity." AVRO transmitted a television special on U.S. singer Lucy Stymel, here for several years, and her solo album "Gift From A Stranger" got good reviews. Therese Overbeek-Bloem, formerly in the press and promotion department of Dureco, has set up her own Tumasi production and promotion company.

The Utrecht Jazz Orchestra celebrated its 10th anniversary with a special album, produced by Job Zomer, managing director of Muzich Records. Dureco released "Beauty Of Nature," new solo album of arranger-producer-bandleader Dick Bakker, featuring easy-listening remakes of international hits like "Don't Give Up On Us" and "If You Leave Me Now." More easy-listening material on the first solo album of Danny Mirror, the singer who scored a number one here and in other European territories with "I Remember Elvis Presley."

Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 1/14/78

Number of LPs reviewed this week 20 Last week 49



VICENTE FERNANDEZ—Joyas Rancheras, Caytronics 1503. Produced by Gilberto Parra. This LP comes in rapid succession to Fernandez' previous work which is still on U.S. charts. The Mexican mariachi vocalist offers here a collection of classic Mexican country standards with arrangements by Heriberto Aceves. From initial sales indications on the imported CBS version from Mexico, this LP should live up to Fernandez' extraordinary commercial success as it will on an artistic level.

Best cuts: "Paloma Negra," "Anillo De Compromiso."
Dealers: Beware of return problems with the Caytronics version which advertises a special "photo album" which only comes in the CBS Mexico double-fold LP package.

PUERTO RICO ALL STARS—Los Profesionales, Fama FS1001. Produced by Juancito Torres. This is the second LP by this salsa group composed of notable sidemen and singers from the salsa island. This offering includes a mixture of Latin rhythms with jazzy brass lines that come through sharp and punchy. The LP boasts vocal work by outstanding singers like Andy Montañez, Tito Allen, Luigui Texidor and Lalo Rodríguez, as well as arrangements by the famed Jorge Millet, Lito Pena and Mario Ortiz. Producer Torres stands out on this LP as a versatile musician/composer/arranger.

Best cuts: "A Quitarse," "Regino Suarez," "Ciriaco Valdes," "Alianza De Generales."

Dealers: The group's first LP was one of the year's best selling salsa albums.

Billboard's Recommended LPs

pop

ALBERT HAMMOND—When I Need You, Epic 35049 (CBS). Produced by Charlie Calello, Albert Hammond. Hammond's self-penned debut set for the label is a perfect mix of MOR

Sex Pistols Shoot Blank On First Atlanta U.S. Gig

NEW YORK—The much delayed and detoured American debut of the Sex Pistols finally took place in Atlanta Thursday night (5). So far in the U.S. the group has generated more interest in the media than with the fans.

The tour had been scheduled to open in Pittsburgh a week earlier, but was delayed when the U.S. Embassy in London refused to grant the musicians visas because of the arrest records (Billboard, Jan. 7, 1978).

However, after appeals by lawyers from Warner Bros., the band's U.S. label, the State Dept. permitted the group to enter the U.S. The flap over the visas received heavy publicity in the U.S. When the band arrived from London there were more reporters and camera crews to greet the young punks than fans.

The Pistols played before about 600 fans and media people when the band debuted at the Great Southeast Music Hall in Atlanta. The

crowd reportedly included vice squad officers from Memphis, next stop on the band's tour of secondary markets. No dates are planned for New York or Los Angeles.

The band has refused all interviews with the media and so far has created no untoward incidents, much to the published chagrin of reporters covering the tour.

Rock Stars Set As TV Athletes

NEW YORK—"The First Annual Rock'n'Roll Sports Classic," featuring rock stars competing in sports events, will bow in March or April over the NBC television network.

The two-hour, prime time special will be taped March 10-12 at the Univ. of California at Irvine. Executive producer is Bob Finkel, vet of numerous Emmy Award shows and music specials. Show was created by publicist Al Ross of the press office for Aucoin Productions, whose president William Aucoin is listed as co-producer, along with Tony Verna, a tv director known for his work on the Olympics and several "Celebrity Challenge" shows.

Joe Smith, chairman of Elektra/Asylum Records, will act as one of the show's hosts. Other hosts are to be announced.

So far, appearances by Aerosmith, Sha-Na-Na, Marilyn McCoo and Billy Davis, Anne Murray, the Commodores, Seals & Crofts, the Emotions and Gladys Knight & the Pips are firm. Other guests will be announced as contracts are signed.

Acts will be split into teams and the winning team will get the chance to award a \$20,000 music scholarship to the hosting school.

Publishing Growing

NEW YORK—A report predicting a 30% growth in music publisher revenues over the next five years has been published by Knowledge Industry Publications. The study by Paula Dranov sets a cost record of sorts, carrying a price tag of \$495 for its paper-bound 200 pages.

Cahn Resuming

LOS ANGELES—Sammy Cahn and Company in "Words And Music" returns to the Doheny Plaza Theatre in Beverly Hills beginning Tuesday (17). This edition includes many of the songwriter's own tunes and show business anecdotes.

and pop/rock. The songs range from bouncy pop melodies to torch ballads, all featuring excellent, full bodied orchestrations by Calello. **Best cuts:** "To All The Girls I've Loved Before," "99 Miles From L.A.," "Rivers Are For Boats," "Kaleidoscope."

ARMAND SCHAUBROECK—Steals Live At The Holiday Inn, Mirror 4. No producer listed. This double album was recorded recently on a 4-track machine in Rochester and features the vocal and composing skills of Schaubroeck, an ex-con, record retailer and early punk. The music is elemental rock with Schaubroeck growling his prison tough lyrics above basic chords. The songs were written in 1967 and 1968. **Best cuts:** "Streetwalker," "I Don't Give A Damn."

ORIGINAL CAST—Very Good Eddie, DRG DRG6100. Music by Jerome Kern. Produced by Hugh Fordin. "Very Good Eddie," was first staged more than 30 years ago, then was revived in 1975 and played for nearly a year on Broadway. The music is old fashioned but sweet, with many short and pretty songs. Individual solo appearances are interspersed with numbers where the whole company joins in. The whole LP is nicely packaged with liner notes that explain the play and its history. **Best cuts:** "We're On Our Way," "Hot Dog," "I've Got To Dance."

disco

T-CONNECTION—On Fire, Dash 30008 (TK). Produced by Cory Wade, Alex Sadkin, T-Connection. Currently riding the disco singles chart via the title cut, this Florida-based aggregation returns with still another supercharged effort. As usual with T-Connection, there's a lively, joyous quality to the album, with a plethora of congas, bongos, whistles and hand claps. T. Coakley and Monty Brown handle the lead vocals with customary style. **Best cuts:** "On Fire," "Prisoner Of My Mind," "Lady Of The Night," "Cush."

CLAUDJA BARRY—Claudja, Salsoul SA5525. Produced by Jürgen S. Korduletsch. The German disco sound takes another step forward via this tasty set, recorded in Munich and mixed in Philadelphia. Barry is a compelling performer whose strong vocals are neatly complemented by a steady disco rhythm section, with the Sweethearts of Sigma backup singers tossed in for good measure. Credit Jorg Evers for some fine arrangements. **Best cuts:** "Take Me In Your Arms," "Love Machine," "Every Beat Of My Heart," "Sexy Talkin' Lover."

BUNNY SIGLER—Let Me Party With You, Gold Mind, CES7502 (Salsoul). Produced by Bunny Sigler. Sigler also wrote most of the songs here and plays keyboards (and kazoo) and adds to the vocals. The mix is by Tom Moulton. The result is perfectly respectable disco music, more suitable to the dance floor than to the living room. The music is mostly uptempo, heavily rhythmic and not too over orchestrated. **Best cuts:** "Let Me Party With You," "I'm A Fool," "Your Love Is So Good."

jazz

WALTER BISHOP JR.—Soul Village, Muse MR5142. Produced by Mitch Farber. Bishop's electric piano fronts a first rate band consisting of such session players as Randy Brecker on trumpet and flugelhorn, Gerry Niewood on tenor sax and flute, Steve Kahn on guitar, George Young on sax. The six compositions fall into the fusion area, with each setting a distinct mood. The man who played with such greats as Miles Davis and Charlie Bird Parker still plays up a storm. **Best cuts:** "Soul Turnaround," "Sweet Rosa," "Soul Village."

RICHIE COLE—New York Afternoon, Muse MR5119. Produced by Eddie Jefferson. Cole comes through with sterling sax performances on these seven tracks. His alto sax swirls in a fluid manner, setting dreamy moods. Producer Eddie Jefferson accompanies Cole with blues-tinged vocals while a solid rhythm section surrounds Cole's tasty solos. **Best cuts:** "Dorothy's Den," "Alto Madness," "New York Afternoon."

ORNETTE COLEMAN—Coleman Classics, Vol. 1, Improvising Artists, IAI373852. Produced by Paul Bley. This recording, though made 20 years ago, is as fresh and innovative as most jazz product on the market today. He is accompanied here by producer Bley on piano, Don Cherry on trumpet, Charlie Haden, bass, and Billy Higgins, drums. Ornette's alto sax cuts a searing swath through four tunes, all but one originals of his. LP is in mono but that's about its only drawback. **Best cuts:** "When Will The Blues Leave," "Ramblin'."

CHARLIE EARLAND—Smokin', Muse MR5126. Produced by Ozzie Cadena. Clean, crisp playing by keyboardist Earland and his stellar band highlight this release. Earland's funky organ really cooks while some sizzling sax performances by

George Coleman and Dave Schmitter stand out among the quality backing. The five compositions are both soothing and vibrant. **Best cuts:** "Penn Relays," "Milestones #2," "Soon It's Gonna Rain."

ROBIN KENYATTA—Beggars And Stealers, Muse MR5095. Produced by Michael Cuscuna. Recorded in 1969 at a Columbia Univ. concert, this performance has become known as the "tenor concert" as Kenyatta foregoes the alto and soprano sax in favor of the tenor. The four compositions are all sparkling and vibrant as Kenyatta's sax is supported by Larry Wills' piano, Walter Booker's bass and Alphonse Mouzon's drums. **Best cuts:** "Nairobi Hot," "Beggars And Stealers."

BUTCH MILES SEXTET—Miles And Miles Of Swing, Famous Door 117. Produced by Harry Lim. Count Basie's highly regarded tub man rings the bell with help from Scott Hamilton, Al Cohn, Marky Markowitz, Milt Hinton and John Bunch. It's all straight ahead, swinging jazz uncluttered by electronics. Seven tracks in all, each is at least a minor gem. **Best cuts:** "Cherokee," "The King," "Sweet Lorraine."

JACK SCALESE—Piano, Polaris LP771. Produced by Polaris Music. He is yet to become prominent, but Scalsese has all it takes to make a mark on disks: judged by this entry. Backed by Joey Baron's drums and John Giannelli's bass, Scalsese displays versatility at the acoustic and electric keyboards on nine cuts, five of them originals. **Best cuts:** "I Love You," "Brahms Waltz," "I'm Getting Sentimental Over You."

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks—**predicted for the top half of the chart in the opinion of the reviewer; **recommended—**predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. **Review editor:** Ed Harrison; **reviewers:** Eliot Tiegel, Gerry Wood, Is Horowitz, Jean Williams, Dave Dexter Jr., Pat Nelson, Sally Hinkle, Agustin Gurza, Roman Kozak, Dick Nusser, Jim McCullough, Paul Grein, Ed Kelleher.

VIDTAPE FOR COLLEGIANS

NEW YORK—A 25-minute promotional videotape featuring actor John Travolta, the Bee Gees and comic Albert Brooks bows on the Video Tape Network's closed circuit campus system.

Sponsored by Paramount Pictures, which released "Saturday Night Fever" starring Travolta, and RSO Records, which has the soundtrack to the flick, the show has the Bee Gees performing two hit singles, Brooks in a gag sequence, and clips from the film.

Show airs on campuses nationally this month.

Jazz Club Debuts

LOS ANGELES—Jazz Forum is this area's newest jazz club, meeting Sunday (15) at the Pacifica Hotel in nearby Culver City. Eddie Miller, the veteran tenor saxophonist, will perform at the meeting with Jackie Coon, Mahlon Clark, Phil Gray, Jack Lesberg, Jake Hanna and Don Beamsley.

The club meets once a month, with this session starting at 2 p.m. and running until 7 p.m. Jazz Forum is a non-profit organization. Membership entitles an individual to attend a concert for \$2.50. Non-members get in for \$4.

Trio For Movie

LOS ANGELES—Composers Fred Steiner, Jeff Alexander and Lyn Murray have been set by the Robert Light Agency to score "The Sea Gypsies," starring Robert Logan and Heather Rattray.

The film is written and directed by Stewart Raffill and produced by Joseph Raffill with Peter Simpson as executive producer.

Student Network Testing a Show

NEW YORK—A public affairs radio show mixing music and topical interviews is being tested now in approximately 20 markets by Focus On Youth, the student-produced public affairs network.

Called Kaleidoscope, the weekly one-hour program combines Top 40 and MOR hits with interviews with celebrities, politicians and news features in a magazine format.

The program is produced by students from Eastern colleges and universities, particularly Princeton, since Focus On Youth is headquartered nearby.

Musical programming for Kaleidoscope is derived from Billboard's charts.

"The songs act as a buffer between the interviews to keep the audience interested and the program from current Billboard charts, and four feature segments.

Kaleidoscope has Dick Cavett, Walter Cronkite, Andrew Young, George Meany and Cyrus Vance, among others, lined up for grilling. More information is available from Focus On Youth, Box 6460, Lawrenceville, N.J. 08648.

Crimes Push Back Group's Date

LOS ANGELES—Who says punks don't have any heart? Britain's the Stranglers have delayed their debut here citing public concern over the recent murder spree attributed to an unknown "Hillside Strangler."

"We certainly wouldn't want anyone to think we were trying to cash in on a heinous crime, or that we were in some way responsible for provoking these murders," a spokesman for the A&M Records artists says. "Vicious crimes against women should not be tolerated."

The group, set to open here sometime this month, are now planning a

visit in March. Both of the group's LPs placed in the U.K. top 20 in October, a first since the Beatles' glory days.

moving," explains Daniel H. Case, president of Focus On Youth and a Princeton junior.

Focus On Youth is a panel discussion show now carried in about 65 markets, which puts a well-known public figure before a panel of students. Storer, RKO, GE, Cox, Metromedia, Westinghouse, and CBS and NBC o & o's subscribe to Focus On Youth.

Kaleidoscope features three interviews with such figures, four tunes

Spectra Reopening Its Dallas Offices

NASHVILLE—Spectra, Inc. has announced the reopening of its Dallas operations under the direction of James Hollensworth, president, after recent signings with Dallas talent.

The firm's publishing affiliates include Dodie Publishing, BMI, and Jambala Music, ASCAP.

Spectra closed its Dallas offices in 1968.

Firm may be contacted at the Greenville Avenue Bank Tower, Dallas, Tex. 75231.

Green Celebrates

LOS ANGELES—Performer Al Green will be celebrating the sixth anniversary of his first million-selling LP, "Let's Stay Together," with appearances at the Mark Hellinger Theatre in New York, Jan. 24-28, and at the Dorothy Chandler Pavilion in Los Angeles, Feb. 13. Green's current album on the Hi label is entitled "The Belle Album."

MAHAL
GOD

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Natalie Cole

Includes Her
Latest Hit Single

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Produced by
Charles Jackson

and
Marvin Yancy
for Jay's Enterprises, Inc.



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Album ST-11708

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Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 1/14/78

Number of singles reviewed
this week **64** Last week **79**

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RITA COOLIDGE—The Way You Do The Things You Do (3:35); producer David Anderle; writers W. Robinson, R. Rogers; publisher Jobete, ASCAP. A&M 2004S. The silky voiced songbird follows two Top 10 singles with a crafty reworking of the old Temptations tune. Coolidge's easy flowing vocals glide along smoothly and backed by a tight rhythm unit.

THE BABYS—Silver Dreams (3:00); producer Ron Nevison; writers Brock/Wade; publisher Hudson Bay, BMI. Chrysalis CHS2201. This is the second single from the English rock quartet's Top 40 "Broken Heart" LP. Drummer Tony Brock handles the lead vocal here with support from John Waite on this mellow and bittersweet ballad. Producer Ron Nevison adds orchestral depth with angelic strings to the basic keyboard, guitar and drum instrumentation.

recommended

DR. HOOK—Making Love and Music (2:43); producer Ron Haffkine; writers H. Smith, D. Locarniere; publisher Horse Hair, BMI. Capitol P4534.

B. J. THOMAS—Everybody Loves a Rain Song (2:33); producer Chips Moman; writers Mark James, Chips Moman; publisher Screen Gems/EMI/Baby Chick/Stratton House, BMI. MCA MCA40854.

COWBOY—Takin' It All The Way (3:03); producer Sam White; side Cowboy writer Scotty Boyer; publisher Rear Exit, ASCAP. Capricorn CPS0283.

GENE COTTON—Before My Heart Finds Out (2:30); producer Steven A. Gibson; writer Randy Goodrun; publisher Sail Maker/Chappel, ASCAP. Anota America 7675.

THE STEVE GIBBONS BAND—He Gave His Life to Rock 'n' Roll (3:30); producer Kenny Laguna; writer Steve Gibbons; publisher Resnot, BMI. MCA MCA40846.

SUZANNE STEVENS—You Saved Me (2:48); producer Hal Yeorgler; writer Paul Naumann; publisher Blackwood, BMI. Capitol P4536.

MARK JAMES—Everybody Loves a Rain Song (3:01); producer Mark James; writers Mark James, Chips Moman; publisher Screen Gems/EMI/Stratton House/Baby Chick, BMI. Private Stock PS 45179.



