

08120

Billboard

NEWSPAPER

83rd
YEAR

A Billboard Publication



The International Music-Record-Tape Newsweekly

Oct. 29, 1977 • \$1.75 (U.S.)

LP PRESSES RUN AT CAPACITY

FALL MERCHANDISING

Labels Unlock Creativity

LOS ANGELES—With the coming flood of superstar releases sure to create a competitive crunch at the retail level, major labels and independents have gone to the limits of imagination and expense in concocting an impressive array of merchandising material in time for the fall season.

In their battle for the consumer's attention, the labels are relying on elaborate and unusual tailored displays as well as on more traditional aids that have been given a new twist in some cases.

Emerging from a national survey of labels on their merchandising plans is the clear indication that the usual fight for floor, wall, window and ceiling space in retail locations is bound to escalate to all-out warfare this season.

Heading the list of imaginative and expensive displays prepared for coming albums is 20th Century's five-foot-two-inch cardboard standup featuring figures of two robots (R2D2 and C3PO) from the film "Star Wars."

Designed with a rack on each
(Continued on page 18)

Chi Retail Openings At Rapid Rate

By ALAN PENCHANSKY

CHICAGO—Late summer and early fall have witnessed an accelerated schedule of retail openings here, and the expansionary pace is expected to continue into the new year.

Suppliers say the rapid retail growth rate represents a move to forestall entry of big outside chains—particularly Peaches, whose Chicago opening is persistently rumored—and they view it as a healthy re-
(Continued on page 98)

U.S. Plants Work 3 Shifts 6 Days To Handle Demand

By JOHN SIPPEL

LOS ANGELES—A looming monster fourth quarter sales period, the continuing back order pressure from Elvis' death, Bing Crosby's recent passing plus hefty catalog orders have U.S. LP presses turning out the largest amount of product in industry history.

By working three shifts daily on a six-day basis, U.S. pressing plants will meet the demand, a national survey of plant managers and custom pressing executives indicates.

Oldtimers like Nate Duroff, Monarch, Los Angeles, and Sandy Wartell, Allentown (Pa.) can't recall

LP production peaks like this since they came into the business in 1945.

Elvis' death ignited the extraordinary demands for his entire discography. Almost every plant contacted was still working on producing Elvis LPs and talks with RCA indicate they'll be getting Elvis back order fill through Jan. 1. MCA is working overtime to produce new Crosby collations and also Crosby catalog LPs.

Artie Mogull, United Artists Records president, is searching for facilities to press 250,000 each of four
(Continued on page 14)

Kristofferson, Bee Gees To Host Awards Telecast

LOS ANGELES—Kris Kristofferson and the Bee Gees (Barry, Robin and Maurice Gibb) will host the first annual "Billboard No. 1 Music Awards" television spectacular 9-11 p.m. Dec. 11, according to the show's executive producer, Burt Sugarman.

The show airs on NBC-TV from the Santa Monica Civic Auditorium. More than 80 million people worldwide are expected to view the show which, for the first time, concentrates awards and performances on the major barometer of any successful record artist—sales. The awards, based on Billboard chart action, will be kept secret until the night of the show.

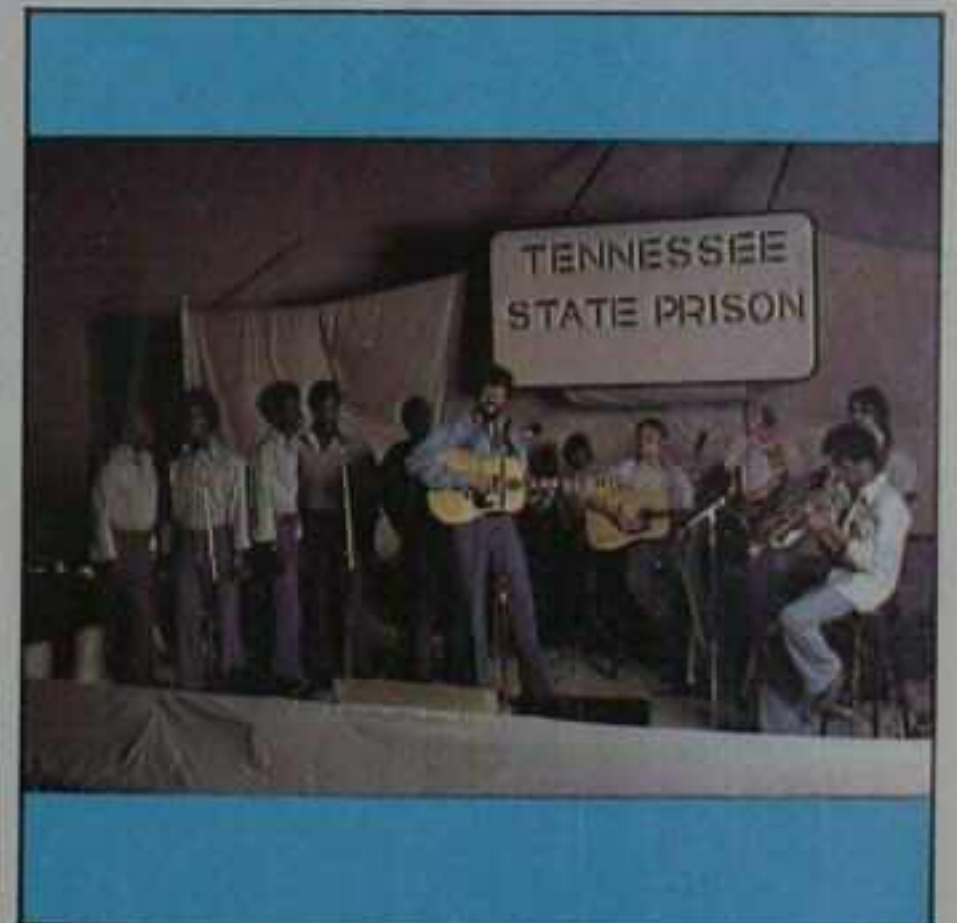
Kristofferson, who recently appeared in the movie "A Star Is Born" with Barbra Streisand, has gained
(Continued on page 24)

Detroit 1-Stop Pitches Music In Bank Promo

LOS ANGELES—Approximately 75,000 Master Charge credit cardholders in the greater Detroit area received an insert pitching 64 "Greatest Of The Greatest" Capitol LPs and tapes at discount prices in their September statements.

The innovative armchair merchandising concept stems from Jack Schlee Jr., financial administrator for his father's Consolidated One-Stop, Detroit, which will fill the orders.

Schlee negotiated the important trial pilot run with executives of
(Continued on page 24)



NEW... Now stocked in most major rack outlets, this Columbia album "SONNY JAMES IN PRISON IN PERSON" is experiencing a surge of re-orders (Columbia #34708) in response to heavy airplay and requests. A new hit single "ABILENE" (Columbia #310628) has been shipped that was pulled from the album. In less than two weeks this sure hit has jumped to #67 in Billboards Country Hot 100. *(Advertisement)*

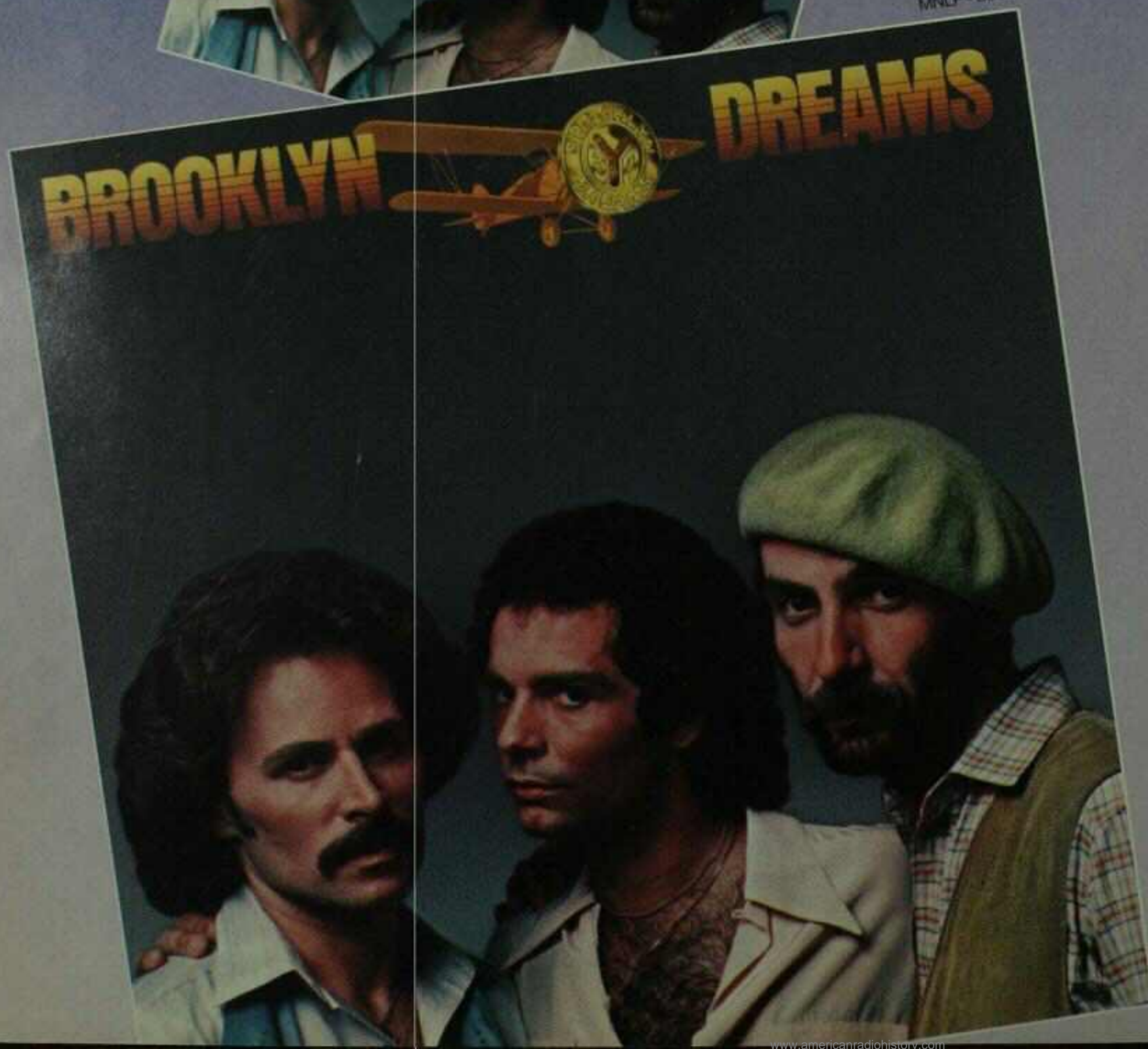
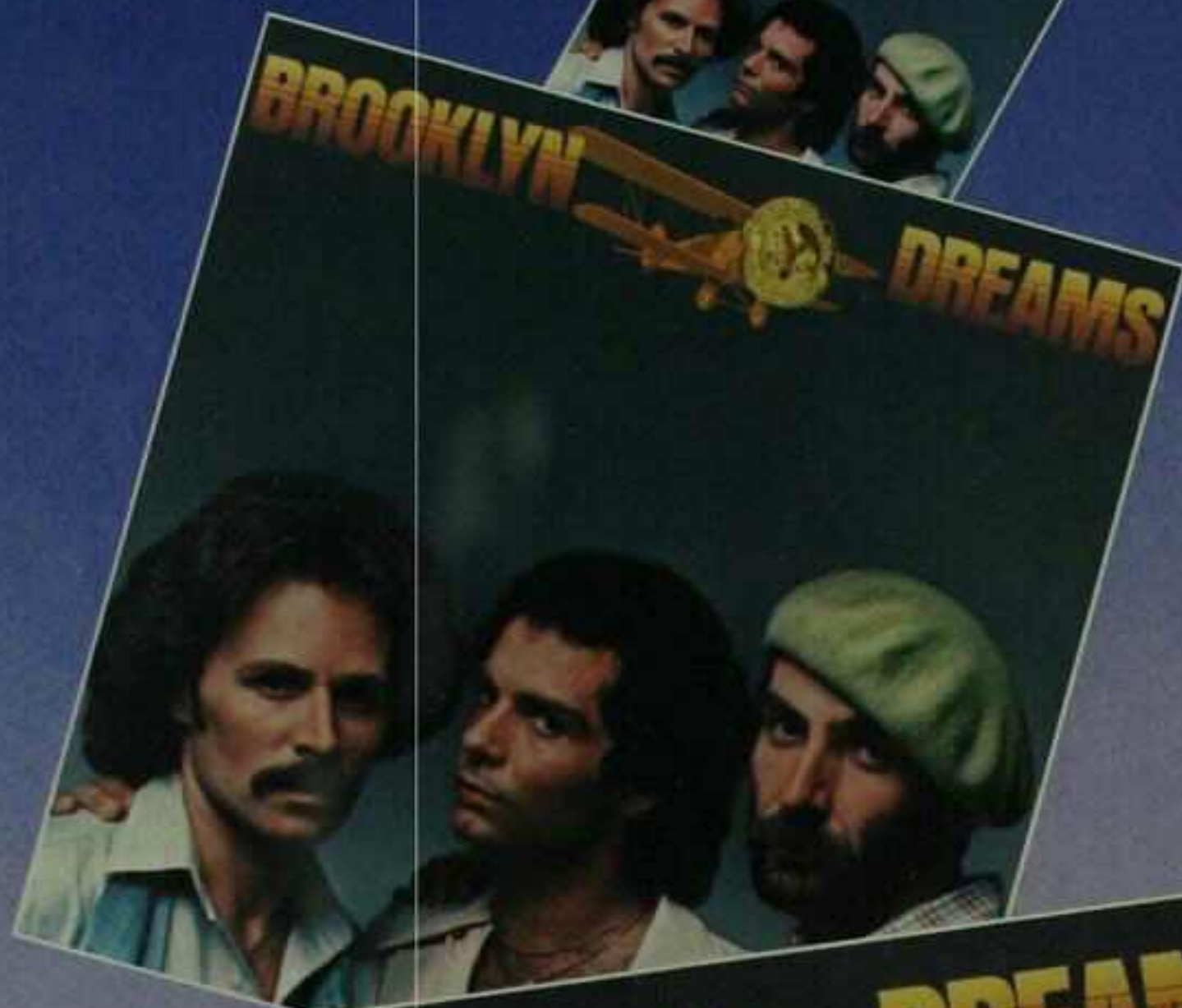
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RECORDS



Columbia Counts 13 Singles Among Hot 100

By PAUL GREIN

LOS ANGELES—Columbia has 13 singles on Billboard's Hot 100, the most listings any label has had on the pop singles chart at any one time in the past two years.

The Columbia tally includes only two singles that are dropping: at 51, the Emotions' "Best Of My Love," which had five weeks at No. 1 to become the veteran trio's first top 30 pop hit; and at 96, James Taylor's "Handy Man," which reached number four to become Taylor's biggest hit since his Warner Bros. heyday in 1970-71.

The followups to those records are both started this week: the Emotions' "Don't Ask My Neighbors" enters at 86 while Taylor's "Your Smiling Face" climbs to 48.

Also climbing with stars are Chicago's "Baby What A Big Surprise" at 11, Dave Ma-

son's "We Just Disagree" at 26 (his first Top 40 hit), Paul Simon's "Slip Slidin' Away" at 45, Santana's "She's Not There" at 56 (its biggest single since 1972), Boz Scaggs' "Hard Time" at 62 and Aerosmith's "Draw The Line" at 68.

Climbing without a star is Lake's "Time Bomb" at 84 (its first chart single).

Debuting at 87 starred is Earth, Wind & Fire's "Serpentine Fire," while entering at 93 without a star is the Manhattans' "We Never Danced To A Love Song."

Serving to dramatize this sudden burst of singles activity is the fact that as recently as Aug. 27, Columbia had only four singles on the Hot 100: the old Emotions and James Taylor hits and entries from Barbra Streisand and Kenny Loggins.

To climb to its current tally of 13 charted

singles, the label has had to gain an average of one record a week for the past nine weeks.

Bob Sherwood, vice president of promotion for Columbia, says this of the act of juggling this many chart hits at once: "Everyone wants attention for his act. Keeping everything in balance requires a feat of magic.

"You try to target certain records at certain markets and find a home for everything. Our problem is that we don't have the luxury of having only a few hot records, where you can go all out and kill for one or two. We don't have any that we can sacrifice.

Sherwood explains the current surge by noting that the Paul Simon, Boz Scaggs, Aerosmith and EWF singles had to come out now because their new albums will all be released in November. Also, he says, "Handy Man" has

hung on longer than anticipated and the Mason single has taken more than four months to develop into a top 30 hit.

Of that record, Sherwood says: "The fact that the Mason is a healthy hit is what I'm most pleased about. That was in the most critical growing stages when all this activity started.

"Most program directors are going through a book right now, and they naturally tend to go with the singles that will come home the fastest and the safest. There's a tendency to lose records that aren't totally locked in; this could have been lost a number of times."

Columbia, which is presently going through a normal sales program with no special discounts for retailers and one-stops, has several more potential chart hits coming out in the

(Continued on page 10)



ELTON IN MANHATTAN—Elton John gets inducted into Madison Square Garden's Hall of Fame (right) by vice president Joe Cohen, the first non-sports figure due to his record attendance of 140,000 last June. Left, he signs autographs for fans at Sam Goody's Radio City store.

N.Y. Disc-O-Mat Web Expanding Lowball Retailer After Former Customers Of Jimmy's

By ED KELLEHER

NEW YORK—With Jimmy's Music World fading fast, Disc-O-Mat, the lowballing Manhattan retail record chain, is moving cautiously but firmly to expand its operation in hopes of capturing erstwhile customers of the Jimmy's network.

The Disc-O-Mat maneuvers, latest of which is the opening of a 2,500 square foot store on the site of Jimmy's former Times Square outlet, have prompted at least one longtime New York retailer to throw down the gauntlet, in an effort to nip Disc-O-Mat's Times Square invasion in the bud.

The retailer is King Karol and its management clearly is miffed at the arrival of Disc-O-Mat on the Broadway (44th St.) scene. Combatting Disc-O-Mat's prices of \$4.49 and \$3.69 for \$7.98 and \$6.98 albums, respectively, King Karol has declared a mini price war, confined so far to the Times Square area.

"Our prices are lowest in New York—don't pay more," proclaims a banner on King Karol's Broadway (43rd St.) outlet. The sign calls attention to King Karol's current prices, in that store only, of \$4.26 and \$3.56 for \$7.98 and \$6.98 LPs.

A conversation with a King Karol spokesman left the impression that the long established retailer was engaging in a deliberate move to undercut Disc-O-Mat and drive its Times Square store out.

The thrust of King Karol's ma-

neuver is to sell frontline and certain catalog product as cheaply as possible as it takes to remove Disc-O-Mat from the vicinity. "It's not a price war," says a King Karol source, "it's a fight for survival."

John Surico, a buyer for Alexander's Lexington Ave. store (which has been in head to head competition with Disc-O-Mat for more than two years) believes that the burgeoning chain is another Jimmy's in the making.

"I can just feel it," he claims. "The record companies are getting behind them just like they did with Jimmy's.

They're making a terrible mistake."

As for Disc-O-Mat, it seems to be taking the brouhaha in stride as it goes about its plans to open a Grand Central outlet by mid-November and to increase its network to 10 or more stores by 1979. The company currently operates three retail outlets.

Disc-O-Mat is apparently hoping to learn from Jimmy's mistakes. It is limiting its activities strictly to the Manhattan area, with no present intentions of competing for suburban or shopping mall dollars. And it is

(Continued on page 98)

Crosby Leaves Records, Radio Legacy

New U.K., U.S. Disks Due

By ED HARRISON

LOS ANGELES—Though the legacy of some 7,000 recordings left by the late Bing Crosby will ensure constant catalog reissues in coming years, there is new product coming both from London, where his recording commitments had centered over recent years, and the U.S.

Here, MCA Records is releasing "Bing Crosby's Greatest Hits Including 'White Christmas,'" shipping this week (24). Vice president, national sales Sam Passamano says a new pop number is being assigned to the album to generate sales and chart action. The LP carries a \$7.98 list.

MCA has six albums and three singles in its catalog including the "Best Of Bing Crosby." Eight of the 12 cuts on the new release are contained in the "Best Of" package.

(Continued on page 22)

MOR Stations Air Tribute

By CLAUDE HALL

LOS ANGELES—With the death of Bing Crosby Oct. 14, most of the nation's MOR or adult contemporary radio stations shifted immediately into specialized programming to pay tribute to the legendary entertainer.

Perhaps some of the best tributes to the late "crooner" appeared that day and during the following weekend on WMAL in Washington, D.C.; WGN in Chicago, and WNEW-AM in New York—all three of considerable legend themselves. But KSFO in San Francisco, WBZ in Boston, KMBZ in Kansas City and other stations also covered the event in words and music.

Jim Lowe, once a successful recording artist himself and a veteran air personality with WNEW-AM, went on the air with a special 8:30-noon Sunday playing rare recordings and tapes of the late singer. The records and

(Continued on page 22)

AT KLEIN TRIAL

Gov. Witnesses Say Bennett Sold Disks

By ROBERT ROTH

NEW YORK—Government witnesses testified they purchased records from Peter Bennett as the income tax evasion trial of former Beatles manager Allen Klein entered its second week before Judge Charles Metzner in federal court.

Bennett, former national promotion man for Klein at ABKCO Industries and major prosecution witness, finished his direct examination Oct. 13 (Billboard, Oct. 22, 1977). On cross-examination by defense counsel Gerald Walpin, Bennett admitted he padded his expense account and pocketed part of the proceeds from the alleged sales of promotional records.

Walpin continued to hammer away at Bennett's story on Monday (17), by pointing out alleged inconsistencies in Bennett's testimony. At one point, when Bennett was asked if he had tried to explain certain transactions to the government by telling that he had used his mother to cash checks, he admitted that he later told the government he had lied.

Walpin continually asked Bennett questions for which Bennett claimed a failure of memory. Among these were whether or not Bennett told the government he could produce certain witnesses, whether or not Bennett told the government that Klein had given him the names he allegedly asked record buyers to use on checks, who constructed Bennett's home, and how much it cost Bennett to support his family between 1969 and 1971.

Bennett additionally claimed not to recognize his signature on an American Express Card application and a mortgage application, and could not recall having made certain statements at his May 14, 1977, hearing before U.S. District Judge Vincent L. Broderick even when a tran-

(Continued on page 20)

Music Publishers In Church Group Licensing Confab

By JOHN SIPPTEL

LOS ANGELES—The 30,000 Roman Catholic churches and schools took a giant step forward in eventual payment of licensing fees during their Oct. 10-13 joint meetings with ecclesiastical music publishers in Albuquerque, N.M. (Billboard, Oct. 15, 1977).

Both the approximately 20 publisher representatives of contemporary Christian church music and officials of the Federation of Diocesan Liturgical Commissions learned much about each others problems, feels Fr. Thomas Faucher, the chairman of the church's group.

Being more conscious of each others problems accelerates the solution, Faucher adds. "Our common goals are clearer. We will probably sponsor annual or even more frequent meetings, if necessary, between our organization and publishers and copyright holders to discuss ways to work together for the betterment of Catholic church music," Faucher adds.

Four different movements are afoot, according to Faucher. The first would be an intra-publisher looseleaf hymnal, supplied to churches, into which a number of associated publishers could bind their material in a common holder.

Attention must be given to the proliferating publisher cooperatives, composed of small, relatively new church music publishers, such as Music From Meryhurst, Portland, Ore. and others.

Then there is a proposal for a central collection bureau for the U.S.

(Continued on page 22)

OCTOBER 29, 1977, BILLBOARD

Buddah Finds New Capital, Cuts Overhead Following Arista Pact

By ROMAN KOZAK

NEW YORK—Buddah Records recent deal with Arista has enabled the label to cut its overhead and has infused it with new capital, claims Art Kass, Buddah's president.

Though the distribution deal was announced in late August at the Arista convention, it has only been within the last couple of weeks that the agreement has actually been signed.

Kass says that the delay was caused by legal negotiations. He says that under the agreement, Arista has prime responsibility for the distribution, marketing, promotion and sales of Buddah product, with Buddah having an input on how it is to be done.

Kass compares his label's affiliation with Arista to Philadelphia International's deal with CBS. He says the new agreement will now allow him to concentrate on a&r and artist development, rather than worrying about the day-to-day running of an independent record label's distribution and marketing.

Prior to Buddah's deal with Arista, Buddah was distributed briefly by RCA. Kass says that the relationship did not work and that the two labels mutually agreed to terminate the agreement.

He says that the structure of the agreement with RCA was not right for him since under terms of the pact, Buddah still had to do its own marketing, advertising and promotion, as if it was handled through independent distributors.

Kass says that after the agreement with Arista, Buddah is now considerably smaller, with the Los Angeles office closed, and other staff reduced. He says that Buddah still has "three or four" promotion people, and a sales and marketing liaison with Arista.

Kass says that about 80% of the independent distributors who handle Arista's product used to distribute Buddah before its shift to RCA. He adds that "RCA took back all the returns" when Buddah ended independent distribution, and that he sees no problems with distributors now.

Buddah reportedly has had monetary difficulties before its deal with Arista, and its new slimmer look should please its creditors. Recently, the American City Bank in Los Angeles filed suit in Superior Court asking judgment of \$30,000 from Kass and Buddah for repayment of a loan due last April.



GOLD AGAIN—Ferrante and Teicher display their 14th gold LP this time for their United Artists effort "Feelings."

4 STORES BOW

October Expansion At Peaches Chain

By AGUSTIN GURZA

LOS ANGELES—Coming at an unusually fast pace and in time for the Christmas season, the Peaches retail chain opened four new stores in early October and expects to debut a fifth in November.

Two stores were opened Oct. 7, a 19,200 square footer in northeast Philadelphia and a 15,000 square footer in adjacent Cherry Hill, N.J.

One week later, the chain added two other outlets, a 19,000 square footer in Fraser, Mich., a suburb of Detroit, and a 20,000 square footer in Toledo, bringing its total to 20 outlets.

The next opening on the Peaches planning board is an 18,000 foot outlet in Overland Park, Kan., a Kansas City suburb, set to debut Nov. 4.

Wayne Volat, executive vice president of both Peaches and the parent Nehi Distributing, reports that expansion plans for 1978 will be consistent with that of previous years.

The chain, with all outlets free-standing or in small shopping centers, has added seven to eight stores per year.

The current expansion gave Peaches its first women store directors. Kaki Shelton was named to direct the Cherry Hill outlet, and Lynne Wolverton to the Toledo store.

All promotions are made internally, says Volat, who adds that directors are supported by two to three assistants in each store.

Try Star Pact

LOS ANGELES—United Artists has inked a production deal with Try Star Productions, a Los Angeles based concern headed by former UA promotion men Paul and Jeff Dengrove. UA and Try Star will release a debut LP by blues/rock band Trouble.

a police official on the scene in the swampy area to remark: "It's a miracle anyone walked away alive."

Six members of the band were rushed to Southwest Medical Center, McComb, Miss., with bassist Leon Wilkeson reported on the critical list Friday (21) morning.

Artimus Pyle was reported in good condition, Allen Collins and Leslie Ann Hawkins in stable condition, with both Gary Rossington and Bill Powell in good condition after being transferred to Baptist Hospital in Jackson, Miss.

The band, which records for MCA, was formed in the early 1970s in Jacksonville, Fla. It has recorded six LPs including the just issued "Street Survivors." Upcoming is a rush release of a single comprised of two cuts from the LP, "What's Your Name" and "I Know A Little."

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Executive Turntable

John Frisoli has been named president of Phonodisc, Inc., New York, was formerly executive vice president/chief operating officer. Frisoli joined Phonodisc in 1976 as vice president of operations. He entered the record industry in 1965 as an outside management consultant for Mercury Records, Chicago. Since then, he has held consulting positions with Phonodisc and



Frisoli

Polygram Record Group. Also at Phonodisc, Morty Gilbert has been appointed New York branch manager. He was sales manager for Apex-Martin Distributors.

Denny Zeitler joins CTI Records, New York, as director, national promotion. He was in promotion at Private Stock. Also at CTI, Lord Dowdell joins as director, artist development. He was assistant to the president at Gemini Artist Management.

At ABC Records, Los Angeles, Gary Davis appointed to newly created position of vice president, sales promotion. He was previously with Capitol in the area of sales and has spent seven years at Warner Bros. in both sales and promotion. Also at ABC in Los Angeles, Dino and John Barbis named to individual positions as directors, national promotion. Dino has been in promotion eight years, last for Polygram in San Francisco. John most recently was national promotion manager for Chrysalis. And Alan Rowan named assistant to president Steve Diener. He has been with ABC for the last seven years beginning at ABC Records and Tap Sales as a financial analyst.

Tom Takayoshi, president of Playboy Records for the past three years, left the label last week. Prior to joining Playboy, he was national sales manager of Apple Records and prior to that had been with Capitol for 13 years. Henry Cosby named associate director, a&r, for Fantasy/Prestige/Milestone/Stax, Berkeley, Calif. He was a staff producer with CBS Records. Terry Barnes has been appointed to the newly created post of executive assistant to the senior vice president at Ariola Records, Los Angeles. She will report to Scott Shannon. She was previously assistant to the executive vice president at Casablanca. David Luckie assumes newly created post of financial analyst and director of marketing for the Entertainment Company Music Group, New York. He was promoting concerts in Florida. Al Miller promoted to vice president, West Coast operations for Aucoim Management's newly opened Los Angeles office. He was director of national promotion. At WEA, Art Teal appointed field sales manager for the Cleveland, Pittsburgh and Buffalo markets, and Bob Bean named field sales manager for the Detroit and Michigan area. Teal will be based in Cleveland; Bean in Detroit. Replacing Teal as Cleveland sales rep is Ken Gurovich. Replacing Bean as Detroit sales rep is Ron Hewlett. Also Robert Johnson appointed as New York regional marketing coordinator for black music. He was previously territory manager of field marketing for 3M. Also at WEA, Ronnie McLeod named Eastern regional black music merchandising representative, based in New York. He was most recently WEA's New York branch regional marketing coordinator for black music. Stuart Morrison appointed promotion rep for Warner Bros. in Hartford, Conn. Prior to joining WEA, Morrison had been with Arista's merchandising staff for one year. And Philpot named promotion rep for Atlantic product in Memphis and John Foley as promotion rep for Elektra/Asylum product in Charlotte, N.C. Philpot was formerly on the promotion staffs of United Artists and Pickwick in Tennessee while Foley had been with radio station WAME and MCA and Capitol promotion staffs in Charlotte.



Rowan

At Screen Gems-EMI Music, Inc., Ira Jaffe promoted to vice president creative affairs and Paul Tannen to vice president Nashville. Jaffe was director of talent acquisition and development for the past 1 1/2 years. Tannen was general manager of Nashville operations for the past 4 1/2 years. Jaffe will base in Los Angeles, Tannen in Nashville.

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NMPA Launching C'right Workshops

NEW YORK—A top group of government experts will guide music publishers through the maze of new copyright regulations and procedures due to take effect Jan. 1, at a series of workshop/forums held by the National Music Publishers Assn. beginning next week.

Jon Baumgarten, general counsel of the Copyright Office, will chair a panel of six other executives from his office who will appear on the first day of each of the two-day conclaves slated, in turn, for New York, Nashville and Los Angeles.

The local forums will be held at the Waldorf-Astoria Monday-Tuesday (31-1), in Nashville at the Hyatt Regency Nov. 3-4, and at the Beverly Hilton in Los Angeles Nov. 10-11.

The workshops are designed to provide point-by-point how-to coverage of copyright management and relationships with the Copyright Office under the requirements of the new copyright law.

Half the following day in each of the cities will be devoted to a discussion of the Harry Fox Agency in the context of the new law, by its president, Albert Berman, and to the objectives of NMPA by its president, Leonard Feist.

Scheduled for the remainder of each second day is an open forum on "problems and possibilities" faced by publishers under the new law. A panel of industry attorneys will be present to field questions under the leadership of John C. Taylor, NMPA general counsel, and Alan Shulman, general counsel to the Fox Agency. Active music attorneys in each of the workshop cities will also participate.

Attendance at the seminars is open to all NMPA members and, if space permits, to others interested, upon application.

In each of the cities receptions will also be held to mark the 60th anniversary of NMPA's founding, and the 50th of the Harry Fox Agency.



Zeitler



Luckie



Tannen

MEAT LOAF FROM THE MOUTH OF HELL TO THE TALK OF RADIO.

In only two weeks, Meat Loaf's inaugural album "Bat Out of Hell"^{PE 34974*} has become one of the year's most programmed debuts at AOR stations across the country.

Billboard and *Cashbox* listed Meat Loaf as a top national add-on last week. Their new single "You Took the Words Right Out of My Mouth (Hot Summer Night)" was cover-picked in *Record World* and targeted in *Billboard*, *Cashbox* and *Rudman*.

Now the excitement is spreading to Top-40 markets, with even greater anticipation and response than we'd ever imagined.

"You Took the Words Right Out of My Mouth (Hot Summer Night)"^{B-50467}
The amazing new single from Meat Loaf's "Bat Out of Hell."
Produced by Todd Rundgren. Songs by Jim Steinman.

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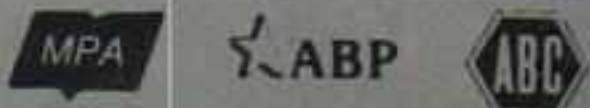
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SIGN OF THE TIMES—Tom and John Keane, 20th Century Records duo, autograph records and photos at Odyssey Records store in Las Vegas for about 400 teenagers. The act was performing in the Sahara Hotel. Manager Dave Gershenson is at the right.

EDITORIAL

The Elvis Effect

The record pressing segment of the American disk industry is engulfed in a hard fought battle to comply with record-breaking demands for time and capacity. Every level of the industry is affected down to the consumer.

Staggering demands for albums from major and independent labels alike have record pressing plants across the country laboring six days a week around the clock to fill orders for their customers.

Indications are that the battle is being won, but the fact that the pressers are choking on orders with delays noted all along the pipeline, suggests that time may have caught up with this nation's present capability to easily service manufacturers' orders.

The good news amidst the bleak situation is that the public's hunger for product is insatiable, with manufacturers, distributors and retailers confident that the public's will shall be served.

The demand for Elvis Presley catalog product alone has pole vaulted industry sales to historic heights and the tragedy of his death—along with that of Bing Crosby—plus a host of new LPs by top names may be the catalysts for sending the industry spiraling to new sales peaks.

300 Labels May Attend Musexpo

NEW YORK—Musexpo '77 reports 300 record labels worldwide have confirmed their attendance at the upcoming record and music industry conclave, set for Miami Beach Friday-Tuesday (28-1). The figure represents nearly a 100% increase in record company participation over last year.

In addition to U.S. labels, there will be representatives from record companies from more than a dozen countries overseas. They include the U.K., Germany, Holland, Canada, Japan, Dominican Republic, Spain, France, Australia, Ireland, El Salvador, Sweden and Venezuela, among others.

In the publishing category, Musexpo claims to have registered 280 companies, representing another sizable increase over last year's meeting.

Today, 400 U.S. radio and television program directors have registered, twice the amount of last year.

All told, there will be representatives from all 50 states and 45 countries around the globe.



GLOVES OFF—RCA singer Cleo Laine strikes a champion's pose backstage at the Minskoff Theatre, during her recent Broadway run. The boxing gloves and accompanying telegram are from heavyweight champ, Muhammad Ali, who congratulated her and expressed regret at having to be out of town during Laine's five day engagement.

NMPA Accepts Chiantia Letter Of Resignation

By IS HOROWITZ

NEW YORK—Sal Chiantia has resigned as chairman of the board of NMPA, after 11 years as chief elected officer of the music publishers association.

He will remain an active member of the board, but says the post of chairman "calls for the kind of sacrifice I feel I can no longer make."

In submitting his letter of resignation to an NMPA board meeting here Wednesday (19), Chiantia interrupted a one-year term to which he was elected this past June.

Chiantia, who is president of MCA Music, had expressed the desire to relinquish his NMPA post several times in recent years. But on each occasion he had bowed to the wishes of his colleagues that he remain because "the time was not opportune." This time, the board stressed, Chiantia's letter of resignation made it clear that his decision was irrevocable.

He told the board: "Given the complexities of copyright and the state of our industry there will never be a permanent resolution of all our problems. I think, therefore, that the time for me is now."

Chiantia was first elected NMPA president in September 1966, upon the death of Arthur Israel, its former

(Continued on page 98)

IN PROGRAMMING, DUPLICATION

Home Video Advances Spur Seminars

By STEPHEN TRAIMAN

NEW YORK—The music industry is finding it as hard as anyone else to keep up with the rash of home video news, but upcoming seminars here will help put the potential role of the record/tape creative and distribution areas into more perspective.

Both the ITA and Visiondisc are sponsoring sessions that will involve up-to-date information on marketing introductions of the expanding number of consumer videotape units, as well as new programming and duplication involvements.

The recent Video Expo here also helped bring out some of the newer program availabilities, a number of which involve music properties, and the installation here early next year of high-speed duplication systems that will bring program replication costs down.

• ITA's "Home Video Systems—Intro '77," this week (25-27) at the New York Sheraton, will offer a merchandising success stories panel on new consumer units, with Irv Zohn, Korvettes, New York; Jack

(Continued on page 63)

in memoriam

Harry Lillis Crosby

(May 2nd, 1904 - October 14th, 1977)



HIGHEST REVENUES, NET, EARNINGS

Music Gains Boost WCI Totals

NEW YORK—The previously reported best third quarter sales ever for the recorded music and music publishing group of Warner Communications Inc. (WCI) helped set new highs for the parent firm's revenues, net income and earnings per share.

For the three months ended Sept. 30, WCI net income of \$16.636 million was 7% over the comparable \$15.54 million in 1976, while revenues were up 45% to \$272.85 million from \$188.438 million. Fully diluted earnings per share rose 26%, to \$1.17 from 93 cents.

For the record group, including the three labels (Warner Bros., Atlantic and Elektra/Asylum), WEA International, WEA Corp. and Warner Bros. Music, operating income hit \$17.158 million, a 13% gain from the \$15.193 noted in July-September 1976. Sales were up 32% to \$119.947 million from \$90.984 million as previously noted (Billboard, Oct. 22, 1977).

There was a slight erosion in profit growth in the third quarter compared to the prior six months, with the nine-month operating income totals for recorded music and music publishing up 19% to \$53.811 million, from \$45.199 million.

For WCI, nine-month operating revenues gained 32% to \$745.89 million, from \$565 million in the corresponding year-ago period. Net income was up 8% to \$50.914 million, from \$47.159 million.

The music group remains the most significant contributor to WCI revenues and operating pretax income, with 49% of nine-month income (versus 47.7% a year ago), and 46.5% of revenues (versus 48% in 1976). In the third quarter, music contributed 46% of operating income (versus 48.7% the prior year) and 44% of revenues (down from 48% in July-September 1976).

For WCI, net income in the third quarter includes \$1.015 million and \$972,000 from Garden State National Bank (N.J.) in 1977 and 1976, respectively, now reflected as a discontinued operation due to a recently announced WCI decision to dispose of its 63% interest. Under terms of a merger with National State Bank, WCI will receive \$41 million in cash and \$10 million of a 6% preferred stock for its Garden State Bank. WCI will receive \$41 million in cash and \$10 million of a 6% preferred stock for its Garden State holdings.

Expected to contribute more significantly to fourth quarter results are Warner Cable, whose new QUBE two-way television service kicks off Dec. 1 in Columbus, Ohio (Billboard, Oct. 15, 1977), and the toys and electronics games division which includes Knickerbocker Toy, acquired as of July 12, and Atari.

For information regarding major market quotes, please call:

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Market Quotations

As of noon, October 20, 1977

1976 High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Chan
47 1/4	37	ABC	7	389	28 1/4	37 1/4	37 1/4	Unch
41 1/4	37 1/4	American Can	7	64	38	37 1/4	37 1/4	—
11 1/4	7 1/4	Ampex	10	71	9 1/4	9 1/4	9 1/4	Unch
5 1/4	2 1/4	Automatic Radio	9	1	2 1/4	2 1/4	2 1/4	—
28 1/4	22 1/4	Beatrice Foods	11	235	25 1/4	25 1/4	25 1/4	—
62 1/4	47	CBS	7	406	47	46 1/4	47	—
19 1/4	7 1/4	Columbia Pictures	5	377	17 1/4	16 1/4	17 1/4	—
15 1/4	10 1/4	Craig Corp.	3	22	10 1/4	10 1/4	10 1/4	—
48 1/4	32 1/4	Ginsley, Walt	15	168	35 1/4	34 1/4	35 1/4	—
4 1/4	3 1/4	EMI	7	29	3 1/4	3 1/4	3 1/4	Unch
18 1/4	11 1/4	Gulf & Western	3	223	11 1/4	11 1/4	11 1/4	—
10 1/4	4 1/4	Handelman	9	116	9 1/4	8 1/4	9 1/4	Unch
5 1/4	3	K-Tel	7	—	—	—	—	Unch
9 1/4	5	Lafayette Radio	58	5	5 1/4	5 1/4	5 1/4	Unch
26 1/4	21 1/4	Matsushita Electronics	10	1	24 1/4	24 1/4	24 1/4	—
44 1/4	31	MCA	7	25	33 1/4	33 1/4	33 1/4	—
25 1/4	16	MGM	9	36	22	21 1/4	21 1/4	Unch
57	47 1/4	3M	15	1029	48	47 1/4	47 1/4	—
56 1/4	36 1/4	Motorola	11	351	39	37 1/4	39	—
36	28 1/4	North American Philips	6	72	28 1/4	28 1/4	28 1/4	—
9 1/4	5 1/4	Playboy	15	9	8 1/4	6 1/4	5 1/4	—
32 1/4	25 1/4	RCA	8	1168	26 1/4	25 1/4	26 1/4	—
10 1/4	7 1/4	Sony	15	140	8 1/4	8 1/4	8 1/4	—
22 1/4	14 1/4	Superscope	6	7	15 1/4	15 1/4	15 1/4	—
42 1/4	21	Tandy	6	573	26 1/4	25 1/4	26 1/4	—
7 1/4	4 1/4	Telecor	5	9	5 1/4	5 1/4	5 1/4	—
3 1/4	2 1/4	Telex	7	317	2 1/4	2 1/4	2 1/4	—
4 1/4	1 1/4	Tenna	10	—	—	—	—	Unch
16 1/4	13 1/4	Transamerica	7	436	14 1/4	14 1/4	14 1/4	—
25 1/4	9 1/4	20th Century	8	290	23 1/4	23 1/4	23 1/4	—
32 1/4	25 1/4	Warner Communications	6	261	26 1/4	26 1/4	26 1/4	—
28	12 1/4	Zenith	7	571	14	13 1/4	14	—

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc	54	33	4	4 1/4	Koss Corp	5	59	3 1/4	3 1/4
First Artists Prod.	3	92	7 1/4	8 1/4	Kustom Elec	7	2	2 1/4	3 1/4
Gates Learjet	4	20	8 1/4	9	M. Josephson	9	5	11 1/4	12 1/4
GRT	5	84	1 1/4	2	Memorex	7	141	27 1/4	28 1/4
Goody, Sam	3	—	2 1/4	3	Orrax Corp.	—	—	7 1/4	9 1/4
Integrity Ent.	3	115	1 1/4	1 1/4	Recoton	4	—	2 1/4	2 1/4
					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.

Memorex's Net Up 37%

LOS ANGELES — Memorex Corp. reports net income for the third quarter of 1977 of \$14.1 million, or \$2.19 per share, an increase of 37% over the net income for the third quarter of 1976 of \$10.3 million, or \$1.80 per share.

For the first nine months of the year net income was \$40.9 million, or \$6.49 per share, an increase of 43% over the net income for the comparable 1976 period of \$28.5 million, or \$5.05 per share.

Revenue in the third quarter totaled \$114.1 million, a gain of 35% over last year's third quarter revenue of \$84.3 million.

Revenue for the first nine months came to \$326.1 million, 33% greater than the \$244.6 million achieved in the similar period of 1976.

Cash and temporary investment balances at Sept. 30, 1977, were \$35.8 million, compared to \$40.2 million at Sept. 30 last year. Cash and temporary investments at June 30, 1977, were \$37.6 million.

Total debt was reduced by \$5.5 million in the quarter, from \$148.9 million to \$143.4 million.

Net Income Dip At Capitol-EMI

LOS ANGELES—Capitol Industries-EMI Inc. reports net income of \$2,047,000 or \$.62 per share on sales of \$51,005,000 for the first quarter of fiscal 1978.

During the same period last year net income was \$3,165,000 or \$.96 per share on sales of \$51,015,000.

Commenting on the results, Bhaskar Menon, president and chief executive officer, states: "Higher recording and manufacturing expenses and increased provisions for obsolescence adversely impacted profits in this quarter as compared to the same period last year."

The number of average shares outstanding also dipped slightly this year, from 3,303,805 to 3,298,951.

RCA Releasing Elvis' 'My Way'

NEW YORK—Major market airplay and listener response to the album cut of "My Way" from RCA's recent Presley release "Elvis In Concert" has prompted the label to rush-release the track as a single, backed with "America."

An RCA spokesman reports the

cut debuted on number 29 at CKLW, Detroit, and number 29 on Y100, Miami. It's also reported in heavy rotation on 96X, Miami; WPGC, Washington; WFIL, Philadelphia; KILT, Houston; WNOE, New Orleans; WQXI, Atlanta, and KBEQ-FM, Kansas City.

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RANDY BRECKER
"With this book comes the first practical application of modern arranging techniques. Recording situations as opposed to live situations are discussed in full detail, as are different families of instruments, voices and studio techniques. A must for anyone who desires to be a modern arranger."

DAVE SPINOZZA
"The Don Sebesky course is great for learning about balance, weight, textures and appropriate voicing techniques which will elevate your craftsmanship."

HENRY MANCINI
"When a fine musician like Don Sebesky decides to write a book about arranging, I, for one, will read it and learn."

BILL HOLMAN
"Excitement may be a strange word to use in connection with a book on arranging, but that's exactly what I felt in going through this book. Most of the material has never, to my knowledge, been in print before, and has been available only through experience — years of it. Beautiful!"

Don Sebesky
The Contemporary Arranger

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41%	37 1/2	American Can	7	64	38	37 1/2	37 1/2	—
11 1/2	7 1/2	Ampex	10	71	9 1/2	9 1/2	9 1/2	Unch
5%	2 1/2	Automatic Radio	9	1	2 1/2	2 1/2	2 1/2	—
26%	22 1/2	Beatrice Foods	11	235	25 1/2	25 1/2	25 1/2	—
62 1/2	47	CBS	7	406	47	46 1/2	47	—
19 1/2	7 1/2	Columbia Pictures	5	377	17 1/2	16 1/2	17 1/2	+
15%	10 1/2	Craig Corp.	3	22	10 1/2	10 1/2	10 1/2	+
48%	32 1/2	Disney, Walt	15	188	35 1/2	34 1/2	35 1/2	+
4 1/2	3 1/2	EMI	7	29	3 1/2	3 1/2	3 1/2	Unch
18 1/2	11 1/2	Gulf & Western	3	223	11 1/2	11 1/2	11 1/2	—
10 1/2	4 1/2	Handyman	9	116	9 1/2	8 1/2	9 1/2	Unch
5 1/2	3	K-Tel	7	—	—	—	3 1/2	Unch
9 1/2	5	Lafayette Radio	58	5	5 1/2	5 1/2	5 1/2	Unch
26%	21 1/2	Matsushita Electronics	10	1	24 1/2	24 1/2	24 1/2	—
44%	31	MCA	7	25	33 1/2	33 1/2	33 1/2	+
25 1/2	16	MGM	9	36	22	21 1/2	21 1/2	Unch
57	47 1/2	3M	15	1029	48	47 1/2	47 1/2	—
56 1/2	36 1/2	Motorola	11	351	39	37 1/2	39	+
36	28 1/2	North American Philips	6	72	28 1/2	28 1/2	28 1/2	—
9 1/2	5 1/2	Playboy	15	9	6 1/2	6 1/2	6 1/2	+
32 1/2	25 1/2	RCA	8	1168	26 1/2	25 1/2	26 1/2	+
10 1/2	7 1/2	Sony	15	140	8 1/2	8 1/2	8 1/2	—
22 1/2	14 1/2	Superscope	6	7	15 1/2	15 1/2	15 1/2	+
42 1/2	21	Tandy	6	573	26 1/2	25 1/2	26 1/2	+
7 1/2	4 1/2	Telecor	5	9	5 1/2	5 1/2	5 1/2	—
3 1/2	2 1/2	Telex	7	317	2 1/2	2 1/2	2 1/2	—
4 1/2	1 1/2	Tenna	10	—	—	—	1 1/2	Unch
16 1/2	13 1/2	Transamerica	7	436	14 1/2	14	14 1/2	+
25 1/2	9 1/2	20th Century	8	200	23 1/2	23	23 1/2	+
32 1/2	25 1/2	Warner Communications	6	261	26 1/2	26	26	—
28	12 1/2	Zenith	7	571	14	13 1/2	14	+

OVER THE COUNTER

P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
54	33	4	4 1/2	ABCO Inc.	5	59	3 1/2	3 1/2
3	92	7 1/2	8 1/2	First Artists Prod.	7	2	2 1/2	3
4	20	8 1/2	9	Gates Learjet	8	5	11 1/2	12 1/2
5	84	1 1/2	2	GRT	7	141	27 1/2	28
3	—	2 1/2	3	Goody, Sam	—	—	7.16	9.16
3	115	1 1/2	1 1/2	Integrity Ent.	4	—	2 1/2	2 1/2
—	—	—	—	Koss Corp.	10	—	1 1/2	2 1/2
—	—	—	—	Kustom Elec.	—	—	—	—
—	—	—	—	M. Josephson	—	—	—	—
—	—	—	—	Memorex	—	—	—	—
—	—	—	—	Orrox Corp.	—	—	—	—
—	—	—	—	Recoton	—	—	—	—
—	—	—	—	Schwartz Bros.	—	—	—	—

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 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.

RCA Releasing Elvis' 'My Way'

NEW YORK—Major market airplay and listener response to the album cut of "My Way" from RCA's recent Presley release "Elvis In Concert" has prompted the label to rush-release the track as a single, backed with "America."

An RCA spokesman reports the

cut debuted on number 29 at CKLW, Detroit, and number 29 on Y100, Miami. It's also reported in heavy rotation on 96X, Miami; WPGC, Washington; WFIL, Philadelphia; KILT, Houston; WNOE, New Orleans; WQXI, Atlanta, and KBEQ-FM, Kansas City.

The Reviews are In...

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HENRY MANCINI

"When a fine musician like Don Sebesky decides to write a book about arranging, I, for one, will read it and learn."

BILL HOLMAN

"Excitement may be a strange word to use in connection with a book on arranging, but that's exactly what I felt in going through this book. Most of the material has never, to my knowledge, been in print before, and has been available only through experience — years of it. Beautiful!"

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Direction & Management: Sidney A. Seidenberg, Inc.

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3 Outlets Due For Nov. Bow By Elroy

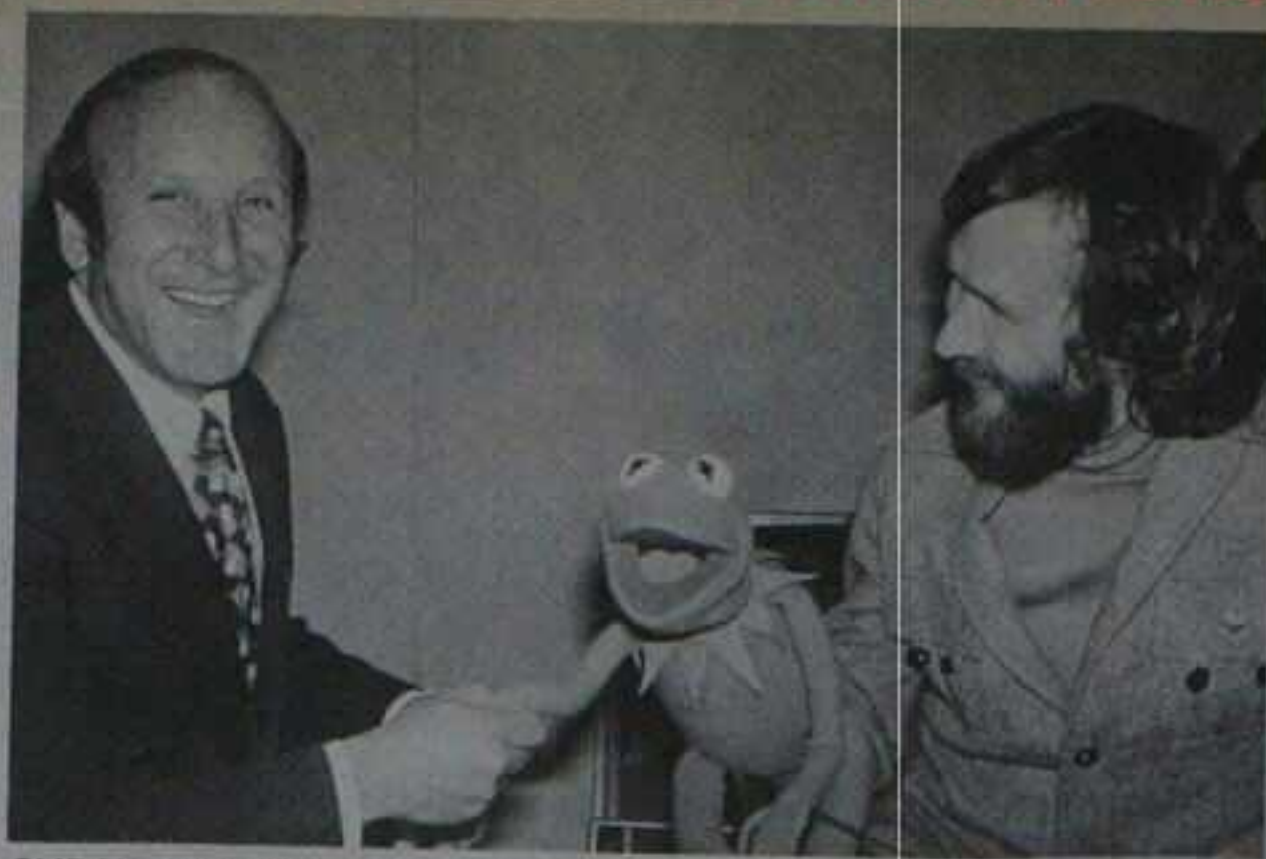
LOS ANGELES—The mounting rush to open retail record/tape stores before the bountiful holiday season has been joined by Elroy Enterprises, Inc., Freeport, N.Y., which is opening three outlets in November.

The November debut of regional shopping mall stores in Ocean Township/Asbury Park, N.J., Middletown and Fishkill, N.Y., bring the Record World total to 10 for the 11-year-old chain.

The three locations mark the Roy Imber-operated chain's first veer away from its prior primary New York metropolitan-Long Island radius. Record Worlds average out about 2,000 square feet.

On the planning board also are mall locations in Poughkeepsie, N.Y., and a relocation of a Record World in a Hicksville, N.Y., mall.

Elroy Enterprises also racks 11 leased departments in the Times Square Stores chain.



SLIP ME, UH FIVE?—Clive Davis, Arista's president, Kermit the frog and Muppets' creator Jim Henson celebrate the release of "The Muppet Show" on the label. LP is a collection of songs and skits from the television show.

13 Columbia Hot 100 45s

Continued from page 3
next month. These include product from Neil Diamond, Kenny Loggins, Billy Joel, Bill Withers, Karla Bonoff and Pockets, in addition to an Art Garfunkel single which has been out for five weeks, so far at least getting lost in the crunch.

In the two years that each label's share of the chart has been tallied in Hotline, a Billboard publication containing chart analysis and the

following week's charts, no label has had more than 12 singles listed at any one time.

Columbia achieved that total on Nov. 20, 1976; and Capitol hit the mark on April 30 of this year and again on Aug. 6 and 13.

3RD 'WARS' MUSIC FOLIO

LOS ANGELES—A deluxe folio featuring music, photos and stories of the movie "Star Wars" has gone into its third printing, according to Herb Eiseman, president of 20th Century Music publishing company.

"I anticipate selling at least 100,000 copies," he says. The folio contains both color and black and white photos in its 64 pages, describes the characters and has features about the men, such as George Lucas, who put the film together.

Famous LPs Up \$1

LOS ANGELES—Famous Door Records, jazz line out of Flushing, N.Y. ups its LP price \$1 to \$7.98 effective Nov. 1, reports Harry Lim, its president.

'SUPER STORE' HIGHLIGHT 1st Confab Buoy Sam Goody Chain

By ROMAN KOZAK

ELLENVILLE, N.Y.—The Sam Goody record chain ended its first convention here at the Nevelle Oct. 14 with the delegates holding private business meetings and hearing presentations on management techniques, store security and plans for a Goody "Super Sam" store.

Highlight of the convention was a slide presentation detailing plans for the new Goody super store, first revealed in Billboard prior to the convention. (Billboard, Oct. 15, 1977). Also five record companies, WEA, CBS, RCA, ABC and Phonodisc, gave product presentations, with WEA and CBS also giving merchandising presentations.

Barry Goody, vice president of merchandising, said that the projected super store, expected to open next year at a yet undisclosed location, will be 25,000 square feet in size and is expected to gross up to three times as much as a regular Goody store.

He said that the store would be the first in which records, tapes, audio equipment, and musical instruments would be all sold together under one roof. George Levy, president of the chain, said that of the total space, about 10,000 square feet would be devoted to recorded product.

Barry Goody said that the Goody chain, 28 stores centered in

the Northeast, has the people, the management, the advertising and the systems to run a super store.

All that is needed, he said, was some additional training in the running of such a large operation. The chain has scheduled management seminars after the convention.

The new super store would incorporate all the new merchandising ideas that are common on the West Coast, but are restricted in the East because of size limitations.

Goody said that the new store would have for instance, a children's section, and would be large enough that different types of records could be played in different parts of the store.

Eventually, Goody said, the chain hopes to open a 45,000 square foot, super super store.

At the private business meetings the Goody executives discussed Christmas operations and ordering procedures. Store managers also held their own private regional meetings.

A film was shown which gave tips on how to deal with store security problems, and the assembly also heard an address by guest speaker David Rachman, retail consultant, who explained the "Eight Steps In Managing A Store."

N.Y. Women's Music Group Meet

NEW YORK—The National Assn. For Women in Music holds a meeting Thursday (27) at 6:30 p.m. at the 12th floor conference room of CBS Records in New York.

Guest speaker will be Betty Harragan, author of "Games Mother

Never Taught You, Corporate Gamesmanship For Women." There will be a question and answer session afterwards. The meeting marks the group's reorganization and membership drive. Admission for members is free, and \$1.50 to non-members.

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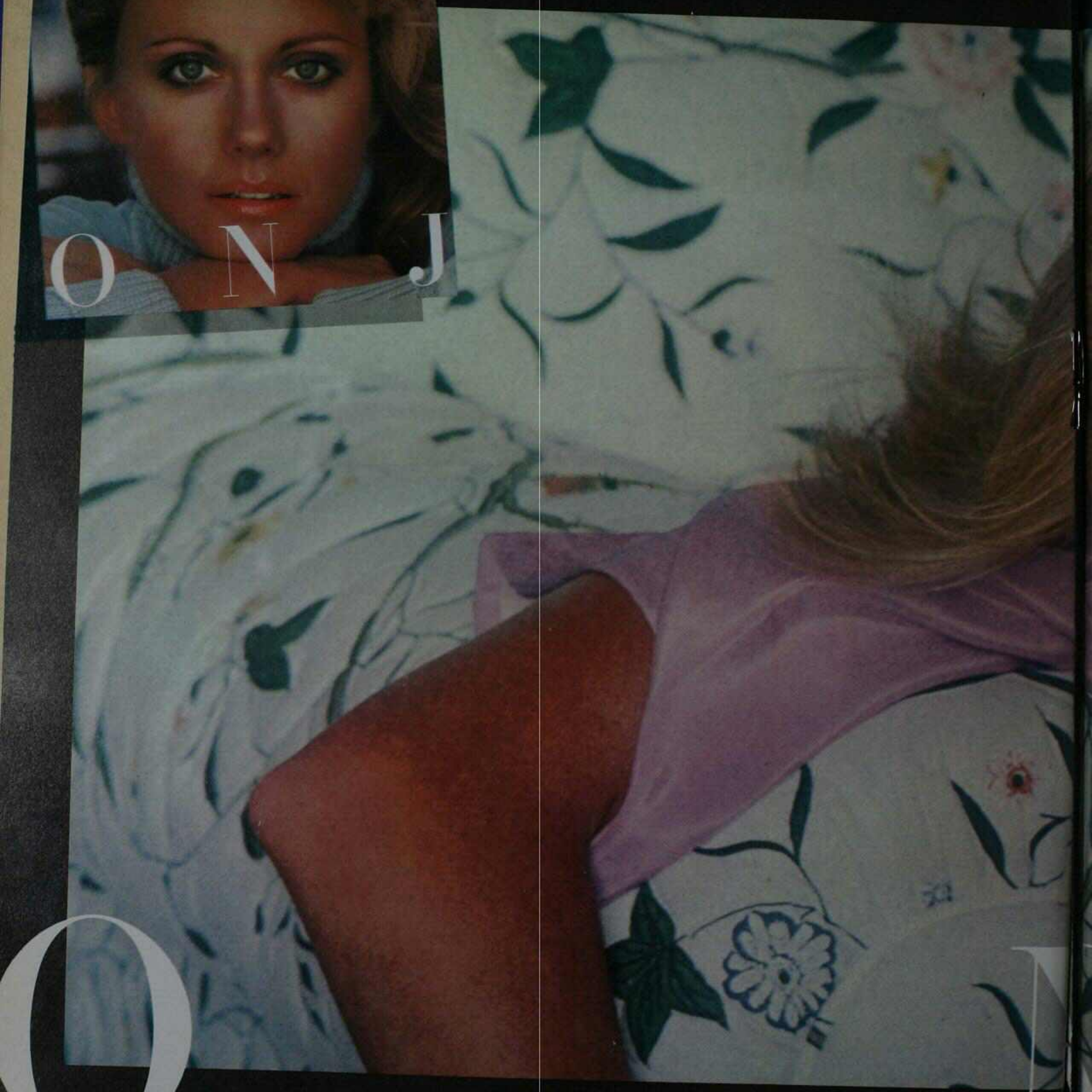
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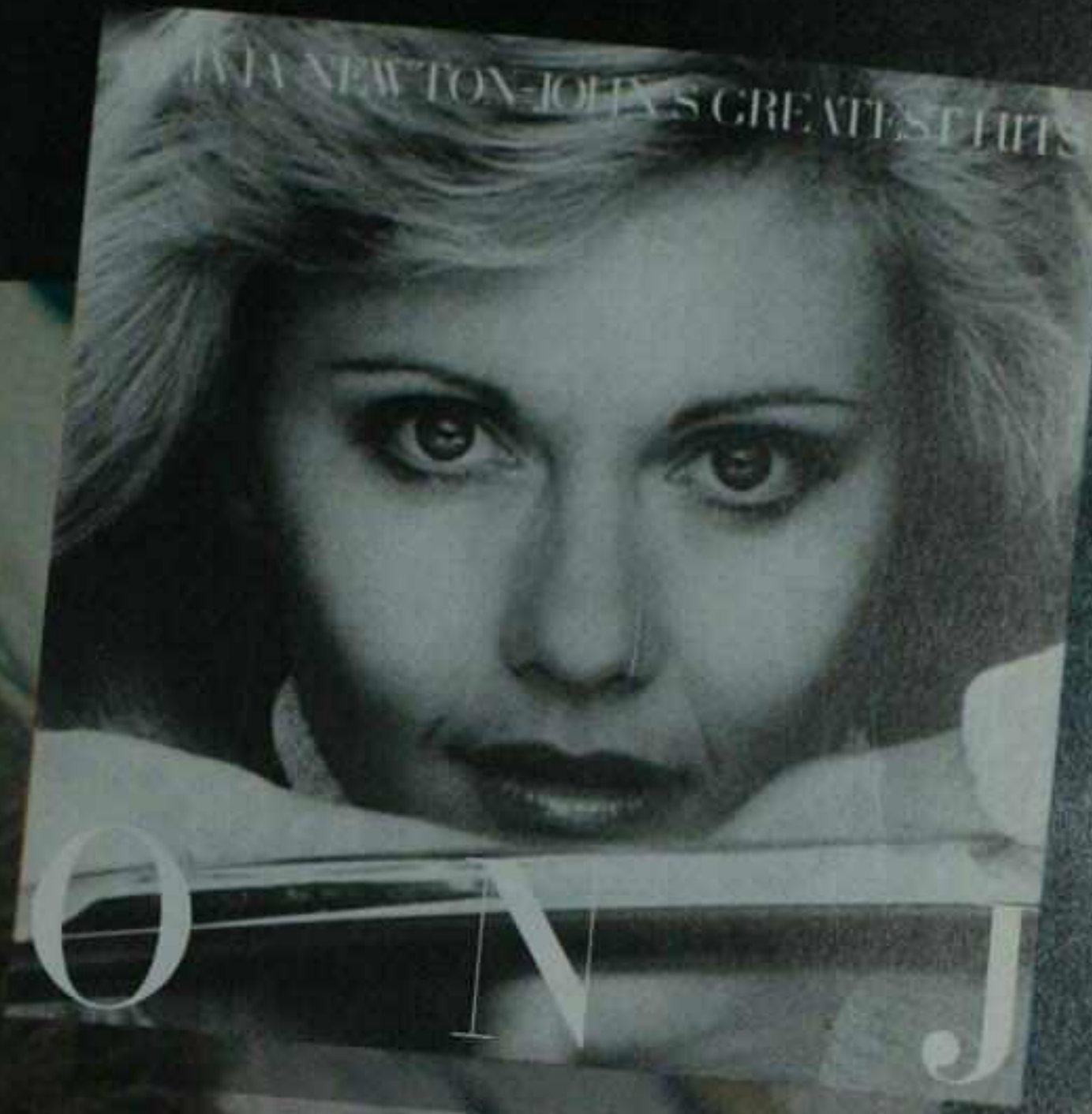
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General News U.S. Plants Fight Pressing Crisis

• *Continued from page 1*
 different recent Crosby LPs, it's reported.
 Mogull does confirm he's found his own two Transamerica-owned pressing plants can't manufacture enough LPs and he can't get pre-holiday pressing commitments from other plants so he's shelving 27 of his late 1977 releases so he can keep the heat on the 12 new albums already out.

Cal Roberts, CBS custom manufacturing chief, and a spokesman for Capitol's production wing, along with independent plant owners contacted agree that their manufacturing schedules through Christmas are allocated to regular customer pressings.

Roberts says he felt the pressure of monster orders about June. CBS facilities produce an estimated 1/3 of all LPs.

"There was no summer falloff at all for CBS," Roberts reports. "We asked our customers to prepare ahead even then for fall production. But their orders seemed to out-distance their projections as we got into late summer."

"Even though we added materially to our facilities at Santa Maria, Pitman and Terre Haute, we have been forced into a full five days and overtime responding to the crisis," Roberts says.

Pressing plant problems are compounded by shortages and no fill on the increasing number of specially-printed protective inner sleeves and regular four-color jackets.

Roberts points out that a pressing plant can react far more quickly to initiate and fulfill an LP order than can a four-color printer, who has to

wait for four-color separations and artwork.

Sam Broadhead of Allied, Los Angeles, and Richard Wakefield, Wakefield, Phoenix, both were bombarded with Presley LP production. So was Al Sherman of Alshire, Burbank, Calif. It required all three to set up full week production much earlier in 1977 than usual.

Joe Talbot, Precision, Nashville, felt new customer pressure before late July when Presley died. September was his plant's biggest month yet. Both he and Duroff note that they get overseas calls from England and even as far away as Australia for pressing time.

All plants see a rugged time ahead for the small label seeking under 5,000 to 1,000 catalog reruns through the end of this year, unless the customer is a regular one.

Generous sales programs have contributed to building record-cracking volume currently. WEA in its current fall program provided its customers for the first time with second buyin after the initial order. This opportunity for a customer to buy a second time creates a greater inventory problem and resultantly a tougher production schedule for LPs.

But labels are filling orders. Russ Bach, western states distribution boss for WEA, says his fill is excellent. Stan Cornyn, executive vice president of Warner Bros. Records, reports that the label will ship full on all its new releases, last of which is slated for about Nov. 1. Elektra sales topper Stan Marshall says he's delivering on schedule.

Two pressing plant representatives say they feel that most of their label customers are quietly building good reserves at retail levels for their top selling catalog LPs.

The labels want to get as much catalog into stores and racks before Jan. 1, 1978, to avoid the extra three-quarter cent payment mechanical royalty when the new Copyright Act becomes effective.

The really good news for LP manufacturers is the way accounts receivable have been pared. Aging reports have shrunk. And there seems to be no increase in LP pressing costs imminent. Labor and raw material costs seem to have stabilized for the time being.

Solidifying effect for the future of the industry is the considerable attention pressing plant facility owners and management are paying to capital expansion.

Roberts confirms Jack Craigo's pronouncement at the Odyssey Records convention (Billboard, Oct. 22,

1977) that the giant is considering a fourth U.S. plant.

Roberts says that CBS has not yet determined the cost of such a plant nor its location. Rumor is strong that the plant will be in the mid-South, somewhere between Nashville or Atlanta. Ironically, the major plant between the two cities, Plastic Products, a long-time record manufacturing plant in the Memphis area, was shut down about nine months ago by its long-time owner, R.E. "Buster" Williams.

And most other owners admit their interest in larger facilities. Al Sherman of Alshire record pressing in Burbank, just added two more automatics to his facility to make a total of six LP presses.

Duroff says he expects additional facilities but it's a year away. Wakefield, who just bought the plant from the estate of his late father, Sidney, is mulling enlargement.

But in every case, plant brass hedge on actual expansion because like Roberts, they equate growth of a pressing facility with greater quality. And adding more presses, be they automated or manual, means a hefty investment in equipment that is continually growing in cost and must be custom made with a long wait before delivery.

Dowd Splits In Mix Tiff

LOS ANGELES—Producer Tom Dowd and Lynyrd Skynyrd have parted ways following a disagreement over the final mix of Skynyrd's new "Street Survivors."

As a result of the tiff, Dowd's name was pulled from the album credits just before jackets were to be pressed. No producer credit is listed except on "One More Time," an old, never recorded tune produced by Jimmy Johnson and Tim Smith.

Says Dowd: "I didn't have enough say in the final mix. It just didn't reflect my way and I didn't want my name on it. But people will recognize what I've done by the arrangements. Yet the final sound was not my endeavor."

However, a spokesman at Sir Productions, Skynyrd's management firm, contends the disagreement occurred midway through the album's recording with Skynyrd re-recording Dowd's work. Apparently the band is now being credited with the production although there is no mention of it on the album.



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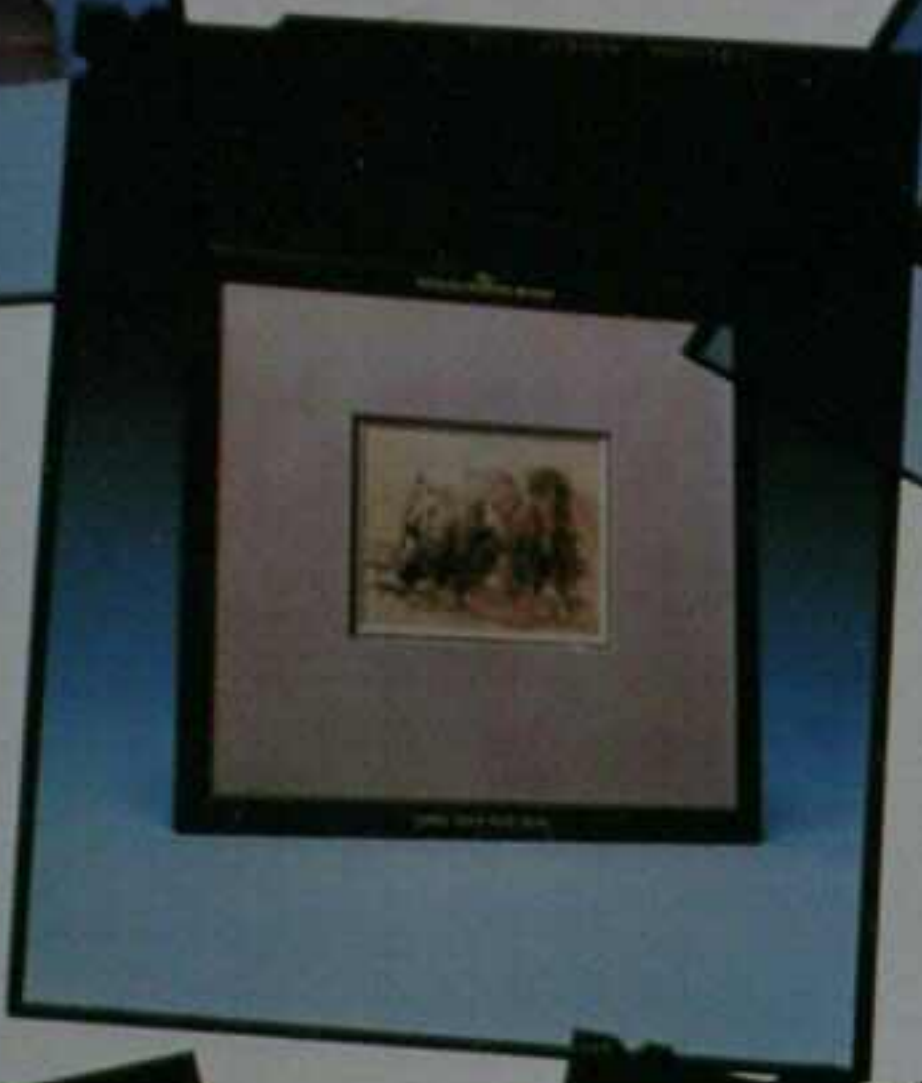
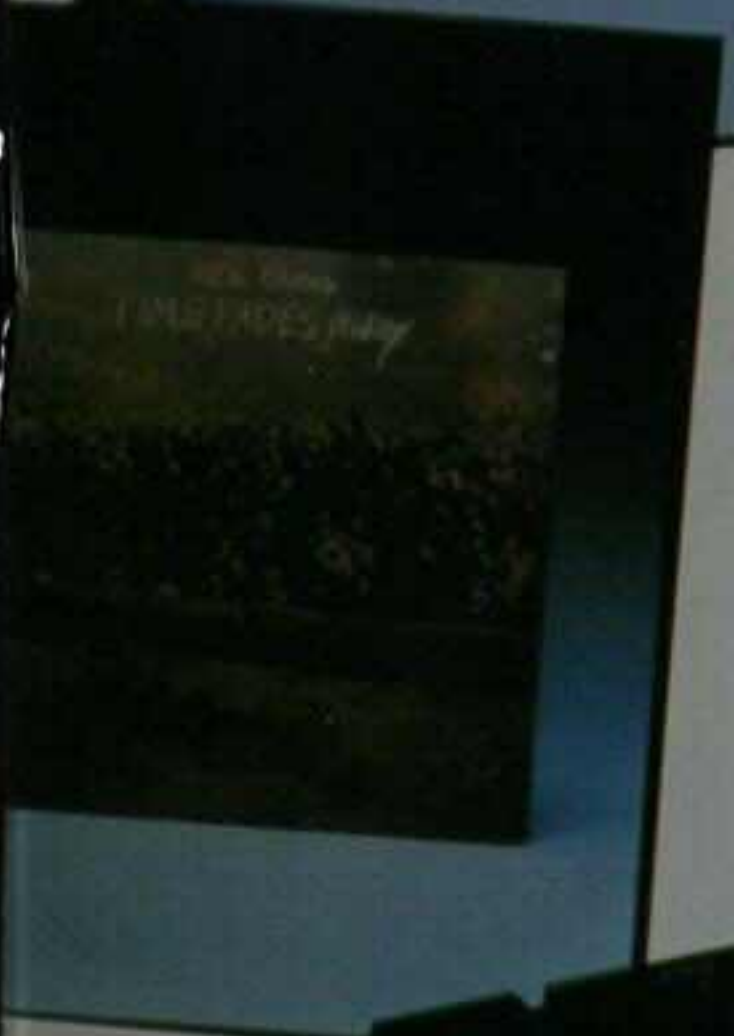
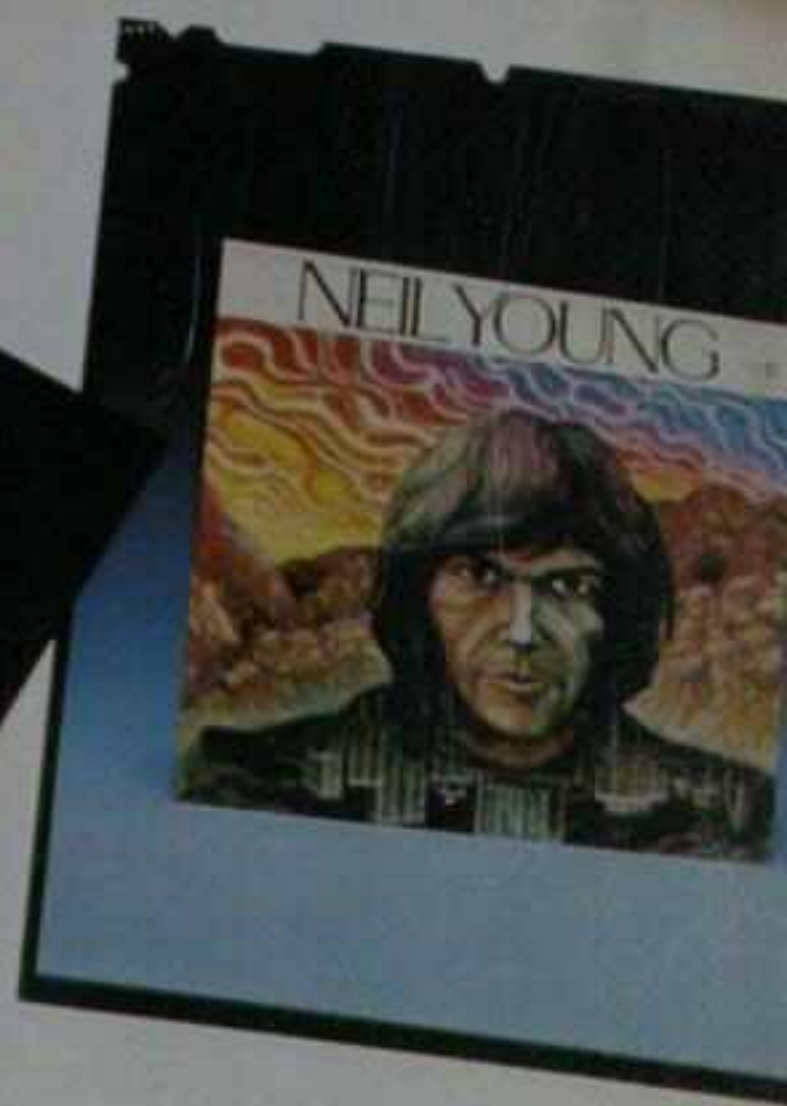
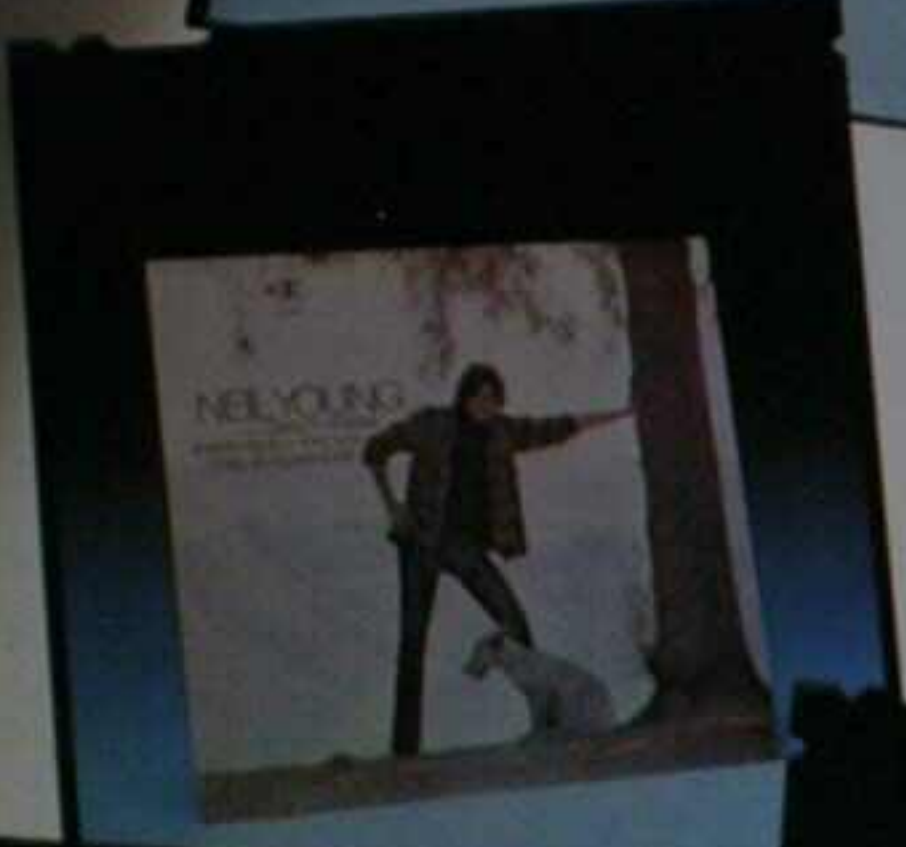
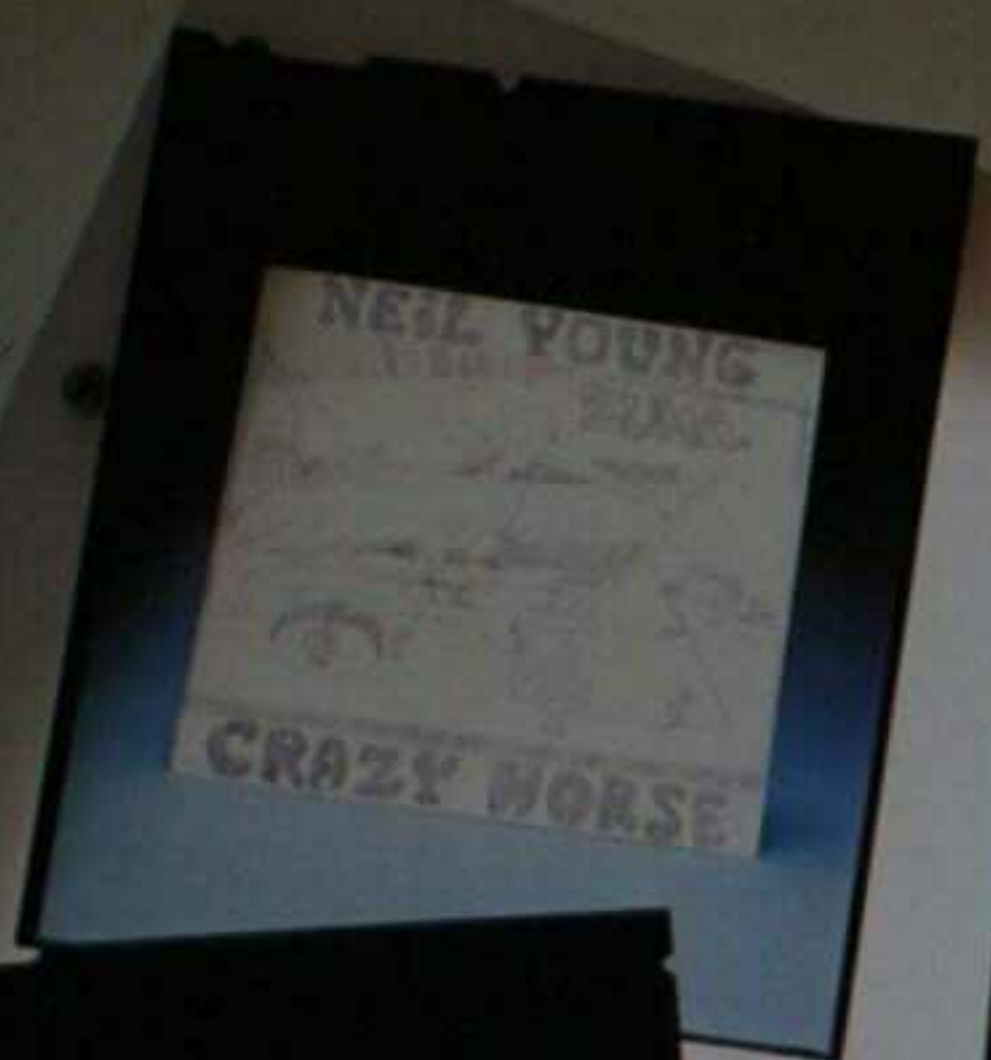
WARNER BROS. RECORDS INC.
 To: Derek Taylor
 From: Neil Young
 Date: September 15, 1977

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 Neil is not much of a hustler so I don't want to do anything orpinery that it has been very nice having him at Wand-Reprise and we should do a trailer for the catalogue. The thing is, we should do a trailer for the upcoming 10 years. He's a real album set P.S. - we could do "The Decade" or "The Best of Neil Young" or "Neil Young Live Through the Decade" Love Derek
 Anyway, Elliott R. must see this as the advertisement for Neil Young and
 D.

They all are for Neil Young for his one please





Labels Unlock Creativity For Fall Merchandising Aids

• Continued from page 1

of the two movie characters, the piece will display both the new "Star Wars Storybook" album and the previously released original soundtrack. The label is making 2,500 of

these displays at a cost of about \$8 each.

The "Storybook" album, a narration of the film, will be packaged with a 16-page color booklet.

Keeping to an extra-terrestrial

theme of its own, United Artists is preparing spaceship mobiles, miniature die-cut space stations, and NASA-like caps with the ELO logo, as part of its campaign in support of a new double Electric Light Orches-

tra studio album titled "Out Of The Blue."

An unusual new development is the use of neon by CBS in a display for "Chicago XI" LP. It features the famed Chicago logo on a permanent

lighting fixture that will have interchangeable neon signs for future use by other acts.

However, Joe Mansfield, vice president, merchandising, for CBS says the use of neon has been limited because of its high expense running at about \$80 each.

Assistance in preparing this story provided by Agustin Gurza, Steve Traiman, Ed Harrison, Paul Greig, John Sippel, Jean Williams, Jim McCullough, Ed Kelleher, Roman Kozak, Alan Penchansky and Claude Hall.

MCA Records is supporting "Elton John's Greatest Hits, Vol. II" with 12-inch mobile styrofoam ELO TON display letters and a six-foot standup of the performer as he appears on the album jacket.

A six-foot-six-inch display browser box with a fully illuminated interior for easy selection has also been prepared for dealers by MCA.

The label survey also reveals a marked trend in merchandising toward both the customized, semi-permanent fixture with changeable elements and the multi-artist display unit.

RCA, for example, has a lighted display in a Los Angeles Tower Records outlet with LP jackets the versatile feature.

A&M Records plans a special Christmas in-store display titled "Give Em The Good Stuff," that will accommodate 24 of the label's major acts. It will be a modular unit suitable for standup or wall display.

Arista is making use of the "promobile," a specially developed display mobile that contains six separate interlocking panels arranged in a circle that provides 670 square inches of display space.

The mobile, developed by Rothchild Printing Co. and costing \$3 each for lots of 5,000, is of one-piece construction with an attached hook and string making for easy assembly. Rothchild says other record companies are negotiating for the promobile use.

Phonogram/Mercury will also be using a hanging mobile to which up to five LP covers can be attached. Arista also has multi-artist mobiles as well as individual ones for Lily Tomlin, Alan Parsons, Grateful Dead among others.

But Arista's showcase display item, available only in limited quantities at over \$9 each, is a Muppets floor dump that can handle 75 units of the upcoming "Muppet Show" album release.

Casablanca Records will issue a 4x5 foot four-color mobile with a monster header announcing the new Kiss release, "Live-II," and below that the eight album covers in the act's discography.

Motown's fall campaign titled "The Magic Of Motown," also includes multiple act displays in the form of a 2x3 foot poster and a 1.5x2 foot mobile in four-color.

In its own campaign titled "Winning Season," CBS will issue an array of materials with a sports theme including plastic, blow-up footballs, stadium blankets, cushions, pennants, posters and mobiles.

All labels surveyed are making extensive use of standard materials such as posters and empty album jackets available in copious supplies.

And most labels are turning to increased use of the 4x4 foot reproductions of album covers.

UA is going into 4x4s for the first time with its new ELO offering. And CBS says that it is planning extended use of the 4x4s now that they have been modified with permanent

(Continued on page 90)

What's in a name?

In just three years, Arista has blossomed into one of the most exciting record companies in the world.

Arista's 3rd Anniversary Special, A Salute to Arista, will include every facet of the label's dramatic growth—from the early hits by the Bay City Rollers to its final emergence as an across-the-board powerhouse. The artists, label personnel, the philosophy, and the future, all will be covered.

For more information concerning this Special entitled, A SALUTE TO ARISTA: THE INDUSTRY STORY OF THE '70s contact your Billboard advertising rep.

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Advertising Deadline: November 11, 1977

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How to get a three-motor, direct-drive, isolated-loop deck. And save \$5,500.



"Ingenuity of design can be fascinating for its own sake, but when it results in a product of demonstrable excellence, as with this tape recorder, one can only applaud..."

The review is from *Modern Recording*. The tape deck is Technics RS-1500US. And the ingenuity of design that *Modern Recording* and *Audio* have praised in recent issues is Technics' advanced "Isolated Loop" tape transport with a quartz-locked, phase-control, direct-drive capstan.

By isolating the tape from external influences, Technics has minimized tape tension to an unprecedented 80gms. Eliminating virtually all signal dropout. While reducing modulation and wow and flutter to a point where conventional laboratory measurement is seriously challenged. A considerable achievement when you realize Technics RS-1500US is priced substantially below its professional counterpart. \$5,500 below.

Electronically, too, Technics has provided the ultimate in professional control and performance. A separate microphone amplifier. Record amplifier. Mixing amplifier. And three-way bias/equalization. While IC full-logic function controls permit absolute freedom in switching modes.

Compare specifications and prices. Then you'll realize there's no comparison. TRACK SYSTEM: 2-track, 2-channel recording, playback and erase. 4-track, 2-channel playback. **FREQ. RESPONSE:** 30-30,000Hz, ± 3 dB (-10dB rec. level) at 15ips. **WOW & FLUTTER:** 0.018% WRMS at 15ips. **S/N RATIO:** 60dB (NAB weighted) at 15ips. **SEPARATION:** Greater than 50dB. **RISE TIME:** 0.7 secs. **SPEED DEVIATION:** $\pm 0.1\%$ with 1.0 or 1.5mil tape at 15ips. **SPEED FLUCTUATION:** 0.05% with 1.0 or 1.5mil tape at 15ips. **PITCH CONTROL:** $\pm 6\%$. **SUGGESTED RETAIL PRICE:** \$1,500.*

Technics RS-1500US. A rare combination of audio technology. A new standard of audio excellence.

*Technics recommended price, but actual retail price will be set by dealers.

Technics Professional Series
by Panasonic

Testimony At Klein Trial

• Continued from page 3

script of that hearing was shown to him.

Bennett has pleaded guilty to one count of a six count indictment for tax evasion and false returns.

"Didn't the government tell you that if you didn't tell the whole truth and fully cooperate you would be tried on all six counts?" Walpin inquired. "Yes," answered Bennett.

Walpin also asked, but could not get Bennett to admit, that the government had asked Judge Broderick to hold off sentencing Bennett until after the Klein trial. Bennett is now scheduled for sentencing Nov. 22.

Paulette Elliott, Bennett's former secretary, testified that on or about the release dates of certain albums (e.g., Ringo Starr's "Beaucoup Of Blues," and a John Lennon album), Bennett would ask her to place calls to distributors such as Sam Weiss at WIN Records, a New York area wholesaler, or Lenny Silver at Transcontinent and Best and Gold, both in Buffalo, N.Y., and offer to sell them records.

Elliott claimed to know what the

conversations detailed because since her desk was outside Bennett's office, she was able to overhear his conversations. She also denied having been fired by ABKCO.

Daniel Gittelman, formerly of Northeast Records (Boston) was shown two checks from that company made payable to a "Tony Barrett." Although Gittelman said he thought the checks were for the purchase of albums, he claimed not to know who "Barrett" was.

It later developed that the checks had been stamped as having cleared through the First National Bank of Yonkers, a bank Bennett had used for his check cashing.

Stan Gortikov, former Capitol Records president (now RIAA president) detailed the original Capitol-Apple contract providing for the sale of promotional copies.

Sam Weiss testified that "In 1969, Pete Bennett approached us, asking us to buy records." Weiss said he bought "thousands of records" from Bennett at about 10% less than he would have paid otherwise. But he,

(Continued on page 22)



THANK YOU—Members of Little River Band toss a gratitude party for Capitol executives to show appreciation for the label's support for its just completed North American tour. Partaking are band members plus Don Zimmermann, label's executive vice president and chief operating officer, left, and Rupert Perry, label's a&r vice president, right.

New Companies

Starlite Universal Enterprises, Inc. formed by B.J. Yario. The firm has already promoted a concert featuring Merle Haggard and Faron Young and is managing Cindy Payne. Address: 9000 Sunset Blvd., Los Angeles 90069, (213) 278-0551.

Buckeye Records Inc. founded by Denny Johnston and Bob Voigt, former Motown producers, and Mark Roy, who owned, Arena Recording. Address: 8615 Santa Monica Blvd., Los Angeles, (213) 659-1946.

Audio Precision, Inc., headed by Jim Cole, vice president, offers a total album production facility, including printing capacities for four-color album jackets, design and layout services, record pressing and shrink-wrapping. Address: P.O. Box 6903, St. Louis, Mo. 63123, (314) 843-5020.

Special Delivery Promotions, an affiliate of the Sound Seventy Corp., formed by former KDF Nashville music director Dave Walton. Firm will be specializing in AOR record promotion in the South and Southwest, including all forthcoming Bud-dah LPs and all future album releases for artists in the Sound Seventy Management group, including Charlie Daniels, the Winters Brothers, Jim Owen & the Drifting Cowboys and Wet Willie. Address: Suite 500, 210 25th Ave. N., Nashville, Tenn. 37203, (615) 327-1711.

Sagittarius Records has been launched by Edward Broussard, president, and Otis Courtney, vice president. First signing is a new group, Acufunkture. Address: P.O. Box 9428, Long Beach, Calif. 90810, (213) 436-7818.

Galliarde Music Company, a new film scoring studio, has been formed by composer Peter Davison. Address: 1924 Euclid St., Santa Monica, Calif., (213) 395-4033.

Crabshaw Ltd. has been formed to manage Elvin Bishop and administer his publishing company, Crab-

shaw Music. Principals are Al Pins, Sue Finn and Sam Covelli. Address: 5028 Geary, San Francisco 94118, (415) 221-8550.

King Kozmo Music formed by lyricist David Sackoff and composer Randy Klein to administer their compositions. Recently Millie Jackson recorded their song, "Feelin' Like A Woman." Address: 498 West End Ave., New York, N.Y., 10024, (212) 580-9063.

Pyramid Music Group formed by Alexander Murphy Jr. as publishing and personal management firm directing its efforts to easy listening and country music fields. Address: 322 N. Matlack St., West Chester, Pa. 19380, (215) 692-8247.

Nirvana Records formed by Marc Zydiac, featuring melodic acoustic music. First release will be an album by Zydiac in November. Address: 102A Franklin Drive, Maple Shade, N.J. 08052, (609) 667-8026.

Staley-Browning Productions, which specializes in music-oriented television and recording products, formed by Chuck Staley and Phillip Browning. Address: 1354 Miller Dr., Los Angeles 90069, (213) 654-8223.

Caravan Concerts has been formed by Jeff Dubin, former talent buyer at U.C. Berkeley, and Dan Spellens, most recently vice president of David Forest's Fun Productions concert promotion firm. Caravan will promote primarily in Tucson, Phoenix, Flagstaff and Albuquerque, in conjunction with Wolf & Rissmiller of L.A. Address: 100 N. Stone Ave., Tucson 85701, (602) 882-0900.

Magic Disc Records, a new label announced in a recent new companies column, was formed by Kelvin Anderson, president, not John Cooper, as was stated. Address: 10816 So. Main St., Los Angeles 90061, (213) 755-1161.

Specialized Office Services, spearheaded by Vernall Hackett, to offer

diversified services, including secretarial, freelance writing, printing and photography, to the music industry and related businesses. Additionally offers temporary employees for music industry offices. Firm may be contacted at 1300 Division Street, Nashville, Tenn. 37203, 615/259-3790.

Texas Concerts, which will promote rock, comedy, soul, MOR and Las Vegas shows throughout the Southwestern U.S., has been formed by Bill Murphy, executive producer and Dan Aken, executive vice president of marketing and promotion. The firm will share a full staff of sound and lighting technicians, stage managers and a graphic artist with its parent company, Prestige Entertainment. Address: 3610 West Pioneer Parkway, Arlington, Tex. 76013, (817) 461-7133.

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invention, the Gizmo (a device that transforms a guitar into a virtual orchestra), and some talented friends including Peter Cook and Sarah Vaughan, they accomplished their remarkable goal. The result of their efforts can be found in an innovative three-record set, "Consequences."



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General News

Crosby U.K., U.S. Disks

• Continued from page 3

Titles in the "Greatest Hits" package include "White Christmas," "Where The Blue Of Night Meets The Gold Of Day," "Deep In The Heart Of Texas," "Pistol Packin' Mama," "Blue Skys," "Whiffenpoof Song," "Don't Fence Me In," "Swinging On A Star," "You Are My Sunshine," and others.

The back jacket cover will contain the month, date and year of the original recordings. Posters of all product in the MCA catalog will be sent to retailers. Passamano reports advance orders of 130,000 copies.

United Artists' U.K. Crosby catalog consists of "That's What Life Is All About," "At My Time Of Life," "A Couple Of Song And Dance Men" (with Fred Astaire) and "Beautiful Memories," which was released in the U.K. two weeks ago.

In the U.S., UA plans releasing a double album titled "Something To Remember You By," containing cuts from Crosby's final UA recordings. Side one of the LP will be highlighted by excerpts from his London Palladium appearance in 1976 which K-tel is issuing.

The album will also feature Fred Astaire, Rosemary Clooney, Johnny Mercer, the Crosby Family and the Joe Bushkin Quartet.

The label is also reissuing "That's What Life Is All About" and "A Couple Of Song And Dance Men." In England, UA recently issued a new single "Beautiful Memories"

and is re-releasing "At My Time Of Life" as a 45.

Crosby's death Oct. 14 followed a period when his popularity in the U.K. had shown a tremendous upsurge, via stage performances, including a sellout two-week engagement at the London Palladium plus television shows.

Assistance in preparing this story provided by Peter Jones in London.

Within 24 hours of promoter Robert Paterson's announcement of concert details, 40,000 ticket applications were received.

His last recordings come from Polydor, recorded in London during the last two weeks of September. They were produced by Britisher Ken Barnes. "Season's," the title track of his last album, composed by Gilbert Becaud with English lyrics by producer Barnes, has been rush-released in the U.K.

On another note, in 1963, NARAS, the American recording academy awarded Crosby its first Golden Achievement award. The honor has since become known as the Bing Crosby Award and presented in subsequent years to Frank Sinatra, Duke Ellington, Ella Fitzgerald, Irving Berlin, Elvis Presley, Mahalia Jackson and Louis Armstrong.

And in 1973, when the academy founded its recording Hall Of Fame, Crosby's "White Christmas" was one of the first recordings to be inducted.



JANE'S NIGHT—Columbia artist Jane Olivor shares a quiet moment with Walter Yelnikoff, president, CBS Records Group, following her SRO performance at Carnegie Hall.

Music Publishers

• Continued from page 3

tentatively called Copyright Sharing Co., in which a group of publishers would band together and collect individual church license fees which would then be pro-rated among publisher members.

Faucher explains that it would be like a mini-ASCAP or BMI, concentrating on collections from churches.

And there is the still rather common practice on the part of some Catholic churches to copy single pages of music for one Sunday's use or produce homemade hymnals for use for a year or two.

The Federation has asked the music publishers to come up with procedures to simplify and accelerate payments from individual churches. It's hoped that somehow individual parishes can make one blanket annual payment which would then be disbursed to individual participating publishers.

MOR Stations Pay Tribute To Crosby

• Continued from page 3

other materials were furnished mostly by Milt Gabler, once head of production for Decca Records. Diane Ceribelli, personal assistant to WNEW-AM general manager Bill Dalton, says the station received about 300 phone calls as a result.

Like many other stations, including KFMB-AM in San Diego programmed by Scott Burton, WNEW-AM hit the air immediately with some of the late singer's records and, of course, newscasts about the death.

Mark Kuhn, program director of WMAL-AM in Washington, says: "Other than panic right away, we were able to get some of Bing's music on the air in about 10 minutes. Bing falls pretty much right in our audience spectrum."

From the station's enormous library, the afternoon drive team of Bill Trumbull and Chris Core pulled music and data to showcase the great performer until 7 p.m., when the station goes to sports programming.

Saturday, Oct. 15, a two-hour program of Bing's music and biograph-

ical information was aired and Sunday the station had a special program on Crosby hosted by air personality Ed Walker (previously one of the Joy Boys at another station in the market).

The nostalgia four-hour program that Walker does each Sunday was devoted strictly to the singer. Walker had interviewed Crosby and Bob Hope in the past; these tapes were played in the program. "The phones rang the rest of the day," says Kuhn.

At WGN in Chicago, Roy Leonard had just interviewed James Bacon, author and columnist, on his afternoon show. Bacon was there plugging his new book "Made In Hollywood," which features a Bing Crosby tale. Bacon came in Saturday for a half-hour special on Crosby.

Monday, the station did a full hour on Crosby, using stuff from old radio shows. "Roy Leonard's fans had given him copies of the old Philco radio show," says WGN program director Dick Jones. "Roy had the shows in his collection, including a duet by Judy Garland and Bing. We also had some of the stuff that Bing had recorded in London."

Norman Ross, another air personality on the station, did half-hour shows Saturday and Sunday and also used some records of Bing's London concert.

At KSFO in San Francisco, program director Vic Ives slated an hour special devoted to Crosby the night of his death, produced and hosted by John Gilliland of "Pop Chronicles" fame. The next day, noon-3 p.m. personality Buddy Hatton did a tribute. "We got lots of mail on that show," he says. Mrs. Kathryn Crosby also wrote the station commenting on the show.

WBZ's news department, according to program director Ira Apple, put together a mini-special on

Crosby and this ran every other hour. The air personalities were allowed free rein to comment about the late singer's contributions to music over the years. Then, talk personality Guy Minainella opened up the phones to listeners from 6-9 p.m.

