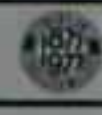


Billboard

83rd YEAR

A Billboard Publication



The International Music-Record-Tape Newsweekly

Dec. 10, 1977 • \$1.75 (U.S.)

Holiday Buying Indicates New Sales Mark

By JOHN SIPPEL

LOS ANGELES—The best post-Thanksgiving three-day weekend in the record/tape/accessories industry assures 1977 will shatter all previous annual business highs, a survey of key chain retailers indicates. Cash registers are ringing merrily as the official Christmas selling period is well underway.

Despite a sudden heavy snowstorm Sunday (27) preceded by a subzero cold snap, Carl Thom of Harmony House, the eight-store greater Detroit skein, says he'll close out November at a figure ahead of his initial projections.

And retailers all through the frigid upper north heartland were equally exhilarated by

the pivotal weekend's volume. The three Pipe Dreams outlets in Central Wisconsin were 25% ahead of 1976 for the three days, Steve Cook reports. Even when roads iced up Saturday, customer momentum accelerated.

The five 1812 Overtures in Milwaukee didn't quite hit Alan Dulberger's expectations because the city was crippled by a 15-inch snowfall. The 29-year-old Dulberger, who opened his first store eight years ago, termed it the heaviest early-season snow in his experience. But his November ended up 29% ahead of last year.

John Schulman of the four-store Laury's Chicagoland chain terms the weekend "pretty

good." He admits he's been so involved in getting his first 10,000 square foot super store opened by Dec. 2 in suburban Niles that he wasn't as certain of business in his other stores as he might have been.

Ernie Leaner of the four Record Worlds in Chicago and Waukegan says his weekend was slow. He attributes the slump to a normal month-end occurrence while his customers await paychecks. "It'll start for us about Saturday (3), like it always does."

The 80-plus Record Bars and their first Tracks super store were 38% ahead, Bill Golden, executive vice president of the Durham-based retail web says. Like some others,

Golden is just hoping that he can replenish inventory when necessary. And he points to an ad budget for the next four important pre-holiday weeks which will at least equal 1976.

Stark Record Service, parent of the 60-plus Camelots and the first Grapevine super store in Flint, Mich., where the storm hit hard, calls the weekend "sensational. I never saw such a spread of product selling well. We have 30 albums that are up there," Joe Bressi, vice president, marketing-purchasing, says.

He'll bolster his advertising with a 10% increase over last year, with print getting half, radio 35% and 15% to billboards and tv.

(Continued on page 76)

Visual Promo Key To ABC Racking Thrust

By IS HOROWITZ

NEW YORK—ABC Record & Tape Sales is deep into an aggressive account acquisition drive, with a dramatic new in-store traffic stimulator in the works—spiking persistent rumors over the past year that the national racker is up for grabs.

The twin-pronged campaign is aimed at broad expansion within chains where it already has a foothold, as well as in accounts serviced by competitors.

In January it becomes exclusive (Continued on page 77)

Tape To Front At King Karols

By ED KELLEHER

NEW YORK—Tape goes to the front of the store at all future King Karol outlets.

The dramatic shift in the placement of in-store tape product—both audio and visual—underscores a new King Karol commitment to reap additional audio profits and

(Continued on page 76)

C'right Tribunal Sets Home Taping Probe

By MILDRED HALL

WASHINGTON—At its first official meeting here the Copyright Royalty Tribunal voted to conduct a "full study and examination of all aspects" of off-air home taping, both audio and video.

This is a clear indication that the

Tribunal will not be merely a statutory rate regulating body, but will have strong overall impact on other issues for copyright-based industries.

The commissioners will look into (Continued on page 77)



NILS LOFGREN. "NIGHT AFTER NIGHT." LIVE. SP 3707 A&M. (Advertisement)

Matsushita, RCA Vidisks, Players 'Near Compatible'

By STEPHEN TRAIMAN

NEW YORK—A potential for videodisk compatibility emerges with the demonstration of Matsushita's hour-per-side mechanical "VISC" system. It is similar in many key respects to RCA's most recently shown version of its 60-minute per-side "needle-in-groove" disk and player.

Both companies emphasize that no discussions have been held on any joint venture involving the two mechanical playback systems. But reliable sources at both also indicate the disks and players are "technologically compatible"—as op-

(Continued on page 56)

Labels Hit Late With Power Acts

By AGUSTIN GURZA

LOS ANGELES—Additional new releases from major artists are still shipping before Christmas, crowding even further an already product-rich marketplace in this year of record-breaking retail sales.

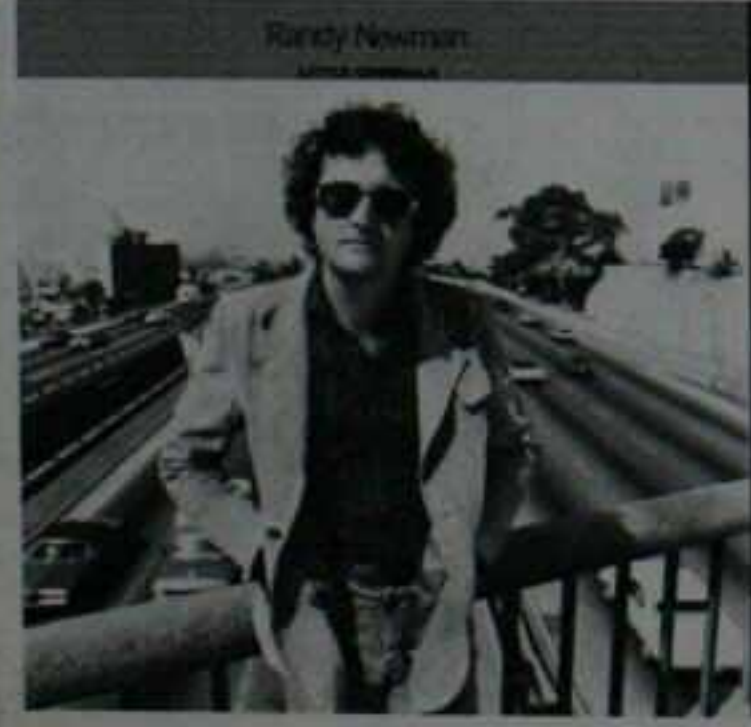
The major albums still on their way down the product pipeline are those by Jackson Browne, Joni Mitchell, Aerosmith, Roberta Flack, Donny & Marie, Kool & the Gang and the soundtrack from the film "Close Encounters Of The Third Kind."

Elektra/Asylum set Monday (5) as the release date for both Browne's

(Continued on page 79)



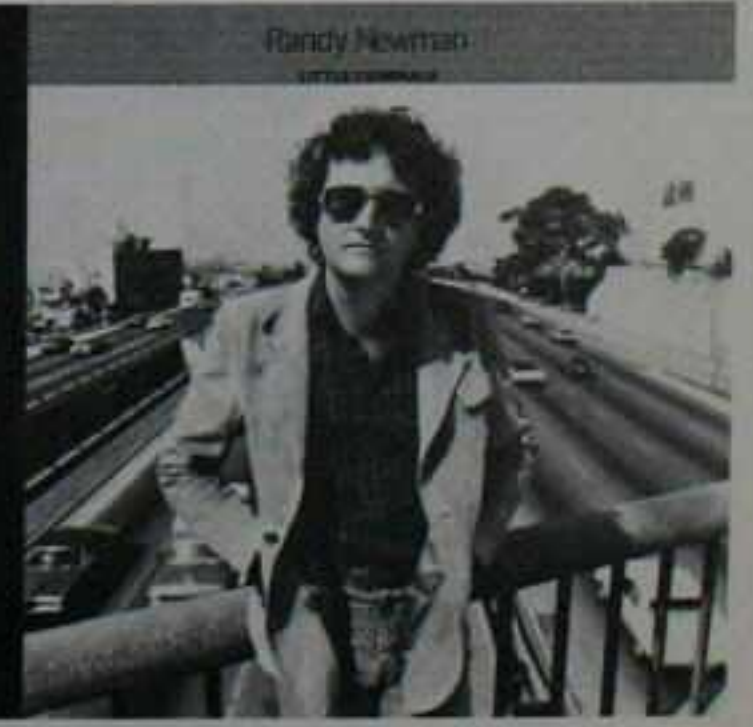
Hot on the heels of this month's release of "BROKEN BLOSSOM," her fifth Atlantic album; Bette Midler was seen nationwide on the "Rolling Stone 10th Anniversary Special" on stage at the Roxy in LA. Now comes the Divine One's first NBC network TV special of her own, "O! Redhair is Back," airing Wednesday night Dec. 7th. Watch out for the album's first single pick (David Pomeranz's) "STORYBOOK CHILDREN." (Advertisement)



Randy Newman's LITTLE CRIMINALS.
His biggest yet — by far — and going all the way!
Featuring the single "Short People." (WBS 8492)



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Produced by Lenny Waronker and Russ Titelman.



HAS ANYBODY SEEN SIR NOSE?

...and it came to pass that upon his return, Dr. Funkenstein did find the planet to have completely lost the beat of the funkentelechy; and had fallen prey to the placebo syndrome, spread throughout the galaxy by the infamous Sir Nose D'Voidoffunk. Driven by the genius of desperation, Dr. Funkenstein sends Starchild to do battle, armed with his greatest invention of all time — THE BOP GUN.

It's the battle of the century...

**"FUNKENTELECHY
VS.**

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BOOKING:
XXX

ON NBC-TV THIS SUNDAY

Add Class Acts To No. 1 Awards Show

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Seated in the audience will be such nominees for awards as Hot, Rod Stewart, Thelma Houston, Yvonne Elliman, Shaun Cassidy, Foreigner, and Peter Frampton (himself a presenter).

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show are enormous. Debby Boone is flying back from Australia where she'll be taping a John Denver tv special to be on hand as a presenter. As for Glen Campbell, who will also be a presenter, he will arrive by special police-escorted limousine from the CBS-TV studios where he'll be taping another tv show.

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(Continued on page 79)



BOONE FETED—Debby Boone feeds her father Pat a piece of cake at a reception for her on the occasion of her debut Warner/Curb single "You Light Up My Life" being certified platinum. The affair was held at Warner Bros. Burbank headquarters.

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The Friedmans added a burgeoning mail-order business in blank tape two months ago, which they claim has turned into a high volume moneymaker, offering Maxell UDXL C90 cassettes for \$3.12 each, with a minimum order of a dozen. TDK SA90 tapes go for \$2.88 each, a dozen minimum.

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(Continued on page 94)

Juke Ops Focusing On Seasonal Hits

By ALAN PENCHANSKY

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According to Zeglin, the three disks have become de rigeur for

Christmas, whether the box is in a country, rock or MOR location.

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Says Robinson: "Jukeboxes now feel it's a must to put these tunes on."

Of the three holiday anthems, say programmers, status of "Blue Christmas" has been most changed

(Continued on page 80)

WITH WRITERS, ARTISTS

ATV Group Pledges 'Total Involvement'

By CLAUDE HALL

LOS ANGELES—In the past few years, the traditional music publisher has been everything but traditional. First, he stepped into music production in order to better display his wares to a&r producers.

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their songs just as record companies promote records.

Now, ATV Music Group is extending its activities beyond publishing and record production into "total involvement of the careers of songwriters and recording artists," says Sam Trust its president.

As part of the new campaign,

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- 9 Music publishers, songwriters, performing unions, licensing & rights organizations.
- 10 Writers and reviewers, public relations organizations, newspaper and magazine executives, advertising agencies, independent art directors.
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The opinion by U.S. Circuit Judge (Continued on page 80)

performer unions, are worrying—and rightly so—about how these and other needed amendments to the

although subject to heavy demands as chairman of the Appropriations Committee, undertook jurisdiction

Along with it, will be the recent warning by broadcasters that the "top priority and application of

resources" will once again be on to kill any legislation proposed by performers (and record producers) with royalty from radio and y of copyrighted recordings, in on to performance fees al- required for the music on the lings.

(Continued on page 79)

DECEMBER 10, 1977, BILLBOARD

Adversity

News and tv comment on the loss

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their songs just as record companies promote records.

Now, ATV Music Group is extending its activities beyond publishing and record production into "total involvement of the careers of songwriters and recording artists," says Sam Trust its president.

As part of the new campaign, Steve Love has been promoted to executive director; he was formerly a professional manager of ATV and with the firm about five years. In addition, songwriter/producer Harry Shannon who has been with the firm about three years has been named director of writer and artist relations.

The term "music publisher" has become a misnomer, says Trust. "We have talented people writing for this company and we're going to assist them in the marketplace by whatever means necessary."

This activity includes such diverse events as having songwriter Barry Mann, part of the team of Barry

(Continued on page 87)

Appeals Court Grants Crocker New Jury Trial

By ROBERT ROTH

NEW YORK—Former WBLB program director Frankie Crocker won a new trial Tuesday when the U.S. Court of Appeals for the Third Circuit so ruled.

Crocker had been convicted of one count of perjury on Dec. 21, 1976, in a two-week jury trial before U.S. District Judge Frederick Lacey in New Jersey.

The government had alleged that Crocker lied when he told a grand jury he had not received \$10,000 from Ellsworth Groce, president of Rocky G, a record promotion firm, to play certain records on the air (Billboard, Jan. 8, 1977).

The three-judge panel of the Court of Appeals ordered a new trial because of a variance between what was alleged in the indictment and what the government actually proved were the acts of Crocker.

The opinion by U.S. Circuit Judge

(Continued on page 80)

Musicians Ratify Recording Contract

NEW YORK—AFM musicians have ratified an employment agreement with record manufacturers calling for a 10% increase in session wages the first year, plus an additional 5% in the second year of the pact.

The basic terms, reported exclusively here last month (Billboard, Nov. 12, 1977), also provide for a two-step raise (15% and 5%) to arrangers.

Retroactive to Nov. 1, sidemen pay for a commercial three-hour session is now \$121, going to \$127.05 next November. For a special 1½-

hour session pay is \$79.86, rising to \$83.85 next year.

In Canada, union scale is now set at \$100, with wages increasing to \$105 in the second year. Scale in Puerto Rico is pegged at \$72.60, with next year's pay rising to \$76.23. In the case of both Canada and Puerto Rico, minimums apply only to recordings whose sale is limited to the respective territories.

Approval of the new contract was by a vote of 1,294 to 104. Some 4,000 musicians who earned at least \$1,000 in recording wages during 1976 were eligible to vote.

Death Of Sen. McClellan Blow To C'right Leadership

By MILDRED HALL

new law will be handled in the Senate, and by whom.

Nobody in Congress wants the time-consuming, politically unrewarding job of legislating copyright. As Sen. McClellan put it, when praising the House copyright leader, Rep. Robert W. Kastenmeier (D-Wis.) for his years of revision labors, the only reward is "in a job well done."

When the revision-writing Senate Copyrights Subcommittee disbanded last year, Sen. McClellan, although subject to heavy demands as chairman of the Appropriations Committee, undertook jurisdiction

over copyright lawmaking as chairman of the Judiciary Subcommittee On Criminal Laws. (Billboard, Dec. 3, 1977).

His successor to that chairmanship may not want to plunge into the job of amending the new copyright law. At the start of the new year, Jan. 3, 1978, the Copyright Office report and recommendations on the controversial record performance royalty (which Register Barbara Ringer is expected to favor), will be on Senators' and Representatives' desks.

Along with it, will be the recent warning by broadcasters that the "top priority and application of

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(Continued on page 94)

NAB resources" will once again be called on to kill any legislation providing performers (and record producers) with royalty from radio and tv play of copyrighted recordings, in addition to performance fees already required for the music on the recordings.

One sad irony in the Washington copyright scene is the fact that the Copyright Royalty Tribunal originally proposed by Sen. McClellan held its first official meeting Thursday (1) only a few days after his death.

News and tv comment on the loss (Continued on page 79)

ABC Settles Rubinstein's \$12 Mil Suit

By JEAN WILLIAMS

LOS ANGELES — Jerry Rubinstein's \$12 million lawsuit against ABC Records and its parent American Broadcasting Companies, Inc., has been settled out of court for reportedly "well in the millions."

Rubinstein, chairman of ABC Records from Dec. 29, 1974 to April 15, 1977, filed suit against the firms on Sept. 16 in Santa Monica Superior Court, charging them with breach of contract, fraud and misrepresentation.

Sources report that the suit, settled less than two months from the date of filing, was quickly resolved because of the embarrassment to ABC if more litigation was filed and details involving the company's reported losses became public knowledge.

Rubinstein's suit stated that he had a five-year contract with ABC as chairman and chief executive officer of the label from Dec. 29, 1974 through Dec. 29, 1979.

The suit further stated in part that when hired by ABC Inc., including Leonard Goldensen and Elton Rule, chairman and president, respectively, Rubinstein was told that the accounting methods used at the label reflected profits and expenses; that the books and records were accurate.

Sources report that the quick settlement avoids full details being made public of the reported \$28 million ABC Records dropped in 1975.

Although Rubinstein has been unavailable for comment on the suit and his settlement, he did report in May 1976 that there were three major problems which accounted for the 43% earnings decline in 1975: inventory writedowns and adjustments, excessive returns and writedowns of artists' advances.

He noted at the time that the most important problem was the firm's method of inventory accounting. "It was such," he said, "that every time the label pressed a record there was a profit recognized on paper, as opposed to selling a record in order to recognize a profit."

He said the accounting system was put into effect when ABC was distributed by independents, prior to his joining the label.

Rubinstein's suit charged that financial statements for the label prior to 1975 did not accurately reflect the net profits of the label and the balance sheet of ABC Records as of Dec. 31, 1974, reflected assets of values which were overstated and that overstatement would have an adverse effect on profits in future years.

He charged that on or about April 14, 1977, ABC Records breached the employment agreement by wrongfully terminating him, preventing him from further rendering services agreed on, "although no cause existed for the termination."

In the suit, Rubinstein sought \$600,000 for compensatory damages from ABC Records, \$2 million for loss of salary, \$3 million for injury to his business reputation, \$5 million in punitive and exemplary damages, and \$1.4 million for loss of incentive pay.

Reports are that Rubinstein is in the process of setting up his own label.



SUBWAY SPECIAL—With "Native New Yorker," from the Odyssey album, a hit single, it seemed only logical for RCA Records to promote the group and its LP via posters in that most distinctive of New York institutions—the subway system. Admiring one of 80 recently installed subway posters are Ron Moseley, division vice president, r&b merchandising for RCA, left, and Walter Johnson, merchandising manager product.

RSO & Island Promotion Partnership Off Amicably

By ED HARRISON

LOS ANGELES—The joint RSO/Island promotion venture, launched seven months ago on an experimental basis, came to an end last Wednesday (30) when the contract expired. Neither label saw fit to renew it.

Both RSO president Al Coury and Island president Charley Nuccio agree that the venture was beneficial while it lasted, although they feel that in the best interests of each company, going it alone will better suit each label's needs.

Says Nuccio: "We feel the Island roster requires more time to be developed on both singles and albums and we must stay with the product a little longer. The combination of both labels' product was monumental and we feel we can better control our priorities."

Says Coury: "The relationship carried both companies through its developing stages. At the time it started we didn't have enough product to support a full promotion staff. I feel the main achievement gained because it gave us stronger representation in the field."

With an increased volume of business, Coury now feels RSO can sustain a full promotion staff of its own.

Before the merger, RSO's field staff amounted to seven and Island's five. Island will revert back to its original promotion staff consisting of two national, five regional and two secondary persons under the direction of Freddie Mancuso.

All of the Island people who joined the RSO team have the option of remaining with RSO or returning to Island.

Among the product released by Island in the past seven months were

albums by Steve Winwood, Automatic Man, Rough Diamond and Jess Roden among others.

Although the Island product is somewhat incompatible to RSO's, Coury says the two companies were different from a business standpoint.

Island recently shifted its headquarters from Los Angeles to New York, along with its promotion department. Nuccio says the move had no bearing on the decision not to renew the contract since the move was planned long before.

Coury believes a promotion merger still has tremendous validity with companies the size of RSO and suggested that down the line the label might try it again with another company. He also feels that eventually other labels will experiment with the concept.

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U.K. RADIO 1 PUBLISHING 1ST PLAYLIST

By PETER JONES

LONDON—Radio 1, the British Recording Corp.'s pop network, has begun publishing a playlist on a weekly basis.

Each Wednesday, the so-called "Featured 40," listing records due to receive heavy airplay on the station in the week ahead, is being made available to the industry.

(Continued on page 72)

Executive Turntable

Don Zimmermann becomes president and chief operating officer of Capitol Records, Inc. in Los Angeles. He joined the firm in 1965, held various positions and was most recently executive vice president and chief operating officer. ... B.J. McElwee becomes director, national sales, for ABC Records, Los Angeles. He was formerly an assistant to the president of ABC Record Distributors, Inc.



Zimmermann

At the same time, Rick Shoemaker becomes vice president of publishing for ABC/Dunhill in Los Angeles. He was formerly general professional manager to the vice president.

George Gerrity named national album promotion director at Warner Bros. in Los Angeles. With the label for seven years, he was recently national artist relations supervisor. ... Joe Isgro promoted to vice president, pop promotion, at Motown in Los Angeles.

He headed up national promotion. ... Susan Woodnick named to the post of international promotion at A&M in Los Angeles. She had been doing advertising, concert promotion and publicity in personal management. ... Scott Kranzberg now director of national promotion for Chrysalis in Los Angeles. Previously he served as a regional representative for Private Stock and

most recently was a St. Louis representative for Pickwick International Inc. ... William Schmitt promoted to director of creative services for Pickwick International at the firm's Minneapolis home base. With the firm for nearly 14 years, he was retail advertising manager. ... George Daly has been named general manager of a&r at Elektra/Asylum in Los Angeles. He was executive vice president of Pyramid Associates in San Francisco



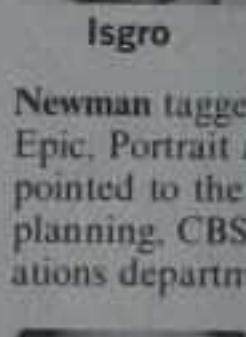
Shoemaker

where he also served as a&r head and producer for Columbia Records. Also at E/A, Jay Bolton tabbed regional sales manager, West Coast, replacing David Cline, who was recently promoted to national sales advertising director for the label. Bolton has worked as Denver regional sales manager for MCA and before that as a sales representative for MCA in Los Angeles. ... Steve Resnick



Isgro

exits his post as national singles promotion director in Los Angeles with future plans to be announced shortly. ... Ben Edmonds, Capitol's West Coast a&r man, has left the label to take an a&r post with Arista and will base in London. ... Vinnie Pisano joins Springboard International Records, Rahway, N.J., as director of a newly formed import/export division. She was export manager at Pickwick International. ... Joel Newman tagged as associate director of national promotion, West Coast, for Epic, Portrait and Associated Labels in Los Angeles. ... Douglas Bisset appointed to the newly created position of director, inventory and production planning, CBS Records, New York. He previously worked in the CBS operations department. ... John Ryland joins RCA Records as Dallas promotion



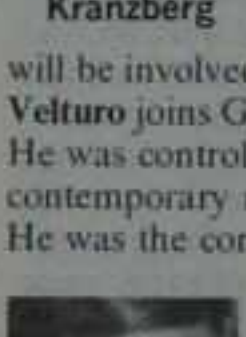
Kranzberg

rep. He held a similar post for Polydor Records, Denver. ... Buddy Bengert named artist development manager for CBS Records in Cincinnati. He was lead vocalist for the rock group Ohio Express. ... Mike Gormely set as public relations consultant to the Polygram Record Group, to oversee public relations for the Group and its companies Phonogram, Polydor and Phonodisc. Gormely, recently Phonogram's publicity director, also



Bisset

will be involved with public relations at the Polygram Corp. level. ... Vincent Velturo joins Glickman/Marks Management, Cleveland, as general manager. He was controller at De-Lite Records. ... Bill Fiels promoted to director of contemporary music/professional department, Famous Music, Los Angeles. He was the company's director of operations in Nashville. Replacing him is



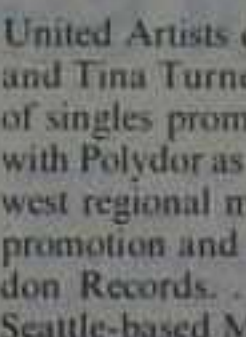
Bisset

Frank Dycus, formerly a staff writer for ATV Music. ... Cathy Rabin, Chris Sebestyen and Scotti Wolf have joined the staff of Image Marketing & Media in Los Angeles. Sebestyen was formerly with Macy Lipman Marketing and 20th Century Records and Rabin was last affiliated with Licorice Pizza. ... Gerhard Augustin joins Far Out Productions as managing director of European operations and will base in Germany. He was



Bisset

United Artists director of creative services in Germany and manager for Ike and Tina Turner. ... Billy Brill appointed to the position of national director of singles promotions for Ariola Records in Los Angeles. Previously he was with Polydor as a local promotion executive. ... Bob Stubenrauch named Midwest regional marketing representative for Cream/Hi Records working both promotion and sales. Most recently he was a district sales manager with London Records. ... Carol Sue Rothstein becomes administrative assistant of Seattle-based Mighty Three Music/Thom Bell Productions while Nancy Rietter joins in a promotion capacity. ... Meyrick Smith has left 20th Century Music, Los Angeles, where he was professional manager, to return to studio engineering, where he spent 10 years prior to going in to publishing several years ago. ... Kathy Acquaviva has re-joined the Starwood, a Los Angeles rock 'n' roll nightclub, as administrative assistant after an absence of one year during which time she worked with Magna Artists and Little David Records. ... George Petetin exits Audio Dynamics Corp., New Milford, Conn., to pursue other professional interests, with no successor named.



Bisset

Mike Mullins and Judy Jackson are heading up the office of Mervyn Conn of America, Inc., headquartered in Nashville. ... Johnny Koval joins Con Brio Records in Nashville as director of promotion and marketing. ... Don Klein is added to the booking staff of A New Song artist agency in Atlanta. ... Benjamin Gant and Phillip Maiorano chosen to head the retail and special services department of Big Sound Records. They will be dividing their time between



Bisset

(Continued on page 80)



McElwee



Gerrity



Woodnick

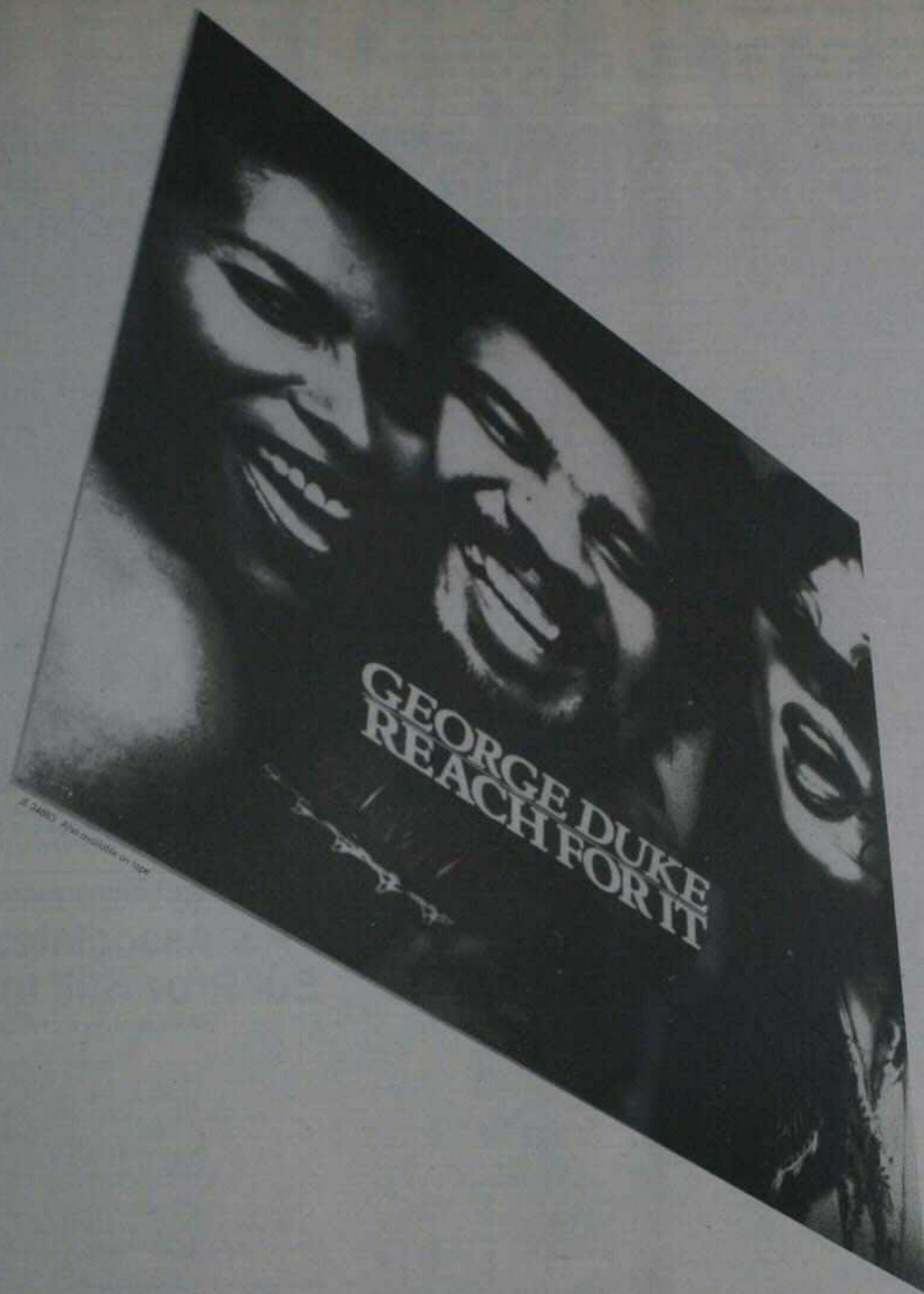


Daly



Pisano

DECEMBER 10, 1977, BILLBOARD




IS ANYTHING BEYOND GEORGE DUKE'S REACH?

Not long ago, we happily announced the growing acceptance of George Duke on AM radio, and the success of his first hit single, "Reach for It." © 1983

There's even more to tell. Within weeks of release, over a quarter million albums sold. More

than any other album he's made. A smash on R&B stations. New adds every day on AOR.

And now, it's crossing over to Top-40 radio. A brand new high for George Duke. But we're not stopping there. Because we believe his electric keyboard inventions should reach everyone.

"Reach for It": the hit single from George Duke. The title cut from the album that's going to put him over. On Epic Records 

GEORGE DUKE TOUR DATES:

12/1 Houston, Tex./Music Hall w/Bill Withers
 12/2 New Orleans, La./Performing Arts Center
 12/3 Atlanta, Ga./Civic Center
 12/6 Cleveland, Ohio/Agora

12/7 Warren, Ohio/Packard Music Hall
 12/8 Dekalb, Ill./N.I.U., Carl Sandburg Aud.
 12/9 Indianapolis, Ind./Convention Center
 12/10 St. Louis, Mo./American Theatre

12/11 Chicago, Ill./Park West
 12/12 Saginaw, Mich./Heritage Theatre
 12/20-22 Los Angeles, Cal./Roxy

Founded 1894

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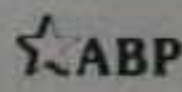
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Vol. 89 No. 49

RECORD FACTORY Chain Draws Label Plaudits For In-Store Merchandising

LOS ANGELES—For the past two years, label merchandising managers have become more and more aware of the in-store support they get from Record Factory.

And it's paid off well for Bob Tolifson, the retail chain's vice president of marketing. He voluntarily started sending pictures of outstanding single displays of product or scrapbooks of the stores' point-of-purchase effort behind a program to the ivory towers two years ago.

Tom Davies, West Coast marketing chief for Atlantic Records, in fact, was so impressed by an audio/visual presentation he got from Tolifson in July that he arranged for a special 13-week radio spot campaign for the merchandising-minded retailer.

Davies was surprised in his Beverly Hills office by an unscheduled visit from Bill Perasso, WEA Bay branch manager, and Tolifson, who jetted in with a slide projector equipped with a sound system.

The San Francisco pair ran a 30-minute color slide film, narrated by Tolifson, elaborating on the way in which Record Factory had participated in the June national "We've Got Your Music" promotion.

And Tolifson had the sales figures to prove he did an outstanding job on Brian Ferry's album and the then early-breaking Foreigner package as examples of the chain's impact.

Tolifson, who started as a store clerk five years ago with the seven-year-old chain, says it was his most ambitious "thank you" to a label in the 24 months he's been at it. But Perasso's crew and Atlantic combined

to give him what he thought was outstanding support. So he reciprocated in kind.

Davies sent the entire a/v showing to the New York home office, with a request that starting in October, Atlantic exclusively run a 13-week "We've Got Your Music At The Record Factory" program. The promotion kicked off in October, running through Dec. 31.

Atlantic arranged for 15 60-second spots per week to run on KMEL, the progressive rock outlet in the Bay sector, with the featured act changing as the chain designated. Steve Moss, Factory ad boss, and Tolifson produce the spots.

KMEL, which broke into San

Francisco radio in August, agreed to a 42-giveaway-per-week promotion wherein six times daily either a special custom T-shirt or an album is given away to the lucky caller. The shirt back carries the program logo, while the front is the KMEL logo, a camel leaping out of a circle. Atlantic provides the shirts and albums.

In return, Record Factory has its store managers and staff working on imaginative displays for Atlantic on a large wall area, strategically located near the registers. To spur employee participation, Tolifson is awarding best store display winners with a \$400 first prize, \$200 for the second best and two \$100 third prizes.



RECEPTION CHAT—Keith Jarrett, left, relaxes at a social event with Lou Simon, executive vice president and general manager, Polydor Inc., following his SRO appearance at New York's Avery Fisher Hall.

BRITISH MEMBERS SQUABBLE

PRS Associates Now Vote But Pros Still In Command

By PETER JONES & NICK ROBERTSHAW

LONDON—Associate members of the Performing Right Society will be entitled to vote for the first time in a constitutional change ratified by the society last week, but full members and high earners will be given added voting strengths in important decisions.

Would-be PRS reformer Trevor Lyttelton ran into heavy criticism at the extraordinary general meeting of

the U.K. copyright society at which the constitutional changes were debated.

Lyttelton, who has battled through the courts and in parliament for constitutional changes and investigation of loans to PRS executive officers, criticized the voting changes on the grounds that control of the society remains in the hands of the full members.

He claims that with extra weight given to full members in a poll, 13% of the membership still control 80% of the votes.

When asked by Dick James for a public apology for his remarks that the new voting plan was a clever and ingenious scheme to maintain the status quo, Lyttelton replied: "I (Continued on page 70)

FCC NEAR 'Q' INQUIRY DEADLINE

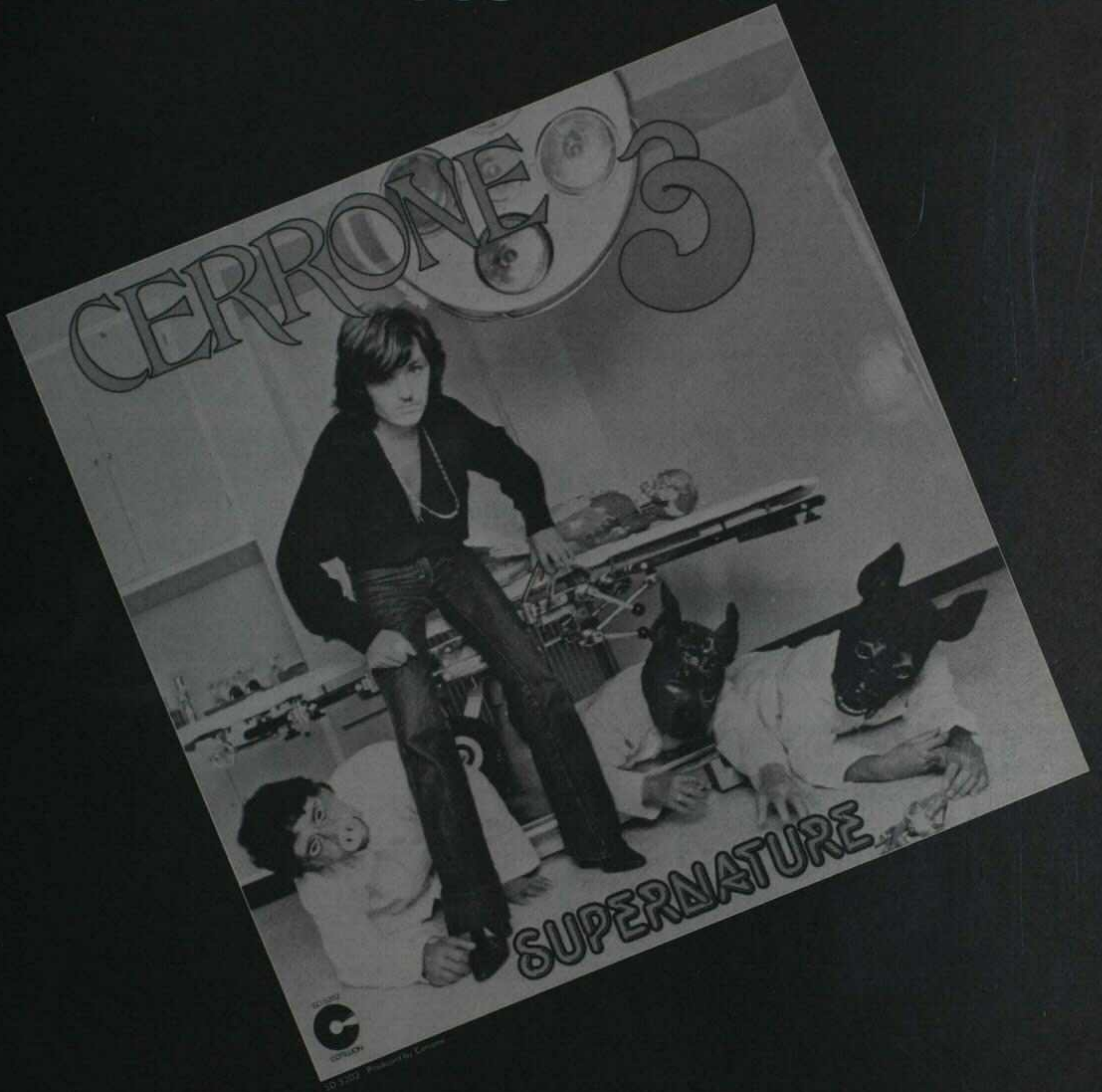
NEW YORK—With Dec. 16 the deadline for the FCC notice of inquiry on 4-channel broadcasting, all interested broadcasters are urged to send their comments to Vincent Mullins, FCC, Docket 21310, 1919 M St., N.W., Washington, D.C. 20554.

As of Nov. 23, the commission had received some 639 comments, with 387 or 61% simply indicating "we want quad (or quadcasting)." Some 153 (24%) indicated a preference for a discrete system (4-4-4 or by name) with several from proponents; about 93 or nearly 15% indicated a similar preference for matrix (68 or 11% for SQ, including some proponents), 13 or 2% simply "we want matrix"; less than 1% for QS and less than 1/2 of 1% for BBC matrix H; the remaining 1% was just against quad.

Dennis Hill,
Maximum Management,
Vineland, N.J.

SUPERNATURE

A MONSTER DISCO HIT FROM CERRONE.



Cerrone, the man who made the world dance to "Love in C Minor" returns with his newest recording, "Supernature." "Supernature." The super new album from Cerrone. On Cotillion Records and Tapes.

NO LONGER JUST 'AN ALBUM' OUTFIT

WB Rides Sizzling Singles Sales And Platinum LPs To Best Year

LOS ANGELES—A dramatic rise in single sales as well as multi-platinum albums by acts like Fleetwood Mac, Shaun Cassidy, George Benson and Rod Stewart have contributed to the best sales year in Warner Bros. history.

"We were known as an album company," says Lou Dennis, vice president director of sales, "and we weren't able to sell singles. Now we're selling them."

singles totalling an estimated 3.5 million units.

Success by Rose Royce and most recently Debby Boone's "You Light Up My Life" which became the only certified platinum single of 1977 with estimated sales at 2.3 million units, have also contributed greatly to the upswing in singles activity.

Other large selling singles which have had a correlating effect on album sales were Alice Cooper's "I Never Cry," Manfred Mann's "Blinded By The Light" and Gary Wright's "Dream Weaver."

There has also been an increase in r&b record and tape sales with Rose Royce, Bootsy Collins, Ashford & Simpson and George Benson paving the way. Albums by Jimi Hendrix, says Dennis, still remain among the biggest catalog sellers.

In the case of the Cassidy album, Dennis reports the album generated interest at the rack level instead of retail where most records get started. The reason for this, believes Dennis, is that Cassidy is the kind of artist

who appeals to the J.C. Penney, Sears crowd.

"Our initial campaign was to make Cassidy available in malls. The Boone single was also a rack item."

With artists such as Randy Newman, says Dennis, Warners is aiming at radio formats which previously never aired any of his tunes. Newman's "Short People" is now on its way to becoming his biggest commercial hit.

Dennis says the label never intentionally instigates campaigns behind non-superstar acts, but reacts to market excitement. However, in the case of new wave music, he admits that Warner Bros. is instigating the process because "we think people are ready for it."

Recent television spots for Fleetwood Mac, Cassidy and Steve Martin in select time-spots along with a forthcoming one on Rose Royce have also helped expose records to the kind of audience the label feels it will appeal to.

And in the country field, Warners is also reaching new sales plateaus in singles. Donna Fargo had two hit singles, "Shame On Me" and "That Was Yesterday," which bolstered album sales. Emmylou Harris and Margo Smith have also been solid sellers.

Record Sales, Net Posted By Handleman Co.

By STEPHEN TRAIMAN

NEW YORK—Wholesale and retail record and tape sales, and expanded book distribution, all contributed to record sales and earnings figures at Handleman Co. for the second quarter and six months ended Oct. 29.

The Clawson, Mich.-based rack-jobber, retailer and distributor is going into its traditionally biggest period of the year optimistic about the outlook for the balance of fiscal 1978, notes Stuart Schaefer, vice president and treasurer.

Second quarter net earnings were up 222% to \$2.24 million, from \$695,000 a year ago, on a 48% net sales increase to \$53.211 million, from \$35.914 million in 1976. Six-month earnings of \$3.562 million are 280% ahead of the \$937,000 in May-October 1976, on net sales of \$93.236 million, a 40% increase from the prior year's \$66.8 million.

"We've been expanding in areas outside the pure music rackjobbing and retail business, particularly in the area of book distribution," he notes. The National Book Distributor division of Little Rock-based Sieberts will shift warehouse headquarters to Youngstown, Ohio, next spring, from Atlanta.

Most increase on the rack side of the business has come from expansion of most of the chains serviced by Handleman, including its number one customer, K Mart. Retailing also contributed to the good financial picture, due in part to the addition of the three Atlanta-based Franklin Music stores to the Siebert's operation earlier this year.

Also helping the bottom line is full implementation of Handleman's Retail Inventory Management System (RIMS) that links the 13 U.S. branches with the headquarters computer.

Market Quotations

As of noon, November 10, 1977

1976		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
47 1/4	36	ABC	8	692	41 1/4	41	41 1/4	Unch.
41 1/4	35 1/4	American Can	7	128	38 1/4	37 1/4	38 1/4	Unch.
11 1/4	7 1/4	Ampex	9	142	9 1/4	9 1/4	9 1/4	+ 1/4
5 1/4	2 1/4	Automatic Radio	9	30	3	2 1/4	3	+ 1/4
28 1/4	22 1/4	Beatrice Foods	11	428	25 1/4	24 1/4	25	+ 1/4
62 1/4	46 1/4	CBS	8	210	51 1/4	51 1/4	51 1/4	+ 1/4
20 1/4	7 1/4	Columbia Pictures	6	302	18 1/4	18 1/4	18 1/4	- 1/4
15 1/4	10 1/4	Craig Corp.	4	150	14 1/4	13 1/4	14 1/4	Unch.
48 1/4	32 1/4	Disney, Walt	15	573	42 1/4	41 1/4	41 1/4	- 1 1/4
4 1/4	3 1/4	EMI	8	31	4	3 1/4	4	+ 1/4
18 1/4	10	Gulf + Western	4	354	11 1/4	11 1/4	11 1/4	Unch.
11	4 1/4	Handleman	11	118	10 1/4	10 1/4	10 1/4	- 1/4
5 1/4	3	K-tel	7	10	3 1/4	3 1/4	3 1/4	+ 1/4
9 1/4	5	Lafayette Radio	58	51	5 1/4	5 1/4	5 1/4	+ 1/4
26 1/4	21 1/4	Matsuhita Electronics	9	3	24	24	24	Unch.
44 1/4	31	MCA	8	9	26 1/4	26 1/4	26 1/4	+ 1/4
57	45	3M	14	703	48 1/4	47 1/4	47 1/4	- 1/4
56 1/4	36 1/4	Motorola	11	659	36 1/4	36 1/4	36 1/4	- 1/4
36	28	North American Philips	6	29	28 1/4	28 1/4	28 1/4	Unch.
17 1/4	9 1/4	Pioneer Electronics	9	10	11 1/4	11 1/4	11 1/4	Unch.
9 1/4	5 1/4	Playboy	15	75	7 1/4	7 1/4	7 1/4	+ 1/4
32 1/4	24 1/4	RCA	9	426	28 1/4	28 1/4	28 1/4	- 1/4
10 1/4	7 1/4	Sony	14	208	7 1/4	7 1/4	7 1/4	- 1/4
22 1/4	14 1/4	Superscope	9	98	16 1/4	15 1/4	16 1/4	+ 1/4
42 1/4	21	Tandy	8	283	33 1/4	32 1/4	33 1/4	+ 1/4
7 1/4	4 1/4	Telecor	6	31	5	5 1/4	6	+ 1/4
3 1/4	1 1/4	Telex	8	1648	3 1/4	2 1/4	3	+ 1/4
4 1/4	1 1/4	Tenna	10	34	2 1/4	2 1/4	2 1/4	Unch.
16 1/4	13 1/4	Transamerica	6	408	15 1/4	15 1/4	15 1/4	Unch.
25 1/4	9 1/4	20th Century	4	332	24 1/4	24	24	+ 1/4
32 1/4	25 1/4	Warner Communications	6	88	29 1/4	29 1/4	29 1/4	+ 1/4
28	12 1/4	Zenith	20	212	15 1/4	15 1/4	15 1/4	+ 1/4

OVER THE COUNTER

	P-E	Sales	Bid	Ask
ABKCO INC.	54	-	4	4 1/4
First Artists Prod.	3	29	7 1/4	7 1/4
Gates Learjet GRT	4	10	9 1/4	9 1/4
Goody Sam	3	32	4 1/4	4 1/4
Integrity Ent.	3	21	17/16	1 11/16

OVER THE COUNTER

	P-E	Sales	Bid	Ask
Koss Corp.	5	54	3 1/4	4
Kustom Elec.	7	5	2 1/4	2 1/4
M. Josephson	9	17	14 1/4	14
Mamorex	7	47	30 1/4	30 1/4
Orrox Corp.	-	-	-	-
Recoton	4	-	2 1/4	3
Schwartz Bros.	10	-	1 1/4	2 1/4

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.

Off The Ticker

Ampex Corp. reports net earnings in second quarter ended Oct. 29 up 80% to \$5.1 million or 47 cents per share, from \$2.8 million or 26 cents share the year before. Included this year is a \$2 million tax carryforward benefit, compared to an \$800,000 figure for the similar 1976 period.

Net sales and other revenues for August-October were \$80.6 million, a 9% increase. Earnings for the first six months of fiscal 1978 were \$9.6 million or 88 cents per share, more than double the \$4.6 million or 43 cents a share the prior year, while net sales and other revenues were \$151.4 million, a 9% gain from last May-October.

Tandy Corp., parent company of the Radio Shack electronics store chain, reports consolidated sales up 12% for the first quarter of fiscal 1978, to \$218.154 million from \$194.058 million a year ago. Net income per share didn't keep pace with revenues however, up only 7% to 90 cents, from 84 cents last year.

Advent Corp. sales for the second quarter and first six months ended Sept. 24 were both up sharply, and net income was up 172% in the second quarter to reverse a first quarter loss.

In July-September, sales rose 50% to \$10.119 million from \$6.783 million, with net income of \$866,000, compared to \$318,000 a year ago. For the six months, net sales of \$16.412 million were 31% ahead of the \$12.552 million posted in 1976, with net income of \$647,000 still running behind the prior year, but only 10% below the \$719,000 of 1976. In the first six months, video sales (VideoBeam) represent 56% of total revenues, up from 46% in 1976, reversing with audio.

Walt Disney Productions and American Express Co. report that while areas of joint interest that might indicate the desirability of considering a merger were explored recently, no tender offer was made and no further meetings are currently scheduled. The Disney board also declared a quarterly cash dividend of 8 cents per share, double the prior rate, raising the indicated annual dividend to 32 cents a share, up 113% from the 15 cents paid during fiscal 1977. New quarterly dividend is payable Jan. 6, 1978, to holders of record Dec. 12. The board also declared a 1.5% stock dividend payable the same date.

ABC Inc. board voted to increase the regular quarterly dividend 40% to 35 cents a share from the current 25 cents, equivalent to a new annual dividend rate of \$1.40 per share. First dividend at the new rate is payable Dec. 15, to holders of record Nov. 25. It is the largest single cash dividend increase in ABC history.

Starr's Income Up Substantially

LOS ANGELES—The Starr Broadcasting Group, Inc. reports increases in both net income and revenues in the first quarter ended Sept. 30, 1977.

Net income amounted to \$302,646 on total revenues of \$7,604,923 compared to comparable quarterly income of \$293,705 on revenues of \$7,107,873 a year ago.

Quarter results included the operations of radio station WLOK in Memphis and television station WCYB in Bristol, Va. which were sold in February and May 1977, respectively.

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AL7001
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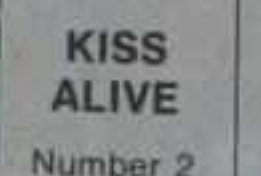
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General News

Christmas Product Accelerating

By PAUL GREIN

LOS ANGELES—Christmas records by big name pop, soul and country acts; a plethora of classical holiday releases; and a reseriving of RCA's extensive seasonal catalog are new yuletide product highlights.

On the pop front, the top name entry is Barry Manilow's "It's Just Another New Year's Eve" (Arista), a cut from his recent No. 1 double live album. The song is not being made commercially available, but will be serviced to radio stations.

Other pop singles are Joanie Sommers' "The Peppermint Choo-Choo" on the Peppermint Choo-Choo label, with distribution by ABC; and Valerie Jeanne's "Amazing Grace" on Mama Bear Records. Sommers had a top 10 hit in 1962 with "Johnny Get Angry."

Comedy Christmas records include Martin Mull's "Santaally"/"Santa Doesn't Cop Out On Dope" (Capricorn) and Bill Cosby's "Merry Christmas Mama" (Capitol), which is a jive/r&b number full of sexual double entendres.

The soul product is dominated by rereleases by the Atlantic Records group. These are Clyde McPhatter & the Drifters' "The Bells Of St. Mary's" on Atlantic; the Impressions' "I Saw Mommy Kissing Santa Claus" on Cotillion; and, on Atco, Otis Redding's "White Christmas" and Donny Hathaway's "This Christmas."

United Artists is also represented in the pop and soul areas with the rereleases of two 1976 holiday albums, "The Twelve Hits Of Christmas" and "Rhythm & Blues Christmas." The pop collection includes such artists as Nat "King" Cole, Bing Crosby and the Harry Simeone Chorale; the r&b composite includes such acts as Chuck Berry, Marvin & Johnny and Baby Washington.

In the country area, the new superstar releases are topped by Freddy Fender's "Please Come Home For Christmas" (ABC/Dot), a bilingual ballad from his new English/Spanish album, "Merry Christmas: Feliz Navidad." Also in the superstar class are C.W. McCall's "Sing Silent Night" (Polydor) and Jim Ed Brown & Helen Cornelius' "Fall Softly Snow" (RCA).

Other country releases include

Pinensky & Moffatt Divorce In Honolulu

HONOLULU—Irv Pinensky and Tom Moffatt have dissolved their partnerships in several music business ventures.

Pinensky came to Hawaii in 1961 to form Eric of Hawaii Distributors, having been associated previously with Eric Distributing in San Francisco.

Moffatt has long been associated with Hawaiian radio and concert promotion, having been promoter for rock'n'roll concerts in the 1950s as well as disk jockey then general manager of KPOI-AM and KPOI-FM until the early 1970s.

Moffatt and Pinensky went into partnership with Maunakea Productions, Trim Records and Tom Moffatt Productions, Ltd. in 1971.

Although both concede that the split is to enable them to concentrate in their areas of special interest they also insist that it has been completely amicable.

Pinensky will concentrate on Maunakea Productions and Eric of Hawaii while Moffatt will devote his energies to entertainment promotion through Tom Moffatt Productions.



PERMANENT ACCOLADE—Bobby Vinton is given his star in the sidewalk in Hollywood's Walk Of Fame. The star is across the street from the Chinese Theatre. With Vinton are Los Angeles officials and Miss Polish California.

Tina Maria Holbrook's "If Santa Claus Retires" on Holiday Records; Magnolia's "Carol Of The Drum" on Pinnacle Records; J.C. Raynor & Donna Jo's "A Christmas Letter To Daddy" on the RTF label; and the Cheek & Tong Players featuring Steve Baron's "The Light Before Christmas" on Gesundheit Records.

The rest of the country holiday product consists of Peggy Sue's "A Donkey Without A Name" on the Door Knob label, Rick Landers' "A Christmas Request" on Door Knob, Joyful Creation's "Everett The Evergreen" on Now Records and Evie's "Come On, Ring Those Bells" on Word. Evie's gospel hit is also the title track of her Christmas album.

On the classical front, several notable recordings of "Messiah" have been reissued. The stereo edition conducted by Sir Thomas Beecham has been restored by RCA on its budget Gold Seal line, a remastering on three disks of what originally occupied eight Soria series sides. There have been no cuts, says RCA.

Pickwick's Quintessence classical line tenders a three-disk "Messiah" conducted by Sir Malcolm Sargent, a stereo edition not before available in the U.S. Also, Argo (London) has pressed a one-disk selection of excerpts from the Marriner/St. Martin's Academy performance of the Handel classic it bowed last season.

Two important seasonal classics have been newly recorded. Angel offers Bach's "Christmas Oratorio" in a performance conducted by Philip Ledger, and Colin Davis conducts Berlioz' "L'Enfance du Christ" for

Philips. The latter is part of Davis' ongoing Berlioz cycle.

John Denver's "Christmas For Cowboys" and "Please Daddy" singles and "Rocky Mountain Christmas" LP highlight the RCA holiday rereleases.

Other seasonal singles in RCA's catalog are Jim Reeves' "Blue Christmas," Perry Como's "Christmas Dream," The Singing Dogs' "Jingle Bells" and Willie Nelson's "Pretty Paper."

In its gold standards series RCA has Spike Jones & His City Slickers' "Rudolph The Red-Nosed Reindeer," Elvis Presley's "If Every Day Was Like Christmas" and "Blue Christmas" (the latter single with a new special sleeve), Perry Como's "Silent Night" and "I'll Be Home For Christmas," Mario Lanza's "Silent Night," Chet Atkins' "Jingle Bell Rock," Jim Reeves' "An Old Christmas Card," Charley Pride's "Christmas In My Home Town," Jose Feliciano's "Feliz Navidad" and the Pipes & Drums & Military Band Of The Royal Scots Dragoon Guards' "The Little Drummer Boy."

RCA's only new release this Christmas is a double-sided single, "Christmas Eve In My Home Town" by the Living Strings and "Flying Home For Christmas" by the Living Voices.

The label's pop holiday rereleases also include albums by Eddy Arnold, Jim Reeves, Henry Mancini, Perry Como, Danny Davis & the Nashville Brass, Charley Pride, Chet Atkins, Elvis Presley and Floyd Cramer.

Leukemia Fighters Receive Label Aid

NEW YORK—Big Sound Records is donating a portion of the proceeds of its first two-album releases sold in Connecticut to the St. Jude Leukemia Foundation.

The new wave label, owned and operated by musicians and employees, is considering extending the offer nationally, pending approval at a December stockholders meeting.

The pledge was made as a result of a WRCQ radiothon in behalf of the foundation, headed by comic Danny Thomas. The label says it will donate 25 cents from the sale of each Bionic Gold LP sold, and 15 cents from each copy of The Scratch Band LP. The label is headquartered in Wallingford, Conn.

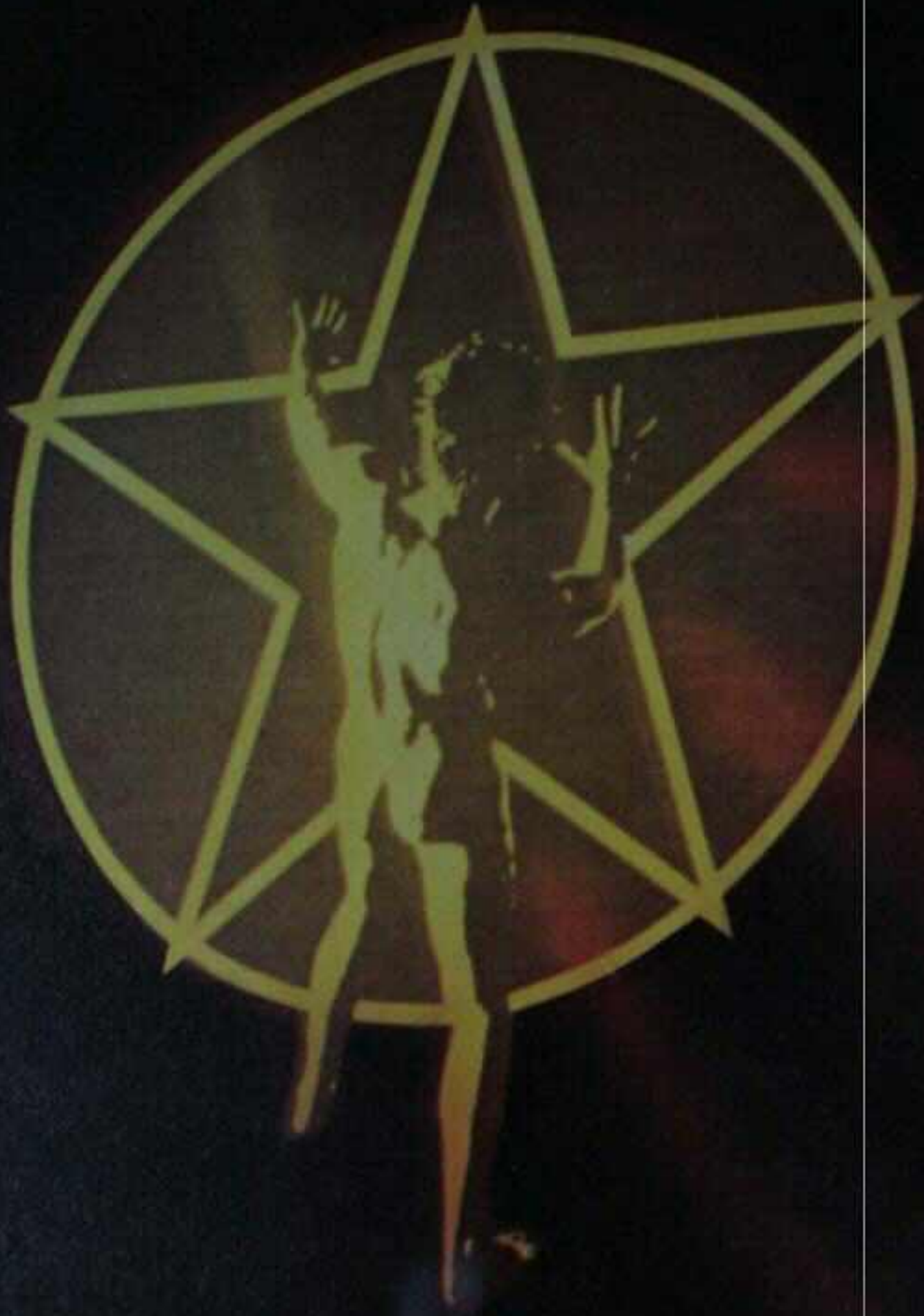
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Ariola's New Wave Zombie Label Will Broaden Appeal To Youthful

By ED HARRISON

LOS ANGELES—Zombie Records, Ariola's custom new wave label, will not only serve as a vehicle for impact and identity but will also help redefine the Ariola image from a conservative company to more youth-oriented, says Scott Shannon, Ariola senior vice president and general manager of Zombie.

Shannon plans on keeping Zombie restricted to four acts for now, the first being the Ravers whose initial release "Punk Rock Christmas" will be released this week.

According to Shannon, Zombie will not be restricted to new wave but will encompass good, energetic rock'n'roll. "If a group fits the Zombie marketing plans better than Ariola," says Shannon, "we'll put them on Zombie."

Before launching Zombie, extensive research was done resulting in a mailing list of all major, secondary and college stations associated with new wave music, as well as retail outlets.

"We're going to target in on the cult market and expand it into the mainstream," says Shannon.

Shannon says that through Zombie, hopefully the quality of new wave music will be improved. "There's been a deficiency in the production. Group's have the energy but not the talent and experience to perform properly," he says.

"I want to like and be proud of the records we put out. We're not releasing records just because it's a brand of music."

Shannon plans on matching his acts with producers he respects and believes can bring out an improved quality in the sound.

The Zombie label will have a "family type image with big company clout" says Shannon as the label is shying away from a large corporate image.

On a national level, Zombie will have its own production staff, yet in the field Ariola staff will work both labels, products for the meantime. Eventually separate field personnel will be added.

Meanwhile, because of Ariola's rapid growth, the label is actively seeking larger headquarters. In addition to its Wilshire Blvd. offices, Ariola is using an annex across the street to accommodate Zombie and the publicity staff.

Shannon says that Ariola has also cut off additional signings so that it can develop acts already on the label. "We don't want to pile artists onto the roster and bury them with our other acts. It's only fair to the artists."

States' Support Of Arts Rising

NEW YORK—State government support of the arts is up 7.5% over last year, according to the American Council for the Arts. The 50 state legislatures appropriated \$61,635,000 to support the arts in fiscal year 1978, according to the association \$4.3 million over the previous year.

Based upon per capita expenditures, Alaska, whose legislature spends \$1.86 per citizen for the arts, ranks number 1. New York (\$1.59) is number 2, and California, which increased its spending 143% to 17 cents per person, comes in at 21.

Leikin Pact Signed

LOS ANGELES—Molly-Ann Leikin has signed with Interworld Music after a stint with Irving/Almo. Leikin's songs have been recorded by Cher, Tom Jones, Dusty Springfield, Jane Oliver, Barbara Fairchild and Billy Jo Spears.



SINGER'S FETE—Columbia artist Phoebe Snow chats with Monty Python's Eric Idle at a party after her SRO performance at Avery Fisher Hall recently.

Mancini Firm In Interworld Binder Accord

LOS ANGELES—Interworld Music will administer the publishing worldwide for Henry Mancini's Hollywood Music on the album "Just

You And Me Together Love." The LP, a collaboration between Mancini and Australian poet John Laws, is released by RCA.

'PEPPERMINT CHOO-CHOO'

2-Year Promo On Kiddie TV-Disk

By DAVE DEXTER JR.

LOS ANGELES—With ABC Records distributing his first record—a single contained in a peppermint-striped pink and white sleeve—a new independent producer has begun a promotion which, he says, will extend through the yule season a year from now.

James A. Bouche heads the Peppermint Choo-Choo label. His story with songs will be animated and aired over ABC-TV next November with ABC Records marketing the film's soundtrack.

For 1977, however, Bouche is laying the groundwork for 1978 success with a single which features veteran songstress Joanie Sommers with a 12-piece orchestra and a nine-voice choir performing "Peppermint

Choo-Choo" and "Peppermint Engineer." Bill Marx produced, and will also produce the soundtrack LP.