HAROLD MELVIN & THE BLUE NOTES—Baby, You Got My Nose Open (3:59); producer Harold J. Melvin; writer Jerome Jones; publisher Hal Mel/New Beginning, BMI. ABC AB12327. There is some disco texture to this uptempo tune with lyric that roughly translates as "Baby, I'm Crazy About You." Melvin's husky lead vocal is backed and contrasted by a high pitched chorus. String sweetened, the cut features prominent congas within the driving rhythm section.

recommended

BRASS CONSTRUCTION—Love-U (3:37); producer Jeff Lane; writer R. Mueller; publisher Desert Rain/Big Boro, ASCAP. United Artists, UAXW1120.

MIGHTY CLOUDS OF JOY—Look on the Bright Side (3:42); producer Spec O'Leary; writers T. McFadden, L. Brown; publisher Jobete, ASCAP. ABC AB12322.

ASHFORD AND SIMPSON—Don't Cost You Nothing (3:39); producers Nickolas Ashford, Valerie Simpson; writers Nickolas Ashford, Valerie Simpson; publisher Nick O'Val, ASCAP. Warner Bros. WBS8514.

THE JIMMY CASTOR BUNCH—Maximum Stimulation (3:20); producer Castor Pruitt; writer E. Henderson, Jr.; publisher Impire, BMI. Atlantic 3455.

LEON HAYWOOD—Double My Pleasure (3:34); producer Leon Haywood; writer Leon Haywood; publisher Jim Edd, BMI. MCA MCA40849.

ERIC GALE—Oh! Mary Don't You Weep (3:55); producer Bob James; writer not listed; publisher Antasia, ASCAP. Columbia 310670.

FAT LARRY'S BAND—Castle of Joy (3:00); producers L. James, A. Rubens, S. Bernstein, E. Williams; writers McLean, McDaniels; publisher WIMOT, BMI. Stax STX3202AS. (Fantasy)

RANDY BROWN—I'd Rather Hurt Myself (Than to Hurt You) (3:39); producers Banks and Hampton; writers H. Banks, C. Hampton; publisher Irving, BMI. Parachute RR 506. (Casablanca)



WAYLON JENNINGS & WILLIE NELSON—Mamas Don't Let Your Babies Grow Up to Be Cowboys (2:30); producer not listed; writers Ed Bruce/Patsy Bruce; publishers Tree/Sugarplum, BMI. RCA JB11198. **FLIP; I Can't Get On On You (2:22)**; writers Willie Nelson/Waylon Jennings; publishers Willie Nelson/Waylon Jennings; publishers Willie Nelson/Waylon Jennings, BMI. RCA JB11198. "Mamas" is the strongest song of the two offered here, but both sides will likely chart because of the popularity of both singers. Though neither Nelson nor Jennings makes much of an effort to blend vocally with the other, their sincerity and talent reigns. "Mamas" is typified by the driving bass beat that Jennings prefers, while the flip side is a lyrically clever number with a catchy chorus.

BILLIE JO SPEARS—Lonely Hearts Club (2:40); producer Larry Butler; writers L. Butler, R. Bowling, G. Simmons; publishers ATV/Blackwood, BMI. United Artists UAXW1127. "For the price of a letter and one old faded picture" the Lonely Hearts Club has taken the loneliness out of one woman's life. The story song is rendered effectively by Spears.

KENNY DALE—Red Hot Memory (2:37); producer A.V. Mittelstedt; writer W.W. Wimberly; publisher Publicare, ASCAP. Capitol P4528. A hard country production features an emphasis on fiddles, piano and pedantic beat. Dale's voice mixes well with the instrumental blend.

recommended

ANNE MURRAY—Walk Right Back (2:38); producer Jim Ed Norman; writer Sonny Curtis; publisher Warner-Tamerlane, BMI. Capitol P.4527.

LEE DRESSER—You're All The Woman I'll Ever Need (2:33); producer Glenn Sutton; writer Lee Dresser; publishers Starship/Galleon, ASCAP. Capitol P.4529.

COLLEEN PETERSON—Bucket To The South (2:43); producer Lee Hazlewood; writer Gail Davies; publishers Beechwood/Dickerson, BMI. Capitol P.4535.



recommended

BOB JAMES—Heads (3:40); producer Bob James; writer B. James; publisher Tappan Zee/Wayward, ASCAP. Columbia 310668.

STEVE KHAN—Darlin' Darlin' Baby (Sweet Tender Love) (3:17); producer Bob James; writers K. Gamble, L. Huff; publisher Mighty Three, BMI. Columbia 310669.



DOUCETTE—Down The Road (2:50); producer R. Henneman; writer J. Doucette; publisher Andorra, ASCAP. Mushroom M7029. A stinging guitar riff runs through this upbeat rocker that features the vocals and lead guitar of Canadian-born singer/writer Jerry Doucette. A catchy hook, a spry melody and a together band gives the record plenty of drive.

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.

A RETURN TO ROOTS

Island Sales Reflect Upswing In Hawaiian Music

By DON WELLER

HONOLULU—Significant increases in the sales of records by island artists reflect an undeniable renaissance in Hawaiian traditional and Hawaiian contemporary music.

Besides the success of local duo Cecilio & Kaponi, signed by CBS four years ago and for whom they have recorded three LPs, and Kalapana and Summer, two groups which record for Abattoir Records (independently distributed on the Mainland), island distributors who handle local product generally echo this basic theme: more local talent is emerging and more people in Hawaii are buying more traditional and contemporary Hawaiian LPs.

The island music "explosion" is also being heard on the Mainland.

"We have about 30 stores on the Mainland which we service with Hawaiian music—from West Coast to East Coast," comments Harvey Roesler, general manager of Hailona Distributors.

"People are going back to their Hawaiian roots, and increased sales suggest we're in the beginning of an enormous rebirth of island music. Young people are simply buying more Hawaiian music than ever before."

Hailona handles Panini Records, Seabird Sounds, Nakahili and KaLeo Hawaii, all small local labels.

The biggest acts for Hailona, according to Roesler, are "Pops" Gabby Pahinui, the Sunday Manoa, Olomana and Palani Vaughan.

Warner Bros. Records released Gabby Pahinui's latest two recordings worldwide, and now the legendary master of traditional Hawaiian

music is a hit in (of all places) Holland.

Ed Nielsen, general manager of Nylen Bros. Distributors, echoes the same sentiments as Roesler and points out that "more Hawaiian acts are getting jobs on the Mainland—Liz Damon & the Orient Express being a classic example."

Nylen handles a parcel of labels, including Lehua, Mahalo, Koko Palms, Delilah, Don Over Records, First Break, Ho Enterprises, Hana Ho, Kahana, Kihei, Kobe, Makaha, Silver Cloud, Synergia, Pumehana and Laka.

"We service about 30 mainland accounts in different parts of the country," comments Nielsen. He adds, "There's no doubt in my mind that we've had significantly increased sales for both traditional Hawaiian music and more folk and country-oriented Hawaiian music in the islands over the last couple of years."

The biggest acts on Nylen's lines today, according to Nielsen, are Melveen Leed, Emma Veary, Alan and Julie Greer, Kamana, Leon and Malia and Jerry Bird.

Jack De Mello, president of the Music of Polynesia label and an influential and respected writer, producer, arranger, and musical artist in Hawaii, is quick to point out that Hawaii is a unique, potentially explosive source of talent.

Paul Spengler Jr., vice president of World Wide Distributors which distributes De Mello's Music of Polynesia label, agrees with De Mello's assessment of local product and notes that "Jack himself has been extremely creative in developing new

talent, in writing and in managing local artists."

Some of the biggest selling names on Music of Polynesia are Emma Veary, the Cazimero Bros., Keola and Kaponi Beamer, Marlene Sai, Francis Kamahale, Nina Kealiwahama and, of course, De Mello.

Getting the right persons to work with acts they're best suited for is the key to getting a national hit from the mushrooming creative energies in Hawaii, according to Irv Pinensky, president of Eric of Hawaii Distributors.

Handling the Trim, Seak, Flair and newly created Mele lines, Pinensky claims, "I see a trend where local artists are capable of making national hits, but only with the proper efforts of producers and arrangers."

Pinensky has had the experience of producing or managing such acts as the now defunct Country Comfort, the Makapuu Sand Band, Slack Sax, the Alis, Carol Kai, and Billy Kauri—all of whom are on one of Pinensky's labels.

Flip McDermott, vice president of Kona-Kai Distributors, is quick to point out that "traditional Hawaiian music especially has increased in sales recently." The lines distributed by Kona-Kai include Hula Records, Surfside, Kawika and Lulu Records.

McDermott lists Loyal Garner, Moondance, Tommato, Myra, English, the Hahaione Trio and Kent Bowman as the biggest acts for his company.

Again echoing the dramatic increase in local record sales is Don Ayers, General Manager of K&A Distributors.

K&A handles the Tantalus line only, and its biggest seller is the Beamers.

Bill Tallant, president of South Seas Distributors, sees the Hawaiian music explosion having "started with the Sunday Manoa and the Beamers."

Adds Tallant: "A much greater percentage of retail sales is going to local records than ever before, and much of this centers around young people. In fact, we're now selling much more Hawaiian product in Guam and Micronesia now than a few years ago."

South Seas distributes 49th State Records, Koapa and Occasional lines, with Lena Machado and Kekua Fernandez being its best acts.

Another Hawaiian distributor, Music Craft, handles a wide spectrum of local lines, including Hawaiian Sons, Paradise, Poki, Polynesia, Tradewinds, Waikiki and Noctam Records.

"It's hard to pinpoint any definite trends in the last couple of years," explains general manager Walter Kurokawa, "except that there's more Hawaiian product and more money coming in from the music's sales."

Kurokawa's most important acts boil down to Hui Ohana, Hoopii, Leonard Kwan and Ohta-San.

Abattoir Records, independently distributed on the Mainland, is distributed in Hawaii by Kahuku, Inc.

Kahuku handles only the Abattoir line, on which the very popular group Kalapana and a new band, Summer, record.

Few people involved with the distribution of local records in Hawaii would argue with the sentiments ex-

pressed by Pinensky or Eric of Hawaii in acknowledging Don Ho as one of the most important persons responsible for this music resurgence.

"You can't really talk about what's happening today in Hawaiian music and local talent without giving credit to Ho. More than anyone, he was responsible, in his own way, for helping to create opportunities for so many acts—from the late Kui Lee to the Alis to many others."

Brooklyn School Airing Concerts

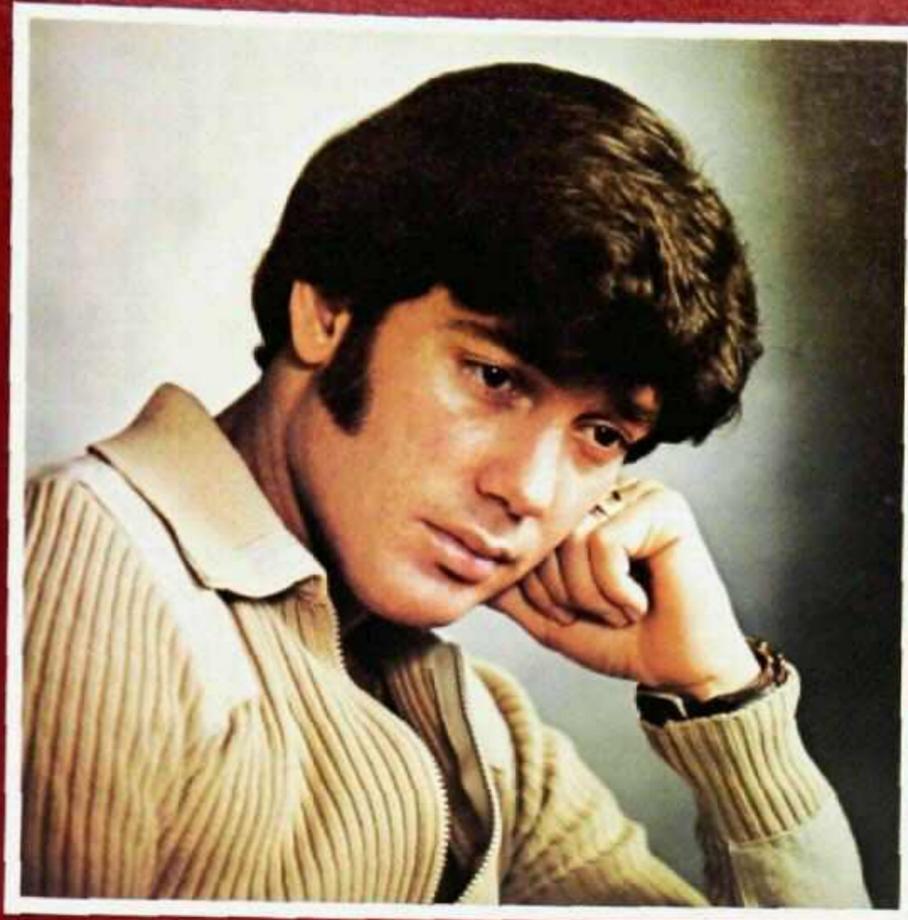
NEW YORK—WBCR, Brooklyn College's AM outlet here, has begun bi-weekly taped broadcasts of concerts from Max's Kansas City, a rock venue featuring punk and new wave acts.

The shows, recorded on Friday nights, will also be broadcast on Manhattan Cablevision's channel L, a mono cable outlet.

New Wave Music Hits Campus FMer

LOS ANGELES—KCSN-FM at Cal State Northridge is adding to its programming list a show dedicated to new wave music. Music director Kevin Stern says the show is to let listeners know what is available in the way of new wave music.

The show begins Jan. 9 and will be hosted by Chris Edwards. The feature will continue airing Monday mornings from 12-2 a.m. with time expanded if listeners demand it.



I Love You
I Love You
I Love You

SCORPION-GRT-149

Ronnie McDowell

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Cayre And Fania Dominate Last Half '77 Chart Action

Continued from page 3

ery market in the latter half of the year.

Cayre showed its biggest gains in Los Angeles and San Antonio, upping its corporate share in each region about 5%. The firm's Los Angeles chart share in the second half was a massive 42.6%.

To no one's surprise, Fania Records took the lion's share of the salsa market both nationally (68.6%) and in New York (66.8%). This is the first time that Billboard's salsa charts have been summarized for label and corporate shares.

Fania's lead in the salsa market comes by virtue of sheer volume of product. The firm through its 10 owned and distributed labels had 46 different albums on the charts in 1977's second half.

Its nearest competitor on the national scene, Coco Records (8.4%), had but five different albums which placed during the same period.

Of the top 10 salsa labels nationally, six were Fania related. The parent label took first place with 34.1% of the national chart action.

In New York the salsa label list reflects the strength of the Dominican-

based and Fania-distributed Karen label. It came in third of all salsa labels with 9.3% of the chart action.

But as a reflection of the Dominican product's weakness outside New York, Karen showed up only ninth (3.7%) on the national salsa label breakdown.

The fact that El Gran Combo was caught between albums was responsible for the relatively low showing for the group's label, EGC Records, which placed 10th (3.0%) on the national salsa label list.

Julio Iglesias, the pop Spanish singer, was also caught between LPs in the latter half of the year. So, similarly, Alhambra Records showed a decline in its chart share in almost every major market.

It lost the No. 1 corporate position in New York, and showed a percentage gain only in its Miami home base.

One of the big gainers across the board was the New York-based West Side Latino which placed sixth in both label and corporate ranking nationally.

The firm's strength comes from the success of several albums by Nelson Ned in the year's second half.

An album by Hugo Blanco also did well for the firm which did not show up at all in the first half rankings.

Los Angeles-based Latin International also showed heavy gains in all but its own backyard market. Though it did not even place as label or corporation in Los Angeles, the firm took fifth place nationally in both label and corporate shares. Its gains in the second half were achieved with fewer albums, eight this time compared to 13 in the first half.

Its most dramatic gain came in New York where it leaped to first place among labels with 16.0% of the chart action. In the first half, it had been fifth place with only 6.4%.

Latin International also gained bigger market shares in Chicago and Miami. The great bulk of its success in all markets was by way of albums (originating with EMI) by Miguel Gallardo, Mario Echeverria and Ricardo Cerratto.

Of the Cayre labels, Arcano (RCA product) registered the biggest gains, moving up to second place nationally. Among other factors, the spiraling success of Mexican singer/composer Juan Gabriel accounts for Arcano's improvement.

Another big gainer in the second half of the year was Puerto Rico-based Borinquen Records which debuted in the national rankings as number seven corporation and number 10 label.

Its success was based on sales performance of LPs by Oscar Solo in New York and Lissette in Miami.

Dix Records made the top 10 lists in New York on the strength of one album by Felito Felix.

A comparable performance was registered in Los Angeles for Raff Records which makes the top 10 for the first time on the basis of one album by Napoleon.

The coming six months promises even greater shares for Raff which released two new LPs by the Mexican singer too late to show up in the second half period.

Fama Records of Los Angeles again came up top label in Chicago with a 21.5% share. And its success in the second half was extended to Los Angeles where it shows up for the first time as number three in both label and corporation lists.

Discolando Records dropped off the national label and corporate ranking the second half. In the first half competition, it had landed the number five corporate position.

Its losses reflect a general retrenchment for the firm after expansionary moves into Texas and California were curtailed. The firm has also had few strong releases in the latter half.

The statistics are a compilation of Billboard's Hot Latin LPs charts published the second half of 1977.

The field of competing labels on the national scene was 45 deep. The corporate field, 32 deep.

BUT 13 ALBUMS PERSIST

Only a Few LPs Remain Charted Throughout '77

By AGUSTIN GURZA

LOS ANGELES—While it is widely held that Latin product (especially in the U.S. market) has an unusually long sales life, only a relatively few LPs were able to hold onto chart positions throughout the entire 12 months of 1977.

A week-to-week look at Billboard's Hot Latin LPs for the year reveals the following list of 13 persistent best sellers in each market.