KMBZ in Kansas City, as soon as the bulletin flashed over the wire news service about Bing's death, went on the air with an editorial on Bing and devoted most of the evening to his music, according to Deborah Brown, a programming and promotion assistant. The next morning, the station also continued with music and conversation about the singer.

KFMB in San Diego didn't actually break format, like most stations. Scott Burton says: "The news department did a wrapup on what his life was like. And the day he died we did drop in a few of his records. But we treated his death much as we would the death of any elder statesman. It wasn't like when Elvis died. This time, there wasn't the shock and tears kind of thing."

And in Los Angeles, Dr. Demento devoted one hour of his Sunday show from 8-9 p.m. to early Crosby records over KMET-FM.

Allan Klein

• Continued from page 20

like each other witness, did not testify to having purchased any records directly from Klein or to having paid Klein any money directly.

Henry Newfeld, vice president of ABKCO, testified that he prepared the joint tax returns for Allen and Betty Klein for 1970, 1971 and 1972. He denied ever having seen Bennett Klein any cash.

The trial is expected to continue for another two weeks before the jury of six men and six women.

THE CASE OF THE NEGLECTED RECORD RETAILER

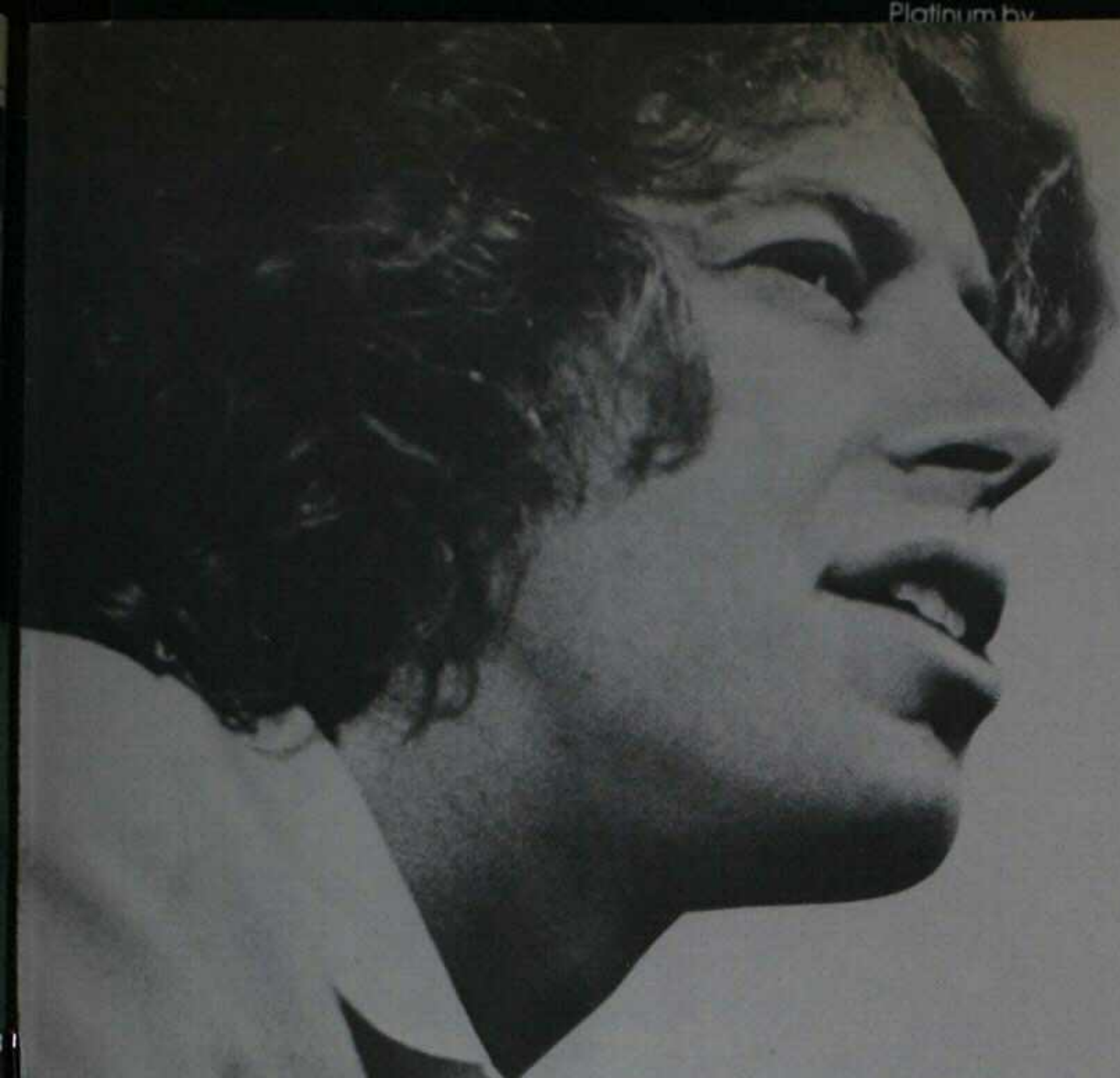


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Phone Requests Determine Braking Of KMPC Airplay

LOS ANGELES—Believe it or not, KMPC still gets requests for big band records on Dick Whittinghill's morning show, according to program director Mark Blinoff.

"It all depends on what the air personalities are into. He plays some big band records on his show. And when he asks for requests, he might ask them to call if they liked a particular big band record with their favorites and immediately the board will light up with 30 or 40 calls."

The adult contemporary format station has been using phone requests for eight months as an indication of when to stop playing records. "We don't use phone requests to tell us when to go on a record."

Shaun Cassidy's "That's Rock And Roll" was number one in requests Tuesday (18) and was already down to number 11 in sales. It had probably received about a third of the 300-400 phone calls for the day.

"All of the personalities ask for calls; they are recorded on a record-aphone unit." Easily half of the calls are for oldies, Blinoff says. Roger Carroll, the evening personality, does a daily countdown of the leading request tunes on his show from 9-10 p.m.

No. 1 Show Hosts

• *Continued from page 1*

worldwide fame in the past eight years as both a singer and songwriter. His tunes include "Me And Bobby McGee," "Sunday Mornin' Comin' Down" and others.

The Bee Gees, Australians, have turned the music world upside down with such hit records as "Run To Me," "You Should Be Dancin'," "How Can You Mend A Broken Heart" and "Love So Right."

A special award has been designed for the show—a foot-high No. 1. The award will be presented in more than a dozen categories of music. In addition, the show will take an historic perspective of the record business, honoring not only today's greats, but artists and composers of the past 30 years.

There will be entertainment by some of the world's leading artists and groups on the show. Ken Ehrlich is the co-producer.

New Colortek Unit To Boost Sound Quality

By ED HARRISON

LOS ANGELES—The Colortek Optical Sound System, a new noise reduction system designed specifically for the film industry, was unveiled Thursday (20) at the national convention of the Society of Motion Picture & Technical Engineers (SMPTE).

The Colortek system brings mono compatible multichannel sound to optical prints, eliminating costly magnetic striping and recording. The machine has the ability to separately and simultaneously reproduce four separate pieces of programming.

The system occupies the same space as the standard industry optical soundtrack. It is divided into four separate channels of sound, with the capability of being expanded to five or six channels. The system purportedly would produce finer sounding soundtrack LPs.

John Mosely, who developed the high quality noise reproduction system with partner David Blakmer says: "With the Colortek system, there is a lack of snap, crackle and pop heard in conventional optical tracks."

The cost of the Colortek is relatively inexpensive, according to Mosely: \$2,500 for a 4-track stereo system with two projectors. The cost

(Continued on page 98)



CHILDREN SING—Youngsters from the New York City Children's Chorus record an album for UNICEF, titled "Sing Children Sing." Proceeds for the album of children's songs will go to the U.N.'s Children Fund.

Detroit 1-Stop Using Bank Promo

• *Continued from page 1*

Manufacturers Bank, one of Detroit's oldest and largest.

The 8-by-11-inch order form offers a cross-section of repertoire including everything but classics and ranges from Benny Goodman to Glen Campbell and Bob Seger at \$3.99 per LP and \$4.99 per tape.

The buyer is notified that the order is subject to handling charges at actual cost. A minimum of four titles must be ordered.

Album orders return to the bank, which then relays them to the Schlee one-stop.

The experiment is in its early stages with Schlee reporting a good

Leonetti To Score

LOS ANGELES—Tommy Leonetti has been signed to compose, arrange and conduct the score to Circle Films' "The Ransom Of Red Chief," based on the O. Henry classic.

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From the first concert with Alice Cooper in 1975, when the main door wasn't even installed, the heating had gone on strike, (in mid-winter!) the shaky to rickety seating, a hysterical wobble in the stage, no proper dressing rooms, etc, etc, etc, etc, we were surprised, and forever grateful, that you even played there. From humble beginnings to a fully-fledged entertainment arena (7500 seater/2500 standing) - the biggest in Paris - this is the hall that you all helped to build. Thank you

Antoine Gouffier

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The Alpha Band.

They received critical raves when their first album was released. *Crawdaddy* said, "the most impressive debut of the year," the *Los Angeles Free Press* called it "one hell of a monster musical statement," and *Melody Maker* "at last a band that takes real chances." Their 2nd album "Spark in the Dark" justifies the strong praise. Their music anticipates and leaps ahead to set trends for others. T-Bone Burnett, Steven Soles, and David Mansfield are superb musicians that never quite see it like others do. That's what makes the sparks fly.



The Alpha Band.
"Spark in the Dark"
It was lit just right.
On Arista Records.



Sometimes one spark
can light up the whole sky.
If it's lit right.



Billboard Singles Radio Action

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

Based on station playlists through Thursday (10/20/77)

TOP ADD ONS - NATIONAL

- STEVE MILLER BAND—Swingtown (Capitol)
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.)
- BABYS—Isn't It Time (Chrysalis)

D—Discotheque Crossover

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

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

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

KRIZ—Phoenix

- LITTLE RIVER BAND—Help Is On The Way (Capitol)
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.)
- DEBBY BOONE—You Light Up My Life (W.B.) 25-14
- RITA COOLIDGE—We're All Alone (A&M) 10-3

KTKT—Tucson

- LITTLE RIVER BAND—Help Is On The Way (Capitol)
- DOLLY PARTON—Here You Come Again (RCA)
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.) 24-17
- BEE GEES—How Deep Is Your Love (RSO) 13-8

KQEO—Albuquerque

- LTD—Back In Love Again (A&M)
- TERRANCE BOYLAN—Where Are You Hiding (Asylum)
- FIREFALL—Just Remember I Love You (Atlantic) 13-6
- RITA COOLIDGE—We're All Alone (A&M) 20-13

KENO—Las Vegas

- STEVE MILLER BAND—Swingtown (Capitol)
- CHICAGO—Baby, What A Big Surprise (Columbia) 24-14
- PAUL NICHOLAS—Heaven On The 7th Floor (RSO) 32-23

PRIME MOVERS - NATIONAL

- BEE GEES—How Deep Is Your Love (RSO)
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.)
- DEBBY BOONE—You Light Up My Life (W.B.)

KGW—Portland

- SANTANA—She's Not There (Columbia)
- BAY CITY ROLLERS—The Way I Feel Tonight (Arista)
- CARPENTERS—Calling Occupants of Interplanetary Craft (A&M) 22-16
- CHICAGO—Baby, What A Big Surprise (Columbia) 15-10

KING—Seattle

- CARPENTERS—Calling Occupants Of Interplanetary Craft (A&M)
- LITTLE RIVER BAND—Help Is On The Way (Capitol)
- BEE GEES—How Deep Is Your Love (RSO) 19-12
- CHICAGO—Baby, What A Big Surprise (Columbia) 17-11

KJRB—Spokane

- ANDY GIBB—Love Is Thicker Than Water (RSO)
- DAVE MASON—We Just Disagree (Columbia)
- LINDA RONSTADT—Blue Bayou (Asylum) 23-19
- BEE GEES—How Deep Is Your Love (RSO) 7-4

KTAC—Tacoma

- FIREFALL—Just Remember I Love You (Atlantic)
- DAVE MASON—We Just Disagree (Columbia)
- RONNIE McDOWELL—The King Is Gone (Scorpion) 18-15
- SHAUN CASSIDY—That's Rock 'n' Roll (Warner/Curb) 20-17

KCPX—Salt Lake City

- SHAUN CASSIDY—Hey Deanie (W.B.)
- ELVIS PRESLEY—My Way (RCA)
- DAVE MASON—We Just Disagree (Columbia) 14-9
- PABLO CRUISE—A Place In The Sun (A&M) 9-5

KRSP—Salt Lake City

- LINDA RONSTADT—Blue Bayou (Asylum)
- ENGLAND DAN / JOHN FORD COLEY—Gone Too Far (Big Tree)
- RONNIE MILSAP—It Was Almost Like A Song (RCA) 14-8
- RITA COOLIDGE—We're All Alone (A&M) 10-5

KTLK—Denver

- LINDA RONSTADT—Blue Bayou (Asylum)
- ENGLAND DAN / JOHN FORD COLEY—Gone Too Far (Big Tree)
- BAY CITY ROLLERS—The Way I Feel Tonight (Arista) 24-17
- STEVE MILLER BAND—Swingtown (Capitol) 5-2

BREAKOUTS - NATIONAL

- DAVE MASON—We Just Disagree (Columbia)
- PAUL NICHOLAS—Heaven On The 7th Floor (RSO)
- (D) LTD—Back In Love Again (A&M)

WPE2—Pittsburgh

- STYX—Come Sail Away (A&M)
- BEE GEES—How Deep Is Your Love (RSO)
- LINDA RONSTADT—Blue Bayou (Asylum) 15-4
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.) 14-5

WRIC—Erie, Pa.

- FLEETWOOD MAC—You Make Lovin' Fun (W.B.)
- ROD STEWART—You're In My Heart (W.B.)
- CHICAGO—Baby, What A Big Surprise (Columbia) 21-10
- BEE GEES—How Deep Is Your Love (RSO) 24-17

WKY—Oklahoma City

- LITTLE RIVER BAND—Help Is On The Way (Capitol)
- STEVE MILLER BAND—Swingtown (Capitol)
- FIREFALL—Just Remember I Love You (Atlantic) 14-9
- BEE GEES—How Deep Is Your Love (RSO) 15-11

KOMA—Oklahoma City

- BABYS—Isn't It Time (Chrysalis)
- BARRY WHITE—It's Ecstasy When You Lay Down Next To Me (20th Century)
- RITA COOLIDGE—We're All Alone (A&M) 30-29
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.) 17-10

KAKC—Tulsa

- LINDA RONSTADT—Blue Bayou (Asylum)
- CROSBY/STILLS/NASH—Fair Game (Atlantic)
- DEBBY BOONE—You Light Up My Life (W.B.) 9-2
- CHICAGO—Baby, What A Big Surprise (Columbia) 17-13

KELJ—Tulsa

- DOLLY PARTON—Here You Come Again (RCA)
- STEVE MILLER BAND—Swingtown (Capitol)
- FIREFALL—Just Remember I Love You (Atlantic) 15-10
- ERIC CARMEN—She Did It (Arista) 16-11

WTIX—New Orleans

- JUDY COLLINS—Send In The Clowns (Elektra)
- LEO SAYER—Thunder In My Heart (W.B.)
- BOB WELCH—Sentimental Lady (Capitol) 22-14
- RITA COOLIDGE—We're All Alone (A&M) 13-6

KEEL—Shreveport

- FLEETWOOD MAC—You Make Lovin' Fun (W.B.)
- BAY CITY ROLLERS—The Way I Feel Tonight (Arista)
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.) 24-15
- COMMODORES—Brickhouse (Motown) 28-21

Pacific Southwest Region

TOP ADD ONS:

- LITTLE RIVER BAND—Help Is On The Way (Capitol)
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.)
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.)

PRIME MOVERS:

- DEBBY BOONE—You Light Up My Life (W.B.)
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.)
- CHICAGO—Baby, What A Big Surprise (Columbia)

BREAKOUTS:

- BEE GEES—How Deep Is Your Love (RSO)
- PAUL DAVIS—I Go Crazy (Bang)
- PAUL NICHOLAS—Heaven On The 7th Floor (RSO)

KHI—Los Angeles

- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (United Artists)
- LITTLE RIVER BAND—Help Is On The Way (Capitol)
- BEE GEES—How Deep Is Your Love (RSO) 25-20
- STEVE MILLER BAND—Jungle Love (Capitol) 16-11

TEM-Q (KTNQ)—Los Angeles

- PAUL DAVIS—I Go Crazy (Bang)
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.)
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (United Artists) 26-16
- DEBBY BOONE—You Light Up My Life (W.B.) 11-1

KDAY—Los Angeles

- EMOTIONS—Don't Ask My Neighbors (Columbia)
- ROY AVERS UBIQUITY—Running Away (Polydor)
- POINTER SISTERS—Having A Party (Blue Thumb) 27-23
- JACKSONS—Going Places (Epic) 29-26

KEZY—Anaheim

- BARRY WHITE—It's Ecstasy When You Lay Down Next To Me (20th Century)
- DEBBY BOONE—You Light Up My Life (W.B.) 10-1
- LEO SAYER—Thunder In My Heart (W.B.) 24-19

KFXM—San Bernardino

- BARRY MANILOW—Daybreak (Arista)
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.)
- CHICAGO—Baby, What A Big Surprise (Columbia) 27-20
- COMMODORES—Brick House (Motown) 12-6

KCBQ—San Diego

- PAUL NICHOLAS—Heaven On The 7th Floor (RSO)
- FIREFALL—Just Remember I Love You (Atlantic)
- DEBBY BOONE—You Light Up My Life (W.B.) 11-2
- CARLY SIMON—Nobody Does It Better (Elektra) 12-7

KAFY—Bakersfield

- SEALS & CROFTS—My Fair Share (W.B.)
- BAY CITY ROLLERS—The Way I Feel Tonight (Arista)
- RITA COOLIDGE—We're All Alone (A&M) 24-14
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.) 20-11

Pacific Northwest Region

TOP ADD ONS:

- FIREFALL—Just Remember I Love You (Atlantic)
- LINDA RONSTADT—Blue Bayou (Asylum)
- ENGLAND DAN / JOHN FORD COLEY—Gone Too Far (Big Tree)

PRIME MOVERS:

- BEE GEES—How Deep Is Your Love (RSO)
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.)
- LINDA RONSTADT—Blue Bayou (Asylum)

BREAKOUTS:

- DAVE MASON—We Just Disagree (Columbia)
- RITA COOLIDGE—We're All Alone (A&M)
- JUDY COLLINS—Send In The Clowns (Elektra)

KFRC—San Francisco

- FIREFALL—Just Remember I Love You (Atlantic)
- JUDY COLLINS—Send In The Clowns (Elektra)
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.) 25-15
- CHICAGO—Baby, What A Big Surprise (Columbia) 16-10

KYA—San Francisco

- BABYS—Isn't It Time (Chrysalis)
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.)
- LINDA RONSTADT—Blue Bayou (Asylum) 21-10
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.) 22-12

KLIV—San Jose

- BEE GEES—How Deep Is Your Love (RSO)
- RITA COOLIDGE—We're All Alone (A&M)
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.) 29-22
- LINDA RONSTADT—Blue Bayou (Asylum) 19-14

KNDE—Sacramento

- SYLVERS—Anyway You Want Me (Capitol)
- BARRY MANILOW—Daybreak (Arista)
- BEE GEES—How Deep Is Your Love (RSO) 28-14
- SEALS & CROFTS—My Fair Share (W.B.) 29-18

KROY—Sacramento

- PAUL NICHOLAS—Heaven On The 7th Floor (RSO)
- RITA COOLIDGE—We're All Alone (A&M)
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.) 20-12
- SANTANA—She's Not There (Columbia) 29-22

KYNO—Fresno

- LINDA RONSTADT—It's So Easy (Asylum)
- STEVE MILLER BAND—Swingtown (Capitol)
- PABLO CRUISE—A Place In The Sun (A&M) 18-5
- BEE GEES—How Deep Is Your Love (RSO) 25-14

North Central Region

TOP ADD ONS:

- BEE GEES—How Deep Is Your Love (RSO)
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.)
- ROD STEWART—You're In My Heart (W.B.)

PRIME MOVERS:

- CHICAGO—Baby, What A Big Surprise (Columbia)
- LINDA RONSTADT—Blue Bayou (Asylum)
- HIGH ENERGY—You Can't Turn Me On In The Middle Of Turning Me On (Gordy)

BREAKOUTS:

- BABYS—Isn't It Time (Chrysalis)
- BARRY MANILOW—Daybreak (Arista)
- DAVE MASON—We Just Disagree (Columbia)

CKLW—Detroit

- EMOTIONS—Don't Ask My Neighbors (Columbia)
- ELVIS PRESLEY—My Way (RCA)
- LINDA RONSTADT—Blue Bayou (Asylum) 18-20
- DRAMATICS—Shake It Well (ABC) 21-14

WJLB—Detroit

- CON FUNK SHUN—Flun (Mercury)
- FLOATERS—You Don't Have To Say You Love Me (ABC)
- HIGH ENERGY—You Can't Turn Me On In The Middle Of Turning Me On (Gordy) 18-10
- RONNIE DYSON—Don't Be Afraid (Columbia) 12-8

WTAC—Flint, Mich.

- BABYS—Isn't It Time (Chrysalis)
- PAUL NICHOLAS—Heaven On The 7th Floor (RSO)
- PETER BROWN—Do You Wanna Get Funky With Me (Drive) 30-23
- DEBBY BOONE—You Light Up My Life (W.B.) 9-2

WGRD—Grand Rapids

- CHICAGO—Baby, What A Big Surprise (Columbia)
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.)
- FIREFALL—Just Remember I Love You (Atlantic) 15-7
- PAUL NICHOLAS—Heaven On The 7th Floor (RSO) 17-11

Z-96 (WZZM-FM)—Grand Rapids

- BEE GEES—How Deep Is Your Love (RSO)
- PAUL DAVIS—I Go Crazy (Bang)
- DEBBY BOONE—You Light Up My Life (W.B.) 14-4
- CARLY SIMON—Nobody Does It Better (Elektra) 16-9

WAKY—Louisville

- LINDA RONSTADT—Blue Bayou (Asylum)
- SEALS & CROFTS—My Fair Share (W.B.) 28-19
- JUDY COLLINS—Send In The Clowns (Elektra) 29-24

WBGW—Bowling Green

- LTD—Back In Love Again (A&M)
- ROD STEWART—You're In My Heart (W.B.)
- ATLANTA RHYTHM SECTION—Georgia Rhythm (Polydor) 8-26
- ENGLAND DAN / JOHN FORD COLEY—Gone Too Far (Big Tree) 16-13

WGCL—Cleveland

- BABYS—Isn't It Time (Chrysalis)
- DAVE MASON—We Just Disagree (Columbia)
- KENI BURKE—Time Bomb (Columbia) 28-18
- LITTLE RIVER BAND—Help Is On The Way (Capitol) 24-16

WSAI—Cincinnati

- BEE GEES—How Deep Is Your Love (RSO)
- ALAN PARSONS PROJECT—I Wouldn't Want To Be Like You (Arista)
- BARRY MANILOW—Daybreak (Arista) 23-13
- CHICAGO—Baby, What A Big Surprise (Columbia) 27-19

Q-102 (WKQR-FM)—Cincinnati

- BEE GEES—How Deep Is Your Love (RSO)
- BABYS—Isn't It Time (Chrysalis)
- LINDA RONSTADT—Blue Bayou (Asylum) 20-15
- RITA COOLIDGE—We're All Alone (A&M) 12-9

WCOL—Columbus

- BARRY MANILOW—Daybreak (Arista)
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.)
- BARRY WHITE—It's Ecstasy When You Lay Down Next To Me (20th Century) 15-9
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.) 19-13

WCUE—Akron, Ohio

- BOB WELCH—Sentimental Lady (Capitol)
- PAUL SIMON—Slip Slidin' Away (Columbia)
- CHICAGO—Baby, What A Big Surprise (Columbia) 24-14
- KENI BURKE—Time Bomb (Columbia) 32-24

13-Q (WTKQ)—Pittsburgh

- FOGHAT—I Just Want To Make Love To You (Bearsville)
- ROD STEWART—You're In My Heart (W.B.)
- PLAYER—Baby Come Back (RSO) 30-22
- RONNIE MILSAP—It Was Almost Like A Song (RCA) 20-14

Southwest Region

TOP ADD ONS:

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

PRIME MOVERS:

- RITA COOLIDGE—We're All Alone (A&M)
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.)
- FIREFALL—Just Remember I Love You (Atlantic)

BREAKOUTS:

- DAVE MASON—We Just Disagree (Columbia)
- JUDY COLLINS—Send In The Clowns (Elektra)
- (D) BARRY WHITE—It's Ecstasy When You Lay Down Next To Me (20th Century)

KILT—Houston

- ROD STEWART—You're In My Heart (W.B.)
- JAMES TAYLOR—Your Smiling Face (Columbia)
- PAUL SIMON—Slip Slidin' Away (Columbia) 40-27
- JIMMY BUFFETT—Changes In Latitudes, Changes In Attitudes (ABC) 35-29

KRBE—Houston

- PETER BROWN—Do You Wanna Get Funky With Me (Drive)
- BRICK—Dusic (Bang)
- RITA COOLIDGE—We're All Alone (A&M) 29-18
- BARRY WHITE—It's Ecstasy When You Lay Down Next To Me (20th Century) 14-5

KNOK—Dallas

- NO LIST
- NO LIST
- NO LIST
- NO LIST

KLIF—Dallas

- BEE GEES—How Deep Is Your Love (RSO)
- DAVE MASON—We Just Disagree (Columbia)
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.) 16-10
- RITA COOLIDGE—We're All Alone (A&M) 18-12

KNUS-FM—Dallas

- NO LIST
- NO LIST
- NO LIST
- NO LIST

KFJZ-FM (Z-97)—Fl. Worth

- HEATWAVE—Boogie Nights (Epic)
- FIREFALL—Just Remember I Love You (Atlantic)
- B.J. THOMAS—Don't Worry Baby (MCA) 20-9

KINT—El Paso

- STEVE MILLER BAND—Swingtown (Capitol)
- JAMES TAYLOR—Your Smiling Face (Columbia)
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.) 12-3
- BEE GEES—How Deep Is Your Love (RSO) 17-12

Midwest Region

TOP ADD ONS:

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

PRIME MOVERS:

- BEE GEES—How Deep Is Your Love (RSO)
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.)
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.)

BREAKOUTS:

- SEALS & CROFTS—My Fair Share (W.B.)
- DAVE MASON—We Just Disagree (Columbia)
- PAUL NICHOLAS—Heaven On The 7th Floor (RSO)

WLS—Chicago

- HEATWAVE—Boogie Nights (Epic)
- BARRY MANILOW—Daybreak (Arista) 34-26
- FIREFALL—Just Remember I Love You (Atlantic) 10-6

WMET—Chicago

- PAUL NICHOLAS—Heaven On The 7th Floor (RSO)
- FLEETWOOD MAC—You Make Lovin' Fun (W.B.)
- LINDA RONSTADT—It's So Easy (Asylum) 28-23
- STYX—Come Sail Away (A&M)

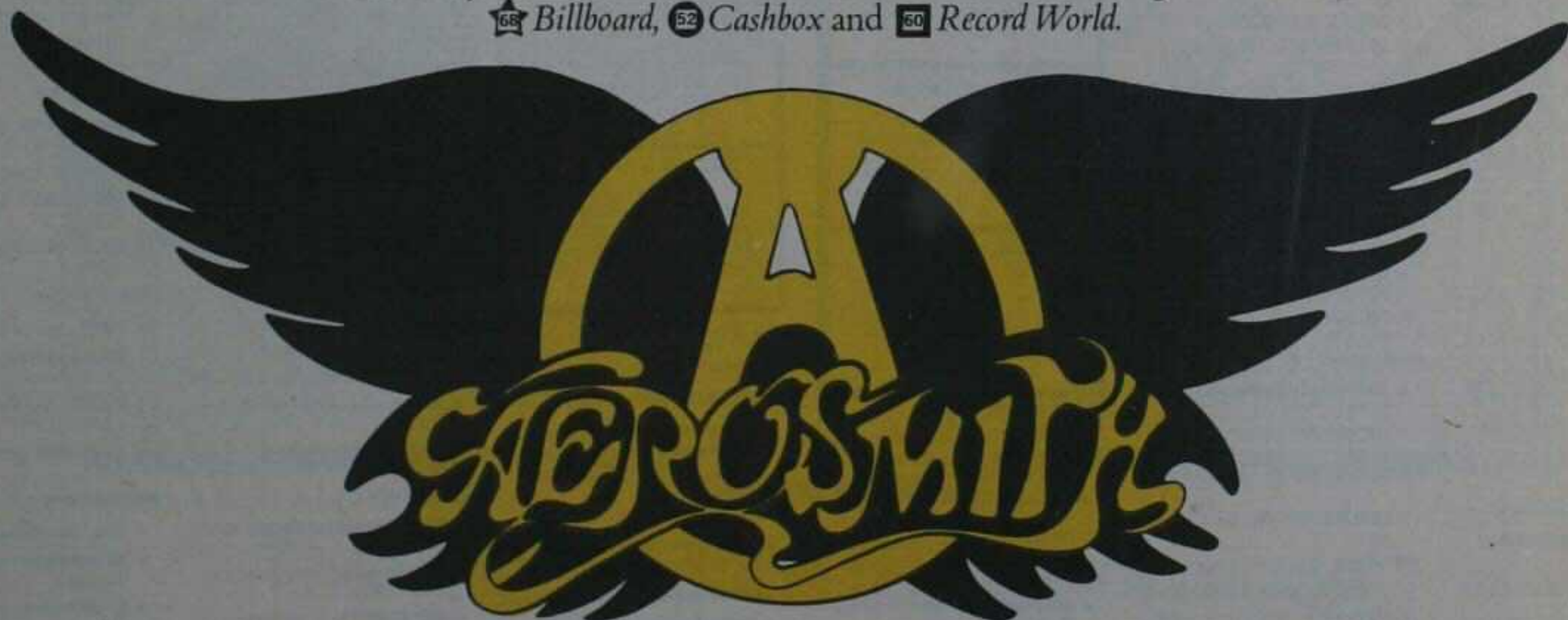
THE LINE IS BUSY.

Busy at places like:

WCAO	Baltimore	WBBF	Rochester (#28)	WOKY	Milwaukee
WRKO	Boston (#27)	WOLF	Syracuse	WZUU	Milwaukee
WVBF	Boston	WPJB	Providence (#23)	KSLQ	St. Louis
WYSL	Buffalo	WBBQ	Augusta	WOW	Omaha
13Q	Pittsburgh (#29)	WRFC	Athens (#30)	KTOQ	Rapid City (#22)
WIFI	Philadelphia (#29)	WFLB	Fayetteville	K100	Los Angeles
WPEZ	Pittsburgh (#34)	WKLO	Louisville	10Q	Los Angeles
WTRY	Troy	WFOM	Marietta	KCPX	Salt Lake City
WDRC	Hartford	WSGA	Savannah	KQEO	Albuquerque
WFEA	Manchester (#27)	WGCL	Cleveland	KAFY	Bakersfield
WAVZ	New Haven	WAYS	Charlotte	KCBN	Reno
WPRO-FM	Providence (#30)	WDRQ	Detroit (#29)	KNDE	Sacramento
		KWWL	Waterloo		

Busy at album radio, with an avalanche of across-the-board support. And busy on the charts, where the number has been changed to

★ Billboard, 52 Cashbox and 60 Record World.



"DRAW THE LINE." 8-10637

A PREDICTABLY ENORMOUS AEROSMITH SINGLE. FROM THEIR FORTHCOMING ALBUM, "DRAW THE LINE." ON COLUMBIA RECORDS. JC 34856*

Produced by Jack Douglas and Aerosmith for Contemporary Communications Corp. and Waterfront Productions Ltd. Direction: David Krebs-Steve Leber for Leber-Krebs Inc.

*Also available on tape.

Billboard Singles Radio Action

Based on station playlists through Thursday (10/20/77)

Playlist Top Add Ons
Playlist Prime Movers

Continued from page 26

- WVON—Chicago**
- D+ **ODYSSEY**—Native New Yorker (RCA)
- **T-CONNECTION**—On Fire (TK)
- ★ **CURTIS MAYFIELD**—Do Do Wag (Curtom) 30-23
- ★ **MEMPHIS HORNS**—Just For Your Love (RCA) 23-16

- WNDE—Indianapolis**
- **BARRY MANILOW**—Daybreak (Arista)
- **SEALS & CROFTS**—My Fair Share (W.B.)
- **FIREFALL**—Just Remember I Love You (Atlantic) 16-8
- ★ **CRYSTAL GAYLE**—Don't It Make My Brown Eyes Blue (U.A.) 23-15

- WOKY—Milwaukee**
- **ATLANTA RHYTHM SECTION**—Georgia Rhythm (Polydor)
- **RITA COOLIDGE**—We're All Alone (A&M)
- ★ **CHICAGO**—Baby, What A Big Surprise (Columbia) 21-9
- ★ **LITTLE RIVER BAND**—Help Is On The Way (Capitol) 24-19

- WZLJ-FM—Milwaukee**
- **STEVE MILLER BAND**—Swingtown (Capitol)
- **JAMES TAYLOR**—Your Smiling Face (Columbia)
- D+ **DONNA SUMMER**—I Feel Love (Casablanca) 7-1
- ★ **ERIC CARMEN**—She Did It (Arista) 13-9

- WIRL—Peoria, Ill.**
- **DAVE MASON**—We Just Disagree (Columbia)
- **FLEETWOOD MAC**—You Make Lovin' Fun (W.B.)
- ★ **CHICAGO**—Baby, What A Big Surprise (Columbia) 27-20
- ★ **CRYSTAL GAYLE**—Don't It Make My Brown Eyes Blue (U.A.) 16-11

- KSLQ-FM—St. Louis**
- **BRICK**—Dusic (Bang)
- **FLEETWOOD MAC**—You Make Lovin' Fun (W.B.)
- ★ **CHICAGO**—Baby, What A Big Surprise (Columbia) 21-11
- ★ **CRYSTAL GAYLE**—Don't It Make My Brown Eyes Blue (U.A.) 22-12

- KXOK—St. Louis**
- **SEALS & CROFTS**—My Fair Share (W.B.)
- **STEVE MILLER BAND**—Swingtown (Capitol)
- D+ **BARRY WHITE**—It's Ecstasy When You Lay Down Next To Me (20th Century) 22-14
- **BEE GEES**—How Deep Is Your Love (RSO) 25-20

- KIOA—Des Moines**
- **BEE GEES**—How Deep Is Your Love (RSO)
- **DAVE MASON**—We Just Disagree (Columbia)
- ★ **RITA COOLIDGE**—We're All Alone (A&M) 18-12
- ★ **FIREFALL**—Just Remember I Love You (Atlantic) 24-19

- KDWB—Minneapolis**
- **STEVE MILLER BAND**—Swingtown (Capitol)
- **JAMES TAYLOR**—Your Smiling Face (Columbia)
- ★ **BOB WELCH**—Sentimental Lady (Capitol) 24-12
- ★ **JUDY COLLINS**—Send In The Clowns (Elektra) 21-10

- KSTP—Minneapolis**
- **LINDA RONSTADT**—Blue Bayou (Asylum)
- **JUDY COLLINS**—Send In The Clowns (Elektra) 17-11
- ★ **BEE GEES**—How Deep Is Your Love (RSO) 22-17

- KKLS—Rapid City, S.D.**
- **BOZ SCAGGS**—Hard Times (Columbia)
- **STEVE MILLER BAND**—Swingtown (Capitol)
- ★ **CRYSTAL GAYLE**—Don't It Make My Brown Eyes Blue (U.A.) 15-9
- ★ **DEBBY BOONE**—You Light Up My Life (W.B.) 18-13

Northeast Region

• **TOP ADD ONS:**

RITA COOLIDGE—We're All Alone (A&M)
QUEEN—We Are The Champions (Elektra)
JUDY COLLINS—Send In The Clowns (Elektra)

★ **PRIME MOVERS:**

COMMODORES—Brick House (Motown)
RITA COOLIDGE—We're All Alone (A&M)
BEE GEES—How Deep Is Your Love (RSO)

BREAKOUTS:

ENGLAND DAN/JOHN FORD COLEY—Gone Too Far (Big Tree)
PAUL NICHOLS—Heaven On The 7th Floor (RSO)
(D) BARRY WHITE—It's Ecstasy When You Lay Down Next To Me (20th Century)

- WOKY—Milwaukee**
- **ATLANTA RHYTHM SECTION**—Georgia Rhythm (Polydor)
- **RITA COOLIDGE**—We're All Alone (A&M)
- ★ **CHICAGO**—Baby, What A Big Surprise (Columbia) 21-9
- ★ **LITTLE RIVER BAND**—Help Is On The Way (Capitol) 24-19

- WZLJ-FM—Milwaukee**
- **STEVE MILLER BAND**—Swingtown (Capitol)
- **JAMES TAYLOR**—Your Smiling Face (Columbia)
- D+ **DONNA SUMMER**—I Feel Love (Casablanca) 7-1
- ★ **ERIC CARMEN**—She Did It (Arista) 13-9

- WIRL—Peoria, Ill.**
- **DAVE MASON**—We Just Disagree (Columbia)
- **FLEETWOOD MAC**—You Make Lovin' Fun (W.B.)
- ★ **CHICAGO**—Baby, What A Big Surprise (Columbia) 27-20
- ★ **CRYSTAL GAYLE**—Don't It Make My Brown Eyes Blue (U.A.) 16-11

- KSLQ-FM—St. Louis**
- **BRICK**—Dusic (Bang)
- **FLEETWOOD MAC**—You Make Lovin' Fun (W.B.)
- ★ **CHICAGO**—Baby, What A Big Surprise (Columbia) 21-11
- ★ **CRYSTAL GAYLE**—Don't It Make My Brown Eyes Blue (U.A.) 22-12

- KXOK—St. Louis**
- **SEALS & CROFTS**—My Fair Share (W.B.)
- **STEVE MILLER BAND**—Swingtown (Capitol)
- D+ **BARRY WHITE**—It's Ecstasy When You Lay Down Next To Me (20th Century) 22-14
- **BEE GEES**—How Deep Is Your Love (RSO) 25-20

- KIOA—Des Moines**
- **BEE GEES**—How Deep Is Your Love (RSO)
- **DAVE MASON**—We Just Disagree (Columbia)
- ★ **RITA COOLIDGE**—We're All Alone (A&M) 18-12
- ★ **FIREFALL**—Just Remember I Love You (Atlantic) 24-19

- KDWB—Minneapolis**
- **STEVE MILLER BAND**—Swingtown (Capitol)
- **JAMES TAYLOR**—Your Smiling Face (Columbia)
- ★ **BOB WELCH**—Sentimental Lady (Capitol) 24-12
- ★ **JUDY COLLINS**—Send In The Clowns (Elektra) 21-10

- KSTP—Minneapolis**
- **LINDA RONSTADT**—Blue Bayou (Asylum)
- **JUDY COLLINS**—Send In The Clowns (Elektra) 17-11
- ★ **BEE GEES**—How Deep Is Your Love (RSO) 22-17

- WBBF—Rochester, N.Y.**
- **BEE GEES**—How Deep Is Your Love (RSO)
- **RITA COOLIDGE**—We're All Alone (A&M)
- ★ **DOLLY PARTON**—Here You Come Again (RCA) 27-23
- ★ **CRYSTAL GAYLE**—Don't It Make My Brown Eyes Blue (U.A.) 29-25

- WRKO—Boston**
- **CRYSTAL GAYLE**—Don't It Make My Brown Eyes Blue (U.A.)
- D+ **BARRY WHITE**—It's Ecstasy When You Lay Down Next To Me (20th Century)
- ★ **BEE GEES**—How Deep Is Your Love (RSO) 20-13
- ★ **LINDA RONSTADT**—It's So Easy (Asylum) 23-14

- WBZ-FM—Boston**
- **PIPER**—Can't Wait (A&M)
- **QUEEN**—We Are The Champions (Elektra)
- ★ **CAROL BAYER SAGER**—You're Moving Out Today (Elektra) 26-7
- ★ **COMMODORES**—Brick House (Motown) 23-8

- WVBF-FM—Boston**
- **NO LIST**
- **NO LIST**
- **NO LIST**
- **NO LIST**

- WORC—Worcester, Mass.**
- **CHICAGO**—Baby, What A Big Surprise (Columbia)
- **RITA COOLIDGE**—We're All Alone (A&M)
- ★ **PAUL NICHOLS**—Heaven On The 7th Floor (RSO) 16-10
- ★ **ERIC CARMEN**—She Did It (Arista) 18-12

- WORC—Hartford**
- **VAN MORRISON**—Moon Dance (W.B.)
- **QUEEN**—We Are The Champions (Elektra)
- ★ **COMMODORES**—Brick House (Motown) 25-17
- ★ **SEALS & CROFTS**—My Fair Share (W.B.) 16-11

- WPRO—Providence**
- **LITTLE RIVER BAND**—Help Is On The Way (Capitol)
- **LEO SAYER**—Thunder In My Heart (W.B.)
- ★ **JUDY COLLINS**—Send In The Clowns (Elektra) 25-17
- ★ **COMMODORES**—Brick House (Motown) 13-6

Mid-Atlantic Region

• **TOP ADD ONS:**

PLAYER—Baby Come Back (RSO)
LINDA RONSTADT—Blue Bayou (Asylum)
(D) BARRY WHITE—It's Ecstasy When You Lay Down Next To Me (20th Century)

★ **PRIME MOVERS:**

DAVE MASON—We Just Disagree (Columbia)
BEE GEES—How Deep Is Your Love (RSO)
LINDA RONSTADT—It's So Easy (Asylum)

BREAKOUTS:

QUEEN—We Are The Champions (Elektra)
(D) LTD—Back In Love Again (A&M)
LITTLE RIVER BAND—Help Is On The Way (Capitol)

- WFIL—Philadelphia**
- **LINDA RONSTADT**—Blue Bayou (Asylum)
- D+ **BARRY WHITE**—It's Ecstasy When You Lay Down Next To Me (20th Century)
- ★ **CHICAGO**—Baby, What A Big Surprise (Columbia) 20-12
- ★ **CRYSTAL GAYLE**—Don't It Make My Brown Eyes Blue (U.A.) 15-8

- WIBG—Philadelphia**
- **LITTLE RIVER BAND**—Help Is On The Way (Capitol)
- **OLIVIA NEWTON JOHN**—I Honestly Love You (MCA)
- ★ **COMMODORES**—Brick House (Motown) 24-16
- ★ **FLEETWOOD MAC**—You Make Lovin' Fun (W.B.) 16-10

- WIFI-FM—Philadelphia**
- **CRYSTAL GAYLE**—Don't It Make My Brown Eyes Blue (U.A.)
- **ALAN PARSONS PROJECT**—I Wouldn't Want To Be Like You (Arista) 18-11
- ★ **RITA COOLIDGE**—We're All Alone (A&M) 25-19

- WPGC—Washington**
- **PLAYER**—Baby Come Back (RSO)
- **QUEEN**—We Are The Champions (Elektra)
- ★ **BEE GEES**—How Deep Is Your Love (RSO) 19-13
- ★ **RITA COOLIDGE**—We're All Alone (A&M) 23-18

- WOL—Washington**
- **PARLIAMENT**—Endangered Species
- **BILL WITHERS**—Lovely Day (Columbia)
- ★ **NONE**
- ★

- WGH—Washington**
- **CHICAGO**—Baby, What A Big Surprise (Columbia)
- **BEE GEES**—How Deep Is Your Love (RSO)
- D+ **DONNA SUMMER**—I Feel Love (Casablanca) 17-9
- ★ **DEBBY BOONE**—You Light Up My Life (W.B.) 9-1

- WCAO—Baltimore**
- **LTD**—Back In Love Again (A&M)
- **JAMES TAYLOR**—Your Smiling Face (Columbia)
- ★ **DAVE MASON**—We Just Disagree (Columbia) 18-11
- ★ **PETER BROWN**—Do You Wanna Get Funky With Me (Drive) 21-15

- WYRE—Baltimore**
- **PLAYER**—Baby Come Back (RSO)
- **PAUL SIMON**—Slip Slidin' Away (Columbia)
- ★ **DAVE MASON**—We Just Disagree (Columbia) 23-15
- ★ **BEE GEES**—How Deep Is Your Love (RSO) 14-9

- WLEE—Richmond, Va.**
- **PLAYER**—Baby Come Back (RSO)
- **ENGLAND DAN/JOHN FORD COLEY**—Gone Too Far (Big Tree)
- ★ **LINDA RONSTADT**—It's So Easy (Asylum) 29-20
- ★ **DAVE MASON**—We Just Disagree (Columbia) 11-7

Southeast Region

• **TOP ADD ONS:**

BABYS—Isn't It Time (Chrysalis)
STEVE MILLER BAND—Swingtown (Capitol)
JACKIE DeSHANNON—Don't Let The Flame Burn Out (Amherst)

★ **PRIME MOVERS:**

DEBBY BOONE—You Light Up My Life (W.B.)
BRICK—Dusic (Bang)
BEE GEES—How Deep Is Your Love (RSO)

BREAKOUTS:

PLAYER—Baby Come Back (RSO)
(D) LTD—Back In Love Again (A&M)
FLEETWOOD MAC—You Make Lovin' Fun (W.B.)

- WQXI—Atlanta**
- **BABYS**—Isn't It Time (Chrysalis)
- **STEVE MILLER BAND**—Swingtown (Capitol)
- ★ **JUDY COLLINS**—Send In The Clowns (Elektra) 29-15
- ★ **LTD**—Back In Love Again (A&M) 30-16

- Z-93 (WZGC-FM)—Atlanta**
- **ENGLAND DAN/JOHN FORD COLEY**—Gone Too Far (Big Tree)
- **SEALS & CROFTS**—My Fair Share (W.B.)
- ★ **FIREFALL**—Just Remember I Love You (Atlantic) 26-19
- ★ **LINDA RONSTADT**—It's So Easy (Asylum) 30-24

- WBBQ—Augusta**
- **JUDY COLLINS**—Send In The Clowns (Elektra)
- **STEVE MILLER BAND**—Swingtown (Capitol)
- ★ **RITA COOLIDGE**—We're All Alone (A&M) 20-13
- ★ **COMMODORES**—Brick House (Motown) 14-9

- WFOM—Atlanta**
- **BOB WELCH**—Sentimental Lady (Capitol)
- **PLAYER**—Baby Come Back (RSO) 25-19
-
-

- WSGA—Savannah, Ga.**
- **LTD**—Back In Love Again (A&M)
- **ELVIS PRESLEY**—My Way (RCA)
- ★ **JAMES TAYLOR**—Your Smiling Face (Columbia) 18-13
- ★ **BRICK**—Dusic (Bang) 6-2

- WQAM—Miami**
- **CRYSTAL GAYLE**—Don't It Make My Brown Eyes Blue (U.A.)
- **BEE GEES**—How Deep Is Your Love (RSO)
- ★ **DEBBY BOONE**—You Light Up My Life (W.B.) 17-5
- ★ **SEALS & CROFTS**—My Fair Share (W.B.) 15-10

- Y-100 (WHYI-FM)—Miami**
- **K.C. & THE SUNSHINE BAND**—Wrap Your Arms Around Me (TK)
-
- ★ **DEBBY BOONE**—You Light Up My Life (W.B.) 26-11
- ★ **PLAYER**—Baby Come Back (RSO) 20-16

- BJ-105 (WBJW-FM)—Orlando**
- D+ **BARRY WHITE**—It's Ecstasy When You Lay Down Next To Me (20th Century)
-
- ★ **CRYSTAL GAYLE**—Don't It Make My Brown Eyes Blue (U.A.) 25-15
- ★ **DEBBY BOONE**—You Light Up My Life (W.B.) 17-7

- Q-105 (WRBQ-FM)—Tampa, St. Petersburg**
- **JUDY COLLINS**—Send In The Clowns (Elektra)
- **FLEETWOOD MAC**—You Make Lovin' Fun (W.B.)
- ★ **BEE GEES**—How Deep Is Your Love (RSO) 24-14
- ★ **DEBBY BOONE**—You Light Up My Life (W.B.) 13-3

- WQPD—Lakeland, Fla.**
- **PAUL SIMON**—Slip Slidin' Away (Columbia)
- **GLADYS KNIGHT & THE PIPS**—Sorry Doesn't Always Make It Right (Bluddah)
- ★ **BOZ SCAGGS**—Hard Times (Columbia) 35-20
- ★ **LINDA RONSTADT**—It's So Easy (Asylum) 22-10

- WMFJ—Daytona Beach**
- **FLEETWOOD MAC**—You Make Lovin' Fun (W.B.)
- **CAROLE KING**—Simple Things (Capitol)
- ★ **BAY CITY ROLLERS**—The Way I Feel Tonight (Arista) 22-7
- ★ **DEBBY BOONE**—You Light Up My Life (W.B.) 15-1

- WAPE—Jacksonville**
- **STEVE MILLER BAND**—Swingtown (Capitol)
- **BAY CITY ROLLERS**—The Way I Feel Tonight (Arista)
- ★ **LITTLE RIVER BAND**—Help Is On The Way (Capitol) 13-7
- ★ **BEE GEES**—How Deep Is Your Love (RSO) 20-15

- WAYS—Charlotte**
- **BABYS**—Isn't It Time (Chrysalis)
- **STEVE MILLER BAND**—Swingtown (Capitol)
- ★ **CRYSTAL GAYLE**—Don't It Make My Brown Eyes Blue (U.A.) 13-7
- D+ **DONNA SUMMER**—I Feel Love (Casablanca) 17-11

- WGIV—Charlotte**
- **BOB MARLEY AND THE WAILERS**—Waiting In Vain (Island)
- **FLOATERS**—You Don't Have To Say You Love Me (ABC)
- ★ **ISLEY BROTHERS**—Voyage To Atlantis (T-Neck) 44-20
- ★ **BROTHERS JOHNSON**—Runnin' For Your Lovin' (A&M) 45-17

- WKIX—Raleigh, N.C.**
- **PLAYER**—Baby Come Back (RSO)
- **JACKIE DeSHANNON**—Don't Let The Flame Burn Out (Amherst)
- D+ **BARRY WHITE**—It's Ecstasy When You Lay Down Next To Me (20th Century) 40-26
- ★ **LINDA RONSTADT**—It's So Easy (Asylum) 40-27

- WTMA—Charleston, S.C.**
- **PLAYER**—Baby Come Back (RSO)
- **LTD**—Back In Love Again (A&M)
- ★ **LINDA RONSTADT**—Blue Bayou (Asylum) 29-18
- ★ **BRICK**—Dusic (Bang) 22-12

- WORD—Spartanburg, S.C.**
- **BOZ SCAGGS**—Hard Times (Columbia)
- **B.J. THOMAS**—Still The Lovin' Is Fun (MCA)
- ★ **DOLLY PARTON**—Here You Come Again (RCA) 40-12
- ★ **JAMES TAYLOR**—Your Smiling Face (Columbia) 26-17

- WLAC—Nashville**
- **SEALS & CROFTS**—My Fair Share (W.B.)
-
- ★ **DOLLY PARTON**—Here You Come Again (RCA) 38-29
- ★ **KINDLES**—Heaven Is Just A Sin Away (Ovation) 37-28

- WMAK—Nashville**
- **DOLLY PARTON**—Here You Come Again (RCA)
- **B.J. THOMAS**—Still The Lovin' Is Fun (MCA)
- ★ **CHICAGO**—Baby, What A Big Surprise (Columbia) 22-14
- ★ **FLEETWOOD MAC**—You Make Lovin' Fun (W.B.) 18-27

- WHBQ—Memphis**
- **ROSE ROYCE**—Do Your Dance (Part 1) (Whitfield)
- **CRYSTAL GAYLE**—Don't It Make My Brown Eyes Blue (U.A.)
- ★ **BRICK**—Dusic (Bang) 18-6
- ★ **CHICAGO**—Baby, What A Big Surprise (Columbia) 22-18

- WMPS—Memphis**
- **LTD**—Back In Love Again (A&M)
- **THE KENDALLS**—Heaven Is Just A Sin Away (Ovation)
- ★ **BARRY MANILOW**—Daybreak (Arista) 21-15
- ★ **DEBBY BOONE**—You Light Up My Life (W.B.) 8-2

- WGOW—Chattanooga**
- **BARRY MANILOW**—Daybreak (Arista)
- **FLEETWOOD MAC**—You Make Lovin' Fun (W.B.)
- D+ **BARRY WHITE**—It's Ecstasy When You Lay Down Next To Me (20th Century) 23-13
- ★ **RITA COOLIDGE**—We're All Alone (A&M) 24-17

- WERC—Birmingham**
- **JACKIE DeSHANNON**—Don't Let The Flame Burn Out (Amherst)
- **BABYS**—Isn't It Time (Chrysalis)
- ★ **DEBBY BOONE**—You Light Up My Life (W.B.) 8-2
- ★ **PAUL SIMON**—Slip Slidin' Away (Columbia) 23-19

- WSGN—Birmingham**
- **PLAYER**—Baby Come Back (RSO)
- **JACKIE DeSHANNON**—Don't Let The Flame Burn Out (Amherst)
- ★ **CHICAGO**—Baby, What A Big Surprise (Columbia) 21-13
- ★ **RITA COOLIDGE**—We're All Alone (A&M) 10-2

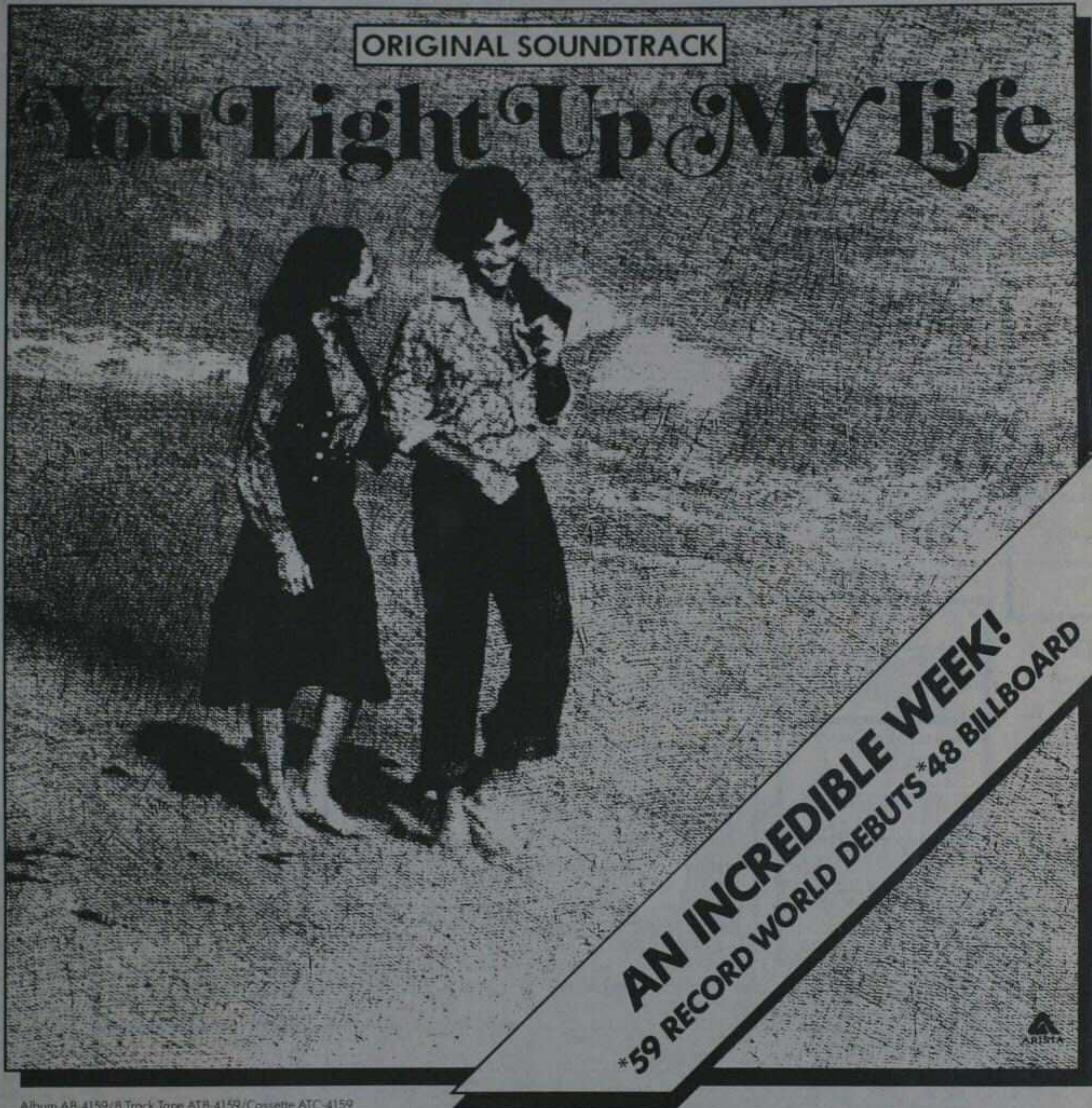
- WHYY—Montgomery**
- **STYX**—Come Sail Away (A&M)
- **ART GARFUNKEL**—Crying In My Sleep (Columbia)
- ★ **BEE GEES**—How Deep Is Your Love (RSO) 18-7
- D+ **BARRY WHITE**—It's Ecstasy When You Lay Down Next To Me (20th Century) 17-5

- KAAY—Little Rock**
- **PAUL NICHOLS**—Heaven On The 7th Floor (RSO)
- **BABYS**—Isn't It Time (Chrysalis)
- ★ **RITA COOLIDGE**—We're All Alone (A&M) 18-12
- ★ **FIREFALL**—Just Remember I Love You (Atlantic) 14-9

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Platinum by
GOLD

THIS IS THE HIT ALBUM.*



Album AB-4159/8 Track Tape ATB-4159/Cassette ATC-4159

The voice and the song that made
the movie great are now a brilliant album.
THE ORIGINAL SOUNDTRACK ALBUM
"YOU LIGHT UP MY LIFE"
GOLD, ON ARISTA RECORDS.

*By the way, the other version's album is trailing by 50 points. Who's following whom?

Billboard Album Radio Action

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

BASED ON STATION PLAYLISTS THROUGH WEDNESDAY 10-19-1977

Top Add Ons-National

- LYNYRD SKYNYRD—Street Survivors (MCA)
- SANTANA—Moonflower (Columbia)
- BROOKLYN DREAMS—(Millennium)
- NILS LOFGREN—Night After Night (A&M)

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)

- THE JOY—(Fantasy)
- EDDIE MONEY—(Columbia)
- THE CHARLIE DANIELS BAND—Midnight Wind (Epic)
- STEVE HILLAGE—Motivation Radio (Atlantic)
- CAMEL—Rain Dances (Janus)
- CHERYL DILCHER—Blue Sailor (Butterfly)
- JOAN ARMATRADING—Show Some Emotion (A&M)
- STOMU YAMASHITA'S—Go Too (Arista)
- TERENCE BOYLAN—(Asylum)
- RANDY NEWMAN—Little Criminals (W.B.)

KZEL-FM—Eugene (Stan Garrett)

- LYNYRD SKYNYRD—Street Survivors (MCA)
- SAMMY HAGAR—Musical Chairs (Capitol)
- THE OZARK MOUNTAIN DAREDEVILS—Don't Look Down (A&M)
- MARK FARNER—(Atlantic)
- CHUCK MANGIONE—Feels So Good (A&M)

KZOK-FM—Seattle (Mavis Mackoff)

- LYNYRD SKYNYRD—Street Survivors (MCA)
- STEELY DAN—Aja (ABC)
- THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)
- GRAHAM PARKER AND THE RUMOUR—Stick To Me (Mercury)

KZKZ-FM—Seattle (Mavis Mackoff)

- LYNYRD SKYNYRD—Street Survivors (MCA)
- JOAN ARMATRADING—Show Some Emotion (A&M)
- SAMMY HAGAR—Musical Chairs (Capitol)
- SANTANA—Moonflower (Columbia)
- EDDIE MONEY—(Columbia)

KZOB-FM—Seattle (Mavis Mackoff)

- CROSBY, STILLS & NASH—CSN (Atlantic)
- FOREIGNER—(Atlantic)
- FLEETWOOD MAC—Rumours (W.B.)
- HEART—Little Queen (Portrait/CBS)

Southwest Region

TOP ADD ONS:

- LYNYRD SKYNYRD—Street Survivors (MCA)
- NILS LOFGREN—Night After Night (A&M)
- CAMEL—Rain Dances (Janus)
- ALAN PRICE—(Jet/United Artists)

TOP REQUEST/AIRPLAY:

- STEELY DAN—Aja (ABC)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)
- KANSAS—Point Of Know Return (Kirtshner)

BREAKOUTS:

- RAY CHARLES—True To Life (Atlantic)
- DAVID BOWIE—Heroes (RCA)
- STARCASTLE—Citadel (Epic)
- EDDIE MONEY—(Columbia)

KZEW-FM—Dallas (Mike Hodges)

- LYNYRD SKYNYRD—Street Survivors (MCA)
- NILS LOFGREN—Night After Night (A&M)
- THE JOY—(Fantasy)
- RAY CHARLES—True To Life (Atlantic)

KZEW-FM—Dallas (Mike Hodges)

- STEELY DAN—Aja (ABC)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- CHICAGO XI—(Columbia)
- THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)

KZEW-FM—Dallas (Mike Hodges)

- LYNYRD SKYNYRD—Street Survivors (MCA)
- SANTANA—Moonflower (Columbia)
- CAMEL—Rain Dances (Janus)
- ALAN PRICE—(Jet/United Artists)
- TOM PETTY AND THE HEARTBREAKERS—(Shelby)

KZEW-FM—Dallas (Mike Hodges)

- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- STEELY DAN—Aja (ABC)
- KANSAS—Point Of Know Return (Kirtshner)
- THE BABYS—Broken Heart (Chrysalis)

KZEW-FM—Dallas (Mike Hodges)

- CAMEL—Rain Dances (Janus)
- BARCLAY JAMES HARVEST—Gone To Earth (MCA)
- JAY FERGUSON—Thunder Island (Asylum)
- JEAN LUC PONTY—Enigmatic Ocean (Atlantic)
- ALAN PRICE—(Jet/United Artists)
- JOAN ARMATRADING—Show Some Emotion (A&M)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- STEELY DAN—Aja (ABC)
- GARY OGAN—(Paradise)

Top Requests/Airplay-National

- STEELY DAN—Aja (ABC)
- SANTANA—Moonflower (Columbia)
- BILLY JOEL—The Stranger (Columbia)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)

KLBJ-FM—Austin (Steve Smith)

- SANTANA—Moonflower (Columbia)
- LYNYRD SKYNYRD—Street Survivors (MCA)
- ALAN PRICE—(Jet/United Artists)
- GRAHAM PARKER AND THE RUMOUR—Stick To Me (Mercury)
- NILS LOFGREN—Night After Night (A&M)
- CAMEL—Rain Dances (Janus)
- JOAN ARMATRADING—Show Some Emotion (A&M)
- STEELY DAN—Aja (ABC)
- RANDY NEWMAN—Little Criminals (W.B.)
- THE ROLLING STONES—Love You Live (Rolling Stone)

WRNO-FM—New Orleans (Sambo)

- LYNYRD SKYNYRD—Street Survivors (MCA)
- THIN LIZZY—Bad Reputation (Mercury)
- KANSAS—Point Of Know Return (Kirtshner)
- BILLY JOEL—The Stranger (Columbia)
- THE CHARLIE DANIELS BAND—Midnight Wind (Epic)
- THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)
- FLEETWOOD MAC—Rumours (W.B.)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- BOB WELCH—French Kiss (Capitol)

KY102-FM—Kansas City (Max Floyd)

- DAVID BOWIE—Heroes (RCA)
- OZARK MOUNTAIN DAREDEVILS—Don't Look Down (A&M)
- LYNYRD SKYNYRD—Street Survivors (MCA)
- EDDIE MONEY—(Columbia)
- STARCASTLE—Citadel (Epic)
- NILS LOFGREN—Night After Night (A&M)
- KANSAS—Point Of Know Return (Kirtshner)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- BILLY JOEL—The Stranger (Columbia)
- BABYS—Broken Heart (Chrysalis)
- SANTANA—Moonflower (Columbia)

Midwest Region

TOP ADD ONS:

- LYNYRD SKYNYRD—Street Survivors (MCA)
- SANTANA—Moonflower (Columbia)
- NILS LOFGREN—Night After Night (A&M)
- BROOKLYN DREAMS—(Millennium)

TOP REQUEST/AIRPLAY:

- STEELY DAN—Aja (ABC)
- BOB WELCH—French Kiss (Capitol)
- THE ALAN PARSONS PROJECT—Robot (Arista)
- KANSAS—Point Of Know Return (Kirtshner)

BREAKOUTS:

- RANDY NEWMAN—Little Criminals (W.B.)
- GRAHAM PARKER AND THE RUMOUR—Stick To Me (Mercury)
- SAMMY HAGAR—Musical Chairs (Capitol)
- STARCASTLE—Citadel (Epic)

WVTV-FM—Detroit (Joe Urbiel)

- SANTANA—Moonflower (Columbia)
- LYNYRD SKYNYRD—Street Survivors (MCA)
- MARK FARNER—(Atlantic)
- NILS LOFGREN—Night After Night (A&M)

WVTV-FM—Detroit (Joe Urbiel)

- FLEETWOOD MAC—Rumours (W.B.)
- THE ALAN PARSONS PROJECT—Robot (Arista)
- STEELY DAN—Aja (ABC)
- CHICAGO XI—(Columbia)

WVTV-FM—Detroit (Joe Urbiel)

- GRAHAM PARKER AND THE RUMOUR—Stick To Me (Mercury)
- SANTANA—Moonflower (Columbia)
- LILY TOMLIN—On Stage (Arista)
- KANSAS—Point Of Know Return (Kirtshner)
- THE CHARLIE DANIELS BAND—Midnight Wind (Epic)
- STEVE GOODMAN—Say It In Private (Asylum)
- STEELY DAN—Aja (ABC)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- BOB WELCH—French Kiss (Capitol)
- ROBIN TROWER—In City Dreams (Chrysalis)

WVTV-FM—Detroit (Joe Urbiel)

- RANDY NEWMAN—Little Criminals (W.B.)
- TALKING HEADS—Talking Heads '77 (Sire)
- NILS LOFGREN—Night After Night (A&M)
- LYNYRD SKYNYRD—Street Survivors (MCA)
- BROOKLYN DREAMS—(Millennium)
- POINT BLANK—Second Season (Arista)
- KANSAS—Point Of Know Return (Kirtshner)
- LYNYRD SKYNYRD—Street Survivors (MCA)
- FOGHAT—Live (Bearsville)
- THE ALAN PARSONS PROJECT—Robot (Arista)

WVTV-FM—Detroit (Joe Urbiel)

- STEELY DAN—Aja (ABC)
- GARY OGAN—(Paradise)

National Breakouts

- EDDIE MONEY—(Columbia)
- DAVID BOWIE—Heroes (RCA)
- RAY CHARLES—True To Life (Atlantic)
- THE JOY—(Fantasy)

WAVI-FM—Jacksonville (Jamie Brooks)

- THE BABYS—Broken Heart (Chrysalis)
- THE CHARLIE DANIELS BAND—Midnight Wind (Epic)
- BARCLAY JAMES HARVEST—Gone To Earth (MCA)
- LYNYRD SKYNYRD—Street Survivors (MCA)
- MEAT LOAF—Bat Out Of Hell (Epic/Cleveland Int'l)
- PHOEBE SNOW—Never Letting Go (Columbia)
- THE RHEAD BROTHERS—Dedicate (Harvest/EMI)
- STYX—The Grand Illusion (A&M)
- ROGER DALTRY—One Of The Boys (MCA)
- PETE TOWNSHEND/RONNIE LANE—Rough Mix (MCA)

WVTV-FM—Miami (David Sousa)

- GATO BARBIERI—Ruby, Ruby (A&M)
- THE OZARK MOUNTAIN DAREDEVILS—Don't Look Down (A&M)
- NILS LOFGREN—Night After Night (A&M)
- DAVE LOGGINS—One Way Ticket To Paradise (Epic)
- CHUCK MANGIONE—Feels So Good (A&M)
- LYNYRD SKYNYRD—Street Survivors (MCA)
- BILLY JOEL—The Stranger (Columbia)
- SANTANA—Moonflower (Columbia)
- STEELY DAN—Aja (ABC)
- KANSAS—Point Of Know Return (Kirtshner)

WVTV-FM—Miami (David Sousa)

- GRAHAM PARKER AND THE RUMOUR—Stick To Me (Mercury)
- SANTANA—Moonflower (Columbia)
- GATO BARBIERI—Ruby, Ruby (A&M)
- THE JOY—(Fantasy)
- JOHN STEWART—Fire In The Wind (RSD)
- JACKIE DeSHANNON—You're The Only Dancer (Ambers!
- STEELY DAN—Aja (ABC)
- THE ROLLING STONES—Love You Live (Rolling Stone)
- PHOEBE SNOW—Never Letting Go (Columbia)
- BILLY JOEL—The Stranger (Columbia)

WVTV-FM—Miami (David Sousa)

- SANTANA—Moonflower (Columbia)
- GRAHAM PARKER AND THE RUMOUR—Stick To Me (Mercury)
- EDDIE MONEY—(Columbia)
- LYNYRD SKYNYRD—Street Survivors (MCA)
- DAVID BOWIE—Heroes (RCA)
- NILS LOFGREN—Night After Night (A&M)
- BARCLAY JAMES HARVEST—Gone To Earth (MCA)
- ROBIN TROWER—In City Dreams (Chrysalis)
- BOB WELCH—French Kiss (Capitol)
- CHICAGO XI—(Columbia)

WVTV-FM—Miami (David Sousa)

- STEELY DAN—Aja (ABC)
- SANTANA—Moonflower (Columbia)
- BILLY JOEL—The Stranger (Columbia)
- NILS LOFGREN—Night After Night (A&M)

WVTV-FM—Miami (David Sousa)

- RAY CHARLES—True To Life (Atlantic)
- ALAN PRICE—(Jet/United Artists)
- STEVE GOODMAN—Say It In Private (Asylum)
- DAVID BOWIE—Heroes (RCA)

WVTV-FM—Miami (David Sousa)

- BROOKLYN DREAMS—(Millennium)
- GRINDER SWITCH—Red Wing (Alco)
- DAVID BOWIE—Heroes (RCA)
- STARCASTLE—Citadel (Epic)
- LYNYRD SKYNYRD—Street Survivors (MCA)
- SANTANA—Moonflower (Columbia)
- STEELY DAN—Aja (ABC)
- PETE TOWNSHEND/RONNIE LANE—Rough Mix (MCA)
- BOB WELCH—French Kiss (Capitol)
- THE CHARLIE DANIELS BAND—Midnight Wind (Epic)

WVTV-FM—Miami (David Sousa)

- LYNYRD SKYNYRD—Street Survivors (MCA)
- DAVID BOWIE—Heroes (RCA)
- CHERYL DILCHER—Blue Sailor (Butterfly)
- SANTANA—Moonflower (Columbia)
- STARCASTLE—Citadel (Epic)

WVTV-FM—Miami (David Sousa)

- THE BABYS—Broken Heart (Chrysalis)
- STEELY DAN—Aja (ABC)
- KANSAS—Point Of Know Return (Kirtshner)
- NILS LOFGREN—Night After Night (A&M)

WVTV-FM—Miami (David Sousa)

- RAY CHARLES—True To Life (Atlantic)
- NANA HENDRIX—(Epic)
- THE MOONLIGHTERS—(Ambers!
- ALAN PRICE—(Jet/United Artists)
- STEVE GOODMAN—Say It In Private (Asylum)
- GATO BARBIERI—Ruby, Ruby (A&M)
- JACKIE DeSHANNON—You're The Only Dancer (Ambers!
- MEAT LOAF—Bat Out Of Hell (Epic/Cleveland Int'l)
- SANTANA—Moonflower (Columbia)
- JOAN ARMATRADING—Show Some Emotion (A&M)

Western Region

TOP ADD ONS:

- SANTANA—Moonflower (Columbia)
- LYNYRD SKYNYRD—Street Survivors (MCA)
- DAVID BOWIE—Heroes (RCA)
- SAMMY HAGAR—Musical Chairs (Capitol)

TOP REQUEST/AIRPLAY:

- STEELY DAN—Aja (ABC)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- RANDY NEWMAN—Little Criminals (W.B.)
- GRAHAM PARKER AND THE RUMOUR—Stick To Me (Mercury)

BREAKOUTS:

- TOM WAITS—Foreign Affairs (Asylum)
- THE JOY—(Fantasy)
- THE CHARLIE DANIELS BAND—Midnight Wind (Epic)
- EDDIE MONEY—(Columbia)

KSAN-FM—San Francisco (Bonnie Simmons)

- SANTANA—Moonflower (Columbia)
- NANA HENDRIX—(Epic)
- DOLLY PARTON—Here You Come Again (RCA)
- POINT BLANK—Second Season (Arista)

KSAN-FM—San Francisco (Bonnie Simmons)

- SANTANA—Moonflower (Columbia)
- GRAHAM PARKER AND THE RUMOUR—Stick To Me (Mercury)
- THE ROLLING STONES—Love You Live (Rolling Stone)
- ELVIS COSTELLO—My Aim Is True (Stiff)

KWST-FM—Los Angeles (Charlie Kendall)

- SANTANA—Moonflower (Columbia)
- LYNYRD SKYNYRD—Street Survivors (MCA)
- THE ALPHA BAND—Spark In The Dark (Arista)
- DAVID BOWIE—Heroes (RCA)

KWST-FM—Los Angeles (Charlie Kendall)

- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- THE ROLLING STONES—Love You Live (Rolling Stone)
- STEELY DAN—Aja (ABC)
- ROBIN TROWER—In City Dreams (Chrysalis)

KWST-FM—Los Angeles (Charlie Kendall)

- THE JOY—(Fantasy)
- TOM WAITS—Foreign Affairs (Asylum)
- THE CHARLIE DANIELS BAND—Midnight Wind (Epic)
- SANTANA—Moonflower (Columbia)
- LYNYRD SKYNYRD—Street Survivors (MCA)
- MEAT LOAF—Bat Out Of Hell (Epic/Cleveland Int'l)
- STEELY DAN—Aja (ABC)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- KANSAS—Point Of Know Return (Kirtshner)
- DARYL HALL AND JOHN OATES—Beauty On A Back Street (RCA)

KWST-FM—Los Angeles (Charlie Kendall)

- THE JOY—(Fantasy)
- TOM WAITS—Foreign Affairs (Asylum)
- THE CHARLIE DANIELS BAND—Midnight Wind (Epic)
- SANTANA—Moonflower (Columbia)
- LYNYRD SKYNYRD—Street Survivors (MCA)
- MEAT LOAF—Bat Out Of Hell (Epic/Cleveland Int'l)
- STEELY DAN—Aja (ABC)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- KANSAS—Point Of Know Return (Kirtshner)
- DARYL HALL AND JOHN OATES—Beauty On A Back Street (RCA)

KWST-FM—Los Angeles (Charlie Kendall)

- LYNYRD SKYNYRD—Street Survivors (MCA)
- DAVID BOWIE—Heroes (RCA)
- SANTANA—Moonflower (Columbia)
- NEW RIDERS OF THE PURPLE SAGE—Mario County Line (MCA)
- TOM WAITS—Foreign Affairs (Asylum)
- ALAN PRICE—(Jet/United Artists)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- RANDY NEWMAN—Little Criminals (Warner Bros.)
- STEELY DAN—Aja (ABC)
- NILS LOFGREN—Night After Night (A&M)

KWST-FM—Los Angeles (Charlie Kendall)

- SANTANA—Moonflower (Columbia)
- LYNYRD SKYNYRD—Street Survivors (MCA)
- DAVID BOWIE—Heroes (RCA)
- GRAHAM PARKER AND THE RUMOUR—Stick To Me (Mercury)
- SAMMY HAGAR—Musical Chairs (Capitol)
- TERUO NAKAMURA—Manhattan Special (Polygram)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- RANDY NEWMAN—Little Criminals (W.B.)
- STEELY DAN—Aja (ABC)
- PHOEBE SNOW—Never Letting Go (Columbia)

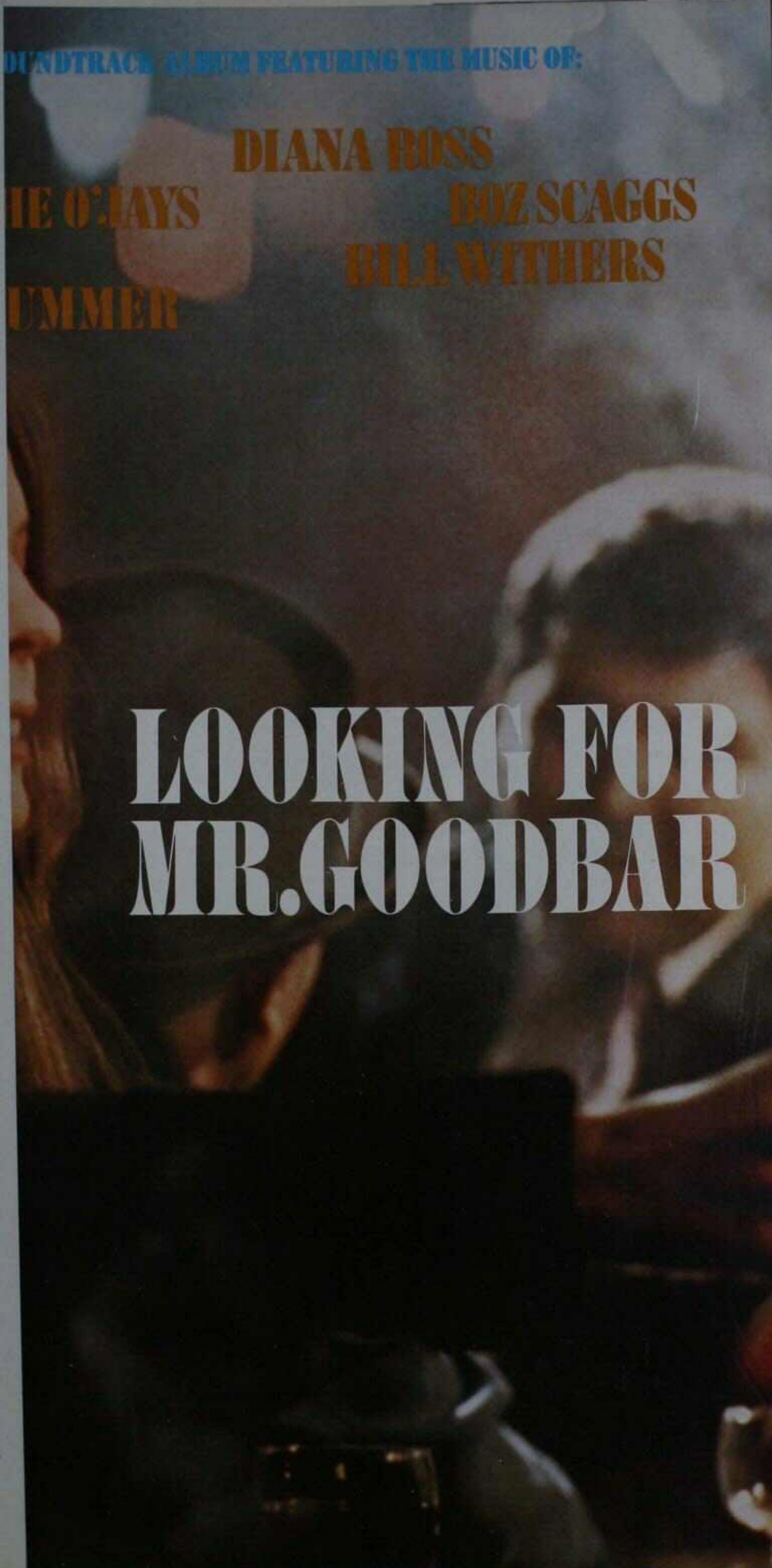
KWST-FM—Los Angeles (Charlie Kendall)

- STEELY DAN—Aja (ABC)
- GARY OGAN—(Paradise)

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Radio-TV Programming

EX-MACHINE GUN KELLY



SOUNDTRACK ALBUM FEATURING THE MUSIC OF:

THE O'JAYS **DIANA ROSS** **BOZ SCAGGS**
DONNA SUMMER **BILL WITHERS**

LOOKING FOR MR. GOODBAR

Looking for Mr. Goodbar? Look no further.

Judith Rossner's "Looking for Mr. Goodbar" has sold more than 4 million copies—hardcover and paperback—making it one of the biggest bestsellers in recent history.

And Richard Brooks' movie, starring Diane Keaton, is one of Paramount Pictures' major releases. With Paramount's massive advertising campaign and all the advance publicity (Diane Keaton was recently on the cover of *Time*), "Looking for Mr. Goodbar" is destined to be one of the most important events of the year.

One of the keys to "Mr. Goodbar" will be the great music in the soundtrack, and the soundtrack album, featuring such superstars as **Boz Scaggs**, **Diana Ross**, **Bill Withers**, **The Commodores**, **Thelma Houston** and **The O'Jays**, will be as important as the book and the movie. The record also features the theme song, "Don't Ask To Stay Until Tomorrow," performed by **Marlena Shaw** and produced by Bert De Coteaux.

So when radio listeners and retail customers come looking for "Mr. Goodbar," just remember—Columbia's got it.

"Looking For Mr. Goodbar." JS 35029
The original soundtrack album.
On Columbia Records and Tapes.

The Commodores, Diana Ross and Thelma Houston appear courtesy of Motown Record Corporation. Donna Summer appears courtesy of Casablanca Record & FilmWorks Inc. The O'Jays appear courtesy of Philadelphia International Records.



next movie break.

Shows

Kendalls are already Thursday show. band conducted by will back each artist, my Cutrer points out s might not perform, ny Gimble, veteran will be one of three band along with the en Smathers and the ain Cloggers will be emi-regular square on the show. Four will also be utilized be rotated to give the

(continued on page 36)

MEMBER OF WHAT GROUP? • WHAT IS FRANKIE VALLI'S REAL NAME? • WHO WERE JOHNNY CASH'S

ed upon Roll and years!

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1965-1976 PLUS albums for each or each year of ear!!!!)

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TENNESSE

OCTOBER 29, 1977, BILLBOARD

Billboard Album Radio Action

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

BASED ON STATION PLAYLISTS THROUGH WEDNESDAY 10-19-1977

Top Add Ons-National

- LYNYRD SKYNYRD—Street Survivors (MCA)
- SANTANA—Moonflower (Columbia)
- BROOKLYN DREAMS—(Millennium)
- NILS LOFGREN—Night After Night (A&M)

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.

RFML-FM—Denver (Jim Sprinkle)

- THE JOY—(Fantasy)
- EDDIE MONEY—(Columbia)
- THE CHARLIE DANIELS BAND—Midnight Wind (Epic)
- STEVE HILLAGE—Motivation Radio (Atlantic)
- CAMEL—Rain Dances (Janus)
- CHERYL DILCHER—Blue Sailor (Butterfly)
- JOAN ARMATRADING—Show Some Emotion (A&M)
- STOMU YAMASHTA'S—Go Too (Arista)
- TERENCE BOVLAN—(Asylum)
- RANDY NEWMAN—Little Criminals (W.B.)

KZEL-FM—Eugene (Stan Garrett)

- LYNYRD SKYNYRD—Street Survivors (MCA)
- SAMMY HAGAR—Musical Chairs (Capitol)
- THE OZARK MOUNTAIN DAREDEVILS—Don't Look Down (A&M)
- MARK FARNER—(Atlantic)
- CHUCK MANGIONE—Feels So Good (A&M)

SANTANA—Moonflower (Columbia)

- STEELY DAN—Aja (ABC)
- THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)
- GRAHAM PARKER AND THE RUMOUR—Stick To Me (Mercury)

KZOK-FM—Seattle (Mavis Mackoff)

- LYNYRD SKYNYRD—Street Survivors (MCA)
- JOAN ARMATRADING—Show Some Emotion (A&M)
- SAMMY HAGAR—Musical Chairs (Capitol)
- SANTANA—Moonflower (Columbia)
- EDDIE MONEY—(Columbia)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- FOREIGNER—(Atlantic)
- FLEETWOOD MAC—Rumours (W.B.)
- HEART—Little Queen (Portrait/CBS)

Southwest Region

TOP ADD ONS:

- LYNYRD SKYNYRD—Street Survivors (MCA)
- NILS LOFGREN—Night After Night (A&M)
- CAMEL—Rain Dances (Janus)
- ALAN PRICE—(Jet/United Artists)

TOP REQUEST/AIRPLAY:

- STEELY DAN—Aja (ABC)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)
- KANSAS—Point Of Know Return (Kirschner)

BREAKOUTS:

- RAY CHARLES—True To Life (Atlantic)
- DAVID BOWIE—Heroes (RCA)
- STARCASTLE—Citadel (Epic)
- EDDIE MONEY—(Columbia)

KZEW-FM—Dallas (Mike Hodges)

- LYNYRD SKYNYRD—Street Survivors (MCA)
- NILS LOFGREN—Night After Night (A&M)
- THE JOY—(Fantasy)
- RAY CHARLES—True To Life (Atlantic)

STEELY DAN—Aja (ABC)

- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- CHICAGO XI—(Columbia)
- THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)

KFWO-FM—Dallas/Ft. Worth (Steve Sutton)

- LYNYRD SKYNYRD—Street Survivors (MCA)
- SANTANA—Moonflower (Columbia)
- CAMEL—Rain Dances (Janus)
- ALAN PRICE—(Jet/United Artists)
- TOM PETTY AND THE HEARTBREAKERS—(Shelby)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- STEELY DAN—Aja (ABC)
- KANSAS—Point Of Know Return (Kirschner)
- THE BABYS—Broken Heart (Chrysalis)

KLOL-FM—Houston (Jackie McCauley)

- CAMEL—Rain Dances (Janus)
- BARCLAY JAMES HARVEST—Gone To Earth (MCA)
- JAY FERGUSON—Thunder Island (Asylum)
- JEAN LUC PONTY—Enigmatic Ocean (Atlantic)
- ALAN PRICE—(Jet/United Artists)
- JOAN ARMATRADING—Show Some Emotion (A&M)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- STEELY DAN—Aja (ABC)
- GARY OGAN—(Paradise)

Top Requests/Airplay-National

- STEELY DAN—Aja (ABC)
- SANTANA—Moonflower (Columbia)
- BILLY JOEL—The Stranger (Columbia)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)

KLBJ-FM—Austin (Steve Smith)

- SANTANA—Moonflower (Columbia)
- LYNYRD SKYNYRD—Street Survivors (MCA)
- ALAN PRICE—(Jet/United Artists)
- GRAHAM PARKER AND THE RUMOUR—Stick To Me (Mercury)
- NILS LOFGREN—Night After Night (A&M)
- CAMEL—Rain Dances (Janus)
- JOAN ARMATRADING—Show Some Emotion (A&M)
- STEELY DAN—Aja (ABC)
- RANDY NEWMAN—Little Criminals (W.B.)
- THE ROLLING STONES—Love You Live (Rolling Stone)

WRNO-FM—New Orleans (Sambo)

- LYNYRD SKYNYRD—Street Survivors (MCA)
- THIN LIZZY—Bad Reputation (Mercury)
- KANSAS—Point Of Know Return (Kirschner)
- BILLY JOEL—The Stranger (Columbia)
- THE CHARLIE DANIELS BAND—Midnight Wind (Epic)

THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)

- FLEETWOOD MAC—Rumours (W.B.)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- BOB WELCH—French Kiss (Capitol)

KY102-FM—Kansas City (Max Floyd)

- DAVID BOWIE—Heroes (RCA)
- OZARK MOUNTAIN DAREDEVILS—Don't Look Down (A&M)
- LYNYRD SKYNYRD—Street Survivors (MCA)
- EDDIE MONEY—(Columbia)
- STARCASTLE—Citadel (Epic)
- NILS LOFGREN—Night After Night (A&M)
- KANSAS—Point Of Know Return (Kirschner)
- BILLY JOEL—The Stranger (Columbia)
- BABYS—Broken Heart (Chrysalis)
- SANTANA—Moonflower (Columbia)

Midwest Region

TOP ADD ONS:

- LYNYRD SKYNYRD—Street Survivors (MCA)
- SANTANA—Moonflower (Columbia)
- NILS LOFGREN—Night After Night (A&M)
- BROOKLYN DREAMS—(Millennium)

TOP REQUEST/AIRPLAY:

- STEELY DAN—Aja (ABC)
- BOB WELCH—French Kiss (Capitol)
- THE ALAN PARSONS PROJECT—I Robot (Arista)
- KANSAS—Point Of Know Return (Kirschner)

BREAKOUTS:

- RANDY NEWMAN—Little Criminals (W.B.)
- GRAHAM PARKER AND THE RUMOUR—Stick To Me (Mercury)
- SAMMY HAGAR—Musical Chairs (Capitol)
- STARCASTLE—Citadel (Epic)

WWW-FM—Detroit (Joe Urdiel)

- SANTANA—Moonflower (Columbia)
- LYNYRD SKYNYRD—Street Survivors (MCA)
- MARK FARNER—(Atlantic)
- NILS LOFGREN—Night After Night (A&M)

FLEETWOOD MAC—Rumours (W.B.)

- THE ALAN PARSONS PROJECT—I Robot (Arista)
- STEELY DAN—Aja (ABC)
- CHICAGO XI—(Columbia)

WXRT-FM—Chicago (Bob Gelfand)

- GRAHAM PARKER AND THE RUMOUR—Stick To Me (Mercury)
- SANTANA—Moonflower (Columbia)
- LILY TOMLIN—On Stage (Arista)
- KANSAS—Point Of Know Return (Kirschner)
- THE CHARLIE DANIELS BAND—Midnight Wind (Epic)
- STEVE GOODMAN—Say It In Private (Asylum)
- STEELY DAN—Aja (ABC)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- BOB WELCH—French Kiss (Capitol)
- ROBIN TROWER—In City Dreams (Chrysalis)

WADY-FM—Detroit (Carl Galeana)

- RANDY NEWMAN—Little Criminals (W.B.)
- TALKING HEADS—Talking Heads 77 (Sire)
- NILS LOFGREN—Night After Night (A&M)
- LYNYRD SKYNYRD—Street Survivors (MCA)
- BROOKLYN DREAMS—(Millennium)
- POINT BLANK—Second Season (Arista)
- KANSAS—Point Of Know Return (Kirschner)
- LYNYRD SKYNYRD—Street Survivors (MCA)
- FOGHAT—Live (Reprise)
- THE ALAN PARSONS PROJECT—I Robot (Arista)

WMMS-FM—Cleveland (John Gorman)

- LYNYRD SKYNYRD—Street Survivors (MCA)
- JACKIE DE SHANNON—You're The Only Dancer (Amberst)
- EDDIE MONEY—(Millennium)
- RANDY NEWMAN—Little Criminals (W.B.)
- FLEETWOOD MAC—Rumours (W.B.)
- BOB WELCH—French Kiss (Capitol)
- MEAT LOAF—Bat Out Of Hell (Epic/Cleveland Int'l.)
- STEELY DAN—Aja (ABC)
- WYDD-FM—Pittsburgh (Steve Downs)

LYNYRD SKYNYRD—Street Survivors (MCA)

- GRAHAM PARKER AND THE RUMOUR—Stick To Me (Mercury)
- SANTANA—Moonflower (Columbia)
- PHOEBE SNOW—Never Letting Go (Columbia)
- NILS LOFGREN—Night After Night (A&M)
- KARLA BONHOFF—(Columbia)
- THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)
- DARYL HALL AND JOHN OATES—Beauty On The Back Street (RCA)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- YES—Going For The One (Atlantic)

WQFM-FM—Milwaukee (Bobbie Beam)

- SAMMY HAGAR—Musical Chairs (Capitol)
- LYNYRD SKYNYRD—Street Survivors (MCA)
- STARCASTLE—Citadel (Epic)
- SANTANA—Moonflower (Columbia)
- THE OZARK MOUNTAIN DAREDEVILS—Don't Look Down (A&M)
- BRAND X—Livestock (Passport)
- KANSAS—Point Of Know Return (Kirschner)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- CHICAGO XI—(Columbia)
- STEELY DAN—Aja (ABC)

KSHF-FM—St. Louis (Ted Haebek)

- STARCASTLE—Citadel (Epic)
- LYNYRD SKYNYRD—Street Survivors (MCA)
- SANTANA—Moonflower (Columbia)
- CAMEL—Rain Dances (Janus)
- SAMMY HAGAR—Musical Chairs (Capitol)
- GRAHAM PARKER AND THE RUMOUR—Stick To Me (Mercury)
- PRISM—(Ariola America)
- CRAWLER—(Epic)
- RUSH—A Farewell To Kings (Mercury)
- BOB WELCH—French Kiss (Capitol)

Southeast Region

TOP ADD ONS:

- LYNYRD SKYNYRD—Street Survivors (MCA)
- GRAHAM PARKER AND THE RUMOUR—Stick To Me (Mercury)
- GATO BARBIERI—Rudy, Rudy (A&M)
- SANTANA—Moonflower (Columbia)

TOP REQUEST/AIRPLAY:

- STEELY DAN—Aja (ABC)
- CHICAGO XI—(Columbia)
- SANTANA—Moonflower (Columbia)
- BILLY JOEL—The Stranger (Columbia)

BREAKOUTS:

- EDDIE MONEY—(Columbia)
- THE OZARK MOUNTAIN DAREDEVILS—Don't Look Down (A&M)
- NILS LOFGREN—Night After Night (A&M)
- THE JOY—(Fantasy)

WLS-FM—Atlanta (Keith Allen)

- JOAN ARMATRADING—Show Some Emotion (A&M)
- LYNYRD SKYNYRD—Street Survivors (MCA)
- DWIGHT TWILLEY BAND—Twiley Don't Mind (Arista)
- CHEAP TRICK—In Color (Epic)
- EDDIE MONEY—(Columbia)
- STEELY DAN—Aja (ABC)
- FLEETWOOD MAC—Rumours (W.B.)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- CHICAGO XI—(Columbia)

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

- GRINDER SWITCH—Red Wing (Alco)
- LYNYRD SKYNYRD—Street Survivors (MCA)
- GRAHAM PARKER AND THE RUMOUR—Stick To Me (Mercury)
- V.S.O.P.—The Quintet (Columbia)
- BROOKLYN DREAMS—(Millennium)
- THE OZARK MOUNTAIN DAREDEVILS—Don't Look Down (A&M)
- STOMU YAMASHTA'S—Go Too (Arista)
- JOAN ARMATRADING—Show Some Emotion (A&M)
- SANTANA—Moonflower (Columbia)
- STEELY DAN—Aja (ABC)

WAVI-FM—Jacksonville

- THE BABYS—(Mercury)
- THE CHARLIE DANIELS BAND—Midnight Wind (Epic)
- BARCLAY JAMES HARVEST—Gone To Earth (MCA)
- LYNYRD SKYNYRD—Street Survivors (MCA)
- MEAT LOAF—Bat Out Of Hell (Epic)
- PHOEBE SNOW—Never Letting Go (Columbia)
- THE HEADBANGERS—(Arista)
- STYX—The Great Escape (Arista)
- ROGER DALTRAY—(Mercury)
- PETE TOWNS—(MCA)

WINZ-FM—Miami (Eugene)

- GATO BARBIERI—Rudy, Rudy (A&M)
- THE OZARK MOUNTAIN DAREDEVILS—Don't Look Down (A&M)
- NILS LOFGREN—Night After Night (A&M)
- DAVE LOGGINS—(Epic)
- CHUCK MANGIONE—Feels So Good (A&M)
- LYNYRD SKYNYRD—Street Survivors (MCA)
- BILLY JOEL—The Stranger (Columbia)
- SANTANA—Moonflower (Columbia)
- STEELY DAN—Aja (ABC)
- KANSAS—Point Of Know Return (Kirschner)

WQSR-FM—Tampa (Eugene)

- GRAHAM PARKER AND THE RUMOUR—Stick To Me (Mercury)
- SANTANA—Moonflower (Columbia)
- GATO BARBIERI—Rudy, Rudy (A&M)
- THE JOY—(Fantasy)
- JOHN STEWART—(Arista)
- JACKIE DE SHANNON—You're The Only Dancer (Amberst)
- STEELY DAN—Aja (ABC)
- THE ROLLING STONES—Love You Live (Rolling Stone)
- PHOEBE SNOW—Never Letting Go (Columbia)
- BILLY JOEL—The Stranger (Columbia)

WKTK-FM—Baltimore (Eugene)

- SANTANA—Moonflower (Columbia)
- GRAHAM PARKER AND THE RUMOUR—Stick To Me (Mercury)
- EDDIE MONEY—(Columbia)
- LYNYRD SKYNYRD—Street Survivors (MCA)
- DAVID BOWIE—Heroes (RCA)
- NILS LOFGREN—Night After Night (A&M)
- BARCLAY JAMES HARVEST—Gone To Earth (MCA)
- ROBIN TROWER—In City Dreams (Chrysalis)
- BOB WELCH—French Kiss (Capitol)
- CHICAGO XI—(Columbia)

Northeast Region

TOP ADD ONS:

- LYNYRD SKYNYRD—Street Survivors (MCA)
- STARCASTLE—Citadel (Epic)
- SANTANA—Moonflower (Columbia)
- BROOKLYN DREAMS—(Millennium)

TOP REQUEST/AIRPLAY:

- STEELY DAN—Aja (ABC)
- SANTANA—Moonflower (Columbia)
- BILLY JOEL—The Stranger (Columbia)
- NILS LOFGREN—Night After Night (A&M)

BREAKOUTS:

- RAY CHARLES—True To Life (Atlantic)
- ALAN PRICE—(Jet/United Artists)
- STEVE GOODMAN—Say It In Private (Asylum)
- STEVE GOODMAN—Say It In Private (Asylum)

WNEV-FM—New York (Eugene)

- RAY CHARLES—True To Life (Atlantic)
- HARADA MARI—(Arista)
- MARTHA WALKER—(Arista)
- STEVE GOODMAN—Say It In Private (Asylum)
- APRIL WYNNE—(Arista)
- LYNYRD SKYNYRD—Street Survivors (MCA)
- GRAHAM PARKER AND THE RUMOUR—Stick To Me (Mercury)
- SANTANA—Moonflower (Columbia)
- NILS LOFGREN—Night After Night (A&M)
- PETER ALBERT—(Arista)

WAER-FM—Syracuse (Eugene)

- GRAHAM PARKER AND THE RUMOUR—Stick To Me (Mercury)
- NONA HEARNE—(Arista)
- THE MOONRISE—(Arista)
- ALAN PRICE—(Jet/United Artists)
- STEVE GOODMAN—Say It In Private (Asylum)
- GATO BARBIERI—Rudy, Rudy (A&M)
- JACKIE DE SHANNON—You're The Only Dancer (Amberst)
- MEAT LOAF—Bat Out Of Hell (Epic)
- SANTANA—Moonflower (Columbia)
- JOAN ARMATRADING—Show Some Emotion (A&M)

"LOOKING FOR ME"

COMMODORES MARLENA SULLIVAN

permission of the publisher.

Radio-TV Programming

EX-MACHINE GUN KELLY

"GOODBAR" MOTION PICTURE SOUNDTRACK ALBUM FEATURING THE MUSIC OF:

OLGA HOUSTON

DIANA ROSS

THE O'JAYS

BOZ SCAGGS

BILL WITHERS

DONNA SUMMER



next movie break.

Bows

Kendalls are already Thursday show. band conducted by will back each artist, my Cutrer points out s might not perform, ny Gimble, veteran will be one of three band along with the en Smathers and the ain: Cloggers will be semi-regular square on the show. Four will also be utilized be rotated to give the (continued on page 36)

OCTOBER 29, 1977, BILLBOARD

LOOKING FOR MR. GOODBAR

NUMBER OF WHAT

HOW

AVAILABLE

1976

PERCENT

GROUP

WHAT IS FRANKIE VALLI'S REAL NAME?

WHO WERE JOHNNY CASH'S

based upon Roll and years!

QUESTIONS 1950-1973 the top 10 popular songs of each year! 1976 PLUS the 1950-1976.

1965-1976 PLUS albums for each year for each year of year!!!!)

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MEMPHIS, TENNESSEE

Billboard Album Radio Action

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

Top Add

LYNYRD SK
SANTANA—
BROOKLYN
NILS LOFGI

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

TOP REQUESTS/AIRPLAY—The four products register the greatest listener request and airplay; as determined by station personnel.

BREAKOUTS—Billboard Chart summary of Add Ons Requests/Airplay informs to reflect greatest product activity at regional and national levels.

Western Region

• TOP ADD ONS:

SANTANA—Moonflower (Columbia)
LYNYRD SKYNYRD—Street Survivors (Capitol)
DAVID BOWIE—Heroes (RCA)
SAMMY HAGAR—Musical Chairs (Capitol)

★TOP REQUEST/AIRPLAY

STEELY DAN—Aja (ABC)
LINDA RONSTADT—Simple Dreams (Epic)
RANDY NEWMAN—Little Criminals (WB)
GRAHAM PARKER AND THE RUMOUR—Me (Mercury)

BREAKOUTS:

TOM WAITS—Foreign Affairs (Asylum)
THE JOY—Fantasy
THE CHARLIE DANIELS BAND—Midnight (Epic)
EDDIE MONEY—(Columbia)

KSAN-FM—San Francisco (Bonnie Simmons)

- SANTANA—Moonflower (Columbia)
- NONA HENDRYX—(Epic)
- DOLLY PARTON—Here You Come Again
- POINT BLANK—Second Season (Arista)
-
-
- SANTANA—Moonflower (Columbia)
- GRAHAM PARKER AND THE RUMOUR (Mercury)
- THE ROLLING STONES—Love You Like a Stone
- ELVIS COSTELLO—My Aim Is True (St

KWST-FM—Los Angeles (Charlie Kendall)

- SANTANA—Moonflower (Columbia)
- LYNYRD SKYNYRD—Street Survivors
- THE ALPHA BAND—Spark In The Dark
- DAVID BOWIE—Heroes (RCA)
-
-
- LINDA RONSTADT—Simple Dreams (Epic)
- THE ROLLING STONES—Love You Like a Stone
- STEELY DAN—Aja (ABC)
- ROBIN TROWER—In City Dreams (Ch

KPRI-FM—San Diego (Mark Williams)

- THE JOY—Fantasy
- TOM WAITS—Foreign Affairs (Asylum)
- THE CHARLIE DANIELS BAND—Midnight (Epic)
- SANTANA—Moonflower (Columbia)
- LYNYRD SKYNYRD—Street Survivors
- MEAT LOAF—Bat Out Of Hell (Epic)
-
- STEELY DAN—Aja (ABC)
- LINDA RONSTADT—Simple Dreams (Epic)
- KANSAS—Point Of Know Return (Kir
- DARYL HALL AND JOHN OATES—Bea

KOME-FM—San Jose (Dana Jang)

- LYNYRD SKYNYRD—Street Survivor
- DAVID BOWIE—Heroes (RCA)
- SANTANA—Moonflower (Columbia)
- NEW RIDERS OF THE PURPLE SAGE—Live (MCA)
- TOM WAITS—Foreign Affairs (Asylum)
- ALAN PRICE—(Jet/United Artists)
- LINDA RONSTADT—Simple Dreams (Epic)
- RANDY NEWMAN—Little Criminals
- STEELY DAN—Aja (ABC)
- NILS LOFGREN—Night After Night (Capitol)

KZAP-FM—Sacramento (Bruce Meier)

- SANTANA—Moonflower (Columbia)
- LYNYRD SKYNYRD—Street Survivor
- DAVID BOWIE—Heroes (RCA)
- GRAHAM PARKER AND THE RUMOUR (Mercury)
- SAMMY HAGAR—Musical Chairs (Capitol)
- TERUO NAKAMURA—Manhattan St.
- LINDA RONSTADT—Simple Dreams (Epic)
- RANDY NEWMAN—Little Criminals (WB)
- STEELY DAN—Aja (ABC)
- PHOEBE SNOW—Never Letting Go (Columbia)

HOUSTON

- STEELY DAN—Aja (ABC)
- GARY OGAN—(Parade)

HOUSTON

- FOGHAT—Live (Bearsville)
- THE ALAN PARSONS PROJECT—I Robot (Arista)

HOUSTON

- SANTANA—Moonflower (Columbia)
- STEELY DAN—Aja (ABC)

HOUSTON

- SANTANA—Moonflower (Columbia)
- JOAN ARMSTRONG—Show Some Emotion (A&M)

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EX-MACHINE GUN KELLY

Hip Talking DJ Finds L.A. Means Being Able To Crack the Movies

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

HALL: you're using the name M.G. Kelly now instead of Machine Gun Kelly, why?