Bouche, who came here from Hawaii recently, is reportedly investing \$50,000 in promotion. He claims there will be "about 1,000 auxiliary products" including a book, T-shirts, numerous point of sale displays and mobiles for record dealers, a line of toys, billboards, print ads and other devices designed to make "Peppermint Choo-Choo" the "Rudolph The Red-Nosed Reindeer" of 1978.

Bouche himself composed music and lyrics to the one-hour cartoon production, recorded at the Music Grinder studio here with John
(Continued on page 76)

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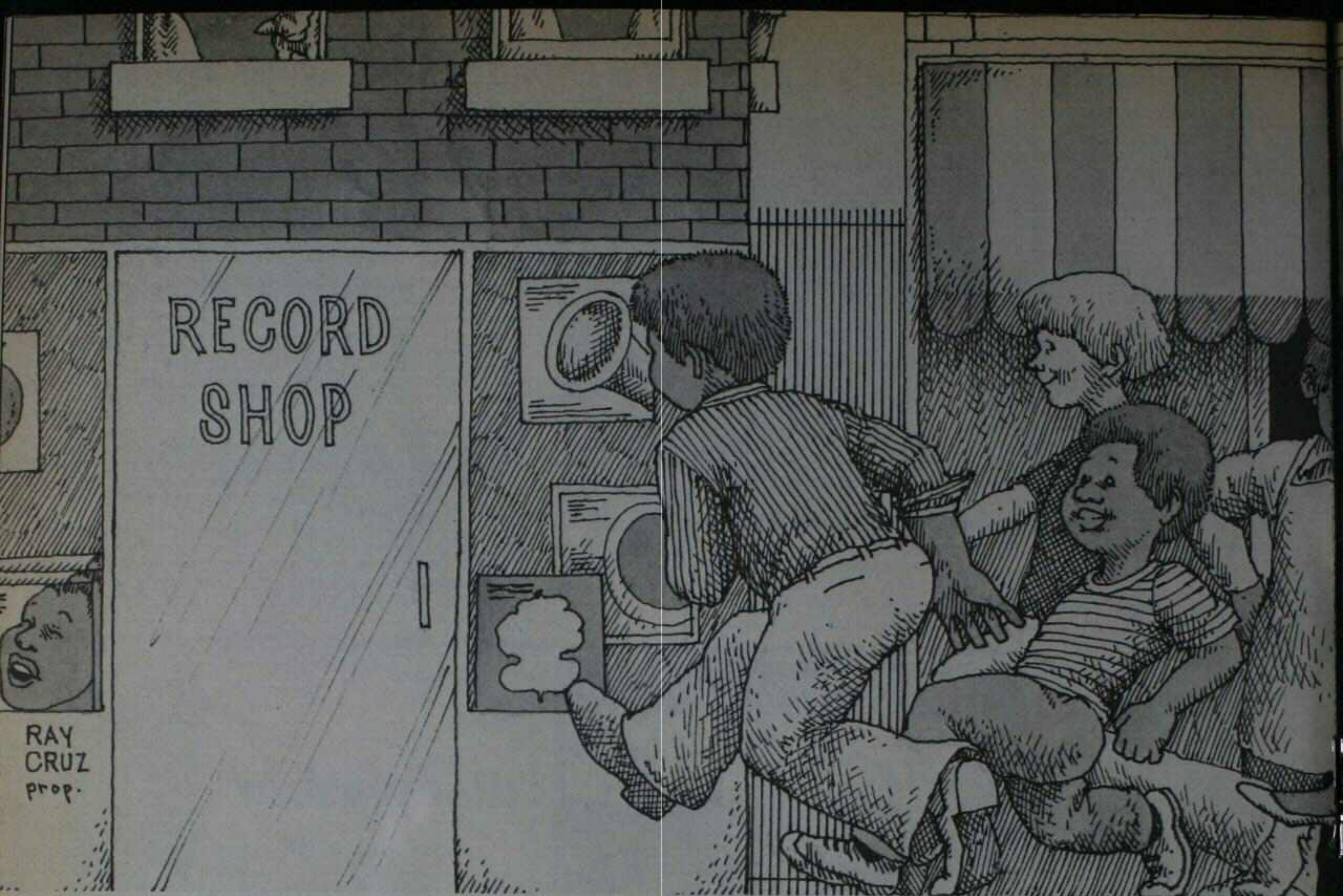
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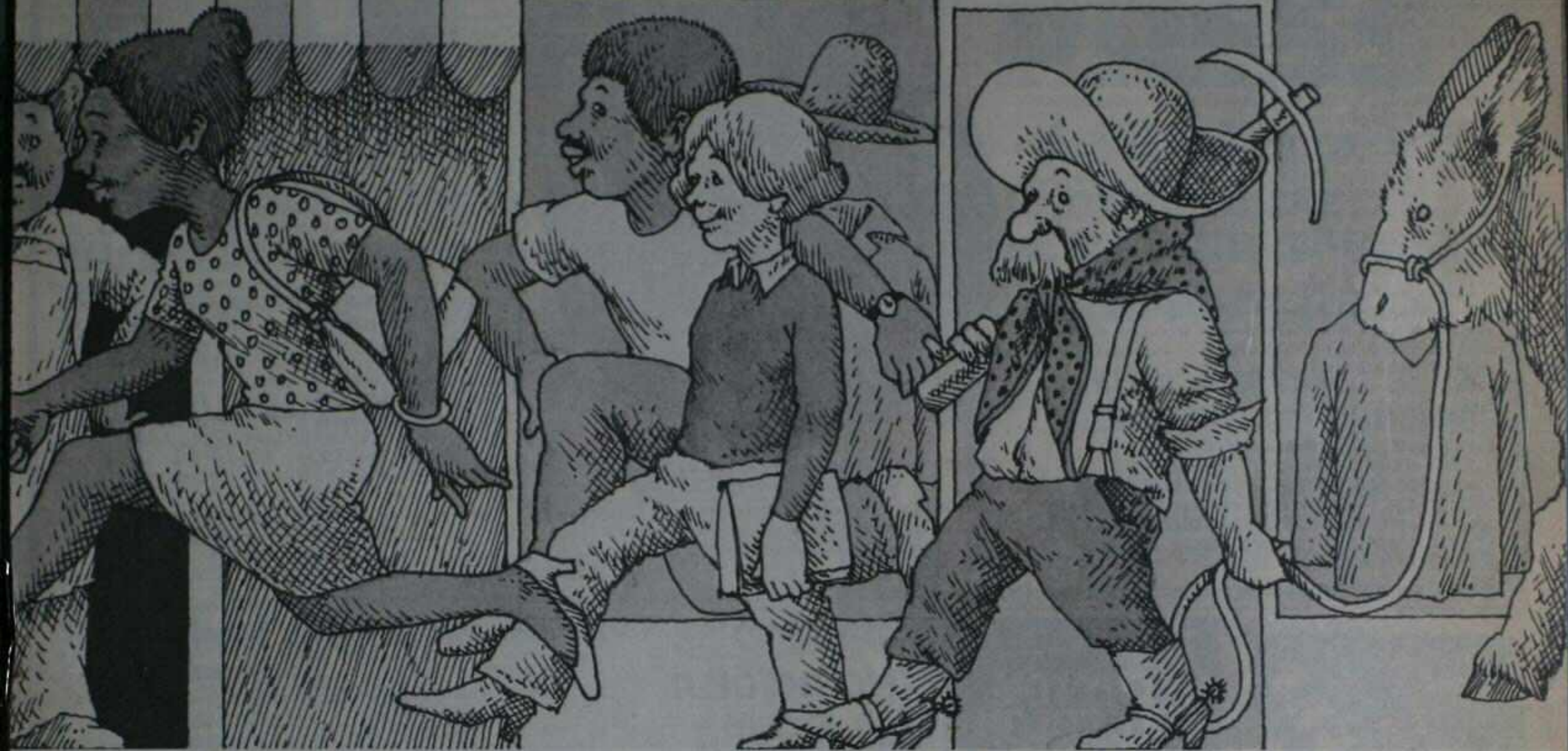
PHILADELPHIA CLASSICS
 including:
 Bad Luck / I Love Music
 TSOP (The Sound of Philadelphia)
 Love Train / Don't Leave Me This Way

PZG 34940

MFSB
END OF PHASE I
 including:
 Love is The Message/Back Stabbers
 Freddie's Dead/TSOP (The Sound Of Philadelphia)
 Let's Go Disco

PZ 34658

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Philadelphia Gold Rush.

They're coming from all over to find the great gold at Philadelphia International — the most memorable songs of all, on special collections this year.

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It's a specially-priced, two record set featuring "For the Love of Money," "Back Stabbers," "Wildflower," "Survival," "Darlin' Darlin' Baby (Sweet, Tender, Love)," "Let Me Make Love to You," "Give the People What They Want," and more.

"Philadelphia Classics": a double album of the original artists doing disco-length versions of their most popular songs; songs that were already million sellers their first time out. The set includes "Bad Luck," "I Love Music," "TSOP (The Sound of Philadelphia)," "Don't Leave Me This Way," and others.

"End of Phase I" highlights MFSB's biggest selling records — "Love is the Message," "Freddie's Dead," "Let's Go Disco," "T.L.C. (Tender Lovin' Care)," and lots more.

**All from the city with a sound all its own.
From Philadelphia International Records and Tapes.**

Private Stock Chief Utall Vows Label Turnaround

By STEPHEN TRAIMAN

NEW YORK—"Private Stock will never again be a haphazard company," maintains label chief Larry Utall, detailing the positive steps taken since his buy-out of the significant EMI minority share.

Keys to growth are a new management team, an aggressive artist development program, a recommitment to independent distribution and a new logo.

The recent buy-out of the EMI share—a 43% investment 3½ years ago—had both its up-side and down-side risks, Utall notes.

"We can't compete with a WEA or a CBS, and I have to do something that's 'my thing' in creating an atmosphere attractive to artists," he emphasizes.

The new management team, merged neatly with the existing executive staff, is a prime factor in growth. Dave Carrico is vice president, promotion and product development; Harold Sulman, vice president, sales and advertising with a strong distribution background, and Jim Massey the new creative and management consultant, primed to create innovative marketing plans with a fresh look at the record business after success with Gillette and Mennen.

They meld well with the existing executives, including Allan Cohen, vice president, treasurer and controller; Joe Serling, vice president, business affairs; Beverly Weinstein, vice president, production, and Jody Utall, given expanded responsibility for p.r. and artist relations.

"More responsibilities have been designated to all of them far more readily," Utall says, "so that I can devote more time to working with producers and looking for talent, both of which I've neglected the last six months or so."

A field team of top people has been expanded to handle regional merchandising, marketing and promotion. Included are Marty Goldrod, California; Bill Scull, Midwest; Ronnie Raphael, Texas and Southwest; Long John Silver, Southeast; Dom Silvi, New England; Dave Bupp, Mideast; Scott Regan, Detroit, and Janice Walner, Los Angeles.

They are working with what Utall considers the strongest possible lineup of independent distributors. "I believe indies are really the lifeblood of our business as are new artists, with the labels and indies working together."

Tied to the indie concept is Private Stock's new LP label that

A strong artist development program is the major key to Private Stock's future, Utall acknowledges, with four new artists with debut PS LPs next month.

Singer/songwriter Rupert Holmes will have his first release on the label, to be backed by his first tour kicking off in late January. Benny Mardones is being produced by Andrew Oldham, who formerly worked with the Rolling Stones and Faces; Franklin Micare's debut is produced by Joel Dorn and Samantha Sang, the Australian artist with several prior hits on EMI, is being produced by Barry Gibb of the Bee Gees.

With existing artists, Utall is supporting the Robert Gordon tour with a reported six-figure commitment tied to the 45-day trek that began in Boston and winds up on the West Coast.

The debut Cissy Houston LP is just out after her "Tomorrow" single did well on the r&b charts, and she's also playing scattered dates. The West Coast group Emperor is starting to look good, Utall says, and initial sales on the just-released Frankie Valli LP are encouraging.

New wave acts are definitely on the Private Stock head's shopping list. "But you're in the business to make profits, and those that accrued from selling Blondie's contract back to Peter Leeds were very substantial," he emphasizes.

David Soul has been the label's high spot, both in the U.S. and abroad, and the television actor turned singer struck sparks in his first New York gig at Radio City, Utall notes. He hopes to plan more weekend dates between tv shooting schedules.

The artist is particularly hot in the U.K., where Private Stock's subsidiary company is becoming one of the more viable indie competitors under the guidance of Mike Beaton, Utall observes. Soul recently had the No. 1 single ("Silver Lady") on the British charts and the LP "Playing To An Audience Of One" was in the top 10.

EMI has through June 1979 on its original five-year licensing, pressing and distribution deal in the U.K., and then we'll renegotiate," the Private Stock chief says.

(Continued on page 79)



New Private stock label incorporates PS logo against Big Apple skyline viewed from the East River.

will bow early next year, a photo of the New York skyline taken from the East River. "As one of the few indie labels in the city, we're committed to both independents and the Big Apple," the label chief says.

Chicago's 'Hometown' LP Selling

CHICAGO—An album of local groups produced as a promotion here by WKQX—"Hometown Album"—has sold more than 15,000 copies in two weeks through MS Distributors. Another 25,000 were pressed and delivered with 9,000 copies back ordered, according to Mitch Michaels, 4-10 p.m. personality on the album rock format station.

Michaels produced the album which features 11 local acts: Street Kids, W.A. Gorak, Teaser, Vesuvius, Tetra, McInerney & Warren, Gabriel Magno, Nathan Shaffer, New Earth Rhythm Band, Frank D. Wright and Ashcraft.

The radio station solicited tapes via on-air announcements and received about 1,900 entries. These were culled down to 41 finalists and then a meeting of local professional record industry people and members of the press met at Mantra Studios to judge and select the 11 acts for the LP.

Thus, WKQX becomes the latest radio station to do a project like this. KGB in San Diego turned out an album of local acts like this several years ago and has made it an annual project.

Iggy Pop U.K. LP To U.S. By Import

NEW YORK—Import Records, a division of JEM, is releasing Iggy Pop's album, "Metallic K.O.," previously available only in the U.K.

The label plans to back the LP with a marketing push to include metallic boxing shorts sent to radio stations, retailers and distributors, iron-ons enclosed in the first 15,000 copies of the LP, and an extensive print ad campaign.

Release coincides with Iggy's current national tour in support of his recent RCA album, "Lust For Life."

Broude Signs Lehar Works Pact

NEW YORK—Alexander Broude Inc. has signed a contract for exclusive U.S. presentation of the works of the late composer Franz Lehar.

The pact, made with Glocken Verlag, Ltd., Lehar's publisher, covers sale of printed music as well as

representation of mechanical, rental and performance rights. The Lehar catalog includes operettas "The Merry Widow," "Frederica," "Land Of Smiles," "Paganini," and "Count Of Luxembourg," among others.

New Companies

Castle Music Productions formed by Peter Casperson. Address: 635 Madison Ave., Suite 1003, NYC, 10022. (212) 759-7294.

Contemporary Artist Enterprises, a music production company, launched by jazz bassist-composer-producer Stanley Clarke, along with a subsidiary publishing company, Clarke Music. Address: 8500 Wilshire Blvd., Suite 829, Beverly Hills, Calif. 90211. (213) 652-6220.

Tann/Fagenson Productions formed by Don Fagenson and Jack Tann, general manager of the Sound Suite Recording Studio. The company has been established to exclusively manage, promote and produce punk acts. Initial signings are the Traitors and the Pigs. Address: 735 Ann St., Birmingham, Mich. 48009. (313) 273-3000.

Slatyon-Musso Mgmt. Inc. formed by Bruce Slatyon and Stephen Musso. Initial signing involves the Lawson Band to Mercury Records. Firm is located at 23 Green St., Huntington, N.Y., 11743 (516) 423-2227.

Jer-Ohn Music Inc., dealing in management, promotion and sales, launched in Toronto with John McDonald, president, and Jerry Gut, vice president. Offices located at 154 Gilmour Ave., Suite A, Toronto, Ontario, Canada M6P3B3, (416) 769-2798.

Community Record Distributor Co. launched by Brandy Longuet

and Mel Alexander to work with small independent record labels. Address: 3711 West Pico Blvd., Los Angeles 90019, (213) 732-7835 or (213) 464-9485.

Europadisk Plating Co. opened a new record-plating operation based on state-of-the-art European technology. James Shelton, a 20-year industry veteran in disk mastering, is president. Facilities are at 333 W. 52 St., New York, N.Y. 10019. (212) 765-5571.

FRO Records and Frank Russell Music (ASCAP) opened by the Frank Russell Organization. First release on new gospel label is Harvest's "Lord I Love." Address: 170 Linwood Ave., Paterson, N.J. 07502. (201) 684-3321.

Deluxe Talent Agency formed by Ken Rollins, formerly with the Lavender-Blake Agency. Booking agent and office manager is Judy Bush. Address: 49 Music Square West, Nashville, Tenn. 37203, (615) 320-0285.

Rockbill, a series of advertiser-sponsored concert programs, formed by Jay Coleman. Address: 353 Lexington Ave., New York, N.Y. 10016. (212) 686-6919.

Big Towne Productions formed by Rick Ohlson to promote concerts in Oregon, Washington and parts of other Western states. Address: P.O. Box 5153, Eugene, Ore. 97405, (503) 342-7808.

(Continued on page 76)

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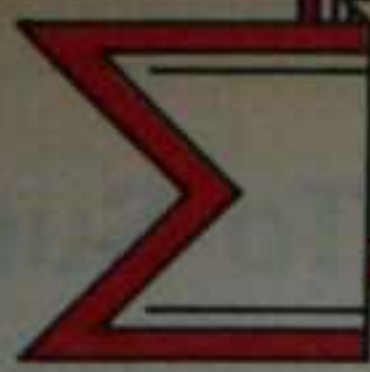
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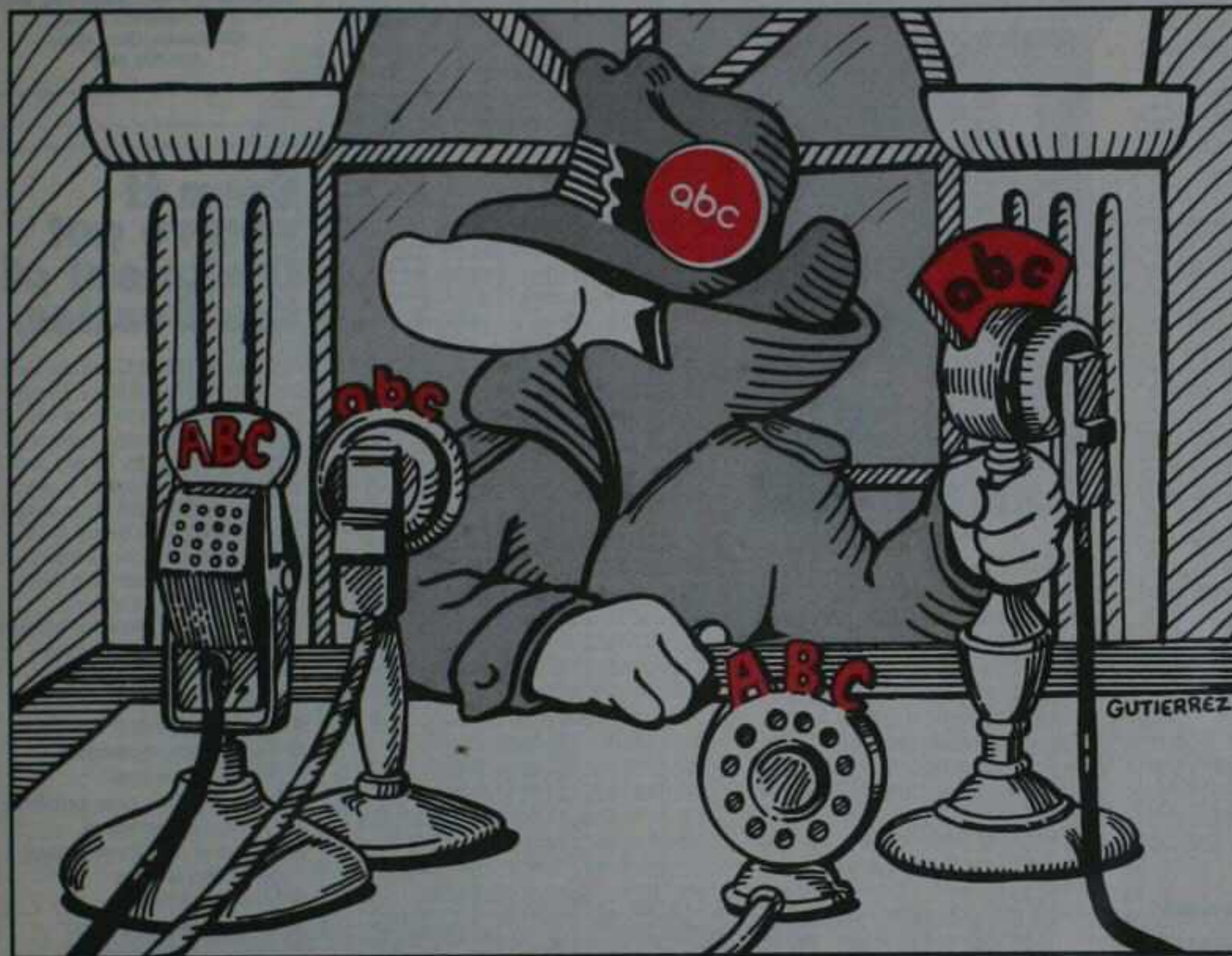
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SAM FACES PRESS

Los Angeles — Due to the success of ABC Records' Record Retailer contact program, Sam made a rare in-person appearance before the press, reliable sources said here today.



After a brisk statement announcing that free in-store display materials are still available to retailers, Sam went on to mention that the giant Sweepstake's giveaway and the ABC Display Contest are still accepting entries.

"It's not too late, just call the toll free number," he is quoted saying.

abc Records

HOT LINE FEATURES LASALLE AND MEYERSON

This week's Celebrity Hotline guests were announced as ABC's dynamic singer/producer/songwriter, Denise LaSalle and Vice President of A & R Mark Meyerson. After a brief question and answer period, Sam abruptly disappeared. "He had to get back

to the phones" an aide explained.

On Thursday, December 8 call Denise between 11 AM and noon (PST), and for Mark, make it between noon and 1 PM (PST). Sam is back on the phones by now, so you can reach him anytime. Call!

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ANATOMY OF A HIT

Agency And Manager Change Pops Parton To Summit

LOS ANGELES—Dolly Parton has one of the most dramatic market breakouts of the year with "Here You Come Again," jumping three notches to number 12 on the pop chart as it holds at No. 1 on the country list. Parton's previous best mark on the Hot 100 was number 60 for "Jolene," another country No. 1, four years ago.

She also has the highest-charting pop LP of her career as her new RCA album holds at 38.

"Here You Come Again" is also the third major hit of the year for producer Gary Klein, and is the biggest pop hit in seven years for veteran songwriters Barry Mann and Cynthia Weil.

Dolly's initial decision to go after the pop audience was made in the summer of 1976, when she switched booking agencies from Top Billing to ICM and took on as personal managers the L.A.-based firm of Katz/Gallin/Cleary, under the rec-

ommendation of her friend Mac Davis.

That company has had success in the mainstream pop audience with artists Cher and Gregg Allman, Mac Davis, the Osmonds, Thelma Houston and the Amazing Rhythm Aces; entertainers Anthony Newley and Florence Henderson; and comedians Paul Lynde and Joan Rivers.

The first Parton album released under the realignment was "New Harvest: First Gathering," produced and arranged by Dolly, who also wrote all but two of the LP's 10 songs: "My Love," a remake of the Temptations' "My Girl," and "Higher And Higher," a remake of Jackie Wilson's soul classic which a few months later was the breakthrough smash for Rita Coolidge.

Before this Dolly's albums were always produced by country star Porter Wagoner, with whom she also teamed on a long string of joint country hits from 1967 to 1976.

"New Harvest" was Dolly's first album in six years to hit the pop chart—and easily became the biggest, peaking at number 71 in July.

The only single released from the LP was "Light Of A Clear Blue Morning," a Parton original which reached number 11 on the country chart in June, but only made 87 on pop.

Of this first effort, Dolly's manager, Sandy Gallin, says, "When Dolly came to me she wanted very badly to write and produce her own material. She had always been under the auspices of Porter Wagoner, and I felt it was only fair she be given a chance to produce her own album.

"But we made an agreement that if it wasn't a sales success or if it didn't produce a hit single, that I could pick an outside producer to do the next album."

He chose Gary Klein, 35, who had handled Mac Davis' "Stop And Smell The Roses," and who this year has also produced Glen Campbell's No. 1 hit "Southern Nights" and

By PAUL GREIN

Barbra Streisand's top three LP, "Superman."

Gallin notes that Dolly's next LP will probably be coproduced for the Entertainment Co. by Dolly and Klein. "She'll have more musical input into the album—it will be more of a collaborative effort, and most likely will use more of a collaborative effort, and most likely will use more of Dolly's own songs. The commercial hit this time was done to expand the audience."

Gallin admits that Dolly had misgivings about the song. "She was questioning whether it would be a country hit. She told me, 'I'm not go-

Cinammon on Elektra about nine months ago, but was never released, and was a single by Randy Bishop on A&M. It's also on current albums by B.J. Thomas on MCA and Jeff Phillips on Mems.

Now that it's a hit it's also drawing covers from such artists as Engelbert Humperdinck on Epic and the Hudson Bros. on Arista.

Mann explains that the song was one of four sides he cut at Arista with Lambert & Potter producing. "Dennis and Brian thought it was a number one record; I thought it was probably a hit record too. I had just put out 'Princess & The Punk,' which hit the fringes of the chart, and I thought this would be a great followup. But Clive didn't want to put it out."

The song's success is the highlight of a good year for Mann & Weil. Mann co-wrote Leo Sayer's recent top 20 hit "How Much Love" and also co-wrote Dan Hill's current chart hit, "Sometimes When We Touch," which is up to a starred number 64 this week.

Also Mann & Weil's "Soul And Inspiration" is up to a starred 57 on the Hot 100 in a remake version by Donny and Marie. The song hit No. 1 for the Righteous Bros. in 1966.

But "Here You Come Again" is Mann's highest-charting pop hit since B.J. Thomas' "I Just Can't Help Believin'," which reached number nine in 1970. A Thomas version of Mann's "Rock And Roll Lullabye" hit number 15 in 1972, same position that Dolly's record is now.

Mann acknowledges that he and Weil are known primarily for the urban pop/r&b songs they crafted while at Don Kirshner & Al Nevins' Aldon Music in the early '60s with Carole King & Gerry Goffin and Neil Sedaka & Howard Greenfield.

But he notes that this isn't their first country hit, pointing out that they co-wrote Leroy Van Dyke's number three country hit from 1962, "If A Woman Answers," which he describes as "pure country."

Adds Weil: "But we haven't written a lot of country. 'Here You Come Again' is not really a country song, although it's No. 1 country." She feels the same way about "We're Over," a number three country hit they wrote for Johnny Rodriguez in 1974.

Ray Anderson, RCA's vice president of promotion, reports that "Here You Come Again" was promoted to pop radio stations immediately upon release.

"We went on it right out of the box," he says, "because Dolly had had so much publicity, including a Rolling Stone cover story, and was so visible to the pop audience through her appearances in clubs that don't draw country crowds.

"And in the first two or three weeks we had WQXI in Atlanta, WAYS in Charlotte and pop stations in Nashville on the record. Normally you wait six weeks after you build a strong country base before you get adds like this.

"Now we're down to just the normal holdouts—WABC in New York, WLS in Chicago and parts of the RKO chain. We have RKO stations in Boston and Memphis, but we're still waiting on the outlets in New York, Los Angeles and San Francisco. But those markets cross a black or rock'n'roll record before they cross a country hit."

RCA has had its biggest success this year in the country area, with Ronnie Milsap's "It Was Almost Like A Song" and Waylon Jennings'

"Luckenbach Texas" both crossing to the pop top 30.



Dolly Parton

ing to trust you again if the country people don't like this.' She's very sensitive to not offending her country fans. That's important to her."

Klein, the producer of the sessions, agrees, noting: "I knew it was the single before it was even mixed, but it was a little bit scary for Dolly to make a pop record. She was afraid her fans would say, 'Oh, Dolly's selling out.'"

"Dolly did ask," Klein notes, "to have pedal steel guitar added to the record, so I added a few licks. But I pointed out to her that records like Engelbert Humperdinck's 'After The Lovin' make the country charts now. People don't realize how broad country is."

Klein's task with Parton was to duplicate the feat he had pulled off with Streisand: keep the artist's hardcore fans (in Parton's case the country audience; in Streisand's case the MOR crowd), while at the same time bringing in new listeners (with Parton, the pop audience; with Streisand, the younger rock fans who flocked to "A Star Is Born").

To facilitate Parton's crossover, Klein decided to put more emphasis on outside material and less on her originals, which have long comprised the bulk of her albums. Klein chose only four Parton tunes for the LP, down from eight originals on the previous set.

"After all, the whole point of my coming in was to make a crossover hit," says Klein, whose executive producer on the album was Charles Koppelman, who had been a staff writer at Aldon Music in the mid-1960s with Barry Mann and Cynthia Weil.

"Here You Come Again" was first cut 1½ years ago by Mann on Arista, and has since been covered by five artists, according to Ira Jaffe of Screen Gems Music, which publishes the song since Mann & Weil only switched over to ATV Music a year ago.

The song was recorded by Shandi

CONCERT PROGRAMS

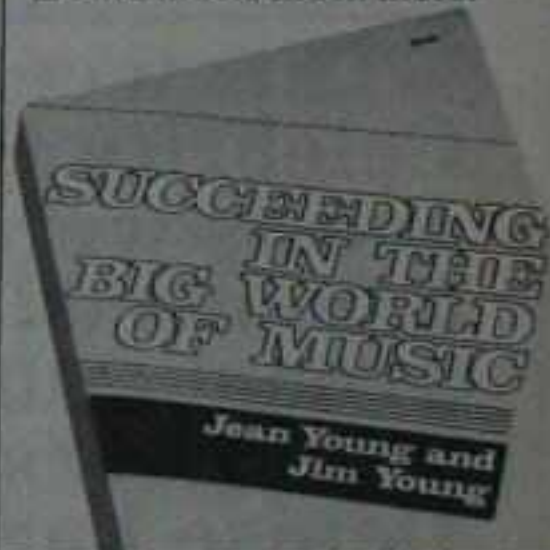
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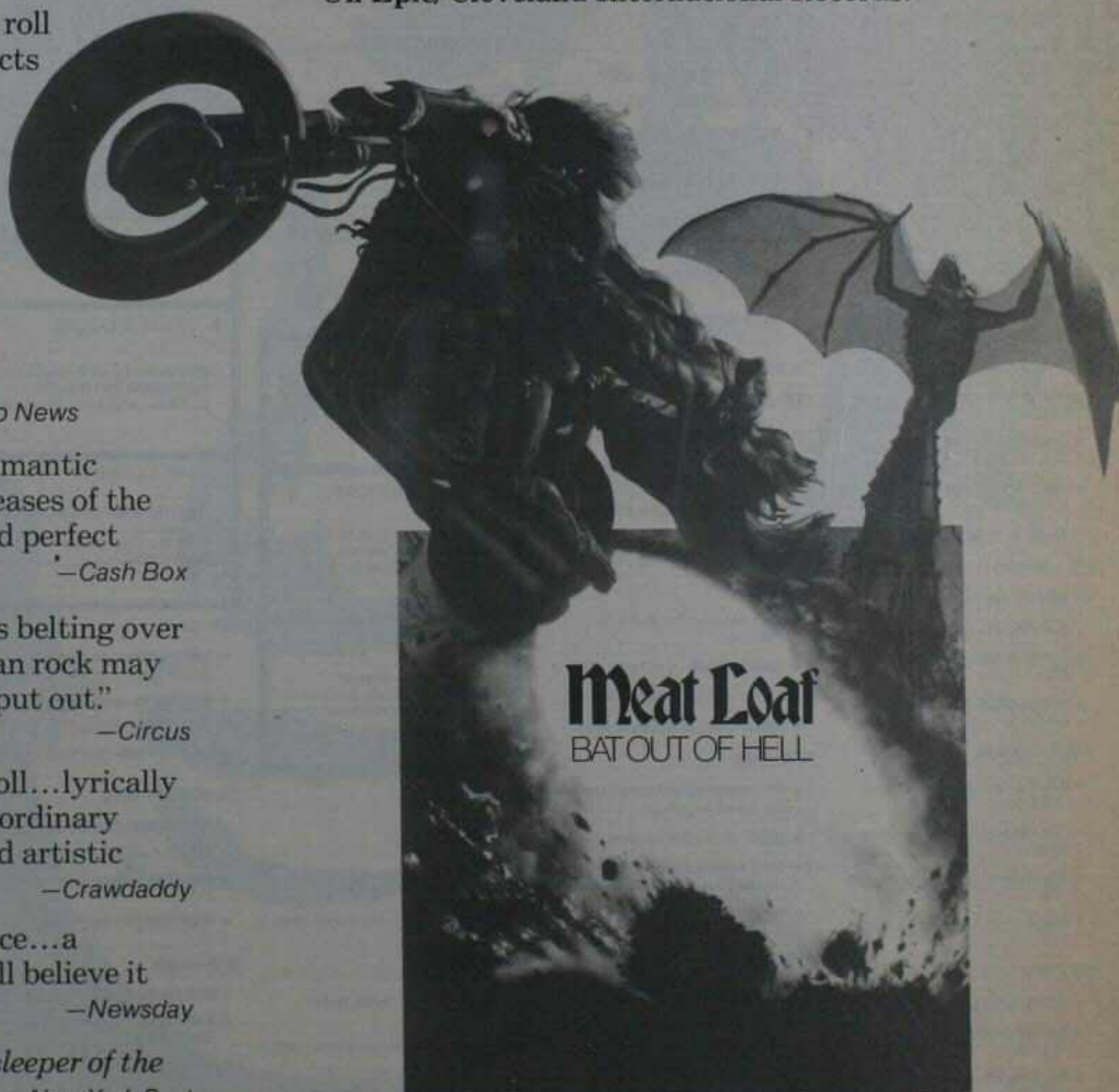
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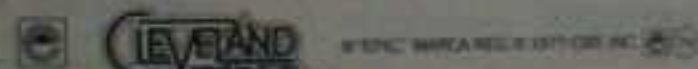
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Billboard Singles Radio Action

Based on station playlists through Thursday (12/1/77)

Playlist Top Add Ons •
Playlist Prime Movers •

Continued from page 22

KQWB—Minneapolis

- JOHN DENVER—How Can I Leave You Again (RCA)
- TIM MOORE—Second Avenue (Elektra)
- LINDA RONSTADT—It's So Easy (Asylum) 28-10
- DAVE MASON—We Just Disagree (Columbia) 19-11

KSTP—Minneapolis

- JOHN DENVER—How Can I Leave You Again (RCA)
- KANSAS—Point Of No Return (Kirshner)
- DOLLY PARTON—Here You Come Again (RCA) 23-14
- LINDA RONSTADT—Blue Bayou (Asylum) 5-1

WHB—Kansas City

- CHEECH & CHONG—Blat On (Ode)
- DAVID GATES—Goodbye Girl (Elektra)
- BILLY JOEL—Just The Way You Are (Columbia) 40-22
- ENGLAND DAN / JOHN FORD COLEY—Gone Too Far (Big Tree) 31-24

KKLS—Rapid City

- BILLY JOEL—Just The Way You Are (Columbia)
- DONNY & MARIE OSMOND—You're My Soul & Inspiration (Polydor)
- BOB WELCH—Sentimental Lady (Capitol) 17-12
- PAUL SIMON—Slip Slidin' Away (Columbia) 18-14

WLS—Chicago

- KANSAS—Point Of No Return (Kirshner)
- BOB WELCH—Sentimental Lady (Capitol) 20-14
- LEIF GARRETT—Runaround Sue (Atlantic) 24-9
- BABYS—Isn't It Time (Chrysalis) 14-9

WMET—Chicago

- SHAUN CASSIDY—Hey Deannie (Warner/Curb)
- LINDA RONSTADT—It's So Easy (Asylum) 11-6
- PAUL NICHOLAS—Heaven On The 7th Floor (RSD) 12-7

WNDE—Indianapolis

- DOLLY PARTON—Here You Come Again (RCA)
- ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./Jet)
- JAMES TAYLOR—Your Smiling Face (Columbia) 20-12
- BABYS—Isn't It Time (Chrysalis) 24-18

WKY—Milwaukee

- NEIL DIAMOND—Desiree (Columbia)
- ELVIS PRESLEY—My Way (RCA)
- QUEEN—We Are The Champions (Elektra) 22-12
- SHAUN CASSIDY—Hey Deannie (Warner/Curb) 31-20

WZUU-FM—Milwaukee

- DAN HILL—Sometimes When We Touch (20th Century)
- FOREIGNER—Long, Long Way From Home (Atlantic)
- BOB WELCH—Sentimental Lady (Capitol) 12-5
- QUEEN—We Are The Champions (Elektra) 21-14

WIRL—Poorita

- PLAYER—Baby Come Back (RSD)
- ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./Jet)
- DOLLY PARTON—Here You Come Again (RCA) EX-26
- LEIF GARRETT—Runaround Sue (Atlantic) 21-19

KSLQ-FM—St. Louis

- AL MARTINO—The Next 100 Years (Capitol)
- NONE

KQWB—Fargo

- ELVIS PRESLEY—My Way (RCA)
- ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./Jet)
- STYX—Come Sail Away (A&M) AD-10
- ROD STEWART—You're In My Heart (W.B.) AD-11

Northeast Region

TOP ADD ONS:

- (D) LTD—Back In Love Again (A&M)
- BEE GEES—Stayin' Alive (RSD)
- SAMANTHA SANG—Emotion (Private Stock)

PRIME MOVERS:

- RANDY NEWMAN—Short People (W.B.) 11-5
- PLAYER—Baby Come Back (RSD)
- DOLLY PARTON—Here You Come Again (RCA)

BREAKOUTS:

- BILLY JOEL—Just The Way You Are (Columbia)
- QUEEN—We Are The Champions (Elektra)
- PETER FRAMPTON—Tried To Love (A&M)

WABC—New York

- CHIC—Dance, Dance, Dance (Atlantic)
- BOB WELCH—Sentimental Lady (Capitol)
- BEE GEES—How Deep Is Your Love (RSD) 7-4
- RITA COOLDIGE—We're All Alone (A&M) 10-7

99-X—New York

- LTD—Back In Love Again (A&M)
- STEVE MILLER BAND—Swingtown (Capitol)
- RANDY NEWMAN—Short People (W.B.) 26-17
- BABYS—Isn't It Time (Chrysalis) 20-12

WFTR—Albany

- NEIL DIAMOND—Desiree (Columbia)
- BILLY JOEL—Just The Way You Are (Columbia)
- DOLLY PARTON—Here You Come Again (RCA) 20-13
- BABYS—Isn't It Time (Chrysalis) 15-10

WTRY—Albany

- NEIL DIAMOND—Desiree (Columbia)
- HIGH INERGY—You Can't Turn Me Off In The Middle Of Turning Me On (Gordy)
- DOLLY PARTON—Here You Come Again (RCA) 28-18
- PLAYER—Baby Come Back (RSD)

WKBW—Buffalo

- BILLY JOEL—Just The Way You Are (Columbia)
- RANDY NEWMAN—Short People (W.B.) 21-14
- WINGS—Girls' School (Capitol) 26-21

WYSL—Buffalo

- PETE TOWNSEND WITH RONNIE LAKE—My Baby Gives It Away (MCA)
- QUEEN—We Are The Champions (Elektra)
- SANTA ESERALDA—Don't Let Me Be Misunderstood (Casablanca) 30-22
- DAVE MASON—We Just Disagree (Columbia) 22-15

WBBF—Rochester

- LTD—Back In Love Again (A&M)
- QUEEN—We Are The Champions (Elektra)
- LINDA RONSTADT—Blue Bayou (Asylum) 13-6
- PLAYER—Baby Come Back (RSD) 28-23

WRKO—Boston

- ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./Jet)
- BEE GEES—Stayin' Alive (RSD)
- RANDY NEWMAN—Short People (W.B.) 16-10
- LEIF GARRETT—Runaround Sue (Atlantic) 30-25

WBZ-FM—Boston

- RAMONES—Rockaway Beach (Sire)
- LYNRYD SKYNYRD—What's Your Name (MCA)
- NONE

WVBF-FM—Boston

- PETER FRAMPTON—Tried To Love (A&M)
- RANDY NEWMAN—Short People (W.B.) 11-5
- SANTANA—She's Not There (Columbia) 22-17

WORC—Hartford

- SAMANTHA SANG—Emotion (Private Stock)
- ODYSSEY—Native New Yorker (RCA)
- LINDA RONSTADT—Blue Bayou (Asylum) 17-10
- BOZ SCAGGS—Hard Times (Columbia) 23-17

WPRO (AM)—Providence

- LTD—Back In Love Again (A&M)
- SAMANTHA SANG—Emotion (Private Stock)
- PAUL SIMON—Slip Slidin' Away (Columbia) 22-14
- PLAYER—Baby Come Back (RSD) 16-9

WPRO-FM—Providence

- LTD—Back In Love Again (A&M)
- BEE GEES—Stayin' Alive (RSD)
- RANDY NEWMAN—Short People (W.B.) 28-12
- BOB WELCH—Sentimental Lady (Capitol) 24-17

WICC—Bridgeport

- PETER FRAMPTON—Tried To Love (A&M)
- HEART—Crazy On You (Mushroom)
- BILLY JOEL—Just The Way You Are (Columbia) 19-9
- QUEEN—We Are The Champions (Elektra) 13-4

Mid-Atlantic Region

TOP ADD ONS:

- SHAUN CASSIDY—Hey Deannie (Warner/Curb)
- RANDY NEWMAN—Short People (W.B.)
- BEE GEES—Stayin' Alive (RSD)

PRIME MOVERS:

- ROD STEWART—You're In My Heart (W.B.)
- PLAYER—Baby Come Back (RSD)
- LEIF GARRETT—Runaround Sue (Atlantic)

BREAKOUTS:

- BABYS—Isn't It Time (Chrysalis)
- SAMANTHA SANG—Emotion (Private Stock)
- ENGLAND DAN / JOHN FORD COLEY—Gone Too Far (Big Tree)

WFIL—Philadelphia

- NONE
- PLAYER—Baby Come Back (RSD) 15-11
- LINDA RONSTADT—Blue Bayou (Asylum) 7-5

WZZD—Philadelphia

- BILLY JOEL—Just The Way You Are (Columbia)
- ROD STEWART—You're In My Heart (W.B.) 27-19
- STEELY DAN—Peg (ABC) 27-19
- PLAYER—Baby Come Back (RSD) 9-3

WIFI-FM—Philadelphia

- ENGLAND DAN / JOHN FORD COLEY—Gone Too Far (Big Tree)
- RANDY NEWMAN—Short People (W.B.) 28-23
- ROD STEWART—You're In My Heart (W.B.) 28-23
- PLAYER—Baby Come Back (RSD) 9-5

WPGC—Washington

- SHAUN CASSIDY—Hey Deannie (Warner/Curb)
- BABYS—Isn't It Time (Chrysalis)
- ROD STEWART—You're In My Heart (W.B.) 17-8
- KANSAS—Point Of No Return (Kirshner) 21-16

WGH—Norfolk

- SANTANA—She's Not There (Columbia)
- ROD STEWART—You're In My Heart (W.B.)
- SHAUN CASSIDY—Hey Deannie (Warner/Curb) AD-16
- ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./Jet) AD-20

WCAD—Baltimore

- SAMANTHA SANG—Emotion (Private Stock)
- BEE GEES—Stayin' Alive (RSD)
- LEIF GARRETT—Runaround Sue (Atlantic) 27-21
- HIGH INERGY—You Can't Turn Me Off In The Middle Of Turning Me On (Gordy) 15-10

WYRE—Annapolis

- SANTA ESERALDA—Don't Let Me Be Misunderstood (Casablanca)
- HIGH INERGY—You Can't Turn Me Off In The Middle Of Turning Me On (Gordy)
- ROD STEWART—You're In My Heart (W.B.) 24-18
- LEIF GARRETT—Runaround Sue (Atlantic) 27-21

WLEE—Richmond

- DONNA SUMMER—I Love You (Casablanca)
- PAUL SIMON—Slip Slidin' Away (Columbia)
- ROD STEWART—You're In My Heart (W.B.) 24-13
- RANDY NEWMAN—Short People (W.B.) AD-15

Southeast Region

TOP ADD ONS:

- NEIL DIAMOND—Desiree (Columbia)
- PAUL SIMON—Slip Slidin' Away (Columbia)
- SAMANTHA SANG—Emotion (Private Stock)

PRIME MOVERS:

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

BREAKOUTS:

- EARTH, WIND & FIRE—Serpentine Fire (Columbia)
- WINGS—Girls' School (Capitol)
- DONNA SUMMER—I Love You (Casablanca)

WQX—Atlanta

- SAMANTHA SANG—Emotion (Private Stock)
- BILL WITHERS—Lovely Day (Columbia)
- ELVIS PRESLEY—My Way (RCA) 19-9
- RANDY NEWMAN—Short People (W.B.) 15-7

Z-93 (WZCC-FM)—Atlanta

- NEIL DIAMOND—Desiree (Columbia)
- KANSAS—Point Of No Return (Kirshner)
- ROD STEWART—You're In My Heart (W.B.) 21-8
- RANDY NEWMAN—Short People (W.B.) 23-18

WBBO—Augusta

- PAUL SIMON—Slip Slidin' Away (Columbia)
- DONNA SUMMER—I Love You (Casablanca)
- RANDY NEWMAN—Short People (W.B.) 30-25
- PLAYER—Baby Come Back (RSD) 13-9

WFOF—Atlanta

- LYNRYD SKYNYRD—What's Your Name (MCA)
- SAMMY HAGAR—You Make Me Crazy (Capitol)
- ROD STEWART—You're In My Heart (W.B.) 14-8
- WINGS—Girls' School (Capitol) 21-16

WSPA—Savannah

- EARTH, WIND & FIRE—Serpentine Fire (Columbia)
- QUEEN—We Are The Champions (Elektra)
- ROD STEWART—You're In My Heart (W.B.) 28-19
- LINDA RONSTADT—Blue Bayou (Asylum) 9-4

WFLB—Fayetteville

- SANTA ESERALDA—Don't Let Me Be Misunderstood (Casablanca)
- DAN HILL—Sometimes When We Touch (20th Century)
- RANDY NEWMAN—Short People (W.B.) 34-23
- ROD STEWART—You're In My Heart (W.B.) 22-14

WQAM—Miami

- DIANA ROSS—Gettin' Ready For Love (Motown)
- WINGS—Girls' School (Capitol)
- LINDA RONSTADT—Blue Bayou (Asylum) 27-23
- BILLY JOEL—Just The Way You Are (Columbia) 40-36

WMJX (96X)—Miami

- ODYSSEY—Native New Yorker (RCA)
- CAT STEVENS—Was Dog A Doughnut (A&M)
- GENERAL JOHNSON—Let's Fool Around (Arista) 17-11
- EMOTIONS—Don't Ask My Neighbors (Columbia) 20-14

Y-100 (WHY-FM)—Miami

- HIGH INERGY—You Can't Turn Me Off In The Middle Of Turning Me On (Gordy)
- CON FUNK SHUN—Flun (Mercury)
- BEE GEES—How Deep Is Your Love (RSD) 14-9
- BILLY JOEL—Just The Way You Are (Columbia) 26-22

WLOF—Orlando

- NEIL DIAMOND—Desiree (Columbia)
- EARTH, WIND & FIRE—Serpentine Fire (Columbia)
- ROD STEWART—You're In My Heart (W.B.) 27-15
- ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./Jet) 33-22

BJ-105 (WBJW-FM)—Orlando

- DOLLY PARTON—Here You Come Again (RCA)
- RANDY NEWMAN—Short People (W.B.)
- K.C. & THE SUNSHINE BAND—Wrap Your Arms Around Me (TK) 29-19
- BAY CITY ROLLERS—The Way I Feel Tonight (Arista) 20-12

WQPD—Lakeland

- DONNA SUMMER—I Love You (Casablanca)
- AL MARTINO—The Next 100 Years (Capitol)
- WINGS—Girls' School (Capitol) 32-11
- BOBBY ARON—Until Now (First Artists) 33-20

WFMJ—Daytona Beach

- RANDY NEWMAN—Short People (W.B.)
- DONNA SUMMER—I Love You (Casablanca)
- CHEECH & CHONG—Blat On (Ode) 23-9
- DAN HILL—Sometimes When We Touch (20th Century) 24-18

WAPE—Jacksonville

- LEIF GARRETT—Runaround Sue (Atlantic)
- DAVID GATES—Theme From "Goodbye Girl" (Elektra)
- BOB WELCH—Sentimental Lady (Capitol) 11-5
- ELVIS PRESLEY—My Way (RCA) 23-18

WAYS—Charlotte

- NEIL DIAMOND—Desiree (Columbia)
- HIGH INERGY—You Can't Turn Me Off In The Middle Of Turning Me On (Gordy)
- PLAYER—Baby Come Back (RSD) 10-3
- JAMES TAYLOR—Your Smiling Face (Columbia) 17-10

WTOB—Winston/Salem

- SANTA ESERALDA—Don't Let Me Be Misunderstood (Casablanca)
- SAMANTHA SANG—Emotion (Private Stock)
- BILLY JOEL—Just The Way You Are (Columbia) HB-23
- LTD—Back In Love Again (A&M) 26-20

WTMA—Charleston

- STEELY DAN—Peg (ABC)
- LEIF GARRETT—Runaround Sue (Atlantic)
- PAUL SIMON—Slip Slidin' Away (Columbia) 12-3
- EARTH, WIND & FIRE—Serpentine Fire (Columbia) 13-4

WORD—Spartanburg

- LEO SAYER—Easy To Love (W.B.)
- RONNIE MILSAP—What A Difference (RCA)
- RANDY NEWMAN—Short People (W.B.) 12-4
- BILLY JOEL—Just The Way You Are (Columbia) 16-11

WLAC—Nashville

- SAMANTHA SANG—Emotion (Private Stock)
- EARTH, WIND & FIRE—Serpentine Fire (Columbia)
- LINDA RONSTADT—It's So Easy (Asylum) 23-10
- RANDY NEWMAN—Short People (W.B.) 21-11

WMAZ—Nashville

- WINGS—Girls' School (Capitol)
- PAUL SIMON—Slip Slidin' Away (Columbia)
- ROD STEWART—You're In My Heart (W.B.) 22-12
- PLAYER—Baby Come Back (RSD) 15-9

WHBQ—Memphis

- CON FUNK SHUN—Flun (Mercury)
- SHAUN CASSIDY—Hey Deannie (Warner/Curb) 17-9
- BEE GEES—How Deep Is Your Love (RSD) 18-11

WMPZ—Memphis

- PLAYER—Baby Come Back (RSD)
- STYX—Come Sail Away (A&M)
- ROD STEWART—You're In My Heart (W.B.) 26-14
- PAUL SIMON—Slip Slidin' Away (Columbia) 21-12

WGW—Chattanooga

- LEIF GARRETT—Runaround Sue (Atlantic)
- PAUL SIMON—Slip Slidin' Away (Columbia)
- ROD STEWART—You're In My Heart (W.B.) 23-15
- PLAYER—Baby Come Back (RSD) 14-9

WERC—Birmingham

- DAN HILL—Sometimes When We Touch (20th Century)
- BAY CITY ROLLERS—The Way I Feel Tonight (Arista)
- ROD STEWART—You're In My Heart (W.B.) 15-9
- DOLLY PARTON—Here You Come Again (RCA) 10-6

WVBN—Birmingham

- NEIL DIAMOND—Desiree (Columbia)
- SANTANA—She's Not There (Columbia)
- ROD STEWART—You're In My Heart (W.B.) 19-11
- BILLY JOEL—Just The Way You Are (Columbia) 20-12

WHYY—Montgomery

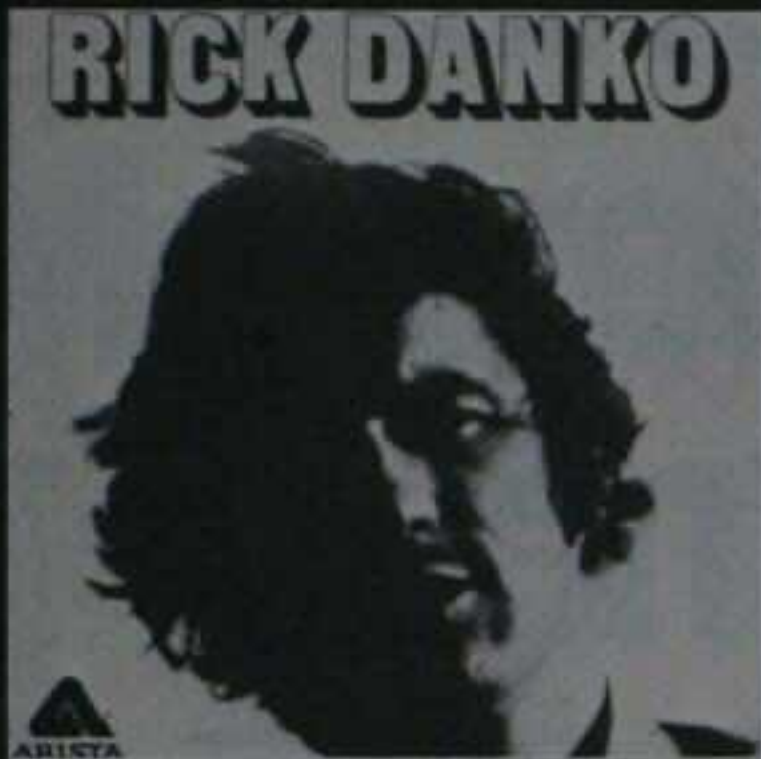
- NEIL DIAMOND—Desiree (Columbia)
- SAMMY HAGAR—You Make Me Crazy (Capitol)
- ROD STEWART—You're In My Heart (W.B.) 21-10
- ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./Jet) 13-4

KAAY—Little Rock

- LTD—Back In Love Again (A&M)
- CARPENTERS—Calling Occupants Of Interplanetary Craft (A&M)
- BOB WELCH—Sentimental Lady (Capitol)

Rick Danko.

A great name in American music.



Rick Danko. The name is familiar. And his voice is unmistakable. The incomparable singer and bassist from The Band has brought together old friends and special guest artists to record the most exciting music of his career. His own. Rick Danko's new album marks the beginning of a whole new chapter in a great American tradition.

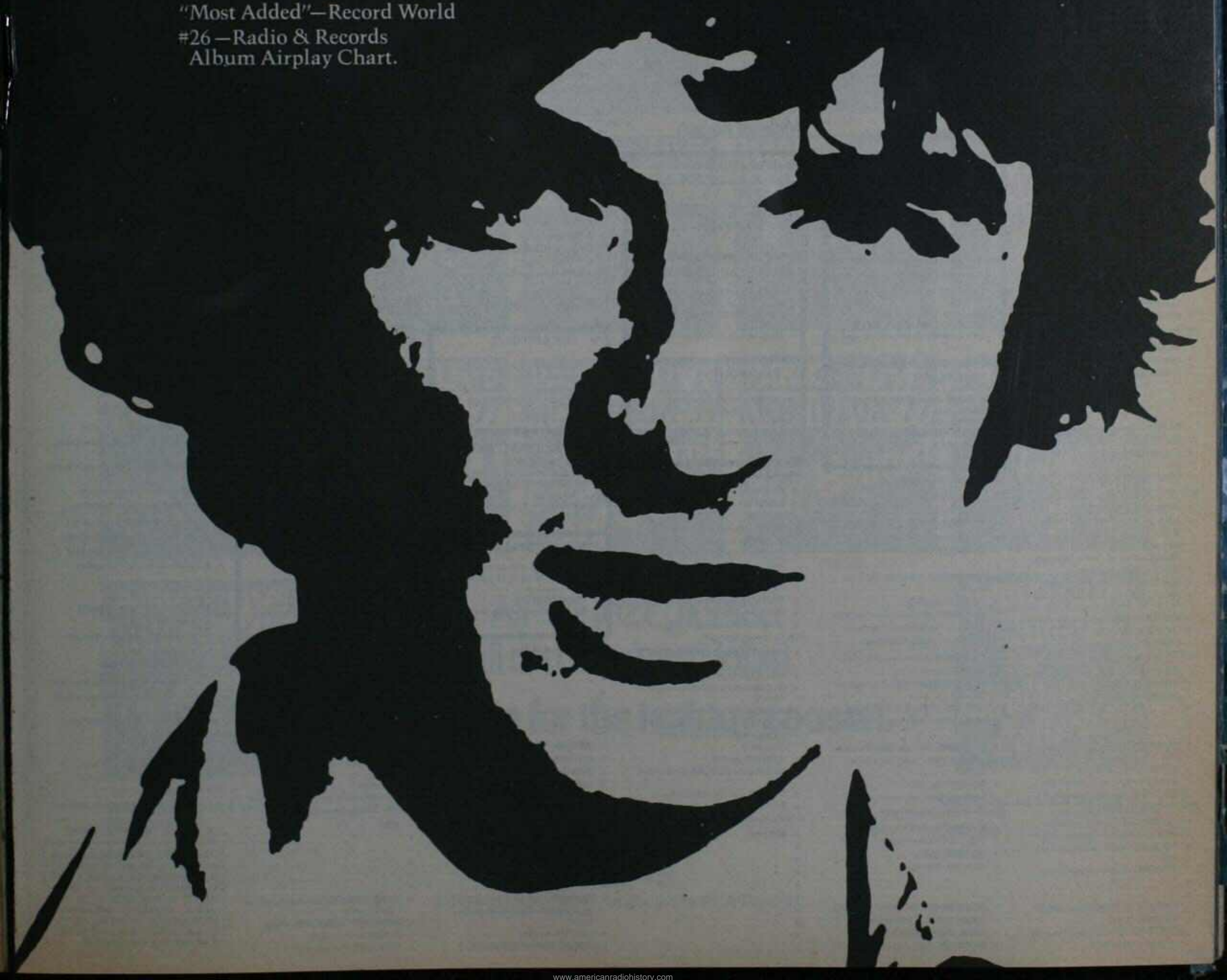
"The songs on Danko's debut album capture the apocalyptic mysticism that was at the heart of The Band's greatest music as well as anything the old group has done in years. Danko co-wrote 'This Wheel's On Fire' with Bob Dylan, and the best material here is worthy of comparison with that masterpiece!"

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

"Rick Danko!"
Everything that came before was leading up to this.
On Arista Records and Tapes.

FIRST WEEK:

"National Breakouts"—Billboard
"Most Added"—Record World
#26 —Radio & Records
Album Airplay Chart.



Billboard Album Radio Action

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

***BASED ON STATION PLAYLISTS THROUGH WEDNESDAY 11-30-1977**

Top Add Ons-National

- DETECTIVE—It Takes One To Know One (Swan Song)
- BOZ SCAGGS—Down Two Then Left (Columbia)
- AEROSMITH—Draw The Line (Columbia)
- BILLY PRESTON—A Whole New Thing (A&M)

Top Requests/Airplay-National

- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- STEELY DAN—Aja (ABC)
- ELVIS COSTELLO—My Aim Is True (Columbia)

National Breakouts

- DAN HILL—Longer Fuse (20th Century)
- RICK DANKO—(Arista)
- LOL CREME & KEVIN GODLEY—Consequences (Mercury)
- PLAYER—(RSO)

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.

KFML-AM—Denver (Jim Sprinkle)

- DAN HILL—Longer Fuse (20th Century)
- ANNIE HASLAM—Annie In Wonderland (Sire)
- DOUCETTE—Mama Let Him Play (Mushroom)
- JESS RODEN—The Player, Not The Game (Island)
- CHARLIE HADEN—The Golden Number (Hannan)
- EDDIE MONEY—(Columbia)
- ELVIS COSTELLO—My Aim Is True (Columbia)
- RICK DANKO—(Arista)
- LEVON HELM & THE RCO ALL STARS (ABC)

KZEL-FM—Eugene (Stan Garrett)

- BETTE MIDLER—Broken Blossom (Atlantic)
- AIR SUPPLY—Love And Other Bruises (Columbia)
- JOHNNY "GUITAR" WATSON—Funk Beyond The Call Of Duty (DJM)
- NATALIE COLE—Thankful (Capitol)
- SEX PISTOLS—Never Mind The Bollocks (W.B.)
- DOUCETTE—Mama Let Him Play (Mushroom)
- JEAN MICHEL JARRE—Oxygene (Polydor)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
- ELVIS COSTELLO—My Aim Is True (Columbia)
- ANNIE HASLAM—Annie In Wonderland (Sire)

KZOK-FM—Seattle (Mavis Machoff)

- SEX PISTOLS—Never Mind The Bollocks (W.B.)
- APRIL WYNE—Live At The El Mocambo (London)
- FOREIGNER—(Atlantic)
- ALAN PARSONS PROJECT—I Robot (Arista)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- FLEETWOOD MAC—Rumours (W.B.)

KLBJ-FM—Austin (Steve Smith)

- BOZ SCAGGS—Down Two Then Left (Columbia)
- QUEEN—News Of The World (Elektra)
- EARTH, WIND & FIRE—All 'N' All (Columbia)
- LOL CREME & KEVIN GODLEY—Consequences (Mercury)
- ELVIS COSTELLO—My Aim Is True (Columbia)
- GARY WRIGHT—Touch And Gone (W.B.)
- BOZ SCAGGS—Down Two Then Left (Columbia)
- ERIC CLAPTON—Slowhand (RSO)
- GENESIS—Seconds Out (Atlantic)
- STEELY DAN—Aja (ABC)

WRNO-FM—New Orleans (Sambo)

- QUEEN—News Of The World (Elektra)
- BOZ SCAGGS—Down Two Then Left (Columbia)
- GARY WRIGHT—Touch And Gone (W.B.)
- GENESIS—Seconds Out (Atlantic)
- DETECTIVE—It Takes One To Know One (Swan Song)
- STILLWATER—(Capricorn)
- ERIC CLAPTON—Slowhand (RSO)
- WET WILLIE—Manorisms (Epic)
- STEELY DAN—Aja (ABC)
- BOB WELCH—French Kiss (Capitol)

KY102-FM—Kansas City (Mas Floyd)

- DETECTIVE—It Takes One To Know One (Swan Song)
- DAN HILL—Longer Fuse (Epic)
- BOZ SCAGGS—Down Two Then Left (Columbia)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
- KANSAS—Point Of Know Return (Kirschner)
- QUEEN—News Of The World (Elektra)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)

WQMS-FM—Cleveland (John German)

- DETECTIVE—It Takes One To Know One (Swan Song)
- THE RAMONES—Rocket To Russia (Sire)
- QUEEN—News Of The World (Elektra)
- BOB WELCH—French Kiss (Capitol)
- FLEETWOOD MAC—Rumours (W.B.)
- MEATLOAF—Bat Out Of Hell (Cleveland International)

WYDD-FM—Pittsburgh (Steve Downs)

- SEX PISTOLS—Never Mind The Bollocks (W.B.)
- ELVIS COSTELLO—My Aim Is True (Columbia)
- RICK DANKO—(Arista)
- DETECTIVE—It Takes One To Know One (Swan Song)
- CROSBY/NASH—Live (ABC)
- GLENDA GRIFFITH—(Ariola America)
- BLUE OYSTER CULT—Spectres (Columbia)
- DAVID BOWIE—Heroes (RCA)
- ERIC CLAPTON—Slowhand (RSO)
- BOZ SCAGGS—Down Two Then Left (Columbia)

WQFM-FM—Milwaukee (David Popavitch)

- DAN HILL—Longer Fuse (20th Century)
- ANNIE HASLAM—Annie In Wonderland (Sire)
- ERIC GALE—Multiplication (Columbia)
- RICK DANKO—(Arista)
- METRO—(Sire)
- AL STEWART—The Early Years (Janus)
- BOB WELCH—French Kiss (Capitol)
- KANSAS—Point Of Know Return (Kirschner)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)

KSHE-FM—St. Louis (Ted Haebbeck)

- PAT TRAVERS—Putting It Straight (Polydor)
- 10 CC—Live (Mercury)
- METRO—(Sire)
- AL STEWART—The Early Years (Janus)
- LOL CREME & KEVIN GODLEY—Consequences (Mercury)
- KANSAS—Point Of Know Return (Kirschner)
- STEELY DAN—Aja (ABC)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
- SANTANA—Moonflower (Columbia)

WAVY-FM—Jacksonville (Jamie Brooks)

- NONE
- LYNYRD SKYNYRD—Street Survivors (MCA)
- STYX—Grand Illusion (A&M)
- ROBIN TROWER—In City Dreams (Chrysalis)
- STEELY DAN—Aja (ABC)

WINZ-FM—Miami (David Sousa)

- WAR—Galaxy (U.A.)
- ALEXANDER HARVEY—Purple Crush (Buddah)
- RICK WAKEMAN—Criminal Record (A&M)
- COWBOY—(Capricorn)
- GLENDA GRIFFITH—(Ariola America)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
- BILLY JOEL—The Stranger (Columbia)
- KANSAS—Point Of Know Return (Kirschner)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)

WQSR-FM—Tampa (Steve Huntington)

- JOHNNY "GUITAR" WATSON—Funk Beyond The Call Of Duty (DJM)
- TALKING HEADS—77 (Sire)
- EARTH, WIND & FIRE—All 'N' All (Columbia)
- PLAYER—(RSO)
- JOHNNY PAYCHECK—Take This Job And Shove It (Epic)
- GLENDA GRIFFITH—(Ariola America)
- BOZ SCAGGS—Down Two Then Left (Columbia)
- STEELY DAN—Aja (ABC)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
- ELVIS COSTELLO—My Aim Is True (Columbia)

WKTX-FM—Baltimore (Lou Krieger)

- 10 CC—Live & Let Live (Mercury)
- FANDANGO—(RCA)
- MEAT LOAF—Bat Out Of Hell (Cleveland International)
- RICK DANKO—(Arista)
- WAR—Galaxy (MCA)
- DAN HILL—Longer Fuse (20th Century)
- QUEEN—News Of The World (Elektra)
- HILS LOFGREN—Live (A&M)
- PLAYER—(RSO)
- GARY PARKER & THE RUMOUR—Stick It To Me (Mercury)

Western Region

TOP ADD ONS:

- DOUCETTE—Mama Let Him Play (Mushroom)
- BETTE MIDLER—Broken Blossom (Atlantic)
- DETECTIVE—It Takes One To Know One (Swan Song)
- SEX PISTOLS—Never Mind The Bollocks (W.B.)