In Los Angeles, three albums stayed on the charts the entire year—"Llamarada" by Manolo Munoz (Gas), "Con Mariachi, Vol. 2" by Juan Gabriel (Arcano) and "Los Felinos" by the Mexican group of the same name (Musart).

The three artists are all Mexican, but each reflects a distinct style and form of music. Munoz' success mirrors his comeback within the Mexican record industry, and the popularity of pop composer Gabriel points to the broad acceptance given MOR artists who turned to mariachi-backed formats on specific efforts.

For their part, Los Felinos can be considered the premiere exponents of the "conjunto" or small combo style that is popular on both sides of the border.

Julio Iglesias was the only Latin artist who had two albums enjoying 12-month stays on the pop charts in two different cities.

The Spanish Balladeer's "El Amor" LP (a catalog item on Alhambra) was on the New York charts for 11 consecutive times during the year. Eight of those times, the album placed in the top 5.

His "America" album, released just before the year began, stayed on the Miami charts all year, but in lesser positions than "El Amor" in New York.

Cuban vocalist Lissette, who took a surprising second place in this year's OTI Song Festival in Madrid, also managed to hang on for the year on the Miami charts with her "Quiereme" album (Borinquen).

Two other pop balladeers had year-long success in the New York market—Camilo Sesto with his controversial "Memorias" LP (Pronto) and Ricardo Cerratto with his album "Me Estoy Acostumbrando A Ti" (Latin International).

Sesto stayed in New York's top 5 for the entire first half of the year, and stayed in the top 10 for the full 12 months.

Cerratto's performance was more uneven, with activity mostly in the mid and lower parts of the chart.

In the salsa category, the Los Angeles chart boasted more longer-lived LPs, this clearly a reflection of more dynamic salsa activity in New York.

The albums with year-long chart lives in Los Angeles were "Recordando El Ayer" (Vaya) featuring the ever popular Johnny Pacheco and Celia Cruz with singer Justo Beatancourt and pianist Papo Lucca, "De Ti Depende" (Fania) by favorite young vocalist Hector LaVoe and "Este Negro Si Es Sabroso" (Fania) by singer Pete "Conde" Rodriguez.

In New York, the only album which hung onto the charts for the year was "The Puerto Rico All Stars" by the group which released its first album with a logo carrying the initials of its name.

The only salsa album which came close to being a year-long chart-maker on both coasts was "Metiendo Mano" (Fania) by Willie Colon and Ruben Blades.

"Salsa At Woodstock" by Bobby Rodriguez missed the 12-month record for the Los Angeles salsa chart by one shot.

Finally in Texas, the record-breaking album of the year was "Una Lagrima & Un Recuerdo" by the norteno duo known as Los Cadetes de Linares which took the No. 1 or number two spot for eight consecutive months of San Antonio listings, which stayed in the Top 10 throughout the year.

This special look at the year's long-running LPs underscores the great divisions within the U.S. Latin market.

Note, for example, that there was no single Latin LP that was able to stay on more than one regional chart throughout the year. Even Julio Iglesias, the only artist to have year-long chart success in two separate markets, was only able to accomplish this with two separate LPs.

As another example, note that the three longest lived Los Angeles LPs did not enjoy similar success in any market outside of California.

Billboard SPECIAL SURVEY For Week Ending 1/14/78

Billboard Special Survey Hot Latin LPs

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NEW YORK (Pop)		LOS ANGELES (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	JULIO IGLESIAS A Mi 33 Años, Alhambra 38	1	CHELO La Voz Ranchera, Musart 10638
2	FELITO FELIX El Cantautor, Dix 001	2	NAPOLEON Hombre, Raff 9066
3	LOLITA Abrazame, Caytronics 1489	3	VICENTE FERNANDEZ La Muerte De Un Gallero, Caytronics 1492
4	MARIO ECHEVERRIA En Este Momento YA Estas Horas, Latin International 6036	4	JULIO IGLESIAS A Mi 33 Años, Alhambra 38
5	EYDIE GORME/DANNY RIVERA My Amigos/Close Friends, Gala 2003	5	JUAN GABRIEL Siempre En Mi Mente, Arcano 3388
6	SOPHY Sophy, Velvet 1521	6	CEPILLIN La Feria De Cepillin, Orfeon 12 005
7	CAMILO SESTO Rasgos, Pronto 1025	7	JOSE-JOSE Reencuentro, Pronto 1026
8	HUGO BLANCO Bailables, West Side Latino	8	NAPOLEON Pajarillo, Raff 9065
9	MANOLO MUNOZ Pesares, Gas 4164	9	MANOLO MUNOZ Llamarada, Gas 4153
10	OSCAR SOLO Otro Ocupa Mi Lugar, Borinquen 1317	10	JULIO IGLESIAS America, Alhambra 21
11	NELSON NED El Romantico De America, West Side Latino 4114	11	CHELO Con Mariachi, Musart 10585
12	DANNY RIVERA Danny Rivera, Velvet 1528	12	GRUPO MIRAMAR Una Lagrima & Un Recuerdo, Accion 4014
13	JUAN GABRIEL Siempre En Mi Mente, Arcano 3388	13	NAPOLEON Vive, Raff 9055
14	VICENTE FERNANDEZ La Muerte De Un Gallero, Caytronics 1492	14	VICENTE FERNANDEZ Joyas Rancheras, CBS Mexico/Caytronics 1503
15	JUAN GABRIEL Con Mariachi, Vol. 2, Arcano 3353	15	COSTA CHICA Tapame, Fama 549
16	MIGUEL GALLARDO Otro Ocupa Mi Lugar, Latin International 6912	16	JUAN GABRIEL Con Mariachi, Vol. 2, Arcano 3353
17	MANOLO MUNOZ Llamarada, Gas 4153	17	EYDIE GORME/TRIO LOS PANCHOS Amor, Caytronics 1316
18	JULIO IGLESIAS America, Alhambra 21	18	EMIR BOSCAN & SUS TOMASIONOS El Quinto Compas, Top Hits 2013
19	WILKINS No Se Puede Mirar Por Dentro, Velvet 1523	19	MIGUEL GALLARDO Otro Ocupa Mi Lugar, Latin International 6912
20	LISSETTE Justo Yo, Borinquen 1306	20	JULIO IGLESIAS America, Alhambra 21
21	CAMILO SESTO Memorias, Pronto 1021	21	YOLANDA DEL RIO La Hija De Nadie, Arcano 3207
22	JULIO IGLESIAS El Amor, Pronto 23	22	RIGO TOVAR Don Tardes De Mi Vida, Mericana/Melody 5610
23	JOSE-JOSE Reencuentro, Pronto 1026	23	LOS HUMILDES Besitos, Fama 560
24	CLAUDIA Claudia De Colombia, Vol. 7, Caliente 7218	24	LOS TIGRES DEL NORTE Vivan Los Mojados, Fama 554
25	MARCO ANTONIO MUNIZ Canta Para Usted, Arcano 3392	25	ROBERTO CARLOS Un Gato En La Oscuridad, Caytronics 1334

Latin Scene

SANTO DOMINGO

Dominican group *Willredo Vargas y Los Beduinos* completed a successful tour in the U.S. which included a New York concert dubbed "El Festival de la Salsa" with *Cheo Feliciano*, *Puerto Rican All Stars*, *Dimension Latina* and others.

Hilda Saldana, Dominican songstress won first place as the best singer and interpreter at the Fifth International Voice and Song Festival of Puerto Rico. This event was in honor of Mexican singer/composer *Armando Manzanero*. The singer interpreted "Lamento," an Afro-Caribbean song by Dominican composer *Maximo Polanco Estrella*.

A concert at the Palacio de Deportes, "El Encuentro Musical Del Año," was organized with the participation of Puerto Rican and Dominican artists. Artists from the neighboring island were *Sophy*, *Danny Rivera* and *Ismael Miranda*, and the local participants were *Sonia Silvestre*, *Fausto Rey* and *Johnny Ventura*. The new local group *Sonido Original* released its first LP on the Algar label. The group has been booked by *Producciones Populares* for dates in New York.

In New York the Second Dominican Song and Voice Festival took place at the Symphony Theater in which artists *Nimi Caffaro*, *Primitivo Santos* and his orchestra, *Henry Dhal* and others took part.

FRAN JORGE

Intl Artists Aid 'Wild Life' Fund

THE HAGUE—Oscar Peterson and the Manhattan Transfer topped an international gala bill here in aid of the World Wild Life Fund.

The five-hour presentation, transmitted live by Dutch tv company AVRO, also featured U.S. disco group Crown Heights Affair, Spanish guitarist Paco de Lucia, Don McLean, Guys 'n' Dolls, Frida Boccara from France, U.S. child pianist Ana-Maria Vera, Kamahl and local acts.

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Latin Chart Action Recap For 2nd Half Of 1977

HOW THE TOP 10 LABELS SHARED THE HOT LATIN LPs POP CHART ACTION NATIONALLY

LABEL	%	No. of Albums
CAYTRONICS	11.3	14
ARCANO	9.7	12
ALHAMBRA	9.5	6
FAMA	7.5	10
LATIN INTL	6.0	8
WEST SIDE	5.7	5
MUSART	5.3	6
PRONTO	5.2	5
RAMEX	3.7	5
BORINQUEN	3.3	4

HOW THE TOP 10 CORPORATIONS SHARED THE HOT LATIN LPs POP CHART ACTION NATIONALLY

CORPORATION	%	No. of Albums
CAYRE	28.3	35
ALHAMBRA	9.5	7
FAMA	7.5	10
MUSART	6.5	11
LATIN INTL	6.0	8
WEST SIDE	5.7	5
BORINQUEN	4.0	5
COCO	3.8	6
RAMEX	3.7	5
GAS	3.0	4

HOW THE TOP 10 LABELS SHARED THE HOT LATIN LPs SALSA CHART ACTION NATIONALLY

LABEL	%	No. of Albums
FANIA	34.1	15
VAYA	15.2	14
COCO	8.4	5
TICO	5.8	4
TR	5.5	4
INCA	5.5	4
COLUMBIA	4.6	1
TOP HITS	4.2	3
KAREN	3.7	3
EGC	3.0	2

HOW THE TOP 10 CORPORATIONS SHARED THE HOT LATIN LPs SALSA CHART ACTION NATIONALLY

CORPORATION	%	No. of Albums
FANIA	68.6	46
COCO	8.4	5
TR	5.5	4
CBS	4.6	1
RICO	4.5	3
TOP HITS	4.2	3
CAYRE	1.9	3
BORINQUEN	1.2	2
TAURUS SOUND	0.7	1
ATLANTIC	0.3	1

HOW THE TOP 10 LABELS SHARED THE HOT LATIN LPs POP CHART ACTION IN NEW YORK

LABEL	%	No. of Albums
LATIN INTL	16.0	4
ALHAMBRA	14.4	5
WEST SIDE	9.0	5
VELVET	8.6	5
BORINQUEN	8.5	3
GALA	7.5	1
PRONTO	7.3	3
DIX	7.1	1
CAYTRONICS	7.0	5
COCO	5.8	2

HOW THE TOP 10 CORPORATIONS SHARED THE HOT LATIN LPs POP CHART ACTION IN NEW YORK

CORPORATION	%	No. of Albums
CAYRE	18.4	12
LATIN INTL	16.0	4
ALHAMBRA	14.4	5
COCO	13.9	4
WEST SIDE	9.0	5
VELVET	8.6	5
BORINQUEN	8.5	3
DIX	7.1	1
GAS	2.0	1
MUSART	0.9	1

HOW THE TOP 10 LABELS SHARED THE HOT LATIN LPs SALSA CHART ACTION IN NEW YORK

LABEL	%	No. of Albums
FANIA	27.7	9
VAYA	10.9	6
KAREN	9.3	3
INCA	8.0	4
TICO	7.9	3
TR	7.5	3
COCO	7.1	3
PRAS	3.7	1
MERICANA	3.2	1
COLUMBIA	3.2	1

HOW THE TOP CORPORATIONS SHARED THE HOT LATIN LPs SALSA CHART ACTION IN NEW YORK

CORPORATION	%	No. of Albums
FANIA	66.8	30
TR	7.5	3
COCO	7.1	3
RICO	4.8	2
CAYRE	4.8	3
CBS	3.2	1
BORINQUEN	3.0	2
TOP HITS	2.5	3

HOW THE TOP 10 LABELS SHARED THE HOT LATIN LPs POP CHART ACTION IN LOS ANGELES

LABEL	%	No. of Albums
CAYTRONICS	17.0	10
ARCANO	12.0	5
FAMA	9.6	5
MUSART	9.0	2
MELODY	8.5	2
GAS	7.3	4
RAFF	5.7	1
PRONTO	5.0	2
WEST SIDE	4.6	3
ORFEON	4.2	2

HOW THE TOP 10 CORPORATIONS SHARED THE HOT LATIN LPs POP CHART ACTION IN LOS ANGELES

CORPORATION	%	No. of Albums
CAYRE	42.6	19
MUSART	13.0	6
FAMA	9.6	5
GAS	7.3	4
RAFF	5.7	1
WEST SIDE	4.6	3
ORFEON	4.2	2
ALHAMBRA	3.9	3
ACCION	3.9	1
DISCOLANDO	1.5	1

HOW THE TOP 10 LABELS SHARED THE HOT LATIN LPs POP CHART ACTION IN MIAMI

LABEL	%	No. of Albums
ALHAMBRA	19.7	6
PRONTO	11.6	5
CAYTRONICS	8.9	5
BORINQUEN	7.7	3
WEST SIDE	7.5	2
AUDIOFON	6.9	1
AUDIO LATINO	6.9	2
LATIN INTL	5.1	2
GRAND ARTISTS	3.6	1
VELVET	3.6	2

HOW THE TOP 10 CORPORATIONS SHARED THE HOT LATIN LPs POP CHART ACTION IN MIAMI

CORPORATION	%	No. of Albums
CAYRE	22.9	13
ALHAMBRA	20.0	7
AUDIO LATINO	13.8	3
BORINQUEN	11.4	4
WEST SIDE	7.5	2
LATIN INTL	5.1	2
VELVET	3.6	2
COCO	3.4	4
FANIA	3.3	3
MIAMI	2.4	2

HOW THE TOP 10 LABELS SHARED THE HOT LATIN LPs POP CHART ACTION IN CHICAGO

LABEL	%	No. of Albums
FAMA	21.5	9
ARCANO	15.4	9
CAYTRONICS	12.8	7
LATIN INTL	8.1	5
MUSART	8.0	4
ALHAMBRA	8.0	3
MIAMI	4.9	4
RAMEX	3.4	2
DISCOLANDO	3.2	1
ACCION	2.9	1

HOW THE TOP 10 CORPORATIONS SHARED THE HOT LATIN LPs POP CHART ACTION IN CHICAGO

CORPORATION	%	No. of Albums
CAYRE	30.0	18
FAMA	21.5	9
MUSART	8.7	6
LATIN INTL	8.1	5
ALHAMBRA	8.0	3
MIAMI	4.9	4
RAMEX	3.4	3
DISCOLANDO	3.2	1
ACCION	2.9	1
NOVA VOX	2.5	2

HOW THE TOP 10 LABELS SHARED THE HOT LATIN LPs POP CHART ACTION IN SAN ANTONIO

LABEL	%	No. of Albums
ARCANO	15.3	5
RAMEX	15.1	5
CAYTRONICS	10.8	3
MUSART	8.7	3
FREDDIE	7.3	6
FAMA	6.4	4
GC	6.2	4
WEST SIDE	5.5	3
GAS	5.3	2
CR	2.8	1

HOW THE TOP 10 CORPORATIONS SHARED THE HOT LATIN LPs POP CHART ACTION IN SAN ANTONIO

CORPORATION	%	No. of Albums
CAYRE	28.0	10
RAMEX	15.1	5
MUSART	9.8	4
FREDDIE	7.3	6
FAMA	6.4	4
GC	6.2	4
WEST SIDE	5.5	3
GAS	5.3	2
CR	2.8	1
DISCOLANDO	2.3	2