KELLY: People always ask: What does the MG stand for? And I have to revert back to: Machine Gun. But I got out of the Machine Gun image when I went into films. Because it was hard to associate Machine Gun Kelly playing the role of Father John... the priest in the movie "The Enforcer."

I figured I had to make a change. I couldn't go through my entire life as Machine Gun. So, on both of the films I've been in—"The Enforcer" and "A Star Is Born"—on the credits it just says M.G. Kelly... which kind of stands out, in a way. There are not that many people using initials anymore.

H: When did you come to KHJ?

K: It'll soon be four years ago. Came from KSTP in Minneapolis.

H: Have you always done the afternoon shot, or did you do something else?

K: When I first got here I was doing 6 to 10 p.m.

H: Who was programming it then?

K: Gerry Peterson, and I remember there was a jock on the air named Tom Dooley and he was afternoons and he came on the air and accused Nixon of being the one behind the Kennedy assassinations and all that. I went to afternoons about 10 minutes after that. So I did 6 to 10 p.m. about four months and then I've been doing afternoons for about 3½ years now. In fact, I've got seniority now since Charlie Van Dyke left. I am the youngest member there, but I am the oldest member of the staff. It's ironic.

H: Where did you start in radio?

K: Ada, Okla., at East Central State College... I wanted to be in radio, but they just wouldn't have me, they said wait'll your voice changes. I was 16 and little did they know it already had.

They finally said they didn't have

anything in the radio department, but I could have a job dragging the cables behind the camera for the television department. So, that's a start.

So, I started out that way and I eventually worked my way up to prop man and one day—this is the biggest success story you ever heard as far as "Oklahoma cowboy makes good," this is the classic one—one of the announcers on the news called in sick and they said, "We don't have anybody to say: 'KTEN news first with your anchor man Ron Rickerd,' right? And I said, "Hey, I just wanta do this! Please." And I'm begging the television program director to give me a shot at it because I wanted to be in radio. So, I did the announcement and, hell, after that I started doing it week after week after week and started doing little things and they gave me my own show on their 100,000 watt FM station.

H: What was the format?

K: That was back in the days when they mixed it—a little country, a little jazz, a little rock, you know, just terrible radio.

H: What did you do?

K: I sat there and played records. And, the first time I showed up on the show, I was all ready, man. I had my notes and everything, came out of the ABC News on the hour and I had everything out, but the record. Didn't have a record on the turntable.

From there I went to KOMA in Oklahoma City and worked there for two years.

H: Who was programming KOMA when you were there?

K: J. Robert Dark. I think he's working at some FM station in Oklahoma City programming automated radio or something like that.

H: So, you stayed two years at KOMA?

K: Two years at KOMA and I got a call from Chicago, from Lee Abrams. And he says, "We're putting together this thing up here; we're gonna take over WEFM classical and make it WICV and go rock, would you come up?" And I said, "Great!"

And I wasn't really ready at the time, I was into this old radio trip and the whole thing. He said, "Well, we'll train you because we think you

got some raw talent." So, I went up there and the damned thing never went on the air. I stayed around Chicago for four months.

H: Were you getting paid?

K: Yeah, it was like a big vacation, but I was bored; I wanted to be on the radio. I was just crazy. So their sister station WGCL in Cleveland hired me and I worked in Cleveland for six months and about died.

H: What happened then?

K: I told them I couldn't handle it
(Continued on page 38)



M.G. Kelly: Introducing a record on KHJ, Los Angeles.



Waiting for the next movie break.

Country TV Variety Show Bows

NASHVILLE — "Nashville U.S.A.," a live hour daily television music and talk show similar to the "Tonight Show," will be launched here Monday (31) from the stage of the Grand Ole Opry at Opryland.

T. Tommy Cutrer will be host and producer; Biff Collie, talent coordinator and associate producer. The show is being produced by Vanadore Productions Inc., Nashville, headed by W. Lester Vanadore. He'll also serve as executive producer of the show, which will be broadcast over its own independent network at 6 a.m.

The show will actually originate live at Opryland at 5 a.m. and be fed to the Eastern seaboard states, then aired in other time zones via tape delay at 6 a.m.

The format will include talk and music at the rate of three to four guests per day. Set for the initial show are Roy Acuff, Tom T. Hall and Connie Smith. The Tuesday show (1) will feature Bobby Bare, Ronnie Prophet, Jack Greene and Jeannie Seely. The Wednesday show has Porter Wagoner, Dickie Lee, Johnny Russell and Beverly Hickel

lined up. The Kendalls are already slated for the Thursday show.

A 14-piece band conducted by Grady Martin will back each artist, though T. Tommy Cutrer points out that some artists might not perform, just chat. Johnny Gimble, veteran fiddle player, will be one of three fiddlers in the band along with the Cates Sisters. Ben Smathers and the Stoney Mountain Cloggers will be one of the semi-regular square dance units on the show. Four backup singers will also be utilized and these may be rotated to give the
(Continued on page 36)

5 Hours Of Major 'Events'

NEW YORK—A five-hour radio special headlining the major news and musical events of the past year is being offered for syndication to radio stations in the U.S.

"Sounds Of '77—A Biography Of A Year In The Key Of Music" is a production of Billboard Broadcasting Corp. The program will be produced in three versions, suitable for either work, country or MOR formats, and offered on a barter basis.

"Sounds Of '77" will track, in chronological order, the rise of the year's biggest selling albums and singles, pacing the music against the sprawl of contemporary events in politics, sports, popular culture, movies and music.

Presented in a unique, aural magazine-style format, the show features headline markers and hit makers in a fast-moving montage of hard news and entertainment.

The editors of Billboard, Time, Newsweek, Rolling Stone, Crawdaddy, Sport magazine, and The New York Times will offer insights and interviews geared to the five-hour wealth of material.

Bob Franklin and Barbara Stones of Cinema Sounds Ltd., the New York-based production house, will help market and produce "Sounds Of '77."

Musexpo Adding 3

NEW YORK—Jim Maddox, general manager of KMJQ, Houston; Ron Nickell, vice president of TM programming, Dallas, and Jim Gabberl, K101, San Francisco, president of the NRBA, have been added to the speaker's panel at the Oct. 28-Nov. 1 Musexpo '77.

Wis. WXYQ Debuts With Country Image

STEVENS POINT, Wis.—A new country station hit the air here Monday (24)—WXYQ—after program director Pat Martin conducted intensive research in the market.

The AM station previously featured a rock format under the calls of WSTP-AM. WSTP-FM will continue to rock. Martin will do music and programming for both.

The new AM station, Martin feels, will appeal to an 18-49 age audience, the FM appeals now to 12-34 demographics.

"I've done a lot of research on sales and jukebox plays and talked with several other country music program directors. This kind of format is a lot of fun to do."

To start with, only seven current country records will be played; the rest of the air time will be occupied

with oldies. Then, slowly, the current list will build to about 30 hits and "I'll use Top 40 programming techniques. You know, a hard rotation pattern on the most popular records."

Though the format will be driving for the people who like Olivia Newton-John, John Denver and Glen Campbell, he says he'll also play Tex Ritter, Hank Williams and Johnny Horton. All oldies will be color coded to control repetition. He bought most of his country oldies from Rapids Coin Sales, a one-stop, for 20 cents each.

The AM station is already geared for the advent of stereo AM broadcasting, he says, once a transmission system has been approved by the FCC. Already, all carts are being cut in stereo in the production studio.

BOOKER T. OF THE M.G.'S WAS A MEMBER OF WHAT

SINGER FOR WHAT GROUP? "HOUND DOG" WAS ORIGINALLY SUNG IN WHAT YEAR?



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NEIL SEDAKA WAS LEAD TENNESSEE TWO? WHO WERE JOHNNY CASH'S

OCTOBER 29, 1977, BILLBOARD

WHAT IS FRANKIE VALLI'S REAL NAME?

WHO WERE JOHNNY CASH'S

Feb. Cutoff For FM Nominations

NEW YORK—Feb. 24, 1978, is the deadline for entries in the Armstrong Foundation's annual competition for FM radio stations.

The competition, for the best programs on FM in 1977, is administered at Columbia Univ. where the late Edwin Howard Armstrong was a professor of electrical engineering and a researcher. Armstrong invented FM radio, among other things.

Awards are given in music, education, creative use of the medium, news, news documentary and community service. For details, contact: Executive Director, Armstrong Awards, 510 Mudd Building, Columbia Univ., New York, N.Y. 10027.

LOS ANGELES—Bruce Johnson, president of the Starr Broadcasting Group, Westport, Conn., has just turned Starr Broadcasting Group around and last week the company announced a net income of \$2,153,000 for the fiscal year ending June 30, 1977, reversing a net loss of \$5,074,000 for 1976. Johnson also reduced the firm's total debt from \$27,027,000 to \$16,108,000. Starr owns and operates five AM stations and four FM stations as well as TM Productions in Dallas and Le-Bo Products which makes audio accessories. Johnson has just signed a new five-year contract with Starr.

★ ★ ★

John Cassidy is the new program director of KWKH in Shreveport, La., a 50,000-watt country music station. A new Continental transmitter has been installed and Rod Mat-

thews has been hired as chief engineer. Cassidy was previously with WCOP in Boston, which is no longer a country music station. . . . Wolf Schneider writes that she has just been hired to do the overnights at KNCN in Corpus Christi by Debbi Miller, the program director who does afternoon drive "making us one of the few stations I know about with two full-time women jocks. Well, we all know the overnight is the notoriously lonely shift, but I want to tell you about the neat thing my program director did: She not only hung out during my show one night, but brought along legendary Texas musician Augie Myer, one of the Sir Douglas Quintet, after they had just finished performing at a KNCN-sponsored concert along with Ramblin' Jack Elliot at the Corpus Christi Bayfest. Augie, along with his guest, Latino musician Steve Jordan, guest-jocked for a while, doing a fine job. I was also joined by our mid-day personality Bobby Reyes and our evening air talent Bob Fazio. The good vibes were felt by both those in the studio and those listening to the show and it was a very unique way to welcome a new jock to the staff."

★ ★ ★

WHIO, Dayton, Ohio, personality Mike McMurray has a part in the movie "Harper Valley PTA" featuring Barbara Eden. The film, based on the hit song a few years ago sung by Jeanie C. Riley, is being shot in nearby Lebanon, Ohio. . . . KZEW

in Dallas, programmed by Ira J. Lipson, has launched a "Rocktober" fest. The name, of course, was lifted from KMET in Los Angeles and KMET lifted it from 2SM in Sydney, Australia. What KZEW is doing, however, falls far short of the total Rocktober concept, but is still fairly interesting. KZEW brought together War, the Charlie Daniels Band, Michael Murphey, Rusty Weir, and Billy Joel and other guest artists for a concert Oct. 19 at the Tarrant County Convention Center. The concert was videotaped and edited for a television special for Oct. 29 simulcast on channel 8 and KZEW. The Australia Rocktober was a constant barrage of promotions and live concerts.

★ ★ ★

Richard E. Fearn has been appointed assistant chief engineer for KABC and KLOS radio, Los Angeles. He reports to chief engineer Arthur Serman. Fearn has been with the station since 1973. . . . Kevin Childs has left KWOD in Sacramento, Calif., and is looking for air work: 916-392-5300. . . . Bob McLaughlin, 63, one of the "Big Five" disk jockeys of the 40s and 50s, died about a week ago at his Los Angeles home of an apparent heart attack. The original "Big Five" at the old KLAC in Los Angeles were Dick Haynes, Gene Norman, Bob McLaughlin, Petter Potter, and the late Alex Cooper. Haynes is still on KLAC, but actually it's a second-time-around thing for him. Norman

owns GNP Cresendo Records, Los Angeles. Potter is retired.

★ ★ ★

KBEA in Mission, Kansas (near Kansas City, Mo., for those of you who might not have worked that market lately), now has a lineup that features program director Edd (Continued on page 40)

Country TV

• Continued from page 35

many quartets in the city equal chance to appear.

Shows will be recorded before a live audience, though there has been some discussion about whether even die-hard country music fans will wish to get up for a 5 a.m. show.

A staff of writers, including Collie and Cliff Probst, will be involved.

The Meeker Co., a national advertising rep firm, is selling and placing the show coast-to-coast. Cutrer says: "They say we'll have 75% of the markets covered when we go on the air." He believes the time is ripe for a show of this kind.

The show will be aired Monday through Friday.

Both Cutrer and Collie are veteran air personalities in country music. Cutrer was also a country music artist for many years. Collie recently worked in record promotion in Nashville for a label. Vanadore has been involved in real estate, law and personal management of recording artists.

WWVA Shifts FM Image From Country Into AOR

NEW YORK—AOR rock has replaced country music on the FM side of Columbia Pictures Industries' WWVA, a prime country outlet noted for its weekly live "Jamboree" broadcasts from Wheeling, W. Va.

The FM side changed its call letters to WCPI-FM and began the rock format Oct. 14 as "an alternative in the market for the 18-to-34-year-old group," the station notes.

FCC approval has been granted to boost the new station to 50,000 watts, giving it a potential reach of half a million people in a 45-mile radial tri-state area. An extensive advertising campaign announcing the shift was carried out in Pennsylvania, Ohio and West Virginia.

WCPI uses the Drake-Chenault AOR package and employs Gates-Harris System 90 automation.

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Allen Toussaint
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Rock TV Series To Promo Local Radio Through DJ Hosting

By CLAUDE HALL

LOS ANGELES—Television will be the medium for a series of hour-long, localized music specials called "Rock World Backstage" being mounted to boost local radio stations.

The promotion is being developed here by Richard Akins Productions. It is expected to be broadcast on at least 100 tv stations coast-to-coast.

Richard Akins is producing a 16mm film for the hour show, but lo-

cal tv stations will be able to produce the show "live" in their own studios and have a local air personality from the sponsoring radio station host the entire event as if the full show was originating live from the tv studio.

The shows, four in all, will be sold to radio stations. The radio stations will then give the shows free to a local tv station in their market.

The tv station will have two commercial avails for sale to local clients: the radio station will have three avails.

"The radio station can offer those three commercials to their customers," says Akins, president of the production firm. He points out that because the radio station will be promoting the tv special on the air, ratings should be good.

The first of the series is being edited now. It features Jimmy Buffett, Rufus featuring Chaka Khan, Marilyn McCoo & Billy Davis Jr., Poco and Stephen Bishop. Recording artist Bobby Vee will present a brief report on the music industry.

Akins will provide radio stations with a complete package for each show, including a shooting script with exact directions for cameras, dialog for the air personality hosting the show, 16mm film and slides used.

"They'll get a whole show. But the tv stations will be able to produce it, so it counts as a local show with the FCC."

The first show will be ready sometime this week. Akins, who produced and coordinated about 10,000 assemblies for high schools coast-to-coast in conjunction with radio stations when he was with Rick Trow Productions in Philadelphia, has been doing research with radio and tv stations in regard to "Rock World Backstage."

Akins is writing and producing the shows personally at a movie studio in Los Angeles.

FM Rock Upped At Loyola U.

By ED HARRISON

LOS ANGELES—With a slogan "best of both worlds," KXLU-FM, a non-commercial station at Los Angeles Loyola Marymount Univ., has revised its rock programming format so that it's now as prominent as its rich classical format.

While 44 hours of classical music are programmed weekly (or 30% of its schedule) from 6 p.m.-1 a.m., rock now occupies the airwaves 11 hours per day from 7 a.m.-6 p.m.

Promotion manager Dan Lemos says that in the spring of 1977, the "rock devotees" began playing a more important role in the station's overall programming.

Says Lemos: "Previously no one paid much attention to rock programming. There was no promotion and the music was presented in very raw form. We're now working with a tighter format and with more promotions."

Lemos says that KXLU's increased commitment to rock has not only kept the station alive, but has attracted the attention of many record labels.

More than ever before, reports
(Continued on page 54)

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Hip Talking DJ Finds L.A. Means Being Able To Crack The Movies

• Continued from page 35

anymore, and went to KSTP in Minneapolis. They have a television station there and I wanted to get into tv. My initial goal was acting. That's what I wanted to do. And I went to KSTP and started—that station was 13th in the market at the time—and they brought in a whole new staff... started playing no commercials. I mean we were playing 58 minutes of music an hour.

H: Who was programming that? Was it Mark Driscoll?

K: No, it was a guy named Jim Chanell, who was on the air with the name Tom Jones.

Anyway, we brought the station in six months' time from 13th to No. 2 right behind WCCO. We were playing no commercials, playing a lot of oldies, and just kicking ass.

I also wrote a pilot script and everything, and they gave me my own tv show on Channel 5, KSTP television.

H: What were you doing?

K: I had a comedy/variety show. I mean I just went crazy with it. They taped-delayed "The Midnight Special" and put me in between Johnny Carson and "The Midnight Special," which means I was on like 12:30 a.m. to 1:30 a.m. and they ran "The Midnight Special" late, tape-delayed. My show was getting ready to go into syndication and everything. We did all kinds of crazy things.

H: Was it a half-hour show?

K: Actually it was 45 minutes.

H: Daily or weekly?

K: Weekly, every Friday night, and it was called "The Machine Gun Kelly Television Special." It was funny because it ran like 13 weeks and they called it a special. Wasn't much special. I had people come into the Twin Cities like George Gobel and I'd get them down there and tape 'em, and I had local groups on and I did takeoffs on commercials and impressions and stuff.

It was really going good, getting ready to go into syndication and Gerry Peterson called me. I'm sitting on the radio saying, "This is great, I got my own tv show, I'm happy, it's No. 1, the radio show's No. 1, I'm gonna stay here." And the phone rings. Peterson said: "Would you come to KHJ?" And I said, "Sure."

So I came to Los Angeles and started doing the 6 to 10 p.m. show, then I went to afternoon drive, but I wanted to act.

So, I started going to these workshops around town. They had a film actor's workshop in Burbank and I started studying and getting all the basics down. Then I started trying to find an agent. No agent in this town wanted to take a disk jockey, theatrically, because they kept telling me the only disk jockeys that ever made it in movies were Bob Crane and Wolfman Jack. I said, "Thank you, I'm gonna show you."

I kept looking and I ran into this guy named Barry Damsky who is my agent now. He was the only one that said, "Well you've done pretty good." I was 22 at the time. He said, "You've done really well to get this

far in radio at this age. I'll tell you you wanta act, I'll take a shot at you."

He didn't sign me at first. And then this breakdown sheet came into his office from Warner Bros. saying they were looking for the Jack Carson sequel in the remake of "A Star Is Born" with Barbra Streisand and Kris Kristofferson and the guy is a combination disk jockey and pianist. So they sent me out to Warner Bros. to audition. They said, "We're looking for something real unique, come back with a real strong character." So I went home to the film library and I pulled out the original "A Star Is Born." Anyway, I was watching it and the guy Lione Stander used a real growly voice, then he talked normally. And one of the classic lines in the movie was, after the star died, he walked out into the ocean, and his line was, "Well how do you wire congratulations to the Pacific Ocean?" And I thought that incredible. I said, "I know what I'm gonna do. I'm gonna go in with that voice and a real off-the-wall personality." I went in and we did a screen test. They didn't know what I was gonna do. The screen test was the scene where Kristofferson comes in and tries to bribe me and I tell him I ain't gonna take none of his crap and I go into this schtick on the air.

So, I do this split personality thing and they're rolling and everything and I'm talking normal, reading the lines with an off-stage actor and all of a sudden I went into this (growly voiced), "You'll never guess who just walked in," and they all flashed on that old voice. They said, "Yes, that's it." Streisand came in, watched the tape, and said, "Yes, that's it." The director came, and said, "You got it."

I did the movie. I worked seven weeks on it and I got fifth billing which was really incredible because that's my first movie.

H: How was working around Streisand? Was she on the set much of "A Star Is Born?"

K: She was there constantly, 98% of the time she directed that movie. Frank Pearson, the director, and I got along really well, but I gotta thank her for a lot of closeups. We shot this one scene and she came back, got there late after we finished it. In the movie I screw my eyes around, I go into this character and do these crazy things, and she said to Frank, "Frank, did you get some closeups of him on that?" Frank said, "No, we were cutting him about here, about waist high." She said, "No, Frank, I want closeups, I want right in the eyes so I can see." Frank said, "Barbara, we've gotta put the whole set back together, we've done a turnaround, it'll take six hours." She goes, "Frank, I got the money." And I'm over on the side going: "Yeah, yeah, closeups, Frank!" And they did. They put the whole set back and I shot it over and they got closeups and everything.

I got along with her beautifully. She calls me on the radio now. She called me on the request line once.

H: I heard the time she called you.

K: Did you hear the raw tape or did you hear the one I broadcast which was chopped all up? It was crazy, she was talking about the magazine article people were writing about how the birds were flying around the house crapping on people's heads and stuff.

H: Oh, no, I didn't hear that.

K: You should hear the raw tape.

To be continued.

New On The Charts



Lake
"Time Bomb"—84

This six-man progressive rock band was founded in Northern Germany in early 1969 by Detlef Peterson, who had been studying conservatory classical music.

Initially the group was called the Tornados, and was rounded out by drummer Dieter Ahrendt and bassist Martin Tiefensee. After four years of playing dance halls and small clubs in Germany, the band was renamed Lake.

Peterson brought in English keyboardist Geoffrey Peacey, who had been playing with Gary Glitter, leaving Peterson free to compose and produce. Recruited at the same time were James Hopkins-Harrison, a Scotsman who is the lead vocalist, and Alex Conti, formerly the guitarist with the Germany band, Atlantis.

Based in Hamburg, the group recorded its European debut LP a year ago and has opened European tours for Chicago, Santana and Rory Gallagher. Its first North American tour is scheduled to include 49 cities in 60 days.

The group is managed by Richard Duryea of Caribou Mgt. in Los Angeles, (213) 659-1301. The agent is Jeff Franklin of ATI in New York, (212) 977-2310.



Prism
"Space Ship Superstar"—88

This six-man, Toronto-based group, which is being promoted as "The Who with Horns," was formed in July 1976.

Shortly thereafter, it signed a record contract with GRT in Canada. In December 1976 it recorded its first album, which is being released in the U.S. on Ariola America.

The group consists of Ron Tabak, lead vocals; Lindsay Mitchell, lead guitar; Tom Lavin, rhythm guitar; Rodney Higgs, drums and major writing; Ab Bryant, bass; and John Hall, keyboards.

The two-man horn section consists of Tom Keenlyside and Bruce Fairbairn. Fairbairn also produced the album and co-manages the group with Bruce Allen, who has worked with BTD. Bruce Allen Talent Promotion is based in Vancouver, B.C. at (604) 688-7274.

Twin Falls' KTLC Shifts Into Country

TWIN FALLS, Idaho—KTLC, formerly known as KTFI, has shifted from MOR to country music. Using Radio Arts syndicated "Easy Country" programming service as a base, local air personalities are Andy Oleski 6-10 a.m., Leslie Koorhan 10 a.m.-3 p.m., James Aldrich 3-7 p.m., Steve Glaser 7 p.m.-1 a.m., Warren Ettinger 1-6 a.m., and weekend personality Terry Clark. James S. Aldrich is program director. Radio Arts is a Los Angeles syndication firm.

Rivcom Launching Syndicated Comedy

WALNUT CREEK, Calif.—Rivcom Productions, headed by Mike Rivers, air personality at KFRC in San Francisco, has launched a new syndicated comedy radio series called "Welcome To Omega Flats."

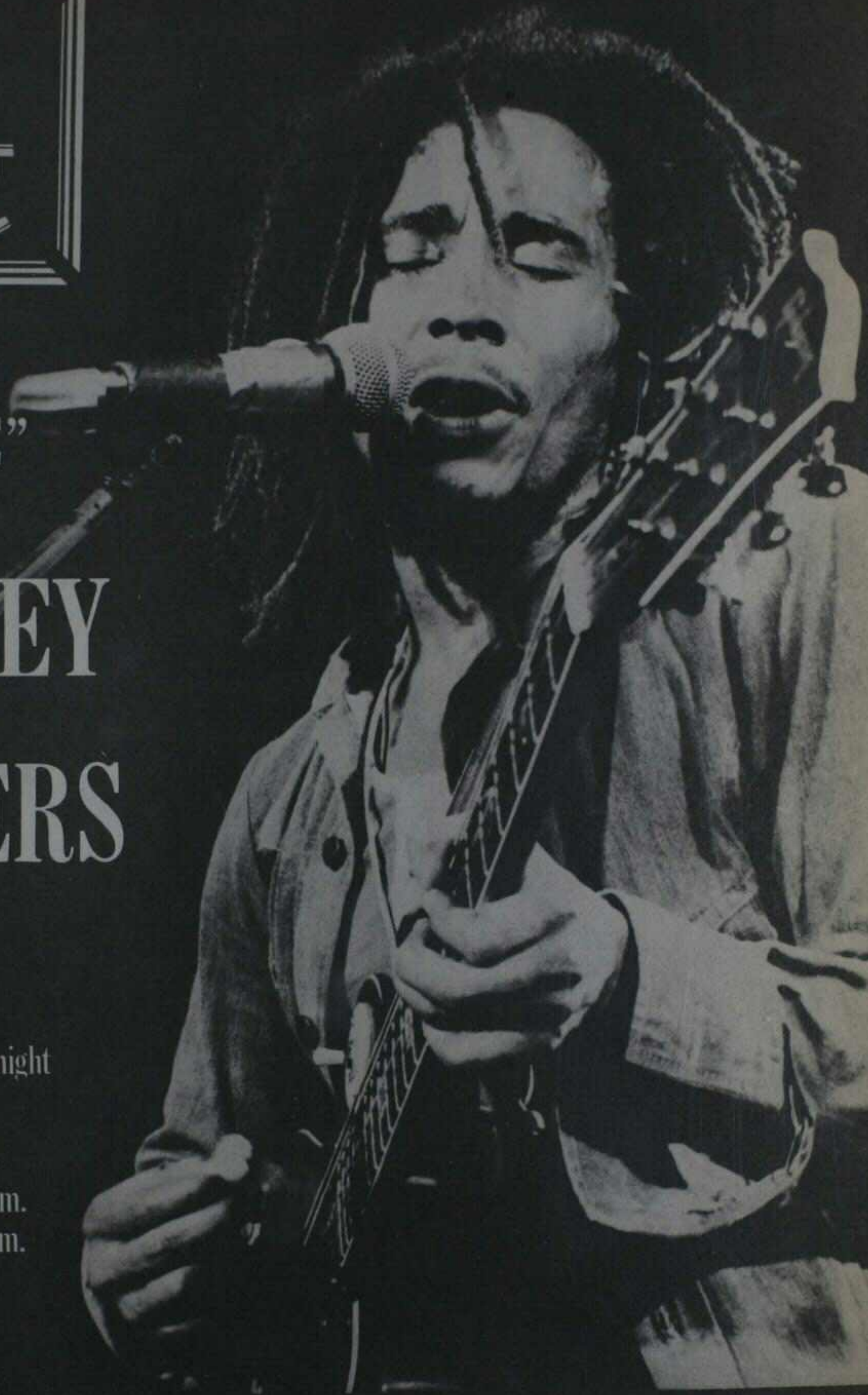
The drop-ins are each about two minutes long and 35 episodes have already been put in the can. Demos are available on 8-track cartridge, cassette or reel-to-reel by phoning Rivers at 415-932-4529.

DON KIRSHNER'S ROCK CONCERT

Presents

a 30 minute "LIVE"
Salute to

BOB MARLEY and THE WAILERS



Friday, October 28

KPIX, San Francisco 11:30 p.m.

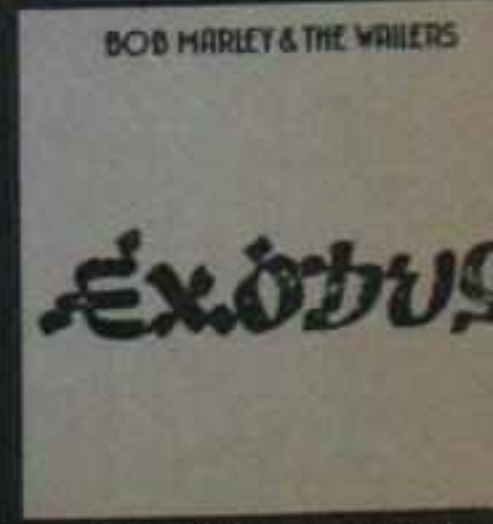
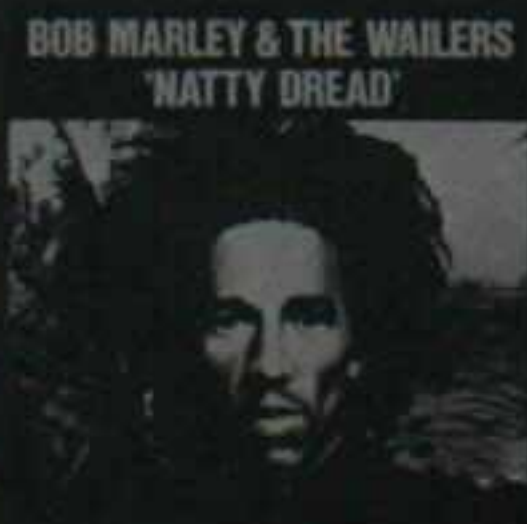
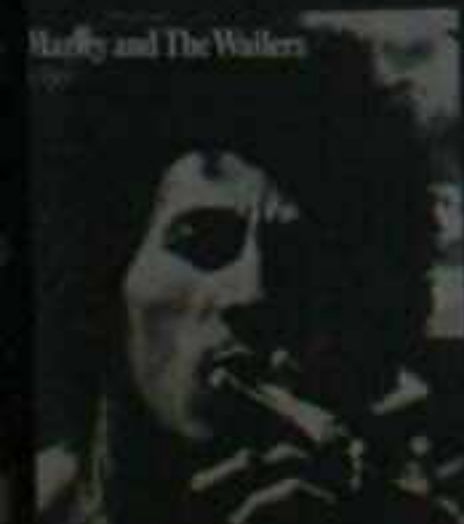
WBBM, Chicago 12:00 midnight

Saturday, October 29.

WNBC, New York 1:00 a.m.

KNBC, Los Angeles 1:00 a.m.

FOR ALL OTHER AREAS
PLEASE CHECK YOUR LOCAL LISTINGS.



PINNING DOWN THE NEW WAVE

Take part in a piercing look
at the new rock!



The New Wave really means business. Because the New Wave is the new rock.

And as such, it means more than just another sound on the shore and a few ripples in the water. It means a full-fledged movement of increasing proportions.

Billboard's New Wave Special will be a penetrating analysis of every facet of this new sound and all its fury.

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From the managers and promoters who are behind the bands to the venues and media who are putting it all up front, in full view of the public...

From the history of the punk rock lifestyle to its contemporary place on the current and future American scene...

Every aspect of New Wave music—and all the merchandising/marketing activity surrounding it—will be covered. And every story should be told by Billboard. And by you in the industry who are making it all happen.

So don't be left on the beach. Set a date to talk to your Billboard advertising rep now about Billboard's New Wave Special.

We know you have a few points to get across. And we'd like to help you really pin 'em down.

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Tokyo, 141
(03) 443-8637

Billboard

Radio-TV Programming

Vox Jox

• Continued from page 36

Thompson 6-10 a.m., music director Rich Hill 10 a.m.-2 p.m., Charlie Camli 2-6 p.m., Tom Allen 6-midnight, and Ben Blagg midnight-6 a.m. KBEA is heard in fascinating areas such as Olathe, Lee's Summit, Lone Jack, and Lenexa. Station, formerly MOR, is now contemporary. Rich says that record people can call him anytime.

Q-107, Toronto, 416-967-3445, recorded an hour concert recently with Domenic Troiano, a leading Canadian musician, in Thunder Sound Studios. Other Canadian stations can get the show for rebroadcast by paying for raw tape and handling. Jerry Barber at KLOS, Los Angeles, would like Warren Duffy to phone him.

Preston Westmoreland writes that he has been appointed music director of KXIV in Phoenix "and we've decided to try a new mix that seems to be coming across quite favorably here in the nation's most saturated radio market. We play Billboard's easy listening with the weak records culled out. We play some light jazz and million-sellers. It's the first time in a long time that KXIV has had a solid musical identity. We are the station that still plays Peggy Lee, Frank Sinatra, and Steve Lawrence."

Jim Spero and Paul B. Munt do morning drive on KXIV 6-10 a.m., Preston Calhoun Westmoreland (he says that's his real name) does 10 a.m.-2 p.m., Jim Hutton 2-6 p.m., Randy Cimini 6-10 p.m., and Dwayne Whitton 10-midnight (he's chief album buyer for Alta Distributing Co., Phoenix).

Bubbling Under The HOT 100

- 101-NATIVE NEW YORKER, Odyssey, RCA 11129
- 102-THE WHOLE TOWNS LAUGHING AT ME, Teddy Pendergrass, Epic 3633
- 103-EAST BOUND & DOWN, Jerry Reed, RCA 11056
- 104-SAN FRANCISCO YOU'VE GOT ME, Village People, Casablanca 896
- 105-FUNK, FUNK, Cameo, Chocolate City, 011 (Casablanca)
- 106-JUST FOR YOUR LOVE, Memphis Horns, RCA 11064
- 107-ROLLING WITH THE FLOW, Charlie Rich, Epic 8-50392
- 108-LOVE IS SO GOOD, Z.Z. Hill, Columbia 3-10552
- 109-JUST LET ME HOLD YOU FOR A NIGHT, David Ruffin, Motown 1920
- 110-FROM HERE TO ETERNITY, Georgio, Casablanca 897

Bubbling Under The Top LPs

- 201-MANHATTANS, It Feels So Good, Columbia PC 34450
- 202-MEMPHIS HORNS, Get Up & Dance, RCA APL1-2198
- 203-JERRY REED, East Bound & Down, RCA APL1-2516
- 204-GOLDEN EARRING, Live, MCA 2-8009
- 205-STYX, Equinox, A&M SP 4559
- 206-SOUNDTRACK, Smokey & The Bandit, MCA 2099
- 207-OUTLAWS, Arista 4082
- 208-PABLO CRUISE, A&M SP 4528
- 209-EDDIE HENDERSON, Comin' Through, Capitol ST 11671
- 210-ST. TROPEZ, Je T'aime, Butterfly FLY 002

Rock Singles Best Sellers

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As Of 10/17/77

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

- 1 YOU LIGHT UP MY LIFE—Debby Boone, Warner/Curb 8446
- 2 STAR WARS—Meco—Millennium 604 (Casablanca)
- 3 KEEP IT COMING—K.C. & the Sunshine Band—TK 1023
- 4 NOBODY DOES IT BETTER—Carly Simon—Elektra 45413
- 5 THAT'S ROCK-N-ROLL—Shaun Cassidy—Warner/Curb 8423
- 6 SWAYIN' TO THE MUSIC (Slow Dancin')—Johnny Rivers—Big Tree 16094
- 7 THE KING IS GONE—Ronnie McDowell—Scorpion 135 (GRT)
- 8 COLD AS ICE—Foreigner—Atlantic 3410
- 9 SIGNED, SEALED, DELIVERED (I'm Yours)—Peter Dinklage—A&M 1972
- 10 DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle—United Artists 1016
- 11 I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb—RSO 872
- 12 I FEEL LOVE—Donna Summer—Casablanca 884
- 13 SHE DID IT—Eric Carmen, Arista 0266
- 14 BOOGIE NIGHTS—Heatwave—Epic 8-50370
- 15 ON AND ON—Stephen Bishop—ABC 12260
- 16 WE'RE ALL ALONE—Rita Coolidge—A&M 1965
- 17 STAR WARS (Main Title)—London Symphony Orchestra—20th Century 2345
- 18 HEAVEN ON THE 7TH FLOOR—Paul Nicholas—RSO 878 (Polydor)
- 19 BABY, WHAT A BIG SURPRISE—Chicago—Columbia 3-10620
- 20 JUST REMEMBER I LOVE YOU—Firefall—Atlantic 3420
- 21 BRICK HOUSE—Commodores—Motown 1425
- 22 A PLACE IN THE SUN—Pablo Cruise—A&M 1976
- 23 DAY BREAK—Barry Manilow—Arista 273
- 24 DON'T STOP—Fleetwood Mac—Warner Bros. 8413
- 25 TELEPHONE LINE—Electric Light Orchestra—United Artists/Jet 1000
- 26 WAY DOWN—Elvis Presley—RCA 10998
- 27 I GO CRAZY—Paul Davis—Bang 733 (WEB IV)
- 28 SEND IN THE CLOWNS—Judy Collins—Elektra 45253
- 29 SURFIN' U.S.A.—Leif Garrett—Atlantic 3423
- 30 BLUE BAYOU—Linda Ronstadt—Asylum 45431
- 31 HOW DEEP IS YOUR LOVE—Bee Gees—RSO 882
- 32 WE JUST DISAGREE—Dave Mason—Columbia 3-10575
- 33 BEST OF MY LOVE—Emotions—Columbia 3-10544
- 34 CAT SCRATCH FEVER—Ted Nugent—Epic 8-50425
- 35 IT WAS ALMOST LIKE A SONG—Ronnie Milsap—RCA 10976
- 36 I WOULDN'T LIKE TO BE LIKE YOU—Alan Parsons Project—Arista 0260
- 37 HARD ROCK CAFE—Carole King—Capitol 4455
- 38 YOU MAKE LOVIN' FUN—Fleetwood Mac—Warner Bros. 8483
- 39 DO YOU WANNA GET FUNKY WITH ME—Peter Brown—Drive 6258 (TK)
- 40 JUNGLE LOVE—Steve Miller—Capitol 4466

Rock LP Best Sellers

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As Of 10/17/77

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

- 1 RUMOURS—Fleetwood Mac—Warner Bros. BSK 3010
- 2 SHAUN CASSIDY—Shaun Cassidy—Warner/Curb BS 3067
- 3 MOODY BLUE—Elvis Presley—RCA AFL 1-2428
- 4 LINDA RONSTADT—Simple Dreams—Asylum 6E-104
- 5 LIVE—Barry Manilow—Arista AL 8500
- 6 FOREIGNER—Foreigner—Atlantic SD 18215
- 7 BOOK OF DREAMS—Steve Miller Band—Capitol SO 11630
- 8 BOSTON—Epic PE 34188
- 9 STAR WARS/SOUNDTRACK—20th Century 2T 541
- 10 ANYTIME... ANYWHERE—Rita Coolidge—A&M SP 4616
- 11 ELVIS AS RECORDED LIVE AT MADISON SQUARE GARDEN—Elvis Presley—RCA LSP 4776
- 12 ELVIS PRESLEY—Aloha, From Hawaii—RCA VPSX 6089
- 13 LITTLE QUEEN—Heart—Portrait/CBS JR 34799
- 14 I'M IN YOU—Peter Dinklage, A&M 4704
- 15 HOTEL CALIFORNIA—Eagles—Asylum 7E 1084
- 16 STAR WARS & OTHER GALACTIC FUNK—Meco—Millennium MNLP 8001 (Casablanca)
- 17 CHICAGO XI—Chicago—Columbia JC 34860
- 18 ELVIS GOLDEN RECORDS—RCA LSP 1707
- 19 WELCOME TO MY WORLD—Elvis Presley—RCA AT01 2274
- 20 LIVE—Foghat, Bearsville BRK 6971 (WB)
- 21 CAT SCRATCH FEVER—Ted Nugent—Epic PE 34700
- 22 A STAR IS BORN/ORIGINAL SOUNDTRACK RECORDING—Barbra Streisand & Kris Kristofferson—Columbia JS 34403
- 23 GREATEST HITS VOLUME II—Elton John—MCA 3027
- 24 LOVE GUN—Kiss—Casablanca NBLP 7057
- 25 HOW GREAT THOU ART—Elvis Presley—RCA LSP 3758
- 26 COMMODORES—Motown M7-884RL
- 27 SUPERMAN—Barbra Streisand—Columbia JC 34830
- 28 JT—James Taylor—Columbia JC 34811
- 29 ELVIS IN CONCERT—Elvis Presley—APL2 2587
- 30 THEIR GREATEST HITS 1971-1975—Eagles—Asylum 7E 1052
- 31 ELVIS SINGS "THE WONDERFUL WORLD OF CHRISTMAS"—Elvis Presley—RCA ANL1 1936
- 32 PART 3—K.C. & The Sunshine Band—TK 605
- 33 I ROBOT—Alan Parsons Project—Arista AB 7002
- 34 OL' WAYLON—Waylon Jennings—RCA APL1-2317
- 35 ELVIS VOLUME I—A LEGENDARY PERFORMER—RCA CPL1 0341
- 36 BOZ SCAGGS—Silk Degrees—Columbia JC 33920
- 37 THIS ONE'S FOR YOU—Barry Manilow—Arista AB 4090
- 38 GREATEST HITS—Linda Ronstadt—Asylum 7E 1092
- 39 LOVE YOU LIVE—Rolling Stones—Rolling Stone CDC 29001 (Atlantic)
- 40 LIVIN' ON THE FAULT LINE—Doobie Brothers—Warner Bros. BSK 3045

12 Kid Disks Acquired By Wonderland

NEW YORK—Wonderland Records has acquired 12 steady selling children's albums from Ziv-Capitol Records for distribution.

Walt Disney and Warner Bros. characters predominate and in many cases the original voices of Mel Blanc and others are heard. All

packages were produced by Alan J. Livingston.

Bidding for the catalog standards of the kiddie trade was "spirited," according to Wonderland vice president Bob Gosman, who notes that a recent NARM study shows a 40% rise in kiddie disk dollar sales.

Platinum

1904-1977

SAN FRANCISCO CLUBS

Competition Grows Tougher From New Owners, Local Showcases

By JACK McDONOUGH

SAN FRANCISCO—During the past 18 months, several clubs have closed or gone inactive—the famous El Matador jazz club on Broadway, the Palace Theatre, the Savoy, and the West Dakota and Longbranch clubs in Berkeley.

Over that same period, however, newer clubs like the Mocambo, the Old Waldorf and Mabuhay Gardens have firmly established their positions in the market. Overall, the situation looks fairly stable.

But competition is more well-balanced and tougher. As one clubowner says, "The competitive situation here is starting to get as cut-throat as New York's."

Other trends are: greater pressure all-around toward shorter term bookings; clubs attentive to new wave bands are doing particularly well; and a marked increase in the number of small clubs offering strong local acts (often coupled with major acts) in pleasant settings and at attractive prices—Christo's, the Palms, Shady Grove, the Reunion, Miramar Beach Inn, the Rio Theatre and Uncle Charlie's are all examples of these.

The Old Waldorf, the Great American Music Hall and the Boarding House remain the three principal venues consistently offering recording acts in all categories.

Old Waldorf owner Jeff Pollock has

presented an array of talent in his 600-seat room and as a result has exerted booking pressure on the other rooms in the city.

Acts that have played Pollock's room include Tom Petty, Dwight Twilley Band, Andrew Gold, Blondie, Andy Gibb, the Babys, Graham Central Station, Pointer Sisters, Tower of Power, Santana and the New Riders.

In the jazz vein, Pollock has brought in Stanley Turrentine, John Mayall, Ramsey Lewis and Roy Ayers. He has also provided a showcase for veterans like Albert King, Les Paul, Hank Thompson, Bobby Bland and Roy Orbison.

Over the next few months, the club will feature Journey, Taj Mahal, the Dingoes and Esther Phillips, one of the few acts that would in past times have gone automatically to the Great American Music Hall.

As Pollock says, "Even if the Music Hall and the Boarding House kept all of their acts, I'd still be getting new wave acts."

Many local clubowners have grumbled that Pollock distorts pricing by overpaying his acts (the grumbles were heard quite loudly when Tower played). But Pollock says, "I'm happy with the pricing of the artists. If I fill up the room I do quite well at the bar, and that makes it worthwhile."

Pollock says his biggest summer month was

July, with June and August fair, while mentioning the proliferation of small clubs. "There's a million of them now. People in their mid-20s and 30s—want to see the acts up front, they want to see the hands move and the faces smile. There's a lot of action now in the small clubs."

The five-year-old Great American Music Hall, owned and booked by Tom Bradshaw, has mastered the art of eclectic, short term booking. The 500-seat facility is already booked through the end of November with everyone from Bill Monroe to Oscar Peterson—though the emphasis is most decidedly on jazz.

Among the upcoming jazz acts are the Great Guitars (Byrd, Ellis, Kessel), Ted Curson Quintet, Jack De Johnette's Directions, Phil Wood, Maynard Ferguson, Eddie Harris, Thad Jones-Mel Lewis, Blossom Dearie & Bob Dorough, Chuck Mangione and McCoy Tyner.

Of his potpourri policy of booking, Bradshaw admits that "Most people looking at my ads would recognize only about 25% of the names. But that doesn't hurt us because we operate as a small concert hall."

In addition to the above named acts there are local acts such as Norton Buffalo's Stampede and the David Grisman Quintet, which Bradshaw has been nurturing at his club.

Bradshaw says his summer was a little slow, but "It wasn't that people weren't going out, it's that bookings are harder. I book concert quality acts and they can't get college bookings during the summer so there isn't as much talent available. But the fall looks fantastic. I think we'll be busier than ever."

Bradshaw claims he has picked up a few bookings as a result of the closing of the Matador. Blossom Dearie and Bob Dorough would normally have gone to the El Matador, but their scheduled joint appearance at the Music Hall makes San Francisco the only other city besides Paris where the two will perform together.

As for the competition Bradshaw says, "In a sense I compete against everybody because of our style of booking. Money is the only reason acts will go anywhere else. And I'm already paying them as much as a club could pay. In many cases, an act that could play a 3,000 seat hall can do almost as well doing two shows in one night for me."

Bradshaw notes that this year the Mocambo booked Carmen MacRae away from him.

On the other hand Bradshaw has succeeded in booking both Betty Carter and McCoy Tyner away from Todd Barkan's Keystone Korner, the well known jazz spot.

(Continued on page 50)

Kasha Endorses H.S. Talent Search

By ED HARRISON

LOS ANGELES—After three years of struggling for industry recognition, Moses Taylor Jr.'s High School Talent Search International has received a shot in the arm with the endorsement of songwriter Al Kasha as a national spokesman for the organization.

Kasha will act as lecturer in the organization's Professional Artist Lecture Series commencing Nov. 20. Taylor, national director for the

talent-search firm, feels Kasha's endorsement will bring his group out of the shadows. "Kasha will give our organization more credibility while adding a degree of resourcefulness," Taylor says.

Meanwhile firm's fourth annual talent contest kicks off in Seattle Nov. 19 with similar contests to be held in Portland, San Francisco, Los Angeles and San Diego. Taylor is hopeful that by next year he can bring the event to other secondary cities.

"The high schools are vastly becoming reservoirs of new talent," says Taylor. "We're looking for trained talent to develop. And it gives up and coming talent the chance to explore themselves at these various contests."

Taylor also reports a scholarship fund is being established in Stevie Wonder's name and a vocalist will be chosen for his backup band, Wonderlove, from the ranks of contest winners.

(Continued on page 52)

Crosby Tribute

LOS ANGELES—Bob Hope's two hour NBC-TV special Friday (28) will be devoted to Bing Crosby and the relationship the two had. Crosby, influential in music, films and television, died Oct. 14 in Spain. He was buried Tuesday (18) in a family plot here along side his first wife Dixie and his parents.

Lynn, Twitty Ink \$1 Mil Shows At Aladdin's Bagdad

NASHVILLE—The Nashville talent assault on Las Vegas continues as Loretta Lynn and Conway Twitty have become the latest country music stars to ink bookings for the big Vegas money. The pact is believed to be for more than \$1 million.

Both artists become the newest names to join the roster of the Aladdin Hotel. The contract calls for separate engagements by each act.

The first date comes on Dec. 27 as Lynn fills the Aladdin's New Year's holiday slot. Each star will make at least four appearances in 1978, with other optional dates to come in 1979.

The performances will be held in the Aladdin's recently expanded Bagdad Showroom, one of the hotel's three entertainment facilities. Earlier this year, Lynn and Twitty filled a two-night concert date in the Aladdin's 7,500-seat Theatre For The Performing Arts.

During the past year the Aladdin has featured such acts as Kris Kristofferson, Neil Diamond, Bing

(Continued on page 52)

BOXOFFICE GOLD TICKET

NEW YORK—Madison Square Garden has inaugurated a new award—the Gold Ticket—to be presented to music artists attracting more than 100,000 in ticket sales to the arena's concerts.

First recipient of the honor is WNEW-FM in commemoration of the station's 10th anniversary. The presentation to WNEW-FM vice president Mel Karmazin, was held during intermission of the Oct. 17 Emerson, Lake & Palmer concert.

According to Garden spokesmen, there will be several Gold Ticket presentations in the coming months. Chicago, John Denver, Peter Frampton, the Jackson 5, Elton John, Led Zeppelin, the Rolling Stones, Sly Stone, Jethro Tull, the Who and Yes are among the acts in the 100,000-plus category.

PLAN 3 TRAVELING VERSIONS No Opening, But Beatles Show Big

By ROMAN KOZAK

NEW YORK—Though it has never opened officially, "Beatlemania" is a Broadway hit, and plans now call for three other companies to play around the U.S., and for the cast album to be released as a sort of a premium.

"Beatlemania" began its performances in New York May 26, and since that time has played to about 95% capacity and received standing ovations for each of its 170 shows.

The show basically presents four Beatle look-and-sound-alikes who perform a variety of Beatle songs tracing the group's career, while surrounded by a myriad of slides, 4,600 altogether, 90 minutes of film, and a Times Square type of moving headline marquee which gives news of the '60s tied in chronologically with the development of the Beatles.

The show was greeted on Broadway with a certain amount of skepticism. An opening was scheduled, then canceled. But thanks to a giant ad campaign, and word of mouth that the show was not at all as tasteless as feared, "Beatlemania" conquered its critics and is now grossing about \$125,000 a week.

Steve Leber, partner with David Krebbs, who produce the show as well as manage such rock bands as Aerosmith, Ted Nugent and Elliott Murphy, says that as far as he is concerned the show has opened.

"We didn't have an en masse opening, but it didn't make much of a difference. Nothing dictates that you have to have an opening night. If a critic called me up, he could see the show. We have been reviewed by Time, Rolling Stone, The New York Times and the Village Voice. Who else do we need?" asks Leber.

He says that school opening has cut down the youth crowd at the shows, but that now parents are coming in on the advice of their kids to see what it's all about.

Leber gives a lot of credit to Walter Yetnikoff, president of the CBS Records Group, who "saw the light"

and initially backed the show. Leber is reluctant to give out the details, but he says CBS is involved in negotiation for a "spectacular offer" for distribution of a cast album through "direct sales through a consumer-oriented product." Leber calls it "a sort of a premium, but not really a premium."

Leber says that as far as he is concerned "Beatlemania" will stay on Broadway forever. He calls his show a "continuous music, multi media, personal experience." Another "Beatlemania" company will open in Los Angeles Jan. 13 at the Shubert Theatre.

Leber is still auditioning for other companies to play in Chicago and to tour the South. He says casting the John Lennon and Paul McCartney roles are the most difficult.

Other future projects call for a Leber and Stoller show, and "Desperado" involving the Eagles which will be first a film, then a show.

There are no George Harrison songs so far in "Beatlemania" but Leber says the former Beatle has now given approval for "Here Comes The Sun" now that "he sees the show is not a rip-off."

But Leber says that he will not include the song until he has the OK signed on paper. "I've dealt with the Beatles before," he says.

Strongest Fall For Winterland

LOS ANGELES—Winterland Productions, the concert merchandising wing of Bill Graham Presents, is in the midst of its strongest fall season to date, according to Dell Furano, head of the division.

This season Winterland is handling the U.S. tours of Rod Stewart, Crosby, Stills & Nash, the Doobie Bros., Pablo Cruise, the Grateful Dead, Foreigner, Robin Trower, Santana and Firefall.

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MUSIC

"Magic:" Musical sorcery from Billy Cobham.

JC 34939

When Billy Cobham plays the drums, magical things happen: Sparks fly, thunder rends the air and audiences rise cheering to their feet. Because of his contributions to the Mahavishnu Orchestra, the Cobham/Duke Band and his own groups, Billy Cobham has become one of the most respected drummers in the world—and certainly the most imitated.

Billy's first album for Columbia, "Magic," contains the funkiest, wittiest and most inventive music he's ever made, and features his great new band.

"Magic." A formidable new album from Billy Cobham. On Columbia Records and Tapes.

Produced by Billy Cobham for Biliham Cobly Productions.

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proceeded to hire other persons to sell tickets at prices ranging from \$12.50 to \$17.50. The would-be promoters also advertised the purported concert in area newspapers. Police were not sure how many tickets were sold or printed. But local authorities said an attache case and a shopping bag containing thousands of tickets were recovered.

without any pre-Broadway tryouts. To help replace the Elvis show at the 3,000-seat legitimate theatre, Shubert managing director Stan Hurwitz booked two concert attractions. Larry Seth, who bills himself as "The Big El" and is familiar on the local area nitery circuit for his Presley impersonation, will concertize Nov. 4 and 5. Jazz star George Benson will come in Nov. 17-18-19.

- The Recording Studio Handbook \$35.00
- Playback \$9.95
- Directory of Popular Music \$25.00
- Rock Encyclopedia \$3.95 (paper)
- How To Write A Hit Song... And Sell It \$7.00
- The Music/Record Career Handbook \$14.95
- This Business Of Music \$16.95
- More About This Business Of Music \$10.95
- Songwriters' Success Manual \$6.95 (paper)

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 N.Y., Ohio,

SAN FRANCISCO CLUBS

Competition
New Owners

By JACK McDONOUGH

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Over that same period, however, newer clubs like the Mocambo, the Old Waldorf and Mabuhay Gardens have firmly established their positions in the market. Overall, the situation looks fairly stable.

But competition is more well-balanced and tougher. As one clubowner says, "The competitive situation here is starting to get as cut-throat as New York's."

Other trends are: greater pressure all-around toward shorter term bookings; clubs attentive to new wave bands are doing particularly well; and a marked increase in the number of small clubs offering strong local acts (often coupled with major acts) in pleasant settings and at attractive prices—Christo's, the Palms, Shady Grove, the Reunion, Miramar Beach Inn, the Rio Theatre and Uncle Charlie's are all examples of these.

The Old Waldorf, the Great American Music Hall and the Boarding House remain the three principal venues consistently offering recording acts in all categories.

Old Waldorf owner Jeff Pollock has

presented an array of talent in his 600-seat room and as a result has exerted booking pressure on the other rooms in the city.

Acts that have played Pollock's room include Tom Petty, Dwight Twilley Band, Andrew Gold, Blondie, Andy Gibb, the Babys, Graham Central Station, Pointer Sisters, Tower of Power, Santana and the New Riders.

In the jazz vein, Pollock has brought in Stanley Turrentine, John Mayall, Ramsey Lewis and Roy Ayers. He has also provided a showcase for veterans like Albert King, Les Paul, Hank Thompson, Bobby Bland and Roy Orbison.

Over the next few months, the club will feature Journey, Taj Mahal, the Dingoes and Esther Phillips, one of the few acts that would in past times have gone automatically to the Great American Music Hall.

As Pollock says, "Even if the Music Hall and the Boarding House kept all of their acts, I'd still be getting new wave acts."

Many local clubowners have grumbled that Pollock distorts pricing by overpaying his acts (the grumbles were heard quite loudly when Tower played). But Pollock says, "I'm happy with the pricing of the artists. If I fill up the room I do quite well at the bar, and that makes it worthwhile."

Pollock says his biggest summer month was

July, with June and August fair, while mentioning the proliferation of small clubs. "There's a million of them now. People in the mid-20s and 30s—want to see the acts up front they want to see the hands move and the face smile. There's a lot of action now in the small clubs."

The five-year-old Great American Music Hall, owned and booked by Tom Bradshaw has mastered the art of eclectic, short term booking. The 500-seat facility is already booked through the end of November with everyone from Bill Monroe to Oscar Peterson, though the emphasis is most decidedly on jazz.

Among the upcoming jazz acts are the Great Guitars (Byrd, Ellis, Kessel), Ted Curson Quintet, Jack De Johnette's Directions, Pat Wood, Maynard Ferguson, Eddie Harris, Thad Jones-Mel Lewis, Blossom Dearie & Bill Dorough, Chuck Mangione and McCoy Tyner.

Of his potpourri policy of booking, Bradshaw admits that "Most people looking at ads would recognize only about 25% of the names. But that doesn't hurt us because we operate as a small concert hall."

In addition to the above named acts there are local acts such as Norton Buffalo's Starpede and the David Grisman Quintet, which Bradshaw has been nurturing at his club.

Kasha Endorses H.S. Talent Search

By ED HARRISON

LOS ANGELES—After three years of struggling for industry recognition, Moses Taylor Jr.'s High School Talent Search International has received a shot in the arm with the endorsement of songwriter Al Kasha as a national spokesman for the organization.

Kasha will act as lecturer in the organization's Professional Artist Lecture Series commencing Nov. 20. Taylor, national director for the

talent search firm, feels Kasha's endorsement will bring his group out of the shadows. "Kasha will give our organization more credibility while adding a degree of resourcefulness," Taylor says.

Meanwhile firm's fourth annual talent contest kicks off in Seattle Nov. 19 with similar contests to be held in Portland, San Francisco, Los Angeles and San Diego. Taylor is hopeful that by next year he can bring the event to other secondary cities.

"The high schools are vastly becoming reservoirs of new talent," says Taylor. "We're looking for trained talent to develop. And it gives up and coming talent the chance to explore themselves at these various contests."

Taylor also reports a scholarship fund is being established in Stevie Wonder's name and a vocalist will be chosen for his backup band, Wonderlove, from the ranks of contest winners.

(Continued on page 52)

Crosby Tribute

LOS ANGELES—Bob Hope's two hour NBC-TV special Friday (28) will be devoted to Bing Crosby and the relationship the two had. Crosby, influential in music, films and television, died Oct. 14 in Spain. He was buried Tuesday (18) in a family plot here along side his first wife Dixie and his parents.

Lynn, Twitty Ink \$1 Mil Shows At Aladdin's Bagdad

NASHVILLE—The Nashville talent assault on Las Vegas continues as Loretta Lynn and Conway Twitty have become the latest country music stars to ink bookings for the big Vegas money. The pact is believed to be for more than \$1 million.

Both artists become the newest names to join the roster of the Aladdin Hotel. The contract calls for separate engagements by each act.

The first date comes on Dec. 27 as Lynn fills the Aladdin's New Year's holiday slot. Each star will make at least four appearances in 1978, with other optional dates to come in 1979.

The performances will be held in the Aladdin's recently expanded Bagdad Showroom, one of the hotel's three entertainment facilities. Earlier this year, Lynn and Twitty filled a two-night concert date in the Aladdin's 7,500-seat Theatre For The Performing Arts.

During the past year the Aladdin has featured such acts as Kris Kristofferson, Neil Diamond, Bing

(Continued on page 52)

BOXOFFICE GOLD TICKET

NEW YORK—Madison Square Garden has inaugurated a new award—the Gold Ticket—to be presented to music artists attracting more than 100,000 in ticket sales to the arena's concerts.

First recipient of the honor is WNEW-FM in commemoration of the station's 10th anniversary. The presentation to WNEW-FM vice president Mel Karmazin, was held during intermission of the Oct. 17 Emerson, Lake & Palmer concert.

According to Garden spokesmen, there will be several Gold Ticket presentations in the coming months. Chicago, John Denver, Peter Frampton, the Jackson 5, Elton John, Led Zeppelin, the Rolling Stones, Sly Stone, Jethro Tull, the Who and Yes are among the acts in the 100,000-plus category.

PLAN 3 No Beat

NEW YORK—The Beatles never opened office "Beatlemania" is a Broadway plans now call for the companies to play around for the cast album to sort of a premium.

"Beatlemania" began since that time has 95% capacity and reservations for each of

The show basically Beatles look-and-sound perform a variety of tracing the group's career surrounded by a myriad altogether, 90 minutes Times Square type of line marquee which the '60s tied in chron the development of

The show was gre way with a certain anticism. An opening then canceled. But the ad campaign, and that the show was no less as feared. "Beatlered its critics and about \$125,000 a week

Steve Leber, part Krebbs, who produce well as manage such Aerosmith, Ted Nug Murphy, says that as cerned the show has

"We didn't have opening, but it didn't a difference. Nothing you have to have a If a critic called me the show. We have been reviewed by Time, Rolling Stone, The New York Times and the Village Voice. Who else do we need?" asks Leber.

He says that school opening has cut down the youth crowd at the shows, but that now parents are coming in on the advice of their kids to see what it's all about.

Leber gives a lot of credit to Walter Yetnikoff, president of the CBS Records Group, who "saw the light"

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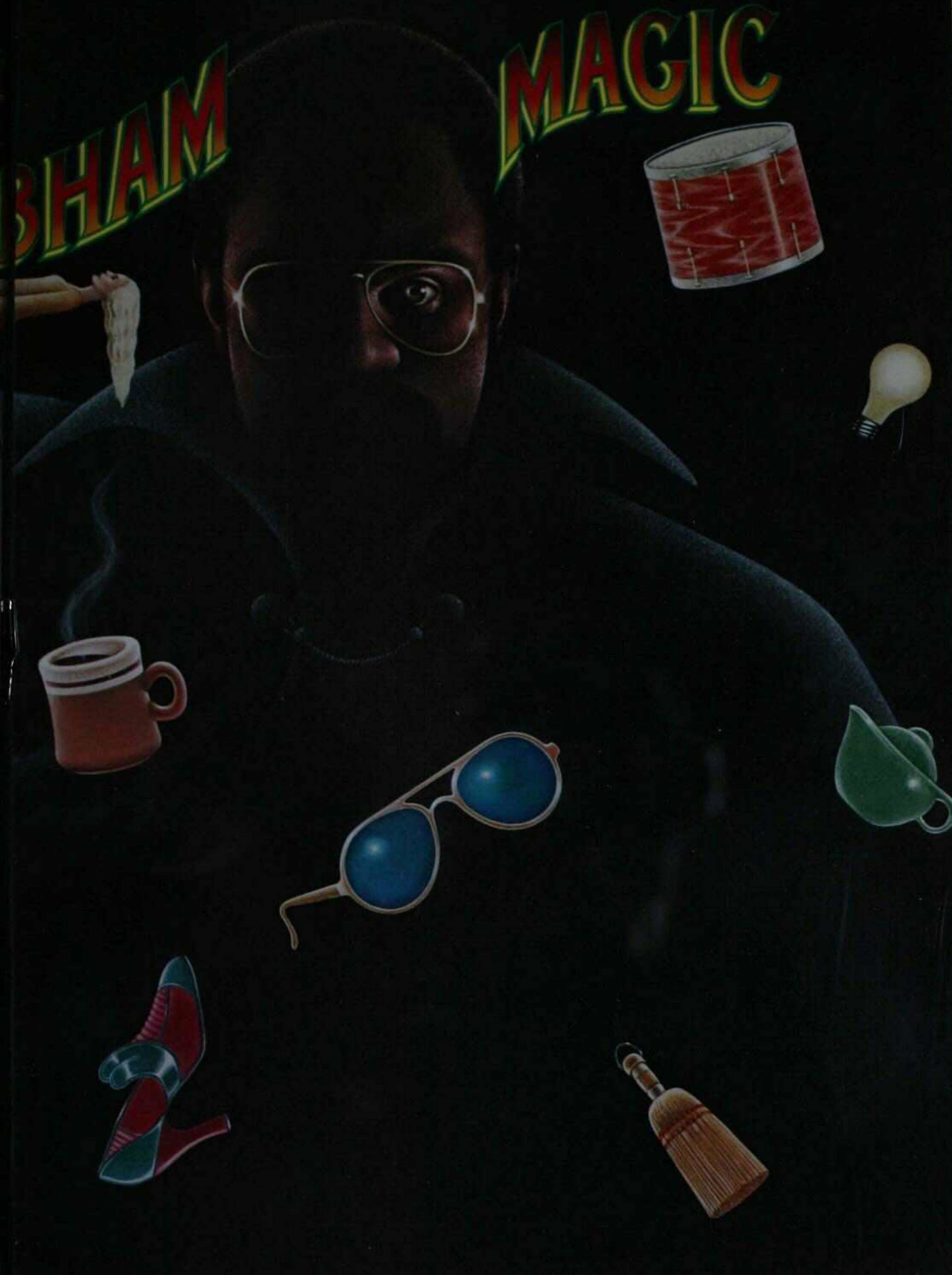
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Frank D. Grace

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LOS ANGELES—Winterland Productions, the concert merchandising wing of Bill Graham Presents, is in the midst of its strongest fall season to date, according to Dell Furano, head of the division.

This season Winterland is handling the U.S. tours of Rod Stewart, Crosby, Stills & Nash, the Doobie Bros., Pablo Cruise, the Grateful Dead, Foreigner, Robin Trower, Santana and Firefall.



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proceeded to hire other persons to sell tickets at prices ranging from \$12.50 to \$17.50.

The would-be promoters also advertised the purported concert in area newspapers. Police were not sure how many tickets were sold or printed. But local authorities said an attache case and a shopping bag containing thousands of tickets were recovered.

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To help replace the Elvis show at the 3,000-seat legitimate theatre, Shubert managing director Stan Hurwitz booked two concert attractions. Larry Seth, who bills himself as "The Big El" and is familiar on the local area nitery circuit for his Presley impersonation, will concertize Nov. 4 and 5. Jazz star George Benson will come in Nov. 17-18-19.

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SAN FRANCISCO months, several clubs inactive—the famous Broadway, the Palace, the West Dakota and Berkeley.

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This is no guarantee that they will accept your song.

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1728 Crest Dr., Los Angeles, Ca. 90035

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This season Winterland is handling the U.S. tours of Rod Stewart, Crosby, Stills & Nash, the Doobie Bros., Pablo Cruise, the Grateful Dead, Foreigner, Robin Trower, Santana and Firealt. material

Talent Signings



Tom T. Hall

The Sex Pistols to Warner Bros. Records in the U.S. and Canada with the group's first album "Never Mind The Bollocks, Here's The Sex Pistols" to be released in November. . . . Singer/songwriter Tom T. Hall, to RCA. . . . Femme singer Noel Butler to the Linet Group for management. . . . Grinder Switch, Georgia rock quintet to Rabbit Records with Atlantic distributing. They had been with Capricorn. . . . New wave band the Vibrators to Columbia, worldwide. . . . Kate Taylor, sister of James, Livingston and Alex, to Columbia.



Ronnie Milsap

R&B group Mandrill to Gemini Artists for management. . . . The Voltage Brothers to Life-song. . . . Ronnie Milsap renews his contract with RCA. . . . Terry Garthwaite and Toni Brown, formerly of the Joy of Cooking, to Fantasy, with a debut LP entitled "The Joy." . . . Canada's Dean Scott to Creative Talent of Toronto for management. . . . The Skyliners featuring Jimmy Beaumont to Tortoise Records. . . . Country artist Dale Nee to Sunshine Country Records in Dallas. . . . Songwriter/singer John Lombardo to ABC/Dunhill Music Inc.

1st Las Vegas Legitimate Theatre Bows In Success

LAS VEGAS—This entertainment capitol's first legitimate theatre project has successfully completed one of seven scheduled drama-musicals during its debut season.

Built at an estimated cost of \$150,000, the Meadows Playhouse (250 seats) is a non-profit effort situated near the Univ. of Nevada, Las Vegas campus.

Vegas residents Peter Lind Hayes and Mary Healy opened the multi-purpose facility with a four-week-end run of Mary Chase's 1944 Pulitzer Prize-winning comedy, "Harvey."

The Meadows Playhouse joins the growing list of serious, Broadway-type showcases in this commercial capitol entertainment, namely the Aladdin Hotel, which is currently offering "Grease," and the downtown Union Plaza Hotel where "Merry-Go-Round" just closed.

Jim Tompkins, Los Angeles-based set designer and television art director, worked with Joan Snyder, theatre artistic director, on the project, which took nine months to construct.

Season tickets have been priced at \$25 each. Remaining productions include musicals "You're A Good Man Charlie Brown" and "Stop The World I Want To Get Off."

Next stage effort is Bob Randall's comedy "6 Rms RV VU," to be directed by Broadway, film and tv star Ramon Bieri. Hollywood director Ezra Stone will take on Jean Kerr's "Finishing Touches."

Other shows set for the intimate theatre include William Gibson's "The Miracle Worker" and the premiere of a comedy, "Those Were The Days They Gave Babies Away With Half A Pound Of Tea" by Jerry Crawford.

Vital to Synder's project is agreements with local musicians and stagehands unions in working out acceptable apprentice-type programs in making the theatre work.

HANFORD SEARL

3 Arrested For N.J. Show Hoax

CHERRY HILL, N.J.—Three area residents were arrested here on fraud charges Oct. 6 for allegedly promoting and hiring people to sell hundreds of tickets to a phony concert by country music star Roy Clark.

Arrested, after police received complaints about the concert allegedly scheduled for Jan. 7 at the 7,000-seat Centrum here, were 26-year-old Samuel Fowler, of nearby Glassboro, N.J.; his 22-year-old wife, Sandra, and 31-year-old Sharon E. Milane, of nearby Burnsboro.

All were charged by local police with three counts of obtaining money and services under false pretenses. In addition, the Glassboro police charged the Fowlers with conspiracy.

Local police set bail on the Fowlers at \$10,000 each and on Milane at \$2,500. Glassboro bail on the Fowlers was set at \$5,000. The two women were released on bail but Fowler was transported to the county jail.

Local police said they arrested the three after their checks reserving the Centrum bounced and after police said they were told by Clark's booking agency that the artist had already scheduled a concert in California for the Jan. 7 date.

Police said Fowler had signed a contract reserving the Centrum and proceeded to hire other persons to sell tickets at prices ranging from \$12.50 to \$17.50.

The would-be promoters also advertised the purported concert in area newspapers. Police were not sure how many tickets were sold or printed. But local authorities said an attache case and a shopping bag containing thousands of tickets were recovered.

Presley Musical Bow Postponed

PHILADELPHIA — Production problems were given as reason for cancellation of "Elvis Lives," a new musical based on the life and times of Elvis Presley, scheduled to premiere at the Shubert Theatre here Oct. 28 through Nov. 19.

According to the announcement by show producer Michael Harvey, "Elvis Lives" will "live." It will be reworked, Harvey said, and open in New York City later this season without any pre-Broadway tryouts.

To help replace the Elvis show at the 3,000-seat legitimate theatre, Shubert managing director Stan Hurwitz booked two concert attractions. Larry Seth, who bills himself as "The Big El" and is familiar on the local area miter circuit for his Presley impersonation, will concertize Nov. 4 and 5. Jazz star George Benson will come in Nov. 17-18-19.

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TM

San Francisco's Club Competition Labeled Cutthroat

• Continued from page 42

"It's getting to be an extremely cutthroat situation in San Francisco," says Barkan. "There's too much thievery going on and that ultimately hurts the clubs by causing more overpayment of talent.

"A degree of competition is healthy but this market is oversaturated because all of a sudden people think they're jazz promoters and want to jump on the jazz bandwagon."

He notes that he has firmed up his

arrangement to book La Bastille in Houston as well as Keystone Korner, "which will give us much more clout through the coop bookings we can do."

He also points to his fall bookings, which include Sun Ra, John Handy,

Ralph Gordon, Jim Hall, Yusuf Lateef and Max Roach.

Keystone Korner seats 260 and La Bastille can accommodate 300 but will seat up to 350 by the end of the year.

Barkan says while summer is usu-

ally a boom time, "this past summer was pretty weak, although several strong acts—Ahmad Jamal, Rahsaan Roland Kirk, Elvin Jones, Michael Henderson and Horace Silver—pulled it out."

The Boarding House also had a slow summer. "Usually it's slow," notes manager Billy Whittemore, "but not this slow. Garland Jeffries, Frankie Miller, Jesse Winchester and PFM all had a couple of good nights—but then a lot of that was generated by record company support.

"We're getting lots more competition now from the Old Waldorf. There's that factor, plus quite a few artists now prefer to play concerts."

The Boarding House did have strong nights recently with Crystal Gayle, who soldout her four shows there, and the New Orleans/Mardi Gras Revue consisting of the Neville Brothers Band, Professor Longhair and the Wild Tchoupitoulas.

Upcoming artists include Dave Van Ronk, the Cate Brothers, Ace Trucking Company and the Mystic Knights of the Oingo Boingo.

At 300 seats, the Boarding House is smaller than its two principal competitors. It is also decidedly funkier. But its more down-home appeal has created many loyal customers over the years.

To this reservoir of regulars the club has been able to add more middle-aged customers with certain bookings. Henny Youngman and Crystal Gayle brought out people who otherwise would not frequent the club.

Mabuhay Gardens, on the other hand, caters exclusively to a young punk rock audience and in so doing has parlayed an interesting booking approach into a turn-away business.

At Mabuhay the bands themselves book the club. "It's their club more than ours," says Dirk Dirksen of Mabuhay.

Except for the most established local punk rock groups like the Nuns and Crime, which are booked by the house, the groups work out schedules themselves.

Another interesting aspect at Mabuhay is a video arrangement with McFarlane Mobile Vision which allows groups to videotape their acts with hopes the tapes could be used on cable television or be transferred to film for use in art houses.

"We have good in-house lighting and sound designers and the club will soon be capable of full-scale tv lighting," claims Dirksen. This will make it possible for independent producers to come in to stage shows." The club is also increasing its seating capacity to 450.

Mabuhay, which is owned by Ness Aquino, last December began its conversion to punk rock with shows produced by Dirksen and partner Carl Miller. "On the average, we turn away more than 100 people on weekends, and we've never had less than 150 people on any week night.

"The Nuns are an excellent example of what works for us. They came out of nowhere, yet they've drawn full houses on just one day's notice."

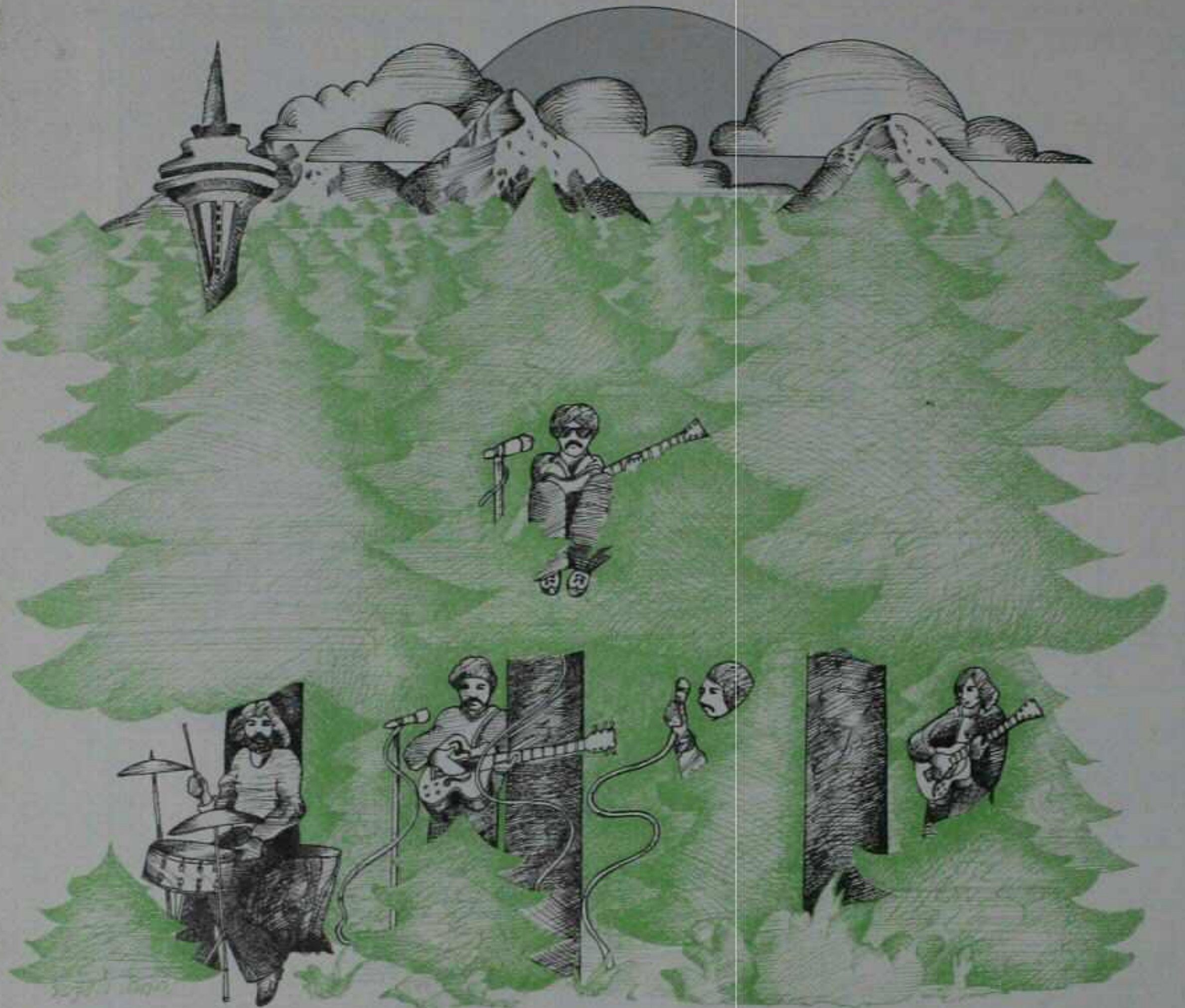
Mabuhay has three bands to play between 11 p.m.-2 a.m. with the early 8:30 p.m. show a more theatrical presentation. With this formula Dirksen notes the club can present 90 groups with 1,000 musicians each month.

The Mocambo, the Venetian Room, the City and the Circle Star Theatre all provide a more sedate alternative to Mabuhay.

The Venetian Room at the Fair-

(Continued on page 52)

Pacific Northwest:



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DOOBIE BROTHERS PABLO CRUISE

Forum, Los Angeles

The pairing of these two acts Oct. 16 was both a compatible and entertaining one. The Doobies, one of the most consistent album and concert acts, opened its 16-song, 75 minute set with "China Grove" which segued into "Takin' It To The Streets."

The sellout crowd's enthusiasm was high strung from the outset and increased in magnitude with the strumming of each familiar chord.

Keyboardist Mike McDonald supplied the gutsy r&b accented vocals, alternating lead with Keith Knudsen and Tiran Porter. The double-powered percussion remained charged throughout the duration of the set and the interweaving harmonies sustained effectiveness.

The Doobie's mixed a bit of the old with new songs from its latest Warner Bros. release "Living On The Fault Line."

The best of the oldies included "Sweet Maxine," "It Keeps You Running," that highlighted McDonald's keyboards and included dramatic stage effects complete with laser lights, fire thrower, smoke clouds and shooting fireworks.

The driving, high energy rhythm section rocked all night and supported the alternating vocals that gave each tune its own definition.

Other standouts included the r&b-oriented "I Know You're Made That Way," "Eyes Of Silver," "Livin' On The Fault Line," "Neals Fandago," "Chinatown," "Echoes Of Love" and guitarist Jeff Baxter's roaring riffs on "Little Darlin'."

The crowd pleaded for an encore and received two including "Jesus Is Just Alright." The Doobies unquestionably showed why they are among rock's best and innovative rock 'n' roll bands.

Opening the show was the San Francisco based quartet Pablo Cruise which turned in a smooth 60-minute, eight-song set of burning tropical rhythms that showcased the instrumental capabilities of each member.

Most tunes were lengthy instrumental-dominated songs that allowed the band mobility to display why it has broken through with such mass appeal. The complex, textured rhythms were fiery from beginning to end and contained subtle r&b influences.

The most recent addition, bassist Bruce Day, fit right in and supplied strong lead vocals to compliment his striking bass riffs. Guitarist Dave Jenkins paced the rhythms and captured the spotlight on the acoustic "Raging Fire."

Yet the most dominant member was key-

boardist Cory Lerios who attacked the keys with fierceness and conviction. Lerios was spectacular in his "Ocean Breeze" solo.

Other superb tunes were the group's singles "Whatcha Gonna Do" and "A Place In The Sun," both from its A&M LP "A Place In The Sun."

Pablo Cruise is one of the most ambitious rock/r&b-oriented groups to break this year. More good things are in-store from them.

ED HARRISON

MANHATTANS

Roxy, Los Angeles

This veteran quartet made a most impressive showing Sept. 25 in a 70-minute show that mixed driving r&b and bluesy, classy, sleek soul ballads.

The group opened with a pair of past hits, "Searchin' For My Baby" and "Hurt," before slowing the pace down with an excellent four-song medley of unrecorded favorites: "Lean On Me," "Reach Out And Touch Somebody's Hand," "Bridge Over Troubled Water" and "Somewhere" from "West Side Story."

The songs were blended superbly, and while the mood was one of ultra-mellow piano bar music, there were moments of great intensity and an almost gospelish fervor, particularly on "Bridge."

The Manhattans showed their street corner roots with some a cappella do-wop styling. The group even got the audience to participate with some smooth wa-ooo backup.

The group really shines on ballads, as it did on a fine reading of "Sara Smile." The highlight of the show was when lead tenor Gerald Alston offered a soulful solo of "The Way We Were." He later handled lead vocals on the group's No. 1 platinum 1976 hit "Kiss And Say Goodbye," the final song before the encore, which turned out to be a reprise of the closing bars of "Kiss." The soulful improvisation here drew shrieks from the enthusiastic audience.

Other hits included in the set were "There's No Me Without You," "I Kinda Miss You," "It Feels So Good To Be Loved So Bad" and "We Never Danced To A Love Song."

San Francisco Clubs Competing

• Continued from page 50

mont Hotel continues as the only first-class supper club and showroom in San Francisco, and Susie West at the hotel says the Venetian had a good spring and summer, with Anthony Newley, Ben Vereen and Lena Horne all having successful engagements.

The fall-winter schedule lists Tony Martin-Cyd Charisse, followed by Frank Gorshin, Lola Falana, Tony Bennett, Johnny Ray, Al Martino, the Mills Brothers and Marilyn McCoo and Billy Davis.

The Mocambo has been open only since January but has done well with a program geared almost exclusively to female singers. Sally Kellerman and Eartha Kitt have both been in twice. Coming up are Chris Connor, Portia Nelson, Frances Faye, Carmen MacRae and Freda Payne. Stuart Smithers of the Mocambo indicates patronage at the club tends to be more local as opposed to the tourist trade at the Fairmont. The 225-seat club is owned by Richard Wasson and Lee Nathurst.

Freda Payne is probably the only act booked at the Mocambo that might conceivably play at the City, which also favors female vocalists. Jane Olivor has developed a loyal following at the city, and Marlena Shaw and Vikki Sue Robinson have done well there, as have male singers Rip Taylor and Waylon Flowers.

Booking at the City is influenced by the fact that the upstairs area of the club houses one of (the area's) most popular discos. Owner Tom Sanford had planned to close the disco for remodeling a couple of months ago but the action stayed too busy. That work will be done shortly, however, and the downstairs showroom will also receive a facelift.

For the fall the 200-seat City has Morgana King scheduled as well as Helen Schneider.

The act was backed by a 17-piece orchestra, (a rarity in this 500 seat club) which lent excellent instrumental support. The only complaint surrounding the show is that the choreography was sometimes overly slick, so the movement in unison detracted from rather than added to the overall effect.

PAUL GREIN

IGGY POP THE RAMONES

Palladium, New York

Pop brought his unique brand of rock surrealism to the virtually sold out Palladium Oct. 6.

For those who remember Iggy from his early days as lead singer for the Stooges, his carefully choreographed 80-minute stint may have come as something of a surprise.

There are few excess movements in Iggy's current show and what he has gained in slickness and professionalism, he seems to have sacrificed in spontaneity.

In the old days, the element of shock worked in Iggy's favor, since audiences rarely knew what to expect once he hit the stage. At the Palladium, though, it all seemed too familiar and the crowd stood watching through the 10-song set more out of curiosity than genuine involvement.

Nonetheless, what it got was pure, unbridled rock, done to perfection by an energetic performer whose vocals have been drastically underrated. Iggy gets inside a song as few other rock artists do, and he embellishes each number with gymnastic fervor.

Introduced by Soupy Sales, father of Iggy's bass guitarist and drummer, the RCA artist scored with "The Passenger" off his latest LP and encored with "I Wanna Be Your Dog," a Stooges staple. Keyboards and lead guitar rounded out the sound, giving Iggy excellent support as he cavorted about the stage.

Opening the show were the Ramones, a visually compelling four-man band that is one of the pioneers of the new crop of punk bands. The band played a tight, albeit noisy set, with lead singer Joey Ramone's vocals all but lost in the distortion.

Not that it matters much since the Romones music moves along at a furious pace, with fingers flying over the guitar strings so fast they become a blur. A little distortion is unavoidable, and, for the special brand of music, rather desirable.

The Romones were onstage for about 40 minutes, performing 15 songs including "I Remember You," "Sheena Is A Punk Rocker" and the Beach Boys' "Warm California Sun."

The band was apprehensive before its appearance, since playing with Iggy for any new wave band is playing with the boss-man of the genre. But it did just fine and the audience was pleased.

ED KELLEHER

Talent Search

• Continued from page 42

The winner will be selected in June at the national finals scheduled for the Hollywood Bowl. Scholarship money totalling \$25,000 will be awarded from the participating cities.

Talent Search is a non-profit organization and is partially funded from admission grosses, small grants and membership fees from its affiliate Supporters Of Developing Artists. Annual membership fees are \$300 for corporations, \$150 for small businesses and \$50 for individuals, tax deductible.

Aladdin's Bagdad

• Continued from page 42

Crosby, Peter Frampton and Tony Bennett, "Loretta Lynn and Conway Twitty fall right into this great succession of live attractions at the Aladdin," comments James Tamer, executive show director of the hotel.

ley-East Bay market as separate from San Francisco.

"People think it's a competitive situation with San Francisco instead of recognizing there are enough people on this side of the Bay that they could play both places. If the clubs got together to do some block booking we could offer an act six dates instead of two.

"The acts we've developed here that have made it don't come back to play. So it's like starting over all the time."

For the fall Herrera has bookings with Jerry Garcia, Tower of Power, Maria Muldaur and Taj Mahal, augmented by local acts like Greg Kihn, the Rubinoos, the New Riders and Stoneground.

As for the numerous smaller clubs which have developed clientele by consistent offerings of the best local talent at neighborhood prices, there are the Palms, which in addition to the locals has Mary Wells and Al Kooper coming in; the Rathskeller, with John Lee Hooker scheduled; the Reunion, which has dancing, often to Latin jazz sounds; the Sea Witch at Chirardelli Square, which does a lot of Broadway-oriented show music; plus the Last Day Saloon, the Other Cafe, the Coffee Gallery and Shady Grove, all located in San Francisco.

The Rio Theatre, near Vallejo in the Northeast section of the Bay, has been doing good local music for about a year, and the Miramar Beach Inn offers both jazz and rock in an ocean setting at Half Moon Bay.

In Marin County, though there are no major clubs, there is plenty of musical activity at places like Uncle Charlies, the Knight's Bridge, Sweetwater, the Old Mill, Rancho Nicasio, the Inn of the Beginning, the Sleeping Lady Cafe and the Resh House.

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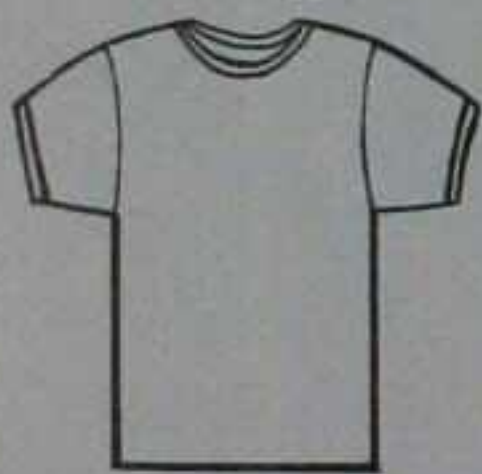
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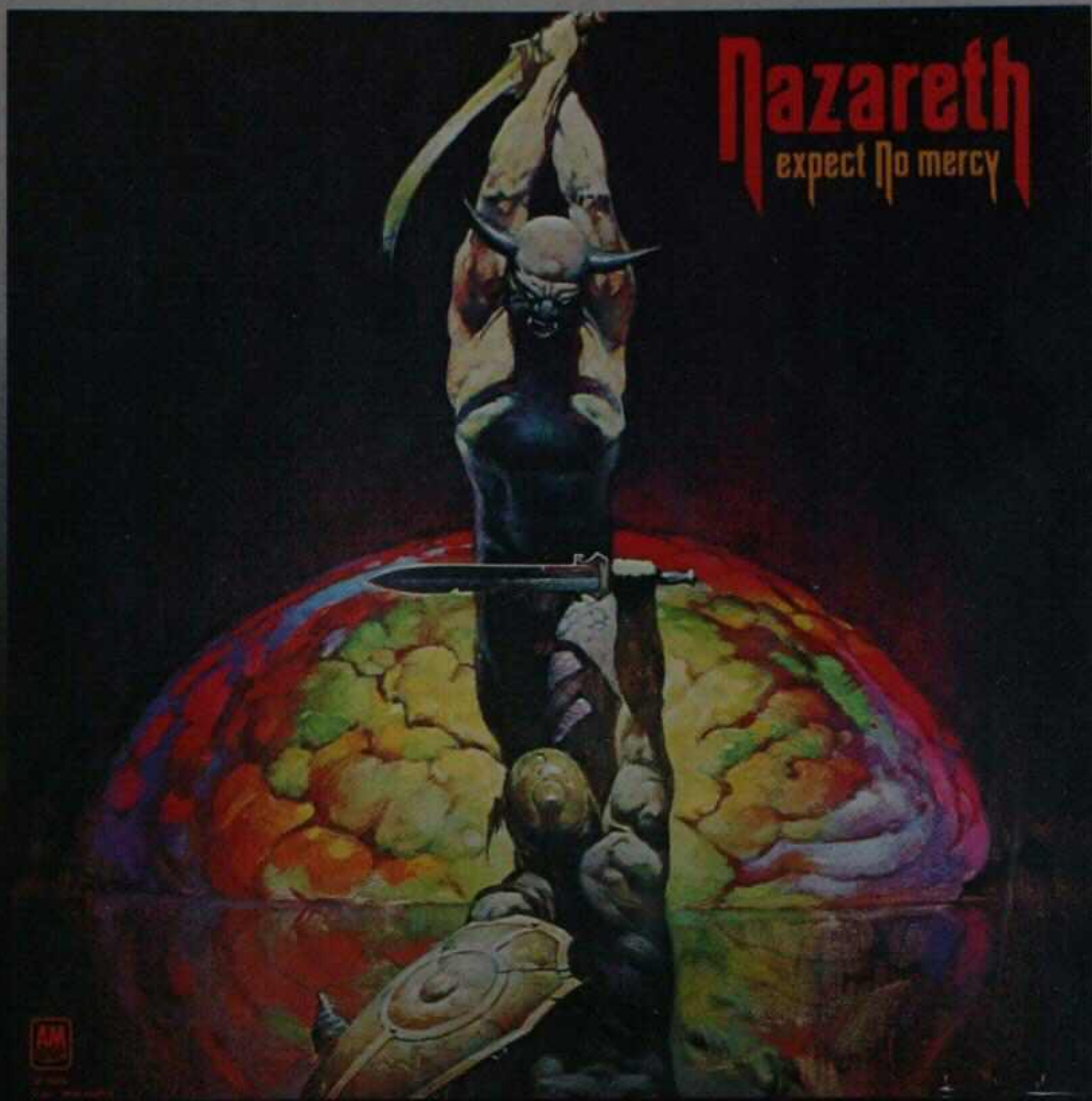
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THE NEW NAZARETH ALBUM ON A&M RECORDS @ TAPES

LABEL PANEL FIRMED

Participants Set For IBS Regional Meet

By ED HARRISON

LOS ANGELES—Panels and guest speakers have been firmed for the Intercollegiate Broadcasting System's West Coast regional convention slated for Nov. 11-13 at the Jack Tar Hotel in San Francisco.

Highlighting the convention is a record company panel comprised of Eric Doctorow, director of college

promotions, CBS Records; Bob Frymire, director of college department, A&M Records; Paul Brown, New York-based independent record promoter; and Augie Blume, West Coast independent promoter.

Other participants include broadcast and electronics representatives. Those firmed are Van Amburg, news anchor, KGO-TV "Newscene"; Rick Askoff, director IBS; Candy Chamberlain, programmer, KYA-FM; Bruce Hunter, chief engineer, KSFO-FM; Joe Lerer, account executive, KSN-FM.

Also: Bob Mansbach, sports broadcaster, Golden Gators Tennis; S. Marti-Volkoff, engineer-in-charge, FCC office, San Francisco; Andrew Reimer, account executive, KEX Portland; and Duncan Robertson, production director, KRE-FM.

Convention coordinator Stacey Stokes expects representatives from more than 150 university and college radio stations from as far as Denver and Hawaii.

Convention activities will include general meeting sessions and speakers, panels and workshops, exhibits, hospitality suites, a banquet luncheon and record company showcases.

Elektra/Asylum, A&M, Columbia, Arista, United Artists, Chrysalis, RSO, Island and Capitol will all participate in the exhibits and hospitality suites.

The talent showcases are slated for Friday evening (11).

KALX-FM, the Univ. of California's non-commercial station on the Berkeley campus, is the convention's host station. Applications for exhibit space and delegate registration are still being accepted. For information contact Stokes at (415) 642-1111.

Focus On Jobs At 'Interface 77'

NEW YORK—"Interface '77," a college radio convention sponsored by Broadcast Focus, is set for Friday-Saturday (28-29) at the Statler Hilton here.

The slant is on preparing college broadcasters for professional careers, affording students an opportunity to hear broadcast professionals from the New York area give advice on station operations and job hunting.

Major radio networks are participating in the convention, with seminars in many cases being held at major broadcast facilities here.

Described as "a kind of middle ground between IBS (Intercollegiate Broadcasting System) and IRTS (International Radio and Television Society) by Broadcast Focus executive director Bob Tarleton, "Interface '77" has lined up speakers ranging from engineers to label promotion people.

Tarleton can be reached for information at (516) 222-0090.

Book UCLA Folk

LOS ANGELES—UCLA has four folk music events on tap for its 1977-1978 performing arts season.

Tom Paxton, with special guest Josh White Jr., will perform two shows on Oct. 7; Taj Mahal, Oct. 14; Doc Watson, Jan. 31; and the Irish Rovers in a St. Patrick's eve performance March 16.

Talent

Talent Talk

Elton John had a busy time during a recent visit to New York City. He was inducted into the Madison Square Garden Hall of Fame for breaking audience attendance records. He signed autographs for thousands of fans at a Sam Goody store. He was given not one, but two parties in his honor at Studio 54. He stayed at the 7 p.m. bash for only a few minutes, but remained longer at the nighttime affair. Presumably a higher class of media hangers-on were invited to the later event.

He also took time out to check out the Dwight Twilley Band at the Bottom Line, and was interviewed at the Mike Douglas Show, where he condemned the music industry.

"I've created the monster that is me," he said. "I have never been ripped off in the way most pop stars get ripped off. I shudder at some of the people who are making a great deal of money now. The record industry has been taken by hideous people like lawyers and accountants who are making all the wrong moves for themselves. The record industry at the moment is grotesque."

CBS artist Jane Olivor has found a fan in George Levy, president of the Sam Goody record store chain. She appeared at the chains recent convention, and after seeing her perform Levy promised that there would never be a Sam Goody store without an Olivor LP in stock.

A showcase for Chrysalis Artist Rory Block turned into a baseball party at Trax after giant A&M televisions were turned on for the sixth game of the World Series. . . . Ralph MacDonald uses a "Syndrum," an electronic percussive device that can produce melody, on his upcoming LP "The Path." The title track begins with an invocation to Yoruba tribe's god of thunder and ends with disco.

Screamin' Jay Hawkins will appear on WNBC-TV News, in a segment hosted by Bruce Morrow. There will be a street coffin carrying scene and Jay will sing his legendary, "I Put A Spell On You." Jay will also appear in the upcoming film, "American Hot Wax."

Peters International is importing the 12-inch single of the Sex Pistols' "Anarchy In The U.K."

The Ramones appeared on Don Kirshner's "Rock Concert" performing 12 of the band's songs. . . . Commander Cody and Johnny Winter were two artists who appeared with critics John Rockwell and David Marsh, and rock manager Dee Anthony on a recent David Susskind tv program.

Dolly Parton and the Charlie Daniels Band played a benefit at Georgia Tech Coliseum in Atlanta for the Kidney Foundation of Georgia. . . .

Grace Slick will host DIR's first annual North American Rock Radio Awards Show set for 258 FM stations on Thanksgiving. . . . Country Joe McDonald is back to performing solo and is reading a new LP. . . . the next Brand X LP will be recorded on 48-tracks in Trident Studios in London. . . . former Fleetwood Mac member Bob Welch, now solo, performed with the old crew at a concert in Philadelphia. . . . The Amusement and Music Operators have named Glen Campbell's "Southern Nights," as the pop record of the year for jukebox play.

Arnie "Aghuna" Oliver is new drummer for the Maze. . . . Dick Clark is doing a special "American Bandstand" tribute to Elvis, featuring Alan. Alan is also doing a benefit before pre-teens at the Tropicana Hotel in Las Vegas for the American Heart Assn.

20,000 Seat Venue Planned For N.J.

NEW YORK—The metro area will have its third major concert venue by January 1980 when a 20,000-seat arena opens in the New Jersey Meadowlands—just 15 minutes from midtown Manhattan and Madison Square Garden. It will be a big lure for top music acts that now play the Garden and Nassau Coliseum.

Formal approval of the estimated \$40-\$45 million project came Oct. 13 from the New Jersey Sports and Exposition Authority. It already has lured the football Giants and soccer Cosmos with its 76,000-seat stadium, and more attendance and dollars from New York with its Meadowlands racetrack.