TOP REQUEST/AIRPLAY:

- ELVIS COSTELLO—My Aim Is True (Columbia)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- DAVID BOWIE—Heroes (RCA)

BREAKOUTS:

- DAN HILL—Longer Fuse (20th Century)
- COWBOY—(Capricorn)
- RICK DANKO—(Arista)
- AIR SUPPLY—Love And Other Bruises (Columbia)

KSAN-FM—San Francisco (Bonnie Simmons)

- NONE
- DAVID BOWIE—Heroes (RCA)
- BOZ SCAGGS—Down Two Then Left (Columbia)
- EDDIE MONEY—(Columbia)
- ELVIS COSTELLO—My Aim Is True (Columbia)

KWST-FM—Los Angeles (Charlie Kendall)

- BOZ SCAGGS—Down Two Then Left (Columbia)
- JOAN ARMSTRONG—Show Some Emotion (A&M)
- RICK DANKO—(Arista)
- THE BABYS—Broken Heart (Chrysalis)
- BLUE OYSTER CULT—Spectres (Columbia)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
- DAVID BOWIE—Heroes (RCA)

KPMI-FM—San Diego (Cecile)

- DAN HILL—Longer Fuse (20th Century)
- DETECTIVE—It Takes One To Know One (Swan Song)
- PAT TRAVERS—Putting It Straight (Polydor)
- DOUCETTE—Mama Let Him Play (Mushroom)
- GLENDA GRIFFITH—(Ariola America)
- GINO VARELLI—A Pauper In Paradise (A&M)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- SANTANA—Moonflower (Columbia)
- BOZ SCAGGS—Down Two Then Left (Columbia)

KOME-FM—San Jose (Dana Jang)

- RICK WAKEMAN—Criminal Record (A&M)
- LEVON HELM & THE RCO ALL STARS—(ABC)
- COWBOY—(Capricorn)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
- GENESIS—Seconds Out (Atlantic)
- LYNYRD SKYNYRD—Street Survivors (MCA)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)

KZAP-FM—Sacramento (Bruce Meier)

- BETTE MIDLER—Broken Blossom (Atlantic)
- ERIC GALE—Multiplication (Columbia)
- DETECTIVE—It Takes One To Know One (Swan Song)
- CHIC COLTRANE—Road To Tomorrow (Clouds)
- ELVIS COSTELLO—My Aim Is True (Columbia)
- RICK DANKO—(Arista)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- CAMEL—Rain Dances (Janus)

Southwest Region

TOP ADD ONS:

- BOZ SCAGGS—Down Two Then Left (Columbia)
- DETECTIVE—It Takes One To Know One (Swan Song)
- BOB JAMES—Heads (Tappan-zee)
- MARK FARMER—(Atlantic)

TOP REQUEST/AIRPLAY:

- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- STEELY DAN—Aja (ABC)
- KANSAS—Point Of Know Return (Kirschner)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)

BREAKOUTS:

- PAT TRAVERS—Putting It Straight (Polydor)
- TROUBLE—(U.A.)
- FANDANGO—(RCA)
- LOL CREME & KEVIN GODLEY—Consequences (Mercury)

KZEW-FM—Dallas (Mike Hedges)

- TROUBLE—(U.A.)
- FANDANGO—(RCA)
- PAT TRAVERS—Putting It Straight (Polydor)
- BOB JAMES—Heads (Tappan-zee)
- MARK FARMER—(Atlantic)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- STEELY DAN—Aja (ABC)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- KANSAS—Point Of Know Return (Kirschner)

KFWO-FM—Dallas/FL Worth (Steve Suttan)

- BILLY PRESTON—A Whole New Thing (A&M)
- COWBOY—(Capricorn)
- LOL CREME & KEVIN GODLEY—Consequences (Mercury)
- EARTH, WIND & FIRE—All 'N' All (Columbia)
- CHARLIE DANIELS BAND—Midnight Wind (Epic)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- STEELY DAN—Aja (ABC)
- RANDY NEWMAN—Little Criminals (W.B.)

KLOL-FM—Houston (Jackie McCauley)

- AL STEWART—The Early Years (Janus)
- 10 CC—Live & Let Live (Mercury)
- BABY GRAND—(Arista)
- STARWOOD—(Columbia)
- BOZ SCAGGS—Down Two Then Left (Columbia)
- TERENCE BOYLAIN—(Elektra Asylum)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)

Midwest Region

TOP ADD ONS:

- DETECTIVE—It Takes One To Know One (Swan Song)
- BOZ SCAGGS—Down Two Then Left (Columbia)
- PAT TRAVERS—Putting It Straight (Polydor)
- LOL CREME & KEVIN GODLEY—Consequences (Mercury)

TOP REQUEST/AIRPLAY:

- KANSAS—Point Of Know Return (Kirschner)
- STEELY DAN—Aja (ABC)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
- QUEEN—News Of The World (Elektra)

BREAKOUTS:

- AL STEWART—The Early Years (Janus)
- SEX PISTOLS—Never Mind The Bollocks (W.B.)
- METRO—(Sire)
- RICK DANKO—(Arista)

WWW-FM—Detroit (Joe Urbid)

- BOZ SCAGGS—Down Two Then Left (Columbia)
- GINO VARELLI—A Pauper In Paradise (A&M)
- JAN HAMMER—Melodies (Nemperor)
- GEORGE DUKE—Reach For It (Epic)
- PAT TRAVERS—Putting It Straight (Polydor)
- DETECTIVE—It Takes One To Know One (Swan Song)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- QUEEN—News Of The World (Elektra)
- STEELY DAN—Aja (ABC)
- KANSAS—Point Of Know Return (Kirschner)

WXRT-FM—Chicago (Bob Geim)

- EMERSON, LAKE & PALMER—Works Volume II (Atlantic)
- BOZ SCAGGS—Down Two Then Left (Columbia)
- LOL CREME & KEVIN GODLEY—Consequences (Mercury)
- RICK WAKEMAN—Criminal Record (A&M)
- SEX PISTOLS—Never Mind The Bollocks (W.B.)
- CREDIBILITY GAP—Bronze Age Of Radio (Waterhouse)
- STEELY DAN—Aja (ABC)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
- KANSAS—Point Of Know Return (Kirschner)
- BILLY JOEL—The Stranger (Columbia)

WEBN-FM—Cincinnati (Danton Marr)

- NO REPORT
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- STEELY DAN—Aja (ABC)
- LYNYRD SKYNYRD—Street Survivors (MCA)

Southeast Region

TOP ADD ONS:

- GLENDA GRIFFITH—(Ariola America)
- WAR—Galaxy (U.A.)
- PLAYER—(RSO)
- STYX—Grand Illusion (A&M)

TOP REQUEST/AIRPLAY:

- STEELY DAN—Aja (ABC)
- LYNYRD SKYNYRD—Street Survivors (MCA)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)

BREAKOUTS:

- RANDY NEWMAN—Little Criminals (W.B.)
- MEATLOAF—Bat Out Of Hell (Cleveland International)
- RICK DANKO—(Arista)
- DAN HILL—Longer Fuse (20th Century)

WMLS-FM—Atlanta (Keith Allen)

- NONE
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- STEELY DAN—Aja (ABC)
- LYNYRD SKYNYRD—Street Survivors (MCA)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- BOZ SCAGGS—Down Two Then Left (Columbia)
- RANDY NEWMAN—Little Criminals (W.B.)
- STYX—Grand Illusion (A&M)
- BILLY JOEL—The Stranger (Columbia)

WMAJ-FM—Washington (Phil DeMare)

- BOZ SCAGGS—Down Two Then Left (Columbia)
- RANDY NEWMAN—Little Criminals (W.B.)
- STYX—Grand Illusion (A&M)
- BILLY JOEL—The Stranger (Columbia)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- STEELY DAN—Aja (ABC)
- LYNYRD SKYNYRD—Street Survivors (MCA)

Northeast Region

TOP ADD ONS:

- AEROSMITH—Draw The Line (Columbia)
- AL STEWART—The Early Years (Janus)
- JOHNNY RIVERS—Outside Help (Soul City)
- BILLY PRESTON—A Whole New Thing (A&M)

TOP REQUEST/AIRPLAY:

- BILLY JOEL—The Stranger (Columbia)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
- QUEEN—News Of The World (Elektra)
- ELVIS COSTELLO—My Aim Is True (Columbia)

BREAKOUTS:

- PLAYER—(RSO)
- LOL CREME & KEVIN GODLEY—Consequences (Mercury)
- ERIC GALE—Multiplication (Columbia)
- DAN HILL—Longer Fuse (20th Century)

WRHN-FM—New York (Tom Morroca)

- AL STEWART—The Early Years (Janus)
- JOHNNY RIVERS—Outside Help (Soul City)
- BILLY PRESTON—A Whole New Thing (A&M)
- ERIC GALE—Multiplication (Columbia)
- PLAYER—(RSO)
- LOL CREME & KEVIN GODLEY—Consequences (Mercury)
- WET WILLIE—Manorisms (Epic)
- GENESIS—Seconds Out (Atlantic)
- MEAT LOAF—Bat Out Of Hell (Cleveland International)
- BOZ SCAGGS—Down Two Then Left (Columbia)

WCMF-FM—Rochester (Bernie Kimble)

- NONE
- JOHNNY "GUITAR" WATSON—Funk Beyond The Call Of Duty (DJM)
- INTERGALACTIC TOURING BAND—(Arista)
- STARCASTLE—Citadel (Epic)
- ERIC CLAPTON—Slowhand (RSO)

WBAB-FM—Babylon (Bernie Bernard)

- JIMMY THUDPUCKER—Greatest Hits (Windup)
- JOHNNY RIVERS—Outside Help (Big Tree)
- BETTE MIDLER—Broken Blossom (Atlantic)
- SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- STEELY DAN—Aja (ABC)
- BILLY JOEL—The Stranger (Columbia)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
- GARY WRIGHT—Touch And Gone (W.B.)

WMMR-FM—Philadelphia (Jerry Stevens)

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

WGRQ-FM—Buffalo (John Velchoff)

- AEROSMITH—Draw The Line (Columbia)
- DETECTIVE—It Takes One To Know One (Swan Song)
- BILLY JOEL—The Stranger (Columbia)
- STYX—Grand Illusion (A&M)
- KISS—Alive II (Casablanca)
- GENESIS—Seconds Out (Atlantic)

WLIR-FM—New York (Denis McNamee)

- DAN HILL—Longer Fuse (20th Century)
- JOHNNY "GUITAR" WATSON—Funk Beyond The Call Of Duty (DJM)
- ALFONSO JOHNSON—Spellbound (Epic)
- GREG ALLMAN & CHER—Alman & Woman (W.B.)
- THE STRANGLERS—(A&M)
- THE SCRATCH BAND—(Big Sound)
- BILLY JOEL—The Stranger (Columbia)
- ELVIS COSTELLO—My Aim Is True (Columbia)
- STEELY DAN—Aja (ABC)
- EDDIE MONEY—(Columbia)

WYZZ-FM—Philadelphia (Matthew Cienoff)

- AEROSMITH—Draw The Line (Columbia)
- FLEETWOOD MAC—Rumours (W.B.)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
- QUEEN—News Of The World (Elektra)
- CHICKEN CHRONICLE—Soundtrack (U.A.)
- JOAN BAEZ—The Best Of Joan Baez (R&M)
- AEROSMITH—Draw The Line (Columbia)
- ZZTOP—The Best Of ZZ Top (London)

WPLR-FM—New Haven (Gordon Weingarth)

- CHICKEN CHRONICLE—Soundtrack (U.A.)
- JOAN BAEZ—The Best Of Joan Baez (R&M)
- AEROSMITH—Draw The Line (Columbia)
- ZZTOP—The Best Of ZZ Top (London)
- QUEEN—News Of The World (Elektra)
- STARCASTLE—Citadel (Epic)
- NICK JAMISON—Already Free (Bearsville)
- DAVID BOWIE—Heroes (RCA)

WSAR-FM—Allentown (Rick Harvey)

- JESS RODEN—The Player Not The Game (Island)
- DETECTIVE—It Takes One To Know One (Swan Song)
- PAT TRAVERS—Putting It Straight (Polydor)
- CROSBY/NASH—Live (ABC)
- BABY GRAND—(Arista)
- AL STEWART—The Early Years (Janus)
- BILLY JOEL—The Stranger (Columbia)
- STYX—Grand Illusion (A&M)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
- KANSAS—Point Of Know Return (Kirschner)

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Monty Alexander, Ray Brown,
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Ray Brown Jam
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Monty Alexander
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PABLO LIVE
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Dizzy Gillespie, Clark Terry,
Eddie 'Lockjaw' Davis,
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Bobby Durham

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PABLO LIVE
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2308-201

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Carter/Davis/Basie/Pass



Manufactured and Distributed by RCA Records

FIRM'S 1st INTERNATIONAL PROJECT

Home Cable TV Music Special

By ROMAN KOZAK

NEW YORK—The five-year-old and rapidly growing Home Box Office cable television firm is mounting its first international musical production with "Paris Line" set for broadcast Sunday (27).

The 90-minute broadcast is presented in cooperation with the German ZDF Saarbrücken station. It is a film of the stage show at the Cage De Paris in the Pigalle district, starring Line Renaud.

Though Home Box Office has done a number of domestic music programs, the "Paris Line" special is its first international project.

Firm, owned by Time Inc., serves a reported 800,000 subscribers through more than 375 CATV systems around the country. Through its Telemation Program Services, it provides program packages to non-network cable systems serving another reported 200,000 homes.

Each month the company transmits about 250 hours of broadcasting from its New York studios, including films and sporting events. More than 130 communities around the country have ground stations to pick its signal from a satellite orbiting 22,300 miles above the equator.

Recently the company launched an "earth station application service" which is an entire package designed to assist communities in setting up an earth station, including information on frequency coordination, FCC applications, legal reviews and filings.

In the past month a number of regional cable systems have joined under the Home Box Office umbrella, including Televents, Inc.,

which will bring Home Box Office programming to El Cerrito Video Systems and Televents of Redlands, Calif.

In Houston, nine new affiliates have begun to offer its services, reaching an estimated 85,000 homes in the area. And in Orlando, Fla., American Television and Communications Corp., a Denver-based firm, has gone with the pay tv network.

Home Box Office celebrated its fifth anniversary on Nov. 8 with the announcement that the cable network went into the black in the third quarter of 1977.

New Syndicate Firm Teeing 'Liner Notes'

LOS ANGELES—Departure Productions Inc., a new radio syndication firm, has been formed by Kathie Kaiser and Ray Sexton.

"Liner Notes," a two-minute show intended for five-day-a-week airing, is the initial project. Sexton will produce, Kaiser will host the news show, which will delve into information about artists and albums. Kaiser is a former publicist for Capitol and MCA Records; she was media coordinator this past summer for tours of Alice Cooper and Burton Cummings.

AVI Into Punk

LOS ANGELES—AVI Records will enter the punk field next January when it releases the first LP by the English/American punk group Baby Rocker. The album is being produced under the supervision of Michael Lewis and Laurin Rinder, who have helmed the label's disco hits by Le Pamplemousse and El Coco.

Windsor's CKLW Teaming With Labels On Availability

DETROIT—CKLW-FM, a country music station located in Windsor, Canada, has teamed with four record company labels to make sure the public can buy records the station plays on the air.

C.P. McClellan, vice president of programming for the station, says Capitol, CBS, MCA and RCA are cooperating, along with major record outlets in the greater Detroit area.

Hourly, the station's seven air personalities comment that all the music appearing on the station's top 30

country chart is available at any of more than 30 record stores, doing a tag line with the store name and location on a rotating basis.

In return, the stores give the station display space for an enlarged playlist, plus free on-counter 3x5-inch music guides.

"Although the idea may not be new to the industry," says McClellan, "we believe it's a progressive approach to ensuring the availability of country product in our market with the complete cooperation of four major labels."

Programming Comments

BILL KINGMAN,
Program Director
KTHO
South Lake Tahoe, Calif.

On Sept. 14, we received authorization to fire up our new 2,500-watt transmitter. As far as we know, KTHO is the only AM station in California to operate at this newly-authorized power level. And on our 590 frequency, it packs a wallop. We still reduce power at night, but the new McMartin transmitter handles that, too, with much improved modulation power headroom.

Our AM's format continues to thrive with a liberalized Hot 100 format, essentially, with a generous dose of oldies. Lake Tahoe is a 24-hour community with tourism and Nevada gaming as its economic mainstays, thus we exhibit very little format dayparting of our music. The Nevada entertainment spas here have twice as many employees working at night as compared to day, thus 8 p.m. or 4 a.m. to many locals here is wakeup time as would be 7-8 a.m. in most cities elsewhere. Accordingly, the format remains rather consistent around-the-clock.

Totally unrelated to the above, I offer a programming comment to the industry: Go easy on the audio limiting action. Too many stations are adjusting their limiters (in hopes of being "louder") to the point of gasping, grabbing, thumping annoyance. There is a very real point of "ear fatigue" which has been documented in many audio journals; like eye fatigue, your ears tolerate only so much unnatural circumstance, and excessive audio limiting can subconsciously insult listeners' ears until listeners consciously change the station. The movie industry has written volumes of this subject.



AFTER WHISKEY—Visiting KTNQ in Los Angeles during their recent stint at the Whiskey are Private Stock Records artists Robert Gordon and Link Wray. From left: KTNQ afternoon personality Don Steele, Wray, KTNQ program director Jimi Fox, and Gordon.

TELEVISION REVIEW

Rolling Stone Special Embarrassing Bomb

Various Artists: "Rolling Stone... The 10th Anniversary," CBS-TV. Two hours. Jann Wenner executive producer, Steve Binder producer and director, Jack Nitzsche, musical director.

NEW YORK—There is no nice, polite way of saying it, but Rolling Stone magazine's 10th anniversary television special was a bomb, an utter embarrassment to fans of the magazine for the last decade.

The show was simulcast by a number of FM stations around the country, which in New York at least, provided one light moment when the screen flashed the picture of the Soviet Georgians dancing to the yogurt commercial, while on radio Lou Rawls sang the praises of Budweiser beer.

Otherwise the show was overblown, pretentious, slow moving and generally cheapening to both

rock'n'roll and the magazine's own good name. Only the performances of Bette Midler and Gladys Knight were above the general drek.

The low point of the show came early, a medley of Beatles songs sung by Ted Neeley and joined by Richard Baskin, Yvonne Elliman, Richie Havens and Patti LaBelle with the Lester Wilson dancers.

If having dancers dressed up as giant strawberries during "Strawberry Fields Forever," is the state of the art in presenting rock on tv, then music is indeed in trouble.

This particular bit of nonsense was soon followed by somebody in a Richard Nixon mask singing "I'm A Loser," and a production number that would have shamed Las Vegas, showing various types of "protesters" representing the turmoil of the '60s.

(Continued on page 32)

Vox Jox

By CLAUDE HALL

LOS ANGELES—Peter McLane, program director of KFJZ and Z-97 in Fort Worth, notes: "Everything I heard about Texas is true. Blue skies, beautiful women, great football and cold beer, not to mention competitive radio."

Bill Meeks called the other day and we got to shooting the bull about KFMK in Houston, the religious music station programmed by Buddy Holliday. Meeks is impressed with the programming of the station. Buddy sent me a cassette of the on-air sound and I played it for a presentation I was making at a meeting. Buddy really has created something nice.

The next Arbitron ratings report in Los Angeles is going to be quite interesting. A feeling I have in my bones is that KMET is going to come up. KFI is going to split the AM rock numbers more and more though KTNQ should fare fairly well and KMPC is going to continue to decline, since it is currently neither fish nor fowl and only an excellent air personality staff is holding the station together artistically.

A surprise to most people will be the KPOL-FM increase, which will be indicative of a trend upward. KGIL-FM in the San Fernando Valley also sounds quite good, but I don't think it'll show much in ratings

because of the way the ratings are done. KKTT will prove that changing your call letters doesn't necessarily help. KDAY will hold about even. KABC and the beautiful music stations will hold firm, more or less. KLAC will do okay in ratings and may even pick up a few points because of the demise, as a country music station, of KFOX in Long Beach. Because of its tight rotation pattern, for a country station, I don't think KGBS will climb much, if at all. KROQ will continue to be almost non-existent. KRLA, which is heard more by accident (and a dial study shows this fairly clearly), will not be much of a factor.

And if you save this column you might be able to throw some mud in my face when the real Arbitron report comes out and I turn out all wrong.

But then, anyone who thinks they know anything about this business is slightly off center anyway.

And that brings me around to the kook who has been disrupting radio in Los Angeles for the past few weeks. First, a guy kept calling up, asking if I'd received a press release from KIQQ in Los Angeles. I assured him that I had not received the press release. The guy claimed he was the program director. After sev-

Calif. KATY Goes Country

SAN LUIS OBISPO, Calif.—KATY, a rock station, switches to country music Dec. 1, reports general manager Dale Owens.

Bill Larsen is program director and will do the 6-10 a.m. show. Other personalities for the new format include Cindy Allan, afternoon drive and music director, Chuck Bernard, Doug Vincent, and all-night personality Danny Blue.

Owens says he changed the format because "if two stations in the market are playing rock music, one is going to be second and being second is hard to sell time on."

Also, personal research showed that of 13 jukeboxes monitored, country music represented 30%-40% of the play and among singles selling in the market, about 50% were either country music or country rock in nature.

"Too, no one else in the market was playing country music and I feel there are a lot of people in the area who prefer country music."

eral phone calls, it turns out the whole thing was a hoax.

With Michael Spears, I got a phone call from a guy who refused to identify himself. He said that Spears was at that moment in the office of Dwight Case, president of RKO Radio, presenting a letter of resignation. And that Tim Sullivan, the general manager of KHJ, and I were being notified at the same time. The guy read me Spears' letter. He even gave me Case's private phone number so I could call and check the story out.

And it turned out that Spears

(Continued on page 30)

Air Crafts Flies DJ Newsletters

WOODRIDGE, N.J.—Air Crafts Limited, a radio syndication firm here, is launching a new monthly newsletter called Catch-Up, announces company president Ted Pastuszak Jr. The newsletter contains features of interest to disk jockeys and program directors as well as a chart, reviews of singles and albums, one-liners for air personalities, and artist bios. Samples available on request.

The Faith Agency Proudly Congratulates Charles Fox

For the week ending November 13 the top three shows on television

1. "LAVERNE AND SHIRLEY"*
2. "HAPPY DAYS"*
3. "LOVE BOAT"*

ALL HAD MUSIC COMPOSED BY

CHARLES FOX

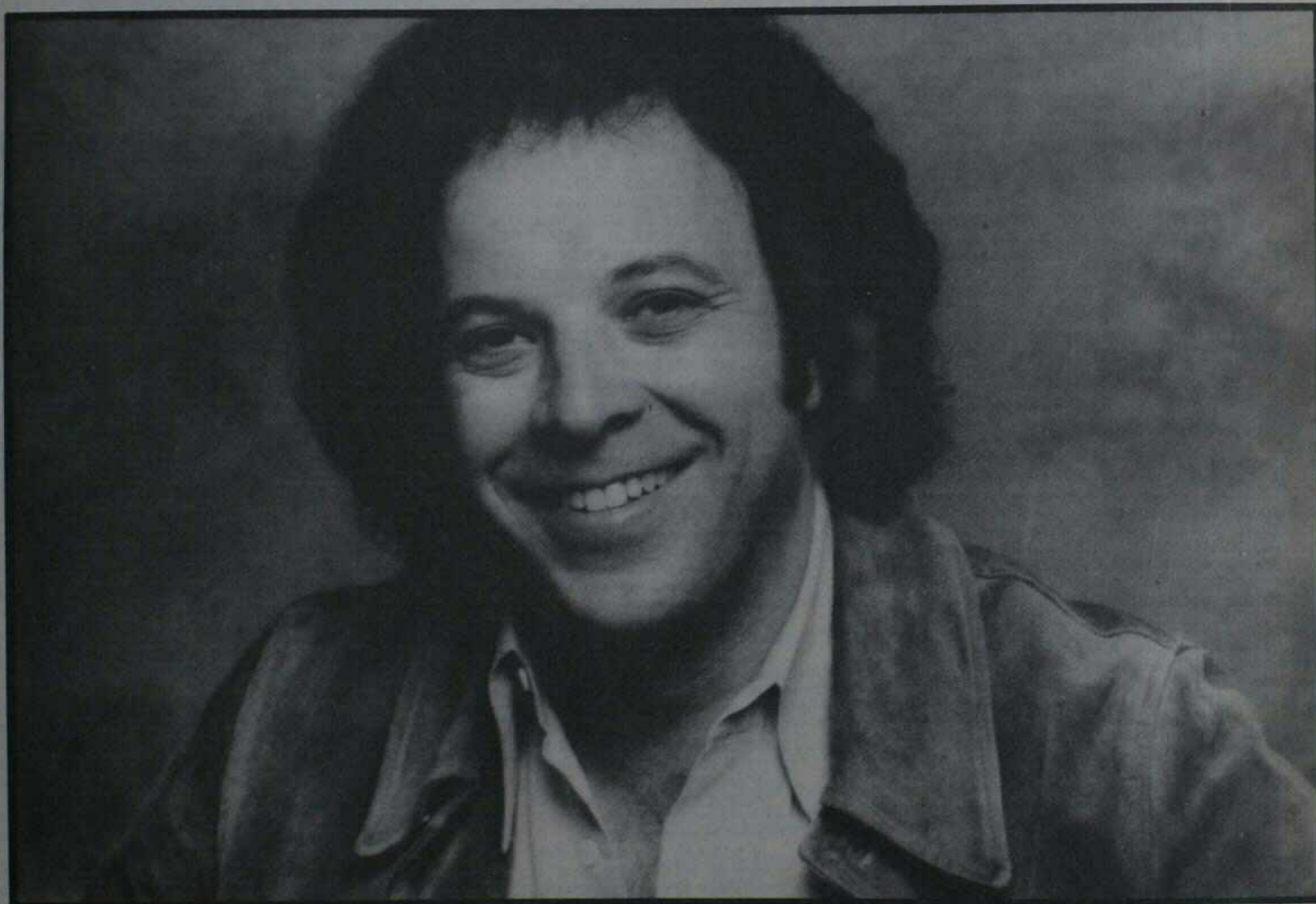


Photo by Louis Lizaraga

Motion Pictures:

In release — "ONE ON ONE" (Warner Brothers)
Song score; lyrics by Paul Williams
including the hit single
"MY FAIR SHARE" sung by Seals & Crofts

Forthcoming — "FOUL PLAY" (Paramount)

*Hit single: "Making Our Dreams Come True"
Lyric by Norman Gimbel

*Hit single: "Happy Days"
Lyric by Norman Gimbel

*"Love Boat"
Lyric by Paul Williams

Vox Jox

• Continued from page 28

knew nothing about the phone call and no one can explain how the guy got a copy of the resignation letter.

Johnny Olson is now doing the 2-7 p.m. show at WPOC, country music station in Baltimore. He had previously worked at WPRW in Manassas, Va. . . . KFOX, Long Beach, Calif., is now KFRN, a religious music station. The last day of country music, the air personalities worked free, their last day on the air, and visiting the station in sort of a tribute to country music were Art Satherley, Hugh Cherry, Gene Price and Dick Haynes, among others. Corky Mayberry and the other personalities are looking for work.

Tony Silvia writes that he has joined Beacon Radio, located in Wolverhampton, England. "I am at present doing weekends, with a

Bubbling Under The HOT 100

- 101—JUST FOR YOUR LOVE, Memphis Horns, RCA 11064
102—COME GO WITH ME, Pockets, Columbia 310632
103—SWEET MUSIC MAN, Kenny Rogers, United Artist 1095
104—SAN FRANCISCO, YOU'VE GOT ME, Village People, Casablanca 896
105—BOP GUN, Parliament, Casablanca 900
106—BELLE, Al Green, Hi 7505
107—EAST BOUND & DOWN, Jerry Reed, RCA 11056
108—WHAT'S YOUR NAME, WHAT'S YOUR NUMBER, Andrea True Connection, Buddah 582
109—THE WHOLE TOWN'S LAUGHING AT ME, Teddy Pendergrass, Epic 3633
110—BABY BLUE, Chilliwack, Mushroom 7028

Bubbling Under The Top LPs

- 201—MEMPHIS HORNS, Get Up & Dance, RCA AC 21-2198
202—STYX, Equinox, A&M SP 4559
203—JACKIE DE SHANNON, You're The Only Dancer, Amherst 1010
204—CONTROLLERS, In Control, Juana 20001 (T.K.)
205—OSMONDS, The Osmonds Greatest Hits, Polydor PD 2-9005
206—POINTER SISTERS, Having A Party, Blue Thumb BT 6023 (ABC)
207—BLOOD, SWEAT & TEARS, Brand New Day, ABC AB 1015
208—RICHARD HELL & THE VOIDOIDS, Blank Generation, Sire SR 6037 (WB)
209—PETER ALLEN, It's Time For Peter Allen, A&M 3706
210—COWBOY, Cowboy, Capricorn CPN 0194

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disco show on Saturday 9 p.m.-1 a.m. and the American Hot 100 show on Sunday 7-10 p.m. Before going to England, I worked at stations extensively throughout the New England area, including WPRO-FM in Providence, R.I.; WSAR in Fall Rivers, Mass., and until the beginning of last September worked the all-night show at WPJB in Providence under program director Todd Chase.

"Beacon is one of only 19 independent radio stations in Britain and has a Top 40 format including many album cuts and oldies; we have a simulcast AM-FM stereo signal and are on the air 19 hours a day 6 a.m.-1 a.m. The weekday lineup includes Chris Harper 6-9 a.m., George Ferguson 9 a.m.-1 p.m., Mick Wright 1-4 p.m., Mike Baker 4-7 p.m., Helen Armitage 7-9 p.m., and Dave Owen 9 p.m.-1 a.m. Our program director Alen MacKenzie, also does occasional airwork and our consultant from the states is Gerry Laing.

"Being the only American here is sometimes rewarding, sometimes frustrating, but always interesting. Tell any frustrated American jocks that the star system is in full force here in regard to air personalities. Independent radio is such a new industry in Britain that those who are fortunate enough to secure one of the few positions available get super pay, fringe benefits and a tremendous amount of recognition as someone who is truly talented and unique. The drawbacks, however, are many: for one, compression and reverb, until recently, were not allowed by the local broadcast authority, and things that we take for granted like a cartridge music system, digital countdown clock and so on are also taboo."

Clark Race, who has been at KMPC in Los Angeles for more than seven years and was previously at KDKA in Pittsburgh as one of the early rock legends for approaching 15 years, has resigned from KMPC and is considering becoming a television news personality. . . . Rick Dove, music director and afternoon personality at KDGO in Durango, Colo., is looking for a new gig. He'll go anywhere for an album rock station: 303-247-2852.

Paul Bunting, 169 Sherwood Dr., Churchville, Pa., writes: "Some comments on a recent article in Billboard featuring females in radio, with references to the likes of Gracie Allen, the article stated that women are being 'rediscovered' in radio. No comparison can be made between someone like Gracie Allen and the female disk jockeys of today. The Gracie Allen types were not disk jockeys, but highly talented actresses who got into radio because of that talent. They did not get in because of affirmative action hiring programs as is the case with too many female radio 'personalities' today." Me thinks I sense a male chauvinist, Bunting.

Country radio stations are being alerted to prepare to send materials for radio, video and print presentations to the Country Radio Seminar. The annual event, slated for Nashville in March, hopes to accumulate a wider range of materials than in previous years.

Stations are urged to send the materials after Jan. 1 and before Feb. 15, according to seminar officials.

Printed promotional materials—from calling cards and rate cards to T-shirts and belt buckles—should be sent in care of Les Acree, WKDA,

1202 Stahlman Building, Nashville, 37201.

Rick Holecolombe, WTCR, Radio Park Rd., Catlettsburg, Ky., 41129, will be compiling airchecks of stations and taped samples of contests and promotions. It'll be condensed into an album.

VTRs, slides and film used in selling the station to the public should be sent to Bob Holtan, WAXX, Box 47, Eau Claire, Wis., 54701.

Gene Klaven, an early morning New York institution at WNEW-AM for the last 25 years, is moving to WOR-AM to take over the afternoon drive time slot.

Replacing Klaven, at least temporarily, is Bill St. James. Klaven takes over the time slot of Herb Oscar Anderson, who exited WOR recently.

Reportedly Klaven's reason for leaving WNEW was disagreement with station management over artistic freedom and the music he was asked to play, not his salary, believed to be about \$200,000.

Fraternal war is threatened on New York's late night airwaves now that Dan Neer has joined WPIX-FM at the all-night slot. This puts him right opposite brother Richard, the 2-6 a.m. personality at WNEW-FM.

Dan Neer replaces Les Marshak, who has resigned to pursue full-time freelance activities.

The move is part of the station's shift into album rock programming. As part of the shift, popular morning man Jim Kerr, has moved from WPLJ-FM to WPIX. He replaced Dr. Jerry, famous in New York for his "Crazy Eddie" stereo shop commercials.

The station has dropped its disco programming at night, though it has retained the weekly "Top 40" program with Casey Kasem.

On Oct. 11, about 3:02 p.m., I listened to Doug Christian on WNOE-FM. Pretty good.

Later, I turned to WSHO, the New Orleans country music station. It needs to hire a programming consultant. The 4:45 p.m. air personality was slightly irritating, unnecessarily. Needs some voice lessons and someone needs to teach him how to motivate listeners. I feel that "entertainment" can be equated as E equals M plus DJ. Music plus the Disk Jockey.

The audio level of WSHO kept going up and down, so maybe they need to hire an engineering consultant, too.

Oct. 12, WSHO was still having audio problems. The disk jockey, Jerry Womack, mentioned cart problems on a commercial.

Womack was trying to "good ol' boy" disk jockey approach; it was a little comey at one point.

At 8:10 a.m., I listened to Bob Walker on WTX. Good voice. I didn't note it down in my notebook, but I think he was doing his swan song and was leaving the station to join a record retail operation.

That afternoon, I flew to Nashville to listen to radio in that market.

On Oct. 13, I listened to the wakeup crew of WSM radio. They were doing a good job. A very entertaining show.

I dialed around the market, to get a quick impression. WSIX-AM, a big band station, sounded okay. WWGN, "Where the message is the music—the more you listen, the more you get the message," was interesting; it was a religious station, but very subtly so, at least during the time that I listened.

Around 6 p.m., I listened to Ron

Lake of WLAC. He was doing an excellent job; kept his name out in front but could have probably said it with a little more "billboarding," if I may coin a phrase. If any personality is restricted in any form from being a "personality," and doing, quote, your thing, then you've got to make your name stand out as if a neon sign. Lake's tags on commercials and his billboarding of the call letters was superb.

On Oct. 14, at 8:02 a.m., I started listening to Pat Reilly. He was doing a good job. His production was good and tight. What he said seemed relevant, pithy. He had a lot of commercials, but handled them well. Cross-promoted J.J. Michaels very well.

WLAC was better than I remembered from an earlier visit a year ago.

The lineup at the Top 40 station, which is now No. 1 in the market under program director Dick Kent, features Pat Reilly 5-9 a.m., J.J. Michaels 9 a.m.-1 p.m., Mark Damon 1-5 p.m., Ron Lake 5-9 p.m., Spider Harrison 9 p.m.-1 a.m., with Bob Cline and Stu Evans on weekends.

I did listen to some other radio in the market, but not closely enough to comment.

By and large, I found radio in good shape in El Paso and Houston,

Cleveland's WWWM Airs Artists, Not 45s

By SCOTT EYMAN

CLEVELAND—Ohio Communications' WWWM, at a little less than three years old and one of the youngest of the 36 commercial stations in Cleveland's highly competitive radio market, is also one of the most successful.

"What WWWM has done is define album music," says Eric Stevens, the station's operations manager and program director. "We cut the fat away and went with just the lean."

M-105, as the FM station is known in the area, is big in teens according to recent survey and does well in 18-34 demographics.

"Once you decide on a basic format, the toughest thing is figuring out ways to merchandise that format," says Stevens. "Our sound is very familiar and strongly defined at all times. We don't play the same song, we play the same artists over and over again."

To facilitate efficient programming Stevens uses a hot clock wherein a given four-hour slot is divided into 14 categories, not counting commercials and newsbreaks.

In each slot, successively labeled "current," "classic 69-72," "current," and others, is a group of records selected by Stevens; the DJ's function is limited to choosing a record already filed under the required category.

"Obviously, if you're programming for mid-day, you're softer and more mellow than Aerosmith," says Stevens. "For a typical mid-day slot, we'll go with America, Rod Stewart, the Beatles, Crosby, Stills and Nash, that sort of thing."

How important is the DJ in this format?

"Quite important," says Stevens. "A jock has to communicate two things: himself and what the station stands for, our excitement and our promotions."

"We're not a screamer station, so the jock has to communicate humanity in a mass appeal format."

Despite the tight regimentation of

clusion in New Orleans with the exception of WNOE-AM-FM, and pretty good in Nashville. Nashville radio is quite different from Houston or El Paso, a little more relaxed, more medium-market in atmosphere. There was nothing medium-market about El Paso radio, I might add.

Dean Goodman has been promoted to station manager of WWWL in Miami Beach. A former program director and concert promoter, he was previously sales manager of the station.

Tim Morrissey, operations manager of WMKC, Box 257, Oshkosh, Wis. 54901, would like to get the addresses of the "Electric Weenie" and "Fruitbowl." Tom Adams is back in the swamps of Florida somewhere and perhaps he'll see this and write you, Tim. . . . Bob Walker reports that after 10 years at WTX in New Orleans, he'll be leaving Nov. 18 to work at the Music Box, the local discount record retail chain. His replacement is Jeff (Jeff McKay) Ballentine 9-noon. Walker was assistant program director to Robert Mitchell at the Top 40 station.

(Continued on page 34)

his format, Stevens doesn't view it as an air-tight absolute. In fact, he retains a veiled longing for the days of free form programming on alternative radio.

"I see free form disappearing in many markets and that's too bad, because there's room for it if it's implemented properly."

"The thing about free form is that it's not about big numbers growth; it's about building a loyal audience slowly."

Stevens comes by his programming expertise and sense of the market naturally: He was operations director at WIXY in the late 60s. The station was strong on promotion.

Very much in line with this philosophy is a sign, somewhat in the nature of a motto, prominently displayed in Stevens' office: "If you don't promote, a terrible thing happens. Nothing."

Obviously, Stevens demands a high degree of visibility on the part of his staff. In addition to the usual hosting chores and participation gambits, the DJ's broadcast from a glass booth in the basement of Cleveland's Park Centre, accessible to interested public and apathetic passers-by alike.

Ironically Stevens philosophy of high visibility may be in for some stiff competition from the successor to the station that trained him. Tom Embrascia, former vice president of Ohio Communications, recently purchased somewhat dormant WMGC, formerly WIXY, and Stevens expects fireworks in the form of razzle-dazzle promotion and a possible return to the high-powered format of years past quite soon.

"I see Cleveland becoming one of the most exciting markets in the country," says Stevens, "and that's good, because the worst thing that can happen in this business is if you start to get too satisfied and live in a cocoon. When that happens, you lose sight of your goals. We don't intend to do that here."



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F-3	Top Soul Albums of the Year, 1966 to Present	15.00

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G-3	Easy Listening Singles of the Year, 1966 to Present	20.00

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H-3	Top Classical Albums of the Year, 1969 to Present	10.00

JAZZ ALBUMS

I-1	Number One Jazz Albums, 1969 to Present	10.00
I-2	Top Ten Jazz Albums, 1969 to Present	10.00
I-3	Top Jazz Albums of the Year, 1969 to Present	10.00

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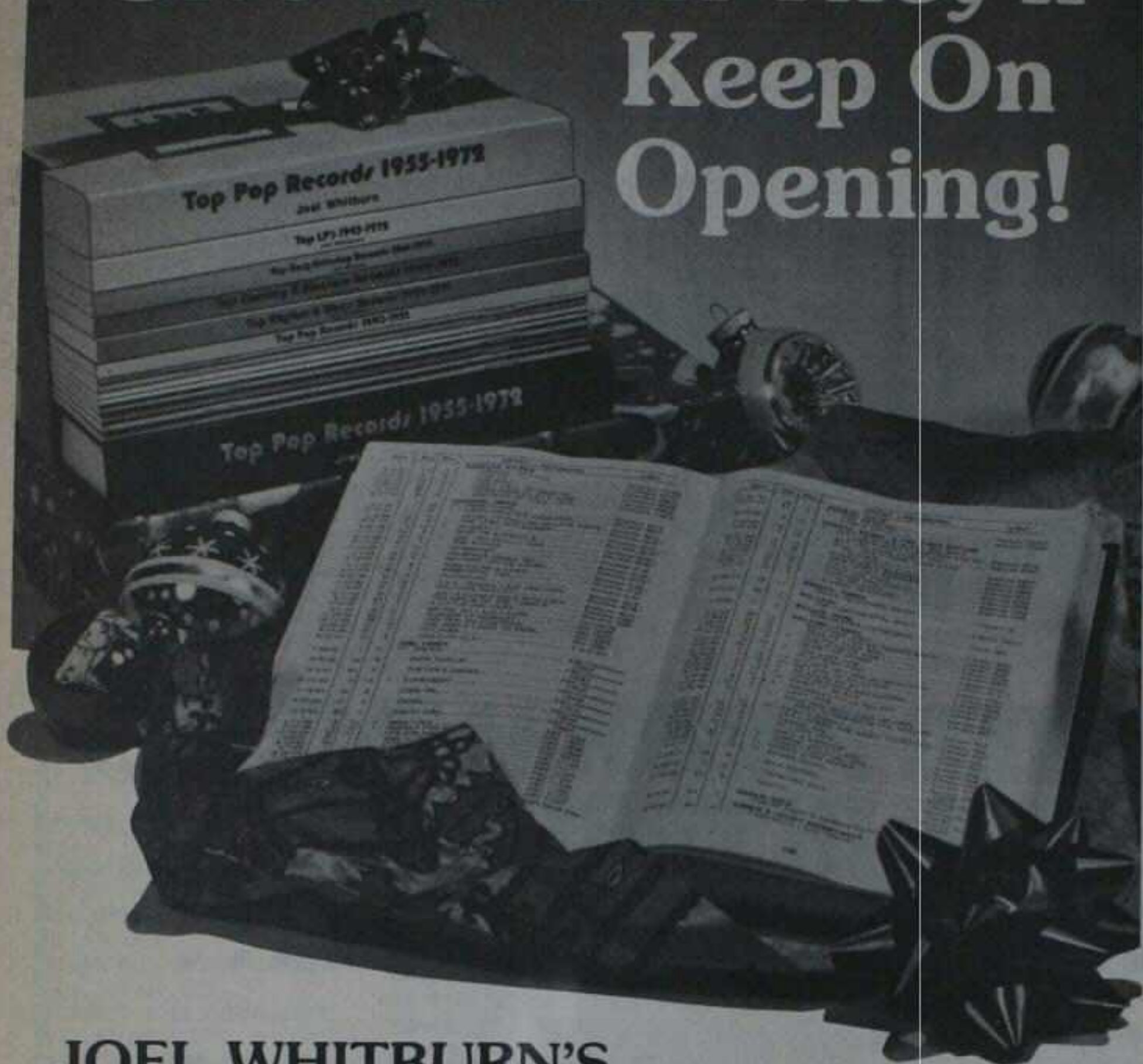
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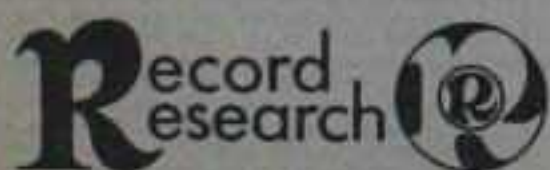
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Radio-TV Programming

Rolling Stone Special

Continued from page 28

Things picked up somewhat after that for those viewers who hadn't deserted to a football game on ABC, with Bette Midler's appearance. Backed by former Harlets, the "Devine Miss M's" Roxy set rocked. When she pulled out the stops on "Da Doo Ron Ron" the show moved.

An earlier cartoon sequence about rock with the Coasters singing background was merely childish. The show's serious moments were at best trivial and at worse were almost a bad joke.

The Vietnam segment was a letter from a veteran who broke his back while escaping from the Army. Pathos aside, it may have been an effective bit of participatory journalism in print, but declaimed on tv, it was merely tasteless.

Next on the agenda was a talk show format which featured Phoebe Snow, Billy Preston, Melissa Manchester and Keith Moon trading stories about life on the road.

Moon explained how he not only wrecked his own hotel room, but also two others beneath it when he and his crew started dragging a wa-

terbed about. No mention was made whether there was anybody in the rooms beneath when a couple of tons of water and plaster came crashing down through the ceiling. That was followed by a demonstration by Moon on how to wreck hotel rooms. At least it was energetic.

A dance sequence featured Lesley Ann Warren, and following a groupies-makes-good premise, showed the young lady first dancing to her male star and then to her own audience.

The finale featured Gladys Knight & the Pips joined by Art Garfunkel doing a salute to Elvis. Sprinkled through the show were also some shorts including a Mike Love pitch for transcendental meditation and an admission by Los Angeles police chief Ed Davis that he likes the music of Joan Baez' "We Shall Overcome."

For a fan of Rolling Stone and rock the whole show was rather sad to watch. It certainly did not present the music on tv in a new light, as had been hoped. And it showed that a good magazine does not necessarily a good tv program make.

ROMAN KOZAK

Black Radio Today: Difficult To Program

By SARA LANE

MIAMI—"Black radio is difficult to program," charges Joe Fisher, program director for Fort Lauderdale's WCKO-FM.

"You can't target in on one particular age group. How can you say I'm going to program for teens and omit mom and dad and totally alienate grandma and grandpa when there are only a couple of black stations servicing all the people."

Fisher notes black radio stations can perform obligations and duties to the black community by programming the right blend of music, offering community-oriented programs and by hiring professional on the air personalities.

"Not only do we entertain, but we educate and try to open doors of communication between the white and black communities," he explains.

Fisher has been in radio for close to 13 years, starting out at WCKO in 1965 as a part-time disk jockey, then working up to the news department, going into sales and then taking on the morning DJ slot. In 1969 he became the program director.

While WRBD, WCKO's sister station, is what Fisher calls a "typical black station" with high energy DJs and uptempo music, WCKO's format is eclectic, combining a wide variety of music with public affairs and community service programs.

Currently, WCKO has three live DJs in addition to Fisher. Fisher is on the air from 7 to 11 a.m. An automated computerized system takes over from 11 a.m. to 4 p.m. James T. comes on at 4 to 8 p.m. and Big John is in the 8 p.m. to midnight slot. From midnight to 7 a.m., the station goes back to automation.

Saturday night and a good portion of Sunday programming is devoted to jazz featuring such artists as George Benson, Stanley Turrentine, and Arthur Prysock interspersed with some Top 40 like the O'Jays "Let's Spend Some Time Together," Betty White's "Can't See For Looking" and other tunes that will blend.

"We don't want to lose our young audience by playing only jazz,"

Fisher explains, "so we play some of the top tunes of the day along with jazz."

Bobby Bell has a three-hour jazz show "Jazz City Style" Saturday night from midnight to 3 a.m. On Sunday jazz is again featured from 2 to 7 p.m. with James T., Louis Fisher is on with jazz from 9 to 12 p.m. and Bell returns in the midnight to 3 a.m. slot with more jazz. Most of the station's public and community affairs programs take place on Sunday.

While Fisher programs mostly black music, he is not adverse to playing a white artist if his music blends into the black music. WCKO plays almost "anything that's really good," but will not play records with suggestive titles or lyrics such as Millie Jackson's "Feeling Bitchy."

"We refuse to use that word on the air. You must remember we're playing music for the 'babies' as well—little kids of 9, 10 and 11."

Fisher is dedicated to helping young unknowns, and to breaking new product as witnessed by the many gold records adorning his office walls.

WCKO may add up to 10 new records a week, although four or five is the norm. By local standards the list is enormous—45 singles and 40 albums.

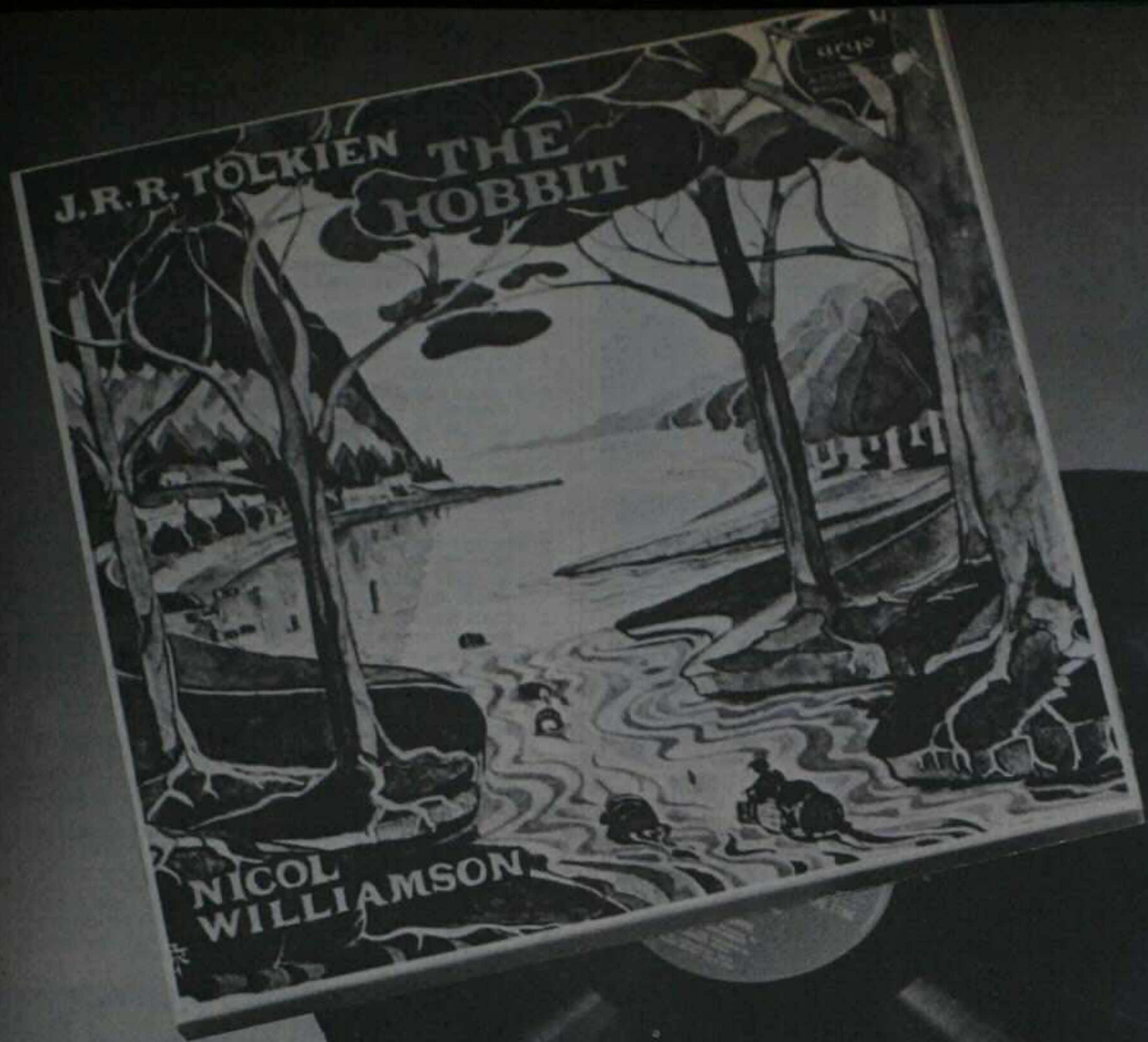
"There's no way we could capitalize on a wide scope or attract masses of our audience if we stopped at the top 25," he says. "We'd lose a large segment if we played the same tunes every other station is playing."

Fisher works closely with record companies. "For instance," he continues, "an album may be listed, but

(Continued on page 67)

Clark On ABC-TV

LOS ANGELES—Dick Clark Teleshows' Dec. 31 "New Year's Rockin' Eve '78" special on ABC-TV will feature performances by Crystal Gayle, KC & the Sunshine Band, the Ohio Players, Andy Gibb and Johnny Rivers. Larry Klein and Barry Glaser are producers. Dick Clark is executive producer.



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This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	2	8	FEELS SO GOOD Chuck Mangione, A&M SP 4658
2	1	8	JEAN-LUC PONTY Enigmatic Ocean, Atlantic SD 19110
3	3	14	NIGHTWINGS Stanley Turrentine, Fantasy F-9534
4	9	5	HEADS Bob James, Columbia JC 34896
5	5	5	QUINTET V.S.O.P., Columbia C 234976
6	4	8	RUBY, RUBY Gato Barbieri, A&M SP 4655
7	6	12	BLOW IT OUT Tom Scott, ODE BL-34966 (Epic)
8	8	8	BUNDLE OF JOY Freddie Hubbard, Columbia JC 34902
9	7	27	FREE AS THE WIND Crusaders, ABC/Blue Thumb BT 6029
10	10	27	LIFESTYLE (Living & Loving) John Klemmer, ABC AB 1007
11	19	5	NEW VINTAGE Maynard Ferguson, Columbia JC-34971
12	12	25	LIFELINE Roy Ayers Ubiquity, Polydor PD-1-6108
13	13	8	PICCOLO Ron Carter, Milestone M 5504
14	22	3	MAGIC Billy Cobham, Columbia JC 34939
15	15	25	LOOK TO THE RAINBOW—AL JARREAU LIVE IN EUROPE Warner Bros. 2BZ 3052
16	28	3	SOPHISTICATED GIANT Dexter Gordon, Columbia JC 34989
17	14	5	SURVIVORS SUITE Keith Jarrett, ECM 11085 (Polydor)
18	11	8	BYABLU Keith Jarrett, ABC/Impulse AS 9331
19	24	3	MANHATTAN SPECIAL Teruo Nakamura & The Rising Sun, Polydor PD 1-6119
20	16	17	MORE STUFF Stuff, Warner Bros. BS 3061
21	17	31	FRIENDS & STRANGERS Ronnie Laws, Blue Note BN-LA730-H (United Artists)
22	21	35	HEAVY WEATHER Weather Report, Columbia PC 34418
23	18	23	FINGER PAINTINGS Earl Klugh, Blue Note BN-LA737-H (United Artists)
24	20	12	CTI SUMMER JAZZ AT THE HOLLYWOOD BOWL Vol. 1 CTI 7076
25	32	3	AFRICAN VIOLET Blue Mitchell, ABC AS 9328
26	23	21	LIVE! LONNIE LISTON SMITH RCA APL1-2433
27	27	12	TIM WEISBERG BAND Tim Weisberg, United Artists LA-733G
28	26	27	PHANTAZIA Noel Pointer, Blue Note BN-LA736-H (United Artists)
29	29	3	SENIOR BLUES Urbic Green, CTI 7079 (Creed Taylor)
30	25	8	ELLINGTON IS FOREVER Vol. 2 Kenny Burrell, Fantasy F 7900
31	33	3	EYE OF THE BEHOLDER Ray Barretto, Atlantic SD 19140
32	39	3	SUMMIT MEETING AT BIRDLAND Charlie Parker & The All-Stars, Columbia JC 34831
33	NEW ENTRY		PARIS FESTIVAL INTERNATIONAL DE JAZZ Miles Davis/Tadd Dameron Quintet, Columbia JC 34804
34	NEW ENTRY		CAPETOWN FRINGE Dollar Brand, Chiaroscuro CR 2004
35	36	5	GRAZING DREAMS Collin Walcott, ECM 11096 (Polydor)
36	38	3	BRAND NEW THING Doc Severinsen, Epic PE 34925
37	30	14	SERENGETI MINSTREL Sonny Fortune, Atlantic SD 18225
38	35	12	INSIDE THE GREAT PYRAMID Paul Horn, Mushroom 5507
39	31	12	TICO RICO Hank Crawford, Kudu 35
40	37	14	MUSIC IS MY SANCTUARY Gary Bartz, Capitol ST 11647

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Jazz

AN ODD PIANO COMBINATION

Jack Wilson's 176-Key Novelty

By ELIOT TIEGEL

LOS ANGELES—Pianist Jack Wilson has devised a technique for simultaneously playing an electric piano with his left hand and an acoustic model with his right.

The combination, five years in development, is heard on his new Discovery LP "Innovations" and in local area clubs the veteran modern jazz stylist inhabits.

Wilson claims he is the first jazz

which he brings with him to his nightclub engagements.

There are several techniques Wilson employs with the dual pianos: he uses a cross hand method to obtain a lush background with a single note solo covering it.

"If I cross hands," Wilson explains, "I can play octaves on the electric piano with the right hand and comp for myself with the left."



New Style: Jack Wilson plays the electric piano with his left hand and the acoustic with his right during a club date to showcase his new voicing technique.

musician to play two different kinds of pianos simultaneously from a "virtuoso perspective." The two pianos also gives his trio a "quasi-ensemble sound."

Rock musicians who use various keyboards generally play them in a supportive role, he claims.

Wilson sets the electric model on the left. "It is supportive to the acoustic," he explains. "The electric is really like the carpet for the acoustic."

Wilson has his own electric model

There is the main technique of playing the chords and the melody on the right hand with just the melody in the left hand.

There is the open octave technique in which a singular line is played in the right hand and the line duplicated with the left hand.

There is the double chordal technique involving simultaneous chording with both hands.

The effect on the record is one of subtlety. Wilson blends the two instruments in expertly, but there is no shock of hearing an electric melded with an acoustic or an electric alone followed by an acoustic. The acoustic remains the dominant sound.

Wilson, who last recorded for Blue Note from 1964-'69 (three LPs there, three on Vault and two on Atlantic), explains he got into two pianos as a means of creating a different small group sound.

"My theory is when you have a piano-bass-drums group there is no change in sound to differentiate between the solo and ensemble playing."

Wilson says the dual pianos achieves this separation in the music. "It gives the illusion you have four pieces there."

And that's one key point for a bandleader who has to keep his costs down and can get a mini ensemble sound with three musicians (plus two keyboards) instead of four regulars.

On six of the eight cuts on the new LP Wilson plays two pianos simultaneously.

For his next Discovery LP planned for sometime in January, he

says he plans to play some improvisations "which will start with very little preconceived material. I'll try to exploit texture and colors."

Wilson says his new musical stance allows him to play some of his older works which now come out with a new appearance.

He says he got the idea for two keyboards while playing on a Cher record date. There was an electric keyboard behind his acoustic so he began doodling on both and liked what he heard.

As for playing two pianos, Wilson admits there are problems if one of the models is out of synch or intonation. Then he has to make "adjustments."

Wilson comes to Discovery through previous contacts with its two owners, Albert Marx and Dennis Smith (Billboard, Dec. 3, 1977). He used to play on the Gerald Wilson dates for World Pacific which Marx produced.

And he knew Smith from his disk jockey days at KBCA. Smith heard him at Donte's and brought Marx (Continued on page 69)

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DECEMBER 10, 1977 BILLBOARD

Jazz Beat

LOS ANGELES—The Village Gate celebrated Dizzy Gillespie's 60th birthday with a celebration weekend Nov. 25-26. Two days later the Gate was the scene of another birthday bash, this time for the first anniversary of the Universal Jazz Coalition.

Again Dizzy figured in the activities. Along with Bob James, he planned various jazz session ensembles to include David Amram, Ray Barretto, Don Cherry, Roger Dawson, Gil Evans, Frank Foster, Bill Hardman, Barry Harris, Percy Heath, Hank Jones, Clifford Jordan, Harold Ousley, Cecil Payne, Larry Ridley and Mickey Tucker, among others.

The Coalition presents regular Monday evening shows at the Greenwich Village club. It presents jazz workshops for schools in the New York areas and helps promote musicians' concerts.

Herbie Mann played the Tropicana Hotel in Las Vegas Nov. 20 in its Fountain Theatre, sponsored by the Las Vegas Jazz Society. Michigan State's Showcase jazz program presented saxophonist Roscoe Mitchell Nov. 13 in the Tower Room of the MSU Union building. Two re-

(Continued on page 69)

SOUTH AFRICAN KINGDOM

U.S. Musicians At Lesotho Jazz Fest

By HANFORD SEARL

LAS VEGAS—A jazz festival reported to be the largest ever to play South Africa within the Kingdom of Lesotho, set for Saturday (10), is a joint venture of U.S. musicians, Rutgers Univ., U.S. government agencies and Holiday Inns Inc.

Headlining the concert and four-day seminar workshops will be Dizzy Gillespie and his quartet, the Rutgers-Livingston Jazz Professors, soul singer Al Wilson, a six-piece South African group Island and four-piece Lesotho band Uhuru.

Entitled "The Maseru Music Festival," the event's main thrust is to establish a scholarship program for talented Lesotho students at Rutgers as well as benefiting relations between countries.

"This is definitely the high point in my life musically," says event brainchild Monk Montgomery.

The 56-year old jazz artist left Sunday (4) for the small, mountainous country, which is totally surrounded by trouble-plagued South Africa.

The 15,000-seat open-air Lesotho National Stadium will house the six-hour concert which will cost patrons \$11.50 U.S. admittance. Only 9,000 seats will be available because of special staging, lighting and production.