JANUARY 14, 1978, BILLBOARD

Billboard HOT 100

*Chart Bound

SILVER DREAMS—The Babys
(Chrysalis 2201)
SEE TOP SINGLE PICKS REVIEWS,
page 92

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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)	
★	2	16	BABY COME BACK—Player (Denno Lambert, Brian Patten), P. Beckett, J.C. Crowley, RSO 879 (Polydor)	35	22	10	MY WAY—Elvis Presley (Elvis Presley), F. Anka, RCA 11165	★	79	3	GALAXY—War (Jerry Goldstein), S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, C. Oskar, H. Scott, J. Goldstein, MCA 40820	
★	2	17	HOW DEEP IS YOUR LOVE—Bee Gees (Bee Gees, Karl Richardson, Alby Galuten/Far Karibby Productions), B. Gibb, R. Gibb, M. Gibb, RSO 882	★	40	9	PEG—Steely Dan (Gary Katz), W. Becker & D. Fagen, ABC 12370	★	70	9	WAS DOG A DOUGHNUT—Cat Stevens (Cat Stevens, Dave Kershbaum), C. Stevens, I. Rousseil, B. Lynch, A&M 1971	
★	5	14	HERE YOU COME AGAIN—Dolly Parton (Gary Klein), B. Mann & C. Weil, RCA 11123	★	47	6	LONG, LONG WAY FROM HOME—Foreigner (John Smclair, Gary Lyons), M. Jones, L. Gramm, J. McDonald, Atlantic 3439	★	82	3	CRAZY ON YOU—Heart (Mike Flicker), A. Wilson, M. Wilson, Mushroom 7021	
★	9	12	YOU'RE IN MY HEART—Rod Stewart (Tom Dowd), R. Stewart, Warner Bros. 8475	★	42	11	AS—Stevie Wonder (Stevie Wonder), S. Wonder, Tamla 54291 (Motown)	★	83	8	COCOMOTION—El Coco (Michael Lew), W.M. Lewis, L. Rinder, M. Ross, A&M 147	
★	5	4	BACK IN LOVE AGAIN—LTD (Bobby Martin), L. R. Hanks, Z. Grey, A&M 1974	★	39	9	YOU'RE MY SOUL AND INSPIRATION—Dionne & Marie Osmond (Mike Curb, Michael Lloyd), C. Weil, S. Mann, Polydor 14439	★	74	10	JACK & JILL—Raydio (Ray Parker Jr.), R. Parker Jr., Arista 0283	
★	7	14	SLIP SLIDIN' AWAY—Paul Simon (P. Simon & P. Ramone), P. Simon, Columbia 3-10630	★	49	5	TOO HOT TO TROT—Commodores (James Carmichael & Commodores), T. Clary, M. Williams, W. Gange, L. Richie, R. LaFread, W. King, Motown 1432F	★	74	41	BLOAT ON—Cheech & Chong (Foster), M. Willis, A. Ingram, J. Mitchell, Epic/Ode 8-56471	
★	10	10	HEY DEANIE—Shaun Cassidy (Michael Lloyd for Mike Productions), E. Carman, Warner/Curb 8488	★	41	43	TRIED TO LOVE—Peter Frampton (Peter Frampton), P. Frampton, A&M 1988	★	76	48	7	WRAP YOUR ARMS AROUND ME—K.C. & The Sunshine Band (Harry W. Casey, Richard Finch) H. W. Casey, R. Finch, TK 1022
★	8	14	SENTIMENTAL LADY—Bob Welch (Lindsay Buckingham, Christine McVie), B. Welch, Capitol 4479	★	42	45	LOVELY DAY—Bill Withers (Bill Withers, Clarence McDonald), B. Withers, S. Scarborough, Columbia 3-10627	★	77	51	14	YOU MAKE LOVIN' FUN—Fleetwood Mac (Fleetwood Mac with Richard Das Hut), C. Moise, Warner Bros. 8483
★	11	17	COME SAIL AWAY—Styx (Styx) D. DeFazio, A&M 1977	★	43	44	IF WE'RE NOT BACK IN LOVE BY MONDAY—Mille Jackson (Brad Shapiro, Mille Jackson), G. Morlan, S. Throckmorton, Spring 175 (Polydor)	★	78	80	8	OOH BOY—Rose Royce (Norman Whitfield), N. Whitfield, Whitfield 8451 (Warner Bros.)
★	13	13	WE ARE THE CHAMPIONS—Queen (Queen), F. Mercury, Elektra 4544	★	44	46	HOW CAN I LEAVE YOU AGAIN—John Denver (Milton Okun), I. Denver, RCA 11036	★	79	90	3	TAKE ME TO THE CAPTAIN—Prism (Bruce Fairbairn), R. Higgs, Arista 1678
★	11	6	YOU LIGHT UP MY LIFE—Delby Boone (Joe Brooks for Mike Curb Prod.), J. Brooks, Warner/Curb 8455	★	50	5	FFUN—Car Funk Shun (Skip Scarborough), M. Cooper, Mercury 73959 (Phonogram)	★	80	85	4	WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE—Ronnie Milsap (Tom Collins, Ronnie Milsap), A. Jordan, RCA 11146
★	12	12	YOU CAN'T TURN ME OFF—High Inergy (Kent Washburn), P. Sawyer, M. McLeod, Gordy 7155 (Motown)	★	55	6	EASY TO LOVE—Les Sayer (Richard Perry), L. Sayer, A. Hammond, Warner Bros. 8502	★	81	81	5	IF IT DON'T FIT DON'T FORCE IT—Kellie Patterson (Larry Farrow), L. Farrow, C. John, Shadybrook 45104
★	13	3	BLUE BAYOU—Linda Ronstadt (Pete Asher) R. Orban, I. Mason, Asylum 45431	★	47	53	STREET CORNER SERENADE—Wet Willie (Gary Lyons) M. Duke, J. Hall, M. Smith, Epic 850478	★	82	84	8	LE SPANK—Le Pamplemousse (Michael Lewis), M. Lewis, L. Rinder, G. Karson, D. Williams, A&M 112154
★	14	10	RUNAROUND SUE—Leif Garrett (Michael Lloyd for Mike Curb Productions), D. Dimucci & E. Maresca, Atlantic 3440	★	71	4	THEME FROM CLOSE ENCOUNTERS OF THE THIRD KIND—John Williams (John Williams, Rick Chertoff), J. Williams, Arista 0300	★	85	54	17	BABY, WHAT A BIG SURPRISE—Chicago (James William Guercio) P. Celen, Columbia 3-10620
★	15	17	SHORT PEOPLE—Randy Newman (Lenny Waronker & Rui Tieleman), R. Newman, Warner Bros. 8492	★	49	52	THE NEXT HUNDRED YEARS—Al Martino (Joel Diamond), Bernstein, Adams, Capitol 4508	★	86	56	22	HEAVEN ON THE 7TH FLOOR—Paul Nicholas (Christopher Nmi) Bugati, Musker, RSO 878 (Polydor)
★	18	10	JUST THE WAY YOU ARE—Billy Joel (Phil Ramone), B. Joel, Columbia 3-10646	★	61	3	THEME FROM CLOSE ENCOUNTERS—Meco (Meco Monardo, Tony Bongiovi, Harold Wheeler), J. Williams, Millennium 008	★	87	98	3	BELLE—Al Green (Al Green), A. Green, F. Jordan, R. Fairfax, Hi 77505 (Cream)
★	17	6	STAYIN' ALIVE—Bee Gees (Bee Gees, Karl Richardson, Alby Galuten/Far Karibby Productions), R.R.M. Gibb, RSO 885	★	62	5	SWEET MUSIC MAN—Kenny Rogers (Larry Butler, Kenny Rogers), K. Rogers, United Artists 1095	★	89	89	3	OUR LOVE—Natalie Cole (Charles Jackson & Marvin Yancy for Jay's Enterprises), C. Jackson & M. Yancy, Capitol 4509
★	19	12	TURN TO STONE—E.L.O. (Jeff Lynne), J. Lynne, Jet 1099 (United Artists)	★	63	5	I LOVE YOU—Dennis Summer (George Moroder, Peter Belinfante), D. Summer, G. Moroder, P. Belinfante, Casablanca 907	★	91	91	7	UNTIL NOW—Bobby Avon (John Lombardo) B. Avon, First Artists 41000 (Mercury)
★	20	9	SERPENTINE FIRE—Earth, Wind & Fire (Maurice White), M. White, U. White, S. Burke, Columbia 310625	★	64	5	HAPPY ANNIVERSARY—Little River Band (John Boylan & Little River Band), B. Birtles, D. Briggs, Capitol 4524	★	92	94	3	COME GO WITH ME—Pockets (Verdine White), A. McKinney, V. White, R. Wright, Columbia 310632
★	23	11	LOVE IS THICKER THAN WATER—Andy Gibb (Barry Gibb, Alby Galuten, Karl Richardson), B. Gibb & A. Gibb, RSO 883	★	66	5	THUNDER ISLAND—Jay Ferguson (Bill Szymczyk), J. Ferguson, Asylum 45444 (Elektra/Asylum/Nonesuch)	★	93	NEW ENTRY	STORYBOOK CHILDREN—Bette Midler (Brooks Arthur), D. Pomeranc, S. Proffer, Atlantic 3431	
★	21	21	I GO CRAZY—Paul Davis (Paul Davis), P. Davis, Bang 733 (Web IV)	★	67	4	BREAKDOWN—Tom Petty & The Heartbreakers (Denny Cordell), T. Petty, Shelter 62005 (ABC)	★	94	58	16	YOUR SMILING FACE—James Taylor (Pete Asher), J. Taylor, Columbia 310602
★	25	8	SOMETIMES WHEN WE TOUCH—Dan Hill (Matthew McCauley, Fred Mollin), D. Hill, B. Mann, 20th Century 2355	★	68	14	FALLING—LeBanc & Carr (Pete Carr), L. LeBanc, E. Strouck, Big Tree 16100 (Atlantic)	★	95	NEW ENTRY	LOVE ME RIGHT—Denise LaSalle (Denise LaSalle), D. LaSalle, ABC 12312	
★	26	12	DANCE, DANCE, DANCE, YOWSAH YOWSAH—Chic (Nil Rogers, Kenny Lehman & Bernard Edwards), K. Lehman, B. Edwards, N. Rodgers, Atlantic 3435	★	69	6	NAME OF THE GAME—Abba (Benny Andersson, Bjorn Ulvass), B. Andersson, S. Anderson, B. Ulvass, Atlantic 3449	★	96	59	26	BOOGIE NIGHTS—Heatwave (Barry Blue for Indigo), R. Tompsett, Epic 8-50370
★	24	14	THE WAY I FEEL TONIGHT—Bay City Rollers (Harry Maslin), H. Maslin, Arista 0772	★	78	3	ALWAYS & FOREVER—Heatwave (Barry Blue), R. Tompsett, Epic 8-50490	★	97	NEW ENTRY	1,000 LAUGHS—Close Lows (Linda Creed & Jerry Goldstein), L. Creed, ABC 12313	
★	25	16	DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle (Allen Reynolds), R. Leigh, United Artists 1016	★	60	35	WE'RE ALL ALONE—Rita Coolidge (David Anderle), B. Scaggs, A&M 1965	★	98	72	8	ANYWAY YOU WANT ME—Sylvester (Sylvester), L. Sylvester, E. Sylvester, Capitol 4483
★	29	7	DESIREE—Neil Diamond (Beb Gaudin) N. Diamond, Columbia 3-10657	★	75	3	LAY DOWN SALLY—Eric Clapton (Glyn Johns), E. Clapton, M. Levy, RSO 886 (Polydor)	★	99	76	12	DON'T ASK MY NEIGHBORS—Emotions (Maurice White), S. Scarborough, Columbia 310622
★	27	11	GETTIN' READY FOR LOVE—Diana Ross (Richard Perry), T. Snow, F. Galde, Motown 1427	★	73	4	CURIOUS MIND—Johnny Rivers (Johnny Rivers), C. Mayfield, Big Tree 16106 (Soul City)	★	100	77	22	IT'S ECSTASY WHEN YOU LAY DOWN—Barry White (Barry White) N. Pigford, E. Paris, 20th Century 2350
★	31	11	DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda (Nicolas Skrosny, Jean Manuel De Scatano), B. Benjamin, S. Marcus, C. Caldwell, Casablanca 902	★	63	69	GOD ONLY KNOWS—Marilyn Scott (Bobby Torres, Leanne Meyers), B. Wilson, Big Tree 16105 (Atlantic)					
★	29	30	POINT OF KNOW RETURN—Kansas (Jeff Gissman), S. Walsh, P. Ehart, R. Steinhardt, Rusher 84273 (Columbia)	★	64	68	MINDBENDER—Stillwater (Buddy Buie), R. Walker, B. Buie, Capricorn 0280 (Phonodisc)					
★	30	15	IT'S SO EASY—Linda Ronstadt (Pete Asher), B. Holly, N. Pettey, Asylum 45438	★	65	65	YOU MAKE ME CRAZY—Sammy Hagar (Carter), S. Hagar, Capitol 4502					
★	37	9	EMOTION—Samantha Sang (Barry Gibb, Alby Galuten, Karl Richardson), B. Gibb, R. Gibb, Private Stock 45178	★	66	36	SWINGTOWN—Steve Miller (S. Miller), S. Miller & C. McCarry, Capitol 4436					
★	32	33	NATIVE NEW YORKER—Odyssey (Sandy Linzer, Charlie Canino), S. Linzer, D. Randell, RCA 11129	★	87	3	REACH FOR IT—George Duke (George Duke), G. Duke, Epic 850463					
★	33	34	GIRLS SCHOOL—Paul McCartney & Wings (Paul McCartney), P. McCartney, Capitol 4504	★	70	7	ROCKAWAY BEACH—Ramones (Tony Bongiovi, Tony Erdogil) Ramones, See 1008 (Warner Bros.)					
★	38	7	WHAT'S YOUR NAME—Lynyrd Skynyrd (M.A.) G. Rizzington, R. Van Zan, MCA 40819									

★ 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 & Forever (MCA/Donner)	Deary On You (Arista/ASCAP)	Gettin' Ready For Love (Dunham/Time-Cosden)	I Go Crazy (Web IV/BMI)	My Way (Capitol/BMI)	Sometimes When We Touch (ATV/Wynick/ASCAP/MCA/War)	There's A Close Encounters (Gord Johnson/BMI)	What's Your Name (Duchess/Gel/Losco/BMI)
Any Way You Want Me (RCA/ASCAP)	Curious Mind (MCA/Composers)	God Only Knows (Arista/BMI)	I Like You (Web IV/BMI)	Native New Yorker (Featherbed/ASCAP)	The Way I Feel Tonight (MCA/Wynick/ASCAP/MCA/War)	The Way You Do The Things You Do (Chic/ASCAP)	What's Your Name, What's Your Number (Dick James/Cherrywood/BMI)
As I Rubbed Black But (ASCAP)	Dance, Dance, Dance, Yowzah (Towah/Columbia/Kennedy)	Happy Anniversary (Arista/BMI)	It's Going Down (X-Tony/BMI)	Oh, My God (MCA/Composers)	What's Your Name, What's Your Number (Dick James/Cherrywood/BMI)	What's Your Name, What's Your Number (Dick James/Cherrywood/BMI)	What's Your Name, What's Your Number (Dick James/Cherrywood/BMI)
Baby Come Back Touch Of Gold (Gordbeck/Shagwell/BMI)	Desiree (Shirley/BMI)	Heaven On The 7th Floor (Keyboard Paradigm/Chappell/ASCAP)	It's So Easy (MCA/Composers)	Oh, My God (MCA/Composers)	What's Your Name, What's Your Number (Dick James/Cherrywood/BMI)	What's Your Name, What's Your Number (Dick James/Cherrywood/BMI)	What's Your Name, What's Your Number (Dick James/Cherrywood/BMI)
Back In Love Again (Laurie/BMI)	Don't Let Me Be Misunderstood (United Artists/ASCAP)	How Deep Is Your Love (Chappell/ASCAP)	It's So Easy (MCA/Composers)	Oh, My God (MCA/Composers)	What's Your Name, What's Your Number (Dick James/Cherrywood/BMI)	What's Your Name, What's Your Number (Dick James/Cherrywood/BMI)	What's Your Name, What's Your Number (Dick James/Cherrywood/BMI)
Belle (J&R/Green/BMI)	Don't Let Me Be Misunderstood (United Artists/ASCAP)	How Deep Is Your Love (Chappell/ASCAP)	It's So Easy (MCA/Composers)	Oh, My God (MCA/Composers)	What's Your Name, What's Your Number (Dick James/Cherrywood/BMI)	What's Your Name, What's Your Number (Dick James/Cherrywood/BMI)	What's Your Name, What's Your Number (Dick James/Cherrywood/BMI)
Blue Bayou (A&M/Royce/BMI)	Don't Let Me Be Misunderstood (United Artists/ASCAP)	How Deep Is Your Love (Chappell/ASCAP)	It's So Easy (MCA/Composers)	Oh, My God (MCA/Composers)	What's Your Name, What's Your Number (Dick James/Cherrywood/BMI)	What's Your Name, What's Your Number (Dick James/Cherrywood/BMI)	What's Your Name, What's Your Number (Dick James/Cherrywood/BMI)
Boogie Nights (Fonbeur/Almo/ASCAP)	Don't Let Me Be Misunderstood (United Artists/ASCAP)	How Deep Is Your Love (Chappell/ASCAP)	It's So Easy (MCA/Composers)	Oh, My God (MCA/Composers)	What's Your Name, What's Your Number (Dick James/Cherrywood/BMI)	What's Your Name, What's Your Number (Dick James/Cherrywood/BMI)	What's Your Name, What's Your Number (Dick James/Cherrywood/BMI)
Breakdown (Skyline/BMI)	Don't Let Me Be Misunderstood (United Artists/ASCAP)	How Deep Is Your Love (Chappell/ASCAP)	It's So Easy (MCA/Composers)	Oh, My God (MCA/Composers)	What's Your Name, What's Your Number (Dick James/Cherrywood/BMI)	What's Your Name, What's Your Number (Dick James/Cherrywood/BMI)	What's Your Name, What's Your Number (Dick James/Cherrywood/BMI)
Cocoonation (Equino/BMI)	Don't Let Me Be Misunderstood (United Artists/ASCAP)	How Deep Is Your Love (Chappell/ASCAP)	It's So Easy (MCA/Composers)	Oh, My God (MCA/Composers)	What's Your Name, What's Your Number (Dick James/Cherrywood/BMI)	What's Your Name, What's Your Number (Dick James/Cherrywood/BMI)	What's Your Name, What's Your Number (Dick James/Cherrywood/BMI)
Come Go With Me (Vendango/Picket/BMI)	Don't Let Me Be Misunderstood (United Artists/ASCAP)	How Deep Is Your Love (Chappell/ASCAP)	It's So Easy (MCA/Composers)	Oh, My God (MCA/Composers)	What's Your Name, What's Your Number (Dick James/Cherrywood/BMI)	What's Your Name, What's Your Number (Dick James/Cherrywood/BMI)	What's Your Name, What's Your Number (Dick James/Cherrywood/BMI)
Come Sail Away (Arista/Stephen/Song, ASCAP)	Don't Let Me Be Misunderstood (United Artists/ASCAP)	How Deep Is Your Love (Chappell/ASCAP)	It's So Easy (MCA/Composers)	Oh, My God (MCA/Composers)	What's Your Name, What's Your Number (Dick James/Cherrywood/BMI)	What's Your Name, What's Your Number (Dick James/Cherrywood/BMI)	What's Your Name, What's Your Number (Dick James/Cherrywood/BMI)

“TOO HOT TA TROT”

THE HOT NEW SINGLE!

FROM

“LIVE!”