Billboard Special Survey For Week Ending 10/16/77

Billboard Top Boxoffice

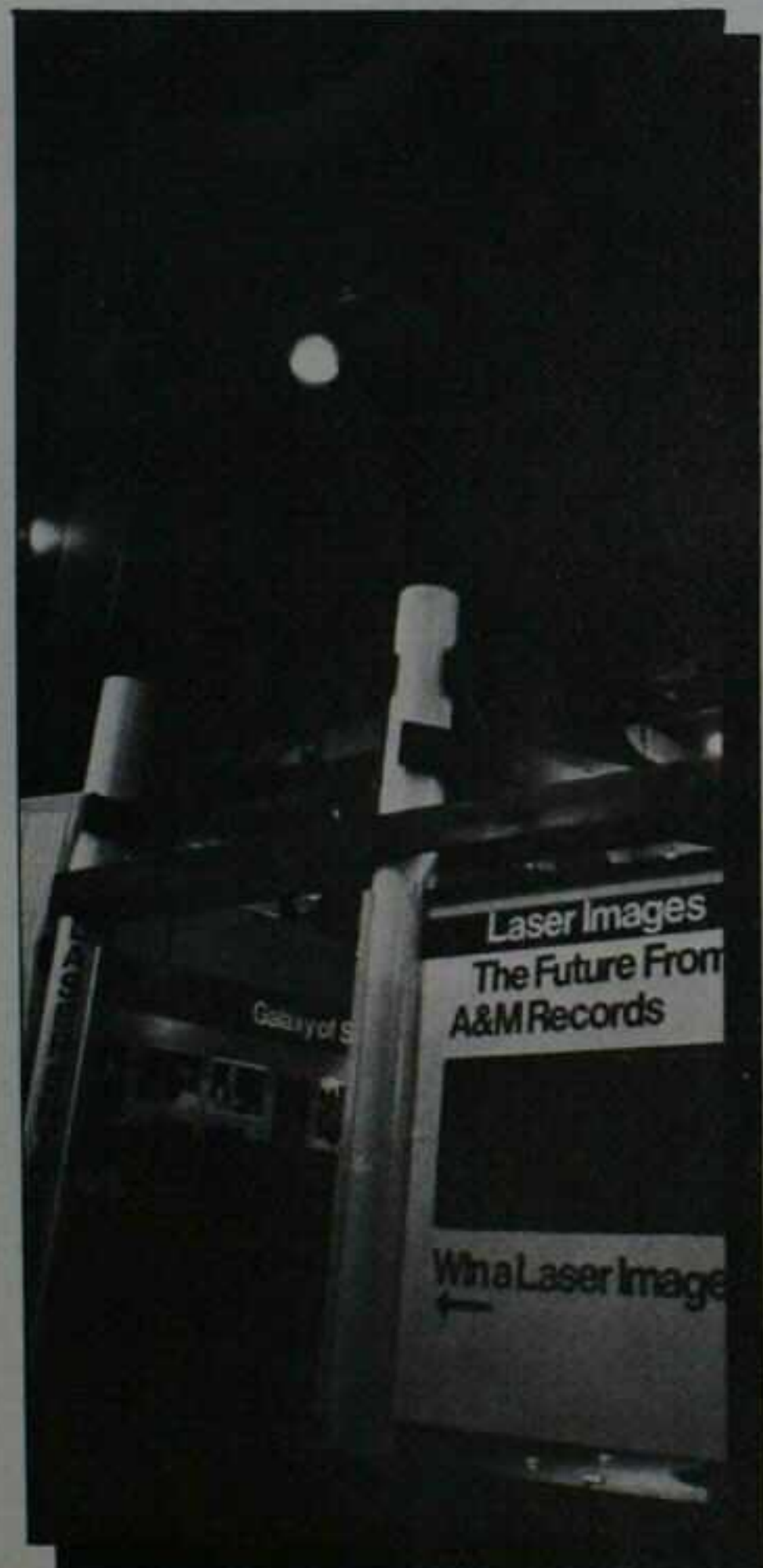
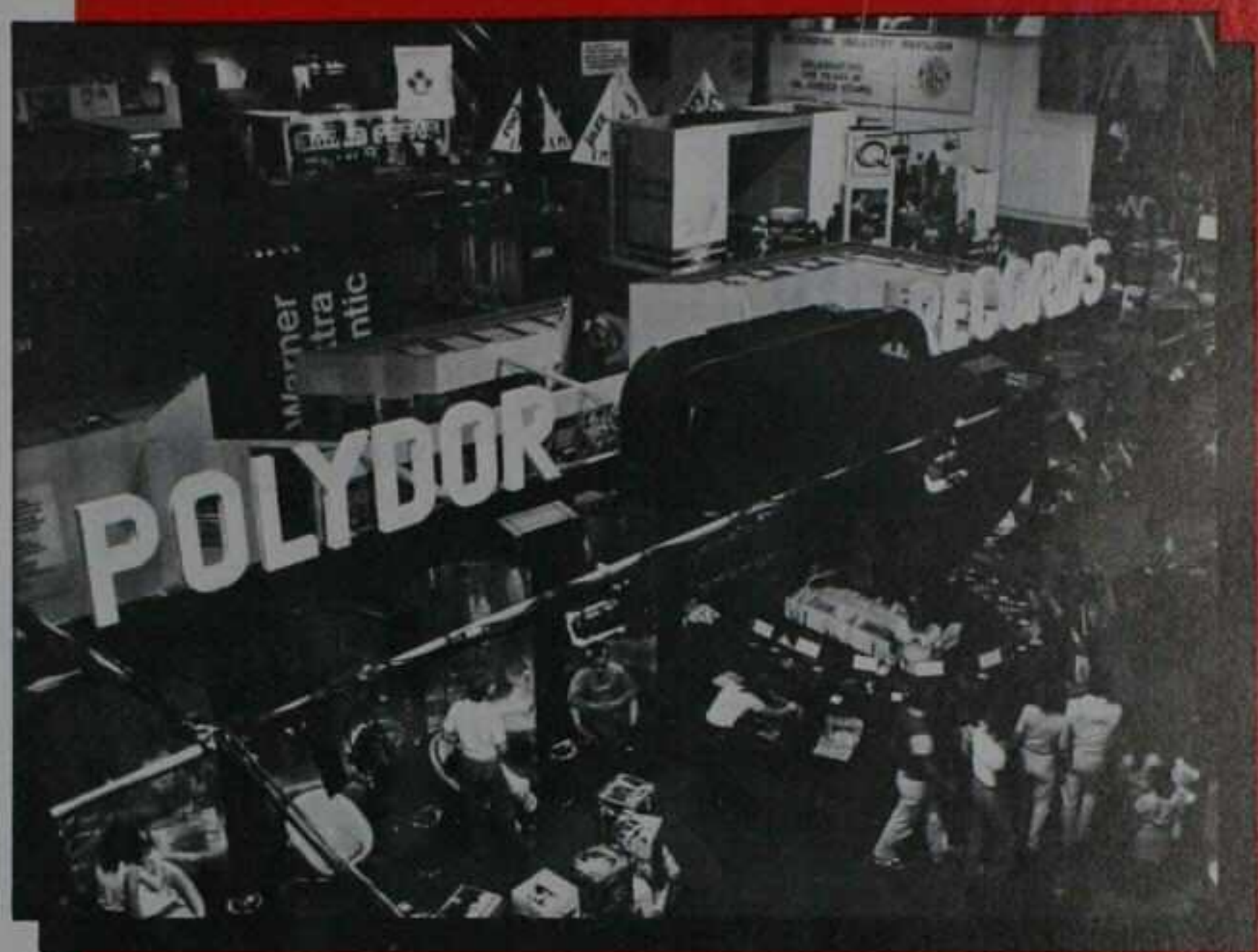
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Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	DOOBIE BROTHERS/PABLO CRUISE—Wolf & Rissmiller, Forum, Inglewood, Calif., Oct. 16	16,414	\$6.50-\$9.50	\$129,801*
2	TED NUGENT/NAZARETH/REX—Sunshine Promotions, Freedom Hall, Louisville, Ky., Oct. 15	18,200	\$6-\$7	\$109,224*
3	DOOBIE BROTHERS/PABLO CRUISE—Bill Graham, Cow Palace, San Francisco, Calif., Oct. 14	14,500	\$7.50-\$8.50	\$108,750*
4	STEVE MILLER BAND/NORTON BUFFALO STAMPEDE—University of Michigan, Ann Arbor, Mich., Oct. 14	11,295	\$7-\$8	\$89,020
5	ROD STEWART/AIR SUPPLY—Cross Country Concerts Corp., Coliseum, New Haven, Conn., Oct. 14	9,554	\$8.50-\$9.50	\$86,497*
6	DOOBIE BROTHERS/PABLO CRUISE—Wolf & Rissmiller, Sports Arena, San Diego, Calif., Oct. 15	11,645	\$6.75-\$7.75	\$86,318
7	STEVE MILLER BAND/NORTON BUFFALO STAMPEDE—Sunshine Promotions, Univ. Assembly Hall, Bloomington, Ind., Oct. 15	11,952	\$5.50-\$7.50	\$84,327
8	TED NUGENT/NAZARETH/REX—Entam, Coliseum, Knoxville, Tenn., Oct. 13	10,000	\$6.50-\$7.50	\$74,434*
9	STEVE MILLER BAND/NORTON BUFFALO STAMPEDE—Sound 70 Prod./M.T.S.U. Special Events Comm., Murphy Center (Univ.), Murfreesboro, Tenn., Oct. 16	11,161	\$6.50-\$7.50	\$74,415
10	WAR/TOWER OF POWER/REDBONE—Feyline Presents Inc., Univ., Albuquerque, N.M., Oct. 14	11,211	\$5.50-\$6.50	\$69,395
11	STEVE MILLER BAND—Star Date Prod., Dane County Col., Madison, Wis., Oct. 12	8,010	\$8-\$9	\$65,238
12	TOM JONES—Electric Factory Concerts, Riverfront Col., Cincinnati, Ohio, Oct. 14	6,294	\$6-\$10	\$59,758
13	TED NUGENT/NAZARETH/REX—Jan Prod., Univ. of Dayton Arena, Dayton, Ohio, Oct. 16	8,650	\$6-\$7	\$56,032
14	CHICAGO—Ruffino & Vaughn, Civic Center, Birmingham, Ala., Oct. 16	7,296	\$7.50	\$54,473
15	DOOBIE BROTHERS/CRACKIN'—Concert Express/Cheney Prod., Exposition Park, Medford, Ore., Oct. 11	6,672	\$8-\$9	\$53,752
16	ROBIN TROWER/BEE BOP DELUXE/CRAWLER—Electric Factory Concerts, Spectrum, Philadelphia, Pa., Oct. 15	7,883	\$6-\$7	\$49,862*
17	THE GRATEFUL DEAD—Pace Concerts/Monarch Entertainment Bureau, Hofheinz Pavilion, Houston, Texas, Oct. 14	6,848	\$6.50-\$7.50	\$49,834
18	THE GRATEFUL DEAD—Pace Concerts/Monarch Entertainment Bureau, Moody Col., Dallas, Texas, Oct. 15	5,248	\$6.50-\$7.50	\$35,362
19	ROBIN TROWER/RAM JAM/CHEAP TRICK—Star Date, Arena, Milwaukee, Wis., Oct. 10	5,210	\$5-\$7	\$34,228
20	WAR/TOWER OF POWER/REDBONE—Feyline Presents Inc., Civic Center, Lubbock, Texas, Oct. 15	4,818	\$6-\$7	\$31,872
21	ROBIN TROWER/STYX/CRAWLER—Electric Factory Concerts, Riverfront Col., Cincinnati, Ohio, Oct. 13	6,738	\$3.50-\$5.00	\$27,375

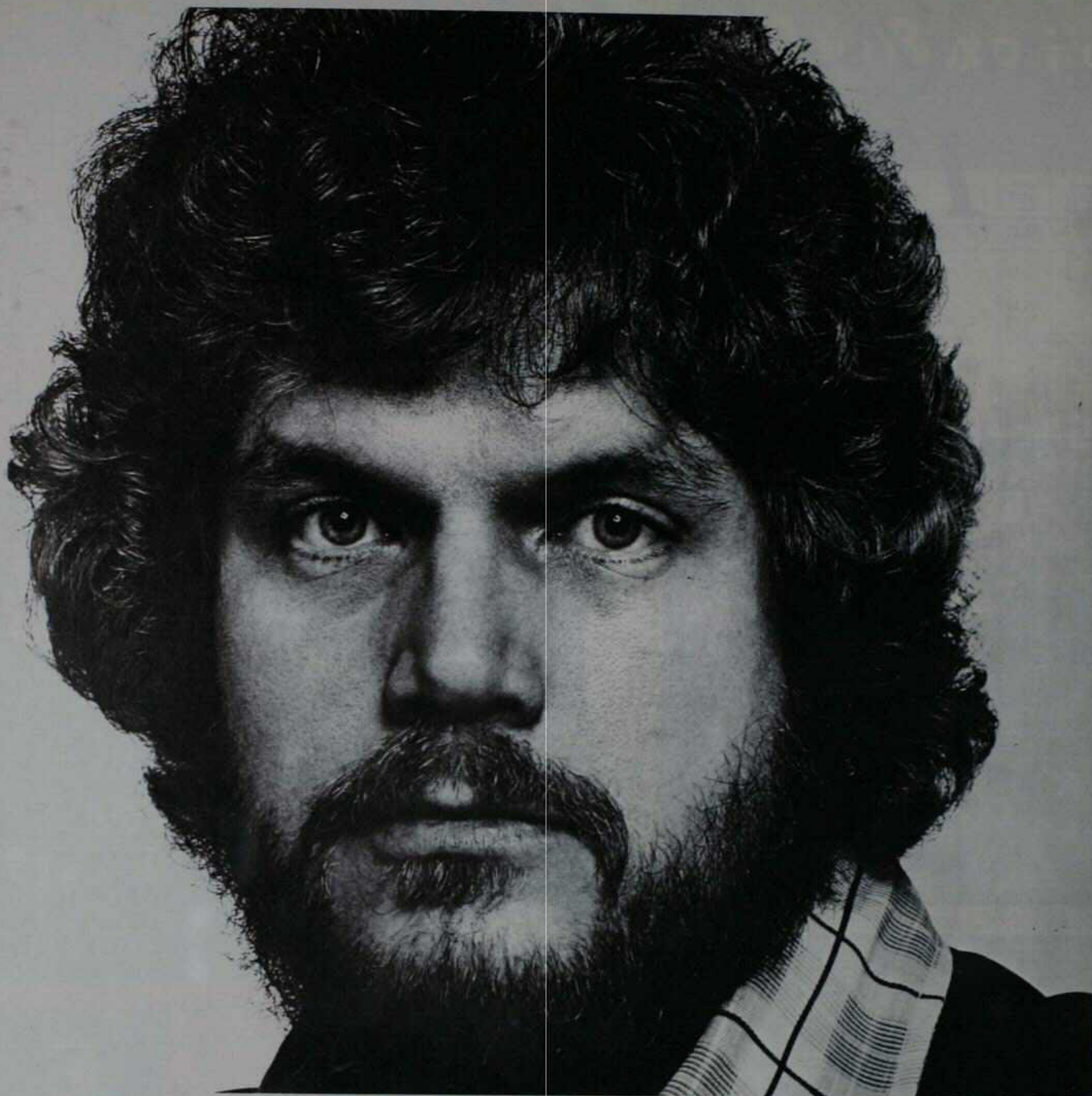
Auditoriums (Under 6,000)

1	ROBIN TROWER/CARS—Don Law Co., Music Hall, Boston, Mass., Oct. 16	4,200	\$6.50-\$7.50	\$30,085*
2	KENNY LOGGINS/DAVE MASON—Mid-South Concerts, Auditorium, Memphis, Tenn., Oct. 13	3,412	\$7	\$23,884
3	BILLY JOEL—Caravan Concerts, Grady Gammage Auditorium, Tempe, Ariz., Oct. 10	3,029	\$8.50	\$25,007*
4	UTOPIA/STAR CASTLE—Jan Prod., Vets. Memorial Auditorium, Columbus, Ohio, Oct. 14	3,398	\$6.50-\$7.50	\$24,992
5	ELVIN BISHOP/ERIC CARMEN—MorningSun Prod., Mem. Aud., Sacramento, Calif., Oct. 13	3,444	\$5.65-\$7.65	\$24,552
6	ELVIN BISHOP/ERIC CARMEN/RUBINOOS—MorningSun Prod., Civic Aud., Stockton, Calif., Oct. 12	2,732	\$6.50-\$7.50	\$18,719
7	SHAKTI FEATURING JOHN McLAUGHLIN/GARY BURTON QUARTET—Fun Prod., Civic Aud., Santa Monica, Calif., Oct. 15	2,398	\$6.50-\$7.50	\$17,859
8	ANDRAE CROUCH/DANNIEBELLE—Terry Garland, Civic Center Plaza, Phoenix, Ariz., Oct. 15	2,800	\$5-\$6	\$16,100*
9	B.J. THOMAS—Joyful Noise, Concordia Teachers College, Riverfront, Ill., Oct. 12	2,500	\$5-\$7	\$15,600
10	CHUCK GIRARD—Concert Express, Paramount Theatre, Seattle, Wash., Oct. 15	2,369	\$4-\$5	\$10,429
11	B.J. THOMAS—Bob Sperlazzo, Univ. of Wisc., Oshkosh, Wis., Oct. 14	2,600	\$5-\$6	\$14,300
12	ANDRAE CROUCH/DANNIEBELLE—Terry Garland, Warnors Theatre, Fresno, Calif., Oct. 10	1,800	\$5	\$9,000
13	CHUCK GIRARD/RANDY STONEHILL—Concert Express, Paramount Theatre, Portland, Ore., Oct. 14	1,655	\$4-\$5	\$7,527
14	SHAKTI FEATURING JOHN McLAUGHLIN—Feyline Presents Inc., Glenn Miller Club, Univ., Boulder, Colo., Oct. 12	877	\$5-\$6	\$4,728

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DIVERSITY IS THE KEY IN THE MAPLE LEAF MARKET

By DAVID FARRELL

The resilience of the record business is no better demonstrated than in this calendar year as Canada's economy seemingly recoils from blows brought on by a worldwide economic recession. With the Canadian dollar floating at 8 cents below par, unemployment standing at 10% and an overall slump in foreign investments in this country, second quarter record sales boast an \$8 million increase over 1976 figures with a close to \$3 million increase in prerecorded tapes.

While sales are up, traditional sales leaders in the rock genre are not lining company profit sheets the way they once did. As Pindoff Record Sales president Kroum Pindoff sees it: "The boom years are over. This music business is a cyclical animal—every 20 years it turns over. Things have been good, very good since the mid-'50s and now things must level off before something new occurs."

Pindoff, a veteran industry person, is not alone in his belief. Polydor Canada has long sought to maximize exploitation of its classical and MOR catalog and vigorously promotes items such as the Fischer Choir and Robert Delgado's "Bouzouki" album. Other companies are similarly finding success with catalog titles and country seems to be an across the board winner for companies large and small.

One of the biggest beneficiaries of the successful cross-pollination between rock and country music is RCA. Vice-president and general manager of the label, Ed Preston, claims six out of 10 best sellers for the label in March, April and May of this year were country albums and notes that its "Country Club" edition, released in February, shored up sales figures that could have fallen off drastically had RCA relied on its rock and pop roster. One of the bigger selling points for RCA in this country is its close association with Tee Vee International, an affiliation which has given artists such as Roger Whittaker and Charley Pride unit sales that all but flatten previous notions of Canada just being a 10 percent market (in comparison to U.S. sales).

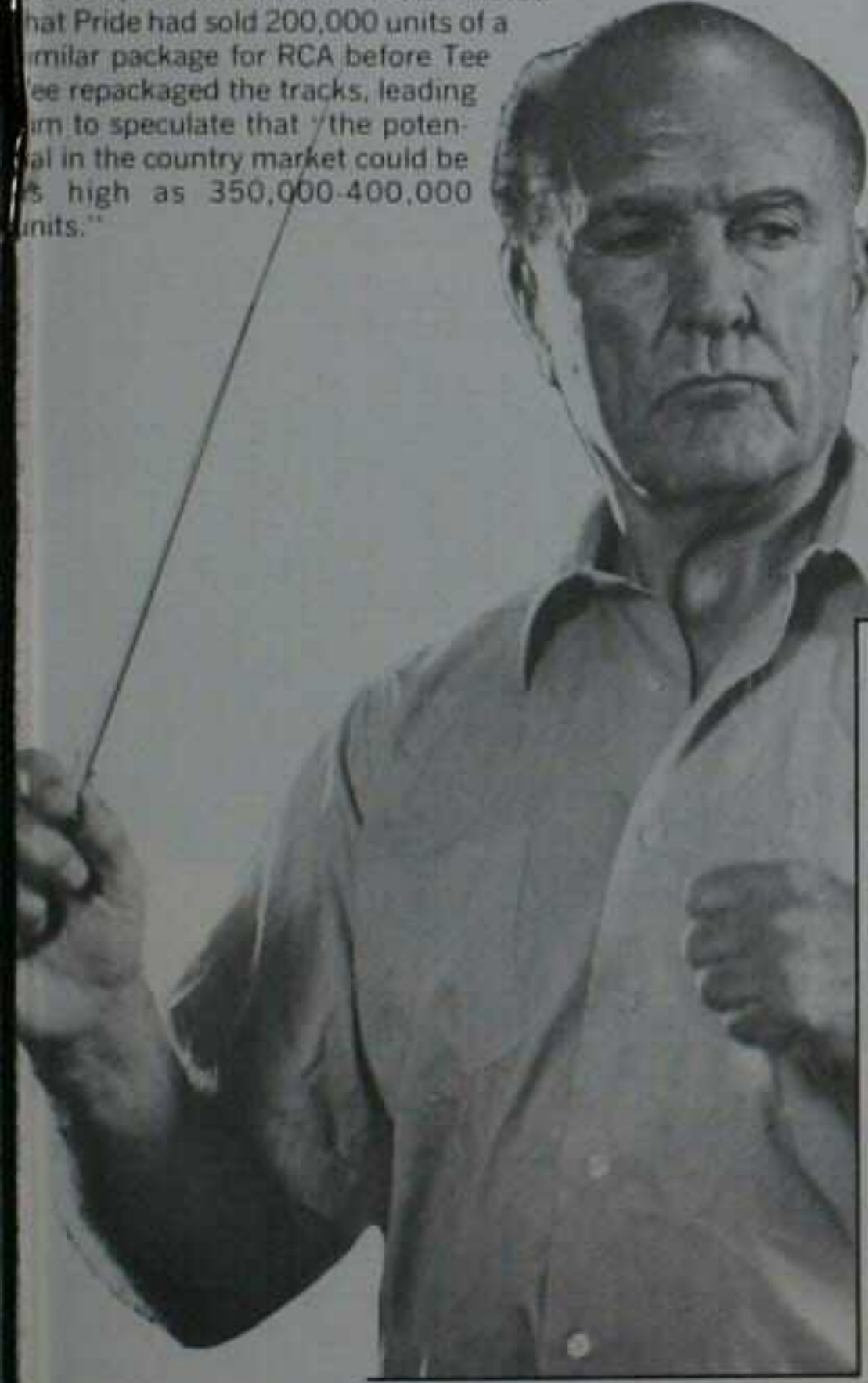
A "Best Of Pride" set issued earlier in the year by Tee Vee, in conjunction with RCA, has sold 540,000 copies nationally at the time of writing with a similar Whittaker package over the 500,000 unit mark. Preston notes that Pride had sold 200,000 units of a similar package for RCA before Tee Vee repackaged the tracks, leading him to speculate that "the potential in the country market could be as high as 350,000-400,000 units."



Anne Murray, Capitol artist who has spread the music image of Canada (left) and Randy Bachman, who is now launching a solo career following years of pop acclaim with BTO.



Canada's No. 1 selling country artist, Carroll Baker, with her gold record.



Boyd Neel, conductor of the Toronto Chamber Orchestra.

MCA general manager Scott Richards also underlines the significant increase in country sales. In fact, MCA was the first label to achieve CRIA gold certification on a country artist, with Conway Twitty's "Highpriest Of Country Music" album. Similar to RCA, MCA has sought to exploit new album releases with an artist tour in Canada, radio contests and in-store promotions aimed at bolstering the act's catalog. Canadian material has also become profitable for the first time at home. For MCA, Trooper's second album "Two For The Show" is now up to 70,000 units and the third, "Knock 'Em Dead Kid" is gold and similarly shooting toward platinum. MCA's ratio of disk to tape for some reason is about 10% higher than the industry average with combined 8-track and cassette sales accounting for 40% of the label's total sales. Richards speaks for the Canadian market, however, when he notes that while 8-tracks surpass cassette sales, the trend will likely reverse in the next couple of years.

Overall, record companies are feeling the effects of a sluggish

consumer market but finding specific items to be living longer life spans than is customary. At A&M, a 1974 album by Supertramp, "Crime Of The Century," has gone on to sell over 500,000 units and continues to reappear on re-order sheets from across the country. Even more surprising is to see Morris Albert's single "Feelings" registering in the top-50 singles chart today, with sales over the 230,000 unit mark since its release two years back.

While sales are up on a national average, as Pindoff notes, sales are levelling off. Companies such as MCA, GRT, WEA and major rackjobbers such as Roblan have all recently moved onto computer systems which have spurred sales through increased efficiency, at inventory and order-desk levels.

Statistics Canada information illustrates, however, that British Columbia and the Maritime regions show sales slumps during winter months, likely due to seasonal employment in these regions. With the political instability of the nation and the spiralling cost of living tied to Anti-Inflation Board rulings, manufacturers have been forced to increase their visibility in the marketplace in order to grab a share of the dwindling leisure dollars available to Canadians. With the fantastic success



Toulouse (Judi Richards, Lori Zimmerman and Heather Gauthier, all from left) with Brian Masters, CHUM-FM, Toronto.



Control room of recently opened Studios Marko, Montreal, with chief engineer Andre Perreault (second from left).

ASSOCIATIONS KEEP INDUSTRY ON TRACK

A report on Canada's music industry associations this year must spotlight the giant recording industry pavilion at Toronto's annual Canadian National Exposition—an immense, historic undertaking to which the associations, CRIA and CIRPA foremost, devoted enormous energies.

The 100,000-square-foot pavilion, which housed a centenary of sound exhibits, live concerts, a recording studio, a giant retail store and more, opened Aug. 16 (the day Elvis died) and in weeks following passed more than one million visitors through its gates.

"It is safe to say that this is the largest cooperative project the Canadian industry has ever taken part in and the largest single event to honor the centenary of sound," states Stan Kulin, head of UA Canada and president of the pavilion's sponsoring body, the Canadian Recording Industry Assn. (CRIA).

"The pavilion was part of a program to get the industry up front, not only to the Canadian government and the world music community, but in the public eye as well," Kulin explains.

"The one-hundredth anniversary of sound made a perfect opportunity for the Canadian industry to demonstrate its vitality and reality for the consumer."

The giant expo building, used in past years by the Canadian automotive industry, was outfitted at a cost of more than \$500,000, a sum basically underwritten by the Canadian record industry.

CRIA, in addition to functioning as organizing body for the entire venture, took direct responsibility for the pavilion's centenary of sound exhibits, and for adminis-

(Continued on page C-6)



Sam "Record Man" Sniderman, his wife, London artist Andre Gagon and Kenneth Verdoni, London vice president.

of Tee Vee, carbon copied from K-tel's success, record companies have shifted advertising budgets from print to electronic media and companies such as Capitol and RCA are carefully scrutinizing increased budgets to be sunk into television buys. The only independent to do so, this far, has been Anthem Records in Toronto which records Rush and Max Webster and recently purchased time around the British Rock Awards on the Global network.

Further affecting sales for record companies here is the competition from cutout or delete bins following a change in the Tariff act which currently allows foreign (primarily U.S.) deletes to be assessed on the cost importers purchased them for. Even though much of the product is still current in Canadian catalogs, the CRIA has not been successful in moving the Anti-Dumping tribunal into protective action. One CRIA official pegs the total record sales of deletes and imports as high as 30 percent for 1976, an alarming figure when one considers the total sales of albums for that year stood around 39 million units (Statistics Canada figures for net LP shipments).

Ironically, as the delete issue reared its head in Canada

(Continued on page C-6)

A Billboard Spotlight

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LABELS STRIVE FOR PRODUCT BALANCE

By ALAN PENCHANSKY & ROMAN KOZAK

The biggest story in Canadian labels this year is the way various manufacturers got behind the celebration of the centennial of recording, assisted greatly by the associations. This giant effort only points up the vibrant growth of the Canadian recording industry with new labels popping up all over the country.

CBS Canada has cut back sharply on its Canadian artist roster, preferring to concentrate on signing acts "whose talent

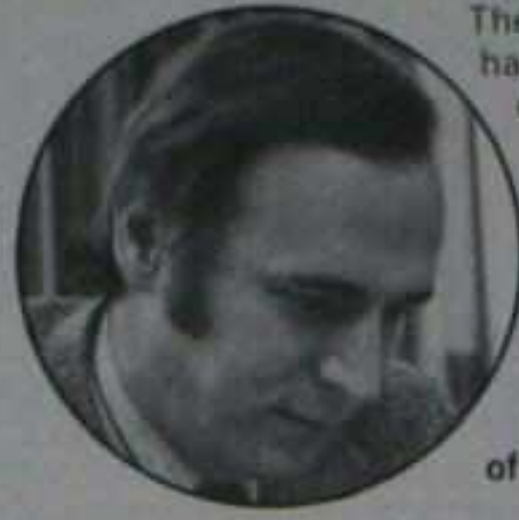
and potential can be developed to a level of international success."

Canadian acts to which the label now is devoted include singer/songwriters Bruce Cockburn, Murray McLauchlan and Ronney Abramson, under the True North logo deal, and groups Jackson Hawke and Harmonium.

Harmonium, following its performance at the CBS London convention, was presented with a platinum award for its first CBS album, "L'Heptade." The Quebec group's album sales accomplishment and June Concert success in the Toronto market, are viewed by CBS as among its major achievements of 1977.



Diodes with the CBS Canada team. Terry Lynd, executive vice president, is seated.



The label also claims to have made the first Canadian punk rock signing. The group is the Diodes, which played a week at CBGB's this year.

Tim Harrold, president of Polydor Canada.



Sweeney Todd



K.C. and the Sunshine Band receive gold from RCA Canada executives.



Gordon Lightfoot

Dan Hill, GRT recording artist.



Barry Kaplan, producer, and Steve Vaughan, engineer (right) at board of CIRPA studio at the C.N.E. pavilion.

Canadian industry pioneer Arnold Gosewich (left) with Dale Bauer (center) and Lee Zhito of Billboard.



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Maple Leaf Diversity

• Continued from page C-3

back in April, retail price wars were being waged with a fierceness not seen since the early sixties. Hardware retailer Muntz, which recently went into receivership, was particularly conspicuous in its pricing structure and other retailers such as Mr. Sound and Music World were equally quick in adopting competitive pricing structures which, in some cases, were selling Top 40 albums within a dime either side of 1964 prices. The practice appears to have abated with the summer, however, and with the Presley boom creating a steady in-store traffic once again, the suggested list prices seem to be taken more seriously by retailers.

Sam Sniderman, owner of the Sam's franchises and the three level Yonge Street superstore in Toronto (the largest and most extensive record retail outlet in North America), is probably the most verbal of the price-slashing critics. With 53 stores nationally, the rags to riches vinyl baron sits at the apex of the retail business in this country and any move he makes in the retail area is closely scrutinized by competitors. According to him, Top 40 and Greatest Hits packages are not the big business they used to be. His stores all carry a full line of inventory.

Bucking trends recently established in the U.S., Sniderman says "Canadians are buying a wider range of repertoire these days. Rock isn't everything, which record companies have led us to believe. Young people today are buying opera, classical and movie soundtracks and they want knowledgeable staff to help them in their purchases. If they want Tchaikovsky's Symphony No. 1, it's not good enough to have just one in stock. There are low budget and higher quality versions on the market and they want to be able to select from these."

The Sam's chain is not the only retail line to expand this year. Both A&A's and Mr. Sound plan on further expansion, as does the independently owned Records On Wheels chain which primarily attracts rock and pop buyers. Perhaps the most innovative retailing project introduced to this market in the past several years is the about-to-be unveiled RD 2000, a compact modular merchandising unit developed by Sam's son, Bob Sniderman, who heads up Roblan Distributors. The modular units were briefly showcased at the Canadian Music Industry Pavilion at the Canadian National Exhibition this summer and earned unanimous support from industry and retail persons.

The RD 2000 is designed for existing retail outlets which have 240 square feet open for a record retail area. The attractively designed modules can be assembled in at least 12 different configurations and hold inventory up to \$12,000 wholesale. The concept is aimed at outlying regions where there is no existing record retail outlet and is comprised of ap-

proximately 65% album stock, 30% cassette and 8-track, 3% 45s and the balance in accessories. Considering the greater part of Canada is still made up, geographically, of small towns, the RD 2000 is expected to greatly enhance Roblan's overall turnover, to say nothing of the new business it will generate for the purchasing outlets.

All in all, the record business in Canada in 1977 seems to have buckled down to business, identified goals and sought to break new ground. The Canadian content issue has all but died down with the new mood prevailing that if the act is talented, so be it. Names such as Burton Cummings, the Stampeders, April Wine, Carroll Baker, Trooper, Murray McLachlan, Klaatu, Heart and Quebec's Beau Dommage, Boule Noire and Harmonium have all contributed greatly to changing the inferiority complex around to the BTO line... "Taking Care Of Business."

The disco movement appears to have levelled off now and while Montreal still continues to show an insatiable appetite for the dance music, overall the market has splintered to bouy jazz, reggae, punk rock and all the variations in the term "music." Pricing structures, too, seem to be more uniform now at the label level. E&M has put as \$7.98 suggested list price on all of its single album product and companies such as RCA and WEA are expected to do the same, thus greatly reducing work and confusion at the rack and retail level.

Behind the increased interest in varying types of music is the recent introduction of at least five new FM progressive outlets, some in regions that previously were limited to AM stations operating under block programming formats. And for the industry, in September the CRIA introduced its long awaited top 50 singles and albums chart which is based solely on national sales. While the economy remains sluggish, this is one industry that is out to buck the trends.

Industry Association

• Continued from page C-3

tering the selection of Canadian acts which performed free, day and night, in the pavilion's 2,500 seat theatre. Actual staging of the performances was under the direction of Concert Productions International, Toronto.

The pavilion also included 82 commercial exhibits, with virtually all Canadian record labels represented.

The Canadian Independent Record Producers Assn. (CIRPA) also played a significant role in the exposition, and, according to president Bob Morton, the group has attained a new level of visibility as a result of its participation.

CIRPA secured a \$45,000 government grant to support its highly creative involvement.

The centennial salute also involved the Canadian Academy Of Recording Arts and Sciences (CARAS), which touted its Juno Awards, an institution CARAS expects to take under its wing entirely this year.

The Academy is negotiating to purchase complete control of the awards program, which has been conducted under its imprint in recent years. The Junos were originated by Wal Grealls of Canada's RPM magazine, whose rights to the event are being sought.

Len Rambeau, CARAS president, reports that the CBC contract for tv broadcast of the awards is being renegotiated. Significantly increased revenues are expected.

This season, in its second year as a dinner/banquet presentation, the awards celebration is scheduled for March 15, at Toronto's Harbour Castle Hotel.

"There is the never ending problem of the Quebec/Toronto split and the problem of selecting a host," Rambeau admits.

The CARAS president, Anne Murray's personal manager says he would like to see the organization broaden its national scope, and hopes that future Junos can be held in Vancouver or Montreal.

"There is no hard and fast rule that says they have to be held in Toronto," he explains.

CRIA and CIRPA did not devote themselves exclusively to the CNE pavilion this year, and indeed the former group has just formally addressed itself to the Canadian government on investment incentives and recognition of sound recordings as a cultural medium.

Says Stan Kulin: "We have just submitted two briefs, one on tax incentives for private investors, and another requesting the elimination of the federal sales tax on recordings."

"CRIA was very heavily involved in fighting piracy for three very concentrated years of working with various law enforcement agencies," explains Brian Robertson, executive secretary of the group. Robinson, who notes the considerable cost of CRIA's policing effort, says the problem "seems to be under control."

It should be noted too that CRIA's achievements included publication of a Canadian sales chart, begun in late summer.

CIRPA, the independent producer's league, is working to obtain better retail exposure for Canadian Content recordings, and informs of plans for the creation of a special network of retail racks devoted exclusively to CanCon disks. The racks will be operated by Cannonbook Co., an existing distributorship created to bolster the Canadian book industry.

Label Product Balance

• Continued from page C-5

Arnold Gosewich chairman, and Capitol-EMI's threatened legal challenge to that move. Capitol claims the executive, former head of Capitol Canada and one of the Canadian industry's key figures, still is under contract.

Disco and country make strange bedfellows perhaps, but not at RCA Canada, which last year ranked as Canada's premier label in both categories.

RCA has released approximately 70 12 inch disco singles since it introduced Canada to the dance format in August 1976. Included in the figure are super-singles by Canadian acts Wayne St. John, THP orchestra, Patrick Norman, Black Light Orchestra by RCA for John William's Direction Records, Canada.

RCA says it has sold 250,000 12 inch singles through August 1977.

"With respect to marketing 12 inch singles," says a company spokesman, "Toronto is now proving to be a very good market. Steady improvement in the West indicates it too will be good in the fall. Montreal, however, remains the top market for 12 inch disco product and as well the disks are in great demand in the U.S. export market."

Export sales on all but one of its Canadian 12 inch singles have topped 10,000 units, says RCA.

The effect on RCA Canada's disco supremacy of TK Records' shift to CBS for international distribution remains to be determined.

On the country front, RCA takes credit for the first CRIA certified gold album to be awarded to a Canadian country artist. The accolade was presented this year to platinum-tressed songstress Carroll Baker, for her debut RCA release "Carroll Baker." The label has experienced some frustration in getting Baker released by RCA U.S., which has its own country blonde bombshell.

Ed Preston, head of RCA Canada, says Baker's tapes are being remixed in Nashville, with the addition of pedal steel and voices being explored.

Humorist Nestor Pistor, newgrass minstrels the Good Brothers, old-timer Wilf Carter (Montana Slim), the Family Brown, Tommy Hunter and the Carlton Showband round out RCA's strong country roster.

The label introduced a new "Country Club" album series in 1977, which Preston says aided the 1977 profit picture substantially. The program, all new compilations with uniform packaging, numbers 16 pieces including five fall releases.

"The company was kind of flat out of the U.S., but the Country Club thing took care of all the hits that were missing," says Preston.

In pop a&r, the label is readying a major thrust behind Thor,

(Continued on page C-12)

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THE EVENT:

April Wine shared the stage with The Rolling Stones, on their historic club appearance, both groups recording tracks for their respective live albums.

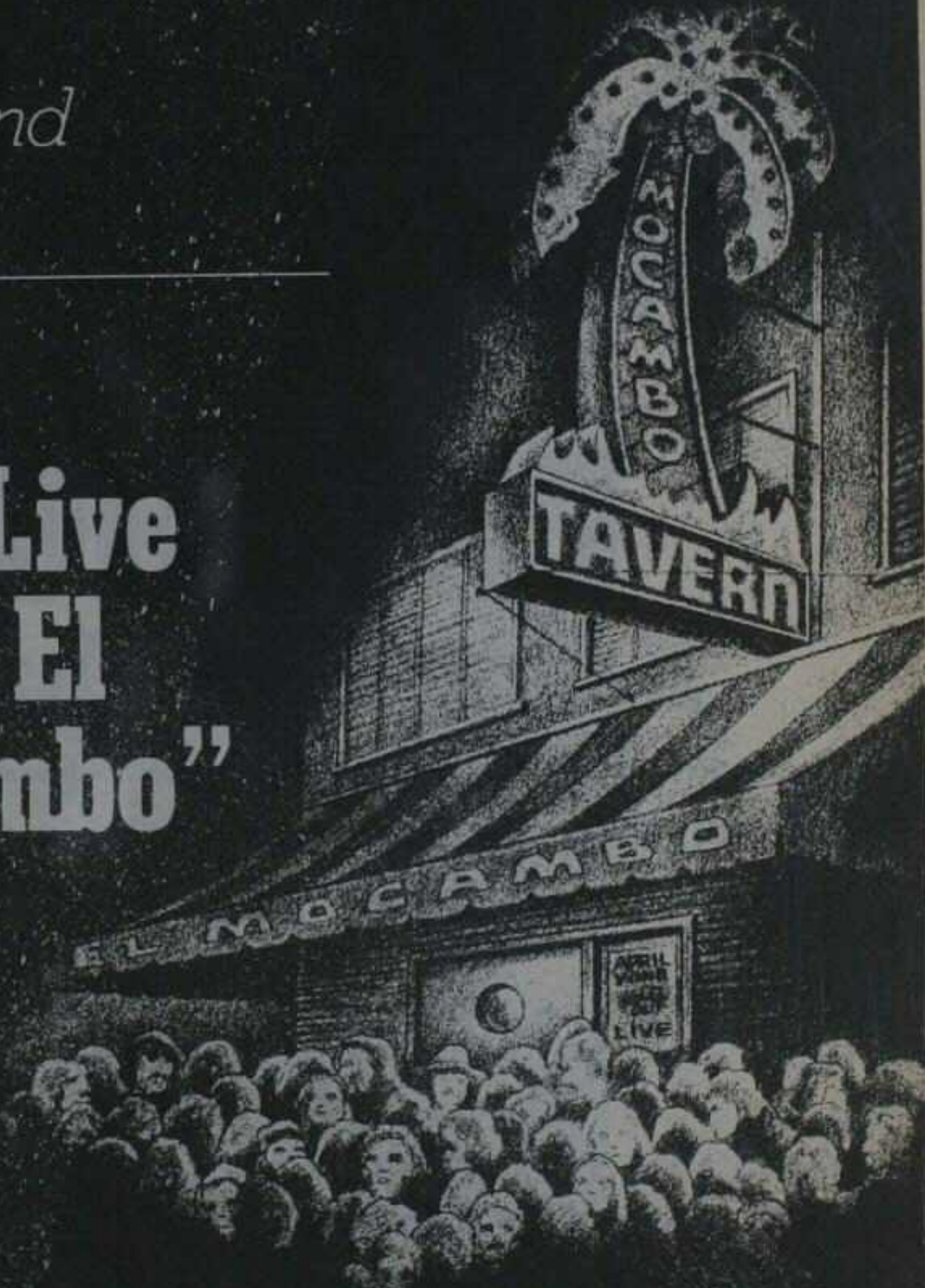
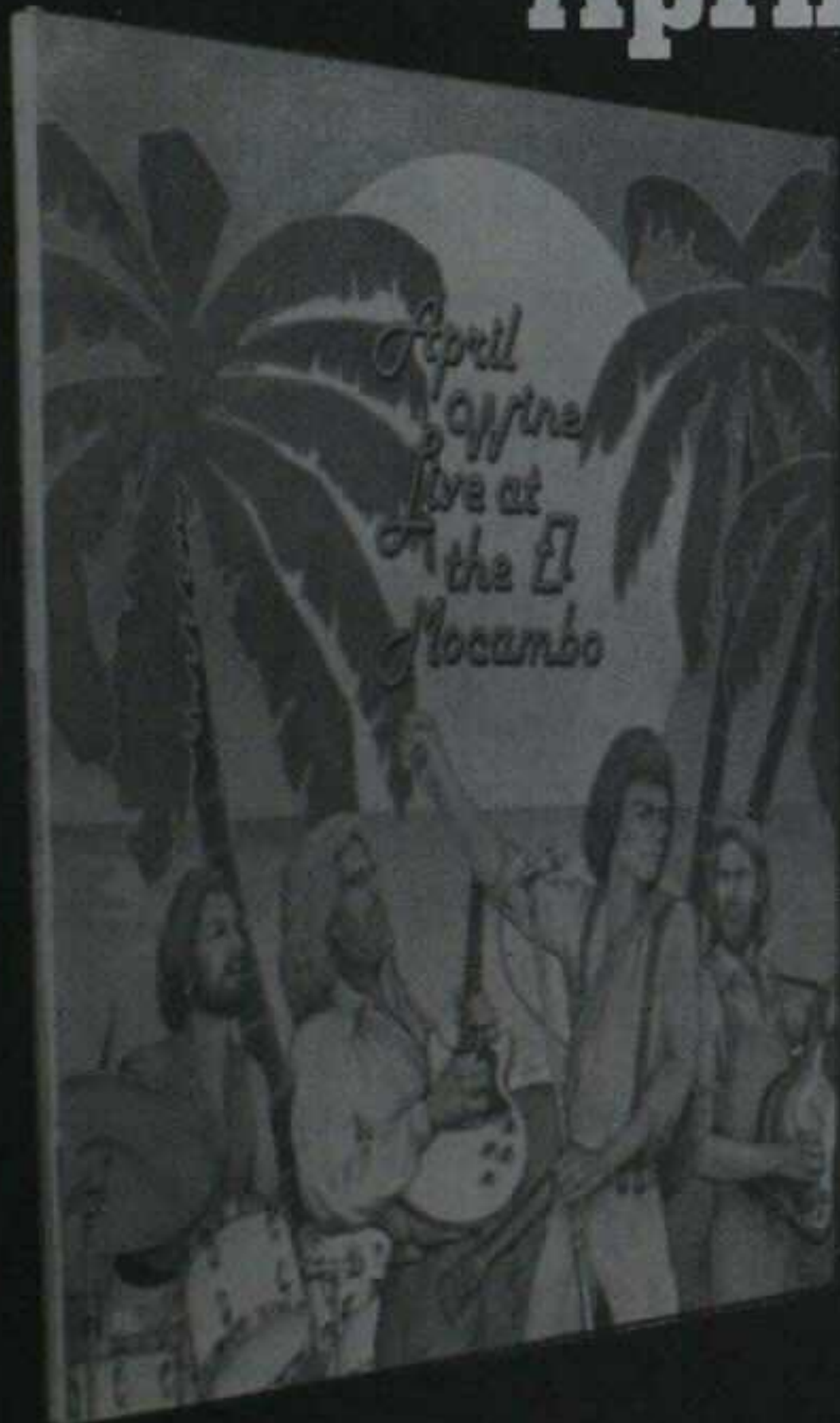
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CANADA'S STUDIOS PACE THE INDUSTRY

If there is but one unequivocal success story in the Canadian music industry, it is the tale being told by Canada's recording studios, a scenario encompassing modern equipment, top-flight design and engineering expertise, and big savings of wear and tear on the artist's psyche and paycheck. While Canada's retailing contended with a sagging economy this year and its multinational and independent labels

coexisted with their tensions, while even the popular CNE recording industry pavilion took shots from some industry sectors, Canadian studios sailed into unclouded skies.

"We're finally getting the recognition we deserve," summarizes Jeff Smith, president of Sounds Interchange, Toronto, where the Rolling Stones recorded last spring. "We've reached a recognition point where people are coming from other towns, and people in town are staying here, rather than going to L.A. or New York."

Though studio activity centers in Toronto and Montreal, facilities have sprung up in all corners of the land, and acts now cut 24-track in Halifax, Vancouver, Winnipeg and Edmonton.

The Canadian studio industry as a whole was parented in 1971, with promulgation of the Canadian Content rulings governing radio airplay. Canadian studio origin was established then as one of four content criteria, any two of which would have to be met by 30% of all recorded titles broadcast over Canadian airwaves.

Most of the Canadian studios have been outfitted post CanCon, and are thus physically in their youthful prime. That situation, the studios say, the fact that acts can accrue big tax breaks by cutting under the Maple Leaf, and the matter of Canada's pleasant working environment, all have contributed to the pretty picture.

The Canadian studios have seen a major influx of big-name international acts including Elton John, Alice Cooper, Bay City Rollers, Thin Lizzy, Peter Gabriel, Bob Seger, Harry Chapin, Cat Stevens and the Rolling Stones.

Andre Perry, founder of Le Studio in Morin Heights.



The Stones cut live at Toronto's club El Mocambo in March 1977 and overdubbed at Sounds Interchange. A six-weeks block also was scheduled at the 24-track plant, and Sounds Interchange would have credit for a studio Stones LP, had Keith Richard's legal hassles not intervened.

According to Graeme Waymark, Canadian tax specialist and personal manager of Randy Bachman, "superstar" acts from non-North American countries can reduce taxation on recording income by up to 40%, if the recording is made on Cana-



Steve Vaughan, engineer, and Barry Kaplan, producer, recording singer songwriter Doug Goodeve in the CIRPA studio at the CNE Pavilion.



Paul Baillarquean now writes for French artists such as Michelle Motbieu and Micoles Riau and hasn't made a recording himself in the last two years.

dian soil. This advantage, which derives from Canada's position in international tax treaties, benefits U.K. acts particularly, and is one of the keys to

growth of the Canadian recording scene.

Recording in Canada does not offer a comparable tax break to Americans, but Waymark says Canadian production can be used by Americans to subtle advantage in amortization of production costs.

Canada's own superstars, Gordon Lightfoot, Anne Murray, (Continued on page C-16)



Jack Richardson, producer (left) and Dave Greene, engineer during a Nexus direct-to-disk recording session at Soundstage Studios, Toronto.



Nexus percussion ensemble during direct-to-disk recording session at Soundstage Studios.

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OCTOBER 29, 1977, BILLBOARD

C-8



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QUEBEC TALENT GOES INTERNATIONAL

By MANON PECLET

"Who cares what's going on there," ... That used to be the feeling towards Quebec in general and towards Quebec's ebullient artistic world in particular.

In a way, a certain indifference still prevails but since last November's election, a major change occurred and Quebec became a subject "a la mode."

That sudden but predictable interest helped to spread good vibrations and good words about the musical field. It needed that. For years now, French artists have fought to try to find their place in the world: Having always been told to forget about any English audience because they would not be receptive and that the French public abroad wasn't ready for them either, they didn't have many places to go, except home. So they toured and toured in their own province with the constant risk of over-exposure hanging above their heads. Some good artists got the axe along the way.

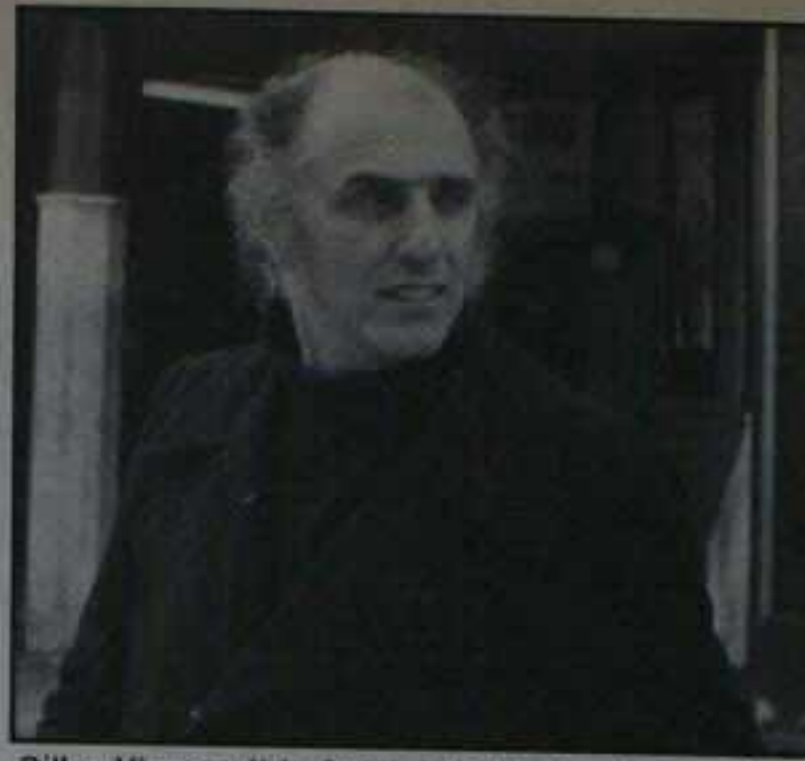
The problem of over-exposure is extreme. In Montreal alone, each week, some 18 newspapers, specialized magazines, about 20 hours of television variety on the two Franco-phone networks and hours and hours of radio broadcasting gush forth like a media kaliedoscope.

The typical attitude of "Why should I go to his or her show since I am sure to see this artist on tv this week" caused some harm, but the artists limited their stage appearances and the music continued to blossom throughout the Quebec area.

Since the beginning of the seventies, some countries have been attracted to the Quebec musical touch. In the USSR for example, Renee Claude, Pauline Julien, Claude Leveillee and Jacques Blanchet toured successfully. French Europe (France, Belgium and Switzerland) had contacts with a lot of singers but always on a periodic basis. And even if many Canadian stars won all sorts of distinguished prizes and awards, very few achieved real success: Felix Leclerc, who for years was the only one to carry the Quebec flag abroad, Robert Charlebois and to a certain degree, Gilles Vigneault. As for the records sales, with the exception of three singles, Marc Hamilton's "Comme J'ai Tou-



Andre Gagnon



Gilles Vigneault in front of Bobino in Paris where he gave 52 shows last April and May.



Robert Charlebois in Cuba



Suzanne Stevens, performing last March on CBF.

jours Ernie D'aimer," Diane Dufresne's "L'homme De Ma Vie" and Charlebois' "Lindberg," it certainly was not an Eldorado for producers and artists.

But in many aspects, 1977 will be a year to remember. If a change was perceptible the last two or three years, no one really knew when or where it would happen, though most of them knew why.

As the song goes, "It was a very good year." First, because the new government found a way to help the music industry by officially regarding it, precisely, a "cultural industry." Secondly, because many singers definitively established their names abroad. Finally, because some French acts "tip-toed" into Western Canada.

Concerning the new gov-



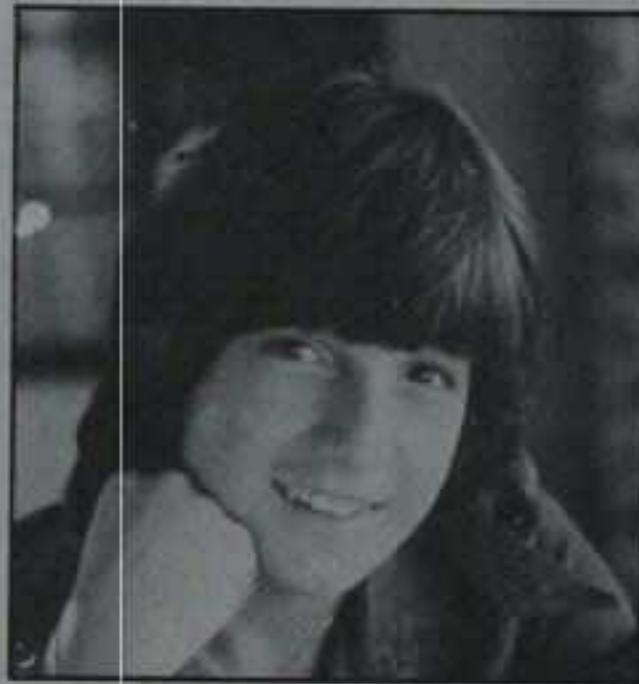
Diane Dufresne



Beau Dommage



Supergroup Harmonium, with technical crew, following presentation of "L'Heptade" at Montreal University.



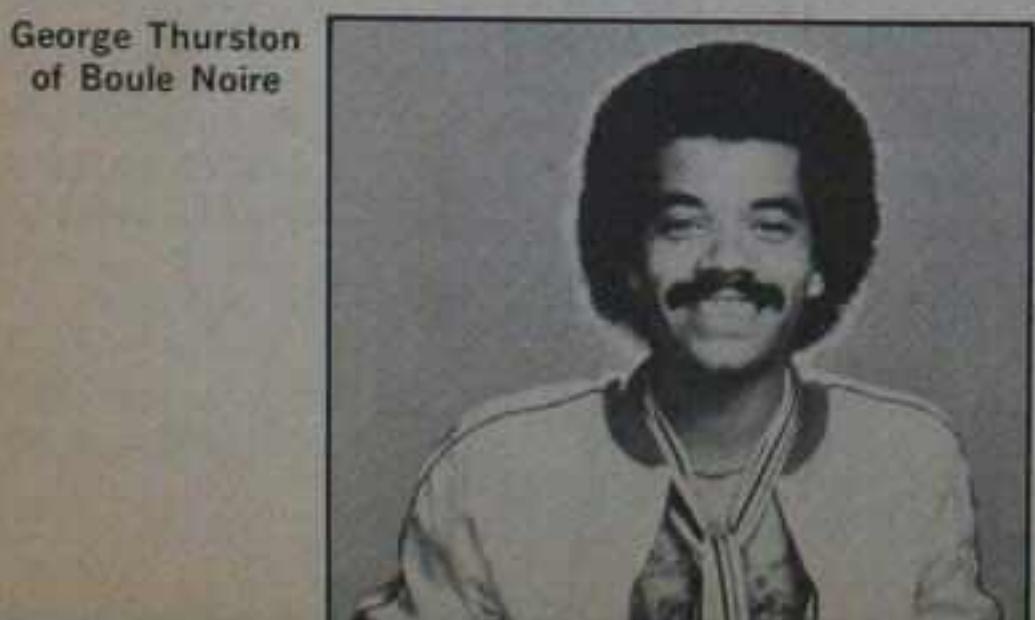
Rene Simard



Diane Guster



Nicole Martin



George Thurston of Boule Noire

Michel Pagliaro: synonymous with rock in Quebec.



ernment program, its application will be done gradually. As one person put it: "It has to be digested first."

The record business is now entitled to be an industry. Depending on both trade and cultural departments, the responsible people will try to apply to it all sorts of aid programs (subventions) usually reserved to manufacturers. This change of status is not just a change of accreditation; in the near future, meetings will be held between representatives of both departments in order to consider what help can be offered. A first step has already been made with the so-called "100 million potential clients" operation; an operation which should enlarge the clientele market. So, instead of limiting its clientele to the five and a half million French-Quebecois, the record industry can aim at the 100 million Francophones who may be reached by the Quebecois production. That could, for example, be done with local European and African distributing agreements. In that sense, some tests are already in progress with some Franco-Americans.

It will obviously be some time before the record business can really benefit from this program, but everybody in the field is happy it was created.

(Continued on page C-20)



HARMONIUM
l'heptade

*Jackson
Hawke*

FOSTER CHILD

**THE HARVEST NEVER ENDS
FOR COLUMBIA RECORDS OF CANADA, LTD.**

Label Product Balance

Continued from page C-6

new fantasy rock act being produced by Guenther and Morrison team, of THP Orchestra fame.

Distribution of UA Canada was assigned to RCA in 1977. The label acquired Canadian marketing rights to the U.S.'s Ovation Records and took full charge of Island Records in Canada. Sunbury/Dunbar Music Canada, RCA Canada's publishing arm, signed a representation deal with publishing arms of Republic Records, Nashville.

GRT Records had impressive success in 1977 in securing U.S. release of its Canadian product a prize eagerly sought by all of Canada's record companies.

"I am very confident that we will have three albums on the U.S. charts this fall," says GRT president Ross Reynolds. His reference is to Klaatu (Capitol), Dan Hill (20th Century) and Prism (Ariola).

"The odds of making your return on Canadian release alone are slight," Reynolds observes. "The fact is clear that we must go international."

Reynolds says the "vast majority" of his label's releases are American masters. "We have cut back on Canadian artists that can't achieve album success. We're looking for artists that can sell albums and have a good shot internationally."

Klaatu's debut album was released by GRT Canada in 1973, but it went nowhere until after appearing in the U.S. last year. Then Canada jumped, and the disk was CRIA certified gold in the latter half of 1977. This delayed reaction is looked upon by Canadian industry observers as classic proof of Canadian subservience to American taste.

The Vancouver group Prism, signed directly to GRT Canada on the basis of demo tapes, had its debut album released simultaneously in the U.S. and Canada. A U.S. tour for the group is reportedly being worked out by manager Bruce Allen.

GRT also expects an American breakthrough for singer-songwriter Dan Hill, signed via True North Records.

"Dan's second album got lost in the reshuffle at 20th Century," explains Bernie Finklestein of True North. "Now 20th Century has made a total commitment to Dan." Hill's third LP was scheduled for U.S. release in October.

For GRT, 1977 was a year of "restructuring and moving up to a new growth plateau," says Reynolds. The label completed its Canadian distribution network, with creation of a new Vancouver sales office, and national promotion and advertising were upgraded under Jeff Burns, national promotion and a&r manager. The label also saw executive additions in Gordon Edwards, named executive vice president, and Mike Reed, merchandising and product manager.

Reynolds notes that 1977 was GRT's first full year to exploit its licensing agreement with ABC Records, 20th Century, To-

mato and DJM also are represented by GRT, and Reynolds says the company is actively seeking other license deals.

A&M Records Canada broadened its outside distribution activities this year and now handles Mushroom, Quality and Motown in Western areas of the country. The label also is national distributor of Casino Records.

"We weren't really ready until now to take on indie lines," explains Jerry Lacoursiere, who was named president of A&M Canada in May. "But it's a natural growth pattern since we already have the distribution system." The label operates three stocking branches in addition to three sales/promotion offices. Four marketing personnel were added in the distribution expansion.

With its marketing prowess, A&M boasts strength in tour support and in-store merchandising, and prides itself on breaking acts in Canada independently of U.S. activity.

At A&M, Joe Summers was promoted to vice president of marketing and distribution, and Doug Chappell upped to director of promotion and artist development. Jean-Pierre Guilbert, formerly A&M's eastern regional promo manager, replaces Chappell as manager of national promotion. In January, A&M named Dave Eliot director of marketing services.

A&M's Canadian acts include Valdy and the Hometown Band, Charity Brown, Malcolm Tomlinson, David Bradstreet, Offenbach, and Cano, one of the few Ontario groups to record in French.

At Capitol Records-EMI of Canada, Dave Evans has been named vice chairman and chief operating officer, following the departure of Arnold Gosewich. Evans was formerly the label's vice president of marketing, a slot that has been filled by Dennis White, formerly vice president of sales at Capitol, U.S.

The Canadian label also has a new director of promotion, press and artist relations in Bob Roper.

Capitol Canada secured rights to Chrysalis in 1977, and inaugurated its new Toronto pressing plant with official ceremonies in June.

Since July 1976, acts signed to Capitol Canada are pacted for release across North America. Canadian acts brought into the North American deal are Domenic Troiano, formerly with the James Gang and Guess Who, songstress Susanne Stevens and country-rock thresh Colleen Peterson.

See-saw fortunes of Quality Records, Canada's oldest and largest independent label, were down this year. The company was stung with a loss to Polydor of Canadian rights to Casablanca Records, and Quality was forced to close down its short-lived U.S. operation, the first attempt by a Canadian label to enter U.S. market directly.

"It was strictly a test, we were going in totally blind," explains Bob Morton, Quality's a&r head. Morton says the company pulled out of New York when it realized how large an investment would be required to make any impression in the

stateside market. The deal involved distribution through Private Stock and Buddah, with the two company's splitting Quality's catalog according to product type. Quality licenses Private stock and Buddah in Canada.

Sweet Blindness, Stampede (on MWC label), Wednesday Lynx and Vehicle are major Canadian acts signed to Quality. The label has pacted with UA-distributed Roadshow Records for U.S. release of LP by Vehicle.

U.S.'s Millenium Records will be licensed by Quality, and the company has announced the appointment of a new national promotion manager, Greg Slaitht.

The rising star among Canadian independents, Attic Records, continues to pursue its international game plan and has recently widened its scope of operations to include Australia, New Zealand, Tasmania and South Africa. Attic's Al Mair and Tom Williams have pacted with EMI for U.K. release of product by Patsy Gallant, who has risen to Canadian stardom as a pop act with disco crossover. Gallant, a Juno award winner, was heard on Attic's first 12 inch single.

Attic says it has secured a U.S. release deal for its second album by the rock power trio Triumph, to be released in the fall. The company has scored south of the border representation for Patsy Gallant (Private Stock), Hagood Hardy (Capitol) and Shirley Eikhard (Epic).

Attic's diversification of musical styles was again emphasized this year with release of the "Pucker and Valve Society" LP, a novelty brass band program played by members of Toronto Brass ensemble.

Canadian labels devoted to classical music posted major gains in 1977. Two new classical lines have emerged, Aquitaine and Umbrella, and Canada's PRO licensing organization is seeking to purchase Melbourne Records, with expansion of its activities in mind. Melbourne, devoted to serious music by Canadians, has functioned with PRO assistance in recording music of Murray Schafer, Harry Somers, Ann Southam and others. "Lonely Island," Canadian compositions for bassoon, is the newest Melbourne release.

Toronto's Umbrella Records has turned primarily to classical repertoire for its acclaimed direct to disk series. Cutting direct for Umbrella have been the Toronto Brass, Toronto Chamber Orchestra led by Boyd Neel in albums of Bach and Mozart, and violinist Philip Frank playing the "Duke of Windsor" Stradivarius in sonatas of Efram Zimbalist Sr. and Jr.

Ragtime on xylophone and marimba and baroque music for flute and harpsicord also were mastered direct and Umbrella's Peter Clayton reports that violinist Ruggerio Ricci will undertake a "real time" recording of Paganini's treacherous solo Caprices, the entire set, in January. More direct disks with the Toronto Chamber Orchestra, and two to be cut by the 45-piece Royal Canadian Mounted Police Band, also are on the books. Umbrella disks, manufactured by Teldec in Germany, are exported throughout the world and represented in the U.S. by Audio-Technica.

Toronto's Aquitaine Records has secured release of its 14-record set of the complete Beethoven Piano Sonatas through CBS U.S. The series, including the "Diabelli Variations," will be released in four volumes on the Odyssey budget line, becoming the only multi-volume stereo edition at the price. The pianist is American-schooled Anton Kuerti, whose handful of previous U.S. releases have demonstrated playing of heightened intelligence and refinement. Kuerti also has recorded sonatas of Schubert, Glazounov and Liszt for Aquitaine. Canadian cellist Gisela Deptak has cut Schubert and Brahms sonatas for the label. Aquitaine is headed by Eleanor Sniderman, wife of Canada's retailing czar, Sam Sniderman.

Sniderman's most recent issue documents the farewell recital of immortal soprano Lotte Lehmann. A previously unknown transcription of the 1951 program recently was unearthed and delivered to Aquitaine through Katherine Duke, one of Lehmann's former students and widow of composer Vernon Duke. Canadian-born pianist Gwendolyn Williams Koldofsky is heard as the accompanist in the historic record.

The two major record labels based in Montreal are Polydor and London.

The big news at Polydor in Canada recently has been, as in the U.S., the acquisition of Casablanca Records for distribution. Polydor already is distributing new Casablanca product, and come next March it will also distribute the catalog.

The label has recently signed Oxygene for Canada. The band, led by Jean Michel Jarre, features melodic synthesizer, and has already broken in France and England. Other projects include a big push for Bachman-Turner Overdrive's "Live In Japan." Since Randy Bachman has left the group this is the last LP by BTO in its original form. The band will stay together, however, without Bachman.

Polydor also plans to release LPs by Goddo, Rose, Pat Travers, and Garfield, the last a band which has recently been penned to Capricorn in the U.S.

The label is also very heavily involved with French artists, most specifically Felix LeClerc, Monique Lerac, Jean Pierre Ferland, and Mirielle Mathieu, whose contract was recently renewed. Some French Canadian artists the label is pushing include Claude Dubois, Cian Murphy, Jacques Michel and Ma-neige, which is an instrumental band similar to Harmonium.

The label is heavily committed to Canadian acts, primarily Susan Jacks, and to disco, releasing LPs, singles and 12 inch singles in English, French and Spanish. The label says that 80% of its disco sales come from the Quebec market.

The label also has seen in the last year a big growth in its classical product.

"War babies are growing up, and are getting into classical," says Dave Brodeur, director of national promotion. He says that the rackjobbers are now also getting into classical, which

(Continued on page C-2)

OCTOBER 29, 1977, BILLBOARD

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- PAUL HORN/FORMAN & YOUNG/SUNDA
- NIGHT AFFAIR/VALDY/BACHMAN-TUP
- OVERDRIVE/JULIETTE/NANA MOUSK
- /FRASER McPHERSON/BOBBY CURTOI
- ERIK FALCNOR of the Bay City Rollers/
- BACHMAN-TURNER-OVERDRIVE/SWEET
- SUNDAY NIGHT AFFAIR/SUSAN JACKS

tomorrow

- ELTON JOHN/CHICAGO/BARRY MANILOW/BOB MARLEY/
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MCA RECORDS CANADA



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Supersonic Lover
PIG-2291



Bob McBride



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MCA-2306



Lisa Dal Bello
MCA-2249

NOT JUST ANOTHER STATE: A MAJOR MARKET FOR LIVE MUSIC

Toronto

Development of the Canadian live talent industry has paved the way for an increasing number of cross country tours, and international acts such as Nazareth, Supertramp, Styx, Rod Stewart, Blue Oyster Cult and Todd Rundgren made lengthy swings through Canada this year.

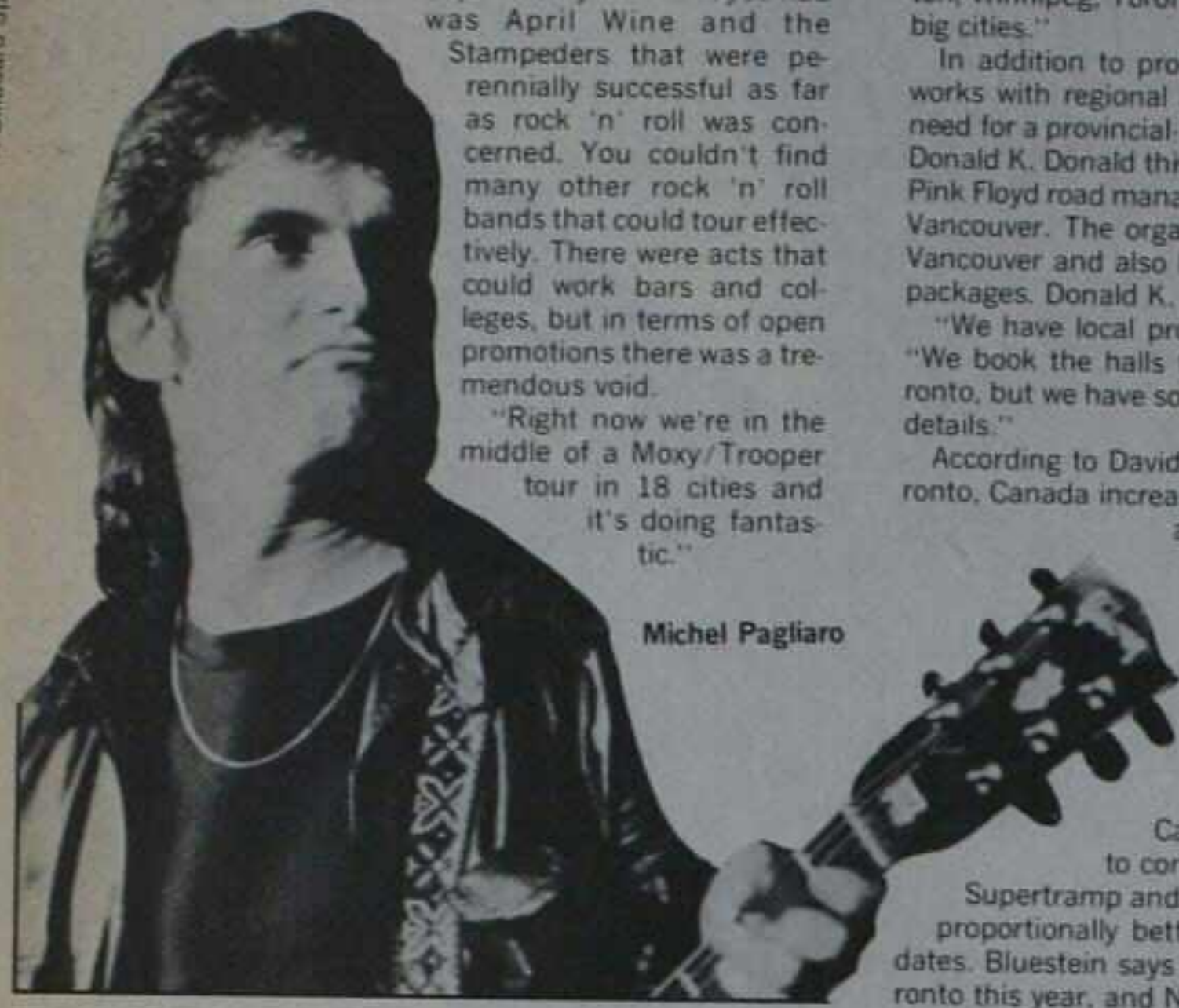
Increasingly too, Canadian acts have attained a status making such touring feasible, and Trooper, Moxy, Rush, Chilliwack, Charity Brown, the Stampeders and Shooter also were among those traversing the land.

"A lot of new Canadian acts are moving in as headliners on their own accord," explains Mike Cohl, president of Concert Productions International, which, with Donald K. Donald of Montreal, promotes virtually all of Canada's major tours.

"In previous years what you had was April Wine and the Stampeders that were perennially successful as far as rock 'n' roll was concerned. You couldn't find many other rock 'n' roll bands that could tour effectively. There were acts that could work bars and colleges, but in terms of open promotions there was a tremendous void.

"Right now we're in the middle of a Moxy/Trooper tour in 18 cities and it's doing fantastic."

Michel Pagliaro



As indicative of the growth of Canadian groups, Cohl points also to headlining dates that Max Webster and Moxy sold out in Toronto's Massey Hall this year.

"The step to Massey Hall is a big step out of the bars and into a 3,000 seat concert hall," he explains.

"The star system, where artists could start in the bars and work their way to a top concert attraction, didn't exist in Canada six or seven years ago," says the promoter.

In addition to Massey Hall, Cohl's firm books Convocation Hall (1,700 seats) and Seneca College Fieldhouse (3,500 seats) in Toronto, and has exclusive access to the city's Maple Leaf Gardens, seating 18,500.

"International artists are paying a lot more attention to Canada," notes Cohl. "Acts such as the Who played Edmonton, Winnipeg, Toronto and Montreal instead of just the two big cities."

In addition to promoting acts of nationwide appeal, CPI works with regional attractions in Ontario. Recognizing the need for a provincial-level organization in Vancouver, CPI and Donald K. Donald this year joined with Norman Perry, former Pink Floyd road manager, in creating Perryscope Productions, Vancouver. The organization will promote independently in Vancouver and also handle Vancouver dates of CPI/Donald packages. Donald K. Donald works alone in Montreal.

"We have local promoters in most cities," explains Cohl. "We book the halls from Toronto and the bands from Toronto, but we have someone else in every city to carry out the details."

According to David Bluestein, co-head of The Agency, Toronto, Canada increasingly is being recognized by managers and agents as not just "another state of the U.S."

"The potential exists that you can have greater touring success in Canada than the U.S.," the agent explains. "Most guys wait until they don't need Canada to do Canada."

Bluestein credits the role of A&M Records of Canada in development of Canada as a touring market, and points to concert success of A&M groups Nazareth, Supertramp and Styx, all of which reportedly have done proportionally better in Canadian concerts than in U.S. dates. Bluestein says Supertramp sold 37,000 tickets in Toronto this year, and Nazareth almost 11,000.



Three Quebec venues: L'Imprevu in Old Montreal, the most important place for new singers; One of the many "boite a chansons" in Montreal, a place for a young artist to be discovered; Theatre Outremont.

"People that pay attention to Canada can make a fortune and still be doing small opening act status type stuff in the U.S."

Bluestein's agency, established in 1976 with co-principal Tim Cottini, books more than three dozen acts. "Toronto is glutted with live talent," says Bluestein.

"Punk rock is starting to come on strong, but for Canadian audiences it is somewhat sanitized," the agent notes. "Toronto has a tendency to go strong on something six months after everywhere else. Now punk rock is making an emergence, but none of the agents or record companies have jumped into it yet; they probably will before the year's out."

(Continued on page C-26)



Moxy



Watch for Anne Murray's soon to be released new single on Capitol Records.

A Billboard Spotlight

OCTOBER 29, 1977, BILLBOARD

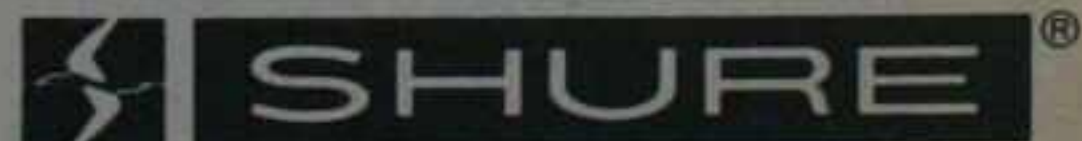


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Paul is a true one-of-a-kind on the contemporary music scene. What performer today could write such pop classics as "My Way" and "Jubilation"—and then perform them with a song style and stage presence that's known and loved from Caesars Palace to San Juan? Small wonder that Paul takes vocal sound systems seriously, and no matter where he appears, the equipment he takes is the Shure SR system. Even though he can afford any system made, he carries and uses the SR, even in preference to built-in "house systems." Why? Because the SR components give him recording studio control over live performances . . . because the control console provides ease of operation and feedback control . . . and because it is expandable to provide enough amplification and power to cut the largest showplaces down to size. Added to all these features is reliability that's already legend among professional entertainers. Write:

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MUSIC SHOPPE

Recording Attractions

Association	Warner Bros.
Avalon	London
Bill Amesbury	Capitol
Bond	CBS
Bruce Murray	CBS
Caesar	Rainch
Christopher Ward	WEA
Band	Polydor
Cooper Bros.	Pizazz
Crackers	Condor
Crawford	Columbia
Crystals	Owl
Dutch Mason	Blues
Blues Band	Attic
Shirley Eikhard	Goldfish
Eugene Smith	Island
Eddie &	Casino
The Hor Rods	Polydor/Capricorn
Foreman-Young Band	CSR
Garfield	Polydor
George Oliver	
Goddo	
Great Rufus	Axe
Road Machine	
Johnny Green &	A.I.C.I.
The Greenmen	
Leyon Helm &	A.B.C.
The R.C.O. All Stars	MHC
Hott Roxx	GRT
The Hunt	GRT
Ian Thomas Band	High Wood
Ian Tyson	CBS
Jackson Hawke	GRT
James Leroy	United Artists
Lavender Hill Mob	Rising
Lisa Hartt Band	Anthem
Liverpool	WEA
Long John Baldry	Quality
Lynx	Anthem
Max Webster	Mercury U.S.A.
	CBS
Morgan	Chrysalis
Nick Gilder	Monument
Ronnie Hawkins	Polydor
Rose	Anthem
Rush	Mercury U.S.A.
	CBS
Small Wonder	MHC
Stampeders	Warner Bros.
Streetheart	London
Sweeney Todd	Quality
Sweet Blindness	Capitol
Sylvia Tyson	RCA
Thor	Fantasy
Tommy James	Attic
Triumph	Smile
True Reflection	RCA
Wayne St. John	WEA
Wireless	CBS
Zon	

Agents

Ron Scribner / President
 Douglas Brown / Vice President - Promotion Co-ordinator
 Ralph Jolivet / Vice President - Club Division
 Peter Kewley / Vice President - One Night Division
 Ross White / Vice President - Show and Lounge Division
 Greg Brown, Dean Cross, Al Demers, Mike Greggs, Frank Herbert, Warren Keach, Elwood Saracuse, Lawrence Schurman

Studios Pace Industry

Continued from page C-8

Murray McLaughlan and others, also reap financial gains from cutting at home, and they have come to find all the necessary studio expertise in their own back yard.

Says Waymark, "Canadians themselves, who always crossed the border, have forced Canada's studios to upgrade. "If a Canadian artist records in the U.S. there will be a high probability that he will be deemed to be either doing business in the U.S., or that he has a permanent establishment there. Under either circumstance he will then be under tax in the U.S."

Coming under U.S. taxation, explains the Vancouver-based CPA, prevents the Canadian artist from taking advantage of unique sheltering provisions of Canada's own tax code.

Growth of the Canadian recording scene resulted this year in widespread studio upgrading and expansion. Typical of activity are these reports from Toronto plants:

Eastern Sound, which had its big break when Elton John recorded "Blue Moves," enters a \$400,000 expansion/renovation program this fall, to include addition of a second 24-track studio. The project, which also will acoustically redesign existing studios, is expected to be completed by January 1978, according to Salim Sachedina, general manager of the mid-city facility.

Jeff Smith reports the recently completed addition of a second 24-track studio at Sounds Interchange. The new setup, which enlists Studer tape decks and a Harrison automated 40-input console, is designed especially for re-mix and overdub.

Soundstage studio (Nimbus 9 Productions) expects to have its custom-designed 24-track board and new 3M tape machine installed by Christmas. The new board is being drawn up and constructed on-site at the facility, which, like Eastern Sound, is situated in Toronto's fashionable Yorkville district. The area is said to be a lure to big name acts, who enjoy not only its charm and sophistication, but the anonymity they discover along its narrow streets.

Toronto vies with L.A. as the North American center for direct disk recording, the seed having been transplanted from L.A. by Jack Richardson of Nimbus 9 Productions. Direction and control of this super critical manufacturing process is in the hands of the studios themselves, and their success testifies to the city's creative energies.

Jack Richardson's Nimbus 9 Productions has made an important mark with its Umbrella direct disk label. Cables run underground from Soundstage studio to Richardson's nearby JAMF (Just A Mastering Facility) copper-lined cellar bunker, which was designed by an r&d team now affiliated with Sheffield Lab Records, the U.S.'s premier direct disk line.

Umbrella, headed by Nimbus 9 vice president Peter Clayton, will issue four important direct disks in November, the largest single direct disk release since the tapeless process was reintroduced in the 1970s. The label is cutting rock, big band jazz, percussion, and chamber and orchestral classical utilizing the direct to disk technique, and has scheduled two dd LPs with the Royal Canadian Mounted Police Band.

Phase One studios, Toronto, also is cutting direct, and plans to introduce its own Labyrinth Records label in early 1978. Canadian reedman Moe Kauffman and the Climax Jazz Band are firm for Labyrinth, according to Doug Hill, co-owner of Phase One.

"What we haven't heard are name artists yet," says Hill, who was named to the executive board of CIRPA this year. Hill wants major acts to negotiate record contracts allowing them to cut direct disk for smaller labels. A royalty would be paid to the major label to which the act is exclusively committed for tape recording.

Phase One's direct Neumann lathe hook-up was first exploited by the Toronto-based Salisbury Lab direct disk label, launched this year. Artist for those sessions was Canadian vibraphonist Peter Appleyard.

Hill, after completing an extensive survey of the direct disk market, says he has decided to reserve Phase One's direct disk capability exclusively for Labyrinth.

At RCA's Toronto studios, redesign of the existing lacquer channel is planned, with improvement of the studio's facility as a direct mastering plant one of the aims. Eddy Traynor, studio manager, says intercoms will be added, and cables reshielded to get around electrical impedences in RCA's one-story central city building.

RCA, which also is working on its 16-track studio B, hosted two direct disk sessions last year, including one that produced a successful MOR jazz release by the manufacturing division.

Approximately one-fourth of the studio's time is booked by RCA Records, says Traynor, who touts Toronto's pool of engineering talent. "We have been blessed with some very good engineering, and with the advent of very sophisticated equipment here the people are proving themselves."

Conventional process labels also are emerging from under the wing of Canadian studios, and Sounds Interchange recently announced the formation of its Change Records label, a wholly owned subsidiary. Change, with John Stewart as general manager and a&r director and Bob Johnston as national promotion manager, has secured distribution through Polydor. First release is four singles, on artists Myles, Jim Macel, Van Dyke and Aura.

In Montreal as in Toronto, the studio scene is just buzzing along, with local studios reporting that they are working 24 hours a day, and that they are booked as much as two months ahead. Studios are expanding and some are finding less and less time available for commercial jingles work.

Most elaborate of all is Le Studio, a sylvan sound workshop at Morin Heights, outside of Montreal, designed by Andre Perry. The studio has been busy since it opened in January 1975, says owner-studio manager Yael Brandeis. The studio mostly caters to the international bands, some of whom in recent months included Cat Stevens, Bee Gees, Nazareth, Ian Hunter, Crack the Sky, and Starcastle.

At \$10,000 for a seven-day week, the studio offers a house for making music amid a 250-acre estate. The estate includes a lake-side main house with six bedrooms and bathrooms. There is also a guest house. On the business end, Le Studio offers a "32-foot diameter, hexagonal shaped, sloping ceiling, live piano and/or drum environment close to a glass wall overlooking a private lake and mountains," according to the studio.

Some of the equipment includes a 24-track Triad (Trident) "A" console, a Studer 24/16 recorder, and a studio full of other equipment that, Le Studio says, is constantly being tested and upgraded.

Within Montreal itself, Studio Six has recently moved to McGill College Avenue. It is the site of the old Studio Tempo, which has taken over the old RCA studios. RCA has closed its Montreal studio operation.

Studio Six went to 24 tracks with a Neve 24/8. The studio gets a lot of work from French-Canadian acts. Recently the studio has been the site of work on the new Toulouse LP. Also in the studio have been Mirage, Ian Tamblyn, and many disco acts. Also, an album of disco Christmas carols has just been recorded.

Maureen Corbett, office manager of the Westlake-designed studio, says that new Westlake monitors are being installed. She says the studio is booked through November.

Studio Tempo meanwhile is looking for a new board and has added a new rehearsal room. The studio also has recently bought a 24-track Studer tape machine.

Studio Tempo is also booked through November. Some recent bands to work there include Mahogany Rush, April Wine, Patsy Gallant, and Harmonium. Gail Mezo, studio manager, says where before the studio did about 80% French business, the ratio to English speaking musicians is now at 50-50.

Two studios that have recently entered the rock'n'roll sweepstakes in Montreal include Studio Marco and Listen Audio. Studio Marco debuted in March with a 24-track Harrison 4032 board and Westlake monitors. Roger Boivin, general manager of the studio says it is doing "miracles." A recent visitor was Emerson, Lake and Palmer. Other bands using the studio: Beau Dommage, October, and others. Boivin says the studio is booked until January.

Listen Audio is a 16-track studio that was into making jingles music until it recently updated its operation with an MCI 16-track board. Some recent work there has been the "Kebelektrik" disco hit as well as work by such acts as Rose and Goddo, and a number of French Canadian acts.

On wheels (10 of them), is Filtrosion Ltee, a 24-track mobile recording studio. Owner Guy Charbonneau says that with his new truck he has been able to duplicate a complete studio control room in his trailer that not only works as well as any stationary studio control room, but also has the feel of one.

He says that EL&P have recently been using it for its live show in Montreal. Beau Dommage recorded an album in its house, with the truck parked outside. Charbonneau says that he has the studio equipped with a Neve console, Studer tape machine, a special room for monitoring, and a 2,000 System Studer interlock computer that can tie in two 24-track machines or can be tied to a video system.

The studio picture in the west has settled into a steady growth pattern in the past 12 months. The coast, in particular, has begun to show considerable promise of becoming a center for quality production as existing studios upgrade and enlarge facilities and newly-opened ones intelligently tailor to industry demands.

If Vancouver has been the most rapidly accelerating of western production centers, facilities in the central provinces have also developed to match, and sometimes anticipate, regional demands. A major factor on the Coast has been Little Mountain Sound, which is being used with increasing regularity and satisfaction by key locally-based artists, including Bim, Valdy, The Hometown Band, Terry Jacks, Susan Jacks and Sweeney Todd, and has also stirred some interest in the ranks of international artists and producers.

Most of the other studios also rely heavily on the highly active commercial production scene here for revenue. Can-Base, in addition to cutting in-house Mushroom product (in late 1976, Heart; in the spring and summer of 1977, Chilliwack and Doucette) is also used for jingle work and for occasional outside sessions—most notably, in recent months, Prism.

The new studio manager is producer Keith Stein, with previous studio manager Rolf Hennemann now operating as an independent producer, and major changes for the 16-track facility are currently being implemented.

The premises of Timbre Sound studios, which went into receivership in March 1976, were reopened as Total Sounds West by producer Laurie Wallace in November, with two improved 16-track facilities. Commercial and film work, as well as a regular series of small independent sessions account for much of the scheduling, but some major sessions for artists like Polydor's Denise McCann and Susan Jacks, Stonebolt and jazz artist Dale Jacobs, have been booked, as well as occasional sessions for visiting groups like Tower Of Power and the Jessie Colin Young band, which each cut several sides while in town performing.

Also housed in the complex is synthesizer specialist Ralph Dyck's Interphase Sound—an 8-track synthesizer and

(Continued on page C-24)

WE PROUDLY SALUTE
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AMERICA

COMPETITION CRUNCH ROCKS RADIO STATUS QUO

By RITCHIE YORKE

In the past 12 months, the traditional status quo of Canadian broadcasting has seen considerable and significant change. Much of it has taken place in Canada's largest metropolitan market of Toronto (the city's three million plus potential audience makes it equivalent to a top five U.S. major market), but the changes are so recent that they have yet to dramatically affect normal patterns of record sales. CHUM Ltd. which has long monopolized the listening habits of the Southern Ontario AM and FM rock audiences, now finds itself up against extremely stiff competition from the continued consistent growth of former Rogers chain MOR flagship, CFTR, plus the entry of two new 100,000 watt rock outlets Q-107 and CFNY-FM. The increased choice afforded Southern Ontario record buyers is bound to ultimately fragment listening habits but for the present, both CHUM-AM and FM remain the prime sources of broadcast music exposure and therefore sales in the country.

For years, CHUM-AM has maintained its position as the most-listened-to rock station in Canada, but in recent surveys, the new sound of CFTR as formulated and launched by ex-program director Chuck Camroux (who is now publishing a weekly Canadian tipsheet service, The Camroux Report) has brought the station to within striking distance of topping CHUM in the BBM surveys. CFTR executives confidently predict that the current BBM (results due in November) will show them ahead of CHUM in some time periods. Yet for some inexplicable reason, CFTR exercises nowhere near CHUM's influence on record sales.



Warren Cosford, program director of CHUM-FM, with Melissa Manchester, right.

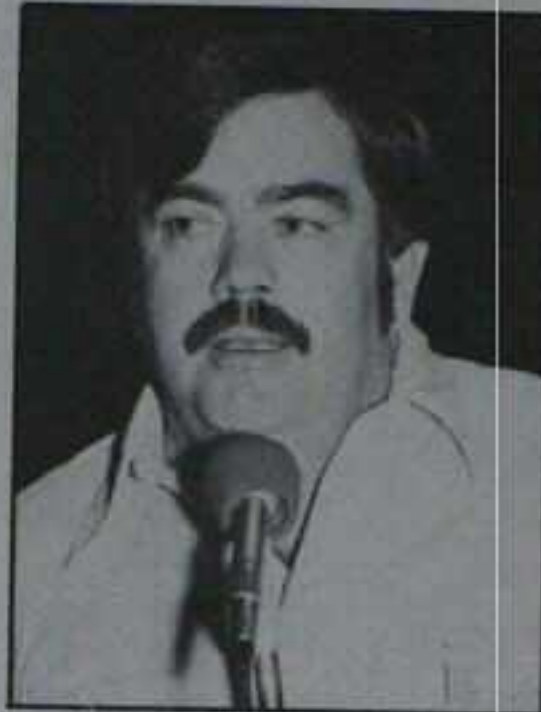
Elsewhere in Canada, a growing number of rock-oriented FM stations has increased exposure potentials for record companies which have always relied (in all but three markets) on album sales spinoff from singles hits. FM album exposure is now a reality in Vancouver, Calgary, Saskatoon, Toronto, Ottawa, and Montreal. There can be little question that this expanded album product exposure has been a key contributing factor in the continued spiralling growth of record sales in Canada.

According to A&M's artist development director (and former national promotion head) Doug Chappell, the key stations affecting record sales in Canada are CHUM (Toronto), CKGM (Montreal), CFUN and CKLG (Vancouver).

(Continued on page C-2)



Daniel Guerard of CKOI-FM.



Mike Button of CFCN



Ed Prevost, of Radio Diffusion Mutuelle Limitee.



Ron Mitchell, president of Moffat Communications.



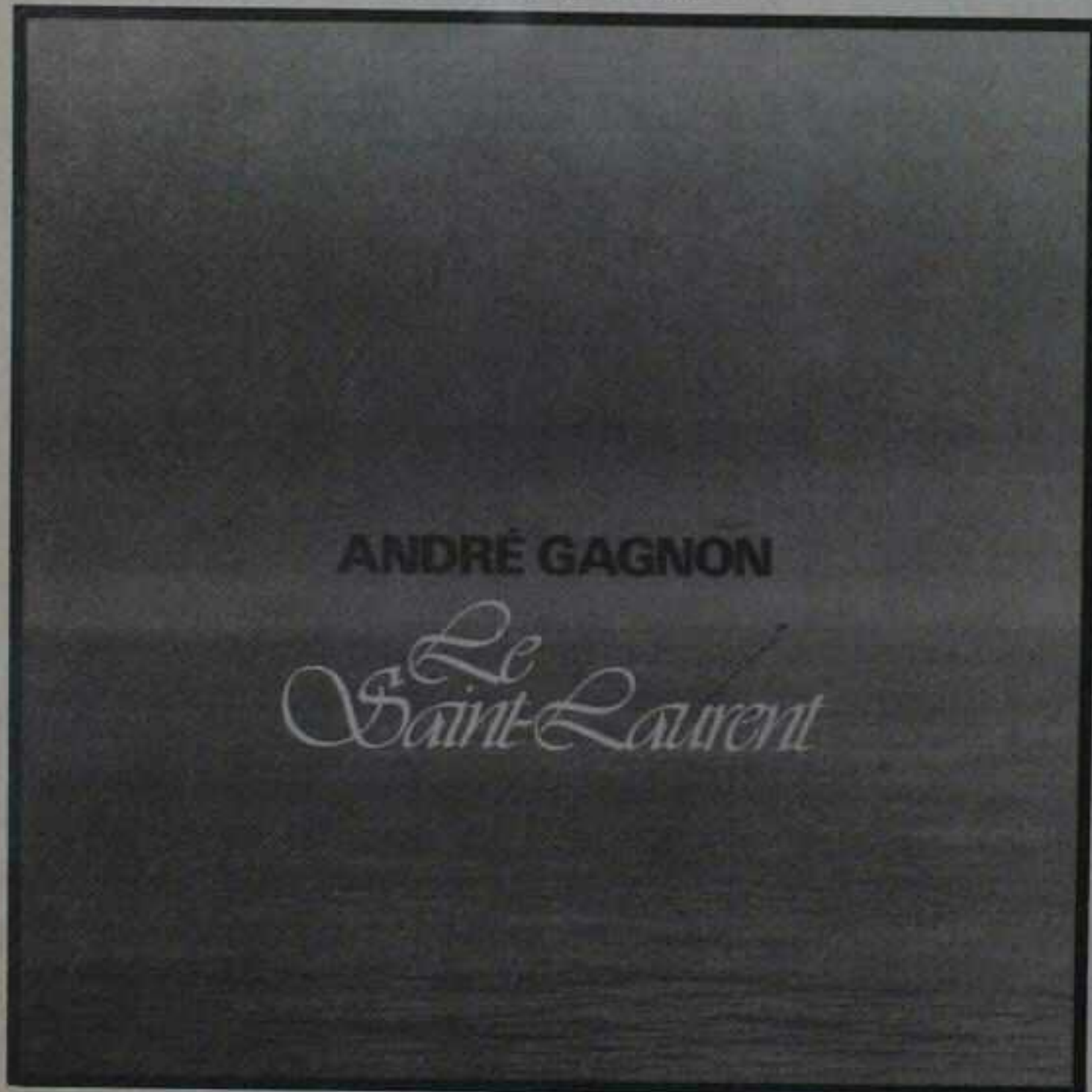
Rock Poisson of CKAC



Actor Jean Coutu is the morning deejay at CKMF-FM.

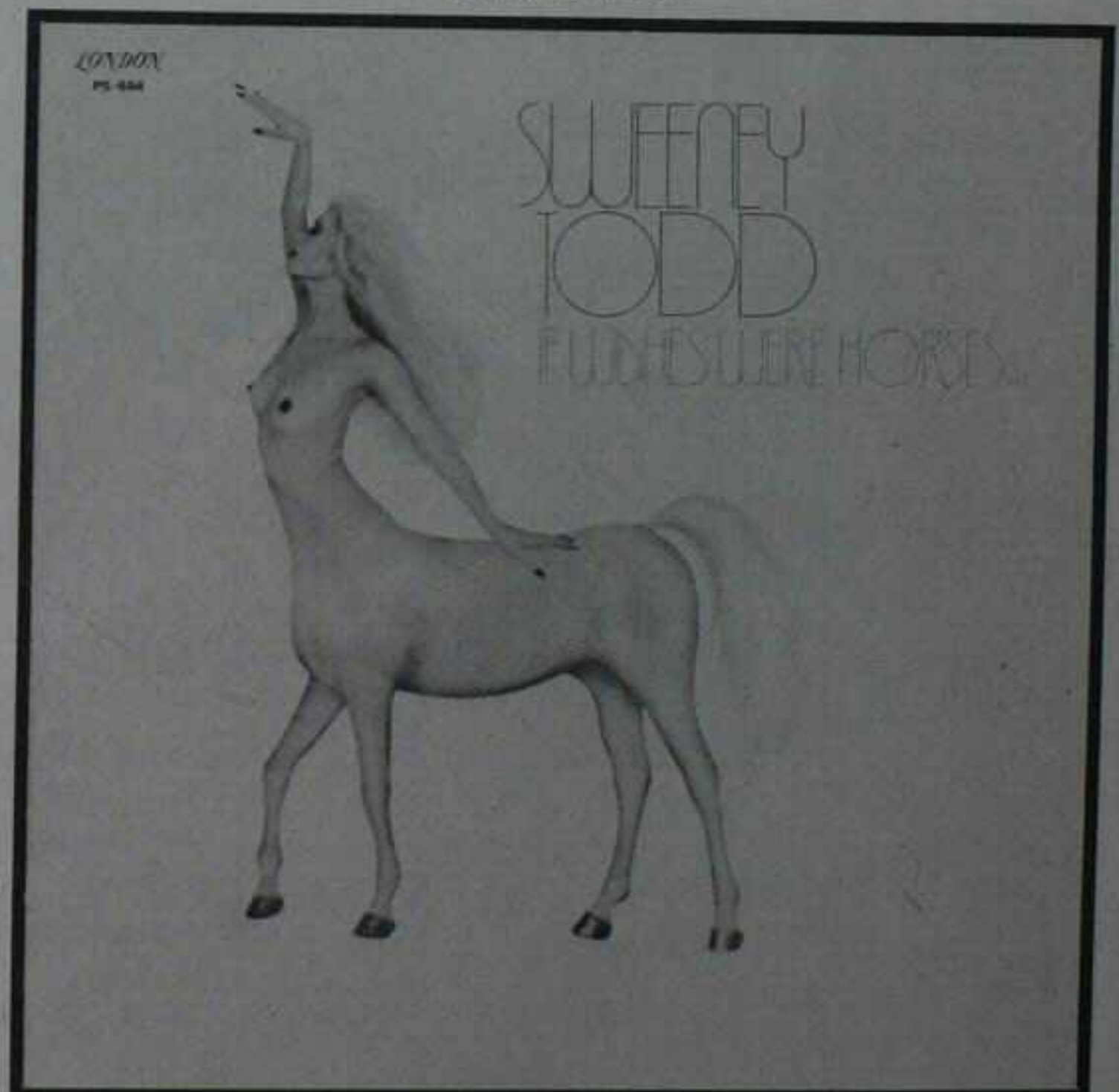
THE HIT MAKERS!!! LONDON RECORDS OF CANADA ARE AT IT AGAIN

ANDRE GAGNON
JUST RELEASED



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Quebec Talent Explosion

Continued from page C-10

In fact, the policy could make a big difference for foreign exports and sales which are not very good. In theory, extensive broadcasting supposedly booms record sales, but this doesn't seem to work with Quebecois products in Europe. In France, today, radio stations surprisingly air a lot of songs by Beau Dommage, Diane Dufresne, Charlebois, Vigneault, Leclerc... but the records sales are still marginal.

Fortunately, local business in Quebec is good: It accounted for 27% of the Canadian sales last year. It is going to be even better because since December '76, four new FM stations have been created and offer French programming: CKOI, CIEL, CIME and CITE. Since the 1971 CRTC decision, all stations must and do play 30% local musical product on the air. But two of the new stations have done more than their share: 50% at CKOI and 85% at CIEL. On the other hand, CHOM still fights for a "bilingual" station. French stations argued that this was unfair competition.

As for tv broadcasting, it is a major force behind the huge promotional contest. "Vedette En Direct," "Les CoQue-luches" and "Parle Parle Jase Jase" are the best publicity for a new album or show. Some like "Et Ca Tourne" and "Le Jardin Des Etoiles" is a paradise for disco buffs offering mostly local acts like Patrick Normand, Fusion, Paul Vincent, Anne Renee.

Disco places are still alive and well and flourishing in Montreal (a new one seems to open every month). But the disco sound is not everyone's dream of music: most of the fans do spend a lot of their savings on it but it doesn't mean that they swear only by its sound.

Contrary to the pop market, the country scene is small. Julie and Bernard Duguay, the most popular act in this field, (having sold three albums at 50,000 units each) has a faithful clientele that must be pleased all year round to stay loyal. Like the 50 artists on Bonanza records, the duo must tour intensively in order to keep its place. Veterans like Paul Brunelle may not be on the road 12 months a year; after 35 years in the field, he is now entitled to stay with his horses. Furthermore, except for Willie Lamothe, Bobby Hachey, Ti-Blanc Richard and two or three more, those artists representing a great force in the business are almost unknown to the rest of the public since tv and radio doesn't give much attention to them.

Some country singers will probably eventually be discovered by the same astonished public which, after years of blindness, came face to face with its roots and traditional music. In that process violinist Jean Carignan got the recognition he deserved and the "Le Tamaroir Productions" was created for a healthy folkloric movement.

Today, interesting artists have a wider range of places to

perform. Some of them even can afford to be selective. On the other hand, many artists unknown to the public have difficulties.

Every year or two big names play the Place des Arts. Before and after it, they tour the province. If not, they may take some time to record an album or like other stars and stars-to-be, give one or more shows at the many places in Montreal and its surrounding. Some of those theatres are the personal "domaine" of local producers: the Outremont (an SMC production with 95% local talents), St-Denis Theatre (Beau Bec productions), Cafe Campus (60% local products), the Eveche in Old Montreal, the Boite A Chansons of the Meridien Hotel, the Patriote (the most well-known boite) the Habitat St-Camille, the Montagne Coupee of Joliette, University of Montreal's sport center, the TNM (the spot of Vigneault), the Le Plateau. International artists may be found at the two theatres of the Place des Arts, the Forum, the Olympic Stadium or the Soleil Levant (for jazz).

Newcomers have some space to grow even if many of them complain about the lack of opportunity. If they can pass the audition, the biggest chance of being discovered, is at the Imprevue in Old Montreal. A new orientation at La Portugaise and at the Outremont can also be interesting for them. On the other hand, about 15 little "boites" like "Le Cafe du port," "La Chaconne," and "La Portee" offer them a nice, but quiet, beginning.

Montreal doesn't limit the French market to its own "gang" since it also is an important spot for Franco-Ontarians (CANO, Robert Paquette), Acadians (Edith Butler) and Cajuns (Zachary Richards). Says a member of CANO: "Montreal is an important market for us, if we want to survive."

1977 has been a good year for shows. Perfect receptivity is there for long-runners like monologist Jean-Guy Moreau with his "C'est A Ton Tour," comics Paul et Paul (a trio) and for two years now, comic-singer Jean Lapointe who is strong on record sales and entertaining. But nobody can reach supergroup Harmonium's record sales and live performances of its last album "L'Heptade" (a platinum 100,000 seller like two other albums). This summer at "La Fete des Voisins," 150,000 persons went specially for them. In February and May, their "Heptade" show brought, in four places, 43,900 people. Now touring in Europe, the group (a member, Serge Locas preferred to leave) also broke the Quebec frontier this summer by giving sold-out shows in Toronto, Ottawa and Vancouver. They are preparing for the American market.

The other supergroup, Beau Dommage, has not been seen too much in Quebec this year. Its last album "Un Autre Jour Arrive En Ville" didn't do as well as its first, but its 75,000 units are still substantial. The absence of the band was the result of an intensive European tour. In the beginning of the year, the group gave 160 shows (in three months) in France

where its popularity is booming though it is more appreciated in Belgium and Switzerland.

After 10 years of gradual recognition, Gilles Vigneault's spring gave eight solid weeks at Paris' famed Bobino. His single "I Went To The Market" was a big seller there. In Quebec, his fame was also in top shape. His last album "J'Plante Un Che Ne" is his biggest success and his TNM show in September were a triumph (an additional evening was sold in one hour).

In French Europe where she toured this year again, Pauline

(Continued on page C-2)

LOBBIES WORK FOR GOVERNMENT AID

By MARTIN MELHUISS

Though the recording industry in Canada has made many and varied lobbies to the government in this country in order to obtain more favorable tax rulings which would act as investment incentives and stimulants to the industry's growth there has been little practical legislation passed to ease the situation.

One of the major stumbling blocks in this regard seems to be the government's lack of knowledge of the workings of the recording industry. In July of this year, the government indicated its willingness to learn, when the Canada Council financed a think tank session with various representatives of the industry in the seclusion of Stanley House in New Richmond, Quebec. The five day session attended by 14 people representing various facets of the record business and government was held in total privacy without phones or the press present. At the time, Hugh Davidson, spokesman and director for the music department of the Canada Council, indicated that no minutes were to be kept on the meetings and commented that "the outcome is hoped to provide a synthetic, in the best sense of the word, idea of how to make records in Canada work in the future."

"This government liaison is becoming an expensive proposition for us," states Stan Kulin, the president of United Artists Records in Canada as well as the president of the Canadian Recording Industry Assn. "We may need a grant just to keep up with the supply of information that they need from us."

Two briefs were prepared and presented to the federal government this year: a request for exemption from federal sales tax on Canadian sound recordings and a request for income tax incentives for Canadian sound recordings.