The four-day workshop sessions, Dec. 12-15, are expected to draw about 400 aspiring students at a cost of \$112.70 U.S. Studies from evolution of American jazz to elements of improvisation will be taught.

Included in Gillespie's group is drummer Mickey Roker, Benjamin Brown on bass and guitarist Rodney Jones.

The Rutgers performing-teaching

team is composed of bassist Larry Ridley, pianist Kenny Barron, Frank Foster on tenor sax, Freddie Waits and Ted Dunbar.

The New Jersey-based university is underwriting travel expenses, with



WHISTLE STOPPING: Billy Cobham, standing, joins Stanley Turrentine at KRE, Berkeley, Calif., station during an interview. Turrentine was doing, discussing naturally his Fantasy LP "Nightwings."

offers by the State Dept. to extend the tour into other African-Far East countries, Montgomery reveals.

Juliette Abul, entertainment director in Africa for Holiday Inns, has worked closely with Montgom-

(Continued on page 43)

BOOK REVIEW

Earl Hines' Story Appeals To All Who Endorse Music

"The World Of Earl Hines" by Stanley Dance. Published by Charles Scribner's Sons, New York; 324 pages, \$14.95.

LOS ANGELES—British-born and educated Stanley Dance has four previous music books to his credit. This one is his best.

The music industry is aware of Fatha' Hines' prowess as a pianist and leader but Hines somehow has never won the public acclaim accorded Ellington, Basie, Tatum and other of his colleagues over a distinguished 50-year career. It's frequently been said—and written—that every piano player today has a little Hines in him, yet the Earl of the keyboard remains obscure to all but a devoted, ever-loyal corps of his disciples.

Dance, with a forte assist from his wife Helen Oakley Dance, herself prominent as a jazz writer-critic as far back as the mid-'30s, gives Hines' name a deserved and overdue boost in these pages.

The early days in the Pittsburgh area when the pianist worked in the Lois (that's a he) Deppe orchestra, the Chicago period when young Earl attracted attention recording with Louis Armstrong's Hot Five and Seven, the 1930s when Hines burst forth with a first rate big band which was long ensconced at Chicago's Grand Terrace Cafe, the World War II era when musical history was made when Charlie Parker, Dizzy

Gillespie, Benny Green, Sarah Vaughan and Billy Eckstine were on the band—all these endeavors provide fascinating reading.

Hines' deflating experience as a member of Armstrong's All-Stars and the more current period in which he leads a low key but meritorious small combo which co-features Marva Josie are exhaustively covered by Dance, who ingeniously works in recorded interviews throughout the book with key persons associated one way or another with Hines' triumphs and disappointments.

Earl is a modest man for all his achievements. Unlike Ellington, he likes everyone. Like Basie, he is quick to praise other musicians. And like Fats Waller, he shows a ready sense of humor in almost every situation.

Dance brings out all these qualities, and others as well. "The World Of Earl Hines" is certain to rank with the new John Hammond book (Billboard, Sept. 24, 1977) as late 1977 favorite reading within the industry. Helping make it so is a covey of excellent photographs and an LP discography, the length of which may remind readers how distinguished—and underrated—the Earl of Hines' career is. A soft cover version also is available at \$7.95.

DAVE DEXTER JR.

Westminster's Oldies Get New Life Via ABC

CHICAGO—ABC Records will dip into its Westminster vaults for three reissues this month, working on the advice of collectors and dealers.

According to John Sievers, ABC's classical product coordinator, the three new Westminster Gold releases are drawn from a list of Westminster titles most often asked about by retailers and record collectors.

The restored titles are Beethoven's "Eroica" conducted by Hermann Scherchen, Brahms' Violin Concerto with Erica Morini, Rodzinski conducting, and "Rozsa Conducts Rozsa," a performance of three orchestral pieces with the Vienna State Opera Orchestra. All are in original stereo.

Sievers says the list of titles in which reissues interest runs highest also includes Pierre Monteaux's Beethoven's Ninth, "Fidelio" conducted by Knappertsbusch, Scarlatti sonatas performed by harpsichordist Fernando Valenti and a number of the many orchestra recordings Scherchen made for Westminster.

Early classical performances by duo pianists Ferrante and Teicher also are frequently requested. However, Sievers says there are no immediate plans for additional Westminster reissues.



HIRSUTE HEROINE—Is surprising "soprano" Michael Aspinall taboo in Anita Bryant's home state? Wall painting outside Tower Records, San Francisco asks the question.

Classical Notes

Dick Cavett amazed by Sir Rudolph Bing on a recent installment in Cavett's nightly PBS-TV interview program. Cavett, and many of his viewers no doubt, could not believe that the home of the former Metropolitan Opera general manager contained nothing in the way of record playing gear, and no TV set. Bing explained that he preferred to read while at home.

Pianist Andre Watts, in an interview in the December issue of "Contemporary Keyboard," reveals that his contract with CBS has been terminated. The pianist professes the belief that recordings should not make a performer sound better than he can play live, and says he begged CBS to record him in recital—even offering to drop his fee. Sounds perhaps like Watts is ready for direct-to-disk?

RCA to reissue two recordings made by Leopold Stokowski with the NBC Symphony, drawing upon original stereo masters for the first time. The disk, coupling a suite from Menotti's "Sebastian" with excerpts from Prokofiev's "Romeo and Juliet," will pay "interim tribute" to the maestro, Red Seal says, while a multi-disk memorial edition awaits preparation.

EMI/Angel's new two-year recording contract with the Philadelphia Orchestra was inaugurated with recent taping in Philadelphia's Scottish Rite Temple. Eugene Ormandy conducted Hindemith's Symphonic Metamorphoses on Themes by Weber, to be backed by the composer's Concert Music For Strings And Brass. The Hindemith disk is scheduled to be completed in February, at which time EMI also will record the orchestra under conductor Riccardo Muti.

Classical



KARAJAN CONNOISSEURS—NBC News' Edwin Newman helps celebrate the release of Karajan's new complete Beethoven Symphony set at a DG party in New York. With him at the fete commemorating the set's issuance are DG execs, from left, Jim Fray, U.S. a&r director, Sidney Love, national sales director, and Jill Kaufman, publicity director.

L.I. WOMAN SUCCEEDS

Selling Disks At Concerts On Rise

By ALAN PENCHANSKY

CHICAGO—Sale of classical recordings at concerts and recitals is an idea whose time has come. So believes Debora Low, a Mamaroneck, N.Y., woman who has been experimenting with concert site sales since summer and now wants to position vendors in lobbies of auditoriums across the country.

Low, who has no previous record business involvement, says her soon-to-be-incorporated Concert Discount Records will function as a national distribution center shipping records to symphony orchestras, artists managers and concert promoters.

Her company, which has been working closely with RCA pianist Tedd Joselson on an experimental basis, believes it can sell profitably at a discount, and plans to offer return privileges, slip-sheets for insertion in concert programs and special folding displays.

Prices have ranged from \$5 to \$6 for \$7.98 Red Seal product at these first concert dates. Low says the pricing seemed to make little difference, except at college concerts, and she expects an average discount of \$1 on top line merchandise once the program is underway. She notes that pricing will be determined by the ultimate seller.

"We have used Joselson as a pilot project and have had people go to places where he plays," Low explains. She says at a dozen of Joselson's 1977 dates, including appearances in Shreveport, New York City and Philadelphia, 14% of the audience on average took home one of the pianist's recordings. The figure is claimed to be verified against actual attendance records.

In the New York area, Low explains, the intention is to service concert sites directly, as she has at Joselson dates. She says an assistant and a truck are ready to work three or four New York area concerts per week.

She plans to get a warehousing facility to hold stock and then ship it out to the location where the artist is playing in time to be on hand for the show.

Low, a classical devotee and a comparative literature professor at Long Island's Queens College, says she "fell into" the sales endeavor when she went out to buy classical recordings for friends and was dis-

mayed at the dearth of offerings in outlying New York area stores.

One of the program's purposes, she says, is to fill the reputed classical distribution gap away from the big cities.

Yet a retail availability problem appears to account for only part of Low's trial success, as she indicates that concert sales of Joselson's records were as big in metropolitan areas as in the boondocks.

She says: "The purpose is to make people feel that they are taking home a souvenir of that evening. If they have a good experience they will take it home."

According to Low's outline, Concert Discount Records will take orchestra season itineraries and arrange to have recordings with featured soloist and repertoire shipped at the appropriate time.

Low is serviced from RCA's New York branch on a dealer price level and says she is getting strong response from a number of smaller record companies.

Low says she is in touch with orchestra womens' boards and that sales at these halls will be handled through such organizations, a cut on each disk going to the orchestra.

The program intends also to work through artist managers, and there reportedly have been numerous inquiries from artists themselves. Younger performers and artists signed to smaller labels would benefit most, and are expected to work most closely with Low.

At least one major hurdle faces the plan. Low says certain venues post restrictions against outside concessionaires, as does Tanglewood, the Boston Symphony's summer home. She notes that disks are occasionally sold at the festival site, but not with the aggressiveness she seeks for her program.

Indeed, it is far from unknown for artists to hawk their recorded wares "from the bandstand." Yet while it occurs on a sporadic, individual basis, Low is believed to be the first to attempt to organize disk concessions on a national scale.

Low says she has located financial backers for Concert Discount Records, and wants the company to be in gear for opening of the fall 1978 concert season.

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Billboard
Top50

Billboard SPECIAL SURVEY For Week Ending 12/10/77

37

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	11	HOW DEEP IS YOUR LOVE See Gees, RSD 882 (Polydor) (Stigwood/Unichappell, BMI)
2	7	4	HOW CAN I LEAVE YOU AGAIN John Denver, RCA 11036 (Cherry Lane, ASCAP)
3	2	8	HERE YOU COME AGAIN Dolly Parton, RCA 11123
4	4	9	SLIP SLIDIN' AWAY Paul Simon, Columbia 3-10630 (Paul Simon, BMI)
5	5	12	WE'RE ALL ALONE Rita Coolidge, A&M 1965 (Bar Scaggs, ASCAP)
6	6	10	YOUR SMILING FACE James Taylor, Columbia 3-10602 (Country Road, BMI)
7	3	14	BLUE BAYOU Linda Ronstadt, Asylum 45431 (Acuff-Rose, BMI)
8	10	6	STILL THE LOVIN' IS FUN B.J. Thomas, MCA 40812 (Home Sweet Home, BMI)
9	11	5	MY WAY Elvis Presley, RCA 11165 (Spanko, BMI)
10	8	14	YOU LIGHT UP MY LIFE Debbie Boone, Warner Brothers 8446 (Big Hill, ASCAP)
11	12	6	GETTIN' READY FOR LOVE Diana Ross, Motown 1427 (Braitree/Snow/Gilde's Gold, BMI)
12	13	9	GONE TOO FAR England Dan & John Ford Coley, Atlantic 16102 (Dawnbreaker/Cold Zinc, BMI)
13	14	11	BABY, WHAT A BIG SURPRISE Chicago, Columbia 3-10620 (Polish Prince, ASCAP)
14	16	6	SENTIMENTAL LADY Bob Welch, Capitol 4479 (Warner Bros., ASCAP)
15	9	11	DAYBREAK Barry Manilow, Arista 0273 (Kamokozi/Angel dust, BMI)
16	27	2	JUST THE WAY YOU ARE Billy Joel, Columbia 3-10646 (Joelsongs, BMI)
17	17	17	DON'T IT MAKE MY BROWN EYES BLUE Crystal Gayle, United Artists 1016 (United Artists, ASCAP)
18	43	2	DESIREE Neil Diamond, Columbia 3-10657 (Stonebridge, ASCAP)
19	21	5	THE NEXT HUNDRED YEARS Al Martino, Capitol 4508 (Silver Blue, ASCAP)
20	15	9	SEND IN THE CLOWNS Judy Collins, Elektra 45253 (Beautiful/Reclamation, ASCAP)
21	18	18	JUST REMEMBER I LOVE YOU Firefall, Atlantic 3420 (Stephan Skills, BMI)
22	20	5	DON'T LET THE FLAME BURN OUT Jackie DeShannon, Amherst 725 (Hawaii/Plain and Simple, ASCAP)
23	19	15	MY FAIR SHARE Seals & Crofts, Warner Bros. 8405 (Warner Bros., ASCAP/Warner-Tamerlane, BMI)
24	22	22	NOBODY DOES IT BETTER Carly Simon, Elektra 45413 (United Artists, ASCAP/Unart, BMI)
25	25	6	AS Stevie Wonder, Tamla 4231 (Motown) (Jobete/Black Bull, ASCAP)
26	24	10	WE JUST DISAGREE Dave Mason, Columbia 3-10575 (Manitowoc, BMI)
27	29	6	THE WAY I FEEL TONIGHT Bay City Rollers, Arista 272 (Rosewater/Careers, BMI)
28	28	7	BABY COME BACK Player, RSD 879 (Polydor)
29	23	9	CALLING OCCUPANTS OF INTERPLANETARY CRAFT Carpenters, A&M 1978 (Kisatons/Welbeck, ASCAP)
30	30	4	SWEET MUSIC MAN Kenny Rogers, United Artists 1095 (Jolly Rogers, ASCAP)
31	36	3	YOU'RE MY SOUL AND INSPIRATION Donny & Marie Osmond, Polydor 14439 (Screen Gems-EMI, BMI)
32	32	6	YOU MAKE LOVIN' FUN Fleetwood Mac, Warner Bros. 8483 (Gem Too, BMI)
33	38	3	YOU'RE IN MY HEART Rod Stewart, Warner Bros. 8475 (Riva, ASCAP)
34	46	2	EMOTION Samantha Sang, Private Stock 45178 (Barry Gigg/Flamm/Stigwood, BMI)
35	31	12	CHANGES IN LATITUDES, CHANGES IN ATTITUDES Jimmy Buffett, ABC/Dot 12305 (Coral Reefer/Outer Banks, BMI)
36	45	3	SHORT PEOPLE Randy Newman, Warner Bros. 8492 (Hightree, BMI)
37	26	10	THE HAPPY GIRLS Helen Reddy, Capitol 4487 (Almo/Irving, ASCAP/Buggerlugs, BMI)
38	40	4	IT'S SO EASY Linda Ronstadt, Asylum 45438 (MPL Communications, BMI)
39	44	3	LOVE IS THICKER THAN WATER Andy Gibb, RSD 883 (Stigwood/Andy Gibb/Joy/Hugh & Barbara Gibb/ Unichappell, BMI)
40	33	6	I GO CRAZY Paul Davis, Bang 733 (Web IV) (Web IV, BMI)
41	50	2	25th OF LAST DECEMBER Roberta Flack, Atlantic 3441 (Sky Forest, BMI)
42	42	2	RUN TO ME Flower, United Artists 1092 (Casserole/Front Wheel, BMI)
43	34	14	CIRCLES Captain And Tennille, A&M 1970 (Moonlight and Magnolias)
44	41	12	CRYING IN MY SLEEP Art Garfunkel, Columbia 3-10608 (Cahopy, ASCAP)
45	35	10	LOVER'S HOLIDAY Engelbert Humperdinck, Epic 8-50447 (Silver Blue, ASCAP)
46	NEW ENTRY		LADY LOVE Lou Rawls, Philadelphia International 8-3634 (CBS), (Mighty Three, BMI)
47	48	2	NEVER MY LOVE Address Brothers, Buddah 587 (Not Listed)
48	NEW ENTRY		GOODBYE GIRL David Gates, Elektra 45450 (Warner Brothers, ASCAP)
49	47	4	WHAT A NIGHT Tom Jones, Epic 8-50468 (Al Gallico/Algee, BMI)
50	NEW ENTRY		RUNAROUND SUE Leif Garrett, Atlantic 3440 (Rust/Schwartz, ASCAP)

DECEMBER 10, 1977, BILLBOARD

'Little' Record Label Promo Films Becoming Goliaths

By JOE X. PRICE

LOS ANGELES—That little three-minute minifilm which the record labels began using a decade or so ago to give their acts exposure in Europe has taken on untold added dimensions domestically.

Labels are finding use for an expanded version of the same film clip as 10-minute short subjects in theatres. Instead of the old-style "dead air" intermission, theatre operators are beginning to pick up on their entertainment value and the acts themselves serve as commercials for their latest vinyl output.

Michael "Mom" O'Mahoney, possibly the most sought after film clip man in town, is about to take his first stab at one for theatrical release.

"It's a 10-minute short film on Dr. Hook—an avenue I've never pursued before," says O'Mahoney.

In his five years as a specialized filmmaker (three of which were spent at CBS Records, London and New York) O'Mahoney figures he's made anywhere from 400-500 such three-minute films, having covered "everyone in the business from Burt Bacharach to Peter Frampton to Chicago."

Another reason for the sudden upsurge in the production of these clips is believed to be the industry's anticipation of the long-heralded emergence of the videodisk.

"The videodisk," says O'Mahoney,

"if it lives up to its claims, will revolutionize the industry. It's the coming thing. As a filmmaker, we'll all make a fortune. But it will kill live performances, I believe. Who will want to pay \$10 for a concert ticket when for less money he'll be able to literally buy the act for his home?"

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July we shot Don Williams, Freddy Fender and Barbara Mandrell, all country artists, specifically for the Australian market. We also did Poco in that same month."

The only dissenting voice heard on the subject is that of Robin Loggie, director of the international department at Elektra Records. She recently decided against making any more promo films for her label be-

cause "they simply don't sell albums."

Loggie explains that even for the European market, where the "Hit Parade"-type TV show is popular, the record being plugged has to be in the top 30 anyway, before it's even considered for airing. "Besides," she adds, "Japan and Australia are much more receptive to the promo film than Europe."

"A&M puts a lot of stock in these things. We don't. We haven't seen any monumental results from them. Carol Sager had a film done and she sold about 250,000 singles, no albums—and albums are what we're looking to sell."

"If you're a big artist, you don't need film. For example, Joni Mitchell and the Eagles never had a film or TV appearance and the Eagles sold better than 2.5 million albums outside of the U.S. I would rather support an artist for in-person performances than film clips," Loggie avers.

"Ironically, this country is about the only country in the world that doesn't have a Top-40 TV show," O'Mahoney complains. "We used to have the 'Hit Parade' but rock came in and killed it."

"There's 'Top Of The Pops' in England and 'Top Pop' in Holland and in Germany it's 'Disco '77' and there's one in France called 'Juke Box'."

"Artists like Burt Bacharach and Frampton and Chicago will make a film for insertion on these shows and they work."

"Japan and Australia are extremely receptive to the promo film, you sell albums there," says Elektra's Loggie, again stressing the insignificance of the promo film in Europe and the U.S.

"Americans are jaded, I guess. We have 'American Bandstand' and Kirshner and 'Saturday Night Live' and one or two others, but they don't mean a thing albumwise."

Suzanne Logan, international operations manager at United Artists Records, agrees with Loggie on Australia—"Countdown" in Australia is a very important show. Film clips are playing a large part in the promotion of records there." But she disagrees on the overall international promo picture.

"Artists are easily accessible for concerts in the States, so the film clip has to be important internationally."

Logan says she saves UA about 25% by shooting in London. "Many of our acts live in London anyway, so about half of our films are shot there and half here."

"If you're going to make a film, it should be shot in the simplest and most direct way possible so as not to interfere with the music," states Loggie on the technical aspects of the making of a standard 3½-minute promo film. "When you're not sure of a debut artist, you want to get to the music with a minimum of cosmic effects."

Logan disagrees: "I like to treat each act separately—like ELO. With

(Continued on page 43)



WRITERS HARMONIZE—Carol Bayer Sager joins fellow Elektra/Asylum artist Bruce Roberts at the Roxy during a recent performance. The songwriters are dueting on a sprightly "You're Moving Out Today," which they co-penned with Bette Midler.

Effects Costing \$250,000 Help Rundgren Utopia Trek

By ED HARRISON

LOS ANGELES — Todd Rundgren's current Utopia tour has all the makings of a theatrical stage production.

Not only are the staging and effects innovative and elaborate, but expensive too, costing in excess of \$250,000, according to Utopia manager Eric Gardner.

The set ties in with the concept behind Rundgren's "Ra" LP about the Egyptian sun god. Among the props are: an 18-foot Egyptian Sphinx which serves as background; a 26-foot by 26-foot stage which falls on top of the promenade stage; a 25-foot gold pyramid; two downstage pipes with steps welded onto them; a drum riser directly in front of the Sphinx; and a gold water trough with a circulatory system.

The set is used during the performance of "SingRing & The Glass Guitar," a 20-minute epic about a mythical land called harmony where evil forces become trapped inside a glass guitar and must be freed.

Because Rundgren owns the lights and lasers, the band has shelled out nearly \$165,000 to act out the song, says Gardner.

He contends the entire set, developed by the band and himself, fits into one 45-foot tractor/trailer for easy transport. It also is contractible to fit into an airplane.

Archer explains that each of the four musicians in the band must fight the elements in order to free the spirit of harmony.

Drummer John Wilcox in his solo fights water as the fountain is activated. Bassist Kasim Sulton then fights air as a giant wind machine capable of 80 m.p.h. wind sends smoke whirling. The harder Sulton plays the more intense the wind gets.

Fire is the next element to contend with as keyboardist Roger Powell battles a fire-breathing dragon that appears from behind the Sphinx's head. Built into a synthesizer, which Powell developed and wears around

his neck, is a laser used to defeat the dragon.

Rundgren then climaxes the production in his battle against earth, represented by the pyramid. As Rundgren performs his guitar solo 25 feet above the stage, he smashes the top of the mountain with his guitar.

Following thunder and lightning, he does a somersault off the top of the pyramid. The spirit of harmony is freed once Rundgren throws the glass guitar.

"The show gives a practical and realistic physical representation of the entire song," says Gardner.

Because the production evolves around that one song, other props such as animated films (made by the group at Rundgren's home video studio) are used.

"Some material doesn't lend itself to the ethereal nature of the music," says Gardner. "There is some basic rock 'n' roll."

Another unusual aspect to the production is that there are no amplifiers used by the group. Gardner claims Utopia is the first band to eliminate all such equipment from the stage. All instruments are plugged directly into the p.a. system.

There are eight separate monitor

(Continued on page 76)

N.J. Spot Sets 1978 Bookings

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The outdoor country music festival was sponsored by WWVA, a property of Columbia Radio Broadcasting, a division of Columbia Pictures Industries, Inc.

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(01) 437-8090 TELEX: 262100

TOKYO:
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Higashi-gotanda, Shinagawa-ku
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(03) 443-8637

CHICAGO and CANADA:
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Billboard.

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'Little' Record Label Promo Films B

By JOE X. PRICE

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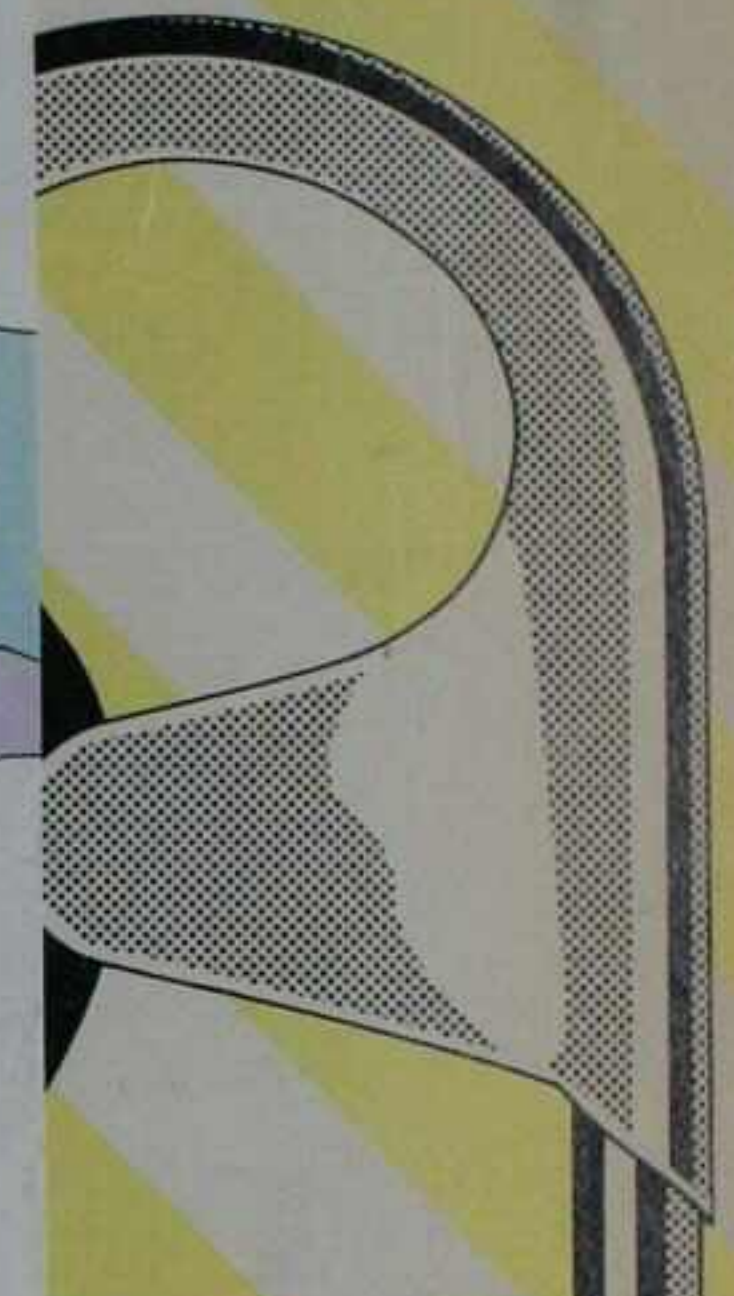
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Talent

Landmark Hotel In Vegas Returns To Country Talent

LAS VEGAS—Country music acts are back in the Landmark Hotel here after 10 months of experimentation with mini-reviews and pre-Broadway musicals.

The entertainment policy change occurred Nov. 17 with the 12-day booking of country-pop star Johnny Tillotson with comedy artist Pat Butrem, Sons of the Pioneers and "Hee Haw" tv violinist Jana Jae.

Re-establishing ties with the Hughes-Summa Corp. Motel is Jim Halsey, who also books clients such as Roy Clark, the Oak Ridge Boys and Mel Tillis at nearby Summa property, the Frontier.

"At the Landmark, we had the most successful country series ever booked in Las Vegas," claims Leo Zablin, representing Halsey. "The Country Music U.S.A. program kept the mainroom busy."

The Halsey shows worked successfully for most of 1976 during the Bicentennial celebration, but was replaced by the min-review "Fever's Up," which ran for a short, successful stint several months.

Pre-Broadway production, "Merry-Go Round," formerly housed at the downtown Union Plaza Hotel, closed its doors Nov. 12 after a disappointing run of four

weeks because of small turnouts.

Following the Tillotson show will be country star LeRoy Van Dyke into the 450-seat Jubilee main show room. Other Halsey acts have played the room, among them Barbara Fairchild, the Oak Ridge Boys, Hank Thompson, Johnny Paycheck and Tommy Overstreet.

According to Summa entertainment chief Walter Kane, "These country shows have been good for us in the past."

Speculation among other hotel sources point out the country series has been the only money-making venture for the Landmark Hotel in recent years and that a larger budget insuring "star" names would make it a permanent policy.

The hotel has been the center of controversy recently concerning purchase from Summa by outside interests, at reported asking prices of \$12-\$14 million. Owners of the Union Plaza and Royal Inn Hotels have been mentioned in negotiations.

Opening night for United Artists act Tillotson proved a show-stopper with the appearance of Roy Rogers with his one-time group, the Sons of the Pioneers and Buck Owens.

HANFORD SEARL

SO. AFRICA

Lesotho Fest: Montgomery Tops Jazzmen

• Continued from page 36

ery planning the project in the past year. The artists and classes are being quartered at the Maseru Holiday Inn.

"This will undoubtedly be the joining of hands between U.S. musicians and South African organizations," says Montgomery beaming. He is responsible for pioneering jazz into several Strip casino showrooms here.

Monk, brother of legendary guitarist Wes Montgomery, first played Lesotho three years ago as an opening act for Lovelace Watkins.

Located Northwest of Africa's tip and the Indian Ocean, Lesotho's 1973 population was recorded at 1.1 million. An insatiable market for jazz exists among all strates of the society, maintains Montgomery.

Feelers have been sent to NBC-TV for possible documentation of the event, similar to the CBC-TV airing of Ike and Tina Turner's past tour to Africa.

All proceeds from the festival and related activities will go toward scholarship funds for Lesotho students to attend Rutgers Univ. Ideally, the festival will be an annual event, says Montgomery.

Labels' Promo Films Emerge Larger

• Continued from page 38

it we use lasers and stuff like it uses in its act. Naturally, there would be lots of special effects in an ELO film.

"Kenny Rogers, on the other hand, is shot plain because he's a single and the simpler the better for him," she says.

Mike Collins, with partner Kent Gibson in Rosebud Productions says, "We did a George Harrison film called 'This Song.' It was done much like a feature, more so than a normal rock film. It went four minutes. Basically it tells the story of his plagiarism suit, the one he lost. We shot in in the courthouse.

"Unlike a lot of companies that are doing what we're doing, our background is in film, so we like to try to give our films a bit of interest." Collins and Gibson worked locally as film editor and documentary producer, respectively, until the spring of last year, when they formed Rosebud.

"Ideally for me," says O'Mahoney, "the best way to shoot is lip-sync, in Los Angeles and under controlled conditions. The realities are different, of course. Artists hate lip-sync. For example, it took the Beach Boys seven months in the studio to do 'Good Vibrations.' So how are they going to do it for me in one session?"

"This business stems from the promotion business for rock'n'roll, which is somewhat new," states Rosebud's Kent Gibson. "Therefore, everything is changing rapidly. For example, about a year and a half ago, the standard fee was about \$6,000 per song. Recently I heard of someone getting a fee of \$140,000 for three songs.

"I guess chairmen of the boards never see these films, so this business doesn't take on the same importance as advertising. Everyone is looking to videodisk and when the domestic distribution avenues open up which will prove its viability, then the costs will be there. But now we don't have the same budget as advertising."

While fee fixing remains pretty much a whatever-the-freight-will-bear proposition, the closest anyone could come to spelling out an aver-

age figure was \$10,000 for two songs.

There are expenses, according to O'Mahoney. For every foot of film that is shown, there are 10 feet that land on the cutting room floor. Another problem is one of logistics. We must be available to shoot at a moment's notice, as no one can predict when a record will hit. "There's no such thing as 'take two' in this business," O'Mahoney remarks. "What you see is what you get."

Concerning open bidding, which reportedly can range from \$10,000 to \$50,000 for the same job, Mike Collins says, "We seldom find ourselves in a bidding situation. I've never called a company about a job. Fleetwood Mac's first film, a 30-minute project we did in the summer of 1976, was all the credentials we needed. It was a successful film and it was shown on 'Midnight Special.'"

"Our films have multi-purpose footage," adds Gibson. "We do a lot of commercials, too. For every promo film we do, we often do a spot immediately thereafter. About 20% of our work is commercials."

Echoing these sentiments is O'Mahoney, who says, "My role is equivalent to that of a record producer. On the road you have to have a team that is aware of what it has to do. And sometimes I have to move a small army—eight or ten cameras. If I screw up a job, I will go out and reshoot it at a loss."

Gibson predicts, "Sooner or later tv will be there. The industry is tooling up for stereo now. Probably within a year, the one-inch high-band videotape will be a reality. Now it's two-inch, which doesn't have the capability of stereo."

As it now stands, there are only a handful of filmclip makers in Hollywood who are reaping the lion's share of the work—i.e., O'Mahoney, Rosebud Products, the Image Factory, the Film Factory, Tapestry Products, Stan Dorfman Products, Chuck Braverman and a few more. Latest to throw her hat into the ring is actress Deborah Walley, who, with partner John Reynolds, has put together Together Products in West Hollywood.

NEW MUSICAL REHEARSING

LOS ANGELES—"Timbuktu!" a musical featuring Eartha Kitt, William Marshall, Melba Moore and Gilbert Price, is into rehearsals here with an opening set for New York's Hellinger Theatre in mid-February.

Luther Davis is producer in association with Sarnoff International Enterprises, William D. Cunningham and the John F. Kennedy Center for the Performing Arts.

The play is based on the musical "Kismet" by Luther Davis and Charles Lederer with music by Robert Wright and George Forrest adapted from the themes of Alexander Borodin.

All music from the original 1953 Broadway hit has been retained, but reorchestrated by Charles Coleman. In addition, Wright and Forrest have written four new songs based on West African folk themes.

Prior to opening on Broadway, the show will also hit the Shubert Theatre, Philadelphia, Dec. 16-31 and Washington's Opera House of the John F. Kennedy Center for the Performing Arts Jan. 6-Feb. 6. Alan Eichler is associate producer.

To Tape Holly Music

LOS ANGELES—Joel Fein & Sound Advice will record all of the live music for the Buddy Holly Story. This is believed to be the first time that all music in a film will be played by the cast as the movie is being filmed.

Fein, noted for recording live concert performances for television and radio specials, will be using special recording techniques for the film.

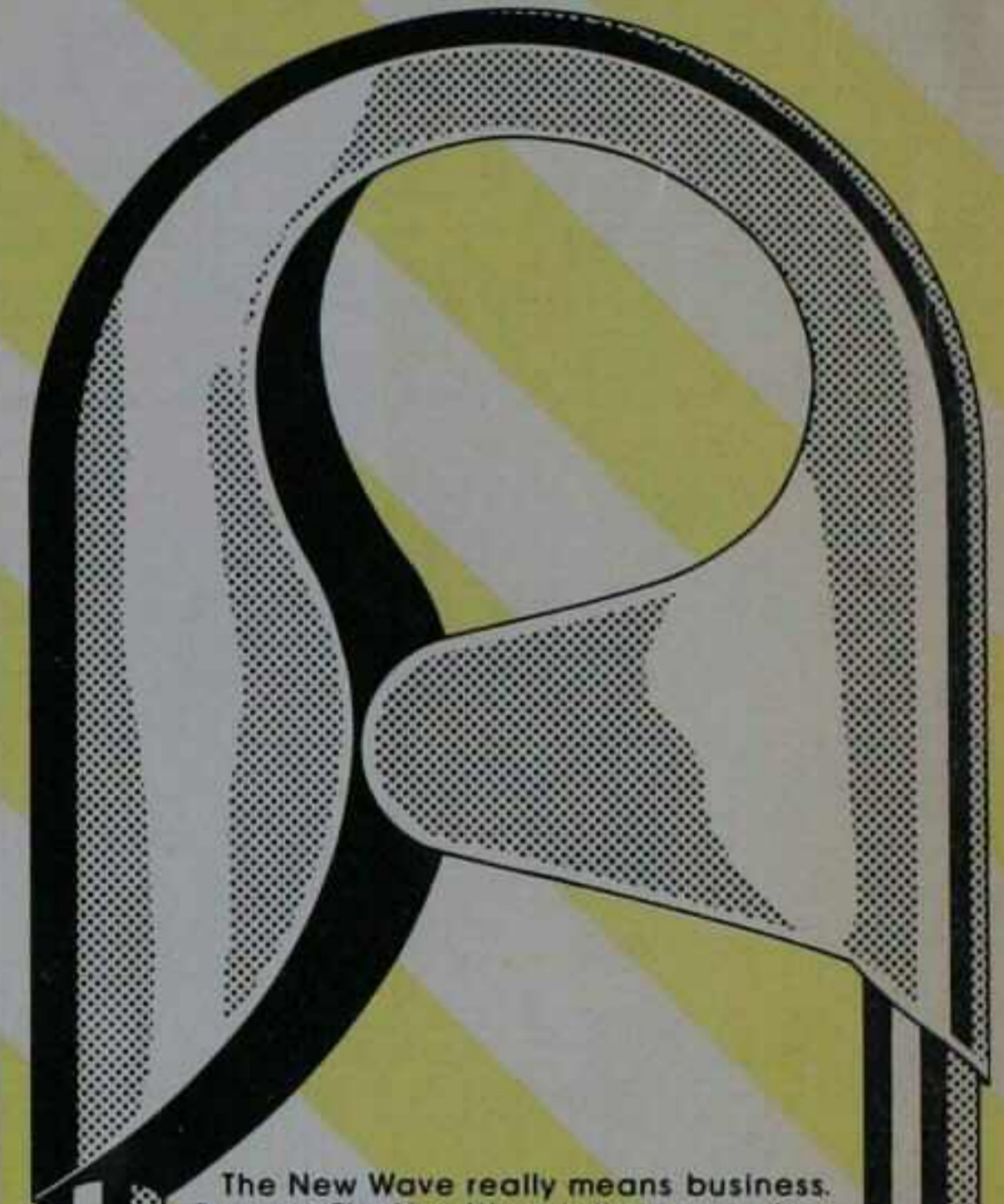
Flying Fish Moves

CHICAGO—Flying Fish Records has re-headquartered here. New address is 1304 W. Schubert, Chicago 60614. Phone remains (312) 528-5455.

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AGENCY ACTIVITIES WIDENED

Jeff Franklin And His ATI; Beyond Mere Talent Booking

By DICK NUSSER

This, the second in a two part series, has Jeff Franklin of ATI successfully packaging label deals.

NEW YORK—After setting ATI firmly on its feet again as a major booking agency, Jeff Franklin is now expanding his personal role as rock 'n' roll's answer to famed literary wheeler dealer Irving "Swifty" Lazar.

Franklin, in effect, is putting ATI's contemporary artists into areas beyond the concert stage. He's picked up a contract to supply American International Pictures with soundtracks and he's been responsible for supplying artists for television shows. He has also negotiated recording deals for artists.

One of his biggest deals so far was arranging for Casablanca Records to go with Polydor. Franklin met Casablanca president Neil Bogart in

1968 when Bogart was an executive at Buddah Records in New York.

"Bogart and I didn't like each other at first," Franklin claims. "I made a deal with him for an artist (Jack Wild, who starred in the film 'Oliver') who never happened." Subsequently, a mutual acquaintance brought them together again.

"I was brought in 1972 to help Neil create a concept for a record company to be known as Emerald City, but we found out someone already owned the name," he recalls. The second choice name was Casablanca.

"I had to find the money to finance it, and I had to research for months to decide what major label needed someone like Bogart.

Then I had to decide whether we wanted independent distribution or a tie-in," he says.

"Mo Ostin and Joe Smith at

Warner Bros. turned me down three times in three months," Franklin contends. "Then I introduced them to Neil and within 72 hours we had a deal." At the time, Casablanca hadn't even signed an act to its roster.

"But I wasn't selling an act," Franklin states. "I was selling a human being. I was selling executive manpower."

Franklin admits to having set Casablanca up from the start to be sold again. "We made the deal to build the label and then have Warner Bros. buy it back so Neil and his staff could become part of Warner Bros.," he claims.

Bogart, however, according to Franklin, wasn't especially happy with Warner Bros. after three Kiss albums were released, and a decision was made to distribute Casablanca independently.

Then, about two years ago, as Franklin recalls, he heard that ABC Records "was in trouble."

"So I called Jerry Rubenstein (former chairman of ABC Records) and suggested merging Casablanca with ABC," Franklin says. "I told him 'You and Neil would be a phenomenal team.' Nothing came of it. When Rubenstein left ABC, Franklin approached the label again, and received a similar response.

"It was never really discussed seriously," Franklin claims. However, a later meeting with Irwin Steinberg, head of the Polygram group, attracted some interest.

After meeting in New York with the heads of Polygram, Franklin discovered he had a new deal for Bogart, one he feels will turn out to be "as important as the WEA group coming together."

Franklin won't discuss the terms of the deal in depth, nor disclose how much money changed hands.

"The important factor is that Neil will have total control over the distribution and marketing of all Casablanca product, and I believe his methods will have a profound affect on that international group of companies," Franklin says.

"They (Polygram) understand how to spend money. And Neil understands how to take an aggressive approach to marketing."

Bogart describes Franklin's role as a "strong negotiator" whose strength lies in the fact he is familiar with many facets of the recording industry, from artist development through management contracts, marketing and distribution.

"He'll have a concept of a deal and he'll construct a deal in principle," Bogart says. "He merely puts the various components in perspective and allows the participants to work it out from there.

"When he first went to Polygram he talked with them about the potential of an affiliation such as we now have. He then came back to me and excited me about that potential. Then I sat down with my lawyers and the people from Polygram and we made a deal," Bogart says.

But why, indeed, does a Neil Bogart need anyone to negotiate for him at all?

"First of all, you can't conduct a business like Casablanca and be running around negotiating all the time," Bogart explains. "Second, Jeff is a strong negotiator and he functions as the ideal middle man."

Signings



Tavares

Donna Summer re-signs with Casablanca on the heels of the release of her fifth gold LP "Once Upon A Time." Summer also makes her acting debut in the upcoming Casablanca/Motown film "Thank God It's Friday." ... Capitol recording artists the Tavares re-signs with Regency Artists, Ltd., for continued worldwide representation. ... RCA Records' Matrix IX to Creative World Music Publications for publishing. The firm is headed by Stan Kenton. ... Singer/songwriter Jay Arthur to Warner/Curb with a single "Nothin' Like Your Lovin' In The Morning" set for release in January. Arthur has also signed to Kessler/Grass for personal management.

Singer Cory Wells, former Three Dog Night member to A&M. Wells is in the studio with producer David Anderle with an LP set for release shortly. ... The Group With No Name, the five-member group which had a 1976 debut LP on Casablanca, to Elektra/Asylum. Its first single "Roll On Brothers" was produced by Richard Podolor. ... Linda Cooke, daughter of the late Sam Cooke, to Brandywine p.r. and promotion firm. ... Composer/artist Richard Teague to Tedebere Music publishing firm. ... Rob Carmi-

chael and Stray Cat to Mark Erik Schneiderman for personal management. ... Fred Hall to Jolly p.r. firm. ... Polydor r&b/rock group Early Warning System to New Spirit Productions, an Atlanta based firm. The group's debut Polydor single "Love Pressure Risin'," coproduced by Clinton Moon and Victor Vick is set for release this month.

Brass Construction and the Commodores to Benjamin Ashburn Associates, for p.r. ... Bunny Sigler to Gold Mind Records, distributed by Salsoul. Sigler has a long-term worldwide agreement as artist and producer. He joins the label from the Philadelphia International family. New single "Let Me Party With You," is being released.

Actress/song stylist Morgana King to Muse Records, New York-based jazz label. Helene Keane producing and Joe Puma, musical director, King's starring in the forthcoming flick, "Nunzio." ... Veteran artist Cab Calloway to new Hollogram Records. An album is being recorded in New York's Record Plant studio. ... Riff Raff, managed by Sid Barnstein, to Island Records with LP due in the new year.

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Talent Talk

The Beatles were recently honored with the Britannia Awards in London for the band's contributions to the U.K. music industry. The band was named best British pop group, and "Sgt. Pepper" was listed as best LP. The band also received a special award for "outstanding contributions to the recording industry." George Martin was named best British producer.

Wings meanwhile got its share of awards in the U.K. when the band was presented with no less than 28 gold and silver disks for "Silly Love Songs," "Let Them In," "Wings Over America" and "Wings At The Speed Of Sound." ... In Los Angeles, Chasen's restaurant was turned into "Hotel California" for one night when the Eagles was awarded 85 platinum, gold and silver awards for overseas sales of more than 2 million units of "Hotel California." Representatives from several WEA companies around the world attended.

The Hunter College's men's varsity soccer team in New York will sponsor a punk rock night at the college featuring the Corpse Grinders and Murder Inc. ... Georgio's disco in New York becoming a music industry party venue with two recent bashes, one for De-Lite Records by Mercury and another by MCA for Donna Fargo. The disco is owned by Fania Records' boss Jerry Masucci. ... Columbia artist Eddie Money featured in film "Money Madness" being directed by Michael Mason.

Jethro Tull given a gold ticket award by Madison Square Garden signifying ticket sales of more than 100,000 over the years. Presentation was made during the group's appearance there Tuesday (29). ... Capitol Records celebrated Steve Miller's 10th anniversary with the label by presenting him with a purebred Arabian brood mare. A flying horse is Miller's logo. Miller's guitar roadie is Mark Scaggs, brother to Boz, who played with Miller in the first few incarnations of the Steve Miller Band.

Blondie on promotional tour of Australia. ... Mink DeVille broke the house record recently when the band attracted 1,100 fans to Great Gildersleeves, Gotham's newest punk venue.

Talent In Action

JAMES TAYLOR

Pantages Theatre, Los Angeles

Taylor remains the compleat story teller, drawing on his personal experiences for his story material and bringing his audience along on his blight-filled, quasi-comedic sojourns.

The singer/composer's Thanksgiving stand here produced an unbalanced program of works, with the emphasis on past tried and true sagas. Taylor's soft, smooth voice remains at the core of his musical presentation, with the Section, as his backup band of local star sidemen is called, holding down its own capable dynamics to allow the sensitivity or folly of Taylor's words to carry through.

Had there not been a new "JT" LP, one wonders what new ditties Taylor would have presented at the Nov. 25 show caught by this reviewer. Of the 23 songs Taylor offered in his two-part, 95-minute concert, only five or six were new, fresher compositions.

But that did not take away from the fire and intensity with which he offered his past hits and familiar cuts from his earlier works.

Taylor makes no distinction when singing his tunes, be they his evergreens like "Fire And Rain" or the newer ditties like "Handy Man" or "Whenever I See Your Smiling Face."

He has learned to use facial theatrics as accents for his songs, a raised eyebrow to indicate absurdity, a tightened mouth to produce a gritty sound when called for.

Two male background singers melded beautifully harmonically with Taylor's limited vocal range while adding strength to the ensemble sound. The addition of saxophonist David Sanborn to the band (as in past concerts here) lent a funky sound to the arrangements and was appreciated by the young, white audience which seemed to know immediately which tunes the musicians were playing by the first strains of the opening bars.

"Sweet Baby James," "Gorilla," "Carolina On

(Continued on page 48)

A One-derful Evening

The Billboard #1 Music Awards TV Show

On December 11, 1977, Billboard Magazine, in conjunction with Burt Sugarman, will present the premier telecast of the Billboard #1 Music Awards in a two hour prime-time "Big Event" on NBC.

It's the first time that a music awards TV show has been based on year-end chart recapitulations, as computed from Billboard's weekly charts.

Hosts for the evening will be Kris Kristofferson and the Bee Gees; Maurice, Robin and Barry Gibb.

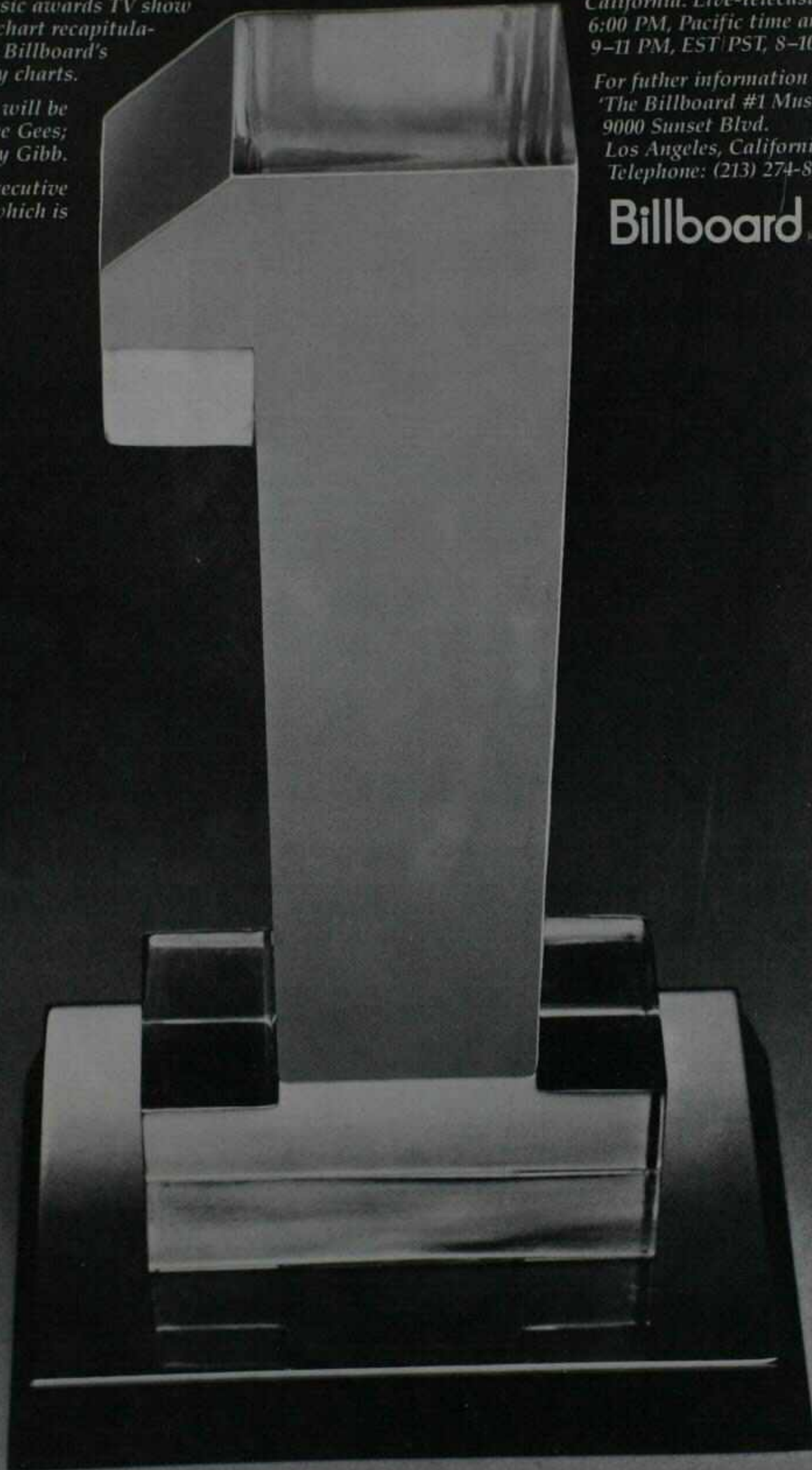
Burt Sugarman is Executive Producer of the TV show which is

being produced and directed by Bob Henry, and co-produced by Ken Ehrlich.

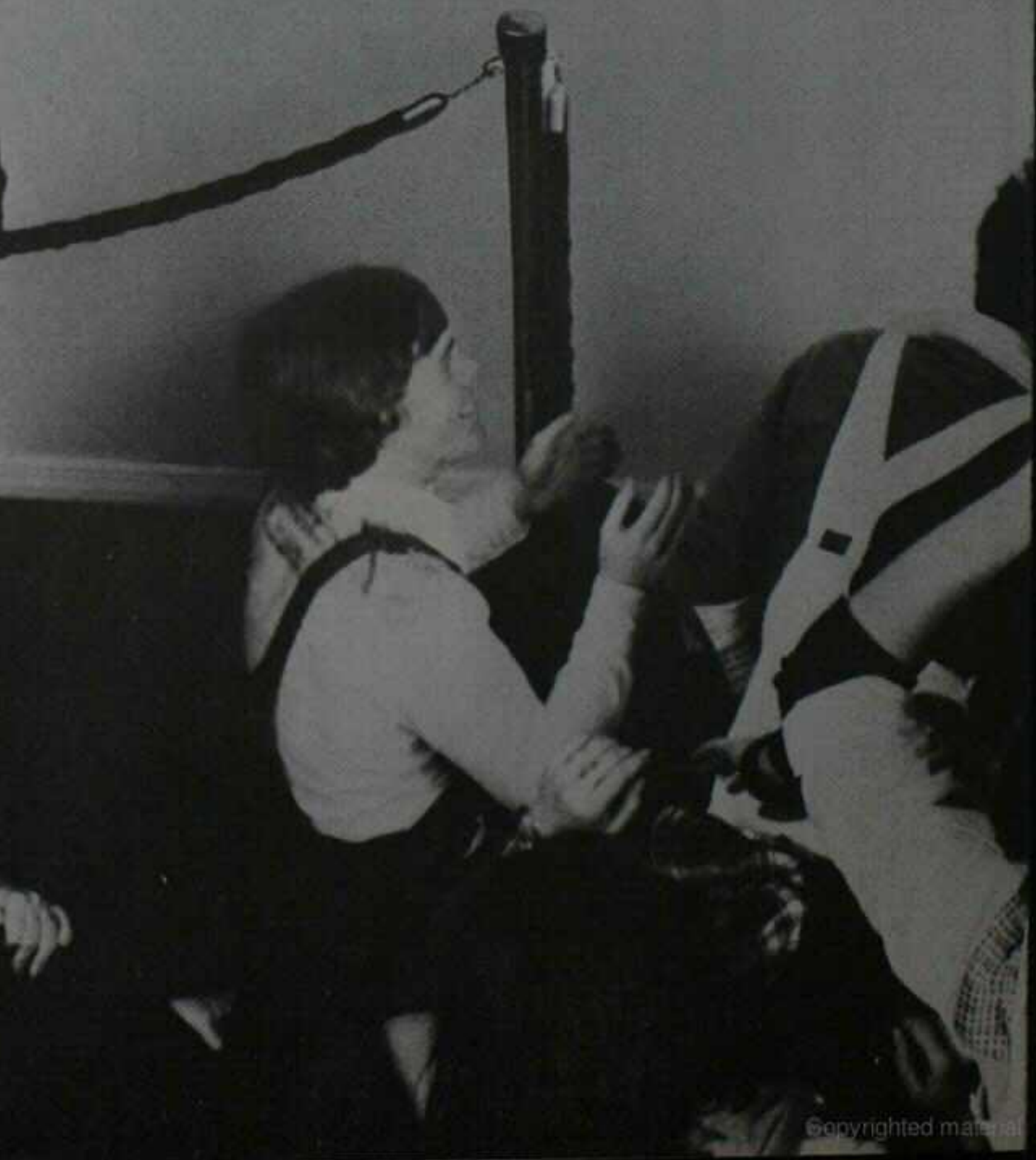
The show will be broadcast live on NBC, December 11, 1977 from the Santa Monica Civic Auditorium in Santa Monica, California. Live-telecast will begin at 6:00 PM, Pacific time and will be aired 9-11 PM, EST/PST, 8-10, CST.

*For further information contact:
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WILL BOAST 5 VENUES

Boulder On Rise As Talent Center

By ED HARRISON

LOS ANGELES—Concert facility expansion at the Univ. of Colorado, Boulder, is putting the quaint tourist town in a position to become a major Rocky Mountain entertainment center.

With the re-opening of the 1,000-seat Glenn Miller Club and the January 1979 opening of the brand new 14,000-seat Events Conference Center, the university will have five diversified venues.

The other facilities now include the 5,500-seat Field House, 2,500-seat Macky Auditorium and the 60,000-capacity Stadium.

The closing of Denver's Ebbetts Field a few months ago has greatly helped the university get bookings at the Glenn Miller Club.

The Club has not presented pop/rock acts since the late '60s as it's been used primarily for dances and banquets. The main reason for its stagnation has been the lack of adequate power, sound and lighting.

But all that's changed since the school's program council used \$25,000 in revenues it made from last May's Fleetwood Mac stadium show to refurbish the facility.

"I know I could have sat on the \$30,000 profit we made and been financially secure," says Phil Lobel, director of the program council, "but we wouldn't move ahead that way. The administration is solidly behind the facility to make it a success."

So far John McGlaughlin and Shakti performed Oct. 12; Karla Bonoff on Nov. 5 and Starwood on Nov. 19. The latter two were simulcast live on KBCO-FM to accommodate those who couldn't be there. The next show is set for Wednesday (7) with J.J. Cale, which will also be simulcast.

Also helping to fill the club is a lack of 3.2 beer clubs in the area. "There was a lot of skepticism on whether a 3.2 club can succeed in Boulder," says Lobel, "and whether students would attend."

The Glenn Miller Club now affords the under 21 crowd the opportunity to see live entertainment since the closing of Tulagi's as a 3.2 club three years ago.

The Club has been redesigned with table clothed tables, candles and waitress service.

And with the forthcoming opening of the events center, which will also house the basketball team and free the field house for year-round concerts, Lobel believes the university is realizing the profits to be made from musical attractions.

Says Lobel: "The university, after the Fleetwood Mac show, has come to realize that the only way for sports to be in the black is to put on all kinds of events, especially concerts."

A university search is now underway to find someone qualified to become head of the Events Center so that it can proceed with bookings and be ready for the opening.

Lobel, meanwhile is trying to convince the administration that it will need two persons to run it: one handling management and the other bookings.

With all the concert and studio growth in Boulder, there still remains a lack of an accredited music business course.

"People would like to see the university combine academics with entertainment," says Lobel. "There are plenty of studios here and students interested in taking sound engineering classes."

"With all these facilities, recording studios and people interested in entertainment, the university should lead the way and establish a course in which students can move on and become executives in the entertainment world. It will depend a lot on how the university picks its director of the events center," says Lobel.

"The university can be a forerunner in the entertainment field if it wants it in terms of cultural activities and revenues."

Lobel also sees the restoration of Boulder's downtown area and a burgeoning growth rate to complement the town's touristy image and increase patronage. "People from surrounding communities like to come to Boulder for entertainment, dinner or sightseeing. It's a combination of Madison Ave., Sunset Blvd. and Aspen."

Lobel feels that the university's reporting to Billboard's Top Box Office chart has given the school national recognition.

Upcoming shows will feature Vassar Clements, Katy Moffitt, Camel, the Ramones and Mark Almond.

Talent

Talent In Action

• Continued from page 44

My Mind," "Honey Don't Leave L.A.," "Fool To Care," "Whenever I See Your Smiling Face," "Daddy's All Gone" and "How Sweet It Is" comprised the first half for the headliner.

"Blossom" (a tune about a gal who "melts my heart away"), "Wandering," "Mexico," "Handy Man," "Holding On," "Rainy Day Man," "Country Road" and "Steamroller Blues" closed out the second set. There were two encores: "Money Machine" and "Secret O'Life."

Inventive stage lighting by Showco (which also provided the sound) bathed the ensemble and soloists in colorful spectrums.

The Section was given its own 45-minute opener, a bit too long for this observer. But the players—Leland Sklar, bass; Danny Kortchmar, guitar; Craig Doerge, keyboards; David Lindley, violin/guitars, Russ Kunkel, drums—are technical wizards with total mastery over their instruments. The blending of Doerge's synthesizer with an electric keyboard, some echoplex and other electronic devices hooked up to the drums and guitars, made for entrancing music during the band's eight numbers.

When Taylor came on, Doerge left and was replaced at keyboards by Clarence McDonald who offered a gospelish tinge to the evening.

ELIOT TIEGEL

EARTH, WIND & FIRE DENIECE WILLIAMS POCKETS

Madison Square Garden, New York

Earth, Wind & Fire hit the Apple armed with a new bag of stage tricks, which included the levitation of bass player Verdine White and a rather baffling pyramid illusion. The Thanksgiving day (Nov. 24) show was one of the flashiest and most elaborate live presentations ever to play the Garden.

But if you took away all of the group's gimmicks, special effects and choreography you would still have one hell of a show. Under all of the technical legerdemain is a light and inventive bunch of musicians that can play with anybody.

The band is so accomplished as an ensemble that the superlative individual brilliance of its members, particularly Verdine White and keyboardist Larry Dunn, goes largely unappreciated.

The group's only other problem is that it has so much excellent material it is impossible to perform it all. But no one went home disappointed, as the 105-minute, 16-song set featured most of the band's more familiar material as well as some fine new tunes from its just released album "All 'N' All."

The new material, while not as consistently commercial as past efforts, is easily the most intriguing and innovative work ever from the group, which is already a creative leader in contemporary soul music.

Set highlights included particularly torrid renditions of "On Your Face," "You Can't Hide Love" and "Sing A Song." Also sticking out was "Runnin'," a long fusion jazz-influenced instrumental that featured some outstanding solo work from trumpeter Michael Harris and saxophonist Don Myrick.

The show was closed with "Getaway," the band's powerfully intense rocker, and "Serpentine Fire," the current single that features the tight harmonies, incredible horn lines and complex, cohesive rhythm work that are synonymous with Earth, Wind & Fire.

Weeks before the concert prospective ticket buyers were turned away from the boxoffice, yet none of the tickets behind the stage were sold, a fact the promoter attributes to a breakdown in communications.

Deniece Williams' 45-minute, 10-song set was a great improvement over her earlier New York showings but it was still disappointing.

Williams has a strong, distinctive voice and some of her songs are good. But she is an over-theatrical and preterentious stage performer who tends to talk excessively. To compound her problem her eight-piece backup band does not have the taste or discipline to perform her songs the way they were recorded. This is understandable since the members of Earth Wind & Fire back her on record.

Opening the show was Pockets, an impressive eight-piece group. The four-song, 15-minute set showed off the group's strong vocals and tasteful, intelligent musicianship. Pockets needs only to develop a recognizable and unique style to achieve sustained success.

ROBERT FORD JR.

Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
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Arenas (6,000 To 20,000)

1	EARTH, WIND & FIRE/DENIECE WILLIAMS/POCKETS —Ron Delsener, Madison Sq. Garden, N.Y., N.Y., Nov. 24, 25 (2)	36,000	\$8.50-\$9.50	\$322,000
2	CHICAGO —Wolf & Rissmiller, Forum, Inglewood, Calif., Nov. 21, 22 (2)	32,773	\$6.75-\$8.75	\$266,108
3	KANSAS/STARCATTLE —Contemporary Prod., Kiel Aud., St. Louis, Mo., Nov. 23, 24 (2)	21,172	\$5-\$7	\$135,860*
4	AEROSMITH/WET WILLIE —Wolf & Rissmiller, Sports Arena, San Diego, Calif., Nov. 23	12,841	\$6.75-\$8.75	\$104,111
5	KISS/DETECTIVE —Contemporary/Chris Fritz Prod., Kemper Arena, Kansas City, Mo., Nov. 27	13,613	\$6.50-\$7.50	\$100,151
6	EARTH, WIND & FIRE/DENIECE WILLIAMS/POCKETS —Whisper Concerts, Col., Hampton, Va., Nov. 21	11,886	\$7.50-\$8.50	\$92,796
7	BOZ SCAGGS —Wolf & Rissmiller, Sports Arena, San Diego, Calif., Nov. 21	9,531	\$8.75-\$9.75	\$90,547
8	EMERSON, LAKE & PALMER —Gulf Artists, Sportatorium, Hollywood, Fla., Nov. 26	11,335	\$7.50-\$8	\$88,631
9	KANSAS/CRAWLER —Contemporary/Chris Fritz Prod., Municipal Aud., Kansas City, Mo., Nov. 25	10,904	\$7	\$76,328*
10	KANSAS/WET WILLIE —Sound 70 Prod., Municipal Aud., Nashville, Tenn., Nov. 22	9,900	\$7-\$8	\$70,282*
11	O'JAYS/PATTI LA BELLE/ENCHANTMENT —Lewis Grey Prod., Col., Houston, Texas, Nov. 23	8,602	\$6.85-\$7.85	\$66,236
12	EMERSON, LAKE & PALMER —Gulf Artists, Bayfront Center, St. Petersburg, Fla., Nov. 27	8,400	\$7.50-\$8	\$64,009*
13	BLUE OYSTER CULT/BLACK OAK ARKANSAS —Feyline Presents Inc., McNicholas Arena, Denver, Colo., Nov. 27	11,947	\$4.95	\$58,700
14	JETHRO TULL —Entam/Sunshine Promotions, Rupp Arena, Lexington, Ky., Nov. 24	7,647	\$6-\$8	\$58,520
15	JETHRO TULL —Entam, Col., Greensboro, N.C., Nov. 23	7,342	\$5.50-\$7.50	\$52,746
16	DOOBIE BROS./PABLO CRUISE —Feyline Presents Inc., Arena Aud., Duluth, Minn., Nov. 24	7,866	\$6.50-\$7.50	\$51,825*
17	BOZ SCAGGS/RICK DANKO —Caravan Concerts, Comm. Center Arena, Tucson, Ariz., Nov. 22	6,562	\$7-\$8	\$50,564
18	WAYLON JENNINGS/JESSI COLTER/HANK WILLIAMS JR. —Feyline Presents Inc., Convention Center, Indianapolis, Ind., Nov. 25	6,144	\$6.50-\$7.50	\$44,098

Auditoriums (Under 6,000)

1	HOT TUNA —Ron Delsener, Palladium, N.Y., N.Y., Nov. 25, 26 (4)	12,000	\$6.50-\$7.50	\$87,000
2	JERRY GARCIA BAND —Monarch Entertainment, Capitol Theatre, Passaic, N.J., Nov. 26 (2)	6,912	\$6.50-\$7.50	\$49,432
3	WAYLON JENNINGS/JESSI COLTER/HANK WILLIAMS JR. —Feyline Presents Inc./Celebration Prod., Music Center, Oak Brook Terrace, Ill., Nov. 26	5,712	\$7.50-\$8.50	\$47,144*
4	JERRY GARCIA BAND —Ron Delsener, Palladium, N.Y., N.Y., Nov. 27 (2)	6,000	\$7.50-\$8.50	\$43,000
5	STYX/RAM JAM —Ruffino & Vaughn, Boutwell Aud., Birmingham, Ala., Nov. 27	5,000	\$6.50-\$7.50	\$35,000*
6	KRIS KRISTOFFERSON & RITA COOLIDGE/BARBARA CARROLL —Sound 70 Prod., Grand Ole Opry, Nashville, Tenn., Nov. 21	4,424	\$6.50-\$8.50	\$34,886*
7	RUSH/CRAWLER —DiCesare-Engler, Stanley Theatre, Pittsburgh, Pa., Nov. 22, 23 (2)	5,050	\$7	\$30,607
8	HALL & OATES —Sunshine Promotions, Convention Center, Indianapolis, Ind., Nov. 26	4,621	\$6-\$7	\$28,650*
9	ROY AYERS/GEORGE DUKE —DiCesare-Engler, Stanley Theatre, Pittsburgh, Pa., Nov. 25	3,801	\$7.50	\$28,507*
10	STYX/RAM JAM —Mid-South Concerts, Aud., Memphis, Tenn., Nov. 25	4,270	\$6.50	\$27,755*
11	BROS. JOHNSON/MAZE —Lewis Grey Prod., Mem. Aud., Sacramento, Calif., Nov. 23	3,621	\$6.65-\$7.65	\$27,232
12	GEILS BAND/EDGAR WINTERS WHITE TRASH —Alex Cooley Inc., Fox Theatre, Atlanta, Ga., Nov. 26	3,933	\$7	\$27,167*
13	JAMES TAYLOR/THE SECTION —Bill Graham, Paramount Theatre, Oakland, Calif., Nov. 22	2,998	\$7.50-\$9.50	\$25,853
14	DAN FOGELBERG/TIM WEISBERG —Whisper Concerts, Old Dominion Univ., Norfolk, Va., Nov. 22	4,077	\$6-\$7	\$24,605
15	RUSH/CHEAP TRICK —Monarch Entertainment, Capitol Theatre, Passaic, N.J., Nov. 25	3,235	\$6.50-\$7.50	\$23,279
16	PHOEBE SNOW/DAVID GRISMAN QUINTET —Friedman & Johnston, Paramount Theatre, Oakland, Calif., Nov. 26	2,887	\$6.50-\$8.50	\$22,617
17	FIREFALL/JESSE WINCHESTER —Doug Clark, Celebrity Theatre, Phoenix, Ariz., Nov. 26	2,668	\$7	\$18,676
18	JAMES TAYLOR/THE SECTION —Bill Graham, Marin Aud., San Raphael, Calif., Nov. 21	2,093	\$8.50-\$9.50	\$18,311*
19	PHOEBE SNOW/DAVID GRISMAN QUINTET —MorningSun Prod., Comm. Theatre, Sacramento, Calif., Nov. 27	1,941	\$6.65-\$7.65	\$14,612

Michigan U. Celebrating Sound With Heavy Program

By DICK NUSSER

NEW YORK—The Univ. of Michigan is paying tribute to the centenary of recorded sound with an audio/visual exhibition and a series of symposia on its Ann Arbor campus featuring recording artists, engineers and producers.

The audio/visual event runs Nov. 15-Dec. 18 at the university's Union Gallery. It features Thomas Edison's son, Theodore, speaking about his father's attitudes toward the recording industry; Eugene Ormandy discussing recording with Rachmaninoff, and Andre Previn and others questioning the proliferation of recorded music versus live performance.

A display of vintage recording devices, records and advertisements on

loan from the the Arthur W. Aseltine Collection will be part of the audio/visual exhibit, as will photo panels illustrating the changing technology of recording.

Essays, illustrations and interviews with artists will be included in a special commemorative catalog prepared by the university for sale to the public.

The tribute is the result of teamwork among several university departments under the supervision of John and Susan Edwards Harvith and the Office of Student Programs and Services.

The school's Broadcasting Service (WUOM/WVGR), the Musical Society, Film & Video Schools and

(Continued on page 69)

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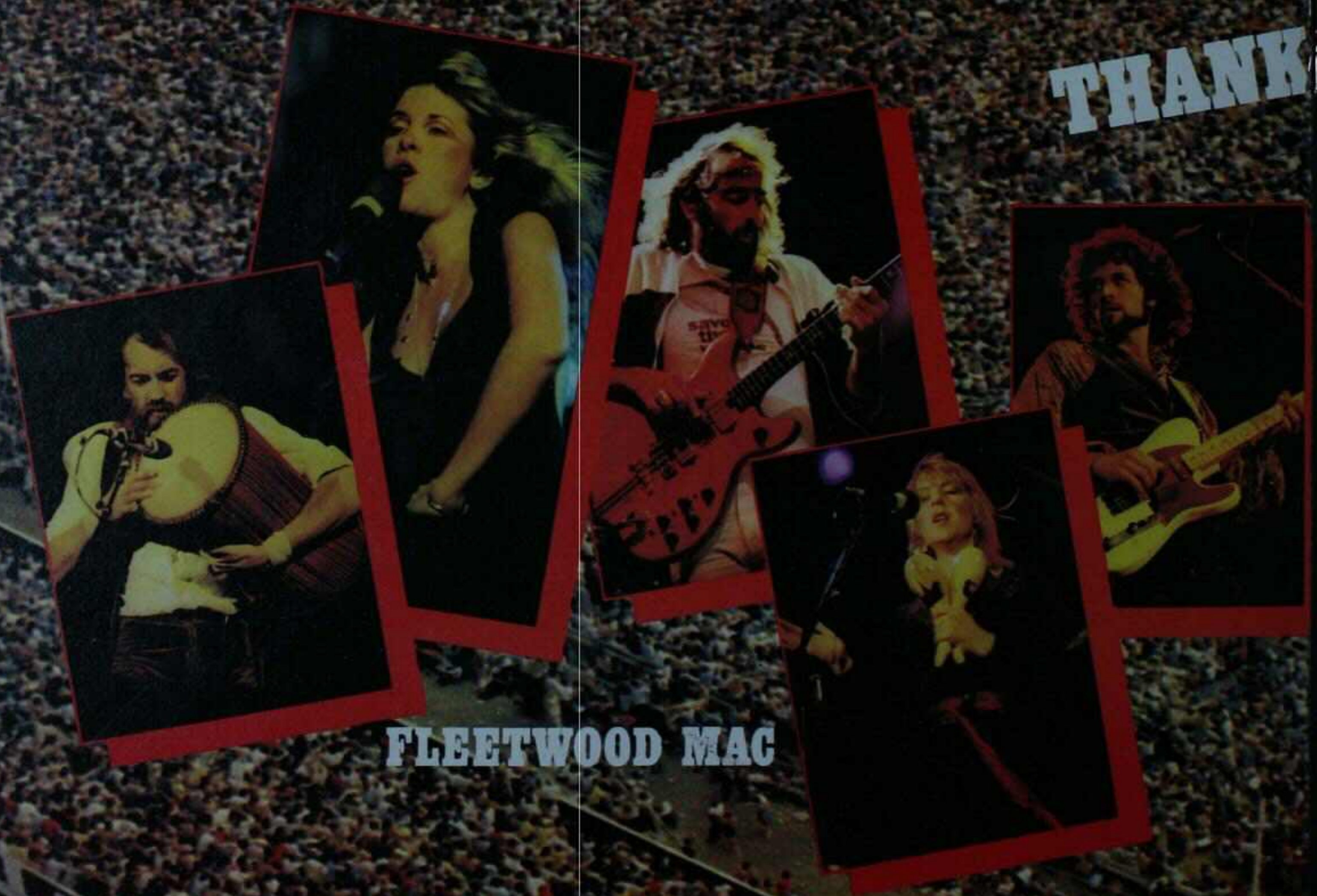
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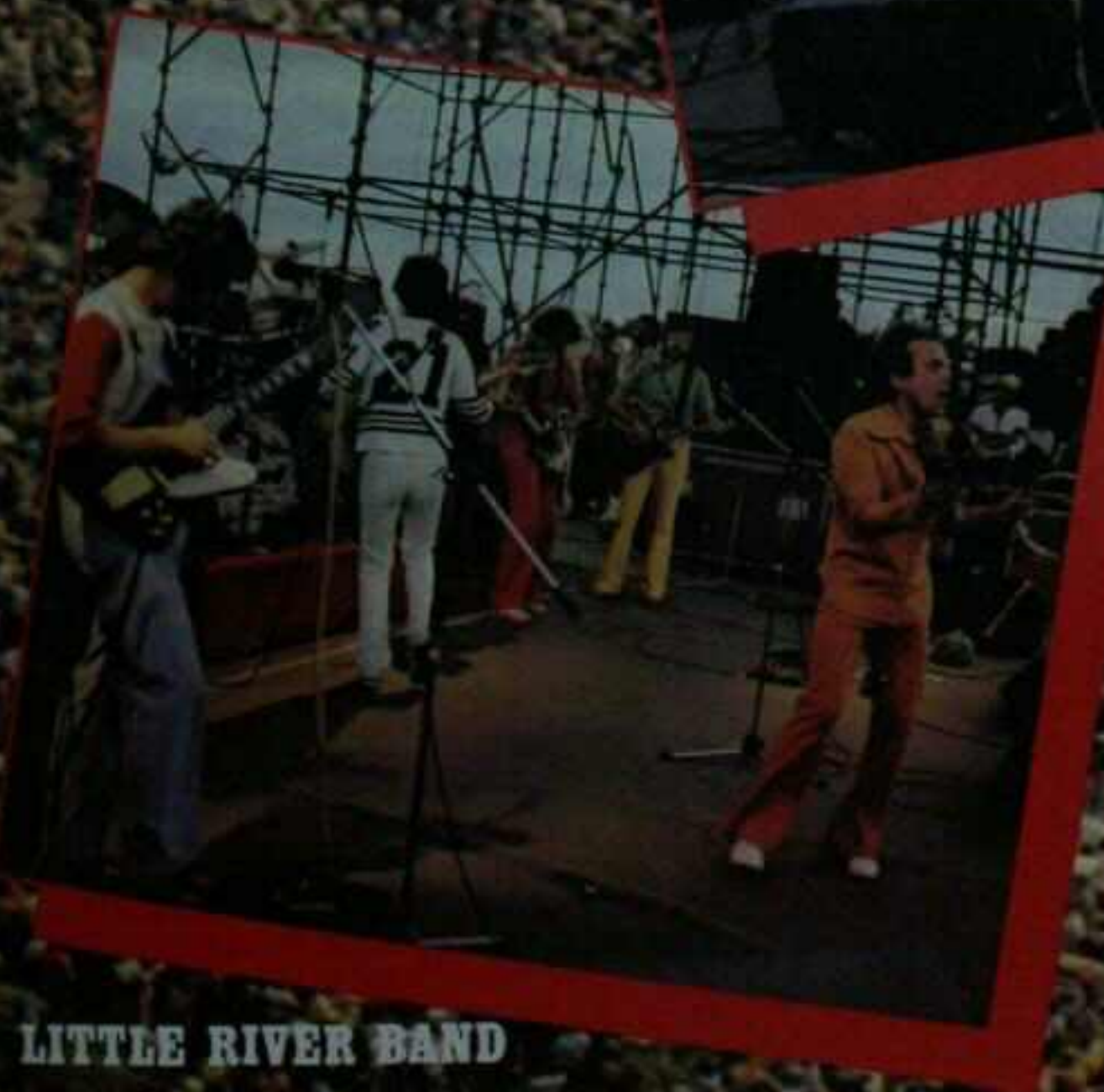
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KEVIN BORICH EXPRESS

U.K. Union Denies Purge Against 'Non-Live' Niteries

By PAUL PHILLIPS

LONDON — The Musicians Union here claims it has the support of local record companies in its fight to force discotheque operators to balance its recorded music with live acts. However, the union denies it is conducting a purge on discos not adhering to the union's stipulation.

According to Colin Jones, the union's administrative officer on matters connected with discos, record labels are supporting the union because they realize that the musicians of tomorrow will come up through small clubs where they will learn their art. Adds Jones: "It would be irresponsible for record

companies to ignore the need for live music venues."

On the complaint by disco operators that they are being harassed by the musicians union, Jones stresses, "There has never been a concerted effort to purge the clubs. What happens is that we have 150 branches throughout the country, and at any given time some may be more active on the problem of the absence of live music in discos than others."

Jones adds: "We may sometimes get a new branch secretary who was once a working musician, and feels strongly about live music. Largely

on his own initiative he becomes very active on the issue in his area."

The union executive is, however, unsympathetic about the complaint by many disco operators that the union forces live music on them, thereby cutting into their profits. "Our job is to provide employment opportunities for our members, and we're not in the business of theorizing on what brings customers through the club's doors," Jones says.

Jones explains that union demands over the amount of live music utilized in discos varies from venue (Continued on page 79)

'Wrong' Live Disco Music Aggravates Detroit's DJs

By RADCLIFFE JOE

NEW YORK—Disco deejays in Detroit are charging that a rash of live disco clubs managed by former musicians is hurting the growth of conventional discotheques in that city.

According to David Finney, spokesman for the ad hoc group of disgruntled disco spinners, these live disco clubs utilize the term live to get patrons through their doors, but that they are in fact anything but authentic discotheques.

Finney charges that these clubs employ amateur spinners "to play second fiddle to live bands." He adds, "More often than not the music played in these offending clubs stresses commercial rock or easy listening music, and only sparingly touches on authentic disco."

Randy Shafer, another member of the ad hoc group, points out that the live disco clubs have already begun experiencing difficulties in holding onto their audiences because patrons lured into those clubs soon discover "that the live bands offer neither up-to-date music nor superior versions of current disco songs."

Shafer is optimistic that the live disco club operators will soon discover that the hefty annual overhead expenditure for live music is counterproductive and does not make good business sense.

The Detroit disco deejays feel that an anti-disco feeling is being generated in the area through the live clubs, and an unsupportive media, and they stress that the only way this attitude can be successfully fought is through closer cooperation of the area's spinners.

Mike Karr, one of the spokesmen for the group, reminds that a good spinner puts a wholehearted effort into supporting his industry both on

and off the job, and he feels that other less dedicated deejays would do well to note this if they are to keep the disco rug from being pulled out from under them.

The group would also like to see more dedicated club operators getting into the business. Notes David Finney: "Disco is a business enterprise rather than a fast-buck gimmick, and the idea of a short-term lease on a disco is a fatal mistake many businessmen make."

To this Karr adds, "Club owners should take time to learn what the disco industry is all about and plan their objectives over a long period of time."

He also stresses greater cooperation between club owners and their spinners, and states that competent deejays should be recognized as such by their employers, and promoted in much the same way that entertainers are promoted.

The group expresses unhappiness over club owners who spend sizeable ad budgets to promote live acts in their establishments, and yet never once mention their deejays in their promotions.

They cite the Detroit-based Tramps (formerly the Struttin' Club) as an example of a well-operated club where the owner has reinvested profits, and created a chic new room with a pleasant atmosphere that makes it one of the more popular rooms around. The club also promotes its spinner on an outside billboard, and the deejays see this as affirmative action which will help boost disco in Detroit.

In spite of the setbacks, the deejays are optimistic that the general attitude towards disco in the Detroit area is growing increasingly positive. They state that an increasing number of retail record shops are expanding their disco music catalogs. They quote Jerry Adams, general manager of Harmony House, one of the local record retailers, as saying that his firm considers disco to be another important conduit for exposing music and artists. Adams states that his store's rising 12-inch disco record sales is a clear example of this.

The DJs also state that more record labels are acknowledging that Detroit is increasing in importance as a market for exposing and breaking product and quote David Todd, national disco coordinator of RCA Records, as saying that the market has been instrumental in exposing RCA disco products.

OSKO'S L.A./L.A.

New Club Bows In Poshy N.Y. Style

By JIM McCULLAUGH

LOS ANGELES—A mammoth new multiple level, 20,000 square foot discotheque called Osko's L.A./L.A. is set to open here at the site of the old Millionaire's Club at the juncture of La Cienega and San Vicente Boulevards in Hollywood.

Its size makes it one of the largest disco clubs in Southern California and the U.S.

In addition, the unique sound and lighting systems, provided by Sound Unlimited Systems, will cost more than \$65,000, according to Ed King, president of the L.A.-based sound company.

That cost does not include a closed circuit video and projection system which will be installed soon after the grand opening Wednesday (7).

"It's going to be the first real New York style disco on the West Coast," emphasizes King. Capacity is 1,100.

There will be two dance floors on the first level of the club, one geared towards high energy music, with the other slightly more subdued. Both dance areas will be surrounded by lounge-type seating and bars.

An upstairs will feature a posh lounge atmosphere as well as a

bird's-eye view of the main dance floor.

A semi-private club called the Cave will be at the basement level featuring a game room with billiards and backgammon.

One unique aspect of the new club will be the deejay booth which is in the shape of a giant champagne goblet cupped in the furry hands of King Kong which were actually purchased from Universal Studios.

The booth will not only house deejay Mario Gonzalez but a full-time lighting man to operate the dazzling visual effects.

Two Diversitronics Super Strobe units will be in the main disco room, one a few feet in front of the deejay booth at ceiling height, and the other placed at the far end of the dance floor.

Other lighting effects in the main disco room include Light Specialties light spinners, Lights Fantastic pin beam rotors, tube light displays built into the dance floor, as well as border lights.

A fog machine is also featured, operated from the deejay booth.

The Cave downstairs will include (Continued on page 54)

CONTEST FOR DISCO MOVIE

PHILADELPHIA—Disco music lovers here were caught up in the excitement of "Saturday Night Fever," the soon-to-be-released disco movie featuring John Travolta, when Paramount Pictures, in conjunction with WCAU-FM and John Wanamaker Stores, hosted a "Send Me To Hollywood" disco dance contest as part of a major pre-release promotion.

The contest, held in the store's Mirador Room, was attended by Karen Lynn Gorney, Travolta's costar.



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ATLANTA

- This Week**
- DANCE, DANCE, DANCE—Chic—Atlantic (12 inch)
 - MOON BOOTS—ORs—Salsoul (12 inch)
 - L.A. BOUND/MANHATTAN LOVE SONG/WELL, HAVE A NICE DAY—King Erisson—Westbound (LP)
 - POP COLLAGE (Medley)/LOVE SHOOK—Pattie Brooks—Casablanca (LP)
 - ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
 - ON FIRE (Getting Higher)—T Connection—TK (12 inch)
 - NATIVE NEW YORKER—Odyssey—RCA (12 inch)
 - DANCE A LITTLE BIT CLOSER—Chico—Salsoul (LP)
 - THE BULL COSMIC WIND/AIN'T NOTHING TO IT—Mike Theodore Orchestra—Westbound (LP)
 - I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (LP/12 inch)
 - TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (LP/12 inch)
 - FUNKY STARDUST/LOVE SIGN—Roberta Kelly—Casablanca (LP)
 - SUPERNATURE/GIVE ME LOVE/LOVE IS HERE/LOVE IS THE ANSWER—Cerrone—Cotillion (LP)
 - LE SPANK—Le Pamplemousse—AVI (12 inch)

DALLAS/HOUSTON

- This Week**
- DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
 - NATIVE NEW YORKER/EAST COME, EASY GO—Odyssey—RCA (LP)
 - DANCE, DANCE, DANCE—Chic—Atlantic (12 inch)
 - ON FIRE (Getting Higher)—T Connection—TK (12 inch)
 - BLOCK PARTY/I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12 inch)
 - LE SPANK—Le Pamplemousse—AVI (12 inch/LP)
 - KISS ME (The Way I Like It)—George McCrae—TK (12 inch)
 - POP COLLAGE (Medley)/LOVE SHOOK/GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)
 - MOON BOOTS—ORs—Salsoul (12 inch)
 - ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
 - I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (LP)
 - MOONLIGHT LOVIN' (Mange a Trois)/STRANGER IN PARADISE—Isaac Hayes—Polydor (12 inch)
 - DISCO DANCE—Michele—West End (LP)
 - YOUR LOVE IS SO GOOD FOR ME/TOP OF THE WORLD—Diana Ross—Motown (LP)
 - YOU'VE GOT MAGIC/COCONUT GROOVE—Rice & Beans Orchestra—TK (12 inch)

NEW ORLEANS

- This Week**
- ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
 - DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (12 inch/LP)
 - MAGIC LOVE/DISCO DANCE/CAN'T YOU FEEL IT—Michele—West End (LP)
 - I GOT TO HAVE YOUR LOVE/CASH MONEY/DISCO POOL BLUES—Fantastic Four—Westbound (LP)
 - TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - ON FIRE (Getting Higher)—T Connection—TK (12 inch)
 - MOON BOOTS—ORs—Salsoul (12 inch)
 - LE SPANK—Le Pamplemousse—AVI (12 inch)
 - BLOCK PARTY/I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12 inch)
 - SAL SOUL SISTER/L.A. BOUND—King Erisson—Westbound (LP)
 - IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (LP/12 inch)
 - SEND IN THE CLOWNS/TOMORROW—Grace Jones—Island (LP)
 - NATIVE NEW YORKER/EAST COME, EASY GO—Odyssey—RCA (LP)
 - YOUR LOVE IS SO GOOD FOR ME/TOP OF THE WORLD—Diana Ross—Motown (LP)
 - GIRL DON'T MAKE ME WAIT/POP COLLAGE (Medley)—Pattie Brooks—Casablanca (LP)

PITTSBURGH

- This Week**
- ON FIRE (Getting Higher)—T Connection—TK (12 inch)
 - DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (12 inch/LP)
 - WHAT I DID FOR LOVE/LA VIE EN ROSE/SEND IN THE CLOWNS—Grace Jones—Island (LP)
 - ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
 - I GOT TO HAVE YOUR LOVE/THERE'S FIRE DOWN BELOW—Fantastic Four—Westbound (LP)
 - MANHATTAN LOVE SONG/WELL, HAVE A NICE DAY—King Erisson—Westbound (LP)
 - DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
 - NATIVE NEW YORKER—Odyssey—RCA (LP)
 - MOON BOOTS—ORs—Salsoul (12 inch)
 - LE SPANK—Le Pamplemousse—AVI (12 inch)
 - TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - SUPERNATURE/GIVE ME LOVE/LOVE IS HERE/LOVE IS THE ANSWER—Cerrone—Cotillion (LP)
 - RUNNING AWAY—Roy Ayers Ubiquity—Polydor (LP)
 - POP COLLAGE (Medley)/GIRL DON'T MAKE ME WAIT/LET'S MAKE LOVE TO THE MUSIC—Pattie Brooks—Casablanca (LP)

BALT./WASHINGTON, D.C.

- This Week**
- ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
 - DANCE, DANCE, DANCE—Chic—Atlantic (12 inch)
 - CAN'T YOU FEEL IT/MAGIC LOVE/HOLD ME, SQUEEZE ME/DISCO DANCE—Michele—West End (LP)
 - KISS ME (The Way I Like It)—George McCrae—TK (12 inch)
 - ON FIRE (Getting Higher)—T Connection—TK (12 inch)
 - SUPERNATURE—Cerrone—Cotillion (LP)
 - THE NIGHT THE LIGHTS WENT OUT/PEOPLE OF THE WORLD, RISE/LOVE PER HOUR—The Trammps—Atlantic (LP)
 - POP COLLAGE (Medley)/LOVE SHOOK/GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)
 - MOON BOOTS—ORs—Salsoul (12 inch)
 - TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - I GOT TO HAVE YOUR LOVE/THERE'S FIRE DOWN BELOW—Fantastic Four—Westbound (LP)
 - BLOCK PARTY/I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12 inch)
 - LE SPANK—Le Pamplemousse—AVI (12 inch)
 - WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andra True Connection—Buddah (12 inch)
 - MANHATTAN LOVE SONG/SALSOUL SISTER—King Erisson—Westbound (LP)

DETROIT

- This Week**
- DANCE, DANCE, DANCE—Chic—Atlantic (12 inch)
 - ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
 - WELL, HAVE A NICE DAY/DISCO CONGO/L.A. BOUND—King Erisson—Westbound (LP)
 - LOVE SHOOK/GIRL DON'T MAKE ME WAIT/POP COLLAGE (Medley)/LET'S MAKE LOVE TO THE MUSIC—Pattie Brooks—Casablanca (LP)
 - TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - SUPERNATURE/GIVE ME LOVE/LOVE IS HERE/LOVE IS THE ANSWER—Cerrone—Cotillion (LP)
 - DISCO DANCE/CAN'T YOU FEEL IT/MAGIC LOVE—Michele—West End (LP)
 - MOON BOOTS—ORs—Salsoul (12 inch)
 - THE BULL—Mike Theodore Orchestra—Westbound (LP)
 - I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (LP)
 - KISS ME (The Way I Like It)—George McCrae—TK (12 inch)
 - LE SPANK—Le Pamplemousse—AVI (12 inch)
 - RUNNING AWAY—Roy Ayers Ubiquity—Polydor (LP)
 - NATIVE NEW YORKER/EAST COME, EASY GO—Odyssey—RCA (12 inch)
 - THE NIGHT THE LIGHTS WENT OUT/PEOPLE OF THE WORLD, RISE/LOVE PER HOUR—The Trammps—Atlantic (LP)

NEW YORK

- This Week**
- DANCE, DANCE, DANCE/EVERYBODY DANCE/EST-CE QUE C'EST CHIC—Chic—Atlantic (LP/12 inch)
 - ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
 - GIVE ME LOVE/LOVE IS THE ANSWER—Cerrone—Cotillion (LP)
 - I GOT TO HAVE YOUR LOVE/THERE'S FIRE DOWN BELOW—Fantastic Four—Westbound (12 inch)
 - KISS ME (The Way I Like It)—George McCrae—TK (12 inch)
 - TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - LOVE SHOOK/GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)
 - WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andra True Connection—Buddah (12 inch)
 - MOON BOOTS—ORs—Salsoul (12 inch)
 - CAN'T YOU FEEL IT/MAGIC LOVE/DISCO DANCE—Michele—West End (LP)
 - SAL SOUL SISTER/WELL, HAVE A NICE DAY/MANHATTAN LOVE SONG—King Erisson—Westbound (LP)
 - THE NIGHT THE LIGHTS WENT OUT/PEOPLE OF THE WORLD, RISE—The Trammps—Atlantic (LP)
 - I'M MAD AS HELL—El Coco—AVI (12 inch remix)
 - ON FIRE (Getting Higher)—T Connection—TK (12 inch)
 - LE SPANK—Le Pamplemousse—AVI (12 inch)

SAN FRANCISCO

- This Week**
- TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
 - SUPERNATURE/GIVE ME LOVE/LOVE IS THE ANSWER—Cerrone—Cotillion (LP)
 - ON FIRE (Getting Higher)—T Connection—TK (12 inch)
 - DANCE, DANCE, DANCE—Chic—Atlantic (12 inch)
 - THE NIGHT THE LIGHTS WENT OUT/PEOPLE OF THE WORLD, RISE—The Trammps—Atlantic (LP)
 - DISCO CONGO/MANHATTAN LOVE SONG/SAL SOUL SISTER—King Erisson—Westbound (LP)
 - BACK IN LOVE AGAIN—L.T.D.—A&M (LP/12 inch)
 - MOON BOOTS—ORs—Salsoul (12 inch)
 - CAN'T YOU FEEL IT/MAGIC LOVE/DISCO DANCE—Michele—West End (LP)
 - WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andra True Connection—Buddah (12 inch)
 - NATIVE NEW YORKER/EAST COME, EASY GO—Odyssey—RCA (LP)
 - LE SPANK—Le Pamplemousse—AVI (12 inch)
 - RUNNING AWAY—Roy Ayers Ubiquity—Polydor (LP)
 - KEEP IT UP—Olympic Runners—London (12 inch)

BOSTON

- This Week**
- CAN'T YOU FEEL IT/MAGIC LOVE/HOLD ME, SQUEEZE ME/DISCO DANCE—Michele—West End (LP)
 - THE NIGHT THE LIGHTS WENT OUT/LOVE PER HOUR/PEOPLE OF THE WORLD, RISE—The Trammps—Atlantic (LP/12 inch)
 - DISCO CONGO/MANHATTAN LOVE SONG—King Erisson—Westbound (LP)
 - ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
 - DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (12 inch/LP)
 - TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - FROM NOW ON—Linda Clifford—Curtom (LP)
 - WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andra True Connection—Buddah (12 inch)
 - WE CELEBRATE—Brass Construction—United Artists (LP)
 - MOONLIGHT LOVIN' (Mange a Trois)/STRANGER IN PARADISE—Isaac Hayes—Polydor (12 inch)
 - KISS ME (The Way I Like It)—George McCrae—TK (12 inch)
 - WHAT I DID FOR LOVE/TOMORROW/LA VIE EN ROSE—Grace Jones—Island (LP)
 - SUPERNATURE/GIVE ME LOVE—Cerrone—Cotillion (LP)
 - NATIVE NEW YORKER—Odyssey—RCA (12 inch)
 - YOU'VE GOT MAGIC—Rice & Beans Orchestra—TK (12 inch)

LOS ANGELES/SAN DIEGO

- This Week**
- ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
 - WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andra True Connection—Buddah (12 inch)
 - SUPERNATURE/GIVE ME LOVE/LOVE IS THE ANSWER—Cerrone—Cotillion (LP)
 - DANCE, DANCE, DANCE/EVERYBODY DANCE/EST-CE QUE C'EST CHIC—Chic—Atlantic (12 inch/LP)
 - MOON BOOTS—ORs—Salsoul (12 inch)
 - IT'S IN YOUR BLOOD—Linda Hopkins—Columbia (12 inch)
 - TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - ON FIRE (Getting Higher)—T Connection—TK (12 inch)
 - DISCO DANCE/HOLD ME, SQUEEZE ME—Michele—West End (LP)
 - THE NIGHT THE LIGHTS WENT OUT/LOVE PER HOUR/PEOPLE OF THE WORLD, RISE—The Trammps—Atlantic (LP)
 - DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
 - LE SPANK—Le Pamplemousse—AVI (LP)
 - POP COLLAGE (Medley)/GIRL DON'T MAKE ME WAIT/LOVE SHOOK/LET'S MAKE LOVE TO THE MUSIC—Pattie Brooks—Casablanca (LP)
 - BLOCK PARTY/I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12 inch)
 - KING OF CLUBS/EL CARAVANERO—Choclat's—Salsoul (LP)

PHILADELPHIA

- This Week**
- DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (12 inch/LP)
 - ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
 - MOON BOOTS—ORs—Salsoul (12 inch)
 - GIVE ME LOVE/LOVE IS THE ANSWER—Cerrone—Cotillion (LP)
 - WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andra True Connection—Buddah (12 inch)
 - POP COLLAGE (Medley)/LOVE SHOOK/GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)
 - DISCO CONGO/MANHATTAN LOVE SONG—King Erisson—Westbound (LP)
 - THE NIGHT THE LIGHTS WENT OUT—The Trammps—Atlantic (LP)
 - I GOT TO HAVE YOUR LOVE/THERE'S FIRE DOWN BELOW/CASH MONEY/DISCO POOL BLUES—Fantastic Four—Westbound (12 inch)
 - LE SPANK—Le Pamplemousse—AVI (12 inch)
 - NATIVE NEW YORKER/EAST COME, EASY GO—Odyssey—RCA (LP)
 - CAN'T YOU FEEL IT/MAGIC LOVE/HOLD ME, SQUEEZE ME—Michele—West End (LP)
 - SPEAK WELL—Philly U.S.A.—West End (12 inch remix)
 - NBODDY LOVES A COMPUTER BECAUSE A COMPUTER CAN'T DANCE—Cumpuz—A&M (LP import)
 - YOU'VE GOT MAGIC—Rice & Beans Orchestra—TK (12 inch)

SEATTLE/PORTLAND

- This Week**
- I DON'T WANT TO FORGET YOU—Denise McCann—Polydor (12 inch import)
 - DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
 - DANCE, DANCE, DANCE—Chic—Atlantic (12 inch)
 - WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andra True Connection—Buddah (12 inch)
 - ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
 - I'M HERE AGAIN—Thelma Houston—Motown (LP)
 - SAN FRANCISCO HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - ON FIRE (Getting Higher)—T Connection—TK (12 inch)
 - I GOT TO HAVE YOUR LOVE/LOVE SHOOK/LOVE IS HERE/LOVE IS THE ANSWER—Cerrone—Cotillion (LP)
 - MAGIC LOVE/DISCO DANCE/CAN'T YOU FEEL IT—Michele—West End (LP)
 - I WOULDN'T GIVE YOU UP—Golds Alexander—Amour (12 inch import)
 - KING OF CLUBS—Choclat's—Salsoul (LP)
 - IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (LP/12 inch)
 - POP COLLAGE (Medley)/GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)
 - TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)

CHICAGO

- This Week**
- DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (12 inch/LP)
 - ONCE UPON A TIME (LP)—Donna Summer—(LP)
 - LE SPANK/MONKEY SEE, MONKEY DO—Le Pamplemousse—AVI (12 inch)
 - NATIVE NEW YORKER/EAST COME, EASY GO—Odyssey—RCA (12 inch)
 - I GOT TO HAVE YOUR LOVE/THERE'S FIRE DOWN BELOW/DISCO POOL BLUES—Fantastic Four—Westbound (LP/12 inch)
 - DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
 - ON FIRE (Getting Higher)—T Connection—TK (12 inch)
 - DISCO DANCE/CAN'T YOU FEEL IT—Michele—West End (LP)
 - MOON BOOTS—ORs—Salsoul (12 inch)
 - RUNNING AWAY—Roy Ayers Ubiquity—Polydor (12 inch)
 - TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - THUNDER IN MY HEART—Leo Sayer—Warner Bros. (12 inch)
 - KISS ME (The Way I Like It)—George McCrae—TK (12 inch)
 - MANHATTAN LOVE SONG/DISCO CONGO—King Erisson—Westbound (LP)
 - I'M HERE AGAIN—Thelma Houston—Motown (LP)

MIAMI

- This Week**
- DANCE, DANCE, DANCE/EVERYBODY DANCE/YOU CAN GET BY—Chic—Atlantic (12 inch)
 - ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
 - NATIVE NEW YORKER—Odyssey—RCA (LP)
 - TOMORROW/LA VIE EN ROSE—Grace Jones—Island (LP)
 - THE NIGHT THE LIGHTS WENT OUT—The Trammps—Atlantic (LP)
 - KISS ME (The Way I Like It)—George McCrae—TK (12 inch)
 - DISCO CONGO/MANHATTAN LOVE SONG/SAL SOUL SISTER—King Erisson—Westbound (LP)
 - LOVE SHOOK/LET'S MAKE LOVE TO THE MUSIC/GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)
 - CAN'T YOU FEEL IT/DISCO DANCE/MAGIC LOVE—Michele—West End (LP)
 - TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - LE SPANK—Le Pamplemousse—AVI (12 inch)
 - DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
 - LIVING FOR TODAY/INVITATION TO THE WORLD—Jimmy Briscoe & the Little Beavers—TK (LP/12 inch)
 - SUPERNATURE/GIVE ME LOVE/LOVE IS HERE/LOVE IS THE ANSWER—Cerrone—Cotillion (LP)
 - I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (LP/12 inch)

PHOENIX

- This Week**
- DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (12 inch/LP)
 - DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
 - LE SPANK—Le Pamplemousse—AVI (12 inch)
 - ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
 - I GOT TO HAVE YOUR LOVE/THERE'S FIRE DOWN BELOW/DISCO POOL BLUES—Fantastic Four—Westbound (LP/12 inch)
 - POP COLLAGE (Medley)/LOVE SHOOK/GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)
 - I'M HERE AGAIN—Thelma Houston—Motown (12 inch)
 - ON FIRE (Getting Higher)—T Connection—TK (12 inch)
 - COCOMOTION—El Coco—AVI (LP)
 - TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - LOVE MAGNET—Freda Payne—Capitol (12 inch)
 - KING OF CLUBS—Choclat's—Salsoul (LP)
 - DISCO DANCE/HOLD ME, SQUEEZE ME/CAN'T YOU FEEL IT/MAGIC LOVE—Michele—West End (LP)
 - THE BULL COSMIC WIND/IBRAZILIAN LULLABYE—Mike Theodore Orchestra—Westbound (LP)
 - LA VIE EN ROSE/WHAT I DID FOR LOVE/SEND IN THE CLOWNS—Grace Jones—Island (LP)

MONTREAL

- This Week**
- DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—TC (LP)
 - SAN FRANCISCO—Village People—Polydor (LP)
 - CITATIONS ININTERROMPIES—Cafe Creme—TC (12 inch)
 - I'M HERE AGAIN—Thelma Houston—Atta
 - PIPELINE—Bruce Johnston—CBS (12 inch)
 - I WOULDN'T GIVE YOU UP—Golds Alexander—TC (12 inch)
 - TONIGHT COULD BE THE NIGHT—The Earls—London (12 inch)
 - DANCE, DANCE, DANCE—Chic—WEA/Quality (12 inch)
 - ONCE UPON A TIME—Black Light Orchestra—RCA
 - THE GIRL MOST LIKELY—Claude Barry—London
 - ONCE UPON A TIME—Donna Summer—Polydor (LP)
 - THE TRAMPS III—The Trammps—Atlantic (LP import)
 - LE SPANK—Le Pamplemousse—AVI (12 inch)
 - COCOMOTION—El Coco—AVI (12 inch)
 - DISCO BEATLEMANIA—DBM—London (12 inch)

- DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (LP/12 inch)
- ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
- CAN'T YOU FEEL IT/MAGIC LOVE/HOLD ME, SQUEEZE ME/DISCO DANCE—Michele—West End (LP)
- TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
- ON FIRE (Getting Higher)—T Connection—TK (12 inch)
- MOON BOOTS—O.R.S.—Salsoul (12 inch)
- SUPERNATURE/GIVE ME LOVE/LOVE IS HERE—Cerrone—Cotillion (LP)
- I GOT TO HAVE YOUR LOVE/THERE'S FIRE DOWN BELOW/LOVE SHOOK/LOVE IS HERE/LOVE IS THE ANSWER—Cerrone—Cotillion (LP)
- LE SPANK—Le Pamplemousse—AVI (12 inch)
- L.A. BOUND (all cuts)—King Erisson—Westbound (LP)
- NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP/12 inch)
- GIRL DON'T MAKE ME WAIT/LOVE SHOOK/POP COLLAGE (Medley)—Pattie Brooks—Casablanca (LP)
- DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
- THE NIGHT THE LIGHTS WENT OUT—The Trammps—Atlantic (12 inch)
- WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andra True Connection—Buddah
- KISS ME (The Way I Like It)—George McCrae—TK (12 inch)
- WHAT I DID FOR LOVE/TOMORROW/LA VIE EN ROSE—Grace Jones—Island (LP)
- BLOCK PARTY/I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12 inch)
- RUNNING AWAY—Roy Ayers Ubiquity—Polydor (LP)
- I'M HERE AGAIN—Thelma Houston—Motown (LP)
- COSMIC WIND/THE BULL/BELLY BOOGIE—Mike Theodore Orchestra—Westbound (LP)
- COCOMOTION/I'M MAD AS HELL—El Coco—AVI (12 inch remix/LP)
- IT'S IN YOUR BLOOD—Linda Hopkins—Columbia (12 inch)
- KING OF CLUBS/EL CARAVANERO—Choclat's—Salsoul (LP)
- BACK IN LOVE AGAIN—LTD—A&M (LP/12 inch)
- IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (12 inch/LP)
- I DON'T WANT TO FORGET YOU—Denise McCann—Polydor (12 inch import)
- YOUR LOVE IS SO GOOD FOR ME/TOP OF THE WORLD—Diana Ross—Motown (LP)
- YOU'VE GOT MAGIC—Rice & Beans Orchestra—TK (12 inch)
- MOONLIGHT LOVIN' (Mange a Trois)/STRANGER IN PARADISE—Isaac Hayes—Polydor (12 inch)
- SAN FRANCISCO HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
- KEEP IT UP—Olympic Runners—London (12 inch)
- FROM NOW ON/YOU CAN DO IT—Linda Clifford—Curtom (LP)
- THUNDER IN MY HEART—Leo Sayer—Warner Bros. (12 inch)
- LOVE MAGNET—Freda Payne—Capitol (12 inch)
- DANCE A LITTLE BIT CLOSER—Chico—Salsoul (LP)
- WE CELEBRATE—Brass Construction—United Artists (LP)
- LIVING FOR TODAY/INVITATION TO THE WORLD—Jimmy Briscoe & the Little Beavers—TK (LP/12 inch)
- FUNKY STARDUST/ZODIACS/LOVE SIGN—Roberta Kelly—Casablanca (LP)
- SPEAK WELL—Philly U.S.A.—West End (12 inch remix)

DECEMBER 10, 1977, BILLBOARD

OSKO'S L.A./L.A.

New Club Bows In Poshy N.Y. Style

Continued from page 52

clude a plexiglass kinetic light sculpture as well as eight pin down beam lights, five eight-inch diameter hydro fountains and eight six-inch diameter hydro fountains.

The ornate elevator connecting the upstairs with the Cave will also incorporate an elaborate lighting system of tube lights and an infinity panel on the ceiling.

A restaurant, also part of the new complex, will include plexiglass and rod sculpture suspended over a water fountain under a geometric tube light star pattern which is installed on the ceiling.

The sound system in the main disco room will feature four Cerwin-Vega DMT6 high range speakers, four C-V V32 mid-range speakers, and four C-V L48SE "Earthquake" speakers which will be placed both at floor level as well as suspended.

Three Technics SL120 turntables for programming will be in the deejay booth as well as various amplifiers, graphic equalizers, crossovers and a Cerwin-Vega DM1 disco mixer.

The second dance area, called the Grecian Room, will feature a slightly less elaborate sound system and will also be controlled from the deejay booth.

The deejay booth will be capable of delivering two separate sound pressure level volumes in each room.

Osko Karaghossian, who has taken a 10-year option on the property, indicates he is contemplating spinning off a chain of similar discos around the country.

After closing down several years ago as the Millionaire's Club, the property went through a series of disco and restaurant attempts and most recently was called Cabaret. The site was also used several months ago as a film site for the movie "Thank God It's Friday" featuring Donna Summer and was briefly turned into a disco called the Zoo for duration of the filming.

Karaghossian expects the weekend cover to be \$4 with \$2 the charge on weeknights. Hours are expected to be 8 p.m. to 2 a.m. on weekdays and 8 p.m. to 4 a.m. on weekends.

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McCoy Striving To Blast Image As 'Disco Kid'

By RADCLIFFE JOE

NEW YORK—Van McCoy, writer / arranger / producer / artist who was catapulted to fame less than two years ago with a six-million selling disco dance record called "The Hustle," is struggling to break the mold of the "Disco Kid" which he feels can have a stultifying effect on his career.

McCoy, who recently switched recording labels from H&L (formerly Avco) to MCA, is not only trying to broaden the format of his music to span the spectrum of many different music forms, he is also radically changing his style from instrumentalist and conductor to vocalist.

The new McCoy image will also take the 32-year-old entertainer away from the large orchestras and auditoriums with which he has come to be associated, and into more intimate environments, where he can enjoy "closer contact with his audience."

McCoy emphasizes his moves are in no way intended to indicate that he is abandoning disco. "Disco has played an important role in the development of my career," he stresses.

"But I am seeking greater versatility. I do not want to be forever locked into the image of the 'disco kid'; I no longer want to be packaged and marketed as a specific product. Rather, I would prefer the opportunity to evolve into the kind of entertainer I believe I am."

McCoy admits the switch from being essentially an instrumentalist and conductor to a vocalist is a frightening one. "But it is also a challenge," he states.

McCoy indicates there will be some disco music in his new packages, but he also points out that a lot of it will be experimental, incorporating "something for everyone."

McCoy, along with partner
(Continued on page 55)

POP MOVE

Major Switch For Atlanta's Axis Facility

By ALAN PENCHANSKY

CHICAGO—A move into the mainstream of contemporary pop/rock production has been mapped for one of the largest existing sound studios in Atlanta, the former Le Fevre Sound studio.

The new production slant has been introduced by the group of North Florida and Atlanta investors who purchased the facility last spring and renamed it Axis Sound Studio.

As Le Fevre Sound, the plant was a Southeast mecca for gospel production and custom label recording, but International Music Marketing Inc., the investment group, hopes to attract pop music clientele.

It says the development of Atlanta as a market for touring acts, and its increasing attractiveness as a home base for performers, will facilitate the plant's emergence into the pop/rock arena.

Michael Hendry, general manager of Axis and one of the principal owners, says new equipment has been introduced to bring the plant "up to today's standards for rock production with all its overdubbing and heavy tracking." A 24-track Neve console and Studer tape machine were added recently.

Production/engineering chief of the plant is Jimmy Mayweather, formerly associated with Cherokee and Clover studios, L.A., who moved to Atlanta to supervise transformation and development of Axis.

The studio itself, measuring 40 by 60-feet with 20-foot high ceilings, is claimed to be one of the South's largest, and Hendry boasts of its "lead-lined, triple-floating, tunable-wall" design.

He says the studio has a number of executive offices that it will make available to acts and their management while at the facility.

"It's going to be a rock 'n' roll studio, but we're not going to be turning away the gospel business," Hendry explains. Daybreak Records, a custom gospel label, is being operated by the plant.

Woodland Sound Has dbx Plus Dolby Units

NASHVILLE—Woodland Sound Studios of Nashville is now offering dbx in addition to its Dolby system making it the only facility of its type in the area offering two 24-track Studer machines with capabilities of either Dolby or dbx.

"We can now offer 24-track recording using either Dolby or dbx due to the new K9-22 cards offered by dbx," notes Glenn Snoddy, Woodland president.

Trackmaster Opens New N.Y. Facilities

LOS ANGELES—Trackmaster Audio, Inc. has opened new studios in Buffalo, New York.

The facilities were designed by Sugarloaf View, Inc., N.Y., and are in an original 1864 carriage house in Buffalo's Allentown district and contain two studios and control rooms, an upstairs 16-track room for music recording and a downstairs for broadcast and audio/visual production.

Sound Business

INVENTED BY PRES.

Digital Computer By Master Control

By GERRY WOOD

NASHVILLE—Master Control, Inc. has developed a custom built digital computer for its custom disk mastering operation. Invented by the firm's president, Bob Sowell, the computer is now in daily use as a research tool to aid development of a completely computerized, automated disk mastering system.

The next step in Master Control's operation is the installation of interfacing equipment. This system will coordinate the computer with peripheral disk cutting equipment, the tape transport machine (playback unit) and the audio control console.

"This will do some things that haven't been done before," comments Sowell. One of the offshoots of the new system will be an extremely sensitive limiting device that monitors the actual velocity of the recording groove as it's being cut on the disk, then, with its pre-programmed information, makes decisions effecting control of the audio signal, dealing with the problem actually before it happens.

Rather than dealing with the entire signal, this system will effect only the one-third octave portion of the audio spectrum that's causing the problem. Sowell describes it as an "ultimate" device.

Sowell explains that specifically the computer will run slightly ahead of the programmed material going to the cutter head.

It will compute the velocity (acceleration or G force) of the cutter head. Then, with the pre-programmed acceleration limits of the average playback stylus known and set in, the computer will make the decision on whether the sum of velocities will exceed the limit that would cause distortion.

If that occurs, the offending element will be pulled back a fraction of a second before it would have caused a problem, actually cleaning up the distortion before it happens.

The computer was built by Sowell on the premises of Master Control, Inc., a company headquartered in the United Artists Tower in Nashville. "We raised it from a chip," advises Sowell.

Based on the latest advances in integrated circuit technology, the computer uses a Z-80 microprocessor developed by Zilog. The system is now performing the functions of outlining disk cutting parameters—such as lines per inch, groove width and permissible acceleration—and determining the maximum amount of time available on a record for any given set up.

"This new system will save us more money in the long run, put more work through and insure the clients of good quality," comments Sowell.

Computerized mixing, says So-
(Continued on page 61)

Studio Track

By JIM McCULLAUGH

LOS ANGELES—Seals & Crofts working on an LP at their own Dawnbreaker Studios. ... Eagles bass player Randy Meisner cutting a solo LP for Elektra at Devonshire Sound, Alan Bracket producing and Gerry Hudgins at the board.

Katy Moffatt and producer Glen Spreen mixing an upcoming Columbia LP at Kendun, Geoff Sykes engineering. Greg Prestopino also producing Laura Allen for Elektra, Sykes engineering, helped by Stillman Kelly. Kendun mastering activities include Bill Whitfield supervising Star-gard for MCA, John Golden the cutting engineer and Bill Whitfield and Lee Jackson supervising Spyder Turner for Warner Bros., Golden the cutting engineer.

At Larrabee, Robie Porter mixing a double live LP of Australia's Marsia Hines for Wizard Records, Jim Hilton and Dave Robbins engineering. Simon Soussan producing Patti Brooks for Casablanca, Bob Stone engineering, and Jackie Mills producing Mike Henson with Randy Tomianga and Linda Corbin handling the engineering duties.

Out Of Town Notes:

Genya Ravan, lead singer with Taxi, completed producing the group's premiere LP at Mediasound Studios, New York. It's the first production pact of Expo Records, a subsidiary of Mediasound.

At New York's Sigma Sound Studios, Nick Ashford and Valerie Simpson producing Raymond Simpson for Warner Bros. At Sigma Sound, Philadelphia, John Davis producing Silver Convention for Butterfly Productions; Tom Moulton producing Robert Palmer for Island; Thom Bell arranging strings for Elton John's upcoming LP as well as LPs for the O'Jays and M.F.S.B.; and Ron Tyson producing Gloria Gaynor for Polydor Records.

Carl Richardson mixing Enchantment's upcoming Roadshow LP at Miami's Criteria Recording Studios.

The Four Guys completed recording its first album for GRT/Gar-Pax Records at Sound Stage Studios, Nashville, Gary S. Paxton producing. ... Wilson Meadows completing an LP for Kay-vette at Nashville's Sound Shop, Brad Shapiro and Ernie Winfrey producing.

At Columbia Studios, Nashville, Jeannie Pruett in for Mercury, Jerry Kennedy producing;

Tommy Cash in for Monument, Don Davis producing; Johnny Lee and Wham in for GRT, Nelson Larkin producing; Ray Baker in working on Moe Bandy for Columbia; Norro Wilson producing Con Henley for Warner Bros., and Kelso Herston working on jingles for Amaco and Firestone.

The Fania mobile studio, operating out of Nashville, cutting Lou Rawls live at New York's Mark Hellinger Theatre, Johnny Rosen engineering. The truck also cut Donna Fargo, the Oak Ridge Boys, Mel Tillis and Alvin Crow at New York's Carnegie Hall during a Jim Halsey produced one-nighter.

Neil Young working at Nashville's Sound Shop with producer Ben Keith and engineer Rich Adler. ... Dickey Betts putting in some time on his upcoming Arista LP at Miami's Criteria, Jack Richardson producing.

The Amazing Rhythm Aces set to begin a fourth ABC album at Jack Clement Recording Studios, Nashville, with Roy Halce and group member Barry "Byrd" Burton coproducing.

Playboy artist Mickey Gilley recording his ninth album for the label at Fireside Studios, Nashville, sessions being produced by Eddie Kilroy.

James Taylor doing vocal overdubs at Columbia's New York studios which Billy Sherrill is producing, Don Meehan behind the console. Columbia's 30th St. Studios also the recording site for the 100-piece Brazilian Symphony while Deodato also works on a Warner Bros. project, Frank Laico behind the board.

Ralph MacDonald producing Bobbi Humphreys at Rosebud Studios, N.Y. David Sanborn also working at Rosebud. ... Melanie cutting an LP project for Midsong at the Hit Factory, N.Y., Peter Schegeryk coproducing.

Don Davis producing a number of projects for Tortoise International at Detroit's United Sound Systems including the Skyliners as well as Bill Mueller. Tony Hester also producing the Dramatics there while Eddie Watkins produces Legacy for Tortoise.

Producer Jeff Lane and Arista's Eddie Kendrick finishing up an LP at New York's Music Farm. ... At Hadden West, Schaumburg, Ill., New Song Records doing Phillip Keagy's third LP and a first solo Nedra Ross. Ross at one time was with the Ronettes. Both LPs will be mastered at the Diskwerks by Gary Hedden.

Van McCoy Struggles To Shatter Image As 'Disco Kid'

Continued from page 54
 Charles Kipps, has produced such entertainers as Gladys Knight & the Pips, David Ruffin, Melba Moore, Faith, Hope & Charity and the Choice Four. His multi-million selling album, "Disco Baby," won him a Grammy award.

Looking at disco today, the Washington, D.C.-born entertainer blames disco deejays to some extent for stultifying the growth of disco music. "Many have allowed themselves to become locked into the concept of formula disco and are unwilling to experiment with new or different sounds for fear of losing their audiences.

Consequently, producers and artists are reluctant to innovate for fear of not finding a market."

McCoy feels deejays and to a lesser extent their audiences must be more receptive to more innovative music sounds. Or they will throttle their industry, and slip into the same inflexible bind into which radio fell

thereby creating the right climate for the advent of disco, he feels.

McCoy's music background has its roots in classical music, and his favorite artists include Beethoven, Mozart and Rachmaninoff. Although

he does not readily admit it, his first MCA album, due for release in January, is expected to reflect at least some of this classical influence.

Even as McCoy shapes the changes in his career, he still tours

extensively, preaching the gospel of disco in the far-flung reaches of the globe. His latest junket took him to Hong Kong, Thailand, Macao, Malaysia and Singapore, and according to him, while in Thailand, he re-

ceived a request from the King to play a disco piece the King had written. Its title: "Sundown Hustle." McCoy's comment of the King's song writing efforts: "It was different."

North, South, East or West, you can plug into CES.

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PUNK IDOL—Iggy Pop, left, jams with Stiv Bators, lead singer of the Dead Boys at a recent Agora Club gig in their hometown Cleveland.

Bishop Opening Publishing Firm

LOS ANGELES—Jimmy Bishop, vice president at CBS' April/Blackwood Music, is leaving the firm to set up a firm tentatively named International Entertainment Corp. in New York.

Bishop, who was a vice president at Philadelphia International Records prior to joining April/Blackwood, explains that the new company, of which he is co-owner with non-music industry investors, will deal with records, publishing, films and television.

He notes that International Entertainment will also be setup as a parent company for labels and publishing firms.

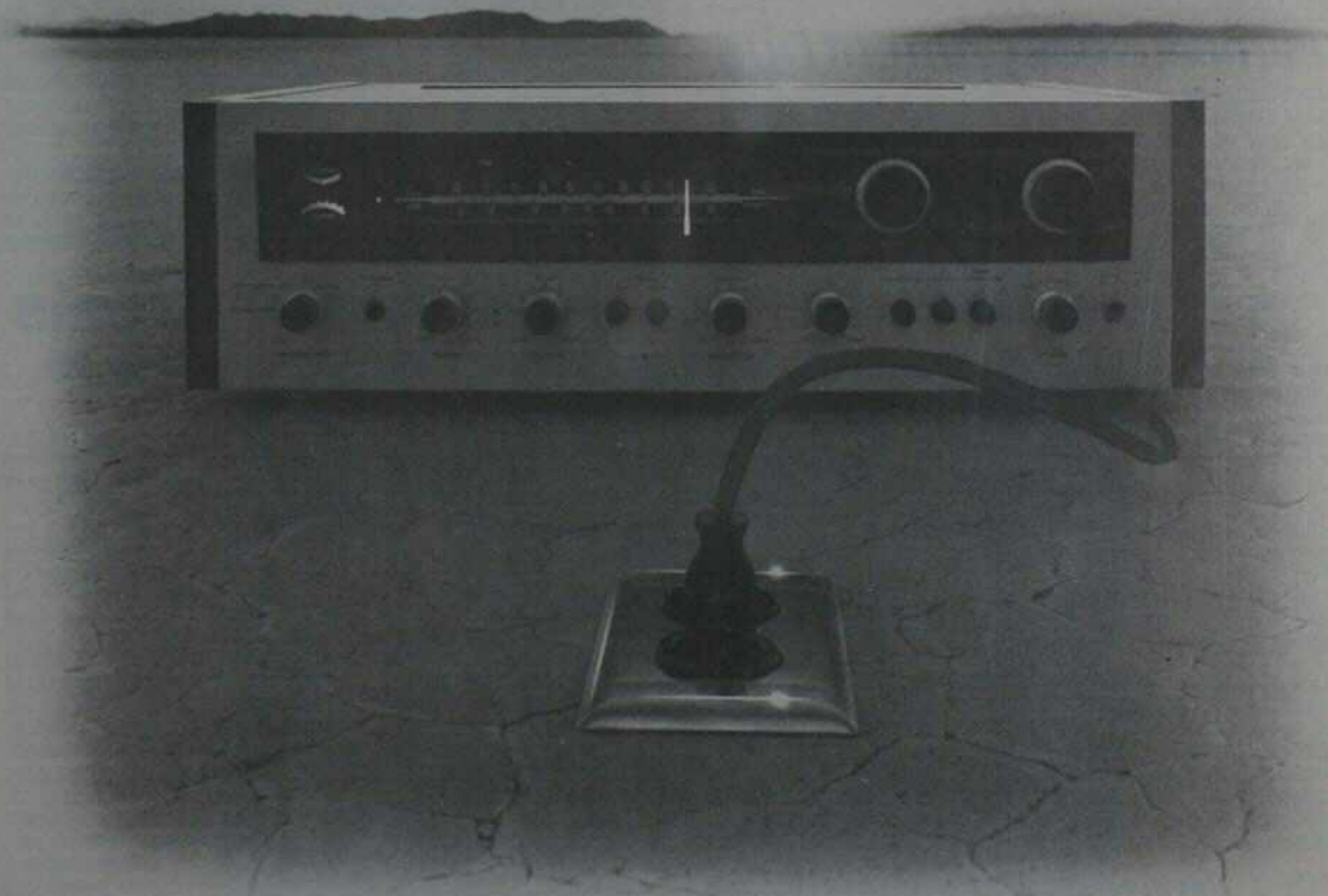
Entertainment In N.Y. Legislature

NEW YORK—A proposed series of legislative hearings got underway here Nov. 17 with the expressed purpose of revitalizing the state's entertainment industry.

So far the thrust has been toward motion pictures and legitimate theatres, with an emphasis on finding ways to help financially pressed theatre owners and lure movie production firms back to Gotham from Hollywood.

However, according to State Sen. Sheldon Farber, chairman of the Subcommittee On The Future Of The Motion Picture and Entertainment Industry, future hearings will focus on problems in the concert field and the recording industry.

Farber is a proponent of a controversial proposal to create a quasi-public state authority with bonding and tax powers that would channel money into the entertainment industries.



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DECEMBER 10, 1977, BILLBOARD

Wards Chain Extends 'Product Price Point' To All 32 Locations

By MAURIE ORODENKER

PHILADELPHIA—The policy of picking audio products by price to fit a given category of component, rather than by brand, is being extended to all 32 stores in the Southeast operated by Wards Co., Inc., according to Robert Rosenberg, assistant vice president for merchandising.

The new concept, which sets price points for product in each category, was tested earlier this year in the Washington, D.C., market, where more than a dozen Wards' Dixie Hi-Fi and former Custom Hi-Fi shops were given a new identity as "Circuit City."

This policy is now being applied to the chain's stores in its home base of Richmond, Va., under the Sight And Sound name, and elsewhere in the Southeast—North and South Carolina, Kentucky and Tennessee—where the Dixie Hi-Fi banner is retained.

The company, which is now public and also operates stores out West that are mainly appliance outlets, was originally established as Allied Radio Stores 22 years ago.

While originally custom stereo shops, Rosenberg says that with the name change to Circuit City "we did a complete 180-degree changeover

in bringing in the name brands. And while we are now competing with ourselves, the system works and makes us competitive in a highly competitive Washington market."

In price picking product to fit a given category, he explains "we seek out the best available product on the market at a particular given price, and its selection with other product in the same price bracket is based on our net acquisition cost."

As a result, the company may carry three or four different brands to cover the various pricing points in a particular category, or they may all even be from the same brand depending entirely on the net acquisition cost, assuming that the quality is the same.

With the stores spread over a large area and product favorites varying from market to market, Rosenberg notes that he keys in on the quarterly reports from the company's different divisions and then plugs in to the bestselling categories.

In changing the buying habits, Rosenberg says the company's advertising policy in the Washington market is being extended to all the stores. Advertising prices has always been played down, and the institu-

(Continued on page 60)

Calif. Firm Thai Venture In Tape Plant

LOS ANGELES—The first fully integrated magnetic tape manufacturing plant in Thailand is the newest joint venture for Intermagnetics of Santa Monica—with contractual agreements set for 1978 in India, the Philippines, Eastern Europe and Africa.

The agreement between Intermagnetics and Tien Hong Industrial Co., Ltd., Bangkok, gives the U.S. firm an equity share of the new Intermagnetics (Thailand) Corp., Ltd.

Contract was signed there by Terry Wherlock, executive vice president, international, for the American firm, and Ang Toon Chew and Aroon Vongaroonniyon, chairman and president, respectively, of the Thai company.

Tien Hong Industrial Co. and individual investors within its group will have 80% of the issued share capital of the new firm, with the balance held by Intermagnetics Corp., U.S.

The arrangement calls for Intermagnetics to set up the plant with all the latest equipment, train all plant personnel, and buy back the finished product for marketing in the U.S., Europe, the Mideast, Africa and elsewhere.

"Asia is fast becoming the world's leading producer of cassettes," Wherlock notes. "Companies there are no longer content with roles as suppliers of lowcost labor in ventures with U.S. and other foreign firms. They want to be equal partners, not only in ownership but also in technological knowhow."

He sees a demand for more new cassette manufacturing capacity in the next few years than existed totally in 1970, with the "developing nations" using cassettes at a faster rate than the U.S. and Europe.

(Continued on page 59)



First view of Matsushita VISC player and disk shows machine prototype with simple two-knob operation, standard PVC Panasonic Visc (30 or 60 minutes/side) and experimental package similar to multi-LP "opera box," with molded insert.

Matsushita & RCA—Vidisk Compatibility?

• Continued from page 1

posed to total incompatibility with the Philips/MCA optical system.

Matsushita is not an RCA videodisk licensee (as noted in other press reports) although a half-dozen other Japanese firms are, while RCA was the first U.S. licensee for the Matsushita two/four-hour VHS videocassette system now on the market.

Software availability in quality and quantity is seen as the major determinant in marketing the Matsushita system, again similar to the main reason given by RCA in postponing any market decision until the end of 1978 at the earliest.

Shown in Tokyo and Osaka Nov. 25, the VISC made a reportedly impressive debut. Demonstrations are expected in the U.S. early next year,

perhaps at ITA, March 6-8 in Tucson, and NARM (18-22) in New Orleans, but not at the Winter CES, Jan. 5-8 in Las Vegas.

VISC—a product of Matsushita's First Development Dept.—offers a 30-minute per side (VISC I) and hour/side (VISC II) versions, using a standard LP-size disk of ordinary PVC. This is one key difference with the RCA version that incorporates a special high-temperature compound in its PVC mix.