M 1432F

BB

★ 40

POP
CB

65

RW

66

BB

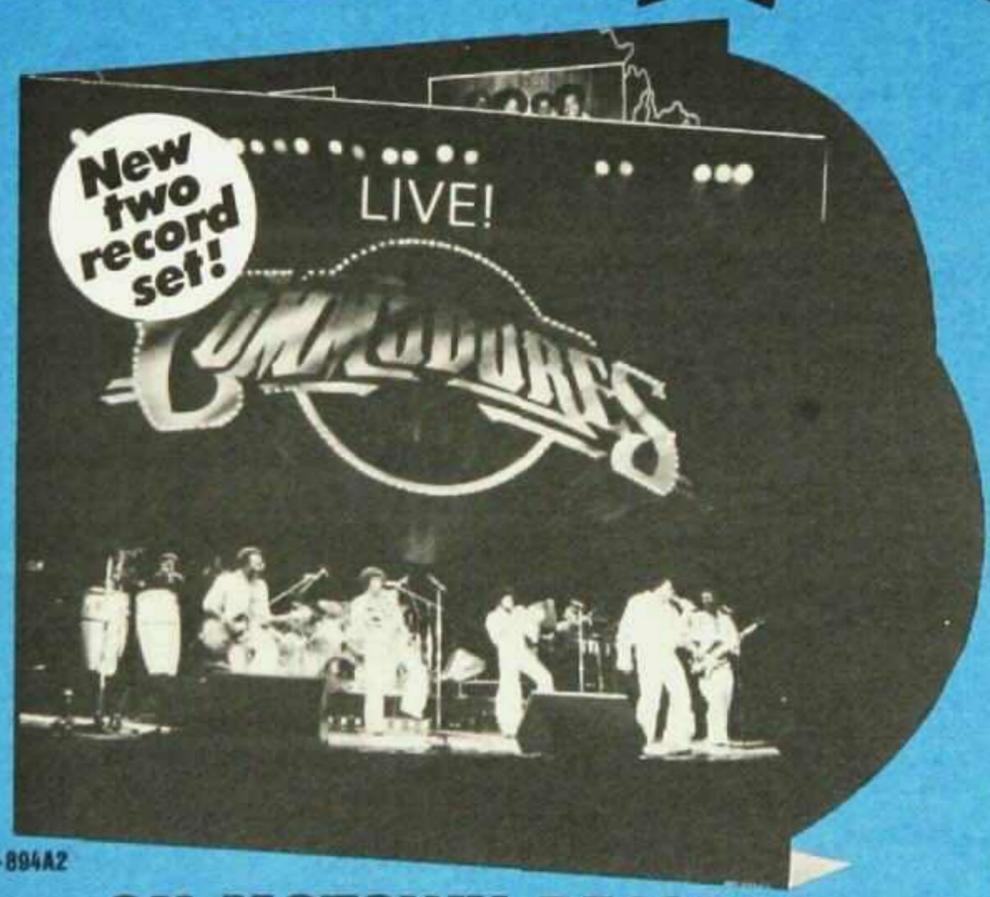
★ 15

R&B
CB

18

RW

17



WD-894A2

ON MOTOWN RECORDS



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COMMODORES

Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	★ STAR PERFORMER—LP's registering greatest proportionate upward progress this week	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE																
				ALBUM	4-CHANNEL	8-TRACK	O-8 TAPE	CASSETTE						REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	O-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	O-8 TAPE	CASSETTE	REEL TO REEL									
★	1	47	FLEETWOOD MAC Rumours Warner Bros. BSK 3010	▲					7.98	7.98	7.98	8.95	★	36	36	28	JAMES TAYLOR JT Columbia JC 34811	▲					7.98	7.98	7.98	★	81	6	CAPTAIN & TENNILLE Greatest Hits A&M SP 4467	●					7.98	7.98	7.98		
★	2	8	ROD STEWART Foot Loose & Fancy Free Warner Bros. BSK 3092	▲					7.98	7.98	7.98		★	39	9	GINO VANELLI A Pauper In Paradise A&M 4654	▲					7.98	7.98	7.98		★	82	5	BETTE MIDLER Broken Blossom Atlantic SD 19151	▲					7.98	7.98	7.98		
★	3	7	EARTH, WIND & FIRE All 'N' All Columbia JC 34905	▲					7.98	7.98	7.98		★	40	6	EMERSON, LAKE & PALMER Works Volume II Atlantic SD 19147	●					7.98	7.98	7.98		73	74	34	BARRY MANILOW Live Arista AT 8500	▲					11.98	11.98	11.98		
★	4	8	ELECTRIC LIGHT ORCHESTRA Out Of The Blue Int'l JFLA 823 (United Artists)	▲					11.98	11.98	11.98		★	39	24	15	DIANA ROSS Baby, It's Me Motown M 78902	▲					7.98	7.98	7.98		74	54	12	CHUCK MANGIONE Feels So Good A&M SP 4458	▲					7.98	7.98	7.98	
★	5	5	LINDA RONSTADT Simple Dreams A&M SP 4614	▲					7.98	7.98	7.98		★	42	10	SANTA ESMERALDA Don't Let Me Be Misunderstood Casablanca NBLP 1088	▲					7.98	7.98	7.98		75	75	64	ELECTRIC LIGHT ORCHESTRA A New World Record United Artists/Int'l UA LA679-G	▲					7.98	7.98	7.98		
★	8	8	SHAUN CASSIDY Born Late Warner/Curb BSK 3126	▲					7.98	7.98	7.98		★	51	30	SHAUN CASSIDY Warner/Curb B1 3067	▲					6.98	7.98	7.98		76	71	8	BOB JAMES Heads Columbia/Tappan Zee JC 34896	▲					7.98	7.98	7.98		
★	7	7	KISS Alive II Casablanca NBLP 7016-2	▲					11.98	11.98	11.98		★	52	4	PARLIAMENT Funkentelechy Vs. The Placebo Syndrome Casablanca NBLP 7084	▲					7.98	7.98	7.98		★	87	33	BEE GEES Here At Last... Live RSD RS 7 2901 (Polydor)	▲					11.98	12.98	12.98		
★	9	8	QUEEN News Of The World Elektra KE 112	●					7.98	7.98	7.98		★	47	6	NATALIE COLE Thankful Capitol SW 11708	●					7.98	7.98	7.98		78	79	12	GATO BARBIERI Ruby, Ruby A&M SP 4655	▲					7.98	7.98	7.98		
★	10	7	NEIL DIAMOND I'm Glad You're Here With Me Tonight Columbia JC 34908	▲					7.98	7.98	7.98		★	48	42	RITA COOLIDGE Anytime... Anywhere A&M SP 4616	▲					6.98	7.98	7.98		79	44	15	STEVE MARTIN Let's Get Small Warner Bros. BSK 3090	●					7.98	7.98	7.98		
★	22	8	SOUNDTRACK Saturday Night Fever RSD RS 2 4081	●					12.98	12.98	12.98		★	45	46	7	JOHN DENVER I Want To Live RCA APL 1 2521	●					7.98	7.98	7.98		★	90	4	SPINNERS Spinners 8 Atlantic SD1 8146	▲					7.98	7.98	7.98	
★	12	6	BOZ SCAGGS Down Two Then Left Columbia JC 34729	▲					7.98	7.98	7.98		★	56	11	PLAYER RSD RS 1 3026	●					7.98	7.98	7.98		81	78	15	ODYSSEY RCA APL 1 2204	▲					6.98	7.95	7.95		
★	13	15	BOB WELCH French Kiss Capitol ST 11663	●					6.98	7.98	7.98		★	57	4	STEVIE WONDER Looking Back Motown M 808	●					N.A.	N.A.	N.A.		82	83	9	NAZARETH Expect No Mercy A&M 4656	▲					7.98	7.98	7.98		
★	14	10	OLIVIA NEWTON-JOHN Greatest Hits MCA 3028	▲					7.98	7.98	7.98		★	48	53	4	SALSOUL ORCHESTRA Christmas Jollies Salsoul S25 5507	▲					6.98	7.98	7.98		83	63	13	CARPENTERS Passage A&M SP 4703	▲					7.98	7.98	7.98	
★	15	15	BILLY JOEL The Stranger Columbia JC 34987	●					7.98	7.98	7.98		★	49	49	12	BILL WITHERS Menagerie Columbia JC 34993	●					7.98	7.98	7.98		84	85	4	JOHNNY "GUITAR" WATSON Funk Beyond The Call Of Duty DIM DJL PK 714	▲					7.98	7.95	7.95	
★	18	25	STYX The Grand Illusion A&M SP 4637	▲					7.98	7.98	7.98		★	60	6	BAR-KAYS Flying High On Your Love Mercury SRM 11181	▲					7.98	7.98	7.98		★	95	6	DAN HILL Longer Fuse 20th Century T 547	▲					7.98	7.98	7.98		
★	20	4	AEROSMITH Draw The Line Columbia JC3 4856	▲					7.98	7.98	7.98		★	80	3	SOUNDTRACK Close Encounters Of The Third Kind Arista 300	▲					7.98	7.98	7.98		86	86	7	ELVIS COSTELLO My Aim Is True Columbia JC 35037	▲					7.98	7.98	7.98		
★	17	6	DEBBY BOONE You Light Up My Life Warner/Curb BS 3118	▲					6.98	7.98	7.98		★	67	31	STAR WARS/SOUNDTRACK 20th Century 2E 541	▲					9.98	9.98	9.98		★	97	5	TRAMMPS Trammps III Atlantic SD 19148	▲					6.98	7.98	7.98		
★	21	14	KANSAS Point Of No Return Kirtland JZ 34929 (Epic)	▲					7.98	7.98	7.98		★	53	50	21	ROSE ROYCE In Full Bloom Whitfield WH 3074 (Warner Bros.)	▲					6.98	7.98	7.98		88	89	17	TOM PETTY & THE HEARTBREAKERS Shelby ABC SB 52906	▲					6.98	7.95	7.95	
★	19	13	RANDY NEWMAN Little Criminals Warner Bros. BSK 3079	▲					7.98	7.98	7.98		★	84	5	SOUNDTRACK The Story Of Star Wars 20th Century T 550	●					7.98	7.98	7.98		★	99	7	JAMES TAYLOR Greatest Hits Warner Bros. BS 2978	▲					6.98	6.98	6.98		
★	20	11	COMMODORES Live Motown M9 894 A2	▲					9.98	9.98	9.98		★	55	55	14	CON FUNK SHUN Secrets Mercury SRM 11180 (Phonogram)	▲					6.98	7.98	7.98		90	88	19	FOGHAT Live Bearsville BBR 6371 (Warner Bros.)	▲					7.98	7.98	7.98	
★	23	23	L.T.D. Something To Love A&M SP 4646	●					7.98	7.98	7.98		★	73	6	LOU RAWLS When You Hear Lou, You've Heard It All Philadelphia International JZ 25036	▲					7.98	6.98	6.98		91	43	8	NEIL YOUNG Decade Reprise 3RS 2217 (Warner Bros.)	▲					14.98	14.98	14.98		
★	29	12	DOLLY PARTON Here You Come Again RCA APL 1 2544	●					6.98	7.95	7.95		★	93	3	GROVER WASHINGTON JR. Live At The Biju Kudu KUD 3517 M2 (Motown)	▲					7.98	6.98	6.98		92	62	13	JOAN ARMATRADING Show Some Emotion A&M SP 4663	▲					7.98	7.98	7.98		
★	30	7	PAUL SIMON Greatest Hits, Etc. Columbia JC 35032	●					7.98	7.98	7.98		★	58	59	15	BLACKBYRDS Action Fantasy F 9535	●					7.98	7.98	7.98		★	103	3	NEIL DIAMOND His 12 Greatest Hits MCA 3033	▲					7.98	7.98	7.98	
★	26	43	FOREIGNER Atlantic SD 19109	▲					7.98	7.98	7.98		★	59	32	11	SANTANA Moonflower Columbia C2 34914	●					9.98	9.98	9.98		★	107	5	Z.Z. TOP Best Of Z.Z. Top London PS 306	●					7.98	7.98	7.98	
★	25	25	GEORGE DUKE Reach For It Epic JE 34883	▲					7.98	7.98	7.98		★	72	8	RAMONES Rocket To Russia Sire SR 6042 (Warner Bros.)	▲					6.98	6.98	6.98		95	102	27	ALAN PARSONS PROJECT I Robot Arista AB 7802	▲					7.98	7.98	7.98		
★	26	27	DONNA SUMMER Once Upon A Time Casablanca NBLP 70782	▲					11.98	11.98	11.98		★	61	61	10	BEATLES Love Songs Capitol SML 11711	●					11.98	11.98	11.98		96	101	19	BRICK Bang BLP 405 (Web IV)	▲					7.98	7.98	7.98	
★	31	3	JACKSON BROWNE Running On Empty A&M SP 46112	●					7.98	7.97	7.97		★	62	34	15	THE BABYS Broken Heart Chrysalis MR 1156	▲					7.98	7.98	7.98		97	58	16	ROBIN TROWER In City Dreams Chrysalis CHR 1148	●					7.98	7.98	7.98	
★	28	28	HIGH INERGY Turnin' On Gordy GE 97851 (Motown)	▲					6.98	7.98	7.98		★	92	5	CHIC Atlantic SD 19153	▲					7.98	7.98	7.98		★	105	6	BING CROSBY Bing Crosby's Greatest Hits MCA 3033	▲					7.98	7.98	7.98		
★	29	17	STEELY DAN Aja ABC AB 1006	▲					6.98	7.95	7.95		★	91	5	LEIF GARRETT Atlantic SD 19152	▲					7.98	7.98	7.98		★	116	3	ROBERTA FLACK Blue Lights In The Basement Atlantic SD 19149	▲					7.98	7.98	7.98		
★	33	7	WAR Galaxy MCA 3030	●					7.98	7.98	7.98		★	65	65	66	STEVIE WONDER Songs In The Key Of Life Tamla T13 34052 (Motown)	▲					13.98	15.98	15.98		100	77	7	BAY CITY ROLLERS Greatest Hits Arista AB 8158	●					7.98	7.98	7.98	
★	41	3	JONI MITCHELL Don Juan's Reckless Daughter A&M SP 46101	▲					12.98	12.97	12.97		★	66	45	20	CRYSTAL GAYLE We Must Believe In Magic United Artists UA LA771 G	●					6.98	7.98	7.98		★	123	4	OHIO PLAYERS Mr. Mean Mercury SRM 1 3307	▲					7.98	7.98	7.98	
★	37	8	ERIC CLAPTON Slowhand RSD RS 1 3030	▲					7.98	7.98	7.98		★	67	76	69	BOSTON Epic JE 34188	▲					7.98	7.98	7.98		★	120	30	LITTLE RIVER BAND Diamantina Cocktail Capitol SW 11645	▲					7.98	7.98	7.98	
★	35	35	STEVE MILLER BAND Book Of Dreams Capitol SD 11630	▲					7.98	7.98	7.98		★	68	68	7	GENESIS Seconds Out Atlantic SD2 9807	▲					11.98	11.98	11.98		★	118	5	SLAVE The Hardness Of The World Columbia SD 5201 (Atlantic)	▲					7.98	7.98	7.98	
★	34	16	LYNYRD SKYNYRD Street Survivors MCA 3029	▲					7.98	7.98	7.98		★	69	69	57	LINDA RONSTADT Greatest Hits A&M AT 106	▲					7.98	7.98	7.98		★	104	104	34	HEART Little Queen Portrait PLS SP 34799	▲					7.98	7.98	7.98
★	38	13	MILLIE JACKSON Feelin' Bitchy Spring SP 1 6																																				

Closeup

ALBERT HAMMOND—When I Need You, Epic 35049. Produced by Charlie Calello, Albert Hammond.

This excellent pop/MOR album features a smash title cut, written by Hammond and Carole Bayer Sager, which hit No. 1 last May for Leo Sayer. And the LP was arranged and coproduced by the red-hot Calello, who handled top 10 hits last year for Engelbert Humperdinck, Barbra Streisand and Kenny Nolan.

The package—Hammond's sixth for CBS—would seem to have a lot going for it. But why is it coming out so late?

Hammond delivered the LP to Epic nearly two years ago, but until it was released in December, it appeared "When I Need You" would meet the same fate as Hammond's fifth LP, produced by Ron Richards of the Hollies, and his fourth, written and produced with Hal David, neither of which was ever issued in the U.S.

In early 1975 Epic did release a single from the Hammond-David sessions on its Mums distributed label. The song, "99 Miles To L.A.," hit No. 1 on the MOR chart and has since been covered by such top artists as Johnny Mathis and Art Garfunkel, both CBS acts as it happens.

Happily, when Hammond recorded this album two years ago, he included new versions of "99 Miles" and two other exquisite songs from the ill-fated Hammond-David project.

"99 Miles" features an even, unswerving Hammond melody which perfectly conjures up the mundane, wearisome drive across the desert discussed in David's moving lyric: "Keeping my eyes on the road/I see you/keeping my hands on the wheel/I hold you/99 miles from L.A./I kiss you/may you please be there."

All of this is accompanied by a classy light jazz arrangement featuring soft, mellow strings. In fact, the excellent orchestral backdrops spark all of the album's 10 cuts.

Every bit as good is "To All The Girls I've Loved Before," which has the poignant melody and philosophical storyline of Terry Jack's "Seasons In The Sun," without a trace of the bubblegum arrangement which marred that record.

David's tender lyric here recalls past loves: "To all the girls who shared my life/who now are someone else's wives/I'm glad they came along/I dedicate this song/to all the girls I've loved before."

The third David-Hammond entry is "Rivers Are For Boats," which has a cheery uptempo pop melody which belies its rather sad lyric idea.

NBC Birthday Show On Elvis Due Jan. 8

NEW YORK—"Nashville Remembers Elvis On His Birthday," a 1½-hour "Big Event" special on NBC-TV, Sunday (8) is just one of the many special tributes to Elvis Presley that will be on radio and television the next week.