The former request involves the amending of the Excise Tax Act to exempt phonograph records and tape recordings from the existing federal sales tax. The brief cites an example: "... in the case of a typical record album which lists at \$7.29, the manufacturer would sell the record to the rackjobber for \$3.70 and pay federal tax of 40 cents. Similarly, a record which lists at \$7.98 would be sold to the rackjobber at \$4.10 producing federal sales tax payable of 44 cents. The federal sales tax in each case represents 5.5% of the list price of the record. However, records are seldom sold at list price but typically at substantial discounts usually ranging from 10% to 15%. Therefore, the federal sales tax content of the final price to the consumer represents from 6% to 6.5% of the final price."

In Canada, no federal sales tax is levied on the sale or importation of printed books and in the brief, the CRIA points out "that it would be most desirable to provide for the removal of federal sales tax on the sound recording by adding it to the list of exempt goods in Schedule III to the Excise Tax Act using such words as follows:

"Sound recordings that are solely for educational, technical, cultural or literary purposes, and materials for use exclusively in the manufacture thereof.

"This amendment would have the effect of essentially exempting all sound recordings from federal sales tax as virtually all printed books are exempt."

CRIA also sets a minimum objective that all "Canadian sound recordings" should be exempt from federal sales tax, reasoning that "the government has already recognized the desirability of encouraging the development of Canadian talent through legislation such as the Broadcasting Act." Broadcasting Act provisions require that Canadian radio and television programming contain a certain amount of Canadian material. In the case of AM radio in this country, at least 30% of the musical compositions broadcast by an AM station or network operator between the hours of 6:00 a.m. and 12 midnight must be Canadian.

In an interview with Billboard at his Ottawa office shortly after he stepped down from his post as chairman of the Canadian Radio and Television Commission, Pierre Juneau indicated his feeling that the Canadian content rulings when they were brought in were intended to be only one of a number of measures taken by the government to help the Canadian music industry. There were to be other even more practical ways of encouraging investment in the Canadian recording industry in order to promote the recordings by Canadian artists from other sectors of the government.

In summing up the brief states: "The association (CRIA) believes that if an exemption is granted, the federal sales tax saved on Canadian recordings manufactured by Canadian record companies would be reinvested by those companies in Canadian talent, and that this could only be economically beneficial to the Canadian people. A successful recording in the international marketplace generates a very substantial

(Continued on page C-22)

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NEW LIFE ON THE WESTERN COAST

By JEANI READ

For years the Canadian West has been operating from a defensive position. Lobbying for recognition as a viable force in the hierarchy of Canada's music industry while being isolated both geographically and philosophically from the rest of the country, the Coast has developed a unique and somewhat insular identity influenced more by the disposition of the American West Coast than of the less accessible Eastern provinces. Until recently, much energy was devoted to examining and theorizing on its unusual position, blaming the germinal state of its music scene in terms of the shaky communications lines with major eastern centers. During the past year, however, productivity has increased and consolidated to the point where these considerations have become secondary. Vancouver has now matured to where it can be considered a prime area of activity in the country, not only as a valuable resource pool for talent but one in which the quality and quantity of product has finally begun to match its potential. In the other western provinces the trend is less decisive, with growth of an in-depth industry still largely unrealized—but with a steadily upgrading music scene.

If the growth rate of the West has accelerated enormously in the past 12 months in relation to the Canadian industry, the task of breaking across the 49th parallel into U.S. markets still remains a crucial challenge and one that has not met with consistent success. Even so, several inroads have been made here too, and industry attention is starting to focus on the Canadian West with optimism.

Predominant is the emergence, revitalization and maturing of the area's recording and performing artists, for the first time presenting a stable picture of depth and variety, in ef-

fect, a clearly more sophisticated, focused and complex profile than ever before.

One of the biggest international stories of the year is, of course, Heart which, while no longer based in Vancouver, is still linked to the city by its origins and for its continuing, lawsuit-ridden ties with Mushroom Records and its Vancouver-based parent company, Can-Base Productions.

Mushroom, which closed Canadian distribution deals in August with A&M for British Columbia and Alberta and Treble Clef in Ontario, has continued activity on other fronts despite its legal entanglements with Heart, although some releases of new artists have been delayed by the proceedings.

Chilliwack, signed to the label last fall, has been its strongest contender this year. Originating as the Collectors in the late '60s and causing some stir in American markets at that time, Chilliwack is one of Vancouver's most respected veteran

units and has, over the past few years, directed its sound to a streamlined contemporary pop rock format that has proved highly successful. Its first Mushroom album, "Dreams Dreams Dreams," was released in January, went Canadian gold in May (platinum is expected by December) and received enough strong regional attention in U.S. markets to warrant an extended bout of Midwest and East Coast touring in the spring, establishing the group as a potential power for Mushroom. Three singles from the album, "California Girl" (released in January), "Fly At Night" (released in April) and "Something Better" (released in August) have received favorable attention in Canada. Mushroom has also released product from Paul Horn. A new album, "Inside The Great Pyramid," released this summer, is selling at a steady rate. The label is gearing for the November release of a debut album by Doucette, a group signed to the label in May, whose product has received excellent advance reaction.

Another major industry event here has been the split-up of Bachman-Turner Overdrive, a move that has been imminent since January, when the group's seventh album, "Freeway," was being recorded. Official announcement of the break, which leaves bassist Fred Turner, guitarist Blair Thornton and drummer Robbie Bachman continuing as BTO with Randy Bachman pursuing a solo career, was made in August.

Steadily working on developing a solid catalog and a strong reputation as a concert attraction is Trooper, which has been receiving increasingly positive response to its product in both the U.S. and Canada in the past year. A second album for the group, "Two For The Show," and a single of the same name were released in July 1976 on Legend/MCA, a label owned and administered by Bachman.

An impressive late entry on the scene this year is Prism, a five-piece outfit with attendant horn section comprised of longstanding club and session musicians from the area.

(Continued on page C-26)

A Billboard Spotlight

OCTOBER 29, 1977, BILLBOARD



Emerging from the Vancouver area, Heart has become a major international success.



Bachman-Turner Overdrive, a major band in metamorphosis, pictured prior to Randy Bachman's departure.



With two Casino LPs, Bim is now set to record a first American album.



A country-folk singer, Valdy struck Canadian gold three weeks after the release of "Valdy And The Hometown Band."

Lobbies Work For Aid

Continued from page C-20

and direct flow of revenue back to the Canadian producer, featured artist(s), composer, lyricist, publisher and recording company. In short, all Canadian individuals and enterprises involved with the recording. This not only improves Canada's balance on current account but also provides revenue for domestic consumption and investment, which, in turn, creates jobs for Canadians outside of the recording industry. The government of Canada, of course, benefits through increased taxes derived from the taxation of worldwide income of Canadian resident individuals and businesses mentioned above, and it is the opinion of the association that the revenues derived in this manner would compensate the federal government for the revenues lost by virtue of the removal of the federal sales tax. In other words, we believe that the incentive which we seek would aid the government in achieving its goal of developing Canadian talent at no significant cost or loss of revenue.

In a second brief to the government, CRIA has asked for an amendment to the Income Tax Act to provide "certain incentives to encourage persons outside of the recording industry to invest in the production of Canadian sound recordings."

The brief goes on to state that the association believes that the production of Canadian recordings has not shown any significant increase in recent years because of a lack of this type of outside investment capital. The brief also points out that the Canadian motion picture industry is provided with investment incentives through the capital cost allowance system.

As in the first brief, the association goes to great lengths to make a case for sound recordings as important cultural mediums. The brief states, in part: "Sound recordings are a relatively new medium of expression. As such, there has been a tendency for governments throughout the world to consider the sound recording as an inferior cultural medium."

The association asks that an investment in a Canadian sound recording be designated as a depreciable property included in Class 12 of Schedule B of the Regulations to the Income Tax Act allowing the taxpayer to claim capital cost allowance on as much of the total cost of the investment (up to 100%) as he might choose in computing his income for tax purposes for a particular taxation year.

The association also feels that "an investment in a Canadian sound recording" should be defined broadly so as to include an interest in future income from the distribution of the particular recording. "Such income would be included by the investor in his income for tax purposes as earned," the brief states. "If the investor were to sell his rights to income to another investor, the proceeds on sale would be credited against the undepreciated capital cost of his investment in Canadian

sound recordings and would create recapture, a capital gain or a terminal loss, as applicable, in accordance with the general rules for the disposition of depreciable property."

Another area of tax concern for the recording industry here, and especially for the independent labels, is a ruling passed in February 1976 which stated that when a record company manufactures a tape which is physically pressed and marketed by a separate company, the originating company is responsible for taxes assessed at the point of sale to a rackjobber. For instance, prior to the ruling, Attic Records, an independent label distributed by London Records in Canada, paid a basic tax rate of 35 cents per disk, costed at the price sold to London Records. As it stands now, Attic must pay 44 cents per disk while the basic cost to London Records remains at \$3.00.

In a discussion of the situation early this year on Toronto radio station CHUM-FM, Tom Williams, the president of the Canadian Independent Record Producers Assn., as well as president of Attic Records, explained: "In essence, Attic Records pays tax on the price that London Records sells to a dealer rather than on the smaller sum of money that London pays to Attic."

On the same show, Brian Burke, the Technical Interpretation Director for Revenue Canada, gave the government's side of the story. "I'm not suggesting that we should be inflexible as to how this 12% manufacturing tax is levied. What we have done is to take a look at the developments in the recording industry and viewed them in terms of what the law, the Excise Tax Act, requires and it's a law that states where you have a company that virtually controls, owns, has the know-how and governs pricing on the open market, in our eyes they are the manufacturer, producer as contemplated in the taxation section."

CIRPA initially went to the Secretary of State who gave them an adverse ruling and then it went to the tax department who agreed that it was nonsense that the independent labels should be taxed that way. Nevertheless they still gave them an adverse ruling.

One bright spot in these various tax controversies is the fact that in Ontario, the 7% provincial tax on recordings has been suspended for the last three years though many people in the industry feel that it will shortly be reinstated on studio costs.

In Quebec, the provincial government had initially levied an 8% tax on recording which was so loosely enforced that one studio says it used to just send along an arbitrary sum of money when it received a threatening letter from the government.

Fearing a toughening of the tax laws, the studios banded together to approach the government to get the 8% tax dropped from recording. The studios reasoned that recording is a manufacturing process and should be exempt from any provincial tax like any other manufacturer.

The government changed its regulations and as of Jan. 1, 1977, the 8% tax was no longer applicable to recording costs. But no decision was reached on retroactivity. If each of the recording facilities had to pay the full amount of the retroactive tax, many would face bankruptcy. They are appealing to the government on this matter.

One of the most significant rulings this year from the government was the cutting of the import duty on deleted albums coming in from the U.S.

A ministerial prescription from Monique Begin, the minister of national revenue, adjusted the tariff so that importers only have to pay duty based on what they paid for the records in the U.S. which could range from 10 cents each and upwards.

Previously, importers of deletes had to pay duty on the original wholesale price of the record, which meant that on a \$6.98 LP, they had to pay duty on \$3.40, less a discount of 20% because the deleted records were considered obsolete.

CRIA has been actively fighting this ruling because, as association President Stan Kulin puts it, "It could have a horrendous impact on legitimate manufacturers in this country and will cause serious repercussions."

The new provision basing duties on the fair market value of the disks in the U.S. comes under Section 36 of the Tariff Act. Books have always been taxed on their fair market value.

For a long time, the Canadian Independent Record Producers Assn. has been looking to government agencies to provide the funding to keep them going as an organization. The association hired Earl Rosen as executive secretary whose basic function is to be a fund raiser for them. They even have a fund-raising committee headed up by Lyman Potts of the Canadian Talent Library.

According to Bob Morten, the new president of CIRPA, "The main problem has been to convince the government to keep us going. We have trouble getting money from some government agencies because they don't consider the music (rock) that most of us are into as "serious" music. On the other hand they feel that because it is such a strong music form saleswise, we don't need help. Well young producers need it in this country as well as up-and-coming artists."

An important step was also taken this year in the area of copyright revision. The last revision of the copyright law occurred in 1921 and Canada's present Copyright Act came into force on Jan. 1, 1924. There have been a number of sporadic efforts to revise the copyright law in Canada but nothing much came of any of them. This current suggestion for copyright revision came in the form of a government paper identifying and discussing the need for revision, the function of copyright, the context of revision and the approach taken. It seemed to have as its basic purpose, the presentation of a factual and philosophical background against which the basic questions concerning the context and scope of a copyright law can be raised.

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Label Product Balance

Continued from page C-12

is helping sales. He says that classics now represent 15% to 20% of Polydor's business in Canada.

In addition to Deutsche Grammophon, Polydor now has the Philips Classics label, which is pressed in Holland. A mid-priced Resonance classic label is set for October debut in North America. It will be pressed locally.

Brodeur says that Polydor believes in providing tour support for its acts as part of its artist relations program. He says that Moxie, for example, is on the road all the time.

Brodeur says that on import and exports, his company does have some problems.

"Recently the government changed the fair market value of deleted records for import duties," he says. "Since U.S. companies will often delete a record faster than we do, shlock buyers here buy it up and then clobber us on it, since they pay duty for less than full price here on the album."

"Also we have to pay higher duties for the new American-manufactured albums. It comes up to U.S. rack prices for us. Thus for many things we are forced to manufacture them ourselves, and for limited runs it is hard to break even."

Polydor Canada is part of the international Polygram group, with Chappell Music, its publishing company, also having its own offices in Canada. Polydor Canada can make its own decision on what Polydor, Phonogram product it wishes to receive.

It gets help from the company in the U.S., often in the form of promotional material, but even there the company is sometimes hit by Canadian customs. Brodeur says that the company had to recently pay duties on promotional posters that the customs valued at \$1.00 each even though the company bought them for 25 cents each from the American company.

Albums cost \$7.98 at list price in Canada; more for classical LPs. Piracy is down from what it was three years ago, says Brodeur. According to him the name of the game in manufacturing is cassettes these days, especially in classics. Although Polydor goes outside for its disk manufacturing, it does produce its own tapes.

Sales for 8-tracks are static for Polydor. It now runs three 8-tracks to one cassette in pop, with the ratio at 2½ to one for classical. But with the growth of more sophisticated playback equipment, Brodeur predicts that cassettes will soon outsell 8-tracks. He says the company is phasing out its classical cassettes.

What Polydor is finding successful is multi-pack cassettes for classics, that come as many as six to a pack and sell at about one per five classic LPs.

London Records in Canada is now embarked on a marketing program for the fall including its entire catalog, says Alice Koury, general manager of the company. With shippings un-

derway since September, the program involves dealer incentives to racks and dealers.

London has just acquired Durium Records, an Italian label, and is working on a special campaign for Durium's Fausto Paletti.

New LPs for London include releases by Andre Gagnon, whose last effort sold 200,000 copies in Canada and won a Juno Award. Popular among both the French and English Canadian community, he recently performed before 12,000 fans in Ontario.

Koury says that as far as London's a&r philosophy goes, it sees the Canadian buyer as having basically the same tastes as his American counterpart, though disco and French product is more popular among the French community.

Recent signings by London have included Avelon, an Ottawa rock group; Artsy, a Toronto pop group with a single out called "Cuddly Toy"; O'Bannion, and Neon Philharmonic.

New LPs are also set by Sweeney Todd, as well as Michel Comte, Manuel Brault and Daniel Lavoie in French.

In addition to Durium, other labels that have recently joined the London distribution system include E.F. Records, Jake, Interdisks, Wow, Concorde, Magique and Telson.

Koury says that when London in Canada has dealings with London in the U.S. it has close rapport and deals directly with the directors of the company, not with any "international divisions." In addition it has great support from English Decca and licensees around the world. Koury says that the public is very receptive to Canadian product in the U.S. When it has to deal with Decca/London subsidiaries and licensees around the world it goes directly to them, rather than being routed through the Decca home office in London, Koury says.

London in Canada manufactures its own records and tapes as well as doing custom pressing. About 30% of its sales are tape, and London, as well, sees an upsurge in cassette popularity.

London says that most of its imports come in the classics, as buyers want the better quality, and since demand is limited. There is also a London special imports division which imports records from foreign labels that are represented or associated with London abroad.

London's publishing arm is Burlington Music of Canada (CAPAC) and Felsted Music (BMI) and both are active in placing and acquiring titles both in Canada and abroad. It also has a one-stop operation, Deram One-Stop, that operates in Montreal and Quebec City.

Canada's thriving repackaging labels stepped noticeably to the fore in 1977, "taking a lot more chances," as one industry veteran observes. Bill Gilliland of Ahd Music Corp. reports that his company has gone heavily into network advertising and expects to spend \$3 million on tv ads this year.

"With television time on a spot basis it's hard to get any good time any longer," Gillilan explains. "In our case we buy

national programs and you'll find our spots in things like 'Happy Days,' and 'All In The Family,' and we're major sponsors of NHL hockey.

"We're inclined to think of it as an aftermarket business," says Gilliland, whose firm also manages and produces act signed to Capitol and Polydor. "We're coming in to the aftermarket and hitting maybe those people who weren't convinced the first time around." The firm assembles approximately 12 compilations per year, and has featured Jim Croce, Freddy Fender, Charlie Rich, Roy Clark and the Bee Gees among others.

"Bee Gees were afraid the ad was going to be a hard sell," remembers Gilliland, who conceives and scripts his own spots. A meeting in L.A. with RSO's Al Coury and the group allayed all anxiety.

Another of the repackagers, Toronto's Tee Vee International, takes credit for expanding the marketing concept with specially produced broadcast programs featuring the compilation artist.

Tee Vee's two record Charley Pride package, with sales in excess of 500,000, is believed to be the biggest selling mass-marketed Canadian album of 1977. The item was advertised in conjunction with a one-hour Charley Pride tv special, taped by Tee Vee in country-conscious Edmonton.

Tee Vee's "Best Of The Stampede," was promoted in connection with a 30-minute behind-the-scenes tv special. The program, taped in Toronto as a kind of anniversary tribute to the veteran touring act, was financed by Tee Vee International, the group, manager Mel Shaw, Quality (the original label) and broadcast interests. The program continues to be aired in conjunction with act's touring dates.

Studios Pace Industry

Continued from page C-16

electronic facility that specializes in Dyck's own commercial and film work but is available to visiting sessions as well.

Sculptures In Sounds, headed by general manager Bill Snow, converted its 16-track facility to 24-track early in the year, after signing a production agreement with British independent Redwood Music in November. The venture is now co-operative, with Sculptures a 50% investor, and Les Vogt and Graham Wood administering the head Redwood office, which opened in Vancouver in August.

New facility Pinewood Studios, headed by Geoff Turner, previously with Little Mountain, opened with a 16-track room in November. The studio was completely redesigned in the spring, and a second, 24-track studio is due for completion by Christmas. Bookings are already being accepted for the new studio on the strength of the production quality of commercials, independent sessions, custom label work, demos, and film and tv soundtracks done in the first facility, including sessions for Ann Mortifee, Pied Pumkin, Hans Staymer and for the CBC-TV Judy and Jim summer series.

The situation farther east is less consistent, in keeping with the comparatively germinal state of the industry there, but there is also some indication of good, reliable facilities developing. The major 24-track facility in Edmonton is Sundown Recorders, which relies for most of its business on commercials and out of town work. Album work done in the 18-month-old studio includes Casino's Foreman Young, Shakedown and Diamond Joe White, as well as Fustukian, Mavis McCauley, Calgary's, Pickins and The Karroll Brothers.

A second Edmonton facility, 16-track Damon Sound, is primarily occupied with in-house work for its two small affiliated labels, Damon (Tim Jeffries) and Mustard (Mary Saxton, Nancy Nash) and with demos, commercials and custom independent product, although it has also done work on major projects like the Michel Le Grande tv syndication for Wilkes Productions and on four of the ITV In Concert series.

Edmonton accounts for most of Alberta's recording scene, except for the 16-track Sounds West facility in Calgary, which is planning to go to 24-track in the fall and is building a motion picture interlock facility, accommodating work on 16 and 35mm films, to be operational in December. Its in-house Westmount Records label has operated on a custom independent basis to date, providing an interim service for artists with no label affiliation, but a new label, Track, will release its first product, a single by country artist Roxanne Goldade, in the fall. The Original Caste, Tommy Makem, Hammersmith and American-based Cherry Pie have all cut album product there in the past year and a new jingle division has just been set up to fill out the predominantly independent demo, single and album activity at the studio.

In Winnipeg Roade Recorders and Century 21 Studios handle most of the marginally increasing album and single work. Roade, a 16-track facility, has stepped up its activity considerably in the past few months, with local groups like Harlequin, Crocuss, Tim Thorney, Ron Paley and Zdenka cutting album tracks rather than demos. The studio also does work for local country and ethnic labels, primarily V Records, Sunflower and Downs, and an affiliated label, Neptune, will ease up on its exclusive commitment to the studio and release product from several Winnipeg artists in the fall.

Century 21, previously a 16-track facility, went to 24-track in early October, and has done some major commercials as well as gospel and country work (also with V Records, Sunflower and the new Sunshine label) during the year. A major factor at Century 21 is custom independent releases, in particular a series of high budget big band and commercial pop albums for Em Cee Productions, part of the Moffat Communications chain. Most network tv shows on both CTV and CBC use the Century 21 facility, including recently Hymn Sing and the Diane Stapley show, and a second 24-track studio will be housed on the premises by late in the year.

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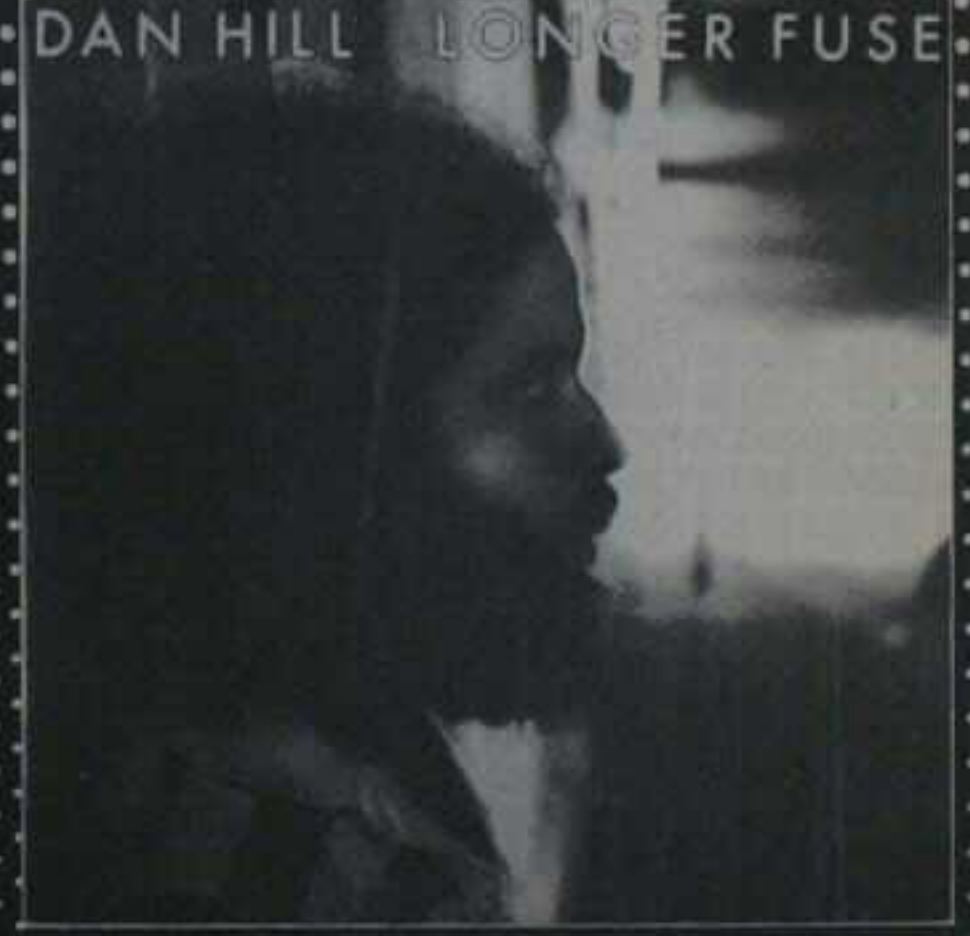
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Live Music Market

• Continued from page C-14

The New Yorker Theatre is the city's key punk venue, with punk stagings also at Toronto's Masonic Temple.

Toronto's premier club venues today are El Mocambo, where the Stones this year played their first club date since 1964, and the Colonial, which recently rebuilt sound and light systems and underwent extensive redecorating.

Bluestein discounts a disco breakthrough in the Ontario capital: "No disco-acts play here of any major status, certainly not in concerts, and most of the city's big clubs have been sold two or three times."

The Concert in the Sky could be for the seventies what Woodstock was in the sixties. Conceived last year by former CHUM-FM program director Duff Roman and Vancouver impresario Peter Sherwood, the plan calls for a multi media concert to be staged 1,820 feet in the air from a sky pod located on the Canadian National Telecommunications tower in Toronto July 1-4, 1978.

Sherwood claims television network announcement covering the event will be disclosed as early as mid-November with an initial talent exposure following shortly thereafter. The event calls for "The greatest lineup of international talent ever assembled." says Sherwood, who candidly admits that the concert is "an old trick with a new twist."

Roman's affiliations with CHUM Limited gives CHUM broadcast rights to the concerts in all markets in Canada and negotiations are well underway for hinterland areas in addition to U.S. and international broadcast rights.

Says Sherwood: "The objects of this exercise is to turn Toronto upside down." If all goes as planned, Concert in the Sky could make Toronto one of the most important music cities in the world.

Montreal

The live talent scene in Montreal is limited somewhat by the popularity of disco, lack of venues, an inactive club scene and, surprisingly enough, by a new teachers' contract which no longer mandates teachers to be chaperones at school dances.

Not that Montreal and Eastern Canada isn't a major music market. The area has been instrumental in breaking such acts as Genesis and Gentle Giant in the North American market. Quebec was the first area on this continent where these two bands and others found commercial acceptance.

And for giant acts there is a ready audience. Recently 80,000 fans crowded into the Olympic Stadium for a concert by Pink Floyd.

Also, the Montreal Forum can be used complete or divided into two sections, accommodating most major international acts. Smaller halls include Le Plateau Auteur, which seats about 1,200, and the Place Des Arts, which seats 2,900 but

does not allow hard rock. There is no real showcase club in Montreal.

But Donald Tarlton, the "Donald" of Donald K. Donald Productions, chief promoter in the area, says he still keeps busy enough, promoting 80 concerts in the month of October alone.

Tarlton says Donald K. Donald has a two-year-old agreement with CPI International that avoids competition for territory by giving Donald the Montreal area and CPI Toronto.

Tarlton says recently the two have joined, opening an office and investing in Perryscope Productions of Vancouver with Norman Perry, the principal in Perryscope.

Tarlton finds the biggest difference in promoting in Canada, as opposed to the U.S., is sheer space and drastic weather, which makes it difficult to mount national tours.

Another problem, he says, is the 15% withholding tax the government puts on entertainment. Claire Henman, an assistant in his office, says some of the money may be refunded depending on the band's expenses. Conversely, if the act is not careful in its accounting, it may wind up being hit for more.

She says the promoter is also responsible for filling out customs and immigration forms for visiting artists that require the artist's real name and home address. That, she says, is sometimes difficult to get from visiting musicians.

She says many of the best new English language bands in Montreal are moving out, because with no club dates they have nowhere to play. They used to be able to do the high school dance circuit, but these have fallen off now that teachers no longer have to chaperone them, and the schools do not want to pay for outside security guards.

Tarlton says his organization works almost exclusively with the international and English-language acts. He feels his expertise lies more in that direction and there are enough French-Canadian promoters who are knowledgeable in their own music.

Tarlton is very happy with the government regulations which require radio stations to program 30% Canadian content. He says it develops and builds up a Canadian star system and generally is beneficial to Canadian culture. In fact, he says he would like to see the ratio increased to 50%.

Some of the major Canadian acts which he sees as broken through local Canadian radio exposure include April Wine, Stampeders, Trouper, Moxie and Rush.

Terry Flood, president of Aquarius Records and manager of April Wine, says partly because of the French influence April Wine, a local Montreal band, has had until recently a hard time getting acceptance at home.

He says elsewhere in Canada April Wine is one of the top Canadian attractions, grossing over \$1 million in its last national tour and selling about 100,000 units of each of its albums.

He says it is a myth that Canadian artists are provincial and unable to cross the border for big bucks in the U.S. As exam-

ples he cites Paul Anka, the Band, Joni Mitchell and other who have made it after moving to New York or Los Angeles.

"It becomes a hell of a decision for a \$25,000-a-date band in Canada to go down and play for \$25 in Norfolk, Va.," says Flood in explaining why so few top Canadian acts go to the U.S. and play where they are not known.

He says April Wine may take the plunge and play in the U.S. to promote an upcoming live album on London Records.

West Coast New Life

• Continued from page C-22

mainly taken from two well-known bar bands, Sunshyne and Seeds Of Time. The lineup is Ron Tabac on lead vocals, Lirley Mitchell on guitar, Tom Lavin on bass, John Hall on organ and Tom Keenlyside and Bruce Fairbairn on horns. Original drummer Jim Vallance has been replaced by Rocket Norton from the local band of the same name, but continues to co-author the group's material. Co-managed by Bruce Allen and Fairbairn, the group is signed with GRT in Canada and lease to Ariola in the U.S.

Bim's performing schedule has been erratic this year, but he played a well-received showcase date at The Troubadour early in the year, has played several fairs in western Canada and guested on a CBC network television series. His Elektra album is tentatively due out early in 1978. Other artists in Ram Pettinger's Casino stable have also stayed active in the past 12 months, with new product and new signings making the label one of the top contenders of locally-based operations. Pettinger has successfully explored previously untapped talent resources in Alberta, and has come up with some excellent product with which he is currently negotiating for U.S. label representation.

A single from Edmonton-based Fustukian, "Phyllis (Wait For The Wagon)," released under a lease deal with West Dakus' Sundown Records last August, received strong country airplay across Canada and enjoyed moderate sales. Fustukian is currently completing a debut album due for release in the fall.

Another Pettinger discovery, a trio called Betsy and The Blue Boys, has been incorporated into the Vancouver Foreman Young band. A single released by the original Foreman Young band, "Aspen Gold," released last September, met with good country airplay but poor sales. The new combination, however, is stirring considerable interest locally, and is Pettinger's major project for the next several months. The band's original line-up—Mike Young on guitar and vocals, Al Foreman on piano, Steve Cross on lead guitar, Lawrence Knight on bass and Freddie Gallant on drums, underwent major changes in the spring, when Young left and Betsy and The Blue Boys vocalists Betty Chaba and Blue Williams and guitarist Gary Koliger, were enlisted. Drummer Gallant was later replaced by Sonny Ray. An album, "Sweet Lady Music," produced by Andy Di Martino, is due for release in October, and a single, "Wonder What You're Doing Tonight," released in mid-September, is already receiving encouraging play. The group will tour the eastern provinces on the club and concert circuits during October and November.

Signed to Casino in June was Shakedown, also an Edmonton-based group whose first single release, "Good To Have You," out in early September, is meeting with good initial reaction and U.S. label interest. An album release is pencilled in for February 1978. Also new, but promising in the Casino stable, is Toronto's Laurie Marshall, whose recent "Disco Spaceship" 12-inch release hit Toronto disco charts at number 15 in its first week and Montreal charts at number 14, and is receiving regular play in major disco in eastern Canada and as an import in the U.S. The 12-inch release sold 4,000 units in its first three weeks, and a 7-inch, 3-minute version is being readied for AM play.

Also signed to Casino this year was Toronto's Shooter, previously with GRT, and Edmonton's Diamond Joe White and Privilege. Album product from Shooter is expected in early 1978, from White in November, and a single, "Thumpin' Music," by Privilege, is expected to be released under a lease agreement with House Of Lords production company in late October.

Casino was originally a spinoff from Terry Jacks' Goldfish Records, which has had a comparatively slow year, with no new signings and little product released. Jacks has released three singles, "Ghosts In Your Mind," "You Keep Me Up" and "Hey Country Girl," all of which have received moderate airplay and limited sale. A jazz disco instrumental called "Little High Thing," by a group of local session musicians going by the name of Private Pink, received good disco play but minimal radio exposure, and Eugene Smith, a folk-blues artist who has worked with Jacks at regular intervals for over a year, released one single, "That's The Way It Goes," in July.

Jacks as usual has made no live appearances, but has hosted six segments of a new CBC-TV variety series called "Canadian Express," will tape a CBC Superspecial of his own in the fall, and guests on a Nana Mouskouri special, to be taped in Paris in October.

Susan Jacks, whose studio reunion with Terry produced one single for Polydor, "We Had It All," last fall, has been working on album cuts in Vancouver, Philadelphia and Toronto for most of the year, and doing isolated performing dates. Seven and 12-inch versions of a disco arrangement of Bette Midler's "Daytime Hustler" were released in late September, and tentative plans have the album due for release by Christmas.

Cliff Jones' management operation, which handles Valdy and The Hometown Band, is strengthening its position with generally well received product and spectacular touring suc-

(Continued on page C-20)

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DISCO: INTEGRAL PART OF CANADA'S NIGHTLIFE

Montreal

The Quebec disco scene has grown in the past two years to become an integral part of Montreal's night life and has spread throughout the province, with about 200 discos in the area. 75 of them in the region bordering Montreal alone, and within the heart of the city, estimates Dominique Zgarka, whose Canadian Record Pool has its finger on the distribution and promotion pulse of the Canadian disco business. Zgarka says the most significant new aspect of the local disco scene is the interest local producers are taking in producing local disco product.

Direction Records, he says, is the biggest independent disco label, and among the major labels, RCA and Polydor lead in disco product. Polydor and London, both based locally in Montreal, report that 80% of their disco sales come from the Quebec province.

The Canadian Record Pool handles promotions with 150 DJs nationwide, as well as television shows and radio. Zgarka says that the clientele of Quebec discos is mixed, with the patrons of downtown Montreal discos generally English speaking and in the province speak French.

The biggest disco in the Montreal area is the Kebek Elektrik, on the edge of Montreal in Laval. It deals with a teenage crowd and serves no alcohol. It is built in conjunction with a roller skating rink, which allows roller skating to disco music.

The Limelight in midtown Montreal has a mixed gay and straight clientele, is mostly English oriented, and like Kebek Elektrik, does not permit blue jeans. Alhoteque 727, part of the Hilton Hotel, offers the best view of the city and is patronized primarily by tourists. Trendy night clubs for the locals include Lorraine, Bogart's, Harlow and San Francisco.

Most of the discos in Quebec cater to the young 18 to 25 crowd, with the French mixing easily with the English speaking. The Canadian Record Pool also has its own disk jockey pool numbering around 150 jocks who float from club to club. They frequently travel across the U.S. border.

As in the U.S., Montreal jocks do not speak, only play records without break. There are few slow records, but neither is programming as fast and furious in tempo as in the U.S. According to Zgarka the 12-inch market in Quebec is the best per capita market for this type of singles in the world. He says that 12 inchers have just about driven the seven inch single out of the market, except for jukebox operators.

Many of the disco records which come into Canada, primarily from Europe, are remixed locally to augment the bass, and make it more palatable to Quebecois tastes which are generally somewhere between American and European.

Disco has also penetrated the radio and tv market in Canada with disco shows on both the English and Canadian tv networks.

According to Mark Richer, director of marketing for Disco Spec, which designs clubs and leases lights and sound systems, what is holding back the development of discos outside the Quebec area, are tough liquor laws and the necessity of charging admissions to clubs.

He says that Canadians are not used to paying at the door for a club.

Richer says that discos are different in Canada than in New York, but they are moving in the same direction. The difference he finds in the design of clubs is that generally in Canada people want to be able to see and gawk at the high-priced equipment while in New York, all the amplifiers and speakers are generally out of sight.

He says that discos in general are moving toward a total entertainment complex, that would include a restaurant and game room as well as a disco.

"A person will be able to spend every night of the week there and never do the same thing twice," says Richer.

Toronto

While Montreal unquestionably ranks as capital of Canada's contemporary dance culture, dancing to automated music has made tremendous inroads outside of Quebec, even where disco sounds per se are not embraced.

The Ontario population has not swung madly to disco and is discouraged from doing so by little broadcast exposure for disco product. However, lounge musicians and party musicians in the province are being dealt a heavy blow by new recorded sound technology.

The situation is said to have aggravated relations between the AFM and Ontario hotel keepers, and reportedly has the union on the tail of the independent disco spinners.

"The musicians union will bother the private jockey on his own, but we're too big to be intimidated," comments Syd Hopkinson, whose Disco Jockey Unlimited Co., Ltd. manages more than 250 mobile Canadian discos. The company has 27 offices spread from Vancouver to Halifax.

According to Hopkinson, pressure from the AFM is being leveled at hotel catering managers, who book entertainment for private parties. More than 80% of these gigs in Ontario are said now to be going to disco spinners.

"What's all the fuss about disco?" asks Hopkinson, who notes that disk jockeying for parties was begun in Toronto in 1932 by the team of Warner and Merryfield. Hopkinson's company was founded in 1964.

The disco concept has been warmly embraced by Toronto hotels and taverns claims Maurice Shpur, owner of two Toronto clubs and operator of Mo Mo's Disco Systems. Mo Mo's takes the total service approach, covering all phases of operation from equipment installation to deejay management.

"If the deejay's sick there's a replacement there," relates Shpur. Operating on a lease arrangement only, he has 18 clubs under contract.

"In Canada, the fight that musicians are putting up against recorded music is far different from the fight in the U.S.," says Shpur, who believes resistance is much stronger north of the 49th parallel.

Shpur's firm created the disco systems used at the CNE pavilion by RCA, Capitol, CBS and other of the Canadian labels, and claims to have built the first laser disco show in Canada.

Disco is "the only natural conclusion we can come to," says Scott McCay, Ontario hotelier and owner/manager of Toronto's Hotspurs disco, formerly the Generator entertainment room.

"It's got to come. There isn't the quality of musicians in this country, and if there is, the average club can't take them because of cost," he observes.

McCay, who operated the Generator with weekly talent costs averaging \$18,000, says he would "dearly love to be out of entertainment" in all his hotel properties.

Transformation of the Generator to Hotspurs was engineered by former Chicagoan Thomas Wayne in his Toronto think tank, Idea Consultants. Reported cost: \$300,050. The dance floor is neon, the control room behind glass and the club equipped to spin either records or giant six hour tapes supplied by Wayne's programming division.

Wayne, who deems himself a "businessman," disdains to call his creations "discos" and advises clients the appellation is a "kiss of death."

At the head of Toronto's disco dance column are Jackie Valasek, who runs the Ontario disco pool, and Peter Frost, specialty distributor and downtown Toronto retailer of disco music. Both Valasek and Frost publish newsletter/feedback sheets, and both struggle with the reality of waiting for disco to finally happen big in their market.

In Toronto, says Frost, 200 clubs call themselves discos. His tip-sheet lists 21 of the musical elite of these establishments, including Le Tube, Manatee, Maxwell's Plum, Peaches, Sanctuary, Chase Disco, Pips, Ripples, Le Dome and Le Garage.

Toronto's after-hours discos, dry clubs which remain open after the liquor license curfew, are doing "very well," notes Frost.

About 50 Toronto clubs are serviced by the Ontario record pool, says Valasek, who also has begun a pool to supply independent deejays.

"We have a bigger soul market here than in Montreal," she says. "It's all Euro-disco in Montreal."

Frost and Valasek rate RCA as Canada's No. 1 disco label, with GRT, they say, evidencing the lowest disco consciousness. The pair indicate that marketing gains have been made in Toronto and point to increasingly aware handling of 12-inch singles by big Toronto outlets, including Sam's, A&A, Music World and Flipside.

"Disco in the '70s is where rock was in the '50s," says Frost confidently. "Disco is headed for the Top 40 of the '80s."

Radio Competition Crunch

Continued from page C-18

CFTR (Toronto), CKXL (Calgary) and CHED (Edmonton). Interestingly, although both CKXL and CHED (sister stations in the Moffat chain) are clear outright ratings leaders in their markets, singles sales in the province of Alberta are remarkably small. People seem to pick up on an artist from a hit single but then buy the album, Chappel believes.

In the FM area, Chappel named CHUM-FM (Toronto), KOM (Montreal), CJAY (Calgary), CKLG-FM (Vancouver), KEZ (Ottawa), CFMC (Saskatoon) and Q-107 and CFNY (Toronto). Winnipeg and Halifax are the only two remaining middle to large markets still lacking FM rock radio.

MOR stations do not normally have much measurable impact on record sales as a whole. Nonetheless Canada's No. 1 radio market continues to be dominated in the BBM surveys by CFRB, the expertly programmed contemporary MOR flagship of the Standard chain. The station has been No. 1 in this market for more than a decade.

As broadcasting trends go, most Canadian stations are on a par with their U.S. counterparts. Canadians tend to feel more secure with promotional activities which have already proven themselves in the U.S. As in America, most local record executives grumble about tightening playlists, lack of exposure opportunities for new artists, and the traditional reliance on the tried-and-tested. The one big difference in Maple Music country is the ever-controversial Canadian content regulations whereby owners of broadcast licenses in Canada must (because of historical indifference) program a predesignated amount of local music content. Now in its seventh year, the Cancon regulations remain as much a bone of contention as ever with broadcasters. The Canadian Radio-Television Commission apparently still feels (as do the majority of musicians, composers, music publishers and studio owners) that the regulations are providing the all-important vehicle of exposure for Canadian recording artists.

"After six years we've got to face up to the fact that the Cancon regulations are not going to provide an automatic shot at international airplay," frankly observes J. Robert Wood, program director of the CHUM Group of seven AM rock outlets. "The people who believed that forced airplay would make a hit have been proven wrong. Just because a radio station plays a certain record once an hour for 35 weeks does not mean it will inevitably become a hit. The thing is that you can legislate radio stations to play

certain records, you can probably legislate to force record companies to release a certain percentage of Cancon product, but you cannot legislate the public to buy the stuff... and therein lies the problem.

"The second result of the Cancon legislation is the decreased credibility of Canadian music in general with U.S. program directors. A lot of people tend to play this factor down but it's undoubtedly important."

CHUM's Bob Wood feels that the quality of Cancon has improved immensely over the years, despite the credibility crisis. "Most of it is pretty good these days," claims Wood. "Now some of the new Canadian singles we get are as good or better than equivalent American and British product. But they aren't going to make it in the States, and that's where it counts."

Another bad effect of Cancon, Wood feels, is the complacency prevalent among Canadian recording artists. "Some new acts feel that getting a record on the radio is all they have to do to become international stars. But getting airplay on Canadian stations should be their least priority; that's almost guaranteed." Wood thinks this guarantee may be limiting the intensity of artistic aspiration, which in the long run will prevent talented musicians from realizing their true potential.

"Overall, record companies by and large have realized that more is required than Cancon regulations to launch an artist internationally."

Wood's counterpart at competing CFTR, Paul Godfrey, has no complaints about current Cancon quality. "There's some pretty exciting material around now," he says. "I'm really very optimistic about the future of Canadian music. I always have been. I've never been one to put the hammer down on Cancon. We sometimes program more than 30% Cancon at CFTR. But I would like to see more emphasis put on current production in the determination of what constitutes Cancon in the regulation."

Art Collins, program director of Toronto MOR giant CFRB, says he has "no problem" with the Cancon, despite the oft-repeated claim that middle-road stations are hurting more than most in finding suitable product to fulfill the 30% requirement.

Although broadcasters in general are reporting gross increases of between 8% to 10% in ad revenues this year, a few are not so fortunate. In the opinion of CHUM's Bob Wood, Cancon legislation was a prime factor in the decline in Detroit market dominance of CKLW, Windsor. "There was a time when CKLW was King Kong in the Detroit market but now it's being topped by FM stations." One wonders if this decline might also have been caused by the overall ascent of FM al-

bum programming throughout North America. "I don't think so," says Wood. "Big AM stations with a good clean signal have stayed on top in many markets. WABC is still king of New York, WLS still reigns in Chicago. CKLW's demise came very quickly... about 24 months after Cancon began they were starting to feel the pinch. I'm convinced that Cancon blew it for CKLW."

Any changes or modifications in Cancon naturally would have to be legislated by the CRTC. According to Sjef Frenken of the Broadcast Programs Branch, "A couple of years ago, the Commission undertook to reevaluate the Cancon regulations to see if they were delivering what they were supposed to deliver, to see if they should be modified for better performance and so on. We had meetings with the Canadian Assn. of Broadcasters in the summer of '75 and then we sent a staff member, Steve Harris, on a major research trip across the country to meet with representatives of all aspects of the music industry. Harris put together a set of recommendations for internal use.

"Unfortunately his report arrived in the middle of a crunch of other more urgent priorities, and the recommendations were not acted on. So last April, we again made a start on the reevaluation report. We've hired one or two consultants to look at it from different angles, and to see what other factors might be brought into play. In addition, there's an inter-departmental committee involved in taking an overall look at the music industry."

Frenken was asked if he thought changes in present Cancon regulations were a possibility in the foreseeable future. "Well, we have the traditional pressures pushing for the 30% to be lowered or altered, and then we have the artists and writers saying there's no way we should let up on the legislation. We're trying to avoid throwing too much of a monkey wrench into the state of things. The Commission would need a lot of persuasive argument on why it should reduce the present 30%. On the whole, the Cancon legislation seems to be working fairly well for a relatively unsophisticated regulation. But the chips are not all in.

"We've received reports from both CRIA and CIRPA specifying certain recommendations (such as the lowering of import duties on studio equipment to make session rates more competitive in Canada). Now, of course the recorded music industry is not under the CRTC mandate. And therefore our main thrust in improving the music situation has to be through inter-departmental recommendations. But we can only make suggestions, it would be very naive for us to think at this stage that the Commission is going to push the government around." (Continued on page C-30)

A Billboard Spotlight

OCTOBER 29, 1977, BILLBOARD

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cess in Canada. An album, "Valdy and The Hometown Band," released on A&M in the U.S. and Canada last August went Canadian gold for Valdy within three weeks.

Sweeney Todd has also re-established some credibility in the market after recovering from last year's debacle, which had lead singer Nick Gilder and lead guitarist Jim McCulloch leave the group for individual U.S. deals with Chrysalis just as its first successful single release, "Roxy Roller," was hitting its stride.

Sweeney Todd's longstanding production agreement with Martin Shaer's Top Hat Productions, through which its original London deal was facilitated, is in the process of being terminated on what Shaer indicates are irreconcilable differences between himself and the group, and label affiliation will consequently need renegotiating.

Also dropped from the Top Hat roster, in January, were "The Karroll Brothers," whose last single, "The Wizard," released on the label last September, received little attention in any market. The signing of country-folk artist Dave Baker to Top Hat in October, however, resulted in a highly successful AOR single, "Emily Carr—The World Of Small"; a second single, "People Don't Remember" and an album, "Endless Highway," are due for release in the early fall.

Also active on the West Coast is Polydor's Denise McCann, whose "Tattoo Man" single, released in November on seven and 12-inch disks, reached top 20 in most Canadian markets, with sales now over 30,000 units. The disco version bordered on top 10 on national U.S. disco charts, and hit as high as No. 1 in some major markets. U.S. sales on the 12-inch disk reached 13,000 but radio airplay on the single was hampered by an ostensible drug lyric, and effectively curtailed sales. A follow-up single, "I Don't Wanna Forget You," was released in Canada in June, with its disco mix supervised by Tom Moulton at Philadelphia's Sigma Sound and brought into the U.S. again as an import. An album will be released in Canada in October, with McCann currently looking for a U.S. deal.

Stonebolt, which became established locally last year as McCann's backing group, has recently signed its own label deal for release of product in the U.S. on Parachute Records. A single, "I Still Love You," is due for release early in the fall, and the group will play several club and showcase dates in the L.A. area later in the year.

A new record company, Dyna West, established in April of this year, has recently closed a Canadian distribution deal for its artists with Quality Records, and is in the final stages of negotiating with EMI for Europe. On the Dyna West roster are singer-songwriter Jim Woodyard, MOR lounge act Mike and Maria, and folk-blues artist Tim Williams, whose contract with

Maple Haze Records out of Edmonton is currently lapsing. Woodyard, who has previously released several singles for small independent labels, released a first Dyna West single, "She Loves Me Like A Baby," in January, topping charts in several regional markets. A second single, "A Lioness In Sheep's Clothing," was released in mid-August and a first album, "Basement Suite," plus another single, "Movin' On," is scheduled for October.

Mike and Maria's debut album was released in mid-September, with their earlier single release, "Writin' This Song," released in June, still receiving good regional airplay.

Dyna West will re-release Tim Williams' "Maple Haze" album before Christmas, and have already put out a single, "Still Sings Country," on the label.

The main country recording artist in the area is RCA Records' Ray McAuley, whose recent singles, "All Time Sunshine Woman," "Diesel Cowboy" and "Sometimes Good Sometimes Bad" have all received good national country play and an album, released this summer, has met with strong response as well. McAuley will tour eastern Canada with the Ronnie Prophet show in the fall to establish a stronger profile across the country.

Also on RCA, a special jazz release by local tenor sax/flautist Fraser MacPherson, has done extremely well in what is an essentially limited, traditional jazz market. The album, "Fraser—Live At The Planetarium," was originally an independent, self-financed release by MacPherson, who had taped a live performance here for national radio broadcast and later cut it locally on a minimal budget. RCA signed him in April after ecstatic notices in international music publications forced him into a second pressing, and released the product nationally in May.

Ann Mortifee has taken a sabbatical from performing and recording for a year, and expects to continue it well into 1978. Her major concern now is the production of a concept for an animated film, "Reflections On Crooked Walking," for which she has written a full score and cut a demo tape. Her one live appearance, at an outdoor Canada Day celebration, was taped for later broadcast on CBC radio.

The Irish Rovers this year have concentrated most of its energy on opening up U.S. markets, undertaking an extensive touring schedule facilitated by having cut its rigorous weekly series CBC-TV commitments back to four quarterly Superspecials. A children-oriented K-tel album, "Children Of The Unicorn," test-marketed in B.C. and Ontario last November will be available across the country for Christmas, and The "Irish Rovers In Australia" live album, also for K-tel and also test-marketed down under last fall, will be released there before the end of the year.

A new deal with Attic Records will have new Rovers product out at the beginning of 1978, to add to the re-releases of two previous albums, "Emigrate" and "The Irish Rovers Live," originally recorded under a lapsed Polydor agreement.

In November, Rovers' lead singer Will Millar cut a solo album, "Make Believe Days," for Edmonton's Stoney Plains Records. In spite of featuring guest session artists Paul Hann, Trevor Dunn, John Allan Cameron, Hans Staymer and Tommy Banks—a fairly formidable line-up—it received little response.

A casualty on the scene is Hammersmith, whose second Mercury album, "It's For You," released in November, and a single entitled (appropriately) "Goodbye Goodbye," met with little or no reaction. The group disbanded early this summer.

A major recording act out of Alberta is Calgary-based Fosterchild, a five-piece country-rock outfit that signed with CBC Canada last fall. A first single, "Let Me Down Easy," received play on most major Top 40 stations and a second, "Magic In The Music," released early this summer, followed suit. A debut album, also released four months ago, has met with much regional AOR and FM attention, and a third single, "Until We Meet Again," is currently on release.

On Edmonton-based Mustard Records, the pop label affiliated with Damon Sound Studios, product has been released on Nancy Nash (a single, "Nothing Comes Easy," was out in September and is starting to pick up national airplay) and vocal duo Bert and Brian, whose single, "Jessee," released in August, is showing signs of being a crossover hit in western markets. The major success for Mustard this year was Georgia Eyes, released in July by country-pop vocalist Mary Saxton, which reached top 10 on majors in western Canada and did well on secondaries in the eastern provinces.

A third album for Paul Hann, featuring The Dillard's and Mason Williams on the sessions and produced by Mason Williams, was released on Stoney Plains Records, and has met with moderate country market response. Alberta's industry, generally speaking, even in centers like Calgary and Edmonton, has still not progressed to the point where consistent quality product on pop or rock artists is supported to a recording level. The notable exception is in the country area, a field that has been greatly stimulated over the past three years by the presence of R. Harlan Smith's Royalty Records, definitely the major country label in the West. Founded in June 1973, Royalty has developed a sophisticated uptown country sound which makes for some strong pop crossover potential, a solid roster of artists and a self-administered national distribution network that covers most of the country. Treble Clef now handles distribution in Ontario.

Besides releasing product on Smith, who is the label's producer and a&r head as well as an active recording and performing artist, Royalty has released a steady, and steadily improving, line of product from its artists, which includes Chris Nielsen, Russell Thornberry, Glory-Anne Carriere, Larry Gustafson, Fjellgaard, Jimmy Arthur Orde and Danny Hooper.

Winnipeg's predicament is much the same as that of most of Alberta; with the demise of The Guess Who and Burton Cummings' departure to residence in the U.S., any claim to

international recognition has quickly faded. Cummings, who won two Junos this year as best new male vocalist and best male vocalist in Canada for his work on his debut 1976 Portrait/CBS album, released a second Portrait album, "My Own Way To Rock," this spring and has hit strongly with two 1977 singles, "Never Had A Lady" and "My Own Way To Rock." His ties to the industry in Winnipeg on any level are negligible and he doesn't in any way reflect the state of its development.

At this point the industry is still notably immature, offering neither management nor label power—nor even a good working-club environment—to encourage artists to grow to the degree where they could be considered good major label risks. Those that seem currently on the brink of some possible breakthroughs include Harlequin, Crowcuss (formerly fronted by ex-Guess Who and Mood Jga Jga veteran Greg Leskin), jazz-rock artist Ron Paley, Tim Thorney and Zdenka, a jazz fusion group, all of whom have been cutting album tracks locally and looking for label deals.

Again, predominant in the area are country, gospel and ethnic releases on small locally-based labels like Sunflower, Sunshine and Downs, whose artists, Denis Olson, Dan Lewis, Jimmy Blease, Brotherlove, Art Young, The Henry Brothers, The Comancheros and Red Wine, release product at regular intervals but rarely gain more than regional acceptance.

Quebec Talent Explosion

Continued from page C-20

Julien can sing whenever it pleases her. Louise Forestier, Edith Butler and even "difficult" acts like poets Raoul Dugas and Claude Peloquin are most welcome there also. Fabien Thibault, Gilles Valiquette, Nicole Martin (Francis Lai wrote for her) are on the edge of being accepted after short tours. Even Sol (a child clown turned adult . . .) made his point at the Avignon festival, this summer. Of course, Felix Leclerc is still as big as ever and Charlebois doesn't need to throw his drum at the public anymore to get some attention.

All goes well in Francophone Europe though the record sales are not pleasing. However even if the Quebecois sound becomes a household word there, it certainly needs to be pushed in the rest of Canada. Take the Juno awards, for example, where the French market never did have its word. It was a happy moment when Patsy Gallant won the "top female vocalist" award and Andre Gagnon, the "top album of the year" with "Neiges" (300,000). But without diminishing their efforts or talent, it still wasn't for "French production." Patsy Gallant who, after years of struggle, finally made it in Quebec with her disco "Mon Pays," started to be known in Canada for the English version, "From New York to L.A.," which won her the award. And Andre Gagnon is in instrumental music which represents an important movement in Quebec. Gagnon, Manneige, George Tremblay, Red Mitchell, Francois Dompierre, Gaston Brisson, the Petits Violons, Roger Gravel, the Claude Gervaise ensemble, Luc Cousineau are other typical French acts gaining popularity.

As for the Juno awards, the French artists will continue to have a place because the Quebec association of producers and the representative members of Juno didn't agree. Says Yvan Dufresne, president of the Quebec association: "After some meetings, the Juno officials agreed to give more space to the French production. But no French could ever be on the jury because they cannot understand English music." So, "Le Grand Prix Du Disque Quebecois" will make up for the "loss." It seems that the big winner will be invited to the Juno Awards. At this point, nobody knows when or where "Le Grand Prix . . ." will be scheduled.

At the same time, 1977 found some French acts touring in western Canada, though mostly visiting radio stations where Beau Dommage, Harmonium, Boule Noire and Ginette Reno records can sometimes be heard. But this cross-country hope is still an idealistic adventure. As expected, English tunes have more chance to flood over the border, though people like Nannette Workman may be able to get an easy passport for it. Others with crossover potential: Michel Pagliaro, Offenbach, Ginette Reno, Suzanne Stevens, who's concentrating on an English career with the help of an American producer, Diane Juster who writes for Julie Arel and Ginette Reno who sings in French but who will be given a chance for English crowds in the future. Patsy Gallant still pursues her happy career with "Sugar Daddy." Edith Butler and Rene Simard have just started to host his "Rene Simard Show" on CBC. All will one day be able to find some coast-to-coast recognition. All of them have built a "bilingual" career.

The most important leap was made by Toulouse, a three girl band who also made the charts in France with "C'est Toujours A Recommencer." Its English version, "It Always Happens This Way" sold some 25,000 units in Canada and in some places, stayed 16 to 18 weeks on the local charts, after Vancouver's CKLG first exposed it. This surprising hit could have ended there but it continued with "APB." In Quebec, the original and English versions were hits.

No article on the Quebec music scene would be complete without the mention of the powerful artist considered by some the most innovative singer in Quebec: Plume Latraverse. Idolized by hundreds of young people he also is a musical standard for a lot of critics.

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"THERE'S MAGIC UNDER OUR UMBRELLA"

C-30 Radio Competition Crunch

Continued from page C-27

Dave Charles, program director of Q-107, CHUM's aggressive and ambitious new competitor for the FM rock audience in Toronto, has no doubts that AM radio is on the way out as a method of communicating music. "Let's face it," he says, "AM radio is on its last legs. Anyone who doesn't realize that has his head buried in the sand. AM is about to become a vocal medium. Information radio and all that talk format stuff. Nobody who has any idea of what quality sound is all about can stand to listen to AM. The new technology has arrived, and it's stereo only for the contemporary rock audience."

"This station is called Q-107 because we are anticipating quad broadcasts in a few years. I think FM radio is bringing radio back into dominance as an entertainment medium. For years, AM radio has done nothing new, only prolonged the same tired familiar format patterns. They have failed to keep up with the evolution of rock music. FM is bringing back excitement, even if some of the album music is sterile and lacking feeling."

"We at Q-107 are trying to de-

velop a new type of announcer who is really well informed about the music, and capable of communicating just the right balance of rap and music. There has to be an effective middle ground between the tight format trip and the esoteric cosmic sort of stoned-out approach. We want to develop a new kind of FM rock radio in this market."

"It's possible that we could modify the regulation by changing the elements which represent Cancon status. But we continue to be surprised at how many stations are playing 33%, 38% and up to 45% Canadian content. Nobody is going broke on the 30% legislation and that's the bottom line. The Canadian broadcasting industry can deliver one in three records with Canadian association with no trouble."

One positive development in Canadian broadcasting in recent times, according to CHUM's Bob Wood, is the upgrading in quality of middle-market radio. "Six or eight years ago, the middle-market stations paid very little money and they turned over staff every time you turned over your calendar. Now they're offering more money, at-

tracting better people and keeping them longer. They're getting better staff right down the line. Some Canadian middle-markets are more competitive than a few of the major markets. Winnipeg, for example, has three Top 40 outlets." (But sadly no album rock station.)

Wood says that CHUM welcomes the new competition in the Toronto marketplace. "It's good for everybody," he insists. "Everyone has to run a little harder and a little faster. The dogfight that we've seen in AM radio here over the years has now moved onto FM as well. But I think the presence of three FM rock stations will eventually reduce the impact of album radio in the market through a fragmentation of audience numbers."

"The FM changes could also hasten the domination of AM by FM in Toronto rock radio. It's hard to say. One thing's for sure, Toronto's a big enough market to maintain a high level of competition with continuing growth for all types of rock formats. The MOR stations can only continue to lose numbers as people who grew up with rock move into the 30 and 40 age brackets."

Critics of rock radio in Canada claim that formats prevent the programming of anything but the most familiar U.S. charted product. The

proliferation of rock outlets has not, they claim, brought about an equivalent spread in broader playlist exposure. Everybody seems to be running a tight ship and an even tighter playlist these days.

One broadcasting organization trying to provide an alternative to the wave of format rock is the Canadian Broadcasting Corp., Canada's equivalent to the BBC, which traditionally has left rock music to the commercial Top 40 stations. Last November, the CBC launched out of its Winnipeg affiliate a weekly program entitled "90 Minutes With a Bullet." Hosted by Jim Millican and produced by Colin Bennet, "The Bullet" (as it has affectionately become known by a BBM-rated quarter-million listeners) fills an obvious void in the Maple Music scene, the need for a national perspective on rock record sales and concerts in Canada.

"We're trying to provide a pop journal approach," explained Millican. "We are carried on 71 stations, the Canadian Armed Forces Network in Europe, and we're carried by the ANUK satellite to the far northern centers. In a lot of smaller towns, we're the only link with rock music that young people can tune in. We're definitely filling a need."

"Most commercial stations could

not afford to put together a program like "Bullet." That's why syndicated rock shows don't seem to work in Canada. Stations are not willing to loosen the purse strings for programming. They just want 40 records and a voice. Some tend to treat their listeners like cattle. "Bullet" has shown that rock listeners are more sophisticated than they're given credit for. They know more about radio and more about the music than most program directors realize. Kids are a little harder to fool these days than they used to be. That's probably why so many Top 40 programmers are running around trying to figure out what to do.

"It's a perplexing problem. Aesthetically, Top 40 radio stinks, but from a business point of view, it works. There's supposed to be more profit on every dollar in radio (at one point I read it went as high as 60 cents) than any other business. It's hard to fight the bottom line."

Thanks to the CBC, Millican has found a suitable vehicle from which to effect some dramatic program changes. The entire music industry awaits the results of "Bullet" in the current BBM's with considerable interest. Its magazine approach of spotlight interviews, random reports from world rock centers, punchy editorials and artist raps provides a more than welcome respite from the endless grind of the formula approach.

Television has not proved to be a significant factor in promoting record sales, except through the saturation spot campaigns conducted by the likes of TeeVee International and K-tel. The CBC's much vaunted half-hour rock series hosted by Wolfman Jack was a washout with the youth audience, mainly because it tried to be everything to everybody. Traditional variety show formulas do not work with rock. This season the CBC plans a series of Superstar specials featuring the likes of Burton Cummings, Murray McLaughlan, and other high profile Canadian acts. The network's coverage of the annual Juno awards (Canada's equivalent of the Grammys) remains little more than an industry joke, invariably trying to appease older viewers with a preponderance of country and MOR acts, say critics.

Both the CBC and the commercial network CTV have been notably out of tune with the times in their handling of rock music. It's little wonder that the tube is hurting from a bad case of generation gap.

Radio remains the staple promotion medium for record sales in Canada. Canadian records are selling more than ever and there seems sufficient reason for cautious optimism about the future.

Cancon may have its drawbacks but the benefits are equally obvious. In the words of A&M's Doug Chappell: "Cancon regulations may have hurt our credibility south of the border but they've given a lot of musicians here a lot of work, they've given a lot of studios a lot of business, they've done wonders for music publishers. The publishers have benefited most of all from the regulated airplay."

"All in all, I'd have to say I'd be happy to see the regulations dropped if Canadian programmers promised they wouldn't lose their ears for Cancon product."

But in today's fiercely competitive broadcasting industry and given the current penchant for playing it safe and never taking a risk, it seems unlikely that many PD's would want to voluntarily wander too far from the security of the Billboard Top 40. After all, a record on the U.S. charts is worth a dozen in the tundra.

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Billboard SPECIAL SURVEY For Week Ending 10/29/77

Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	12	JUST REMEMBER I LOVE YOU Firefall, Atlantic 3420 (Stephen Stritts, BMI)
2	3	6	WE'RE ALL ALONE Rita Coolidge, A&M 1965 (Boz Scaggs, ASCAP)
3	4	5	HOW DEEP IS YOUR LOVE Bee Gees, RSO 882 (Polydor) (Stigwood/Unichappell, BMI)
4	7	8	YOU LIGHT UP MY LIFE Debbie Boone, Warner Brothers 8446 (Big Hill, ASCAP)
5	5	8	BLUE BAYOU Linda Ronstadt, Asylum 45431 (Acuff-Rose, BMI)
6	1	16	NOBODY DOES IT BETTER Carly Simon, Elektra 45413 (United Artists, ASCAP/Unart, BMI)
7	6	11	DON'T IT MAKE MY BROWN EYES BLUE Crystal Gayle, United Artists 1016 (United Artists, ASCAP)
8	8	5	DAYBREAK Barry Manilow, Arista 0273 (Kamikazi/Angel dust, BMI)
9	10	5	BABY, WHAT A BIG SURPRISE Chicago, Columbia 3-10620 (Polish Prince, ASCAP)
10	12	4	YOUR SMILING FACE James Taylor, Columbia 3-10602 (Country Road, BMI)
11	9	28	ON AND ON Stephen Bishop, ABC 12260 (Stephen Bishop, BMI)
12	15	6	CHANGES IN LATITUDES, CHANGES IN ATTITUDES Jimmy Buffett, ABC/Dot 12305 (Coral Reefer/Outer Banks, BMI)
13	11	8	CIRCLES Captain And Tennille, A&M 1970 (Moonlight and Magnolias)
14	20	9	MY FAIR SHARE Seals & Crofts, Warner Bros. 8405, (Warner Bros., ASCAP/Warner-Tamerlane, BMI)
15	14	8	IT'S IN HIS KISS (The Shoop Shoop Song) Kate Taylor, Columbia 3-10596 (Hudson Bay, BMI)
16	16	15	SWAYIN' TO THE MUSIC (Slow Dancin') Johnny Rivers, Big Tree 16094 (Atlantic) (Warner Bros., ASCAP)
17	18	10	THE LIGHT OF MY LIFE Starland Vocal Band, RCA 11067 (Cherry Lane, ASCAP)
18	23	4	THE HAPPY GIRLS Helen Reddy, Capitol 4487 (Almo/Irving, ASCAP/Buggerlugs, BMI)
19	17	19	IT WAS ALMOST LIKE A SONG Ronnie Milsap, RCA 10976 (Chess/Casa David, ASCAP)
20	35	3	SLIP SLIDIN' AWAY Paul Simon, Columbia 3-10630 (Paul Simon, BMI)
21	21	10	STAR WARS TITLE THEME Meco, Millennium 604 (Casablanca) (Fox Fanfare, BMI)
22	13	19	DON'T WORRY BABY B.J. Thomas, MCA 60735, (Irving, BMI)
23	31	8	HEAVEN ON THE 7th FLOOR Paul Nicholas, RSO 878 (Polydor) (Keyboard Pendulum/Chappell, ASCAP)
24	34	3	GONE TOO FAR England Dan & John Ford Coley, Atlantic 16102 (Dawnbreaker/Cold Zinc, BMI)
25	26	6	CRYING IN MY SLEEP Art Garfunkel, Columbia 3-10608 (Cahopy, ASCAP)
26	25	13	DAYTIME FRIENDS Kenny Rogers, United Artists 1027 (Ben Peters, BMI)
27	27	4	FAIR GAME Crosby, Stills & Nash, Atlantic 3432 (Gold Hill, ASCAP)
28	45	3	CALLING OCCUPANTS OF INTERPLANETARY CRAFT Carpenters, A&M 1978 (Kiaators/Welbeck, ASCAP)
29	43	2	HERE YOU COME AGAIN Dolly Parton, RCA 11123
30	38	3	SEND IN THE CLOWNS Judy Collins, Elektra 45253 (Beautiful/Reclamation, ASCAP)
31	32	4	WE JUST DISAGREE Dave Mason, Columbia 3-10575 (Mantowoc, BMI)
32	22	18	WAY DOWN Elvis, RCA 10998 (Ahab, BMI)
33	30	6	SHE DID IT Eric Carmen, Arista 0266 (C.A.M., BMI)
34	24	11	THE GREATEST LOVE OF ALL George Benson, Arista 0251 (Columbia Pictures, BMI)
35	29	7	SILVER LADY David Soul, Private Stock 45163 (Almo/Macaulay, ASCAP)
36	39	4	LOVER'S HOLIDAY Englebert Humperdinck, Epic 8-50447 (Silver Blue, ASCAP)
37	19	20	HANDY MAN James Taylor, Columbia 3-10557, (Unart, BMI)
38	37	22	JUST A SONG BEFORE I GO Crosby, Stills & Nash, Atlantic 3401 (Thin Ice, ASCAP)
39	36	14	HARD ROCK CAFE Carole King, Capitol 4455 (Colgems-EMI, ASCAP)
40	28	9	I BELIEVE YOU Dorothy Moore, Malaco 1042 (TK) (Musicways/Flying Adonis, BMI)
41	33	14	DON'T STOP Fleetwood Mac, Warner Bros. 8413 (Gentoo, BMI)
42	42	9	KEEP IT COMIN' LOVE K.C. & The Sunshine Band, TK 1023 (Sherlyn/Harrick, BMI)
43	49	6	MY EYES GET BLURRY Kenny Nolan, 20th Century 2352 (Kenny Nolan, ASCAP)
44	41	7	ANOTHER STAR Stevie Wonder, Motown 54286 (Jobete/Blackball, ASCAP)
45	47	4	TEN TO EIGHT David Castle, Parachute 501 (Casablanca) (Unart, BMI)
46	NEW ENTRY		BABY COME BACK Player, RSO 879 (Polydor)
47	NEW ENTRY		MONEY, MONEY, MONEY Abba, Atlantic 3434
48	50	3	THEME FROM STARSKY & HUTCH Rhythm Heritage, ABC 12273 (Spelldust, BMI)
49	46	6	THE KING IS GONE Ronnie McDowell, Scorpio 8543 (GRT) (Midnight/Brim, SESAC)
50	44	17	PIANO DANCIN' George Fischhoff, Columbia 310533 (April, ASCAP)

Classical



STAR SIGNS—Tenor Luciano Pavarotti greets long lines of customers at Rose Records, Chicago, during a recent autograph party. John Harper, London Records national sales manager, right, and Jim Rose, store manager, are nearest the singer.

Glass Harmonica Unbreakable Ind. Dealer Douses Fire, Chains In All-Classics Case

By ALAN PENCHANSKY

CHICAGO—Retailing of classical disks in Bloomington, Ind., a town of 80,000 with its grant university music department, is dominated by the Glass Harmonica, an independent, all-classics outlet that celebrates a second anniversary this month.

The store two years ago moved into a vacuum created by the departure of Discount Records, and other Bloomington outlets have since conceded the classical field, admits Vinson Bushnell, who runs Harmonica with wife Anne.

Located approximately one block from the campus of Indiana U., the 1,000 square foot operation houses \$50,000 worth of stock, including complete catalogs of most major lines. Emphasis is on catalog, and Bushnell says his customers "more often ask for something that's out of print than for something that's just been released."

Bushnell, a Harvard Ph.D. candidate in musicology, is able to provide expert advice to customers, and the shop trades also in a number of special services, including a candid, monthly newsletter, and cleaning of customers' prized platters on the giant Keith Monks' record cleaning machine.

"We ask them to save their sales receipts and when they get \$20 worth of purchases they bring any one of their records for a free cleaning and a new plastic inner sleeve," explains Bushnell, who says the ma-

chine also is a "life-saver" in curing records returned as defective.

Bushnell's newsletter, mailed to 1,200 customers at the height of the academic year, includes information about new releases and distributors' special programs, and lists all promotional records received at the store, making them available for customers' auditioning.

In November the newsletter will report on results of the store's 15-month survey of defective returns, including label by label breakout.

Bushnell, who formerly ran an audio shop in Bloomington, decided to open Harmonica following a shopping expedition. "I went out to buy some demonstration records for the audio store and I couldn't find a recording of Rachmaninoff's Second Concerto in all of Bloomington, and this is a major university town with a major school of music."

Approaching the competition with the idea that he would run their classical department, Bushnell was rebuffed and advised not to open his own outlet. "They said they were going to be upgrading and I would just be run out of business," he remembers.

"I must say that after they saw we really went ahead and opened, they completely closed out their classical business."

Bushnell, who entered the business with no prior record experience, says his biggest problem is "finding out where to get things from and at what prices." The retailer expresses dismay over industry pricing variances, which, he says, are not spelled out.

The Bushnells faced their highest business hurdle last Thanksgiving, when the Harmonica was turned into an oven by an out-of-control furnace. Stock valued at \$50,000 wholesale was destroyed and the couple had to bring litigation against its insurance company.

"We essentially started all over again one year ago," Bushnell says. "We had to take out another loan and we had to get rid of our help and manage the store entirely ourselves."

The outlet tickets full-price London, RCA and Angel disks at \$6.49, with Columbia classics at \$5.98. Budget lines are priced at \$3.49, with some at \$2.98. Bushnell also shelves \$1.98, \$1.79 and \$1.49 entries from Everest, Audio Fidelity and Vox.

25% OF FLOOR SPACE

Catalog Disks Dominate 2 New Peaches Outlets

By MAURIE ORODENKER

PHILADELPHIA—A close look at the \$1 million record and tape inventory at each of two new Peaches stores here reveals that classical, while not the focus of the outlets' promotions, looms larger than any other musical category.

Respectively, the 16th and 17th stores in the West Coast-based Peaches chain, each outlet devotes 25% of its floor space to complete catalog lines of classical disks, taking up 30 display racks with everything from grand opera to flute solos.

According to Mike Morin, store director at the new 14,000 square foot northeast Philadelphia location, classical floor inventory is twice as large as that of any other musical category. The situation is likewise at the new Cherry Hill, N.J., store across the river. No

other stores here, including department stores, devote so much space to classics.

As much rack space is given to the classical imports as to the native labels, and imports are stickered only with a selling price. For the native labels, \$7.98 list albums are cut to \$5.96, with two-record sets (\$15.98 list) priced at \$11.49. A wide range of budget lines carry price tags of \$1.98 (\$2.49 list) and \$2.77 (\$3.98 list).

The pricing of the classical albums, as for all Peaches disks, is restricted to the sticker on the album cover. Peaches policy is never to advertise price.

In advance of the openings, the store began a radio spot campaign plugging classics on local good music outlet WFLN.

Classical Notes

Chicago Symphony under Solti taping three one-hour concerts for television this month, produced by West German Unitel company. Taping include all-Russian program, program devoted to excerpts from Berlioz' "Romeo And Juliet" and an all-Richard Strauss bill, with soprano Lucia Popp in "Four Last Songs." Popp, Solti and CSO will record the Strauss Lieder this year for Decca.

ABC says a number of copies of new Soviet-licensed Schubert "Death And Maiden" Quartet were pressed with two side ones. A collector's item?

Composer Richard Trythall pays tribute to rock singer Jerry Lee Lewis and to the "exhilarating sputnik atmosphere" of the '50s in a new electronic music piece that uses Lewis' "Whole Lot Of Shakin' Going On," as exclusive source material. Entitled "Hommage A Jerry Lee Lewis," opus is heard on latest CRI disk of electronic works.

Nautiloid Corp. Purchases Former Hendrix Studios

NEW YORK—Electric Lady Studios, the scene of hit sessions since it was founded by guitarist Jimi Hendrix in 1969, has been sold for \$500,000 to the Nautiloid Corp., a publicly owned manufacturer of plastic displays.

"I feel there's a great opportunity in the future of the recording business," says Nautiloid founder and president Harold Selby. "I think we can bring stability to it, running it as a public company and making Electric Lady No. 1 again in the field."

The studio, located in Greenwich Village here, may no longer be Gotham's premier recording facility. But its reputation and staff have maintained yearly sales in excess of \$1 million while it was being managed from a distance by the Hendrix estate.

Art Rothman, studio general manager, will remain, as will the rest of the present staff, Selby says. Major construction projects will continue, he adds.

Electric Lady will be operated as a division of Nautiloid, which is listed as an over-the-counter stock.

Selby notes he would like to see New York studio owners form a professional association, one which would go beyond being a credit bureau.

Although he has had no prior experience in the studio business, Selby says he is moving his offices to the Electric Lady building and will participate in the studio's daily operation.

An estimated \$800,000 worth of upgrading and new construction had been planned prior to the sale, including a new mix and overdub room and the addition of a completely new 24-track studio and control room.

"There will be no interruptions in service," Selby says. "We've been booking clients steadily, and we intend to continue to do that and run the studio in keeping with the image Hendrix gave it."

Philly Cos. In Merger

PHILADELPHIA—Studio II Productions, a locally-based talent production agency headed by Carvel Watson and Fleetwood Sound Co., a sound equipment service based in nearby West Chester, Pa., have merged forces to provide a complete entertainment service for the eastern Pennsylvania, southern New Jersey and Delaware areas.

Fleetwood, with a hardware inventory of more than \$35,000 in sound equipment, was established in 1971 and has been responsible for the sound engineering top groups in concert halls in addition to recording studio facilities. Studio II, established 1966, serves as promoter-producer and communications media specialists in addition to staging its own "Entertainment Reviews" packages showcasing local area talents.

The reason for the merger, says Fleetwood president Sam Reed, is to bring together two related areas of the entertainment business and to capture a wider market for both services offered.

The merged firm, taking the name of Fleetwood Sound & Studio II Productions, will branch out into independent record production. One of the first projects, says Studio II's Watson, will be in seeking out fresh talent to be recorded and exposed to the major record labels.

In addition to Watson and Reed, other principals in the firm are Lawrence Kendricks, vice president for marketing at Studio II; and Donald Green chairman of the board, and Ray Davis, vice president, of Fleetwood Sound.

Honolulu Studio Effects Merger

HONOLULU—Audissey Sound, an audio firm here which provides sound equipment for live concerts, has merged with Carlo Sounds of Nashville and is bringing in a \$150,000 sound system to provide artists with the same quality sound they can obtain in mainland concerts.

Byran Lukas, officer in Audissey, says the new company will be called Carlo/Audissey and its acoustic activities will extend from Honolulu to Australia, New Zealand and even Japan.

"Heretofore, major acts had to bring their own sound equipment for a major concert and costs were up to \$12,000 just to fly in equipment. But we can now provide them the same acoustics for only \$2,500 rental."

Carlo/Audissey will provide sound for Captain & Tennille Friday (16), America Sunday (18) and the Bay City Rollers on Oct. 12, among others. But the firm hopes to open up new territories in the Pacific.

Audissey itself also operates one of two 16-track recording studios in the islands—Audissey Recording Studio. The live concert sound system features JBL components, Phase Linear and Crown amplifiers, Aphex time delay, and other brands of units.

Urbana Adds Unit

CHICAGO—Automation-ready, 28-channel MCI console is the newest hardware addition to Silver Dollar Recording Studio, 16-track plant in Urbana, Ill. Facility, which offers dbx noise reduction and 1,500-square foot main studio, plans expansion to 24-track by year's end.

Studio Track

By JIM McCULLAUGH

LOS ANGELES—Producer Tommy Lipuma and engineer Al Schmitt putting in long hours at the Capitol Recording Studio mixing the upcoming live LP of George Benson and his band cut recently at the Roxy Theatre here. ABC Records and radio station KWST-FM here co-sponsored a live showcase of Tom Petty & the Heartbreakers, also at Capitol Recording Studios.

Producer Mike Stewart into Producers Workshop in Hollywood to mix new Joy Of Cooking album for Fantasy. ... Neil Diamond into Cherokee to begin a new album, produced by ex-Four Seasons member Bob Gaudio and engineering by Val Garay (whose recent projects include Linda Ronstadt and James Taylor). George Tutko is assisting at the board. Also at Cherokee, Roy Thomas Baker producing and engineering a new Journey album. Baker has finished a Dusty Springfield album for UA and is also responsible for four Queen LPs.

Plenty of activity at Davlen. Jim Mason and Eric Prestidge producing and mixing the Richie Furay Band; Johnny Bristol producing himself for Atlantic with Prestidge engineering; the Gale Brothers mixing a live Roxy nightclub show with Mason and Prestidge. Mason and Prestidge also teaming again overdubbing on a new Anne Murray project; and Helen Schneider tracking for Windsong; Tony Canillo producing and Leonard Kovner and Umberto Gatica handling the board.

Martin Mull doing tracks for his second ABC album at ABC Studios, Bill Wolf and Bruce Brown engineering. In other activity there, Jermaine Jackson cutting tracks, Zoli Johnson and Barney Perkins, engineering; Leon Haywood doing vocals, Al Schmitt, Jr. and John Mills at the board; and Wayne Henderson producing two Fantasy artists, Side Effect and Pleasure, Reggie Dozier engineering.

Melvin Lee recording a single at Ike Turner's Bolic Studios in suburban Inglewood for Unique Records. ... Barnum Recording Studio hosted a 'Belated Grand Opening Party' at its Hollywood facility Oct. 14. ... The Harts recording at Studio Masters with Larry and Toni Hart producing, Don Blake engineering.

Adam Faith producing Lonnie Donnegan at Larrabee, Marc Piscitelli the engineer. Also Jeff Barry producing Lisa Hartman, Piscitelli engineering; and Art Wright producing the Pips for Casablanca, Bob Stone behind the board.

Out Of Town Notes:

Brewer & Shipley working on a new LP at Wally Heider Recording, San Francisco, with Nick Gravenites producing and Ken Hopkins en-

gineering. In addition, Jefferson Starship continuing work on its next RCA album with Larry producing and engineering, Dave Frazer assisting and Pat Ieraci coordinating the LP.

Jimmie Mack, formerly of the Earl Slick Band recording his premiere solo album for Big Top at New York's Blue Rock Studios with producer Michael Tschudin. ... Genya Ravan slated to produce Taxi at New York's Mediasound Studio along with Harvey Goldberg.

Enzo Stuarti, who has been signed to record double LP with 24 sides for Columbia, will record eight sides with Mantovani in London, eight sides with the Rome Symphony Orchestra in Rome and eight sides with the Rome Orchestra in Rome and eight sides with the Nashville All Stars in Nashville.

Charlie working on a new LP for Janus at Trident Recording Studios, London, co-producing itself along with Trident.

Thin Lizzy in at Pantheon Studios, Scotland, Anz, mixing tracks for its "Midnight Special" appearance. ... At Kingdom Sound, Syosset, N.Y., Flo And Eddie producing Good Rats' Passport, John Janson and Clayton Hutchins engineering.

Michael Nemo of the Towerhill Corp. produced and engineered an album of the same name from "Star Wars" for release on Delos Records. The recording was done recently live to tape in the Cathedral of St. Joseph in Hartford, Conn. The sanctuary is 11 stories high and 100,000 cubic feet measure five million. Five microphones and 1,850 feet of microphone cable were used to record the program featuring John Rose at pipe organ.

Recent action at Long View Farm, North Brookfield, Mass., has included Paul Winter Consort doing overdubs with David Greene on the new MCI console; Chris Kimsey producing Kristi Barton with the Frank Carillo Band doing the session work; and Bill Halverson back to produce Tony and Gaynor Sadler, a Justin De Villeneuve project for Phonogram/Mercury.

Clancy Morales producing a new New York City Latin rock band called Somos at Twain Recording Studios in Manhattan. ... Luis "Tatico" Ortiz cutting an LP for Turnstyle Records at New York's Rosebud Studios.

Pop Staples of the Staples working on his first solo LP for Warner Bros. at the groups own studio in Chicago, Harry Bush the engineer. ... Cotillion artist Luther Vandross into Atlantic Records Studio in New York to lay tracks for a new album.

Sound Waves

This Business Of Switchable Bias

By JOHN WORAM

NEW YORK—Studer/Revox's introduction of its new Revox B77 series of open-reel tape recorders (Billboard, Oct. 8, 1977) once more raises the question of bias (and equalization) adjustments in the semi-pro recording studio.

On fully-professional tape recorders—including the top-of-the-line Studer A80 series—complete user-access to extensive controls of these parameters is taken for granted. In fact, a machine that does not offer continuously variable bias and equalization potentiometers would probably not survive long in this market.

The "pro" engineer is forever experimenting with new tapes, and demands full control over his machine's electronics.

But what about the semi-pro? Here, the picture is not quite so clear. Otari, for one, offers complete front and rear panel alignment capability for all tape-related variables. The user may adjust his machine as it suits him, and realignment is relatively easy.

In contrast, some semi-pro recorder manufacturers offer only two or three-position switches for bias and equalization. Presumably, these have been preset at the factory to conform to representative samples of tapes available today.

Further "fine-tuning" by the user may be difficult-to-impossible, depending on the amount of "under-the-hood" control built into the machine.

Noting the presence of these front-panel switches on many machines, an application note from Studer/Revox addresses itself to the question, "Why don't you offer this in your machine too?" According to Willi Studer himself, "manufacturers who place high and low bias switches on their front panels are doing the user, particularly the user with little detailed knowledge of magnetic recording technology, a serious dis-service."

By way of explanation, the note points out that the non-technical user may imagine he can take advantage of any commercially available tape simply by flipping the switches one way or another. However, with the wide variety of tapes now on the market, ranging from "white box specials" to premium quality mastering tapes, Studer feels this front panel switch is "over-simplistic nonsense."

The note states that a complete bias and equalization procedure is often beyond the operating knowledge, and certainly beyond the equipment limitations, of the great (Continued on page 75)

SALE ON THE

HIGH C'S



Blue Seas Recording Studio, the world's solo music studio on a houseboat barge, is up for sail.

Outfitted with full 16-track facilities (convertible to 24-track), and with living quarters, she's currently docked in Bal-



timore's beautiful Inner Harbor.

Use her here, or take her to the port of your desire. Just uncouple her hookups, and the whole caboodle moves—easier and cheaper than shipping overland.



Her features include:

ITI custom console, 19 in/16 out with parametric equalization.

3M M-79 16/24-track tape recorder

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8 ITI 50-watt amplifiers

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Mikes: 4 Neumann U-87s, 4 Neumann Km-84s, 1 Neumann Km-83,

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A member of the Chrysalis and Air groups of companies.

58 **Tommy LiPuma, Warner Bros.' ace producer lives in an environment of peaks and valleys. The peaks are naturally when he's recording; the valleys when the project is completed. LiPuma's current project is George Benson's first live date for WB. Billboard's Jim McCullaugh, who also knows about meeting deadlines, observed LiPuma at work on the first day of the Benson sessions at the Roxy in Los Angeles. This is his report:**

It's 11 a.m. and Tommy LiPuma is getting a little rest and relaxation in the stately, museum-like living room of his recently purchased home in Westwood. In the back of his mind he knows the grueling day and night he has in store.

Whipping down a winding staircase to his office/den, LiPuma, who walks with a limp, has to make a few phone calls before heading out to the Roxy Theatre in West Hollywood.

His home "office" is an interesting one. Dominant are two huge custom made speakers facing a comfortable gray flannel couch. Two even more comfortable chairs in gray pinstripe flannel flank the couch.

"I designed them myself," he smiles.

The phone on the wall rests near one of the speakers and the peppery producer will frequently lean forearm and elbow on it as though it were a mantelpiece.

"Is Ray Thompson there," he barks into the receiver at someone at Filmways/Heider Recording, "or has he left for

It's a hell of a lot better than saying 'George Benson Plays Live At The Roxy.' That's such BS."

Soon he's talking with John Cabalka, the label's art director, saying, "John, ready or not, it's here. I understand you like the title. I think George will go for it. The sound check won't start until about 1:30 and should run until 4. That title is it for me. You can start the goddamned thing if George agrees. It feels so right. You can superimpose it on the picture. Well, by the time I get to the Roxy, I'll know. I want to give George the privilege of picking the title also. I want some candid shots of the inside."

The potpourri of phone calls complete, LiPuma hurries upstairs and dons a gray felt cap, and a brown leather jacket to go over his striped, print shirt and blue jeans. And he latches on to one of his canes although he walks both with and without one and grabs a brown leather shoulder bag. He climbs into a new Mercedes 450SL cream colored, sports car, so new the dealer license is still on it.

"I love this car," he says, and streaks north to Sunset Blvd., turns east and follows the twisting, scenic route for 20 minutes to the Roxy. He parks behind the nightclub slightly before 12:30.

Inside Los Angeles hottest nightclub/showcase the atmosphere is disorienting. Chairs are piled upside down on tables

A Day In The Life Of TOMMY LIPUMA

Veteran Producer Goes Through Strains Of Cutting George Benson Live At The Roxy



Billboard photos by Bonnie Tiegel

the remote? There's something else I needed but he may not know about it. Tell them I need . . . I'll be at the club at 12:30. . . I need a cassette deck. I haven't worked on Heider's truck before. I want everything on cassette also."

The next call is to George Benson's hotel suite.

"Is George Benson still checked in?" he says to a switchboard operator. "He hasn't gotten up yet? I knew this was going to happen. Benson must have a do not disturb on the phone."

He's on the phone again trying to get a hold of Bruce Smith, the band's road manager.

"He just took off in a taxi. Hmmm. What about George Benson senior? Okay."

There's a pause.

"Pop. This is Tommy LiPuma. How ya doing, babe. Yeah. I figured that. Is he there right now? Right. He's got a big day. But here's the most important thing right now. Did he write all those lyrics out? Make sure he brings all those lyrics with him. Anything he hasn't finished, we can finish there."

Scratching at a graying area in his beard LiPuma is trying to get through to Warner Bros. in Burbank.

"Penny, hi, it's me." He's gotten up from one of the chairs and is leaning against the speaker. "Is Noelle there?"

He begins speaking to his secretary Noelle Longstreet who has been working with him since 1967.

"How ya doing? What else is going on? Did you get the sales? Yeah, I know. Anything else? Oh, don't forget to bring some extra paper. I don't know at this point if George has done the lyrics. What else?"

The conversation and the salty producer's candid comments soon shifts to album talk.

"Good, what are they. Today's sales? Okay, two days behind. Up to a million? Gotta be. It went platinum. Jesus, that's great. Say, do me a favor and switch me to Tom Draper. Okay, I'll see you down there."

He removes his glasses and rubs his deep set eyes hard, some portion of his body always twitching.

Finally, he's onto the Warner Bros. vice president of r&b.

"Tom, I'm still in the dark on Jarreau. Is there something going on with the single? I saw the great reviews in The New York Times. That goes for the album, eh? So it reflects the entire thing. Are we feeling all that response from the East Coast? Say, you coming down tonight? We'll be doing a Stevie Wonder tune called 'We All Remember Wes.' Yeah, it's down to pressure time. I have a feeling Stevie is going to be there Sunday night. Great. Fantastic." Can you switch me to Clyde Bakkemo.

He tells Draper one final thing.

"I don't know if I can make Nov. 15. I don't know if that's possible right now. Sure. I want some of that Christmas business. I came up with a title last night so keep your fingers crossed. As it is I will be spending the next 3½ weeks in the studio."

By this time the feisty LiPuma is onto Bakkemo, the other Warner Bros. marketing executive.

"Boy, will I be glad when this weekend is over," he utters with a sigh. "It's been like a marathon race. This will be all new material, by the way. Some of the band members are new and some are part of the original band. We've got Ralph MacDonald, Harvey Mason and Phil Upchurch. We've got the cover so that's no problem. I want to call it 'Weekend In L.A.'"

right after him, Chicago rhythm guitarist Phil Upchurch comes in. A little after 1, a muscular, lean looking Ralph MacDonald arrives.

And soon after, George Benson himself, clad in blue T-shirt under an open, colorful sports shirt and white pants arrives. He's wearing a silver chain at the end of which dangles a silver



Producer Tommy LiPuma (left) telephone chats with Warner Bros. executives from his home office about prepping and cutting George Benson at the Roxy. The producer's keen ears (top) pick up a discordant sound from the back of the nightclub as he sits atop an amplifier on the Roxy stage. LiPuma standing (photo middle) amid tables and chairs intently eyes the progress of the sound crew and musicians. LiPuma (right) discusses the project with Ken Fritz, George Benson's manager, at the base of the Filmways/Heider remote truck along with engineer Ray Thompson.



rectangle with the initials GB carved and greets everyone. Benson is affable and eyeing a half eaten pizza laying in its cardboard box on a table begins helping himself.

LiPuma asks the guitarist/singer if he brought the lyric sheets and brings him aside to discuss the album title. Benson seems quite pleased about "Weekend In L.A."

Suddenly Benson's wide eyes peer up towards the skylight and he says, "You know, this is one of the few nightclubs that I've ever been in that actually looks good in the daytime."

Soon the producer begins to get anxious and begins walking around checking on the progress of the stage. He and Schmitt huddle together for more conversation about how the evening's recording will go.

Scampering out into the daylight around the club he goes up to the remote truck and greets engineer Ray Thompson.

"Hey Ray," jabs LiPuma, who definitely enjoys a good laugh, "you look like you normally do. Like you've come off 19 remote dates in a row."

The broad shouldered engineer who cut Peter Frampton's live album does look bleary eyed and the two have a discussion about sound problems.

While the two are talking, Ken Fritz, Benson's manager, arrives in the parking area wearing a tweed sports jacket.

LiPuma jokes, "Only goyim could walk around in the middle of the day with a jacket like that and not sweat."

LiPuma and Fritz begin a discussion about the LP and its merchandising campaign.

Back inside the Roxy the last two musicians arrive. The first is long-haired Argentinian keyboardist Jorge Dalto who's easily excitable and likeable with a good command of English. The next is tall and broad Stanley Banks, the bassist, who has a musical note impregnated in one corner of his glasses.

It's after two and the neon sign is just about up and the stage is crystalizing into what it's going to look like in seven hours.

"What do you think?" LiPuma asks Upchurch, "Ready to

"When I see those pretty girls out there tonight," he sighs back, "the magic will take over."
 The instrument setup almost complete, the musicians begin drifting onstage. MacDonald begins peeling off his leather cases surrounding his congas and Ronnie Foster begins stabbing at an electric piano. And the rehearsal that is supposed to begin 1½ hours previously finally starts taking shape.
 Benson is onstage tuning his guitar and Mason is behind the drum kit.
 Noelle Longstreet has arrived and after a quick huddle with the producer busies herself at a table writing out lyrics on a yellow pad.
 Benson, Upchurch, Foster and Banks are beginning a slow warmup onstage and after yet another trip to the remote truck, where Al Schmitt is, LiPuma comes back in and yells that he wants everyone off the stage except the musicians. By this time he's brandishing an unopened bottle of Perrier.
 The next 2½ hours are intense. LiPuma doesn't sit in one place for more than a few minutes with his constant trips outside to the truck, his scrutinization of the musicians and his frequent trips to the live p.a. board with Ray Thompson. The band is cooking through a number of instrumentals



A stickler for detail, the producer (top) makes sure George Benson's music stand is adjusted. Above, he and Benson check the music.



Al Schmitt, LiPuma's veteran recorder/mixer and sometimes co-producer, compare notes inside the remote truck before the first set.

LiPuma is frequently leaning up against the stage nodding approval and gyrating to the music. Despite everything else going on around him, he's listening intently to the music. He talks frequently to the band.
 After one trip to the truck LiPuma relates from Schmitt that the bass is too loud and it doesn't quite sound right.
 John Cabalka arrives with album artwork and for a while he, LiPuma and Ken Fritz and Connie Pappas (now with Fritz's organization as a vice president) who has arrived, sit down at a table to discuss artwork.
 Benson leans off the stage attracted by the huge photographs of himself he sees.
 "Is that handsome cat me?" he jokes.
 Benson feels the band is too loud and says, "We have got to bring it down. Come on, brothers. Let's see if we can get out of here. 'Lady Blue,' you all. . . ." and the band begins the Leon Russell song.
 Suddenly there's a buzzing and LiPuma says, "What's that noise," and 15 minutes are consumed tracing it to one of Foster's amps.
 "Let's get rid of it now," says LiPuma.
 After another trip from the truck, LiPuma says, "The low rum sounds too loud."
 At 4:35 Foster says, "Hey, are we gonna use it all now or are we gonna save some for tonight?"
 The band is into "On Broadway," the old Drifters song and LiPuma is now sipping from a Coors and lights up his first cigarette of the day.
 The next hour is focused on the in-house sound system and LiPuma, and Thompson spend a good deal of it at the p.a. mixing board ironing out as much of the problems as possible. Slowly the sound gets better to everyone's satisfaction with Benson saying at one point, "What I am hearing is beautiful."
 And LiPuma agrees adding, "I think it's ready as it's ever going to be."
 The band begins slowly exiting the stage and everyone is anxious for a dinner break and some rest before the first set.
 Before LiPuma leaves the group he coaches Benson on one final point.
 "George," he says emphatically, "don't be afraid to stick in an old number if you feel you want to, either before or after the set to warm the crowd. If you want to do 'This Masquerade' go ahead. Use your own judgment."
 Benson nods and LiPuma is out of the Roxy heading West on Sunset for a quick evening respite.
 At 8:30 the tension around the nightclub, which was sold-out for weeks, is almost unbearable. Everyone appears uptight and even Benson might have a problem getting through the sidedoor past the Roxy bouncers.
 LiPuma bounces out of the stage door and heads for the truck where he will spend most of the next eight hours. There will be two shows and the band will do approximately seven to eight numbers for each set. Each set will have different tunes.
 Inside the Heider truck is refrigerator cold, necessary for the delicate machinery inside and the temperature is running about 60 degrees.
 For a half hour there are frequent calls from Thompson to

the man behind the p.a. board as well as to backstage coordinating as much as possible.
 Schmitt is parked behind the 24-track board adjusting dials and says to LiPuma, "The acoustic piano is on track 10."
 LiPuma is nervous, anticipatory, hovering over Schmitt.
 The sound of the neon sign is picked up and LiPuma says, "I hate being a nudge but that neon sign has got to go."
 Thompson makes a call and tells someone to merely yank the plug on it.
 At 9:10 the first set kicks off and Thompson tells his second to "roll tape" and one of the two Ampex 24-track machines starts.



Keyboardist Jorge Dalto and LiPuma listen to the sound of the acoustic piano through an amplifier.



What it's all about. Benson is expressive singing as the rehearsal winds down to a conclusion.

The voice of Ronnie Foster can be heard greeting the audience telling everyone the first number will be a warmup piece called "Why Don't You Look Inside" with Foster on lead vocal.
 Although the number is being recorded, LiPuma tells the second to use the tape over again since he just wants it to iron out the kinks.
 The sound of the onstage jam is loudly filling the truck and Schmitt is busy adjusting levels on each instrument as well as isolating certain instruments.
 LiPuma yells into the monitor at one point, "Go Harvey," when Mason does a drum solo.
 And then adds, "Will you listen to Ralph. Great. Let's bring George out."

A red light flashes over one guitar track and Schmitt leans over quickly adjusting a level. His job is now to "mix" with his ears, the real mixing job to two channels coming later in the studio.
 "And now let's bring on the incredible, fantastic George Benson," introduces Foster and the crowd responds with thunderous applause when the white-suited artist comes onstage.
 Although cold in the truck, LiPuma has taken off his leather jacket and begins writing down song titles on a yellow legal pad.
 The band is into its first tune and Schmitt says, "something is wrong on George's guitar."
 Adjust the tone," LiPuma replies and Thompson is on the phone.
 In a few minutes the band is really cooking and LiPuma is again caught up in the music, his body swaying.
 The third song is "Lady Blue" and Thompson says to LiPuma, "I don't know whether or not he adjusted the guitar."
 The band appears getting hotter and LiPuma is clapping his hands yelling, "Do it to it, George."
 "Something's fuzzy," says the keen-eared Schmitt, as he begins to isolate instruments.
 "Benson's amp seems loud," interjects LiPuma, "but he's playing his ass off, isn't he?"
 Thompson, on the phone, adds, "They are brightening the guitar now."
 The next song is "Here Comes The Sun," but LiPuma is perturbed.
 "It sounds like he's got a rag on his amp," he mutters and races out of the truck inside the Roxy to hear what the sound is like from that perspective.
 He comes back a few minutes later saying, "It doesn't sound muffled inside. In fact, it sounds great in the club."
 But then LiPuma looks at the video monitor and spies a towel Benson is using to wipe perspiration straddling his amp.
 "Maybe that's it," yells LiPuma and Thompson makes yet another call and has someone remove the towel.
 But LiPuma concludes, "It still sounds muddy."
 On the next song Schmitt says to LiPuma, "Is Ronnie playing on this one because I don't see anything on my board."
 LiPuma agrees he isn't and observes, "We still seem to be getting feedback from something," putting his leather jacket back on.
 On another number Schmitt comments, "That sounds terrible. I can't balance this one."
 "Oh Christ," is the producer's comment.



It's all smiles for the producer and Schmitt as they listen to a take in the remote truck.

But suddenly the sound appears better to everyone's ears.
 Benson comes out for an encore and does "This Masquerade" and LiPuma remarks through it, "I'm going to have to tell Harvey to really open up during his spot."
 He then exclaims, "Okay, Ralph, baby, go on percussion."
 When the set winds down near 11, LiPuma is quickly out and once inside the club races up a narrow staircase to the dressing room.
 "How did it sound?" asks a perspiring Ronnie Foster.
 "The last three tunes were incredible," says the excited producer. "You guys were really cooking on those last three."
 The next hour is a mass of confusion as bodies of Warner Bros. executives and friends and family of the band begin piling into the close quarters. LiPuma has a chat with Benson who seems pleased with his performance.
 Everyone agrees that the first set is the hardest in a situation like this and the ever cool MacDonald points out, "Don't worry. We've got five more sets. We'll get it."
 The hour shoots by and Benson never does get a chance to get into the truck to listen to any of the tapes although Foster does manage to get in for a few minutes to hear a portion of the last song.
 It's decided to tape all the instruments direct also as a precautionary measure in case an amp blows during the second show so Schmitt and Thompson spend some time making the necessary adjustments for that.
 LiPuma and Schmitt then spend some time relaxing in the open air outside the Roxy sidedoor and chat with friends who come by.
 The producer takes a deep breath and a little after midnight the second set begins. And the tough, arduous process begins all over again.
 When the second show is over around 2, Benson, LiPuma and Schmitt spend two hours listening to tapes and it's close to 5 a.m. before LiPuma returns home.
Art direction: Bernie Rollins

Retailers Debate Share Of Future Hi Fi Market

IHF Confab Told: New A/V Music Mix

By STEPHEN TRAIMAN

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mart's future growth—making music sound better. The accent on software was unmistakable.

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Among elements cited by the three retailers, the emphasis was notably on the need to be flexible in response to trends. Each of the three accents different factors, all aimed at the same end result—to maintain their market share and expand their buyer base.

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(Continued on page 66)

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Late additions to the exhibitor list include JBL and Harman-Kardon, which haven't been in consumer shows since 1974, according to Rogers, each taking a room with a third for seminars; McIntosh, a pioneer audio firm that also is an infrequent show participant, and Empire Scientific.

Other firms not listed in the initial report (Billboard, Sept. 10, 1977), include Apt Preamplifiers, Bang & Olufsen, Bowers & Wilkins, Computer Crafts, Direct Disk Records, Fried Speakers, Great American Sound, Janis Audio, Kirksaeter,

Magneplanar, Paragon Audio, Rondalety Sound Systems, Sonosphere, Sound Concepts, Sound Dynamics, Spendor and Tandberg of America.