Mastering of VISC is accomplished with a fast direct-cutting method in real-time, combined with a unique diamond "twist stylus" system that converts the mechanical vibration directly into voltage fluctuations.

This pressure stylus playback is another vital divergence from RCA's capacitance stylus, but the essential principle is the same.

The direct cutting method makes it possible to record wide frequency band picture signal as well as two discrete sound signals (either stereo or bilingual) simultaneously, with an ultra-precision micro-cutting stylus ultrasonically driven by a PCM piece ceramic device.

The Matsushita stylus life is said to be more than 1,000 hours, while RCA has guaranteed more than 200, and the Panasonic Visc and RCA disk each has experienced several thousand plays in the laboratory without significant degradation, according to the respective firms.

VISC replication is accomplished on existing audio machinery once the special lacquer master is cut (the first at Matsushita affiliate Teichiku), with a spokesman acknowledging that the better the plating and pressing machinery is, the better the quality of the videodisk, as with any audio disk.

RCA also is using an electro-mechanical real-time cutting process for its most recent hour/side disk, although it does differ from the proprietary Matsushita system, with its own unique cutting stylus.

And while RCA has made its videodisks on a standard audio press, Dick Sonnenfeldt, staff vice president for videodisk development, notes they found stamper life was limited. As a result, the company has developed advanced comp-

(Continued on page 58)

CANADA SHIFTS

Musimart Realignment Due

TORONTO—In preparation for anticipated sales growth accompanying a move to new and larger quarters here in March from Montreal, Musimart of Canada Ltd. has better defined the alignment of responsibilities for its key executives.

Realignment was announced by George Erlick, who founded Musimart in Montreal 30 years ago, and remains president. He expects to hand over operations to the new management team which will have its own ties to BSR (Canada) Ltd., a new entity chartered here to reflect the recent BSR organization takeover, with John Hollands, BSR (U.S.A.) Ltd. chairman, as president.

New responsibilities in running the Canadian electronics and audio-ophile equipment supplier include Gordon Cohen, vice president, operations, and Rudy Vinet, vice president marketing and sales, including the consumer division.

Hollands notes that the expanded facilities of more than 56,000 square feet near the airport will centralize Musimart and BSR operations, warehousing and management headquarters, including the recently acquired Judge International housewares subsidiary in the U.K.

EIA/CEG Election

WASHINGTON—The EIA/Consumer Electronics Group elected Walter Fisher, executive vice president, sales and marketing, at Zenith Radio, as industry vice president. He succeeds Chuck Hoffman, recently named senior vice president, EIA/CEG staff. Two new CEG executives elected to the EIA board of governors are Ray Steiner, president, Sony Corp. of America, and Nat Gilbert, executive vice president and treasurer, Panasonic.

Indie Service Tops Factory Deals St. Joseph Auto Sound Builds \$800G Annual Volume

By GRIER LOWRY

ST. JOSEPH, Mo.—Beating the auto manufacturers a good \$60 for an AM/FM/MPX/8-track package, St. Joseph Auto Sound has managed to pull every new car dealer within a 20-mile-radius—15 in all—into its regular customer fold.

Good service and a one-year guarantee, coupled with the better profit provided car dealers over factory systems, encourages many salespeople to put a harder sell on car buyers as they favor his program over the factory's, says president David Summers.

The firm also stocks home stereo, but so far sales have lagged far behind autosound sales. The problem, Summers realizes, is that he has a strong image in the market for merchandising car systems (and the word "auto" in the title doesn't help the situation).

But he isn't complaining as the firm racked up some \$800,000 in total volume last year. That's not bad in a community stacked up against nearby Kansas City where the residents have formed the habit of shopping the metro sources for just about everything.

"Dealers are receptive to the better profit we offer over factory-installed car audio," Summers notes. "What we're doing is putting top-

quality Lear-Jet, Automatic Radio and Audiovox outfits into cars for a total \$229 tab, which leaves us about 30% profit. We're whipping the factories by quite a few bucks on that price.

"Not all motorcar dealers go for a straight-out profit on sound systems," he says. "Some prefer to sell the sound at cost as a way of closing the deal—and our one-day installation guarantee is a big booster.

"We're finding more car owners want in-dash systems. And cassette units are coming up rapidly on the chart and now run about 40% of the installations. CB is edging into more of the packages. We offer either a Royce or Midland CB for between \$50 and \$75 extra and there is a growing demand. We buy CB radios in quantities of 100."

One ingredient the dealer stresses is immediate parts availability on everything sold. If a car owner isn't pleased with performance of his system, and a needed part isn't instantly available, Summers says he replaces the entire system—graciously. He maintains a backup stock of about \$15,000 in parts and if the item isn't in stock, he has many sources of supply within 40 minutes in Kansas City.

"There's a big trend to thinking

service among both car agency owners and their customers," Summers believes. "Find me a car dealer with anything but minimal service capabilities on radio or tape systems and you have a true rarity. Which means sets go back to factories for even the simplest of service problems and therein lies delays and disgruntled car owners.

"We say, 'look, we'll give your buyers one-day installations and normally one-day service on any ensuing problems.' And this isn't lip service. We do it and one motorcar dealer tells another we did what we promised."

Meticulous checkups on all installations is an important point in promoting efficiency and customer-satisfaction in selling car sound, says Summer. Each installation is checked three times, first by the installer, then a service foreman and the third time by the employee who delivers the car to the agency.

The shop functions with six installers and three technicians, the latter crew assigned exclusively to repair work. Installers function in two service bays (in the process of being expanded to six) while technicians work on benches. Efficiency is promoted in service by keeping all

(Continued on page 60)

Silo Expanding Audio World To Chain's Western Units

PHILADELPHIA—Silo/Audio World, with 22 stores in its chain which combines major appliances and tv sets with a full line of stereo equipment and tape decks, has extended the Audio World concept to its Silo stores out west.

In addition to the 22 stores in the Eastern Pennsylvania, Southern New Jersey and Delaware area, with three additional stores to be added by early '78, Silo has opened an 11th store in Pueblo, Colo., for its spread in that state's Denver-Pueblo market, and operates seven stores in Arizona.

On its way to becoming one of the largest buyers of audio equipment and appliances in the country, Silo recently signed a letter of intent to buy Dependable Television & Appliance Co., Inc., a chain of four similar stores in San Diego.

The new stores to be added in this Eastern market will be opened in Audubon, N.J., near Princeton, N.J., and in Harrisburg, Pa. These on the heels of the recent move in the crowded and highly competitive Cherry Hill, N.J., market nearby.

While basically a discount operation, emphasis is on brand-name merchandise for appliances, tv and audio equipment. Formerly a small string of free-standing stores, Audio World has now moved into all Silo stores after the decision a few years back to drop all small appliances which couldn't match the competition from Japanese-made goods. The first Audio World shop was operated on a pilot basis to move the company into the growing stereo component business.

After a test run, all the stores in Colorado and Arizona are moving into the audio market with both units doing their own buying from the Western headquarters. The Colorado unit, acquired in 1970 in buying the Downing's chain, is still operated by Silo under the Downing's name; while in Arizona, with five stores now in Phoenix and two in Tucson, the chain acquired in 1971 is operated under its original name of Appliance TV City.

Audio and tv sales have grown from 36.8% of the overall business in 1972 to 52.8% in 1976. And now with the Audio World concept being integrated into the stores out west, the percentages will climb higher on the strength of markedly increased sales this year.

Originally started 33 years ago by the late Sidney Cooper and the late Paul Dinnerman with a tiny dealership in North Philadelphia housed in what was a garage, Silo/Audio World broke its own sales and profit records for the fiscal year ending July 31. Its stock—listed on the American Exchange since 1974—the last fiscal year showed sales increased by 20% and profits more than doubled. And in June the company declared its first cash dividend, 24 cents a year, although it had a stock split in the spring of '74.

Plans also call for four existing stores in this market to be moved into larger locations, while five other stores have been redecorated. The upward swing for Silo/Audio World started when Bernard Kant, who

was retired as president of The Gimbel Store here, a major department store, was brought in July 1, 1976 to become president of the \$66 million plus company. Originally coming in on a two-year contract, Kant's con-

tract has been extended for an additional three-year term ending July 31, 1981.

Also coming into top management was Barry Feinberg, son-in-law of the late founder, who was

named vice president and general counsel. Robert Dinnerman, a son of co-founder Paul Dinnerman, has been with top management for a number of years and is vice president in charge of the Audio World

operation. A son of the late Sidney Cooper is also coming in to join the management team and for a starter is reportedly looking after the growing video games and electronics products.

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You shouldn't need a separate shelf, elaborate motions or an act of Congress to clean your records. A comfortable, hand-held instrument that works best on a rotating turntable is ideal.

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Capillary action—the lifting of fluid by small fiber surface tension—is totally effective. You want to get contamination off the record, along with any fluid traces.

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You want quality. A record cleaner can last a lifetime. A plastic wonder can crack into oblivion—or you can purchase the hand-rubbed elegance of milled walnut befitting the rest of your audio system.

Ultimate economy.

The value of a truly fine record cleaner is justified by the cost of replacing your record collection. Fifteen dollars is a small investment in long-term protection.

All of the above.

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See the finer audio dealers for a demonstration.



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Hall Of Fame Honors

LOS ANGELES—George Aradini, president of Kenwood Electronics, and Howard Ladd, president of Fisher Corp., were inducted into the Audio Hall of Fame at a recent dinner presentation here, co-sponsored by Stereo Review and Audio Times.

Matsushita, RCA—Compatible Vidisk?

• Continued from page 56

pression and injection molding machinery to get higher and more economic disk yields, he says.

As for the PVC, Sonnenfeldt indicates that RCA developed a new high-temperature compound with more resistance to warpage, up to 135 degrees versus a typical 105 for ordinary LP disks.

As he indicated earlier this year, RCA videodisks have been played effectively with a pressure-type stylus presumably similar in concept to the Matsushita playback system. Both he and Adam Yokoi, Panasonic engineer, emphasize that neither disk has been played on the other's system.

Panasonic's official position is

that the RCA disk can't be played back on the VISC player at this time but Sonnenfeldt and Yokoi acknowledge separately that whether they are interchangeable depends on what "numbers" (specs) each manufacturer chooses to use.

Certainly in playing speed, groove pitch (grooves per inch), audio and video signal-to-noise ratio, picture resolution and bandwidth the two systems are extremely close (see comparison chart).

The Matsushita player weighs about the same as the current RCA prototype, and has relatively similar dimensions. The VISC player is a simple two-knob operation, with the "play" button also used to search any portion the consumer may want to play back.

A similar "live scan" feature with a separate knob is incorporated in the most recent RCA player, along with an automatic repeat mode not indicated in the VISC system just debuted.

Projected retail price of the Matsushita player will be from \$480 to \$600 in Japan, higher than the target indicated by RCA chairman Edgar Griffiths of about \$400, or some \$200-\$300 higher than a videocassette recorder/player.

The software price is projected at 20% to 50% higher for the 30 minute/side VISC than a conventional audiodisk, or \$9.60 to \$12 versus the current \$7.98 list for a front-line LP. While RCA has not indicated any firm pricing "when and if" its system gets to market, the figures are not out of line with prior published comments of Sonnenfeldt.

Software availability is the big stumbling block for any firm market date, Matsushita emphasizes. The company will decide to market the unit "after receiving support of software companies throughout the world in the fields of music, publishing, sports, entertainment, education and the movie industry.

"Strong consumer acceptance of the videodisk player will depend to a significant degree upon the easy availability and wide range of quality software," the official statement maintains.

This gibes with the recent statement of RCA's Griffiths to a security analysts' meeting here, in which he noted that a plentiful, sustained and attractive supply of software would be a key element in any decision to market an RCA player.

Packaging also is a consideration, with the VISC prototype similar to an "opera box" (see photo), about a half-inch thick with a molded insert for the disk itself, Yokoi says. RCA feels the disk must be protected from contaminants other than fingerprints, but Sonnenfeldt maintains its rigid "caddy" will not cost significantly more than any other suitable rigid videodisk package that must protect against warpage from exterior stress.

As with RCA, Matsushita has patents covering its entire VISC system, and will open them to any interested party on a royalty basis.

While the two systems may be technologically compatible, there is

'Mic Guide' By A-T

NEW YORK—"A Brief Guide to Microphones" is being offered to consumers through Audio-Technics U.S. dealers. The 16-page booklet explains mikes through eight basic terms—dynamic, condenser, omnidirectional, unidirectional or cardioid, proximity effect, feedback, impedance and sensitivity.

VIDEODISK COMPARISON

Disks	Matsushita		RCA	
	VISC-I	VISC-II	30/60	60/120
Speed	450 r.p.m.		450 r.p.m.	
Thickness	2 m.m.		2 m.m.	
Diameter	300 m.m. (12-inch)		300 m.m. (12-inch)	
Track Pitch (Grooves/inch)	4.6 microns 2.3		4.6 microns 2.66	
Record Time	60 min. 120 min. (30/side) (60/side)		60 min. 120 min. (30/side) (60/side)	
Play Life	2,000 hours plus in lab		2,000 hour plus in lab	
Material	PVC		PVC*	
			*High-temperature compound	
Players	NTSC		NTSC	
Video Signal	Better than 45 dB		4.8 dB+ 45 dB+	
Video S/N Ratio	More than 270 lines		More than 250 lines	
Resolution	Two		Two	
Audio Channels	20 kHz		20 kHz	
Audio Bandwidth	Approx. 60 dB		Approx. 60 dB	
Audio S/N Ratio	22"W x 16"D x 5"H		16 1/4"W x 15 1/4"D x 5 1/4"H	
Dimensions	29 pounds		30 pounds	
Weight	Diamond pressure (mechanical)		Diamond capacitance (mechanical)	
Stylus	1,000 hours		200 hours	
Stylus Life	Direct cutting real-time		Electro-mechanical real-time	
Mastering	Standard audio machinery		Custom injection molding	
Replication	Standard—small center hole		No handling— inserts in caddy	
Play Mode	Yes		Yes	
Live Scan (search)				

no indication officially that any "meeting of the minds" may occur. Spokesmen on both sides indicate that there are many legal obstacles to coming up with a compatible standard, as well as the "ego factor" with both sides maintaining theirs is the best mechanical system.

As with RCA, Matsushita has patents covering its entire VISC system, and will open them to any interested party on a royalty basis.

Whatever happens, it will take

some time to get to market with the players on either side. Panasonic's Yokoi estimates hardware tooling would take three to six months after a firm decision is made, with actual production from six months to a year after the green light.

RCA's Sonnenfeldt says it would take 18 months to get custom ICs for the new changer into production, with preliminary work started to shorten lead time before any "go" decision is made.

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Rep Rap

Canadian manufacturers of consumer goods in the audio and electronics fields are looking for representation to move into U.S. markets, members of the Mid-Lantic Chapter of ERA were told at a recent Philadelphia meeting. Bryan Starr, vice consul and assistant trade commissioner at the Canadian Consulate here, says Dominion manufacturers now recognize the most effective way to sell their product in the U.S. is through reps.

Vice consul Starr notes that the higher value of the American dollar—a 10% premium—makes Canadian product more competitive and provides a higher profit margin in currency exchange. The Consulate is ready to help bring reps and manufacturers together, and to help facilitate the shipment of samples and goods across the border.

Ivan Pato, formerly national merchandising manager for Ampex magnetic tape, has set up his own rep firm, Creative Marketing Assoc., Inc., to service Southeastern consumer electronics lines. Firm is at 2501 E. Commercial Blvd., Suite 214, Fort Lauderdale, Fla. 33308, phone (305) 771-5440.

Roger Ponto, most recently national sales manager for Shure Brothers, Inc., has joined Seattle-based Fleehart & Sullivan, Inc., as vice president and principal of the veteran rep firm. He will be involved in all sales, marketing, promotion and training programs of the firm, based at 10109 Aurora Ave., North, Seattle 98133, phone (206) 522-1535.

Raymond Wright, with more than 12 years in marketing electronic product at retail and wholesale in Michigan and the Midwest, has joined Phillip G. Flora Assoc., Inc., as vice president to provide additional management experience as the rep firm continues its rapid growth. He will base at Flora headquarters, 29776 Grand River Ave., Farmington, Mich. 48024, phone (313) 478-4020.

Chip Carlson has become the first manufacturer's rep to acquire a TEAM Electronics franchise, opening the Minneapolis-based chain's 11th center recently in Cheyenne, Wyo. With several rep firms over the last 5½ years, Carlson handled Handic USA, Cushcraft, Unitrex of America and Radatron electronics lines.

Burcaw Co. recently marked its 25th anniversary as a rep firm, surpassing \$6.5 million in

sales since the original K.C. Burcaw Co./William S. Lee was formed Oct. 22, 1952. Founder Ken Burcaw, who had been sales manager of Corneil Dubilier Electric Co., still heads Burcaw Co. & Assoc. at 18236 W. McNicholas, Detroit 48219.

Nan Marketing & Sales, 5130 Harvey Ave., Western Springs, Ill., has been appointed Illinois and Wisconsin rep for MXR Innovations audio components, reports Stan de Szameit, Alan president.

Tim Byram is the newest addition to the sales staff of Hollingsworth & Still, Inc., 45-year-old Southeastern rep firm. Formerly with the Brownell-Electro subsidiary of Avnet, he'll work out of the Atlanta headquarters.

Gregory Johns is promoted to distributor sales manager at Quam-Nichols Co., Chicago-based loudspeaker manufacturer, responsible for all service and sales duties, according to vice president William Little.

For about \$15, your customers can buy the only total record care system or something less.

You have a choice.

You can sell your customers wood-handled or other fancy record cleaners. Or for about the same money, you can sell them the only total record care system on the market.

Because what you're selling is the new Sound Guard™ record cleaner and our famous Sound Guard® record preservative. Both in one self-selling package.

The Sound Guard™ Total Record Care System.

It does more than just clean off everything from dust particles to oily fingerprints. It actually protects the record's life with a microscopically thin, dust-resistant patented lubricant.

For your customers

who want the most for their \$15* (and the best for their records), their choice has to be the only total record care system there is.

See your Sound Guard representative. *Suggested retail price.



Sound Guard® keeps your good sounds sounding good.



Sound Guard preservative—Sound Guard cleaner—Sound Guard Total Record Care System
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Thai Venture

Continued from page 56

This premise led Intermagnetics to its first "turnkey" ventures abroad, with tape plants prior to the Thai venture built in Korea, Hong Kong, Singapore, Mexico, Taiwan and Indonesia.

Expected to be operational in mid-1978, the new Thai plant will incorporate a high-speed coater, a tape slitter with sensitive tension controls, a calendaring machine operating at 2,000 pounds per linear inch, torque splicers, inertial guidance loaders, temperature controlled oxide milling machines, dispersion systems, quality control systems and a complete technical lab to quality test product.

Intermagnetics (Thailand) Corp. also will supply bulk rolls of cassette tape to existing local assemblers who until now have been dependent on imported coated and slit tape, Wherlock observes. The plant's output also involves production of packaged cassettes for domestic sales to local retailers, as well as for export to be marketed by Intermagnetics.

Asia is second only to the U.S. as a producer of cassettes worldwide, Wherlock says. "By 1980, the international audio tape cassette market will more than double to 1.6 billion units," he predicts. "The need for more manufacturing capacity will be fulfilled by new, small manufacturers operating in their own spheres of influence."

New Wards Merchandising

• Continued from page 56

tional nature of the advertising will be extended to all the other stores.

He adds that greater use will also be made of television advertising in order to institutionalize the store name and policy.

While there will be cherry-picking of prices in every category, he observes it would not rule out "leader items." If a category, for example, has price points of \$99, \$129, \$149 and \$169, it would probably take on a leader item for \$89 or \$79 to keep its posture in the competitive market.

As a result of the new merchandising concept, Rosenberg says the company's attitude about manufacturer reps has also changed. "A rep will not be able to just come in and take an order," he told a recent meeting of ERA Mid-Lantic Chapter here.

"The rep will have to join with us to merchandise and market his line to fit into our selected categories. The rep will have to be a total market and a businessman, just as we are."

The rep, Rosenberg adds, will not only bring market knowledge to the company but also will be able to show how the product fits the market—"to tell us what is happening in the industry, what is happening in our territory, and even outside our territory. I don't want the reps to just call on me. I want them to call on our stores and to detail the stores."

Rosenberg also reveals that Wards has taken a "hard look" at its mail-order business, which is still a

major factor in its operation. Significantly, he says, the company's 64-page catalog for audio products is being increased to 108 pages for 1978. This does not mean that many new lines and products have been added to the mail order products.

The number of lines and products, he adds, are basically the same. However, "we have just added a great deal more descriptive material about the products."

New ITA Board, Officers Elected

NEW YORK—New 1977-78 officers recently elected by ITA are Richard O'Brien, JVC Industries, board chairman; Irwin Tarr, Panasonic, president; Robert Jaunich, Memorex, executive vice president; Ed Khoury, Capitol Magnetics; Jim Truelsen, Bell & Howell, and Mort Fink, Sony, vice presidents; Sam Burger, CBS Records, secretary; Gerald Citron, Intercontinental Televideo, treasurer, and Larry Finley re-elected executive director.

Serving on the ITA board with the officers are George Ziadeh, Ampex; Dom Saccacio, Audio Magnetics; Ralph Haberstock, Avsco/Lear Jet Stereo; Jack Dreyer, BASF; Tom Welsh, Celanese; Ray Allen, Certron; Tony Cunha, Corporex; John Morris, DuPont; Frank Hix, GE; Charles Dolk, Magnavox; Tadao Okada, Maxell; John Povolny, 3M; Bill Orr, Orrox/OMS Systems; Cees DeZeeuw, N.V. Philips; Gordon Bricker, RCA, and Ken Khoda, TDK.



ADVANCE PLANNING—Recent meeting of the Michigan chapter of ERA brought in Terry Rogers, producer of the 1978 Detroit Hi-Fi Stereo Music Show, next Feb. 17-19 at Cobo Hall. Going over plans, from left, are reps Bob Cowie, Don Dorshkind, Tom Petchell, committee chairman Jim Flora, Carl Ludwig, Rogers, Ted Firaneck, Dan Neumaier, Phil Flora and Dick Albrecht.

Car Stereo

Indie Service Tops Factory Deals

• Continued from page 56

details in this area isolated from the selling floor. Service customers deal only with the four salespeople. High-priced technicians aren't tied up.

"It's gratifying the way more car buyers insist on buying sound systems with local service capabilities," the company head says. "We still have mind-set types who feel only the factory can make sound systems an integral part of their automobiles. But they are a gradually vanishing breed."

The retailer-wholesaler says he maintains displays in the showrooms of only about six of the 15 dealers served regularly. Some dealers don't care for the idea of tying themselves tangibly to one, sound installer. But this poses no special problem, the dealer says, since most car salesman sell his systems effectively from catalogs.

On his own selling floor, Summers has a display of 86 models of hi fi speakers and 35 in-dash car stereos. Replacement speaker sales are a booming business here as customers supplant speakers damaged by moisture and the sun.

Majority of installations embody four speakers, two in the back window area and two in the kick panels. Summers prefers 6 by 9-inch models though he says some foreign cars won't accept this size.

A set of slogans is circulated on bumper stickers and used as taglines in radio, newspaper and tv advertising. One reads: "St. Joseph Sound—The Best In Town." The stickers are distributed at the customer-service counters and fast-food operations around town.

Summers stresses that he absorbs every penny of the advertising allowance money that comes his way and the complete budget runs about 50-50 co-op and his money.

He likes the cumulative impact achieved with a three-pronged media approach—newspaper, radio and television—in promoting specials such as a car stereo with three

speakers for \$69.95 plus installation charge. And the offer of a refurbished 23-channel CB for \$39.95 with a free antenna, plus \$20 installation.

Step-up sales tactics are employed on customers who come in for these specials and are told candidly the antennas are low-end models and performance will improve with better models. For example, instead of the \$9 CB antenna, a \$21 Hy-Gain model.

Add-on car stereo is tailing off his sales chart rapidly, says the dealer, and with the inception of a new FM stereo radio station in town more car owners are choosing stereo with FM in cars.

Ground was recently broken for an imposing sound complex which is designed in a series of shops. In this shoplike setting, individual facilities will be available for service, hi fi software, home stereo and car stereo. The maneuver, believes Summers, should help combat the problem the business has for being in car sound exclusively.

"There's software and home stereo business out there waiting to be taken," he says.

1st dbx-encoded Tape By Nautilus

NEW YORK—Joining the limited number of dbx-encoded LPs on the Klavier and Creative World labels, the first dbx-encoded limited edition contemporary music tape recording has been produced by Nautilus Recordings, a division of Pismo Beach, Calif.-based Orion Marketing Ltd.

"First In Line" was recorded simultaneously with the label's first direct-to-disk recording in a live session, using a Studer two-track deck at 15 i.p.s., encoded with a dbx 187. At \$75 suggested list, they will be dubbed one-to-one on real time using Ampex 456 Grand Master tape, made to order on 10½ NAB aluminum reels.

The recording was produced by Doug Gilmore, and the contemporary music on the tape ranges from country to rock, using a number of top Los Angeles-based studio musicians.

It reproduces the full dynamic range music when encoded in playback through any dbx noise reduction unit in the 150 series, 187 or 216 models, according to Larry Blakely, dbx marketing manager, who sees the venture as another step in the expansion of the growing audiophile recording market.

Tape Duplicator

The 1978 Los Angeles VideoShow, sponsored by Tepler Publishing, is expanding to the centrally located L.A. Convention Center next May 9-11. Information is available from Ellen Parker, L.A. VideoShow, Box 565, Ridgefield, Conn. 06877, phone (203) 438-3774.

2 Cities Sharing Promo

LOS ANGELES—Four Minneapolis-St. Paul-based labels and Chrysalis Records are uniting in a two-week ad and merchandising campaign staged in 15 Twin Cities record/tape stores.

Gary Marx, Waterhouse Records, has enlisted Shadow Records through its owner, Charley Campbell; Sanskrit Records, Keith Christianson; Centerpiece Records, Jim Offerman, and Chrysalis through Gloria Haneca of Pickwick, Minneapolis, and Art Keith, Chrysalis regional rep, in a combined program, which features a four-color 22-by-28-inch "Come Home For Christmas" poster.

Marx convinced the four participating labels to stress the talent in the Twin Cities area through a pre-holiday local store push. A weekly quarter-page ad will be run cooperatively by the five labels in the Reader, local music weekly; the Minneapolis Star & Tribune and the Univ. of Minnesota daily.

Stores will be supplied with the 4-color poster in quantity. Poster features all five of the LP covers involved: Peter Lang's "Prime Cuts," Lamont Cranston's "Specials Lit," Michael Johnson's "Ain't Dis De Life," and "Jeff Harrington" and "Leo Kottke."

Participating stores include seven Wax Muscums; three Third Stone Musics; three Midland Records; and a Positively 4th Street and the Great American Music.

CBS TV ADS PLAY GAMES

NEW YORK—CBS Records is advertising its artists on television nationwide through a game show format.

Developed by Arnold Levine, vice president, advertising creative services, CBS Records, the six 30-second spots feature a variety of new releases.

The format has a man giving clues to a woman who comes up with the correct names as a screen behind them shows the appropriate album cover.

The ads will be shown nationally and are tied in with current "Winning Season" campaign. Levine says that CBS will continue to experiment with tv advertising, beyond the usual late-night superstar ads.

Schubert LP Due

MINNEAPOLIS—The first direct-to-disk recording released by Sound 80 studios here, a performance of Schubert's Symphony No. 5 by the St. Paul Chamber Orchestra, will be distributed to hi fi stores by Orion Marketing, Pismo Beach, Calif. The disk is released this month, with an initial pressing of 10,000 copies, reports Tom Voegeli, coordinating producer for Sound 80 direct disk activity.

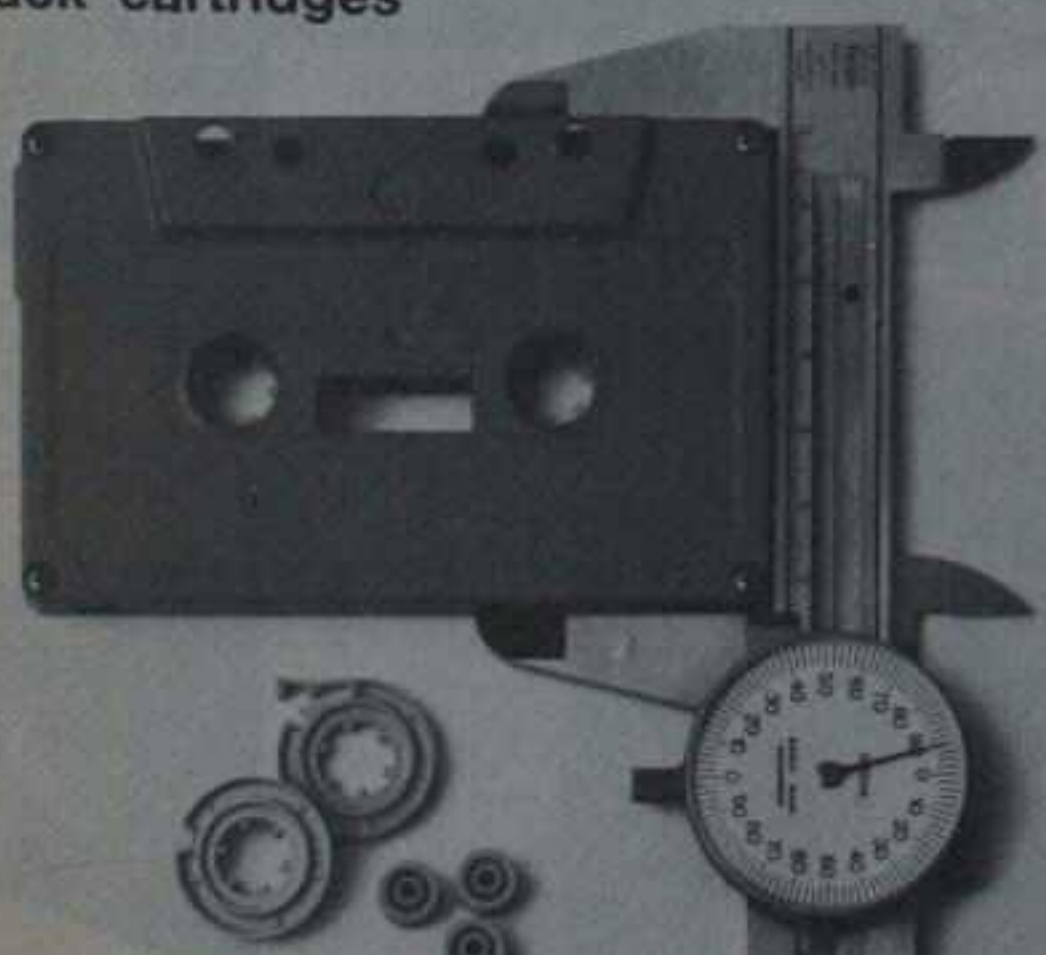
Distribution pact with Orion is exclusive for U.S. hi fi stores, Voegeli says.

Set George Duning

LOS ANGELES—Composer George Duning has been set by the Robert Light Agency to score the "Father Knows Best Christmas Reunion" show, to air on NBC-TV Dec. 18.

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INVENTED BY PRESIDENT SOWELL

Digital Computer Employed For Custom Disk Mastering System

• Continued from page 34

well, eliminates human error such as setup, re-cuing tapes and setting lathe requirements, freeing the engineer to concentrate on the examination of the finished disk as it comes off the lathe.

"This produces a more efficient use of raw material—vinyl—and studio time which results in a master recording with increased quality and performance."

'Jamboree' Wins Favors

• Continued from page 38

dio, with newspaper stores and word of mouth having taken the news to 15%.

The vast majority wanted day and night entertainment and preferred to purchase tickets by mail. Some 82% found that accessibility to the site, near Wheeling, W.Va., was easy, and 88% thought the outdoor theatre layout was excellent or good.

Sowell also notes that the more efficient use of time and materials will hold down production costs.

Used within the past week on a Waylon Jennings/Willie Nelson LP, the computer has been "working fantastic," according to Sowell. "It allows us to do it better and quicker." Other clients include United Artists Records with its acts such as Kenny Rogers and Crystal Gayle.

Sowell expects even greater accomplishments from the finished device and observes that one factor slowing down its development is the availability of parts. "Because it's so new, some of the chips from Fairchild and Texas Instruments have been backordered."

Sowell opened Master Control 1½ years ago after leaving Woodland Sound Studios which is also researching and developing a fully automated disk mastering system (Billboard, Sept. 17, 1977). Under the Woodland concept, a computer would handle the task of setting the levels and adjustments in equipment

effecting the transfer of music from the tape to the lacquer.

Sowell's career has been a mixture of computers and broadcasting. He worked at WLAC-TV (now WTVF) for six years doing video for "Hee Haw." He became familiar with computers while working with radar in the Air Force.

Though completion of the device "may not be realized for another year," Sowell adds, "Hopefully, we'll be ready to get Nashville turned onto it, then the whole country."

Sowell views the use of computerized technology in recording and mastering as unlimited. He believes it will be possible within five to 10 years to buy programmed cassettes for computer programs to be used in private homes.

Upon completion of the computerized, automated disk mastering system, Sowell plans to turn Master Control, Inc. into Master Control Data Systems and proceed with further projects exploring the possibilities of computers both inside and outside the music industry.



LES' LOG—One of American music's most influential guitarists, Les Paul, left, donates his historic solid-body guitar, which he calls "the log," to the Country Music Hall of Fame. On the receiving end are Roy Horton, a trustee of the Country Music Foundation; Diana Johnson, director of the Country Music Hall of Fame and Museum, and Bill Ivey, executive director of the Country Music Foundation. The instrument will be displayed in a Hall of Fame exhibit showcasing the construction of the current Gibson Les Paul guitar which is popular among country, jazz and pop musicians.

CHANGES AT ABC

Dot Adapts To Distrib Switch

By PAT NELSON

NASHVILLE—ABC Records' switch from company to independent distribution (Billboard, Oct. 1, 1977) has instigated significant organizational changes at ABC/Dot Records here.

Rather than relying on company branches, the label is now compelled to keep close tabs on sales at the distributor level and coordinate advertising effectively because, as Larry Baunach, vice president of promotion and creative service for Dot, points out, "We're just one more label the independent distributors handle."

Consequently, Jerry Flowers' newly created post of national sales coordinator focuses on keeping an overall view of sales in relation to

airplay. He'll also decide whether there is enough product in each area, where advertising dollars should be spent, how airplay can be enhanced, and what tour routes will be most advantageous to each artist.

"The move to independent distribution gives more authority to Dot's sales and promotion efforts," Baunach explains. "We're familiar with what we need to do to work with them because Dot was with independents before we went with ABC, so we're going to set up the system right so we can call the shots right."

Jeannie Ghent is handling national promotion for ABC/Dot while Martha Haggard moves into the Nashville publicity coordinator's slot.

Dot's sales, promotion and publicity departments, have been physically re-structured so that the divisions are literally, as well as organizationally, working together.

Baunach anticipates that it will take until Jan. 1 to fully coordinate all aspects of the new distribution and promotion systems.

After the first of the year Baunach plans to initiate several programs including using album cut airplay tracking labels on LP releases, as well as intensify or upgrade some programs already in effect such as use of Mailgrams for promotion. He also plans to double or triple the amount of radio time buys in 1978.

Ideas for more effective LP marketing programs such as using more videotape shows in retail outlets and possibly doing a country offshot of ABC's "Play It Again Sam" promotion, tentatively called "Superkicker Sam," are also in the planning stages.

In the future, sales and promotion will work more closely with artists and producers in album packaging so that LP releases are more effectively timed. The label also plans to do more album jacket designs in Nashville.

"Independent distribution is the best thing we've done," Baunach adds. "Because of the added authority it gives us, this system increases our ability to effectively stay on top of sales movement and sales patterns."



Study Session: The principals involved in the country-turned-pop hit, Heaven's Just A Sin Away, review the song's sheet music at the Ovation Records headquarters. Left to right are Al Jason, publisher; Jeannie and Royce Kendall, artists; and Dick Schory, Ovation president.

Ovation Thrust Into Country Market

By ALAN PENCHANSKY

CHICAGO—Ovation Records here is focusing the bulk of its energies on penetrating the country music market, seeking to expand on the big inroad it made this year with the Kendalls' "Heaven's Just A Sin Away."

Breaking of two or three new country acts is now the big 1978 goal for the label, which one year ago devoted itself equally to folk, jazz, r&b and even some classical.

"At this point we're channeling our resources into expanding our successful efforts in the country field," explains Dave O'Connell, Ovation's general manager. "We've postponed efforts in other areas to take advantage of our momentum in country."

O'Connell says the company will enter its new predominantly country cycle in late December, with release of three newly recorded country masters just acquired.

In the first quarter of the new year, a new single by country/MOR singer Bonnie Ferguson will appear along with the Kendalls' followup album.

As a result of the Kendalls' hit, Ovation's Nashville crew, producer Brian Fisher and promotion manager Joe Sun, both have assumed staff positions, and are working out of new Ovation offices in the UA Tower.

Ovation distribution is being handled by 21 independents across the country, with indie promotion forces augmenting efforts from Nashville and headquarters here.

The hit single also has paved the way for a merger here of Ovation's publishing interests and Lorville Music, publisher of "Heaven's Just..." Ovation has purchased half-interest in Lorville and its three affiliated Nashville-based publishing companies, and all are

now being administered by Ovation.

"What the hit has done for us is to establish the fact that we're not just a catalog album house," O'Connell explains. "And it's shown that we have the capability of competing with the majors on a single or album."

Says O'Connell: "The Kendalls was a planned campaign. We decided last December to break one country act this year and the Kendalls were selected."

Its hit, which clung to the No. 1 country singles slot for four weeks this year, was part of a release representing Ovation's first foray on Nashville turf.

The label's headquarters here are in north suburban Glenview, in a converted two-story mansion that also houses Ovation's advertising and industrial production division.

Billboard

Hot Country 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	This Week	Last Week	Weeks on Chart			This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart		
1	1	9	★	56	2	68	69	5	★	79	2	★	70	58	7
★	4	7	★	51	3	★	★	★	★	★	★	★	★	★	★
3	2	13	★	48	5	★	★	★	★	★	★	★	★	★	★
4	5	8	★	55	4	★	★	★	★	★	★	★	★	★	★
★	7	7	★	59	2	★	★	★	★	★	★	★	★	★	★
★	10	6	★	40	32	★	★	★	★	★	★	★	★	★	★
★	8	9	★	41	33	★	★	★	★	★	★	★	★	★	★
8	3	10	★	42	35	★	★	★	★	★	★	★	★	★	★
★	12	7	★	43	47	★	★	★	★	★	★	★	★	★	★
★	13	8	★	44	39	★	★	★	★	★	★	★	★	★	★
★	19	4	★	★	63	★	★	★	★	★	★	★	★	★	★
★	16	6	★	★	67	★	★	★	★	★	★	★	★	★	★
13	14	10	★	★	57	★	★	★	★	★	★	★	★	★	★
14	15	8	★	★	48	★	★	★	★	★	★	★	★	★	★
★	20	7	★	★	49	★	★	★	★	★	★	★	★	★	★
★	22	4	★	★	54	★	★	★	★	★	★	★	★	★	★
17	18	8	★	★	53	★	★	★	★	★	★	★	★	★	★
18	6	10	★	★	52	★	★	★	★	★	★	★	★	★	★
★	23	5	★	★	53	★	★	★	★	★	★	★	★	★	★
★	28	5	★	★	54	★	★	★	★	★	★	★	★	★	★
★	27	6	★	★	55	★	★	★	★	★	★	★	★	★	★
22	24	8	★	★	56	★	★	★	★	★	★	★	★	★	★
★	29	7	★	★	★	★	★	★	★	★	★	★	★	★	★
★	24	8	★	★	57	★	★	★	★	★	★	★	★	★	★
★	30	6	★	★	58	★	★	★	★	★	★	★	★	★	★
26	26	8	★	★	★	★	★	★	★	★	★	★	★	★	★
★	31	5	★	★	★	★	★	★	★	★	★	★	★	★	★
★	34	10	★	★	★	★	★	★	★	★	★	★	★	★	★
29	11	10	★	★	★	★	★	★	★	★	★	★	★	★	★
★	30	9	★	★	★	★	★	★	★	★	★	★	★	★	★
★	31	14	★	★	★	★	★	★	★	★	★	★	★	★	★
★	40	5	★	★	★	★	★	★	★	★	★	★	★	★	★
★	33	21	★	★	★	★	★	★	★	★	★	★	★	★	★
★	34	38	★	★	★	★	★	★	★	★	★	★	★	★	★

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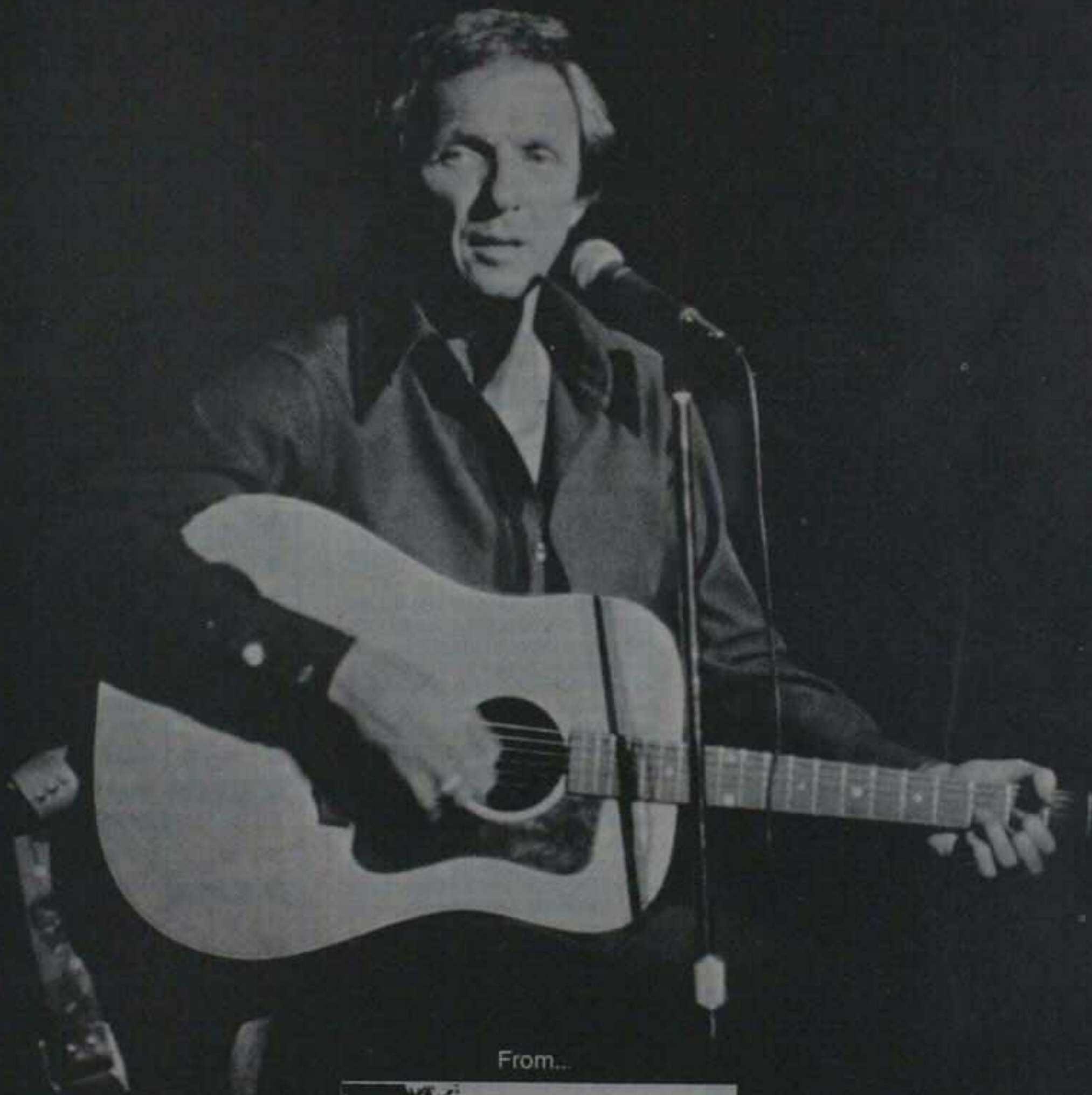
MEL TILLIS

His new single

"What Did I Promise Her Last Night"

MCA-40836

A most promising "cross-over" hit potential



From...



MCA-2288

Produced by Jimmy Bowen for Mel Tillis Productions, Inc.

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CHARLIE'S ANGELS—Epic's Charlie Daniels has his eye on the future as he wins over some young fans during his recent in-store promotional appearance at the Port O'Call Record Store in Nashville.

Nashville Scene

By PAT NELSON

The **Amazing Rhythm Aces** are recording the group's fourth LP for ABC Records at Jack Clement Studios in Nashville. Roy Hallee and Barry "Byrd" Burton, lead guitarist for the Aces, are co-producing. **Rex Allen, Jr.** has also been at Clement's working on his next Warner Bros. album, produced by Norro Wilson and scheduled for release in early 1978.

J.C. Meyer, vice president of Nashville's Sound Shop, is the winner of this year's American Song Festival in the professional division Top 40 category, while another Nashvillian, Tom Benjamin, walks away with top honors in the amateur division Top 40 category. Both writers receive cash prizes and expense-paid trips to Los Angeles where their respective songs "Lady Love Song" and "Till You Love Someone" will compete for song of the year.

KXKZ-FM Radio in Ruston, La. is now 100,000 watts and has been programming 100% country since May 1 covering North Louisiana and parts of South Arkansas. The station is still having problems in getting singles which are also not available in the stores until the record reaches approximately the Top 30 of the charts. Cooperation in receiving more new releases from record companies and publishers would be appreciated so the staff can fully evaluate and give airplay to artists who don't necessarily make the top of the charts in the country field.

Crystal Gayle's single, "Don't It Make My Brown Eyes Blue," and her album, "We Must Believe in Magic," have been certified gold by the RIAA. Jerry Lee Lewis is sporting a longer hair style these days in preparation for his upcoming role in the film "American Hot Wax." After hearing that Billy Carter said he wanted to see Lewis perform, some promoters are hot on the idea of booking the two together in the not too distant future.

Moe Bandy's recent appearance at the Palomino Club in Los Angeles was taped for nationwide radio airing by Filmways, Inc. **George Hamilton IV** taped "Country Christmas" which will air over BBC-TV in Great Britain. **Crystal Gayle** and **Larry Gatlin** are also guesting on the holiday special. **Loretta Lynn's** Las Vegas headlining debut has been extended from one to two weeks at the Aladdin Hotel. Four backup singers and 17 strings will be added to Lynn's regular accompaniment for the engagement which opens Dec. 27.

Dolly Parton's U.S. tour has been extended through Dec. 18 ending with an appearance at the Paramount Theatre in Portland, Ore. CBS Records hosted a "welcome home" party following **Kris Kristofferson** and **Rita Coolidge's** concert at the Grand Ole Opry House Nov. 21. **Mickey Gilley** has been in Nashville recording his ninth Playboy Records album with Eddie Kilroy producing at Fireside Studios.

Stella Parton, just back from a trip to England where her Elektra single, "The Danger Of A Stranger," a strong pop hit on the BBC, is putting the finishing touches on her second album for the label, produced by **Jim Malloy**. Parton performs in San Jose, Calif. Sunday (4), preceding a six-day engagement at the Shy Clown in Sparks, Nev. beginning Monday (5).

Vern Gosdin returned to the studio with producer **Gary S. Paxton** to cut Gosdin's next Elektra album. The last Gosdin/Paxton production netted four chart records off the album. **Don Williams' guest spot** on the "Dinah" show is set to air Dec. 19. **Jerry Reed** is working on his fourth film tentatively titled either "P.F. Flyer" or "Red Ball Heaven." This time around Reed shares the bill with Peter Fonda in another truck driving adventure.

Sells His Company

NASHVILLE—Ken Sheldon, BMA Records president and recording artist, has held an auction at his Ft. Smith, Ark., construction company, disposing of some \$250,000 worth of equipment to devote more time to country music. Sheldon plans to concentrate more on his new label and career as a recording artist. Jerry Wallace has scored with two chart songs on BMA and Sheldon is now releasing a single on himself.

PERF. RIGHTS EXECS WIN BID

Songwriters Assn. Intl To Fatten Directors' Board

NASHVILLE—The Nashville Songwriters Assn. International's board of directors has voted to provide a permanent seat on the board for an executive member of each of the performing rights organizations.

Ed Shea of ASCAP, Frances Preston of BMI and Brad McCuen of SESAC are expected to fill these new positions. Shea, Preston and McCuen have also been appointed to a select committee that will provide talent for the Tennessee Performing Arts Foundation's Songwriter Showcase.

The next showcase at Nashville's Advent Theatre will be held in January. The committee was appointed by Ron Peterson, president of the Nashville Songwriters Assn. International.

Meanwhile, a nominating committee has submitted names of potential new board members to fill the 20 positions of those who go off the board in 1978. A ballot will be mailed to active members by Jan. 10, and results will be announced at the general membership meeting, Feb. 13.

Nominating ballots for the Songwriter Achievement Awards are being mailed this month. The awards for songwriting achievement for the past year, included the songwriter of the year award, will be presented at the annual banquet, Feb. 14.

All members are urged to nominate five songs "I wish I had written."

The organization continues to expand in membership and workers, according to Maggie Cavender, executive director. She notes that the membership rolls have gone beyond 1,000 members for the first time, and that Phyllis Dickinson has joined the staff as membership coordinator.

Honor Jo Walker

NASHVILLE—Jo Walker, executive director of the CMA, has become the second woman elected to a three-year term on the Nashville Area Chamber of Commerce Board of Governors. Walker and seven other new board members were elected by the Chamber's 3,400 members from among 16 nominees.

TV Books 5 Acts

NASHVILLE—The Jim Halsey Co. has a busy television schedule for its clients through December. Minnie Pearl and Roy Clark have appeared on "Dinah." The Oak Ridge Boys have appearances set for "Dinah," "Hee Haw" and the "Merv Griffin Show." Donna Fargo is set for "Hollywood Squares," "Dinah," "Las Vegas Awards Show" and the "Bobby Vinton Show." Mel Tillis will host the Griffin show Dec. 28.



REGAL VISIT—Alan King jokes on the stage of the "Grand Ole Opry" with Minnie Pearl and Roy Acuff. King is shooting a 90-minute ABC-TV special featuring Nashville scenes and country music entertainers.

Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 12/10/77

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	7	ELVIS IN CONCERT—Elvis Presley, RCA APL22587
2	2	7	HERE YOU COME AGAIN—Dolly Parton, RCA APL12544
★	4	9	SIMPLE DREAMS—Linda Ronstadt, Asylum 6E104
★	5	21	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA LA 771 G
5	3	14	IT WAS ALMOST LIKE A SONG—Ronnie Milsap, RCA APL1-2439
6	6	6	YOU LIGHT UP MY LIFE—Debbie Boone, Warner Bros. BS3118
7	7	13	HEAVEN'S JUST A SIN AWAY—The Kendalls, Ovalton OV 1719
8	9	4	MY FAREWELL TO ELVIS—Merle Haggard, MCA 2314
9	8	17	DAYTIME FRIENDS—Kenny Rogers, United Artists UALA 7546
★	14	11	HOW GREAT THOU ART—Elvis Presley, RCA LSP 3258
11	11	4	GREATEST HITS—Olivia Newton-John, MCA 3028
12	12	22	MOODY BLUE—Elvis Presley, RCA APL 1-2428
13	13	9	COUNTRY BOY—Don Williams, ABC/Dul D02988
14	10	9	Y'ALL COME BACK SALOON—Oak Ridge Boys, ABC/Dul D02093
15	17	4	LOVES TROUBLED WATERS—Mel Tillis, MCA 2288
16	16	30	OL' WAYLON—Waylon Jennings, RCA APL 1-2317
17	15	14	EASTBOUND AND DOWN—Jerry Reed, RCA APL1-2516
18	20	6	SHAME ON ME—Donna Fargo, Warner Bros. BS 2099
★	27	49	GREATEST HITS—Linda Ronstadt, Asylum 7E-1092
★	32	2	TAKE THIS JOB AND SHOVE IT—Johnny Paycheck, Epic AE 35045
21	21	15	I'VE ALREADY LOVED YOU IN MY MIND—Conway Twitty, MCA 2285
★	28	2	ELVIS SINGS "THE WONDERFUL WORLD OF CHRISTMAS"—Elvis Presley, RCA ANL1 1936
23	18	14	HIS HAND IN MINE—Elvis Presley, RCA ANL1-1319
24	19	14	WELCOME TO MY WORLD—Elvis Presley, RCA APL1-2274
25	22	34	KENNY ROGERS, United Artists UA-LA689 G
26	29	66	CRYSTAL—Crystal Gayle, United Artists UA-LA614 G
★	34	14	THAT'S THE WAY LOVE SHOULD BE—Dave & Sugar, RCA APL1-2477
28	24	14	PURE GOLD—Elvis Presley, RCA ANL1-0971
29	26	15	LOVE IS JUST A GAME—Larry Gatlin, Monument MG 7516 (Phonogram)
30	30	13	LEGENDARY PERFORMER, VOL. 1—Elvis Presley, RCA CPL 1-0341
31	33	14	TODAY—Elvis Presley, RCA APL1-1039
32	25	39	CHANGES IN LATITUDES ... CHANGES IN ATTITUDES—Jimmy Buffett, ABC AB 990
33	31	25	RABBITT—Eddie Rabbitt, Elektra 7E1105
★	NEW ENTRY		GREATEST HITS, Vol. 2—Mickey Gilley, Playboy K234881
35	38	2	GREATEST HITS—George Jones & Tammy Wynette, Epic KE 34716
36	36	2	ONE OF A KIND—Tammy Wynette, Epic AE 35044
★	NEW ENTRY		I WANT TO LIVE—John Denver, RCA AFL12521
38	39	3	JUST FOR YOU—Johnny Rodriguez, Mercury SRM 15003
39	40	3	24 GREATEST HITS, VOLUME 1—Hank Williams, MGM 4755
40	43	3	COUNTRY MEMORIES—Jerry Lee Lewis, Mercury SRM 15004
41	41	14	LEGENDARY PERFORMER, VOL. 2—Elvis Presley, RCA CPL1-1348
42	NEW ENTRY		COWBOYS AIN'T SUPPOSED TO CRY—Moe Bandy, Columbia PC 34874
43	23	9	ROLLIN' WITH THE FLOW—Charlie Rich, Epic 34891
44	37	6	BEAUTIFUL COUNTRY—Gene Watson, Capitol SP11715
45	46	9	A WORKING MAN CAN'T GET NOWHERE TODAY—Merle Haggard, Capitol ST11693
46	42	2	REDHEADED STRANGER—Willie Nelson, Columbia KC 33482
47	48	20	TILL THE END—Vern Gosdin, Elektra 7E1112
48	NEW ENTRY		THE BEST OF REX—Rex Allen Jr., Warner Bros. BS3127
49	49	2	24 GREATEST HITS, VOL. 2—Hank Williams, MGM 2-5401
50	50	2	MIDNIGHT WIND—Charlie Daniels Band, Epic KE 34970

AFM Local Hosts Open House

NASHVILLE—Celebrating the opening of its new Nashville headquarters, AFM Local 257 plans to hold an open house Dec. 18. The 2 p.m. function will draw the

union's international president Hal Davis and Marty Emerson, International secretary-treasurer, according to John DeGeorge, local 257 president.

Billboard Best Selling Gospel LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	82	WALTER HAWKINS & THE LOVE CENTER CHOIR <i>Love Now, Light LS 5636 (Word/ABC)</i>
2	23	5	JAMES CLEVELAND <i>Live At Carnegie, Savoy 7914</i>
3	5	55	EDWIN HAWKINS & THE EDWIN HAWKINS SINGERS <i>Wonderful, Burthright BRS 4005 (Rawwood)</i>
4	2	52	ANDRAE CROUCH & THE DISCIPLES <i>This Is Another Day, Light 5633 (Word/ABC)</i>
5	NEW ENTRY		GOSPEL KEYNOTES <i>Tonight Is The Night, Nashboro 7187</i>
6	13	31	WALTER HAWKINS <i>Jesus Is The Way, Light 5705 (Word/ABC)</i>
7	6	59	JAMES CLEVELAND & CHARLES FOLD SINGERS, Vol. II <i>Savoy DBL 7009 (Arista)</i>
8	4	23	SHIRLEY CAESAR <i>First Lady, Roadshow RS-1A744-G (United Artists)</i>
9	10	40	REVEREND MACEO WOODS & THE CHRISTIAN TABERNACLE CHOIR <i>The Soul & Spirit Concert, Savoy DBL 7011 (Arista)</i>
10	14	36	ANGELIC CHOIR <i>The President & The Missionary, Savoy SGL 14416 (Arista)</i>
11	16	5	EDWIN HAWKINS & SINGERS <i>The Comforter, Burthright 4070</i>
12	11	117	JAMES CLEVELAND & CHARLES FOLD SINGERS <i>Jesus Is The Best Thing That Ever Happened To Me, Savoy SGL 7005 (Arista)</i>
13	3	99	ANDRAE CROUCH AND THE DISCIPLES <i>The Best Of Andrae, Light LS 5678 (Word/ABC)</i>
14	24	10	JAMES CLEVELAND PRESENTS RUTH SHOFIELD EDITION <i>Savoy 14445</i>
15	28	47	SENSATIONAL NIGHTINGALES <i>See You In The Rapture, ABC/Peacock PLP 5927</i>
16	15	18	REV. MILTON BRUNSON & THE THOMPSON COMMUNITY CHOIR <i>Joy, Creed 3078 (Nashboro)</i>
17	NEW ENTRY		ANDRAE CROUCH <i>Live At Carnegie Hall, Light 5602</i>
18	35	36	DONALD VAILS CHORALEERS <i>Savoy SGL 14421 (Arista)</i>
19	NEW ENTRY		JAMES CLEVELAND/H. SMITH MAJESTICS <i>Savoy 14319</i>
20	19	59	GOSPEL KEYNOTES <i>Ride The Ship To Zion, Nashboro 7172</i>
21	NEW ENTRY		JESSE DIXON <i>It's Alright Now, Light 5719</i>
22	12	5	ARETHA FRANKLIN <i>Amazing Grace, Atlantic 2-306</i>
23	18	47	MYRNA SUMMERS & THE COMBINED CHOIR OF THE REFRESHING SPRINGS C.O.G.I.C. <i>I Found Jesus And I'm Glad, Savoy SGL 14407 (Arista)</i>
24	NEW ENTRY		JACKSON SOUTHERNAIRES <i>All God's Children, Malaco 4352</i>
25	25	23	ANDRAE CROUCH & DISCIPLES <i>Take Me Back, Light LS 5637 (Word/ABC)</i>
26	NEW ENTRY		GOSPEL WORKSHOP MASS CHOIR <i>Live In N.Y., Savoy 7006</i>
27	NEW ENTRY		MIGHTY CLOUDS OF JOY <i>Truth Is The Power, ABC 986</i>
28	9	135	THE GOSPEL KEYNOTES <i>Reach Out, Nashboro 7147</i>
29	NEW ENTRY		TESSIE HILL <i>ABC/Peacock 5927</i>
30	32	5	REV. LEO DANIELS <i>What Is The Hell, Jewel 8110</i>
31	NEW ENTRY		ERNEST FRANKLIN <i>I'm Going To Sit Down, Jewel 8128</i>
32	NEW ENTRY		JAMES CLEVELAND/SO. CALIF. COMM. CHOIR <i>Savoy 14412</i>
33	NEW ENTRY		GOSPEL ACCORDING TO B.C.S. <i>Savoy 14417</i>
34	22	10	REV. ISAAC DOUGLAS <i>Stand Up For Jesus, Creed 23076</i>
35	NEW ENTRY		JAMES CLEVELAND/VOICES OF TABERNACLE <i>Savoy 14352</i>

Gospel



Gospel Leaders: Cited for "outstanding contributions to gospel music" are executives from the Benson Co. and Word Publishing. Ed Shea, ASCAP Southern director, on the right in both photos, presents the award plaques to John T. Benson III, chairman of the board of the Benson Co., and Bob Benson, president of the Benson Co., and Aaron Brown and Marvin Norcross of Word.



ASCAP Nod To Gospelers

NASHVILLE—The accomplishments of Bill Gaither, Andrae Crouch, Elvis Presley, the John T. Benson Co. and Word Publishing Co. were honored Monday (28) at ASCAP's first Gospel Music Awards and Luncheon.

Held at the Peking Restaurant, the awards for outstanding contributions to gospel music were presented by Ed Shea, ASCAP Southern region director.

Some 150 leaders of the gospel music industry attended the event.

In a brief speech, Shea cited ASCAP's "strong commitment to the writers and publishers of gospel music" and noted that the performing rights organizations is taking its first steps in actively pursuing a program for gospel music writers and publishers.

"Some people say gospel music is the music of the future—we say it is the music of now," Shea stated. "It not only carried the Christian message in song, but it has grown to the point where it carried its message competing equally with pop, country and rhythm and blues music in quality and quantity."

The award plaques were given to Word and Benson executives and presented later to Crouch and Gaither. Shea plans to present the Presley plaque to Vernon Presley, the late singer's father.

Gospel Scene

By GERRY WOOD

WXKE, the Christian Entertainers in Fort Wayne, Ind., are picking these songs to hit it big: "Selfless" by Gary S. Paxton, "Disappointment" by Phil Keaggy, "Fiddle Playin' Mama" by Honeytree, "We Really Do" by New Hope and "Joy by Surprise" by Bob Ayala. Chris Christian recently topped the WXKE chart with "Get Back To The Bible."

Bob Burroughs at Sunshine Productions, Birmingham, wants to see more in Billboard about such talents as Ralph Carmichael, Rick Powell, Bill Cates, Mark Blankenship, Clark Gassman, Darrell Rodman, Derick Johnson, Paul Johnson, Lee Turner, Charles F. Brown, Kurt Kaiser and Anita Kerr. We'll try to do that in the months ahead.

The Eastern North Carolina Gospel Song Festival in Kingston, N.C., hosted by the Dixie Melody Boys, has been proclaimed a big success.

Dave Ashbrock has joined the staff of Edward R. Bosken's QCA Records, supervising the company's radio promotion. . . . The Rayborn Agency, headed by Bill Rayborn, now has exclusive representation of Myrrh Records recording artists Limpic Rayborn.

Triangle Records, Inc. of Nashville has re-released David Ford's first LP, "David Ford Sings . . . Words Of Life," produced by Robert E. Mul-

(Continued on page 77)

AT ANNUAL DOVE AWARDS

Tornquist, Blackwood Win Gospel Assn.'s Top Kudos

NASHVILLE—Evie Tornquist as best female vocalist and James Blackwood Sr. as male vocalist of the year walked away with top honors at the Gospel Music Assn.'s ninth annual Dove Awards.

Held at the Nashville Hyatt Regency Tuesday (29), the awards drew 792 of gospel music's leaders for the banquet, awards presentations and performances by such acts as Gordon Jensen and Sunrise, the Speer Family, Larnelle Harris, Mike Warnke, the Cruse Family, B.J. Thomas, Dottie Rambo, the Blackwood Brothers, Evie Tornquist, Lillie Knall and Truth and the Kingsmen.

Doug Oldham emceed the awards ceremony which drew a glittering assortment of names from this fast growing music industry.

Inducted into the Gospel Music Hall of Fame were Eva May LeFevre of the Singing LeFevres in the living category and, in the deceased category, James Wetherington.

Bill Gaither won as gospel songwriter of the year, and the gospel song of the year award was presented to John Stallings for "Learning To Lean."

The Cathedral Quartet was named best male gospel group while the Speer Family won as best mixed gospel group. B.J. Thomas was rewarded with a Dove for best gospel album by a non gospel artist: "Home Where I Belong"

Other awards for albums went to Reba Rambo Gardner for "Reba/Lady" in the contemporary category; "Then . . . And Now" by the Cathedral Quartet, traditional; "Ovation" by the Couriers, inspirational; and "This Is Another Day" by Andrae Crouch, soul gospel.