Hosting the "Big Event" special at 9:30 p.m. will be Jimmy Dean. Appearing will be Chuck Berry, Chubby Checker, Larry Gatlin, the Jordanaires, Carl Perkins, Roy Orbison, Jerry Lee Lewis, Charlie Rich, Conway Twitty and Dottie West. Joe and Gilbert Cates are executive producers. Bobby Brenner is producer. Ivan Curry is director. Bill Walker is music director.

The song speaks of the way we all put off doing things we want to do because we can't find the time. But rather than preach at the listener, Hammond simply adds the phrase, "one day we will" after each of the pleasure activities mentioned, such



Albert Hammond

as sailing on boats and riding on trails. The message hits home with even more impact because of the subtlety.

This song and two others on the album have much of the infectious south-of-the-border charm of old Herb Alpert & the Tijuana Brass hits. The Latino influence is real: though born in London, Hammond was reared in Gibraltar on the southern coast of Spain, and he also records for CBS in Spanish for the international Latin market.

The other TJB-tinged tunes are "Tangled Up In Tears" (cowritten by Hammond and Molly Ann Leikin) and "Moonlight Lady" (cowritten with Carole Bayer Sager). The latter song is the closest melodically and vocally to the hit formula of "It Never Rains In Southern California," Hammond's super-commercial gold single of five years ago.

Hammond followed the "Never Rains" debut LP with "The Free Electric Band" and then the Roy Hales-produced "Albert Hammond," which produced the Top 40 single, "I'm A Train."

But over the years he's had more success as a songwriter, cowriting with Mike Hazelwood the Hollies' "The Air That I Breathe" and the Association's "Names, Tags, Numbers & Labels" (both are songs from his first album). He also cowrote the Carpenters' 1976 hit "I Need To Be In Love" with Richard Carpenter and John Bettis, and he cowrote with Leo Sayer the artist's current WB hit, "Easy To Love."

Hammond's biggest songwriting credit, though, is "When I Need You," the slow, deliberate ballad Sayer made into a million seller. It's included here, as is another Sager-Hammond ballad, "You And I," which is less dirge-like and has a more accessible melody line.

Two songs are included which have carnival accents: "Kaleidoscope" (cowritten with David) and "Cry Baby" (cowritten with Sager), which has a bouncy rock arrangement and a fun lyric about a carousel's ups and downs and dangling bells. The song also features a lively horn section reminiscent of a K.C. & the Sunshine Band record.

The LP closes with its only song not written by Hammond, a tender torch reading of "All Alone Am I," Brenda Lee's 1962 hit. Here as on many of the cuts on the album Hammond's voice assumes a continental touch of class and elegance.

PAUL GREIN

General News Bullish Schwann Listings

NEW YORK—A record number of new listings were added to the 1977 Schwann Record & Tape Guides, according to the publishers. A total of 9,882 new listings were entered, compared to the 1976 total of 8,503.

Not every listing represents a separate recording, but the overall statistics indicate a bullish market. Herewith, some highlights from Schwann's compilations.

There were 6,609 new stereo non-classical releases (pop, jazz, country, soundtracks, spoken word) listed, compared to 2,788 classical listings.

For the second year in a row, cassette listings increased in far larger quantity than 8-track tapes, at least on an overall basis. However, in the non-classical categories, 8-track increased over cassettes.

There were listings for 729 different record labels, 273 tape labels and 84 quad titles. Speaking of quad, while there were 77 more quad releases in 1977 (for a total of 278) than the previous year, the quad market is clearly depressed, far below 1975's total of 602.

Most of the quad LP releases were classical, but when it comes to tape, only three were classical, while 11 were non-classical.

Mono reissues were up from 1976 (485 compared to 405) but down from 1975 (529). Direct-to-disk records showed an increase, but the exact numbers weren't disclosed.

There were 4,776 new listings in the Schwann catalog's pop section, breaking down into 2,107 LPs, 1,473 cartridges, and 1,196 cassettes. There were 161 new musical recordings (82 LPs, 43 cartridges, 36 cassettes) and 240 new listings in the spoken word and miscellaneous categories (205 LPs, 16 cartridges, 19 cassettes).

The fact that more country product is released per artist than in other categories was evident in the strong showing made by artists Merle Haggard (7 new listings); Charlie Rich (6); Mel Tillis (5) and others, including Johnny Cash and Glenn Campbell (3 each).

Among the most frequently listed jazz musicians were Earl "Fatha" Hines (9); Andrew White (7); Count Basie (6); and Charlie Parker (6).

Lifelines

Births

A boy, Jeremy Ian, to Mark and Sharon Cooper, Sunday (1) in Los Angeles, where the new father is Motown's national AOR promotion director.

Marriages

Peter Green, original member of Fleetwood Mac, to Jane Samuel Wednesday (4) at the home of Mick and Jenny Fleetwood in Bel Air. The couple is honeymooning in London.

Set Japanese Deal

LOS ANGELES—Screen Gems/Colgems and associated catalogs will now be represented by Toshiba-EMI Music throughout Japan.

The pact between Screen Gems-EMI Music, Inc. and Toshiba-EMI Music Publishing Co. Ltd. became effective Jan. 1, 1978.



GOOD DETECTIVE—Michael Des Barres of Detective raises the hand of Lee Lawless, grand prize winner of a Detective promotional contest in the Peeches store in Denver. Sponsored by Atlantic records in conjunction with radio stations KBPI and KFML, the contest involved fans searching for clue sheets hidden throughout the store. The winner received four tickets to the Detective/Kiss show, backstage passes and dinner. Presenting the tickets is local Atlantic rep John Tope. Other members of Detective are behind the winner.

Bachman Off To Polydor, Settles With BTO Combo

VANCOUVER—Randy Bachman has split with Mercury Records and signed a new contract with the family related Polydor label, the Vancouver guitarist's manager reports.

Manager Graham Waymark released the information simultaneously with conclusion of negotiations with BTO's management which gives four members in the band a "gratuitous" release from all writer contracts holding them to Bachman's publishing company.

Quashing rumors that a huge settlement was made by the band as the elder Bachman left to pursue a solo career, Waymark says that "the name, logo and trademark (BTO) has been handed over to the band at the actual cost of a legal transfer-ship," a figure he approximates to be around \$3,000.

The group is no longer allowed to use the name Bachman Turner Overdrive in the new agreement, Waymark says, due to possible con-

fusion as Randy Bachman becomes more visible as a solo artist. The band now is simply to be known as BTO.

Both Bachman and long-time associate from the Guess Who days, Bert Cummings, consider further unions on stage and record to be "inappropriate" at this time, the manager says, adding that if neither solo career flourishes a reunion could be a possible step.

It is expected that Bachman will be signing with Steve Miller's agency, a Howard Rose firm.

Meanwhile Jim Clench, formerly of the April Wine Band, has been confirmed as the fourth hand in BTO, with Fred Turner moving over to center stage on lead guitar and vocals. According to the band's manager, Bruce Allen, BTO could be touring the U.S. as early as summer and has completed its ninth Mercury album at Can-Base studios in Vancouver, titled "Street Action."

Tennessee's Poplar Tunes

• Continued from page 6

In each of the three stores is a huge blowup of a black-and-white candid photo showing a boyish Elvis at the left, while the late Dewey Phillips and Cuoghi complete the group. Novarese recalls that the mid-'50s downtown Poplar Tunes shop was a regular rendezvous for Presley, then making his first Sun records. He would come into the store at night and watch to see who bought his records. He was living in a housing project near the shop.

The three-store chain puts 80% of its ad dollars into local radio. "Right now most of the spots we use are factory-supplied. But we have found that our self-produced spots do best. We know our individual market best," Fracchia says. Jimmy Burge is the chain's ad manager. Often Fracchia goes to Time Inc., a local ad agency, for additional advertising assistance.

Cuoghi who died in 1967 and Novarese started the one-stop for operators in 1947. Now it serves an estimated 750 accounts in a 15-state area. Novarese estimates about one-third of the customers are juke operators. Those wholesale patrons pay 70 cents for singles and about \$4.50 for \$7.98 LPs.

The regular retail patron buys

\$7.98 LPs and tapes special at \$5.49 and shelved at \$5.98, while \$6.98 LPs go for \$1 less.

'Superstars' Format Adds 2 New Stations

ATLANTA—Two new stations have launched the "Superstars" format consulted by Lee Abrams of Kent Burkhart/Lee Abrams And Assoc. here—KRLY in Houston and WISN-FM in Milwaukee which will be changing call letters to WLPX. Bill Todd, formerly of WDAI in Chicago, is the new program director at KRLY; Tom Daniels of WAAF in Worcester, Mass., is the new program director of WLPX.

28 Warehouses

• Continued from page 3

record acts' taped performances will be shown. Barbara Green, ad manager for Bromo Distributing, the chain's central warehousing entity, says it will be a pilot run.

If successful, other large stores in the chain will be similarly equipped with a Betamax and Advent screen. The equipment was installed by a local firm.

JANUARY 14, 1978, BILLBOARD

TOP LPs & TAPE

POSITION 106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE															
				ALBUM	4-C	8-TR	Q-R	CASSETTE					ALBUM	4-C	8-TR	Q-R	CASSETTE											
106	64	13	ELVIS JOHN Greatest Hits Volume II MCA 3027	7.98	7.98	7.98					136	136	12	ELVIS PRESLEY Elvis In Concert RCA AP12 2587	13.98	13.98	13.98				169	177	19	ELVIS' GOLDEN RECORDS VOL. 3 RCA LSP 2765	6.98	6.98	6.98	
107	109	42	COMMODORES MCA M7 8048R	7.98	7.98	7.98					137	127	10	THELMA HOUSTON The Devil In Me Tandem T 2358 R1 (Motown)	7.98	7.98	7.98				170	175	16	KARLA BONOFF Columbia PC 34152	6.98	7.98	7.98	
108	108	6	SEX PISTOLS Never Mind The Bollocks Here's The Sex Pistols Warner/Vegyn BSK 3147	7.98	7.98	7.98					149	4	RICK DANKO Arista AT 4141	7.98	N.A.	N.A.				185	3	DONNY & MARIE OSMOND Winning Combination Polydor PD 16177	7.98	7.98	7.98			
109	100	24	HEATWAVE Top Hot To Handle Epic PE 34761	6.98	7.98	7.98					139	140	30	TED NUGENT Cat Scratch Fever Epic EC 34790	7.98	7.98	7.98				NEW ENTRY	173	182	26	LEVON HELM Levon Helm & The RCO All Stars ABC AM 1017	6.98	7.98	7.98
110	66	9	DENIECE WILLIAMS Song Bird Columbia JC 34911	7.98	7.98	7.98					150	3	O'JAYS Collector's Items Philadelphia International PZS 35024 (CRS)							174	174	6	LYNYRD SKYNYRD One More For The Road MCA 2 3011	9.98	16.98	16.98		
111	111	8	CHARO & THE SALSOUL ORCHESTRA Cuchi-Cuchi Salsoul S25 5519	6.98	7.98	7.98					141	142	8	SYLVERS New Horizons Capitol ST 17795	6.98	7.98	7.98				NEW ENTRY	177	154	8	VARIOUS ARTISTS Looking For Mr. Goodbar Columbia JS 35029	6.98	8.98	8.98
112	94	18	BARRY WHITE Songs For Someone You Love 20th Century T 543	7.98	7.98	7.98					142	114	24	JUDY COLLINS So Early In The Spring—The First 15 Years Elektra EK 6002	9.98	9.98	9.98				187	3	GLEN CAMPBELL Live At The Royal Festival Hall Capitol SWBC 11707	9.98	9.98	9.98		
113	96	33	DAN FOGELBERG Nether Lands Full Moon/Epic PE 34185	6.98	7.98	7.98					143	143	16	CHICAGO Chicago XI Columbia JC 34460	7.98	7.98	7.98				NEW ENTRY	179	151	10	MANDRILL We Are One Arista AB 4144	7.98	7.98	7.98
126	13	POCKETS Come Go With Us Columbia PC 34879	6.98	7.98	7.98					144	124	6	JOE COCKER Greatest Hits A&M SP 4670	7.98	7.98	7.98				NEW ENTRY	181	189	19	ELVIS' GOLDEN RECORDS VOL. 1 RCA LSP 1701	6.98	6.98	6.98	
115	110	24	MECO Star Wars & Other Galactic Funk Millennium MNL P 8001 (Casablanca)	6.98	7.98	7.98					145	145	33	DONNA SUMMER I Remember Yesterday Casablanca NMLP 7056	7.98	7.98	7.98				NEW ENTRY	182	172	17	RUSH A Farewell To Kings Mercury SRM 11184	7.98	7.98	7.98
116	122	4	RAMSEY LEWIS Tequila Mocking Bird Columbia JC 35018	7.98	7.98	7.98					146	155	5	CONTROLLERS In Control Isane 2001 (TK)	7.98	7.98	7.98				NEW ENTRY	183	183	16	JEAN-LUC PONTY Enigmatic Ocean Atlantic SD 19119	7.98	7.98	7.98
117	117	6	GARY WRIGHT Touch And Gone Warner Bros. BSK 3137	7.98	7.98	7.98					147	148	4	10cc Live & Let Live Mercury SRM 15480	11.98	11.98	11.98				184	186	98	EAGLES Their Greatest Hits 1971-1975 Arista GE 105	7.98	7.98	7.98	
118	119	15	THE TALKING HEADS Talking Heads 77 Sire SR 8036 (Warner Bros.)	6.98							148	141	13	PHOEBE SNOW Never Letting Go Columbia JC 34875	7.98	7.98	7.98				185	153	46	PABLO CRUISE A Place In The Sun A&M SP 4625	7.98	7.98	7.98	
119	98	14	ASHFORD & SIMPSON Send It Warner Bros. BS 3088	6.98	7.98	7.98					159	4	SOUNDTRACK Pete's Dragon Capitol SW 11704	7.98	7.98	7.98				186	188	4	ANNIE HASLEM Love In Wonderland Sire SR 8046 (Warner Bros.)	6.98	6.98	6.98		
NEW ENTRY			MECO Close Encounters Of Every Kind Millennium MNL P 8004 (Casablanca)	2.98	7.98	7.98					150	132	9	OZARK MOUNTAIN DAREDEVILS Don't Look Down A&M 4662	7.98	7.98	7.98				187	167	19	DOOBIE BROTHERS Livin' On The Fault Line Warner Bros. BSK 3045	7.98	7.98	7.98	
121	121	5	JOAN BAEZ Best Of Joan Baez A&M SP 4658	7.98	7.98	7.98					161	16	VILLAGE PEOPLE Casablanca NMLP 7064	7.98	7.98	7.98				188	190	22	FIREBALL Luna Sea Atlantic SD 19101	7.98	7.98	7.98		
146	5	ISAAC HAYES New Horizon Polydor PD 1 4120	2.98	7.98	7.98					162	3	EDDIE MONEY Columbia PC 34909	6.98	7.98	7.98				189	198	30	EMOTIONS Rojice Columbia PC 34762	6.98	7.98	7.98			
133	7	PATTI AUSTIN Havana Candy CTI 7 5006 (Creed Taylor)	7.98	8.98	8.98					163	8	ST. TROPEZ Je T'aime Rupertly FLY 902	6.98	N.A.	N.A.				190	195	86	STEVE MILLER BAND Fly Like An Eagle Capitol ST 11497	7.98	7.98	7.98			
157	29	ANDY GIBB Flowing Rivers RCA RS 1 3019 (Polydor)	7.98	7.98	7.98					164	13	GRACE JONES Portfolio Island LPS 8470	7.98	7.98	7.98				191	193	13	LEO SAYER Thunder In My Heart Warner Bros. BSK 3029	7.98	7.98	7.98			
135	4	AL GREEN The Belle Album Hi HLP 6004 (Green)	6.98	6.98	6.98					166	14	JEAN MICHEL JARRE Oxygene Polydor PD1 8117	7.98	7.98	7.98				192	199	8	MAYNARD FERGUSON New Vintage Columbia JC 34971	7.98	7.98	7.98			
126	106	15	ROLLING STONES Love You Live Rolling Stone DCC 29861 (Atlantic)	11.98	11.98	11.98					165	9	BRASS CONSTRUCTION Brass Construction III United Artists URA 7758	7.98	7.98	7.98				193	200	10	DAVID BOWIE Heroes RCA AS11 2522	7.98	7.98	7.98		
127	130	10	RAY CHARLES True To Life Atlantic SD 19142	7.98	7.98	7.98				167	3	SIDE EFFECT Goin' Bananas Fantasy 9537	7.98	7.98	7.98				194	194	30	PETER DINKlage I'm In The Mood A&M 8784	7.98	7.98	7.98			
128	128	28	CROSBY, STILLS & NASH CSN Atlantic SD 19104	7.98	7.98	7.98				168	12	SOUNDTRACK You Light Up My Life Arista AB 4158	7.98	7.98	7.98				195	152	9	DAVID BROMBERG Reckless Abandon Fantasy 9540	7.98	7.98	7.98			
129	129	5	AMERICA Live Warner Bros. BSK 3136	7.98	7.98	7.98				170	5	PAT TRAVERS Putting It Straight Polydor PD 1 4121	7.98	7.98	7.98				196	196	189	PINK FLOYD Dark Side Of The Moon Harvest SMD 11 163 (Capitol)	7.98	7.98	7.98			
130	112	12	MEAT LOAF Bat Out Of Hell Epic/Cleveland International IL 34947	6.98	7.98	7.98				171	129	FLEETWOOD MAC Reptile MCA 2781 (Warner Bros.)	7.98	7.98	7.98				197			OSMOND Greatest Hits Kable PD 29005 (Polydor)	9.98	9.98	9.98			
131	134	5	ALICE COOPER The Alice Cooper Show Warner Bros. BSK 3138	7.98	7.98	7.98				162	169	10	CHARLIE DANIELS BAND Midnight Wind Epic PE 34470	6.98	7.98	7.98				198	191	62	BOB SEGER & THE SILVER BULLET BAND Night Moves Capitol ST 11557	6.98	7.98	7.98		
132	137	14	EL COCO Cocomotion AW 5012	7.98	7.98	7.98				163	163	56	EAGLES Hotel California Arista GE 102	7.98	7.98	7.98				199	192	56	WINGS OVER AMERICA Capitol SWCD 11583	14.98	14.98	14.98		
133	113	6	TEMPTATIONS Hear To Tempt You Atlantic SD 19143	7.98	7.98	7.98				164	165	6	NEW BIRTH Behold The Mighty Army Warner Bros. BS 3071	6.98	7.98	7.98				200	156	4	ENGELBERT HUMPERDINCK Christmas Time Epic PE 35011	6.98	7.98	7.98		
134	138	20	DAVE MASON Let It Flow Columbia PC 34688	6.98	7.98	7.98				166	166	8	JOHN STEWART Fire In The Wind RSD RS 3027	7.98	7.98	7.98												
135	139	5	RICK WAKEMAN Criminal Record A&M SP 4660	7.98	7.98	7.98				167	147	10	BLUE OYSTER CULT Spectres Columbia JC 35019	7.98	7.98	7.98												