A historical note to commemorate the centennial of recorded sound is a model of the original Edison phonograph, being loaned to the show by the Edison National Historic Site. It is coming directly from the Library of Congress exhibit that closes Oct. 30 in Washington, D.C., Rogers notes.

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The retail record/tape bazaar itself will feature product from virtually every label, Goody says, with WEA already committed to major participation. A steady schedule of

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There were also noticeably fewer exhibitors than in previous years with only a half-dozen U.S. companies represented.

However, such internationally respected names as Rank, Hitachi, Agfa-Gevaert, Yamaha, National Panasonic, BASF, Decca, Pye, Sanyo, BSR and, from America, Shure, Tannoy Group (Harman International), Koss, ADC and VOR International, were represented among the 86 companies taking stand space.

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The Home Entertainment Show's venue in the huge Olympia complex looked somewhat bare with only the ground floor of one of the three available halls being occupied.

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As Mr. Cassette Industries in Astoria, N.Y., Saddler recently debuted his own Airko Magnetics low-end promotional line, to be marketed through a rep network with the first 10 just named.

Other major ventures include U.S. distributor for the line of Lear-Jet Stereo 8-tracks and cassettes produced in Canada under license by Hardman Industries, and sole American distribution of the Marmac 8-tracks and cassettes from Mastro Industries, Saddler reports.

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The second distributed line of Marmac brand cartridges and cassettes is being packaged now, Saddler notes, working with Mastro president Mario Maccaferri closely on all aspects of the product line.

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Also in the works are an Audio V.U. line for the growing audio/visual and educational market, a Toyota brand cassette aimed at music/record rackjobber-served outlets which may have a high-end audiophile line as well, and an EHC-Sonex subsidiary which will handle audio hardware and related equipment.

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Whatever happens, Saddler intends to play a visible role in the blank tape business, through both imported and distributed lines.

Nortronics Care Kits For Gifts

CHICAGO—Nortronics recorder care division is attempting its first major seasonal push on tape maintenance items, with a special program built around the QM4 Tapemates kit.

Program, based on notion that tape care goods make smart holiday gift items, includes free goods incentives, "seasonal-flavored" extra packaging and Santa-suggests point of purchase displays.

Incentive plan, through Nortronics reps, offers one free Tapemates for every 20 kits delivered in quantities between 20 and 99 kits. For orders of 100 or more, bonus is one free on every 10 delivered.

Products included in the boxed Tapemates kit are Nortronics' head demagnetizer, splicer, liquid head cleaner, cotton swabs, and 1/4-inch and cassette "Reel Tabs" splicing tabs.

PRERECORDED & BLANK

Tape Big At New Peaches

By MAURIE ORODENKER

PHILADELPHIA—Prerecorded and blank tape, disk and tape accessories are getting plenty of attention at the two new Peaches just opened in this market.

Sizeable displays are included in the 14,000 square foot outlet in a former Acme market in Northeast Philadelphia, and a 13,000 square foot store in a reconverted A&P in nearby Cherry Hill, N.J.

The ratio of LPs to prerecorded tapes is about four to one, according to Mike Morin, store director for the Philadelphia outlet.

With virtually identical layouts, each store has one wall with about 125 running feet of 8-track, and 125 running feet of cassettes. Actual mix will depend on the initial selling in the weeks ahead, but Morin anticipates a continuing cassette surge.

Of the 10 store aisles, one is given over to double-faced floor stands loaded with blank tape and a wide variety of record/tape accessories.

While heavy emphasis is on the chain's own OEM-supplied Peaches brand of blank cassettes and 8-tracks, both the high-end and lower-priced lines of several major manufacturers are carried.

At the recent opening, shelves were stacked with Maxell UD-XL and LN, Memorex MRX₂ and

Quantum (open reel), Scotch Highlander and Classic, and The Music Tape by Capitol, with space for other lines being shipped.

Special blank tape promotions tied to the stores' opening including Peaches' own mid-priced product with a two-for-one deal, Capitol's 4 Pak special and Memorex's buy one get the second at half price deal.

A full range of accessories includes record and tape carrying cases in every price category, including Savoy tape cases and record carriers; Le-Bo cartridge and cassette cases; Dynasound cartridge storage units; higher-end, Marsand 8-track and cassette cases, Browser Caddy and the Auto Karrier 8-track unit.

In disk and tape care, Peaches has the Memorex line of cleaning kit, record cleaner, cassette and 8-track head cleaners; Watts Dust Bug; Sound Guard record preservation kit; and under its own Peaches' label, anti-static record covers, tape head cleaning cartridge, record cleaning kit and Fuzz record cleaner.

Also listed under "accessories" are the chain's symbol—Peaches storage crate kits at \$3.79; plus T-shirts and shoulder bags.

The tape and accessory mix with a

(Continued on page 60)



Holding distinctively packaged Lear Jet Stereo tapes are George Saddler, left, whose L.J.S. Inc. is exclusive U.S. marketer of brand, manufactured under license in Canada by Hardman Industries, headed by Eric Hardman. Their handshake at the recent Canadian Audio Trade Show makes the pact official.

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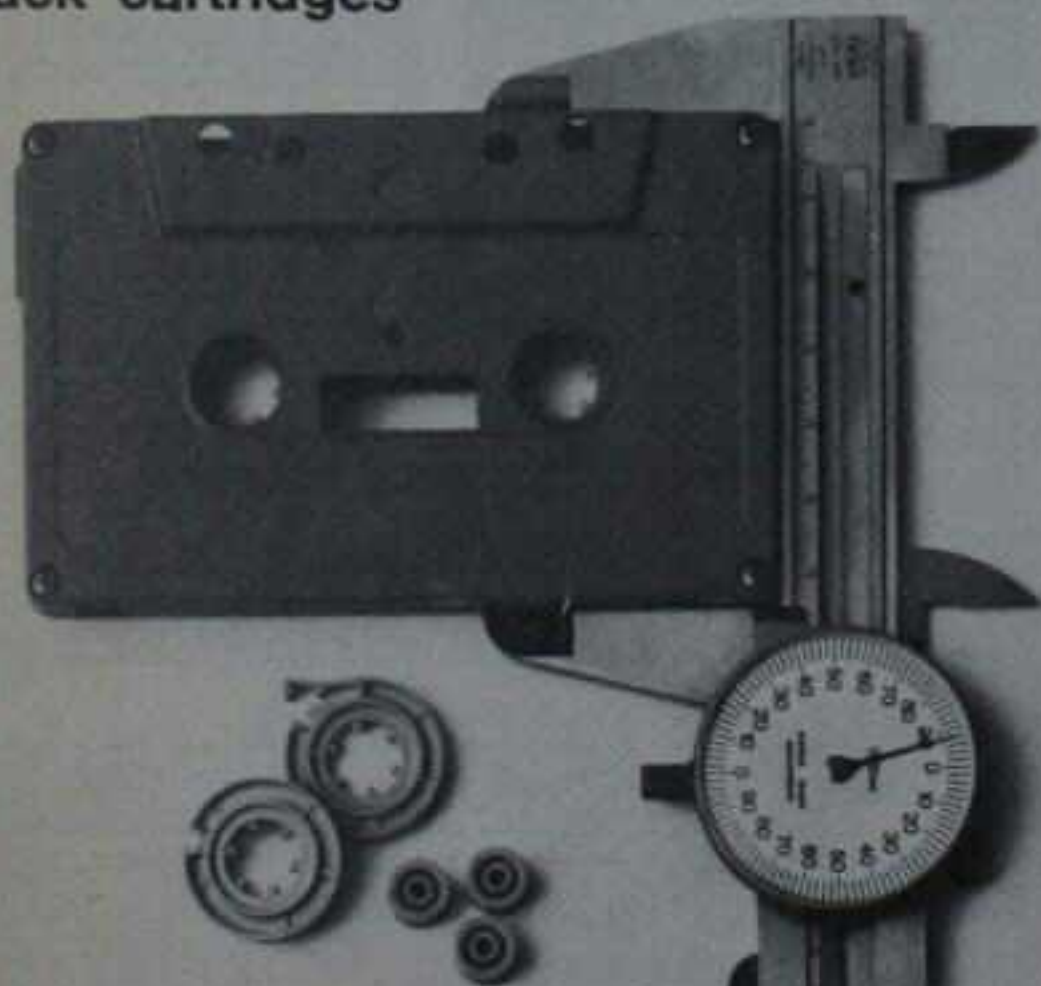
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Nortronics Care Kits For Gifts

CHICAGO—Nortronics recorder care division is attempting its first major seasonal push on tape maintenance items, with a special program built around the QM4 Tapemates kit.

Program, based on notion that tape care goods make smart holiday gift items, includes free goods incentives, "seasonal-flavored" extra packaging and Santa-suggests point of purchase displays.

Incentive plan, through Nortronics reps, offers one free Tapemates for every 20 kits delivered in quantities between 20 and 99 kits. For orders of 100 or more, bonus is one free on every 10 delivered.

Products included in the boxed Tapemates kit are Nortronics' head demagnetizer, splicer, liquid head cleaner, cotton swabs, and 1/4-inch and cassette "Reel Tabs" splicing tabs.

PRERECORDED & BLANK

Tape Big At New Peaches

By MAURIE ORODENKER

PHILADELPHIA—Prerecorded and blank tape, disk and tape accessories are getting plenty of attention at the two new Peaches just opened in this market.

Sizeable displays are included in the 14,000 square foot outlet in a former Acme market in Northeast Philadelphia, and a 13,000 square foot store in a converted A&P in nearby Cherry Hill, N.J.

The ratio of LPs to prerecorded tapes is about four to one, according to Mike Morin, store director for the Philadelphia outlet.

With virtually identical layouts, each store has one wall with about 125 running feet of 8-track, and 125 running feet of cassettes. Actual mix will depend on the initial selling in the weeks ahead, but Morin anticipates a continuing cassette surge.

Of the 10 store aisles, one is given over to double-faced floor stands loaded with blank tape and a wide variety of record/tape accessories.

While heavy emphasis is on the chain's own OEM-supplied Peaches brand of blank cassettes and 8-tracks, both the high-end and lower-priced lines of several major manufacturers are carried.

At the recent opening, shelves were stacked with Maxell UD-XL and LN, Memorex MRX, and

Quantum (open reel), Scotch Highlander and Classic, and The Music Tape by Capitol, with space for other lines being shipped.

Special blank tape promotions tied to the stores' opening including Peaches' own mid-priced product with a two-for-one deal, Capitol's 4-Pak special and Memorex's buy one, get the second at half price deal.

A full range of accessories includes record and tape carrying cases in every price category, including Savoy tape cases and record carriers; Le-Bo cartridge and cassette cases; Dynasound cartridge storage units; higher-end Marsand 8-track and cassette cases, Browser Caddy and the Auto Karrier 8-track unit.

In disk and tape care, Peaches has the Memorex line of cleaning kit, record cleaner, cassette and 8-track head cleaners; Watts Dust Bug; Sound Guard record preservation kit; and under its own Peaches' label, anti-static record covers, tape head cleaning cartridge, record cleaning kit and Fuzz record cleaner.

Also listed under "accessories" are the chain's symbol—Peaches storage crate kits at \$3.79; plus T-shirts and shoulder bags.

The tape and accessory mix with a

(Continued on page 66)

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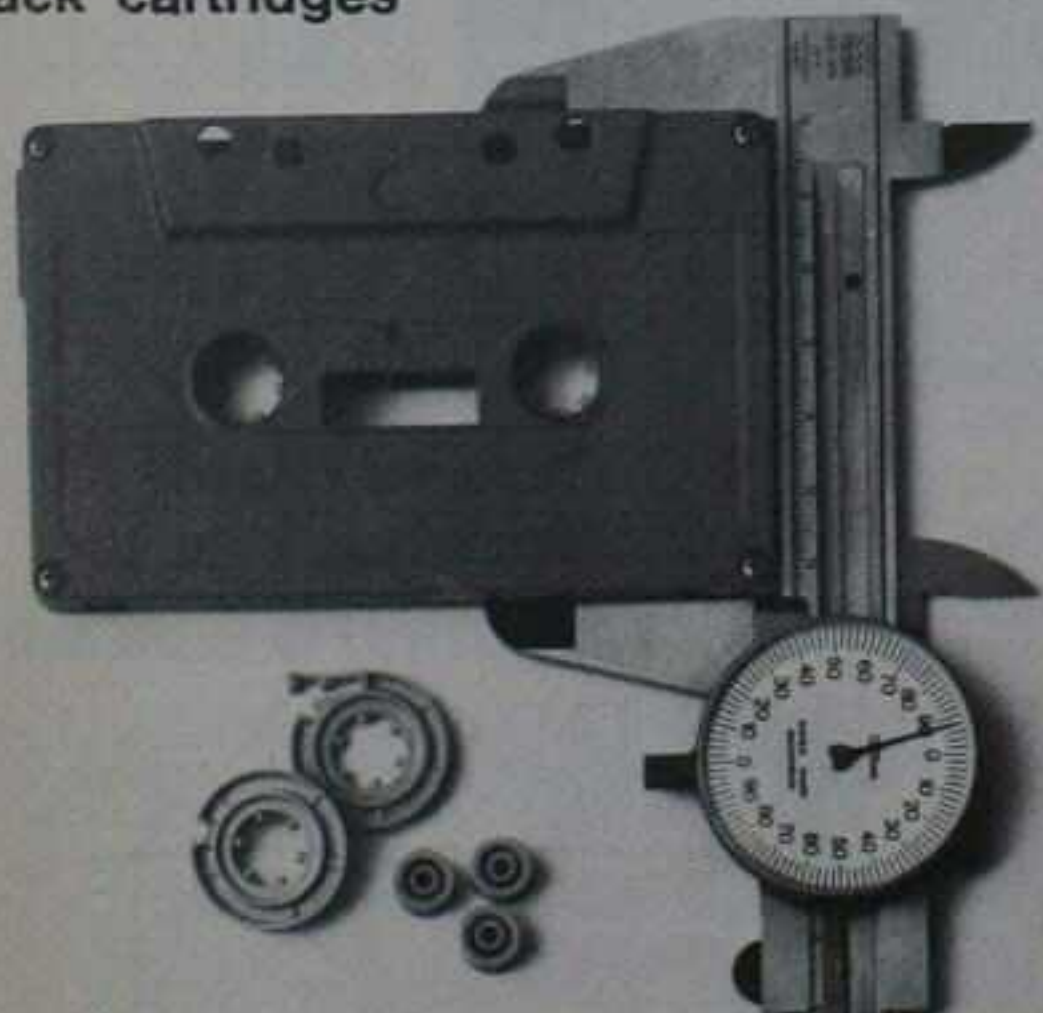
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Discos

Hawaii's Club Community Keeps Growing & Competing

By DON WELLER

HONOLULU — There are presently at least two dozen discos in Hawaii, the biggest ones located on the island of Oahu, and most of them in the Waikiki area.

The first major disco opened in 1971, and since then the number of dancing spots has more than kept pace with the growing market.

In fact, most managers quietly express concern over the proliferation of small disco clubs which draw away some of their "regular clientele."

As Rick Kahalehau, disk jockey and host of the Point After, the first disco to open on Oahu six years ago, describes the scene, "There are a lot of clubs opening up now, but if you check it out, you'll find that not that many of them are making it."

The Point After is owned by an investor from Japan, and features two dance floors along with both a live band and recorded disco music in between sets. Besides disco music, top 10 singles and soul singles are interspersed during the band intermissions. Tapes are used for the first hour, and then albums and singles take their place between band sets.

The Point After uses a Sony amplifier with a Sony mixer, four JBL speakers, two Garrard turntables, and a Century Strand lighting system by Edkotron. Its spotlight is made by Trouperette.

The Point, as it is commonly called, caters to a young local crowd.

Two other clubs, the Infinity and Rex + Eric's, opened in 1974 when

the local disco scene's popularity was bursting open.

Rex + Eric's is both a restaurant and a disco. As general manager Bob Daniels describes it, the establishment caters to "the beautiful young people" who frequent the Waikiki area, quite often drawing celebrities who are on vacation.

It is owned by Rex Chandler, and features separate rooms for dancing, eating, and backgammon.

"One trend I see is that live music is coming into its own, and people who go to discos want live music," comments Daniels.

Daniels agrees that competition among various new and more established discos has reached a significant intensity.

The backgammon room is unique in Hawaii. People can go into a separate room where special tables are set up to play the game. In Rex + Eric's disco room, music is provided by a live band and recorded music between sets.

For the recorded music, the club makes use of a SAE 400 NRS amplifier, eight Bose speakers, two QRK turntables, its own special lighting system which includes shadow box lighting and illuminating pictures, and a Sony 8-track tape machine for dinner music. Recorded music between band sets are on both albums and singles, and soft rock, and Latin rock, and standard top selling disco singles are used.

The Infinity is Japanese-owned, is located in the huge Sheridan Wai-

kiki Hotel, presents progressive new bands every six weeks, and offers a dazzling lighting system during the live band and recorded music.

In addition to two Phase Linear amplifiers and two QRK turntables, the Infinity puts its music through four JBL speakers and four Bose 901 speakers. Its lighting, one of the more dazzling among discos, links sound up with light changes through a Rock-tronics system. Neon lights are also featured.

All types of music are used at the Infinity when the band is not playing—rock, soul, pop, and recording on singles and albums mostly found on Billboard's Hot 100 and soul charts.

Manager Tom Foster of the Infinity is quick to point out that both local people and tourists frequent the club, and there is a well-enforced dress policy to weed out "undesirables."

Besides Rex + Eric's, Bobby McGee's is another restaurant-disco combination.

It opened in 1975 and attracts a

crowd between the ages of 25 and 40.

The music is all prerecorded and begins with a big band sound around 7 p.m., evolving into MOR and then disco as the evening progresses. Music is played from both albums and singles.

Bobby McGee's uses a MacIntosh amplifier with a Tascom board, eight Altec speakers, two Rusco turntables, and a manual light system.

The club is located near Diamond Head, just beyond the Waikiki main strip.

Both Spat's and Valentino's have been open for a year, and both are conspicuous for their dazzling decor.

Rick Davis, manger of Spat's, explains that the disco "tries to project a mafia-type setting and layout, even to the extent of the outfits of the cocktail hostesses, and the club features a friendly, relaxed general atmosphere."

Located at the bottom of the brand new 40-story twin-tower Hemmeter Center in the heart of Waikiki, Spat's draws a sophis-

ticated crowd and charges no cover.

It uses a Cerwin-Vega Disc Sound System, complete with eight Cerwin-Vega speaker boxes suspended from the ceiling. In addition there's a huge cabinet at the end of the room with six 15-inch specially designed disco woofers.

To obtain its power, Spat's uses five Cerwin-Vega amplifiers (four are primary, one used as a backup) and its recorded music is played over three QRK turntables. Since the club does not have a live band, it prides itself on having excellent equipment.

Spat's lighting is done with an Illusion 10-K Chaser with a Video Goosoo system by Illusion Lighting International. The lighting also includes a suspended Tiffany system with four remote strobes.

Top disco records, both singles and LPs, are played at Spat's, and some tapes are used through a TEAC system.

Valentino's is probably the ultimate in expensive dazzling decor.

The club draws a local crowd with some "jetset" tourists, is one of the few discos open until 4 a.m., features both a live band and recorded music, and tends to draw people from the local entertainment industry.

For the recorded part of its music, Valentino's has a MacIntosh 2100 amplifier connected to eight JBL speakers, two Rusco turntables, and excellent room acoustics.

For lighting, Valentino's has a Video 3003 strobe and a sound-to-light converter.

Its recorded music leans heavily on the disco side, with LPs and singles taken from Billboard's Hot 100 and disco charts.

Bill Walton, manager of the club,

(Continued on page 66)

Thomas Crows As Red Rooster Grows

NEW YORK—Red Carpet Leisure Industries of Wisconsin, working in cooperation with one-time radio personality Robb Thomas, in April 1976 decided to open a small, pilot discotheque in Milwaukee, aimed at the 20 to 50 age group.

The venture, with a playlist featuring artists ranging from the Commodores, the Emotions, K.C. & the Sunshine Band and Donna Summer, to Barbra Streisand, Bobby Vinton, Frank Sinatra and Dinah Washington, was a speculative one, and management admittedly had nervous moments about its chances of success.

However, as Thomas, the firm's entertainment director points out, response to the concept was so immediate that a decision was made to open a second outlet well within the six-month pilot period allocated for the trial venue.

Today, less than 18 months later, the chain boasts five "adult" discos in the greater Milwaukee area.

Thomas feels his 25 years of experience in programming music for radio has played a major role in giving him the expertise needed to structure playlists which are palatable to audiences of all ages and musical tastes.

He boasts that although the Sinatras and Dinah Washingtons are intended for the more mature audiences, it does not necessarily mean the dance floors are cleared of youthful patrons when their disks are spun.

"It also does not mean our older clients take a back seat when we spin disco hits or funky soul," he states.

The discos, all known as the Red Rooster, with the exception of the pilot project which was named El Robbo for Robb Thomas, are located in building complexes which also house Red Carpet bowling lanes. This strategy has paid off in that the discos draw patrons to the bowling lanes.

The original club was designed to accommodate 180 patrons. But as Thomas explains, consumer response has been so gratifying that space in each new facility has been expanded to accommodate the sea-

lating clientele. The newest facility, a three-tiered room, opened last August, accommodates more than 600 persons.

Sound and lighting equipment for the clubs was designed by Custom Designed Lighting and Sound Products of Milwaukee. It features Cerwin-Vega speakers, BGW power amplifiers, QRK turntables and Soundcraftsmen equalizers.

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National Disco Action Top 40

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- 1 DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
- 2 GIRL DON'T MAKE ME WAIT / LOVE SHOOK / POP COLLAGE (Medley)—Pattie Brooks—Casablanca (LP)
- 3 COSMIC WIND / THE BULL / BELLY BOOGIE—Mike Theodore Orchestra—Westbound (LP)
- 4 I GOT TO HAVE YOUR LOVE / THERE'S FIRE DOWN BELOW / DISCO POOL BLUES—Fantastic Four—Westbound (LP/12-inch)
- 5 NATIVE NEW YORKER / EASY COME, EASY GO—Odyssey—RCA (LP)
- 6 DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca / Philips (import) (LP)
- 7 SAN FRANCISCO / HOLLYWOOD / FIRE ISLAND—Village People—Casablanca (LP)
- 8 BLOCK PARTY / I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12-inch)
- 9 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (12-inch / LP)
- 10 WHAT I DID FOR LOVE / TOMORROW / LA VIE EN ROSE—Grace Jones—Island (LP)
- 11 COCOMOTION—El Coco—AVI (LP)
- 12 WATCH OUT—Trax—Polydor (LP)
- 13 HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12-inch)
- 14 LE SPANK—Le Pamplemousse—AVI (12-inch)
- 15 FROM HERE TO ETERNITY / TOO HOT TO HANDLE / FIRST HAND EXPERIENCE IN SECOND HAND LOVE—Giorgio—Casablanca (LP)
- 16 YOUR LOVE IS SO GOOD FOR ME / TOP OF THE WORLD—Diana Ross—Motown (LP)
- 17 YOU'VE GOT MAGIC—Rice & Beans Orchestra—TK (12-inch)
- 18 JE TAIME / ON A RIEN A PERDRE—Saint Tropez—Butterfly (LP)
- 19 RUNNING AWAY—Roy Ayers Ubiquity—Polydor (LP)
- 20 MUSIC—Montreal Sound—TK (12-inch)
- 21 SPEAK WELL—Philly U.S.A.—West End (12-inch remix)
- 22 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
- 23 BACK IN LOVE AGAIN—LTD—A&M (LP/12-inch)
- 24 DO YOUR DANCE / IT MAKES YOU FEEL LIKE DANCING—Rose Royce—Whitfield (LP)
- 25 DISCO BLOOD—Vamps—Building (12-inch import)
- 26 KING OF CLUBS / EL CARAVANERO—Chocolat's—Salsoul (LP)
- 27 THEME FROM "STAR WARS"—Meco—Millennium (LP)
- 28 EROTIC SOUL—Larry Page Orchestra—London (LP/12-inch remix)
- 29 COME DOWN TO EARTH / TWO DIFFERENT WORLDS—Choice Four—RCA (12-inch)
- 30 PRIMITIVE MAN / VOYAGE OF NO RETURN / COCONUT RAIN—Silvetti—Salsoul (LP)
- 31 CHOOSING YOU—Lenny Williams—ABC (LP)
- 32 I FOUND LOVE / ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
- 33 I FEEL LOVE / THEME FROM "THE DEEP"—Donna Summer—Casablanca (12-inch / LP)
- 34 QUIET VILLAGE / AFRICAN QUEENS—Ritchie Family—Marlin (LP)
- 35 LOVIN' IS REALLY MY GAME—Brainstorm—Tabu (12-inch)
- 36 DR. MUSIC—Renee Harris—Epic (12-inch)
- 37 DOWN DOWN DOWN / OVER & OVER—Sylvester—Fantasy (12-inch remix)
- 38 HOW AM I TO KNOW—Tymes—RCA (12-inch)
- 39 DANCIN', DANCIN', DANCIN', SHAME—Evelyn King—RCA (LP)
- 40 DAN SWIT ME—Patti LaBelle—Epic (LP)

OCTOBER 29, 1977, BILLBOARD

ATLANTA

- This Week**
- 1 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (LP/12-inch)
 - 2 NATIVE NEW YORKER—Odyssey—RCA (12-inch)
 - 3 COCOMOTION—El Coco—AVI (LP)
 - 4 SPEAK WELL—Philly U.S.A.—West End (12-inch remix)
 - 5 WATCH OUT—Trax—Polydor (LP)
 - 6 DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
 - 7 JE TAIME / ON A RIEN A PERDRE—Saint Tropez—Butterfly (LP)
 - 8 SAN FRANCISCO / HOLLYWOOD / FIRE ISLAND—Village People—Casablanca (LP)
 - 9 POP COLLAGE (Medley) / GIRL DON'T MAKE ME WAIT / LOVE SHOOK—Pattie Brooks—Casablanca (LP)
 - 10 YOUR LOVE IS SO GOOD FOR ME—Diana Ross—Motown (LP)
 - 11 BLOCK PARTY—Anthony White—Salsoul (12-inch)
 - 12 LE SPANK—Le Pamplemousse—AVI (12-inch)
 - 13 HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12-inch)
 - 14 THE BULL / COSMIC WIND / AIN'T NOTHING TO IT—Mike Theodore Orchestra—Westbound (LP)
 - 15 LA VIE EN ROSE / TOMORROW—Grace Jones—Island (LP)

DALLAS/HOUSTON

- This Week**
- 1 JE TAIME / ON A RIEN A PERDRE—Saint Tropez—Butterfly (LP)
 - 2 SAN FRANCISCO / HOLLYWOOD / FIRE ISLAND—Village People—Casablanca (LP)
 - 3 DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
 - 4 FROM HERE TO ETERNITY (Medley) / TOO HOT TO HANDLE—Giorgio—Casablanca (LP)
 - 5 THE BULL / COSMIC WIND / AIN'T NOTHING TO IT—Mike Theodore Orchestra—Westbound (LP)
 - 6 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 7 HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12-inch)
 - 8 LET'S MAKE LOVE TO THE MUSIC / GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)
 - 9 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (LP/12-inch)
 - 10 MUSIC—Montreal Sound—TK (12-inch)
 - 11 WATCH OUT—Trax—Polydor (LP)
 - 12 RUNNING AWAY—Roy Ayers Ubiquity—Polydor (LP)
 - 13 BLOCK PARTY / I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12-inch)
 - 14 RUN TO ME—Kelly Marie—Downstairs (12-inch)
 - 15 DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Philips (import) (LP)

NEW ORLEANS

- This Week**
- 1 DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
 - 2 GIRL DON'T MAKE ME WAIT / LOVE SHOOK—Pattie Brooks—Casablanca (LP)
 - 3 THE BULL / COSMIC WIND—Mike Theodore Orchestra—Westbound (LP)
 - 4 SAN FRANCISCO / HOLLYWOOD / FIRE ISLAND—Village People—Casablanca (LP)
 - 5 BLOCK PARTY / I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12-inch)
 - 6 COCOMOTION—El Coco—AVI (LP)
 - 7 HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12-inch)
 - 8 DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Philips (import) (LP)
 - 9 SEND IN THE CLOWNS / WHAT I DID FOR LOVE / LA VIE EN ROSE—Grace Jones—Island (LP)
 - 10 YOU'VE GOT MAGIC—Rice & Beans Orchestra—TK (12-inch)
 - 11 JE TAIME / ON A RIEN A PERDRE / VIOLATION—Saint Tropez—Butterfly (LP)
 - 12 FROM HERE TO ETERNITY (Medley) / TOO HOT TO HANDLE / I'M LEFT YOU'RE RIGHT SHE'S GONE—Giorgio—Casablanca (LP)
 - 13 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (LP/12-inch)
 - 14 RUNNING AWAY—Roy Ayers Ubiquity—Polydor (LP)
 - 15 I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (LP)

PITTSBURGH

- This Week**
- 1 DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
 - 2 NATIVE NEW YORKER—Odyssey—RCA (LP)
 - 3 THE BULL / COSMIC WIND—Mike Theodore Orchestra—Westbound (LP/12-inch)
 - 4 SAN FRANCISCO / HOLLYWOOD / FIRE ISLAND—Village People—Casablanca (LP)
 - 5 BLOCK PARTY—Anthony White—Salsoul (12-inch)
 - 6 DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Philips (import) (LP)
 - 7 WHAT I DID FOR LOVE / TOMORROW / LA VIE EN ROSE—Grace Jones—Island (LP)
 - 8 DISCO BLOOD—Vamps—Building (12-inch import)
 - 9 POP COLLAGE (Medley) / GIRL DON'T MAKE ME WAIT / LET'S MAKE LOVE TO THE MUSIC—Pattie Brooks—Casablanca (LP)
 - 10 FROM HERE TO ETERNITY (Medley) / TOO HOT TO HANDLE—Giorgio—Casablanca (LP)
 - 11 I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (12-inch)
 - 12 YOUR LOVE IS SO GOOD FOR ME—Diana Ross—Motown (LP)
 - 13 JE TAIME—Saint Tropez—Butterfly (LP)
 - 14 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 15 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (12-inch / LP)

BALT./WASHINGTON, D.C.

- This Week**
- 1 DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
 - 2 I GOT TO HAVE YOUR LOVE / THERE'S FIRE DOWN BELOW—Fantastic Four—Westbound (LP/12-inch)
 - 3 POP COLLAGE (Medley) / LOVE SHOOK / GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)
 - 4 THE BULL / BELLY BOOGIE / COSMIC WIND—Mike Theodore Orchestra—Westbound (LP)
 - 5 NATIVE NEW YORKER / EASY COME, EASY GO—Odyssey—RCA (LP)
 - 6 BLOCK PARTY—Anthony White—Salsoul (12-inch)
 - 7 DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Philips (import) (LP)
 - 8 WHAT I DID FOR LOVE / TOMORROW / LA VIE EN ROSE—Grace Jones—Island (LP)
 - 9 COME DOWN TO EARTH / TWO DIFFERENT WORLDS—Choice Four—RCA (12-inch)
 - 10 YOUR LOVE IS SO GOOD FOR ME / TOP OF THE WORLD—Diana Ross—Motown (LP)
 - 11 DISCO BLOOD—Vamps—Building (12-inch import)
 - 12 SAN FRANCISCO / HOLLYWOOD / FIRE ISLAND—Village People—Casablanca (LP)
 - 13 YOU'VE GOT MAGIC—Rice & Beans Orchestra—TK (12-inch)
 - 14 BACK IN LOVE AGAIN—LTD—A&M (LP/12-inch)
 - 15 JE TAIME / ON A RIEN A PERDRE—Saint Tropez—Butterfly (LP)

DETROIT

- This Week**
- 1 I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (12-inch)
 - 2 NATIVE NEW YORKER—Odyssey—RCA (12-inch)
 - 3 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (LP/12-inch)
 - 4 BLOCK PARTY / I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12-inch)
 - 5 DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
 - 6 THE BULL / COSMIC WIND / BRAZILIAN LULLABY—Mike Theodore Orchestra—Westbound (LP)
 - 7 FROM HERE TO ETERNITY (Medley) / TOO HOT TO HANDLE—Giorgio—Casablanca (LP)
 - 8 SAN FRANCISCO / HOLLYWOOD / FIRE ISLAND—Village People—Casablanca (LP)
 - 9 LA VIE EN ROSE—Grace Jones—Island (LP)
 - 10 YOUR LOVE IS SO GOOD FOR ME / THE SAME LOVE THAT MADE ME LAUGH—Diana Ross—Motown (LP)
 - 11 YOU'VE GOT MAGIC—Rice & Beans Orchestra—TK (12-inch)
 - 12 COCOMOTION—El Coco—AVI (LP)
 - 13 KEEP IT UP—Nightfall—RCA (12-inch)
 - 14 DO YOUR DANCE—Rose Royce—Whitfield (LP)
 - 15 CHOVE CHUVA / MAS QUE NADA—Samba Soul—RCA (12-inch)

NEW YORK

- This Week**
- 1 LOVE SHOOK / LET'S MAKE LOVE TO THE MUSIC / GIRL DON'T MAKE ME WAIT / POP COLLAGE (Medley)—Pattie Brooks—Casablanca (LP)
 - 2 NATIVE NEW YORKER—Odyssey—RCA (LP)
 - 3 I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (12-inch)
 - 4 DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
 - 5 THE BULL / COSMIC WIND / BELLY BOOGIE—Mike Theodore Orchestra—Westbound (LP)
 - 6 SAN FRANCISCO / HOLLYWOOD / FIRE ISLAND—Village People—Casablanca (LP)
 - 7 BLOCK PARTY / I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12-inch)
 - 8 YOU'VE GOT MAGIC—Rice & Beans Orchestra—TK (12-inch)
 - 9 WHAT I DID FOR LOVE / LA VIE EN ROSE / SEND IN THE CLOWNS / TOMORROW—Grace Jones—Island (LP)
 - 10 YOUR LOVE IS SO GOOD FOR ME / TOP OF THE WORLD—Diana Ross—Motown (LP)
 - 11 LE SPANK—Le Pamplemousse—AVI (12-inch)
 - 12 RUNNING AWAY—Roy Ayers Ubiquity—Polydor (LP)
 - 13 DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Philips (import) (LP)
 - 14 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (LP/12-inch)
 - 15 SPEAK WELL—Philly U.S.A.—West End (12-inch remix)

SAN FRANCISCO

- This Week**
- 1 DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
 - 2 DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Philips (import) (LP)
 - 3 I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (12-inch)
 - 4 THE BULL / COSMIC WIND / BRAZILIAN LULLABY—Mike Theodore Orchestra—Westbound (LP)
 - 5 BLOCK PARTY / I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12-inch)
 - 6 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (LP/12-inch)
 - 8 BACK IN LOVE AGAIN—LTD—A&M (LP/12-inch)
 - 9 NATIVE NEW YORKER / EASY COME, EASY GO—Odyssey—RCA (LP)
 - 10 KING OF CLUBS / EL CARAVANERO—Chocolat's—Salsoul (LP)
 - 11 YOU'VE GOT MAGIC—Rice & Beans Orchestra—TK (12-inch)
 - 12 LA VIE EN ROSE / SEND IN THE CLOWNS / TOMORROW—Grace Jones—Island (LP)
 - 13 DO YOUR DANCE / IT MAKES YOU FEEL LIKE DANCING—Rose Royce—Whitfield (LP)
 - 14 RUNNING AWAY—Roy Ayers Ubiquity—Polydor (LP)
 - 15 WATCH OUT—Trax—Polydor (LP)

BOSTON

- This Week**
- 1 DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
 - 2 COCOMOTION—El Coco—AVI (LP)
 - 3 NATIVE NEW YORKER—Odyssey—RCA (12-inch)
 - 4 BLOCK PARTY—Anthony White—Salsoul (12-inch)
 - 5 HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12-inch)
 - 6 THE BULL / COSMIC WIND—Mike Theodore Orchestra—Westbound (LP/12-inch)
 - 7 LE SPANK—Le Pamplemousse—AVI (12-inch)
 - 8 MUSIC—Montreal Sound—TK (12-inch)
 - 9 POP COLLAGE (Medley) / LOVE SHOOK / LET'S MAKE LOVE TO THE MUSIC—Pattie Brooks—Casablanca (LP)
 - 10 SAN FRANCISCO / HOLLYWOOD / FIRE ISLAND—Village People—Casablanca (LP)
 - 11 YOU'VE GOT MAGIC—Rice & Beans Orchestra—TK (12-inch)
 - 12 KING OF CLUBS / EL CARAVANERO—Chocolat's—Salsoul (LP)
 - 13 CHOOSING YOU—Lenny Williams—ABC (LP)
 - 14 DO YOUR DANCE / IT MAKES YOU FEEL LIKE DANCING—Rose Royce—Whitfield (LP)
 - 15 EROTIC SOUL—Larry Page Orchestra—London (12-inch remix)

LOS ANGELES/SAN DIEGO

- This Week**
- 1 POP COLLAGE (Medley) / GIRL DON'T MAKE ME WAIT / LOVE SHOOK—Pattie Brooks—Casablanca (LP)
 - 2 DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
 - 3 DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Philips (import) (LP)
 - 4 I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (LP)
 - 5 BLOCK PARTY / I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12-inch)
 - 6 WATCH OUT—Trax—Polydor (LP)
 - 7 COSMIC WIND / THE BULL / AIN'T NOTHING TO IT—Mike Theodore Orchestra—Westbound (LP/12-inch)
 - 8 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (LP/12-inch)
 - 9 NATIVE NEW YORKER—Odyssey—RCA (LP)
 - 10 SAN FRANCISCO / HOLLYWOOD / FIRE ISLAND—Village People—Casablanca (LP)
 - 11 YOUR LOVE IS SO GOOD FOR ME / TOP OF THE WORLD—Diana Ross—Motown (LP)
 - 12 LE SPANK—Le Pamplemousse—AVI (12-inch)
 - 13 COCOMOTION—El Coco—AVI (LP)
 - 14 HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12-inch)
 - 15 I'M HERE AGAIN—Thelma Houston—Motown

PHILADELPHIA

- This Week**
- 1 NATIVE NEW YORKER—Odyssey—RCA (LP)
 - 2 I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (12-inch)
 - 3 POP COLLAGE (Medley) / LOVE SHOOK / GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)
 - 4 DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Philips (import) (LP)
 - 5 DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
 - 6 THE BULL / COSMIC WIND / AIN'T NOTHING TO IT—Mike Theodore Orchestra—Westbound (LP)
 - 7 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (LP/12-inch)
 - 8 SAN FRANCISCO / HOLLYWOOD / FIRE ISLAND—Village People—Casablanca (LP)
 - 9 SPEAK WELL—Philly U.S.A.—West End (12-inch remix)
 - 10 TOMORROW—Grace Jones—Island (LP)
 - 11 RUNNING AWAY—Roy Ayers Ubiquity—Polydor (12-inch)
 - 12 LE SPANK—Le Pamplemousse—AVI (12-inch)
 - 13 COCOMOTION—El Coco—AVI (LP)
 - 14 JOHNNY JOHNNY / DANCING FEVER—Claudia Barry—London (LP import)
 - 15 MOON BOOTS—Orlando River Sound—Salsoul

SEATTLE/PORTLAND

- This Week**
- 1 SAN FRANCISCO / HOLLYWOOD / FIRE ISLAND—Village People—Casablanca (LP)
 - 2 DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
 - 3 MUSIC—Montreal Sound—TK (12-inch)
 - 4 DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Philips (import) (LP)
 - 5 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 6 COCOMOTION—El Coco—AVI (LP)
 - 7 LA VIE EN ROSE—Grace Jones—Island (LP)
 - 8 FROM HERE TO ETERNITY (Medley)—Giorgio—Casablanca (LP)
 - 9 WATCH OUT—Trax—Polydor (LP)
 - 10 THE BULL / COSMIC WIND—Mike Theodore Orchestra—Westbound (LP/12-inch)
 - 11 HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12-inch)
 - 12 I FOUND LOVE / ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
 - 13 I GOT TO HAVE YOUR LOVE / DISCO POOL BLUES—Fantastic Four—Westbound (LP/12-inch)
 - 14 DOWN, DOWN, DOWN / OVER & OVER—Sylvester—Fantasy (12-inch remix)
 - 15 JE TAIME / ON A RIEN A PERDRE—Saint Tropez—Butterfly (LP)

CHICAGO

- This Week**
- 1 DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
 - 2 DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Philips (import) (LP)
 - 3 SAN FRANCISCO / HOLLYWOOD / FIRE ISLAND—Village People—Casablanca (LP)
 - 4 I GOT TO HAVE YOUR LOVE / THERE'S FIRE DOWN BELOW / CASH MONEY—Fantastic Four—Westbound (LP/12-inch)
 - 5 NATIVE NEW YORKER—Odyssey—RCA (LP)
 - 6 LE SPANK—Le Pamplemousse—AVI (12-inch)
 - 7 COCOMOTION—El Coco—AVI (LP)
 - 8 THE BULL / COSMIC WIND / BRAZILIAN LULLABY—Mike Theodore Orchestra—Westbound (LP)
 - 9 BLOCK PARTY / I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12-inch)
 - 10 POP COLLAGE (Medley) / LOVE SHOOK / GIRL DON'T MAKE ME WAIT / LET'S MAKE LOVE TO THE MUSIC—Pattie Brooks—Casablanca (LP)
 - 11 MUSIC—Montreal Sound—TK (12-inch)
 - 12 FROM HERE TO ETERNITY (Medley)—Giorgio—Casablanca (LP)
 - 13 RUNNING AWAY—Roy Ayers Ubiquity—Polydor (12-inch)
 - 14 YOUR LOVE IS SO GOOD FOR ME—Diana Ross—Motown (LP)
 - 15 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (LP/12-inch)

MIAMI

- This Week**
- 1 THE BULL / COSMIC WIND / BRAZILIAN LULLABY / AIN'T NOTHING TO IT—Mike Theodore Orchestra—Westbound (LP/12-inch)
 - 2 WHAT I DID FOR LOVE / TOMORROW / LA VIE EN ROSE / SEND IN THE CLOWNS—Grace Jones—Island (LP)
 - 3 DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
 - 4 LOVE SHOOK / LET'S MAKE LOVE TO THE MUSIC—Pattie Brooks—Casablanca (LP)
 - 5 NATIVE NEW YORKER—Odyssey—RCA (LP)
 - 6 I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (LP)
 - 7 WATCH OUT—Trax—Polydor (LP)
 - 8 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (LP/12-inch)
 - 9 PRIMITIVE MAN / COCONUT RAIN / VOYAGE OF NO RETURN—Silvetti—Salsoul (LP)
 - 10 YOU'VE GOT MAGIC—Rice & Beans Orchestra—TK (12-inch)
 - 11 SPEAK WELL—Philly U.S.A.—West End (12-inch remix)
 - 12 HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12-inch)
 - 13 COCOMOTION—El Coco—AVI (LP)
 - 14 DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Philips (import) (LP)
 - 15 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)

PHOENIX

- This Week**
- 1 I GOT TO HAVE YOUR LOVE / THERE'S FIRE DOWN BELOW—Fantastic Four—Westbound (LP/12-inch)
 - 2 THE BULL / BELLY BOOGIE / BRAZILIAN LULLABY—Mike Theodore Orchestra—Westbound (LP)
 - 3 DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
 - 4 JE TAIME / VIOLATION / ON A RIEN A PERDRE—Saint Tropez—Butterfly (LP)
 - 5 POP COLLAGE (Medley) / LOVE SHOOK / GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)
 - 6 WATCH OUT—Trax—Polydor (LP)
 - 7 EROTIC SOUL—Larry Page Orchestra—London (12-inch remix)
 - 8 SPEAK WELL—Philly U.S.A.—West End (12-inch remix)
 - 9 SAN FRANCISCO / HOLLYWOOD / FIRE ISLAND—Village People—Casablanca (LP)
 - 10 NATIVE NEW YORKER / EASY COME, EASY GO—Odyssey—RCA (LP)
 - 11 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (LP/12-inch)
 - 12 HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12-inch)
 - 13 NO NO NO MY FRIEND—Free Style—AVI (12-inch)
 - 14 MUSIC—Montreal Sound—TK (12-inch)
 - 15 KING OF CLUBS / EL CARAVANERO—Chocolat's—Salsoul (LP)

MONTREAL

- This Week**
- 1 OUI SONT LES FEMMES—Patrick Jevet—Polydor (12-inch)
 - 2 RUN TO ME—Kelly Marie—Downstairs (12-inch)
 - 3 MA BAKER—Bonnie M.—WEA
 - 4 HEY YOU SHOULD BE DANCING—Gene Farrow—RCA (12-inch)
 - 5 PIPELINE—Bruce Johnston—CBS (12-inch)
 - 6 LOVE ME BABY—Sheila B. Devotions—Sals (12-inch)
 - 7 DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—TC
 - 8 SOMETHING'S UP—Wayne St. John—RCA (12-inch)
 - 9 COSMIC WIND—Mike Theodore Orchestra—WEA (LP)
 - 10 SAN FRANCISCO / HOLLYWOOD—Village People—Polydor (LP)
 - 11 WA NA NA GANG GANG—Ernest Clinton—CBS
 - 12 ONCE UPON A TIME—Black Light Orchestra—RCA (LP)
 - 13 CITATIONS—Cab Creme—TC
 - 14 I WOULDN'T GIVE YOU UP—Gollie Alexander—TC
 - 15 DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—TC (LP)

Compiled by telephone from Disco DJ Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets.

Richer Mix At Starship

NEW YORK—Starship Discovery One, the Manhattan's futuristic discotheque based on the Star Trek concept, is expanding its policy of mixing live talent with recorded music.

The club, said to be one of the most poshly appointed in New York, also has established a Latin music policy with Wednesday night devoted to salsa.

Top disco acts who have already appeared at the club, and those slated to appear, include Andrea True, First Choice, Moment of Truth, Silver Convention, Crown Heights Affair, Double Exposure, Sister Sledge, Eddie Holman, The Blue Notes and Shade.

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TEED BY REC NAC STUDIOS 20 Labels Support New Tampa Pool

By RADCLIFFE JOE

NEW YORK—More than 22 disco deejays from Tampa, Clearwater and Sarasota, Fla., have become charter members of the new Tampa Bay Disco Pool, a division of Recnac Recording Studios of Tampa.

Although in operation for less than a month, Jim Knapp, vice president of disco operations at Recnac, claims to have the support of more than 20 of the leading record labels in the business.

Acting as an independent promotional agency for the labels, the Tampa Bay pool has a membership consisting of spinners from clubs catering to all audiences. It also serves as an employment agency for out-of-work deejays by working closely with club owners in the area to find spinners. It helps in the negotiations of salaries and working conditions.

Members recruited to the pool are said to be carefully screened before acceptance to ensure they are actually employed and have a track record of professionalism. Members are serviced with promotional records as they come in from the labels and also are expected to turn in a feedback report each week.

Knapp explains the pool works in close cooperation with Stark Record & Tape Buying Service of

the area on the selection of disco products for shops. It also operates as a subcontractor for the purchase and installation of disco lighting and sound.

One significant area in which the pool is concentrating efforts is in recruiting top disco acts to play clubs in the area. Knapp insists this does not imply a new policy of mixing live acts with disco music, but states the venture is being structured to give disco fans an opportunity to see and hear their idols.

In addition to the pool operations, Recnac Recording studios also runs special training courses for beginning and advanced disco deejays.

- It operates a portable disco service called "Dis-Go-Tek."
- It runs a 24-hour disco repair service.
- It custom designs complete disco systems.
- It offers management and consulting services to club owners and operators.
- It runs regular seminars and publishes a monthly disco newspaper.

Recnac is owned by Mark Shew. Associate director of the pool is Thom Vann. Glen Keating of Sarasota, Fla., functions as public relations director.

Disco Mix

By TOM MOULTON

NEW YORK—Following interest and excitement generated by disco deejays over "Magic Love," the LP by Michele which was previewed at the last Billboard disco convention, Westend Records is rush-releasing the product which will soon be available.

There are four strong cuts. "Can't You Feel It" is the most commercial and pop sounding. The song starts off with some pretty lyrics and then seems to float melodically along. In part, the lyrics suggest "now it's time to move, put your feet in the groove, can't you feel it?" Incorporated is a nice instrumental section that

breaks down to the rhythms, and then builds back up to full orchestration and vocals.

"Magic Love" is very European-sounding even though the guitars and the keyboards were recorded in the U.S. This song is very uptempo with low-keyed but driving rhythms and beautiful string lines. There is also a good drum break with percussion, followed by a strong fender rhodes solo.

"Hold Me, Squeeze Me" is also very European sounding with simple lyrics and a hook that stays in the memory. There is also a nice organ break by Ron "have mercy" Kersey which adds to the over-all effectiveness of the song. "Disco Dance" is more on the funky side with strong gospel overtones, and an equally strong break.

The first half of the tune incorporates sensuous moans and groans with the strings being used effectively to accentuate the singer's ad libs.

Casablanca Records will release two LPs by the end of this month: "Love Shook" by Pattie Brooks, and "Zodiac Lady" by Roberta Kelly. Both LPs utilize the European sound, but Brooks' album was recorded in this country.

Hawaii Scene

• Continued from page 64

reiterates the point about competition among clubs but also emphasizes that the discos that make it are those "with a magic" and a distinct image.

Valentino's accentuates a relaxed atmosphere and prides itself on a magnificent setting that includes two totally private rooms which lock internally and in which up to four people can eat dinner looking through one-way mirrors at the dancers.

Will the disco phenomenon fade in Hawaii?

According to Walton, definitely not.

"I doubt if the popularity of disco clubs will wane in the foreseeable future," he explains.

"After all, dancing is an international, even a universal, language."



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Future Hi Fi Retail Mart

• Continued from page 60

maintains that a strong product evaluation program is "really meaningful" at the audio specialist level.

Spanos sees such product categories as digital time delay systems, large-screen projection tv units like the Advent VideoBeam incorporated with hi fi systems, and video-cassette recorders hooked up with FM stereo simulcasts as a good example of "tomorrow technology" that is demonstratable today, in his own stores.

Both Vergis and Goody share Spanos' feeling of excitement in the emerging technology that is aimed at better sound and sight reproduction. Vergis sees manufacturers starting to develop features to meet public demand, rather than vice versa, with miniaturization continuing in all product areas.

Goody believes the store has to be an exciting place to shop, pointing out the effective use of the chain's large Rockefeller Center lower-level demo room for 4-channel, projection tv and home disco systems, for example.

Assessing manufacturer support, Vergis feels most have a "vapor image" of his stores from the reps, with great support programs on paper that still leave dealers basically spending their own money.

Spanos says most manufacturers don't know what the consumer really wants (echoing Koss chairman John Koss' belief of a need for far more consumer input). Only Goody had kind words "for those manufacturers who feel they can make their product No. 1 in the market through us, and are willing to work closely on effective in-store and co-op ad programs."

Profit per unit is still the top motivational factor in selecting a product line, the three retailers agreed in response to a query from Allen Novick of TEAC Corp. Product specs and price points were number two for Vergis and Spanos, and third for Goody, who put national and co-op local ad support in second spot, which the other two placed number three. Profit based on number of turns was fourth for all three dealers, while rep service and training support was considered relatively less important, with only Goody having really good words for the rep force.

The trio was unanimous in its feeling that manufacturers and reps were not doing enough in sales training, with a necessity for the retailer to develop his own programs. Spanos uses videotape to help salespeople develop the effective personal touch, and Goody emphasizes selling hi fi—not the product itself.

With the market demographics shifting in the next decade to an older, more blue-collar and definitely female buyer, the retailer panel urged their fellow dealers, as well as manufacturers, distributors and reps, to plan now for ways to anticipate the needs of the new audience.

Rogers SRO In N.Y.

• Continued from page 60

merchandise giveaways and visits by artists and air personalities is being formulated to help draw traffic, he notes.

In addition to the Goody chain, a half dozen other area retailers are participating, as well as a number of local and national publications. A large promotion campaign is being framed by Bob Rogers, and will involve across-the-board media, aimed at making the event the largest the couple has produced in 23 years.

To stay in the hi fi market 10 years from now, manufacturers and reps have to extend their contacts with the sales force, the buyer and the owner, as well as the consumer. Goody, Vergis and Spanos emphasize.

All anticipate a merchandising environment far different from today to showcase a product mix that is just beginning to evolve and enhance the reproduction of music—the industry's basic commodity.

EIA/CEG Brief Supports Sony In Taping Action

NEW YORK—The EIA/Consumer Electronics Group (EIA/CEG) board is preparing a brief in support of the Sony position in the suit brought by Universal and Disney Studios over alleged copyright infringement with off-air taping of television movies in the home.

Bill Boss of RCA Corp., EIA/CEG chairman, confirmed the board action during the fall conference in San Francisco, Oct. 11-13. The amicus curiae (friend of the court) brief will be reviewed by the 12 to 14 member companies involved before submission to the court well in advance of the tentative Jan. 10 trial date in Los Angeles, he says.

The support from other video systems manufacturers in EIA/CEG had been requested by Sony chairman Harvey Schein during the Summer CES in Chicago (Billboard, June 18, 1977). The board voted to take no official action at that time, but to monitor the situation closely and protect the best interests of its members.

Before and since then, a dozen or more companies have announced their entry into the home videotape market, including RCA, Panasonic, JVC, Zenith, Magnavox, Sanyo/Sears, Toshiba, Sharp, Mitsubishi, Quasar and Pioneer, all EIA/CEG members.

As a reflection of the importance of video systems in the consumer electronics market, the EIA/CEG marketing services department will report statistical figures on sales of home videotape machines starting in January, with all companies agreeing to provide the monthly totals.

Audio Expo

• Continued from page 61

microphones, cartridges; SI Electronics, compacts, radio/cassette decks; SME Ltd., pickup arms; Steepletone Products, compacts, cassette decks, car stereo; Strathearn Audio, speakers, turntables; Tannoy Products, Harman-Kardon components, Micro-Seiki turntables, Ortofon cartridges, Tannoy speakers; Tape Music Distributors, JR speakers and Koss stereophones; TDK, blank cassettes; VOR International, Vac-O-Rec disk cleaners.

Peaches Digs Tape

• Continued from page 62

full line of LPs in every music category emulates the successful merchandising and promotion formula established at the other 16 stores in the Peaches chain.

One big difference in the market here is the Peaches' operating hours. The two stores will stay open seven days a week, 10 a.m. to midnight on weekdays; an extra hour until 1 a.m. Friday-Saturday, and from noon to midnight on Sunday.



PRESIDENT'S PARADE—The nation's top record company presidents journey to Nashville for country music week activities. Here you'll find CBS' Bruce Lundvall with Columbia artist Mary Kay Place and Ellen Bernstein, director of talent acquisition for Columbia (top left); top right—RCA's Louis Bottolenc (center) with RCA artists Eddy Arnold and Ronnie Prophet; MCA's Mike Maitland presents a special award to MCA artist Jerry Clower (right); and above the Polygram Record Group's Irwin Steinberg with Jerry Kennedy, Nashville vice president of a&r for Phonogram/Mercury, and Mercury artists Reba McEntire and Stewart Harris.



CMA Elects Its New Board

NASHVILLE—New CMA board members, elected Oct. 13 during the CMA's annual membership meeting held at Opryland, U.S.A. in Nashville, have been announced.

Serving as directors for a two period in the following categories are: advertising agency—Charlie Colombo, Eastman Radio, Inc., New York; artist/musician—Charley Pride, RCA Records, Dallas; artist manager and/or agent—Sonny Neal, William Morris Agency, Nashville; composer—Norro Wilson, Nashville; disk jockey—Mike Hoyer, KFGO, Fargo, N.D.; international—Gary Buck, Broadland Music Ltd., Ontario, Canada, and talent buyer or promoter—Don Romeo, Don Romeo Agency, Omaha, Neb.

Others include publications—Bob Austin, Record World, New York; publisher—Mary Reeves Davis, Tuckahoe Music, Inc., Nashville; radio—tv—Dan McKinnon, KSON, San Diego, Calif.; record company—Mike Maitland, MCA Records, Los Angeles; record merchandiser—Barrie Bergman, the Record Bar, Durham, N.C.; and directors-at-large—Jim Fogelson, ABC/Dot Records, Nashville; Frank Jones, Capitol Records, Nashville; and Sam Lovullo, Youngstreet Productions, Beverly Hills, Calif.

The new board of directors will meet and elect officers for the coming year on Nov. 18.

FETE DJs OF THE YEAR
3,000 Attend CMA Anniversary Show

NASHVILLE—The deejay of the year awards were among the various prestigious honors highlighting the CMA's 19th anniversary banquet and show attended by more than 3,000 CMA members and guests at the Municipal Auditorium Oct. 14.

Deejay of the year award winners in the three market sizes were introduced by previous winners Jay Diamond, Mary Sullivan and Lee Arnold. The 1977 top deejays are: Shannon Reed, KWMT, Fort Dodge, Iowa, in the under 50,000 population category; Tiny Hughes, WROZ, Evansville, Ind., in the 50,000-500,000 population category;

and Bill Robinson, WIRE, Indianapolis, Ind., in the more than 500,000 population category.

Dan McKinnon, CMA president, emceed other awards presentations which preceded the banquet show. Plaques were given to Larry Butler for producing the CMA single of the year, "Lucille," and to Tom Collins and Ronnie Milsap for producing the CMA album of the year, "Ronnie Milsap Live." Johnny Cash walked away with CMA's special president's award for 1977.

CMA board member Irving Waugh was the recipient of the first and only CMA board of directors' award, consisting of an engraved antique silver tray and scroll, citing his contributions to the CMA and especially the annual awards show.

Mayor Richard Fulton was on hand to present Ed Shea, ASCAP's Southern director, with the metronome award, given to the person who has contributed most toward country music and Nashville during the past year.

The Johnny Cash Show topped the bill for this year's banquet show featuring performances by June Carter and the Carter Family, Jan Howard, the Tennessee Three, and a special appearance by the Oak Ridge Boys. During the show, a Hall of Fame tribute was presented by Cash to honor this year's inductee, Merle Travis.

AWARD SHOW TOPS IN TV

NASHVILLE—Against some stiff competition on other networks, the CMA Awards show telecast over CBS-TV topped the ratings again.

Hosted by Johnny Cash and sponsored by Kraft Foods, the 90-minute telecast pulled a 35% average share against 33% each for the Los Angeles-Chicago football game and the movie "Killer On Board."

The smooth running show, Oct. 10, progressed without any major hiccups.

DJ Hall Of Fame Inducts Cherry, Blanchard At Fete

NASHVILLE—Hugh Cherry and Lowell Blanchard were inducted into the Country Music Disk Jockey Hall of Fame during the second annual Federation of International Country Air Personalities awards banquet held Oct. 14 at Nashville's Hyatt Regency.

Cherry, inducted as the living radio personality, and Blanchard, awarded posthumously, join seven other members in the Disk Jockey Hall of Fame, including, in the living category, Eddie Hill, Grant Turner and Joe Allison, and posthumously awarded Nelson King and Randy Blake.

Some 500 guests gathered for the formal affair, which also honored Webb Pierce and Red Sovine as being the first lifetime members of the organization, and saw the first annual Federation of International Country Air Personalities' broadcast scholarship go to Terry Smith of Middle Tennessee State Univ. in Murfreesboro, Tenn.

New officers were also announced for the following year, including Mike Burger of WHOO, president; Larry Scott of KJJJ, first vice president; King Edward Smith IV of WSLC, second vice president; Bob Cole of KIKK, secretary/treasurer; Searcy Hall of WHOS, parliamentarian, and Bob Ingram of WRJW, sergeant-at-arms.

Entertainment for the banquet was furnished by Monument Rec-

ords. Among the featured performers were Tommy Cash, Charlie McCoy, Delane Smallwood, Connie Smith, Larry Gatlin and Ernest Tubb and the Texas Troubadours.



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Billboard

Hot Country Singles

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* STAR PERFORMER—Singles registering greatest proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	1	13	HEAVEN'S JUST A SIN AWAY—Kendalls (J. Gillespie), Dvation 1103 (Lorville, SESAC)	35	32	11	TOO MUCH IS NOT ENOUGH—Billie Jo Spears (R. O'Beir, United Artists 1041 (Hungry Mountain, BMI))	82	82	2	QUITS—Gary Stewart (D. O'Keefe), RCA 11131 (Road Canon, Warner-Tamartane, BMI)
2	3	9	I'M JUST A COUNTRY BOY—Don Williams (M. Borer, F. Brooks), ABC/Dot 17717 (Folkways, BMI)	51	51	3	DON'T LET ME TOUCH YOU—Marly Robbins (M. Robbins, B. Sherrill), Columbia 3-10629 (Mangrove, BMI)	81	81	2	AGREE TO DISAGREE—Little David Wilkins (R. Hughes, T. Vernon), Playboy 85427 (pic) (Little David, BMI)
3	6	7	MORE TO ME—Charley Pride (B. Peters), RCA 11085 (Pi-Gem, BMI)	52	52	4	THE PAY PHONE—Bob Luman (G. Martin), Polydor 14431 (Tree, BMI)	NEW ENTRY	70	NEW ENTRY	COME A LITTLE BIT CLOSER—Johnny Duncan (with Janie Fricke) (Boyer, Hart, Farrell), Columbia 310634 (Wren, BMI)
4	7	8	LOVE IS JUST A GAME—Larry Gatlin (L. Gatlin), Monument 45226 (Phonogram) (First Generation, BMI)	38	38	8	ENDLESSLY—Eddie Middleton (C. Olin, B. Benton), Epic 8-50431 (Vogue, BMI)	71	75	4	COME TO ME—Ray Head (G. Price), ABC/Dot 17722 (Atmospheric/Longstreet, BMI)
5	5	12	ONCE IN A LIFETIME THING—John Wesley Ryles (J. Foster, B. Rice), ABC/Dot 12698 (Jack & Bill, ASCAP)	49	49	5	I'LL ALWAYS LOVE YOU—Cates Sisters (B. Lee), Caprice 2036 (Sound Corp., ASCAP)	72	72	5	BLUEBERRY HILL—Ann I. Martin (Lewis, Block, Rose), Prairie Dust 7615 (NSD) (Chappell, ASCAP)
6	10	7	ROSES FOR MAMA—C.W. McCall (J. Wilton, G. Dobbin, W. Sharpe), Polydor 14420 (Chappell, ASCAP)	40	43	6	YOU'VE GOT TO MEND THIS HEARTACHE—Ruby Falls (Fields, Bus, Falls), 50 States 56 (NSD) (Sandburn/Music Craftshop, ASCAP)	73	74	5	MAKE THE WORLD GO AWAY—Charly McClain (H. Cochran), Epic 8-50436 (Tree, BMI)
7	2	12	EAST BOUND AND DOWN/(I'M JUST A) REDNECK IN A ROCK AND ROLL BAR—Jerry Reed (J. R. Hubbard, D. Teller), RCA 11056 (Duchess/Vedco, BMI)	59	59	3	PEANUT BUTTER—Dickey Lee (R. Bailey), RCA 11125 (Razon, BMI)	74	80	4	LIPSTICK TRACES—Jimmy Peters (W. Neville), Mercury 55605 (Minit, BMI)
8	9	11	LET ME DOWN EASY—Cristy Lane (Lobe), LS 131 (Kaiser) (Famous, ASCAP)	42	27	16	Y'ALL COME BACK SALOON—Oakridge Boys (S. Vaughn), ABC/Dot 17710 (Jack and Bill, ASCAP)	75	84	3	SHE KEEPS HANGIN' ON—Rayburn Anthony (S. Stone, M. Johnson), Polydor 14423 (ATV/Dawnbreak, BMI)
9	15	4	THE WURLITZER PRIZE (I Don't Want To Get Over You/Lookin' For A Feeling)—Waylon Jennings (B. Emmons, C. Mosman, W. Jennings), RCA 11118 (Baby Chick, BMI/Waylon Jennings, BMI)	43	34	11	IF IT AIN'T LOVE BY NOW—Jim Ed Brown & Helen Cornelius (J. Berry, D. Haywood), RCA 11044 (Steeplechase, BMI)	76	85	3	I HAVEN'T LEARNED A THING—Porter Wagoner (S. Brockmorton), RCA 10974 (Tree, BMI)
10	14	7	BLUE BAYOU—Linda Ronstadt (J. DeLeon, J. Nelson), Asylum 45431 (Elektra) (Acuff-Rose, BMI)	44	33	8	THE KING IS GONE—Ronnie McDowell (R. McDowell, L. Morgan), Scorpion 0543 (Midnight/Bron, SESAC)	77	87	2	WHEN DO WE STOP STARTING OVER—Don Gibson (M. Newbury), ABC/Hickory 54019 (Acuff-Rose, BMI)
11	12	8	SHAME ON ME—Donna Fargo (L. Williams, B. Egan), Warner Brothers 8431 (Regent/Fut Knox, BMI)	45	39	17	DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle (R. Knight), United Artists 1016 (United Artists, ASCAP)	78	NEW ENTRY	NEW ENTRY	I'M COMING HOME TO FACE THE MUSIC—Hal Stuckey (D. Goodman, M. Sherrill), MCA 40808 (Highball, BMI)
12	13	9	HOLD ME—Barbara Mandrell (G. Ray), ABC/Dot 17716 (Gator, SESAC)	71	2	2	YOU LIGHT UP MY LIFE—Debbi Boone (J. Brooks), Warner/Curb 8445 (Big Hill, ASCAP)	79	NEW ENTRY	NEW ENTRY	IT SHOULD HAVE BEEN EASY—Duffy (B. McDill), RCA 11138 (Hall Clement, BMI)
13	17	4	FROM GRACELAND TO THE PROMISED LAND—Merle Haggard (M. Haggard), MCA 40804 (Shade Tree, BMI)	70	2	2	SWEET MUSIC MAN—Kenny Rogers (K. Rogers), United Artists 1095 (Jolly Rogers, ASCAP)	80	NEW ENTRY	NEW ENTRY	DEAR ALICE—Johnny Lee (L. Anderson), GRT 137 (Big Heart/Harmony & Grits, BMI)
14	8	11	WE CAN'T GO ON LIVING LIKE THIS—Eddie Rabbitt (E. Rabbitt, E. Stevens), Elektra 45418 (Briarpatch/Dee Dee, BMI)	NEW ENTRY	NEW ENTRY	NEW ENTRY	I'M KNEE DEEP IN LOVING YOU—Dino & Sugar (S. Brockmorton), RCA 11141 (Tree, BMI)	81	35	10	LITTLE OLE DIME—Jim Reeves (I. Carroll), RCA 11060 (Tuckahoe, BMI)
15	28	4	ONE OF A KIND—Tammy Wynette (R. Sherrill, S. Davis), Epic 8-50450 (A&R, BMI)	49	56	5	FOR ALL THE RIGHT REASONS—Barbara Fairchild (R. Reynolds, M. Barrett), Columbia 3-10607 (Dinosaur, BMI)	82	NEW ENTRY	NEW ENTRY	MIDDLE AGE CRAZY—Jerry Lee Lewis (S. Brockmorton), Mercury 538 (Tree, BMI)
16	16	9	A WORKING MAN CAN'T GET NOWHERE TODAY—Merle Haggard (M. Haggard), Capitol 4477 (Shadefree, BMI)	60	5	5	WALK AWAY WITH ME—Randy Barlow (F. Kelly), Cashe 427 (IRD) (Freder, BMI)	83	88	3	WE'RE ALL ALONE—Rita Coolidge (B. Scaggs), Box Scaggs, ASCAP) A&M 1965
17	20	8	YOU OUGHT TO HEAR ME CRY—Willie Nelson (W. Nelson), RCA 11061 (Tree, BMI)	61	5	5	ONE NIGHT STANDS—Hank Williams Jr. (R. Knight), Warner/Curb 8451 (Dunbar, BMI)	94	94	3	YOU'LL NEVER LEAVE ME COMPLETELY—Johnny Bush (D. Kirby), Starday 165 (Gusto) (Tree, BMI)
18	21	8	FOOLS FALL IN LOVE—Jacky Ward (J. Lebon, M. Stiller), Mercury 511 (Phonogram) (Chappell/Quintet/Bimstock, ASCAP)	52	53	4	I MUST BE DREAMING—Don King (D. King, D. Woodward), Con Bro 125 (NSD) (Wilcox, ASCAP)	85	86	2	RAYMOND'S PLACE—Ray Griff (R. Griff), Capitol 4492 (Blue Echo, ASCAP)
19	23	5	STILL THE ONE—Bill Anderson (J. Hall), MCA 40794 (Grove Songs, BMI)	53	55	6	HELEN—Cal Smith (J. Mundy), MCA 4789 (Neverbreak, ASCAP)	86	54	15	I'VE ALREADY LOVED YOU IN MY MIND—Conway Twitty (C. Twitty), MCA 40754 (Twitty Bird, BMI)
20	26	6	CLOSE ENOUGH FOR LONESOME—Mel Street (B. McDill), Polydor 14421 (Hall Clement, BMI)	64	2	2	EVERYDAY I HAVE TO CRY SOME—Joe Stampley (R. Alexander), Epic 850453 (Combine, BMI)	87	42	11	TO LOVE SOMEBODY—Narvel Felts (B. Gibb, R. Goss), ABC/Dot 17715 (Nemperor, BMI)
21	36	3	HERE YOU COME AGAIN—Dolly Parton (B. Mann, C. Webb), RCA 11123 (Screen Gems, EMI) (Summerhill Songs, BMI)	55	57	5	LEAN ON JESUS (Before He Leans On You)—Paul Craft (R. Stanley, M. Gernimo), RCA 11078 (Gangwriters, ASCAP)	88	91	2	HEAVEN CAN BE ANYWHERE (Twin Pines Theme)—Charlie Daniels Band (C. Daniels), Epic 850456 (Hot Band, BMI)
22	24	7	THIS TIME I'M IN IT FOR THE LOVE—Tommy Overstreet (B. McDill), ABC/Dot 17721 (Hall Clement, BMI)	76	2	2	MOTHER COUNTRY MUSIC—Vern Gosdin (J. Nance), Elektra 45436 (ATV, BMI)	89	89	2	JESSIE I WANTED THAT AWARD—Sherwin Linton (S. Linton), Soundwaves/NSD (Linton/Hokit, BMI)
23	25	7	WHAT'RE YOU DOING TONIGHT—Janie Fricke (B. McDill), Columbia 3-10605 (Hall Clement, BMI)	57	48	6	THAT OLD COLD SHOULDER—Tom Brash (S. Whipple), ABC/Dot 17720 (Tree, BMI)	90	45	12	SILVER MEDALS AND SWEET MEMORIES—Stallor Brothers (D. Reid), Mercury 55000 (Phonogram) (American Cowboy, BMI)
24	19	9	HE AIN'T YOU—Lynn Anderson (B. Bug, D. Holbeier, J. Barry, L. Hartman), Columbia 3-10597 (Kishner, ASCAP/Don Kirshner, BMI)	58	44	8	NOBODY CARES BUT YOU—Freddy Weller (F. Weller), Columbia 3-10598 (Young World, BMI)	91	92	3	BIG SILVER ANGEL—Tina Turner (W. Thompson), Epic 8-50455 (Earl Barton, BMI)
25	18	9	WHAT A WAY TO GO—Bobby Borchers (B. David, J. Rushing), Playboy 5816 (Epic) (Vogue, BMI/Bibo, ASCAP)	59	41	14	SHAME, SHAME ON ME (I Had Planned To Be Your Man)—Nenny Dale (W. W. Wambert), Capitol 4457 (Publicare, ASCAP)	92	96	2	RINGGOLD GEORGIA—Billy Walker & Brenda Kaye Perry (J. McBeal), MRC 1005 (Jarmax, ASCAP)
26	4	12	I GOT THE HOSS—Mel Tillis (J. House), MCA 40754 (Savoy, BMI)	NEW ENTRY	NEW ENTRY	NEW ENTRY	GEORGIA KEEPS PULLING ON MY RING—Conway Twitty (D. Wilkins, T. Marshall), MCA 40805 (Emerald Isle/Saffelground, BMI)	93	95	3	HOW I LOVE THEM OLD SONGS—Danny Davis & Nashville Brass (M. Newbury), RCA 11073 (Acuff-Rose, BMI)
27	29	7	DAYS THAT END IN "Y"—Sammie Smith (E. Stevens, J. Malloy), Elektra 45429 (Dee Dee, BMI)	61	63	6	MEXICAN LOVE SONGS—Linda Hargrove (L. Hargrove, P. Drake), Capitol 4447 (Beechwood/Window, BMI)	94	NEW ENTRY	NEW ENTRY	FACE TO FACE—David Alan Coe (D.A. Coe), Columbia 310621 (Window, BMI)
28	30	7	SOUL OF A HONKY TONK WOMAN—Mel McDaniel (B. Morrison, H. Coleman), Capitol 4461 (Music City, ASCAP)	62	68	4	THAT'S ALL I WANTED TO KNOW—Dottie West (E. Penney, H. Moffat), United Artists 1084 (Chappell, ASCAP/Pi-Gem, BMI)	95	47	13	WHY CAN'T HE BE YOU—Loretta Lynn (H. Cochran), MCA 40747 (Tree, BMI)
29	11	12	THE OLD MAN AND HIS HORN—Gene Watson (D. Harnes), Capitol 4458 (Doubleday, BMI)	63	69	4	THE SUN IN DIXIE—Kathy Baines (R. Klug, D. Phinnes), Republic 005 (Saffelground, BMI)	96	73	6	MY GIRL—Dale McBride (D. McBride), Con Bro 124 (NSD) (Coo Bro, BMI)
30	37	5	CHANGES IN LATITUDES, CHANGES IN ATTITUDES—Jimmy Buffett (J. Buffett), ABC 12305 (Coral Reefer/Outer Banks, BMI)	64	66	4	YOU JUST DON'T KNOW—Mary K. Miller (B. Davis), Inerg 1-302 (NSD) (Hudson Bay, BMI)	NEW ENTRY	97	NEW ENTRY	I THINK I'LL SAY GOODBYE—Jetta Ross (J. Rushing, M. Chapman), Gazelle 431 (Vogue, BMI)
31	22	13	DAYTIME FRIENDS—Kenny Rogers (B. Peters), United Artists 1027 (Ben Peters, BMI)	65	67	5	BETTER OFF ALONE—Jan Howard (S. Summers), Con Bro 125 (NSD) (Con Bro, BMI)	98	79	5	THE LADY AIN'T FOR SALE—Sherry Bryce (S. Bryce), Pilot 101 (NSD) (Hollytree, BMI)
32	40	5	BORN TO LOVE ME—Ray Price (B. Morrison), Columbia 3-10631 (Combine, ASCAP)	78	2	2	AFTER THE BALL—Johnny Cash (J.R. Cash), Columbia 310623 (House of Cash, BMI)	99	NEW ENTRY	NEW ENTRY	A GOOD WOMAN LIKES TO DRINK WITH THE BOYS—Honne Rodgers (D. Ellington), Scimitar 1113 (Chappell/Brown Shoes, BMI)
33	46	4	SHE JUST LOVED THE CHEATIN' OUT OF ME—Moe Bandy (S.D. Shafer, A. Owens), Columbia 3-10619 (Acuff-Rose, BMI)	83	2	2	ABILENE—Sonny James (J.D. Luedermilk, L. Brown, B. Gibson), Columbia 310628 (Acuff-Rose, BMI)	100	NEW ENTRY	NEW ENTRY	A PLACE WHERE LOVE HAS BEEN—Arken Hadden (M. McDaniel, D. Linder), Elektra 45434 (Music City, ASCAP/Combine, BMI)
34	31	9	ERES TU—Johnny Rodriguez (J. Calderon), Mercury 512 (Radmus, ASCAP)								

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Plaudits To Country Music Week's Award Winners



ASCAP's best country song award goes to the Elvis tribute record "The King Is Gone." Left to right are Lee Morgan and Ronnie Dowell, co-writers, and Slim Williamson, president of Scorpion Records.



BMI's BIGGEST: Left to right, Don Gant and Jack Stapp of Tree Publishing, the top award publisher; Mac Davis who won special awards for penning three songs which have gained a million performances; Frances Preston, BMI vice president; Buddy Killen of Tree; Bob Montgomery, writer of the most performed song—"Misty Blue"; and Ed Cramer, BMI president.



Jerry Foster and Bill Rice reap their harvest of 10 writer awards each with help from ASCAP president Stanley Adams, left, Southern director Ed Shea, and ASCAP membership men Bruce Gold and Todd Brabec.



Steve Burgess representing Sage and Sand Music, publisher of ASCAP's most recorded song "Burning Bridges," accepts the honor with the song's writer Walter Scott.



BMI vice presidents Frances Preston and Ron Anton get help from Ed Cramer, president, in presenting special million performance citations to Mac Davis.



Ray Griff, who as producer-writer-publisher-artist won the greatest amount of ASCAP awards, collects another armful from Adams and Shea. Griff won five as a writer, five as a publisher, three as a producer and three as an artist.



Honored by Adams and Shea, "Hee Haw" producer Sam Lovullo stands on announcement of his special tribute award from ASCAP for his contributions to country music.



Waylon Jennings, who snubbed the CMA Awards, turns up with his wife, Jessi Colter, as both accept awards at BMI.



Ed Cramer with Bob Montgomery who wrote "Misty Blue," winner of the Burton Award for most performed song.



Adams and Shea pour the plaques to the Chappell Music crew: Pat Rolfe, Norm Weiser and Henry Hurt. Chappell received 10 ASCAP publisher awards to take runnerup honors.



Bill Cook of Billboard, hours after receiving the CMA's founding president's award, presents SESAC's best country song award for "The King Is Gone."



CMA's vocal duo of the year: Jim Ed Brown and Helen Cornelius.



Paul Tannen, right, and Lester Sill of Screen Gems-EMI in the winners circle with Preston and Cramer.



Wesley Rose and Ray Baker of Milene Music display their ASCAP award plaques.



Crystal Gayle, CMA female vocalist of the year.



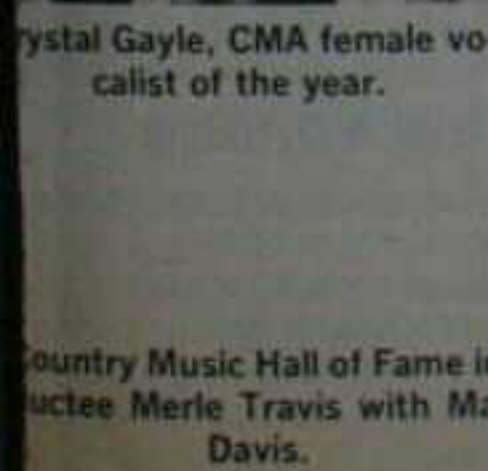
Writers of the CMA's song of the year, "Lucille": Roger Bowling and Hal Bynum.



A highlight of the FICAP banquet: left to right, Mrs. Charlie Douglas; Charlie Douglas, president of the Federation of International Country Air Personalities; Chuck Chellman, trustee of the Country Music Disk Jockey Hall of Fame; and Hugh Cherry, accepting his plaque after being named to the Disk Jockey Hall of Fame.



Ronnie Milsap, center, is welcomed to a reception after his CMA Awards sweep by, left to right, Jerry Bradley, RCA division vice president, Nashville operations; Charles Leach, Milsap's legal counsel; Mel Ilberman, division vice president, creative affairs; and Robert Thompson, who negotiated Milsap's new long-term RCA contract renewal with Leach.



Country Music Hall of Fame inductee Merle Travis with Mac Davis.



Multiple awards are dished out by Preston and Cramer to, left to right, Bob McDill, Wayland Holyfield, Don Williams, Bill Hall and Dean Kaye. Hall and Kaye are representing Hall-Clement Publications, a division of Vogue Music.



ASCAP's Southern region director Ed Shea gets an award of his own: the coveted Metronome award presented by Metro-Nashville Mayor Richard Fulton during the CMA banquet.

OCTOBER 29, 1977, BILLBOARD

U.K.'s 1st

Consumer
Poll Lists
Top Acts

NASHVILLE—Britain's first poll to find the "all time favorite country record" marked up another triumph for ABC/Dot artist Don Williams with his recording of "You're My Best Friend" gaining the voters' support as top choice.

Votes from the poll, launched jointly by England's Country Music People magazine and BBC Radio 2's "Country Club" program, were accumulated during August 1977 with more than 3,000 votes counted and approximately 450 recordings listed.

Nominations were open for any recording, from any period of time, that had been released in the British Isles or the U.S. Voters were allowed a choice of five recordings listed in order of preference.

Marty Robbins and Tammy Wynette held second and third place with "El Paso" and "Stand By Your Man" respectively, while Williams increased his success by tying down the fourth slot with "I Recall A Gypsy Woman."

The late Jim Reeves and Slim Whitman, with eight songs each, were the most represented artists in the poll's top 100 listing while Johnny Cash, with Marty Robbins and Hank Williams Sr. in second and third places, garnered the greatest number of titles submitted.

The following artists completed the top 20 listing of the English consumer poll: Jim Reeves, "He'll Have To Go"; Reeves, "I Love You Because"; George Hamilton IV, "Canadian Pacific"; Billie Jo Spears, "Blanket On The Ground"; Charley Pride, "Crystal Chandeliers"; Kenny Rogers, "Lucille"; Merle Haggard, "Okie From Muskogee"; Dolly Parton, "Coat Of Many Colors"; Patsy Cline, "I Fall To Pieces"; Hank Williams, "Your Cheatin' Heart"; Faron Young, "It's Four In The Morning"; Parton, "Love Is Like A Butterfly"; Slim Whitman, "Rose Marie"; Cal Smith, "Country Bumpkin"; Johnny Cash, "I Walk The Line"; and Parton, "Jolene."

Record Section

NASHVILLE—The country section in Billboard's Oct. 22 issue has set a record for the publication. At 13 pages in length, it was the biggest weekly country section in Billboard's history, surpassing a 10-page section back in 1974 and a 9-page section earlier this year.

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IN NASHVILLE



Golden Boots: The RCA LP "Ol' Waylon" yields platinum records during the label's Golden Boot Awards brunch. Left to right are Dave Wheeler, manager of country sales for RCA Records; Richie Albright, Waylon Jennings' drummer; Jennings; Jessi Colter; Jerry Bradley, division vice president, Nashville operations; and Chips Moman, Jennings' producer.

30 RCA Acts Awarded Golden Boots

NASHVILLE—RCA Records took advantage of country music week activities to present 30 of its "Golden Boot" awards to its major artists.

The awards go to artists whose LPs have spurred outstanding sales or whose singles have reached No. 1 in two or more of the trade publications chart listings.

Louis Coultolenc, RCA's president, presented Porter Wagoner with a 25-year plaque, signifying his term to date as an RCA Records artist. The ceremonies, hosted by Chet Atkins, division vice president of country music, and Jerry Bradley, division vice president, Nashville operations, were held Oct. 13 at Jerry Reed's Country Palace Club in Nashville.

Besides giving awards, RCA re-

ceived Billboard's No. 1 country label of the year award during the ceremonies at its annual brunch. Atkins and Bradley accepted the Billboard plaque.

Receiving the Golden Boot Awards were Jim Ed Brown, Helen Cornelius, Dave & Sugar, Waylon Jennings, Ronnie Milsap, Danny Davis, Jerry Reed, Chet Atkins, Floyd Cramer, Charley Pride and the late Elvis Presley. Accepting Presley's award was Felton Jarvis, producer of the late entertainer.

Jennings also received a gold record and platinum record for his "Ol' Waylon" LP and a gold record for his "Are You Ready For The Country" LP. Pride was presented with a platinum record for his LP "The Best of Charley Pride."



ALOHA SALUTE—Hawaii's Gov. George R. Ariyoshi accepts a white Stetson from the Yellow Rose Band, local country group, as he proclaims October as Country Music Month in the 50th State. Pictured from the left are Bob Denison, Roger Young, Ariyoshi, Alan Van, Archie Hunter, and Johnny Smith.

1st Live Music For State Capitol

HONOLULU—In keeping with George R. Ariyoshi's proclamation that October is Country Music Month here, live country music invaded the state Capitol for the first time, taking the form of a noontime concert by local country group Yellow Rose Band.

Every year, the Governor of Hawaii issues a message designating Country Music Month in Hawaii.

This year, the request for the designation came from Roy Clark. In his proclamation, Gov. Ariyoshi singled out Melveen Leed, Lehua Recording Artist, for helping to bring Hawaiian music and country music together.

When the Yellow Rose Band, one

of Hawaii's biggest local country music bands, heard about the proclamation, it offered to do a free noontime concert at the State Capitol.

It was the first time that country music has ever been played live at the Capitol.

The Yellow Rose Band now performs the military circuit, is negotiating for a national recording label and appears at O'Pehe's on Kalakaua Ave. in Waikiki.

The Tony Lama Co. cooperated in the event by presenting the Governor with a pair of specially designed boots, while the Yellow Rose Band gave him an eye-opening white stetson.

Billboard

Hot
Country LPsBillboard SPECIAL SURVEY
For Week Ending 10/29/77

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	16	MOODY BLUE—Elvis Presley, RCA APL 1-2428
2	2	11	DAYTIME FRIENDS—Kenny Rogers, United Artists UALA 754G
3	3	15	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA LA 773 G
4	4	8	IT WAS ALMOST LIKE A SONG—Ronnie Milsap, RCA APL1-2439
5	5	24	OL' WAYLON—Waylon Jennings, RCA APL 1-2317
★	10	3	SIMPLE DREAMS—Linda Ronstadt, Aylum BE104
★	9	5	HOW GREAT THOU ART—Elvis Presley, RCA LSP 3758
8	8	7	HEAVEN'S JUST A SIN AWAY—The Kendalls, Ovation OV 1719
9	6	8	WELCOME TO MY WORLD—Elvis Presley, RCA APL1-2274
★	12	8	EASTBOUND AND DOWN—Jerry Reed, RCA APL1-2516
11	11	8	PURE GOLD—Elvis Presley, RCA ANL1-0971
12	13	8	HIS HAND IN MINE—Elvis Presley, RCA ANL1-1319
13	15	9	I'VE ALREADY LOVED YOU IN MY MIND—Conway Twitty, MCA 2293
14	7	7	LEGENDARY PERFORMER, VOL. 1—Elvis Presley, RCA CPL 1-0343
15	14	19	RABBITT—Eddie Rabbitt, Elektra TE1105
16	17	5	THE SUN SESSIONS—Elvis Presley, RCA APM1-1675
★	22	3	COUNTRY BOY—Don Williams, ABC/Dot DD2988
18	16	8	LEGENDARY PERFORMER, VOL. 2—Elvis Presley, RCA CPL1-1349
19	18	8	TODAY—Elvis Presley, RCA APL1-1039
20	20	33	CHANGES IN LATITUDES ... CHANGES IN ATTITUDES—Jimmy Buffett, ABC AB 990
21	21	2	THE KING IS GONE—Ronnie McDowell, Scorpio 8021 (GRT)
22	24	21	RAMBLIN' FEVER—Merle Haggard, MCA 2267
23	23	3	ROLLIN' WITH THE FLOW—Charlie Rich, Epic 34893
24	25	3	Y'ALL COME BACK SALOON—Oak Ridge Boys, ABC/Dot DD2093
★	NEW ENTRY		ELVIS IN CONCERT—Elvis Presley, RCA APL22587
26	26	4	LIVE AT MADISON SQUARE GARDEN—Elvis Presley, RCA LSP 4776
27	30	10	SMOKEY AND THE BANDIT—Soundtrack, MCA 2095
28	29	3	A WORKING MAN CAN'T GET NOWHERE TODAY—Merle Haggard, Capitol ST11693
29	28	7	PRESLEY BLVD.—Elvis Presley, RCA APL 1-1506
30	27	60	CRYSTAL—Crystal Gayle, United Artists UA LA614-G
31	31	17	TO LEFTY FROM WILLIE—Willie Nelson, Columbia KC 34695
32	32	8	THAT'S THE WAY LOVE SHOULD BE—Dave & Sugar, RCA APL1-2477
33	33	14	TILL THE END—Vern Gosdin, Elektra TE 1112
34	36	5	LIVE! TAKIN' THE STAGE—Pure Prairie League, RCA CPL2-2404
★	NEW ENTRY		HERE YOU COME AGAIN—Dolly Parton, RCA APL12544
36	41	3	IF YOU DON'T LOVE ME—Freddie Fender, ABC/Dot DD1090
37	37	2	WANTED: THE OUTLAWS—Waylon Jennings, RCA APL 1-1321
38	38	28	KENNY ROGERS, United Artists UA-LA689-G
39	43	4	BILLY BOY & MARY LOU—Bill Anderson & Mary Lou Turner, MCA 2298
40	40	4	I LOVE WHAT LOVE IS DOING TO ME/HE AIN'T YOU—Lynn Anderson, Columbia PC 34871
41	42	6	JOHN WESLEY RYLES, ABC/Dot DD 2085
42	45	43	GREATEST HITS—Linda Ronstadt, Aylum TE 1092
43	19	9	LOVE IS JUST A GAME—Larry Gatlin, Monument MG 3515 (Phonogram)
44	46	18	DYNAMIC DUO—Loretta Lynn & Conway Twitty MCA 2278
45	47	4	MEL STREET, Polydor PD 16114
46	34	7	COWBOYS AIN'T SUPPOSED TO CRY—Moe Bandy, Columbia PC 34874
47	50	2	OUTLAW BLUES—Soundtrack, Capitol ST 11691
48	35	8	BLUEST HEARTACHE—Kenny Dale, Capitol ST11673
49	48	13	BORN BELIEVER—Jim Ed Brown & Helen Cornelius, RCA APL1-2399
50	39	6	B.J. THOMAS, MCA 2286

Ovation/Terrace In Publishing Venture

NASHVILLE—Buoyed by the remarkable success of "Heaven's Just A Sin Away" by the Kendalls, which claims the No. 1 spot on the Billboard Hot Country Singles chart for the fourth straight week, Ovation

Records continues its expansionist moves.

Dick Schory, president of the Chicago-based Ovation Inc., is setting up a new joint publishing venture with Al Jason, president of Terrace Enterprises.

Nashville Enjoys Busiest Opry Birthday Celebration



BC/Dot's stage comes alive with Roy Clark and the Oak Ridge Boys.



Billboard's "resurgent" artist of the year—John Wesley Ryles of ABC/Dot.



Tom T. Hall makes his RCA Records debut.



Playboy's Little David Wilkins does it with Bunny Kim.



Johnny Duncan, Janie Fricke and "Buffalo" having fun at the CBS Records show.



Merle Haggard performs for MCA Records.



Kenny Rogers laments the ballad of "Lucille" for UA.



Dottie West wows them at the United Artists show.



Capitol's Colleen Peterson.



An "aging" Glenn Sutton visits Warner Bros.' Norro Wilson, Chuck Woolery and Andy Wickham.



Ray Griff in action for Capitol Records.



Donna Fargo of Warner Bros. meets First Brother Billy Carter.



Rick Blackburn and Bruce Lundvall of CBS Records gift Johnny Cash with an award for 20 years of recording history with Columbia.

WEMBLEY FEST 10th Intl Meet Will Cater More To Modern Country Acts, Fans

By TONY BYWORTH

LONDON—Following months of speculation, Merle Haggard has been confirmed by promoter Mervyn Conn for the 1978 International Festival of Country Music, to be staged at Wembley's Empire Pool, March 25-27.

Other artists booked for appearances include British debuts by Mel Tillis, Donna Fargo, Moe Bandy, Carl Smith and the Wilburn Brothers while Tompall Glaser, Marty Robbins, Kenny Rogers and Lloyd Green return after previous successful visits to these shores.

At the London press conference where the names were revealed, Conn stated that the forthcoming 10th anniversary festival will cover the whole spectrum of country music over its three-day duration, ranging from traditional and bluegrass to contemporary and outlaw music.

"Although in the past couple of years we have tried to mix country and country rock acts, the forthcoming festival—due to popular demand—will cater more to the modern country music enthusiasts rather than the country rock fans," says Conn.

The booking of Haggard, whose British visit is long awaited, well fits into the celebration mood of next year's festival and his presence, along with the program's other top name acts, is another reward reaped for promoter Conn during his long-term involvement with country music.

The lineup for the 10th international Festival of Country Music

includes: March 25—Don Williams, Carl Smith, Jody Miller, Wilburn Brothers, Barbara Fairchild, Mel Tillis, George Hamilton IV, Larry Gatlin; March 26—Marty Robbins, Dave & Sugar, Donna Fargo, Lloyd Green, Charlie McCoy, Hargus "Pig" Robbins, Don Everly, Carl Perkins; March 27—Merle Haggard, Kenny Rogers, Ronnie Milsap, Tompall Glaser & the Outlaw Band, Moe Bandy, Joe Ely.

With the exception of Ronnie Milsap and Larry Gatlin, all the above artists' bookings have been confirmed. Further artists will be added.

George Hamilton IV, who has appeared at seven previous festivals, is set to emcee the three-day event.

Justifiably, Conn is proud that the international festival has now reached its 10th anniversary and recalls how the debut festival, a one-day affair, was launched in 1969.

"At that time hardly anything was happening for country music in Britain and many cynics thought that there wouldn't be any public interest in such an event," he says. "Happily it was a sellout, just like all the subsequent years."

Prophet In Canada

NASHVILLE—Ronnie Prophet, RCA recording artist and host of one of Canada's top-rated television shows, "Grand Ole Country," will be touring with Maritimes and Ontario this month for nine concert date appearances.

"I feel that the 10th anniversary of the festival is a positive indication of how popular country music has become during the past decade. Judging by record sales, the number of country music programs on commercial and BBC radio, the coverage on television and the increasing activity among the local country music clubs, it's clear that its popularity is still growing."

Among the other activities at the festival will be BBC Radio taping several programs featuring a number of the visiting U.S. acts; the finals of a nationwide country music contest sponsored by Marlboro Cigarettes; the exhibition area featuring over 40 stands selling a variety of goods ranging from records to clothing and accessories; and the launching of Britain's first Country Music Radio & Television Seminar hosted by the music industry publication Music Week in conjunction with the Country Music Assn. (Great Britain) and Mervyn Conn Promotions.

On the international front, the 10th International Festival of Country Music breaks fresh ground with concerts in Holland and Norway in addition to the Swedish and Finnish concerts already established in past years.

The dates for the European festivals are: Scandinavium, Gothenburg—March 26; Sports Palace, Rotterdam—March 28; Ice Palace, Helsinki—April 1; and Ekeberg Stadium, Oslo—April 2.

5 Feted At CMA

NASHVILLE—Special presentations highlighted the CMA's annual membership meeting Oct. 13 at Opryland, U.S.A. in Nashville.

Honored with special plaques for demonstrating the most successful and comprehensive job of promoting "October Is Country Music Month" during the past year were radio stations KBAM in Longview, Wash., a market area of less than 50,000; WGTO in Cypress Gardens, Fla., a market area of 50,000 to 500,000, and WSHO in New Orleans, La., a market area of more than 500,000.

Accepting the awards for the re-

spective radio stations were Dave Peterson for KBAM, C.B. Slane for WGTO and Johnny Jobe for WSHO. Winners were also invited to appear on a taping of "Hee Haw."

Hal B. Cook of Billboard Publications was honored for his significant contributions to the CMA as Dan McKinnon. CMA president, presented him with the CMA's Founding President's award, the Connie B. Gay award.

Pee Wee King, CMA board member, was recognized by the Colorado Country Music Assn. with a special Pioneer's award.

Virginia Raids: FBI Arrests 7

NEW YORK—FBI agents and investigators from the RIAA staged a series of raids on nine alleged pirate tape distributors within a 100-mile radius of Bristol, Va., recently, resulting in seven arrests and the seizure of more than \$300,000 worth of tapes.

Arrested, according to the FBI, were Charles Merritt Barry of Woodway Camper Sales, Pennington Gap; Robert Thomas Herndon, Log Cabin Music, Glade Springs; Jack Joseph Dunnivant, the Whimsy Shop, Pulaski; Daniel Paul Boardwine, Castelwood; Elbert Johnson Parsons, Marion; Ray Layel, Sugar Grove, and Freddie Dan Garrett, Lee Highway. All are in Virginia.

Forty FBI agents participated in the raid.

Later, Hubert Moser, of J & M

Wholesale Distributors and Carlos Don Mead of Nicholasville surrendered to a magistrate in Abington, Va., after it was revealed they were being sought in connection with the raids.

Tubb Tees Label

NASHVILLE—First Generation Records has released its first single on the Nashville-based label entitled "Sometimes I Do," backed with "Half My Heart's In Texas," by Ernest Tubb. This is Tubb's first record release in two years.

Tomato Distrib Pact

NEW YORK—Tomato Records will henceforth be distributed in New York and New Jersey by Sunshine Distributors; and in Phoenix, Ariz., by Associated Distributors.

Soul Sauce

New DJs, Format For L.A.'s KGFJ

By JEAN WILLIAMS

LOS ANGELES—KGFJ in L.A., which became KKTT (or as the station calls itself, "The Cat") Oct. 10, has come up with a new format, coupled with new announcers, while going after a broader audience.

The station, which also refers to itself as the "New AM," is attempting to capture an older audience with oldies, according to program director Don Mac.

"We surveyed 2,000 people and found they are tired of a lot of noise coming from radio. Over and over people used the term 'mellow' for the music they prefer," says Mac.

The r&b-oriented outlet now offers a cleaner sound, with easy flowing music. And according to station promotion director Harold Lawson, "Our emphasis is now on more music and more community involvement."

Says Mac: "We must create a new image for the station. Although KGFJ has been involved with the community, it was from a different level and people did not seem to have complete faith in what the station was trying to do. This in part was the reason for the call letters change, so we could start all over again."

Lawson notes that KKTT announcers now basically play two or three records, then back announce. "There's no more talking over records and our DJs are talking less generally."

Apparently the station's community involvement will spread beyond its announcers becoming physically involved, for even with its news programs it appears that 90% of the information offered concerns community residents or local politicians.

Unlike most r&b stations, but similar to the trend in Top 40 programming, KKTT is offering its news 20 minutes after the hour.

The station kept under close wraps its new format until the official unveiling Oct. 10. During the transition period, while awaiting approval for its change of call letters, KGFJ went to an all oldies format.

According to Lawson, "We were surprised but during the time we were playing all oldies we got such a tremendous response, we knew we had to continue with older records."

Mac notes that he understood from the survey that he would get the older audience, but the younger listeners are also into older records.

The remainder of KKTT's format will pretty much stay intact but with a quieter approach. The station has coined a slogan for its initial campaign called "KKTT is Taking It To The Streets."

The station also has an interesting arrangement with Arbitron where, during the rating period, if a listener tells Arbitron he listens to "The Cat," KKTT will automatically receive the credit.

There is a new crop of announcers starting with Earle Lee Allen 6-10 a.m., Warren Epps 10 a.m.-2 p.m., Dion Jackson 6-10 p.m. and Tyrone Nelson 2-6 a.m.

Don Mac takes over the 2-6 p.m. slot, while Darcel handles the 10 p.m.-2 a.m. shift. Both have been with the station, Darcel hosting the morning show.