Best gospel instrumentalist honors went to Henry Slaughter. Sid Hughes of Chattanooga was voted gospel deejay of the year, and "P.T.L. Club" won as best gospel television show.

Joe Huffam won a Dove for his liner notes for the LP "Cornerstone"; Dennis Hill for graphic layout and design of the gospel album, "Then . . . And Now"; and Roy Tremble for best album cover photo or art on "Then . . . And Now."

Roger Breland and Truth provided the orchestra and arrangements.

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Soul Sauce

Sigler Quits Philly Intl; On His Own

By JEAN WILLIAMS

LOS ANGELES—Bunny Sigler, having left the Philadelphia International stable, has formed his own production and publishing companies. He will also operate as an independent producer.

Sigler, a member of the Philadelphia International family for several years, is now with the Salsoul-distributed Gold Mind label.

One wonders why, after so many years of being an intricate part of the Kenny Gamble/Leon Huff organization—contributing to LPs by such acts as the O'Jays, Lou Rawls, Archie Bell & the Drells and others—Sigler would leave.

According to Ike Perkins, Sigler's personal manager and vice president of the artist's Bundino production and Henry-Suemay publishing firms, "There was a problem. The Philadelphia International people seem to want Bunny to remain as just a producer and writer but Bunny has always wanted to be a performer."

"We signed with Gold Mind because Bunny the artist will also be a priority."

With Sigler's new Gold Mind contract, he will also be available for outside productions as well as for producing some Gold Mind and Salsoul acts. He is also negotiating to sign a couple of acts to Bundino, says Perkins.

Sigler is presently producing an LP on his own backup band/vocalists, Instant Funk, as well as several cuts on the upcoming Loleatta Holloway LP (both on Gold Mind) and the Salsoul group Double Exposure. As an independent producer, he recently produced tunes for the O'Jays.

James Carmichael, a featured vocalist on Sigler's new LP, has joined Instant Funk as lead vocalist, Marsha Ann Taylor, also featured on Sigler's LP, will be produced by Sigler as a solo artist.

His debut single, "Let Me Party With You," with an LP of the same title due this week, will have a major promotional/advertising campaign.

Sigler is prepping to support his product with a national promotional tour.

Along with trade and consumer ads for the LP, dealer advertising allowances are also being coordinated. Plus the standard merchandising tools, including T-shirts, easel backs, mobiles and posters.

The label is also coordinating radio spots along with retail in-store appearances by Sigler.

RCA recording artist D.J. Rodgers has gone to Columbia for reportedly close to \$1 million. Rodgers has been RCA's hottest black act.

According to Lonnie Simmons, Rodgers' manager, the singer/producer will go into the studio about the first of the year with Maurice White of Earth, Wind & Fire co-producing.

"Flashback," a cut from Dee Dee Sharp Gamble's Philadelphia International LP "What Color Is Love," is the theme song for the film "Do They Ever Cry In America," a Jim Brown-produced movie.

(Continued on page 79)

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 12/10/77

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	1	9	SERPENTINE FIRE—Earth, Wind & Fire (M. White, V. White, S. Burke), Columbia 3-10625 (Sagittario/Free Delivery, BMI)	34	31	10	JOY TO HAVE YOUR LOVE—Patti LaBelle (R. Parker, Jr., J. Cohen, B. Ellison), Epic 850445 (Raydio, ASCAP/Pologrounds/Gospel Beds, BMI)	69	52	14	I'M AT THE CROSSROADS—Vernon Garrett (F. Robertson, Z. Tex), ICA 003 (Albert, BMI)
2	2	15	YOU CAN'T TURN ME OFF (In The Middle Of Turning Me On)—High Energy (P. Sawyer, M. McLeod), Gordy 7155 (Motown) (Jobete, ASCAP)	35	35	9	DO DO WAP IS STRONG IN HERE—Curtis Mayfield (C. Mayfield), Curtom 0131 (Warner Bros.), (Mayfield/Short Eyes, BMI)	70	NEW ENTRY		SHOUT IT OUT—B.T. Express (B. Nichols, M. Roman, A. Williams), Columbia 310649 (Triple O/Billex/B.T., BMI)
3	3	14	BACK IN LOVE AGAIN—L.T.D. (L.R. Hanks, Z. Grey), A&M 1974 (Iceeman, BMI)	36	34	8	YOU DON'T HAVE TO SAY YOU LOVE ME—Finleys (V. Wickham, S. Napierbell), ABC 12314 (Miller, ASCAP)	71	81	2	WITH PEN IN HAND—Dorothy Moore (B. Goldsboro), Malaco 1047 (T.K.) (Unart, BMI)
4	5	18	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White (N. Pfister, E. Paris), 20th Century 2350 (Sa-Vette, BMI)	37	44	5	AS—Stevie Wonder (S. Wonder, Tamla 54251 (Motown) (Jobete/Black Bull, ASCAP)	72	72	13	GLAD YOU COULD MAKE IT—Archie Bell & The Drells (V. Carlsparthen), Philadelphia International 83632 (CBS) (Mighty Three, BMI)
5	6	15	IF YOU'RE NOT BACK IN LOVE BY MONDAY—Millie Jackson (G. Morton, S. Throckmorton), Spring 175 (Phonogram) (Tree, BMI)	38	37	15	RUNNING AWAY—Roy Ayers Ubiquity (R. Ayers, E. Birdsong), Polydor 4415 (Roy Ayers Ubiquity/Michelle Bird, ASCAP)	73	79	4	CHEATERS NEVER WIN—Love Committee (R. Tyson, A. Felder, T.G. Conway), Gold Mind 1264003 (Salsoul)
★	10	9	NATIVE NEW YORKER—Odyssey (S. Linzer, D. Randell), RCA 11129 (Featherbed/Desiderata/Unichappell, BMI)	39	39	11	I GOT TO HAVE YOUR LOVE—Fantastic Four (L. Perry, J. Epps, D. Colley), Westbound 55403 (Atlantic) (Bridgeport, BMI)	74	58	15	SHOO DOO FU FU OOH—Lenny Williams (L. Williams, B. Thompson), ABC 12300 (Len-Lon, BMI)
7	7	7	FFUN—Con Funk Shun (M. Cooper), Mercury 73959 (Val-Le-Joe, BMI)	40	36	15	STAR WARS THEME/CANTING BAND—Meco (J. Williams), Millennium 604 (Casablanca) (Fox Fanfare, BMI)	75	75	6	YOU NEED TO BE LOVED—Jermaine Jackson (J. Jackson, R. Wakefield, M. McGilroy), Motown 1409 (Jobete, ASCAP/Stone Diamond, BMI)
8	8	9	SOMEBODY'S GOTTA WIN, SOMEBODY'S GOTTA LOSE—Controllers (D. Cannon), Juana 3414 (T.K.) (Every Knight, BMI)	41	41	15	THE WHOLE TOWN'S LAUGHING AT ME—Teddy Pendergrass (S. Marshall, T. Wurthum), Philadelphia International 34390 (Epic) (Mighty Three, BMI)	76	82	4	WONDERFUL—Marilyn McCoo And Billy Davis Jr. (H. Banks, C. Hampton), ABC 12316 (Irvin, BMI)
9	4	16	DUSIC—Brick (R. Ransom, R. Hargis, J. Brown), Bang 734 (Web IV) (Calber/Good High, ASCAP)	42	42	15	FUNK, FUNK—Cameo (L. Blackmon), Chocolate City 011 (Casablanca) (Belter Days, BMI)	77	77	5	MERRY GO ROUND—Ohio Players (W. Beck, J. Williams, M. Jones, M. Pierce, R. Middlebrook, C. Salchell, L. Bonner), Mercury 73956 (Phonogram) (Playtone, BMI)
10	11	14	IF IT DON'T FIT DON'T FORCE IT—Kellee Patterson (C. Johns, L. Fatrow), Shadybrook 451041 (Jutson-Miller) (Funks Bump, BMI)	43	43	11	ALL YOU GOT—Tyronne Davis (L. Graham), Columbia 3-10604 (Blackwood/Content, BMI)	78	83	3	LOVE HAVING YOU AROUND—First Choice (S. Wonder, S. Wright), Gold Mine 4009 (Salsoul) (Stein Van Stock/Black Bull, ASCAP)
11	13	5	REACH FOR IT—George Duke (G. Duke), Epic 850463 (Myrcare, ASCAP)	44	40	19	I FEEL LOVE—Donna Summer (D. Summer, G. Moroder, P. Bellotte), Casablanca 884 (Pick's, BMI)	★	NEW ENTRY		25TH OF LAST DECEMBER—Bertha Flack (E. McDaniels), Atlantic 3441 (Sky Forest, BMI)
12	12	9	ANYWAY YOU WANT ME—Sylvers (L. Sylvers, E. Sylvers), Capitol 4493 (Rox, ASCAP)	★	55	4	WIDE STRIDE—Billy Preston (B. Preston), A&M 1980 (Irving/W.E.P., BMI)	★	NEW ENTRY		DANCE TO THE MUSIC—Muscle Shoals Horns (M. Stokes, E. Johnson), Arista America 7674 (Desert Moon/Willow Girl, BMI)
14	14	7	OOH BOY—Rose Royce (N. Whitfield), Whitfield 8451 (Warner Bros.) (May Twelfth/Warner-Tamerlane, BMI)	46	51	5	MORE THAN A WOMAN—Tavares (Gibb, Gibb, Gibb), Capitol 4500 (Stigwood/Unichappell, BMI)	★	91	3	LE SPANK—La Pampalounce (W.M. Lewis, L. Rinder, C. Ranson, D. Williams), Equinox, BMI (AVI 12154)
16	16	8	BOP GUN (Endangered Species)—Parliament (G. Clinton, G. Shiver, W. Collins), Casablanca 900 (Rick's/Malibu, BMI)	47	45	7	FUNKY MONKEY—Mandrill (C. Wilson, L. Wilson, R. Wilson, M.D., C. Cave II, W. Wilson), Arista 0274 (Mandrill, ASCAP)	★	92	3	CHOOSING YOU—Lenny Williams (L. Williams), ABC 12289 (Len-Lon, BMI)
★	20	7	BELLE—Al Green (A. Green, F. Jordan, R. Farley), Hi 72505 (Cream) (Jec/Al Green, BMI)	48	47	10	LOVER JONES—Johnny Guitar Watson (J.G. Watson), DJM 1029 (Amherst) (Vir-Ion, BMI)	★	93	2	THE SHOW MUST GO ON—Four Tops (L. Payton, F. Bridges, L.R. Payton), ABC 12315 (ABC Dunhill, Rail, BMI)
17	9	10	LOVELY DAY—Bill Withers (B. Withers, S. Scarborough), Columbia 310627 (Golden Withers/Chappell, BMI)	49	54	6	LET ME LIVE THE LIFE I LOVE—Lattimore (B. Lattimore), Glades 1744 (C.T.K.) (Sherlyn, BMI)	★	95	2	BABY COME BACK—Player (P. Beckett, J.C. Crowley), RSO 879 (Polydor) (Touch of Gold/Crowback/Sligwood, BMI)
18	15	10	DON'T ASK MY NEIGHBORS—Emotions (S. Scarborough), Columbia 310622 (Unichappell, BMI)	50	56	6	EASY COMIN' OUT (Hard Goin' In)—William Bell (W. Bell, P. Mitchell), Mercury 72961 (Phonogram) (Bell-Kat/Belinda, BMI)	★	99	2	WAS DOG A DOUGHNUT—Cat Stevens (C. Stevens, J. Russell, B. Lynch), A&M 1971 (Colgems-EMI, ASCAP)
18	15	10	GOIN' PLACES (No Time Given)—Jacksons (Gamble & Huff), Epic 850454 (Mighty Three, BMI)	★	69	4	COCOMOTION—Et Camo (W.M. Lewis, L. Rinder, M. Ross), AVI 147 (Equinox, BMI)	★	99	2	THE NIGHT THE LIGHTS WENT OUT—Trammps (A. Felder, N. Harris, R. Tyson), Atlantic 3442 (So Strings/Golden Fleec, BMI)
19	19	6	GETTIN' READY FOR LOVE—Diana Ross (T. Snow, F. Golde), Motown 7427 (Bramtree/Snow/Golde's Gold, BMI)	52	48	13	DON'T BE AFRAID—Ronnelle Dyan (C. Jackson, M. Yancy), Columbia 310599 (Jay's/Chappell, ASCAP)	★	99	2	MASTER BOOTY—Fatback Band (B. Curtis), Spring 177 (Polydor) (Cita, BMI)
★	26	4	OUR LOVE—Natalie Cole (C. Jackson, M. Yancy), Capitol 4509 (Jay's Enterprises/Chappell, ASCAP)	53	49	12	ONE STEP AT A TIME—Joe Simon (T. Randazzo), Spring 176 (Polydor) (Teddy Randazzo, BMI)	★	99	2	LOVE MAGNET—Frida Payne (Wieder, Footman, Wilson), Capitol 4494 (Screen Gems, EMI/Calgems, EMI/TRACO/Spec-O-Lite/BMI, ASCAP)
21	21	9	I'M HERE AGAIN—Thelma Houston (K. Wakefield, B. Sutton, M. Sutton), Tamla 54287 (Motown), (Jobete, ASCAP/Stone Diamond, BMI)	★	64	4	WRAP YOUR ARMS AROUND ME—L.C. & The Sunshine Band (H.W. Casey, R. Finch), T.K. 1022 (Sherlyn/Harrick, BMI)	★	99	2	SHAKE DOWN PT. 1—Black Ice (E. Hixon, M. Marrell, D.J. Emile), HDM 503 (Amherst) (H & H Team, ASCAP)
★	30	7	DANCE, DANCE, DANCE—Chic (K. Lehman, B. Ward, N. Rodgers), Atlantic 3435 (Cotillion/Kreimers, BMI)	55	61	5	BLOAT ON—Cheech & Chung (M. Willis, A. Ingram, J. Mitchell), GDE 850471 (Epic) (ABC/Dunhill, Woodsongs, BMI)	★	99	2	SPANK YOUR BLANK BLANK—Waris Jefferson (J. Shelton, M. Commander), Parachute 504 (Casablanca) (Skydiver/Lu-Cr, ASCAP)
★	38	4	GALAXY—War (S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Dakar, H. Scott, J. Goldstein), MCA 40820 (Far Out, ASCAP)	★	68	2	JACK AND JILL—Raydio (R. Parker, Jr.), Arista 0282 (Raydiola, ASCAP)	★	99	2	WON'T YOU BE MINE—Michael Henderson (K. Peterson), Buddha 586 (Arista) (Solu, not listed)
24	22	15	JUST FOR YOUR LOVE—Memphis Horns (J. Sadson, C. McDonald, A. Abrams), RCA 11064 (Penne Ford, ASCAP)	★	67	4	A PIECE OF THE ACTION—Mavis Staple (C. Mayfield), Curtom 0132 (Warner Bros.) (Mayfield/Primus Artists/Vardon, BMI)	★	99	2	LISTEN TO THE MUSIC—Candi Staton (T. Johnston), Warner Bros. 8477 (Warner-Tamerlane, BMI)
★	33	6	IN A LIFETIME—Temptations (R. Baker, R. Tyson), Atlantic 3436 (Burma East/Dajoy/Goldenfecc, BMI)	59	59	6	WHAT I DID FOR LOVE—Inner City Jam Band (M. Hamlish, E. Kleban), Bareback 535 (American Compass, ASCAP/Wear, BMI)	★	99	2	ONLY THE STRONG SURVIVE—Billy Paul (R. Gamble, L. Huff, J. Butler), Philadelphia International 83635 (CBS)
26	29	6	COME GO WITH ME—Pockets (A. McKinney, V. White, R. Wright), Columbia 310632 (Verdangeli/Pocket, BMI)	60	50	6	VOYAGE TO ATLANTIS—The Isley Brothers (R. Isley, D. Isley, R. Isley, E. Isley, C. Jasper), T-Neck 2270 (Columbia) (Bovina, ASCAP)	★	99	2	COSMIC LUST—Mass Production (G. McCoy), Cotillion 44225 (Atlantic) (Pepper, ASCAP)
27	27	6	SORRY DOESN'T ALWAYS MAKE IT RIGHT—Clay's Knight & The Pips (T. Camillo, M. Sawyer), Buddha 584 (Arista)	61	57	11	SUPER SEXY—Leon Haywood (L. Haywood), MCA 40753 (Jim EDD, BMI)	★	99	2	RUNAWAY—Salsoul Orchestra featuring Loleatta Holloway (R. James, V. Montana Jr., J. Gigliozza), Salsoul 2045 (Salsoul/Vincent Montana, ASCAP)
28	17	24	BOOGIE NIGHTS—Heatwave (R. Tompkins), Epic 850370 (Rondor/Almo, ASCAP)	62	66	5	KISS ME (The Way I Like It)—George McCran (S. Kar), T.R. 1024 (Sherlyn)	★	99	2	GET YOUR STUFF OFF—Ingram (J.M. Ingram), H & L 4629 (Raton Songs/Family Productions, BMI)
29	24	7	RUNNIN' FOR YOUR LOVIN'—Brothers Johnson (G. Johnson, L. Johnson), A&M 1982 (Madada/Goulgrig, BMI)	63	65	3	TAKE ME AS I AM—Philippe Wynne (J. Jefferson, B. Hayes, C. Simmons), Cotillion 44227 (Atlantic) (Wynn's World/Sacred Pen/Mighty Three, BMI)	★	99	2	WHICH WAY IS UP—Stargard (N. Whitfield), MCA 40825 (Warner-Tamerlane/May 12th/Duchess, BMI)
30	23	15	DO YOU DANCE PT. 1—Rose Royce (N. Whitfield, D. Turner), Whitfield 8440 (Warner Bros.) (May Twelfth/Warner-Tamerlane, BMI)	64	60	8	MELODIES—Made In The U.S.A. (F. Nerangis, B. Britton), Delite 1594 (Deliteful/Caprin, BMI)	★	99	2	IF YOU FEEL LIKE DANCIN'—Al Hudson & The Soul Partners (Soul Partners), ABC 12317 (Perk's, BMI)
31	25	17	SHAKE IT WELL—Dramatics (Eddie Robinson, Don Davis), ABC 811 2299 (Groovesville Music, BMI/Conquistador Music, ASCAP)	65	62	8	HAVING A PARTY—Pointer Sisters (S. Cook), Blue Thumb 275 (ABC) (Kags, BMI)	★	99	2	SOLO FLIGHT (Opus I)—Mudry (A. Lewis), Motown 1429 (Jobete, ASCAP)
32	32	12	SEND IT—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8453 (Nici O-Vol, ASCAP)	67	74	3	LOVE ME RIGHT—Denise La Salle (D. LaSalle), ABC 45-17231 (Warner-Tamerlane/Ordona, BMI)				
33	28	22	DO YA WANNA GET FUNKY WITH ME—Peter Brown (P. Brown, R. Bant), Drive 6258 (TK) (Sherlyn/Deibel, BMI)	68	71	3	I'M GONNA MAKE YOU MY WIFE—Whispers (Wayne Bell), Soul Train 11139 (RCA) (Spectrum VII, ASCAP)				
							ON FIRE—T-Connection (T. Oakley), Dash 5041 (T.K.) (Sherlyn/Deibel, BMI)				

DECEMBER 10, 1977 BILLBOARD

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	16	IN FULL BLOOM Rose Royce Whitfield WY 3074	31	24	25	LIFELINE Roy Ayers Ubiquity, Polydor PD 1-4108
★	2	4	LIVE Commodores, Motown MS94	32	32	5	GET UP AND DANCE Memphis Horns, RCA APL1-2198
3	3	12	BARRY WHITE SINGS FOR SOMEONE YOU LOVE Barry White, 20th Century T-543	33	28	6	BEHOLD THE MIGHTY ARMY New Birth, Warner Bros. BS 3071
4	5	14	FEELIN' BITCHY Millie Jackson, Spring SP106715 (Polydor)	★	NEW ENTRY		TRAMMPS III Trammps, Atlantic SD 19148
5	4	14	BRICK Brick, Bang BLP 408 (WEBU)	35	43	6	COCOMOTION El Coco, A&I 6012
★	8	8	TURNIN' ON High Energy, Gordy G-978	36	31	27	I REMEMBER YESTERDAY Donna Summer, Casablanca NBLP 7056
★	9	7	REACH FOR IT George Duke, Epic IE 34883	37	33	36	COMMODORES Motown M7 884R1
8	7	20	SOMETHING TO LOVE LTD, A&M SP 4646	38	38	8	BE HAPPY Kellie Patterson, Shadybrook SB 33-007
9	6	21	TOO HOT TO HANDLE Heatwave, Epic PE 34761	39	39	30	RIGHT ON TIME Brothers Johnson, A&M SP 4644
10	11	9	ACTION Blackbyrds, Fantasy F9535	40	40	20	CHOOSING YOU Lenny Williams, ABC AB 1023
11	15	11	SECRETS Con Funk Shun, Mercury SRM 1-1180	41	NEW ENTRY		NEW HORIZONS Isaac Hayes, Polydor PD 16120
12	12	9	SENT IT Ashford & Simpson, Warner Bros. BS3088	42	34	40	MAZE featuring FRANKIE BEVERLY Capitol ST 11607
13	10	10	BABY IT'S ME Diana Ross, Motown M7 890R1	43	42	7	VILLAGE PEOPLE Village People, Casablanca 7064
★	21	3	ONCE UPON A TIME Donna Summer, Casablanca NBLP 7078-2	44	48	2	DON'T LET ME BE MISUNDERSTOOD Santia Esmeralda, Casablanca NBLP 7080
★	27	4	FLYING HIGH ON YOUR LOVE Bar-Kays, Mercury SRM 11181 (Polydor)	45	36	5	NEVER LETTING GO Phoebe Snow, Columbia JC 34875
16	16	4	BRASS CONSTRUCTION III Brass Construction, United Artists UA755H	46	46	6	BEST OF TAVARES Tavares, Capitol ST-11701
17	19	9	ODYSSEY Odyssey, RCA APL1-2204	47	35	24	CARDIAC ARREST Cameo, Chocolate City CCLP 2003 (Casablanca)
18	14	24	REJOICE Emotions, Columbia PC 34762	48	49	3	NEW HORIZONS Sylvers, Capitol ST 11705
19	20	6	MENAGERIE Bill Withers, Columbia JC 34903	49	44	25	LOOK TO THE RAINBOW AL JARREAU LIVE IN EUROPE Warner Bros. 262 3052
★	NEW ENTRY		GALAXY War, MCA MCA 3030	★	NEW ENTRY		HERE TO TEMPT YOU Temptations, Atlantic SD 19143
21	18	13	PATTI LABELLE Epic PE 34847 (Columbia)	51	41	25	FLOATERS ABC AB 1030
★	NEW ENTRY		ALL 'N ALL Earth, Wind & Fire, Columbia JC 34905	52	55	10	EDDIE KENDRICKS Stick, Tania T-356
23	23	7	TRUE TO LIFE Ray Charles, Atlantic SD 19142	53	53	2	PORTFOLIO Grace Jones, Island ILPS 9470
★	30	3	SONGBIRD Dionne Williams, Columbia JC 34911	54	54	2	SUNSHINE Emotions, Star 4100 (Fantasy)
25	13	6	GOIN' PLACES Jackson, Epic PE 34835	55	NEW ENTRY		GOT TO GIVE IT UP Most Requested Rhythm Band, Magic Disc MD 114
26	17	9	COME GO WITH US Pockets, Columbia PC34879	56	47	4	NIGHTWINGS Stanley Turrentine, Fantasy 9534
27	22	18	SHAKE IT WELL Dramatics, ABC AB 9018	57	45	6	LOVE IN ALL FLAVORS Ronne Dyson, Columbia PC 34864
28	26	4	WE ARE ONE Mandrill, A&A AB 4144	58	51	3	HAVING A PARTY Painter Sisters, Blue Thumb BT5023 (ABC)
29	29	3	THE DEVIL IN ME Tina Turner, T-Nova 353 (Motown)	59	56	8	FOREVER GOLD Isley Brothers, T-Nova PE 34452 (Epic)
30	25	13	STAR WARS & OTHER GALACTIC FUNK Meco, Millennium MNLF 8001 (Casablanca)	60	52	5	A PIECE OF THE ACTION Mack Stinger, Curlew 5879 (Warner Bros.)



LONGEVITY TRIBUTE—In celebration of her 20 years in broadcasting, WDAS, Philadelphia, announcer Louise Williams is honored with a testimonial dinner at Philadelphia's Marriott Hotel. From left: Joe "Butterball" Tambouro, program director, WDAS; Jerry Butler, Motown artist; Williams; Chappy Johnson, Motown East Coast regional promo rep; and Skip Miller, Motown's national r&b promotion manager.

Black Radio Program Difficulty

• *Continued from page 32*
we're only playing one cut from it—the single that's already in the top 45.

"The promotion man may come to me and say, 'Well, you're playing the single, but I need the album listed.' So, if I'm playing the single and like the LP, we'll list that, too. But, don't think everything gets played just because the promo man may like it or need it."

Monday is "music day" at WCKO, the day DJs meet to discuss and report on new product. However, if Fisher feels strongly about a record, he'll jump on it before "music day" rolls around.

"A couple of weeks ago I read about the new Ray Charles LP and when it came in on Monday, I didn't wait for a report. It was added that same day. We know Ray Charles is a monster and have faith enough in

him to give his record an immediate shot."

Fisher and his DJs also rely heavily on phone calls—the request line is always lit up. DJs are provided with a list of the top 45 and when receiving a request, place an X next to it.

At the Monday meeting, Fisher is told which records should be in the top 10. After the reports are tallied, Fisher phones a dozen record shops
(Continued on page 69)

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GOOD LUCK—The Nobles are seen backstage at New York's Copacabana with Victor Benedetto of C.A.M.-USA with whom they recently signed a production/publishing deal. From left are the group's Ramone Noble, Sam White, Jerome Jackson, Benedetto, and Bubby and Charles "Smokey" Noble.

Black Radio Programming

• *Continued from page 67*
 from Palm Beach to Miami for feedback and then compiles a list which is rotated. DJs are required to spend two hours a week listening to new product—their own time, not time paid for by the station.

"There's a wonderful opportunity for black artists and black music today," comments Fisher, "especially for self-contained groups in the disco market. Whoever heard of the Commodores before disco? Grace Jones and all those other black kids never had a chance. Some of the older ones are benefiting, too—Arthur Prysock was dying until his big disco hit.

"Eighty percent of soul music is now being well produced and there

are a lot of kids writing songs with messages. In fact, black radio has come a long way in recent years. A lot of guys in it are striving to be a lot more professional.

"The ego-tripping DJ isn't so apparent anymore. I try my best to keep my guys from being on an ego trip. There are a lot of whites as well as blacks who like to listen to black music, but who are turned off by super hyper DJs and all that noise and shouting."

Memphis Writers Honor Mark James

MEMPHIS—Mark James, who penned the Elvis Presley hit "Suspicious Minds," was voted best professional songwriter of the year at the fourth annual Showcase of the Memphis Songwriters Assn. at Hilton Inn Nov. 13.

James won the award for "Suspicious Minds" and "Hooked On A Feeling."

Jack Wilson

• *Continued from page 33*

out to a followup booking at the Cafe Concert where the pact for artist and label affiliation was agreed upon.

The LP came out one month later in September and has been gaining good airplay on KBCA locally, the all-jazz station.

Wilson is into more writing and his trio on the LP and in personals includes Allen Jackson on bass and Clarence Johnston on drums.

Wilson was scheduled to go to Japan with Sonny Criss recently but the alto saxman allegedly killed himself two weeks ago.

Among the clubs the former Dinah Washington pianist works in this area are Donte's, Memory Lane, the Lighthouse, Studio Cafe in Newport Beach and two new jazz rooms in Long Beach, Mike's Munchies and Huck Finns.

Jazz Beat

• *Continued from page 35*

tail shops, Wazoo Records in East Lansing and School Kids Records in Ann Arbor, sold ducats.

Monmouth-Evergreen Records has released an LP featuring Bucky Pizzarelli, Slam Stewart and Eddie Daniels. Upcoming from the New York label is an LP by vibist Warren Chiasson and his quartet in a program of Kurt Weill music, notes Claire Olivier, label's sales manager.

"Saturday Laughter," an unpublished work by Duke Ellington, gets its world premiere Monday (5) at the Peachtree Playhouse in Atlanta for two weeks. The Just Us Theatre Co. is putting on the work which is set in South Africa. Duke Person has done the orchestrations, John Head is the music director and Paul Mitchell is leader of the play's musical trio.

Gross Records formed in Alvison, Calif., by Bob Gross with his debut single "To Be A Slave," by trumpeter Eddie Gale and the California Movement. Gale lives in San Jose, Calif. His backup band includes 10 pieces. . . . Al Cohn is tributed by "Highlights In Jazz" at NYU's Loeb Student Center Thursday (15). Slated to play on the bill are Zool Sims, Milt Hinton, Barry Harris, Jimmy Raney, Joe Wilder, Pepper Adams and Moussey Alexander.

Jerome Richardson has joined the artist-clinician staff of the W.T. Armstrong Co. to specialize in jazz improvisation clinics. Firm makes reed instruments. . . . Afro Roots, Afro-jazz band made its debut at Lee Magid's Cafe Concert in Tarzana, Calif., Wednesday through Monday (30-5).

Send items for Jazz Beat to Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

At Michigan U.

• *Continued from page 48*

the Edison National Historical Site have also contributed to the project. Grants were made available from the Michigan Council On The Arts and the Richmond Foundation, as well as from the university itself.

The symposia features 17 names from all aspects of the music business, from classical producers through pop producers, engineers and artists, scholars and a representative of the Muzak Corp.

Included are tenor Jan Peerce, conductors Gunther Schuller and Donald Voorhees, composer/author William Bolcom, CBS engineer Ray Moore, independent engineer Howard Steele, RCA producer John Pfeiffer, CBS Masterworks a&r director Thomas Frost and others.

Among the topics the panel will address itself to are why artist want to record rather than merely perform; how much of the recording process depends on the producer, artist, a&r staff and engineer; which is the most popular recorded music, and why; and can recording sessions accurately portray live concert situations?

The symposia will be held in morning and afternoon sessions Tuesday-Thursday (6-8) in the Pendleton Arts Center on campus.

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LYTTELTON STILL UNHAPPY

Associates Get To Vote At PRS
But Power Edge Is Held By Pros

• Continued from page 6

withdraw the words. The scheme is neither clever nor ingenious."

Donald Mitchell, a PRS council member says a record of the meeting should be sent to member of parliament Clement Freud and others who have criticized the PRS in the press.

He says they should be better informed about the nature of the society and of Lyttelton's failure to answer direct questions at the meeting.

Under the new constitution, associate members get a first-time vote and on a show of hands their votes will have the same strength as full members. But in a poll situation, full members will have 10 votes to each associate vote, and full members with a high earnings record, either around \$850 for each of the last 20 years or \$18,500 for the last two years, will have 10 additional votes.

PRS chairman Alan Frank says the various new schemes were attractive because they extend the society's franchise without taking ultimate control from the hands of full-time professional writers and publishers.

There were calls for the expulsion of Lyttelton, who is both lawyer and songwriter, but these were voted down, as were moves to censure him. But Lyttelton, describing the changes in the charter as "window dressing," claimed at the meeting that a document circulated among full members disclosing details of loans by categories rather than individuals was unsatisfactory.

Topics such as investment policy, licensing practice and availability of

general information were covered by the delegates.

The society's difficulty is that while its "open door" policy has resulted in a membership of around 10,000 composers, lyricists and publishers, only a small percentage are in the full sense professional.

Last year, for example, 60% of writer members earned less than \$1.85 from their musical works and 20% earned nothing. For that reason it was considered vital that the professionals should have the major voice in society affairs.

Michael Freegard, general manager, says that despite sporadic criticism, a system in which 80% of the votes went to those who produced 80% of the earnings seemed entirely appropriate.

He adds: "Confirmation of our scheme by the membership is good. It is now clear that Trevor Lyttelton, who has had a great deal to say over the last two years, has no support and nothing constructive to offer.

"We shall continue to work in the best interest of our members and we hope that now Mr. Lyttelton will let us get on with the job."

STAGED BY IFPI

Centenary Fete Traces
Rise Of Irish Industry

By KEN STEWART

DUBLIN—The Irish IFPI group staged a four-day exhibition and record fair as the Irish contribution to the centenary of recorded sound. It was officially opened by Martin O'Donoghue, minister for economic planning.

Guy Robinson, chairman of the Irish IFPI organization and managing director of EMI Ireland, said: "IFPI was formed in Ireland earlier this year and this is the first event in which the whole industry, both large and small companies, has combined to create a real industry presence. We look on it as the first of many

combined events, all with the aim of improving the image of the record industry, an image often discredited by outside factors."

On the fast developing Irish scene, Robinson said: "The musical industry employs approximately 2,000 people directly and a further 5,000 rely on it for their living. Exports have grown by 600% over the past four years and it is hoped that this will continue.

"It is also hoped that the prevailing mood within the media, the Development Authority and Government is such that it recognizes the contribution being made by the industry and that they formulate their various policies so that they become a supporting, rather than a restricting, force."

The Irish IFPI group represents virtually all the record companies operating in Ireland and companies taking part in the exhibition were Irish Record Factors, Mulligan, Music Publishers of Ireland, CBS, Claddagh, EMI, Release, Dolphin, Gael-Linn, Hawk, Heritage, Outlet and Polydor. For the exhibition, IFPI was supported by the Mechanical Copyright Protection Society.

A panel showed the present scale of the Irish record industry, which has an estimated \$11 million turnover. Exports, just \$350,000 five years ago, are now up to around \$1.8 million a year.

On display was an Edison player of the 1903 period, a horned gramophone from the early part of the century, a disk cutter, a wire tape machine and various cylinders.

There was also a compilation tape which demonstrated the various stages through which recording in Ireland has gone since the early days of John McCormack, in addition to films relating to the centenary of recorded sound, and an outline of the development and growth of the Irish recording industry.

Anderson Adds
Publishing Cos.

STOCKHOLM—Stig Anderson, president of Sweden Music, boss of Polar Records and mastermind behind the group Abba, has bought up two major Scandinavian companies, Ahlins Musikforlag and Stockholms Musikproduktion.

Ahlins was formed in 1934 and contains many evergreen copyrights, including the works of Evert Taube, Kai Gullmar, Lasse Dahlqvist, with German originals such as "Heut' Nacht Hab' Ich Getrauert Von Dir," and U.S. standards including "My Melancholy Baby" and "Goodnight Sweetheart."

The second company was formed by the late Felix Stahl in 1950 and incorporates Modern Music, formed in 1962, and 50% of Succemelodier, formed in 1953. It includes Stahl's own originals such as "Many Times," and foreign copyrights including "Diana," "Bye Bye Love," "Answer Me," "Pennies From Heaven" and "Auf Wiedersehn."

Both company acquisitions become effective immediately.



SWEDISH DIAMOND—A diamond disk for 100,000 LP sales in Sweden of "Little Bit More" by Dr. Hook is presented appropriately in New York's diamond center to Al Weissman of Bygosh Music, publisher of the hit title turnpenned by Bobby Gosh. From left are Sture Borgedahl, head of Air Music Scandinavian subpublisher; Kelli Ross, vice president, RCA Music Publishing International, which controls the LP's overseas copyrights; Weissman, and Ted Rubenstein, RCA Publishing International, promotion.

NEW AFFILIATES DUE

Trans-Atlantic Computer
Link Mapped By CBS Intl

By ROMAN KOZAK

NEW YORK—CBS Records International is planning new subsidiaries in New Zealand and Nigeria, and is working on a centralized data processing facility in Europe that would create an instant computer link across the Atlantic.

According to Farrell Bushing, vice president of finance at CRI, the expansion is an ongoing gradual process, with the centralized European computer facility not expected to be fully operational before three or four years.

Bushing says that the slew of recent appointments at the department (Billboard, Nov. 26, 1977) was part of normal departmental promotions, though he says there has been some expansion of the department with new positions created for controller and assistant controller, acquisitions and royalties.

The financial office in New York provides guidelines for the various CRI subsidiaries around the world, and provides input to CRI's marketing department, says Bushing.

He says that while CRI has some difficulty still in moving capital across borders due to various cur-

rency restrictions, the situation is easing in Latin America, especially in Brazil and Argentina, which are staging economic recoveries. Europe, he says, is no problem.

PRESLEY
ON DISK
IN U.S.S.R.

LENINGRAD—Though no albums by Elvis Presley have ever been officially released in Russia, Melodiya, the State record company has issued some of his performances on its international pop compilation LPs.

Latest is "Estradnaya Orbita," or "Variety Orbit," on sale in local stores and featuring Presley on "Careless" and "True Love."

The Russian media devoted little space to reporting the death of Presley or to recounting his career highlights but the new Melodiya album at least stands as a minor Soviet memorial to his achievements.

JUST 'NONSENSE'

Pistols Cover Ruled Decent

LONDON—The sleeve of the album "Never Mind The Bollocks, Here's The Sex Pistols," chart-topping first LP from the punk-rock band, is not indecent, according to a court ruling here.

Christopher Seale, record shop manager, of Nottingham, was cleared of four charges under an 88-year-old law of displaying indecent printed matter in his store.

A policewoman had removed two Sex Pistols' sleeves from Seale's shop window. Asked to remove displays on behalf of the album, Seale said he would lose his job if he did so.

Of the offending word, Professor James Kingsley, head of the English department of Nottingham University, said it meant "nonsense." He said he would interpret the title of the album as "never mind the nonsense, here's the Sex Pistols."

But John Mortimer, defending, asked the court: "What do we want? Do we want blanks, asterisks and exclamation marks which people can

fill in with their own imagination, or are we prepared to support and tolerate, even if we don't approve, the strong Anglo-Saxon, realistic and vivid language?"

Following the magistrates' decision, a charge against Virgin Records managing director Richard Branson of causing obscene material to be delivered to Seale's shop was dropped by police.

However, the court chairman said: "Much as we deplore the vulgar exploitation of the worst instincts of human nature for commercial profit, we must reluctantly find the defendant not guilty."

Yamaha LPs Issued

TOKYO—The Yamaha Music Foundation has released a five-record album containing original compositions performed by youthful participants at a concert this year mounted by the organization. All performers are students at Yamaha music schools.

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BEAT HIRT

Billboard's correspondent in Switzerland. Jazz was his first musical love, with Benny Goodman, Louis Armstrong and Glenn Miller as early heroes. He played trumpet but traded it in for a typewriter and began writing about all types of music.

He was among the first Swiss journalists to recognize and promote the U.K. group scene spearheaded by the Beatles back in the early 60's. He started "Pop" magazine, later becoming editor and editor-in-chief for the leading publisher of illustrated newspapers.

In 1975 he went free-lance working for national radio and international press. His work covers record reviewing, concert coverage—and collecting the best of the news for Billboard. He is a part-time lyric-writer and patiently waits for his first number one.

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RECORD CLAIMED

Island's Pakt: From Studio To Store In Just 19 Hours

By JOHN HAYWARD

LONDON—What is claimed as the fastest rock album production of all time came out here to provide a launching pad for Island Records' band Warsaw Pakt.

The chain of split-second events started at 10 p.m. on Saturday (Nov. 6) when the band went into Trident studios to cut two 17-minute sides. It ended just 19 hours later at 5 p.m. on the Sunday afternoon when the first copies were on sale at Virgin's Marble Arch store. The album title: "Needletime."

The band, produced by manager Jim Scala and John Porter, was recorded direct to disk. Completing both sides ahead of schedule, the finished cuts were taken by fast car from London to Leicester where a negative stamper was made at the Gedmal plant.

From there, the car sped back to Island's West Drayton pressing plant where a positive stamper was made by 11 a.m. A limited and numbered 1,000 copies of the album were run off.

After allowing time for the vinyl to cool, the finished albums were packaged in cardboard "pentapops" featuring a rubber-stamped Warsaw Pakt logo, stickered and in-

serted with details of the record-breaking record.

Once the copies were in the Virgin store, the band arrived for an autograph-signing session. The record bid had been checked and reported every two hours by Capital Radio. And by Monday, copies of the record were in stores all over the country.

The group devised the idea because of its disillusionment with the current trend for bands to spend months in the studio on new albums.

Says John Walker, rhythm guitarist: "The very first time we went into the studios, we laid down 13 tracks in one night. It was a little rough, but the music had a definite feel to it, plus excitement which we felt could be captured on record.

"So we developed the idea and decided to go for the ultimate in live music—music more honest than any band has ever attempted."

In fact, Warsaw Pakt was the first group ever to record straight on disk at Trident Studios. Now it is expected that other bands will experiment with the process which, Warsaw Pakt proved, gives a very crisp basic sound.



ISRAELI FAN—CBS artist Tina Charles is greeted by Israeli prime minister Begin on a recent visit to Jerusalem where she has earned a double platinum LP. She presented the premier, who asked to meet her, with an antique snuff box.

ABBA FILM PREMIERE IN HOLLAND

AMSTERDAM—Holland has been picked as the first territory to show "Abba—The Movie." It will be premiered at a gala presentation Dec. 17 at the Amsterdam City Theater.

The movie, which runs 90 minutes, was filmed mainly in Australia in the spring and Australian disk jockey Robert Hughes plays a prominent role. It features a string of Abba hits and five new songs, "The Name Of The Game," "I Wonder," "Eagle," "Hole In Your Soul," and "Thank You For The Music."

Parts of the film will be shown here in a Veronica television special on Dec. 21, and the soundtrack LP, "Abba—The Album" is out in Holland in January.

Court OKs GTO Summer Release

LONDON—GTO Records has won its High Court battle here to release the Donna Summer "Greatest Hits" album. The company had been challenged by Casablanca, following the label's licensing deal with Pye through which GTO lost the artist's new product but retained certain catalog rights.

On Nov. 1, Casablanca gained an injunction against GTO preventing the record being released. GTO said it would appeal but following various negotiations the High Court judge was told that the action had been settled and the injunction discharged.

Terms have not been disclosed in court but a contributory factor was an agreement by GTO to pay Casablanca an additional royalty.

It was said the concern of both

companies was to see that the artist was properly presented and that there should not be too much product available at the same time. But the "Greatest Hits" release had become "imperative" as a result of a flood of Dutch imports which had hit the U.K., though with a different track listing.

Irish Show Traces Progress Of Single

DUBLIN—"That's Entertainment," a new 13-week digest on RTE Radio covering different aspects of show business, includes a weekly music section.

Each week the program follows the progress of a new Irish single "Rock And Roll Child," by the County Cork group Loudest Whisper. The Polydor single was recorded as part of an album and "That's Entertainment" will report on how it is promoted and received by record buyers.

EMI Finland Names

HELSINKI—Richard Lyttelton, U.K. citizen, has been named new managing director of EMI Finland. He succeeds Veikko Virtanen, who has left for a new position in the field of leisure electronics.

Lyttelton moves in from Sweden, where he worked as an assistant to Anders Holmstedt, chairman of EMI's board of directors in Scandinavia.

MOSCOW—Literaturnaya Gazeta, a widely read national weekly here, has been involving its readers in a large-scale debate on the problems of the pop music and record industry world in Russia.

And one of the biggest hang-ups to emerge is the lack of general information on current developments and news in pop and contemporary music.

The national radio network, First Program, devotes only two hours on average of its daily airtime to the "light music" areas.

The widely heard news-and-music format Mayak radio stations, on air 24 hours a day, devotes more time to easy listening and pop product, but the programming is said by Gazeta readers to include too much out-of-date songs and music.

This is one cause of unrest among listeners. FM stereo stations operating in some 30 cities in Russia are not yet widely listened to, certainly not as much as Mayak, because of the lack of stereo tuners in private use. And the stereo pop music programming does not much differ from Mayak, leaving around 25% of its airtime to pop and contemporary songs.

The Central Television here has considerably expanded its approach to pop music of late. It now features regular series of pop song shows, "Song '76" and "Song '77" and so on, but even these tend to lack new and fresh material and many songs from vintage pop eras are presented as substitutes.

Literaturnaya Gazeta readers sug-

Russians Debate Pop Music Void

By VADIM YURCHENKOV

gested that national radio and television networks should set up regular shows dealing with news of national and international pop and MOR acts. Some, such as in Leningrad and Tallin, do try to focus on local acts, and on visiting international artists, but they just cannot give a full picture of worldwide contemporary talent and songs.

Juergens Eyes American Mart

ZURICH—Austrian-born singer Udo Juergens, now resident in Zurich, is on a career-building tour of Canada and the U.S. It marks the start of a long-term plans to break out in English-speaking territories.

With him is the Pepe Lienhard Band, a six-piece group from Switzerland. Juergens and Lienhard are teamed for the first time through their co-manager, Freddy Burger.

Prior to leaving Switzerland, Juergens hosted a party to promote his new album "Lieder, Die Auf Reisen Gehen," and to renew his contract with Ariola-Eurodisc AG for five more years on a guarantee of around \$4.8 million. His North American tour ends Dec. 12 in Chicago.

Harpo Signs Albums

HELSINKI—Swedish pop artist Harpo, number one international singer in Finland, received an overwhelming reception when he visited Stockmann, a big department store here, to autograph copies of his huge-selling album "Smile."

Summer Press Runs Aid U.K. Labels As Holiday Orders Peak

By CHRIS WHITE

LONDON—EMI manufactured an extra 4 million albums during the quiet summer period to avoid last year's problem of running out of big-selling album stock in the pre-Christmas sales bonanza.

And this ploy has been followed by most other majors.

Last year, EMI customers complained of late deliveries of big albums such as Queen's "A Day At The Races," and the triple-set "Wings Over America." Best-sellers this year are expected to be albums by Queen again, Joe Loss with the Black and White Minstrels, Diana Ross and the Supremes.

The 4 million extra pressings included 250,000 units of Pink Floyd's "Dark Side Of The Moon." Says Leslie Hill, EMI managing director: "We didn't want to be too concerned with manufacturing back catalog items at this time of the year when there are new titles to be given priority.

"We went through the catalog and chose those big sellers where we felt we might run into stock problems. We hope to extend the experiment next year and bring in some of the lower sales items as well."

EMI looks to a 90% order completion rate. Hill's view is that some title might go out of stock, but generally the summer pressing activity covered the situation.

Polydor also stockpiled during the April-June period, with around 1.5 million extra albums and 400,000 cassettes. The company feels that should secure a 95% order completion rate. The Who and James Last

figured prominently in the pressing period.

Pye pressed catalog items such as the Muppets in the summer. Walter Woyda, managing director, says: "But dealers themselves have to help by building up stocks early instead of leaving things to the last moment."

However, problems remain for RCA, still having to cope with large demands for Elvis Presley product. This has led to less flexibility for total stock control.

'Fabulous Babe' Hits Air Snag; Word Changed

LONDON—The hit single "You're Fabulous Babe," by Kenny Williams, was banned by the BBC Radio I network because it was said to advertise a commercial product, the Faberge perfume called Babe. The melody comes from a tv jingle performed by Sacha Distel.

Following the ban, Chris Denning, who produced the single, asked the BBC if it would lift the ban if the lyrics were amended. This was agreed if the word "babe" was changed to "girl."

Denning arranged with Williams in New York to re-cut the song, and to amend the back-up vocals as well. That evening a courier left New York with the new master and it was mixed and cut in London, Decca providing special pressings to catch the BBC weekly playlist meeting.

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INTL PACT—Luis Pereira Fernandez, EGRAM international director, puts his signature to the new reciprocal agreement between the Cuban record authority and Polydor Canada (Billboard, Nov. 26, 1977). Seated next to him at the signing ceremonies in Havana is Polydor's a&r director Peter Horvath. Behind them are EGRAM executives Jose O. Gutierrez, left, and Lino Medardo Mentera.

Heintzman Closes Down Grand Piano Operation

TORONTO—Following 127 years of building grand pianos, the Toronto-based Heintzman & Co. has quit building its renowned concert piano due to lack of demand.

It was Queen Victoria who, on hearing a Heintzman grand, at the Royal Albert Hall in London back in 1866, marveled that, "such a beautiful musical instrument could be made in the colonies."

Perryscope 'Viable' In Vancouver

VANCOUVER—The recently formed Perryscope Productions came to \$200,000 gross total in its first couple months of business in this market, the firm reports.

Formed by Norman Perry, Vancouver based-concert production company, produced 15 concerts in October, including a Rod Stewart date at the Coliseum, as well as the final leg of the Stampeeders tour.

The Stampeeder dates took place in the British Columbia interior and the success of the concerts, Perry says, has shown that "the supposedly unstable market is in fact very viable."

A contributing factor to the tour's success was coordination between the group's manager, Mel Shaw, and the two record companies, TV International and Quality Records, which had joined together in promoting two separate releases.

Future projects for Perryscope include more tours of British Columbia in the winter months, and also the only Canadian appearance of Levan Helm and the RCO All Stars at the Queen Elizabeth Theatre in Vancouver.

A Western Canadian tour is scheduled for the highly touted film documentary, "A History Of The Beatles," which recently played to capacity crowds in Montreal and Toronto. The schedule calls for 60 performances in 15 cities over a four-week period, including a week at the Hollywood Theatre in Vancouver.

Now the company's grand piano operation is closed down in favor of the upright piano. The Donmills factory which turned out about 50 of the hand-crafted, six-foot "D Grand" pianos during its final year of operation is to be closed down. Heintzman will continue its operation at the Hanover plant, building the uprights.

Charles Heintzman, director, says, "It was a very tough decision for the family to make. We did try to carry on for two or three years, but it just wasn't an economically viable operation."

Increasing labor costs, materials, and competition for lower priced imports are the main reasons stated. It took about 220 man-hours of labor to turn out just one of the ebony or walnut grand pianos, each of which contains about 10,000 moving parts, and has a top made of 13 layers of hard wood.

The last of the few D Grand models carried a hefty \$9,500 price tag compared to similar Japanese Yamaha instruments that start at about \$6,000.

The team of craftsmen who build the grand has been disbanded, Heintzman says, but he adds that when the market picks up again the Heintzman grand operation will resume.

Finn Awards Mark Disk Achievements

HELSINKI—A jury, comprising press, radio and television people, has announced the 1977 Ylennysmerkki awards for achievements in the Finnish record industry.

Key winners are: Mikko Alatalo (male singer); Irina Milan (girl singer); Vanha Isanta (group); "Keesojen Lehto," by Pekka Pohjola (best album), and "Myrskyluodon Maija," by Lasse Mortensson (best single).

The awards are small statuettes in the shape of a musical symbol. They were first introduced in the early 1960s, but lack of interest caused their withdrawal a few years later. The aim is to make similar awards in 1978. This year's event was televised.

Arista Conclave Hosts European Label Managers

LONDON—Arista label managers from almost every country in Europe were here Nov. 26-27 for a conference, the first of its kind arranged by Arista U.K. Now it may become a regular event.

Representatives of the company's licensees, mostly EMI, met at the Arista offices. They came from Norway, Sweden, Denmark, Holland, Belgium, Germany, France, Finland, Switzerland, Austria, Italy, Spain, Portugal, Yugoslavia and Greece.

Alan Watson, head of international operations, says the conference was called because Arista has grown so fast that the need for closer communication among label managers in Europe is now urgent.

A U.K. presentation included shows by Ben Sidran, Burlesque and the Pleasers. Says Watson: "We have a great deal of product and many acts on tour. Apart from the three biggest majors, we are now on a par with A&M in importance if not yet in sales. We just had to get that fact over to licensees."

MIDEM's Chevy In London For Talks

LONDON—Bernard Chevy, commissaire general of MIDEM, visited London to have talks with the British Department of Trade and Industry and visit some of the industry companies receiving subsidies helping their MIDEM attendance.

He says that EMI and its 45 affiliated companies is to hold its annual meeting during MIDEM at the Majestic Hotel. He adds that 15 Japanese companies are booked to participate and, for the first time, there will be representation from Colombia and Lebanon.

For the 1978 event there is to be a sponsorship committee, comprising personalities from the record business world. The equipment industry is to have its own special section on the main hall floor and it will be open to all.

Labels Hassle Over Rights To Rainbow Logo

LONDON—The right of newly formed Rainbow Record Productions, headed by Aaron Sixx, to release disks under the Rainbow name or mark is being challenged in the courts here by the Henry Hadaway Organization.

HHO, which owns Satril Records, claims it has been actively trading under the name and trademark of Rainbow Records since December 1974, and in record production, promotion, marketing and product release has used the Rainbow Records logo since early 1975.

Because "many of our customers and associates are extremely confused about the present use of the name by this new company," Hadaway has instructed its solicitors to sue for damages under a "passing-off" action and to apply for an injunction to stop the alleged infringement of copyright.

A statement by Sixx to the effect that he had been able to register the Rainbow name without difficulty because it is a popular word used in many trade names is strongly disputed by Hadaway as "irrelevant," because it is only the use of the word on a record label which has caused the HHO claim.

JOB PART SOCIAL

All-Fem Promo Team Fielded By Phonogram

LONDON—Phonogram here is currently recruiting sales promotion representatives and Ken Maliphant, managing director, expects the final selection will be all women.

The number of women in record company sales forces in the U.K. has increased of late but Maliphant is claiming the first all-female team. "The job my new force will do is best done by women with similar experience in the cosmetics and clothing industries."

Maliphant says that most majors now have a singles sales force, "a new animal on the marketplace," which comprise around six people. He feels it is a good idea, with the current large number of labels, to work at point-of-sale and sort out dealer confusions.

Phonogram does not have a sin-

gles sales force as such but, having seen other majors at work, it has sales promotion team. "I'm using the new marketing weapon to visit smaller dealers, who are important but on whom it would be uneconomical to have the sales force call.

The representatives will talk to dealers, tell them about the company and its artists, play demo product and promote singles where necessary. Their job is not primarily to sell, but "to forge closer links between the retailers and the company."

The fact that the job is social as well as professional is what makes Maliphant opt for an all-woman team. "We won't be able to evaluate in financial terms their success, but it is something I feel should be done."

MAXI-PLAYLIST

BBC's 'Featured 40'

• Continued from page 4

The new listing is virtually the same as the BBC, "Front Page," a playlist which was never published, though specific information was generally available to record companies, publishers and others.

A record on the "Featured 40" will gain maximum play, which is around 12 plays on Radio 1 daytime programming (7 a.m.-7 p.m.) during the week.

Doreen Davies, BBC Radio 1 executive producer, says the "Featured 40" represents roughly one-third of the daytime music output and is being published in response to many industry requests.

Though the move may well delight record retailers, record company attitudes are mixed. For the BBC has said that promotion men should no longer telephone for playlist information after it has been

compiled in committee on Tuesday mornings.

More important to record companies is that Radio 1 has scrapped the old "Page Two" from the playlist, which referred to records not receiving maxiplay but approved by producers and likely to be played on at least one daytime show.

While it did not have much value to Radio 1 itself, whose producers are free to program much as they please provided they include an appropriate number of "Featured 40" disks, "Page Two" was often vital for promotion men needing early evidence of interest in specific product.

Though Davies stresses there are no changes in Radio 1 programming policy, industry observers feel the network has recently moved towards a tighter Top 40 music format to combat local commercial radio stations.

From The Music Capitals Of The World

LONDON

Following the remarkable chart action last year on Laurel and Hardy's "Trail Of The Lonesome Pine" here, United Artists, encouraged by staffer Alan Warner is out in the U.K. with a single by Dooley Wilson of "As Time Goes By," featuring the voices of Humphrey Bogart and Ingrid Bergman from the movie "Casablanca," first released 33 years ago.

The Three Degrees back for cabaret dates spread over three months from Jan. 15, but they break into the schedule for television dates on the continent... Tremendous reviews for Harry Belafonte's Palladium performances... Sailor appearance in London (12) group's first in a year in the capital and marks return to team of Phil Pickett who quit nine months ago to concentrate on songwriting.

Fast-rising EMI group the Rich Kids plan not to get too rich by pegging ticket prices for their first U.K. tour at \$1.80, with some as low as 90 cents... Ashley Newton, formerly label manager of Emerson, Lake and Palmer's Mantecore Records, now assistant to RSO Records chief executive Brian O'Donoghue.

Marc Bolan's girlfriend, U.S. singer Gloria Jones, mother of his son Rolan, may face drink-drive charges following the crash in which Bolan died... Linda Lewis, married to Rod Stewart's guitarist Jim Cregan, says she twice tried suicidal sleeping tablet overdoses in recent months.

New personal assistant to Elton John manager John Reid is Liz Sokowski, who has run the

London offices of MIDEM for the past four years... And Elton John's new personal assistant is Bob Halley... Anchor Records rush-released new Four Tops' ABC single, a revival of the Yardbirds' 1965 hit "For Your Love," specially produced for the U.K. market in London by Mike Hurst.

Italian movie crew following Sham '69 round Britain for an hour-long documentary on British punks to be networked in Italy just before Christmas... Jam one of the first punk teams to form an official fan club, run by group member Paul Weller's sister Nicky... Heartbreakers played a special Vortex, London, gig as "apology to all fans annoyed and upset by treatment by bouncers at the Rainbow Theatre recently."

John Miles back in London from New York where he has been recording his new album...

Gary Glitter cancelled two major provincial gigs because of issuing a High Court writ against concert tour promoters Double M, alleging non-payment of fees and breach of contract... New Black Sabbath singer is Dave Walker, who previously was with Savoy Brown and Fleetwood Mac.

According to CBS handout, advance bookings for David Essex' Dominion Theater concerts exceed "Star Wars" movie, which opens there Boxing Day... Rock version of "Variations On A Theme By Paganini" new work by Andrew Lloyd Webber and it is recorded by Rod Argent and Colosseum... Claimed that Charly Records had order for 150,000 Sun "Legendary Performers" albums from Saudi Arabia where they will be

(Continued on page 75)

From The Music Capitals Of The World

Continued from page 72

... sent to schools to illustrate lessons on rock 'n' roll history!
 Dog and Trumpet public-house, near Billiard's London headquarters, has opened a jukebox room, with EMI aid, featuring historic equipment and posters as part of the centenary of recorded sound celebrations. ... Continued rumors here that group Queen is on the verge of breaking up, ostensibly to allow Freddie Mercury a solo career. **PETER JONES**

BRUSSELS

Boney M and the "Belfast" single enjoying high chart action here, including the Belgian Flemish radio chart, the Mi Amigo listing and the Belgian French radio rating, all helped by a live appearance for tv's "Chanson A La Carte" before 7,000 fans here at the Vorst Nationaal.

Another fast riser here is "Smurftief" by Jader Abraham from Holland on Decca here. ... and there is inevitable fast progress for "Name Of The Game" by Abba. ... Outstanding performance at the Royal Circus here for Chrysalis artist Leo Sayer. ... Around 80% capacity audiences in Ghent and Brussels for Steeleye Span, another Chrysalis act.

Much radio play for Elvis Presley's "Hits" album (RCA). ... Topping the BRT chart is "Standing In The Rain" by John Paul Young, former lead singer of the Easy Beats. ... Four sellout concerts here by Rory Gallagher, who appeared also on the "Folies" tv program. ... RCA Ariola release of "God Save The Sex Pistols." ... Kevin Coyne on 12-concert full-house tour here.

And big sales response in Belgium on "Aja" by Steely Dan (ABC) and for Floaters' product.

RCA Ariola out with nostalgic album covering the 1974-77 period, "Beautiful Extremes," and the company is heavily promoting David Bowie's album "Heroes." ... The "Do You Remember" single by Long Tall Ernie and the Shakers had several weeks as number one in the Belgian Flemish chart. ... "Unlimited Citations," by Cafe Creme (EMI), a Beatles' medley, much aired on Belgian radio.

Duo of pianist Joanne Brackeen and bassist Clint Houston gave a unique performance at the Hits Jazzklub. ... And in the same club trumpet player Charles Tolliver gave a standout show, with a brilliant group of bassist Wilbur Little, drummer Alvin Queen, and U.K. pianist Gordon Beck.

Tremendous promotional efforts for the movie "Star Wars" here, with Phonogram double album from it selling fast, along with the disco version by Meco (RCA) and the Guy Lombardo (RKM) single of the "Princess Leia Theme." **JOUL ANTHONISSEN**

OSLO

Al Jarreau, now very popular in Norway since his first appearances in 1976, returned to two sellout Chateau Neuf concerts, recorded by radio and tv, and all three of his albums are available here on Metronome.

Flautist/pan piper George Zamfir, of Romania, in for Concerthouse shows, along with Keith Jarrett, Oregon, Gismonti, Vasconcelos and Jan Garbarek and Ralph Towner. ... Marianne Faithfull another visitor, in for the Club 7, and Cecil Taylor yet another incomer.

More pop concerts than usual at the Chateau Neuf and the Ekeberghallen, mostly promoted by Gunnar Eide, with special success for Yes and the Runaways. ... Both the King Singers, from the U.K., and the Swingle Singers II have been in for shows. ... The New Jordal Swingers, Norwegian group more popular here than Abba, having the single "Hurt" released in Holland, Italy and other parts of Europe.

Most popular records here are Smokie's "Bright Lights and Back Alleys" on the LP side and the two Baccara singles "Yes Sir I Can Boogie" and "Sorry I'm A Lady," followed by Abba's "The Name Of The Game." ... Rod Stewart selling well with both singles and albums.

World premiere here for Julie Felix's "Hots Chocolata," recorded in the U.S. but released on Talent, with the proceeds from sales going to a church aid organization.

Delegation, disco pop group with a single "You've Been Doing Me Wrong," touring here until Dec. 12. ... The Tubes, from San Francisco, in for a Chateau Neuf gig. ... Jonas Fjeld Band, local group which recorded in the U.S. early 1977, off for an American trek which includes recording (January) in Nashville, Tenn.

Kristin Lill, from Molde, has her single "Lonely Girl" on Sonet, Bendiksen having acquired the rights in France, Switzerland, Germany and Austria.

Not much local critical acclaim for the Sex Pistols album or singles, one writer saying: "It is better to listen to aircraft taking off at the airport than listen to this group." ... Jan Hoiland has out "Dear Sailor," the song for which he

won a gold award at the Rostock Festival this year.

U.S. country singer Don Williams has appeared on tv here and his seven albums are now promoted through Bendiksen. ... Muppet Show

very popular on Norwegian television and the album is a good seller. ... Debut album "Woodchoppers" for Norwegian Wood, rock band from Moss. ... Jazz product includes Jon Christensen/Paal Thowsen on "No Time For Time" and

Radka Toneff's "Winter Poem" (both on Zarepta) and coming is "Ja, Vi Elsker" from the Arne Domnerus Orchestra from Sweden, a double album on Zarepta, part of which was recorded during a tour in Norway. **RANDI HULTIN**

Food for Thought at MIDEM.

Over 5,000 people attending MIDEM will receive their copy of the January 21, 1978 issue of Billboard in Cannes, France. This creates a unique advertising opportunity.

MIDEM will be celebrating the 30th Anniversary of the Long Play Record, along with providing the framework for an annual International Lawyers meeting. It all begins January 20th and runs through January 26th.

Remember; whether you go or not, Billboard will take your message to MIDEM!

Reserve your advertising space now for the 1/21/78 issue by contacting your Billboard advertising Representative now.

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Billboard.

DECEMBER 10, 1977, BILLBOARD

New High In Disk/Tape Grosses Established This Year

• *Continued from page 1*

"Fantastic" is the superlative John Cohen of the 30-plus Disc Records and Zebra stores uses to describe the strategic weekend. "There are so many good current things selling that it hobbles our steady catalog sale," Cohen notes. Cohen's ads will be 90% on radio. He's stressing "Give The Gift Of Music," with store posters, headers and even tags for the blouses and T-shirts of his employes.

Abnormally warm weather through Southern California boosted store volume for the entire almost-100 stores in the Integrity Entertainment Corp.'s roster. Ben Bartel, executive vice president reports.

Bartel, personally supervising the opening of two Big Ben's super stores here, says a gigantic ad budget now through Christmas has already increased clientele. An experiment using spots on all-news stations and KABC, the all-talk station here, has worked out particularly well, he said in reaching an over 30 audience.