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Aerosmith	16	Glen Campbell	176	Emerson, Lake & Palmer	36	K.C. & The Sunshine Band	165	Pockets	114	Spinners	80
America	129	Carpenters	83	Maynard Ferguson	192	Kiss	7	Jean-Luc Ponty	183	Trammps	87
Armstrong	92	Shaun Cassidy	6, 41	Firefall	188	Ramsey Lewis	116	Elvis Presley	136, 169, 173, 181	St. Tropez	153
Ashford & Simpson	139	Ray Charles	127	Little River Band	99	Little River Band	102	Queen	8	Steely Dan	29
Austin	123	Charo & The Salsoul Orchestra	111	Fleetwood Mac	1, 161	L.T.D.	21	Lou Rawls	56	John Stewart	166
Babys	62	Chicago	63	Dan Fogelberg	113	Mandrill	179	Ramones	60	Rod Stewart	2
Bar Kays	121	Eric Clapton	32	Foghat	90	Chuck Mangione	74	Johnny Rivers	180	Styx	15, 175
Barbieri	78	Natalie Cole	43	Fisigner	24	Barry Manilow	73	Rolling Stones	126	Sylvers	141
Bay City Rollers	50	Judy Collins	142	Peter Frampton	194	Dave Mason	134	Linda Ronstadt	5, 69	Talking Heads	118
Bea Gees	77	Commodores	20, 107	Leif Garrett	64	Steve Martin	79	Rose Royce	53	James Taylor	36, 89
Blue Oyster Cult	167	Con Funk Shun	55	Crystal Gayle	66	Bette Midler	72	Diana Ross	39	Temptations	133
Boyz n the D	17	Rita Coolidge	44	Genesis	68	Steve Miller	33	Rush	48	Pat Travers	159
Blackbyrds	58	Alice Cooper	131	Andy Gibb	124	Joni Mitchell	31	Salsoul Orchestra	48	Robin Trower	97
Carla Bonoff	193	Elvis Costello	86	Al Green	125	Nazareth	82	Santa Esmeralda	40	Vanelli	37
Captain & Tennille	71	Bing Crosby	98	Annie Haslem	186	Randy Newman	19	Santana	59	Various Artists	168, 177
Joe Cocker	144	Crosby, Stills & Nash	128	Isaac Hayes	122	New Birth	164	Sartana	59	Village People	151
		Herb Alpert & The Tijuana Brass	185	Heart	104	Mooz	115, 120	Seals	198	Rick Wakeman	135
		John Denver	45	Helm	172	Meat Loaf	130	Side Effect	157	Grover Washington Jr.	57
		Detective	178	Dan Hill	85	Ted Nugent	139	Sex Pistols	108	War	30
		Charlie Daniels Band	162	Thelma Houston	137	Donny & Marie Osmond	171, 197	Paul Simon	23	Johnny "Guitar" Watson	84
		Neil Diamond	9, 93	High Inergy	28	Odyssey	81	Lynyrd Skynyrd	34, 174	Bob Welch	12
		Bob James	76	Engelbert Humperdinck	200	Ozark Mountain Daredevils	150	SOUNDTRACKS		Barry White	112
		Jean Jarré	155	Millie Jackson	35	Parliament	42	Close Encounters	51	Dee Dee Williams	110
		Billy Joel	14	Bob James	76	Alan Parsons Project	95	You Light Up My Life	156	Wings	199
		Elton John	106	Jean Jarré	155	Tony Parton	22	Saturday Night Fever	10	Withers	49
		Olivia Newton-John	13	Billy Joel	14	Tom Petty & The Heartbreakers	88	Star Wars	52	Stevie Wonder	47, 65
		Earth, Wind & Fire	3	Elton John	106	Pink Floyd	196	Pete's Dragon	149	Gary Wright	117
		El Coco	132	Olivia Newton-John	13	O'Jays	140	Slave	103	Neil Young	91
		Emotions	109, 189	Grace Jones	154	Ohio Players	101	Z.Z. Top	94	Z.Z. Top	94
				Kansas	18	Player	46	10cc	147		

VIA PRINT, ELECTRONIC MEDIA

\$3 Mil Promo For 'Fever' Film

NEW YORK—The Robert Stigwood Organization, producers of the disco movie "Saturday Night Fever," and Paramount Pictures, the show's distributor, are spending an estimated \$3 million to promote the show nationwide.

In the tradition of such movie successes as "Star Wars," "Rocky," "A Star Is Born," "King Kong," and the "Great Gatsby," the nationwide promotional campaign will make extensive use of print and electronic media. There will also be "Saturday Night Fever" T-shirts, jeans, vests, cigarette lighters, mirrors, decals and songbooks.

In addition, the original soundtrack recording by the Bee Gees is enjoying wide exposure in record shops in cities where the more than 700 movie houses unspooling the film are located.

Offering even more mileage to the commercial potential of the film is a paperback book version of the screenplay, released by Bantam Books here.

Officials of the Stigwood Organization boast that the album was "shipped gold," and the company's figures estimate that more than one million copies would have been sold before the last faltering hours of 1977 had given way to the new year.

The hundred and one mementos spawned by "Saturday Night Fever" are being marketed by a company called Ancillary Enterprises, operated by Edward Justin and Myrna Gershon.

According to terms of its agreement with the Stigwood Organization, Ancillary will enter into licensing arrangements with other manufacturers to produce the much-sought-after by-products of the show. In this role Ancillary will collect a 5% royalty on all goods manufactured, which will in turn be shared by Stigwood, Paramount Pictures, and John Travolta, the show's star.

In addition to point-of-purchase displays in department stores and movie house lobbies, posters, T-

shirts and other eye-catching trivia from "Saturday Night Fever" are being displayed in discotheques around the country, and some disco operators are even being persuaded to sell some of the products to club patrons.

Paramount Pictures, the film's distributor, has released six 30 second tv spots, and has bought an estimated 204 radio spots at top pop, black and disco stations across the country to promote the film, and its by-products.

In addition, Stigwood and Paramount joined forces to prepare a 60-minute tv special—seen in local markets recently—of the Los Angeles premiere of the show.

Stigwood officials feel that the unprecedented expenditure to promote the film will pay the expected dividends, and they point to the popularity of the show's star, the positive reviews and talk of an Oscar nomination for Travolta's performance, and the popularity of discos around the country as proof positive that their convictions will be realized.



HAPPY TRIO—Producer Jerry Wexler enjoys a light moment with Etta James at Cherokee Studios, Los Angeles, where work on the singer's next LP is taking place. Seen from left are: engineer Bruce Robb, Wexler and James.

Studio Track

Continued from page 72

singer/songwriter **Deadly Earnest** at MTR, Peninsula, Ohio. **John Uhrig** engineering.

Boris Midney and **Peter Pelullo** of **Alpha International Recording Studios**, Philadelphia, Pa., have signed an agreement with T.K. Productions, Inc., as independent producer for domestic and world wide distribution of a disco album featuring a group called **U.S.A. European Connection**.

Producer **Jeff Lane** and Arista's **Eddie Kendricks** have been finishing up an LP at the **Music Farm**, New York.

In mastering at **Columbia Studios**, Nashville, using Columbia's disk computer lathe were **Nam Wilson** cutting **Rex Allen, Jr.**, **Buck Owens**, **Pat Rakes** and **Marge Smith** for Warner Bros.; **Bob Nelson** cutting **Meri Wilson**, **Shadrack** and **Ronnie McDowell**; **United Artists'** **David Mills** and **Monument's** **Larry Gatlin**; **Billy Stenill** in mastering CBS artists **Tammy Wynette**, **Lynn Anderson**, **Johnny Duncan**, **Ed Bruce** and in the studio with **Marty Robbins** and **Johnny Paycheck**; **Ron Hoffkine** working on art for **Katy Southern**, **Glenn Sutton** working on **Dave Jordan**, **True Records** working with **Mundo Erwood** and **Leon Everette** and **Jerry Foster** working on **Kari Foster**.

Electric Lady Studios, New York, indicates that **John Storyk** of **Sugarloaf View** will be designing a third floor mixing room as part of **Hal Selby's** effort to "bring Electric Lady to state-of-the-art status." Storyk's contract calls for him to design all further construction in addition to the new mix room.

Gadsy Knight & the Pips doing vocal overdubs at Detroit's **United Sound Systems**. **Don Davis** also producing **Johnnie Taylor** there. **Pete Bishop** engineering. **Joe Tarsio** of **Sigma Sound Studios** is the engineer on a live **Lou Rawls** project cut recently at New York's **Mark Twain** Theatre by the **Fanta Mobile Studio**, which operates out of Nashville.

A weekend workshop on "How To Record Hit Records" took place recently at **Sigma Sound Studios**, Philadelphia, conducted by **Tony Bonanno**. The engineer for **Frank Zappa** and the **Grateful Dead**, **Bongiovi** has helped construct more than 100 professional and home recording studios in a career spanning audio engineering, A/R and guest lecturing.

Steve Bryant and **Nick Oliva** have opened **Songbird Sound**, an 8-track studio in Williams town, N.J.

Poca cutting a new studio LP at the **Burbank Studios**. **Randy Richards** also putting in record time there with producer **Robert Appere**. The studios were also the site of the soundtrack to "Close Encounters Of The Third Kind" with **John Williams** composing.

Hill & Gates working on a singles project at **Dawes** recently. **David Paich** producing. **Tom Arce** at the board. In other activity there: **Marge Josephs** doing vocal overdubs for an Atlantic project with **Johnny Bristol** producing and **Leon and Lower** engineering; **Les Dudek** working on a new Columbia LP. **Bruce Botnick** producing. **Andy Johns** engineering. **the Hues Corp.** working on a new Warner Bros. LP. **Wally Holmes** producing. **Humberto Gatica** engineering; and **David Paich** producing **Toto** for Columbia. **Tom Knox** at the board.

The Tubes overdubbing and mixing a new LP project for A&M at **Kendun**. **Pete Henderson** engineering. Also, **Pat Ieraci** and **Larry Cox** in with mastering engineer **John Golden** for new **Jefferson Starship** album.

Oralce Productions has taken over the **Silvery Moon Studios** in Los Angeles and intends adding another 24-track room. The studios will be used for both inhouse productions and outside clients. **Shi Love** producing **Shotgun** there for ABC and **Mallory Earl** producing and engi-

neering ex **Badfinger** member **Chris Rhoades** there.

At **One Step Up**, **Priscilla Collidge Jones** cutting tracks, vocals and mixing with guest musicians **Booker T. Jones**, **Duck Dunn**, **Buster Brown**, **Lenny Macaluso**, **Jeff Porcaro** and **John Hobbs**, **Donna Weiss** producing and **Bob Stringer** engineering. Also in, **Hal Davis** producing the **5th Dimension** for Motown with **Sye Mitchell** at the board.

* * *

Out Of Town Notes

The **Outlaws** mixing its live album for Arista at **Bayshore Recording Studios**, Coconut Grove, Fla. **Allan Blazek** producing. **Eric Schilling** assisting. In other action there: **Jimmy Buffett** finishing up recording. **Norbert Putnam** producing and **Marty Lewis** engineering and **Larry Lee** of the **Ozark Mountain Daredevils** doing vocal overdubs for his upcoming solo A&M LP. **Putnam** producing with **David Crowther** engineering. **Dion** slated to work on tracks shortly with the **Cashman/West** team producing while **Bill Szymczyk** will begin producing the **Eagles** in January. **Ed Mashal** assisting.

Paul Hornsby producing the **Winters Brothers** at **Capricorn Studios**, Macon, Ga. **Sam Whiteside** and **David Pinkston** assisting behind the console. **Sea Level's** **Chuck Leavell** will become a producer for the first time there, also working with **Duke Jupiter** for Mercury. **Kurt Kinzel** and **Steve Tillich** engineering.

A new 16-track studio called the **Ocean Sound Corp.** is now open in Vancouver, B.C., offering mix, dub, edit, tape, disk mastering and remote services. **Ken Morrison** is studio manager and **Edward John** is chief engineer.

Elvis Disco

Continued from page 73

tries by various other distributors.

The single, which runs 12:33 in its 12-inch version, includes "Tutti Frutti," "Hound Dog," "Don't Be Cruel," "Teddy Bear," "Jailhouse Rock," "It's Now Or Never," "Too Much," "Heartbreak Hotel," "Love Me Tender," "Blue Suede Shoes," "That's When Heartaches Begin," "All Shook Up," "I Want You, I Need You, I Love You," "Rip It Up" and "Can't Help Falling In Love Again."

A 4:20 edit has also been released as a seven-inch single. An LP is slated for March.

Tewksbury Studio

Continued from page 72

cians who have cumulatively done a great number of sessions." These clients include **Eddie Money**, the **Shakers**, **Little Roger** and the **Goosebumps**, the **Hoodoo Rhythm Devils**, **Gideon Daniels**, **John Shine**, **Psychotic Pineapple**, the **Rubinoos**, and members of **Elvin Bishop** and **Pablo Cruise**.

At present, average price per hour is \$20 and **Alexander** intends to keep the studio available to promising acts.

Alexander's chief assistants are engineers **Richard Van Dorn** and **Chris Solberg**.

Wexler Eulogizes the Late Paul Ackerman

Continued from page 15

that Paul would become extra feisty, because now he had to deal with the subtle pressures of his own advertising department. But the space salesman learned early not to try Paul. The management and the owners came to terms with his intransigence and this reinforced their integrity marvelously.

In Paul's musical iconography, two came before all the others. They were **Ralph Peer** and **Frank Walker**, because they went with portable equipment to the Smokies and the delta and the savannah and the piedmont and the cotton bottoms and they found **Ma Rainey** and **Bessie Smith** and **Jimmie Rodgers** and **Robert Johnson** and **Hank Williams**. This was the music Paul loved the most, because it was the true beginning, the early strain.

Then came the next wave—**Fred Rose** and **Roy Acuff** and **Steve Sholes** and **Don Law**, **Paul Cohen**, and they took the music into the new recording studios and the radio stations and the record stores and spread it across America.

Always with Paul, it came back to **Jimmie Rodgers** and **Hank Williams**, theirs was the music of the crucible, of the Great Depression, of the deprived, the homeless, the knights of the road, the tenant farmers, the sharecroppers, the circuit riders, the easy riders—but excluding the night riders. Like **Studs Terkel**, Paul had a great sense of America of the '20s and the '30s and the music of the times.

He identified with the pioneers who started the independent blues and country labels, the legendary corsaire like **Herman Lubinsky** and **Syd Nathan**, great infighters who knew a singer when they heard one, and a commercial song. For them and **Leonard Chess** and **Saul Bihari** he had great admiration, because they broke the barriers of the great pop record companies and brought the essential music of America into the light. He was close to **Russ Sanjek** and **Bob Burton** and **Frances Preston** because of the role that **BMI** played in the early days in breaking down the walls.

And yet, he had great friends in the adversary camp. There was always the lunch at the **Paddock** or the

Blue Ribbon or **Lindy's** with the great **ASCAP** writers and fighters—**Dave Dreyer**, **Edgar Leslie**, **Sam Lewis**, **Benny Bloom**. And he must have had a secret relish for the never-ending slugfest with the two **Hermans**: **Starr** and **Finkelstein**.

The romance of the **Decca** company always beguiled him, he always had a great feeling for both the **Kapps** and **Sir Edward**. In **John Hammond** and **Alec Wilder** he spotted his alter egos—two men of conscience and rare selflessness like Paul. **Mitch Miller** was a friend and kindred spirit; he particularly savored the way **Mitch** took on the **Brill Building** and made it say **Uncle**. And all during the years **Al Brackman** and **Howie Richmond** and **Sal Chiantia** were there with friendship and companionship.

But in the stretch run nobody was closer to Paul than **Sam Phillips**. When it began, it wasn't all honey-suckle and the scent of magnolias that came drifting over the **Mason-Dixon** line. For when Paul's greatest enthusiasm, the historic **Sun Record** stable burst out with the amazing front line of **Elvis Presley**, **Johnny Cash**, **Jerry Lee Lewis** and **Charlie Rich**, the dragons back in Nashville who appointed themselves the guardians of the purity of country music made ominous sounds. **Elvis?** Paul had better not put "that type" of songs into the country charts. You can imagine Paul's retort, in words and deed, to these gentlemen.

These were harrowing times, and out of them Paul and **Sam** and **Jud** grew very close, and Paul trumpeted the gospel of **Sun** to the world. As the other singers went to the top, Paul had a special compassion for **Charlie Rich** and a great love for his blues inflected singing and piano playing. When hard-luck **Charlie** finally made it over, nobody was more delighted for **Charlie** and **Margaret** than Paul.