The above schedule operates (Continued on page 73)

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 10/29/77

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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	12	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White (N. Pigford, E. Paris), 20th Century 2350 (Savette, BM)	34	22	19	I BELIEVE YOU—Dorothy Moore (D. Adorni, D. Adorni), Malaco 1042 (TK) (Musicways/Flying Dutchman, BM)	79	3	3	GET INTO YOUR LIFE—Beyoncé (Beyoncé), 20th Century 2353 (Fleet/20th Century, ASCAP)
★	5	8	BACK IN LOVE AGAIN—L.T.D. (J.R. Hanks, J. Grey), A&M 1974 (Liceman, BM)	★	45	5	ALL YOU GOT—Tyrone Davis (L. Graham), Columbia 3-10604 (Blackwood/Content, BM)	70	68	6	THE QUIET VILLAGE—The Ritchie Family (L. Baxter), Martin 3316 (TK) (Atlantic/Music, Gramco, BM)
3	2	10	DUSIC—Brick (R. Rosen, R. Hargett, J. Brown), Bang 734 (Web IV) (Caliber/Good High, ASCAP)	36	31	9	SHOO DOO FU FU OOH—Lenny Williams (L. Williams, E. Thompson), ABC 12300 (Len Lon, BM)	71	74	5	IT TOOK A WOMAN LIKE YOU—Mystique (J. Rocco), Custom 0130 (Warner Bros.) (Song Takers, BM)
4	4	9	DO YOU DANCE Pt. 1—Rose Royce (R. Whitfield, D. Turner), Whitfield 8440 (Warner Bros.) (May Twelfth/Warner-Tamela, BM)	37	28	19	FLOAT ON—Floaters (J. Mitchell, M. Willis, A. Ingram), ABC 12284 (ABC Dunhill/Woodings, BM)	72	70	14	I CAN'T HELP IT—Michael Henderson (M. Henderson), Buddah 578 (Electradisc, ASCAP) (RCA)
★	7	11	SHAKE IT WELL—Dramatics (Eddie Robinson, Don Davis), ABC AB 12299 (Groovesville Music, BMI/Conquistador Music, ASCAP)	38	40	7	"THEME FROM BIG TIME"—Smokely Robinson (R. Robinson), Tania 54288 (Motown) (Bertram, ASCAP)	73	73	11	LOVING YOU (Is The Best Thing)—Little Milton (M. Campbell), Glades 01 1743-B (Trice, BM)
★	10	9	IF YOU'RE NOT BACK IN LOVE BY MONDAY—Mills Jackson (G. Morton, E. Throckmorton), Spring 175 (Phonogram) (Tree, BM)	39	36	12	WHEN I THINK ABOUT YOU—Aretha Franklin (A. Franklin), Atlantic 3418 (Springtime, BM)	74	71	18	LET'S CLEAN UP THE GHETTO— Philadelphia International All Stars (Lou Rawls, Billy Paul, Archie Bell, Teddy Pendergrass, O'Jays, Dee Dee Sharp, Gamble) (R. Gamble, L. Huff, C. Gilbert), Philadelphia International 3627 (Epic) (Mighty Three, BM)
7	3	16	DO YA WANNA GET FUNKY WITH ME—Peter Brown (P. Brown, R. Rans), Drive 6258 (TK) (Shirley/Debut, BM)	40	47	8	I'M AT THE CROSSROADS—Vernon Garrett (F. Robinson, Z. Tee), ICA 003 (Alvert, BM)	★	85	2	LOVELY DAY—Bill Withers (B. Withers, S. Scarborough), Columbia 310627 (Golden Withers/Chappell, BM)
8	8	9	STAR WARS THEME/CANTING BAND—Mezz (J. Williams), Millennium 604 (Casablanca) (Fox FanFare, BM)	42	41	13	EVERLASTING LOVE—Rufus Featuring Chaka Khan (R. Murphy, D. Wolinski, D. Bellfield), ABC 12296 (American Broadcasting/Mother Pearl/ Dennis East, ASCAP)	76	76	12	THIS COULD BE THE NIGHT—R. B. Hudson (D. Daley), Atlantic 3413 (Smart/Sunshine Rabbit, BM)
9	6	9	BRICK HOUSE—Commodores (Commodores), Motown 1425 (Jobete, Commodores, ASCAP)	43	42	14	JUST LET ME HOLD YOU FOR A NIGHT—David Ruffin (C.H. Kapp, Jr.), Motown 1420 (Charles Kapp, BM)	★	87	2	SEE A LITTLE FURTHER (Than My Bed)—Staples (E. Ricard, B. Adkins), Warner Bros. 8460 (Irving/Angelhead, BM)
10	9	18	BOOGIE NIGHTS—Heatwave (R. Tompkins), Epic 8-50370 (Ronda/Aimo, ASCAP)	44	49	6	WAITING IN VAIN—Bob Marley & The Wailers (B. Marley), Island 093 (Bob Marley/Aimo, ASCAP)	78	80	5	BE MY LADY—Meters (A. Neville, C. Neville, J. Modeliste, L. Nocentelli, G. Porter, Jr.), Warner Bros. 8434 (Cabbage Alley/ Rhettland, BM)
★	15	9	YOU CAN'T TURN ME OFF (In The Middle Of Turning Me On)—High Energy (P. Sawyer, M. McLeod), Gordy 7155 (Motown) (Jobete, ASCAP)	45	52	13	BETCHA NEVER BEEN LOVED (Like This Before)—Della (R. Kersay, A. Felder, P. Harris, R. Tyson), Mercury 73901 (Phonogram) (Six Strings, BM)	★	NEW ENTRY	★	RUNNIN' FOR YOUR LOVIN'—Brothers Johnson (G. Johnson, L. Johnson, A&M 1882 (Kidada/Gouline, BM)
★	27	4	DON'T ASK MY NEIGHBORS— Emotions (S. Scarborough), Columbia 310622 (Unichappell, BM)	46	43	11	LOOK WHAT YOU'VE DONE TO MY HEART—Marilyn McCoo & Billy Davis Jr. (J. Fontana, T. McEldin, F. Wilson), ABC AB 12298 (Screen Gems/Traco/Col-Gems/Spero-Lite, BM/Jobete, ASCAP)	80	82	4	THIS TIME WE'RE REALLY THROUGH—Eleanor Grant (J. Weaver), Columbia 310617 (Muscle Shoals, BM)
13	12	16	THE GREATEST LOVE OF ALL—George Benson (M. Messer, L. Creed), Arista 0251 (Columbia Pictures, BM)	★	57	3	ANYWAY YOU WANT ME—Sylvers (L. Sylvers, E. Sylvers), Capitol 4493 (Rox, ASCAP)	★	NEW ENTRY	★	FFUN—Coc Funk Shun (M. Cooper), Mercury 73959 (Val Le Joe, BM)
★	44	3	SERPENTINE FIRE—Earth, Wind & Fire (M. White, V. White, S. Burks), Columbia 3-10625 (Capitol/Free Delivery, BM)	★	59	5	O-H-I-O—Ohio Players (W. Beck, J. Williams, N. Jones, M. Pierce, R. Middlebrooks, C. Satchell, L. Bonner), Mercury 73532 (Phonogram) (Play One/Unichappell, BM)	81	81	7	LOVING ARMS—Bo Kildand & Ruth Davis (T. Jans), Clondike 427 (Aimo, ASCAP)
15	13	13	I FEEL LOVE—Donna Summer (D. Summer, G. Minner, F. Bellotti), Casablanca 884 (Pick's, BM)	★	62	4	I GOT TO HAVE YOUR LOVE—Fantastic Four (L. Perry, J. Epps, D. Coffey), Westbound 55402 (Atlantic) (Bridgeport, BM)	★	NEW ENTRY	★	BOP GUN (Endangered Species)—Parliament (G. Clinton, G. Shider, W. Collins, Casablanca 900 (Jicks/Malibu, BM)
16	11	14	KEEP IT COMIN' LOVE—K.C. & The Sunshine Band (H.W. Casey, R. Finch), TK 1023 (Shirley/Harvic, BM)	★	65	3	SOMEBODY'S GOTTA WIN, SOMEBODY'S GOTTA LOSE—Contraltos (D. Cannon), Janna 3414 (T.R.) (Every Knight, BM)	82	84	6	I CAN'T UNDERSTAND—Meadows Brothers (W. Meadows), Kayvette 5122 (TK) (Kayvette, BM)
17	16	9	THE WHOLE TOWN'S LAUGHING AT ME—Taddy Pendergrass (E. Marshall, I. Wortham), Philadelphia International 34390 (Epic) (Mighty Three, BM)	★	67	4	I'VE NEVER BEEN TO ME—Nancy Wilson (R. Miller, R. Birch), Capitol 4476 (Stone Diamond, BM)	★	NEW ENTRY	★	HAVING A PARTY—Painter Sisters (S. Cook), Blue Thumb 275 (ABC) (Kapp, BM)
18	14	13	LADY OF MAGIC—Maze Featuring Frankie Beverly (F. Beverly), Capitol 4456 (Pick's, BM)	★	53	8	JOY TO HAVE YOUR LOVE—Patti LaBelle (R. Parker, K. J. Cohen, B. Elison), Epic 850445 (Ravide, ASCAP) (Fingertunes/Gospel Birds, BM)	★	NEW ENTRY	★	FUNKY MONKEY—Mandrill (C. Wilson, L. Wilson, R. Wilson, M.D. C. Cave, R. W. Wilson), Arista 0274 (Mandrill, ASCAP)
19	21	9	RUNNING AWAY—Ray Ayers Ubiquity (R. Ayers, E. Birdsong), Polydor 4415 (Ray Ayers Ubiquity/Michelle Bird, ASCAP)	55	53	10	WE GONNA PARTY TONIGHT—Willie Hutch (W. Hutch), Motown 1474 (Stone Diamond, BM)	88	86	5	I'M AN OUTLAW—The Chicago Gangsters (Mac & Mac) Goldplate 1954 (Amherst) (Harlem/ Jim Mac, BM)
20	17	15	WE NEVER DANCED TO A LOVE SONG—Manhattans (D. Alston, E. Byrnes), Columbia 3-10586 (Manhattans/Blackwood, BM)	56	51	14	GIVE ME SOME SKIN— James Brown & The J.B.'s (D. Brown, F. Brown), Polydor 14409 (Dynamite Beats/Unichappell, BM)	★	NEW ENTRY	★	IF I HAD A GIRL—Chi-Lites (F. Gantt), Mercury 73954 (Phonogram) (Jusik, BM)
★	29	8	IF IT DON'T FIT DON'T FORCE IT—Kellie Patterson (C. Johns, J. Farrow), Shadybrook 451041 (Sultan- Miller) (Funks Bump, BM)	57	54	15	OH LET ME KNOW IT (Pt. 1)—Special Delivery (G. Parker, C. Fortune, R. Ross), Shields 6307 (TK) (Special Delivery/Shirley, BM)	90	90	8	RIGHT PLACE, WRONG TIME—Bobby Patterson (B. Patterson), All Platinum 1371 (Gambi, BM)
22	26	9	JUST FOR YOUR LOVE—Memphis Horns (J. Gaskin, C. McDonald, A. Abraham), RCA 11064 (Fonore Ford, ASCAP)	★	75	3	I'M HERE AGAIN—Thelma Houston (K. Wakefield, B. Sutton, M. Sutton), Tania 54287 (Motown) (Jobete, ASCAP/Stone Diamond, BM)	91	92	2	INVITATION TO THE WORLD— Jimmy Briscoe & The Boozers (P. Kysar), Wanders 1001 (T.R.) (Shirley/Wandens, BM)
★	34	6	SEND IT—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8453 (Nico-Vel, ASCAP)	59	55	11	YOU CAN DO IT—Arthur Prysock (E.ie Sands, R. Corinnan, B. Weissman), Old Town 07 1002 (Every Little Tune/Evie Sands/Bies/ American Dream, ASCAP)	92	93	2	LOVE MAGNET—Tenda Payne (Weder, Fontana, Wilson), Capitol 4494 (Screen Gems, EMI/Colgems, EMI/Traco/Spec O Lite/ BM, ASCAP)
24	24	7	DISCO 9000—Johnnie Taylor (J. Taylor, J. Avery), Columbia 3-10610 (Not Listed)	60	60	5	I BELIEVE IN MUSIC—Mass Production (R. Williams), Colibion 44271 (Atlantic) (Pepper, ASCAP)	93	91	4	TAKE FIVE—Al Jarreau (F. Desmond), Warner Bros. 8443 (Derry, BM)
25	25	8	A STAR IN THE GHETTO— A.W.B. & Ben E. King (P. Mitchell), Atlantic 342 (Hot Stuff, BM)	★	89	3	NATIVE NEW YORKER—Odyssey (S. Linzer, D. Randall), RCA 11129 (Featherbed/ Disiderata/Unichappell, BM)	94	96	4	THEME FROM STARKY & HUTCH—Rhythm Heritage (T.W. Scott), ABC 12273 (Springline, BM)
★	38	4	GOIN' PLACES (No Time Given)—Jacksons (Gamble & Huff), Epic 850454 (Mighty Three, BM)	★	77	3	DO DO WAP IS STRONG IN HERE—Curtis Mayfield (C. Mayfield), Custom 0131 (Warner Bros.) (Mayfield/Short Eyes, BM)	95	94	5	SKINNYDIPPIN'—Ramona Brooks (R. Schuckett, J. Singler), Manhattan 1052 (United Artists) (Music of Kappelman/Bondler, ASCAP)
27	20	9	FUNK, FUNK—Cameo (L. Blackmon), Chocolate City 011 (Casablanca) (Better Days, BM)	★	83	2	YOU DON'T HAVE TO SAY YOU LOVE ME—Floaters (V. Wickham, S. Napierthal), ABC 12314 (Miller, ASCAP)	96	99	2	MADE IN THE U.S.A.—Melodies (F. Noriega, B. Rittson), Delta 1594 (Deitfuhl/Capricorn, BM)
28	18	9	ANOTHER STAR—Stevie Wonder (S. Wonder), Tania 54286 (Motown) (Stone Diamond, Black Bull, ASCAP)	64	72	5	SUPER SEXY—Loon Haywood (L. Haywood), MCA 40793 (Im EDD, BM)	97	97	14	I'M AFRAID TO LET YOU INTO MY LIFE—Freddie Waters (T. Jantet, R. Holmes, F. Waters), October 1011 (B&K, ASCAP/All Night, BM)
29	23	9	HEAVEN ON EARTH (So Fine)—Spinners (C. James), Atlantic 3425 (Mighty Three, BM)	65	63	7	GLAD YOU COULD MAKE IT—Achie Ball & The Dreals (A. Castarphos), Philadelphia International 83632 (CBS) (Mighty Three, BM)	★	NEW ENTRY	★	DANCE, DANCE, DANCE—Chic (N. Leibman, B. Ward, N. Rodgers), Atlantic 3425 (Columbia/Kremer, BM)
30	30	15	DOCTOR LOVE—First Choice (N. Harris, A. Felder, R. Tyson), Gold Mind 4004 (Salsoul), Lucy Three/Six Strings, BM)	66	69	4	LAY IT ON ME—Sylvia (S. Robinson, T. Keith, M. Moore, R. Tate), Vibrations 570 (All Platinum) (Gambi, BM)	99	98	10	OH, BABY, BABY—Shalamar (N. Robinson, W. Monks), Soul Train 11045 (RCA) (Jobete, ASCAP)
31	35	6	ONE STEP AT A TIME—Joe Simon (J. Randazzo), Spring 126 (Polydor) (Teddy Randazzo, BM)	67	66	7	DEEPER—New Birth (J. Fontana, F. Wilson, J. Wonder), Warner Bros. 8422 (Screen Gems/EMI, BM/Colgems/EMI, ASCAP)	100	88	7	LET'S FOOL AROUND—General Johnson (G. Johnson), Arista 0294 (Wasson General, BM)
32	19	12	I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb (B. Gibb), RSO 827 (Slipwood/Unichappell, BM)	★	78	4	LIKE THIS—Idris Muhammad (D. Matthews), Kudu 338 (CTI) (Warner Bros, ASCAP)				
33	33	7	DON'T BE AFRAID—Ronnie Dyson (C. Jackson, M. Yancy), Columbia 310599 (Jay's/Chappell, ASCAP)								

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportional upward prog res: this week	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	6		BARRY WHITE SINGS FOR SOMEONE YOU LOVE Barry White, 20th Century T-543	31	25	20	SWEET PASSION Bettye Franklin, Atlantic SD 19129
2	2	14		SOMETHING TO LOVE LTD, A&M SP 4645	32	27	14	BENNY AND US Average White Band & Ben L. King, Atlantic SD 19195
3	3	8		BRICK Brick, Bang BLP 409 (WEA)	33	32	20	ENCHANTMENT Roadshow RS LA682-G (United Artists)
4	4	10		IN FULL BLOOM Rae Royce Worfield WM 3074	34	34	20	HAVIN' A HOUSE PARTY Willie Hutch, Motown M6 87451
5	5	15		TOO HOT TO HANDLE Heatwave, Epic PE 34761	35	42	13	DOROTHY MOORE Malaco 6353 (TK)
6	6	18		REJOICE Emotions, Columbia PC 34762	☆	46	3	COME GO WITH US Pockets, Columbia PC34879
☆	10	8		FEELIN' BITCHY Millie Jackson, Spring SPJGL115 (Polydor)	37	30	33	TEDDY PENDERGRASS Philadelphia International PZ 34391 (Epic)
8	9	7		STAR WARS & OTHER GALACTIC FUNK Meco, Milemmium MNL 8001 (Casablanca)	38	38	5	POWER AND LOVE Manchild, United Artists CLA 7656
9	7	30		COMMODORES Motown M7 884R1	39	33	18	DEVIL'S GUN C.J. & Co., Westbound WB 301 (Atlantic)
10	8	19		FLOATERS ABC AB 1030	40	37	31	SLAVE Cotillion SD 9914 (Atlantic)
11	12	12		SHAKE IT WELL Dramatics, ABC AB 1010	41	35	22	TURN THIS MUTHA OUT Idris Muhammad, Kudu 34 (CTI)
☆	20	3		ACTION Blackbirds, Fantasy F9535	42	39	11	THE TWO OF US Marilyn McCoo & Billy Davis Jr., ABC 1026
13	13	21		I REMEMBER YESTERDAY Donna Summer, Casablanca NBLP 7056	☆	53	2	TURNIN' ON High Energy, Gordy G 978
14	11	24		RIGHT ON TIME Brothers Johnson, A&M SP 4644	44	43	20	FREE AS THE WIND Crusaders, ABC-Blue Thumb BT 6029
☆	23	4		BABY IT'S ME Diana Ross, Motown M7-890R1	45	49	4	AALON Crest City, Avista AL 4127
16	19	7		PATTI LABELLE Epic PE 34847 (Columbia)	46	45	15	OPEN UP YOUR LOVE Whispers, Soul Train DVL1-2270 (RCA)
17	14	34		MAZE featuring FRANKIE BEVERLY Capitol ST 11607	47	47	4	EDDIE KENDRICKS Slick, Tama T-356
18	15	19		LIFELINE Ray Ayers, Ubiquity, Polydor PD-1 6108	48	52	2	FOREVER GOLD Isley Brothers, T-Neck PZ 34452 (Epic)
19	16	18		CARDIAC ARREST Cameo, Chocolate City CCLP 2003 (Casablanca)	49	48	12	INTO SOMETHING (Can't Shake Loose) O.V. Wright, Hi HLP-6001 (Cream)
20	18	26		FRIENDS & STRANGERS Ronnie Laws, Blue Note BN-LA730-H (United Artists)	50	41	30	MARVIN GAYE LIVE AT THE LONDON PALLADIUM Tama, T7 352R2 (Motown)
☆	31	3		SENT IT Achtard & Simpson, Warner Bros. BS3088	☆	NEW ENTRY		TRUE TO LIFE Ray Charles, Atlantic SD 19142
22	17	29		GO FOR YOUR GUNS Isley Brothers, T-Neck PZ 34432 (Epic)	52	44	10	BELIEVE Mass Production, Atlantic SD 9918
23	22	12		GOIN' PLACES Michael Henderson, Biddah B03 5693 (RCA)	53	50	31	ANGEL Ohio Players, Mercury SRM 1 3701 (Phonogram)
24	24	28		A REAL MOTHER FOR YA Johnny "Guitar" Watson DIM DILPAT (Amherst)	54	51	14	LIVE! LONNIE LISTON SMITH RCA APL1-2453
25	29	19		LOOK TO THE RAINBOW AL JARREAU LIVE IN EUROPE Warner Bros. 282 3052	55	57	2	BE HAPPY Kellie Patterson, Shadybrook SB 33-007
26	28	14		CHOOSING YOU Lenny Williams, ABC AB 1023	56	NEW ENTRY		VILLAGE PEOPLE Village People, Casablanca 7064
27	21	23		TRAVELIN' AT THE SPEED OF THOUGHT O'Jays, Philadelphia International PZ 34684 (Epic)	57	54	15	FIRST LADY Shirley Caesar, Roadshow RS LA744-G (United Artists)
28	26	15		PLATINUM JAZZ War, Blue Note BN LA680-12 (United Artists)	58	58	4	STAPLES Family Tree, Warner Bros. BS 3064
29	36	5		SECRETS Con Funk Shun, Mercury SRM 1 1180	59	NEW ENTRY		REACH FOR IT George Duke, Epic JE 34883
☆	40	3		ODYSSEY Odyssey, RCA APL1-2204	60	56	12	BIG TIME/ORIGINAL MOTION PICTURE SOUNDTRACK Smokey Robinson, Tama TS-35531 (Motown)

KEY MOMENT—The Floaters show off their platinum award for the ABC LP bearing their names backstage at the Pine Knob in Detroit. At the ceremony are: Paul Mitchell, Larry Cunningham, Paul's mother and the group's manager, Robert Wilson, ABC's Detroit r&b promotion man, Ralph Mitchell, his mother, Jonathan Murray and Charles Clark.

LABELS INCREASE PROMOTIONS

Reggae Seeks Crossover Beat

By DICK NUSSER

NEW YORK—Is reggae the black answer to the new wave? Has the time come for crossover consumer acceptance of this melodic, funky and sometimes feisty music from Jamaica? These are questions being asked by labels with a heavy investment in reggae.

"Reggae is getting hot all over," claims Lister Hewan-Loew, head of Mango Records and promotion director for Island Records, two of the leading reggae labels. Both are distributed by Phonodisc. "It's the new wave in black music."

Hewan-Loew points to a recent

tour of West Africa by the group Jah Malla, comprised of 18 to 25-year-old Jamaicans, which he says was a "huge success."

"We deal with the market as it is," he says. "We're gaining strength in the U.S., Europe, the Caribbean and, of course, Africa." The problem, he claims, is that the consumer, black and white, knows more about reggae than "the people who sell records, from the company on down to the retail store."

Consequently, Island, Mango and Phonodisc are combining efforts to see that reggae product is displayed

properly and that retail clerks and radio personnel know something about the music and the mystery surrounding it.

"It's more than the music, it's a religion to some people. It's a way of life," Hewan-Loew says.

He points to a number of college and AOR stations now spinning reggae tunes and finding that an audience exists for the product. WPKN in Bridgeport, Conn.; WUSB in Stony Brook, L.I.; WHBI in Binghamton, N.Y.; WLIB (AM) and WNEW-FM here are also playing reggae.

"What we need is for WBLS-FM to start dealing with it as it is, playing the stronger cuts, the popular ones, that's how we must make the crossover work," he says.

Soul Sauce

Continued from page 72

Monday through Thursday and on Friday the shift changes with Donnell Boyd coming in for the 2-6 a.m. program. Reggie Utley handles the newly extended gospel show on Sunday 5 a.m.-noon.

Announcers who are no longer with the station are Lee Bailey, Bill McKinney, Bill Drew and Gene West.

Warner Bros. Al Jarreau is headed back to Europe for a two month stretch of concerts beginning Nov. 3. Jarreau, whose "Look To The Rainbow" LP was recorded live in Europe, is scheduled to perform in Germany, France, Scotland, Sweden, Norway, England and Belgium.

Denny Greene, the only black member of Sha Na Na, is writing a book with co-author Jeanne Carter about the role of blacks and women in the record industry. The book, scheduled for publication in late 1978 will cover almost three decades beginning with the 50s.

Todate the duo has interviewed for the book Al Green, Nona Hendrix (formerly with Labelle), Barbara Mason, Patti Smith and Cathy Turo, former director of college promotion at Buddah.

An organization of black women executives in the music and broadcast industry is being formed in Los Angeles by Pat Thomas of United Artists Records; Bernice Sanders,

ICPR; Cookie Ammerson, Whitfield Records; and Brenda Andrews, A&M Records.

The group is currently structuring the organization's bylaws which it plans to present to approximately 50 women at its first general meeting on Nov. 7.

Rod McGrew, general manager of KJLH in Los Angeles, may be one of the first to release complete financial details of a testimonial dinner.

The music industry saluted McGrew on July 24 at the Century Plaza Hotel in the city with Stevie Wonder hosting.

According to McGrew, a total of \$33,639 was collected from the testimonial, \$150 in cash contributions; \$31,939 from ticket sales, and \$1,500 in pledges.

In breaking down expenses McGrew says \$7,800 went to music; \$11,462.92 for ballroom rental and hotel labor; \$1,304.76 for equipment rental; \$422.42, printing, postage and stationery; \$275 decorations, and \$982.26 for stage manager and production costs, totaling \$22,247.36.

The testimonial, which served to establish the Rod McGrew scholarship fund, split \$11,391.64 with the scholarship fund and Professional Entertainers for Prisoner (PEP), a group of which McGrew is a member.

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

At the present time WBLS plays "Caribbean" music, most of it a milder version of the reggae beat, most of it resembling calypso or the "ska" considered by reggae purists to be watered down rhythms.

A forthcoming 30-minute special appearance on Don Kirshner's Rock Concert by Bob Marley & the Wailers is expected to help the reggae push. Personal appearances by artist Max Romeo in clubs and college radio concerts are seen as another toe in the door for reggae.

Baltimore's WEBB-AM plans to start programming reggae music at the end of this month. Clubs such as My Father's Place, in Roslyn, L.I.; One's in Manhattan; the Rock in Brooklyn, and the Player's Tavern in Connecticut are traditional rock/folk venues that have been featuring reggae artists on a regular basis.

Island Records president Chris Blackwell plans to visit here soon to coordinate marketing efforts among the groups, labels and distributors.

Motown Track Quiz

LOS ANGELES—Motown has launched a new marketing device called the Questionair, a stamped, self-addressed postcard which is mailed to radio programmers and rock journalists to elicit their opinion on an album's best tracks.

Motown also recently began sending a tabloid called the Prodigal Sun to retail stores across the country, for them to make available free to consumers.

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Sound Business

This Business Of Switchable Bias

Continued from page 36

majority of tape recorder users. Therefore, by eliminating all front panel access to these controls, the job is left to a qualified service technician or to the technically-capable user.

Although this philosophy will no doubt keep many less-knowledgeable recordists out of trouble, it is apt to score as a negative point in the minds of others who are otherwise attracted to the well-known Studer/Revox quality standards, but who nevertheless demand easy access to all controls.

The Studer company also cautions against indiscriminate use of test tapes. Many users seem to feel that—like diamonds—"a test tape is forever."

One Revox technician reports the sad story of a Revox user who laboriously aligned his own machine, using a well-known calibration tape. After setup, the machine sounded worse than before, and it was subsequently discovered that the test

tape was off by several dB, due to mechanical wear of the tape itself.

This observation points up the fact that many test tapes may be in worse shape than the machine being tested. With heavy usage, test tapes do wear out, and the wear is usually gradual. Therefore, it may escape the notice of the user, who keeps realigning his electronics to match the slowly deteriorating test tape.

Many pro studios guard against this by immediately removing a small section of a new test tape and storing it away. At regular intervals—depending on usage—the used portion of the test tape is compared with the unused section. When there is a noticeable difference between the two, the test tape is discarded and replaced with a new one.

The Studer/Revox note concludes by stating that although the company does indeed sell calibration (test) tapes, it recommends that all Studer electronics be bench-aligned by qualified service technicians, using appropriate instrumentation and techniques.

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BRITANNIA AWARDS

Best Of Last 25 Years Honored

By PETER JONES

LONDON—The British Record industry recognized outstanding contributions over the past 25 years with the presentation of the first batch of Britannia Awards, sponsored by the British Phonographic Industry.

The event, television-networked two days after a ceremony planned along U.S. Grammy award lines, was highlighted by the reuniting of Paul Simon and Art Garfunkel, whose "Bridge Over Troubled Water" took both single and album awards in the international section. The duo, together for the first time since 1971, sang the song to rapturous applause.

It was a suitably glittering ceremony to mark awards linked with the centenary year of the invention of sound recording and also the Queen's Silver Jubilee. The aim is to make it an annual event.

The awards were based on votes cast by members of the BPI—of the 85 companies affiliated, 42 returned the voting papers. The ceremony was said to cost about \$40,000 to stage, recouped mostly by sale of tickets to major companies.

Though there were few arguments over the eventual section winners, several notable omissions caused surprise. Among the non-winners: Elvis Presley, Beach Boys, Rolling Stones, Elton John, Abba and the Who.

An industry award which received unanimous acclaim was that of L. G. Wood, EMI's group director of records, recognized as an elder statesman of the British industry and rewarded for his outstanding contributions over the past 25 years.

The awards ceremony was masterminded by agent/impresario Tito Burns who said: "It was high time the British industry had such a pres-

entation. The U.S. Grammy Awards are highly respected throughout the world and we had to go for a similar idea here. Britain produces some of the best records in the world and they tend to dominate the world market and it was about time we recognized that fact."

The name Britannia was chosen because it typified the U.K., but the actual name is owned by the Bank of England and permission had to be sought before it could be used.

Involved with Burns in the early planning were Maurice Oberstein, CBS Records managing director; Steve Gottlieb, chairman of Polygram; Walter Woyda, managing director of Pye, and Geoffrey Bridge, BPI director-general.

Full list of winners:
British pop single: "Bohemian Rhapsody" by Queen, tied with "Whiter Shade Of Pale," by Procol Harum; British pop album: " Sgt.

Pepper," by The Beatles; International pop single and LP: "Bridge Over Troubled Water," Simon and Garfunkel.

British classical orchestral LP: "War Requiem," by Benjamin Britten; British classical soloist LP: "Mozart Horn Concertos," by Dennis Brain, tied with "Elgar Cello Concerto," by Jacqueline Du Pre; British non-musical record: "Under Milk Wood," by Richard Burton and Cast.

British pop group: The Beatles; British solo artist, male: Cliff Richard; British solo artist, female: Shirley Bassey; most promising new artist, male: Graham Parker; most promising new artist, female: Julie Covington; British producer: George Martin.

Outstanding contributions to the recording industry: The Beatles and L. G. Wood.

STEADY U.K. SALES

Rockabilly Oldies Win New 'Nostalgia' \$\$

By ADAM WHITE

LONDON—Vintage Rockabilly has carved a solid sales niche in the U.K. nostalgia collectors market.

This 1950s music form, once described as "country with the brakes off," has produced recent albums from UA, Capitol and DJM, with new packages imminent from MCA, Polydor and CBS, along with a high percentage of rockabilly-flavored repertoire evident in the Charly label supplement for October.

However, this is not so much a trend as an indication of keen and sustained interest in rare and/or unissued U.S. rockabilly by a solid nucleus of local collectors. This market can promise sales of more than 10,000 copies, which is profitable enough for firms with access to the right vaults and expert release advice.

MCA has enjoyed combined sales of around 18,000 for volumes one and two of "Rare Rockabilly" and the company has some 50 other tracks from U.S. Decca, Coral and Brunswick vaults for a third album for New Year release. Included are recordings by Moon Mullican, Jerry Engler, Red Sovine, Jerry Kennedy, Red Foley and Warner Mack.

CBS, too, is optimistic about this musical area, with "Rockabilly Classics Volume One" set for December release. This 20-track LP is expected to contain product from Marty Robbins, Ronnie Self, Johnny Horton, Jimmy Dickens, Freddie Hart and Sid King. Hugh Attwooll, of the CBS international a&r division, who worked on the compilation with Stuart Coleman, presenter of Radio One's rock and roll show, is confident of sales in excess of the usual break-even figure 3,000. A second volume looks likely.

Capitol has high hopes for its mid-price set Rockabilly Originals, with material from Ferlin Husky, Johnny Fallin, Bobby Lee Trammell, Faron Young, Merrill Moore and the Carlie Bop Trio. And Capitol's European division is doing good business with its two earlier rockabilly sets, unreleased in the U.K. but available on import.

Polydor has a 20-track MGM package on the way, with material from Andy Starr, Buck Griffin, Cecil Campbell, Marvin Rainwater and Carson Robinson.

Projected from Pye are albums by Ronnie Hawkins and Buddy Knox, along with a "various artists" set. United Artists is expected to follow up its recently released and well-supported "Imperial Rockabilly," and Phonogram, profiting in the past from this material, is likely to push a Chess rockabilly compilation.

Consultants on many of the albums involved are Bill Millar and Ray Topping, who write for the rock fanzine New Kommotion, whose readership has a high percentage of rockabilly record buyers.

McLean Sees Success In Multi-Label Record Pacts

By ED KELLEHER

NEW YORK—In an unusual contract maneuver, singer Don McLean has pacted with EMI for the whole of Europe and South Africa, while remaining unsigned, and still negotiating, for substantial portions of the world.

In the United States and Canada, McLean is signed to Arista Records. In Australia, he is contracted to Festival.

"We're still open for a number of areas," reports Herb Gart, the singer's manager. "At present, we're prepared to negotiate for Japan, South and Central America, India, and Eastern European countries, among others."

It is Gart's conviction that separate and independent record deals in various parts of the world can benefit an artist, both careerwise and financially.

"Of course," he remarks, "it means the management has to work harder. But once you set up your operation, and recognize the needs of each territory, you're in business."

A major consideration of such a complex operation is the coordination of simultaneous worldwide record release. McLean's latest al-

SALES UP 51%

WEA Intl In Barbados Meet

NEW YORK—On the heels of an unprecedented 51% increase over last year's first nine months sales, WEA International is holding its biannual executive meeting in Barbados, opening the six-day sessions Tuesday (25).

The meetings will concentrate on status reports, marketing, finance and general business, as well as expansion of the international network, with sessions chaired by president Nesuhi Ertegun.

Attending are the managing directors of each overseas WEA company and David Horowitz from the office of the president of parent Warner Communications Inc.

Reports on the success of WEA International's recently completed global road show will be documented. The feature-length videotape presentation of new acts from each overseas company saw Ertegun traveling with the European tour and Phil Rose, executive vice president, participating in the Far East swing. Canada, Brazil and South Africa were also on the itinerary, with top management from the three WEA labels joining in.

Since the last worldwide executive meeting held last March in Rome, WEA International has established a new company in Belgium, and as of next January, another company opens in Austria—the 14th WEA country.

Participating in the Barbados meetings are managing directors Paul Turner, Australia; Guenther

Zitta, Austria; Ben Bunders, Holland and Belgium; Andre Midani, Brazil; Ken Middleton, Canada; John Fruin, England; Bernard de Bosson, France; Siegfried Loeb, Germany; Pino Velona, Italy; Keith Bruce, Japan; Tim Murdoch, New Zealand, and Derek Hannan, South Africa.

In addition to Ertegun and Rose, representing WEA International are Barry Stanley, vice president and treasurer; Jim Caradine, operations director; Lee Mendell, business affairs director; Wim Schut, licensee liaison director; and Brigitta Peschko, European coordinator.

EMI Launches Dealer Drive On Holiday Product

LONDON—The biggest-ever push by EMI in the U.K. to persuade dealers to order early and in bulk for the Christmas period is underway.

The group's repertoire sales and promotion division has launched a nationwide stock campaign, visiting 21 locations. Dealers are invited to call at the chosen hotel in their areas to select a Christmas stock order from the 2,000 group repertoire albums and tapes on show.

The tour is to reach some 1,500 U.K. accounts and for EMI it is the most ambitious project to date.

TV Tops U.K. Industry Media Payout

LONDON—Figures relating to the record industry's media expenditure during the first half of this year lend added perspective to the recent British Phonographic Industry sales analysis which revealed business at manufacturer's price of \$136.4 million for that period.

Getting that business between January and June cost companies a total of \$9.7 million on television, national and provincial newspapers

and the music press. These statistics, at rate card prices, from Media Expenditure Analysis Ltd., MEAL, do not include commercial radio advertising.

The tv merchandisers are still big spenders, with K-Tel (\$1,561,824) and Multiple Sound Distributors (\$1,038,780) way ahead of Arcade (\$301,542) and Ronco (\$290,232).

The small screen accounts for major first-half expenditure by the mainstream record companies, too, including EMI, whose commercial development division laid out \$927,072 on the Shadows and Beatles albums and RCA, whose equivalent division spent \$501,120 on Jack Jones and Glenn Miller packages.

Other big tv-related sums were CBS's \$626,400 and Reprise's outlay of \$294,060 for the Sinatra two-record package.

Most of the companies involved spent more in the April-June quarter than in the first three months of the year, a reflection of determined efforts to beef up business during the mid-year lull.

Springboard Extends License Web To 26

NEW YORK—Springboard International has named an additional five licensees, bringing the label's foreign representatives to a new total of 26 markets.

Effective Oct. 1, the Springboard family of labels is being handled in Jamaica by Dynamic Sounds, in Argentina by Diapason, by Music-Box in Greece, by Quatro in Chile, and by Gallo in South Africa.

Dick Broderick, Springboard director of international, says negotiations are continuing for the appointment of several more licensees to round out the firm's license web.

OCTOBER 29, 1977, BILLBOARD

Charly Shelves Presley Sun Set

LONDON—The High Court hearing of RCA's application here for an injunction banning Charly Records from continuing to produce or sell the Elvis Presley "Sun Years" album until full trial of the copyright infringement case, was forestalled by a voluntary undertaking from Charly.

The company has now promised not to manufacture, sell or advertise the album until the case is heard. No date has been set for the hearing, but RCA business affairs manager Peter Bailey says: "We're pressing for this matter to come for trial as quickly as possible."

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International

Ice Is Broken By Anchor As Outlet For Select Items

LONDON—Anchor Records here has launched a new label, Ice, to provide an outlet for selected product picked up by its publishing arm, Anchor Music.

Publishing company general manager Charlie Crane is to have full control over material and artists released and the first single is "Silver Dream" by Kevin Kitchen.

Distribution and promotion of Ice product will be by the parent company, Ian Ralfini, Anchor managing director, says: "The main aim is to give real time and effort to establishing each act and release by Ice, but obviously Anchor as a label must take precedence."

Anchor previously launched the Handkerchief label to handle one-off and novelty singles which did not fit into its own image.

RCA TESTS DISPLAY IMPACT

LONDON—RCA here is conducting confidential survey to evaluate the cost-effectiveness of window displays. The new Perry Como release "Best Of British" is the test album.

Over a period of a month, sales returns from 400 selected national retail outlets will be compared with those from shops without displays.

The idea was devised by Dave Machray, RCA MOR and jazz label manager, and the figures obtained will be used to assess the benefit of similar campaigns for future product.

There will be no pressure for orders from the sales force as the reason for the survey is to establish the effect on consumers of point-of-sale displays, not to see if displays encourage dealers to stock more.

It is believed to be the first time a record company has carried out this type of research.

From The Music Capitals Of The World

LONDON

"Sex Pistols" album, out Nov. 4, will not be stocked by multiples Boots, Woolworths and W.H. Smith, all of which still ban "God Save The Queen," the single included on the LP. . . . But U.K. advance sales of 125,000 plus guarantee the Pistols a gold award here. . . . U.K. entries in the Tokyo World Popular Song Festival come

Dureco & Nems In Distrib Pact

AMSTERDAM—Dutch record company Dureco has signed a three-year distribution deal with U.K. label Nems and its affiliate Immediate. First releases under the deal include the debut album of British punk group The Boys, and the single "First Time."

Coming soon under the deal is a new album and single from Marianne Faithfull, followed by product from U.K. singer Jeff Phillips and a debut album from U.S. group Ivory.

Then in December five albums from Black Sabbath will be released, linking with seven "greatest hits" LPs from the Immediate label, featuring Chris Farlowe, P.P. Arnold, Humble Pie (including Peter Frampton), the Nice, Amen Corner, the Small Faces and Black Sabbath.

'FIRST IN CLASSICS'

Phonogram Claims An 18% Share Of Italian Disk Mart

By DANIELE CAROLI

MILAN—Phonogram Italy's sales conference, held earlier in the year than usual at Forte Village, Sardinia, was used to stress recent achievements linked to general company progress since 1970.

Giorgio Pertici, marketing manager, said Phonogram now had an 18% share of the Italian recorded music market, putting it in second place, and was number one in sales terms in the classical field.

"But 1977 has seen even stronger promotional effort for domestic pop product, which has led to a string of hits, led by Angelo Branduardi's "Alla Fiera Dell'est" album."

He added that among foreign catalogs special emphasis must be made on the recently signed licensing agreement with U.K. company Chrysalis.

Roland Kommerel, Polydor International vice president, congratulated Phonogram salesmen on their achievements with the Deutsche Grammophon catalog, sales having increased by 40% in the year for the German classical label. The Italian market in this area now matches those in France and the U.K., he said.

The convention closed with Alain

SACEM Prizes Awarded

PARIS—The SACEM Grand Prix, one of a series of annual awards from the copyright society, went this year to Jean Rivier, composer and professor at the Paris Conservatoire.

In the pop section, Patrick Sina-vine won the Prix Andre-Didier Mauprey. He is a singer and pianist at a cabaret in Montmartre and shared a variety bill with Georges Brassens at the Bobino music hall in Paris.

The Prix Raoul Breton went to ex-mathematics teacher Bernard Sau-

Trossat, Phonogram managing director, expressing satisfaction with "remarkable results" for fiscal year 1976-77. But he also drew attention to the "hindrances" which still affect the record industry's growth in Italy, mainly the national problems in recovering from the economic crisis, inadequate exposure of talent provided by RAI-TV, and the general lack of cooperation among major Italian companies.

RUSSIANS HAVE CHART

MOSCOW—The youth paper Moskovski Konsomlets here has published the first record sales chart in Russia, though only seven titles are listed. All the singles named are of foreign origin.

Charted are: 1, "Indian Summer," Joe Dassin; 2, "Souvenirs," Demis Roussos; 3, "Money, Money, Money," Abba; 4, "SOS," Abba; 5, "I Am Alone," Teach-In; 6, "Good-bye Yellow Brick Road," Elton John; 7, "July Morning," Uriah Heep.

Winner of the Prix Odette Vargues was Marie-Paul Belle, winner of this year's Grand Prix of the Charles Cros Academy.

Other winners: Ivan Wyschnegradsky (composition); Emmanuel Nunes (promotion of symphonic music); and Philippe Manoury (chamber music).

Winner of the Prix Odette Vargues was Marie-Paul Belle, winner of this year's Grand Prix of the Charles Cros Academy.

Other winners: Ivan Wyschnegradsky (composition); Emmanuel Nunes (promotion of symphonic music); and Philippe Manoury (chamber music).

Budget record company Pickwick International has taken over 80,000 square ft. premises next to its present warehouse in North London, a unit previously used by Audiotronics.

Party hosted by Pye at London's Cafe Royal for presentation of gold disks to Brotherhood of Man for the "Angelo" single. . . . Cabaret at this year's Tin Pan Alley Ball (24), organized by the Music Publishers Association, will be cast of the stage musical "Bubbling Brown Sugar."

Official Elvis Presley Fan Club has approved a tribute concert in London by Freddie Starr, who will impersonate Presley, and club secretary Todd Slaughter is acting as advisor on upcoming Elvis stage musical. . . . Beggar's Banquet, record label offshoot of the same-name record wholesale and retail company, signed pressing and distribution deal with Island, first release being a 16-track punk-rock compilation LP.

Royalties from a new Argo double album, spoken word featuring "Peter Pan," go to the Great Ormond Street Hospital Fund. . . . London group Sounder first band signed to new production company Warped Records, set up by Bob

(Continued on page 79)

Pathe Appointment

PARIS—Francois Minchin, president and director-general of Pathe Marconi, has named Alain de Ricou as managing director of the publishing side of the group. This includes Eco Music, Francis Day & Hunter and the Editions Champs Elysees.



MERIT AWARDS—RCA Schallplatten took the opportunity at its recent convention in London to hand out achievement awards to marketing personnel. The RCA German affiliate expects sales volume to double this year, says Hans-Georg Baum, managing director, at left. Award recipients to his left, in order, are Kurt Gerblisch, Willy Chaup, Kees Rutters, Axel Walker, Alexander Clodius, Helmut Gerresen and Harald Heilmann.

MAPS NEW GROWTH

Memoria Acquires Cramps

MILAN—A new joint stock company here, Memoria, has taken over the logo, catalog and artist contracts of Cramps, the progressive label set up in 1973.

Cramps brought to national fame rock group Area and singer-songwriter Eugenio Finardi among other successes, and has also produced a line of contemporary-classical recordings.

Memoria is planning to create an international branch, while the Cramps artist roster is being enlarged through a series of new signings. Gigi Noia, formerly with Cramps, has been appointed executive manager.

Gianni Sassi, former managing director of Cramps and now vice president of Memoria, says international operation will be a prime concern.

"We shall open a Memoria Internazionale foothold in New York City, which will represent Cramps worldwide and take care of relations

with foreign companies. Our U.S. branch will deal with product from the Zoo label and other independent record companies we are linked with in Italy through the Consorzio di Comunicazione Sonora, a publicity and sales promotion outfit set up by Cramps, Divergo, L'Orchestra, Ultima Spiaggia and Zoo, five Milan-based independent labels."

Memoria's first release in Italy is a wide-ranging product batch, including a catalog album by Area; the second album of singer-songwriter Alberto Camerini; and albums by new signings folk-rock group Canzoniere Del Lazio and instrumental rock band Venegoni and Co.

Also due are six albums in the contemporary music field for its Nova Musicha series, one by John Cage; three LPs for the Diverso line, one by jazzman Steve Lacy; and a 7-album box set for Futura, dedicated to modern and contemporary poetry.

International Turntable

Peter Buckleigh has been appointed general manager, marketing, of EMI's group pop repertoire in London. He was previously general manager of Capitol U.K., since joining the company in May 1976 from EMI New Zealand. He will also be responsible for all marketing areas of the EMI and Harvest labels.

Nick Mobbs becomes EMI's general manager, a&r and artist development, having been a&r manager for three years. In the same company, David Munns becomes general manager of company repertoire, having been marketing manager for Harvest and Parlophone for 18 months, while Ian Groves takes over as marketing manager, from his old job as senior EMI label manager. Moving into Groves' former position is Brian Southall, formerly with artist development.

Dave Adams appointed commercial marketing manager, a new post, at CBS Records, U.K. Reporting to marketing director Tony Woolcott, he will be closely linked with market opportunities across the company catalog, both full and mid-price, pop and classical. Adams was previously commercial manager at Phonogram in London and, before that, tape marketing manager.

Urbaniak Correction

NEW YORK—Michael Urbaniak has not signed with Gnome Records, as reported in error last week in a column from Zurich. The artist, most recently on Arista, is understood to be near completing a new agreement with another American label.

Tony Roberts named to the board of directors of Chappell. He joined the London end of the company as general manager of the music division in September last year. He is currently visiting Chappell offices in the U.S.

Gill Massey has been named creative affairs coordinator for April Music U.K., publishing arm of CBS Records. She will be involved in regular creative and promotion activities, with special responsibility for liaison between April, record companies and the media. She was previously assistant to April ex-general manager Brian Oliver, now with State Music.

New head of Rocket Records promotion in London is Keith Aspden, formerly with Virgin, who replaces Arthur Sheriff, now at Arista.

Bob Fisher is new label manager at EMI's Licensed Repertoire Division, responsible in London for Fantasy, Stax, EMI International (U.S. product) and Ariola America. He was previously press officer for Motown at EMI and now reports to LRD general manager Colin Burn.

Gary Farrow, formerly promotions manager at Riva Records in London, has been made a director of Paul Murphy's Honeybee Records, with responsibilities in a&r, press and promotions.

Tony Powell has rejoined Phonogram in London as singles marketing manager and heads up a list of personnel changes within the company. After an eight-year association with the company, he became product manager before leaving in late 1976 to become managing director of GM Records.

Coco Raises Major Artist Album Prices To \$6.98

LOS ANGELES—Coco Records has raised its list price to \$6.98 on all LPs by what it calls its major artists.

The move, effective immediately, has come after the label experimented with the higher list price on two select LPs released earlier this year.

While admitting that the firm met with "a lot of resistance" to the higher price initially, Coco secretary/treasurer Sam Goff declares that the label is now confident the new price will not dampen sales.

A recent release by Eydie Gorme and Danny Rivera, one of the two test \$6.98 albums, has been a Number one album in New York since its release and is doing relatively well in other markets.

Though all other non-major Coco releases will remain at \$5.98, Goff says the label is "investigating the possibility of" raising prices across the board.

The price to distributors on the new \$6.98 items will be "around \$3," according to Goff who explains that variance exists in some regions like Puerto Rico where compensation

must be made for the heavy freight costs.

Artists now set for the new price are Yolanda Monge, La Corporacion Latina, Machito, Cortijo, Eydie Gorme, Trini Lopez, Danny Rivera and Alberto Carrion.

Discos Orbe Signs U.S. Distrib Pact

LOS ANGELES—Discos Orbe, a label based in Colombia, has pacted with Discos Gas for distribution of its product in the U.S. Orbe is already represented in Mexico by the Gas parent firm there.

Gas Los Angeles branch manager Edmundo Pedroza expects five initial LP releases of Orbe product in the U.S. by the end of the month.

Songster Lombardo

LOS ANGELES—John Lombardo has signed an exclusive songwriting contract with ABC/Dunhill Music. Lombardo is a former Atlantic artist, RCA publishing and a&r executive.

Latin Caytronics Links Catalog Promo To New Releases of Top Artists

By AGUSTIN GURZA

LOS ANGELES—Caytronics has devised a merchandising program for distributors of its Latin product centering around its best selling artists and aimed at increasing catalog sales on the coat-tails of new releases.

The program, presented to major rackjobbers in California last week, includes an 8% discount on catalog product and a commitment for media ad support from the label. New releases will not be discounted.

Cayre vice president Lee Schapiro in charge of the firm's Latin operations, hopes to be able to work the program around superstar releases at a rate of about once a month.

"It's not a particularly original

idea in the American market," explains Schapiro, "but I'm pretty sure we're the first company to try it in the Latin field."

Schapiro points out that the volume of Latin material distributed through Caytronics in the U.S. makes an "artist-of-the-month" concept possible.

When the firm first experimented with the program a couple of months ago, the catalog-new release link proved successful with new albums by Camilo Sesto and Juan Gabriel.

Schapiro claims the program induced quick and substantial re-orders. He says the program helps in exposure and availability of the product.

Though other Latin labels have been aware of the increased catalog sales following new releases, it appears Caytronics is the first to take advantage of the phenomenon with a formally structured program.

Other artists mentioned as eligible for the program are Los Muecas, Gerardo Reyes, Yolanda del Rio and Jose-Jose.

Caytronics West Coast branch manager Joe Ramirez says he will encourage the firm to put the program concept to use with acts other than just the popular MOR artists. He cites the group Los Alegres De Teran as a possibility especially in the West Coast area where its record sales have been consistently heavy.

Latin Scene

NEW YORK

"Southern Boulevard" and "A Taste of Latin" are two instrumental tunes by the progressive unit known as **Ricardo Marrero & The Group** that have been receiving airplay on top black radio station WBLS here. These two Latin/jazz numbers are from the group's debut album on the Vaya Label "Time."

Finishing touches are being placed on the upcoming **Raul Marrero** LP on the Mericana Label entitled "Raul Marrero, Romantico y Salsero." This LP, co-produced by **Rene Lopez, Joe Cain, Andy Kaufman** and **Luis Small** features the pop baladeer in some uptempo salsa numbers which he interprets excellently.

Harvey Avera has been in Puerto Rico producing a new LP with **Danny Rivera**. The album will be released on Graffiti Records, co-owned with Rivera, distributed by Coco. Meanwhile, Coco Records has released the new Machito album titled "Fire Works," featuring Lalo Rodriguez, the young vocalist from Puerto Rico who recorded with **Eddie Palmieri**. **Alberto Carrion**, one of Puerto Rico's cultural singers along the vein of Danny Rivera is recording his first album for Graffiti Records (distributed by Coco).

Jose Curbelo of Jose Curbelo Management firm, the long-time exclusive representative for **Tito Puente** and others, has returned from an 11 day Mexican engagement with Puente where he reports the Mexican market as a thriving and healthy new outlet for salsa. Although the market is still small compared to N.Y. standards, Curbelo reports that the Mexican pueblos (towns) are enthusiastically receptive to salsa although more on a listening than dancing basis. Curbelo will be busy in the next few weeks traveling to Venezuela with **Charanga '76**, Puerto Rico with Puente, and Los Angeles.

Disk jockey **Juan Montenegro** of WOJF-FM, host of Chicago's "Latin Explosion" daily program, received special recognition from the Spanish-American Jaycees for his outstanding contributions to the Spanish-American community in Chicago and to the Jaycees in particular.

Microfon America Inc. located in Hialeah Gardens, Fla., has announced the signing and LP release of a new Peruvian pop vocalist named **Fetiche**. The LP is entitled "Deroche De Romanticismo" with arrangements and musical direction by **Oswaldo Requena**. **Ralph Cartagena** of Rico Records is currently in the studio recording the upcoming LP for recently signed Dominican artist **Johnny Ventura** who, despite the flow of young Dominican bands, is still considered the number one act in his country and here.

MIAMI

Alhambra appoints **Miguel Estivil** as its general manager. Estivil will be in charge of the U.S. operation and will serve in a supervisory capacity for the Puerto Rican territory. **Carlos Lazaro**, who had been serving as such for the past six months, has returned to Spain to incorporate himself again into his original post with Fabrica de Discos Columbia.

Mari Trini, one of the leading female vocalists in Spain, arrived Oct. 10. She is scheduled to tape a television special for channel 47, in N.Y., and proceed with a South American tour that includes Ecuador, Venezuela and Puerto Rico. In this last country she will tape another tv special for Tele-Mundo, on Nov. 16. Her new album "El

Tiempo y Yo," on the Pronto label, has been released to coincide with her visit to this country. **Paco Bermudez** is her new manager.

Lisette, at New Jersey's Liborio, staging a dynamite show. **Pete Fernandez**, newcomer vocalist, as the opener has received excellent audience reception. She will represent the Latin U.S. at the upcoming OTI Song Festival in Madrid, Spain, on Nov. 12 with a theme written by her titled "Si Hay Amor Volvera." **Frank Fiore**, her manager and musical director, gives the word that her first release, for Coco Records, will not be out before January '78.

Willy Chirino and his music achieved national tv coverage on NBC by playing the half time at the Miami Dolphins-New York Jets game on Oct. 16. This was part of the honors that the Miami Latin community received from the Anglo media as the result of the celebration of Hispanic Week.

Tony Moreno of Top Hits, announces that Venezuelan salsa group **Dimension Latina** has been signed by Edimart Productions to play a local dance sometime this month. No place and date have been set yet. He notes among TH new releases an LP by **Jose Luis Rodriguez** entitled "Tu," and one by vocalist **Rudy Marquez**, "Juro Por Mi Vida." Moreno reports that more than 1,800 persons attended the recent Billo and his Caracas Boys dance at the Everglades Hotel, and that the event held in New York, during the same weekend also was a success.

Argentinian vocalist **Donald**, well remembered for his hits on the CBS label, has signed a five year contract with Audio Latino. Donald has accomplished considerable airplay on Florida's Anglo stations with his brand new single "Dance to the Drummer Beat," written, arranged and produced by himself. His album, entitled "Electric Cat," will be out before the month ends. The **Rhodes Brothers** gave a farewell champagne bash for **Grupo Alma**. At this time they presented the boys with a plaque in recognition for having given their club the most successful summer since it opened its doors. Alma has begun playing a series of dances at the Miami Jai Alai Fronton's Video Club on Saturdays.

Jeanette's single "Por Que Te Vas," with sales surpassing the 850,000 copies in France and 400,000 in Germany, has been released in England and Japan under the company seal of the Hispanovox licensees, and in the U.S. on the Pronto label. The song which served as theme for **Carlos Saura's** laureate film "Cria Cuervos," was arranged and conducted by a talented Cuban musician, **Juan Marquez**, residing in Miami. During her brief stay in town she disclosed plans for a tour through Mexico, Venezuela and Argentina. We have learned that she recently signed a recording contract with Ariola, and that this firm is seriously considering giving her career a bilingual turn since English is her native tongue.

MIMI KORMAN

LOS ANGELES

Caytronics vice president **Lee Schapiro** was in town again last week visiting major American rackjobbers as well as some Latin accounts here. Word has it that the firm is edging closer to a decision on a price hike and is anticipating resistance from Latin distributors. By telephone, the firm's board chairman **Stan Cayre** says he "would love to put through a price increase" as soon as possible and confirms that some Latin

distributors are fighting the move. But no decision is expected until January, says Cayre, who personally favors keeping the label's catalog product (some 50% of its sales, he estimates) at current levels while raising price on new releases. Observes one industry veteran here: "When Caytronics is able to structure something it'll make the industry more comfortable with a new price."

Guillermo Acosta Segura, president of Mexico's **Discos Gas** was in town to accompany his label's vocalist **Alberto Vazquez** who was appearing in a much-publicized show at the Million Dollar Theater. Aside from his excitement surrounding that event, Acosta says his visit was routine.

Asked about the efforts of AMPROFON, the Mexican label association, in fighting the alarming piracy in that country, Acosta says arrests of two or three individuals suspected of operating piracy presses in Mexico City were expected last week. As president of AMPROFON, Acosta says the group's antipiracy efforts are paying off.

But he claims that a recent Billboard article detailing the association's stepped-up drive (Billboard, March 26, 1977) drove some Mexican violators further underground. So further publicity on the attack will be avoided, though Acosta does say the next major assault will come in Tijuana.

There is some interest here to see what comes of **Velvet Records'** plans for West Coast distribution of the newly acquired **Phonogram/Polydor** lines (Billboard, Oct. 22, 1977). **Velvet** president **Roberto Page** reports that the western territory is the only region open at present for the new line to be distributed through a new Page-owned company called **Ovni**. A natural move, observers say, would be to expect **Amigo Records**, owned by **Mundo Perez**, to represent the line here since it already handles the Velvet material in this corner of the U.S. market.

Page is moving up a scheduled visit to this area to discuss the matter with **Perez** who needs a decision soon because other moves he has in the works are pending.

Coco Records promotion whiz kid **Bill Marin** says his firm is rethinking its strategy on the handling of Spain's **Zafiro** line in the U.S. Instead of focusing on albums and acts that become Zafiro hits in Spain, Coco will be looking more carefully to the Mexican market for guidance in the slightly belated recognition that the U.S. Latin market reflects Mexico more faithfully than any other country. (Musart handles Zafiro in Mexico.) By that logic, says **Marin**, **Sergio & Estibaliz** are a natural to push in this market. As is the group **Mocedades** who, **Marin** says, will make its West Coast debut Nov. 25 as part of a Gordo Delgado-produced Palladium show in the afternoon. That same evening, the group will share the bill with Spanish vocalist **Raphael** at the Shrine Auditorium which, incidentally, seems to be gaining popularity as a Latin music venue since **Julio Iglesias'** smash appearance there in September.

Miguel Estivil, named general director of Alhambra Records in Miami upon the return of **Carlos Lazaro** to Spain, is said to be busily building up the firm's salsa label called **Libre**. Estivil was an active salsa producer in New York some years ago where he worked on LPs by **Eddie Palmieri** and other salsa greats.

AGUSTIN GURZA

Billboard SPECIAL SURVEY For Week Ending 10/29/77

Billboard Special Survey Hot Latin LPs™

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NEW YORK (Salsa)		NEW YORK (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CELIA CRUZ/WILLIE COLON Only They Could Have Made This Album, Vaya 66	1	FELITO FELIX El Cantautor, Dix 001
2	ISMAEL MIRANDA No Voy Al Festival, Fania 508	2	EYDIE GORME/DANNY RIVERA Muy Amigos/Close Friends, Gala 2003
3	ISMAEL RIVERA De Todas Maneras Rosas, Tico 1415	3	MARIO ECHEVERRIA En Este Momento Y A Estas Horas, Latin International 6036
4	JOHNNY PACHECO The Artist, Fania 503	4	SOPHY Sophy, Velvet 1521
5	LA DIMENSION LATINA Presentando A Andy Montañez, TH 2018	5	OSCAR SOLO Otro Ocupa Mi Lugar, Boringuen 1317
6	LA SONORA PONCENA El Gigante Del Sur, Inca 1054	6	YOLANDITA MONGE Reflexiones, Coco 129
7	RICARDO RAY/BOBBY CRUZ Reconstruccion, Vaya 57	7	NELSON NED El Romantico De America, West Side Latino 4114
8	TOMMY OLIVENCIA El Negro Chombo, Inca 1055	8	CAMILO SESTO Memorias, Pronto 1021
9	WILLIE COLON/RUBEN BLADES Metiendo Mano, Fania 500	9	MIGUEL GALLARDO Otro Ocupa Mi Lugar, Latin International 6912
10	LOS HIJOS DEL REY Karen 30	10	CHARYTIN La Dulce Charytin, Latin International 4021
11	EL GRAN COMBO El 15to Aniversario, EGC 014	11	NYDIA CARO Nydia Caro, Alhambra 147
12	THE FANIA ALL STARS Rhythm Machine, Columbia 34711	12	LOLITA Abrazame, Caytronics 1489
13	ORQUESTA BROADWAY Pasaporte, Coco 126	13	HUGO BLANCO Si Te Vas, Te Vas, West Side Latino
14	JOHNNY PACHECO/PUPI LEGARRETTA Los Dos Mosqueteros, Vaya 63	14	JULIO IGLESIAS El Amor, Alhambra 23
15	WILLIE COLON El Baquene De Angelitos Negros, Fania 506	15	LISSETTE Quiereme, Boringuen 1302
16	WILFRIDO VARGAS Karen 28	16	YOLANDITA MONGE Floreciendo, Coco 123
17	RICARDO MARRERO & THE GROUP Time, Vaya 62	17	WILKINS Velvet 1523
18	LOS KIMBOS The Big Kimbos, Cotique 1091	18	YOLANDA DEL RIO Mi Religion Gitana, Arcano 3373
19	BOBBY RODRIGUEZ & LA COMPANIA Salsa At Woodstock, Vaya 58	19	RICARDO CERRATTO Me Estoy Acostumbrando A Ti, Latin International 5042
20	TITO PUENTE La Leyenda, Tico 1413	20	NELSON NED Por La Puerta Grande, West Side Latino 4077
21	OSCAR D'LEON Two Sets With Oscar, TH 2117	21	JULIO IGLESIAS A Mexico, Alhambra 21
22	CHARLIE PALMIERI/MENIQUE Con Sals Y Sabor, Cotique 1009	22	LISSETTE Justo Yo, Boringuen 1306
23	PUERTO RICO ALL STARS Puerto Rico All Stars, PRAS 001	23	ROBERTO CARLOS En Espanol, Caytronics 1487
24	LA SONORA PONCENA Conquista Musical, Inca 1052	24	ALDO MONGES El Trovador Romantico De Cordoba, Microfon 76004
25	CHRANGA 76 Encore, TB 128	25	VICENTE FERNANDEZ La Muerte De Un Gallero, Caytronics 1492

From The Music Capitals Of The World

Continued from page 77

Johnson and Mike Clifford. ... Promotion for new **Status Quo** album "Rockin' All Over The World" includes plugs on the electric scoreboard at the England-Italy football match at Wembley Stadium.

Ron and Russel Mael, of Sparks, had \$8,000 stolen from their Paris hotel room, along with credit cards. ... Theme from tv series, "The Water Margin," about Chinese war lords and bandits, likely to prove biggest yet hit for BBC Records. **PETER JONES**

BRUSSELS

Phonogram out with the double album "Star Wars," with **John Williams** conducting the London Symphony Orchestra, with the film due for Belgian release at the end of October. ... "We Love The Pirate Stations," by **Trinity** (Phonogram) doing well here in the disco sales field.

German hit "Und Es War Sommer" translated into "Het Werd Zomer" by **Rob de Nijs** (Philips), Dutch performer, and is a local hit, along with his current album. ... Strong action on "Hold Tight" by **Vicky Sue Robinson** (Inelco). ... CBS released "Introspection 3" here by flautist **Thijs Van Leer**.

At major gala in Waver, **Joe Dassin** to receive gold disks for "Le Jardin du Luxembourg" and the album "Joe Dassin." ... **Carole King's** "Hard Rock Cafe" (EMI) now in the RTL Flemish chart, and "Mamacita," by **Guys 'n Dolls** (EMI) another chart-climber. ... Also from EMI: "You Got What It Takes" and "Sing On Louise" by **Showaddy-waddy**. ... Local chart action for Decca artist **Gilla's** "Gentlemen Callers Not Allowed."

Music for Pleasure releases in September exclusively built round **Elvis Presley** "fever" but upcoming releases reflect rock through product from **Gene Vincent** and **Bill Haley**, plus local artist **Burt Blanca**. ... **Guy Lukowski** (RKM/IBC) has recorded "Princess Leia" from the "Star Wars" soundtrack. ... **Leonil McCormick** on a promotion tour in Paris.

Following success of "Play It By Ear," **J.M. Handsome** out with a single "Wild Boy," which showcases his talents as singer and drummer.

Singer **Ann Christy** (RKM/IBC) has completed a European tour with a stop-over in Portugal and including a radio show in Denmark.

RKM out with an eight-album set of the **Golden Dream Orchestra** with special packaging.

The **Chacachas** recorded an album at the Morgan Studios in Brussels for release in France by Vogue and in Holland, as a two-record set, by CNR. ... Linking with IBC in Belgium and CNR in Holland, RKM working a special promotion for **Udel's** album "This Is Magic," and his single "50 Ways To Leave Your Lover."

Memphis Slim appeared here in a BRT television show. ... **Cliff Richard** in for a sell-out concert in Antwerp's Queen Elizabeth Hall.

Nekka 77, Belgium's biggest folk event, takes place (Oct. 9) in the 15,000-capacity Sport Palace in Antwerp, the artists including **Ralph McTeel**, **Rob de Nijs**, **Andre Bialek**, **Los Rupay**, the **Furey Brothers** and the **Albion Morris Men**.

In the Belgian jazz world, Yugoslavian trumpet player **Dusho Goikovich**, now based in Munich, in the studios working with the BRT big band directed by altoist **Etienne Verschuere**, playing mostly new **Francy Boland** arrangements of Goikovich's own compositions. ... Guitarist **Philip Catherine** and **Etienne Verschuere** replaced **Toots Thielemans** on some tour dates as Thielemans was called back to New York because of the serious illness of his wife.

JUUL ANTHONISSEN

LISBON

Much media space and time here given over to the career and death of **Maria Callas**. ... The third **Costa do Sol** music festival ended with a concert of the **Gulbenkian Orchestra**, conducted by **Silva Pereira**, including music by Tchaikovsky, Tartini, Chausson and Mozart, and with packed audiences all the way.

Hit group **Banda do Casaco** has not renewed its contract with Philips and there is already strong competition among other companies to sign the band. ... **Pedro Osorio**, music supervisor, and **Luis Lourenco**, promotion chief, both left Sasseti for personal reasons. ... Following its success at the **Jamor Festival**, **Fairport Convention** guested on a special tv show and stayed on to vacation in Portugal.

Successful songwriter **Fernando Tordo** (TLD) sold 5,000 copies of his new album "Estamos Vivos" in just three days. ... Sasseti artist **Shila** has a single "Rapa Tira Deixa e Põe" out,

taken from her first album "Doce de Shila," with songs written by her husband **Sergio Godinho**.

New album breakthroughs here include: "Car Wash," the MCA soundtrack, **Frankie Miller's** "Full House" (Chrysalis), and **Frank Zappa's** "Zoot Allures," Warner Brothers. ... Phonogram invited media folk to see a film about Chrysalis artists and the past product of **Jethro Tull** was re-released here in a promotional flurry. ... **Valentim de Carvalho** getting big advance orders for the **Kraftwerk** album "Trans-Europe Express," the band's first album "Radio-Activity" also selling well in Portugal.

FERNANDO TENENTE

AMSTERDAM

Mixed reactions from the Dutch media for **Peter Schat's** "Houdini," an opera based on the career of the American escapologist who died in 1926. The world premier was held here at the Carre Theater. ... A national **Elvis Presley** memorial meeting planned here (Oct. 23).

Dutch authorities turned down a request for political asylum from poet-singer-guitarist **Wolf Biermann**, expelled from East Germany last year. ... **Cor Aaftink** and **Roy Beltman** have linked to set up **Corduroy Productions** for Phonogram-Holland. ... All the hit songs by **Hans Vermeulen**, composed over the past 15 years, now collected in a special songbook.

Danny Mirror, pseudonym of top Dutch producer **Eddy Ouwens**, received a gold disk for his single "I Remember Elvis Presley," which had by then sold more than 160,000 copies here. Ouwens in turn handed the award to **John Gieszen**, president of one of the two official Presley fan-clubs in Holland.

Aniela has released a new single, "Valentino," by chart group **Champagne**. ... Recording studio **Sound Push** changed into a plush nightclub setting for the launch party of "Nightclub Love Vendetta," new album by the **Harry Muskee Band**, a group built round the former lead singer of local blues-rock band **Cuby and the Lizzards**. ... Gold disk for **Donna Summer** for her number one "I Feel Love," for sales of more than 100,000, and her newie "Deep Down Inside" is rocketing to the top spot.

Ador Otting and **Jaap de Groot**, former members of Amsterdam 1960s band **De Maskers**, have formed a duo, **Pandemonium**, signed to Basart. ... **Negram** pumping promotional muscle into the Trojan label, releasing three special-price introductory albums under the banner "It's Reggae." **WILLEM HOOS**

COPENHAGEN

Cat Stevens here to record for several weeks in **Freddy Hansson's** Sweet Silence Studio. ... Bassist **Niels Henning Orsted Pedersen** made up a trio with Belgian guitarist **Philippe Catherine** and U.S. drummer **Billy Hart** to record for Steeplechase at the Montmartre jazz club.

Full house for **Ritchie Blackmore's** **Rainbow** at a Falconer Theater show for concert promotion organization **ICD** and the group also toured Denmark. ... **Gasolin** (CBS), Danish group, has now hit the million mark in album sales here. ... **The Olsen Brothers** attending the Yamaha Song Festival in Tokyo in November.

New double album out with strong-selling CBS group **Bifrost**. ... Television producer **Steen Bramsen** now reviewing records for the Danish daily **Ekstra Bladet**. ... Successful European tour for **Cliff Richard** set up by **Arne Worsoe** of ICD. ... **Metronome** renamed former Danish rock group **Ole and De Andre** to **Musikministeriet**, or The Ministry of Music, and released an album by it.

Long-awaited album by jazz-rock group **En-Trace** now out through **Metronome** here. ... **Gasolin** soon to release its new album on CBS. ... **Hardy Larsen**, new Polydor Denmark managing director having huge success with rock group **Shu-bi-Dua** and teeny group **Hjertebloed**.

Five albums in the Top 10 here from Polydor. Singer **Michael Elo** and drummer **Per Stan** out with their first album together, working as **E.S. Corporation**, with English lyrics. ... **Olsen Brothers** out with a new album following amazing comeback reaction with their spring album.

Still a big demand for **Elvis Presley** albums at Hede Nielsen, RCA distributors, and the new double album by him had the same release date here as in other countries. ... **Ophelia Records** released "The Sun Year" with the Presley interviews. ... **Manitas de Plata** here for concerts and television. ... Special show on **Harry Chapin** soon to be on Danish TV and the entertainment division there has just bought a show featuring **Olivia Newton-John**. **KNUD ORSTED**

GRT Firms Financial Structure

TORONTO—Following a long period of turbulence within the GRT Canada financial structure, the label has moved hard and fast in 1977 to clear itself of operational kinks and predicts a record-busting final sales quarter at year-end.

In February 1976 GRT Canada acquired rights to the ABC family in Canada which effectively turned it into a major company in terms of product release. Distribution problems, compounded by inventory slackness and soft sales in that year put strain on the label and led the way to a company shakeup.

One of the major changes in the domestic operation, according to president **Ross Reynolds**, is shared computer facilities with MCA Canada which has "greatly improved" the speed with which data can be drawn on for marketing analysis. Prior to the MCA Canada link, GRT was using telephone lines to feed and pull information from its family headquarters in Sunnyvale, Ca.

With increased marketing effectiveness, GRT has also been successful in achieving strong national sales on a number of its own signings, including **Dan Hill**, **Klaatu** and most recently, **Prism**.

Leased album product to achieve gold status in the past quarter includes 20th Century's "Star Wars," two ABC certifications with **Jimmy Buffet's** "Changes In Latitudes, Changes In Attitudes" and **Freddy Fender's** "Before the Last Teardrop Falls," and GRT's own "The Best Of The Mom and Dad's" release.

Altec Launches New Subsidiary

TORONTO—Altec Lansing of Canada Ltd. has been formed here by Anaheim, Calif.-based Altec Corp., manufacturer of consumer and commercial sound systems, **Bill Fowler**, vice president/general manager of Altec Lansing International announces.

Providing centralized warehousing for national distribution and local inventory, the new subsidiary will allow dealers to be invoiced and pay in Canadian dollars, and eliminate customs restrictions as well.

Rod Marsh heads the new operation, located at 151 Carlingview Dr., Unit 5, Rexdale, Ont. M9W 5E7.

School Talent Buyers Attend Confab

TORONTO—High school and university talent buyers congregated in this city recently for the second annual RPM Talent Buyers Conference.

The conference is an extension of the campus-oriented Canadian Entertainment Conference put together by **Joe Recchia** in past years.

The three day conference included panels moderated by experts in the Canadian music industry. Seminars included discussions on such topics as record company promotion and publicity. And import and export regulations pertaining to talent and entertainment.

Moderators included Music Shoppe vice president **Peter Kewley**, RPM editor **Walt Grealis**, Stampede's manager **Mel Shaw**, CBS regional promotion director **Joe Owens**, and Sun music columnist **Wilder Penfield**.

A number of acts were showcased throughout the conference includ-

More Rock Coverage In Toronto's Dailies

By DAVID FARRELL

TORONTO—In the past six months, Toronto dailies have become increasingly interested in the effect pop music can have on newspaper sales.

Where former prejudices dictated rock news be kept to a minimum in terms of coverage, and relegated to the back of the entertainment sections, rock 'n' roll is now prominent subject matter for all three papers operating in this city.

First to latch on to the concept that rock luminaries can sell extra copies was the **Toronto Sun**, a tabloid. On the last Rolling Stones tour of North America, the Sun ran a full-color, front page picture of **Jagger** on its cover with an additional page of copy in the entertainment section. This year alone, the **Toronto Sun** has turned over page one to photo coverage on rock acts in at least three instances.

Not suprisingly, the **Toronto Daily Star** has followed suit and moved its Entertainment section out from the back of the Family Section to a separate section. The Star has also purchased Canadian rights to the **Rolling Stone** syndication service and uses two freelance writers to augment coverage provided by the

paper's staff rock critic **Peter Goddard**.

On Oct. 16, the paper debuted the Sunday edition, predictably called the **Sunday Star**. Among inside features prominently advertised on page one was a photo caption title, "The Rolling Stones Are Tired Of Fame." An exclusive interview with **Mick Jagger** and **Keith Richard** thus opened the Sunday paper's entertainment section, virtually guaranteeing youth readership.

Canada's only true national newspaper, the **Globe and Mail**, has for long scorned rock music, but it too is turning around as the circulation game becomes increasingly competitive.

Following nearly two years of total neglect on the subject, the morning paper hired a pop columnist and recently added a youth section to its Wednesday edition, called **Fanfare**. Coupled to this, a page three story recently chronicled punk trends in Britain and, almost shocking to its staid readership, several days later turned over almost all of its op-ed page to a diatribe on rock, leading to several weeks of colorful but critical letters to the editor on the same subject.

Capitol Retail Expansion Is Mapped

TORONTO—The Capitol-owned Mr. Sound retail store division plans further expansion in the coming year and has three stores in Ontario set to open immediately.

According to **Brian Josling**, vice president and general manager of the **Sherman/Mister Sound** retail division, plans calls for the opening of at least eight new stores with full-line stock in each. Additional plans see Mr. Sound opening up a number of "rock shops," or stores designed to handle top-40 type products.

Before year-end, **Josling** expects the introduction of Mr. Sound stores in North York, Markham and Ottawa, with an additional store in the Guelph market planned for March of 1978. All four locations are located in shopping malls, which follows a general Mr. Sound plan established as far back as two years ago.

The retail division operates Mr. Sound stores in Ontario with the exception of the **Ottawa-Hull** market where the **Sherman** name is dis-

played. Quebec and Alberta retail stores also carry the **Sherman** banner which, **Josling** claims, is a more established name in consumer's minds in these regions.

Former 10cc Members Set Triple Album

MONTREAL — Former 10cc hands, **Lol Creme** and **Kevin Godley** are set for a mid-November Mercury release on an "Environment and Pollution" triple-album package which will carry a \$24.98 suggested list price in Canada.

Distributed in Canada by **Polydor**, a label spokesman describes the Christmas sales package as "a prestigious item." The three albums are enclosed in a gold embossed box, accompanied by a 20-page libretto and three separate colored jackets to complement individual label designs.

Hillside Distrib Operation Ends

TORONTO — Hillside Distributors of Toronto has closed down its operation after the calling in of a floating debenture posted by CBS in Canada.

Hillside operated mostly in Southern Ontario with annual sales in the area of \$1-million. The company sold to a number of **Muntz** retail franchises in the province, and was hit financially when **Muntz** went into receivership earlier this year.

CBS claims assets totalling \$100,000 which it plans to sell off soon.

Name New Execs At London, WEA

MONTREAL—**Ken Verdoni** has been promoted from director to vice president, marketing sales and promotion, **London Records**.

Also, **Garry Ayliffe** promoted to chief of administration, records division of **London**.

In Toronto, at **WEA-Canada**, **Andy Abbate** named national sales manager. He was the Ontario branch manager. And **Dave Tollington** becomes the company's chief publicity officer. He comes from **CHUM-FM**.

Billboard Hits Of The World

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OCTOBER 29, 1977, BILLBOARD

BRITAIN

(Courtesy Music Week)
*Denotes local origin
SINGLES

This Week	Last Week	Artist	Label
1	1	SILVER LADY—David Soul (Private Stock)	Macauley/DJM (Tony Macauley)
2	2	BLACK IS BLACK—La Belle Epoque (Harvest)	Robert Mellin (Prima Linea)
3	3	YES SIR I CAN BOOGIE—Baccara (RCA)	Louvigny Marquee (Rolf Soja)
4	7	YOU'RE IN MY HEART—Rod Stewart (Riva)	Riva (Tom Dowd)
5	4	I REMEMBER ELVIS PRESLEY—Danny Mirror (Sonet)	Olofson/Olofson Marquee/FDH (E. Owens)
6	5	BEST OF MY LOVE—Emotions (CBS)	Carlin (Maurice White)
7	13	STAR WARS THEME—Meco (RCA)	Chappell (Meco/Wheeler/Bongiovi)
8	9	NO MORE HEROES—Stranglers (United Artists)	April/Albion (Martin Rushent)
9	12	BLACK BETTY—Ram Jam (Epic)	Kensington (Kasenz/Katz)
10	6	WAY DOWN—Elvis Presley (RCA)	ATV (Elvis Presley)
11	17	ROCKIN' ALL OVER THE WORLD—Status Quo (Vertigo)	Intersong (Pip Williams)
12	8	FROM NEW YORK TO L.A.—Patsy Gallant (EMI)	DJM (P. Gallant/I. Robertson)
13	14	WONDERFUL STORIES—Yes (Atlantic)	Topographic/Warner Bros. (Yes)
14	16	I REMEMBER YESTERDAY—Donna Summer (GTO)	Heath Levy (Say Yes Prod.)
15	—	HOLIDAY IN THE SUN—Sex Pistols (Virgin)	Copyright Control (Chris Thomas)
16	21	FROM HERE TO ETERNITY—Giorgio (Dasis)	Heath Levy (Moroder)
17	10	TELEPHONE MAN—Meri Wilson (Pye)	Campbell Connelly (B. Castlemann/J. Rutledge)
18	26	CALLING OCCUPANTS OF INTERPLANETARY CRAFT—Carpenters (A&M)	ATV (Richard Carpenter)
19	19	I CAN'T GET YOU OUT OF MY MIND—Yvonne Elliman (RSO)	ATV (Freddie Perren)
20	—	NAME OF THE GAME—Abba (Epic)	Bocu (B. Andersson/B. Ulvaeus)
21	11	MAGIC FLY—Space (Pye)	Heath Levy (J. Philippe Ilesco)
22	49	NEEDLES & PINS—Smokie (RAK)	United Artists (M. Chapman/N. Chinn)
23	28	LOVE HURTS ETC.—Nazareth (Mountain)	Acuff-Rose/WB (Manny Charlton)
24	24	THUNDER IN MY HEART—Leo Sayer (Chrysalis)	Long Manor/Chrysalis/Rondor (Richard Perry)
25	34	LOOKING AFTER NUMBER ONE—Boyz n the City (Ensign)	Sewer Fair Hits (Robert John Lange)
26	27	HEROES—David Bowie (RCA)	Bewlay/Fleur/EG (D. Bowie/T. Visconti)
27	29	THE GREATEST LOVE OF ALL—George Benson (Arista)	Screen Gems/EMI (Michael Masser)
28	37	ANGEL OF THE MORNING/ANY WAY YOU WANT ME—Mary Mason (Epic)	April (Mickey Anthony)
29	—	VIRGINIA PLAIN—Roxy Music (Polydor)	E.G.
30	—	WE ARE THE CHAMPIONS—Queen (EMI)	EMI/Queen (Queen)
31	43	NEW LIVE & RARE—Deep Purple (Purple)	B. Feldman/Hec (Deep Purple)
32	30	DO YOUR DANCE—Rose Royce (Warner Bros.)	Warner Bros. (Norman Whitfield)
33	15	DOWN DEEP INSIDE—Donna Summer (Casablanca)	Screen Gems/EMI (John Barry)
34	31	HAPPY DAYS—Pratt & McClain (Reprise)	Chappell (S. Barri/M. Ormantian)
35	18	OXYGENE—Jean Michel Jarre (Polydor)	Black Neol (Jean Machel Jarre)
36	23	NOBODY DOES IT BETTER—Carly Simon (Elektra)	United Artists (Richard Perry)
37	—	2.4.6.8. MOTORWAY—Tom Robinson (EMI)	Copyright Control (Vic Malle)
38	46	I BELIEVE YOU—Dorothy Moore (Epic)	Carlin (Couch/Stroud/Stephenson)
39	25	COOL OUT TONIGHT—David Essex (CBS)	April/Rock On (David Essex)
40	35	BRICK HOUSE/SWEET LOVE—Commodores (Motown)	Jobete London (Carmichael/Commodores)
41	47	WATER MARGIN—Peter MacJunior/Godiego (BBC)	Leeds (BBC)

This Week	Last Week	Artist	Label
42	40	LIPSMACKIN' ROCK & ROLLIN'—Peter Blake (Pepper)—B.U. (Jonathan Hodge)	
43	50	SHE'S NOT THERE—Santana (CBS)	Marquis (David Rubinson)
44	42	ARIANA—Stardust (Satrii)—Satrii (H. Hadaway/P. Jenkins)	
45	41	IT'S ECSTASY WHEN YOU LAY DOWN BESIDE ME—Barry White (20th Century)	A. Schroeder (Barry White)
46	—	THE DANGER OF A STRANGER—Stella Parton (Elektra)	ATV/Essex (Jim & David Malloy)
47	—	YOU MAKE LOVIN' FUN—Fleetwood Mac (Warner Bros.)	Anchor (Fleetwood Mac/Dashut/Callat)
48	—	BOOGIE ON UP—Rockotto (State)	State/Ladysmith (Bickerton/Waddington)
49	39	SHE'S A WINDUP—Dr. Feelgood (United Artists)	UA/Message Choice (Nick Lowe)
50	50	RADAR LOVE—Golden Earring (Polydor)	Louvigny Marquee (J. Kriek/Red Bullet)

LPs

This Week	Last Week	Artist	Label
1	1	20 GOLDEN GREATS—Diana Ross And The Supremes (Motown)	
2	15	HOME ON THE RANGE—Slim Whitman (United Artists)	
3	2	NO MORE HEROES—Stranglers (United Artists)	
4	3	OXYGENE—Jean Michel Jarre (Polydor)	
5	—	40 GOLDEN GREATS—Cliff Richard (EMI)	
6	4	LOVE YOU LIVE—Rolling Stones (Rolling Stones)	
7	6	RUMOURS—Fleetwood Mac (Warner Bros.)	
8	7	MOODY BLUE—Elvis Presley (RCA)	
9	9	GOING FOR THE ONE—Yes (Atlantic)	
10	5	AJA—Steely Dan (ABC)	
11	11	A STAR IS BORN (Soundtrack) (CBS)	
12	13	PASSAGE—Carpenters (A&M)	
13	38	GREATEST HITS, Vol. 2—Elton John (DJM)	
14	10	PLAYING TO AN AUDIENCE OF ONE—David Soul (Private Stock)	
15	14	I REMEMBER YESTERDAY—Donna Summer (GTO)	
16	31	JOHNNY MATHIS COLLECTION (CBS)	
17	8	BAD REPUTATION—Thin Lizzy (Vertigo)	
18	17	TWO DAYS AWAY—Elkie Brooks (A&M)	
19	23	BOOMTOWN RATS (Ensign)	
20	12	SHOW SOME EMOTION—Joan Armatrading (A&M)	
21	21	ECHOES OF THE 60s—Phil Spector (Phil Spector)	
22	19	EXODUS—Bob Marley & the Wailers (Island)	
23	16	MAGIC FLY—Space (Pye)	
24	18	20 ALL TIME GREATS—Connie Francis (Polydor)	
25	25	THE BEST OF ROD STEWART (Mercury)	
26	20	STRANGLERS IV (United Artists)	
27	28	COUNTRY BOY—Don Williams (ABC)	
28	—	MOTIVATION RADIO—Steve Hillage (Virgin)	
29	29	HOTEL CALIFORNIA—Eagles (Asylum)	
30	24	LOVING YOU—Soundtrack/Elvis Presley (RCA)	
31	37	RAIN DANCES—Camel (Decca)	
32	—	THUNDER IN MY HEART—Leo Sayer (Chrysalis)	
33	34	ARRIVAL—Abba (Epic)	
34	43	ENDLESS FLIGHT—Leo Sayer (Chrysalis)	
35	27	THE BEST OF FRANKIE LAINE (Warwick)	
36	33	THEIR GREATEST HITS 1971-1975—Eagles (Asylum)	
37	36	GOLD & IVORY—David Essex (CBS)	
38	41	LUST FOR LIFE—Iggy Pop (RCA)	
39	—	10 YEARS OF HITS—Radio 1—Various Artists (BBC)	
40	32	GONE TO EARTH—Barclay James Harvest (Polydor)	
41	26	SIMPLE DREAMS—Linda Ronstadt (Asylum)	
42	30	WELCOME TO MY WORLD—Elvis Presley (RCA)	
43	—	CAUGHT IN THE ACT—Steve Gibbons Band (Polydor)	
44	—	IN FULL BLOOM—Rose Royce (Warner Bros.)	
45	—	THE DARK SIDE OF THE MOON—Pink Floyd (Harvest)	
46	54	THE MOTORS (Virgin)	
47	22	A FAREWELL TO KINGS—Rush (Mercury)	
48	39	SONGS IN THE KEY OF LIFE—Stevie Wonder (Motown)	
49	35	MY AIM IS TRUE—Elvis Costello (Siff)	
50	—	TUBULAR BELLS—Mike Oldfield (Virgin)	
51	40	BEAUTY ON A BACK STREET—Hall & Oates (RCA)	
52	49	G.I. BLUES—Elvis Presley (RCA)	
53	—	NEW BOOTS & PONIES—Jan Drury (Siff)	

This Week	Last Week	Artist	Label
54	52	ANYTIME, ANYWHERE—Rita Coolidge (A&M)	
55	57	BE SEEING YOU—Dr. Feelgood (United Artists)	
56	60	ROUGH MIX—Peter Dinklage & Ronnie Lane (Polydor)	
57	58	A NEW WORLD RECORD—Electric Light Orch. (Jet)	
58	47	GREATEST HITS—Abba (Epic)	
59	45	GREATEST HITS—Herman's Hermits (K-Tel)	
60	55	LOVE AT THE GREEK—Neil Diamond (CBS)	

WEST GERMANY

(Courtesy of Musikmarkt)
As Of 10/19/77
SINGLES

This Week	Last Week	Artist	Label
1	1	DISCO FEVER—Diverse (K-Tel)	
2	2	ELVIS FOREVER—Elvis Presley (RCA)	
3	20	GROBTE HITS—The Beach Boys (Capitol/Arcade)	
4	4	HIT-TORNADO—Diverse (Arcade)	
5	5	SEINE 40 GROBTE ERFOLGE—Elvis Presley (Arcade)	
6	6	RUMOURS—Fleetwood Mac (Warner Bros./WEA)	
7	7	MAGIC FLY—Space (Hansa Int./Ariola)	
8	8	OXYGENE—Jean Michel Jarre (Polydor/DGG)	
9	9	A PORTRAIT IN MUSIC—Elvis Presley (RCA)	
10	10	HOTEL CALIFORNIA—Eagles (Asylum/WEA)	

LPs

This Week	Last Week	Artist	Label
1	1	CHICAGO XI—Chicago (CBS)	
2	40	GOLDEN GREATS—Cliff Richard (EMI/EMI Electrola)	
3	3	FIREFLY—Uriah Heep (Bronze/Ariola)	
4	4	FRONT PAGE NEWS—Washbone Ash (MCA/Metronome)	
5	5	LA DUSSELDORF—La Dusseldorf (Nova/Teldec)	
6	6	LIVE—Golden Earring (Polydor/DGG)	
7	7	LOVE YOU LIVE—Rolling Stones (Rolling Stones/WEA)	
8	8	MOTOWN DANCE MACHINE—Diverse (K-Tel)	
9	9	RAIN DANCES—Camel (Nova/Teldec)	
10	10	YEAR OF THE CAT—Al Stewart (RCA)	

JAPAN

(Courtesy of Radio Television Hong Kong)
As Of 10/8/77
*Denotes local origin
SINGLES

This Week	Last Week	Artist	Label
1	1	THE BIRD AND THE CHILD—Gracie Rivera (EMI)	
2	2	DON'T STOP—Fleetwood Mac (War. Bros.)	
3	3	MAKING IT—The Wynners (Philips)	
4	4	ANGELO—Brotherhood of Man (Pye)	
5	5	BEST OF MY LOVE—Emotions (CBS/Sony)	
6	6	FOR A WHILE—Mary McGregor (Ariola)	
7	7	SPACEMAN CAME TRAVELLING—Sam Hui (Polydor)	
8	8	SO YOU WIN AGAIN—Hot Chocolate (Big Tree)	
9	9	HANDY MAN—James Taylor (CBS/Sony)	
10	10	JUNGLE LOVE—Steve Miller Band (Mercury)	
11	11	SIGNED, SEALED, DELIVERED—Peter Frampton (A&M)	
12	12	COLD AS ICE—Foreigner (Atlantic)	
13	13	FLOAT ON—The Floaters (ABC)	
14	14	JET AIRLINER—Steve Miller Band (Mercury)	
15	15	DON'T TURN THE LIGHT OUT—Cliff Richard (EMI)	
16	16	BLUE KAYOU—Linda Ronstadt (Asylum)	
17	17	HARD ROCK CAFE—Carole King (Capitol)	
18	18	WAY DOWN—Elvis Presley (RCA)	
19	19	DON'T WORRY BABY—B. J. Thomas (MCA)	
20	20	SAVE ME—Merrilee Rush (U-A)	

FRANCE

(Courtesy Groupement d'Interet Economique de l'Edition Phonographique et Audiovisuelle)
SINGLES

This Week	Last Week	Artist	Label
1	1	MA BAKER—Boney M (Carrere)	
2	2	CITATIONS ININTERROMPUES—Cafe Creme (Pathe Marconi EMI)	
3	3	DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda (Philips)	
4	4	GOODBYE ELVIS—Ringo (Carrere/Forumia I)	
5	5	IL A NEIGE SUR YESTERDAY—Marie Laforet (Polydor)	
6	6	PETIT RAINBOW—Sylvie Vartan (RCA)	
7	7	DON'T PLAY THAT SONG—Adriano Celentano (Eurodisc/WEA)	
8	8	ROCKCOLLECTION—Laurent Voulzy (RCA)	
9	9	AINSI SOIT-IL—Demis Roussos (Philips/Phonogram)	
10	10	10 ANS PLUS TOT—Michel Sardou (Trema/RCA)	
11	11	YES SIR I CAN BOOGIE—Baccara (RCA)	
12	12	LETTRE A FRANCE—Michel Polnareff (WEA)	
13	13	J'AIME—Michele Torr (Discodis/AZ)	
14	14	OU SONT LES FEMMES—Patrick Juvet (Barclay)	
15	15	NOBODY BUT YOU—Ecstasy (Carrere/Formula I)	

ITALY

(Courtesy of Germano Ruscitto)
As Of 10/11/77
LPs

This Week	Last Week	Artist	Label
1	1	DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda (Philips)	
2	2	ELVIS FOREVER—Elvis Presley (RCA)	
3	3	OXYGENE—Jean-Michel Jarre (Polydor/Motors)	
4	4	MOODY BLUE—Elvis Presley (RCA)	
5	5	LOVE YOU LIVE—Rolling Stones (WEA)	
6	6	DISQUE D'OR 3—Elvis Presley (RCA)	
7	7	MAGIC FLY—Space (Vogue)	
8	8	HOTEL CALIFORNIA—Eagles (WEA)	
9	9	DISQUE D'OR 1—Elvis Presley (RCA)	
10	10	DISQUE D'OR 2—Elvis Presley (RCA)	

ITALY

(Courtesy of Germano Ruscitto)
As Of 10/11/77
LPs

This Week	Last Week	Artist	Label
1	1	I REMEMBER YESTERDAY—Donna Summer (Durium)	
2	2	BURATTINO SENZA FILI—Edoardo Bennato (Ricordi)	
3	3	LOVE FOR SALE—Boney M. (Durium)	
4	4	FROM HERE TO ETERNITY—Giorgio Moroder (Durium)	
5	5	DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda (Philips-Phonogram)	
6	6	ZODIAC LADY—Roberta Kelly (Durium)	
7	7	E' NELL'ARIA... TI AMO—Umberto Tozzi (CGD, MM)	
8	8	ZEROFobia—Renato Zero (RCA)	
9	9	I AM A PHOTOGRAPH—Amanda Lear (Polydor-Phonogram)	
10	10	XXIVa RACCOLTA—Fausto Papetti (Durium)	

AUSTRALIA

(Courtesy of Station 2SM)
As Of 10/7/77
SINGLES

This Week	Last Week	Artist	Label
1	1	YOU'RE MOVING OUT TODAY—Carole Bayer Sager (Elek)	
2	2	I JUST WANNA BE YOUR EVERYTHING—Andy Gibb (Int.)	
3	3	I FEEL LOVE—Donna Summer (Casablanca)	
4	4	MA BAKER—Boney M. (Ariola)	
5	5	DON'T FALL IN LOVE—The Ferrets (Mush)	
6	6	HIGHER & HIGHER—Rita Coolidge (A&M)	
7	7	I GO TO RIO—Peter Allen (A&M)	
8	8	WAY DOWN—Elvis Presley (RCA)	
9	9	DR. LOVE—Tina Charles (CBS)	
10	10	FANFARE FOR THE COMMON MAN—Emerson, Lake & Palmer (Ari.)	

LPs

This Week	Last Week	Artist	Label
1	1	SILK DEGREES—Boz Scaggs (CBS)	
2	2	RUMOURS—Fleetwood Mac (Warner Bros.)	
3	3	CAROLE BAKER SAGER—Carole Bayer Sager (Elektra)	
4	4	I REMEMBER YESTERDAY—Donna Summer (Casablanca)	
5	5	DECEPTIVE BENDS—10cc (Mercury)	
6	6	A NEW WORLD RECORD—E.L.O. (United Artists)	
7	7	MOODY BLUE—Elvis Presley (RCA)	
8	8	TAUGHT BY EXPERTS—Peter Allen (A&M)	
9	9	LADIES & GENTLEMEN—Marcia Hines (Miracle)	
10	10	SIMPLE DREAMS—Linda Ronstadt (Asylum)	

HOLLAND

(Courtesy Stichting Nederlandse Top 40)
SINGLES

This Week	Last Week	Artist	Label
1	1	DO YOU REMEMBER—Long Tall Ernie and Shakers (Polydor)	
2	2	GIVE A LITTLE BIT—Supertramp (A&M)	
3	3	BABY WHAT A BIG SURPRISE—Chicago (CBS)	
4	4	BELFAST—Boney M (Hansa)	
5	5	FLOAT ON—Floaters (ABC)	
6	6	STANDING IN THE RAIN—John Paul Young (Ariola)	
7	7	T SMURFENLIED—Vader Abraham (Elf Prov)	
8	8	DOWN DEEP INSIDE—Donna Summer (Casablanca)	
9	9	WAY DOWN—Elvis Presley (RCA)	
10	10	WOODEN HEART—Elvis Presley (RCA)	

LPs

This Week	Last Week	Artist	Label
1	1	DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda (Philips)	
2	2	FOREVER—Elvis Presley (RCA)	
3	3	ROMANTIEK EN KLASSIEK—Various Artists (Omega)	
4	4	INTROSPECTION 3—Thijs van Leer (CBS)	
5	5	LOVE YOU LIVE—Rolling Stones (Rolling Stones)	
6	6	VIVE LA FRANCE—Various Artists (Circle)	
7	7	EVEN IN THE QUIETEST MOMENTS—Supertramp (A&M)	
8	8	GOLDEN EARRING LIVE—Golden Earring (Polydor)	
9	9	ANDRE ONVERGETELIJKE LIEDJES—Andre van Duin (CNR)	
10	10	IN CARREE—Paul van Vliet (Philips)	

SPAIN

(Courtesy of "El Gran Musical")
*Denotes local origin
SINGLES

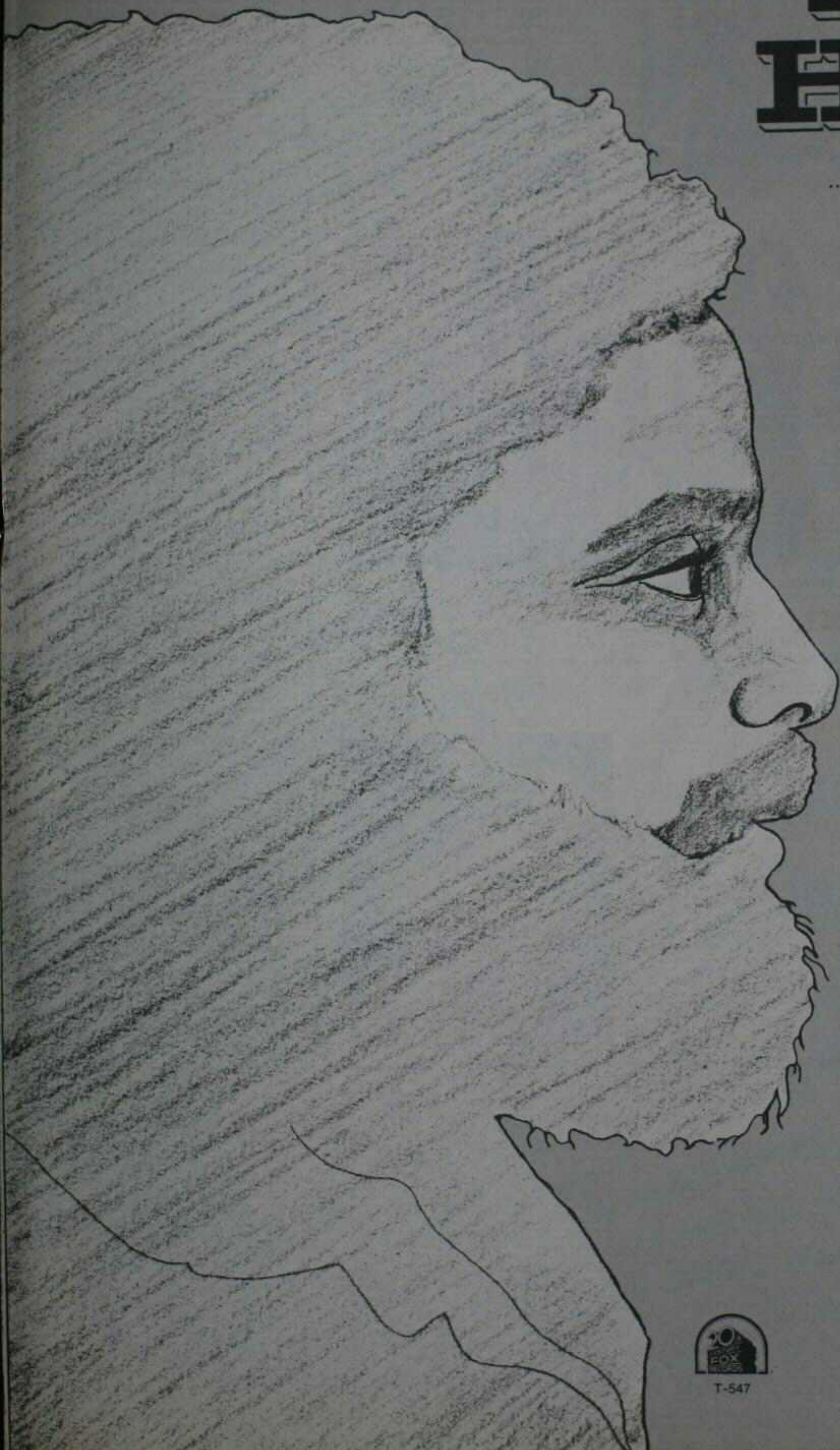
This Week	Last Week	Artist	Label
1	1	SON TUS PERJUMENES MUJER—Carlos Mejia Godoy y los de Palacaguina (CBS)	
2	2	ROCKCOLLECTION—Laurent Voulzy (RCA)	
3	3	MA BAKER—Boney M (Ariola)	
4	4	HOTEL CALIFORNIA—Eagles (Hispavox/WEA)	
5	5	CISME CUELLO NEGRO—Basilio (Zafiro)	
6	6	LIVING NEXT DOOR TO ALICE—Smokie (EMI)	
7	7	THE YEAR OF THE CAT—Al Stewart (RCA)	

LONGER FUSE

DAN HILL

...i don't fall in love that quickly
like i used to do
the passion still explodes
bound by a longer fuse.

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we have a friend... now that
may not be unusual, but how
many friends does one have
that releases three albums and
they all go gold... how many
friends does one have that sold
out forty consecutive concert
dates in canada... how many
friends does one have that has
the hottest selling canadian
single... how many friends
does one have that co-writes
hits with barry mann?... only
our friend... dan hill



T-547

Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 10/29/77

Number of LPs reviewed this week **68** Last week **44**

Spotlight

Pop

OLIVIA NEWTON-JOHN—Greatest Hits, MCA MCA3028. Produced by John Farrar. This is a long-awaited and well-deserved greatest hits set, with all but one of the cuts having made the Top 40. The material ranges from Olivia's 1971 cream-puff folkie hit with Bob Dylan's "If Not For You" to her gutsy, throaty reading of the Bee Gees' "Come On Over." Also included are rollicking country hits, exquisitely arranged, plaintive MOR songs; easy tempo supper club tunes; and spy Top 40 hits. In a unique layout decision, the songs are presented here in exact chronological order.

Best cuts: "Don't Stop Believin'," "Have You Never Been Mellow," "Let It Shine," "Let Me Be There."

Dealers: If you move MOR product, stock heavily for Christmas traffic.

GRAHAM PARKER AND THE RUMOUR—Stick To Me, Mercury SRM13706. Produced by Nick Lowe. The energetic Parker's third album firmly enhances his reputation as one of rock's more fiery performers. His husky, raw-edged vocals are packed with a driving, spirited urgency much in the manner of Springsteen. Parker's urban inner city sound is apparent in the lyrical content and rough, coarsely delivered instrumentals, reflective of the new restlessness among today's rebellious youth. Parker's effectiveness is maximized by his supporting band the Rumour, an acclaimed five piece outfit in its own right. Brinsley Schwartz's lead guitar sparks the charging rhythm section while the use of brass sweetens the arrangements.

Best cuts: "Stick To Me," "Soul On Ice," "The Heat In Harlem," "Problem Child," "The New York Shuffle," "Clear Head."

Dealers: Parker's last release "Heat Treatment" received commercial and critical acclaim. So should this one.

JACKSONS—Goin' Places, Epic JE3483 (CBS). (Executive Producers: Gamble & Huff). The brothers' second album for the label is again a mix of funky, discofied, synthesized rockers and sweet, soulful ballads. The uptempo songs, which do have a slight numerical edge, feature rousing sax fills, an Framptonesque "speaking" guitar break; while the ballads are dominated by highly effective strings. The album's highlight is the title track single, which is a slick disco number on the maturity and quality level of the Temptations' best work.

Best cuts: "Goin' Places," "Even Though You're Gone," "Man Of War," "Find Me A Girl."

Dealers: The group's last LP produced a gold single in "Enjoy Yourself."

OZARK MOUNTAIN DAREDEVILS—Don't Look Down, A&M SP4662. Produced by David Kershenbaum. This southern Missouri group's fifth release follows in its tradition of well-crafted, good-time rural rock, weaving the imagery of nature through themes of love, personal philosophy and spirituality. While the acoustic down-home flavor is still there—sometimes emphatically, with banjo, mandolin and fiddle—it is often reduced to a shading by a stinging rock guitar attack, synthesizer, and on "True Believer," even an intriguing use of sitar. The six vocalists offer a variety of styles and some infectious harmony.

Best cuts: "Crazy Lowin'," "Love Makes The Lover," "True Believer," "Giving It All To The Wind," "River To The Sun."

Dealers: This group has charted with all four previous LPs.

SMOKIE—Bright Lights & Back Alleys, RSO RS13029 (Polydor). Produced by Mike Chapman. A strong album filled with lots of melody and smoothly interacting harmonies that has trademarked this four-piece English rock group. The material is mostly mainstream upbeat rock, socked with hooks everywhere. The Smokie sound is almost like a fusion of various '60s English and American groups as each tune takes on a dissimilar vocal sound. The crisp lead vocals fronts a rhythmic backup with strong guitar work while some use of strings and Tom Scott's sax on one cut adds further orchestral dimension. Producer Chapman hits with another superb job.