Sam Shapiro of the 56-National Record Marts in a six-state area out of Pittsburgh found both Friday and Saturday "tremendous." The 1977 \$1 price increase helped him beat 1976 figures, he says. And accessories as a gift item will begin early in December to further increase register totals, he adds.

TransWorld Music, parent of the 14 Record Towns in the upper Northeast out of Latham, N.Y., found Friday up over 1976, but continued snowfall and heavy cold dulled Saturday's take. But Bob Higgins expects strong pre-Christmas business.

When the Eastern Great Lakes area started to take the brunt of an unseasonal early cold and ice siege, Terry Cooper of the 26-store Recordland chain, based in Cleveland, expected the worst. But the weekend proved "fantastic." They'll do much more advertising than they did in 1976. And they have just become a K-tel tv-tagged retail account, which has improved traffic, he reports.

Roberta Fracchia, general manager of the three Poplar Tunes in Memphis, looks for the best Christmas business in her 15 years in the chain and its one-stop. Friday was "really good." When she awoke Saturday to find sleet and cold weather, she expected a slowdown. But by the end of that day, she'd experienced another record-breaker.

Allan Rosen of Recordland, Lubbock, Tex., parent of the 13 Flipside stores, ran a \$3-off-list sale for the weekend to guarantee solid business. It exceeded his hopes. He charts weekly. The boom started 60 days ago for him.

Spec's, the nine stores in Florida, was up 10% to 15% over last year, Mike Spector says. His ad dollars are the biggest ever until Dec. 25. He'll go 60% radio and 20% each to print and tv.

Despite a cold front that moved in Saturday, the five Music Man stores out of Huntington, W. Va., clobbered the three previous years' weekends, says Billy Simpson.

The 15 Music Plus stores were 49% ahead of 1976, Lou Fogelman, reports. Balmy Southern California weather stole 500,000 potential customers who visited the beaches, "and no one can tell how many of

those young people might have come to a store."

Mrs. Angela Singer of the three Circles and six Hollywood Records & Tape stores in Phoenix says business was "way beyond fondest expectations." Their annual Friday full-page local daily ad pulled the best ever, she explains.

Like so many, she praises the large amount of good recent product. Albums of recent vintage noted as booming business included: Rod Stewart, Neil Young, Earth, Wind & Fire, Kiss, Boz Scaggs, Styx, the Commodores, Neil Diamond and Bob Welch. Delivery on current hit product has been remarkably good, considering the normal pressure the selling season brings note chain retailers.

The 22 Sound Warehouse stores in Oklahoma and Texas don't normally feel holiday business pressure until the second week in December, a spokesman for Bromo Distributing says. But this year, Thanksgiving weekend business was "excellent." Multiple sets for gifts were selling like a week before the holiday.

A seven-inch snow, rare in Oregon this early, luckily melted by Friday, affording the six Everybody's Records "real good business," Mike Reff reports. Despite a terrific lineup of good new albums by established artists, Reff has found a number of new artists selling well against such competition. Carla Bonoff is an example, he says.

"The weather was okay for most locations in which we have 46 Korvettes record/tape departments and resultant business was phenomenal," Dave Rothfeld, reports. "It was right across the board as far as

product goes. I think we have been helped by a general institutional tv advertising campaign by Korvettes."

The Oz and Music Scene stores operated by Southland, Atlanta, are benefitting from getting more stores into specific locations. This store concentration brings better results from both print and radio advertising, Steve Libman notes. He felt business over the weekend was up at least 10%. He called it the best Thanksgiving in his 22 years in retail.

The 12 Record Factory outlets in the greater Bay Area more than doubled business over the Thanksgiving holiday, Bob Tolifson, vice president, marketing, states. He places a great deal of the reason for the substantial hike at the registers on his running three pages of multiple product advertising in Bay Area Sunday dailies, where previously he had been running only one page featuring one artist.

Tolifson says he will attempt to persuade labels to run a variety of albums on a single page in his future advertising in an attempt to get a wider universe of record/tape buyers into his stores. The broader range of current product attracts more customers, he has found.

"We did a good bit better this year than last," John Marmaduke of Hastings Books & Records out of Amarillo, Tex., notes. He thinks he may be up 35% when the final fig-

ures are in. Marmaduke points up that his book sections are still finding Elvis product among their best sellers and now books about Bing Crosby are starting to move well.

This could be a sign of a continuing buy of their albums, he says. "And it is bringing new customers into our stores to buy both the books and albums," Marmaduke adds.

"This is the first year in years that we are selling pure Christmas music," Ben Karol of King Karol, the seven-store Manhattan chain, reports. "Bing Crosby and Nat 'King' Cole Christmas albums are selling like new releases. And we have moved more than 1,000 of the Pavarotti Christmas album already. We could be as much as 50% over last year. The addition of the Christmas product along with the strong superstar albums out right now will make this an excellent holiday season," Karol forecasts.

Though 1977 started strong, a lull occurred after a strong January and February. April and May were the lowest valleys on the year's graph. The spiral upward started in June, with each month successively increasing optimism.

October proved the lull before the sales storm. The latter half of November in some areas like New York and L.A. (Billboard, Dec. 3, 1977) were Christmas holiday-like and boosted the entire month, traditionally the second best in the year, to all-time highs nationally.

King Karol Fronting Tape

• *Continued from page 1*

move into the vanguard of home video merchandising.

The new policy will be launched Thursday (8) when King Karol outs the ribbon on a full-line, 4,000 square foot store in Manhattan, at 48 St. and Fifth Ave.

"At our present stores," explains the chain's Ben Karol, "we have tapes out back, but the new outlets will have them right in front as the customer comes in the door. Tapes of all kinds are growing in popularity and we intend to give them maximum exposure."

Audio product accounts for the bulk of the 15,000 tapes to be available at the new store. However, Karol reports increased consumer interest in blank videotapes, so this commodity will be prominently displayed.

Anticipating the future, Karol proclaims: "When prerecorded videotapes hit the market, we're ready for them."

The 48 St. outlet has ample room for storing and displaying such items once they do arrive, with the choice upfront store location promising to provide added impact.

Cassettes, 8-tracks and blank reels currently account for an average 22% of total sales at King Karol's six existing outlets. A factor here is the extensive tape warehouse, stocked with an estimated 200,000 items, which the chain maintains as a supply depot at its 42 St. headquarters.

By relocating tape sales departments at its new stores, King Karol hopes to increase the percentage of tape sold at those outlets to reach a figure of 25% to 35%, according to Ben Karol.

As reported earlier (Billboard, Nov. 19, 1977), King Karol is presently negotiating for two more Manhattan locations and one in Queens.

Presuming the success of the 48 St. venture, these three additional outlets will follow suit, bringing to four the number of King Karol stores em-

phasizing tape sales via upfront placement.

Explaining the thinking behind the shift, Ben Karol says: "A person comes into the store looking for tapes. If he doesn't see them right away, he generally asks where they are. But sometimes he doesn't ask. He looks around a little bit and then leaves. So we lose a potential sale."

By locating the tapes just inside the door, Karol hopes to satisfy these shyer customers, without sacrificing patrons looking for a record album who, of course, are fully aware that King Karol carries a full line of current and catalog LPs.

The new store, situated on a busy cross street in the heart of Rockefeller Center, will boast a stock of approximately 100,000 records. Customers can select from a total of 600 specially designed wall slots, each capable of holding eight LPs.

Though the outlet opens its doors this week, its official debut, with attendant festivities, won't take place until January.

New Companies

• *Continued from page 18*

The International New Wave Society has been formed by Bill Howell. It has started a disco, BJs, and a magazine, Waves, catering to disco and new wave. Address: Box 1992, Shelby, N.C. 28150. (704) 482-1775.

• • •

Summer Duck Publishing Co. launched by D.H. Burlage, president, to administer publishing of songs written by members of the Sea Bird Band. Affiliated with Waylon Records and Times Management Corp., 1216 Granby St., Norfolk, Va. 23510. (804) 625-0534.

4 SINGLES FROM MOVIE

RSO's Biggest Campaign Ever For Its 'Saturday' Soundtrack

LOS ANGELES—With four singles released from the two-record "Saturday Night Fever" soundtrack, RSO Records is set to back it with its most extensive marketing and promotion program ever.

The \$12.98 list LP shipped in excess of 800,000 units, the label reports.

The four singles from the album represent three different artists on two different labels, all written by the Bee Gees. They are "How Deep Is Your Love" by the Bee Gees, number three on this week's Hot 100; "More Than A Woman" by Tavares; "If I Can't Have You" by Yvonne Elliman; and "Staying

Alive," the second single by the Bee Gees.

RSO president Al Coury says "Staying Alive" was rush-released due to "overwhelming demand" by radio.

The campaign for the film kicked off in mid-September when RSO Records distributed more than 8,000 posters to retailers, radio and press.

Simultaneously, the film's distributor, Paramount, ran a 30-second preview trailer in more than 1,500

theatres nationwide which ran through September. Timed with the trailer's screening was the release of "How Deep Is Your Love."

This week a new three-minute trailer will start screening in the same 1,500 theatres featuring the Bee Gees, Tavares and Elliman songs. The trailer concludes with a 10-second promo for the soundtrack and runs through December when the film opens.

A special 10-foot high point of purchase display is being utilized in select retail outlets nationally as well as many of the larger theatres booking the film.

In addition, RSO is installing videotape playback machines in a large number of retail record outlets during November and December. The machines will show both movie trailers and a collage of live Bee Gees concert footage recorded from its Los Angeles concert.

Sire Sets 'Rocket' Ramones LP Push

NEW YORK—Sire Records, in conjunction with Warner Bros. Records, is readying a merchandising campaign on behalf of "Rocket To Russia," the Ramones third album, shipping this week.

In-store aids include a four-foot standup of the group, mounted and unmounted posters, buttons and stickers. The LP will also be supported via print ads.

The group embarks on its first headlining tour, to coincide with release of the album.

Kiddie TV-Disk

• *Continued from page 15*

Kovarek and Gary Skardina as chief engineers. In the orchestra are Mike Lang, keyboards; Paul Humphrey, drums; Jay J. Daversa, flute; David Frisina and Glen Dicterow, long with the Los Angeles Philharmonic, violins, and Jules Greenberg, percussion.

Nine kiddie songs are in Bouche's score, he says. "We will release additional singles next year," Bouche declares. "And to kick off the exploitation we will enter a large float in Macy's Thanksgiving Day parade and thus obtain national television exposure."

ABC Records is working closely with Bouche's small organization to get "Peppermint Choo-Choo" off on the right track this season. "But," Bouche notes, "the blockbuster promotion will happen a year from now. This month's efforts are only a start."

Rundgren's Utopia Trek

• *Continued from page 38*

mixes onstage with each player getting one for vocals and one for his instrument.

"Our goal is to have recording studio quality on the road," Gardner says.

The entire road crew consists of 16 persons including a laser technician, pyro technician, special effects director and an electrical engineer.

The Utopia tour began Oct. 7 and continues through New Year's Eve before resuming in March for a spring tour. Gardner says the group will perform nearly 100 shows with the set.

Music Sales Corp. Mushrooms On U.S. Song Appeal

NEW YORK—The "amazing universality" of American music is given as the reason for the phenomenal growth of Music Sales Corp., a diversified publishing firm which has mushroomed into a worldwide operation in the past 10 years.

With offices now in London, Sydney and Tokyo, and others planned for Paris and Cologne, the New York-based company is one of the world's foremost suppliers of both traditional and contemporary American music, both as publisher and subpublisher.

The Tokyo office, opened recently in that city's Jingumae section, is unique in that it is a retail outlet as well as Music Sales' Japanese headquarters.

Oak Music and Books, as the Tokyo outlet is called, will feature the company's line of instructional music books, folios, and the Flash series of softcover books devoted to pop personalities.

Imprints owned and published by Music Sales include Amsco (Everybody's Favorite Series); Consolidated (Music For Millions Series); Yorktown (the Joy Books); the Oak Publications line of folk and blues instruction books, Passantino music papers and the Acorn Music Press. Music Sales is also the exclusive distributor of The CMP Piano Library, the Noad Guitar Series and the Baxter Guitar Manuals.

Bert Snyder, the company's vice president of sales, explains that Oak Publications "is the mainstay of our foreign trade on account of the appeal of American folk music." Oak was purchased by Music Sales in 1967, an outgrowth of the publishing firm begun in the early 1960s by the staff of Sing Out magazine.

Music Sales itself was started in the 1930s by Alexander Wise, who supplied retail accounts with sheet and folio racks. Upon his death in 1952, Paul Gewirtz became president. Gewirtz has since retired and now Music Sales is run by the sons of the founder, Herb and Robert Wise.

While Robert runs things from the London office, where Music Sales represents a major portion of leading American pop music publishers, brother Herb trots the globe or operates from New York.

The U.K. operation was launched eight years ago, when Music Sales wisely entered what was then a wide open market.

The Wise brothers are now one of the leading music publishers there, with 2,000 items in print including the songs of Elvis Presley, the Rolling Stones, Beatles, Alice Cooper, Bob Dylan, John Denver, Neil Sedaka, Paul Simon and the Who. Music Sales represents leading American pop publishers in the U.K. and elsewhere on an exclusive basis.

One of the secrets of Music Sales' success is the attention to layout and design of all its books. The American Institute of Graphic Artists, among other professional groups, has recognized this with periodic awards for graphic excellence.

"We were among the first to put pictures and text into music books," notes Herb Wise. "Our staff understands the pop audience and knows what it wants."

The emphasis on design and the addition of the text and pictures led to the introduction of the Flash series of personality books slanted to the "hip contemporary" consumer. In turn, this led to a greater penetration of the trade book store market.

Among the most popular titles in these series are books on Paul McCartney, Joni Mitchell, Elton

John and Jimi Hendrix, the latter being the first in the Flash series and to this day Music Sales' best selling personality book with sales of 40,000 copies claimed.

By DICK NUSSER

"Almost all the Flash books deal with individuals with a secure position in pop music who also have, or had, a personal life of some interest to young people," says Snyder.

The Japanese outlet now enables Music Sales to service directly the large market that has developed there for American folk music, traditional and modern.

Nichion Publications/Music Sales Corp. handles sales and shipping to music stores in Japan, while Nippon and Tohair Distributing supplies the book trade.



Billboard Chic

If you're looking to inject some positive energy in your wardrobe this year, check out the new Billboard T-Shirt.

It's a total YES in every way! French-Cut for perfect fit; easy-to-care for; ultra-comfortable to wear; 50/50 cotton blend that lasts.

Most important: The five color message that spells-it-all-out for Everybody who's into music. Exclusive here but you got it! Try it on!



Yes is right! Please send me Billboard's new T-Shirt. I'm enclosing \$5.00 (for each, check or money order, no cash, please.) That will include the cost of the shirt, postage and handling, and I am looking forward to receiving it within 4 weeks. Thank you. Sincerely,

Name _____
 Company _____
 Address _____ City _____
 State _____ Zip _____ Phone () _____

Sizes	#of Shirts	\$	Amount
Small	(30-32)	\$	
Medium	(34-36)	\$	
Large	(38-40)	\$	
X Large	(42-46)	\$	
		Total Amount:	\$

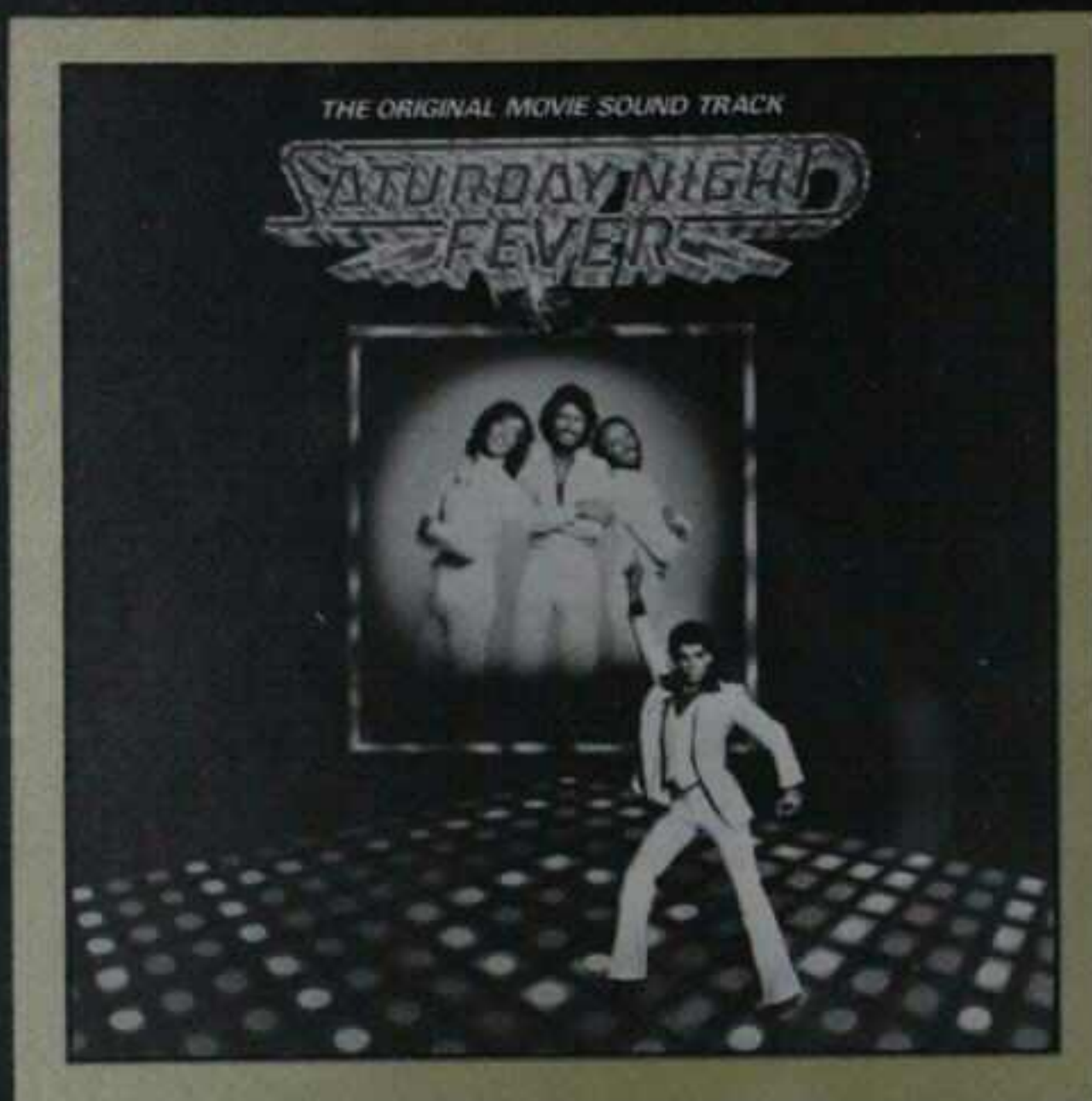
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by the incomparable

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SATURDAY NIGHT FEVER

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



Records & Tapes

From the Robert Stigwood Production
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platinum) with a major Top 40 hit single ("Come Sail Away") that's becoming a new Styx classic. On top of that, Styx's first A&M album, "Equinox," just went gold. And the

current North American South American European Styx tour is one of the major sold-out events of the season from one of the world's hardest-working bands.

STYX

"THE GRAND ILLUSION"
On A&M Records & Tapes
Includes the hit single,
"COME SAIL AWAY"



Closeup

Lifelines

ATV Group Pledges

• *Continued from page 3*
 Mann and Cythia Weil, guesting on-stage at concerts of Dan Hill in Canada.

He says the activities of ATV's Nashville and New York staffs will also be expanded to include many diverse areas not normally associated with music publishing."

Hill, a Canadian artist who appears on 20th Century Records in the states, is signed to ATV as a writer in the U.S. and Mann co-wrote his current hit "Sometimes When We Touch."

Love says that ATV is "making an unprecedented commitment for a music publishing operation, consolidating, structuring precise campaigns, involving ourselves with live shows, television, and every conceivable aspect of a career." This will include management areas when necessary.

Edwin Starr, for instance, was aided in being signed to 20th Century Records as an artist. Spencer Proffer is signed to ATV as a writer; ATV will offer him support in his production projects, helping to promote his records.

For instance, Love and Shannon will meet with Aaron Russo, manager of Bette Midler, to offer promotion help on her single "Storybook Children," which was co-written by Proffer and David Pomeranz.

In the case of Gary Puckett, Harry Shannon and Barry Mann wrote a song for a Puckett LP project and Puckett and Shannon collaborated on another song.

"Puckett's brother is also writing songs and, in that case, I'm just advising in my role as publisher," says Shannon. "But Love and I also picked a couple of songs out of the ATV catalog for the Puckett project."

One of the major moves of the publishing company recently was to help the jazz group Auracle get signed to Chrysalis Records. The group is recording at A&M studios with producers Teo Macero and Jim DiPasquale.

"We feel it's no longer sufficient just to hire an independent promotion or publicity person, or even simply to arrange management for a given act," says Love. "Essentially, what we're attempting to do is span these areas ourselves on behalf of our artists. In effect, become a communications conduit for everyone associated with us."

Artists' Help Fund In NYU Residence

NEW YORK—The Musicians Emergency Fund, which helps needy artists as well as supplying music therapy to hospitals and institutions, has moved its headquarters to the NYU campus in Greenwich Village here.

"Our close association with the fund now permits us to increase our research programs, provide scholarships and improve our facilities for music therapy," says Dr. Jerrold Ross of NY's division of arts and education.

Retail Chains Mirror Fevered Sales Upsurge

NEW YORK—A dozen of the country's largest retail chains—all major rack accounts—reported sales gains in November that continues to reflect the strong consumer buying pace which has steadily increased during the year.

From a high of 63% at the Wal-Mart Stores operation based in Bentonville, Ark., to 10.3% for F.W. Woolworth domestic sales, solid gains over last November were noted by K-Mart, Sears and J.C. Penney, among others.

While the figures, in general, were off slightly from October increases from the previous year, they buttress the music industry's reports of record business in both months through racked accounts and independent retailers.

Chicago-based Sears, No. 1 U.S. retailer, reports November sales of \$1.73 billion, up 14.2% from the prior year, on top of an 18% October gain. K-Mart, next biggest in volume, was up 15.9% last month to \$878.8 million, following an October increase of 18.4%.

J.C. Penney's November gain of 13.3% to \$888 million was the firm's largest monthly increase this year, just ahead of the 13.1% October gain. Woolworth's sales totaled \$453.3 million in November, with domestic figures up 10.3% and foreign sales (local currencies) only 6% ahead, for an overall 6.3% increase.

The 195-outlet Midwest Wal-Mart chain (another 10 due by March) reported \$79 million in November sales, with the 63% gain, in part, from 42 new stores opened since last year. In January, it goes exclusively to ABC Record & Tape Sales (see separate story), which had shared the rack business with Sieberts (Handleman).

classic "Down By The River," "Southern Man," "Cowgirl In The Sand" and most recently "Like A



Neil Young

NEIL YOUNG—Decade, Warner Bros. 3RS2257. Compilation by Neil Young, Tim Mulligan, David Briggs. Neil Young has always been one of rock's more enigmatic personalities, staying out of the limelight, touring infrequently, yet managing to cast a powerful imprint on the rock culture.

From his early recordings with the legendary Buffalo Springfield in 1967 through his most recent release of "American Stars 'N' Bars" in 1977, Young continues to leave his mark on the counterculture through such standards as "Down By The River," "Southern Man," "Cowgirl In The Sand," "Mr. Soul," "Helpless" and others.

Whether recording with the Buffalo Springfield, Crosby, Stills & Nash, Crazy Horse or by himself, Young has applied his personal feelings to the social climate of the times so that his songs are both tales of personal inspiration and a reflection of youth's modern day discontentment.

"Decade," originally scheduled for release earlier this year, is the most comprehensive collection of Young's material ever assembled.

Three records and 35 songs in length, "Decade" traces the development of Young's music and career. The inside jacket contains color photos portraying Young's physical involvement as well as brief annotated notes by the artist explaining when, where and with whom each song was recorded and the inspiration behind them.

Though not banded in exact chronological order, each side represents a specific time in Young's career so that a complete listening will reveal the changes in his music.

Included in the collection are some previously unreleased tunes recorded with Buffalo Springfield and by himself. "Down To The Wire" was recorded with Springfield, Steve Stills in particular, while "Star Of Bethlehem," "Deep Forbidden Lake," "Love Is A Rose" (popularized by Linda Ronstadt), "Winterlong" and "Campaigner" are all presented on vinyl for the first time.

Young's vocal textures are so distinctive that his crackling high pitched notes have become a trademarked characteristic. His lyrics are filled with images of disillusionment, social and personal unrest and insight, delivered in an emotionally charged way through vocal emphases.

Not to be undermined is Young's guitar virtuosity, whether on acoustic or electric. The balance of material shows Young in his mellower moments on tunes such as "I Am A Child" recorded with Buffalo Springfield, "Sugar Mountain" recorded shortly after the breakup of Springfield, and "I Believe In You."

Countering these are songs in which Young plays some of his most blistering guitar riffs such as the

"Hurricane" which shows that Young has lost none of his drive and spark.

The previously unreleased tunes were recorded with various band lineups. "Campaigner" was written during the Stills/Young tour, "Love Is A Rose," in rehearsals for the CSN&Y reunion in 1974 and the others were recordings from unreleased albums.

"Decade" is really more than a greatest hits package. It is a testimonial to one of rock's most important figures who helped reshape the course of contemporary music.

ED HARRISON

Marriages

Micahel Des Barres, lead singer for rock group Detective, to Pamela Miller in Los Angeles in November.

Deaths

Billy Taylor Jr., 51, son of the Duke Ellington band's bass player, and himself a jazz bassist, Nov. 15 in Washington, D.C., after a long illness. He leaves his parents, a wife and seven children.

Composer Richard Stewart Addinsell, 73, former Hollywood film scorer ("Mr. Chips," "Blithe Spirit," "The Admirable Crichton," and others) Nov. 15 in London. Addinsell composed "Warsaw Concerto."

DJM Opens Doors For Young Acts

NEW YORK—While there is no active search to build up its roster, "the doors are open" at DJM Records for artists, says Carmen LaRosa, general manager of the label in the U.S.

As examples LaRosa cites the work the label has done with Johnny Guitar Watson, Papa John Creech and Horslips.

Watson is the label's big success story. After knocking around various labels since the early '50s, Watson went gold with his debut DJM release, "Ain't It A Bitch." The second LP, "A Real Mutha' For You," also went gold, says LaRosa.

LaRosa adds the only thing that is keeping the just-released third Watson LP, "Funk Beyond The Call Of Duty," from going gold immediately is delay in manufacturing. He says record pressing plants are so busy these days that a small user like DJM is not able to get all the records it needs.

DJM's records are pressed by Columbia and LaRosa says there is only so much press time that the pressing plants can devote to DJM. He says there is no use in going outside for additional pressing since all pressing operations are currently running at full capacity.

DJM is distributed by Amherst Records which in turn is distributed through independents. LaRosa says the label uses independent promotion but is now in the process of hiring its own in-house promotion person.

Phonogram Moves

NEW YORK—Phonogram Inc. is relocating its New York office, effective Dec. 5. New address is 810 Seventh Ave., NYC, 10019, the same building as sister company, Polydor, Inc. The new Phonogram telephone number is (212) 399-7485.

BOOK REVIEW

Sam Coslow Tells Story

"Cocktails For Two," by Sam Coslow, published by Arlington House, 304 pages, \$11.95.

Coslow's writing skills in no way match his talents as a songwriter, yet he has delivered an attractive book which will have obvious appeal to the music industry.

It is Coslow who wrote "Cocktails For Two," "Just One More Chance," "Black Moonlight," "A Little White Gardenia," "My Old Flame," "Thanks," "The Day You Came Along" and numerous other smashes of the 1930s. Later he made a fortune on Wall Street with a sort of investment tipsheet.

His early Brooklyn background led him into Manhattan's Tin Pan Alley, then to Hollywood, where he conceived many of Bing Crosby's hits and then became a film producer. Coslow tells all in a simple—and brashly self-serving—manner.

Appropriate pictures accompany his story effectively.

DAVE DEXTER JR.

Billboard's Recommended LPs

ANGEL S-37445. First recordings in a decade by the Pittsburgh Symphony reveal the orchestra in a new prime, set against the warm, resilient acoustics of a remodeled Heinz Hall. The orchestra seems more enthused than Perلمان with episodes of this lightweight concerto, however the piece currently lacks another modern recording.

ARTURO TOSCANINI: A LEGENDARY PERFORMER—RCA CRM12494. The set's deluxe packaging and portrait graphics promise to win new audiences for the unsurpassed maestro. Collectors too may require this compilation, not only for its excellent new editorial material, but for the rare N.Y. Philharmonic performance it contains. The rest, including Beetho-

ven's Fifth Symphony, "Barber of Seville," "Ride Of Valkyries," and Toscanini's quicksilver "Skater's Waltz" has been available.

SCHUBERT: SYMPHONY NO. 5—Davies, St. Paul Chamber Orchestra, Sound 80 Direct To Disk. These sound levels cannot be matched by the 25-member St. Paul Orchestra playing in a concert hall. One's ears are absolutely assaulted and still there is no distortion. The performance, with a very exciting finale, ideally might be mellower. However, musical values occupy the front seat on this audiophile excursion.

BOULEZ CONDUCTS VARESE—New York Philharmonic, Columbia, M34552. It is perhaps the ultimate in the series of

progressively-conceived, sonically stunning disks Boulez has made for Columbia. The program itself explores a new world of sound, including pieces written for gigantic orchestra and one scored for 36 percussion instruments. Strong progressive rock interest might be generated in this release, and dealers can tout it to audiophile customers.

VERISMO ARIAS—Maria Chiara, soprano, National Philharmonic Orchestra, London OS26557. This disk arrives concurrently with Ms. Chiara, who made her American debut at Chicago's Lyric Opera in November. Recorded last summer, it captures singing of enormous expressivity molded with a powerful sense of overall shape. Arias of Cilea, Mascagni, Giordano, Leoncavallo and Catalani are included.

classical

GOLDMARK: VIOLIN CONCERTO; SARASATE ZIGUERWEISEN—Itzhak Perlman, violin; Previn, Pittsburgh Symphony.

IF I CAN'T HAVE YOU—Yvonne Elliman—RSO 885 (Polydor) TRYING TO FIND MY BABY—Dwight Twilley Band—Arista 0299 CANDLES ON THE WATER—Helen Reddy—Capitol 4521 SEE TOP SINGLE PICKS REVIEWS, page 84

Main chart table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label), and corresponding data for 100 songs.

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bell; B-3 = Big Three Pub.; BP = Bradly Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensee)

Index table listing song titles and publisher/licensee information for the top 100 songs.

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- Spectres
BLUE OYSTER CULT
Columbia 35019
- Greatest Hits
PAUL SIMON
Columbia 35032
- Cat Scratch Fever
TED NUGENT
Epic 34700
- Fly Like an Eagle
STEVE MILLER
Capitol 11497
- The Stranger
BILLY JOEL
Columbia 34987
- Book of Dreams
STEVE MILLER
Capitol 11630
- Thankful
NATALIE COLE
Capitol 11708
- Night Moves
BOB SEGER
Capitol 11557
- J. T.
JAMES TAYLOR
Columbia 34811
- A Working Man
MERLE HAGGARD
Capitol 11693

- Best of
HELEN REDDY
Capitol 11467
- Silk Degrees
BOZ SCAGGS
Columbia 33920
- Free for All
TED NUGENT
Epic 34121
- Best of
TAVARES
Capitol 11701
- Little Queen
HEART
Columbia 34799
- Endless Summer
BEACH BOYS
Capitol 11307
- Too Hot to Handle
HEATWAVE
Epic 34761
- The Missing Piece
GENTLE GIANT
Capitol 11696
- Rejoice
EMOTIONS
Columbia 34762
- Pete's Dragon
HELEN REDDY
Capitol 11704
- French Kiss
BOB WELCH
Capitol 11663
- Let It Flow
DAVE MASON
Columbia 34680
- Walk Right In
DR. HOOK
Capitol 11632
- Come Go With Us
POCKETS
Columbia 34879
- Magical Mystery Tour
BEATLES
Capitol 2835
- Midnight Wind
CHARLIE DANIELS BAND
Epic 34970
- Trans Europe Express
KRAFTWERK
Capitol 11603

- Toys in the Attic
AEROSMITH
Columbia 33479
- New Horizons
SYLVERS
Capitol 11705
- Pompeii
TRIUMVERAT
Capitol 11697
- Hope
KLAATU
Capitol 11633
- Hits
CHICAGO
Columbia 33900
- Best of
MERLE HAGGARD
Capitol 11082
- Hits
BARBRA STREISAND
Columbia 0852
- Abbey Road
BEATLES
Capitol 383
- Best of
NAT KING COLE
Capitol 2944
- Down Two Then Left
BOZ SCAGGS
Columbia 34729
- Diamantina Cocktail
LITTLE RIVER BAND
Capitol 11645
- PATTI LaBELLE
Epic 34847
- Hey Jude
BEATLES
Capitol 385
- Retrospective (Hits)
LINDA RONSTADT
Capitol 11629
- I'm Glad You're With Me Tonight
NEIL DIAMOND
Columbia 34990
- When You Hear Lou You've Heard It All
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Epic 35036
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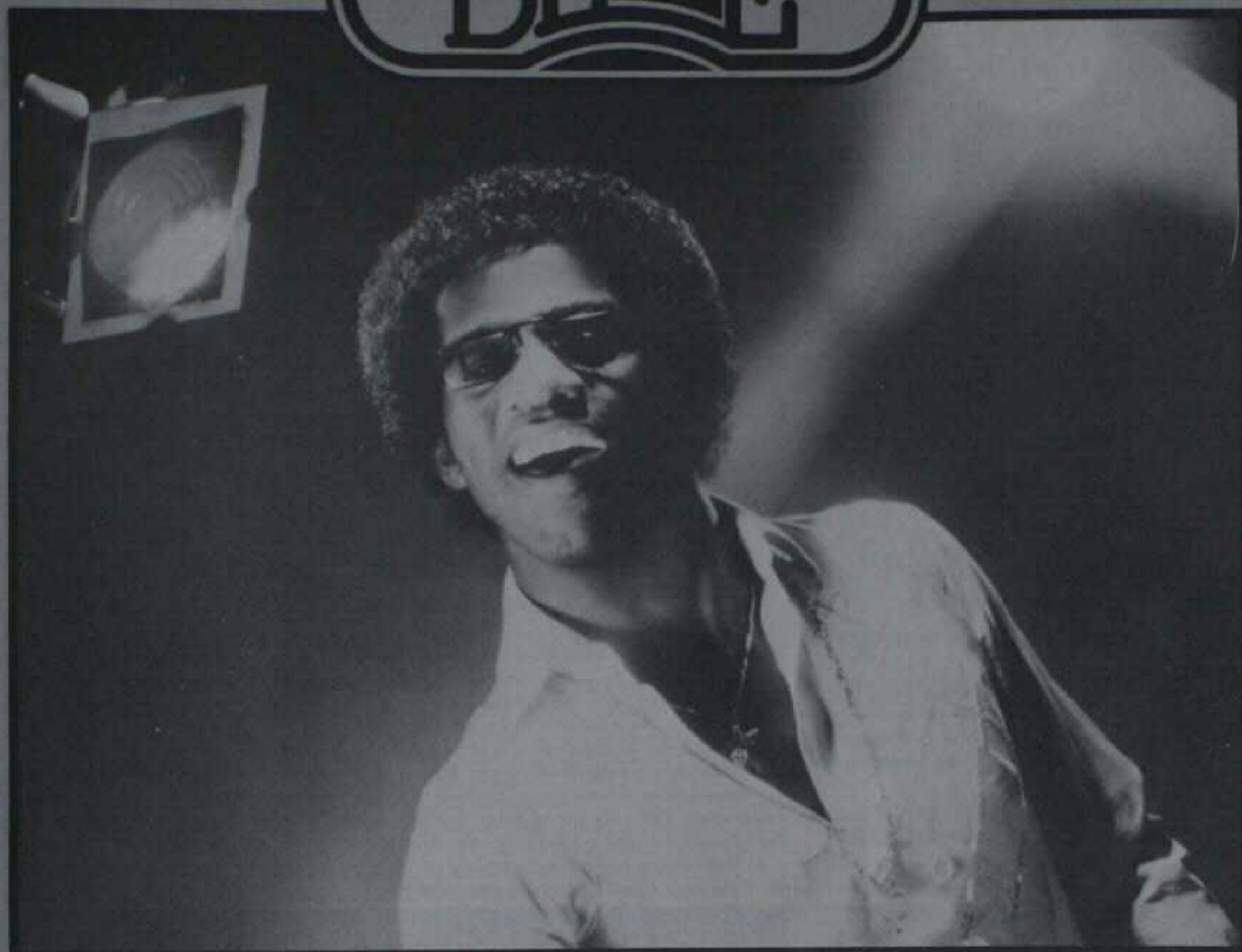
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Inside Track



ANNIVERSARY GIFT—Steve Miller receives an Arabian mare from Don Zimmermann, Capitol's new president and chief operating officer, outside the Bistro in Beverly Hills. The gift celebrates Miller's 10 years with the label.

J&R 3-Store Chain

• *Continued from page 3*

above the browser bins. All cabinet space under the bins and the center stall are used for storage of inventory.

Product listed at \$6.98 is sold for \$3.69, and \$7.98 listed items sell for \$3.99 to \$4.49. Tapes are sold for \$4.99.

The Classical Warehouse, opened in 1977, is at 5 Beekman St. It has a center bin like the other stores, but product is stacked according to label in steel shelves against the walls, rather than browser bins.

Two upper floors in the main store and the basement of the classical outlet are used for inventory.

The J & R Jazz Marketplace at 111 Nassau St. was opened in 1976, on a site formerly occupied by a Disc-O-Mat outlet that closed. All three stores share a common back alley.

"We could have moved into a midtown location when we expanded," a spokesman for the Friedmans notes, "but we wanted to stay close to each other, and have a separate identity for each store. We have more control over things this way."

One buyer supervises inventory control and receiving, but individual clerks in each outlet "take pride in seeing that each section is stocked according to the demand," the spokesman adds.

The Friedmans estimate that two thirds of their business is in records and tapes, the remainder in audio hardware. Electronic calculators are also stocked.

One section of the main store is devoted to cutouts, with prices ranging from \$1.69 to \$1.99. Most of the titles are contemporary rock and pop items with a short shelf life.

Author, opera buff and musicologist Kenn Harris oversees the classical store with the aid of one or two clerks. Five clerks run the jazz outlet, which also features a section for rock and pop, but not the extensive catalog found in the main store.

Plexiglass divider cards are used

in all stores, with product color coded to each store.

"It's not a big place," says Joe Friedman, pausing while directing the arrival of new stock at the main store. "But we make the numbers," he adds proudly.

Mrs. Friedman attributes the success of the operation to the fact that a virtually complete pop/rock catalog is stocked, and admits that while the Ticketron outlet doesn't make money, it draws customers who also buy records.

"We had the name, 'Music World,' before Jimmy's," says Joe Friedman, who says the bankrupt lowballing chain "hurt us some on the Top 100 albums, but our extensive catalog helped us compete."

"We take pride in stocking just about everything," Mrs. Friedman says, "and that seems to bring a lot of customers back."

Most mom and pop operations don't gross \$3-million a year, but then the Friedmans aren't exactly what you expect a mom and pop to look like. Mrs. Friedman, 27, is a strikingly attractive blond who looks more like a model coed than the mother of two children. She supervises the record department in the main store. Her husband, 31, mostly handles the audio business.

Noting the intense competition that exists in the retail record business here, the Friedmans recalled an incident that took place shortly after the main store opened.

"We used to close on Friday afternoon for the Jewish sabbath," one of them remembers. "But one Saturday we had to visit the store and when we pulled up in front there was a sign on the door saying 'Out of Business' and advising customers to go to the address of one of our competitors."

Epitome/Phono Deal

LOS ANGELES—Epitome Records has signed an exclusive national contract with Phono Record Distributing Corp.

Interworld Music Inc. and Mike Stewart have a handshake agreement—but no signed contract yet—covering the catalog only of Sunbury Music Inc./Dunbar Music Inc., the publishing arm of RCA Records, a label spokesman confirms. Inside track had exclusively-reported the publishing division was up for sale.

Importers are relieved—at long last. The end of the dock strike last Tuesday (29) came in time for holiday buying. . . . Frankie Crocker was expected to fly into New York last Friday (2) to iron out details with Polydor for whom he will consult in the r&b area of the company. Formal announcement of deal is expected later this week.

Bob Reno is moving his Midland operation to MCA after leaving RCA. . . . And speaking of RCA, the label picks up the soundtrack from the movie "World's Greatest Lover" starring Gene Wilder.

Expect Capitol Records to announce its long-rumored new label Tuesday (6) when Bhaskar Menon hosts a press conference in Los Angeles. Jim Mazza is hinted as the principal to head the new operation at a site on the Sunset Strip and not in the Tower. . . . WEA held a national confab in Scottsdale, Ariz., from Thursday (1) through Monday (5). Execs are huddling over the early year sales program and a general regrouping after the death of president Joel Friedman. . . . The Dells celebrated their 25th anniversary recently with two soldout performances in Harvey, Ill., its members' hometown. They have not had a personnel change in two decades.

Chrysalis Records holds its first international conference Jan. 31 through Feb. 6 at Marbella, Spain. . . . Klaus Schultze, an original member of Tangerine Dream and founder of Ash Ra Tempel, is composing the score for "The Lucifer Project," a movie produced jointly by Marketing Films of West Germany and Franklin Productions. . . . Irv Azoff used Tower Records on the L.A. Strip as a locale for scenes from the forthcoming flick, "FM," one evening last week. Disgruntled record customers who came to find the store closed to the public were given free LPs, for which Azoff arranged.

The Assn. of Independent Music Publishers discusses "Only 19 Days Before the New Copyright Law" with a group of industry attorneys at noon Tuesday (13) at the Villa Capri, Hollywood. Six dollars for members and \$8 for non-members. . . . Were John Reid and Tony King conferring in New York last week with CBS Records brass about the future distribution of Rocket Records?

Bill Justis' open-heart surgery took place successfully last April and he's now back on the job. . . . Jerry Goldsmith scores the track for "Coma," the movie based on the best selling tome by Robin Cook, for MGM.

Al Schlesinger, Hollywood industry attorney, titillated the California Copyright Conference's November meeting with thoughts about how labels will account on records and tapes returned after Jan. 1, 1978. Will they take 2 or 2 1/2 cents? And how will labels pay after Jan. 1, 1977, on agreements that designate payment of "statutory rate?" And will the recent rewording of the legend on DJ

CONSIDERS BEE GEES TOUR

Stigwood Eyes U.S.S.R. Market

NEW YORK—The Stigwood group of companies is looking at Russia as a new market for the Bee Gees. Frederic B. Gershon, president of the firm, indicates that an "understanding has been reached with the Bee Gees and Polydor to waive publishing and record royalties in order to establish a base in Russia with the act."

In Russia, Gershon says, the Bee Gees are a "legendary act" because of the LP "Odessa."

Gershon indicates "delicate negotiations" are now going on with the Soviets to have the Bee Gees play in the U.S.S.R. possibly as a tie-in with the Olympics. Gershon says the Russians do not consider the group a "decadent" act.

The executive emphasizes that all the firm's activities center around music.

"We take people out of the rock medium and groom them to be a writer or producer, not just in the rock milieu, but also in motion pictures or television.

"We feel that the nature of the rock market is fickle and success is not always due to the quality of music," Gershon says in explaining the company's philosophy.

An example of the Stigwood way of doing things is reflected in the careers of Andrew Lloyd Weber and Tim Rice, writers of "Jesus Christ Superstar," also a Stigwood property.

The two are managed by Stigwood and their new work, "Evita," which started out as an LP is now being produced for the stage in London. Plans call for the show to come to New York eventually, and then be made into a film.

Gershon says that the main preoccupation these days of Robert Stigwood, chairman of the Stigwood Group, is films. All the current Stigwood film properties, "Saturday Night Fever," "Sgt. Pepper's Lonely Hearts Club Band," and "Grease," are music related.

Running RSO Records is veteran record man Al Coury who Gershon says, was given complete autonomy to run the record company and a money deal "no man in his right mind could refuse."

He says that the input of Coury has been substantial in giving credibility to Phonodisc and that it was the advice of Coury which helped bring Casablanca, Capricorn and Is-

land under the Phonodisc distribution umbrella. He says in this case "we were a friend of the court."

If they ever decided to rerun the Rolling Stone's 10th anniversary special on tv, ATV Music Group could cause some ruckus. Seems that the show cleared four Beatles tunes for airing, only to have the show actually use bits of 18 tunes. On a rerun, the publisher could demand full performances. . . . Roy Harper couldn't make the Chrysalis reception celebrating the opening of its New York offices, so he sent a dove. . . . The writer of the Kendall crossover country hit, "Heaven Is Just A Sin Away," is Al Jason, a dentist on Chicago's South Side.

RCA's marketing staff meets this week in Palm Springs to review business and lay groundwork for 1978. . . . Ahmet Ertegun and Jerry Greenberg and lots more Atlantic top brass sojourned in the Barbados last week for year-end huddles. . . . The Sex Pistols' movie debut is on again. Russ Meyers is out, with Johnathan ("White Line Fever") Kaplan replacing. The punkers and Marianne Faithful star in the original script. Pic starts shooting Jan. 1 in London. Group plans to tour the U.S. next spring. . . . Are the Strawbs about to sign with Arista?

The N.Y. Hilton hopes to revive ballroom dancing there with a New Year's Eve dinner dance featuring Warren Covington's band and Susan Walters and the Pied Pipers. . . . Lou Rawls, Budweiser's ambassador, rated the beer wagon and the eight monster Clydesdales, parked outside by the brewery for his Broadway opening at the Mark Hellinger Theatre. . . . Owner Hilly Kristal hopes his 1,700-seat Anderson Theatre in Gotham is refurbished in time for Patti Smith's scheduled New Year's Eve gig. . . . UA in the U.K. will release the classic version of "As Time Goes By" by Dooley Wilson as a single. . . . An Australia promoter is staging a "rock cruise" in the South Pacific Dec. 18, with others to follow.

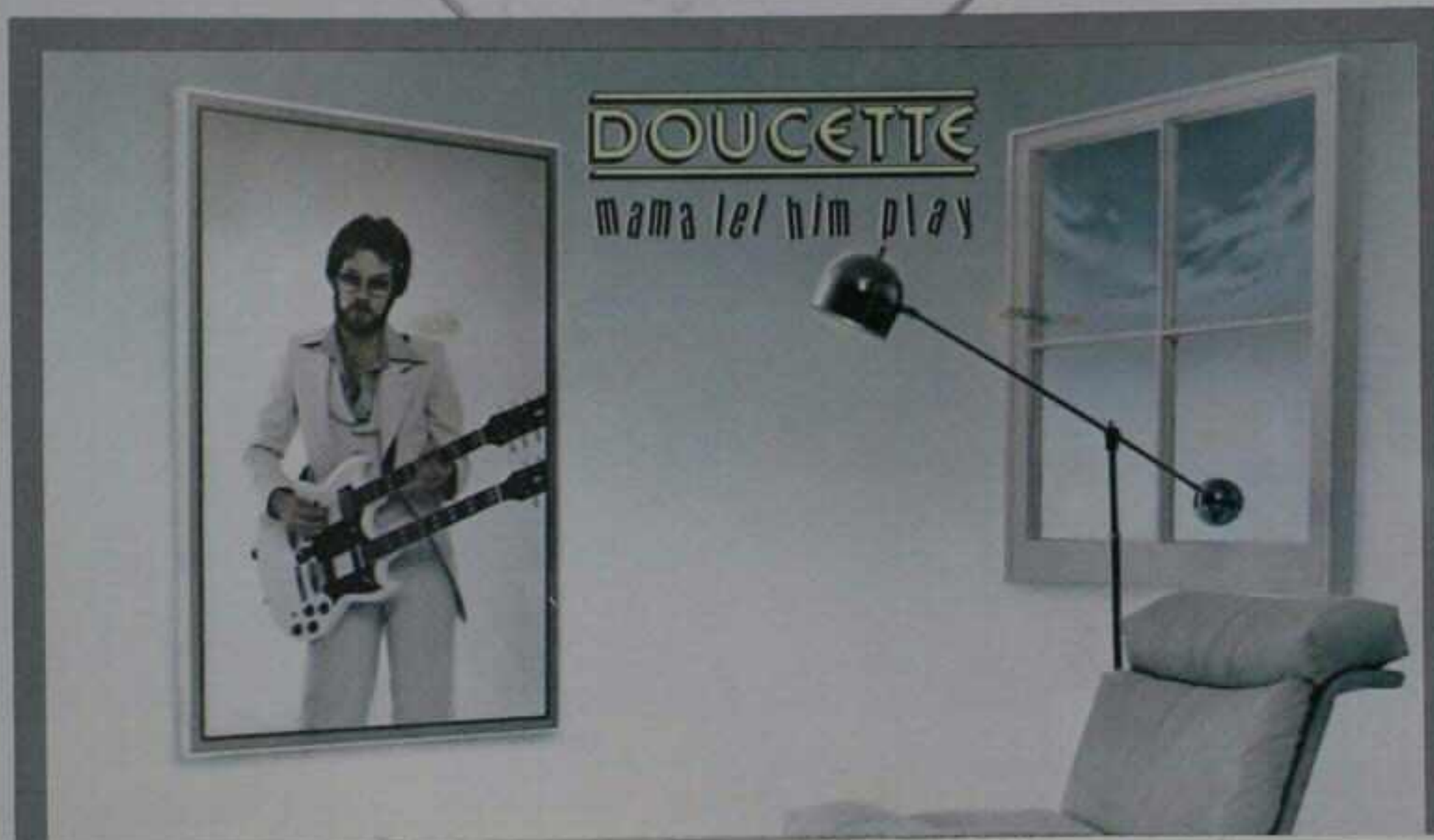
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Testament Goes To Kenton Firm

LOS ANGELES—Creative World Records, the firm operated by Stan Kenton here, last week acquired manufacturing and distribution rights to Testament Records, the Pete Welding operation which emphasizes blues and jazz.

Testament's catalog embraces 30 albums, including LPs by the Phil Woods Quartet, Otis Spann and Muddy Waters.

The contract was effected by Kenton's personal manager, Scott Cameron, and Welding. Creative World proposes to issue Testament product on the Kenton label with a notation identifying each LP as being licensed from Testament. Both independent distributors and Kenton's direct-mail department which caters to 100,000 record collectors will be employed to give Testament's catalog truly national exposure, Cameron says.



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Inside Track



ANNIVERSARY GIFT—Steve Miller receives an Arabian mare from Don Zimmermann, Capitol's new president and chief operating officer, outside the Bistro in Beverly Hills. The gift celebrates Miller's 10 years with the label.

Interworld Music Inc. and Mike Stewart have a handshake agreement—but no signed contract yet—covering the catalog only of Sunbury Music Inc./Dunbar Music Inc., the publishing arm of RCA Records, a label spokesman confirms. Inside track had exclusively reported the publishing division was up for sale.

Importers are relieved—at long last. The end of the dock strike last Tuesday (29) came in time for holiday buying... Frankie Crocker was expected to fly into New York last Friday (2) to iron out details with Polydor for whom he will consult in the r&b area of the company. Formal announcement of deal is expected later this week.

Bob Reno is moving his Midland operation to MCA after leaving RCA... And speaking of RCA, the label picks up the soundtrack from the movie "World's Greatest Lover" starring Gene Wilder.

Expect Capitol Records to announce its long-rumored new label Tuesday (6) when Bhaskar Menon hosts a press conference in Los Angeles. Jim Mazza is hinted as the principal to head the new operation at a site on the Sunset Strip and not in the Tower... WEA held a national confab in Scottsdale, Ariz., from Thursday (1) through Monday (5). Execs are huddling over the early year sales program and a general regrouping after the death of president Joel Friedman... The Dells celebrated their 25th anniversary recently with two soldout performances in Harvey, Ill., its members' hometown. They have not had a personnel change in two decades.

Chrysalis Records holds its first international conference Jan. 31 through Feb. 6 at Marbella, Spain... Klaus Schultze, an original member of Tangerine Dream and founder of Ash Ra Tempel, is composing the score for "The Lucifer Project," a movie produced jointly by Marketing Films of West Germany and Franklin Productions.

Irv Azoff used Tower Records on the L.A. Strip as a locale for scenes from the forthcoming flick, "FM," one evening last week. Disgruntled record customers who came to find the store closed to the public were given free LPs, for which Azoff arranged.

The Assn. of Independent Music Publishers discusses "Only 19 Days Before the New Copyright Law" with a group of industry attorneys at noon Tuesday (13) at the Villa Capri, Hollywood. Six dollars for members and \$8 for non-members... Were John Reid and Tony King conferring in New York last week with CBS Records brass about the future distribution of Rocket Records?

Bill Justis' open-heart surgery took place successfully last April and he's now back on the job... Jerry Goldsmith scores the track for "Coma," the movie based on the best selling tome by Robin Cook, for MGM.

Al Schlesinger, Hollywood industry attorney, titillated the California Copyright Conference's November meet-

copies to the bit about lending them to the station k Harry Fox Agency attempts to collect full royalty promo copies? Bill Moran, Billboard talent coordinator and talk show host on KABC, explained how talk radio can help promote an act's career and albums.

If they ever decided to rerun the Rolling Stone's 10th anniversary special on tv, ATV Music Group could cause some ruckus. Seems that the show cleared four Beatles tunes for airing, only to have the show actually use but 18 tunes. On a rerun, the publisher could demand more performances... Roy Harper couldn't make the Chrysalis reception celebrating the opening of its New York offices, so he sent a dove... The writer of the Kendra crossover country hit, "Heaven Is Just A Sin Away," is Jason, a dentist on Chicago's South Side.

RCA's marketing staff meets this week in Palm Springs to review business and lay groundwork for 1978... Ahmet Ertegun and Jerry Greenberg and lots more Atlantic top brass sojourned in the Barbados last week for year-end huddles... The Sex Pistols' movie debut on again. Russ Meyers is out, with Johnathan ("White Line Fever") Kaplan replacing. The punkers and Marianne Faithful star in the original script. Pic starts shooting Jan. 1 in London. Group plans to tour the U.S. next spring... Are the Strawbs about to sign with Arista?

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J&R 3-Store Chain

Continued from page 3

in all stores, with product color coded to each store.

"It's not a big place," says Joe Friedman, pausing while directing the arrival of new stock at the main store. "But we make the numbers," he adds proudly.

Mrs. Friedman attributes the success of the operation to the fact that a virtually complete pop/rock catalog is stocked, and admits that while the

above the browser bins. All cabinet space under the bins and the center stall are used for storage of inventory.

Product listed at \$6.98 is sold for \$3.69, and \$7.98 listed items sell for \$3.99 to \$4.49. Tapes are sold for \$4.99.

The Classical Warehouse, opened in 1977, is at 5 Beekman center bin like the other product is stacked again in steel shelves against rather than browser bin

Two upper floors in the and the basement of 1 outlet are used for inven

The J & R Jazz Ma 111 Nassau St. was open on a site formerly occ Disc-O-Mat outlet that three stores share a co alley.

"We could have mo midtown location wh panded," a spokesman, f mans notes, "but we wa close to each other, and l rate identity for each sto more control over things

One buyer supervise control and receiving, bu clerks in each outlet "ta seeing that each section according to the den spokesman adds.

The Friedmans estima thirds of their business i and tapes, the remaind hardware. Electronic cal also stocked.

One section of the m devoted to cutouts, with ing from \$1.69 to \$1.99. titles are contemporary pop items with a short sl

Author, opera buff

ologist Kenn Harris o classical store with the aid of one or two clerks. Five clerks run the jazz outlet, which also features a section for rock and pop, but not the exten-sive catalog found in the main store.

Plexiglass divider cards are used

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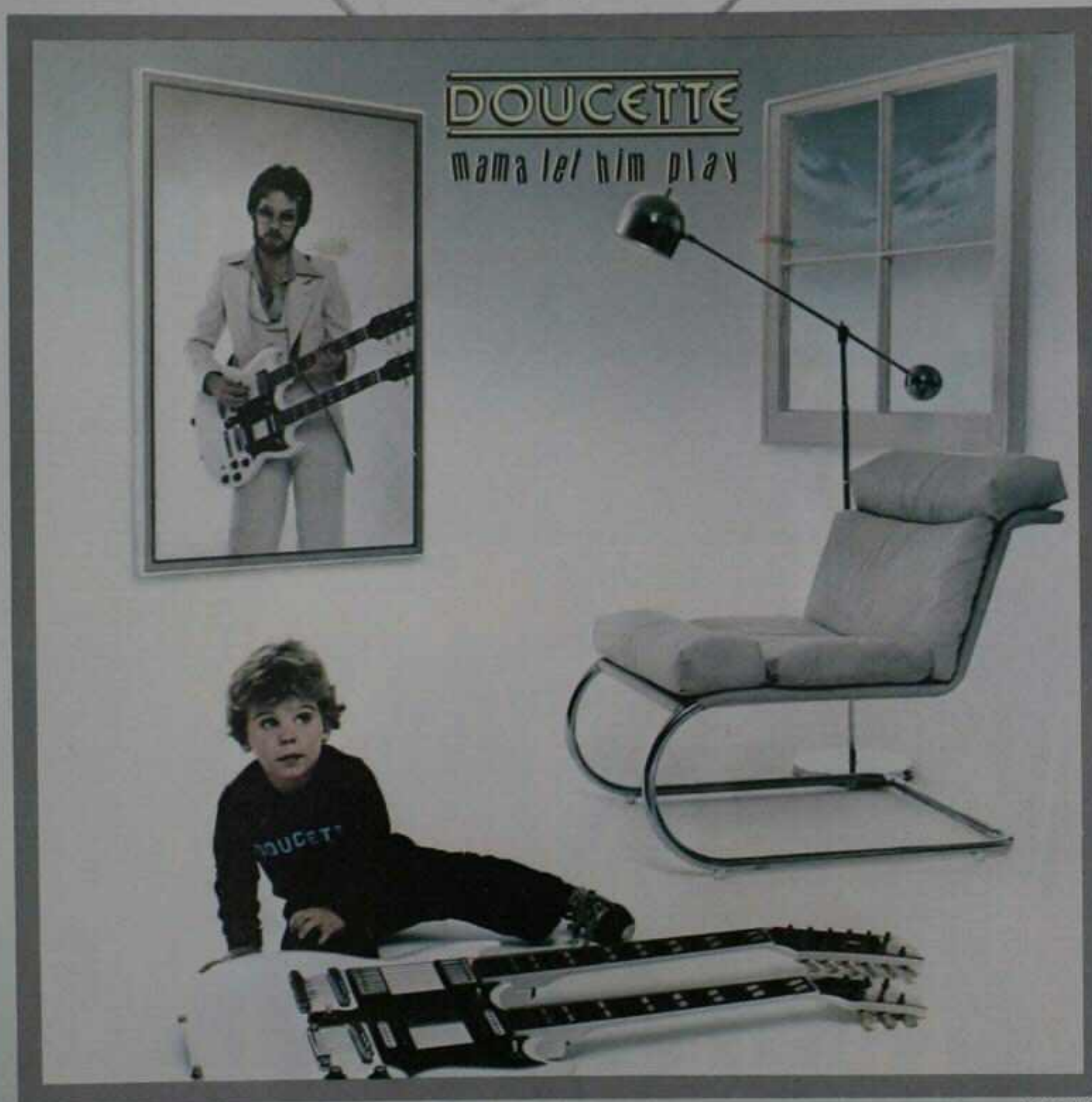
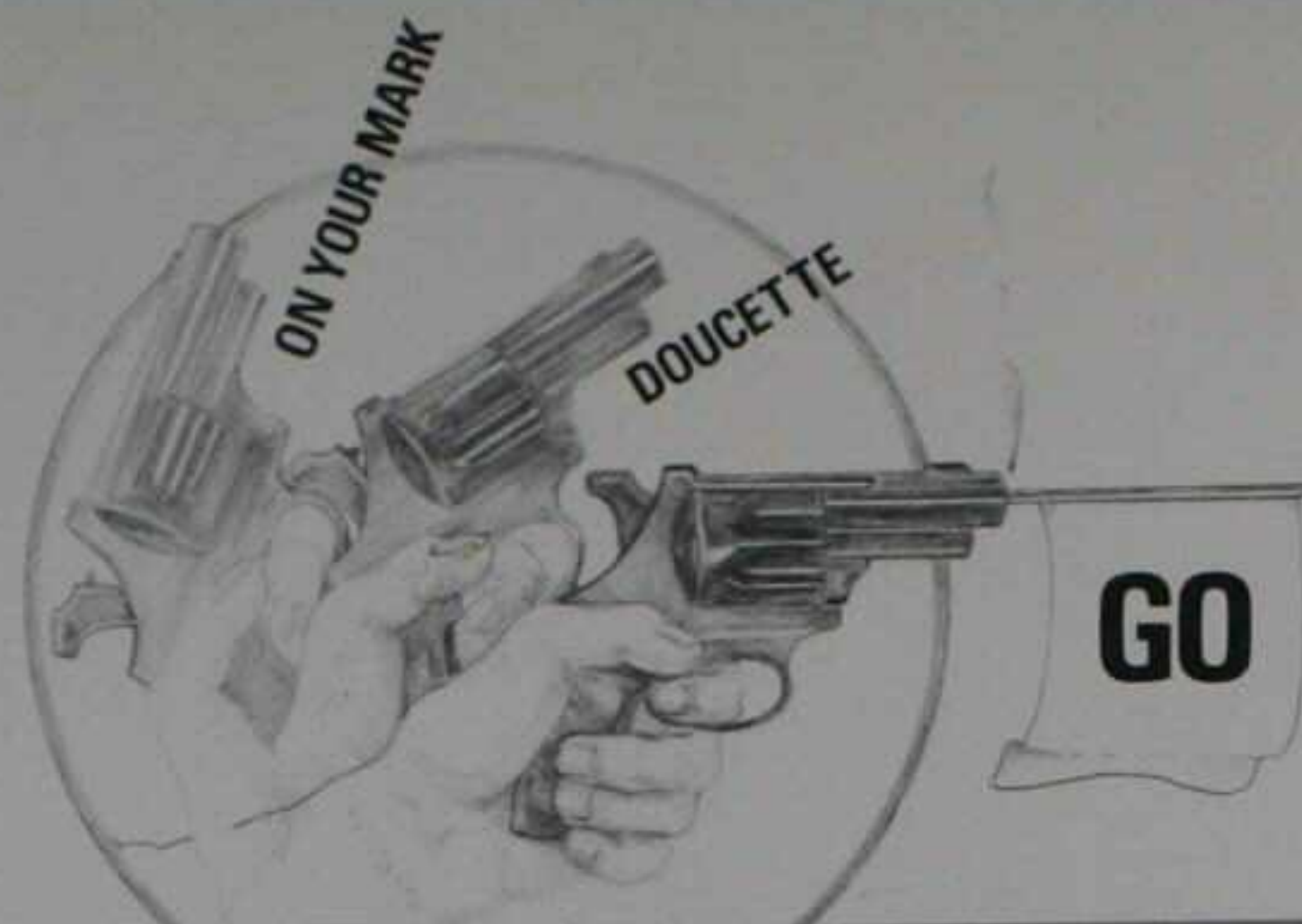
"We feel that the nature of the rock market is fickle and success is not always due to the quality of music," Gershon says in explaining the company's philosophy.

money deal "no man in his right mind could refuse."

He says that the input of Coury has been substantial in giving credibility to Phonodisc and that it was the advice of Coury which helped bring Casablanca, Capricorn and Is-

being licensed from Testament. Both independent distributors and Kenton's direct-mail department which caters to 100,000 record collectors will be employed to give Testament's catalog truly national exposure, Cameron says.

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