And another of Paul's all-time loves: **Red Foley**, singing hymns. Paul's favorite always was "Peace In The Valley."

But **Sam Phillips** and **Paul Ackerman**—truly an odd couple. **Sam**, a righteous good old boy from **Muscle Shoals**, a sponsor of black talent when that was not a good thing to be where **Sam** came from, a spellbinding oratorical Baptist country preacher disguised as a recording engineer and a&r man—and Paul,

the inheritor of a fine, genteel German-Jewish culture, his father a doctor and a cultivated man, grown on the poetry of **Goethe** and **Heine** and **Schiller** and the music of **Mendelssohn** and **Strauss**.

In **Memphis** they ate catfish together and hung out at **Red White & Blue** with **Dewey Phillips** and went to **Arkansas** to catch **Charlie Rich** at a bucket of blood. When a crisis came, **Sam** was there, and since he knows what he did we won't recount it now.

And all the years at **Billboard**, the staff: I learned so much from Paul (my son Paul is 24-years-old. He was named for Paul Ackerman); **Bob Rolentz** and young **Seymour Stein** and **Hal Webman** and **Joe Martin** and **Tony Wilson** and **Joe Carlton** and **Joe Csida** and **Lee Zhito** and the **Littlefords**. And of course, **Joel Friedman**.

Yes, Paul left his mark on all of us. He would improve us with his quotations from **Browning** and **Hopkins** and **Keats**, and perhaps most often, from **Tennyson**:

Crossing The Bar
Sunset and evening star
And one clear call for me
And may there be no moaning of the bar
When I put out to sea,

Twilight and evening bell
And after that the dark
And may there be no sadness of farewell
When I embark.

Jazz Beat

Continued from page 32

In July of 1976, **Mover** was featured in a two-hour broadcast, which the station claims drew a strong audience response. The bebop stylist recently signed to **Vanguard**.

Joy Koenig and the rest of the family are running **Contemporary Records** and plan to release several LPs which were in the works when founder/president **Les Koenig** passed away Nov. 21.

They include "Hampton Hawes At The Piano" a trio date with **Shelly Manne** and **Ray Brown**, an LP with **Ray Brown**, **Cedar Walton** and **Elvin Jones**, an Art Pepper date with **Elvin Jones**, **Tony Dumas** and **George Gables** and a **Chico Freeman** session with **Elvin Jones**, **Juni Booth**, **Imona Santos** and **Hilton Ruiz**.

Send items for **Jazz Beat** to **Billboard**, 9000 Sunset Blvd., Los Angeles, Calif. 90069



REGAL VISIT—Ahmet Ertegun, chairman of Atlantic Records, greets Mick Jones of Foreigner at a party for the group honoring its achievement at being picked the top new group by a number of polls.

BOOK REVIEW

Katz Plays Back '50s

"Papa, Play For Me" by Mickey Katz as told to Hannibal Coons. Published by Simon and Schuster, 223 pages, \$8.95.

LOS ANGELES—A major name on records in the 1950s, Katz came out of Cleveland as a saxophonist-clarinetist and comic singer. In time he joined Spike Jones' zany combo in Los Angeles, attracting sufficient attention to strike out with his own group via a push from Hal Zeiger, who managed him for 20 years.

Serving up more Jewish humor than music, Mickey thrived for a time with a presentation which stressed laughs. Yet he consistently featured the glorious trumpeting of Mannie Klein and Ziggy Elman as well as other topflight sidemen who enjoyed escaping the radio and television studios on Katz' light-hearted recording and live gigs.

Katz worked in France, England, Australia and South Africa successfully before his novel approach to popular music ran its course. His book is generously laced with funny stories and incidents, and if Mickey leans a bit too much on his Jewishness, he can be forgiven.

A good many record, radio and disk/tape retailing folk will surely recall the ingratiating, diminutive Katz and his triumphs of a generation ago and this slender little entry, requiring only about two hours' reading time, is a welcome effort. One wonders if his Yiddish burlesques of pop tunes might be even more effective today than they proved to be in the distant '50s.

DAVE DEXTER JR.

Gold Mind In Distrib Pact With Bundino

NEW YORK—Gold Mind Records, distributed by Salsoul Records, has entered into a long-term exclusive agreement with Bundino Productions and its owner, disco/soul/pop artist, Bunny Sigler.

Under terms of the agreement, Gold Mind, through Salsoul, will distribute products by Sigler and Bundino Productions worldwide. The pact also allows Sigler to maintain creative control over products produced by Bundino.

First release under the agreement is the single "Let Me Party With You" performed by Sigler and written by the artist in collaboration with his band Instant Funk. This will be followed by a similarly titled album.

According to officials at both Gold Mind and Salsoul the labels will launch a sales, promotion and advertising campaign in all major markets nationwide to back release of the Sigler products.

The campaign will include radio spots and personal appearances by Sigler in such markets as Detroit, New York, Chicago, Atlanta, Philadelphia, Los Angeles and Baltimore.

This will be further boosted by trade and consumer print advertising and dealer co-op ads. Point-of-purchase displays and incentives including posters, shirts, countertop, free-standing and window displays and mobiles will also be part of the promotion.



HELPFUL COMMENTS?—Bruce Lundvall, president of the CBS Records Division, discusses the fine points of drumming with Billy Cobham at a recording showcase for the CBS All-Stars in New York recently.

Inside Track

Chancellor C. Allen High has ruled in Nashville that Shelby Singleton must turn over to RCA Corp. the Elvis Presley tapes he acquired in 1969 from Sun Records (Billboard, Jan. 7, 1978). The decision prevents Singleton from using the tapes until a final ruling is made.

Insiders claim New York City's new administration won't allow Radio City Music Hall to go out of business, despite the announcement of its closing. The stage is being set, it is said, for a takeover by the city which would lease the site back to promoters. This would take the heat off the present owners, the Rockefeller family, and would also pave the way for a more favorable deal with the various theatrical unions whose costly long-term pacts have proved more extravagant than the Hall's famed stage shows, long a top Gotham tourist lure.

In Las Vegas, meanwhile, the impending sales of the Aladdin Hotel has affected the scheduling of concerts in the hotel's 7,500-seat Theatre for the Performing Arts. The present management apparently doesn't want to lay out down payment money to major acts with the sale now reported at hand. The concert hall's only two scheduled gigs for the entire year include Isaac Hayes Monday (16) and Kansas the next night.

Visits to New York by the chiefs of two major foreign-owned companies have U.S. affiliates speculating on possible restructuring moves. Sir Edward Lewis, chairman of Decca Records, Ltd., is due this week for a look-see at the London Records operation, to be followed shortly by Coen Solleveld, president of Polygram, who will review plans affecting Phonogram, Polydor and Phonodisc. Kaplan & Kaplan, credit organization, is suing Doug Weston and Troubadour Enterprises seeking payment of \$7,632.12 allegedly due their client, American Broadcasting Co., in Superior Court, Los Angeles. And in the same court, Wells Fargo Bank is suing Anna Mae and Ike Turner and I. & T. Productions, alleging they still owe \$32,890.74 on a \$50,000 loan made to them by the bank in March 1976.

Elektra/Asylum staffers huddled at the Beverly Hills Hotel last Thursday (5) and Friday (6) for a product presentation by the new jazz/fusion division. Don Mizell chaired the orientation for E/A staffers who flew in from across the country. Meanwhile, E/A plans to beef up its artist relations staff, with a rep to be added in New York and Chicago, supplementing its present three-man L.A. department. Former ABC label promo executives Charley Minor and Steve Resnick will be associated in the formation of a new independent label due soon. Also readying his return to the industry with a possible label operation of his own in Los Angeles is Rick Frio, former marketing executive with MCA Records who has been sitting out a contract with the label.

Interworld Music, having made a handshake deal with RCA for the purchase of its Sunbury/Dunbar music publishing catalogs, is now investigating the innards of that potential acquisition, hence the delay in formally making the buy. But Interworld president Mike Stewart hopes to have these legal transactions cleared up within four weeks. A spokesperson for K-Mart department stores would not comment on a report that the major national chain contemplates its own separate record/tape stores. The telephone number of Gemini Artists in New York is no longer working. The disconnection comes amidst reports that the booking agency has gone out of business. Agents Mike Martineu, Rand Stoll and Chuck Barnet have formed their own Headliners Talent Agency taking over such previous Gemini acts as the Commodores, Melba Moore, Norman Connors, Average White Band and others. Breakup of the firm reportedly due to internal financial and professional differences. The Commodores, incidentally, copped Rolling Stone magazine's 1977 award as best r&b combo, but the group was inadvertently dropped from the list when it was repeated in New York last week. And speaking of r&b, CBS could start a trend by switching from the euphemistic special markets tag to the more direct black music market label in its press releases. Most other labels still employ the silly term. Nashboro/Ex-cello will release the first black gospel cassettes available in that repertoire next week at \$6.98 suggested list.

Some New York stores are reporting the wholesale price on LPs was raised 5 cents by independent distributors Alpha and Malverne. The California marketplace is flooded with imported copies of the new Vicente Fernandez LP issued by Columbia Records in Mexico. Guiro Records, a major Latin distributor, has been buying the product from a local, slightly underground importer at \$2 each. Caytronics, whose U.S. license for distribution of the product is being washed out by the import flood, is waiting on a Mexico-price increase to stem the border flow. Barry Imhoff Productions reports the five-month-old firm has sold 400,000 album cover mirrors with sales in excess of \$2 million. Most retailers sold out the items over Christmas, sales manager Chet Woods claims. New wave label Ork Records' deal with Phonogram in the U.K. remains cloudy in the wake of a rift between owners Charles Ball and Terry

Ork, with reports that Ork and Ball will split the roster and go their separate ways. MCA chief Lew Wasserman and his wife, Edie, instituted a \$100,000 annual scholarship for needy students at Brandeis Univ. GRT Records has pacted a three-year manufacturing and worldwide distribution agreement with Scorpion Records.

NARAS set to announce Monday (9) nominees in 51 categories for the 20th annual Grammy Awards which, after final voting, will be telecast Thursday, Feb. 23 on the yearly "Grammy Awards Show." New and aspiring songwriters will get a chance to ask questions of Jay Livingston and Ray Evans ("Que Sera, Sera," "Mona Lisa," "To Each His Own") in the first of a series of AGAC-sponsored seminars to be held Jan. 18 at AGAC offices in Hollywood. The free sessions will be moderated by Vic Mizzy and Jack Hoffman. Three teenagers were stabbed, one of them fatally, at a Willie Nelson concert Dec. 28 at the Tarrant County Convention Center in Texas. Few of the estimated 10,000 persons attending the concert were aware of the incident which occurred while Nelson was onstage, police says. A song for peace by pop singer Richie Havens is becoming a hit in Israel, according to an Associated Press report from Tel Aviv. The tune, which Havens says was inspired by the historic meeting of Anwar Sadat and Menahem Begin, contains the refrain "Shalom, shalom aleichem," which is Hebrew for "peace be with you," followed by its Arabic equivalent, "Salaam, salaam aleikum." Havens plans to sing the song in Egypt where he is scheduled to perform later this month.

Bachman-Turner Overdrive, with Jim Clench recently added on bass and lead vocals to the quartet, returns to the scene of its first U.S. showcase, the Warehouse in New Orleans, Feb. 4-5, promoted by Don Fox who introduced BTO in 1973. Jackson Browne, now off on a month-long tour of Southern and Southwestern states, has signed with Peter Golden for management. Golden has been Browne's agent since 1970. Woody Herman's youthful herd is the latest to cut direct-to-disk. His band wound up an album at Capitol's Los Angeles studios last week for Glen Glancy's Great American Gramophone Co., to be issued in March. Georgie Auld, the long-time tenor sax ace, is penning his autobiography. "The Buddy Holly Story" has wound up seven weeks of filming at Culver City studios near Los Angeles. Producer Fred Bauer expects the film and soundtrack to be released domestically this summer and internationally in September to coincide with the celebration of "Holly Days" in England sponsored by Paul McCartney.

Celebrity friends and fans turned out to a "dry party" to welcome Alice Cooper back to Los Angeles after the rock star's self-imposed stay at an alcohol rehabilitation center on the East Coast. Waitresses at the bash were dressed as nurses and the cake was in the shape of a bottle of ginger ale, Cooper's new preferred beverage. But the antidrinking slogans on the wall seemed to have little impact on Cooper's guests who included Ringo Starr, Bay City Roller Leslie McKuen, Peter Frampton and Ronco Blakely. Los Angeles' long-running musical "A 5678 A Musical Revue," has been recorded by Spotlight Records and is now in national distribution.

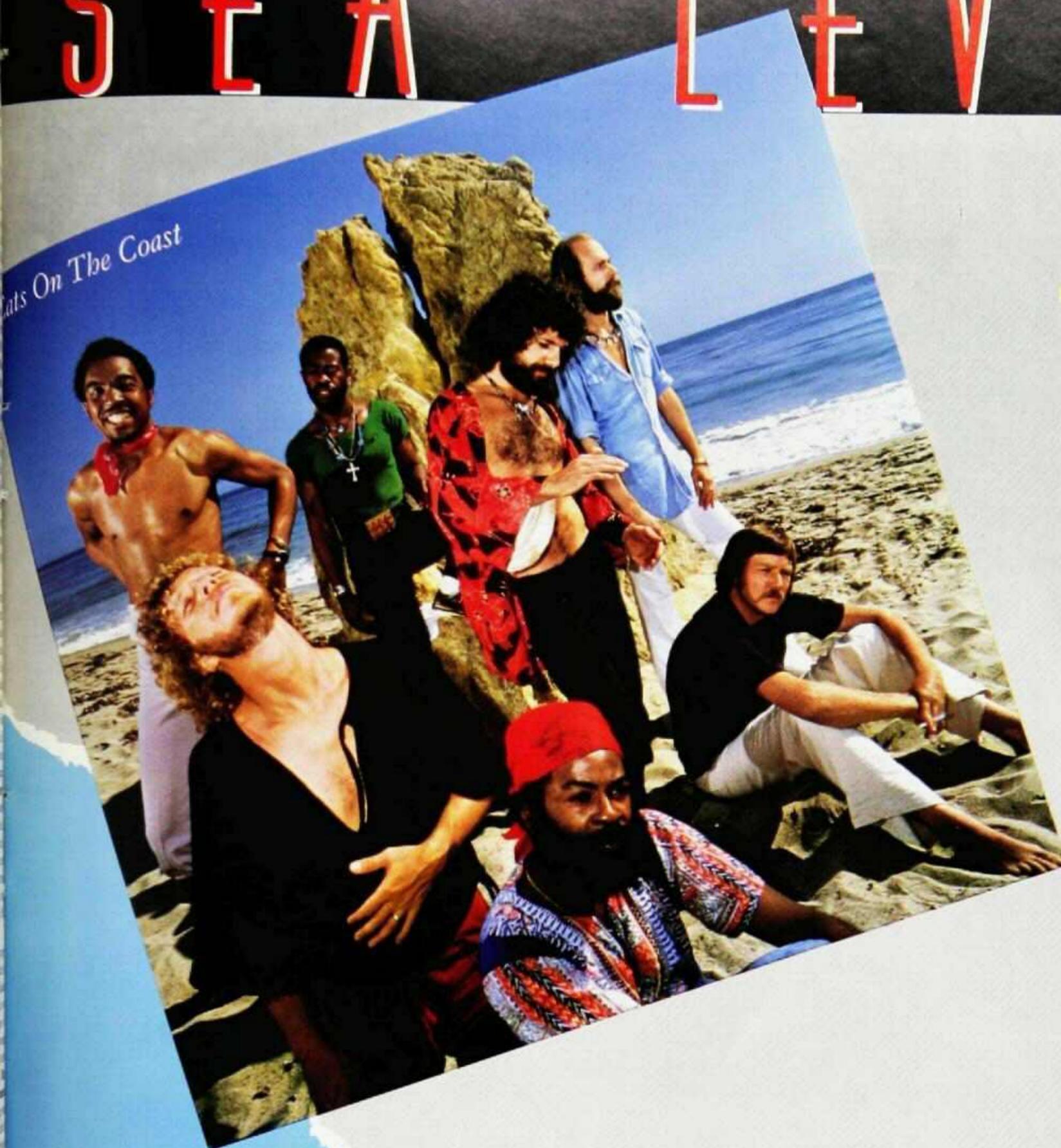
KC & the Sunshine Band took to the skies this year to wish friends and fans a happy holiday, hiring skywriters in five Florida locations to spell out "Season's Greetings from KC & the Sunshine Band."

Capitol's Little River Band took top honors at the recent Australian Rock Awards Show, winning best album, group, single, album cover, live act, male vocalist and manager of the year awards.

Venerable blues charmer, Alberta Hunter making a comeback, after 25 years, with a bow on Dick Cavett's PBS television show, club dates in New York, and a contract to score and sing in the new Robert Altman flick, "Remember My Name." Max Morath's one-man musical, "The Ragtime Years," was extended for another week at Washington, D.C.'s Ford Theatre after a Christmas week gross of \$29,215. G. Schirmer Music has picked up the rights to the score of Marlo Thomas' "Free To Be... You And Me," and will be releasing it on the educational market soon. Composer Cy Coleman's "I Love My Wife" Atlantic LP reported doing nicely on the international market as translated versions travel the WEA route. Coleman continues making appearances as a cabaret act, while working on plans for two "I Love My Wife" road companies and a new musical, "20th Century," penned by Comden and Green, starring Madeline Kahn, John Cullum and Imogene Coca, bowing next month on Broadway. Norman Gimble and Bill Conti to pen lyrics and music for the forthcoming Universal flick "The Long Escape." Jimmy Buffett's role in Universal's "FM" took on real life aspects when he asked that his fictional charity concert be scripted so the Save The Whales group would benefit rather than a bogus charity. Exec producer Irv Azoff agreed.

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