Best cuts: "Needles And Pins," "Baby It's You," "I Can't Stay Here Tonight," "Lay Back In The Arms Of Someone," "The Dancer."

Dealers: Group scored big with "Living Next Door To Alice" and this LP contains strong single material.

Soul

MANDRILL—We Are One, Arista AB4144. Produced by Jeff Lane. This self-contained group of accomplished musicians gives up some satisfying, often funky, sometimes mellow instrumental arrangements. Vocals are well blended with precise timing weaving in and out of instrumental solos. This LP, written and arranged by the group offers diverse compositions including calypso. A french horn coupled with strings add a light, easy flavor to what might be much too heavy tunes. There are no dull moments, each space is filled with often exotic but always clear music.

Best cuts: "Can You Get It," "Funky Monkey," "Gilly Hines," "Holiday."

Dealers: This group carries its own following and it's growing. First release for Arista.



BEATLES—Love Songs, Capitol SKBL11711. Produced by George Martin. It seems difficult not to echo all the accolades bestowed on the Liverpool boys in the past 15 years. In order to avoid restating the obvious, this two-record collection is simply 25 of the best love songs recorded by the group. From "This Boy" in 1964 to "The Long And Winding Road" in 1970, this is the most comprehensive assemblage of romantic Beatles' material. A handsome outer, and inner package bounds the disks. Inside is the classic Richard Avedon photo and a complete booklet of lyrics, while the inner jacket lists all single release dates. The outside gives a polished brown leather-look. With all the recent Beatle releases, this one best represents the Paul, Ringo, John and George legend.

Best cuts: All 25

Dealers: Display openly. This should be a big holiday seller.



LYNYRD SKYNYRD—Street Survivors, MCA MCA3029. Produced by Lynyrd Skynyrd, Jimmy Johnson, Tim Smith. Skynyrd's popularity can best be judged by the enormous success of its previous live album "One More From The Road." In this, its first studio release since "Gimme Back My Bullets," Skynyrd creates the same firepower captured live. The rip roaring three guitar lineup consisting of Gary Gossington, Allen Collins and relative newcomer Steve Gaines burns with the same raging intensity as the flame on the LP cover. Ronnie Van Zant's vocals are as gutsy as ever and best reflect pure Southern blues boogie. Each of the eight tunes are delivered in a ferocious power charged guitar flurry that doesn't let up. This is rock 'n' roll boogie at its finest.

Best cuts: "One More Time," "I Never Dreamed," "What's Your Name," "You Got That Right."

Dealers: The cover is as hot as the music.

DAVID BOWIE—Heroes, RCA APL2522. Produced by David Bowie, Tony Visconti. Bowie's newest is a musical excursion into a realm only Bowie himself can define. His songs are comprised of disparate images, haunting melodies and orchestrally chilling arrangements. Bowie's lyrics are filled with dark forebodings buried in synthesizer electronics, courtesy of Eno. His vocals taken on various intonations, sounding erratic yet controlled. Side one is more restrained despite interludes of confusion while side two is mostly an instrumental journey comprised of synthesizer, percussion, light sax and guitar orchestrations. This represents an extension of Bowie's cosmic rock vision and an extension of "Low."

Best cuts: "Heroes," "Joe The Lion," "Blackout."

Dealers: Striking Bowie photo on cover.



charted selections—"Don't Say Goodbye," "Teardrops In My Heart," "I'm Getting Good At Missing You (Solitaire)" and "Two Less Lonely People." Solid arrangements, provided by a cast of 33 musicians, surround Allen's easy vocal style that capably handles a range from soft country ballads to rollicking country tunes.

Best cuts: "Goodbye," "Don't Say Goodbye," "Lonely Street," "I'm Getting Good At Missing You (Solitaire)," "Two Less Lonely People."

Dealers: Due to strength of material offered in LP, sales should be strong.

GENE WATSON—Gene Watson's Beautiful Country, Capitol ST11715. Produced by Russ Reeder, Bob Webster. Watson reaffirms his reputation as one of the finest country singers in the business with this album containing a wide variety of songs. He tackles them with a straightforward interpretation and innocence that leaves nothing to the imagination. He's surrounded by guitars, drums, bass and voices—and his voice masterfully pierces the music with strong effect, ranging from redneck rawness to sensuous sensitivity.

Best cuts: "Cowboys Don't Get Lucky All The Time," "I Won't Be Sleeping Alone," "I'd Love To Live With You Again," "I Don't Need A Thing At All."

Dealers: Watson grows stronger with each release, and this should be his hottest LP yet.

Country

DONNA FARGO—Shame On Me, Warner Bros. BS3099. Produced by Stan Silver. A sure and steady performance by Fargo is highlighted by a song that will probably never see daylight as a single: "Loving You," a touching and telling tribute to Elvis Presley, spiced by Fargo's narrative comments. The release contains effectively produced material, including her previous chart-topper, "That Was Yesterday." She's backed by standard country instrumentation and a healthy string section and sharp horn work by the impressive Muscle Shoals Horns.

Best cuts: "Ragamuffin Man," "Loving You," "Do I Love You (Yes In Every Way)," "That Was Yesterday," "Dee Dee," "Kirksville, Missouri."

Dealers: The fetching cover of Fargo, showing acres of leg, should be displayed for dramatic sales effect.

REX ALLEN, JR.—The Best Of Rex, Warner Bros. BS3122. Produced by Norro Wilson, Larry Butler. The LP offers a compilation of excellent material, contributed by Joe South and Merle Haggard, among others; plus four previous top 20

Jazz

ALPHONSO JOHNSON—Spellbound, Epic JE34869 (CBS). Produced by Alphonso Johnson, Dennis MacKay. Bassist Johnson showcases his riffs in front of a melodically soothing backup comprised of Kevin Shrieve on guitar, Clyde Crone on piano and synthesizer, and David Igefeld on percussion. Background female vocals enhance Johnson's smooth vocal on the four cuts with lyrics, all Johnson penned. Each cut is extremely mellow and moody courtesy of the various effects employed by Johnson. The light cascading orchestration is perfect for late night in a dimly lit room with a bottle of wine.

Best cuts: "Follow Your Heart," "Bahama Mama," "Feelings Are (The Hardest Words To Say)," "Eartha's Suite."

Dealers: This album has crossover appeal.

JIM MULLEN & DICK MORRISSEY—Up, Embryo SD536 (Atlantic). Produced by Average White Band. This may well be the ideal crossover album as British jazzman Morrissey teams with guitarist Mullen for a tasty sampling of sax-rich jazz, soul and pop. Not only does friends Average White Band produce, but also provide the entire instrumental backup. Morrissey's soothing sax sets an earthy mood in each composition while the gentle background vocals by Luther Vandross, Cissy Houston and friends lends r&b credibility. AWB's crafty production is first rate. Released on Herbie Mann's directed label.

Best cuts: "Footloose," "What A Way To Go," "Everything Must Change," "You'll Know What I Mean."

Dealers: This will appeal to a broad spectrum of tastes.

First Time Around

PAUL NICHOLAS, RSO RS13028. (Polydor). Produced by Paul Nicholas, Christopher Neil. This new artist proves he has exceptional depth with one cut "Heaven On The 7th Floor" already climbing up the singles chart. The package is lively, inviting mainstream pop that has a great deal of commercial appeal. There's generous use of instrumentation with plenty of percussion, horns, strings and flutes adding to the uptempo tunes. Nicholas' voice is melodic enough with chance to shine on some ballads.

Best cuts: "Heaven On The 7th Floor," "Reggae Like It Used To Be," "Sway," "Do You Want My Love," "Dancing With The Captain."

Dealers: Play in-store and this infectious pop will appeal to a wide audience.

ROCKY & CHYANN, Windsong BHL12489 (RCA). Produced by Ken Ascher. Rocky & ChyAnn is the singing duo of Rocky Ludden and ChyAnn Emery. The two sing soft folk rock. The songs are all melodic and if not all sweet, at least they are bittersweet. The duo makes use of unobtrusive strings behind a folk-rock band. The two look very well together, and they sound good too.

Best cuts: "Rockin' In The Cradle Of Love," "Down With The Sun," "We Get Off On Sunshine."

Dealers: John Deaver fans may like this.

Billboard's Recommended LPs

pop

THE JOY—Fantasy F9538. Produced by Michael Stewart. Reunion Joy Of Cooking LP features Toni Brown and Terry Garthwaite alternating with different modes of jazz/rock and funky pop rhythms. Much of the material is also delivered in a blues manner with electric piano, percussion, brass and pedal steel contributing heavily to the orchestral arrangements. Elvin Bishop plays slide guitar on one cut while Taj Mahal also helps out on harmonica and dobro. Vocals by Brown and Garthwaite hold up well throughout. **Best cuts:** "Snow," "Till Your Back Ain't Got No Bone," "You Don't Owe Me Spring," "Morning Man," "Wrap The World."

STEVE GOODMAN—Say It In Private, Asylum 7E1118. Produced by Joel Dom. A largely folk singing, acoustic guitar set highlighted by this singer's pleasing tenor style. At times the basic instrumentation is augmented by strings, horns and added percussion. An added plus is Goodman's offbeat lyric style. **Best cuts:** "You're The Girl That I Love," "Video Tape," "Two Lovers," "Is It True What They Say About Dixie," "Daley's Gone."

BABY GRAND—Arista AB4148. Produced by Rich Chertoff. This is soft commercial rock based around the talents of (Continued on page 86)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks—**predicted for the top half of the chart in the opinion of the reviewer; **recommended—**predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Eliot Tiegel, Gerry Wood, Is Horowitz, Jean Williams, Dave Dexter Jr., Pat Nelson, Sally Hinkle, Agostin Gurza, Roman Rozak, Dick Nusser, Jim McCullough, Paul Grein, Ed Kelleher.

Platinum buy

NEW HORIZONS • THE SYLVERS
THEIR LONG-AWAITED NEW ALBUM (ST-11705) INCLUDES THE HIT SINGLE, "ANY WAY YOU WANT ME" (4493).

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

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Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 10/29/77
Number of singles reviewed
this week **90** Last week **91**

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Pop

STEVIE WONDER—As (3:27); producer: Stevie Wonder; writer: S. Wonder; publishers: Jobete/Black Bull, ASCAP, Tamla TS4231P (Motown). This is the fourth release from Wonder's "Songs In The Key Of Life" LP which has had such massive success this year. Wonder introduces a beautifully melodic theme with his opening lyrics after which the song moves into an infectious, gospel-styled passage. The repeated chorus here provides the cut an irresistible hook. Shortened for airplay, the tune fades out on a keyboard solo.

DIANA ROSS—Gettin' Ready For Love (2:45); producer: Richard Perry; writers: T. Snow, F. Golde; publishers: Braintree/Snow/Golde's Gold, BMI, Motown M1427F. This is a slick, clean offering by Ross who executes with force while taking tempo changes easily. Large orchestral strings with energetic horns act to complement this singer as she builds to a dramatic climax.

SAMMY HAGAR—You Make Me Crazy (2:25); producer: Carter; writer: Sammy Hagar; publisher: Big Bang, BMI, Capitol P4502. British rocker Hagar's first single from his new LP is a mellow, midtempo love ballad with a catchy keyboard riff. Handclaps are used in spots to support the soft instrumentation. The song has a laid-back feel effectively delivered in Hagar's easy going vocals.

recommended

B.J. THOMAS—Still The Lovin' Is Fun (3:31); producer: Chris Christian; writer: Chris Christian; publisher: Home Sweet Home, BMI, MCA, MCA40812.

DON McLEAN—Prime Time (3:29); producer: John Peters; writer: Don McLean; publishers: Unart/Benny Bird, BMI, Arista AS0284.

PETE TOWNSHEND & RONNIE LANE—My Baby Gives It Away (3:57); producer: Glyn Johns; writer: Peter Townshend; publisher: Resnot, BMI, MCA, MCA40818.

RINGO STARR—Drowning In The Sea Of Love (5:08); producer: Arif Mardin; writers: Gamble, Huff; publisher: Asorted, BMI, Atlantic 3412.

MARTHA VELEZ—Up To You (3:32); producer: Stephan Galfas; writer: Martha Velez; publishers: Bleu Disque/Taojmom/Ciru, ASCAP, Sire SRE1010 (Warner Bros.).

ANGELLE—Waking Up From Love (3:09); producer: John Boylan; writer: A. Troclair; publishers: Soabean/Bottom Line/Chappell, ASCAP, Epic 850460.

MICHAEL KATAKIS—Rainbow Song (3:14); producers: Michael Katakis, Joel Cohen; writer: Michael Katakis; publisher: Hammer & Nails/Almo, ASCAP, A&M 1983.

MAC McANALLY—Let Him Go (3:19); producers: Clayton Ivey, Terry Woodford; writer: Mac McAnally; publisher: I've Got The Music, ASCAP, Ariola America 7671.

SUZANNE STEPHENS—Goodbye Yesterday's Heartaches (3:42); producer: Hal Yoergler; writer: Nick Uhrig; publishers: Caseyem/Three-Eyed Soul, BMI, Capitol P4503.

DAN HILL—Sometimes When We Touch (3:31); producers: Matthew McCauley, Fred Mollin; writers: Dan Hill, Barry Mann; publishers: McCauley/Wolbeck, CAPAC/ASCAP/Algee, BMI, 20th Century TC2355.

MILLINGTON—Young And In Love (2:50); producers: Tom Sellers, June Millington; writer: J. Millington; publishers: Triple K/Sellers/Cosmic Chemistry, BMI, United Artists UAXW1045.

GERRY RAFFERTY—City To City (3:47); producers: Hugh Murphy, Gerry Rafferty; writer: G. Rafferty; publisher: Hudson Bay, BMI, United Artists UAXW1098.

Soul

FOUR TOPS—The Show Must Go On (4:01); producer: Lawrence Payton; writers: Lawrence Payton, Fred Bridges, Lawrence R. Payton; publishers: ABC-Dunhill/Rall, BMI, ABC AB12315.

ROSE ROYCE—Put Your Money Where Your Mouth Is (3:25); producer: Art Linson; writer: Norman Whitfield; publisher: Duchess, BMI, MCA, MCA40814.

PARLIAMENT—Bop Gun (Endangered Species) (4:00); producer: George Clinton; writers: G. Clinton, G. Snider, W. Collins; publishers: Rick's/Malbiz, BMI, Casablanca NB900.

GEORGE McCRAE—Kiss Me (The Way I Like It) (3:08); producer: Willie Clarke; writer: Sax Kari; publisher: Sherlyn, BMI, T.K. 1024.

GIL SCOTT-HERON & BRIAN JACKSON—Hello Sunday! Hello Road! (3:29); producers: Gil Scott-Heron, Brian Jackson; writer: Scott-Heron; publisher: Brouhaha, ASCAP, Arista AS0285.

RICHIE HAVENS—We All Wanna Boogie (2:12); producer: Christopher Bond; writer: Allen Toussaint; publishers: Warner-Tamerlane/Marsaint, BMI, A&M 19845.

BETTY WRIGHT—Man Of Mine (3:30); producer: Steve Alaimo; writer: Betty Wright; publisher: Sherlyn, BMI, Alston 3736 (T.K.).

RUFUS THOMAS—Who's Makin' Love To Your Old Lady (3:14); producers: Rufus Thomas, Tom Nixon; writer: Homer Banks; publisher: East Memphis, BMI, AVI, AVI194S.

FINE AS WINE—Why Won't You Let It Go (3:30); producer: Buddy Killen; writer: James W. Flippins; publisher: Tree, BMI, Warner Bros. WBS8467.

Country

DAVE & SUGAR—I'm Knee Deep In Loving You (2:34); producers: Jerry Bradley-Charley Pride; writer: Sonny Throckmorton; publisher: Tree, BMI, RCA JH11141. Crisp and buoyant harmonies highlight the trio's newest number. The vocal blend is particularly pleasing on the refrain, and the song modulates into a powerful ending.

REX ALLEN JR.—Lonely Street (2:47); producer: Norro Wilson; writers: Kenny Sowder, Carl Bolow, W. S. Stevenson; publisher: Four Star, BMI, Warner Bros. WBS8482. Allen revives the old hit with a strong reading. Strings sweeten the bitter-sweet lyrics, and Allen's voice capably handles the song's drama.

OLIVIA NEWTON-JOHN—I Honestly Love You (3:36); producer: John Farrar; writers: Peter Allen-Jeff Barry; publishers: Irving/Woolnough/Broadside, BMI, MCA MCA40811. Surprisingly, MCA has gone into the vault for the new Newton-John single. It's the re-release of her highly-programmed song and should score well in both pop and country markets. Her recent country music week visit to Nashville indicates she's serious about the country market.

MICKEY GILLEY—Chains Of Love (2:36); producer: Eddie Kilroy; writer: A. Nugetre; publishers: Belinda/Unichappell, BMI, Playboy ZS8581S. Gilley's piano gets the tune off to a bluesy start that he maintains with his vocal work. Bouncy production features guitars, strings and piano counterplaying effectively.

ROCKETS—Love Transfusion, Tortoise BYL12572 (RCA). Produced by Don Davis. This is a Detroit-based rock band with a strong lead vocalist and the instrumentals to back him. Some fine guitar work sparks the rhythm section which really gets cooking on a few numbers, especially the title cut, while the vocals are effective on both rockers and ballads. **Best cuts:** "Love Transfusion," "Fell Out Of Love," "Ramona," "My Heart Needs You."

ALBERT KING—King Albert, Tomato TOM6002. Produced by Don Davis. Another great set of smoky blues from the legendary blues guitarist. King is backed by a solid lineup of blues musicians including Rudy Robinson on keyboards, Dwayne Lomax on drums, Anthony Willis on bass and Eddie Willis and Aaron Willis Jr. backing King on guitars. King's vocals are delivered in his sincere delivery. **Best cuts:** "Love Shock," "Boot Lace," "Let Me Rock You Easy," "You Upset Me Baby."

ARTHUR WAYNE—Another Island, Casablanca NBLP7070. Produced by Art Munson, Arthur Wayne, Joe Klein. Wayne is a music industry veteran, most recently publishing, who has recorded sporadically and under various pseudonyms. On his latest effort he showcases his versatility with a varied blend of reggae, disco, calypso, pop and all-out boogie. Lots of per-

JOHNNY RODRIGUEZ—Savin' This Love Song For You (2:51); producer: Jerry Kennedy; writer: Linda Hargrove; publisher: Window, BMI, Mercury DJ523. A slow, tender love ballad is sung with feeling by Rodriguez. It's an uptown country arrangement by Bergen White under Kennedy's production with flowing piano and string work to enhance the effect.

FREDDIE HART—The Search (3:05); producer: Steve Stone; writer: Sheb Wooley; publisher: Channel, ASCAP, Capitol P4498. Hart tackles an unusual piece of material. The story line has a father searching for his runaway daughter. A slow, mournful feeling is conveyed by guitar, strings, bass, drum and voices, belying the upbeat ending.

JERRY WALLACH—I'll Promise You Tomorrow (2:27); producer: Gene Kennedy; writers: Frank Stanton-Suzanne Shingler-Andy Badale; publishers: Edwin R. Morris/Chip 'N' Dale, ASCAP, BMA WIGBMA700BA. A bright, uptempo tune is given a lively ride by Wallace. "I'll promise you tomorrow/but don't ask me for today," intones Wallace, backed by fast moving instrumentation.

recommended

SUSIE ALLANSON—Baby, Last Night Made My Day (2:40); producer: Ray Ruff; writer: Bobby Springfield; publisher: House of Gold, BMI, Warner Bros. WBS8473.

JIM ED BROWN—When I Touch Her There (2:46); producer: Bob Ferguson; writer: Sam Weedman; publisher: Black Sheep, BMI, RCA JH11134.

CONNIE SMITH—I Just Want To Be Your Everything (3:17); producer: Ray Baker; writer: Barry Gibb; publisher: Stigwood, BMI, Monument 45231.

RAY SANDERS—She Was Alone (2:30); producer: Dave Burgess; writers: G. Nelson, P. Nelson, S. Stevens; publisher: Musicways, BMI, Republic REPO08A.

JIM GLASER—Don't Let My Love Stand In Your Way (2:28); producer: Owen Bradley; writer: Ken Jones; publisher: Acoustic, BMI, MCA MCA40813.

TOM JONES—What A Night (3:24); producer: Gordon Mills; writers: N. Wilson-C. Taylor; publishers: Al Gallico/Algee, BMI, Epic 850468.

PAM ROSE—Runaway Heart (2:59); producer: Pete Drake; writer: Paul Harrison; publisher: Screen Gems-EMI, BMI, Capitol P4491.

BRUSH ARBOR—Get Down Country Music (2:34); producers: Fred Foster-Grady Martin; writer: James A. Rice; publisher: Combine, BMI, Monument 45230.

DANIEL—Stolen Moments (2:42); producer: Chaz; writer: R. Grill; publisher: Blue Echo, ASCAP, LS Records GRT136.

WENDEL ADKINS—Julianne (Where Are You Tonight); (3:35); producer: Ray Ruff; writers: L. Schoonmaker-F. Schoonmaker; publishers: Calente, ASCAP/Stone Diamond, Paulie, BMI, MC Records MC5007F.

ANDREA TRUE CONNECTION—What's Your Name, What's Your Number (3:50); producer: Michael Zager; writers: Roger Cook, Bobby Woods; publishers: Dick James/Chriswood, BMI, Buddah BDA582 (Arista). The "More, More, More" lady turns in a strong disco/pop crossover tune that is given a subtle sexy treatment. Background vocals enhance True's delivery while the guitar riffs spark the rhythm.

recommended

NASTY CITY—This Music (Getting Me Ready For School) (3:03); producers: Jay Andrews, Avelino Pitts; writers: J. Andrews, W. Cook, T. Jones; publisher: Pitts Family, ASCAP, MRC MR0200.

Easy Listening

SAMMY DAVIS JR.—I Can Do That (2:21); producer: Mike Curb; writers: Marvin Hamlisch, Edward Kleban; publishers: Wren, BMI/American Compass, ASCAP, Warner Bros. WBS8478. Curb, who co-produced Davis' 1972 No. 1 hit "Candy Man," uses some of the same hooks on this rousing hooper's anthem from "A Chorus Line." The intro has Davis as instructor giving a pep talk to his dancers; there is also dubbed-in applause twice during the cut and a Dixieland jazz break.

recommended

JOE BROOKS—You Light Up My Life (3:02); producer: Joe Brooks; writer: Joe Brooks; publisher: Big Hill, ASCAP, Arista AS0287.

RANDY EDELMAN—Can't It All Be Love (4:36); producer: Bill Schnee; writer: Randy Edelman; publishers: Piano Pickers/Unart, BMI, Arista AS0268.

MIKE MAINIERI—Latin Lover (3:23); producer: Mike Mainieri; writer: Mike Mainieri; publisher: Redeye, ASCAP, Arista AS0275.

PAUL WINTER—Icarus (3:12); producer: not listed; writer: Ralph Towner; publisher: Juniper, ASCAP, A&M 1986.

First Time Around

P.R. BATTLE—Radio Loves You (2:40); producers: Barry Beckett, Peter Yarrow; writer: P.R. Battle; publishers: Irving/Mau, BMI, A&M 1987S. This is a subliminal commercial for radio embodied in a slick, easy tempo number aimed at MOR and Top 40. Among the many hooks are lots of harmony overdubs and a sax break toward the end of the song.

SANTA ESMERALDA—Don't Let Me Be Misunderstood (3:48); producers: Nicolas Skorsky, Jean Manuel de Scaramo; writers: B. Benjamin, S. Marcus, C. Caldwell; publisher: Ben E. Benjamin, ASCAP, Casablanca NB902. This is an inventive disco-type remake of an old Animals hit by a group said to have origins in Europe. The introduction is provided by out-right flamenco guitar and hand-clapping. But the Spanish influence is echoed only subtly in the rest of the cut. Though discos are bound to pick up on this one, its rock/pop possibilities are very strong as well.

MARCIA ROUTH—If I Needed You (3:36); producer: Allen Reynolds; assistant producer: Charles Cochran; writer: T. Van Zandt; publishers: United Artists/Columbine, ASCAP, Epic 850470. Producer Reynolds has found another successful teaming with Routh creating a highly infectious love ballad. Sustaining elements are Routh's smooth vocal interpretations and soothing string, viola, synthesizer, electric piano, guitar and flute arrangements.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

Billboard's Recommended LPs

• **Continued from page 82**
singer David Kagan, keyboardist Rob Hyman and guitarist Eric Brazilian. The arrangements are sparse but the music rolls merrily along in a pretty and melodic fashion. There is nothing too heavy here, just good commercial fluff. **Best cuts:** "Bring Me Your Broken Heart," "Down, Down."
HERB PEDERSEN—Sandman, Epic PE34933. Produced by Mike Post. Though Pedersen's previous LP was not that commercially successful, this second set of carefully produced contemporary country offerings deserves attention. Again, tunes vary from country-flavored pop to MOR-styled ballads, with Linda Ronstadt, Dolly Parton and Johnny Rivers dropping in on some cuts to offer vocal harmonies. A banjo and fiddle spice up some appealing numbers and Post does fine string and woodwind arrangements. **Best cuts:** "Tennessee Sal," "Sandman," "My Little Man."
GRINDER SWITCH—Redwing, Atco SD36152 (Atlantic). Produced by Paul Hornsby. Charlie Daniels producer Hornsby does a fine job in maximizing this five-piece Southern rock band's best qualities. The guitars work together well while the lead vocals emit a touch of country blues. The band's style of play is in the Marshall Tucker, Charlie Daniels vein of country boogie rock. **Best cuts:** "Redwing," "This Road," "Taste Of Love," "Wings Of An Angel."

soul

ALBERT KING—King Albert, Tomato TOM6002. Produced by Don Davis. Another great set of smoky blues from the legendary blues guitarist. King is backed by a solid lineup of blues musicians including Rudy Robinson on keyboards, Dwayne Lomax on drums, Anthony Willis on bass and Eddie Willis and Aaron Willis Jr. backing King on guitars. King's vocals are delivered in his sincere delivery. **Best cuts:** "Love Shock," "Boot Lace," "Let Me Rock You Easy," "You Upset Me Baby."

ARTHUR WAYNE—Another Island, Casablanca NBLP7070. Produced by Art Munson, Arthur Wayne, Joe Klein. Wayne is a music industry veteran, most recently publishing, who has recorded sporadically and under various pseudonyms. On his latest effort he showcases his versatility with a varied blend of reggae, disco, calypso, pop and all-out boogie. Lots of per-

cussion, horns, guitar and rhythm to back Wayne's funky, yet unique approach. **Best cuts:** "Shanghaied (On Your Ship Of Love)," "Another Island," "Maylinda," "From The Inside," "Dance It Out."

EDWIN HAWKINS & THE EDWIN HAWKINS SINGERS—The Comforter, Birthright BRS4020 (Ranwood). Produced by Edwin Hawkins, Mickey Stevenson. Impressive long piano intros lead to equally impressive vocals. Tight harmony is carried throughout this LP while several members offer vocal solos. Another plus for this contemporary gospel LP is the strong instrumental section with special emphasis given to drums, strings and piano. **Best cuts:** "Everything Will Be Alright," "Holy Ghost," "The Comforter," "Living For God."

country

COLLEEN PETERSON—Colleen, Capitol ST11714. Produced by Lee Hazlewood. Containing an interesting blend of pop-flavored material with country overtones, as well as pure country songs, this album introduced the listener to the varied facets of Peterson's climactic vocal quality which flourishes through driving uptempo numbers and soulful ballads alike. The Canadian songstress accompanies herself on piano and acoustic guitar. Piano, steel guitars and drums are heard

throughout with some horns, banjo, mandolin and fiddle. **Best cuts:** "Dynamite Rock & Roll Band," "Beginning To Feel Like Home," "Stealin' Away," "Startin' Out Clean."

BUCK OWENS—Our Old Mansion, Warner Bros. BS3087. Produced by Norro Wilson. This set of songs features mainly love ballads rendered in Owens' plaintive style. Wilson keeps the production strictly country with plenty of guitar and flashes of fiddles. The "Hee Haw" star should gain sales with this handsomely packaged LP. **Best cuts:** "Let The Good Times Roll," "Let Me Touch You," "Feel Good Again."

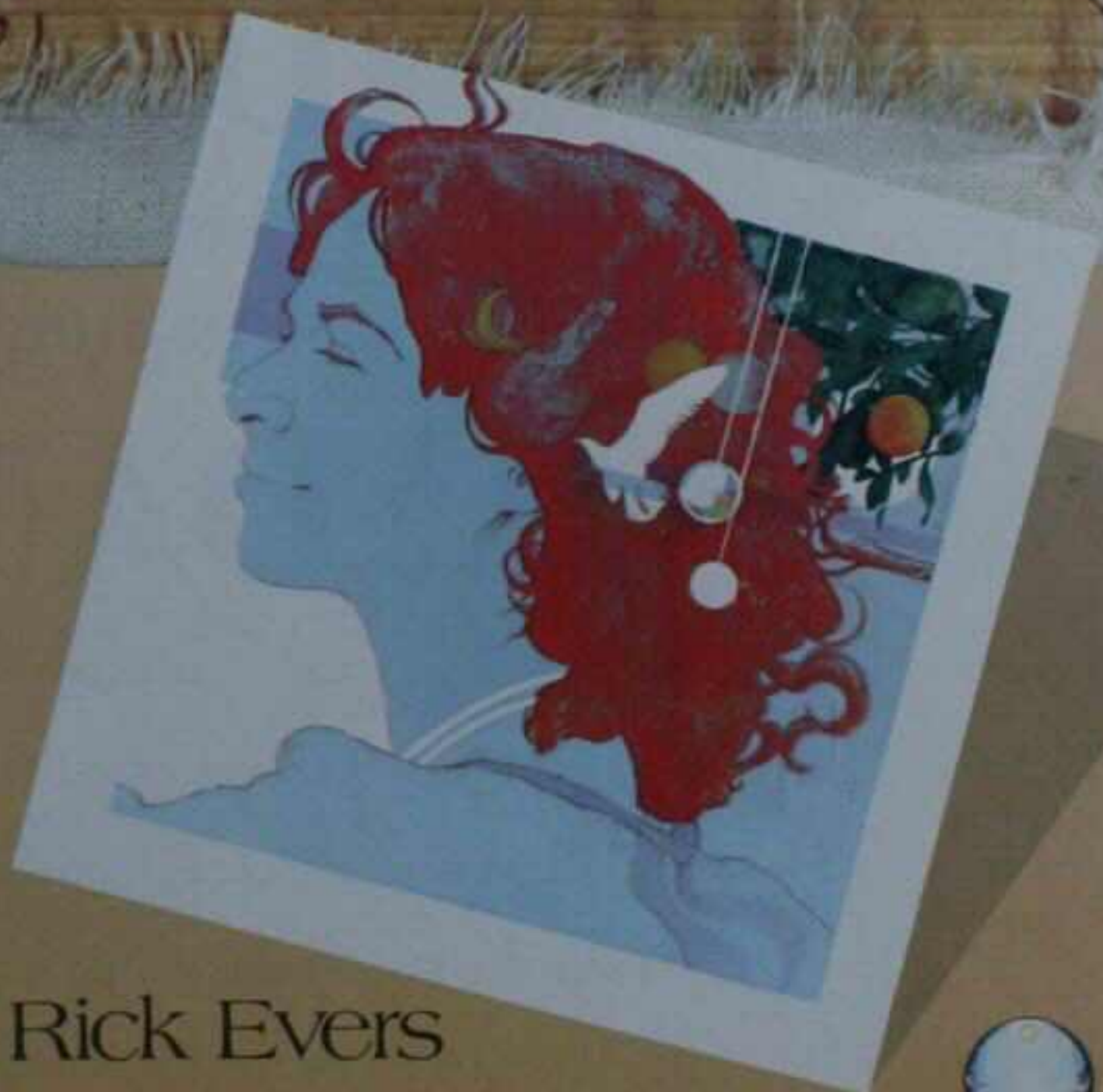
classical

HORENSTEIN CONDUCTS WAGNER AND KORNGOLD—Royal Philharmonic Orchestra, Quintessence PMC7074. Orchestra responds luminously to Horenstein's unaffected direction and this "Siegfried Idyll" is one of the most magical ever committed to disk. Special attraction: world premier recording of dramatically charged orchestral scene from Korngold's early opera "Violanta." Disk is first time at retail with strong connoisseur appeal.

Carole King
Simple Things

The New Single From
The Gold Album,
Simple Things

ISMAS-110671



Written by Carole King and Rick Evers

Produced by Carole King and Norm Kinney



Arbitration Ruling Overlooked In Suit

LOS ANGELES—The Marvin Josephson Associates Superior Court suit here against Roy Clark (Billboard, Oct. 22, 1977) failed to note that the booking agency is attempting to get a reversal of a mid-August 1977 arbitration decision by the state labor board.

The Labor Commission ruled that agency failed to fully perform its manager responsibilities as provided in the November 1971 pact it entered into with Clark. As a result, it denied the agency any recovery

from Clark. It returned to Clark \$12,571.42 "mistakenly paid for commissions resulting from" the artist's performances at the Frontier Hotel, Las Vegas.

During the hearing by the commission, it was revealed that Clark's pact carried a rider, providing that if Richard Howard split with the agency, Clark was to be notified and he could terminate his pact with the booking firm. The commission ruled that Clark had not been properly informed of Howard's exodus.

General News

BILL LOWERY TO BE FETED IN ATLANTA

NEW YORK—Bill Lowery, president of the Lowery Group of music publishing companies, will be honored for his contributions to music for the past 25 years with a benefit concert at the Atlanta Civic Center Nov. 17.

Proceeds will go to set up a scholarship program at Georgia State Univ. for the commercial music/

(Continued on page 98)

Closeup

RANDY NEWMAN—Little Criminals, Warner Bros. BSK3079. Produced by Lenny Waronker, Russ Titelman.

A new Randy Newman LP is an event since they're so spaced out—in several ways. This newest trip through kookieland is the first in nearly three years for the recluse author, composer, genius with a sick sense of humor.

Newman is one of Warner Bros. hardest sells, although his audience of young people continues to expand as word gets around about this California character who makes fun of people and situations—some of which do dearly need to be poked at.

It is Newman's sensitivity—or insensitivity toward his fellow man—that is at the core of his compositional skills. No one in his right mind would paint word pictures extolling American leaders to drop the bomb (as was the point made in the song "Political Science" on an earlier LP) or decide that small people simply do not have any justification for existence (as is the case in the devastatingly cutting "Short People" in this newest endeavor of mind over matter).

There are 12 songs in this LP, 11 new, one "I'll Be Home" a reprise of an earlier work and one of the few slow, radically sad tunes proffered.

Newman arranged and conducted all the works and his charts have an enticing, catchy aura about them which ranges from the colors of a large, symphonic sounding orchestra ("In Germany Before The War") to the beer drinking umpa pa umpa

pa pa of a Prussian beer hall quintet (in "Sigmund Freud's Impersonation Of Albert Einstein In America").

Newman's acoustic piano tinkles in and out of the orchestra as a soft pillow for his own serious singing style. And therein lies one of the fascinations about a Newman song. The words may be bizarre, off the wall and oftentimes irrational, but he sings them with all the serious earnest at his disposal. He knows he's being lyrically oddball yet he chews hamming up the tunes to match the daffiness of the message.

So you are left with the stark realism of odious, offensive yet brilliant thoughts. Everything rhymes and makes sense in Newman's mind.

"Short People" is the opening cut, but for some unfathomable reason WB does not print the lyrics on the liner in order of their tracking on the LP.

The tune features the Eagles on background vocal here and on several other cuts and if you realize that being short is really not the way Newman paints it out to be, you can get through the entire LP with your sanity intact.

"You Can't Fool The Fat Man" is about a kid trying to con a husky fellow of \$50 with a series of sad sagas, none of which works. "Little Criminals" is the saga of a street bum planning to make it to the top by robbing a gas station. "Texas Girl At The Funeral Of Her Father" is the first soft ballad where the images conjure the ocean as the girl lives on a plain.

(Continued on page 90)



Every Great Radio Station is Playing

"LIFESTYLE"

(Lyrics by Gladys Shelley—Music by Jim De Julio)
B/W

"HOW DID SHE LOOK?"

(A Gladys Shelley Standard)

As Sung By

VIC DAMONE

Rebecca-777

(Produced by Jim De Julio)

Sole Selling Agent: Cherry Lane Music, Inc. Spiral Publishers (ASCAP)

"From the Forthcoming Album "MY WORLD IS YOU"

To Be Performed On The Mike Douglas Show Oct. 28th.

Spiral Record Corp. Publishers (ASCAP), 17 West 60th Street, New York, N.Y. 10023

The new Crawler single; it's enough to make you "Stone Cold Sober."

Radio station programmers started to feel real good when they heard "Stone Cold Sober" on the Crawler album. As a matter of fact, they felt so good, they told us... "Make it a single." So we did. And now, just two weeks later, it's affecting people the way the album does. Over 50 key Top-40 stations are playing it.



"Stone Cold Sober."
Just part of the heady brew
that is "Crawler."
On Epic Records.



Crawler on Tour:

- 10/21—Tuscaloosa, Ala., Memorial Col., with Kansas
- 10/22—Huntsville, Ala., Von Braun Col., with Kansas
- 10/23—Memphis, Tenn., Ellis Aud., with Kansas
- 10/26—Greensboro, N.C., Col. with Robin Trower & Ram Jam
- 10/27—Charleston, S.C., The Flying Dutchman
- 10/28—Hampton Roads, Va., Col. with Robin Trower & Ram Jam
- 10/29—Johnson City, Tenn., Freedom Hall with R. Trower & Ram Jam
- 10/30—Charleston, W.Va., Civic Center with R. Trower & Ram Jam
- 10/31 & 11/1—Atlanta, Ga., Fox Theater with Kansas
- 11/3—Detroit, Michigan, Royal Oak Theater with Frankie Miller
- 11/4—Buffalo, N.Y., Century Theater with Gentle Giant & Dr. Feelgood
- 11/5—NYC, Palladium with Gentle Giant & Dr. Feelgood
- 11/6—Youngstown, Ohio, Tomorrow Theater
- 11/7—Painesville, Ohio, The Agora
- 11/8—Cleveland, The Agora
- 11/11—Nashville, Tenn., Municipal Aud. with Kansas
- 11/12—Evansville, Ind., Roberts Stadium with Kansas
- 11/13—Cincinnati, Riverfront Stadium with Kansas
- 11/16—St. Louis, Mo., Kiel Aud. with Nekos and City Boy
- 11/22 & 23—Pittsburgh, Pa., Stanley Theater with Rush
- 11/25—Kansas City, Mo., Kemper Arena with Kansas
- 11/26—Omaha, Nebraska, Civic Aud. with Kansas
- 11/28—Milwaukee, Wis., The Arena with Kansas
- 11/30 & 12/1—Chicago, Ill., Amphitheater with Kansas
- 12/4—Tulsa, Okla. with Meat Loaf
- 12/5—Dallas, Tx. with Meat Loaf
- 12/6—Oklahoma City, Oklahoma, with Meat Loaf
- 12/11—Atlanta, Ga. The Orms
- 12/16—Philadelphia, Pa.

Labels Lavish \$ On Creative Fall Merchandising Aids

• Continued from page 18

aluminum frames that allow new posters to be slipped in and out.

Arista has given the album blowup a new twist by issuing them in a 3x3 foot size claiming the

smaller size is more useful for display purposes. The Arista posters are mounted on styrofoam and feature such artists as Barry Manilow, Mandrill, Alan Parsons, Dwight Twilley and the Grateful Dead.

Warner Bros. is backing the new "Foot Loose And Fancy Free" album by Rod Stewart and Leo Sayer's "Thunder In My Heart" with both mounted and unmounted 4x4s. Capitol says it plans to make 4x4s

available to a greater number of record outlets.

And in support of its new double album of Beatles love songs, Capitol has mounted a major campaign with the notable use of four different

posters, one of which is made of heavy foamcore material, and another listing the entire Beatles catalog.

RCA has also added a new wrinkle to the poster display leaving room for "inconcert" tags by local promoters. Four inches is left blank for concert information to be printed or pasted on, while stores get a trimmed version for display and giveaway.

T-shirts seem to have fallen slightly out of favor as a merchandising tool with only one label mentioning them as a special aid and London Records reporting it has abandoned T-shirts entirely.

But the life-size modular display is still popular, with RCA planning the standups for certain artists, MCA for "Olivia Newton-John's Greatest Hits" campaign, and Atlantic preparing a life-size piece for Leif Garrett that awaits his manager's approval.

Grammy Nomination Screening Begins

LOS ANGELES—Members of NARAS and representatives of record companies, the trade press and radio are screening entries for the 20th Annual Grammy Awards.

The committee determines into which category many soul, country and jazz crossover records should be placed, with their recommendations subject to the final approval of the national trustees.

The pre-nominations list will be sent to active Academy members on Nov. 29 for the first round of balloting. The finalists will be announced on Jan. 13, with the winners revealed during the annual telecast in late February.

Closeup

• Continued from page 88

"Jolly Coppers On Parade" is a happy view of the police on foot, in cars and on motorcycles coming down the street to the delight of an envious young mind. "In Germany Before The War" has Randy singing in a foggy voice of a man reportedly a murderer in Dusseldorf in 1934 whose eyes see one thing while his mind grasps another image.

"Sigmund Freud's Impersonation Of Albert Einstein In America" opens side two and is one of Randy's expert fusion works linking the irrational to generate something believable, even ending with the patriotic thought "And may all your Christmases be white."

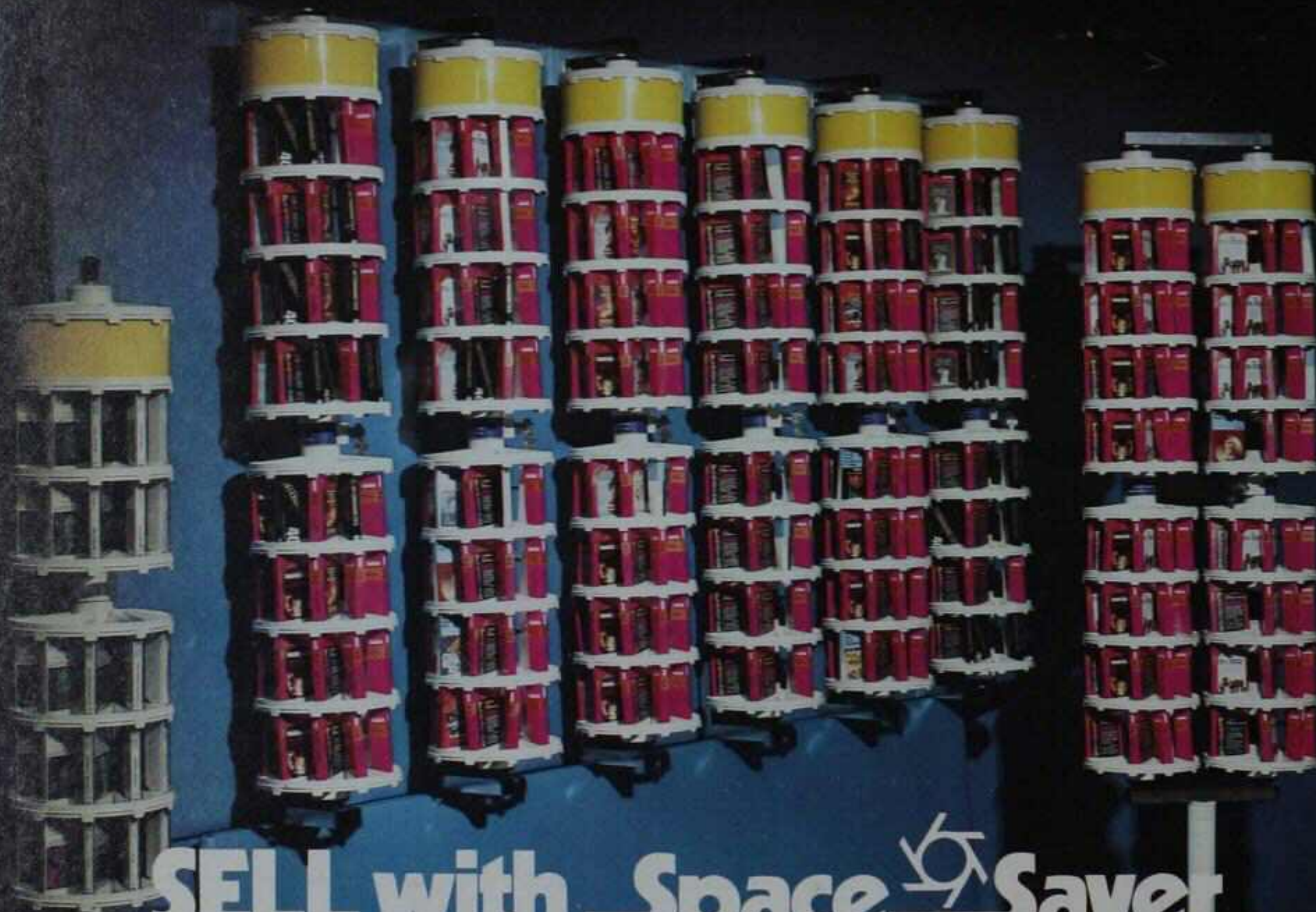
"Baltimore" is a look at a decaying city and an escape plan that takes one into the country never to return. "Rider In The Rain" is a country parody in which Randy is a fierce desperado who has "raped and pillaged 'cross the plain" in his struggles to get to Arizona. "Kathleen (Catholicism Made Easier)" is the laying on of phrases, the blending of an Italian pop ditty's lyrics into a proposed Catholic religious marriage service during a planned ceremony in a Chicago courtyard.

Finally, "Old Man On The Farm" is a brief reflection of the tedium of farm life and has nothing to do with any of the other topics.

Stay loose when going on this mind boggling journey. But hold onto your own senses.

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1800 Century Park East
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Attorneys for Plaintiffs

**SUPERIOR COURT OF THE STATE OF CALIFORNIA
FOR THE COUNTY OF LOS ANGELES**

No. C-24463

WARNER BROS. RECORDS, INC.
etc., et al.,

Plaintiffs,

vs.
ARTHUR LEEDS, et al.,

Defendants,

**NOTICE OF PENDENCY OF CLASS
ACTION AND OF SETTLEMENT
HEARING**

TO ALL RECORD COMPANIES:

This lawsuit has been brought as a class action and is now pending in this Court. You may be a member of the class. Accordingly, it is important that you read and consider this notice. This notice is not to be understood as an expression of any opinion of this Court as to the merits of any of the claims or defenses asserted by either side in this litigation. This notice is sent for the sole purpose of informing you of the pendency of this litigation and of certain proposed settlements, so that you may decide what steps you desire to take in relation to this lawsuit. Please note that you will be required to follow different procedures depending upon whether or not you have an office in the State of California.

A. THE LITIGATION

A very general statement of the claim asserted in the complaint follows. Plaintiffs allege that the defendants engaged in the practice commonly known in the record industry as "tape piracy," i.e., that they unlawfully duplicated the performances embodied on albums or tapes manufactured or sold by record companies without license or authority from the record companies whose product they were duplicating. Plaintiffs also allege that certain defendants aided and abetted the "tape piracy" defendants by establishing and maintaining a computer service to aid the pirate defendants in pretending to comply with the compulsory license provisions of the Copyright Act, 17 U.S.C. §1(e). A complete statement of the claims asserted against defendants is contained in the complaint and other papers on file with the court in Civil Action No. C 24463, at the office of the Los Angeles County Clerk, Los Angeles County Court House, 111 North Hill Street, Los Angeles, California 90012.

Plaintiffs are seeking an injunction permanently enjoining and restraining the defendants from continuing their tape piracy and a judgment for monetary damages.

The defendants deny that they engaged in the practice of tape piracy. Defendant Leeds admits that he operated the computer service but denies that the service was illegal.

B. PLAINTIFFS

The named plaintiffs who are class representatives in this lawsuit are Warner Bros. Records, Inc. and A & M Records, Inc. The class representatives are maintained this action on their own behalf and on behalf of the class, which is defined below.

C. DEFENDANTS

Defendants in this lawsuit are Arthur Leeds, Jim Foster, Denver Sounds, Gene Antista, Mary Wesselink, R. H. Wesselink, Sr., R. H. Wesselink, Jr., Western Distributors, Rita Halpern, Sidney Laks, Joseph H. Schwalbe, Barry Manso, Bernard Mazel, Robert Ronstadt, M. J. Ronstadt and Goldcrest Electronics.

D. THE CLASS

The class is defined as all record companies in the United States. The class is divided into two (2) subclasses: one consisting of those record companies entitled to monetary damages by virtue of the fact that their product was unlawfully duplicated and to injunctive relief and one consisting of those record companies who are only entitled to injunctive relief.

E. THE SETTLEMENTS

Certain defendants have offered to settle the action against them. The terms of the proposed settlements are contained in the four Stipulations for Entry of Judgment on file with the Court. Copies are available for inspection at the office of the clerk of the Los Angeles County Superior Court, located at the Los Angeles County Court House, 111 North Hill Street, Los Angeles, California 90012.

A very general description of the proposed settlements follows, but the only complete and accurate statements of their terms are contained in the Stipulations for Entry of Judgment described in the paragraph next above.

(a) Defendants Mary Wesselink, Richard Wesselink, Sr., and Richard Wesselink, Jr., individually and doing business as Western Distributors, shall be enjoined from all tape piracy activities; shall pay to the account of plaintiffs in this and a related action \$25,000, of which \$18,500 shall be allocated to the account of plaintiffs in this action; and shall henceforth permit counsel for plaintiffs to inspect their business premises and interview their employees to insure compliance with the injunction.

(b) Defendant Sidney Laks, individually and doing business as Alpine Enterprises, shall be enjoined from all tape piracy activities; shall pay to plaintiffs \$500, and shall henceforth permit counsel for plaintiffs to inspect his business premises and interview his employees to insure compliance with the injunction.

(c) Defendant Joseph Schwalbe, individually and doing business as Golden West Music Sales, shall be enjoined from all tape piracy activities and shall henceforth permit counsel for plaintiffs to inspect his business premises and interview his employees to insure compliance with the injunction.

(d) Defendants Robert C. Ronstadt, M. J. Ronstadt and Goldcrest Electronics, Inc. have been enjoined from all tape piracy activities in a related lawsuit, and have been ordered to permit counsel for plaintiffs to inspect their business premises and interview their employees in connection therewith. Said defendants have paid to the account of plaintiffs in both said lawsuit and the instant action \$1,600, of which \$1,200 shall be allocated to the account of plaintiffs in the instant action.

NOW, THEREFORE, TAKE NOTICE:

1. If you are a member of the class, and if you have an office in the State of California, you will be deemed to be a member of the class unless you mail to the clerk of the Court a written request to be EXCLUDED from the class, postmarked on or before November 23, 1977, or personally delivered to the clerk on or before that date.

(a) A printed form, marked Form 1, to be filled out, detached, and mailed, is attached at the end of this notice.

2. If you are a member of the class, and if you do not have an office in the State of California, you will not be deemed to be a member of the class unless you mail to the clerk of the Court a written request to be INCLUDED in the class, postmarked on or before November 23, 1977, or personally delivered to the clerk on or before that date.

(a) A printed form, marked Form 2, to be filled out, detached, and mailed, is attached at the end of this notice.

3. Requests to be included or excluded from the class, as appropriate, should be addressed:

Clerk, Department 59
Los Angeles County Superior Court
111 North Hill Street
Los Angeles, California 90012
Re: Warner Bros. v. Leeds,
LASC Case No. C 24463

4. If you elect to be included in this lawsuit (either by doing nothing if you have an office in California, or by mailing to the Clerk a request to be included if you do not have an office in California), you will be bound by the judgment in this case, whether it is favorable to the class or against the class. However, the class representatives have agreed to pay all properly taxed costs of defendants in the event of a monetary judgment of taxed costs against the class.

5. If you elect to be included in this case you have the right to enter an appearance through counsel of your choice if you desire, but you need not do so. If you do not enter an appearance through your own counsel, you will be represented by counsel for plaintiffs.

6. If you elect to be excluded from the class (either by sending a written request to be excluded if you have an office in California, or by doing nothing if you do not have an office in the State of California), you will be free to pursue on your own behalf whatever legal rights you may have. However, you will not share in any monetary recovery from the defendants in this action. You are also advised that if you exclude yourself from the class and hereafter make any similar claims against the defendants herein, those similar claims which you then make may be barred in whole or in part by applicable statutes of limitations.

7. A hearing will be held before the Court beginning on December 5, 1977 at 1:30 P.M. in Department 59, Room 519 of the Los Angeles County Superior Court, located at 111 N. Hill Street, Los Angeles, California, for the purpose of determining whether the proposed settlements should be approved by the Court. At that hearing, any record company in this action may appear and present any proper argument in evidence, but no person will be heard and no papers will be received unless notice of intention to appear and copies of such papers are filed with the Clerk of the Court, addressed as follows:

Clerk, Department 59
Los Angeles County Superior Court
111 North Hill Street
Los Angeles, California 90012
Re: Warner Bros. v. Leeds,
LASC Case No. C 24463

and served on counsel for plaintiffs at the address listed at paragraph 8 below, with copies to all counsel and parties shown on Exhibit A, on or before ten days prior to said hearing. All papers which are filed and served by mail shall be postmarked on or before November 23, 1977.

8. If you want advice concerning your rights in this matter or the meaning of this Notice, you should consult your own attorney, or you may contact plaintiffs' counsel for further information at the following address:

Mitchell, Silberberg & Knupp
Howard S. Smith
1800 Century Park East
Los Angeles, California 90067

9. The pleadings and other papers filed in this action are public records, and are available for inspection at the office of the clerk of the Los Angeles County Superior Court, located at the Los Angeles County Court House, 111 North Hill Street, Los Angeles, California 90012.

DATED: September 29, 1977

/s/ Campbell M. Lucas
Judge of the Superior Court

Exhibit A

Allan R. Moltzen, Esq. Belcher, Henzie & Biegenzahn 333 South Hope Street Los Angeles, California 90017	Harrison Hertzberg, Esq. Hertzberg, Kaplan & Kostlow 3550 Wilshire Boulevard Los Angeles, California 90010	Ray R. Goldie, Esq. 432 North Arrowhead Avenue San Bernardino, California 92401	Joseph H. Schwalbe 976 Paularino Avenue Costa Mesa, California 92626	Barry Manso 3677 Alta Mesa Drive Studio City, California 91604	Bernard Mazel c/o Marina Media 4676 Admiralty Way Marina del Rey, California 90291	Alan L. Levine, Esq. Gorman, Levine & Robins 2029 Century Park East Los Angeles, California 90067
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Tear off and return if applicable

FORM 1 Re: Warner Bros. v. Leeds, LASC No. C 24463 _____ has an office in the (Name of Record Company) State of California and wishes to be EXCLUDED from the class. By _____ (Print Name) _____ (Position) _____ (Address)	FORM 2 Re: Warner Bros. v. Leeds, LASC No. C 24463 _____ does not have an office (Name of Record Company) in the State of California and wishes to be INCLUDED in the class. By _____ (Print Name) _____ (Position) _____ (Address)
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AS—Stevie Wonder—Tama 54291 (Motown)
GETTIN' READY FOR LOVE—Diana Ross (Motown 1427)
YOU MAKE ME CRAZY—Sammy Hagar (Capitol 4502)

SEE TOP SINGLE PICK REVIEWS, page 4

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)			
★	1	9	YOU LIGHT UP MY LIFE—Debbie Boone (Joe Brooks for Mike Curb Prod.), J. Brooks, Warner/Curb 8446 CPP	★	50	6	COME SAIL AWAY—Styx (Styx) D. DeYoung, A&M 1977 ALM	69	59	10	ANOTHER STAR—Stevie Wonder (Stevie Wonder), S. Wonder, Motown Tama 54291 (Motown) CPP			
★	2	15	NOBODY DOES IT BETTER—Carly Simon (Richard Perry), C.B. Sager, M. Hamisch, Elektra 45413 B-3	★	39	9	MY FAIR SHARE—Snatch & Craft (Louie Shelton, Charles Fox), P. Williams, C. Fox, Warner Bros. 8405 WBM	70	44	14	THE GREATEST LOVE OF ALL—George Berman (Michael Masser), M. Masser, L. Creed, Arista 0251 CPP			
★	3	3	THAT'S ROCK 'N' ROLL—Shaun Cassidy (Michael Lloyd for Mike Curb Prod.), E. Carmen, Warner/Curb 8423 WBM	★	41	10	I GO CRAZY—Paul Davis (Paul Davis), P. Davis, Bang 733 (Web IV) WBM	71	48	24	DEVIL'S GUN—C.J. & Co. (Mike Theodore, Dennis Coffey), Gregory Carmichael, B. Green, R. Baker, G. Shury, Westbound 55400 (Atlantic) WBM			
★	5	15	BOOGIE NIGHTS—Heatwave (Barry Blue for Indigo), R. Templeton, Epic 8-501370 ALM	★	38	7	CHANGES IN LATITUDES, CHANGES IN ATTITUDES—Jimmy Buffett (Norbert Putnam), J. Buffett, ABC 12305 WBM	72	56	13	JUNGLE LOVE—Steve Miller Band (Steve Miller), L. Turner, G. Douglas, Capitol 4456 WBM			
★	5	4	KEEP IT COMIN' LOVE—K.C. & The Sunshine Band (Henry Wayne Casey, Richard Finch for Sunshine Sound Enterprises Inc.), H.W. Casey, R. Finch, TK 1023 CPP	★	39	40	7	DO YOUR DANCE (Part 1)—Rena Royce (Norman Whitfield), N. Whitfield, D. Turner, Whitfield 8440 (Warner Bros.) WBM	73	57	17	STAR WARS (Main Title)— London Symphony Orchestra (George Lucas), J. Williams, 20th Century 2345 CPP		
★	7	10	BRICKHOUSE—Commodores (J. Carmichael, Commodores), Commodores, Motown 1425 CPP	★	60	3	YOU MAKE LOVIN' FUN—Fleetwood Mac (Fleetwood Mac with Richard Das Hut), C. McVie, Warner Bros. 8483 WBM	74	82	3	STONE COLD SOBER—Crawler (Alan Caban, Crawler), J. Dundrick, Epic 850442 WBM			
★	8	13	I FEEL LOVE—Donna Summer (Giorgio Moroder, Pete Bellotte), D. Summer, G. Moroder, P. Bellotte, Casablanca 884 ALM	★	41	43	7	DR. LOVE—First Choice (Norman Harris), N. Harris, A. Felder, R. Tyson, Gold Mind 4004 (Salsoul) CPP	★	75	87	2	WE ARE THE CHAMPIONS—Queen (Queen), F. Mercury, Elektra 45441 CPP	
★	11	11	IT'S ECSTASY WHEN YOU LAY DOWN—Barry White (Barry White) N. Pigford, E. Paris, 20th Century 2350 WBM	★	42	4	THUNDER IN MY HEART—Leo Sayer (Richard Perry), L. Sayer, T. Snow, Warner Bros. 8465 ALM	76	80	4	ECHOES OF LOVE—Dobie Brothers (Ted Templeman), P. Simmons, W. Mitchell, E. Randle, Warner Bros. 8471 WBM			
★	9	9	STAR WARS TITLE THEME—Meco (Meco Monardo, Harold Wheeler, Tony Bongiovi), J. Williams, Millennium 604 (Casablanca) CPP	★	43	42	7	A PLACE IN THE SUN—Pablo Cruise (Bill Schnee), Cockrell, Loris, A&M 1976 ALM	77	77	8	SILVER LADY—David Soul (Tony Macaulay) T. Macaulay, G. Stephens, Private Stock 45163 ALM		
★	12	12	DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle (Allen Reynolds), R. Leigh, United Artists 1016 B-3	★	44	45	19	WAY DOWN—Elvis Presley (Elvis Presley, Felton Jarvis), L. Martine Jr., RCA 10998 ALM	★	78	90	2	FROM GRACELAND TO THE PROMISED LAND—Merle Haggard (Fuzzy Owen), M. Haggard, MCA 40804 CPP	
★	17	6	BABY, WHAT A BIG SURPRISE—Chicago (James William Guercio) P. Celen, Columbia 3-10670 CPP	★	63	3	SLIP SLIDIN' AWAY—Paul Simon (P. Simon & P. Ramone), P. Simon, Columbia 3-10630 B-3	79	81	3	GEORGIA RHYTHM—Atlanta Rhythm Section (B. Buie), B. Buie, R. Hix, J.R. Cobb, Polydor 14432 CPP			
★	14	11	HEAVEN ON THE 7TH FLOOR—Paul Nicholas (Christopher Neil) Bugali, Musker, RSO 878 (Polydor) CHA	★	46	47	4	CALLING OCCUPANTS OF INTERPLANETARY CRAFT—Carpenters (Richard Carpenter), Kilaatu, A&M 1978 WBM	★	80	NEW ENTRY	YOU'RE IN MY HEART—Rod Stewart (Tom Dowd), R. Stewart, Warner Bros. 8475 WBM		
★	13	8	THE KING IS GONE—Ronnie McDowell (Ronnie McDowell, Lee Morgan) R. McDowell, L. Morgan, Scorpion 135 (GRT) CPP	★	51	5	GONE TOO FAR—England Dan & John Ford Coley (Kyle Lehning for Twin Trumpets), J. Coley, Big Tree 16102 (Atlantic) WBM	81	83	3	FALLING—LeBlanc & Carr (Pete Carr), L. LeBlanc, E. Strazuck, Big Tree 16100 (Atlantic) CPP			
★	14	6	COLD AS ICE—Foreigner (John Sinclair, Gary Lyons in Collaboration with Mick Jones, Ian McDonald), M. Jones, L. Gramm, Atlantic 3410 WBM	★	52	5	YOUR SMILING FACE—James Taylor (Pete Asher), J. Taylor, Columbia 310602 WBM	82	84	2	MONEY, MONEY, MONEY—Abba (Ben Andersson), Bjorn Ulvmarus, Atlantic 3434 CPP/IMM			
★	20	6	HOW DEEP IS YOUR LOVE—Bee Gees (Bee Gees, Karl Richardson, Alby Galuten/For Karliby Productions), B. Gibb, R. Gibb, M. Gibb, RSO 882 WBM	★	54	5	FAIR GAME—Crosby, Stills & Nash (David Crosby, Stephen Stills, Gram Nash with Ron Albert, and Howard Albert), S. Stills, Atlantic 3432 WBM	83	85	2	WHY DO LOVERS BREAK EACH OTHERS HEARTS—Daryl Hall & John Oates (Christopher Bond), D. Hall, S. Allen, RCA 11132 CHA			
★	18	12	JUST REMEMBER I LOVE YOU—Firefall (Jim Mason), R. Roberts, Atlantic 3420 WBM	★	55	5	BABY COME BACK—Player (Dennis Lambert, Brian Potter), P. Beckett, J.C. Crowley, RSO 879 (Polydor) CPP	84	86	2	TIME BOMB—Laka (Geoffrey Peacey, James Hopkins-Harrison), J. Hopkins-Harrison, G. Peacey, Columbia 310614 CPP			
★	26	7	WE'RE ALL ALONE—Rita Coolidge (David Anderle), B. Scaggs, A&M 1965 WBM	★	51	23	21	BEST OF MY LOVE—Emotions (Maurice White), M. White, A. McKay, Columbia 3-10544 ALM	85	91	3	YOU'RE MOVING OUT TODAY—Caral Bayer Sager (Brooks Arthur), C.B. Sager, B. Miller, Bruce Roberts, Elektra 45422 WBM		
★	18	19	SIGNED, SEALED, AND DELIVERED—Peter Frampton (Peter Frampton), S. Wright, L. Garrett, L. Hartway, S. Wonder, A & M 1972 CPP	★	64	3	BACK IN LOVE AGAIN—LTD (Bobby Martin), L. R. Hanks, Z. Grey, A&M 4646 WBM	★	86	NEW ENTRY	DON'T ASK MY NEIGHBORS—Emotions (Maurice White), S. Scarborough, Columbia 310622 WBM			
★	19	10	SWAYIN' TO THE MUSIC (Slow Dancin')—Johnny Rivers (Johnny Rivers), J. Tompchin, Big Tree 16094 (Atlantic) WBM	★	53	53	11	I WOULDN'T LIKE TO BE LIKE YOU—Alan Parsons Project (Alan Parsons) Woolfsan, Parsons, Arista 0250 ALM	★	87	NEW ENTRY	SERPENTINE FIRE—Earth, Wind & Fire (Maurice White), M. White, U. White, S. Burke, Columbia 310625 WBM		
★	20	21	SURFIN' USA—Laila Garrett (Michael Lloyd for Mike Curb Productions), C. Berry, Atlantic 3423 CPP	★	65	3	SWINGTOWN—Steve Miller (S. Miller), S. Miller & C. McCarty, Capitol 4496 WBM	88	93	2	SPACE SHIP SUPERSTAR—Frim (Bruce Fairbairn), R. Higgs, Ariola America 7672 WBM			
★	32	8	BLUE BAYOU—Linda Ronstadt (Pete Asher) R. Orban, J. Messon, Asylum 45431 WBM	★	55	27	13	I BELIEVE YOU—Dorothy Moore (Tommy Couch, James Stroud, Walf Stephenson), D. Address, D. Address, Malaco 1042 (TK) ALM	★	89	89	4	HEAVEN ON EARTH—Spinners (Tom Bell), C. James, Atlantic 3425 B-3	
★	24	13	HELP IS ON THE WAY—Little River Band (John Boylan, Little River Band), G. Sherrack, Capitol 4428 WBM	★	66	4	SHE'S NOT THERE—Santana (David Schulz, Carlos Santana, Tom Coster), R. Arjant, Columbia 310618 CPP	★	90	NEW ENTRY	DANCE, DANCE, DANCE, YOWSAH YOWSAH—Chic (Neil Rogers, Kenny Lehman & Bernard Edwards), K. Lehman, B. Edwards, N. Rodgers, Atlantic 3435 WBM			
★	29	7	DO YOU WANNA GET FUNKY WITH ME—Peter Brown (Cory Wade), P. Brown, Robert Rans, Drive 6258 (TK) CPP	★	67	4	GOING PLACES—Jacksons (Gamble & Huff), Gamble & Huff, Epic 850454 WBM	★	91	NEW ENTRY	DON'T LET THE FLAME BURN OUT—Jackie De Shannon (Jim Ed Norman), J. De Shannon, Amherst 725 WBM			
★	24	25	10	SHE DID IT—Eric Carmen (Eric Carmen), E. Carmen, Arista 0265 WBM	★	69	7	YOU CAN'T TURN ME OFF—High Energy (Ken Washburn), P. Sawyer, M. McLeod, Gordy 7155 (Motown) CPP	★	92	96	2	SHAKE IT WELL—Dramatics (Don Davis), E. Robinson, D. Davis, ABC 12299 WBM	
★	28	9	DUSIC—Brick (Phil Bertin & Brick), R. Ransum, R. Hargin, I. Brown, Bang 734 (Web IV) WBM	★	71	3	HERE YOU COME AGAIN—Dolly Parton (Gary Klein), B. Mann & C. Weil, RCA 11123 CPP	★	93	NEW ENTRY	WE NEVER DANCED TO A LOVE SONG—Manhattans (Manhattans, Bobby Martin), G. Aiston, E. Bivins, Columbia 310586 B-3			
★	30	9	WE JUST DISAGREE—Dawn Mason (Dave Mason, Ron Nevison), J. Krueger, Columbia 3-10575 ABP/BP	★	70	4	THE HAPPY GIRLS—Helen Reddy (Kim Fowley, Earle Mankey), H. Reddy, K. Fowley, E. Mankey, Hemi, Capitol 4487 ALM	★	94	94	4	IT AIN'T LOVE—Tom Powers (Kyle Lehning), T. Powers, Big Tree 16103 (Atlantic) WBM		
★	27	15	28	I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb (Alby Galuten, Karl Richardson, Barry Gibb), B. Gibb, RSO 872 (Polydor) WBM	★	61	6	LOVE GUN—Kiss (Eddie Kramer, Kiss) P. Stanley, Casablanca 895 ALM	★	95	95	22	EASY—Commodores (James Carmichael, Commodores), L. Richie, Motown 1418 CPP	
★	28	22	24	ON AND ON—Stephen Bishop (Henry Lewy, Stephen Bishop), S. Bishop, ABC 12260 ALM	★	74	3	HARD TIME—Boyz n the City (Joe Wissert), B. Scaggs, Columbia 3-10606 WBM	★	96	76	20	HANDY MAN—James Taylor (Peter Asher), J. Jones, D. Blackwell, Columbia 3-10557 B-3	
★	29	16	20	IT WAS ALMOST LIKE A SONG—Bonnie Miltap (Tom Collins, Ronnie Milsap), A. Jordan, H. David, RCA 10976 ALM/PPP	★	63	31	21	TELEPHONE LINE—Electric Light Orchestra (Jeff Lynne), J. Lynne, United Artists/Jet 1000 B-3	★	97	97	3	MY EYES GET BLURRY—Kenny Nolan (Kenny Nolan), K. Nolan, 20th Century 2352 WBM
★	36	6	6	SEND IN THE CLOWNS—Judy Collins (Arlif Martin) S. Sandheim, Elektra 45253 WBM	★	75	3	3	SENTIMENTAL LADY—Bob Welch (Lindsay Buckingham, Christine McVie), B. Welch, Capitol 4479 WBM	★	98	73	5	STARTED OUT DANCING, ENDED UP MAKING LOVE—Alan O'Day (Steve Barri), A. O'Day, Pacific 002 (Atlantic) WBM
★	37	5	5	DAYBREAK—Barry Manilow (Ron Dante, Barry Manilow), B. Manilow, A. Anderson, Arista 273 WBM	★	65	34	17	DON'T STOP—Fleetwood Mac (Fleetwood Mac, Richard Dashut, Ken Caillat), C. McVie, Warner Bros. 8413 CPP	★	99	99	26	(Your Love Has Lifted Me) HIGHER AND HIGHER—Rita Coolidge (David Anderle), P. Smith, G. Jackson, R. Miner, B. Davis, A&M 1922 WBM
★	58	4	4	ISN'T IT TIME—Babys (Ron Nevison), Conrad Kennedy, Chrysalis 2173 CPP	★	66	35	18	STRAWBERRY LETTER 23—Brothers Johnson (Quincy Jones), S. Otis, A&M 1949 ALM	★	100	68	6	TEN TO EIGHT—David Castle (Joe Porter) D. Castle, Parachute 501 (Casablanca) B-3
★	33	33	8	I JUST WANT TO MAKE LOVE TO YOU—Foghat (Nick Jameson) M. Dixon, W. Dixon, Bearsville 0319 (Warner Bros.) CPP	★	78	3	3	THE WAY I FEEL TONIGHT—Bay City Rollers (Harry Maslin), H. Shield, Arista 0272 CPP	★	100	68	6	TEN TO EIGHT—David Castle (Joe Porter) D. Castle, Parachute 501 (Casablanca) B-3
★	49	4	4	IT'S SO EASY—Linda Ronstadt (Peter Asher), B. Holly, N. Pettley, Asylum 45431 B-3	★	79	2	2	DRAW THE LINE—Aerosmith (Jack Douglas, Aerosmith), S. Tyler, J. Perry, Columbia 310637 WBM					

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong Increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

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 = Aimo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; BP = Brady Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPl = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogul 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)

Another Star (Jobete Music Co./Backbeat Music/ASCAP)	69	Cold As Ice (Garnett/Evansong/Warner Bros./ASCAP)	14	Heaven On The 7th Floor (Keyboard Prendulum/Chappell/ASCAP)	23	It's So Easy (MPL/Communications/EMI)	34	Serpentine Fire (Sagefire/Fire Delivery/EMI)	74	We Just Duggee (Big Hill/ASCAP)	26
A Place In The Sun (Pablo/Cross)	43	Come Sail Away (A&M/Stephan/Song/ASCAP)	14	Help Is On The Way (Australon/Funtlewood/EMI)	68	It Was Almost Like A Song (Chris Case/Dart/ASCAP)	25	Shake It Well (Groucho/EMI/Communications/ASCAP)	92	We Never Danced To A Love Song (Manhattans/Sirewest/EMI)	93
Baby, What A Big Surprise (Fonix/Pony/EMI)	40	Do Your Dance (Part 1) (Sirewest/EMI)	35	Here You Come Again (Screen Gems/EMI/Sunshower/EMI)	41	Jungle Love (Salsoul/ASCAP)	72	She Did It (C.A.M./EMI)	94	We're All Alone (Big Three/ASCAP)	37
Back In Love Again (Jor-Jon/EMI)	32	Do You Wanna Get Funky With Me (Cory Wade)/P. Brown, Robert Rans, Drive 6258 (TK)	35	How Deep Is Your Love (Bigwood/EMI)	56	Just Remember I Love You (Stephen Suits/EMI)	70	Sherry Face (R. Collins/EMI)	96	Why Do Lovers Break Each Others Hearts (Merle Haggard/EMI)	38
Back In My Love (Sagefire/EMI)	32	Do You Wanna Get Funky With Me (Cory Wade)/P. Brown, Robert Rans, Drive 6258 (TK)	35	I Believe You (Bassroads/Fire -Addine/EMI)	49	Keep It Comin' Live (Sirewest/Harris/EMI)	15	Signed, Sealed, Delivered (19 Years) (Lubate Music Co./Inc./ASCAP/Sirewest/EMI)	98	That's Rock 'N' Roll (C.A.M./U.S.A./EMI)	83
Backstage (Sirewest/EMI)	32	Do You Wanna Get Funky With Me (Cory Wade)/P. Brown, Robert Rans, Drive 6258 (TK)	35	Love Gun (Kiss/Song/ASCAP)	61	She's Not There (Santana)	5	Spice Ship Superstar (Spice/EMI)	91	The King Is Gone (C.A.M./U.S.A./EMI)	8
Baby, What A Big Surprise (Fonix/Pony/EMI)	40	Do You Wanna Get Funky With Me (Cory Wade)/P. Brown, Robert Rans, Drive 6258 (TK)	35	Money, Money, Money (Artwork/ASCAP)	61	She's Not There (Santana)	5	Started Out Dancing, Ended Up Making Love (Warner Bros./ASCAP)	98	The Greatest Love Of All (Columbia/Pictures/EMI)	58
Beaumont (A&M/RCA)	21	Do You Wanna Get Funky With Me (Cory Wade)/P. Brown, Robert Rans, Drive 6258 (TK)	35	My Eyes Get Blurry (Philly Nolin/ASCAP)	61	She's Not There (Santana)	5	Telephone Line (Lionel Jet/EMI)	97	The Way I Feel Tonight (Rostawski/Career/EMI)	77
Beaumont (A&M/RCA)	21	Do You Wanna Get Funky With Me (Cory Wade)/P. Brown, Robert Rans, Drive 6258 (TK)	35	My Eyes Get Blurry (Philly Nolin/ASCAP)	61	She's Not There (Santana)	5	Time Bomb (Laka)	84	Why Do Lovers Break Each Others Hearts (Merle Haggard/EMI)	38
Beaumont (A&M/RCA)	21	Do You Wanna Get Funky With Me (Cory Wade)/P. Brown, Robert Rans, Drive 6258 (TK)	35	My Eyes Get Blurry (Philly Nolin/ASCAP)	61	She's Not There (Santana)	5	Time Bomb (Laka)	84	You're In My Heart (Riva/ASCAP)	80
Beaumont (A&M/RCA)	21	Do You Wanna Get Funky With Me (Cory Wade)/P. Brown, Robert Rans, Drive 6258 (TK)	35	My Eyes Get Blurry (Philly Nolin/ASCAP)	61	She's Not There (Santana)	5	Time Bomb (Laka)	84	You're Moving Out Today (Caral Bayer Sager)	80
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Diana Ross

BABY IT'S ME"

	POP	R&B
BILLBOARD	☆ 32	☆ 15
CASHBOX	④ 43	④ 19
RECORD WORLD	④ 43	13

Includes the smash single
Gettin' Ready For Love" M1427F

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It's Delicious!
It's Diana!

And it's on Motown
Records & Tapes

DIANA ROSS
Baby It's Me



M7-890R1

Produced by Richard Perry

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TOP LPs & TAPE

POSITION 106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE																	
				ALBUM	4-C CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE					ALBUM	4-C CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE													
119	5	VILLAGE PEOPLE Casablanca NBLP 7064	7.98	7.98	7.98						136	136	15	AVERAGE WHITE BAND & BEN E. KING Benny And Us Atlantic SD 19105	7.98	7.98	7.98				169	129	9	ALAN O'DAY Appetizers Pacific (Warner) Atlantic PC 4310	7.98	7.98	7.98			
107	57	ELVIN BISHOP Raisin' Hell Capricorn JCP 0185	9.98	9.98	9.98						137	99	13	LENNY WILLIAMS Choosing You ABC AF 1023	6.98	7.95	7.95				170	142	5	ROBERT GORDON WITH LINK RAY Brookly Stock PS 2030	7.98	7.98	7.98			
108	88	51	BOB SEGER & THE SILVER BULLET BAND Night Moves Capitol ST 11557	6.98	7.98	7.98					139	118	87	DOLLY PARTON Here You Come Again RCA AP 1 2544	6.98	7.95	7.95				172	143	92	GEORGIO From Here To Eternity Casablanca NBLP 7065	7.98	7.98	7.98			
109	116	18	ROY AYERS UBIQUITY Lifeline Polydor PD 16106	6.98	7.98	7.98					140	139	21	EAGLES Their Greatest Hits 1971-1975 Asylum AE 105	7.98	7.98	7.98				173	147	13	PETER FRAMPTON Frampton Comes Alive A&M SP 3703	9.98	9.98	9.98			
110	83	7	ELVIS PRESLEY World Wide 50 Gold Awards Volume 1 RCA LPM 6401	28.98	19.95	19.95					143	84	8	★ NEW ENTRY → GATO BARBIERI Ruby, Ruby A&M SP 8455	7.98	7.98	7.98				175	148	11	★ NEW ENTRY → SERGIO MENDES & BRASIL '77 Elektra TE 1107	6.98	7.98	7.98			
111	87	8	TOM SCOTT Blow It Out Dale PE 34966 (Epic)	6.98	7.98	7.98					144	133	26	★ NEW ENTRY → STANLEY TURRENTINE Nightwings Fantasy F 9534	7.98	7.98	7.98				176	149	57	BEE GEES Children Of The World RSD RS 1-3003 (Polydor)	6.98	7.95	7.95			
123	4	THE BABYS Broken Heart Chrysalis HR 1150	7.98	7.98	7.98					145	128	44	★ NEW ENTRY → RONNIE LAWS Friends & Strangers Blue Note BN (AT&T) (United Artists)	7.98	7.98	7.98				177	151	23	★ NEW ENTRY → THE OUTLAWS Hurry Sundown Arista AL 4135	7.98	7.98	7.98				
146	2	JOAN ARMATRADE Show Some Emotion A&M SP 4663	7.98	7.98	7.98					146	126	77	★ NEW ENTRY → ALAN PARSONS PROJECT Tales Of Mystery & Imagination 20th Century F 539	7.98	7.98	7.98				178	157	10	★ NEW ENTRY → ISLEY BROTHERS Forever Gold T-Track (Epic) PE 34452	6.98	7.98	7.98				
124	3	TAVARES Best Of Tavares Capitol ST 11701	6.98	7.98	7.98					147	117	5	★ NEW ENTRY → KISS Destroyer Casablanca NBLP 7025	7.98	7.98	7.98				179	158	36	★ NEW ENTRY → MARSHALL TUCKER BAND Carolina Dreams Capricorn CPH 0180 (Warner Bros.)	7.98	7.98	7.98				
154	2	PHOEBE SNOW Never Letting Go Columbia JC 34875	7.98	7.98	7.98					148	108	11	★ NEW ENTRY → KEITH JARRETT Byablu ABC/Impulse AS 9331	6.98	7.95	7.95				181	155	11	★ NEW ENTRY → BILL WITHERS Menagerie Columbia JC 34903	7.98	7.98	7.98				
116	97	8	★ NEW ENTRY → RONNIE MILSAP It Was Almost Like A Song RCA APL 1 2429	6.98	7.95	7.95				149	109	11	★ NEW ENTRY → TIM WEISBERG BAND TWB United Artists UA-18773 C	6.98	7.98	7.98				182	167	41	★ NEW ENTRY → CAMEO Cardiac Arrest Chocolate City CCLP 2803 (Casablanca)	7.98	7.98	7.98				
175	3	★ NEW ENTRY → CHUCK MANGIONE Feels So Good A&M SP 4658	7.98	7.98	7.98					189	2	★ NEW ENTRY → POCKETS Come Go With Us Columbia PC 34879	6.98	7.98	7.98				183	167	41	★ NEW ENTRY → ABBA Arrival Atlantic SD 19115	7.98	7.98	7.98					
119	127	21	★ NEW ENTRY → CON FUNK SHUN Secrets Mercury SRM 1180 (Phonogram)	6.98	7.98	7.98				160	5	★ NEW ENTRY → PRISM Arista America ST 50020	6.98	7.98	7.98				183	153	14	★ NEW ENTRY → LOVE & KISSES Casablanca NBLP 7063	6.98	7.98	7.98					
161	2	★ NEW ENTRY → MILLIE JACKSON Feelin' Bitchy Spring SP 1 6715 (Polydor)	7.98	7.98	7.98					162	4	★ NEW ENTRY → THE TALKING HEADS Talking Heads: 77 Sire SR 6036 (Warner Bros.)	6.98	7.98	7.98				186	168	29	★ NEW ENTRY → CHARLIE RICH Rolling With The Flow Epic PE 34891	6.98	7.98	7.98					
131	4	★ NEW ENTRY → AUTOMATIC MAN Visitors Island ILPS 9479 (RSD)	7.98	7.98	7.98					163	2	★ NEW ENTRY → TOM WAITS Foreign Affairs Asylum JF 1117	6.98	7.98	7.98				187	174	108	★ NEW ENTRY → MEAT LOAF Bat Out Of Hell Epic/Oleander International BL 34947	6.98	7.98	7.98					
122	125	5	★ NEW ENTRY → HERBIE MANN & FIRE ISLAND Fire Island Atlantic SD 19112	7.98	7.98	7.98				164	4	★ NEW ENTRY → TED NUGENT Free For All Epic PE 34171	6.98	7.98	7.98				188	190	5	★ NEW ENTRY → LOU RAWLS Unmistakably Lou Philadelphia International PZ 34488 (Epic)	6.98	7.98	7.98					
123	109	11	★ NEW ENTRY → GRATEFUL DEAD Terrapin Station Arista AE 7001	7.98	7.98	7.98				165	2	★ NEW ENTRY → NEIL SEDAKA Neil Sedaka's Greatest Hits Rocket FJ 2597 (MCA)	6.98	6.98	6.98				187	174	108	★ NEW ENTRY → KISS Alive! Casablanca NBLP 7020	6.98	7.98	7.98					
124	107	11	★ NEW ENTRY → KENNY ROGERS Daytime Friends United Artists UA-LA54 G	6.98	7.98	7.98				180	3	★ NEW ENTRY → STOMU YAMASHITA Go Too Arista AE 4138	7.98	7.98	7.98				188	190	5	★ NEW ENTRY → RARE EARTH Prodigal Melons PG 10019	6.98	7.98	7.98					
125	110	55	★ NEW ENTRY → STEWIE WONDER Songs In The Key Of Life Tamla T13-340C2 (Motown)	13.98	15.98	15.98				157	96	8	★ NEW ENTRY → DENNIS WILSON Pacific Ocean Blue Epic PE 34354	6.98	7.98	7.98				190	178	7	★ NEW ENTRY → FREDDIE HUBBARD Bundle Of Joy Columbia JC 34902	7.98	7.98	7.98				
126	122	29	★ NEW ENTRY → ISLEY BROTHERS Go For Your Guns T-Track PE 34432 (Epic)	6.98	7.98	7.98	7.98	7.98		172	3	★ NEW ENTRY → MANCHILD Power And Love United Artists UOLA 765	6.98	7.98	7.98				191	181	49	★ NEW ENTRY → LEO SAYER Endless Flight Warner Bros. BSK 3101	7.98	7.98	7.98					
127	112	36	★ NEW ENTRY → MAZE Featuring FRANKIE BEVERLY Capitol ST 11607	6.98	7.98	7.98				170	2	★ NEW ENTRY → GRACE JONES Portfolio Island ILPS 9470 (RSD)	7.98	7.98	7.98				192	196	2	★ NEW ENTRY → DEAD BOYS Young, Loud and Snotty Sire SR 6028 (Warner Bros.)	6.98	7.98	7.98					
166	2	★ NEW ENTRY → JANE OLIVOR Chasing Rainbows Columbia PC 34917	6.98	7.98	7.98				160	135	19	★ NEW ENTRY → SALSOU ORCHESTRA Magic Journey Salsoul S25 5515	6.98	7.98	7.98				192	196	2	★ NEW ENTRY → TEDDY PENDERGRASS Philadelphia International PZ 34290 (Epic)	6.98	7.98	7.98					
141	4	★ NEW ENTRY → SEALS & CROFTS Sings The Songs From One On One Pacific PC 4308 (Atlantic)	6.98	7.98	7.98				161	106	33	★ NEW ENTRY → REO SPEEDWAGON Live (You Get What You Play For) Epic PE 34894	7.98	8.98	8.98				194	176	10	★ NEW ENTRY → B.J. THOMAS MCA 2266	6.98	7.98	7.98					
130	113	7	★ NEW ENTRY → HARRY CHAPIN Dance Band On The Titanic Elektra EE 301	11.98	11.98	11.98				162	138	16	★ NEW ENTRY → STEVE WINWOOD Island ILPS 9494 (RSD)	7.98	7.98	7.98				195	188	38	★ NEW ENTRY → SUPERTRAMP Crime Of The Century A&M SP 3647	7.98	7.98	7.98				
144	3	★ NEW ENTRY → KRAFTWERK Trans-Europe Express Capitol ST 11605	6.98	7.98	7.98				163	134	7	★ NEW ENTRY → MOTHER'S FINEST Another Mother Further Epic PE 34699	6.98	7.98	7.98				196	197	81	★ NEW ENTRY → BARRY MANILOW Trying To Get The Feelin' Arista AG 4088	7.98	7.98	7.98	7.98	7.98			
132	102	10	★ NEW ENTRY → ANIMALS Before We Were So Rudely Interrupted United Artists UA-LA790 1-A	7.98	7.98	7.98				164	132	47	★ NEW ENTRY → A STAR IS BORN/ORIGINAL SOUNDTRACK RECORDING Barbra Streisand & Kris Kristofferson Columbia JF 34403	8.98	8.98	8.98				197	198	178	★ NEW ENTRY → PINK FLOYD Dark Side Of The Moon RCA Victor SMAS 11863 (Capitol)	7.98	7.98	7.98	7.98	7.98		
145	6	★ NEW ENTRY → TOM PETTY & THE HEARTBREAKERS Shelter/ABC DRL 52006	6.98	7.95	7.95				165	169	3	★ NEW ENTRY → RINGO STARR Ringo The 4th Atlantic SD 19108	7.98	7.98	7.98				198	177	17	★ NEW ENTRY → GEILS Monkey Island Atlantic SD 19107	7.98	7.98	7.98	7.98	7.98			
135	115	17	★ NEW ENTRY → GEORGE DUKE Reach For It Epic JF 34883 (CBS)	7.98	7.98	7.98				166	120	13	★ NEW ENTRY → DOROTHY MOORE Mafaco 6353 (TK)	6.98	7.98	7.98				199	199	128	★ NEW ENTRY → BEACH BOYS Endless Summer Capitol SWRR 11507	7.98	8.98	8.98				
135	115	17	★ NEW ENTRY → KISS Love Gun Casablanca NBLP 7057	7.98	7.98	7.98				168	140	75	★ NEW ENTRY → STEVE MILLER BAND Fly Like An Eagle Capitol ST 11497	7.98	7.98	7.98	7.98	7.98		200	193	45	★ NEW ENTRY → WINGS OVER AMERICA Capitol SWCC 11593	14.98	14.98	14.98				

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	182
Animals	132
Armatrading	113
Ashford & Simpson	84
Automatic Man	121
AWB / Ben E. King	136
Roy Ayers Ubiquity	109
Babys	112
Barbieri	142
Beach Boys	199
Be Bop Deluxe	96
Bee Gees	53, 176
Elvin Bishop	107
Stephen Bishop	41
Doobie Boone	97
Black Byrds	55
Karla Bonoff	79
Boston	29
Brick	23
Jimmy Buffett	77
Cameo	181
Eric Carmen	62
Carpenters	88
Shaun Cassidy	7
Harry Chapin	130
Chicago	8
Cheap Trick	91
C.J. & Co.	70
Judy Collins	42
Commodores	20
Rita Coolidge	6
Crawler	85
Crosby, Stills & Nash	30
Pablo Cruise	25
Dead Boys	192
Roger Daltrey	154
Doobie Brothers	10, 167
Dramatics	87
Eagles	76, 139
E.L.O.	58
EJ Coco	96
Emotions	174
Firefall	50
Fleetwood Mac	61, 119
Floater	1, 51
First Choice	64
George Duke	103
Dan Fogelberg	134
Foghat	56
Foreigner	12
Peter Frampton	52, 172
Crystal Gayle	34
Georgio	171
Geils	198
Gentle Giant	94
Andy Gibb	49
Robert Gordon	170
Grateful Dead	123
Daryl Hall & John Oates	44
Heart	24, 75
Heatwave	16
Michael Henderson	74
Hubbard	189
Isley Brothers	126, 178
Jackson	99
Millie Jackson	120
Keith Jarrett	147
Jean Jarré	95
Waylon Jennings	93
Billy Joel	66
Elton John	38
Brothers Johnson	31
Grace Jones	159
Kansas	37
K.C. & The Sunshine Band	69
Carole King	173
Kiss	135, 146, 187
Kraftwerk	131
Klaxons	89
Patti LaBelle	63
Lake	92
Ronnie Laws	92
Little River Band	144
Nils Lofgren	59
Nils Lofgren	100
Love & Kisses	183
L.T.D.	54
Manchild	158
Mandrill	81
Chuck Mangione	117
Herbie Mann	122
Barry Manilow	26, 196
Bob Marley	140
Dave Mason	82
Marshall Tucker Band	179
Maze	99
Steve Martin	22
Meat Loaf	185
Meco	17
Sergio Mendes	175
Steve Miller	57, 168
Ronnie Milsap	116
Mothers Finest	163
Dorothy Moore	166
Randy Newman	86
Ted Nugent	21, 153
Alan O'Day	169
Jane Olivor	128
Odyssey	90
Outlaws	177
Alan Parsons Project	9, 145
Dolly Parton	138
Teddy Pendergrass	193
Tom Petty & The Heartbreakers	133
Pink Floyd	197
Pockets	149
Jean-Luc Ponty	40
Prism	150
Elvis Presley	11, 18, 67, 68, 71, 102, 110
Pure Prairie League	

This is the cover of the new John Denver album.



Coming Soon.

Jerry Weintraub
Management III





WAR ZONE—MCA Records hosts a gala bash at its Universal Studios backlot to welcome War to the label. Discussing "battle plans" are from left: Steve Gold, vice president, Far Out Productions; Harold Brown, War member; Mike Maitland, MCA's president; and Dennis Rosencrantz, MCA's a&r vice president.

Disc-O-Mat Expands

• *Continued from page 3*

concentrating on main thoroughfares, avoiding side streets and out of the way areas.

"I'd rather pay extra rent for a 100% location," explains Disc-O-Mat owner Elliot Mavorah. He confirms that three weeks before Jimmy's filed for Chapter 11 bankruptcy status last summer, he was contacted by Jimmy's representatives, who asked if Disc-O-Mat would like to take over some of its retail outlets.

"Frankly," says Mavorah, "we were only interested in two of them."

These were the 44th St. store, part of which they have moved into, and a Fifth Ave. outlet still in the discussion stage.

"We're expanding," says Mavorah, "but we're not going to make the mistake of spreading ourselves too thin."

Disc-O-Mat is no stranger to the metro area pricing skirmishes. Prior

to Jimmy's emergence on the New York scene two years back, it was already a prime thorn in the side of long-time Manhattan retailers who bristled at its small but effective operation.

Now, as Jimmy's network continues to dwindle, with rumors abounding that it will close for good by year's end, Disc-O-Mat seems to be reaping the benefits.

"Business is up a good 15% since Jimmy's left," reports Jerry Polito, assistant sales manager for Disc-O-Mat's Lexington Ave. outlet. "I'm seeing faces around here that I haven't seen since Jimmy's opened up around the corner. Now that they're closed, their customers are back."

Other New York retailers are adopting a wait and see attitude regarding Disc-O-Mat's recent activities. At Sam Goody's, for example, it's business as usual, with \$7.98 and \$6.98 product generally going for \$6.49 and \$5.49.

Chiantia Resigns As NMPA Head

• *Continued from page 6*

chief. That same year Leonard Feist assumed the post of executive director. Last year, when Feist was named president, Chiantia was appointed chairman.

During the Chiantia-Feist admin-

istration, the association more than quadrupled its membership, from some 35 publisher members in 1966 to a current roster of 145.

It was during this time also that NMPA "redefined" the function of its subsidiary Harry Fox Agency, and enlarged its board to 18 members to allow greater representation of publishing entities of varying sizes. Known to be on the association's current agenda is the encouragement of more participation by West Coast publishers.

A replacement for Chiantia has not been named and it is considered likely that the post of chairman of the board will be retired along with its incumbent.

Mancini Pink Again

LOS ANGELES—Three-time Oscar-winner Henry Mancini is composing and conducting the score for "Revenge Of The Pink Panther," his fifth collaboration with producer-director Blake Edwards and actor Peter Sellers as Inspector Clouseau. The United Artists film begins shooting in France in mid-November.

The original "Pink Panther" score in 1964 garnered an Oscar nomination, a gold record and three Grammy Awards.

Lowery In Atlanta

• *Continued from page 88*

recording degree program. Appearing will be the Atlanta Rhythm Section, Ray Stevens, Starbuck, Joe South, Denis Yost and the Classics IV, Brenda Lee, Tommy Roe, Sammy Jo, Billy Jo Royal and R.B. Hudmon.

Is there a movement afoot to start a Black Music Assn. nationally? And are producers like Eddie Holland and Roger Dozier spearheading the drive to band together top people in that field? Is Jules Malamud on the sidelines as prospective administrator for the budding organization? A new association needs bread to get started. Are the powers behind the new group hitting on national sponsors like Budweiser and some heavy record labels to finance an annual tv special, focused on that music? Budweiser's publicity chief had no knowledge, but did admit the brewery is leaning toward black music.

Yes, Randy Bachman is leaving Mercury, as we reported last week, but he just goes across the hall in the Polygram Group family to Polydor label. No replacement for Bachman in BTO yet. And to further enhance the all in the family image, the Osmond Bros. and Jimmy Osmond are now on Mercury, while Donnie and Marie hold steady with Polydor. And Bachman fathered offspring number six, Emilie Lorayne, born Sept. 20 at Bellingham, Wash.

A tentative agreement has been reached between Radio City Music Hall and striking musicians of AFM Local 802. Concerts by the O'Jays scheduled over the weekend were to go on as planned. The tentative agreement still has to be ratified by the members of the union. Promoter Sid Bernstein said before the agreement was reached that cancellation of the weekend shows would have cost him \$120,000.

Sunbury/Dunbar Music, owned by RCA, on the market last week for a reported \$3.4 million, according to music publishing sources in Los Angeles. One publisher, Wally Schuster at United Artists Music, offered a \$1.1 million, but got topped by a subsequent bid from another publisher that was a couple of hundred thousand higher. Reportedly, Mike Stewart was in New York last week checking out a possible bid on the catalog.

City One-Stop, Los Angeles, offering eight Sanyo television sets, retailing at more than \$600 each, in a five week CBS-sponsored contest. Dealers buying any 50 LP or tape units get one chance in a drawing set for Nov. 29.

Western Merchandisers, Denver, is that area's new Nashboro Records representative. Country Porn Records has switched from mail-order to independent distributors nationally. Pickwick, Minneapolis and Dallas; MS, Chicago and California; Associated, Phoenix; Arc-Jay/Kay, Detroit; Sound, Seattle; Bib, Charlotte; Tone, Florida; Rainbow, New Jersey; Rounder, Boston; Dean Wallace, Connecticut; Chips, Philadelphia; House, Kansas City; Music City, Nashville; and Music Craft, Honolulu, are handling "Ching Chavin's Country Prom"

album. A new Chavin package expected in March. Will Nehi open a Tulsa Peaches in early December?

Playboy Press and Concord Jazz are tying in on a promotion of Rosemary Clooney. The publisher is releasing her autobiography, while the Bay Area label owned by Carl Jefferson issues a new jazz-oriented album. Playboy and Concord Jazz reps will exchange product for promotion. Clooney will also do a national tour of record and book stores and departments. The Universal Product Code Council Board has officially okayed record labels use of bar coding. Now any label can apply membership and assignment of a code number.

Is Ron Bledsoe, the former CBS Nashville vice president, dickering for a slot with Peer Southern in Music City? Gotham City reports that it will play the star-studded Motown Benefit (Billboard, Oct. 22, 1977). No date set yet, but Madison Square Garden is the site for the likes of Stevie Wonder, Diana Ross, the Commodores and more from the label. The needy of Harlem and Bedford Stuyvesant will be assisted by profits from the spectacular. RCA and Bob Reno of Midsong International are discussing terms of a split in their marketing/distribution agreement. According to Reno he has been conferring with other labels. The last Midsong release for RCA will be a debut album from Australian singer John Paul Young. Gryphon Productions is sticking together as one group of artists, principal Norman Schwartz says. They are doing a series of direct-to-disk sessions at RCA Studios, New York. Warner Cable will announce a major pay tv deal this week for its QUBE two-way service kicking off Dec. 1 in Columbus, Ohio. Specials from a European company will feature FM stereo simulcasting with most programs.

Arista Publishing grabbed the Sex Pistols' songs for U.S. and the Dominion. Five-inch pewter statuettes of Elvis retailing for \$49.95. New York publicist Morty Wax celebrating 20 years in the industry. Gotham's WNBC-AM hosted 50 promo persons for brunch at the Beggar's Banquet to announce the first monthly award for artists and labels. A&M won for having most tunes on the station list. Crosby, Stills & Nash were most-played act. Norridge (the Troubadour) Mayham's spouse, Shirley, died Sept. 28 in New York. Frank Sinatra's chairs UCLA's Council For The Performing Arts, charged with recruiting industry support for the school's entertainment program. Redwood Records, the Vancouver, B.C., label, purchased rights to the collection of rock interviews conducted by DJ Red Robinson during the '50s with legends like Elvis, Gene Vincent, Buddy Holly, Col. Tom Parker and Jim Reeves.

New Chi Retailers Bow At Rapid Rate

• *Continued from page 1*

awakening of retail in a market long dominated by racks.

Spate of store openings also points to business' natural progress, along with population, into the far north and far south suburbs; most recent unshutterings have been in these areas.

Recent and skedded openings range from little pockets in malls to large, display-oriented super stores, the latter category including a Laury's slated to open around Thanksgiving and independent Sounds Warehouse outlets using new fixtures designed by Sound Unlimited one-stop.

Laury's new 9,000 square foot Niles, Ill., outlet, adjacent to Golf Mill shopping center, could emerge as the market's single most important disk emporium, and suppliers look with big anticipation to the opening. Store is being set down in 20,000 square foot building that also will house musical instruments outlet and audio components shop—a one-stop "music city" is envisioned.

Jon Shulman, Laury's chain manager, says the store will contain 50 different display areas, ranging in size from end-cap on browser to area six-foot wide and 25-feet long. Store will be first mass-appeal outlet in the chain that has excelled here in marketing classics and MOR.

Shulman explains that 100% of the new store's inventory will be on display. "It's a whole new ball game," Shulman observes. "Laury's stores have sold an awful lot of records over the years, but with shrinking margins we've really got to get

into the mainstream of the record business, and the mainstream of the record business is pop records." Arthur Shulman, a brother, former record buyer for Goldblatt's department stores here, will manage the outlet.

Large merchandising-gearred outlets also are expected in the South and West suburbs of Oak Lawn and Riverside, reports Noel Gimbel of Sounds Unlimited one-stop. Each approximately 4,000 square feet, the outlets will open under Sounds Warehouse logo, utilizing plain wood fixturing system that Gimbel offers to stimulate retail expansion. First Sounds Unlimited was opened earlier this year in Matteson, Ill., a far south suburb.

Smaller stores have accounted for the largest number of recent retail bows, with Hegewisch Records, Rainbow Records and Dog Ear Records chains growing. And the Flip-Side chain, with concert promotion tie-ins, completed expansion into a number of northern suburbs earlier this year.

Hegewisch Records recently opened three 1,000 square foot outlets (Lombard, Oak Forest and Whiting), and chain owner Joe Solitros says he is "looking to open two more units after the holiday season." Retailer, whose base outlet is in far south Calumet City, says he is seeking larger sites located approximately 30 minutes apart.

According to Solitros the chain is "reorganizing, introducing tighter inventory control and doing a lot more advertising than ever before." Appointment of a chain manager will be announced shortly.

Recent expansion in the north suburban Rainbow Records chain has entailed acquisition of subdistributor status, and opening of new stores in Palatine, Wheeling and Villa Park. Latter two entries are under license agreement with a percentage of the gross going to Rainbow Holding Corp. which also owns certain chain stores directly.

Paul Fairbank, one of three Rainbow Holding Corp. principals, says three more outlets are skedded to open in the next six months, including one under license and two held directly. Licensed stores are supplied out of a 1,200 square foot one-stop in the rear of the Lombard store.

Towns to the north also have witnessed mushrooming of Dog Ear Records shops, and in October chain added Park Ridge to web already linking Glenview, Highwood and Libertyville. The chain expects to enter Wilmette next.

Suppliers also are bright on outlying Yorktown Music web, which will take over an additional 2,500 square feet of Elk Grove Village warehouse space before Thanksgiving. Chain became a subdistributor in the past year and owner Bob Kennedy is known to be scouting new locations. Kennedy, presently with seven mall stores, has hired classical/MOR buyer David Shahin, formerly with Rose Records.

Expansion of record retailing is predicted also for Lyon and Healy, musical instruments and sheet music retailer that was acquired by CBS this year. Lyon & Healy has three of its remaining five outlets trading in disks, including a big Chicago Loop location.

Platinum by
Leo Sayer



Endless Flight
Produced by
RICHARD PERRY



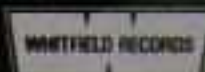
ROSES ARE GOLD

In less than two months, Rose Royce's Whitfield Records debut *In Full Bloom* has blossomed into an outright phenomenon.

And the sweet smell of success is all around: half a million sold in 60 days, with more on the way.

That's flower power.

Rose Royce/In Full Bloom (WH 3074)
Featuring the smash single "Do Your Dance"
(WH 8440)



Produced and arranged by Norman Whitfield on
Whitfield records & tapes
Manufactured and distributed by Warner Bros. Records Inc.